

DETROIT MUSEUM OF ART

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CATALOGUE

OF THE

SCRIPPS COLLECTION

OF

OLD MASTERS

DESIGNED TO ILLUSTRATE THE HISTORY OF THE ART OF PAINTING  
FROM THE THIRTEENTH TO THE EIGHTEENTH CENTURY

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Member of the International Chalcographical Society.

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## INTRODUCTION.

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As a journalist it had been my lot, on frequent occasions, to urge upon those who should have accumulated more than the average share of wealth, the duty and wisdom of employing, a part at least, of their surplus in public benefactions. As my own circumstances bettered, it was impossible with consistency to do otherwise than follow my precept by practical example.

The most promising field for a public benefaction seemed to be in the establishment of an art institute, which should at once afford elevated amusement to the people, and the means for an education in art for those who would enter upon it as a profession. This field I long since marked out for myself, believing it would prove a useful one, and one that might contribute materially to the aggrandizement of our beautiful city.

The pride I naturally felt in Detroit, from a thirty years residence in it, led me to anticipate for the city, also, some special fame in her undeveloped history. It was plain that she never could hope to win, like New York or Chicago, the prestige of a great commercial metropolis. Boston was already the literary center, and Cincinnati was asserting her claims to first place as the musical. The country was just waking up to an appreciation of the fine arts, and as yet the place where their temple would be set up was an open problem. Why might not Detroit aspire to the honor, and become the Florence or the Munich of this continent?

A very slight impulse at the right moment might forever settle the question in our favor.

Such were my aspirations for our good city when, in 1885, through the energy and liberality of others, the Detroit Museum of Art came into existence. The grounds and building being provided for by a popular subscription, the opportunity appeared for carrying out my long cherished plans, and I at once set about forming for it the nucleus of a collection of pictures. My attention was directed to the field of the old masters for the following reasons:

1. From having for some years been a collector of the etched and engraved work of the old masters, I possessed some slight acquaintance with the field.

2. It was a field which, in the prevailing rage for modern pictures, would not be likely to be taken up by any other beneficiaries of the Museum.

3. It was not difficult to see that it was the cities which possessed the choicest collections of the works of the great masters of the past that were the favored resorts of artists and art students. It was largely by the study of these old masters that great modern painters were developed; a collection of their works, therefore, seemed almost indispensable, if Detroit would become a center of art education.

4. No public gallery in this country had as yet made any considerable start in acquiring a collection of old masters. A field for preëminence was, therefore, open to the Detroit Museum in that direction, which in the line of modern pictures could only have been attained at the cost of a large fortune.

5. There appeared to me to be an element of permanent value in old masters, which modern pictures might

not possess, an opinion which was strengthened by a private letter received in 1885 from Mr. Charles B. Curtis, of New York,\* in which the following passage occurred :

“I am glad to be assured that there are some men in this new country, who are capable of appreciating the works of the *old masters*, and who buy them in preference to the productions of the modern school. At present the fashion sets towards the style of Diaz and Bouguereau. How long this may last we cannot tell. He would be a bold man who should undertake to prophesy what will be the status of these men a hundred years hence. But Murillo and Claude have lasted two centuries with increasing fame. We may safely trust, therefore, that they will continue to shine far into the future.”

6. Every year old pictures are becoming scarcer in the market, and every year that the beginning of our collection was postponed, made it the more difficult of accomplishment.

With these convictions I began work on this nucleus for a collection (for it can really only be considered a beginning of what Detroit in a few years may possess), and for the past two years have made it almost my sole occupation. I have in that time visited and studied over forty of the principal picture galleries of Europe, have probed the various markets, and have expended between \$75,000 and \$80,000 in purchases.

This labor and expenditure has been undertaken with the full knowledge that my work will probably not imme-

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\* Author of “Velasquez and Murillo. A descriptive and historical Catalogue of the works of Don Diego de Silva Velasquez and Bartolomé Esteban Murillo, comprising a classified list of their paintings, with descriptions; their history from the earliest known dates, names of the present and former owners, sales in which they have appeared, and engravings after them. Also lists of lost or unidentified pictures, a brief account of the lives and works of the disciples of these artists, a bibliography, and a complete index, with original etchings. By Charles B. Curtis, M. A. New York: J. W. Bouton, 706 Broadway; London: Sampson Low, Marston, Searle, and Rivington.—MDCCLXXXIII.”

diately be appreciated, but in the fullest confidence that the future will recognize its wisdom and foresight.

In forming this collection the usual collectors' plan has been pursued, of securing first the more readily attainable works, instead of seeking for masterpieces and rarities. Such will naturally come in time. Meanwhile I have sought mainly for good examples of the works of masters of the second rank, and such as are comparatively plentiful in the market. Of this class are many of the Dutch masters of the 17th century, pictures by whom constitute nearly half this collection. But these I have happily been able to supplement by a few truly great works.

My earlier purchases were turned over to the Museum of Art as fast as secured, but, for reasons which the trustees approved, the remainder have been imported in my own name. In one or two instances there are works in the collection hardly worthy of a place in a public gallery. The verdict of critics may enlarge the number. I should be sorry to be the means of foisting a single worthless picture upon the Museum, and to guard against this I submitted recently the following letter to the acting president of the institution.

*Hon. James McMillan, Vice-President, Detroit Museum of Art:*

DEAR SIR—As you are aware I have spent the principal portion of my time for two years past, and some \$75,000 or \$80,000 in cash, in forming a collection of pictures by the old masters for presentation to the city of Detroit, as represented by the Museum of Art. The works are now on their way to this city. They number about 80 pieces in all, some very valuable, others of trifling worth. From the whole I think as many as fifty works could be selected, which would be of permanent value to the Museum.

I propose that the Trustees give me the use of the gallery for the exhibition of the collection, during the course of which exhibition the trustees, through any committee or other agency they may determine upon, shall with care and deliberation proceed to select the best

fifty—if they shall find so many that are desirable—when I will make formal conveyance of the same to the institution.

My purpose in limiting the number is to guard against the walls of the Museum being cumbered with anything which later on may become undesirable property, and I am importing the pictures in my own name, in order that the cullings, or those that may be regarded as of little or no value, may be left on my hands, without embarrassment to any one.

Very truly yours,

JAMES E. SCRIPPS.

My proposal was accepted by the trustees, the pictures have been hung, and the catalogue is herewith submitted. In so small a collection classification by schools appeared inadvisable, so something like a chronological arrangement has been adopted, as well in the hanging as in the cataloguing, but for the convenience of visitors and students an alphabetical index of artists is appended to the catalogue.

When the selections shall have been made and the pictures formally turned over, it is my hope that some one will come forward and take up the work where I leave it, and pursue it with all the interest, devotion and confidence that I have been able to bring to its inception.

J. E. S.

DETROIT, October, 1889.

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# CATALOGUE.

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## Byzantine School of about the 13th Century.

The period of Byzantine art extended from the 5th century to the 15th. In 726 a controversy arose respecting the use of images and pictures in the churches, and in the next half century the artists of Constantinople, finding their occupation gone, sought new homes in the more liberal west. The monasteries of Italy afforded an asylum to the exiled Byzantine painters, and their work contained the germ from which sprung the revival of art in Italy in the 15th century.

“The Byzantine artist was generally a monk, and everything becomes ascetic and morose in his hands. There is dry marking of the anatomy of the figure, but no living action; the limbs are long and meagre, and the draperies hang in stiff, formal folds. \* \* \* While we cannot look upon early Christian or Byzantine art as of very great original value in itself, it is of the greatest historic importance as showing what the character and strivings of the human soul were during those long ages of almost inorganic life.”—*Ednah D. Cheney.*

**No. 1.** Saint Mercurius. He wears a rich velvet tunic, with flowing red chlamys, and is armed with a sabre, bow and arrows, and small round shield. The name of the subject appears on the small red disc in the right upper corner in Greek characters.

“The legendary histories commemorate many hundred military saints and martyrs, of whom the greater number are obscure, known only by name or of merely local interest, but about twenty might be selected as illustrious and popular throughout Christendom, and representing in art the combined sanctity and chivalry of the middle ages. \* \* \* In the Byzantine mosaics and pictures we find St. George, St. Theodore, St. Demetrius, and St. Mercurius. The costume is always strictly classical; they wear the breastplate and chlamys, are armed with short sword and lance, are bareheaded, and in general beardless. \* \* \* Next to Demetrius we generally find St. Mercurius; these two saints are peculiar to Greek art, and the legend of Mercurius is extremely wild and striking. Julian, the Apostate, who figures in these sacred romances, not merely as a tyrant and persecutor, but as a terrible and potent necromancer who had sold himself to the devil, had put his officer Mercurius to death



because of his adhesion to the Christian faith. The story then relates that when Julian led his army against the Persians, and on the eve of the battle in which he perished, St. Basil, the Great, was favored by a miraculous vision. He beheld a woman of resplendent beauty seated on a throne, and around her a great multitude of angels; and she commanded one of them, saying, 'Go forthwith and awaken Mercurius, who sleepeth in the sepulchre, that he may slay Julian the Apostate, that proud blasphemer against me and against my son!' And when Basil awoke he went to the tomb in which Mercurius had been laid not long before with his armor and weapons by his side, and to his great astonishment he found neither the body nor the weapons. But on returning to the place the next day and again looking into the tomb he found there the body of Mercurius lying as before; but the lance was stained with blood; for on the day of battle, when the wicked emperor was at the head of his army, an unknown warrior, bareheaded, and of a pale and ghastly countenance, was seen mounted on a white charger which he spurred forward, and brandishing his lance he pierced Julian through the body, and then vanished as suddenly as he had appeared. And Julian, being carried to his tent, he took a handful of the blood which flowed from his wound and flung it into the air, exclaiming with his last breath: 'Thou hast conquered, Galilean! thou hast conquered!' Then the demons received his parting spirit. But Mercurius, having performed the behest of the blessed Virgin, re-entered his tomb and laid himself down to sleep till the day of judgment."—*Mrs Jameson, Sacred and Legendary Art.*

Wood: h. 8¾ in., w. 6¾ in. Purchased in Leipsic.

## Giotto di Bondone (attributed to).

[Early Italian School.]

Born near Florence in 1276; died, 1336; pupil of Cimabue, the so-called father of Italian art, but whom he soon surpassed, and quickly divested himself of the stiffness and formality of the Greek painters, who up to his time had been servilely followed. He was correct in design, and blended his tints with a peculiar softness. His heads are also finely expressed. He was the first artist who gave to his portraits an air of truth and resemblance.

"It is said that he was originally a shepherd boy—that he was discovered drawing a sheep upon a slab of stone by Cimabue, who took him home and gave him instructions in painting. \* \* \* His influence was not confined to Florence, nor the neighboring parts of Tuscany. The whole of Italy, from Padua and Verona to Gaeta and Naples is indebted to him for various works and a new impulse

in art. He even followed Clement V. to Avignon, and is said to have executed many pictures there and in other cities of France. Popes and princes, cities and eminent monasteries, vied in giving him honorable commissions, and were proud in the possession of his works. Giotto was not a painter only; his name is also mentioned with honor in the history of architecture. The beautiful Gothic campanile or bell tower adjoining the Duomo of Florence was his design; the foundation was laid and the building executed under his direction. Sculpture too he practiced with considerable success. Not only the drawings for the greater part of the statues which adorn the tower, but many of the statues themselves were the work of his hand."—*Kugler*.

**No. 2.** A small triptych altar piece. Center compartment; the madonna and child enthroned under a baldacchino; at the right a female saint with book and palm; at the left a male saint with slender cross; above, on either side of the throne, another female saint. Left wing: the nativity, and angel appearing to the shepherds. Right wing: the crucifixion. In the angles of the wings: the annunciation, both the angel and the Virgin sitting. Predella contains dragons in small quatrefoil panels.

Wood: Center compartment, h. 18 $\frac{5}{8}$  in., w. 8 $\frac{3}{4}$  in. From the collection of the Marchese del Turco at Florence, where it had for generations been esteemed a work of Giotto. Prof. C. Conti of the Florence Academy of Fine Arts, a recognized expert, regards it as more probably a work of Taddeo Gaddi, who was a pupil of Giotto.

## Alessio Baldovinetti (attributed to).

[Early Italian School.]

Born in Florence in 1368; died in 1448.

"He painted history and portrait in oil and in fresco in the dry Gothic style usual at his time."—*Bryan*.

**No. 3.** The Virgin Adoring the Infant Savior. The latter lies in the foreground with his head on a cushion. The Virgin stands at the right with hands folded, as in prayer, gazing down upon the child. At the left is the child John the Baptist, with a coat of skins and a small cross. The heads of all three are encircled with nimbuses of gold. Two other child heads are peeping from between the principal characters. The Holy Ghost is descending from above in

form of a dove, and a broken pomegranate, the symbol of eternal life, lies on the ground at the right.

Wood, arched: h.  $28\frac{3}{4}$  in., w. 16 in. From the collection of the Tassi family, Florence.

## Flemish School of the 15th Century.

**No. 4.** The Virgin in a black velvet dress, with a rich jeweled necklace and a blue mantle, holds the infant Savior on her right knee. Her right hand supports the child, while with the left she presents him with a red rose. The infant, in a single garment of white, holds a rosebud in his right hand, and extends the other to receive the proffered flower. The delicately shaded face of the mother, the peculiarly shaped eyes, and the long slender fingers suggest the style of Roger Vander Weyden (1400-1464). Ground of interlaced work of gold and color.

Wood: h.  $20\frac{3}{4}$  in., w.  $13\frac{1}{2}$  in. Purchased in Cologne.

## Hugo Van der Goes (attributed to).

[Early Flemish School.]

Born at Bruges about 1405; died about 1480; pupil of Jan Van Eyck."

"Of his oil pictures only the one mentioned by Vasari is historically authenticated. \* \* He is the earliest master of this school who painted blue draperies broken with green, combining further with this mixture an orange color, which is far from enhancing the general harmony. In other respects Van der Goes possesses the highest qualities of his school. His portraits are true to nature and animated, his drawing is good and conscientiously carried out in every part, and his execution is solid."—*Kugler*.

**No. 5.** The Virgin, seated on a marble throne under an open portico, holds the infant Savior on her right knee. She holds a book in her left hand, the leaves of which the child turns over. She wears a rich, dark, velvet dress with an ample red mantle. The child wears a simple garment of white. The heads of both are surrounded by nimbuses of gold rays, those of the child taking the form of the cross. In the background is seen a Flemish street, with churches and chateaux, and three small figures walking.

Wood: h.  $27\frac{1}{2}$  in., w. 22 in. From the private collection of a former director of the Uffizi Gallery, Florence.

## Fra Filippo Lippi (attributed to).

[Early Italian School.]

Born at Florence in 1412; died about 1469. He was at first a monk, but gave up monastic life to live with a nun whom he abducted from her convent in 1459, and who became the mother of his famous son, Filippino Lippi.

“He excelled in invention, drawing, coloring, chiaroscuro, and for his time was certainly a painter of extraordinary merit. He may even without reference to time be accounted among the greatest of the Italian painters from Masaccio to Raphael, both inclusive.—*Bryan*

**No. 6.** The Virgin stands holding the infant Savior on her left arm. She is clad in a red tunic and blue mantle, and has a nimbus of gold about her head. The child has one of red with three gold discs, suggesting the cross. Two saints stand, one on either side, in attitudes of adoration.

Wood: Arched, h. 19½ in., w. 14 in. Purchased of Luigi Pisani, Florence.

## Maso Gudi, called Masaccio (attributed to).

[Early Italian School.]

Born in Florentine territory in 1417; died in 1443. He studied the works of Ghiberti and Donatello, and learned perspective from Brunelleschi, the famous architect of the dome of the cathedral at Florence. Is regarded as the founder of the Florentine school of painting, and his works became the study of the best painters who succeeded him. He died very young.

“Nothing certain is known of any easel pictures by Masaccio; single heads are sometimes attributed to him, which, in the study of form and modeling, resemble these frescoes.”—*Kugler*.

**No. 7.** Portrait of a man, believed to be Masaccio himself. Monogram at right upper corner composed of the letters AFPC, followed by the letters ASM.

Wood: h. 15½ in., w. 11¾ in. From the collection of the Marchese Caruana, Florence.

## Sieneſe School of the 15th Century (attributed to Sano di Pietro).

“Two principal tendencies, or ſchools, may now (15th century) be diſtinguiſhed. The center of the one was Florence, of the other Siena. The difference between the two may be thus defined. The Florentines evince a peculiar quickneſs and vigor of thought. They throw themſelves with a lively conſciouſneſs into the various and changeful ſcenes of life, and expreſs the relation between the earthly and ſpiritual in representations of a richly poetical and allegorical nature. The Sieneſe ſchool, on the other hand, evince rather a depth of feeling, which does not require that richneſs of form, but on the contrary adheres more to traditional forms, while it animates them with a genial warmth. The diſtinctive feature with the Florentines is their richneſs of thought and compoſition, and the aim at reality of character; the diſtinctive feature with the Sieneſe is the intense and heartfelt grace of their ſingle figures.

\* \* \* \* \*

“This prevailing bland character, and the adherence to ancient modes of representation, pervade the productions of the Sieneſe artiſts throughout the whole of the 15th century. In other reſpects, however, art ſeems to have retrograded in Siena during this period in a ſtriking degree, almoſt all the works of the time bear the ſtamp of feebleneſs and indeciſion. \* \* \* Among the maſters who diſtinguiſhed themſelves from the reſt in a ſlight degree were the brothers Sano and Lorenzo di Pietro, who flouriſhed about the middle of this century.”—*Kugler*.

**No. 8.** The Coronation of the Virgin. On a gold ground we ſee a marble throne, upon which Chriſt and the Virgin are ſeated. The former places a crown upon the latter’s head, who receives it with humility. On either ſide, an adoring angel. A winged cherub head above in a raiſed trefoil. Below are ſeen four ſaints. At the left St. Peter, with book and keys, and next him St. John the Baptist, with croſs, ſcroll, and garment of ſkins. On the right is St. Paul, with ſword and ſcroll; and by him another aged ſaint, with ſmall croſs and book. Under the picture is the Latin inſcription—*VENI DE LIBANO . . . CORONABERIS*, a quotation from the Latin Vulgate, Canticle of Canticles, chap. iv, ver. 8; tranſlated, “Come, from Libanus; thou ſhalt be crowned.” Still below this is a predella, or baſe, on which upon three medallions appear: Right, Mary Magdalene; center, Chriſt riſing from a ſarcophagus; left, the Virgin Mary.

Wood, Gothic arch: h. 34¾ in., w. 20¼ in. Purchaſed in Siena.

## Giovanni Bellini.

[Venetian School.]

Born at Venice in 1422; died in 1512, or later. Pupil of Squarcione and Gentile da Fabriano. Recognized as the head of the Venetian school, and instructor of Titian and Giorgione.

“His type represents a race of men of easy and courteous dignity—a race not yet extinct in Venice. His Madonnas are amiable beings, imbued with a lofty grace; his saints are powerful and noble forms; his angels cheerful boys in the full bloom of youth. In his representations of the Savior he displays a moral power and grandeur seldom equalled in the history of art. \* \* It was in the works of Giovanni Bellini also that Venetian coloring attained, if not its highest truth of nature, at all events its greatest intensity and transparency. Many of his draperies are like crystal of the clearest and deepest color.”—*Kugler*.

**No. 9.** Portraits of an Italian nobleman and his wife, with the names of the subjects inscribed on tablets suspended above. These are only partly legible; they read IOANES PAULUS & AUG . . . NIS, the dots representing the undecipherable letters.

Canvas: h. 15 in., l. 21 $\frac{3}{8}$  in. From the collection of Henry Wilkinson, Esq., of Enfield, England.

## Leonardo da Vinci (attributed to).

[Lombard School.]

Born in Tuscany in 1452; died in France, 1519; pupil of Verocchio; worked in Milan, Florence, and Rome. Ranks as one of the five greatest painters of the Italian school.

“His works combined grandeur of design and harmony of expression with minute finish.”—*Mrs. Clements*.

“Great uncertainty prevails about many of the works ascribed to Leonardo, and by far the greater part are the works of his scholars. Leonardo could never satisfy himself. He painted slowly, and left many works unfinished; which is also accounted for by the many interruptions to his artistic life.”—*Kugler*.

**No. 10.** Salvator Mundi (The Savior of the World). He is represented with long curly hair, parted in the middle, and short

beard. The right hand is raised in the attitude of blessing, and the left holds a crystal ball ; he wears a jeweled robe.

On the back is pasted the following printed inscription, which may be taken for what it is worth :

“ This picture, undoubtedly among the most extraordinary productions of the artist, was purchased of a French gentleman by Mr. Parke, and has remained in the possession of his heirs since 1821, when it was bought in at Mr. Christie’s sale rooms for 800 guineas. It was engraved by Hollar, and is to be found mentioned in the catalogue of the French library as belonging to the kings of France until the period of the revolution of 1789. It is not a matter of surprise, though it will remain a mystery, by what means this masterpiece was brought away from the walls of the Abbaye of St. Denis during the period of anarchy and disorder that followed the death of Louis XVI., but the archives prove it to have been originally painted for Francis I., the friend of Da Vinci, and in whose arms the great artist expired in 1519. That its abduction must be a source of infinite regret to the French nation, we cannot doubt, but we can only rejoice that it has remained so long in this country, and hope that such a treasure of art may not be taken from us, as it is worthy of a distinguished place in any national collection.”

Wood : h. 26 in., w. 19 in. Purchased at Christie’s, London.

## Bernardino Pinturicchio (attributed to).

[Umbrian School.]

Born at Perugia in 1454 ; died 1513 ; pupil of Perugino. His most famous works are in the library of the Cathedral at Siena.

“ The historical painter of the Umbrian school, and in some respects a more gifted artist than Perugino, whose earlier and more realistic Florentine type he greatly resembles.”—*Kugler*.

**No. 11.** The Marriage of the Virgin. A domed temple in the center, before which stands the high priest. At the right the Virgin Mary, attended by ten female friends, one carrying a child. To the left Joseph, attended by six young men and a boy, four of whom are breaking sticks in accordance with an ancient legend.

“ When Mary was 14 years old, the priest, Zacharias, inquired of the Lord concerning her what was right to be done, and an angel came to him and said : ‘ Go forth and call together all the widowers among the people, and let each bring his rod (or wand) in his hand, and he to whom the Lord shall show a sign, let him be the husband of Mary. And Zacharias did as the angel commanded. \* \* \*

I must mention here an old tradition cited by St. Jerome, which has been used as a text by the painters. The various suitors who aspired to the honor of marrying the consecrated 'Virgin of the Lord,' among whom was the son of the High Priest, deposited their wands in the temple over night, and next morning the rod of Joseph was found, like the rod of Aaron, to have budded forth into leaves and flowers. The other suitors thereupon broke their wands in rage and despair."—*Mrs. Jameson, Legends of the Madonna.*

Canvas: h. 24¼ in., l. 40¼ in. Purchased in Florence.

## Quentin Massys.

[Connecting link between the early and later Flemish Schools.]

Born shortly before 1460 in Antwerp; died in that city, 1530. Before becoming a painter he followed the trade of a blacksmith, and a highly ornamental well-pagoda, said to be of his work, is still to be seen in front of the Cathedral at Antwerp.

"A number of pictures representing sacred subjects exhibit, with little feeling for real beauty of forms, such delicacy of features, beauty and earnestness of feeling, tenderness and clearness of coloring, and skilfulness of careful finish, as worthily recall the religious feeling of the middle ages, though at the very termination of them. In his draperies also we observe a tenderly broken tone of the utmost charm, peculiar to himself. \* \* \* In subjects also taken from common life, such as money changers, occasionally a loving couple, or a frightful old woman, he uses his brush with evident zest, and with great success. The pictures of his later time are also in this respect distinguished from those of most other Netherlandish painters, inasmuch as his figures are three-quarter life size or full life size. \* \* \* The most celebrated of his subject pictures is that known by the name of "The Two Misers," at Windsor Castle. But I am not disposed to consider this example, or others I know of the same composition, as the originals, but rather as repetitions, and chiefly by his son, Jan Massys."—*Kugler.*

"To various painters the decided and strongly realistic style with which Quentin Massys had occasionally painted scenes from common life, as for instance his Misers, became the model for their treatment, not only of similar subjects, but also for those of a biblical class. Foremost among them is Jan Massys, son of the master, who lived from about 1500 to 1570. To his earlier time may be probably referred the repetitions of the Money-Changers and other pictures by his father, Van Mander expressly saying that he was engaged on such tasks. Remarkable specimens of this class are "The Misers," at



Windsor Castle, etc. \* \* \* All these works are of warm, powerful coloring, and careful, though somewhat coarse, treatment."—*Ibid.*

**No. 12.** The Virgin, seated in the open air, with fawn colored dress, fur cuffs, red mantle, and white head dress, holds the infant Jesus on her left knee. The child embraces the mother with animation. A peach and bunch of grapes on a ledge in the foreground. Background, a rocky landscape with castle and city at the right, and minute figures walking in a public square.

Wood: h.  $21\frac{3}{4}$  in., w.  $15\frac{5}{8}$  in. From the private collection of Signor Casa Murata, director of the Pitti Palace Gallery, Florence, under the last Grand Duke of Tuscany.

**No. 13.** The Misers (a replica of the picture in Windsor Castle). In a wainscoted room we see two aged persons sitting before a table; the one at the left is writing in an account book, the other leaning the right arm on the shoulder of the first. Before them they have a heap of gold and silver coins, and jewelry, also a portable inkstand, with a cord for carrying, and a curious leathern pouch with compartments and a handle to carry it by. A parrot sits on a perch at the left, and on a shelf above we see a box of parchment documents with their seals, also a candlestick.

Canvas: h.  $46\frac{3}{4}$  in., w. 38 in. From the Gatton Hall collection, formed by Lord Monson early in the present century.

## Giambattista Cima, called Conegliano.

[Venetian School.]

Born at Conegliano in Venetian territory; pupil of Vivarini; influenced by Giov. Bellini. Is known to have worked between the years 1489 and 1508. According to Ridolfi, he was one of the most successful followers of Bellini. Equal to that painter in color and expression, he perhaps yields something to him in softness and mellowness. Zani considers him in some respects superior to Bellini.

"His male figures are characterized by a peculiar seriousness and dignity, by a grand tranquillity in gesture and movement, and by the greatest care and decision in execution. The inanimate expression of his otherwise not unlovely Madonnas is very remarkable."—*Kugler.*

**No. 14.** The Madonna, in a blue drapery, adoring the infant Savior, who is seated on a ledge, or parapet, before her. The mother's

hands are folded as if in prayer, and she gazes down on the child. The latter is nude, and reaches his left hand to his mother's, as if deprecating the homage rendered. Rocks at the left, in the background, with trees and a church on their summit. Signed on the ledge at the right, IOANNES BTA CONEGLANESIS.

Wood: h. 25¾ in., w. 19 in. From the collections successively of M. de Bammerville, Rev. W. Davenport-Bromley, and Mrs. Sloane Stanley of London.

## Jerome Bos, or Bosche.

[Early Dutch School.]

Jerome Agnen, called Bos, or Bosche, was born in Holland in 1470, and died in 1518.

“He made a whimsical choice of the subjects for his pictures, which are generally grotesque representations of spectres, devils, and incantations, which, however ridiculous, are treated with singular ingenuity.”—*Bryan*.

“He distorted the fantastic element, which already existed in the Dutch school, into a form of the ghostly and demoniacal, in which he showed great talent, and became the founder of a tendency which, as we shall see, was followed by other painters. A Last Judgment by him is in the museum at Berlin. He adopted the early technical process, and his execution was sharp and careful.”—*Kugler*.

**No. 15.** The Last Judgment. The picture consists of two parts, a celestial and a terrestrial. In the former the Savior occupies the centre, seated upon a rainbow, with his feet on an orb of crystal, which in turn is borne by the three angels, who are blowing the last trump. At his right (left of the picture) sits the Virgin, in rich blue robes, with eleven female attendants, who occupy carved stalls like those in a cathedral. The angel Gabriel presents a crown to the Virgin. On the other side of the Savior sits an angel with the sword of justice, and seven enstalled church dignitaries. A figure clad in a loose brown robe, with bare arms and leg to the knee, advances with outstretched hands as if petitioning for mercy upon the world below. In the lower portion of the picture we see in the distance on the right an expanse of sea with ships; on the left Paradise, with a fountain, trees, and figures dancing. In the foreground, on the left, St. Peter, with the keys, with eyes uplifted to the Savior. Crowding about him are the nude figures of the redeemed. In the

center, the dead rising from their graves, and three angels contending with demons for their possession. At the right, the great dragon, with gaping mouth, down whose throat is seen a great fire, with a cauldron filled with the damned. Emanating from the dragon are various fantastic demons.

Wood : h.  $22\frac{3}{4}$  in., w.  $23\frac{7}{8}$  in. Formerly in the collection of Louis Philippe, king of the French, and more recently in that of Mr. John Neuwenhuys of Brussels.

## Michelangelo Buonarotti.

[Florentine School.]

Born in Tuscany in 1474; died, 1563; pupil of Ghirlandajo; excelled equally in painting, sculpture, and architecture, and ranks in the former art with Raphael, Titian, and Leonardo da Vinci.

**No. 16.** Academical study of a man sitting; in pen and ink.

From the collection of August Grahl, of Dresden, sold in London in 1885, and formerly in the collection of Alfonso IV. d'Este, duke of Modena.

## Titian (Tiziano Vecellio).

[Venetian School.]

Born at the castle of Cadore in Venetian territory in 1477; died of the plague in Venice, August 29, 1576; pupil of John Bellini; influenced by Giorgione; patronized by the Emperor Charles V. and his son Philip II.; worked chiefly at Venice.

“He painted with a correct eye, and in a style of coloring truly natural, but was not very scrupulous in points of accuracy, and occasionally ran into extremes in designing. He excelled in delineating infantine beauty, and as a colorist soars above every competitor; in historical subjects he usually designed his heads from life, thus giving the most interesting subjects the formality of portraiture, in which branch he excelled. In landscape painting he also is entitled to the highest rank.”—*Hobbes*.

“But of all the pictures of this kind (Sacred), by far the most excellent is an Entombment of Christ, in the Manfrini palace in Venice. It is a highly-finished master-work, perhaps the most important of Titian's pictures, and the noblest representation of this subject. The arrangement of the figures who carry the body is excellent, but the chief interest lies in the general expression of sorrow. One of

the bearers is at the head, another at the feet of Christ; John, who stands behind, holds up the arm. On the left is the Virgin, sinking back fainting; Mary Magdalene supports her, but without turning her eyes from the Savior. In this picture the highest beauty of form, and the most dignified expression in gesture, are united with the liveliest emotion, and the deepest and most earnest feeling. If ever a Venitian picture exercised any influence upon later art, this is the one. The noblest inspirations of VanDyck may be traced to this wonderful picture. A repetition, of almost equal beauty of execution, is in the Louvre."—*Kugler*.

**No. 17.** The Entombment of Christ. The Savior enveloped in a winding sheet is carried by Joseph of Arimathæa, Nicodemus and St. John. To the left Mary Magdalene supports the Holy Virgin.

Canvas: h. 54 in., l. 82½ in. This picture corresponds closely to those in the Louvre, referred to above. It was formerly the property of Prince Erizzo, and was purchased of Barbini at Venice, in 1838, by Lord Monson, in whose collection at Gatton Park, Surrey, England, it remained till the sale of the collection in May, 1888.

**No. 18.** Nymph and Satyr. The nymph at the left, with mantle of fur looped over her shoulder, long ear drops, and wreath of ivy in her hair, is embraced by a satyr, one of whose long ears she playfully pulls.

Nymphs, in mythology, are female divinities of a lower rank, represented in works of art as beautiful maidens, partially or entirely nude. Satyrs, or fauns, are, in mythology, the gods of the fields and shepherds, represented with bristly hair, horns, pointed ears, and sometimes a tail; endowed with both human and animal qualities and forms. They are represented as fond of wine, dancing and music.

Canvas: h. 39 in., w. 31¼ in. Purchased in Florence, and claimed to have belonged to an ancient family at Cadore, the birthplace of Titian.

## Benvenuto Tisio, called Garofalo.

[Ferrara School.]

Born at Ferrara in 1481; died in that city in 1559; pupil for two years of Raphael.

“His style is more that of the Ferrarese school as we see it in the works of Lodovico Mazzolini in its highest perfection. In Garofalo it is to be traced in a rather fantastic mode of conception, and in a peculiarly abrupt and vivid coloring, never wholly laid aside, even

after he had adopted the Roman manner, and somewhat modified his coloring. \* \* \* There is an empty ideality of expression, and a deficiency of making out, in his large figures, which the most brilliant execution cannot conceal."—*Kugler*.

**No. 19.** The Annunciation. The Virgin kneels at the left, with folded hands, before a green-draped *prie dieu*. The Angel Gabriel approaches, supported by clouds, at the right, holding the symbolic lily in his left hand. Thirty-five angels and cherub heads in the clouds above. In a burst of light, over all, we see the Holy Ghost descending in form of a dove. Draperies, richly embroidered with gold.

Copper: h. 18¾ in., w. 13¾ in. Purchased in Florence. On the back of the frame is inscribed "Benvenuto Garofalo, Anno 1658."

## Raphael Sanzio.

[Umbrian and Florentine Schools.]

Born in Urbino, 1483; died in Rome 1520; pupil of his father, Giovanni Sanzio, and of Pietro Perugino; worked in Perugia, Florence, and Rome; recognized as the greatest painter of all ages.

**No. 20.** Pen and ink sketch for the well known cartoon representing Paul and Barnabas at Lystra.

"And there sat a certain man at Lystra impotent in his feet, being a cripple from his mother's womb, who never had walked. The same heard Paul speak: who steadfastly beholding him and perceiving that he had faith to be healed, said with a loud voice, Stand upright on thy feet, and he leaped and walked. And when the people saw what Paul had done, they lifted up their voices, saying, in the speech of Lycaonia, The gods are come down to us in the likeness of men. And they called Barnabas Jupiter; and Paul, Mercurius, because he was the chief speaker. Then the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people, which when the apostles Barnabas and Paul heard of, they rent their clothes, and ran in among the people crying out and saying, Sirs, why do ye these things? We also are men with like passions with you, and preach unto you that ye should turn from these vanities unto the living God. \* \* \* And with these sayings scarce restrained they the people that they had not done sacrifice unto them."—*Acts, Chap. xiv, 8-18*.

From the collection of August Grahl of Dresden, sold in London in 1885.

## Bartolommeo Ramenghi, called Bagnacavallo.

[Early Bologna School.]

Born about 1486; died in 1542; pupil of Francesco Francia, at Bologna, and afterwards of Raphael, whom he assisted in important works upon which he was employed at Rome.

“The principal pictures of his own composition are in the churches at Bologna, and it is sufficient to establish their merit that they were the objects of the admiration and the imitation of the Carracci and their school.”—*Bryan*.

“A second artist from Francia’s school was Bartolommeo Ramenghi, called Bagnacavallo from his birthplace. He afterwards returned to Bologna, and transplanted the style of the Roman school to that city; his pictures, also, are rare in galleries. Bagnacavallo displays a steady aim at grandeur and freedom of conception, while the foundation of simplicity of representation which he laid in Francia’s school preserved him from the scattered and affected manner of Raphael’s other scholars. He was deficient, however, in that inward power which was necessary to animate the grand forms he preferred, and his works convey the impression of something conventional and borrowed; gleanings, apparently, from Francia and Raphael.”—*Kugler*.

**No. 21.** The Virgin enthroned with St. Amadio and St. Anthony. The Virgin sits on a marble throne holding a book in her left hand. The infant Savior, nude, except for a necklace and bracelet of pearls, sits on a cushion on her right knee. St. Anthony of Egypt, stands at the right of the picture, with his traditional emblems, the crutch, the bell, the black pig, the fire and the Greek tau or T on his shoulder—the first letter of the word *Theos*, God. St. Amadio stands at the left in the robes of a bishop, holding a model of a city in his gloved hands, which the Holy Child leans forward to bless. On the pedestal of the Virgin’s throne is an inscription in Italian, the literal rendering of which is “I, Peter Demeo, from Ceregia, had these figures made for my devotion, on the last of November, 1529. Bmeo. Ramenghi, fecit.”

“St. Anthony, surnamed the Great, born in Upper Egypt in 251, died in 365. He was rich and well educated; but sold all his possessions, gave the money to the poor, and retired into the desert, where he spent a great many years in ascetic solitude. At the age of 54 he was persuaded to become the director of a number of anchorets who wished to enjoy his instructions. They dwelt in detached cells in Fayoom, near Memphis, and from this establishment dates the founda-

tion of the monastic system. St. Anthony twice left his retreat and visited Alexandria; once during the persecution of Maximian in 311, when he hoped to obtain the crown of martyrdom; and again in 355, to support his friend Athanasius against the Arians. During his seclusion he is said to have neglected ablutions, clothed himself simply in a hair shirt, and fought with devils. He was reported to have cured a cutaneous disease known before his time as the 'sacred fire,' but afterwards as St. Anthony's fire, and later as erysipelas."—*American Cyclopædia*.

"Devotional figures of St. Anthony occur frequently, and are easily recognized. He has several distinctive attributes, each significant of some trait in his life or character, or of the sanctity and spiritual privileges popularly ascribed to him. 1. He wears the monk's habit and cowl, as founder of monachism; it is usually black or brown. In the Greek pictures and in the schools of art particularly influenced by Greek traditions, the figures of Anthony, besides the monkish garb, bear the letter T on the left shoulder or on the cope; it is always blue. \* \* \* 2. The crutch given to St. Anthony marks his age and feebleness. 3. The bell which he carries in his hand or suspended to his crutch, or to a cross near him has reference to his power to exorcise evil spirits. According to Durandus the devil can not endure the sound of a consecrated bell. \* \* \* 4. For the same reason, and as an instrument of exorcism, the asperges—the rod for sprinkling holy water—is put into the hand of St. Anthony. \* \* \* 5. I have read somewhere that the hog is given to St. Anthony because he had been a swineherd and cured the diseases of swine. This is quite a mistake. The hog was the representative of the demon of sensuality and gluttony, which Anthony is supposed to have vanquished by the exercises of piety and by Divine aid. The ancient custom of placing in all his effigies a black pig at his feet or under his feet gave rise to the superstition that this unclean animal was especially dedicated to him and under his protection. \* \* \* 6. Flames of fire are often placed near St. Anthony and under his feet, \* \* \* signifying his spiritual aid as patron saint against fire in all shapes, in the next world as well as in this."—*Mrs. Jamieson, Sacred and Legendary Art*.

Wood: h. 53 in., w. 44 in. From the collection of Giuseppi Placidi, of Rome, connoisseur and intimate friend of Gibson, the sculptor, and T. Buchanan Read, the painter.

## Andrea Vanucchi, called Del Sarto (school of).

[Florentine School.]

Born in Florence in 1487; died in 1531; pupil of Piero di Cosimo; influenced by Fra Bartolommeo and Raphael; worked in Florence.

"His style is correct, and partakes of the style of Michelangelo; his compositions are agreeable, and his ordonnances are arranged with

judgment, but he wanted the sacred fire which animates the great poet and the painter, and inspires them with their noblest and best conceptions. \* \* \* The heads of his Madonnas are rather pretty than beautiful, and are generally characterized by the formality of a portrait. \* \* \* His coloring is distinguished by the suavity and harmony of his tones, his pencil is full and flowing, and he has, perhaps, never been surpassed in the boldness of his relief, or his perfect knowledge of the chiaroscuro."—*Bryan*.

**No. 22.** The deposition of Christ. A rocky background. The dead Savior, in the center, is supported in a sitting position by a young man at the left. The Virgin, kneeling behind, lifts his left arm. Two kneeling female figures at the right, with folded or clasped hands, look on in mournful adoration. St. Peter stands behind the Savior gazing down in sadness. Another male figure further to the right (probably Joseph of Arimathæa) stretches out his right arm, as if giving directions to the young man at the left. In the foreground a chalice, with paten and consecrated wafer.

Wood: h. 28¾ in., w. 24 in. This picture is either a study for the larger picture of the same subject, No. 58, in the Pitti Palace gallery, Florence, or is a copy from the same by one of Del Sarto's pupils. A change in the color of the dress of the female at the Savior's feet, in the Florence picture it being a rose pink, in this a bright red, leads to the inference that it is not a copy, but really a work of the master's own hand. Purchased of Luigi Pisani, Florence.

## Joachim Patinier (attributed to).

[Early Flemish School.]

Born at Dinant about 1490; became master of the Guild of St. Luke at Antwerp in 1515; died in 1545.

"In his earlier time he painted historical pictures in the taste of the later Van Eyck school, in his later time in that of Lucas Van Leyden. By his habit of rendering the figures very small in proportion to his landscape background, he became the founder of landscape painting as a separate study in the Netherlands. His earlier pictures are marked by a warm tone, his later pictures are cool. His earlier landscapes exhibit a fantastic form of conception, are overladen with details, and are hard and crude, and of very defective perspective; in his later works a more truthful rendering of accessories predominates, and more feeling for general effect."—*Kugler*.

**No. 23.** A small triptych altar-piece. Center compartment; the Crucifixion, with a city (Jerusalem) in the distance; the Virgin



and St. John standing on either side of the cross. Left wing: St. Jerome, kneeling in an open landscape, with an open book on the ground before him. His attendant lion is dimly seen. Right wing: Mary Magdalene, kneeling before an open book in a rocky landscape.

Wood: center panel h.  $7\frac{7}{8}$  in., w.  $5\frac{1}{8}$  in.; side panels h.  $9\frac{1}{4}$  in., w.  $3\frac{1}{8}$  in. From the collection of C. J. Knight, Esq., F. S. A., of London.

## Antonio Allegri, called Correggio.

[School of Parma.]

Born at Correggio, Italy, in 1494; died in that place, 1534; pupil of Ferrarese Masters; influenced by Francesco Francia. His most important work is the interior of the dome of the cathedral at Parma—the assumption of the Virgin, done in fresco. It was completed in 1530, and is considered as one of the most extraordinary productions of the art. Correggio ranks as one of the five greatest of the Italian painters, the others of the quintette being Raphael, Michelangelo, Titian, and Leonardo da Vinci.

“In his compositions all is life and motion, even in subjects that seem to prescribe a solemn repose, such as simple altar pieces. All his figures express the overflowing consciousness of life, the impulse of love and pleasure; he delights to represent the buoyant glee of childhood—the bliss of earthly, the fervor of heavenly love. \* \* \* There is on the whole little display of beautiful forms; the movements of his figures, which unceasingly produce the most varied foreshortening, are obviously opposed to it. \* \* \* But instead of form another element of beauty predominates in Correggio—that of chiaroscuro, the peculiar play of light and shade, which spreads such an harmonious repose over his works.”—*Kugler*.

**No. 24.** The Virgin and Child. The Virgin sits at the left under a tree. A basket containing a pair of shears is at her side. The infant Jesus sits on her lap, facing to the left. Her left hand grasps his left, and her right supports his right arm, the hand being raised in the attitude of blessing. To the right Joseph is seen engaged in planing a board. In both mother and child the nimbus is lacking.

Wood: h.  $12\frac{3}{8}$  in., w.  $9\frac{1}{4}$  in. This picture is an exact replica of the similar subject in the National Gallery, London, even to size. It was in the possession of Dr. Hinde, lecturer at University College Hospital, London, for more than fifty years, and was given as a wedding present to Mrs. Hinde by one of the

Colnaghi family, who bought it in Florence. Sir Charles Eastlake, president of the Royal Academy, and English editor of Kugler's Handbook of Painting of the Italian School, who was a frequent visitor at Dr. Hinde's, believed it to be either a work of Correggio or painted in his studio.

**No. 25.** Study for two angel heads for the dome of the cathedral at Parma. [The figure to the left looks more as if intended for a young John the Baptist, but the picture has heretofore been catalogued as above.]

Canvas, octagon: h. 23 in., w. 23 in. From the collection of W. H. Aspinwall of New York.

## Annibale Carracci.

[Bologna School.]

Born at Bologna in 1560; died in Rome in 1609; pupil of Lodovico Carracci, and one of the founders of the Academy of Bologna.

“Annibale Carracci is by far the most distinguished of this family. In consequence of his studies in Upper Italy we find an imitation of Correggio, and afterwards of Paul Veronese, in his earlier works; but after his residence in Rome his own powerful style, formed under the influence of Raphael and Michelangelo, and of the antique, as he understood it, developed itself in a new form. Annibale does not always please. \* \* \* For all this, if the spectator be just, he may always recognize the greatness of the painter in the powerful life which pervades his works, and, in cases where his feeling for nature is allowed to have scope, in his freshness and vigor. \* \* \* The series of frescoes of mythological designs in the Farnese palace at Rome, and particularly in the so-called gallery of the palace, is generally considered his best performance. Indeed, these works may be considered the fairest criterion of the school. Artistically speaking, they claim the highest admiration. \* \* \* The drawing is altogether masterly, both in the nude and in the draperies, and, as far as fresco permits, modeling, coloring and chiaroscuro may be termed perfect. But independently of the ostentatious study of Raphael and Michelangelo, which is everywhere apparent, we especially feel the want of the appropriate life, the real capacity for enjoyment which, after all, in subjects of this kind is absolutely essential. Thus, from the composition and gestures of the ‘Galatea’—one of the many subjects represented—it is evident the picture was intended to express the fullest enjoyment of the senses, but its general expression is, on the contrary, cold and heavy, and the same may be said of other mythical subjects by Annibale; in many of them, however, the coloring is very masterly. The paintings in the Farnese palace were his last important works. The parsimony of his employers provoked his

anger, which had an unfavorable effect on his health, which was utterly destroyed by a journey to Naples, and the persecutions he encountered from the Neapolitan artists. He died soon after his return to Rome."—*Kugler*.

**No. 26.** The Triumph of Galatea (a replica in oil of the artist's fresco in the Farnese palace, referred to above). At the right of the picture Triton, son and herald of Neptune, blowing his shell trumpet; at the left, bringing up the marine procession, nereids or sea nymphs, above, cupids with torch, arrows, etc., symbolic of love.

Canvas: h. 29 in., l. 53 in. From the Duke of Lucca's collection, sold in London in 1841.

## Jan Breughel, called Velvet Breughel.

[Flemish School.]

Born in Brussels in 1568; died in Antwerp in 1625; spent several years in Italy, and afterwards worked in Antwerp, often in conjunction with Rubens.

"Jan Breughel was a far more gifted painter, and of a versatility of talent which is rarely found. Though more especially a landscape painter, he takes also as a subject painter an important place among his cotemporaries. \* \* \* A clear and vigorous coloring, and a careful finish, are peculiar to these, as well as to all his works. \* \* He treated the flat scenes of his native land, intersected with canals and rows of trees, with truthfulness and considerable detail, though he is wanting in the general keeping of the picture. His smaller pictures of this class are often attractive."—*Kugler*.

**No. 27.** A Village Scene. A large tree stands in front of a two-storied house on the left; a windmill on an eminence on the right; a road stretches away between rows of trees in the center. In the foreground figures on foot, wagons and horses, a sow and pigs, etc.

Copper: h. 9¼ in., l. 12¼ in. From the collection of Maj. Corbett-Winder of Vaynor Park, Berriew, Montgomeryshire, Wales.

## Guido Reni.

[Bologna School.]

Born near Bologna in 1575; died in that city, 1642; pupil of Lodovico Carracci; influenced by Caravaggio; worked in Bologna and Rome.

“The life of this master was degraded by his passion for gaming, and at last he sent forth unworthy pictures for the sake of gain. He was, however, reduced to great distresses, which brought on the fever of which he died. With the exception of Domenichino he is considered the most worthy of the disciples of the Carracci. There is much grace and beauty in his works, but they are wanting in vigor and strength; this is especially true of his male figures. There is also a tiresome sameness in his female heads, which seem to be modeled after the antique Niobe. His heads of Christ want dignity, and his Virgins are only pretty women, in short, his characteristic seems to be an exalted and beautiful conception of beauty without individual life or interest—an empty abstraction.”—*Mrs. Clements.*

**No. 28.** Head of Christ crowned with thorns. Larger than life.

Wood, oval: h. 19½ in., w. 16 in. In the opinion of an eminent expert, a genuine work of Guido's, and in a very pure state. Purchased at Christie's, London.

## Peter Paul Rubens.

[Flemish School.]

Born near Cologne in June, 1577; died in Antwerp, May 30, 1640; pupil of Otto Venius; spent many years in Italy, Spain, France, and England; worked chiefly in Antwerp. Besides his skill as a painter he was an accomplished scholar and diplomatist.

“His character as a painter consisted essentially in those qualities which no other master had ever before united in so high a degree, viz., in a truthful and intense feeling for nature, a warm and transparent coloring, a power of picturesque keeping, and a wealth and fire of imagination which embraced every object capable of representation, and enabled him to render, with equal success and originality, both the most forcible and the most fleeting appearances of nature. It is this combination, in such a degree, of qualities so various, that disposes the connoisseur to tolerate, though not to overlook, the fact that Rubens' heads and figures are seldom of elevated form or refined feeling, but frequently, on the contrary, rude and vulgar in both

respects, and continually repeated, nay, even to admit that he is rarely profound and ardent in sentiment, but too often harsh and coarse. \* \* \* \* Rubens appears to far greater advantage in his treatment of history. \* \* \* One of the greatest powers, however, wielded by this almost universal genius is that of animal painting. Horses, dogs, stags, wild boars, and especially ravenous animals he renders alike with inconceivable mastery."—*Kugler*.

**No. 29.** Abigail meeting David with presents. The composition exhibits Abigail alighted from her beast, and bending on one knee before David; her left hand is placed on her breast, and her right extended towards the present brought to appease his anger against her husband Nabal; her attendants consist of two females, who stand on her farther side (these are probably portraits of the artist's wives), and three men servants. David clad in armor, and wearing a scarlet mantle, has also dismounted from his horse, which is held by a youth behind him, and is bending forward to raise Abigail; a company of two horse and three foot soldiers attend the future king of Israel.

"This capital production is admirably composed and splendidly colored."—*Smith's Catalogue Raisonne*.

In the opinion of Max Rooses (*L'Œuvre de P. P. Rubens*, Antwerp: 1886) Rubens was aided in this work by his pupils, but the master himself has retouched the principal parts, especially the figures, and the sky at the right, which is of a warm tint. The outlines he says are clear, and the tone warm. He judges the picture to date from the epoch of the history of Decius, which is considered Rubens's best period, that is to say about 1618. He traces its history through the Duke of Richelieu, the Duke of Grammont (1715), Jacques Meyers (1722), the Count of Plettenberg and Wittem (1738), and Paul Methuen.

#### THE STORY.

"And there was a man in Maon whose possessions were in Carmel: and the man was very great, and he had three thousand sheep and a thousand goats: and he was shearing his sheep in Carmel. Now, the name of the man was Nabal; and the name of his wife Abigail: and the woman was of good understanding, and of a beautiful countenance; but the man was churlish and evil in his doings; and he was of the house of Caleb. And David heard in the wilderness that Nabal did shear his sheep. And David sent ten young men, and David said unto the young men, Get you up to Carmel and go to Nabal, and greet him in my name: and thus shall ye say to him that liveth in prosperity. Peace be both unto thee, and peace be to thine

house, and peace be unto all that thou hast. And now I have heard that thou hast shearers: thy shepherds have now been with us, and we did them no hurt, neither was there aught missing unto them, all the while they were in Carmel. Ask thy young men and they will tell thee: wherefore let the young men find favor in thine eyes; for we come in a good day: Give, I pray thee, whatsoever cometh to thy hand unto thy servants, and to thy son David. And when David's young men came, they spake to Nabal according to all those words in the name of David, and ceased. And Nabal answered David's servants, and said, who is David? and who is the son of Jesse? there be many servants now a days that break away every man from his master. Shall I then take my bread, and my water, and my flesh that I have killed for my shearers, and give it unto men of whom I know not whence they be? So David's young men turned on their way, and went back, and came and told him according to all these words. And David said unto his men, Gird ye on every man his sword. And they girded on every man his sword; and David also girded on his sword: and there went up after David about four hundred men; and two hundred abode by the stuff. But one of the young men told Abigail, Nabal's wife, saying, Behold, David sent messengers out of the wilderness to salute our master: and he flew upon them. But the men were very good unto us, and we were not hurt, neither missed we anything, as long as we were conversant with them, when we were in the fields: they were a wall unto us both by night and by day, all the while we were with them keeping the sheep. Now, therefore, know and consider what thou wilt do; for evil is determined against our master, and against all his house: for he is such a son of Belial that one cannot speak to him. Then Abigail made haste and took two hundred loaves, and two bottles of wine, and five sheep ready dressed, and five measures of parched corn, and an hundred clusters of raisins, and two hundred cakes of figs, and laid them on asses. And she said unto her young men, Go on before me; behold I come after you. But she told not her husband Nabal. And it was so, as she rode on her ass, and came down by the covert of the mountain, that behold, David and his men came down against her; and she met them. Now, David had said, Surely, in vain have I kept all that this fellow hath in the wilderness, so that nothing was missed of all that pertained unto him: and he hath returned me evil for good. God do so unto the enemies of David, and more also, if I leave of all that pertain to him by the morning light so much as one man child. And when Abigail saw David she hastened and lighted off her ass, and fell before David on her face, and bowed herself to the ground. And she fell at his feet, and said, Upon me, my lord, upon me be the iniquity: and let thine handmaid, I pray thee, speak in thine ears, and hear thou the words of thine handmaid. Let not my lord, I pray thee, regard this man of Belial, even Nabal: for as his name is, so is he; Nabal is his name, and folly is with him: but I thine handmaid saw not the young men of my lord, whom thou didst send. Now therefore, my lord, as the

Lord liveth, and as thy soul liveth, seeing the Lord hath withheld thee from bloodguiltiness, and from avenging thyself with thine own hand, now therefore let thine enemies, and them that seek evil to my lord, be as Nabal. And now this present which thy servant hath brought unto my lord, let it be given unto the young men that follow my lord. Forgive, I pray thee, the trespass of thine handmaid, for the Lord will certainly make my lord a sure house, because my lord fighteth the battles of the Lord, and evil shall not be found in thee all thy days. \* \* \* So David received of her hand that which she had brought him: and he said unto her, go up in peace to thine house: see I have hearkened to thy voice and have accepted thy person. \* \* \* And it came to pass about ten days after, that the Lord smote Nabal that he died. \* \* \* And David sent and spake concerning Abigail, to take her to him to wife. \* \* \* And she went after the messengers of David and became his wife."—*I Samuel XXV, Revised Version.*

Canvas: h. 69 in., l. 98 in. Described in Smith's Catalogue Raisonné, Vol. II, p. 170. Sold in the collection of M. Meyer, Rotterdam, in 1722, for 1,400 florins (about \$700), again in the collection of Paul Methuen in 1830, when it was valued at 1,500 guineas (\$7,700), and lastly in the sale of Mr. E. Secretan's collection in Paris, July 2, 1889, when, according to *La Liberté*, it was bid for by the French government up to 115,500 francs, and was finally knocked down to its present owner for 117,600 francs (\$23,520).

## Francesco Albano.

[Bologna School.]

Born at Bologna, 1578; died there, 1660; pupil of the Carracci.

"Elegance is in one word the characteristic of this painter. He delights in cheerful subjects, in which a playful fancy can expatiate, such as scenes and figures from ancient mythology—above all, Venus and her companions, smiling landscapes, and hosts of charming *amorini*, who surround the principal groups, or even form the subject of the picture. But his works, both landscapes and figures, have throughout a merely decorative character; their elegance seldom rises to grace of mind; their playfulness rarely bespeaks real enjoyment. \* \* \* Religious subjects occur less frequently; but in these, if not more profound, he appears more skillful, and is tolerably free from exaggeration and affectation."—*Kugler.*

**No. 30.** The Immaculate Conception. The Almighty Father is represented in the clouds above, surrounded by cherubs; at the left is the Blessed Virgin standing upon the crescent moon, with the Great Dragon at her feet; to the right a group of admiring angels.

[See remarks in connection with No. 52.]

Canvas: h. 37 in., w. 28½ in. Formerly in the Duke of Modena's collection.

## Peter Neefs, the elder.

[Flemish School.]

Born at Antwerp about 1578; died there between 1656 and 1661; pupil of Henry van Steenwyck, the elder; worked in Antwerp; excelled his master in power and warmth of tone.

“He painted the interiors of churches and temples, which he finished with a precision and neatness of pencil that is altogether surprising. His knowledge of perspective was so correct that he would exhibit in the small space of a cabinet picture the most vast and magnificent Gothic edifices, in which the beholder is deluded into a belief in the reality and immensity of the space the building represents. Every ornament of the architecture, and the various decorations of the churches, are designed with the utmost correctness, and touched with a delicacy that is inimitable. \* \* \* Peter Neefs was not successful in the design of the figure, and some of his pictures have the additional recommendation of being decorated with those of the elder Teniers, John Breughel and others.”—*Bryan*.

**No. 31.** Interior of a Gothic Church, with more than 40 carefully painted figures.

Wood: h, 10¼ in., l. 14¾ in. From the Corbett-Winder collection.

**No. 32.** Interior of a Gothic Church, with a priest celebrating mass, numerous figures, and lighted candles.

Wood: h. 10 in., w. 7¾ in. From Sir Charles Rushout's collection.

## Cornelius De Vos.

[Flemish School.]

Born at Hulst, Belgium, about 1585; died in Antwerp in 1651; became master of the Guild in 1608. Little is known of this artist, but his pictures, usually portrait groups, are occasionally found in the greater galleries of Europe. They are generally brilliant works, and are accorded honorable places on the walls where they hang.

**No. 33.** Portraits of Francis Snyders, the great Flemish animal painter, and his wife, seated hand in hand; life size; half length.

Snyders was the contemporary and friend of Rubens, who frequently employed him to paint the animals, fruit, etc., in his pic-



tures. He was born in 1579, and died in 1657. His works are held in high estimation. The couple in the picture appear to be 28 or 30 years old, which would make the date of the picture about 1608, probably De Vos's best period.

Canvas: h.  $47\frac{1}{4}$  in., l.  $60\frac{1}{4}$  in. Formerly in the collection of Henry Nugent Banks, a well known connoisseur.

*Cornelis van Paelenburgh*  
**Cornelius Poelenburg.**

[Dutch School.]

Born in Utrecht about 1586; died in that city in 1667; pupil of Abraham Bloemart; became an imitator of Elsheimer; worked in Utrecht.

"He devoted himself to the more elegant forms of the Italian school. This latter stage is seen in small pictures, conceived as landscapes, with figures, frequently taken from sacred history, but more usually representing undraped female figures bathing, and rendered with great tenderness of warm coloring, but little certainty of drawing. As however he possessed great delicacy of gradation, and a very minute and fused execution, his pleasing, but somewhat monotonous, pictures found great favor, and appear to this day in almost all European galleries."—*Kugler*.

**No. 34.** A landscape with women bathing. Five nude figures seen to the left of the picture.

Wood: h.  $5\frac{1}{2}$  in., l.  $8\frac{3}{4}$  in. From the collection of Major Corbett-Winder.

## Joseph Ribera, called Spagnoletto.

[Neapolitan School.]

Born near Valencia, Spain, in 1588; died in Naples, 1656; pupil of Ribalta in Valencia, and Carravaggio in Naples. He delighted in gloomy and austere subjects, such as hermits and saints emaciated by abstinence and austerities. In tragic compositions, such as martyrdoms, executions and tortures, he was eminently successful. His work was executed in a bold free style, producing a powerful effect. His drawing was very correct, and he excelled in portraiture.

**No. 35.** Head of an old man.

Canvas: h.  $21\frac{1}{2}$  in., w. 19 in. Formerly in the collection of Louis Philippe, king of the French.

*Hendrick van*

## Henry Steenwyck, the Younger.

[Flemish School.]

Born at Antwerp in 1589; living in 1642; pupil of his father, Henry Steenwyck, the elder; intimate friend of Van Dyck, and protege of Charles I., who invited him to England, where he resided several years. Like his father he painted chiefly interiors of Gothic churches and other edifices. He painted in a cooler tone than Peter Neefs, who was a fellow pupil, and is considered inferior to that artist.

**No. 36.** Christ in the house of Martha and Mary. At the right background, a Dutch kitchen, with cook and a boy turning a spit. At the left, effects of light shining through a leaded glass window. Shelf, with books turned with their backs to the wall, as was the custom of the 16th century. Christ sits near the window, and a woman kneels before him. In the center of the spacious hall another woman stands regarding him. Signed "H. V. S., 1620," in lower right hand corner.

Copper: h. 13¼ in., l. 19¼ in. Purchased of M. Colnaghi, London.

## Giovanni Francesco Barbieri, called Guercino.

[Bologna School.]

Born 1591 at Cento, in the province of Ferrara; died in Bologna, 1666; imitator of Lodovico Carracci.

"The works of Guercino are distinguished by three different styles, which he followed at different periods of his life. In his early works he seems to have been seduced into a violent and daring contrast of light and shadow, from the extraordinary estimation in which the pictures of Michael Angelo Caravaggio were at that time held; and though he is always superior to that master in design and dignity of character, his first productions were infected with the vitiated principles and something of the vulgarity of that painter. After having visited Bologna, Venice, and Rome, he changed his manner, and his second style is distinguished by a grander and more elevated taste of design, more amenity and sweetness in his coloring, a fine expression in his heads, and an extraordinary relief, without the aid of harsh and violent contrast. \* \* \* His drawing is bold and

often correct, and his execution is of the most prompt and daring facility. Of this we have a convincing proof in the surprising number of considerable works he accomplished. Malvasia gives a list of them, of which it appears that he painted 106 altar pieces for churches, 144 large historical pictures, besides his great fresco works and his numerous Madonnas, portraits, and landscapes in private collections. Towards the latter part of his life, after the death of Guido, the celebrity that painter had acquired by the beauty and suavity of his style, induced Guercino once more to alter his manner. He now endeavored to imitate the grace and elegance of Guido's forms, and the silvery sweetness of his coloring, but in attempting delicacy he fell into feebleness and languor, and lost sight of the energy and vigor of which his best works are distinguished."—*Bryan*.

**No. 37.** The Erythræan Sibyl. She sits with upturned face weeping. At the left of the picture is a long tablet, or book of wax tablets, upon which is inscribed the title "IVDICIJ SIGNVM TELLVS SVDORE MADESCET," and at the foot the words "Sibij Erithræa," the literal translation being "The sign of judgment, the earth shall be moistened with sweat," with the name of the Sibyl.

"The Sibyls were prophetesses who foretold the coming of Christ to the gentiles, as the prophets did to the Jews. \* \* \* Their origin was obscure; they were regarded as holy virgins who lived in caves and grottoes. They were believed to have the power to read the future. \* \* \* Varro, who wrote about 100 years before Christ, gives their number as ten, and their names are taken from the localities of their habitation. \* \* \* The Sibylla Erythræa is the prophetess of Divine vengeance. She predicted the Trojan war; in this character she holds a naked sword. But it is also said that she foretold the annunciation, and in this representation she has a white rose. She is old."—*Mrs. Clement*.

Canvas: h. 44 $\frac{3}{4}$  in., l. 60 $\frac{1}{2}$  in. Formerly in the Mecarini palace at Pisa; later in the collection of W. H. Aspinwall, New York.

## Mathieu Le Nain.

[French School.]

Born in France in 1593; died in 1677. Little or nothing is known of his history. It is conjectured that he was occupied chiefly in painting portraits and historical subjects for churches. His works have been popular at all times, which adds to the surprise that so little should be recorded of him.

**No. 38.** Portrait of Tycho Brahe, the eminent astronomer, decorated with the cross of the order of St. Lazarus. Nearly full face; half length; life size.

In his work, *Treasures of Art in Great Britain*, Dr. Waagen, in the account of the pictures at Wimpole, Cambridgeshire, the seat of the Earl of Hardwicke, thus alludes to this work, which was then in the Wimpole collection: "This picture is of animated composition, skillful drawing and clear coloring."

Tycho Brahe was born in Denmark, December 14, 1546, was educated at the University of Copenhagen, and had his attention attracted to astronomy by a great eclipse of the sun in 1560. Six years later in a duel he lost his nose, which he very ingeniously replaced by one of gold and silver. He married a peasant girl in 1573. He had now become eminent throughout Europe for his astronomical knowledge, and under the patronage of the Danish king he erected his famous astronomical castle on the island of Huen. Later on he became subject to petty persecutions and neglect, when he abandoned forever his native country and settled himself in Prague, in Bohemia, where he died October 24, 1601.

The order of St. Lazarus was a religious and military order, dating from the occupation of Jerusalem by the first crusaders. Its primary object was the succor of the leprous. After the expulsion of the crusaders the order established itself in France, and after the disappearance of leprosy as a prevalent disease it became purely a civil corporation. It continued down to a recent period, when it was superseded by the Legion of Honor.

Canvas: h. 32½ in., w. 26 in. Oval. Purchased at Christie's, London.

## Andrea Sacchi.

[Roman School.]

Born in Rome in 1594; died 1661; pupil of Albano.

"Albano formed various scholars at Bologna and at Rome. \* \* Andrea Sacchi was the cleverest of the school."—*Kugler*.

"The proper characteristics of Andrea Sacchi are gravity, majesty, simplicity, sober coloring, and a pleasing harmony of tone."—*Bryan*.

**No. 39.** The apparition of the Virgin to St. Philip Benozzi. The Virgin at the right is carried upon a cloud, as in a chariot, surrounded by angels and cherubs. She holds the child on her right

knee, and both gaze down with loving interest upon the kneeling saint to the left, who, in the black velvet scholar's gown of the period, extends his hands in adoration. Two cherubs appear at the Virgin's feet, the one holding the symbolic lily, the other an open book, to a passage in which he is calling the attention of the saint.

“ St. Philip Beniti or Benozzi, the principal ornament and propagator of the religious order of the Servites in Italy, was descended from the noble family of Benozzi in Florence, and a native of that city. \* \* \* Having gone through the studies of humanity in his own country, he was sent to Paris to apply himself to the study of medicine. \* \* \* From Paris he removed to Padua, where he pursued the same studies and took the degree of doctor. After his return to Florence, \* \* \* St. Philip, happening to hear mass on Thursday of Easter week, was strongly affected with the words of the Holy Ghost to the deacon Philip, which were read in the epistle of the day. ‘ Draw near and join thyself to the chariot ! ’ His name being Philip, he applied to himself these words of the Holy Ghost as an invitation to put himself under the patronage of the Blessed Virgin in that holy order (the Servites). The night following \* \* \* he thought he beheld the Blessed Virgin, seated in a chariot, calling him to this new order. \* \* \* He made his religious vows on 8th September in 1233.”—*Butler's Lives of the Saints*.

Canvas: h, 53½ in., w. 39 in. From the collection of the late Joseph Placida, of Rome.

## Jan Van Goyen.

[Dutch School.]

Born in Leyden in 1596; died at the Hague in 1656; pupil of Van Swanenburg; afterwards influenced by Esaias Van der Velde.

“ His drawing was admirable, but he was a feeble colorist, and the greater number of his works are rendered unattractive by a general tone of pale and insipid green. The wonderful lightness of his touch frequently betrayed him moreover into hasty and sketchy handling. Water, the prevailing element in Dutch scenery, is a prominent feature in his pictures, the best of which are remarkable for decided lighting and lively coloring.”—*Kugler*.

**No. 40.** A river scene, with chateau, trees, and windmill to the right; a fishing boat, net, and lobster pot in foreground.

Wood: h. 15¾ in., l. 24 in. From the collection of T. J. Ireland, Esq., M. P., of Suffolk, England.

## Simon de Vlieger.

[Dutch School.]

Born in Rotterdam about 1600; died, probably in Amsterdam, after 1656; worked in Delft, Rotterdam and Amsterdam.

“He was the first to represent the ocean under its different aspects with great truth; his atmosphere is equally true and fresh. At the same time his pictures excel in keeping and aerial perspective, and his execution has the utmost freedom and softness.”—*Kugler*.

**No. 41.** A calm on the banks of the Meuse. On the right a tower overhung by trees, and a wharf, upon which a man sits observing two fishermen in boats below; a lobster crate suspended in the water; to the left a man-of-war and four smaller vessels. Signed at lower right corner S. DE VLIAGER, 1642.

An inscription on the back reads “Perspective is well contrived and painted with much transparency. *A chef d'œuvre*.”

Wood: h. 18 $\frac{7}{8}$  in., l. 26 $\frac{3}{8}$  in. Purchased at Christie's, London.

## Claude Gelee, called Lorraine.

[French School.]

Born in the French province of Lorraine about 1600; died in Rome, 1682; pupil of Agostino Tassi; influenced by Paul Brill.

“A very brief knowledge of the works of Claude Lorraine must convince the amateur that the superlative beauty and excellence which most of them exhibit could only have been the result of the most indefatigable study, governed by great taste and genius; for, however admirably they represent nature, it is a question whether any picture of his hand was a faithful transcript of the scene from whence it was taken. His works may therefore be considered combinations of beautiful objects borrowed from the inexhaustible source of nature, and exhibited under the most lovely forms and alluring medium.”—*Smith's Catalogue Raisonne*.

“This artist is the prince and poet of landscape painters. \* \* \* One of the striking excellences of the works of this artist is the immense space he represents; another is his color; he seems to have first used much silvery gray, over which he painted, and this foundation color gives a peculiarly atmospheric effect. His architectural representations are unexceptionable, but he never succeeded in animals and figures, and was wont to say that he sold the landscape but gave

away the figures. \* \* \* All the principal European galleries have pictures by Claude, but England is especially rich in his works, which are not only in public but in numerous private collections. \* \* \* He was accustomed to sit whole days watching a scene and studying the effects of light at the different times of day, and so faithful was his memory that he could reproduce them exactly upon his canvas. But few of his works are an exact picture of any one scene; they are rather composed of picturesque materials gathered from different points, united with consummate taste and skill, and poetized or idealized by his exquisite imagination."—*Mrs. Clement.*

**No. 42.** A seaport, represented under the appearance of sunrise. This picture is distinguished by a lofty portico on the right, only three columns of which are seen. On the farther side of it lies a vessel at anchor, and nearer the spectator are two men in conversation, one of whom is seated on the pavement pointing to some distant object. Its opposite side is bounded by cliffs, surmounted by clusters of trees. Several vessels ride at anchor under the shelter of this high land, near the termination of which is a tower. In the center of the foreground are three men in conversation; a fourth, with a package on his back, is going through the water to a boat in which are two sailors. A portion of the shaft of a column, a plank and a log of wood are on the right.

Canvas: h. 39 in., l. 53 in. Referred to in Smith's Catalogue Raisonne, Vol. VIII, p. 194. It is a replica, with slight variations of No. 2 of Claude's *Liber Veritatis*, or illustrated catalogue kept by the artist of his own works. Formerly in possession of a Dr. Newton, then for a long period in that of the Miles family, of Leigh Court, Somersetshire, England, at the sale of whose valuable collection in 1884 it was acquired for the Detroit Museum of Art.

*Hendrik Cornelisz*  
**Henry Van Vliet.**

[Dutch School.]

Born in Delft about 1605; died after 1671; pupil of his father, William Van Vliet, and Mich. Mireveldt.

"His best works are interiors of churches, more by daylight than torchlight, and only inferior to Emanuel De Witte. They are decorated with figures, neatly and correctly drawn."—*Bryan.*

**No. 43.** Interior of a Hollandish church, of typical architecture, with figures strolling about, and a flagstone removed in preparation for the digging of a grave.

Wood: h. 10 in., w. 8¼ in. From the collection of Maj. Corbett-Winder.

Giovanni Batista Salvi, called Sassoferrato.

[Roman School.]

Born at Sassoferrato, in the district of Ancona, in 1605 ; died in Rome in 1685 ; influenced by the works of the Carracci and Domenichino ; worked in Rome.

“ He is a tolerably independent artist, free from the ideal feebleness and emptiness of the later followers of the Carracci. He rather imitated, and not without success, the older masters of the beginning of the 16th century, and has indeed a certain affinity with them in his peculiar but not always unaffected gentleness of mien. \* \* \* His own original pictures have no particular depth, but are smooth, pleasing and often of great sweetness of expression, which occasionally degenerates into sentimentality. The Madonna and child were his constant subject. In some of these pictures he appears to great advantage. Every large gallery possesses one or more of them. \* \* \* Sassoferrato finished his pictures, as his tendency would lead us to expect, with great care and minuteness.”—*Kugler*.

**No. 44.** The Virgin, with blue robe, holds a bunch of pinks in her left hand, while with her right she presents one flower to the infant Jesus, who sits upon a cushion on her lap. The latter is nude, except for a thin gauze around his loins. A landscape with buildings is seen through an open window at the upper right corner.

Canvas : h. 29½ in., w. 23¾ in. Formerly in the Gillott collection, sold in 1872.

Albert Cuyp.

[Dutch School.]

Born at Dort, in Holland, in 1606 ; died in 1667 ; pupil of his father, Jacob Gerritz Cuyp, but far excelled him.

“ Cattle form a prominent feature in many of his works, though never so highly finished as in those of Paul Potter or Adrian Van de Velde ; indeed in many of Cuyp's pictures they are quite subordinate. His favorite subjects, a landscape with a river, with cattle lying or standing on its banks, and landscapes with horsemen in the foreground, were suggested to him no doubt by the country about Dordrecht (Dort) and the river Maas \* \* \* However great the skill displayed in the composition of his works, their principal charm lies in the beauty and truthfulness of their peculiar lighting. \* \* \*



The effect of his pictures is further enhanced by the skill with which he avails himself of the aid of contrasts ; as, for example, the dark, rich colors of the reposing cattle as seen against the bright sky. The impression of these qualities upon the spectator is often of a highly poetical character. In this respect, as well as in his broad, firm treatment, and his admirable impasto, he much resembles Rembrandt. But on the other hand his animals, and more especially his cattle, have a certain uniformity, their heads are somewhat narrow, while his execution, generally speaking, does not extend to any nicety of detail. \* \* \* Cuyp varies much at different stages of his development. The pictures of his earlier time have a certain heaviness of tone, the flesh tints are of a hard red, the aerial perspective deficient, and his execution, though careful and fused, is hard in outline. \* \* \* The examples of this period are usually signed A. C. Later the gradation becomes more true, the coloring clearer, especially the warm flesh tints, and the solid treatment always more broad and free. At this time he signed his pictures A. Cuyp. In his mature time these admirable qualities are seen in higher development, and combined with an increased refinement of taste."—*Kugler*.

**No. 45.** A woman, seated on the ground, milking a dun cow, in conversation with a cavalier, before a ruined building. To the left a river and herdman, with eight other cows, all but one reposing. Signed in the middle near the bottom, A. CUYP.

Canvas: h.  $39\frac{3}{4}$  in., l.  $52\frac{3}{4}$  in. Exhibited at the Royal Irish Art Union exhibition of Ancient Masters in 1847, when it was the property of John La Touche, Esq. Purchased at Christie's, London.

## Emanuel de Witte.

[Dutch School.]

Born at Alkmaer, Holland, in 1607 ; died in Amsterdam in 1692 ; pupil of Van Aelst, a painter of still life.

"He devoted himself exclusively to the representation of interiors, and chiefly of churches of the later Italian style. This master may be considered to have brought this class of art to the same perfection as Ruysdael did that of landscape, or William Van der Velde that of marine painting. With the complete knowledge of lineal and aerial perspective he combined a masterly treatment of chiaroscuro, and a touch of admirable impasto, as broad as it is free. His lights and shadows are kept in large masses, and his columns and other single objects admirably modeled. With all this the figures which animate his pictures are well drawn, and introduced with very picturesque effect."—*Kugler*.

**No. 46.** Interior of a Protestant church in Holland ; two figures, wearing hats, in conversation at the left ; other figures near the door, and two dogs.

Wood : h. 17 in., w. 13¾ in. From the collection of Maj. Corbett-Winder Exhibited at the Royal Academy exhibition of old masters in 1879.

## Rembrandt Harmensz Van Ryn.

[Dutch School.]

Born in Leyden, July 15th, 1607 ; died in Amsterdam early in October, 1669 ; pupil of Van Swanenburgh and Peter Lastmann ; worked in Leyden and later in Amsterdam ; recognized as the greatest painter of the Dutch School.

“ He made nature his principal guide, and the peasants who frequented his father’s mill his models, and their manners and conversation the extent of his ideas. He studied the grotesque figure of a Dutch boor, or the round contour of a bar-maid of an ale house, with as much precision as the great artists of Italy would have imitated the Apollo Belvidere or the Venus de Medici. In the early part of his life he finished his pictures nearly as high as those of Gerard Douw, but with a more spirited pencil, and with a richer tone of coloring, and handling as opposite to it as possible, and even used his fingers, palette knife or stick to produce the effect he required. Though he acquired a distinguished reputation by his historical works, he is more deserving of admiration as a painter of portraits. As a designer he cannot claim a high rank, particularly of the naked, his bodies being usually quite out of proportion ; but in harmony of tones, perhaps with the exception of Titian, he is unequalled. His portraits are faithful transcripts of his models, which he never attempted to dignify or to embellish.”—*Hobbes*.

“ Every picture of Rembrandt is more or less attractive for its picturesque effect—for the warmth, power, and clearness of its colorings, and the mastery of its handling. \* \* \* In most of his pictures executed before 1633, a clear daylight prevails, the color of the flesh is warm and clear, but true to nature, the touch already masterly and free, but very careful and to a certain point fused. \* \* \* From the year 1633 he preferred that effect of inclosed lighting, in which broad and clear masses of shadow form a striking contrast to the keenly breaking-in light which falls only on isolated objects. The local tone of the flesh also is more golden, but less true to nature, the touch more spirited and distinct. \* \* \* From about the year 1654 the golden flesh-tones become still intenser, passing sometimes into a brown of less transparency and accompanied

frequently with gray and blackish shadows, and sometimes with rather cool lights. The handling also, with a brush of hog's bristles, displays astonishing freedom and breadth, so as in some instances to degenerate into a decorative manner."—*Kugler*.

**No. 47.** The death of Lucretia. Lucretia, richly dressed, with a blood stain on her breast, is raised to a reclining posture by an old man at the left in a flat cap, shaggy whiskers and beard, ermine cape and voluminous robe. Another figure in a plumed hat kneels before the dying woman, with arms extended towards her. The short dagger with which the suicide was accomplished lies by her side in the foreground of the picture.

“Lucretia, one of the noblest names in Roman history, was the wife of Collatinus, a near relation of Tarquin the Proud, king of Rome. The story as related by Livy is to the effect that Sextus Tarquinius, the king's eldest son, was inspired with a passion for her, moved by her extreme beauty, and becoming a guest at her house during the absence of Collatinus succeeded in dishonoring her person. Entering her chamber in the night with a drawn sword, and finding himself resolutely repulsed, he threatened to slay her and place the body of a slave in her bed, to make it appear that he had killed them both in the act of adultery. The dread of being thought so infamous induced Lucretia to yield, but with the resolve that the honor of her husband and her own innocence should be avenged. She summoned her father and her husband from the camp, who came accompanied by their kinsman Valerius Publicola and Brutus, and, having recounted the events of the night, she suddenly stabbed herself to the heart with a concealed dagger. The bloody poniard was snatched from the wound by Brutus, and the witnesses of this sad tragedy swore by ‘the once pure blood of Lucretia’ not to rest till they had expelled the Tarquins from Rome. This event, which occurred B. C. 509, was the signal of Roman freedom, the kingly government being abolished, and a republic established by the conspirators.”—*Appleton's Cyclopaedia of Biography*.

Canvas: h. 67 in., l. 86½ in. Formerly in the possession of the Farsetti family at Venice, from whom it was purchased by the celebrated dealer Woodburn, in 1835, for 600 guineas. It was sold by him to the Right Honorable Frederick John, Lord Monson, of Gatton Park, Surrey, England, who formed a very valuable collection at his seat in the early part of the century; which collection was dispersed in 1888. It included Leonardo da Vinci's celebrated painting “La Vierge au bas Relief” (see Nos. 13 and 17, which were also in the Gatton Hall collection). A picture of the death of Lucretia by Rembrandt is mentioned by Vosmaer and Scheltema, as in the collection of Abraham Wijs and Sara di Potter in 1658. A Lucretia by Rembrandt was sold in Mr. Zachary's collection in 1826, and bought by Sir Thomas Lawrence, president of the Royal Academy, for £199 10s.

*Softlewen*

## Herman Saft-Leven.

[Dutch School.]

Born in Rotterdam, 1609; died in Utrecht, 1685; pupil of Jan Van Goyen; worked in Rotterdam and Utrecht.

“His subjects are generally views of the Rhine, and occasionally of the Moselle, diversified with boats and figures, and on a small scale. These are often fortunate as to the point of view, and have all the charm of good drawing and careful execution.”—*Kugler*.

**No. 48.** A winter scene. A valley with high rocks to the right, and a cottage; castle on opposite hill; people skating on the frozen stream, others driving sleds on the road which leads to the right.

Wood: h. 10½ in., l. 14 in. From the collection of C. J. Knight, F. S. A., London.

## Jan Both.

[Dutch School.]

Born in Utrecht about 1610; died in that city about 1651; pupil of Abraham Bloemart; worked in Rome under the influence of Claude Lorraine. His brother Andreas usually painted the figures in Jan's landscapes.

“He devoted himself almost exclusively to the representation of Italian scenery. He felt deeply the beauty of this noble form of nature, and made very careful studies from it. Added to this he was an excellent draughtsman, and was peculiarly skillful in rendering that effect of golden light and ethereal distance which accompany the Italian sunset. \* \* \* But we cannot deny, on the other hand, that his productions are somewhat uninteresting from a certain uniformity in their composition. Generally speaking, they represent lofty trees in the foreground, with a range of high rocky mountains which rise in steps, one behind the other, stretching out into the distance, while a wide plain spreads itself at their feet. \* \* \* When we consider his short life, and the careful execution of his pictures, we cannot wonder that their number, as reckoned in Smith's Catalogue, does not exceed 150.”—*Kugler*.

**No. 49.** A view in the Apennines. At the left, a torrent, crossed by a wooden bridge; a tall pine rises from its border. At the right,

lofty rocks, down the side of which a road descends. Two shepherds in conversation, with a herd of goats in a pen composed of net-work stretched on stakes. The effect of a setting sun. Signed at lower right hand corner.

Panel: h. 16¾ in., w. 24½ in. From the collection of M. Tencé, of Lille, sold December, 1881.

## David Teniers, the younger.

[Flemish School.]

Born in Antwerp in December, 1610; died in Brussels April 25, 1690; pupil of his father, David Teniers, the elder, and Adrian Brouwer; worked in Antwerp and Brussels.

“He was a constant and faithful observer of nature, and in his favorite subjects, representing village festivals and merry makings, Flemish fairs and kermesses, gypsies and incantations, he has displayed a characteristic originality and a naive of expression in which he is unrivaled. \* \* \* He is not less admirable in his interiors of *cabarets*, with peasants smoking and regaling, in which he surpassed Ostade in his knowledge of perspective, and is no less master of the principles of chiaroscuro. The works of Teniers, thought extremely numerous, are justly held in the highest estimation.”—*Bryan*.

**No. 50.** A room in an inn. Three peasants smoking. One at the left holds a large beer mug in his hand, and rests his foot on a box upon which we see the monogram D. T. F. (David Teniers, fecit), a second sits at a table preparing some tobacco, while a third stands behind. A cartoon on the wall bears the date 1644.

Canvas: h. 13¼ in., l. 16¾ in. Purchased of A. Twietmeyer, Leipsic. Genuineness attested by Dr. Schreiber, director of the Leipsic gallery, and Prof. Anton Springer, well known writer on art.

*Minderhout*

## Minderhout Hobbema.

[Dutch School.]

Born at Antwerp (some authorities say in Holland) in 1611; died in 1699. Little with certainty is known of his history. He is believed to have been a pupil of Solomon Ruysdael, and a friend and companion of the more famous Jacob Ruysdael. He painted landscapes only.

“His subjects were generally views in Haarlem wood, and he was particularly fond of describing a sandy road or slope, diversified with shrubs and plants, which conducted the eye to some remote object, a cottage embosomed in a clump of trees, a ruin, grove, or piece of water. His coloring is extremely natural, skies light and floating, and the various changes of the day, the rising and setting of the sun, are admirably depicted, and his trees are not unlike those of Jacob Ruysdael. He admitted but few figures into his pictures, and these were usually introduced by Teniers, Ostade, or Van der Velde.”—*Hobbes*.

“The peculiar characteristics of this master, who, next to Ruysdael, is confessedly at the head of landscape painters of the Dutch school, will be best appreciated by comparing him with his rival. In two most important qualities, fertility of inventive genius and poetry of feeling, he is decidedly inferior to Ruysdael, the range of his subjects being far narrower. \* \* \* In the composition of all these pictures we do not find that elevated and picturesque taste which characterizes Ruysdael; on the contrary, they have a thoroughly portrait-like appearance, decidedly prosaic, but always surprisingly truthful. Nor are his lights and shadows distributed in such large masses; his more isolated lights being therefore more striking in effect. In the clearness of his aerial perspective also, and in the clouds, which far more sparingly cover his skies, and, being illumined by the sun, have often a silvery tone, he surpasses his rival. The greater number of Hobbema's pictures are as much characterized by a warm and golden tone as those of Ruysdael by the reverse; his greens being in such cases, yellowish in the lights and brownish in the shadows—both of singular transparency. In pictures of this kind the influence of Rembrandt is very evident, and while they equal those of the great master in force and depth of luminous tone, they are superior in brilliancy of effect to any work by Ruysdael. While these works chiefly present us with the season of harvest and sunset light, there are others in a cool, silvery morning lighting, and with the light green of spring that surpass Ruysdael's in clearness. His woods also, owing to the various lights that fall on them, are of greater transparency. As regards freedom of the brush, both masters rank equally high, while in solidity of impasto Hobbema stands first.”—*Kugler*.

**No. 51.** A river scene, with a peasant and dog crossing a rustic bridge at the right; in the center, near a cottage, a man seated angling, and two peasants on a road leading to a village, with a church seen in the distance on the left.

Wood: h. 18 $\frac{3}{4}$  in., l. 24 $\frac{1}{4}$  in. Signed in the lower left hand corner, “M Hobbema, 1648.” (The third figure is partly obliterated, and there is a little uncertainty about its being a figure 4.)

## Bartolome Esteban Murillo.

[Spanish School.]

Born near Seville in 1613; died in the same city, April 3, 1682, from the effects of a fall from a scaffolding in a monastery in Cadiz, where he was engaged in painting an altar piece; pupil of Velasquez; influenced by study of the works of Titian, Rubens, Van Dyck and Ribera; worked chiefly at Seville.

"Few painters have a juster claim to originality of style than Murillo. It is distinguished by a close and living imitation of nature. His forms have a natural peculiarity of air, habiliment and countenance. His pictures of the Virgin, his saints, and even his Saviors are stamped with the features of his country, and a characteristic expression of the eye which is remarkable. There is little of the academy discernable in his design or composition; it is a chaste and faithful representation of what he saw or conceived; truth and simplicity are never lost sight of. His coloring is clear, tender and harmonious; and though it possesses the truth of Titian, and the sweetness of Van Dyck, it has nothing of the servility of imitation. Though he sometimes adopts a beautiful expression, there is usually a portrait-like simplicity in the airs of his heads, in which there is seldom anything of the ideal. His style may be said to hold a middle rank between the unpolished naturality of the Flemish and the graceful and elegant taste of the Italian school."—*Bryan*

**No. 52.** The Immaculate Conception. The Virgin, standing in the hollow of a crescent with one horn visible, looks up to her left; the right wrist covers the thumb and tip of the forefinger of the left hand on her breast; her mantle floats out on her left in a heavy fold; seven cherubs beneath hold palm, lily, roses and olive branch; five cherub heads on each side above. The Virgin has dark hair. The elaborate frame bears the royal arms of Spain.

The doctrine of the Immaculate Conception, or sinless nature of the Virgin Mary, became a subject of theological controversy as early as the 5th century. The idea steadily grew, and in the 11th century it was proposed to make it an article of belief, but it was postponed through the influence of St. Bernard. Two centuries later it was again advocated by the learned Duns Scotus, but again successfully opposed by the great Dominican theologian, St. Thomas Aquinas. It was still 200 years later that it received its first solemn sanction from the Pope, and finally in 1615 Paul V. issued a bull forbidding any one to teach or preach a contrary opinion. About this time Pacheco, a Spaniard, a familiar of the inquisition and inspector of

sacred pictures, laid down certain rules to be followed in pictorial representations of the dogma.

“It is evident that the idea is taken from the woman in the Apocalypse, ‘clothed with the sun, having the moon under her feet, and on her head a crown of twelve stars.’ The Virgin is to be portrayed in the first spring and bloom of youth, as a maiden of about 12 or 13 years of age; ‘with grave, sweet eyes;’ her hair golden; her features with all the beauty painting can express; her hands are to be folded on her bosom or joined in prayer. The sun is to be expressed by a flood of light around her. The moon under her feet is to have the horns pointing downward, because illumined from above, and the twelve stars are to form a crown over her head. The robe must be of spotless white, the mantle or scarf blue. Round her are to hover cherubim bearing roses, palms and lilies; the head of the bruised and vanquished dragon is to be under her feet. She ought to have the cord of St. Francis as a girdle, because in this guise she appeared to Beatriz de Silva, a noble Franciscan nun, who was favored by a celestial vision of the Madonna in her beatitude. Perhaps the good services of the Franciscans as champions of the Immaculate Conception procured them the honor of being thus commemorated.

“All these accessories are not absolutely and rigidly required; and Murillo, who is entitled *par excellence* the painter of the Conception, sometimes departed from the letter of the law without being considered as less orthodox. With him the crescent moon is sometimes the full moon, or, when a crescent, the horns point upwards instead of downwards. He usually omits the starry crown, and, in spite of his predilection for the Capuchin order, the cord of St. Francis is in most instances dispensed with. He is exact with regard to the color of the drapery, but not always in the color of the hair. On the other hand, the beauty and expression of the face and attitude, the mingled loveliness, dignity, and purity, are given with exquisite feeling; and we are never, as in his other representations of the Madonna, reminded of common-place, homely, often peasant, portraiture; here all is spotless grace, ethereal delicacy, benignity, refinement, repose—the very apotheosis of womanhood.”—*Mrs. Jameson, Legends of the Madonna.*

“Of twenty-five pictures of this subject painted by Murillo, there are not two exactly alike; and they are of all sizes, from the colossal figure called the ‘Great Conception of Seville,’ to the exquisite miniature representation in the possession of Lord Overston, not more than 15 inches in height. \* \* In those which have dark hair, Murillo is said to have taken his daughter, Francisca, as a model. The number of attendant angels varies from one or two, to thirty. They bear the palm, the olive, the rose, the lily, the mirror, sometimes a scepter and crown. I remember but few instances in which he has introduced the dragon-fiend, an omission which Pacheco is willing to forgive, for, as he observes, ‘no man ever painted the devil with good will.’”—*Ibid.*



Canvas: h. 78 in., w. 53 in. This picture was taken from the Royal Palace, Madrid, during the Peninsular war, by the French General Desolle, whose daughter sold it to Mr. Woodburn, a well-known London dealer. He in turn sold it to the King of Holland, for £4,000 (\$20,000). At the sale of the King's pictures, August 12, 1850, it was bought in at 36,000 florins, and the usual percentage of  $7\frac{1}{2}$  per cent., equal to about \$15,480. In 1857 it was sold to Mr. W. H. Aspinwall of New York, at whose death it was sent to London to be sold, where it was purchased by the present owner. A wood engraving of it appeared in Harper's Weekly, June 30, 1858. It stands No. 34 in Chas. B. Curtis's catalogue of the works of Murillo, page 132.

**No. 53.** The martyrdom of St. Andrew. The aged saint, naked except for a linen cloth, is raised in the center on a saltier cross formed of the trunks of trees, to which he is fastened with cords; his white hair and beard stream loosely in the air as he looks up to the sky, where cherubs appear with the crown and palm of martyrdom; beneath are executioners, two of whom are tightening the cords that bind the martyr's feet; on the left, in front, is a group of spectators, among them women and a weeping boy; on the right, two soldiers on horseback and others on foot with lances. Latest manner of the painter.

"But in power and pathos none of them equal the picture of Murillo, of which we have the original study in England (in the collection of Mr. Miles, at Leigh Court). St. Andrew is suspended on the high cross formed, not of planks, but of the trunks of trees laid transversely. He is bound with cords, undraped except by a linen cloth; his silver hair and beard loosely streaming in the air; his aged countenance illuminated by a heavenly transport as he looks up to the opening skies, whence two angels of really celestial beauty, like almost all Murillo's angels, descend with the crown and palm. In front, to the right, is a group of shrinking sympathizing women, and a boy turns away, crying with a truly boyish grief; on the left are guards and soldiers. The subject is here rendered poetical by mere force of feeling; there is a tragic reality in the whole scene far more effective, to my taste, than the more studied compositions of the Italian painters."—*Mrs. Jameson, Sacred and Legendary Art.*

[The editor of this catalogue thinks Mrs. Jameson errs in regarding this picture as the original study for the one in the Prado gallery. A careful examination of the two convinces him that this is fully as finished a work, if not really more so, than the one in possession of the Spanish government.]

Canvas: h. 51 in., l. 66 in. From the collection of the late Sir Philip Miles, of Leigh Court, Somersetshire, England. A replica, a little smaller, is in the Prado Gallery at Madrid.

## Carlo Dolci.

[Florentine School.]

Born in Florence in 1616 ; died in 1686.

“ Without the possession of much genius or invention, he excited considerable interest by a number of pleasing and highly finished pictures, chiefly confined to devout subjects, and most frequently representing heads of our Savior and of the Virgin. They are not so much admired for particular beauty of character as for a soft and tranquil expression of devotion in the patient suffering of Christ, the plaintive sorrow of Mater Dolorosa, or the compunction of a saint in penitence. Subjects of this description he has treated with great delicacy and tenderness. The general tone of his coloring is well appropriated to the character of his subject, nothing is harsh or obtrusive, all is modest, placid and harmonious. He generally painted in a small size.”—*Bryan*.

**No. 54.** Head of St. Mary Magdalene.

Canvas: h. 16 $\frac{7}{8}$  in., w. 13 $\frac{1}{4}$  in. From the collection of the late Marchese Caruana of Florence.

## Solomon Ruysdael.

[Dutch School.]

Born at Haarlem in 1616 ; died in 1670 ; influenced by Esaias Van der Velde and Jan Van Goyen.

“ He much resembles Van Goyen in his peculiar merits and defects. His compositions, however, which chiefly consist of canals bordered with houses and trees, the latter usually willows, are more monotonous, and his foliage more indistinct and woolly. Sometimes, but rarely, he approached his celebrated brother, Jacob Ruysdael, in force of coloring.”—*Kugler*.

**No. 55.** A view near Dort, with ferry boat and figures. Fore-ground, the river Maas ; at the right a chateau, with road, horses and wagon, and men drawing in a net ; center, large willows overhanging the water. Signed and dated 1643.

Canvas: h. 39 in., l. 53 $\frac{3}{4}$  in. From the collection of Major Corbett-Winder. A picture by Solomon Ruysdael, answering this description, was sold in the collection of Sir Robert Strange, the engraver, in 1771.

y  
Arnold or Aart Van der Neer.

[Dutch School.]

Born at Amsterdam 1619; died there 1688; master unknown.

“Van der Neer gives us, for the most part, canals with towns on their banks, lighted by the moon, and with a prevailing warm tone. No other painter, indeed, has so well depicted the deep broad masses of shadow, as well as the effects of light and peaceful tranquillity of character observable on a moonlight night, with so much truthfulness and clearness.”—*Kugler*.

**No. 56.** Moonlight scene in Holland. A broad canal extends away from the observer. On either side is a row of large trees and a street lined with tall gabled houses, the gables of which, with lights in the windows, peep out over the trees. Moon reflected in the water.

Wood: h. 8 in., l. 12 in. From the F. Ricketts collection, London.

**No. 57.** A river scene; effect of morning light.

Wood: h. 12½ in., l. 19½ in. From the collection of Major Corbett-Winder. Exhibited in the Royal Academy exhibition of the works of the old masters in 1888.

*Philip Wouwerman*

Philip Wouwermans.

[Dutch School.]

Born at Haarlem in 1619; died in that city in 1668; pupil of his father and Jan Wynants; worked in Haarlem. In most of his pictures horses play a prominent part.

“His compositions invariably evince a delicate feeling for the picturesque; his figures and animals are well drawn and full of animation, although in his second and third manner, his horses have a certain monotony. His general keeping is singularly tender, his touch unites great finish with equal delicacy and spirit. When we consider the amazing number of his works—Smith estimates them at nearly 800, and those produced in the course of a comparatively short life—we feel that he must not only have exercised great industry but great rapidity of execution. His pictures, as might be expected, differ much in value.”—*Kugler*.

**No. 58.** Man mounted on a white horse, to the left, observing three children at play at the foot of a tree.

Wood: h. 9½ in., l. 11½ in. Purchased at Christie's, London.

*Egbert Lievensz van der Poel*  
**Egbert Van der Poel.**

[Dutch School.]

Born at Delft in 1621 ; died at Rotterdam in 1664.

“His pictures usually represent conflagrations and buildings on fire, and he treated those disastrous subjects with great ability. His pencil is free and firm, his coloring vigorous, and he was well acquainted with the principles of the chiaroscuro. \* \* \* In the gallery of the Hague there is a moonlight by him, and in many of the cabinets in Holland his pictures are to be found. Some of them are in the manner of Teniers and Brouwer, and all that have come under the editor’s observation are painted in a free, spirited, and artistic style. His name is generally found in full on his pictures.”—*Bryan.*

**No. 59.** An oyster stall lighted by a large lantern ; moon rising at the right. Signed at lower left corner.

Wood : h. 10¼ in., w. 10½ in. From the Corbett-Winder collection.

*look in Bergst*  
**Jacques Courtois, called Borgognone.**

[French School.]

Born in France, 1621; died in Rome, 1676; pupil of Albano and of Guido; worked chiefly in Florence and Rome.

“The natural bent of his genius discovered itself on his seeing the admirable battle of Constantine by Giulio Romano, in the Vatican, and from that time he devoted himself to a branch of the art which he has carried to a perfection unknown before or after him. \* \* \* Whilst he was in full possession of popular esteem a circumstance occurred which occasioned his retirement from the world. His wife, with whom he had not lived on the best terms, died suddenly, and malevolence suspected and accused him of having poisoned her. This cruel accusation determined him to abandon society, and he took refuge with the Jesuits, of which body he soon afterwards became a member. \* \* \* The battle pieces of Bogognone are composed with a fire, and painted with a vigor, peculiar to himself. His touch is admirable and of extraordinary facility. \* \* \* It is to be lamented that many of his works have blackened since they were painted.”—*Bryan.*

**No. 60.** A battle scene.

Copper: h. 16 in., l. 22¼ in. From the Duke of Hamilton's collection.

**No. 61.** Another battle scene.

Canvas: h. 13¼ in., l. 22 in. From the collection of T. J. Ireland, Esq., M. P.

## Carlo Maratti

[Roman School.]

Born in the district of Ancona, Italy, in 1625; died in Rome in 1713; pupil of Andrea Sacchi.

“Carlo Maratti was a correct designer, but his forms discover little acquaintance with the beauties of the antique. His compositions are rich, and even magnificent, but they bear the character of coldness and languor, and appear rather the productions of labor than the inspirations of genius. The expression of his heads is sweet and amiable, though not distinguished by peculiar dignity or grace. \* \* \* He seems to have been more indebted for what is approved in his works to the great models he consulted than to the originality of his invention, and though his pictures will always be thought worthy of our esteem, they possess neither the fire nor the sentiment that excites our admiration.”—*Bryan*.

**No. 62.** The Virgin and child and St. John. The Virgin, wearing a green veil, holds the infant Jesus on her knee, who is attracted by the child John at the left, with his little cross and a scroll bearing the words, “*Ecce Agnus Dei*,” which he extends to the infant Savior.

Copper: h. 34¼ in. w. 26½ in. Formerly the property of the Prince di Gonzaga.

## Jacob Ruysdael

[Dutch School.]

Born in Haarlem about 1625; died in that city in 1682; pupil of his father Isaac and his uncle Solomon Ruysdael; worked in Amsterdam and Haarlem.

“His landscapes represent the most interesting views in the neighborhood of Haarlem, and occasionally the rocky borders of the Rhine, with cascades and waterfalls treated in so picturesque a style

that they may almost be said to be unrivaled. He designed everything from nature; his trees and broken grounds are of most pleasing form, his skies light and floating, and his verdure has an agreeable freshness almost peculiar to himself."—*Hobbes*.

**No. 63.** A woody landscape with horseman and dog.

Wood: h. 15 $\frac{3}{8}$  in., w. 13 $\frac{1}{4}$  in. Purchased at Christie's, London.

*Du Jardin, Karel*

**Karel du Jardin.** *xref.*

[Dutch School.]

Born in Amsterdam about 1625 or 1630; died in Venice in 1678; pupil of Nicholas Berchem; influenced by Paul Potter; worked in Italy and the Hague, and after 1659 in Amsterdam.

"The pictures of Du Jardin exhibit a warmth and brilliancy of atmosphere which are entirely Italian. His skies are clear and sparkling, and his landscapes are always of the most pleasing scenery. They are decorated with charming figures and animals, in which, to the truth and finish of Paul Potter, he unites a taste which is not found in the works of that celebrated cattle painter. As he died young, and his pictures are highly wrought up, they are scarce and are very valuable."—*Bryan*

**No. 64.** The return of the Holy Family from Egypt. In the foreground is a stream, which the group, consisting of Joseph, Mary, the young Jesus, an ass, and three sheep, are beginning to ford. The ass to the right is laden with a panier filled with carpenters' tools. Joseph, behind it, is bareheaded, with shaggy hair and beard. The Virgin in the center, in a blue mantle, points upward with her right hand as she addresses her son, who appears to be about five or six years old, and who caresses one of the three sheep. A mountainous country in the background. Signed on a stone at the left K. DV. JARDIN fe 1662.

Canvas: h. 24 $\frac{5}{8}$  in., w. 20 in. Described in Smith's Catalogue Raisonne. From the collection of James Saunders, Esq., of Taplow House, near Maidenhead, England, where it was seen by Dr. Waagen and mentioned in his Treasures of Art in Great Britain. It was formerly in the collection of Count Pourtales in Paris.

## Jan Van Kessel.

[Flemish School.]

Born at Antwerp in 1626; died in same city, but in what year is not known.

“He imitated the highly finished style of John Breughel, and painted small landscapes, birds, reptiles, flowers, and fruit, which he touched with extraordinary neatness and precision. His coloring is clear and agreeable, sometimes approaching the sweet and silvery hues of Teniers.”—*Bryan*.

**No. 65.** A small lake, with otters and various kinds of fish and eels on the bank nearest the spectator; on opposite side a cave and grotesque animals.

Copper: h. 8 in., l. 11½ in. From the Corbett-Winder collection.

## Jan Steen.

[Dutch School.]

Born in Leyden, Holland, probably in 1626; died in that city, 1679; pupil of Adrian Van Ostade and Jan Van Goyen; worked in Leyden, Haarlem and Delft; married the daughter of Van Goyen.

“An extraordinary genius for painting was unfortunately co-existent in Jan Steen with jovial habits of no moderate kind. The position of tavern keeper, in which he was placed by his family, gave both the opportunity of indulging his propensities and also that of depicting the pleasures of eating and drinking, of song, card-playing and love-making directly from nature. He must have worked with amazing facility, for in spite of the time consumed in this mode of life, to which his comparatively early death may be attributed, the number of his pictures, of which Smith enumerates 200, is very great. \* \* \* Jan Steen is indubitably, after Rembrandt, the most genial painter of the whole Dutch school. His abundant feeling for invention, in which he far surpasses all other *genre* painters of the school, gives expression to an inexhaustible humor and boundless high spirits and fun; while in every other quality—composition, keeping, coloring, impasto, spirited and yet careful touch—he yields, when he puts forth his whole strength, to none of them. Unfortunately he does not always do his best, and on those occasions sinks to a very low level.”—*Kugler*.

**No. 66.** A brick inn to the left, with stables in the basement; an old woman sitting at the door, pipe in hand, reading; below a group of travelers, just arrived; a mule driver, with whip under his arm, is kneeling before a group at a table, evidently playing some trick with a hat. Signed with monogram, J. S., on a sack at the left.

Wood: h.  $17\frac{3}{4}$  in., w. 14 in. From the Novar collection.

**No. 67.** Gamblers quarreling. Interior of an ale house; a violin player standing in the center background, laughing, while two men in front are indulging in a violent quarrel; one has been thrown down, and the other is drawing his sword to finish his prostrate opponent. Two women are striving to keep them apart, while three men sit in the chimney enjoying the scene. Two others are wrestling at the left. From the ceiling hangs a frame, wreathed with grapevine sprays, and upon which is inscribed "Prov. cap. 20, ver. 1." From the frame depends a bell. On the floor are a trictrac board, cards strewn about, broken vessels, etc. Signed J. Steen, the J and S forming a monogram.

[The text of Scripture cited reads "Wine is a mocker, strong drink is raging: and whosoever is deceived thereby is not wise."]

Canvas: h.  $27\frac{1}{2}$  in., l.  $34\frac{1}{2}$  in. Described in Smith's Catalogue Raisonné, Vol. IV, p. 25, No. 80. Sold in the collection of M. Van der Pot in 1808 for 550 florins. Exhibited in the Royal Academy exhibition of old masters in 1879. Lately in the collection of Major Corbett-Winder.

*des Maes*  
**Nicolas Maas.**

[Dutch School.]

Born at Dordrecht, 1632; died in Amsterdam, 1693; studied in Holland under the influence of Rembrandt, afterwards in Antwerp under that of the Flemish school.

"His much-prized and rare *genre* pictures treat very simple subjects, and consist seldom of more than one or two figures."—Kugler.

**No. 68.** Woman scouring a kettle.

Wood: h.  $11\frac{1}{4}$  in., w. 9 in. Purchased at Christie's, London.



## Luca Giordano.

[Neapolitan School.]

Born in Naples, 1632; died in that city, 1705; pupil of Ribera and Pietro da Cortona.

“To these belongs one of the greatest geniuses of modern art, the rapid painter, Luca Giordano, surnamed *Fa Presto*. No painter ever made a worse use of extraordinary gifts. Beauty, character, dramatic life, glow of coloring, all occur from time to time in the most striking way in his pictures, but a slight and rapid mode of finish was all he cared for, and he sacrificed every other quality to it.”—*Kugler*.

**No. 69.** The Nativity. The infant Savior lies in a manger of straw, and from his body emanates all the light with which the picture is illuminated. Over him stand Joseph, Mary and another female, while at each end of the manger stand two cherubs, stretching their necks to gain a view of the holy infant.

Canvas: h. 22¾ in., l. 29¾ in. From the collection of Hans Stanley, who was Lord of the British Admiralty from 1757 to 1763, and in 1765 went as English ambassador extraordinary to the Empress of Russia.

*em de*  
William Van der Velde, the younger.

[Dutch School.]

Born in Amsterdam, 1633; died in Greenwich, England, 1707; pupil of his father, and afterward of Simon de Vlieger; worked in Amsterdam and Greenwich.

“There is no question that William Van der Velde the younger is the greatest marine painter of the whole Dutch school. His untiring study of nature, his perfect knowledge of perspective, and the incomparable technical process which he inherited from his school—all these qualities enabled him to represent the great element under every form, whether those of the raging storm, the gentlest crisp wind, or of the profoundest calm, with the utmost truth of form and color. Nor are his skies, with their transparent heavens and light and airy clouds, less entitled to admiration than his seas, the surface of which he diversified, with the purest feeling for the picturesque, by various vessels, near and distant, which are drawn with a knowledge which extends to every single rope. Finally, his various lightings create the most charming effect of light and shade. At the same time, while the execution even of his smallest pictures is free

and spirited, that of his large sea-fight pieces is often somewhat decorative in character."—*Kugler*.

"The palm is not less disputed with Raphael for history than with Van der Velde for sea pieces."—*Horace Walpole*.

**No. 70.** A marine view. Right foreground, a low sandy beach, with a yawl boat drawn up upon it, and two men engaged with the boat. In the middle distance, a man-of-war at anchor, with her bow headed out to sea. To the left, two sloop-rigged fishing smacks at anchor, but with sails set, the latter being reflected in the water. Sea gulls flying about. In the distance numerous fishing boats under sail. Signed in the lower right corner, W. V. V.

Wood: h.  $5\frac{1}{2}$  in., l.  $7\frac{1}{4}$  in. Sold in the J. E. Fordham collection in 1867, for £212. Will bear inspection under a powerful magnifying glass.

## Adrian Van der Velde.

[Dutch School.]

Born in Amsterdam in 1635 or 1636; died in that city in 1672; pupil of his father William Van der Velde, the elder, of Jan Wynants, and of Philip Wouwermans; worked in Amsterdam and Delft.

"He ranks almost as high as Paul Potter, for if inferior to him in the energy of conception displayed in his cattle, in plastic modeling and in breadth of solid execution, he excels him in variety of subject, in taste for composition, delicacy of drawing, and a certain warmth and sweetness of feeling. He has this, however, in common with Paul Potter, that he was a distinguished artist by the age of 14, and died young, namely at the age of 32. Generally speaking he disposes of his cattle in broken ground, with trees limiting the distant view, and small pools of still water at their feet. In most cases a herdsman or shepherdess is in attendance."—*Kugler*.

**No. 71.** A man leading a spotted cow and a goat into a stream. A woman, riding an ass, with a dun cow, a calf, a sheep, and a dog follow behind; trees and ruins at the left with a sitting figure; hills to the right with a boy driving a cow.

Canvas: h. 15 in., l.  $19\frac{3}{4}$  in. From the collection of C. J. Knight, Esq., F. S. A., of London. This is not an authenticated work of the master, and is possibly the work of one of his pupils.

*Berkheyden, Gerrit Adriaensz*

**Gerard Berkheyden.**

[Dutch School.]

*we have no ref to this*

Born at Haarlem, 1638; died there, 1698; pupil of Franz Hals.

“The pictures of Gerard Berkheyden are faithful representations of select views of the interior of the principal towns in Holland and Germany, painted with great neatness, and well colored.”—*Bryan*.

**No. 72.** The Groote Kerk, or Cathedral of St. Bavon, at Haarlem, seen from the corner of the great market square, near the town hall, which stands to the left of the picture. Numerous figures are seen in the square. Signed in lower left corner.

Canvas: h. 31½ in., w. 16½ in. From the Corbett-Winder collection.

**William de Heusch.**

[Dutch School.]

Born at Utrecht, 1638; died 1712; pupil of Jan Both.

“His landscapes exhibit the most pleasing scenery, and evince more of the Italian taste than that of his own country. They are embellished with figures and cattle, neatly drawn and touched with great spirit. His subjects are frequently taken from sites in the vicinity of Rome, and they sometimes represent views of the Rhine and waterfalls. Though inferior to Both, this artist holds a respectable rank among the able landscape painters of the Dutch school.”—*Bryan*.

**No. 73.** An Italian landscape, with peasants and animals on a road.

Wood: h. 17 in., w. 14½ in. From the collection of Maj. Corbett-Winder.

*Peter de Hoogh*

**Peter de Hoogh.**

[Dutch School.]

Born, according to Bryan, about 1643; little or nothing is known of his history, but his best works were painted between 1658 and 1670.

“His favorite subjects were the interiors of Dutch apartments, with figures habited in the mode of the time, in which he represented

with wonderful success the sun shining through a window, by which a part of the room is brilliantly illumined, producing a most natural and pleasing effect. \* \* \* As a colorist he may be ranked among the most admired painters of his country, and in his management of the chiaroscuro he has seldom been surpassed."—*Bryan*.

"Peter de Hoogh may be considered *par excellence* the painter of full and clear sunlight, \* \* \* In the representation of the poetry of light, and in the marvelous brilliancy and clearness with which he calls it forth in various distances till the background is reached, which is generally illumined by a fresh beam, no other master can compare with him. His prevailing local color is red, repeated with great delicacy in various planes of distance. This color fixes the rest of the scale. His touch is of great delicacy, his impasto admirable. The English were the first to bring this long unnoticed master into favor, and the greater part of the hundred pictures or thereabouts known by his hand are in private English collections."—*Kugler*.

**No. 74.** A Dutch interior. In the foreground a woman sits, nursing an infant closely wrapped in a blanket. A wicker cradle stands by her side, with the artist's signature, "P. d. Hoogh," on the rocker. Her foot rests on a foot warmer, and a spaniel dog stands at her feet. She wears a bright red petticoat. In the background to the left is an open stairway, with a window, through which the sun shines in brightly. At the right is an alcove containing a bed.

Canvas: h. 31½ in., w. 23½ in. From the collection of Count Montgermont of Paris.

Gaspar Vanvitelli. *Gaspar Vanvitelli*

[Dutch School.]

Born at Utrecht, in Holland, in 1647; died in Rome in 1736.

"He excelled in painting architecture and perspective subjects, and has represented the views of modern Rome and of different cities and seaports in Italy with a precision approaching to those of Venice by Canaletto."—*Bryan*.

**No. 75.** An Italian bay scene, with shipping and figures.

Canvas: h. 29½ in., l. 53½ in. Purchased at Christie's, London.

**No. 76.** An Italian (?) river scene, with shipping and figures.

Canvas: h. 27½ in., l. 45¾ in. Acquired as the preceding.

*Quirenius Gerritsz*

Quirenius Brekelenkamp.

[Dutch School.]

Born in Holland; entered the Guild of St. Luke, at Leyden, in 1648; died in that city 1668; pupil of Gerard Douw.

“His pictures represent the interior of Dutch cottages with figures. There is a very natural expression in the airs of his heads, his touch is light and spirited, and he was well acquainted with the principles of the chiaroscuro. His works are found in the choicest collections in Holland, and are held in considerable estimation in England.”—*Bryan*.

**No. 77.** A vegetable stall, with cabbages, carrots and cucumbers. An old man with spectacles is counting change, for which a pretty Dutch girl with a pail filled with vegetables, and who is holding a flower to her nose, is waiting. A fashionably dressed boy in the background is watching the motions of the old man.

Wood: h. 18 $\frac{5}{8}$  in., w. 14 $\frac{7}{8}$  in. From the Corbett-Winder collection. Pronounced by an expert to be a nice example of Brekelenkamp's work.

*Philipp Peter*

Philip Roos, called Rosa da Tivoli. *Rosa*

[Dutch School.]

Born at Frankfort, 1665; died in Rome, 1705.

“His pictures usually represent pastoral subjects, herdsmen with cattle, etc., which he frequently painted nearly as large as life. His groups are well composed, the landscapes in the background and skies and distances treated in a masterly manner, and his cattle are designed with great truth and spirit.”—*Hobbes*.

**No. 78.** A military encampment. At the right, officers' tents; an officer giving directions to a negro courier mounted on a white horse. Two other white horses resting. Another officer directing the disposition of a lot of sheep which have been brought in by foragers.

Canvas: h. 50 in., l. 64 in. Purchased in Rome at the sale of the effects of a distinguished collector.

*Pieter*

## Peter Van der Werff.

[Dutch School.]

A younger brother of the celebrated Adrian Van der Werff; born near Rotterdam, in 1665; died in 1718; pupil of his brother Adrian.

“For some time he confined himself to copying the works of Adrian, but he afterward painted pictures of his own composition, some of which were retouched by his brother. \* \* \* Without equalling his brother in the extreme polish of his finishing, the pictures of Peter Van der Werff are very highly wrought up, and have sometimes been mistaken for the works of Adrian.”—*Bryan*.

[Adrian Van der Werff, born 1659, died 1722, was a pupil of Eglon Van der Neer. No painter carried finishing to so high a pitch. His naked figures have the appearance of ivory, so polished are his surfaces. He is nevertheless much criticised by writers on art.]

**No. 79.** The Magdalene. She kneels to the left, with her hands folded on her breast, reading from a scroll which lies spread upon a rock before her.

Wood: h. 14¾ in., w. 10¾ in. From the collection of Maj. Corbett-Winder.

## Giovanni Paolo Pannini.

[Late Italian School.]

Born at Piacenza in 1691; died, probably, in 1764; pupil in Rome of Lucatelli.

“He applied himself with great assiduity in designing the remaining monuments of ancient architecture in the vicinity of that capital. These magnificent vestiges of antiquity he has represented with the utmost precision and correctness. He was perfectly acquainted with the rules of perspective, and surpassed his instructor in the neatness and freedom of his touch, and the clearness of his coloring. The merit of Panini is not confined to the beauty and grandeur of his buildings; he decorated his pictures with figures, gracefully and correctly designed and grouped with taste and elegance.”—*Bryan*.

**No. 80.** A ruined triumphal arch dedicated to the Emperor Vespasian; with figures.

Canyas: h. 29 in., w. 24½ in. From the collection of Major Corbett-Winder.

*Antonio Canale***Antonio Canale, called Canaletto.**<sup>x</sup>

[Late Italian School.]

Born in Venice, 1697; died in that city in 1768. He was the son of a scene painter, which profession he followed for a time. He then studied in Rome, and returning to Venice devoted himself to the delineation of the picturesque views that city afforded. He worked with great facility, and the number of his pictures is immense, and yet they are carefully executed. Kugler regards him as the most successful Italian painter of the eighteenth century.

**No. 81.** View of Venice from St. Mark's quay. To the right, the palace of the Doges; left, church of St. Maria della Salute.

Canvas: h. 45 in., l. 46¾ in. Purchased at Christie's, London.

**Francis Boucher.**

[French School.]

Born in Paris in 1704; died in the same city in 1768.

“He went to Italy and was a member and director of the French Academy, and appointed principal painter to Louis XV in 1765. He was also superintendent of the tapestry manufactory at Beauvais. His pictures are of a decorative type. He painted all subjects in one manner. In his own style he could scarcely be equaled, not to say surpassed, and his influence was bad, on account of the numbers who became his imitators. His form and color were at fault, and yet for decoration on tapestry his works have much beauty. His pastoral subjects were his best, and he thoroughly mastered the mechanism of art.”—*Mrs. Clement.*

**No. 82.** Venus ordering of Vulcan arms for Æneas. In the foreground, at the left, Vulcan sits on a rock beside an anvil, holding a shield, with his face directed upward to Venus sitting in the clouds above to the right. She is surrounded by cupids, and her chariot is seen behind. At the lower right hand corner cyclops are seen engaged at their forge.

Æneas was the son of Venus by Anchises. He was one of the principal figures in the defense of Troy, and after the destruction of that city by the Greeks founded a colony in Italy, which later became Rome. Vulcan, the blacksmith of the gods, was the husband of

Venus, and had his home in the subterranean regions, where he was engaged in forging the thunderbolts of Jupiter.

Canvas: h.  $24\frac{3}{4}$  in., w. 20 in. From the collection of Wm. Henry Hurlbut, of New York. This picture is very similar in treatment and execution to a larger picture in the collection of the Louvre in Paris, in which the figures are of life size. The latter is dated 1732, and this work is no doubt of the same period, if not, indeed, a study for the larger picture.

*Wilhelm*

## Christian William Ernest Dietrich, or Dietricy.

*Asell*

[Late German School.]

Born in Saxony in 1712; died in 1742; worked in Dresden, where the best collection of his works is to be seen.

“His chief talent consisted in a successful imitation of the works of Rembrandt, Ostade, Poelenburg, Salvator Rosa, etc., particularly as a colorist, in which he greatly excelled.”—*Bryan*.

**No. 83.** The Expulsion of Hagar. Hagar and Ishmael are seen departing at the left, the latter with his bow and arrows. Behind them stands Abraham, with turbaned head and staff in hand. Sarah occupies the center of the picture, standing in the door of a cottage, holding aside a portier, while Isaac, in alarm at Ishmael's defying attitude, clings to her. A white dog barks at the departing couple, and a maid with a pitcher at the right observes the scene, while another looks on from an open casement.

Copper: h.  $13\frac{1}{4}$  in., l.  $19\frac{1}{4}$  in. Signed and dated 1767.

## Francesco Guardi.

[Late Italian School.]

Born at Venice in 1712; died in 1793; pupil of Canaletto; excelled in architectural views of Venice.

“The light spirited manner and penciling of Guardi are far superior to the mechanical execution of Canaletto. It is true that his pictures are not so labored, nor do they obtain so large a price in the market, but they exhibit more of the spirit of a real artist, who observes and paints from nature.”—*Bryan*.

**No. 84.** View on the Grand Canal, Venice.

Canvas: h.  $14\frac{1}{4}$  in., l.  $19\frac{1}{4}$  in. From the collection of T. J. Ireland, Esq., M. P.



## Benjamin West.

[English School.]

Born at Springfield, Pennsylvania, October 10, 1738 ; died in London, March 11, 1820. He began life as a self-instructed portrait painter in Philadelphia and New York. In 1760 was assisted to a trip to Italy by the munificence of two Philadelphia merchants. There he spent three years in study. Returning by way of London, he was received at that capital with such attentions that he was tempted to remain there and make it his home for life. He became a favorite of George III, and on the death of Sir Joshua Reynolds was elected in 1790 President of the Royal Academy. His paintings number about 400, many quite large. He was honored with a tomb in St. Paul's Cathedral.

**No. 85.** Queen Philippa interceding for the lives of the burghers of Calais. At the right Queen Philippa, wife of Edward III, of England, attended by two maidens, pleading with her husband, who appears in full armor, with battle axe in his left hand ; by him stands a boy holding the gauntlet which he has removed from his right hand, and behind him the Black Prince, between two other armed knights ; at the left stand the six burghers, with ropes about their necks and their hands pinioned behind them, guarded by armed soldiers. Calais had surrendered to the English after a long siege, and the keys of the city had been brought to the victorious Edward by the six noble burghers. The surrender occurred in 1347. The picture is signed and dated 1788.

The following narrative of the surrender of Calais is condensed from Froissart's Chronicle :

“ Sir John of Vienne, the governor of Calais, stands upon the wall of the town and makes a sign that he would speak with some one of the English host. Thither come to him Sir Walter Manny, and another knight ; and the governor makes his request that king Edward would take the town and castle, and all the goods therein, and let them depart. But Sir Walter Manny said that he knew something of the king's mind, which was that all should submit themselves to his pure will, to ransom such as he pleaseth and to put to death such as he listeth. Sir John of Vienne answered that, though they had endured much pain, they would endure as much more, rather than consent that the worst lad in the town should have any more evil than the greatest of them all. Sir Walter went back to

the king, and, after much debate, the king resolved that all the grace he would award was, that six chief burgesses of the town should come out bare-headed, bare-footed, and bare-legged, and in their shirts, with halters about their necks, and, with the keys of the town and castle in their hands, thus yield themselves purely to his will, and the rest he would take to mercy. Sir John of Vienne stood again upon the wall to receive the king's answer. He then went into the market-place and sounded the common bell, and told his sad report, and the people wept, and he himself wept piteously. Then stood forth the richest burgess of all the town, Eustace de St. Pierre, and said that, to save the residue of the people, he would be the first to put his life in jeopardy. When he had thus spoken every man worshipped him, and divers kneeled down at his feet with sore weeping. Then another honest burgess, John Dayre, rose and said: I will keep company with my gossip, Eustace. And James of Wysant, and Peter, his brother, and two others declared the same. Then they went out of the gate, apparelled as the king desired, and stood between the gate and the barriers. And the captain delivered them to Sir Walter Manny and told him that they were the most notable burgesses of all the town, and begged him to pray the king to have mercy on them; and Sir Walter said: I shall do the best for them I can. And the six burgesses knelt before the king and held up their hands, and said: We submit ourselves clearly unto your will and pleasure, to save the residue of the people of Calais, who have suffered much pain. The earls and barons and others who were there wept for pity, but the king looked felly on them, for greatly he hated the people of Calais, and he commanded their heads to be struck off, and would hear no man in their behalf for mercy. Then the queen, being great with child, kneeled down and said: Gentle sir, since I passed the sea in much peril, I have desired nothing of you; therefore now I require of you in the honor of the Son of the Virgin Mary, and for the love of me, that you will take mercy of these six burgesses. The king beheld the queen, and stood still awhile in a study, and then said: Ah, dame, I would you had been now in some other place, but I cannot deny you. I give these men to you, to do your pleasure with them. The six burgesses were brought into the queen's chamber, newly clothed, and she gave them to eat at their leisure, and bestowed upon each six nobles, and caused them to be taken through the host in safety and set at liberty."

Canvas: h. 39½ in., l. 52¼ in. Purchased at Christie's, London, and pronounced by expert judges to be a very good example of West, and unquestionably genuine.

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