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HER MAJESTY'S GALLERY  
AT  
BUCKINGHAM PALACE

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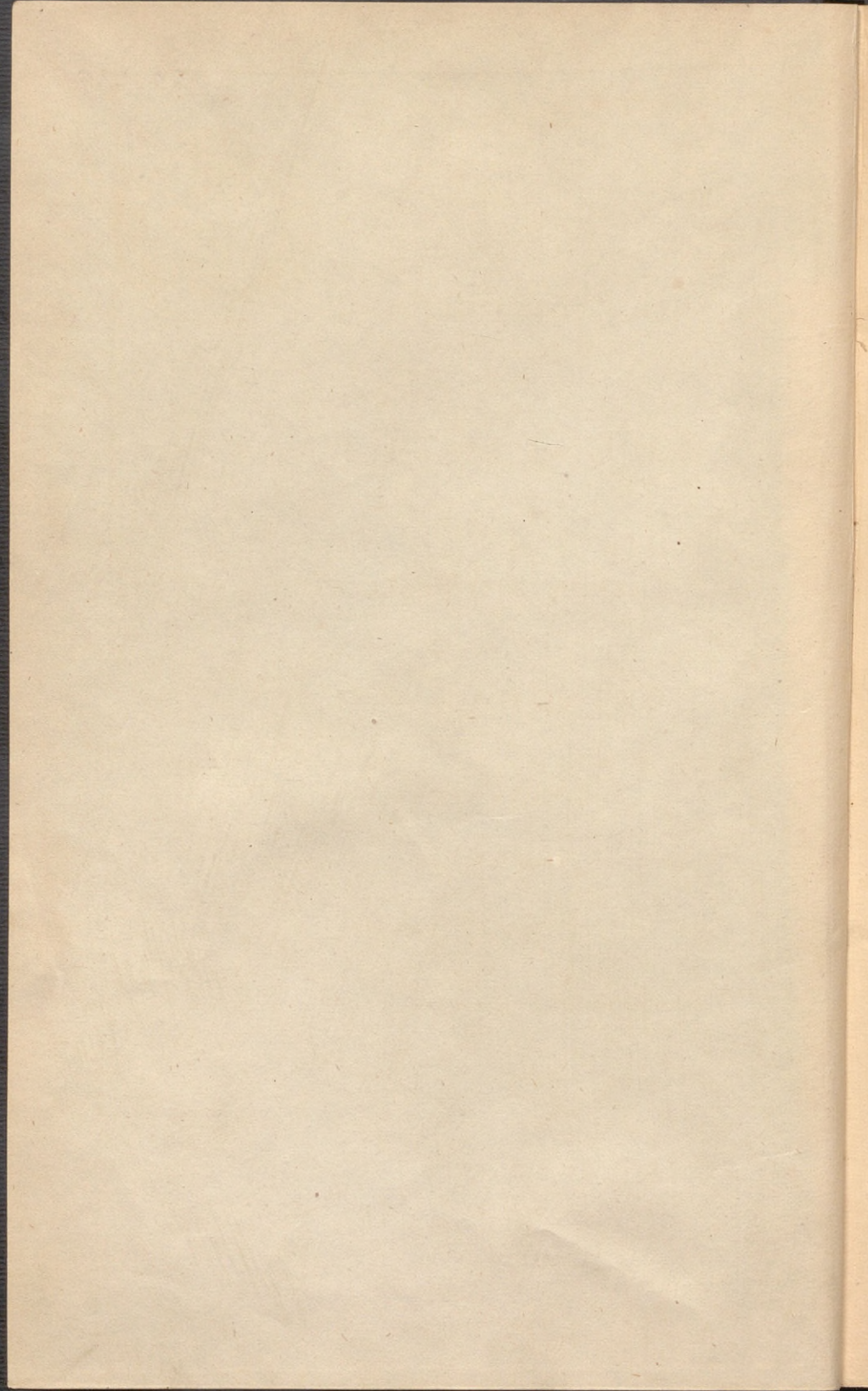
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CATALOGUE  
OF  
THE PICTURES  
IN  
HER MAJESTY'S GALLERY  
AT  
BUCKINGHAM PALACE,  
WITH AN APPENDIX,  
CONTAINING SHORT BIOGRAPHICAL NOTICES OF  
THE PAINTERS  
AND OTHER INFORMATION RELATIVE TO THE PICTURES.

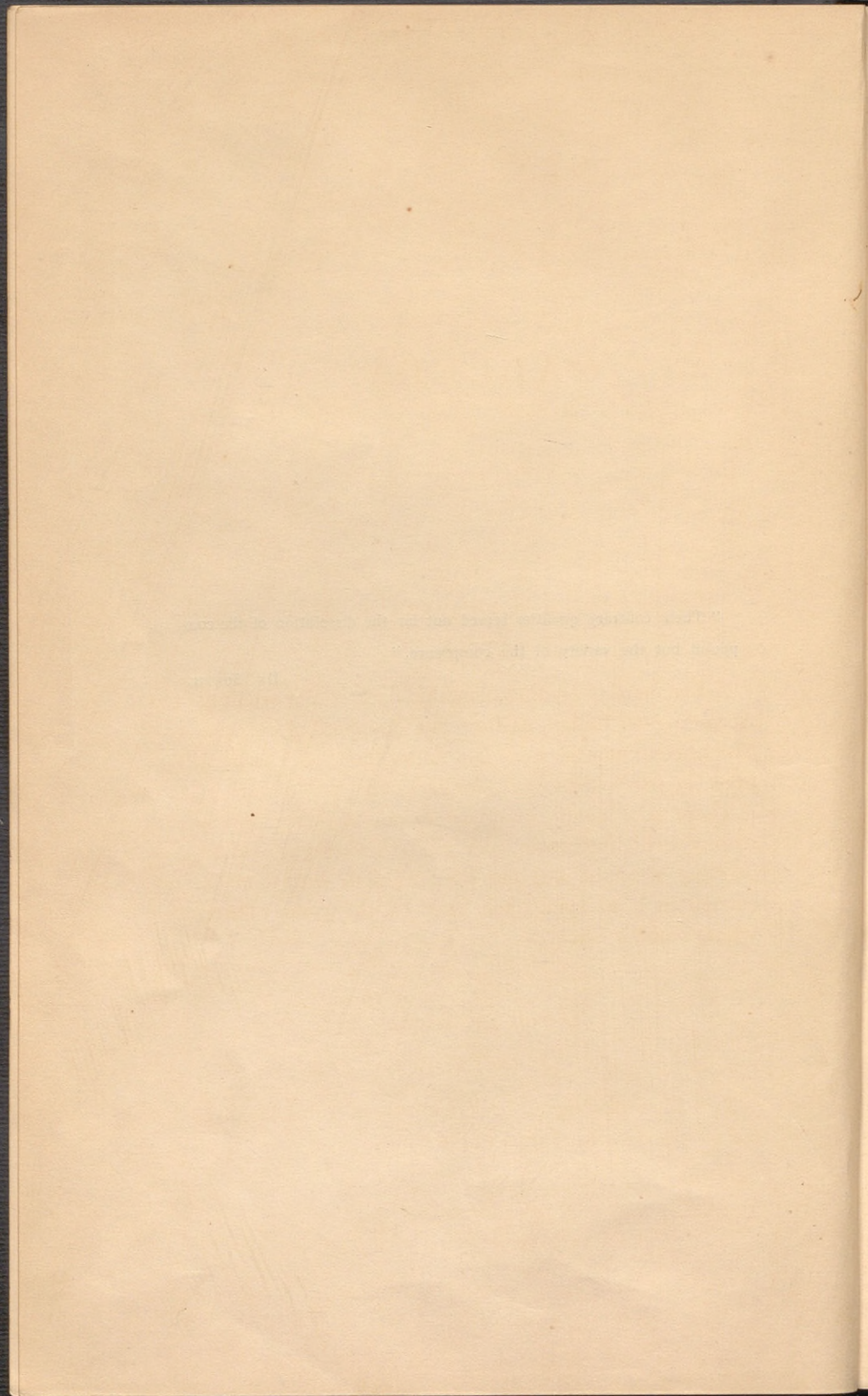


THE PICTURES  
OF CRISTINA PALACE  
WITH AN INTRODUCTION  
BY THE HONORABLE  
THE SECRETARY OF STATE  
FOR THE COLONIES

" Their contrary qualities served not for the dissolution of the compound but the variety of the composure."

DR. SOUTH.





# GALLERY.

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## I

A LANDSCAPE.

TITIAN.

A Shepherd is leading home his flock in the evening. According to Italian custom the Shepherd goes first. The Sheep know his voice and follow him. A Cowherd joins the party, with cows, donkeys, &c.

There is a poetic grandeur in the mystery which stormy twilight throws over the whole scene. The painting is slight and has been injured, but there is enough in it to stamp the hand of the great master whose name it bears.

## 2

DUTCH INTERIOR.

A. OSTADE.

Two men playing at backgammon, a third looking out of window with a pipe in his hand.

B

[ 2 ]

3

PIGS.

PAUL POTTER.

4

A MAN PLAYING ON A GUITAR, WITH TWO  
OTHER FIGURES.

WATTEAU.

This is the repetition of a group in a larger composition.

5

THE GUITAR.

D. TENIERS.

The figure is said to be the painter's wife.

6

MARLI.

A. F. VANDERMEULEN.

The Palace and Gardens. Some of the Court going  
to the chase.

7

DUTCH MERRYMAKING.

D. TENIERS.

A cunning old fellow perched on a tub, by the sound  
of his bag-pipe, diffuses animation through the whole  
scene. An awkward dance is got up by four of the

party, the principal of whom, in a red cap and feather, laughs out with unmistakable merriment; on the left hand, at a table, some love-making is going on with which a wager is apparently connected: other groups occupy themselves, some as spectators, some in not very elegant sports: under a shed all are devoted to beer drinking: one lad, in a red cap, is evidently overcome by his too liberal potations. An old moralist in a blue jacket seems to reprove the actors in the scene. He has perhaps passed some people who are seen in the background, quarrelling to the knife, and has become sensible of the fearful consequences of excess. It is not usual to find moral lessons in the works of this painter.

This picture must be placed amongst the very finest works of Teniers. The expression of the heads is studied with more than usual care, and there is a power and dexterity in the execution which leaves nothing to be wished.

## 8

A LANDSCAPE.

GASPAR POUSSIN.

A dark picture. The composition elegant and classical; two shepherds recumbent in the foreground; other figures passing on; the whole terminating in a building of agreeable form.

## 9

PORTRAIT OF THE PAINTER.

WINKELMANN.

[ 4 ]

10

LA MÉNAGÈRE.

G. DOU.

A girl is scouring a pan at a window. It is known by Wille's engraving.

11

TWO CHILDREN WITH A GUINEA PIG.

A. VANDERWERFF.

12

THE GROCER'S SHOP.

G. DOU.

At an arched window, through which is seen the interior of the shop, a woman is weighing raisins for a young girl who is most anxious to get her money's worth.

A repetition of the same subject is in the Louvre.

13

PORTRAIT OF THE ARTIST.

G. METZU.

He is seen sketching from the arched window of his studio.

## THE YOUNG THIEF.

## PAUL POTTER.

A boy is crying with absurd rage and vexation because he is not permitted to carry off two puppies, the possession of which is disputed by the just vengeance of the mother, who has seized the mischievous urchin by the tail of his jacket. The horses in the stable, the sheep, the cows, and the woman milking, all enter into the fun.

This is a remarkable Picture. Some have supposed it was left unfinished at the Artist's death and was afterwards worked on by his pupil Albert Kloup.

## CARD PLAYERS.

## D. TENIERS.

One of the many similar compositions, hastily thrown off. It is slight and dexterous.

## THE SHIPBUILDER AND HIS WIFE.

## REMBRANDT.

This is perhaps the very finest work of the Master in what is called his second manner. As a group of portraits the contrivance is admirable. The wife has

her own affairs to attend to and can hardly spare time to deliver a paper to her husband which evidently contains matter of interest. The suddenness of this interruption gives a naturalness to the group and entirely removes the formality too apt to creep into portraiture. The picture is in itself a school of art.

## 17

ROBBERS ATTACKING A CARAVAN.

VANDERMEULEN.

## 18

THE CARPENTER'S WIFE.

GERARD DOU.

Domestic cookery is interrupted by the mother taking the child from the cradle to nurse it, while a little girl does her best to amuse the infant. The good man pursues his work in the back-ground. Onions, a cat and other domestic materials occupy the front of the picture. The authorship of this picture is disputed, some attribute it to Slingelandt.

## 19

LE CORSET BLEU.

G. METZU.

A repetition of the celebrated picture now in the Collection of Mr. Neeld.

## LE HACHIS D'OGNONS.

## G. DOU.

A woman chopping onions in a tub. Her son with a feather in his cap endeavours to attract her attention. Every thing is finished with scrupulous nicety.

## THE TRIUMPH OF LOVE.

## F. MIERIS.

Wonderful sacrifice! a Dutchman actually suspends smoking, and refuses schiedam, for the pleasure of saying civil things to the girl who waits on him.

## CARD PLAYERS.

## P. DE HOOGE.

The effect of daylight without sun is here beautifully represented. Nothing can be more gross than the human beings. A vulgar man and still more vulgar woman are playing at cards. One of the lookers on, who from the fine feathers in his hat should be of a superior class, smokes a pipe close to the woman's nose, and another solaces himself by drinking beer, the fragments of his broken pipe are strewed on the floor. A



door is open through which is seen a woman with a fresh supply of pipes and liquor. But such is the wonderful power of art that this scene is rendered interesting by the magical truth of imitation. The figures seem in air, and at a little distance all is real.

## 23

LANDSCAPE, EVENING.

A. CUYP.

There is real poetry about Cuyp. The mind is tranquillized by the contemplation of such a scene. Travellers journeying homeward stop to talk to a shepherd. The incident accords with the sentiment. Thanks to the painter who addresses himself so effectively to our best sympathies!

## 24

LOUIS XIV, WITH ATTENDANTS.

A. F. VANDERMEULEN.

## 25

CONSULTING THE DOCTOR.

G. DOU.

This very beautiful picture resembles in composition Dou's famous picture in the Louvre "*La Femme Hydropique*."

## BLOWING BUBBLES.

F. MIERIS.

A boy at a window is engaged in this amusement, a graceful female figure stands by him.

Repetitions of this very beautiful picture are to be found at the Hague and in other Collections.

## THE LACEMAKER.

P. V. SLINGELANDT.

This is a fine example of a painter whose works are rare. It represents the interior of an apartment, executed with the greatest care and attention. The shadow from the cradle is false and the cradle is inferior in style of execution to the other details. Some unworthy hand seems to have been at work in the corner of the picture.

## A BREEZE.

W. VANDEVELDE.

A fisherman putting off from shore. The sea is gently agitated by the wind, and overhanging clouds seem to threaten bad weather.

## INTERIOR OF A DUTCH COTTAGE.

A. OSTADE.

The family seated round a table on which is spread

a napkin with homely fare. The wife is amusing her child with a doll, while the husband enjoys his conscious paternity. An elder boy turns a stool into a table for his porridge, which a dog seems desirous to share with him. The light is admitted through a picturesque window, and the whole forms an agreeable domestic scene so full of truth that it seems reality.

Few works of this most natural of painters lay claim to the possession of more excellence. However humble the materials, the end of art is attained. No one thinks of the Painter or his palette.

## 30

THE BURGOMASTER PANCRAS AND HIS WIFE.

## REMBRANDT.

This splendid example of Rembrandt's finest art overwhelms the mind by its richness. The painter has poured out all the treasures he so abundantly possessed to embellish a composition of domestic interest. The lady is dressed in the richest clothing covered with jewels, and is examining the effect of new ear-rings, while her husband with a smile of conscious pride holds a string of pearls, as if not satisfied till he has rendered the object of his choice the one thing in all the world the most to be admired. Had the lady been alone at her toilette the picture might have been called Vanity; but the attendance of her husband sanctifies every decoration, and makes profusion of ornament the expression of intense love.

Many and great as are the works of this poet of painters, Pancras and his Wife must ever be considered one of his happiest efforts — it is a pearl beyond price.

31

LOUIS XIV, WITH HIS STAFF.

VANDERMEULEN.

32

AN OLD WOMAN.

G. DOU.

She is at an arched window watering a carnation with an old and broken pitcher. Her attention is attracted either by a bird in a cage or some object beyond the casement. This very beautiful specimen of the painter's hand has been in the Royal Collection at least a hundred and fifty years.

33

A TRICK OF LOVE.

F. MIERIS.

A man is pinching the ear of a spaniel puppy in a lady's lap, evidently to lead to a playful contest.

34

THE ASSUMPTION OF THE VIRGIN.

P. P. RUBENS.

The Madonna is carried up to Heaven, of which



according to Romish faith she is to become the Queen, by as glorious an assemblage of fat rosy cherubs as ever attended on a similar occasion ; the riotous little rogues tumble about with extatic pleasure as they bear their charge through the clouds. Below are seen the Apostles, some looking up with wonder, and others examining the tomb, in which they are assisted by two women (perhaps Mary Magdalen and Salomé) who seem to have discovered flowers in the grave clothes.

It is in these sketches for larger pictures that Rubens is seen in all his glory. There is a profuse pouring out of his materials, and a negligent grandeur in his execution that fills the imagination of the spectator ; he is made to feel the painter's creative power. A picture like this is more a fine poem than a work of mere history.

The large altar-piece for the Cathedral at Antwerp, now in the *Musée* at Brussels is cold and dry compared to the richness of this voluptuous sketch.

## 35

PHILIP BAPTIZING THE CHAMBERLAIN OF  
QUEEN CANDACE.

## J. BOTH.

How weak is the artificial composition of Both compared with the noble simplicity of Cuyp. Here they hang as *pendants*. Their comparative merits may be fairly estimated. Both fills his canvas with labour that produces little result, while Cuyp seizes the imagination and hides the art.

36

LOUIS XIV, WITH ATTENDANTS.

A. F. VANDERMEULEN.

37

A MOUNTAIN SCENE.

N. BERGHEM.

A pretty specimen of this artist's composition; the subject is divided by a river. A traveller with a dog occupies the centre of the foreground, and a woman on a grey horse, accompanied by a peasant, is driving cattle into the valley.

38

ITALIAN SCENE.

CARL DU JARDIN.

A peasant boy is loading his ass apparently with manure. This is a beautiful little picture and has always been celebrated. It is known by the engraving of Watelet.

39

A REPETITION OF NO. 21.

F. MIERIS.

## THE LETTER.

## G. TERBURG.

A young lady in a blue bodice and white satin petticoat stands by a table reading a letter. Another at the table suspends her own writing while she listens. A servant boy presents a salver and ewer; the quiet of the moment is indicated by a dog asleep on a stool. 'The Letter' is one of the most graceful of this graceful painter's works. A more simply beautiful and tranquil home scene it would be difficult to conceive. The perfection of the painting enforces the sentiment. It is one of those works the mind delights to dwell on. The vulgarity of hypercriticism would be puzzled to find fault with it.

Happily this picture has been preserved in the pure state in which it issued from the artist's hand.

## NOLI ME TANGERE.

## REMBRANDT.

There is a sublimity about this picture which places it amongst the most poetic compositions of the artist. The dawn of that wondrous morning has reached the figure of Christ and the head of the Magdalen, hardly touching on the angels at the tomb; the rest is still mysteriously obscure. How affecting is this scene! Italian drawing and Italian treatment may do more in

individual expression, but where is the picture of any school that will carry home to the feelings a more impressive illustration of the simple narrative as it appears in the text of the Evangelist.

## 42

A ROCKY PASS.

D. TENIERS THE ELDER.

## 43

THE DEATH OF DIDO.

SIR JOSHUA REYNOLDS.

Reynolds like Rembrandt had to contend with the want of early academic study. This picture is very weak in linear composition, but the powerful effect of colour and light and shadow makes it awfully impressive. In the head of Dido one of the great difficulties of art is overcome. She is beautiful in the agonies of death.

It must be acknowledged there is a modern air in the head of Anna, and even Iris looks like a young lady come to sit for her portrait. These things weaken the impression of a work which has many claims to admiration.

## 44

A COURT MARTIAL.

A. F. VANDERMEULEN.



## THE LISTENER.

N. MAAS.

A woman is coming down a winding staircase apparently listening to the conversation of her servants in a cellar. So says the significant expression of her face. This is a powerful example of a very original painter. He was Rembrandt's pupil and worthy of his great master.

## THE LADY AND PARROT.

F. MIERIS.

A woman sewing offers her needle to the wary bird that cautiously avoids the contact.

Duplicates of this picture are to be found at Munich, and in the Collection of Sir Robert Peel.

## DUTCH DELIGHT.

A. OSTADE.

A man and woman eating gingerbread and drinking schiedam, They shew signs of being the worse for their indulgence, which display does not improve the genuine ugliness of their features.

48

DUTCH BOORS.

A. OSTADE.

Three men smoking and drinking by a cottage fire.  
A very beautifully painted picture.

49

THE KITCHEN.

D. TENIERS.

A picture literally without subject, but yet so beautifully are the pots and pans as well as the rude interior of the house painted, that it claims to be one of this master's finest works. The fruit and vegetables are said to have been painted by Peter Snayers, but the whole seems so entirely the work of one hand as to make the story very doubtful. The woman peeling turnips and the men smoking by the chimney in the background are in Teniers' best manner.

50

A STUDY.

A. VANDYCK.

Three horses with their riders, supposed to be the sketch for the portrait of the Marquis de Moncada in the Gallery of the Louvre.

51

MADONNA AND CHILD.

VANDYCK.

Though called a Madonna it lays no claim to divinity. It is a mother and child painted with Vandyck's usual grace and embodying a sentiment of truth and domestic happiness.

52

GOING TO THE CHASE.

A. VANDEVELDE.

A beautiful morning. Hawks, hounds and greyhounds are pressed into the service of a Lady mounted on a white horse to whom the sportsmen are paying every attention.

A peculiar delicacy in the pencilling of the picture gives it a high value amongst the works of this much admired painter.

53

THE SUTLER'S BOOTH.

P. WOUWERMAN.

A party of Cavalry halting for refreshment. The trumpeter is sounding, and one of the party fires a pistol in the air; the wherefore is not very clear, but

the circumstance has given name to the picture which is known on the continent as *le coup de Pistolet*.

There is nothing remarkable in the composition of this subject, but the firmness of the execution has given it a reputation, something beyond its comparative merit.

54

THE FIDDLER.

A. OSTADE.

A domestic party in the interior of a cottage. One gives the music, and another is persuading a woman to sing. The whole is dark and gloomy, much inferior to this painter's usual works.

55

ROMAN CHARITY.

A. VANDERWERFF.

Once famed for his exquisite finishing, this painter has now found his level. His laboured nothings have lost their over-estimated value.

56

A VILLAGE REVEL.

JAN STEEN.

A company of peasants indulging in riotous mirth before a public house on the banks of a canal. A boat

arrives with seven more merry fellows to add to the boisterous conviviality.

Out-door subjects by this painter do not equal his interiors.

57

THE HAY HARVEST.

P. WOUWERMAN.

All the circumstances that make the season delightful find place in this glorious picture. A boat is laden with hay, waggons are filled with the perfumed treasure, a boy is bathing in the river, and boys and girls romping in the field. Falconers returning from the chase seem to envy the occupants of the meadow their healthy labour and innocent enjoyment. All breathes abundance.

This is surely the very finest work that ever left the hands of the painter. It is of itself sufficient to secure immortality.

58

LANDSCAPE WITH CATTLE.

N. BERGHEM.

Weak in composition, dark and heavy in execution.

59

THE WIND MILL.

J. RUYSDAEL.

One of Ruysdael's most poetic compositions. A simple scene in solemn twilight makes a powerful impression on the imagination.

60

KING CHARLES I, WITH THE QUEEN AND PRINCE.

D. MYTENS.

There is a bareness and formality in this group of portraits, which robs it of the interest that should belong to a family picture.

61

HEN AND CHICKENS, WITH OTHER FOWLS, A DOG AND  
A TORTOISE.

M. HONDEKOETER.

62

A WOODY SCENE.

M. HOBBEEMA.

Some cottages are seen through trees. A Gentleman and Lady on horseback passing along the road. This is one of Hobbema's most agreeable pictures, but like all paintings upon dark grounds, time has blackened and disfigured it.

A HUNTING PARTY.

P. WOUWERMAN.

A Gentleman and Lady returning from Hunting stop to take refreshment at an inn. There is nothing remarkable to distinguish the picture from the ordinary works of this much admired painter.

TWELFTH-NIGHT.

JAN STEEN.

There is much quiet fun in the treatment of this subject. The expression of the lad in the red hat who announces *Le roi boit* is delightful. The grotesque character of the King and Queen of the Evening adds to the amusement, which though sufficiently homely, is not vulgar.

PORTRAITS OF THE PAINTER AND HIS FAMILY.

G. SCHALKEN.

They are seated at a table and making up a domestic concert.

EVENING.

A. VANDERNEER.

Apparently a view in Holland. A Road winding

along the banks of a canal on which are seen a waggon, horses, and other figures.

A dull uninteresting picture.

67

AN ITALIAN LANDSCAPE.

A. VANDEVELDE.

A shepherd on a dappled grey horse is conversing with a woman who is driving cows through a pool of water. Some ruins on the left hand, and mountains close in the scene.

This is one of the calm pastoral subjects in which the painter delighted. There is a charm in the execution which carries forward the sentiment of the picture.

68

SPORTSMEN.

P. POTTER.

Vulgar enough, but a genuine picture cleverly painted.

69

MONSIEUR POURCEAUGNAC.

PATER.

This and three other pictures in the collection have always been attributed to Watteau. There is however a weakness in the drawing and a poverty in the



colouring and texture of the draperies, which will not bear comparison with the genuine works of that truly original painter. The bold arrangements, vigorous execution, and colour almost Venetian of Watteau keep his followers at an immeasurable distance. Lancret and Pater were his best pupils and most successful imitators. The works of both these artists are constantly found under the name of Watteau.

70

THE IDLE GIRL.

J. B. GREUZE.

An agreeable head, very prettily painted.

71

HARLEQUIN AND PIERROT.

PATER.

A scene of the Carnival.

72

THE FAMILY OF OLDEN-BARNEVELDT.

ATTRIBUTED TO

RUBENS.

The aged Barneveldt is seated in an arm-chair. His left hand is on his breast; beyond, is his son, a martial-looking figure, wearing a crimson cap and feather, and resting both hands on the pommel of his sword.

According to Schlegel, this represents the eldest son of Barneveldt, Wilhelm, Lord of Stoutenburg, who afterwards entered into a conspiracy to revenge the death of his father. In the background is a female in bed, the head only visible, evidently a sick or dying person; an attendant is presenting a basin, and another is weeping behind; other apparatus of a sick room in front, and at the back of the chair of Olden-Barneveldt, are two allegorical figures representing Time and History, holding a crown of Laurel over the head of the devoted Patriot. Schlegel avers that no connoisseur in art can doubt for a moment that this is a genuine picture by Rubens. The writer of this catalogue does not presume to be a connoisseur. He is simply a painter, and apt to consider internal evidence of more importance than the best authenticated documents. This unequivocal testimony says *no* to Schlegel's averments. The picture is interesting as the record of an historical event, but in no court of art could it claim the illustrious Fleming as its author.

## 73

THE BUILDING OF THE PALACE OF VERSAILLES.

VANDERMEULEN.

## 74

LE ROI DÉTROUSSÉ.

G. SCHALKEN.

A game in which the person who incurs the forfeit

is deprived of his upper garments. In a company of four women and three men one of the latter has incurred the penalty. He is seated on the ground smiling sillily at the awkwardness of his position. The women enter into the fun with no feeling of bashfulness. Through a wrong arrangement of the point of distance, the floor appears to rise to the eye of the spectator, and this false perspective robs the picture of much of its effect. Schalken was a pupil of Dou and imitated his master with much success.

## 75

LA SILENCE.

J. B. GREUZE.

A mother, whose two children are asleep, chides the third, rather a big boy, for blowing a toy trumpet.

## 76

A GALE.

W. VANDEVELDE.

Dutch Men of War under reefed sails in an agitated sea. This is a fine example of the celebrated Marine Painter. The motion of the waves and the action of the vessels in the water are admirably expressed.

## 77

THE VERBIEST FAMILY.

GONZALES COQUES.

A pretty family group painted with the taste that gained for him the name of Vandyck in little.

78

A SKIRMISH OF CAVALRY.

WOUWERMAN.

This picture though always called Wouwerman is probably painted by Dirk Stoop, an imitator of Wouwerman and Peter de Laer.

79

A DUTCH TOWN.

VANDERHEYDEN.

In this neatly executed and most minutely finished picture the figures are by A. Vandevelde. Some inferior hand has been engaged on the trees, or they must have been ignorantly repainted; to the same cause must be attributed the strange spotty appearance of the road.

80

A HAWKING PARTY.

WYNANTS AND WOUWERMAN.

A most happy combination. The simple beauty of Wynants' landscape is admirably set off by his friend's figures.

81

A LANDSCAPE.

CARL DU JARDIN.

An ox, an ass, some sheep and a shepherd, with a mountain background.

82

CATTLE REPOSING.

A. CUYP.

Four cows by the side of a river. The herdsman and his wife sitting near ; a ruined castle in the distance. This is an agreeable picture, but it cannot lay claim to distinction amongst the works of this admirable painter.

83

A DUTCH REVEL.

JAN STEEN.

Dancing, eating and drinking, with much good humoured merriment and no gross vulgarity, distinguish this assemblage. The pervading brown colour of the interior is at first repulsive, but when examined the picture will be found full of character and expression.

84

LANDSCAPE AND CATTLE.

A. VANDEVELDE.

Cows, sheep, and a grey horse in the midst of a woody scene ; a well painted but not an agreeable picture.

## VILLAGE FESTIVAL.

## D. TENIERS.

The sign of the Half Moon is the centre from which emanates all the riot, but the whole village is mad with boisterous merriment and its fatal consequences quarrelling, fighting, and every other outrage; in the midst a family of superior persons come to witness the fête and by their quiet and stately conduct form a fine contrast to the noisy revelry.

This picture displays Teniers' power of composition. A multitude of figures is put together in the most natural and unaffected way, every one in its proper place and all with appropriate expression and character.

## WILD DUCKS.

## A. CUYP.

## THE FAMILY OF THE PAINTER.

## D. TENIERS.

Said to be Teniers, his wife and gardener. A view of his own chateau on the other side of the canal. This is not equal to a similar picture in the Gallery of the Marquis of Westminster.

88

HERDSMEN WITH CATTLE PASSING A FORD.

N. BERGHEM.

This is perhaps one of the best as it is one of the latest pictures of the master. It represents a hilly country with various groups of cattle well and naturally composed. The landscape is not equal to the figures.

89

PORTRAIT OF THE PRINCE OF ORANGE.

A. CUYP.

The Prince is on horseback. Some men in the right hand corner with dogs and game.

90

A ROAD SCENE.

ISAAC OSTADE.

A waggon with travellers stopping at a public house.

91

A FRESH BREEZE.

L. BACKHUYSEN.

The mouth of the Brill river, with the town. A coasting vessel in the centre, and on the left some

fishermen hauling up their nets. The motion of the sea, the energy and activity of the figures in the various craft, the threatened shower, and the fleeting reflections on the waves are all admirably expressed.

92

LE TAMBOUR BATTANT.

D. TENIERS.

This celebrated picture deserves its reputation ; every thing is full of character, and the whole painted with the energy of life.

93

CATTLE REPOSING.

A. VANDEVELDE.

Cows and sheep, under large trees. A pretty pastoral scene.

94

A FAIR.

P. WOUWERMAN.

A dark picture, but when examined closely is found to contain all the incidents of a fair, painted with this Artist's usual taste. A tent with showfolk is seen on the left hand. Various persons on foot and on horse-back occupy the front, and a humorous procession of children playing at soldiers adds to the requisite contrast and variety.



95

PORTRAITS OF THE BURGOMASTER SIX  
AND HIS FAMILY.

BERNARD GRAAT.

A very pleasing picture by a painter little known.

96

DEAD GAME.

J. WEENINX.

97

DEATH OF CLEOPATRA.

EGLON HENDRICK VANDERNEER.

So thoroughly Dutch in composition and character  
that it is difficult to consent to the title of the subject.

98

LOT AND HIS DAUGHTERS.

ADRIEN VANDERWERFF.

99

MOUNTAINOUS LANDSCAPE.

NICHOLAS BERGHEM.

A lake, or large river, backed by mountains, the out-

line of which is broken by graceful and natural clouds. On the road Herdsmen are driving cattle. The agreeable arrangement of the objects, and the quiet evening light give a charm to this picture rarely found in Berghem's works.

100

HALT OF TRAVELLERS.

I. OSTADE.

101

A GIRL CROSSING A BROOK.

MOLENAER.

102

BANKS OF A CANAL.

J. VANDERHEYDEN.

FIGURES BY

A. VANDEVELDE.

A Dutch house on the banks of a canal.

One of the most minute and delicately touched of this painter's works.

103

THE BED-ROOM.

JAN STEEN.

The door of a bed-room stands open and a Lady in a

dressing-gown is seen sitting on the side of the bed drawing on her stocking. On the threshold, partly hidden by a guitar and music-book, is a human skull. This picture is signed with the name of Jan Steen and has always been considered his work; but it resembles F. Mieris to whom it would be readily attributed in the deficiency of other evidence.

104

A CALM.

W. VANDEVELDE.

A six-oared boat is bringing ashore some persons of distinction from the Royal Yacht. A variety of other craft fills up the scene.

A quiet and carefully finished picture.

105

A HAWKING PARTY.

P. WOUWERMAN.

A Lady and two Gentlemen stopping at a small inn for refreshment.

106

THE TROOPER.

A. CUYP.

The figure has been called the Portrait of the Painter. He stands at the head of a grey Horse; an encampment in the distance.

107

THE VIOLIN.  
JAN STEEN.

An Interior. The table-cloth is removed, some of the party are at Cards, while one, said to be the Painter, plays the Violin to the great delight of a woman in a blue dress who leans over the table to get nearer the object of her admiration. This is a fine picture, every thing falls naturally into its place and the whole is carried through with a masterly hand.

108

THE YOUNG GAMBLERS.  
LE NAIN.

109

A ROCKY SCENE.  
D. TENIERS.

Apparently painted from nature. Four small figures are introduced without meaning or occupation, but in execution perfect.

110

THE COW BOY.  
CARL DU JARDIN.

A simple group of a cow, calf and boy, the latter fast asleep. The whole powerfully and beautifully painted.

111

A FEAST IN HARVEST-TIME.

D. TENIERS.

A number of persons eating and drinking at different tables in front of a public house. Three couples are dancing to the music of the bagpipe, while some of the men are led away by their wives. In the back-ground is a corn-field full of reapers industriously employed, which forms an odd contrast to the idle carousing of the principal figures.

This is the same style of composition so often repeated by Teniers, the same dresses and the same faces, yet still his genius gives interest to what in other hands would be the dullest of common place.

112

LANDSCAPE AND CATTLE. \*

A. CUYP.

Some cattle on the banks of a river. The towers of Dort in the distance. A dark and heavy picture. It is not on such works as these that Cuyp depends for his celebrity.

113

A GROUP OF CATTLE.

PAUL POTTER.

A young bull and two cows. In the middle distance

a waggon drawn by two white horses, so ill painted that it seems wonderful they should form a part of a really fine picture.

114

AN ITALIAN MOUNTEBANK.

JOHN MIEL.

115

FISHERMEN.

D. TENIERS.

116

PAN AND SYRINX.

RUBENS.

A fearful chase! In vain would Syrinx fly to the reeds if other aid had not come to the rescue. This is one of the daring displays of rich colour in which Rubens delighted to riot and revel.

117

LANDSCAPE AND CATTLE.

A. VANDEVELDE.

A heifer drinking. A woman in a blue dress leaning on the animal and talking to a shepherd. This picture has become so dark as to lose its pastoral character.

118

A HORSE-FAIR.

P. WOUWERMAN.

A white horse in the centre ; a grey one is made to display its qualities to a purchaser and impatient of the whip kicks out furiously to the terror of a barrow-woman who is wheeling hastily away.

This picture, like many others of the same artist, has become much darker than it was originally painted.

119

TWO PERSONS ON HORSEBACK.

A. CUYP.

They seem to be riding through a forest. This picture has become so dark as to lose all the fine qualities for which this painter is celebrated.

120

PORTRAIT.

VANDYCK.

A man in a black dress with a book in his left hand.

A fine simple portrait, in its arrangement more like a Venetian than a Flemish picture.

121

A LANDSCAPE.

C. POELEMBOURG.

An Italian scene with ruins and figures.

122

THE CAMP FARRIER.

P. WOUWERMAN.

Shoeing a horse. In front are several women and children.

123

FÊTE CHAMPÊTRE.

PATER.

A lady dressed in pink and white in the centre, to whom a gentleman is paying such very tender court as to excite the attention of the rest of the party. In front is a lady in dark blue with a child.

This picture is touched with so much taste that it may well have passed for Watteau.

124

HEAD OF AN OLD MAN.

G. DOU.

125

THE FLUTE PLAYER.

PATER.

An out-door scene. A gentleman plays the flute while a lady holds the book, but does not sing, other figures are seen around in various shapes of idleness.



PYTHAGORAS.

P. P. RUBENS AND F. SNYDERS.

The Philosopher seems to be recommending a vegetable diet to his disciples. What possible illustration of the lecture is to be found in the nymphs and satyrs, which fill up the third part of the picture, would tax the ingenuity of the profoundest critic. They are employed however in gathering fruit to add to the accumulated heap.

Considered as a picture it is easy to understand that the profuse assemblage of fruits and herbs painted by Snyder required a mass of brilliant flesh to support it; and Rubens never hesitated to sacrifice propriety to the requirements of art. Be this as it may, the whole presents a combination of voluptuous forms and colours, which delights the eye if it does not entirely satisfy the mind.

DEAD GAME.

P. JANSSENS.

THE MOTHER.

W. MIERIS.

A woman nursing her child. The husband leaning

over the back of her chair with a pipe in his hand, a boy with a little dog rests on the cradle and looks happily in his mother's face. The whole is united in one pyramidal group.

129

THE WATER MILL.

HOBBEEMA.

A very beautiful example of a painter, whose works have lately been forced into undue popularity.

130

A FLEMISH PUBLIC HOUSE.

D. TENIERS.

Exterior. Common place materials painted in Teniers' common style.

131

A JEWISH RABBI.

REMBRANDT.

132

THE VIOLONCELLO.

METZU.

A Lady is coming down stairs with a sheet of music

to a Gentleman who is tuning his instrument : another figure above.

A picture of much merit but not equal to many of this artist's works.

133

THE COAST AT SCHEVELING.

A. VANDEVELDE.

A waggon on the sands, with various groups of figures. Fishing boats in the distance.

134

THE STORY OF EUROPA.

CLAUDE.

The poetry of this picture depends on the beauty of the scene, certainly not on the figures. There is nothing about it that can consist with a mythological subject. By these inconsistencies many of Claude's finest works are rendered disagreeable. As a landscape it is full of beauty. The freshness of morning breathes through it. The spectator longs to be there inhaling nature's perfume which comes floating on the breeze that gently agitates the sea. Some fading of colours must have happened to this picture. Claude with all his love for grey would hardly have put so little variety in the colour of the figures. Imagine the dress of Europa a rich red and the harmony is complete.

## 135

THE DANCE.

D. TENIERS.

In the yard of a Flemish public house a piper has placed himself under a tree and excited the company to dance. This picture varies from Teniers' usual subjects only in the size of the figures. The character, the colour, and the style are the same. The boors are contrasted by a lady and gentleman who stand quietly in the left hand corner without entering in any way into the sports, indeed they hardly seem to observe what is going on.

## 136

AFTERNOON.

P. DE HOOGE.

A woman spinning in the shade, while another crosses the yard with a pail and pitcher on whose figure the sunlight falls. This picture must have suffered from cleaning. A painter, who feels so powerfully the truth and harmony of nature, could hardly have allowed such a quantity of crude red in his composition.

## 137

LANDSCAPE.

BERGHEM.

An open country bounded by hills, very like the

Campagna at Rome. A woman on a white horse, accompanied by two cowherds, is driving cattle along the road. This is one of Berghem's most natural and agreeable pictures.

138

A CALM.

W. VANDEVELDE.

A yacht presenting its richly gilded stern in the left corner, and some fishermen in the right, a great variety of vessels filling up the picture. It is considered one of the most perfect of this artist's works.

139

LANDSCAPE.

A. CUYP.

Two horses with their riders and a country lad. A town in the distance.

140

THE PASSAGE BOAT.

A. CUYP.

Darker and not so well composed as Cuyp's usual river scenes. The splendid picture in the Bridgewater Collection always recurs to the memory of the spectator. This is nevertheless very finely painted.

141

THE BARGAIN.

G. DOU.

An old woman buying grapes, in the left corner is a barrow with vegetables and on the ground a basket with peaches and a melon. No pains have been spared by the painter in the execution. There is even a snail represented crawling over a stone. This picture ranks amongst the most highly finished works of the master.

142

THE FRUITERER'S SHOP.

W. MIERIS.

A man seems desirous to be a purchaser and the usual contest between buyer and seller immediately commences. Amongst other things most marvellously painted are some herrings in a basket on the window sill, and a mouse nibbling at an apple in the right hand corner. Infinite labour to produce little effect! a strong magnifying glass is necessary to see its beauty.

143

THE DAIRY FARM.

A. VANDEVELDE.

An elegant pastoral subject. In the front a young

woman is milking a goat. Another with children stands near her. Cows and a shed complete the scene. In composition as well as painting it must be considered one of this painter's choicest works.

144

THE BUNCH OF GRAPES.

METZU.

A cheerful-looking Dutch woman is opening a window to pluck from the vine, which surrounds it, a bunch of grapes. A pretty picture, but with less freedom in execution than is usual in the works of this painter.

145

CHARLES I.

VANDYCK.

A study for a larger picture, and a noble study it is ! The illustrious Fleming never imagined any thing more majestic as a portrait, nor produced any thing more perfect as a picture. It reminds the spectator of the best age of Venetian art.

146

CHRIST HEALING THE SICK.

VANDYCK.

Humble faith bends the beggar before Christ. Benevolent sympathy is embodied in the face and attitude

of the Redeemer. The countenance of a Disciple expresses reflection, while two other men seem lost in astonishment.

This picture proves Vandyck's power in Historic Art.

147

INTERIOR OF A PUBLIC HOUSE.

A. OSTADE.

Five smoking, drinking, roaring Dutchmen; another calculating his reckoning with the Hostess.

In these subjects the painter is in his glory. The composition is so perfect that art is hidden. All seems nature.

148

THE PLEASURES OF TASTE.

METZU.

A young woman is drinking wine or cider from a very long glass, but by the direction and expression of her eyes is more intent on making herself agreeable to the Cavalier who presents it, and who holds a large bottle in his hand ready to replenish the glass. A dish of curd is on the table.

Those who have seen the works of Metzu at Amsterdam will hardly be satisfied with this picture.

149

THE FARM AT LAEKEN.

RUBENS.

There is a very lively character in this domestic



landscape. Two rosy plump lasses fill the centre; one occupied with the milk, and the other bearing a basket of fruit; on a bank is a girl milking a cow, and in a stream below a man leads two horses to refresh themselves. The farm house is seen in the next distance with the village church rising above it. The whole is completed by a barrow of vegetables and an abundant flight of pigeons in great activity. The farm at Laeken has always been celebrated. Doctor Waagen, who has become known in this country as a critic on art, says "No landscape Rubens ever painted can compare with it, in the power, brilliancy and delicious freshness of the colouring."

## 150

ST. GEORGE AND THE DRAGON.

## RUBENS.

The scene is a rich landscape, with a distant view of the Thames and some buildings, perhaps the old Palace of Shene. St. George, with his right foot on the neck of the dragon, occupies the centre and presents to the fair Princess Cleodolinde the end of the girdle, which he received from her to bind the monster. On the left are four ladies bewailing the direful ravages of the dragon. Children are recoiling with horror from the dead bodies lying around. A squire mounted and armed bears the red cross banner of the saintly knight, a page holds his horse. The high banks and trees are peopled with figures who hardly dare to look on the

scene below, while on the other side three women express their joy at the great event by a close and affectionate embrace. Angels descend with the palm and laurel to crown the conqueror.

The saint and the princess are portraits of Charles I and Henrietta Maria.

151

A BATTLE.

A. F. VANDERMEULEN.

152

INTERIOR.

A. OSTADE.

Four men smoking and drinking: another brings a fresh supply of liquor. A woman sits near and two children are playing or eating in the back of the room. Though less pleasing in subject than some of his interiors this picture glows with rich colour. The warm light from the window is marvellously represented.

153

THE CHILD AT NURSE.

A. OSTADE.

A woman seated with a child in her arms, a man is stirring its pap in a pannikin. Another figure behind.

## 154

THE ADORATION OF THE MAGI.

## REMBRANDT.

The awful and mysterious solemnity which reigns here, and which depends entirely on the painter's art, places this picture amongst the most poetic efforts of the pencil. The rich light which surrounds the infant diffuses itself so gently through the gloom, that as you look, figures hitherto unperceived slowly become visible, and last of all the guiding star sends down one ray of light which carries the imagination up to Heaven, and connects the whole with the angelic announcement.

In the wide circle of art there is perhaps no one picture combining so many qualities that excite wonder and admiration.

## 155

THE MARRIAGE OF ST. CATHERINE.

## VANDYCK.

This very foolish, not to say profane story, has been a favourite subject with painters ever since its first invention. Correggio, in the famous *Capo di monte* picture, treated it as a piece of infantile fun, but Vandyck has taken it up seriously and has certainly produced a very graceful composition. This picture has always been celebrated, and was known on the Continent as *la plus belle des Vierges*.



[ 51 ]

156

HALT OF SOLDIERS AT AN INN DOOR.

VANDERMEULEN.

157

CARD PLAYERS.

JAN STEEN.

A woman takes part in the game. At the corner of the table is the host removing a jug, while the hostess from the cellar brings a fresh supply.

This picture, not quite in Jan Steen's usual manner, is said to contain portraits of Heimskirk, Wouwerman and himself.

158

HEAD OF A CHILD.

GREUZE.

159

THE OLD FIDLER.

ISAAC OSTADE.

Two men, a woman, and three children, before the door of a picturesque cottage, listening to the music; a fourth child at the top of the stair, and two other figures hardly visible in the shade, with two dogs, a bird in a cage, &c. A very beautifully composed, and richly coloured picture.



[ 52 ]

160

CYMON AND IPHIGENIA.

SIR JOSHUA REYNOLDS.

This is rather a subject on Boccaccio's theme than an attempt to represent the story of the Italian novelist. The scene is laid in a mythologic age, and in a country where nymphs are accustomed to repose in woods without any clothing. The rude and uneducated Cymon is conducted by Cupid to the object of his future inspiration. Every thing around breathes of Arcady. Considering this as an original subject in Sir Joshua's hands, he has wrought it out with much richness of invention, and with a beauty of colour that might place it uninjured by the side of the finest example of the best age of Venetian art. In this gallery it is surrounded by Rembrandt, Rubens, and Vandyck, and it shines out with undiminished splendour.

161

CHARLES I AND HIS COURT IN GREENWICH PARK.

C. JANSSENS.

162

PORTRAIT OF A LADY.

REMBRANDT.

A most delicious work of exquisite art. The delicate

lace, the rich jewels, the splendid fan, and every other point of dress perfectly represented, yet all is made subservient to a head which has the charm of the softest flesh, with the full energy of life. In this Gallery Rembrandt proves himself a great magician, and we willingly become captive to his spells.

163

THE FALCONER.

RUBENS.

A portrait of a Flemish gentleman unknown. It is painted in Rubens' bold and masterly style, simple and life-like. Rubens on these occasions seems to be playing with his materials. The imagination is always affected by the apparent ease with which a fine work of art is accomplished.

164

LOUIS XIV WITH HIS STAFF.

VANDERMEULEN.

165

CROSSING THE FORD.

BERGHEM.

Some cattle in the stream and a girl carrying a kid through the water. Other cattle are driven over a hill, up which a horse is ascending with no rider. The outline of a man on his back is visible through the colour by

which it has been obliterated. Painters only know the annoyance of these *pentimenti*. The man will always "rise again with twenty mortal murders on his crown."

## 166

TRAVELLERS PLUNDERED BY BRIGANDS.

P. WOUWERMAN.

A contest kept up with much spirit by both parties. The groups are well composed, and the whole painted with the usual delicacy and spirit which distinguish the works of this esteemed artist.

## 167

THE CHATEAU.

D. TENIERS.

A dance is got up by the servants and dependants of a Burgomaster, who with his wife and family are come out to see the sport. A woman has persuaded the young gentleman to join the dance, and so encouraged, a man of the lowest rank urges the young lady to follow his example. These little circumstances prove an agreeable sympathy between the master and his dependants.

Teniers seems to think a different style of painting is necessary for peasants and gentlefolk. The inhabitants of the Chateau are as much opposed to the servants and villagers in execution as in costume and general bearing.

This is altogether one of the painter's most interesting works.

168

THE NEGRO BOY.

A. CUYP.

A grey and a chestnut horse are held by the boy, while the riders are conversing on foot. A town is seen in the middle ground, and a river on whose banks cattle are grazing; two dogs accompany the horses. The whole illumined by the rays of the setting sun.

169

HAWKING PARTY.

A. F. VANDERMEULEN.

The Court of Louis XIV. The Prince of Condé dressed as Grand Falconer.

170

THE ALCHEMIST.

D. TENIERS.

The old Philosopher is gravely consulting his books, while his men are engaged at a furnace following out his orders.

This is a perfect specimen of Teniers' finest art.



171

CATTLE.

CARL DU JARDIN.

A brown, and a white cow in a meadow. The boy who has the care of them is cutting a stick from a tree. A shower indicated in the distance.

172

CANDLELIGHT.

G. SCHALKEN.

A young woman with a candle in her hand putting aside a curtain. The truth of the effect may be doubted, but the painting is so perfect that it is difficult for an artist to say how it is achieved.

173

THE DUET.

E. VANDERNEER.

A dark landscape, in which a man is singing to a lady's guitar accompaniment.

174

PORTRAIT OF THE PAINTER.

REMBRANDT.

One of the many likenesses of himself. Rembrandt seems to have tried all his experiments in art on his own head.

175

THE BISHOP OF ANTWERP.  
RUBENS.

176

THE ORANGERY AT VERSAILLES.  
A. F. VANDERMEULEN.

177

THE NEGLECTED GUITAR.  
W. MIERIS.

A lady suspends her music to eat oysters and drink wine, both of which are presented by a handsome young man. A little dog is barking at a servant bringing fruit. Like most of this artist's works it is cold, laboured, and ineffective.

178

PORTRAIT OF A YOUNG LADY.  
C. NETSCHER.

This is said to be the Princess of Orange.

179

PORTRAIT OF THE PAINTER.  
SIR JOSHUA REYNOLDS.

The original head, of which there are many repetitions.

180

THE YOUNG GAMBLERS.

CARL DU JARDIN.

Two boys playing rather fiercely. A man leaning on a donkey enters into the interest of the game. A woman washing linen in the background.

181

PORTRAIT OF WILLIAM III.

C. NETSCHER.

This picture represents the King when Prince of Orange.

182

PORTRAIT OF A GENTLEMAN.

FRANK HALS.

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THOMAS UWINS, R. A.,  
*Surveyor of Pictures in Ordinary to  
Her Majesty.*

OCTOBER, 1852.

APPENDIX.

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The Notices of the different Painters are arranged alphabetically.

The Numbers correspond with those of each Artist's works in the Catalogue.

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## APPENDIX.

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### BACKHUYSEN.

Louis Backhuysen was born at Embden in 1631. He quitted Embden for Amsterdam at the age of 18, and died at Amsterdam November 7th, 1709, aged 78 years. In youth he was distinguished for his beautiful penmanship and his skill in book-keeping. The vessels in the port of Amsterdam inspired him with a desire to repeat them on paper, and the pen and ink drawings he made were so successful that Everdingen took him as his pupil, and from that time he became a painter.

His delight in storms was so great that he would go out to sea to observe their effects, and was frequently brought to shore against his will by the alarmed sailors.

The Burgomasters of Amsterdam ordered one of these scenes at the price of thirteen hundred florins, and presented it to Louis XIV.

It is customary at Amsterdam to present wine to each guest at a funeral. Backhuysen visited a wine merchant shortly before his death, tasted and selected

wine which he desired to have sealed and set apart for his own burial, then placing in a purse as many florins as he had lived years, wrote a list of friends he wished to be invited, and begging them to spend freely the money he had left and to drink their wine heartily, declared that to be his last will and testament.

Panel. Size, 1 foot by 1 foot 11 inches. From the Collection of Count Pourtalis. Purchased for George IV in 1826, at the price of £420.

#### BERGHEM OR BERCHEM.

Nicholas Berghem was born at Haerlem in 1624, died 1683, aged 59 years.

Peter van Haerlem his father, who painted fish, confectionary, and silver vases, was his first instructor, afterwards he became the pupil successively of Grebber, Vangoyen, Mojaart, Jan Wils and Weeninx.

A burgomaster of Dort bespoke a picture of Berghem and one of Both at the same time, and to excite emulation promised a reward to the one whose performance should be judged the best. The judge was so impartial or the merit so nicely balanced that he presented to each an equal reward.

After the death of Berghem a collection of Italian designs, which he had acquired for his own improvement, was sold for a large sum.

37

Panel, 10 inches by 1 foot  $\frac{1}{2}$  inch. From the Purling and Baring Collections.

58

Canvas, 1 foot 7 inches by 2 feet 3 inches.

88

Canvas, 2 feet 3 inches by 3 feet. From the Baring Collection.

99

Canvas, 2 feet 3 inches by 2 feet 7 inches. From the Baring Collection.

137

Panel, 1 foot 1 inch by 1 foot  $4\frac{1}{2}$  inches. From the Holderness and Baring Collections.

165

Copper, 1 foot 5 inches by 1 foot 4 inches. From the Holderness and Baring Collections.

#### BOTH.

Jan Both was born at Utrecht about 1610. He learned the rudiments of his art from his father who was a painter on glass, and afterwards studied under Abraham Bloemart. He visited France, Rome, and Venice, at the latter place his brother fell into a canal and was drowned. Jan returned to Utrecht, where he died in 1656.

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Canvas, 4 feet 1 inch by 5 feet 2 inches. Bought from the Collection of Schmedt van Alphen in 1810; sold to George IV by the picture dealer La Fontaine for £1550.

### CLAUDE.

Claude Gelée or Gillée, called Claude Lorraine from his native place, was born in Lorraine at Château de Chamagne, near Charmes, département des Vosges, in 1600. He died at Rome in 1682 and was buried in the Church of La Trinità de' Monti. The parents of Claude, poor, and discouraged by the little inclination their son showed for his book, placed him with one of the celebrated pastry-cooks of Lorraine. In this calling he travelled to Rome and in the service of Agostino Tassi, a landscape painter, his talent for painting first developed itself. Claude afterwards visited Venice, Naples and Rome, in which latter city he settled. The two Poussins and Salvator Rosa were his contemporaries.

He preserved sketches of all his pictures in a volume which he called *Liber Veritatis* or the Book of Truth, writing on many of these drawings not only their date but the names of the possessors. Part of this Collection is in the Library of the Duke of Devonshire.

Canvas, 3 feet 3 inches by 4 feet 4 inches. This

picture was painted in 1665 for Pope Alexander VII (Chigi). A drawing of it is in the *Liber Veritatis*, No. 136. It was successively in the Collections of Madame Bandeville and Lord Gwydir; from the latter Collection it was purchased in 1829 for George IV at the price of 2000 guineas. Mr. Morrison possesses a small repetition, and another was in the Collection of Sir Joshua Reynolds. Both vary from the large picture. The subject has been etched by Claude, and there is an engraving of it by Vivares.

#### GONZALES COQUES

was born at Antwerp in 1618, died 1684, aged sixty-six years.

The excellence of Vandyck was his aim. He painted pictures for Charles I and the Prince of Orange, by whom he was much esteemed.

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#### 77

Copper, 1 foot 9½ inches by 2 feet 4 inches. Purchased for George IV from the Collection of Lord Radstock in 1826, for 465 guineas.

#### CUYP.

Albert Cuyp was born at Dort in 1605. The time of his death is unknown, he was living in the beginning of 1683.

Cuyp received some early instruction from his father

Jacob Gerertz Cuyp. Perhaps from having been brought up a brewer, the talents of Albert were greatly underrated in his lifetime, but his works have since obtained for him the name of the Dutch Claude.

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23

Canvas, 3 feet 5 inches by 5 feet. This picture was formerly in the Collection of Von Slingelandt. It was brought to England in 1800 and sold for £288. From the Baring Collection.

82

Canvas, 3 feet 1 inch by 4 feet 5 inches. From the Baring Collection.

86

Panel, 1 foot 7 inches by 2 feet 11 inches. From Lord Hertford's Collection.

89

Canvas, 2 feet 3 inches by 2 feet 8 inches.

106

Canvas, 3 feet 9 inches by 4 feet 10 inches.

112

Canvas, 4 feet 3 inches by 6 feet 7 inches. From the Collection of Walsh Porter.

119

Panel, 2 feet 3 inches by 1 foot 9 inches. Purchased in 1811 for 50 guineas from the Collection of Philip Hill.

139

Panel, 1 foot 2 inches by 1 foot 6½ inches.

140

Canvas, 3 feet 11 inches by 4 feet 8 inches. From the Baring Collection.

168

Canvas, 4 feet 8 inches by 7 feet 4 inches. Purchased from Lord Rendlesham's Collection in 1806 for 500 guineas.

#### DOU OR DOUW.

Gerard Dou was born at Leyden on the 7th of April, 1613. At Leyden he died, but in what year is not known, he was living in 1662 when his biography was written by *M. Cornille de Bie*: he would then be 49 years old. His father, a glazier, quick to perceive his son's inclination for painting and eager to avail himself of it in his vocation, placed Gerard at nine years old with an engraver, and six months later with a painter on glass. After remaining two years, his father resolved no longer to expose him to the dangers incident on painting the lofty windows of churches, and sent him to study under Rembrandt whose earlier works became his models.

Gerard Dou excelled in Miniatures, but it was impossible to support the fatigue of sitting to him. Five days he was painting the hand *one hand* of Madame Spiring, and it is related that he was three days painting a broom-handle. In order to obtain diminished

representations of objects it was his custom to reflect them in a concave mirror, and from that artificial appearance to make up his picture. At thirty it is no wonder his sight was so much impaired that he could not see without glasses. He was careful to prepare his own colours, he made his own brushes, and was so nice in all the arrangements of his study, that the windows were not allowed to be open lest they should admit dust, and he himself on entering, which he did softly, remained some minutes immovably seated, to allow the smallest particle of down to settle before he opened the box containing his palette and other painting materials.

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 10

Panel,  $6\frac{1}{2}$  inches by 5 inches. Formerly in the Collections of the Prince de Conti, of M. de Beaujon, and of M. Geldermeester. Purchased by Sir Francis Baring in 1801 for £360.

## 12

Panel, 1 foot 7 inches by 1 foot  $1\frac{1}{2}$  inches. Formerly in the Collection of the Duc de Praslin and purchased by George IV for 1000 guineas.

## 18

Panel, 1 foot 4 inches by 1 foot 2 inches. Brought from Paris by La Fontaine and sold by him to George IV, when Prince Regent, for 2000 guineas. It has been attributed to Slingelandt.

20

Panel,  $7\frac{1}{2}$  inches by 6 inches. This picture has passed through the Collections of Gaignot, the Prince de Conti, the Duc de Praslin and M. Geldermeester, whence it was sold to Sir Thomas Baring for £360.

25

Panel, 1 foot by  $9\frac{1}{2}$  inches. Purchased by George IV for 1000 guineas.

32

Panel, 11 inches by 9 inches. Brought from Windsor Castle by command of George IV. It has been in the Royal Collection one hundred and fifty years.

124

Panel, 1 foot 2 inches by 11 inches.

141

Panel, 1 foot 5 inches by 1 foot  $1\frac{1}{2}$  inches. From the Choiseul Collection.

#### GRAAT.

Bernard Graat, or Graet, was born at Amsterdam in 1628. Died 1709, aged 81 years.

Graat kept an academy for living models during fifteen years of his life. John Hendrick Roos was his most distinguished pupil.

Graat had so closely studied the works of Bamboccio that his own passed as the pictures of that master, one

instance is recorded in which years elapsed before the *B. Graat fecit*, was discovered.

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95

Canvas, 1 foot 10 inches by 2 feet 2 inches.

### JEAN BAPTISTE GREUZE

was born at Tournus in Burgundy, 1726. Died March 21st 1805.

Greuze was first the pupil of Landon at Lyons, afterwards a student at Paris and at Rome. He was a long time Associate of the French Academy, but having been placed on his election as Member, in the degraded rank (as he thought) of mere *genre* painter, he retired in disgust.

He has been called the La Chaussée of Painting, and very improperly the French Hogarth.

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70

Panel, 1 foot  $5\frac{1}{2}$  inches by 1 foot  $2\frac{1}{2}$  inches.

75

Canvas, 1 foot 11 inches by 1 foot 7 inches. Sold in Paris in 1783 for £96, purchased by the King in 1815 for 180 guineas. Engraved by L. Cars under the title of La Silence.

158

Panel, 1 foot  $1\frac{3}{4}$  inches by  $11\frac{1}{4}$  inches.

## HALS.

Frank Hals was born at Mechlin, 1584; he died at Haerlem, August 20th, 1666, aged nearly 80 years.

It has been said that Hals was inferior to none but Vandyck in his portraits. The latter artist desiring to see his works, paid him a visit at Haerlem expressly for that purpose before he set out for England. In vain did Vandyck make repeated calls, Hals was uniformly at the tavern. At last he sent word that a gentleman waited to have his portrait painted, when the summons was obeyed and Vandyck informed him he had but two hours to wait for the purpose. Hals set about his task vigorously, presently inviting his visitor to look at what he had done. Vandyck praised and proposed trying his own hand at a picture. Hals complied with the whim and was soon requested to look what progress was made, when he cried out "You must be Vandyck or the devil!" Imbruted by wine Hals resisted every effort to draw him from the degraded condition in which notwithstanding his great talent he lived and died.

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182

Canvas, 3 feet 9 inches by 2 feet 10 inches.

## MINDERHOUT HOBBEEMA.

It is not precisely known when he was born, it is said at Antwerp about 1611. One of his pictures bears date 1663, but the time of his death is unknown.



The figures in his landscapes were usually the work of Ostade, Teniers, and other friends.

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62

Panel, 1 foot 9 inches by 2 feet 3 inches. From the Baring Collection.

129

Panel, 2 feet by 2 feet 10 inches. From the Baring Collection.

#### HONDEKOETER.

Melchior Hondekoeter was born of a noble family at Utrecht, 1636. At the same place he died, in 1695, aged 59 years. Until the age of seventeen Hondekoeter studied under his father, Gisbrecht Hondekoeter, applying himself especially to the representation of birds and poultry. After the death of his father he placed himself under the care of his uncle Weeninx where he excelled his preceptors in depicting his favorite models. In early life he displayed so vehement a piety that his vocation appeared to be decidedly the Church, a *penchant* which unhappily became reversed into a life of the greatest impurity. Having married miserably, the remainder of his days were spent in alternate remorse, and excesses designed to extinguish the struggles of conscience.

He painted chiefly from living subjects, and it is said he had accustomed a Cock to stand before his easel so obediently, that the creature not only complied with

every suggestion of his master but would remain for hours immovably fixed in the desired posture.

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61

Canvas, 3 feet 9 inches by 4 feet 9 inches. From the Baring Collection.

### DE HOOGE.

Of Peter de Hooge nothing certain is known; he is said to have been born about 1643.

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22

Canvas, 2 feet 6 inches by 2 feet 1½ inch.

Purchased by the Baron von Mecklenburg in 1825 for £600, and sold by him to George IV in the following year. According to Mr Seguier it is from the Collection of Count Pourtalis.

136

Canvas, 2 feet 2 inches by 1 foot 8 inches. Purchased by George IV for 400 guineas.

### CORNELIUS JANSSENS

born, was as some say, at Amsterdam, date unknown, and died in 1665. He resided many years in England engaged in the service of James I. Without the grace of Vandyck, Janssens was highly esteemed, and painted

portraits of the King, his Children, and the Nobility of the Court. His best work is a portrait of Elizabeth, Queen of Bohemia.

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161

Canvas, 2 feet 8 inches by 3 feet 5 inches. Painted for Charles I.

### PETER JANSSENS

was born at Amsterdam in 1612. His parents placed him under Jean van Bockhorst, glass painter, which occupation Peter Janssens principally followed, though he occasionally painted easel pictures with taste and care.

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127

Panel, 1 foot  $3\frac{1}{2}$  by 1 foot.

### CARL DU JARDIN OR KAREL DU JARDYN.

Carl du Jardin was born at Amsterdam about the year 1640. He died at Venice, November 20, 1678, and his premature death must in part be ascribed to his excesses. He had not quite attained the age of 40 years.

Du Jardin was a pupil of Nicholas Berghem, whom he quitted to reside in Rome. On his return, having overwhelmed himself with debt at Lyons, he could devise no means of extricating himself but the very

clumsy expedient of marrying his rich old hostess. He soon left her after they reached Amsterdam, and returned to Rome, from whence he proceeded to Venice, where a greedy countryman who designed to profit by his reputation, having secured him as an inmate, was justly punished by the almost immediate death of the painter.

Carl du Jardin was of an eminently joyous character, and his talents were abundantly estimated by his contemporaries.

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38

Panel,  $8\frac{1}{2}$  inches by  $9\frac{1}{2}$  inches. This little picture is celebrated. In 1750 it was sold from the Collection of the Count de Vence for £25; in 1776 from the Blondel de Gagny for £80; in 1784 from that of the Comte de Morle for £98.

81

Panel, 11 inches by 1 foot 3 inches. Formerly in the Choiseul Collection. Bought from Mr. Robit in 1801 for £197.

110

Panel,  $10\frac{1}{2}$  inches by 1 foot  $1\frac{1}{4}$  inch. From the Baring Collection.

171

Panel, 1 foot  $2\frac{1}{2}$  inches by 1 foot 1 inch. From the Baring Collection.

180

Canvas, 1 foot 8 inches by 1 foot  $4\frac{1}{2}$  inches.

MAAS.

Nicholas Maas, or Maes, was born at Dort in 1632. He was the pupil of Rembrandt and died at Amsterdam in 1693.

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45

Panel, 2 feet 5 inches by 1 foot 10 inches. Signed and dated 1665. Bought for George IV in 1811 for 150 guineas.

GABRIEL METZU

was born at Leyden in 1615. He removed to Amsterdam early in life, where he was attacked by a painful disorder for which he underwent an operation in 1658, when he was 43 years of age. It is not known if he sunk under the suffering or how long he survived, it is only known that he died at Amsterdam.

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13

Panel, 1 foot 2 inches by 1 foot.

19

Panel, 1 foot 3 inches by 1 foot. A repetition of this picture is in the possession of Mr. Neeld.

132

Canvas, 2 feet 1 inch by 1 foot 8½ inches. From the Baring Collection.

144

Panel, 1 foot 2 inches by 11 inches. From the Baring Collection.

148

Canvas, 1 foot 3 inches by 1 foot  $\frac{1}{2}$  inch.

### MIEL.

Jan Miel called also Giovanni della Vite was born in Flanders in 1599, and died in Savoy 1664, aged 65.

Miel studied in Rome and was invited by the Duke of Savoy to settle at his court where he became principal painter and received many honours.

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114

Canvas, 2 feet by 2 feet 4 inches.

### F. MIERIS.

Francis Mieris was born at Delft on the 10th or 16th of April, 1635. He was buried at Leyden where he died, March 12, 1681, having barely attained his 46th year.

Mieris's father was a goldsmith and lapidary who hoped to make use of his son's talent. He, therefore, placed him with a painter on glass, and afterwards with Gerard Dou from whose tuition he passed to the instruction of Adrien Vanden Tempel, but returned in his practice to the style of his first and favourite master.

Mieris had many liberal patrons. The Archduke of Austria invited him to reside in Vienna with a pension of a thousand Rixdollars per annum. From this he excused himself, alleging his wife's unwillingness to leave her country. The good people of Holland took care he should not lose by his patriotism, but in the end his resolution is perhaps to be regretted, as he became intimate with Jan Steen, who led him into such irregular habits that Mieris on leaving his house one morning, having spent the night in drinking and singing, fell into an open place in the street and received such injuries as brought him to a premature end.

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21

Panel,  $8\frac{1}{2}$  inches by  $6\frac{1}{2}$  inches.

26

Panel,  $9\frac{1}{2}$  inches by  $7\frac{1}{2}$  inches. Dated 1663. Repetitions of this picture are in the Gallery of the Hague, and elsewhere.

33

Panel, 11 inches by 8 inches.

39

Panel,  $8\frac{1}{2}$  inches by  $6\frac{1}{2}$  inches.

46

Panel, 9 inches by 7 inches. Duplicates in the Gallery at Munich and in the Collection of Sir Robert Peel.

W. MIERIS.

Wilhelm Mieris born at Leyden in 1662, died 1747, aged 85 years.

He was son and pupil of Francis, and is commonly known as "the younger Mieris."

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128

Panel, 1 foot 1 inch by 11 inches. Sold from the Holderness Collection in 1802, at the price of £95. 15s.

142

Panel, 1 foot 4 inches by 1 foot 1 inch.

177

Panel, 1 foot 6 inches by 1 foot 3½ inches. From the Baring Collection.

JAN MOLENAER.

Of Molenaer nothing is known but his works.

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101

Canvas, 2 feet 7 inches by 2 feet 2 inches.

MYTENS.

Daniel Mytens was born at the Hague in 1636. He died unmarried, March 19th, 1688, aged 52 years.



Mytens was early in Rome. His master is unknown. Carlo Maratti, and Carlo Lothi, were numbered among his friends. His ostentation in dress obtained him the name of "Pied Finch." He returned to the Hague in 1664, was admitted to the Academy and became several times Director, this was the best time of his life and of his art. He fell into extravagances that ruined his health and his fortune, and his last years were spent in painting more for existence than for reputation.

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60

Panel, 1 foot 6 inches by 1 foot 11 inches.

This picture was brought into England in 1627. It was bought from the Collection of Greffier Fagel, in 1801, for £48. 6s.

#### ANTOINE AND LOUIS LE NAIN,

two brothers, natives of Laon in France, painters of scenes of low and familiar life; they passed their lives together and painted always in concert, so that it has become impossible to distinguish them in their works. They died at an advanced age and within two days of each other, 1648.

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108

Canvas, 1 foot 8 inches by 1 foot 6 inches. From the Aldobrandini Palace.

## NETSCHER.

Gaspard Netscher born at Heidelberg in 1639. Died at the Hague in 1684, aged 45.

Netscher was a pupil of Terburg, and passing into Holland was so much discouraged by the small pittance his pictures produced, that he embarked for Italy. The vessel having been detained at Bourdeaux, Netscher married there, and returned to the Hague. He was invited to London by Charles II, but declined.

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178

Canvas, 1 foot 6 inches by 2 feet.

181

Canvas, 1 foot 7 inches by 1 foot 3½ inches. Bought at the sale of the Duke of York's pictures for George IV.

## ADRIEN VAN OSTADE

was born at Lubeck in 1610, and placed as pupil with Frank Hals. Having removed to Haerlem, rumours of war alarmed him and he set out for his native place. On his way he passed through Amsterdam, where a munificent patron induced him to remain, and where he died in 1685, aged 75 years.

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2

Panel, 1 foot by 1 foot 2 inches.

G

29

Panel, 1 foot 7 inches by 1 foot 4 inches. Dated 1668. This picture was in the collection of Smeth van Alpen of Rotterdam. It was sold from thence for £450. Mr. Schmidt of Amsterdam afterwards became the possessor; and it was ultimately purchased at the sale of M. Lafontaine by Sir F. Baring.

47

Panel, 9 inches by  $7\frac{1}{2}$  inches. From the Baring Collection.

48

Panel,  $9\frac{1}{2}$  inches by 8 inches. From the Baring Collection; dated 1665.

54

Panel, 1 foot 5 inches by 1 foot  $8\frac{1}{2}$  inches. From the Baring Collection.

147

Panel, 1 foot 2 inches by 1 foot  $\frac{1}{2}$  inch. From the Baring Collection.

152

Panel, 1 foot  $2\frac{1}{2}$  inches by 1 foot  $\frac{1}{2}$  inch. From the Baring Collection.

153

Panel, 1 foot 1 inch by 11 inches. Sold from the Geldermeester Collection in 1800 for £119.

#### ISAAC VAN OSTADE,

younger than Adrien, was born at Lubeck in 1617. He was a pupil of his brother, and though it is said he died prematurely, the time of his death has not been recorded.

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90

Panel, 2 feet 8 inches by 3 feet 7 inches. Sold from the Geldermeester Collection in 1800 for £126.

100

Panel, 2 feet 8 inches by 3 feet 7 inches. Formerly in the Geldermeester Collection. Bought in 1800 by Sir F. Baring for £126.

159

Panel, 1 foot 3 inches by 1 foot  $\frac{1}{2}$  inch.

JOHN BAPTIST PATER, CALLED PATERRE,  
was born at Valenciennes in 1695. He died 1736,  
aged 41.

Very early in life he became a pupil of Anthony  
Watteau, whose style of composition strongly tinged  
all his productions.

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69

Canvas, 1 foot 9 inches by 2 feet 1 inch.

71

Canvas, 1 foot 9 inches by 2 feet 1 inch.

123

Canvas, 1 foot  $7\frac{1}{2}$  inches by 1 foot  $11\frac{1}{2}$  inches.

125

Canvas, 1 foot  $7\frac{1}{2}$  inches by 1 foot  $11\frac{1}{2}$  inches.

CORNILLE POELEMBURG

was born at Utrecht in 1586, and died also at Utrecht in 1660, aged 74 years.

Poelemburg studied the works of Raphael at Rome, where his own success was so great that he quitted Italy with reluctance. Rubens visited and spent some time with him, and Charles I wished to attach him to his court as he had done Vandyck. Home attachment prevailed over ambition, and Poelemburg continued to work and to reap praise and profit from his labours in Utrecht, to the close of his long life.

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121

Copper, 1 foot 7 inches by 1 foot 5 inches. From the Baring Collection.

PAUL POTTER.

Paul, the son of Peter Potter, was born at Enkhuysen in 1625. Died in 1654, aged 29.

He frequently etched the sketches he made from nature, and as neither they nor his pictures are numerous, though he was a distinguished artist at fifteen, they are now very valuable.

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3

Panel, 10 inches by 1 foot. From the Collection of M. Van Slingelandt, Dort.

Panel, 1 foot 9 inches by 2 feet 6½ inches.

This picture is mentioned by Descamps. After passing through the celebrated Collections of Lormier, Braamcamp, Randon de Boisset, and Geldermeester, it was sold in the year 1800 for £940 and valued in the Baring Collection at £1600.

Panel, 1 foot 8 inches by 1 foot 4½ inches. Sold by Lord Rendlesham to George IV, for 450 guineas.

Panel, 2 feet 3 inches by 2 feet 1 inch.

This picture was formerly in the Cabinet of M. Braamcamp of Amsterdam, from whence it passed to that of M. De Calonne, first minister of France, at whose sale it was purchased by Sir Francis Baring.

### GASPAR POUSSIN.

The precise dates of the birth and death of Gaspar Poussin, or Dughet, (for he took the name of his brother-in-law) are unknown. It is said he was born about 1600 in France, some say Rome, and died in 1663, aged 63.

At first Gaspar Dughet was only engaged in preparing the pencils and palette of Nicolo Poussin, but his genius soon betrayed itself, and he became renowned for the admirable land storms, which were his favourite

subjects. His other landscape compositions are chiefly from the neighbourhood of Rome.

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8

Canvas, 4 feet  $3\frac{1}{2}$  inches by 3 feet  $1\frac{1}{2}$  inch.

### REMBRANDT VAN RYN

was born June 15th, 1606, near Leyden, betwixt the villages of Leyerdorp and Koukerke. The surname of Van Ryn he obtained from the circumstance of his father who was a miller, occupying a mill on the Rhine, his family name was Gerretz. Rembrandt died at Amsterdam in 1674, aged 68 years.

The Miller of the Rhine was not long in discovering his son's talent, and sent him to Leyden to learn Latin. This study not proving agreeable to the youth, his father placed him with Jacques Vanzwaanenburg a painter, with whom he remained three years. Wishing to follow his original conceptions more than was approved by his master, he quitted him for the instruction of several masters in Amsterdam, and it is a matter of dispute which of them was the first. Having parted from his masters, Rembrandt's favourite place of study was his father's mill, where he wrought in peace and as he believed unknown. A friend having advised him to carry a finished picture to an amateur at the Hague, he received for it the sum of 100 florins. The unexpected success turned the young artist's head. He had walked to the Hague, but he returned by the post

waggon, and so unquiet and suspicious was the incipient miser that he would not once dismount till he reached the inn at Leyden.

He now began to paint portraits, and having to go to Amsterdam, about 1630, established himself there. Overwhelmed with commissions and pupils he rented a spacious building, which he divided into studios for his pupils. Since he sold all their works, retouching them with his own hand, it was of the greatest consequence to him that they should have space and quiet.

At this prosperous season Rembrandt married the handsome peasant of Rarep or Ransdorp, whose portrait he so often painted, and we regret to have to add, gave himself up entirely through his art, to his besetting covetousness. He constantly made three sales of his engravings, one in an unfinished, another in a finished state; lastly, when the plate was worn out, by alterations and re-touching he procured a third sale by the interesting changes he had made in it. His pupils amused themselves by painting small pieces of money upon cards, which he never failed to try to take up. He would sometimes sacrifice his gain to his caprice, as in the case of his dead ape, whose likeness he persisted in painting on a large canvas upon which a family group was in progress, nor would he suffer it to be obliterated; preferring to keep the picture.

Some of his prints have 'Venice' written below them, not it is believed, that he was ever there, but that he designed to enhance the value of his plates by this word.

Sandrart has said that the works of his pupils alone



produced him 2500 florins a year. He loved best the society of those below him, saying "when I wish for relaxation I forbear to seek the grandeur which oppresses me, but rather seek unrestraint," "*la liberté*." He left but one son, Titus, who lived and died in obscurity.

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## 16

Canvas, 3 feet 8 inches by 5 feet 5 inches.

Dated 1633. Purchased from the Collection of Smeth van Alpen in 1810 by Mr. Lafontaine for £1485, and sold by him to George IV for 4000 guineas.

## 30

Canvas, 5 feet by 6 feet 4 inches.

This picture remained in the Pancras family till the early part of the French Revolution, when it was sold to the late Henry Hope of Amsterdam, at whose sale it was purchased by George IV when Prince Regent for 286 guineas.

## 41

Panel, 2 feet by 1 foot  $7\frac{1}{2}$  inches.

This picture was purchased in 1736 by the Elector of Hesse Cassel of Madame de Reuver, was seized by the French in 1806 and presented to the Empress Josephine. It hung in her apartments at Malmaison till the year 1816, when it was brought to England and sold to George IV for 1200 guineas. It is signed and dated 1638.

## 131

Canvas, 3 feet 2 inches by 2 feet 5 inches. From the Baring Collection.

154

Panel, 4 feet by 3 feet 5 inches. Signed and dated 1657. £5000 are said to have been refused for this picture. It was however purchased by Sir Francis Baring in Holland, and sold to George IV for £2800.

162

Panel, 3 feet 6 inches by 2 feet 8 inches.

Dated 1641. Brought to England by Mr. Nieuwenhuys in 1814 and sold to Lord Charles Townshend. At his sale in 1819 it was purchased by George IV for 720 guineas.

174

Panel, 2 feet 3 inches by 2 feet. From the Baring Collection.

#### SIR JOSHUA REYNOLDS,

the first President of the Royal Academy, was born at Plympton, Devon, July 16th, 1723. He died at his own house in Leicester Square, Feb. 23d, 1792.

The courteous suavity of his manners, and the prosperity of his life remind one of Rubens, only instead of having two wives, Sir Joshua never married. He was designed by his father for a physician, but rejecting that profession, commenced life as a portrait painter at Plymouth Dock. On his return from the Mediterranean whither he had accompanied Commodore Keppel, he was acknowledged as the first portrait painter of the age. He was twenty years President of the Academy and his Lectures to the Students are a text book in Art. He was buried in St. Paul's Cathedral.

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43

Canvas, 4 feet 9 inches by 7 feet 9 inches.

This picture was exhibited in the year 1781. It was among the works sold by auction after the death of the Painter and bought by his niece, the late Marchioness of Thomond for £200. On the sale of her pictures in 1821 it was purchased for George IV.

160

Canvas, 4 feet 7 inches by 5 feet 7 inches.

This picture was bequeathed by the Painter to the Marchioness of Thomond, and presented by her to George IV, then Prince of Wales.

179

Panel, 2 feet 6 inches by 2 feet 1 inch.

Presented to George IV, by the Marchioness of Thomond.

#### PETER PAUL RUBENS

was born at Cologne, June 28th, 1577. Died, May 30th, 1640, aged 63 years.

Rubens was as much the flower of gentlemen as of painters, and added to his accomplishments the rare talent of successful diplomacy. He studied not only in Spain but in almost every city of Italy, certainly at Genoa, whence he probably drew the admiration for Paris Bordone so conspicuously to be recognized in his works. The portraits which remind us most strongly of the Venetian, are painted from Elizabeth Brants his first, and Helena Forman his second wife. Having

built the noble country house of which there is a view in the National Gallery, Rubens assembled round him vast museums of art. To an English alchemist who visited him with schemes of aggrandisement, the only answer he vouchsafed, was to lead the intruder into his study and pointing to his works, to say,—“You are twenty years too late, for so long ago I discovered the secret of turning all these into gold.”

His tomb in the Church at St. James at Antwerp is enriched by a picture of his own family, one of his most splendid and enthusiastic works. Rubens left one daughter and two sons, the eldest, Albert, a man of note in his time.

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## 34

Panel, 3 feet 2 inches by 2 feet 2 inches.

This picture was formerly in the Collection of Count d'Arcy, then in that of Sir Simon Clarke and afterwards sold to Mr. Hope for 410 guineas. At his sale it was purchased for George IV.

## 72

Canvas, 5 feet 4 inches by 7 feet 5 inches.

Schlegel attributes this picture to Rubens, but he gives no history of the picture, so that its authenticity is his own assumption. If Rubens painted it, it must have been about the year 1617 when he was in the fullest glory of his great powers. Who then can bow to Schlegel's authority.

This picture is from the Collection of the late Professor D'Alton, of Bonn.

Canvas, 2 feet by 2 feet 11 inches.

This picture was formerly in the Collection of the Duc de Montesquieu, afterwards in that of Walsh Porter.

Canvas, 8 feet 6 inches by 12 feet 2 inches.

This picture may have been painted in conjunction with Sneyders in 1635. In the list of his effects, after the death of the painter, it is No. 168. When those effects were sold by public auction, the Emperor, the King of Spain, the King of Poland, the Cardinal Richelieu and other great personages, sent agents to Antwerp to make purchases. The Pythagoras was probably bought for the King of Spain, as the next place we hear of it is in the Palacio Nuevo at Madrid, where Madame de Humboldt saw it and makes particular mention of it in her notes. Joseph Buonaparte got it and carried it with him to America. To his Physician it was given as a fee, but the Doctor wanted money, and a large gallery picture, however excellent, is not the readiest thing on which to realize it.

Her Majesty was pleased to add it to her Collection in 1841, and it has found an appropriate place in the Royal Gallery.

Panel, 2 feet 9 inches by 4 feet 2 inches.

This is one of the pictures left by Rubens in his own Gallery at his death, and descended with the *Chapeau de Paille* to M. Von Hauerer, after the death of the latter,

his family demanded for it 30,000 francs. It fell into the hands of Mr. Aynard, who sent it to England in 1821, when it was purchased by Lord Farnborough for George IV, at the price of 1600 guineas.

## 150

Canvas, 4 feet 11 inches by 7 feet 4 inches.

This picture was painted by Rubens during his visit to England. In King Charles' Catalogue it is called "the great St. George which the King bought of Mr. Endymion Porter." This entry seems to set at nought the story that Rubens presented it to the King. On the dispersion of the Royal Collection, it was purchased by the Duc de Richelieu, and afterwards passed into the possession of the Duke of Orleans. When the Flemish part of the Orleans Collection was brought to England, in 1798, Mr. Morland bought it for 1000 guineas. Ultimately it was purchased by George IV, and placed in this gallery. Thus the Revolution in England sent it out of the Country, and the French Revolution brought it back.

## 163

Panel, 4 feet 7 inches by 3 feet 5 inches.

This picture was in the Collection of the Duc de Praslin, afterwards in that of Mr. Geldermeester, from whence it was bought in 1800 by Sir Francis Baring for £364.

## 175

Panel, 1 foot 10 $\frac{1}{4}$  inches by 1 foot 6 $\frac{1}{4}$  inches.

## JACOB RUYSDAEL

was born at Haerlem, date unrecorded, and died at the same place November 16th, 1681.

Ruysdael's first studies were medical, but it is said there are pictures of merit extant, which he painted at twelve years old.

The works of Berghem pleased him so much, that he set out for Amsterdam in search of that artist, with whom he ever after lived on terms of the strictest intimacy. It is confidently asserted that he was never in Rome, but spent his life chiefly at Amsterdam, returning to Haerlem where he died. Ruysdael was a most devoted son to his father, who had been a worker in ebony, and tended him carefully in his old age; he never married.

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59

Canvas, 2 feet 6 inches by 3 feet 4 inches.

Once in the Collection of the Earl of Halifax, afterwards in that of Walsh Porter.

## GODFREY SCHALKEN

was born at Dortrecht in 1643, and died at the Hague November 16th, 1706, aged 63 years.

He was a pupil of Gerard Dou, but having seen and admired the productions of Rembrandt set himself to emulate his genius. To obtain the effect he desired, his pictures are often candle-light subjects, and in his por-

trait of William III not only is the royal personage lighted by a wax-candle carried in his hand, but some drops of melted wax are painted upon it.

Schalken's reputation as a portrait painter obtained him employment in England. It is said that having painted an English lady who was very proud of her beautiful hands, she asked when she should sit to him to have them put into her picture, but he replied it was not necessary as he painted all his hands from his valet.

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65

Panel, 2 feet 1 inch by 1 foot 7 inches.

It was in the Geldermeester Collection, whence it was sold in 1800 for £73 and in 1807 to George IV for 230 guineas.

74

Panel, 2 feet 1 inch by 1 foot 7 inches.

Formerly in the Collection of Louis XVI. Purchased last from Walsh Porter in 1803 for 390 guineas.

172

Panel, 1 foot 1 inch by 10 inches.

Brought to England by Mr. Nieuwenhuys in 1814. Purchased for George IV at Lord Charles Townshend's sale in 1819 for 255 guineas.

### PIERRE VAN SLINGELANDT

was born at Leyden, October 20th, 1640.



His life was tranquil and sedentary and he died little known, November 7th, 1691, aged 51 years.

Slingelandt was a pupil of Gerard Dou, it is said he was a month painting a lace band.

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27

Panel, 1 foot 8 inches by 1 foot  $3\frac{1}{4}$  inches.

This picture was formerly at Cassel and afterwards in the apartments of the Empress Josephine at Malmaison, was subsequently sold as a Gerard Dou to Maximilian, King of Bavaria, and after his death sold still as Gerard Dou in 1826.

SNEYDERS.

Francis Sneyders was born at Antwerp in 1579 where he died in 1657 aged 78 years. He was pupil to Van Balen. Fruit and vegetables were the first subjects of his pencil, but irresistible impulse soon led him to study animals, which he painted with truth and energy. Rubens was foremost to recognize and do justice to his genius. Success immediately followed. Philip III, King of Spain ordered many pictures from his hand. The Archduke Albert, Governor of the Low Countries, made Sneyders his principal Painter. Some of his best works are painted conjointly with Rubens or Jordaens. He did not travel, but divided his time between Brussels and Antwerp, always attended by fame and fortune.

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## STEEN, JAN,

was born at Leyden in 1636. He died at Delft in 1689, aged 53 years.

Jan Steen was the son of a brewer, who permitted him to follow his inclination to be a painter, placing him successively with Knuffer, Brauwer, and Van Goyen. On his marriage with Marguerite Van Goyen, his reputation not being sufficiently established to enable him to live, his father proposed to him a brewery at Delft. From this he drew the means of existence so easily, that he plunged into profuse excesses, and was more than once brought to the verge of ruin. His father repeatedly raised, but at last abandoned him. Jan Steen then opened a wine shop, where he assisted liberally in drinking his own wine. When his cellar was empty he took down the sign and shutting himself up, painted diligently, until he had sold pictures enough to relieve him from his difficulties. In this way he wasted life. Marguerite Van Goyen dying, left him with six children, he then married a widow who had two, and by his second wife several survived him, the youngest of whom, Thierry, distinguished himself as a sculptor.

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56

Canvas, 3 feet 7 inches by 4 feet 10 inches.

64

Panel, 1 foot 4 inches by 1 foot 9½ inches.

H

Sold from the Collection of W. Willett, Esq. in 1813 for £265.

83

Canvas, 2 feet by 2 feet 4 inches. From the Baring Collection.

103

Panel, 2 feet  $1\frac{1}{2}$  inch by 1 foot  $8\frac{1}{2}$  inches.

Dated 1663. From the famous Collection of the Chevalier Verhulst, and sold to George IV by Mr. De la Hante, who brought it from Paris.

107

Canvas, 2 feet 7 inches by 2 feet 3 inches.

157

Canvas, 1 foot 5 inches by 1 foot  $2\frac{1}{2}$  inches.

#### DAVID TENIERS, THE ELDER.

David Teniers, the Elder, was born at Antwerp in 1582, and died at the same place in 1649, aged 67 years. He selected Rubens for his master, and lived ten years in Rome with Elzheimer, whose style tintured his works.

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42

Panel,  $9\frac{1}{2}$  inches by 1 foot 1 inch. From the Baring Collection.

### DAVID TENIERS, THE YOUNGER,

was born at Antwerp in 1610, made Director of the Academy at Antwerp in 1644, and died at Brussels, having twice married, April 25th, 1690, aged 80 years.

There is a story of one of his last portraits, in which he is made to say, he had burnt his last tooth to make the ivory black he was using. He was accustomed to say, that if all his pictures were collected, they would require a gallery two leagues long to contain them.

Teniers received instruction from his father, who had been a pupil of Rubens, "he had," says his biographer, "genius from nature, taste from his father, and perfection from Rubens."

The Archduke Leopold was one of his earliest patrons, he valued and bought his pictures, made him *Head Valet de Chambre*, presented him with his own medalion portrait and a chain of gold, and circulated his works in the Courts of Europe.

The King of Spain built a Gallery for the works of Teniers, and would willingly have purchased them all, but had rivals in Christina of Sweden, and the Bishop of Ghent. The great competition for his slightest works caused Teniers to paint so rapidly, that it was said of him in the words of Virgil "slight pains, but not slight praise."

John of Austria was his patron and his pupil, and Count Fuensaldagne sent him into England to buy Italian pictures. The compositions by Teniers from the masters of Italy are known by the name of *Pasticci*,

and abound in the Cabinets of Europe: a room at Blenheim, not shewn to the public, is full of them. Teniers was buried near his chateau of 'The three Towers' in the Church of Nôtre Dame in the little village of Perck, between Mechlin and Vilvorde. During his life, so great a crowd of visitors, amateurs, and artists, of his own and other countries, frequented his house, that it rather resembled a Court than a retired country seat.

---

5

Panel, 1 foot 2 inches by 9 inches.

7

Canvas, 2 feet 8 inches by 2 feet 11 inches.

Signed and dated 1649. Different histories of this picture are reported. It is said by some to have been painted for Philip IV of Spain, to have been brought to England at the revolution, and purchased by the advice of Lord Farnborough for George IV, at the price of 1600 guineas.

Others say it belonged to the Prince of Orange, was brought to this country by De la Hante and purchased of him for 1500 guineas.

15

Panel, 9½ inches by 1 foot 1 inch.

This picture and No. 109 were sent from Spain as a present to Sir Francis Baring.

49

Panel, 1 foot 8 inches by 2 feet 4 inches. From the Holderness and Baring Collections.

85

Panel, 2 feet 9 inches by 3 feet 7 inches.

Sold from the Poulain Gallery in 1780 for £360. It was then in the Cabinet of the Comte de Vaudreuil, whence it was sold in 1784 for £440. From the Baring Collection.

87

Canvas, 3 feet 1 inch by 6 feet 4 inches.

92

Copper, 1 foot 7 inches by 2 feet 2 inches.

Dated 1657. Once in the Choiseul Gallery. Bought from the Collection of Walsh Porter in 1803 for £280.

109

Canvas, 10½ inches by 1 foot 3 inches.

111

Canvas, 2 feet 8 inches by 3 feet 6 inches. From the Baring Collection.

115

Canvas, 3 feet by 4 inches.

Formerly in the Poulain Collection, latterly in that of Walsh Porter. Purchased in 1812 for 430 guineas.

130

Panel, 1 foot 1 inch by 1 foot 6 inches.

Removed by the command of George IV from Windsor Castle. It was probably added to the Royal Collection by William III.

135

Canvas, 4 feet 4 inches by 6 feet 8 inches.

From the Collection of Henry Hope, Esq. of Amsterdam.

167

Panel, 2 feet 8 inches by 4 feet 2 inches.

Signed and dated 1645. Painted as a decoration of his own Harpsichord. Sold from the Geldermeester Collection in 1800 for £360. From the Baring Collection.

170

Panel, 1 foot 2 inches by 1 foot 4 inches. From the Baring Collection.

### GERARD TERBURG

was born at Zwol in Oberyssel, 1608, of an ancient and esteemed parentage. He died at Deventer, 1681, aged 73 years, and was carried to his native place to be buried.

Terburg's father who had resided in Rome was his instructor, and caused him to travel throughout Italy and Germany. In 1648 he had obtained so large a sum by the sale of his works, that he appeared with great magnificence at the Congress of Munster. So high was his reputation that Ambassadors from different Courts contended which should carry him off. The Spanish Minister was successful, and the King of Spain bestowed on him the compliment of 'Chevalier,' and

added a chain of gold, a medal, a rich sword, and silver spurs.

It is said that his agreeable person, his wit, his worldly tact and his gallantries made the Spaniards so jealous, that to escape their revenge he set out secretly for London. To London his fame had preceded him, and there he met with his usual success; soon after he passed into France, where his fortune continued augmenting, at last he settled at Deventer, where he married a relative and became Burgomaster of the Town. Here William III, Prince of Orange, saw and patronized him, sitting twice for his portrait. Terburg died full of riches and honours leaving no child to inherit them.

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40

Canvas, 2 feet 3 inches by 1 foot 9 inches.

Purchased from the Geldermeester Collection in 1800, by Sir F. Baring for £450.

**TIZIANO VECELLI, COMMONLY CALLED TITIAN,** was born at Capo del Cadore on the Piave, in the territory of Venice, in 1477. He died at Venice of the plague in 1576, aged 99 years. At ten years old he was placed with Zuccati, whom he quitted for the brothers Bellini successively. His first appearance as a great painter was at the court of the Duke of Ferrara, for whom he executed the Bacchus and Ariadne of the National Gallery. At the same time he painted the portrait of Ariosto, and soon after on the death of



Giovanni Bellini was employed by the Venetian Senate to finish the pictures he had left uncompleted. From this time Titian was promoted to the honour of painting each newly made Doge, and having painted the celebrated pictures of St. Peter Martyr and the Assumption of the Virgin, was invited to Bologna and even as some say into Spain.

At Bologna and at Rome Titian painted portraits of the Pope and Cardinals, and at Rome became acquainted with Vasari and Michael Angelo. Titian is said to have engraved on copper and on wood.

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1

Canvas, 3 feet 9 inches by 3 feet 2 inches.

### JOHN VANDERHEYDEN

was born at Gorcum in 1637, and died at Amsterdam, Sept. 28, 1712, aged 75 years.

Vanderheyden, who had but a glass painter for his master, devoted himself to representations of the houses and landscapes around him. To the latter, figures were supplied by Vandevelde, and in the former faithfulness was carried even to the portrayal of the bricks in the walls.

In depicting still-life this peculiar conscientiousness was carried to an extreme so great, that in a Bible half open, no more than four or five inches high, the text can be read as precisely as though it were printed.

The chief reputation of Vanderheyden in his own

country is however owing to an improvement in Fire-pumps. For this he was made ' Fire-pump Director ' at Amsterdam with a pension. This prosperity, and the interruption to study involved in its attendant duties greatly diminished the number of his subsequent productions.

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79

Panel, 1 foot  $6\frac{1}{2}$  inches by 1 foot 10 inches. From the Baring Collection.

102

Panel, 1 foot 7 inches by 1 foot 11 inches. From the Baring Collection.

#### ANTHONY FRANCIS VANDERMEULEN

was born at Brussels, 1634. He died at Paris and was buried in his parish church, that of St. Hypolite, 1690, aged 56 years.

Vandermeulen was a pupil of Snayers. Some of his early pictures having been carried to Paris fell into the hands of Colbert, minister to Louis XIV. Colbert invited him to Paris, lodged him at the Gobelins, gave him a pension of 2000 livres, and promoted him to the honourable post of following the King in his different campaigns and painting his sieges and battles. Louis XIV in short seems only to have fought to keep his painter employed, but so diligently did he do it, that Vandermeulen had hardly breathing time between city and city. Battles he painted on the spot.

Le Brun, who was then employed in decorating Versailles, was inspired with so great an admiration of his talents, and friendship for his person, that he gave him his niece as a second wife. A gift, it is said, more well-intentioned than fortunate, since to the vexations which ensued, the premature death of the painter has been ascribed. He left two daughters, and a son who became an ecclesiastic.

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6

Canvas, 3 feet 10 inches by 5 feet 10 inches.  
Purchased for George IV, by Mr. Delahante at Paris.

17

Canvas, 2 feet 9 inches by 3 feet 11 inches.

24

Canvas, 2 feet 9 inches by 3 feet 8 inches.

31

Canvas, 3 feet 6 inches by 4 feet 8 inches.

36

Canvas, 2 feet 1 inch by 2 feet 11 inches.

44

Canvas, 2 feet 1 inch by 3 feet 2 inches.

73

Canvas, 3 feet 5 inches by 4 feet 7 inches.

151

Canvas, 3 feet 5 inches by 4 feet 7 inches.

Bought by George IV at the sale of the Duke of York's pictures.

156

Canvas, 1 foot 10 inches by 2 feet 10 inches.

164

Canvas, 2 feet 1½ inch by 1 foot 8½ inches.

169

Canvas, 3 feet 9 inches by 4 feet 9 inches.

Purchased in Paris for George IV.

176

Canvas, 3 feet 10 inches by 5 feet 10 inches.

Purchased of Mr. Delahante at Paris for George IV.

#### VANDERNEER.

Of Aart, Arnold, or Arthur Vanderneer, but little is known. It is not certain that he was born at Gorinchem about 1613-19, nor is it known under whom he studied. He lived chiefly at Amsterdam, but was residing at Rotterdam in 1691.

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66

Canvas, 3 feet 5 inches by 4 feet 10 inches.

#### EGLON HENDRICK VANDERNEER

was born at Amsterdam in 1643, died 1703, aged 60.

Vanderneer was the pupil of Jacob Vanloo, and the master of Vanderwerff. He was so anxious to represent nature faithfully, that he contrived a portable house in which he established himself before his favourite flowers, in order to transfer them without a shadow of decay to his canvas. This excessive attention to his foregrounds makes them too conspicuous in his pictures. In one of his subjects, Ceres in search of Proserpine, he has luxuriated in "herbs, plants, thistles and trunks of trees covered with ivy," to the great delight of Houbraken, who however pronounces it "though admirably designed somewhat too hard." He painted his classical subjects in Dutch dresses. The Elector Palatine John William, was his Patron.

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97

Panel, 1 foot 8 inches by 1 foot 4 inches. From the Braamcamp Collection.

173

Panel, 1 foot 2½ inches by 11½ inches.

### ADRIAN VANDERWERFF

was born near Rotterdam in 1659, and died in 1727, aged 68 years.

Adrian was the pupil of Eglon Vanderneer, and engaged in the service of the Elector Palatine who conferred upon him riches and honour, and being presented by the wife of Vanderwerff with a picture of

Diana and Calisto, he gave to the lady a toilette of silver and to Vanderwerff, it is said, 6,000 florins.

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11

Panel, 1 foot by 10 inches. From the Baring Collection.

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55

Panel, 2 feet by 1 foot 8 inches.

From the Collection of Henry Hope, Esq.

98

Panel, 1 foot 5½ inches by 1 foot 10 inches.

This picture passed through the Collections of the Duc de Choiseul and the Prince de Conti. It was purchased last from the Collection of M. de Calonne for £300. Duplicates are found at Dresden and Potsdam.

#### ADRIEN VANDEVELDE

died January 21st, 1672, aged 33 years, after an amiable and blameless life.

When a child he covered the walls of his father's house with charcoal sketches of goats and cattle. Wynants saw, admired, and took the young Adrien as his pupil. Wynants' wife seeing his designs, said to her husband, "this scholar will be your master," a prophecy that was fulfilled. Observing that his master had recourse to Wouwerman to insert the figures in his landscapes, Vandeveld's gratitude impelled him to apply himself so diligently to the study of figures of men and animals,

that he ever after supplied this necessity, not only to his master Wynants, but to Vanderheyden, Hobbema, Moucheron and others. It is owing to those studies perhaps, that Vandevelde painted some Historical pictures, altar-pieces, the subjects chiefly taken from the Passion of Our Lord.

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52

Panel, 1 foot 6 inches by 1 foot. From the Collection of Lord Rendlesham.

67

Canvas, 1 foot 8 inches by 1 foot 6 inches.

Dated 1664. Formerly in the famous Braamcamp Collection, and sold last from the Geldermeester Collection for £441. From the Baring Collection.

84

Canvas, 2 feet 1 inch by 2 feet 7 inches.

From the Geldermeester and Baring Collections.

93

Panel, 1 foot 2 inches by 1 foot 4½ inches.

From the Holderness and Baring Collections.

117

From the Cabinet of Smeth van Alpen of Amsterdam. Purchased by George IV, in 1811.

133

Canvas, 1 foot 2 inches by 2 feet 6 inches.

Dated 1660. Sold from the Collection of the Coun-

tess of Holderness to Sir Francis Baring in 1802 for 155 guineas.

143

Canvas, 1 foot 1 inch by 10½ inches.

Dated 1666. From the Baring Collection.

### WILLIAM VANDEVELDE,

known as the Younger, was born at Amsterdam in 1633 and died in London in 1707.

His father, William Vandevelde, was his first instructor; both were established in England in the service of Charles II, and received £100 a year, the father "for taking and making draughts of sea-fights," the son "for putting them into colours."

Walpole says, "the palm is not less disputed with Raphael for history than with Vandevelde for sea-pieces."

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28

Canvas, 1 foot 2 inches by 1 foot 9½ inches.

Dated 1671. From the Collection of the Countess of Holderness, and from the Baring Collection.

76

Canvas, 1 foot 11 inches by 2 feet 6 inches.

104

Canvas, 2 feet by 2 feet 3½ inches.

Dated 1669. Sold in 1811 from the Collection of Smeth Van Alpen for £270.



138

Canvas, 1 foot 11½ inches by 2 feet 4 inches.  
From the Geldermeester and Baring Collections.

### ANTHONY VANDYCK

was born at Antwerp, March 22, 1599. He died in London, December 9, 1641, in the 42nd year of his age, and was buried in the church of St. Paul near the tomb of John of Gaunt.

The mother of Vandyck was an elegant painter of landscapes and a skilful embroideress.

He visited Italy by the advice of Rubens, and it is singular that he twice visited, and twice quitted England in disgust, before the cordial invitation of Charles I induced him to take up his abode here in 1632. His best portraits are in England, and he was so successful that he not only lived in princely luxury but left £ 20,000 to his family. His wife was Mary Ruthven, daughter of the unfortunate Earl of that name; they had one daughter.

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 50

Panel, 1 foot 1 inch by 2 feet 1 inch.

In 1766 this sketch was in the possession of Bouchier Cleeve of Foot's Cray. It was purchased of Sir George Young by Sir Francis Baring.

51

Canvas, 3 feet 9 inches by 3 feet 1½ inch.

120

Canvas, 3 feet 8 inches by 2 feet 8 inches.

145

Canvas, 3 feet  $1\frac{1}{4}$  inch by 2 feet  $7\frac{1}{2}$  inches.

146

In 1738 this picture was in the Gallery of the Chevalier Verhulst, afterwards in that of Smeth van Alpen. It was brought to England by Mr. Delafontaine in 1811, and purchased of him by George IV.

155

Canvas, 4 feet by 3 feet 10 inches.

Formerly in the Collection of the Chevalier de Burtin of Brussels. On his death it was brought to England and sold to George IV in 1820 for £2,500.

#### WATTEAU.

Antoine Watteau was born at Valenciennes in 1684, and died at Nogent, near Paris, the 18th of July, 1721, aged 37 years.

Watteau was first placed under a very ordinary artist, with whom he was soon disgusted. Becoming acquainted with a scene-painter, he accompanied him to Paris, where he met with no success in his profession, and was obliged to earn his daily bread as assistant to a wretched painter who sold his pictures by the dozen, to the lowest dealers.

Gillot, the decorative painter, was his next acquaintance,

and with him Watteau lived till his talents excited jealousy in his friend. He then attached himself to M. Audran at the Luxembourg, where the Gallery adorned by Rubens became a real school to him. Having gained a prize at the Academy, Watteau entered his name as a candidate for being sent to Rome, but the works he submitted to the *Séance* were of such a character, that instead of being sent out as a student he was elected by acclamation a Member of the Academy. The restlessness of his disposition led him to England, where according to his French biographer "the thickness of the air," "*l'air fort épais*," had so powerful an influence on his health, that although he returned to his residence near Paris it was only to die. Pater and Lancret were his most successful imitators.

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4

Canvas, 1 foot 2 inches by 11 inches.

#### JEAN BAPTISTE WEENINX,

son of an architect, was born at Amsterdam in 1621. He died at his chateau two leagues from Utrecht, at the premature age of 39 years, 1660.

Weenix was the pupil successively of Abraham Bloemaert and Nicolas Moyaert. At the age of 18 he married the daughter of Gilles Hondekoeter, grandfather of the painter of that name; nothing interfering with their happiness but the painter's desire of visiting Rome. At length without taking leave, he quitted his

wife and infant son intending to cross the Alps by stealth, his wife and her parents sought him by every route, and found him at Rotterdam, from whence he was prevailed upon to return. All efforts to prevent his journey proving useless, he was suffered to depart on a promise of returning in four months.

Weenix arrived safely in Rome, hastily visited its monuments, was inscribed on its list of Academicians and received the greatest attention from Cardinals and even from the Pope. Four years passed away and he was still overwhelmed with occupation, his wife pressed him constantly to return to her, and he became as much discomposed by his desire to return as he had been by his impulse to leave home. In this dilemma Cardinal Pamphili desired him to send for his wife, and gave instructions for her comfort on the road, but her first compliance yielded to the instances of her parents who were Protestants and Weenix returned to Amsterdam. Three years and three months he remained in that city, assailed on the one hand by entreaties that he would return to Rome, and on the other by the prayers of his wife that he would join her at Utrecht, where his friends and his brother-in-law resided. He went to Utrecht, still meaning to revisit Rome, but when time had extinguished his last hope he retired to the chateau of Huys Termeyen to escape his numerous visitors, and gave himself up entirely to his art. The great agitation in which his short life was passed no doubt contributed to his early decease before he had accomplished forty years.

In Rome he obtained the surname of *Le Hochet*,

the Penny Whistle or Child's Toy, on account of his squeaking voice.

96

Canvas, 3 feet 7 inches by 3 feet. From the Baring Collection.

### PHILIP WOUWERMAN

or Wouwermans was born at Haerlem in 1620. He never quitted his native city, but died there May 19, 1668, aged 48 years, leaving one son who became a monk of the Grande Chartreuse.

Wouwerman was little known, embarrassed with a large circle of family dependencies, obliged to labour for subsistence without patrons, and entirely at the mercy of dealers, who took advantage of the extreme faithfulness with which he wrought. His tranquillity of mind enabled him to support his misfortunes, but he died extremely poor. Amongst his most noted pupils are his brothers Peter and John.

---

53

Panel, 1 foot 7 inches by 1 foot 5 inches.

This picture has passed through the collections of Le Brun, Nogaret, and Tolozan; George IV purchased it from Mr. Humble's Collection for 399 guineas.

57

Canvas, 2 feet 1 inch by 2 feet 7 inches.

From the Collection of Smeth Von Alpen. In 1810

it was sold at Rotterdam for £ 379 ; brought to England by Delafontaine, and sold to George IV in 1811.

63

Canvas, 2 feet by 2 feet 4 inches.

Formerly in the Collection of the Earl of Besborough. Bought by George IV, at the sale of Lord Rendlesham's pictures.

78

Canvas, 2 feet 7 inches by 3 feet 9 inches.

80

Panel, 1 foot 6 inches by 1 foot 9 inches.

Figures only by Wouwerman. Landscape by Wynants. From the Collection of Walsh Porter.

94

Canvas, 2 feet 3 inches by 2 feet 8 inches.

This was one of the pictures brought from Hesse Cassel and presented to the Empress Josephine. It was sold from the Malmaison Collection to George IV in 1816 for 800 guineas.

105

Panel, 1 foot 10½ inches by 2 feet.

Engraved by Le Bas.

118

Canvas, 1 foot 8 inches by 2 feet 5 inches.

This picture corresponds in subject but not in size with one in Sir Charles Bagot's Collection.

122

Panel, 1 foot  $2\frac{1}{2}$  inches by 1 foot and  $\frac{1}{2}$  an inch.  
From the Baring Collection.

166

Panel, 1 foot 2 inches by 1 foot 4 inches.  
From the Le Brun and Geldermeester Collections ;  
brought from Brussels in 1814.

### JOHN WYNANTS

was born at Haerlem in 1600, and died 1670, aged 70.

Wynants was the master of Philip Wouwerman who frequently painted the figures in his landscapes. Ostade, Linglebach, Van Fulden, and others, by the same practice added to the value of Wynants' pictures. His works are not common, his time and energies having been unhappily absorbed in dissipation.

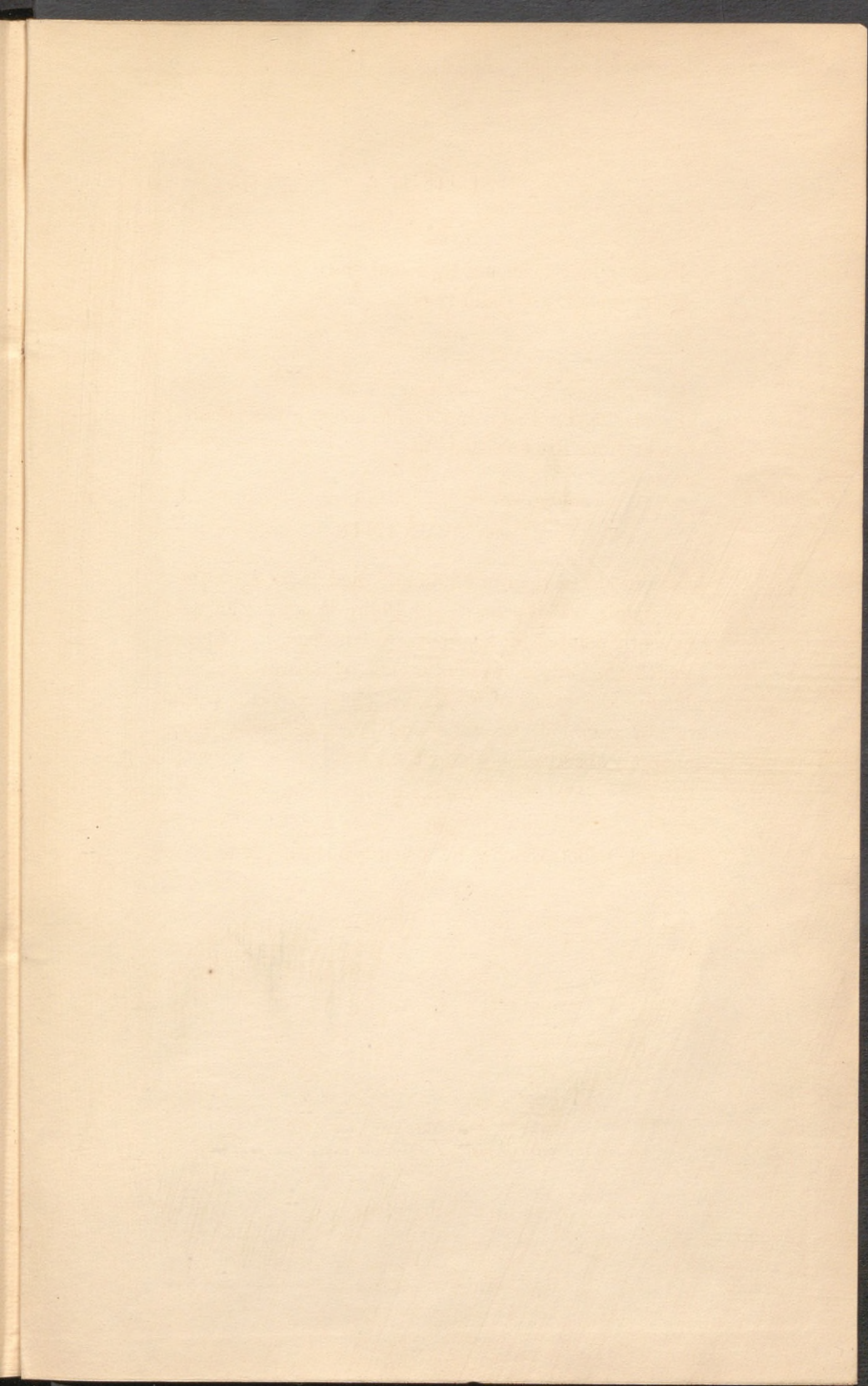
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80

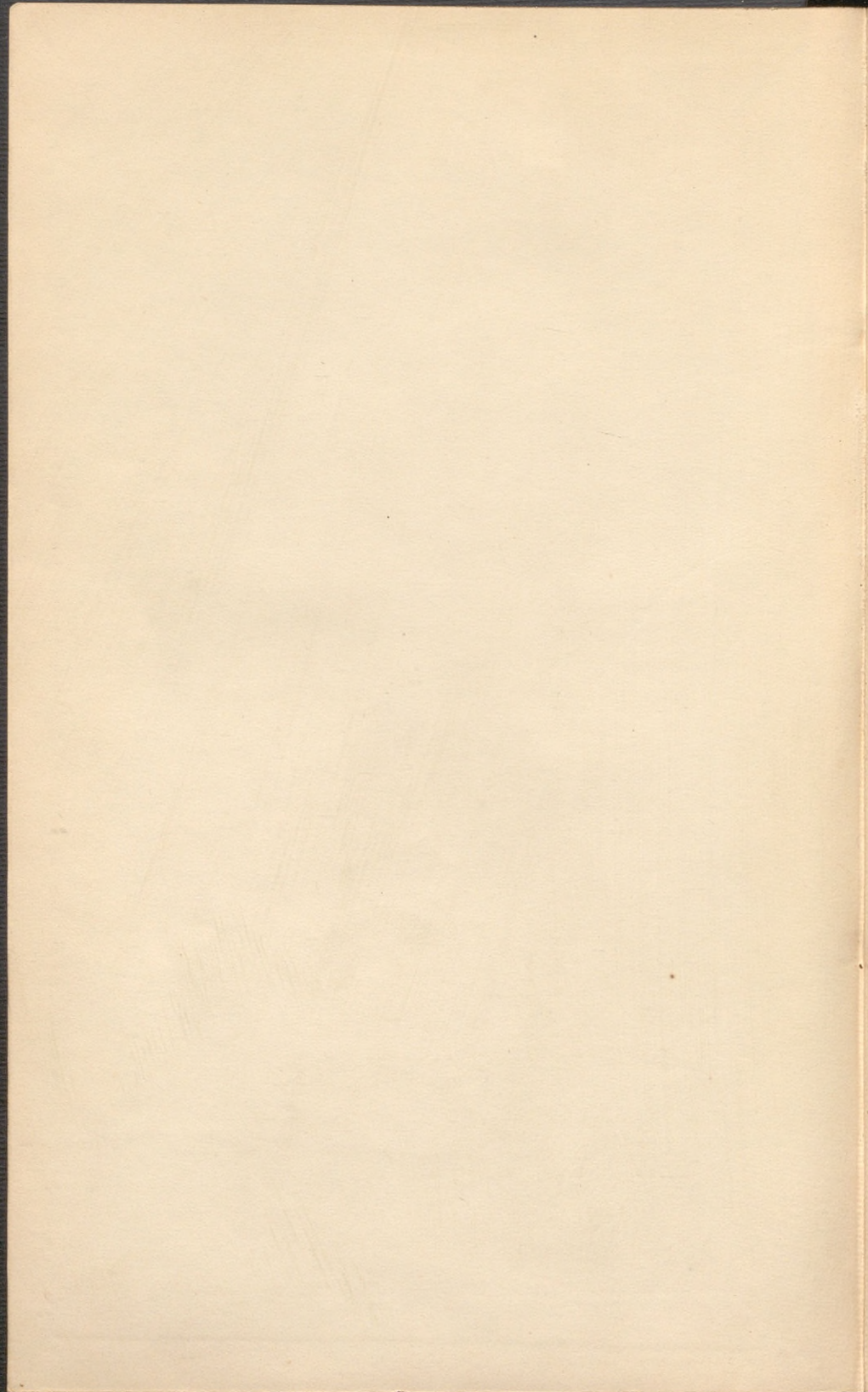
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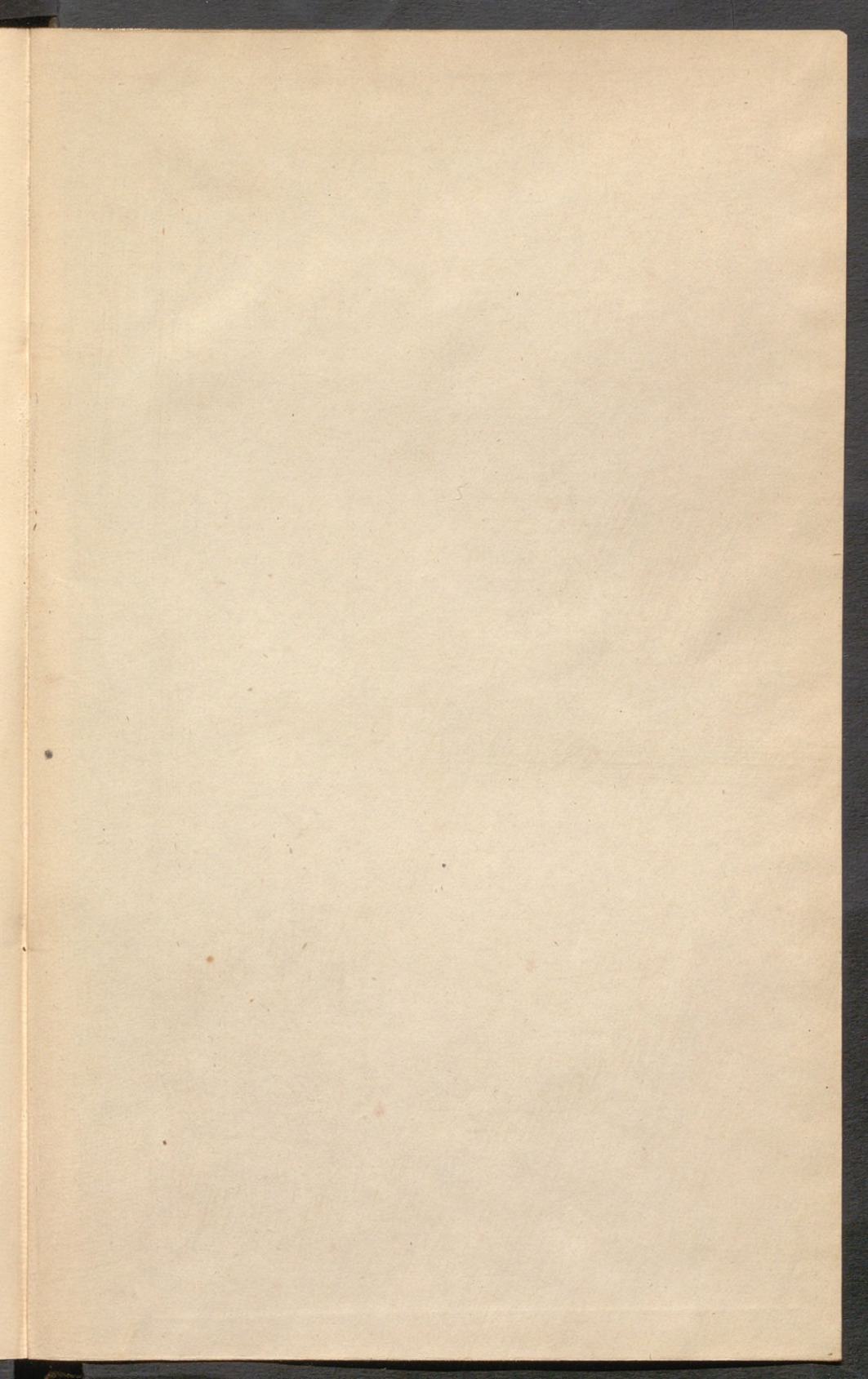
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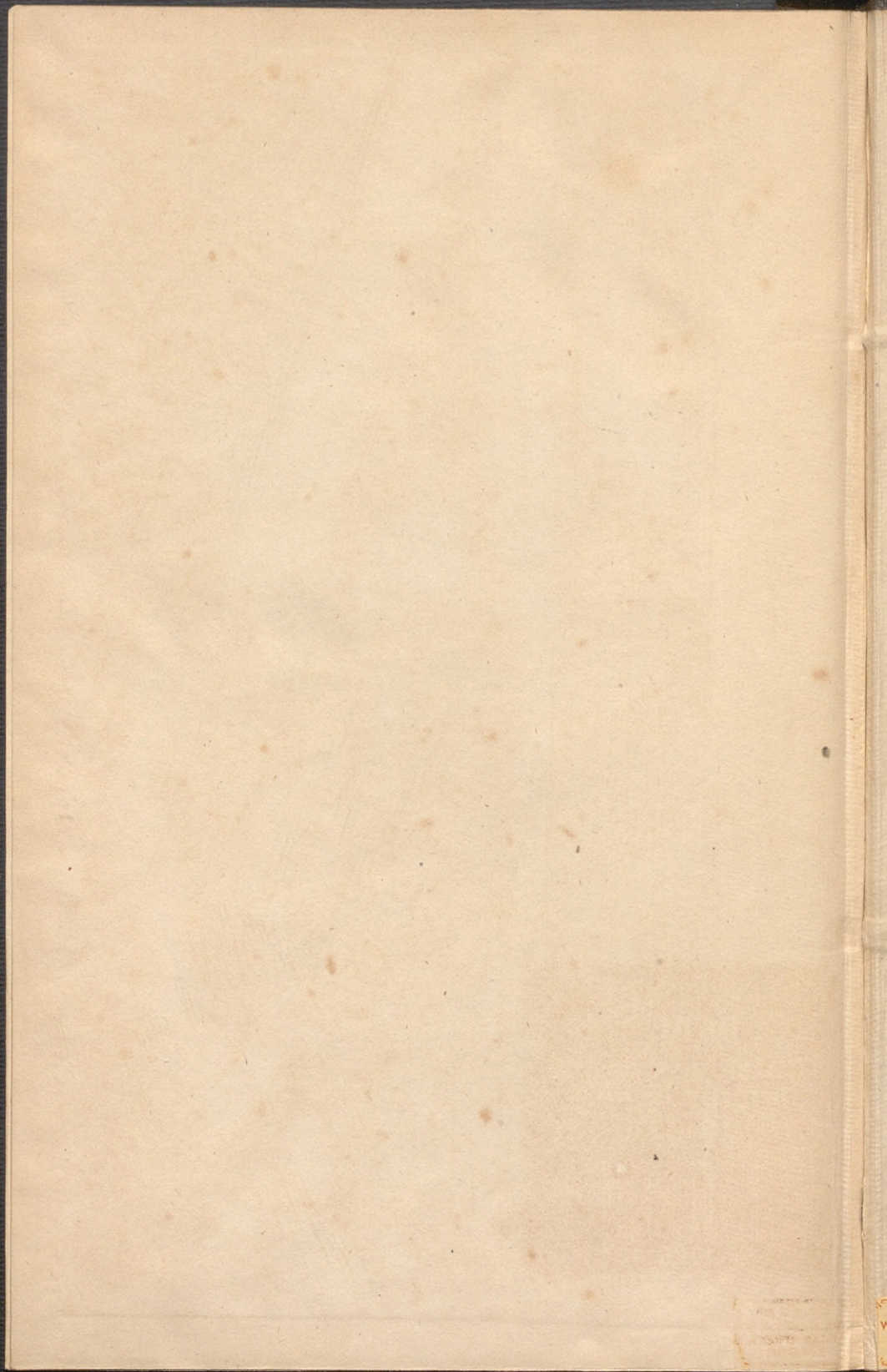
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