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THE
NATIONAL GALLERY

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EDITED BY

SIR EDWARD J. POYNTER, P.R.A., D.C.L., Litt.D.

DIRECTOR OF THE NATIONAL GALLERY



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THE
NATIONAL GALLERY

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DIRECTOR OF THE NATIONAL GALLERY
MEMBRE CORRESPONDANT DE L'INSTITUT DE FRANCE; MEMBER OF
THE ROYAL ACADEMY OF SAN FERNANDO, MADRID

VOLUME II.

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THE
NATIONAL GALLERY

VOLUME II.
FOREIGN SCHOOLS

MAES (NICOLAS)—ZURBARAN

b

MAES (NICOLAS). 1632 -1693. *Dutch School.*

153. The Cradle.

A little girl is rocking a child to sleep in a cradle. An open book and a jug are standing upon a table, covered with a rich Turkey mat. Signed with the monogram of the painter.

Bequeathed by Charles Long (Lord Farnborough), 1838.

159. The Dutch Housewife.

A girl scraping parsnips, with a child by her side watching her. On the other side is the Flemish kruik, or beer-jug, so often introduced into the pictures of this master. Signed, and dated 1655.

Bequeathed by Charles Long (Lord Farnborough), 1838.

207. The Idle Servant.

A kitchen-maid has fallen asleep over her work; before her on the floor are strewn various kitchen utensils; and on a cupboard behind her a cat is in the act of stealing a duckling ready trussed for cooking. Another servant standing by her side, with a beer-jug in her hand, is laughing at the disorder around. In an inner apartment in the background the family is seen at dinner. Signed, and dated 1655. N.MÆS 1655.

Bequeathed by Mr. Richard Simmons, 1846.



No. 153.

15½ in. by 12½ in.



No. 159.

13½ in. by 11½ in.



No. 207.

27½ in. by 21¼ in.

MAES (NICOLAS) (*continued*).**1247. The Card-players.**

At a small table, covered with a brown cloth, a young man and a young woman are engaged at cards. He is dressed in black velvet with gold embroidery; she is in a gown of deep-toned scarlet, slashed at the elbows. The figures are three-quarter length, life-size. The background, of a dark olive-brown tone, shows the base of a pillar behind the girl's head.

Purchased, 1888.

1277. A Man's Portrait.

A life-size, seated figure, seen to the waist. The face, nearly full, appears from the features, which are large and strongly marked, to be that of a man about sixty years of age. He is clad in a black gown trimmed with brown fur, and a large square-cut linen collar on which his hair falls from the back of his head, concealing the ears. In the background a crimson curtain. Signed, and dated 1666.

Presented by Sir Theodore Martin, K.C.B., 1888.

MANNI (GIANNICOLA). 14 —1544. *Umbrian School*.**1104. The Annunciation.**

On the right the Virgin, clad in garments of the traditional colours, kneels in prayer behind an ornamental desk, on which is an open book. On the left the announcing angel, enveloped in a dark yellow mantle, and holding the lily, kneels on one knee with bowed head. The light-coloured architecture of the room leads in perspective to an opening through which is seen the landscape without. This small panel probably formed the apex of an altar-piece.

Purchased, 1881.

MANSUETI (GIOVANNI). *Venetian School*. 15th century.**1478. Symbolic Representation of the Crucifixion.**

In the centre of a somewhat fantastic architectural composition is represented the Trinity. The Holy Spirit hovers over the head of the Saviour on the Cross, behind which, seated



No. 1247.

48 in. by 40 in.



No. 1277.

34½ in. by 27½ in.



No. 1104

24 in. by 41 in.



No. 1478.

50½ in. by 48½ in.

b *

MANSUETI (GIOVANNI) (*continued*).

on a raised throne, and supporting the Cross with outspread hands, is the Father. At the foot of the Cross kneels Mary Magdalen, embracing the feet of the Saviour. To the right and left of the Cross stand the Virgin Mother, St. James the Greater, St. John, and St. Peter. Two other saints, one of whom is probably St. Joseph of Arimathea, kneel below. In a balcony on each side stands an *angiolino*, one holding the reed and the other the spear. A landscape with mountains, castles, and trees is seen between the arches.

Signed J. DE MANSUETI, 1492.

Purchased, 1896.

MANTEGNA (ANDREA). 1431—1506. *Paduan School*.**274. The Virgin and Child enthroned ; St. John the Baptist and the Magdalen.**

The Virgin is seated, with the Child standing on her knee, on a low throne surmounted by a canopy. On the right of the Virgin is St. John the Baptist, on her left the Magdalen, both standing. The background consists chiefly of orange and citron trees. On a scroll attached to the cross held by St. John is written *Eccce agnus Dei, ecce qui tollit peccata mundi*; and on the inner side of the scroll above is the painter's signature—*Andreas Mantinia C.P.F.* (Civis Patavinus fecit).

Purchased, 1855.

The tenderness and simplicity of the Virgin's face, the beauty of the heads of the two Saints, the exquisite drawing and painting of the fruit trees in the background, the perfection of the execution and the purity of the colour, all combine to make this picture one of Mantegna's masterpieces. The draperies especially are of extraordinary beauty in design and colour. The rose-coloured dress of the Virgin is most delicately heightened with gold, and the draperies of the two Saints are of materials shot with changing colours of exquisite harmonies. The whole work is in perfect preservation.



No. 274.

54½ in. by 45½ in.

MANTEGNA (ANDREA) (*continued*).**902. "The Triumph of Scipio,"**

Or the reception of the Phrygian Mother of the Gods among the publicly recognised divinities of the Roman State.

In the centre of the picture Scipio, attended by other Romans and some Asiatics, is in the act of receiving the goddess. The sacred stone alleged to have fallen from heaven, and the image of the goddess, to give token of her presence, are borne on a litter. Claudia Quinta, a Roman lady, sent with others in his company to receive the deity, has thrown herself before the image. Some slur had attached to her reputation, but she had proved her innocence by invoking the goddess mother, and drawing off from a shoal in the harbour of Ostia, with the aid of a slight rope merely, the vessel which bore the sacred image.

The procession is accompanied by the music of drums and pipes, constituting part of the worship of Cybele. Composition of twenty-two figures.

This picture, representing an event glorious in the history of the Scipios, was painted for a Venetian nobleman, Francesco Cornaro, afterwards cardinal, in order to throw lustre upon the genealogy of the family of the Cornari, which claimed to belong to the Roman *gens Cornelia*.

Painted in monochrome in imitation of an antique relief.

Purchased, 1873.

1125. Two Female Figures, probably personifying Summer and Autumn.

Both are heavily draped. The figure representing Summer bears a corn-sieve in her hands; above her head is painted in relief a vase containing lilies, and a decorative festoon of foliage. Autumn, whose face is seen in profile, raises a goblet to her lips. In the background is a sapling.

Painted in monochrome of gold and brown on a (feigned) marble or agate ground.

Purchased, Hamilton collection, 1882.



No. 902.

28½ in. by 106 in.



No. 1125. 28½ in. by 9 in.



No. 1125. 28½ in. by 9 in.

MANTEGNA (ANDREA) (*continued*).**1145. Samson and Delilah.**

In the centre of the foreground Samson lies asleep, with his head in the lap of Delilah, who is clipping his hair with shears. To the right a rock, from which water flows through a spout into a stone trough below. In the background a hedge of olives and lemon shrubs, from beneath which springs a vine trained round a tree-trunk above. On the trunk of the tree are inscribed the following words:—FOEMINA DIABOLO TRIBVS ASSIBVS EST MALA PEIOR. The whole is intended to represent a relief in white on a coloured marble ground.

Purchased, 1883.

1417A. Illuminated Initial Letter.

The letter D, painted in gold and colours on a blue ground. It is ornamented with floriated scroll-work terminating in vines and grapes in gold, among which are seven *angioletti* bearing the instruments of the Passion. Enclosed within the letter is painted the "Agony in the Garden," which is copied in its main features from the picture by Mantegna, No. 1417.

Presented by the Earl of Northbrook, 1894.

1417. The Agony in the Garden.

In a rocky landscape the Saviour kneels in prayer on a rising ground, and sees in a vision five angels bearing the instruments of the Passion. Below, in the foreground, the three disciples are sleeping heavily by the side of the brook Kedron, which flows in front; and on a withered tree sits a cormorant; rabbits are playing round, and two egrets stand in the water. In the background is the city of Jerusalem, and a procession of soldiers, led by Judas, is descending the road from one of the gates.

The original suggestion for this treatment of the subject appears in a composition in Jacopo Bellini's sketch-book in the British Museum. A precisely similar treatment, but differently arranged, is to be found in the picture by Giov. Bellini (No. 726)



No. 1145. 18 $\frac{1}{4}$ in. by 14 $\frac{1}{4}$ in.



No. 1417A. 7 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.



No. 1417. 24 $\frac{1}{4}$ in. by 31 $\frac{1}{2}$ in.

MANTEGNA (ANDREA) (*continued*).

in this Gallery; and again in the picture by Mantegna in the Museum at Tours, which formed one of the three predella pictures to the great altar-piece in St. Zeno at Verona.

Signed OPUS ANDREAE MANTEGNA on the rock over the sleeping disciples. Painted in 1459 for Giacomo Marcello, Podesta of Padua. Purchased, 1894.

MANTEGNA (FRANCESCO). 1470—15 . *Paduan School.***639. Christ and Mary Magdalen in the Garden.**

Called a *Noli me tangere* ("Touch me not.") (John xx. 17.) A vine with purple grapes hanging over the figure of Christ is supported on a dead tree; on the other side a bird is seen defending its nest against a snake which has crept up the tree; on the left is a beehive. Purchased, 1860.

1106. The Resurrection of Our Lord.

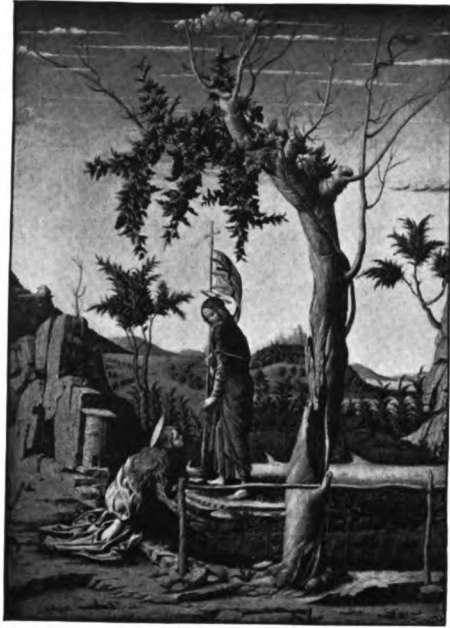
A mass of hollow rock fills the centre of the picture containing a marble sarcophagus, upon the ledge of which stands the risen Saviour, partly clad in a red mantle, His right hand raised in benediction, His left bearing a tall rod surmounted by a cross composed of golden balls with a red cross banner attached to it. On the ledge of rock below lie sleeping four soldiers, while a fifth seems to keep watch. Purchased, 1881.

1381. The Holy Women at the Sepulchre.

On a platform of naked rock, before the mouth of a cave, lies the open sarcophagus of our Lord, with the angel seated upon its edge. At its further end stands Mary Magdalen, seen against the morning sky. Below, on the right, are the two other women. In the foreground towards the left is a pool on which are two waterfowl, while a tortoise crawls towards it.

Bequeathed by Lady Taunton, 1892.

These three beautiful little pictures, forming a series, after having been long separated from each other, and in three different collections, are thus at last brought together in the National Gallery.



No. 639.

16¾ in. by 12 in.



No. 1106.

16¾ in. by 12 in.



No. 1381.

16¾ in. by 12 in.

MARATTI (CARLO), *Cavalierc.* 1625—1713. *Roman School.*

174. Portrait of Cardinal Cerri, seated.

Half-length, of the natural size.

Presented by Mr. Henry Gally Knight, 1839.

MARCO DA OGGIONNO. 1470—1530 (?). *Lombard School (Milan).*

1149. The Madonna and Child.

The Virgin, clad in robes of the traditional colours, is seated on the ground, supporting on her lap the Infant Christ, who stretches out His arms towards a blue-bell which she holds before Him. Scale of figures about half life-size.

Purchased, 1883.

The study in chalk for the head of the Virgin in this picture is in the Dyce collection in the South Kensington Museum.

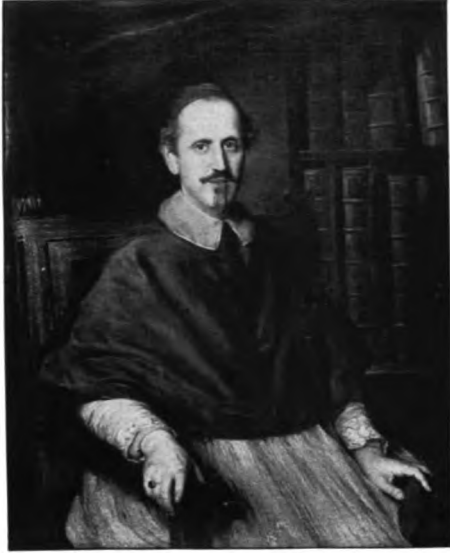
MARGARITONE (DI MAGNANO). 1216—1293. *Tuscan School.*

564. The Virgin and Child, with Scenes from the Lives of the Saints.

The Virgin is seated in the centre with the Child in her lap, and surrounded by the Ichthys or Vesica Piscis glory, within which are also two angels, and around the glory outside are the four symbolic images of the four Evangelists—the angel, the ox, the lion, and the eagle.

Eight small pictures are arranged, four on each side of the vesica: the Nativity and Annunciation to the shepherds; St. John the Evangelist liberated from the cauldron of boiling oil; St. John resuscitating Drusiana; St. Benedict rolling himself among thorns, to resist the temptations of the evil spirit; the martyrdom and burial of St. Catherine on Mount Sinai; St. Nicholas of Bari exhorting the sailors to throw into the sea the vase of oil given them by the Devil; the same saint liberating the condemned; and St. Margaret in prison, swallowed and disgorged again by the dragon unhurt. The picture is signed *Margaritus de Aritio me fecit*. It was an altar-front, formerly in the church of Santa Margherita at Arezzo.

Purchased, 1857.



No. 174.

47 in. by 38 in.



No. 1149.

25½ in. by 20 in.



No. 564.

33 in. by 69 in.

MARINUS VAN ROMERSWAEL. 1497(?)—after 1560. *Dutch School.*

944. Two Bankers or Usurers in their Office.

The one inserts some items in a ledger, while the other seems to recall with difficulty the particulars of some business transaction.

Wynn Ellis bequest, 1876.

The picture is remarkable not only for its marvellous finish, and the energy of the expressions, but for its luminous quality and the purity of the colour.

MARMION (SIMON). 15th century. *French School.*

1302. The Soul of St. Bertin borne to Heaven.

Over the crested roof of a church, two long-robed angels fly, bearing between them, in a white napkin, the soul of St. Bertin, kneeling in prayer. In the upper part of the panel is a circular glory enclosing a figure of the Almighty enthroned and bearing a sceptre in His left hand, while He raises the right in benediction. Purchased, 1860.

1303. A Choir of Angels.

Two of the celestial host, with variegated wings and long flowing robes, soar immediately above the terminal of a gable, holding a scroll of music between them. In the clouds above are three more angels playing on long pipes. This and the companion picture (1302) formed two of the painted shutters on the reredos of the abbey church of St. Bertin at Saint Omer. Purchased, 1860.

MARTINO DA UDINE, called **PELLEGRINO DA SAN DANIELE.**

1470(?)—1547. *Venetian School.*

778. The Madonna and Child enthroned, with Saints.

On the right of the throne is St. James, with his right hand touching the shoulder of the donor, kneeling in the foreground; on the left is St. George, on horseback, with the dead dragon at the horse's feet.

Purchased, 1867.



No. 944.

35½ in. by 28½ in.



No. 1302. 22½ in. by 7½ in.



No. 778.

98 in. by 57 in.



No. 1303. 22½ in. by 7½ in.

MARZIALE (MARCO). 14 —15 . *Venetian School.*

803. The Circumcision of the Lord.

The scene represents a vaulted chapel, the roof of which is gilt and richly ornamented with cinquecento arabesques. In the centre are the Virgin holding the Child seated on a cushion, Joseph with two young pigeons, and Simeon; on the sides are portraits of the donors and family very richly draped; the gentlemen placed on the spectator's right, the ladies on the opposite side; a youth is kneeling in front, and near him is seated on a step a little white dog. Composition of fifteen figures, half the scale of life. On arches of the vault is inscribed the prayer of Simeon—"Nunc dimittis servum tuum Domine, secundum verbum tuum, in pace: quia viderunt oculi mei salutare tuum, quod parasti ante faciem omnium populorum. Lumen ad revelationem gentium, et gloriam plebis tuæ Israël."

The picture is marked with the painter's monogram, a capital M crossed by a horizontal bar with a double cross above it, and bears in a cartellino or label the following legend: MARCUS MARTIALIS VENETUS JUSSU Mei EQUITIS ET JURCON. D. THOME R. OPUS HOC P. AN M^oCCCCC^o.

Purchased, 1869.



No. 803.

83 in. by 60 in.

MARZIALE (MARCO) (*continued*).**804. The Madonna and Child enthroned, with Saints.**

On their right San Gallo Abate, with crosier and mitre, and the Baptist; on the left St. Andrew, with a knife in his left hand, and San Jacopo di Compostella; an angel playing a guitar is seated on the steps of the throne. Over the canopy is a vaulted roof, richly decorated with mosaics on a gold ground. Seven figures, small life-size. Inscribed in a cartellino: **MARCUS MARCIALIS VENETUS P. M.D.VII.**

Purchased, 1869.

MASSYS OR **MATSYS** (QUINTEN). 1460 (?)—1530. *Flemish School.***295. Salvator Mundi, and the Virgin Mary.**

The Saviour holds in His left hand a crystal globe surmounted by a golden cross; with His right He is blessing. The Virgin has her hands joined in adoration. Bust figures, small life-size; on a gold ground.

Purchased, 1857.



No. 804.

86½ in. by 55½ in.



No. 295.

Each Panel, 23 in. by 13 in.

c *

MATTEO DI GIOVANNI (or DA SIENA). 1435(?)—1495. *Sienese School.*

247. "Ecce Homo."

Christ crowned with thorns ; the hands crossed on the breast.
Bust, on a blue ground.

Purchased, 1854.

1155. The Assumption of the Virgin.

The Virgin seated on clouds, with hands joined in prayer, is wafted towards Heaven by cherubim and seraphim. A choir of twenty angels in brilliant garments float joyfully around her, singing and sounding instruments of music. She is clothed in a red tunic, crossed by a rich stole, and a large mantle of white damask embroidered with florets and lined with green, which is clasped on the bosom, and, leaving the arms free, envelopes the knees and feet. Her head is covered with a close white veil, and surrounded by a gold nimbus inscribed REGINA . CELI . LETARE. Christ above, in the midst of cherubim and seraphim, bends down to receive her. A little lower, on both sides, is seen a group of prophets, amongst whom St. John the Baptist is conspicuous. All these figures and groups are on a gold ground. Below is a landscape, in the foreground of which is the empty tomb. St. Thomas presses eagerly forward to receive the girdle of the Virgin, which, according to the legend, she let fall to him on her assumption. The panel on which this altar-piece is painted terminates above in an ogee form.

Purchased, 1884.

This is perhaps Matteo da Siena's best production, and in it we may be said to have an epitome of Sienese painting in its aim and scope from the middle of the fourteenth to the end of the fifteenth century.



No. 247.

8½ in. by 8½ in.



No. 1155.

130½ in. by 68½ in.

MATTEO DI GIOVANNI (OF DA SIENA) (*continued*).

1461. St. Sebastian.

The saint, pierced with numerous arrows in the upper part of his body, and holding the crown of martyrdom in his right hand, and in the left the palm-branch, stands in a picturesque landscape of rocky cliffs between which is seen an open country. Above, two angels place a crown on his head. The panel, which is arched above, is surrounded by the original gilt mouldings.

Purchased, 1895.

This and No. 247 are excellent examples of tempera painting of the fifteenth century in good preservation, and unvarnished.

MAZO (JUAN BAUTISTA MARTINEZ DEL.), ASCRIBED TO. ? —1667. *Spanish School.*

1308. Portrait of a Man.

Full length; one-third life-size. A short, thick-set figure, clad in a red jacket thickly laced with silver; full slashed sleeves; trunk hose, and high leather boots. His long and bushy hair falls on a large lace collar. He rests his left hand on the back of a chair. In his right he holds a broad-brimmed felt hat trimmed with white feathers.

Presented by Mr. C. H. Crompton-Roberts, 1890.

MAZZOLA (FILIPPO). 14 —1505. *Lombard School, Parma.*

1416. The Virgin and Child, with Two Saints.

In the centre of the picture the Virgin offers a pear or quince to the Infant Christ, Who sits, undraped, on her lap caressing a bird which He holds in His left hand. On the left, and close behind the Child, stands St. Jerome with his hands closed in prayer. On the right hand is another saint bearing a closed volume, on which is placed a small figure of the Saviour standing before a cross in a stone niche. The Virgin and saints are seen at half-length, and painted about half the size of life. Background of sky. Signed PHILIPPUS MAZOL A. P.P. Enclosed in an old Italian frame of early cinquecento pattern, richly carved, gilt, and painted, probably its original frame.

Purchased, 1894.



No. 1461. 49 $\frac{3}{4}$ in. by 23 $\frac{1}{2}$ in.



No. 1308. 35 in. by 26 $\frac{3}{4}$ in.



No. 1416. 21 $\frac{1}{4}$ in. by 29 in.

MAZZOLINO (LUDOVICO) **DA FERRARA**. 1480—1528 (?). *Ferrarese School*.

82. The Holy Family,

With St. Francis adoring the Infant Christ ; behind are Elizabeth and St. John. The little St. John is protecting a lamb from a monkey which appears to menace it. The background is an architectural elevation, adorned with bassi-rilievi.

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

169. The Holy Family,

With St. Nicholas of Tolentino adoring the Infant Saviour ; St. Joseph is presenting Him with cherries. Immediately above the Virgin is the dove in a glory of light, the symbol of the Holy Ghost, and in the upper part of the picture is a vision of the Father surrounded by a choir of angels.

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

Purchased, 1839.

641. The Woman taken in Adultery.

The scene represents the interior of the Temple, in which are many people on the floor and in the galleries. Christ has just completed the writing on the pavement, "He that is without sin among you, let him first cast a stone at her," and the guilty Scribes and Pharisees are self-convicted, and about to turn away from him. (John ch. viii.)

Purchased, 1860.

1495. Christ disputing with the Doctors.

The youthful Saviour is on a raised seat in the centre of the picture, and the doctors are grouped in various attitudes of attention and conversation on each side. The background is of the architectural character customary with this painter, adorned with figures and reliefs in sculpture. The lower of these represents Moses showing the Tables of the Law to the Israelites ; the other represents a battle with apparently David cutting off Goliath's head. The draperies are heightened with gold.

Purchased, 1897.



No. 82. 21 in. by 15½ in.



No. 641. 18 in. by 12 in.



No. 169. 24½ in. by 18¾ in.



No. 1495. 12 in. by 8½ in.

MELDOLLA (ANDREA), CALLED **SCHIAVONE**. *Venetian School.*

1476. Jupiter and Semele.

Semele is lying on a couch covered with crimson and purple draperies. Jupiter descends from the sky surrounded by flames and clouds. Purchased, 1896.

MELONE (ALTOBELLIO). 14 — 15 . *Lombard School, Cremona.*

753. Christ and the Disciples on the Way to Emmaus.

Three figures, nearly life-size. Our Lord, dressed as a pilgrim, has overtaken the two disciples, and has laid His left hand on the shoulder of the one nearer to Him. Purchased, 1864.

MELOZZO DA FORLÌ, ASCRIBED TO. 1438—1494. *Umbrian School.*

755. Rhetoric (?)

A female enthroned and richly dressed, seated under a massive marble canopy; before the throne are some steps, covered with a figured green carpet; on the right, is kneeling a man in red and black; he holds an open book, to the contents of which the female points with her right hand. On a frieze above is the inscription, (D) VX VRBINI MONTIS FERITRI AC—Duke of Urbino and Montefeltro. Purchased, 1866.

756. Music (?)

A female enthroned and richly dressed is presenting a closed clasped volume to a young man, also richly dressed, who is kneeling before her; with her left hand she is pointing to a small regal or portable organ. On the frieze over this group are the words IECLIESIE CONFALONERIVS—Gonfaloniere of the Church. Purchased, 1866.

These companion pictures are said to be two of seven which were originally in the palace of Urbino. The words inscribed on the pictures are portions of an inscription which the Duke Federigo had put up on the walls of the courtyard of the palace of Urbino.—*Fredericus Urbini Dux, Montisferetri ac Durantis Comes, Sanctæ Ro. ecclesie Confalonarius, atque Italicæ Confederationis Imperator, &c.*



No. 1476.

8½ in. by 25½ in.



No. 753.

57 in. square.



No. 755.

61½ in. by 40½ in.



No. 756.

61½ in. by 38½ in.

MEMLINC (HANS). 1430 (?)—1494. *Flemish School.*

686. The Virgin and Infant Christ, enthroned, in a Garden.

On her right an angel playing on a guitar; on her left St. George, with the dragon at his feet. In front the donor is kneeling before the Divine Infant, Who, while listening to the music of the angel, is with His left hand turning over the leaves of a book held before Him by His mother. In the distance is a view of the sea, with shipping.

Purchased, 1862.

MEMLINC, ASCRIBED TO.

747. St. John the Baptist holding a Lamb on his Left Arm.

St. Lawrence, Deacon, holding a Gridiron by his Side.

Small full length figures with landscape backgrounds.

Purchased, 1865.

MERIAN (MATTHEUS), JUNIOR. 1621—1687. *German School.*

1012. Portrait of a Man.

Aged about thirty; seated; seen nearly in full face; the head resting on the left hand. The dress is of black velvet, of the fashion of about 1665-70, the full shirt-sleeves being seen from the bend of the arm downwards.

Wynn Ellis bequest, 1876.



No. 686.

21 $\frac{1}{2}$ in. by 14 $\frac{3}{4}$ in.



No. 747.



22 $\frac{1}{4}$ in. by 6 $\frac{3}{4}$ in. each.



No. 1012.

38 in. by 31 in.

METSU (GABRIEL). 1630—1667. *Dutch School.*

838. The Duet.

Interior of a chamber. A lady, in a scarlet jacket, holding a piece of music in her hand on her lap, is seated at a table covered with a Turkey carpet on which a bass viol is lying; behind is a gentleman tuning his violin. By the lady's side is a spaniel. Signed *G. Metsu.*

Purchased, Peel collection, 1871.

839. The Music Lesson.

A lady, holding a piece of music, is seated at an open virginal conversing with a gentleman holding a glass of wine in his hand; a jug is on the floor, and a fiddle is lying on a table by his side. On the wall in the background are two pictures, one in a gilt and the other in an ebony frame. Signed *G. Metsu.*

Purchased, Peel collection, 1871.

970. The Drowsy Landlady.

A woman, in a scarlet gown and white apron, is sleeping in an arm-chair holding a clay pipe in her hand; she is seated near a table, on which are playing-cards and other objects; a spaniel in front is watching her. Two men are in the background, one endeavouring to wake her by tickling her neck with the end of his clay pipe. Signed on the slate, *G. Metzu.*

Wynn Ellis bequest, 1876.

MEULEN (ADAM FRANS VAN DER). 1632--1690. *Flemish School.*

1447. A Hunting Party.

A carriage with six white horses is drawn up at the foot of a rising ground covered with trees. A personage of importance, possibly Louis XIV., is seated at the window of the carriage, and two horsemen approach him hat in hand; the carriage is surrounded by a suite of persons on horseback and on foot, all bareheaded, and on the right, at the side of the road, is a group of dogs in charge of a hunting valet apparently



No. 838.

16½ in. by 14½ in.



No. 839.

15 in. by 12½ in.



No. 970.

14½ in. by 12½ in.



No. 1447.

23 in. by 31½ in.

d

MEULEN (ADAM FRANS VAN DER) (*continued*).

asleep. An open country with blue distance, and sky with flying clouds, form the background. Signed A. F. V. MEULEN FEC: 1662. BRUXEL.

Purchased, 1895.

MICHELE DA VERONA. 14 --15 . *Veronese School.*

1214. The Meeting of Coriolanus with Volumnia and Veturia.

Coriolanus, clad as a Roman warrior, with mounted soldiers grouped round him, kneels in the foreground to greet his wife, who is also on her knees with a boy by her side, while Veturia and two other women stand behind her. In the background is a mountainous landscape, with a river flowing past a town, which is seen on the left.

Purchased, 1886.

MIERIS (FRANS VAN), SENIOR. 1635—1681. *Dutch School.*

840. A Lady in a Crimson Jacket,

Seated, feeding a parrot on its perch.

Purchased, Peel collection, 1871.

MIERIS (WILLEM VAN).

841. A Fish and Poultry Shop.

The mistress within is bargaining with a fisherman for some fish. Various provisions exposed for sale. Below the shop window is a bas-relief, and a tortoiseshell cat immediately in front is eyeing a duck, the head of which hangs from the window-sill; whence this picture is sometimes called "The Cat" —"Le Chat." Signed *W. van Mieris, ft. Anno 1713.*

Purchased, Peel collection, 1871.



No. 1214.

36 in. by 46 $\frac{3}{4}$ in.



No. 840.

9 in. by 7 in.



No. 841.

19 $\frac{1}{4}$ in. by 16 in.

MILANESE SCHOOL: XV. OR EARLY XVI. CENTURY.**1052. Portrait of a Young Man,**

In a black cap and a gown lined with spotted lynx fur over a crimson doublet. He wears a gold chain round his neck, and a gold ring on the thumb of his left hand.

Bequeathed by Miss Sarah Solly, 1879.

1300. The Virgin and Child.

In a landscape, the central portion of which is occupied by a tree in full leaf, the Virgin, clad in a crimson robe and blue mantle, sits holding the Infant Christ. In the middle distance is a hamlet, beyond which rises a lofty cliff of fantastic aspect.

Purchased, 1860.

1438. Head of John the Baptist.

The head of the saint, of great beauty of expression and features, lies in a dish of white faience, which is placed on a red marble slab. On the dark background is the inscription in large capitals—MDXI. II. KL. FEB.

Purchased, 1895.

MOCETTO (GIROLAMO). 14 —15 . Venetian School.**1239. The Massacre of the Innocents.**

King Herod, seated towards the right under a stately portico of variegated marbles, directs the slaughter, which his soldiers have already begun. On the pedestal of one of the supporting columns is the signature—

HEROL
EMO—
MOCET_o
P.

Purchased, 1888.

1240. The Massacre of the Innocents.

In a splendid marble hall, with a lofty arched opening, through which the distant country is seen, the soldiers of Herod are engaged in seizing and slaying the children.

Purchased, 1888.



No. 1052. 25 in. by 19 in.



No. 1300. 23 in. by 17 in.



No. 1438. 17½ in. by 15½ in.



No. 1239. 26 in. by 17 in.



No. 1240. 26 in. by 17 in.

d *

MO LA (PIETRO FRANCESCO). 1612--1668. *Bolognese School*.

69. St. John preaching in the Wilderness.

The Saviour is seen approaching in the distance :—

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

Landscape, with five small figures.

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

160. The Repose.

Landscape with small figures. The Holy Family, during the flight into Egypt, is reposing under the shade of some trees; three angels are hovering over the sleeping Infant, Who is watched by His mother; in the distance is a shepherd tending his flock. This subject, which is often treated by the Italian painters, is commonly called the *Riposo*.

Bequeathed by Charles Long (Lord Farnborough), 1838.

MOLENAER (JAN MIENSE). 1610(?)—1668. *Dutch School*.

1293. Musical Pastime.

In a handsome wainscotted room a young man and a young woman are seated on chairs, singing; they accompany themselves—he on a theorbo, she on a cither. The lady rests her unslipped right foot on a chaufferette; a music-book lies open on her knees; beside her crouches a little dog. On the gentleman's right is a richly-carved stool or low stand on which are a flagon and wine-glass. More in the background a serving-woman places a roast fowl on the table; against the table leans a viola da gamba, the neck of which is covered by the gentleman's plumed hat. A portrait of one of the Princes of Orange hangs on the wainscot behind. The costume of the figures is that of about 1630.

Signed on the side of the chaufferette.

Purchased, 1889.



No. 69.

20½ in. by 26 in.



No. 160.

12 in. by 18 in.



No. 1293.

26½ in. by 32½ in.

MONTAGNA (BARTOLOMMEO). 1450(?)—1523. *School of Vicenza.*

802. The Virgin and Child.

The Infant is seated on a book, holding a strawberry; in the background is a rocky landscape, with a church and other buildings on the margin of a lake.

This work is ascribed by some critics to Giovanni Speranza, a Vicentine painter contemporary with Montagna. The earlier productions of both these artists have often been confounded.

Purchased, 1869.

1098. The Virgin and Child.

The Virgin, whose figure is seen at half-length, stands in an attitude of devotion beside the Infant Christ, Who lies asleep before her, reclining on a window-sill. Figures nearly life-size.

Purchased, 1881.

MOR OR **MORO** (ANTONY), called **SIR ANTONIO MORE**. 1512(?)—1576.

Flemish School.

1231. Portrait of a Man.

Life-size; bust-length: three-quarter face, turned to the left. Dressed in a black satin doublet, with a high collar encircling the throat, and disclosing the edge of a white frill above. The dark brown hair of the head is short and bushy. The bifurcated beard and moustaches are of a lighter hue. Greenish-grey background.

Purchased, 1887.

MOR (ANTONY), ASCRIBED TO

1094. Portrait of a Man.

Bust-length; dressed in a black doublet, with an upright lace collar round the throat. Life-size, three-quarter face, with a short fair beard. Dark background.

Presented by the Trustees of the British Museum, 1880.



No. 802.

25 in. by 21½ in.



No. 1098.

22¾ in. by 19¾ in.



No. 1231.

18½ in. by 15¼ in.



No. 1094.

23¼ in. by 19 in.

MORALES (LUIS DE). 15 —1586. *Spanish School.*

1229. The Virgin and Child.

Small figures, half-length. The Virgin, seated, and facing towards the left, looks down upon the Infant Saviour, Whom she holds in her arms. He looks upwards at His mother, and thrusts His right hand into the bosom of her dress.

Presented by Mr. G. F. de Zoete, 1887.

MORANDO (PAOLO), called **CAVAZZOLA**. 1486—1522. *Veronese School.*

735. St. Rock with the Angel.

The saint, a full length figure, life-size, is baring his thigh and showing the plague-spot to an angel soaring above his head ; at his foot is his little dog ; in the background are an oak and his pilgrim's staff and hat. Signed PAULUS MORANDUS, V. P. (Veronensis Pinxit), and formerly dated MDXVIII., but the last five figures have been obliterated.

Purchased, 1864.

777. The Madonna and Child, with St. John the Baptist and an-Angel, in a Landscape.

The Baptist is offering a lemon to the Infant Christ, Who is seated on the left arm of His mother and supported by her right hand. Signed PAULUS V. P.

Purchased, 1867.



No. 1229. 10½ in. by 7¾ in.



No. 777. 30 in. by 26 in.



No. 735. 61¾ in. by 21½ in.

MORONE (DOMENICO). 1442—15 . *Veronese School.*

1211. Scene at a Tournament.

In the foreground the tilting-lists. Two knights have met in the shock. The one, behind the dividing barrier, falls from his rearing horse; while the victor, still in course, brandishes his broken lance. A herald sounds his trumpet. Groups of mounted squires and spectators are beyond the barrier. In the centre, behind and above these, a young prince sits on a chair of state, surrounded by courtiers, under a high canopy, which is topped by a red banner with a black eagle for device. On each side of the throne extends a bank of flowering turf, on which rows of ladies are seated under a gay awning. Farther behind is seen an unfinished building with its scaffolding; in the distance blue hills.

1212. Scene at a Tournament.

The same locality. The prince here stands before his seat with a richly-dressed lady beside him; a young man on his right seems to be addressing him. The flowery bank on each side is now the scene of a dance. Two youths, one on a ladder, ascend to join it; a third is vaulting the barrier, apparently with the same object in view. Behind the barrier, to the left, a knight in golden armour, but bare-headed, rides off flourishing his sword. In front of the barrier, and facing the throne, a knight in full harness, save his helmet, sits on a white horse, while his mounted squire hands the helmet to a young man on foot. Each of these compositions is enclosed in a rich arabesque border; both probably formed the sides or part of the front of a cassone or wedding-chest. Purchased, 1886.

MORONE (FRANCESCO). 1473—1529. *Veronese School.*

285. Madonna and Child.

The Virgin seated, with the Child in her arms, Who is holding an apple in His hand. Behind is a red curtain on a rod, extending half across the picture; a town upon a rock in the distance. Figures half the scale of life. Purchased, 1855.



No. 1211.

17½ in. by 18¾ in.



No. 1212.

17½ in. by 18¾ in.



No 285.

24 in. by 17 in.

MORONI (GIAMBATTISTA). 1525(?)—1578. *School of Brescia.*

697. The Portrait of a Tailor.

Tagliapanni—in a white doublet and red trunk hose—standing at his board with the shears in his hand, about to cut a piece of black cloth. Half-length, life-size.

Purchased, 1862.

742. Portrait of a Lawyer.

He has on a black cap and black velvet suit, with white frill and wrist-bands, and holds in his right hand a letter, to which he points with his left. The address on the letter is not legible. Half-length, life-size.

Purchased, 1865.

1022. Portrait of an Italian Nobleman.

Probably a member of the Fenaroli family of Brescia. He stands nearly in profile, turned towards the spectator's right, but looking out of the picture, and leans his left arm on a richly-plumed helmet, which bears the device of a red sun. He wears his sword, and is clad in a close dress and trunk hose of black, with a buff jerkin, to which are attached pieces of chain-mail covering the shoulder and upper arm. His left foot appears to have been wounded, for it is attached by a kind of stirrup and black cord to a band above the knee. Pieces of plate-armour lie scattered on the pavement. The background is light grey architecture with a peep of sky, against which is seen a branch of a fig-tree.

Purchased, 1876.



No. 697.

38½ in. by 29½ in.



No. 742.

34 in. by 27½ in.



No. 1022.

79 in. by 41 in.

MORONI (GIAMBATTISTA) (*continued*).**1023. Portrait of an Italian Lady; said to be the Wife of the Subject of the Preceding Portrait.**

Seated in an arm-chair, and wearing an under-dress of gold tissue, over which is a robe of red satin. In her left hand is a fan. The figure is seen against a light grey wall, and a pavement of inlaid marbles.

Purchased, 1876.

1024. An Italian Ecclesiastic, with a full Brown Beard, half-length.

He holds in his hand a letter addressed to himself, by which we learn his name and quality, the Canon Ludovico di Terzi of Bergamo, and Apostolic Prothonotary. *Al molto R^{do}. M. Lu^{ca}. di Terzi, Can^o. di B'gomo Dig^o. et Proth^o. Apc^o. Sigr. Mio Osser^{mo}. B'gomo.* Above, to the right of the spectator, is a glimpse of sky and a weed on a stone of the wall; the general tenor of the picture is light; the dress is black.

Purchased, 1876.

1316. Portrait of an Italian Nobleman.

A life-size, full length figure, seen nearly in profile, but with three-quarter face. Clad in a black jerkin, worn over a shirt of mail; black trunk hose, stockings, and shoes. He stands close to a wall, placing his right hand upon a steel helmet which rests on the top of a truncated marble column, while the fingers of his left hand lightly touch the hilt of his sword. The hair of his head is dark and cropped. The beard and moustaches are light brown, short and bushy. A gap in the recessed wall just above the column reveals a peep of blue sky crossed by white clouds.

Purchased, Longford Castle collection, 1890.



No. 1023.

59 in. by 41 in.



No. 1024.

39 in. by 31½ in.



No. 1316.

72 in. by 39 in.

e

MOSTERT OR **MOSTAERT** (JAN). 1474—after 1540. *Flemish School.*

713. The Virgin and Child in a Garden.

Seated under a tree; by their side an earthen flower-pot with pinks. The mother, holding the Child with her left hand, is offering a flower with her right. Landscape background.

Presented in 1863 by her Majesty the Queen, in fulfilment of the wishes of his Royal Highness the Prince Consort.

MOUCHERON (FRÉDÉRIC DE). 1633(?)—1686. *Dutch School.*

842. A Garden Scene, bounded by Trees.

On the right some figures are near a fountain ornamented with statues and shaded by poplars. In the middle ground is a jetting fountain, near which are various figures promenading; beyond is a balustrade, and a view of the open country. Signed *Moucheron, f.* The figures are ascribed to Adrian Vandewelde.

Purchased, Peel collection, 1871.

1352. Landscape with Ruins and Figures.

On the left three columns support part of the entablature of a ruined temple, while a huge mass of dislodged masonry lies at their base. In the middle distance rise lofty poplar trees. Beyond, to the right, is an extensive plain flanked by hills. In the foreground peasants and cattle rest by the side of a stream. Above, white clouds drift across a summer sky.

Bequeathed by Mr. Richard W. Cooper, of Tulse Hill, 1892.



No. 713.

24 in. by 19 in.



No. 1352.

27½ in. by 25 in.



No. 842.

28½ in. by 36 in.

MURILLO (BARTOLOMÉ ESTÉBAN). 1618—1682. *Spanish School.*

13. The Holy Family.

The youthful Saviour, with the Virgin seated on His right, and Joseph kneeling on His left, is represented standing on the base of a ruined column; the Holy Spirit is descending upon Him from above, where the Father is represented supported by angels. This picture, which is one of Murillo's last works, was painted at Cadiz when he was probably about sixty years of age.

Purchased, 1837.



No. 13.

114 in. by 82 in.

e *

MURILLO (BARTOLOMÉ ESTÉBAN) (*continued*).

74. A Spanish Peasant Boy.

A laughing boy, with one shoulder exposed, is leaning on his elbows, and appears to be looking out at a window.

Presented by Mr. M. M. Zachary, 1826.

176. St. John and the Lamb.

The youthful St. John embraces the lamb, and with his left hand points towards heaven — an illustration of the words: "Behold the Lamb of God" (John i. 29). The standard of the Lamb is lying upon the ground; a dark rocky landscape forms the background.

Purchased, 1840.

1257. The Nativity of the Virgin.

In the centre of the group the new-born babe is held by two women. Behind are two angels in adoration, and to the right, in front, a girl whose back is turned to the spectator kneels by a basin, and turns her head towards a woman who brings the swaddling-clothes; farther back are two women by a chimney. On the left two boy-angels are busied with a basket of linen; near them a little spaniel. On the same side, in the background, St. Anne lies in a bed. Above, a choir of boy-angels floats over the infant.

This little picture is said to be the colour-sketch for the large composition, No. 540, in the Louvre.

Presented by Lord Savile, G.C.B., 1888.

1286. A Boy Drinking.

A life-size figure clad in rustic garb, with vine leaves in his cap.

Bequeathed by Mr. John Staniforth Beckett, 1889.



No. 74. 21 in. by 15 in.



No. 1286. 24½ in. by 18¼ in.



No. 176. 65 in. by 41 in.



No. 1257. 9¾ in. by 17½ in.

NEEFS (PIETER). 1577—1661(?). *Flemish School.*

924. The Interior of a Gothic Church.

On the spectator's right a group of figures are inspecting a conspicuous tomb in the style of Renaissance architecture.

Signed *P. Neefs ft.* 1644.

Presented by Sir Henry H. Howorth, 1875.

NEER (AART VAN DER). 1603—1677. *Dutch School.*

152. A Landscape, with Figures and Cattle; Evening.

A country-house is seen in the middle ground; beyond it to the right is a view of a town; shipping in the distance. The figures were painted by Cuyp, whose name is inscribed on the pail. Signed with the painter's monogram, A. V. D. N.

Bequeathed by Charles Long (Lord Farnborough), 1838.



No. 924.

27 in. by 38½ in.



No. 152.

47 in. by 63½ in.

NEER (AART VAN DER) (*continued*).

239. River Scene by Moonlight, with Shipping.

On the left a town; the moon rising in the middle distance. Low water. Signed with the painter's monogram. Bequeathed by Lord Colborne, 1854.

732. Landscape with Figures; a Canal Scene, Holland.

A broad canal with buildings and trees on each side, a boat and a couple of swans in the foreground, and a drawbridge in the middle distance. On the left are a lady and three sportsmen, dogs and poultry. The figures are supposed to be by Lingelbach. Signed with the painter's monogram. Purchased, 1864.



No. 239.

12 in. by 18½ in.



No. 732.

51½ in. by 65½ in.

NEER (AART VAN DER) (*continued*).**969. Frost Scene.**

A frozen river, buildings on either side, to the left a bridge; boats frozen in, and many skaters on the ice; everywhere traces of snow. Signed with the painter's monogram, A.V.N.

Wynn Ellis bequest, 1876.

1288. A Frost Scene.

The outskirts of a hamlet lying on the banks of a canal or river, on the surface of which people are amusing themselves. On the left of the foreground, near some felled tree-trunks, a man and woman are walking with a dog.

Bequeathed by Mr. John Staniforth Beckett, 1889.

NETSCHER (CASPAR). 1639—1684. *Dutch School*.**843. Blowing Bubbles.**

Two children at an open window blowing bubbles. A green curtain is looped up on the right. Signed A^o 1670, *G. Netscher*.

Purchased, Peel collection, 1871.

844. Maternal Instruction.

A lady seated at a table before a window is teaching a child to read; another child is playing with a dog on a chair. In the background over a cupboard is hanging in a black frame a small copy of Rubens's "Brazen Serpent," in this collection.

Purchased, Peel collection, 1871.

845. Lady seated at a Spinning-Wheel.

Signed *G. Netscher*, 1665.

Purchased, Peel collection, 1871.

1332. Supposed Portrait of George, 1st Earl of Berkeley.

Small half-length; nearly full face. A young-looking man clad in a black velvet coat with ample sleeves, a ruffle and shirt-cuffs of Venetian point lace. He wears a large light brown wig. In the background is a curtain of brown and gold brocade, hung near an open window.

Presented by Lord Savile, G.C.B., 1891.



No. 969.

10 in. by 15½ in.



No. 843.

12 in. by 9½ in.



No. 1288.

12¾ in. by 20½ in.



No. 844.

17½ in. by 14½ in.



No. 845.

8½ in. by 6½ in.



No. 1332.

18½ in. by 14½ in.

NICCOLÒ DI BUONACCORSO. Died 1388. *Sienee School.*

1109. The Marriage of the Virgin.

In an open cortile, enclosed by arcaded buildings and carpeted with a cloth of Arabian design, the Virgin and St. Joseph stand before the High Priest, who is joining their hands. A crowd of figures are grouped around. Among them are two heralds blowing trumpets, and a youth playing on the tymbals. Behind is an open gallery supported by an arch, through which are seen the conventional representations of a palm-tree and shrubs relieved on a gold background.

Purchased, 1881.

NICCOLÒ DA FULIGNO, called **NICCOLÒ ALUNNO.** 1430 (?)—1492 (?).
Umbrian School.

1107. The Crucifixion, etc. (A Triptych.)

In the central compartment the dying Saviour is seen on the Cross surrounded by four angels, who, in various attitudes denoting sympathy and grief, receive in gold vessels the blood which flows from the sacred wounds. Below St. Francis, in the habit of his order, kneels embracing the cross. On the right hand stands St. John, the beloved disciple, with clasped hands and averted head. On the left the Holy Virgin sinks fainting in the arms of two female saints. Landscape background. In the middle distance a fortified wall surrounding buildings.

The side wings are each divided transversely into two panels, on which are represented successively :—

1. *The Agony in the Garden.*
2. *Christ bearing His Cross to Calvary.*
3. *The Descent from the Cross.*
4. *The Resurrection.*

Purchased, 1881.



No. 1109. 16 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.



No. 1107. Centre 36 in. by 22 $\frac{1}{2}$ in.; Side panels, 16 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in. each.

ORCAGNA (ANDREA DI CIONE ARCAGNUOLO), called. 1308 (?)—1368.
Florentine School.

569. The Coronation of the Virgin, Angels and Saints in Adoration.

A large altar-piece in three divisions. In the centre Christ crowning the Virgin, with two angels standing on each side of the throne, and ten others below, eight of them kneeling, some playing various musical instruments—a keyed organ, harp, lute, viol, guitar, and bagpipes.

In each of the side pictures are twenty-four saints, kneeling in rows around the throne in adoration. On the spectator's left is St. Peter, supporting on his knee the model of the church of San Pietro Maggiore in Florence, for which the picture was painted.

570. The Trinity.

The Holy Spirit, in the form of a dove, is descending upon a crucifix, which is supported by the Almighty.

571, 572. Angels adoring.

Constituting the sides of No. 570.



No. 569.

Centre, 81½ in. by 45½ in.; Sides, 66½ in. by 44½ in. each.



No. 571. 34 in. by 15 in.



No. 570. 34 in. by 15 in.



No. 572. 34 in. by 15 in.

f

ORCAGNA (ANDREA DI CIONE ARCAGNUOLO), called (*continued*).

573. The Nativity, and the Annunciation to the Shepherds.

The Child is lying in the manger, over which is hovering a choir of angels.

574. The Adoration of the Kings of the East.

Camels and attendants in the background. St. Joseph is receiving a golden vessel, one of the presents, from the hand of the Child. Immediately over the stable is a star.

575. The Resurrection of Christ.

The Saviour is ascending from the tomb, and holds a standard, marked with a red cross, in His hand ; below the Roman guards are asleep around the tomb.

576. The "Three Maries" at the Sepulchre. (Mark xvi. 1.)

Mary Magdalen, Mary the mother of James, and Salome, are standing with vases of sweet spices in their hands by the side of the vacant tomb ; on the opposite side are two angels.

577. The Ascension of Christ.

The Virgin and Apostles, grouped in a circle below, regard the ascending Saviour.

578. The Descent of the Holy Spirit.

This is a composition in two divisions, the descent of the Holy Spirit being represented above, and below, the multitude confounded, every man hearing his own language.

This series of pictures, Nos. 569 to 578, originally formed one magnificent altar-piece, painted for the church of San Pietro Maggiore in Florence.

Purchased, 1857.



No. 573. 36½ in. by 19 in.



No. 574. 36½ in. by 19 in.



No. 575. 36½ in. by 19 in.



No. 576. 36½ in. by 19 in.



No. 577. 36½ in. by 19 in.



No. 578. 36½ in. by 19 in.

ORIOLO (GIOVANNI). 15th century. *Ferrarese School.*

770. Portrait of Leonello d'Este, Marquis of Ferrara, etc., who Died in 1450.

Bust profile, life-size; dressed in a red coat and over it a black gown without sleeves, edged with gold. Inscribed LEONELLUS + MARCHIO + ESTĒSIS, and signed OPUS JOHĀNIS ORIOLO +.

Purchased, Eastlake collection, 1867.

ORLEY (BARENT VAN). 1491(?)—1542. *Flemish School.*

655. The Magdalen reading.

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

Purchased, 1860.

The ascription of this picture to Bernard van Orley has been doubted. There are various copies and replicas of it, slightly varying in treatment, under different names, to be seen in Continental galleries.

ORSI (LELIO), called **LELIO OF NOVELLARA**. 1511—1586. *Lombard School, Parma.*

1466. The Walk to Emmaus.

The Saviour and the two disciples, engaged in earnest conversation, are walking along a road in a mountainous country. The Saviour is in a white dress, the two disciples are dressed as peasants. A dark sky with black clouds and bursts of light form a picturesque setting to the scene.

Purchased, 1895.



No. 770.

21½ in. by 15 in.



No. 655.

16½ in. by 14½ in.



No. 1466.

27½ in. by 21½ in.

*f**

ORTOLANO (L'). (**GIOVANNI BATTISTA BENVENUTI**), called. Died
1525 (?). *Ferrarese School.*

669. St. Sebastian, St. Rock, and St. Demetrius.

St. Sebastian in the centre of the picture, tied to a tree and pierced with arrows; in the foreground is lying a cross-bow. On his right is St. Rock as a pilgrim, and on his left St. Demetrius, in armour. The background is a landscape; on the left are seen some horsemen near a village, and in the distance is a walled town. Entire figures, life-size.

Purchased, 1861.

OS (JAN VAN). 1744—1808. *Dutch School.*

1015. Fruit and Flowers and Dead Birds.

Fruit of various kinds, and a few flowers, are arranged in a basket; on a slab in front dead birds and fruit are disposed, forming a picturesque composition. Signed J. VAN OS *fecit*.

Wynn Ellis bequest, 1876.

1380. Fruit and Flowers.

Ripe fruits of various kinds, interspersed with a few flowers, partly in, and partly clustered around a vase on a marble slab, on which lies also a little silver dish, containing a spray of gooseberries and a sardine. Signed J. Van Os. *fecit*. 1772.

Presented by Mr. George Holt, 1892.



No. 669.

91 in. by 61½ in.



No. 1015.

27 in. by 21 in.



No. 1380.

29 in. by 22 in.

OSTADE (ADRIAAN JANSZ VAN). 1610—1685. *Dutch School*.

846. The Alchemist.

An old chemist is at work at his furnace blowing his bellows, and surrounded by the implements of his occupation. In the background are a woman and two children. Under a three-legged stool is a paper on which is written a warning of the vanity of his labour. *Oleum et operam perdis*. Signed on a shovel hanging against the wall, *A. v. Ostade*, 1661.

Purchased, Peel collection, 1871.

OSTADE (ISAAK VAN). 1621—1649. *Dutch School*.

847. A Village Scene.

A man on a white horse, followed by a boy with two greyhounds, is passing a cottage on his left hand. Some large trees, a church spire, and a man conversing with a milkmaid carrying a yoke of pails in the background; on the right two pigs.

Purchased, Peel collection, 1871.

848. Frost Scene.

A frozen river, with figures skating or in sledges. A small wooden bridge with a hand-rail leads over the river to a cottage on its bank. Before the cottage a white horse is drawing a sledge containing a barrel off the ice. Signed *Isaac van Ostade*.

Purchased, Peel collection, 1871.



No. 846.

13½ in. by 17½ in.



No. 847.

22 in. by 19½ in



No. 848.

19 in. by 15½ in.

OSTADE (ISAAK VAN) (*continued*).

963. A Frozen River.

A tavern on the bank to the right, with horse-sledges and travellers standing before the door, among which a white horse is conspicuous. Sledges and skaters on the ice, which is broken in one part to get water. Signed I. V. OSTADE.

Wynn Ellis bequest, 1876.

1347. A Farmyard Scene.

In the centre of the picture stands a dilapidated wooden shed, in which a rustic cart, baskets, and agricultural tools are stored. On the left is a ruined fowl-house, round which brambles have sprung up. Behind it rises a rugged oak-tree. In the foreground are poultry feeding. Signed Isack Ostade.

Purchased, 1891.

PACCHIA (GIROLAMO DEL). 1477—15 . *Sieneſe School.*

246. Madonna and Child.

The Virgin, in a blue hood and mantle, seated, with the Child on her knees; landscape background. Half-length, small life-size.

Purchased, 1854.



No. 963.

16 in. by 21 in.



No. 1347.

15½ in. by 15¾ in.



No. 246.

29 in. by 24 in.

PALMA (JACOPO). 1480 (?)—1528. *Venetian School.*

636. Portrait of a Poet,

In a low crimson and purple dress, showing his neck and shirt; with a gold chain on his neck, and fur hanging over his shoulders, and holding in his left hand, which rests on a book, a rosary. In the background a laurel-bush. Half-length, full size. This portrait of an unknown personage was formerly ascribed to Titian, and supposed to represent Ariosto. It has long since been recognised as a fine work by Palma. A head precisely resembling this, and assigned to Palma, was, in 1874, in the Giustiniani-Barbarigo collection at Padua; the figure, however, painted by another hand, was arrayed to represent a "Salvator Mundi."

Purchased, 1860.

PALMEZZANO (MARCO). 1456 (?)—15 . *School of the Romagna.*

596. The Deposition in the Tomb.

The dead Christ is being placed in the tomb by the Virgin, Mary Magdalen, and St. John the Evangelist; the Virgin, on the right, is supporting the body in a sitting posture, while the Magdalen, on the same side, is kneeling, holding the left arm of Christ, and compassionately regarding the wounded hand. On the other side is St. John, clasping his hands in sorrow. To the spectator's right is standing San Mercuriale, first bishop of Forlì, holding the Guelphic banner of the Church, a white cross on a red flag; on the extreme left is San Valeriano with the standard of Forlì, a white flag striped with blue. In the foreground is a green cloth, hanging on the side of the tomb in front. Half figures, life-size. This picture, which was originally of a semicircular shape, but subsequently altered to a quadrangular form, was the lunette of an altar-piece, representing "Christ administering the sacrament to the Apostles," now in the gallery at Forlì.

Purchased, 1858.



No. 636.

32½ in. by 24 in.



No. 596.

39 in. by 65 in.

PANINI (GIOVANNI ANTONIO), *Cavaliere*. 1695—1768. *Roman School*.

138. Ancient Ruins, with Figures.

A composition of figures and ruins, the pyramid of Cestius at Rome occupying a conspicuous place in the middle distance. Bequeathed by Lieut.-Colonel Ollney, 1837.

PAPE (ABRAHAM DE). Died 1666. *Dutch School*.

1221. Interior of a Cottage, with Figures.

In the upper room of a humble tenement an old woman sits at her spinning-wheel, with her back to a window. On the right hand, but farther to the rear, an old man sits warming his hands at a fireplace. On the wall above the spinning-wheel is a wooden cupboard, on the lower portion of which is inscribed the painter's name. On the right of the foreground hangs an olive-green curtain, suspended from a rod which reaches across the room. Signed A. de Pape.

Purchased, Blenheim Palace collection, 1886.

PATINIR OR **PATINIER** (JOACHIM). 14th —1524. *Flemish School*.

715. The Crucifixion,

With St. John, the three Marys, and Salome, at the foot of the Cross. In the background an extensive landscape: the Jews are returning to Jerusalem; and on the left, under the walls of the city, Joseph of Arimathea is seen approaching, with a man carrying a ladder.

716. St. Christopher carrying the Infant Christ.

A mountainous landscape with an inlet of the sea, through which the giant St. Christopher is wading, with the Infant Christ on his shoulder.



No. 138.



19½ in. by 25 in. No. 1221.

15½ in. by 21½ in.



No. 715.

35½ in. by 22½ in.



No. 716.

10 in. by 21½ in.

PATINIR or **PATINIER** (JOACHIM) (*continued*).**717. St. John on the Island of Patmos,**

Writing the Book of Revelations. An eagle is holding an ink-horn which an impish monster is offering to steal; above is the saint's vision of the woman with the child and the dragon with seven heads.

Presented, with Nos. 715 and 716, in 1863 by her Majesty the Queen, in fulfilment of the wishes of his Royal Highness the Prince Consort.

945. A Nun.

St. Agnes adoring the Infant Christ, Who is seated on the lap of His mother, and holding a coral rosary in His hands. A village on a river, and a hilly country in the background.

Wynn Ellis bequest, 1876.

1082. The Visit of the Virgin to St. Elizabeth.

The Virgin, clad in a dark blue robe and mantle, stands extending her hands to greet St. Elizabeth, who kneels before her in a rose-coloured dress and white hood. Figures about one-third life-size. In the background is a castellated building, half concealed by a clump of trees. Beyond, to the left, is the distant view of a fortified town, round which a river winds.

Bequeathed by the late Mrs. Joseph H. Green, 1880.

1084. The Flight into Egypt.

The Virgin, dressed in a long blue mantle, and holding the Infant Christ to her breast, is seated on an ass, led by St. Joseph down a rocky pathway in the outskirts of a wood. St. Joseph, whose back is turned to the spectator, carries on his shoulders a staff, from which a bundle is hung. Landscape background, including the distant view of a town, hills, and a river. Figures about one-third life-size.

Bequeathed by the late Mrs. Joseph H. Green, 188c.

1298. Landscape : River Scene.

A river, with a clear placid surface, winds its way between lofty white cliffs of a fantastic shape, crowned here and there



No. 717. 14½ in. by 9½ in.



No. 945. 13 in. by 9 in.



No. 1082. 31½ in. by 27½ in.



No. 1084. 31½ in. by 27½ in.



No. 1298. 20 in. by 27 in.

PATINIR or **PATINIER** (JOACHIM) (*continued*).

with trees. In the middle distance a small town lies at the foot of a wooded upland. On the river are a rowing boat, a barge, and a log raft of great length, which takes a serpentine form as it moves with the current. On the left of the foreground sits a man sketching at the foot of a tree.

Purchased, 1889.

This picture, long attributed to a painter of the Venetian School, has all the characteristics of a work by Patinir, though lighter in key than is usual with this painter. Compare with the landscape in No. 716.

PARMIGIANO (FRANCESCO MARIA MAZZUOLA), called. 1503—1540.

Lombard School (Parma).

33. The Vision of St. Jerome.

Such is the title given to this picture by Vasari. John the Baptist, kneeling on one knee on the ground, is pointing upwards to a vision of the Virgin with the Infant Saviour; in the middle ground is St. Jerome lying on his back, asleep; his figure is much foreshortened. Composition of four figures, somewhat larger than the life.

Presented by the Governors of the British Institution, 1826.



No. 33.

138 in. by 60 in.

PERUZZI (BALDASSARE). 1481—1536. *Sieneſe School*.

167. The Adoration of the Magi.

The Magi, or Kings, are approaching with their presents and their retinues, from both ſides of the picture. In the centre, near a picturesque ruin of which a great arch is the principal feature, is ſeated the Holy Family attended by the adoring ſhepherds. The Father appears above the Infant Redeemer ſurrounded by a glory of angels. The background is an extenſive rocky landscape. A drawing in chiaroscuro.

This drawing was made at Bologna in 1521 for Count Giovanni Battista Bentivogli. Girolamo da Trevigi painted an excellent picture from it for the ſame nobleman.

Presented by Lord Vernon, 1839.

218. The Adoration of the Magi.

This is probably the picture painted by Girolamo da Trevigi, in the year 1521, from Baldassare Peruzzi's drawing, unleſs the report be true that Girolamo's picture was loſt at ſea; it appears, however, to have been copied ſeveral times; a copy was made from it by Bartolomeo Cesi, which was formerly in the poſſeſſion of the Rizzardi family at Bologna. The Three Magi are portraits of Titian, Raphael, and Michelangelo.

Presented by Mr. Edmund Higginſon, 1849.



No. 167.

44 in. by 42 in.



No. 218.

56½ in. by 49½ in.

g*

PESELLINO (FRANCESCO). 1422—1457. *Florentine School.*

727. A Trinità,

Or mystic representation of the Trinity. The Father, seated on clouds and surrounded by cherubim and seraphim, supports the crucified Son, over Whose head hovers the Holy Spirit. Below is a variegated landscape.

Purchased, 1863.

This magnificent and masterly composition of the highest class in design, colour, and execution, and for the superb character of the heads, is attributed by Morelli to an unknown pupil of Pesellino.

PIAZZA (MARTINO). *First half of 16th century. Milanese School.*

1152. St. John the Baptist.

In a rocky cavern St. John stoops, resting on one knee, to fill a bowl with water, which flows from a conduit in the rock. At the back of the cave are two natural apertures through which a mountainous landscape is seen. Signed with the painter's monogram, which is composed of the letters M.P.P., "Martinus Platea pinxit."

Purchased, 1883.

PIERO DI COSIMO. 1462—1521 (?). *Florentine School.*

895. Portrait of a Warrior in Armour.

With a view of the Piazza della Signoria, Florence, in the background. Half-length, nearly life-size.

Bequeathed by Sir Anthony C. Sterling, 1871.

698. The Death of Procris.

She is lying on her side in a field of flowers; at her head kneels a satyr, who is feelingly touching her shoulder, and at her feet is sitting her hound Lælaps, the gift of Diana. In the background a view of the sea; with other dogs, and some birds, on the shore.

Purchased, 1862.



No. 727.

72 in. by 39 in.



No. 1152.

27 in. by 20½ in.



No. 895.

28 in. by 20½ in.



No. 698.

25½ in. by 72 in.

PINTURICCHIO (BERNARDINO). 1454—1513. *Umbrian School (Ferugia)*.

693. St. Catherine of Alexandria, with her Attributes.

A monk kneeling in adoration. Landscape background.
Bequeathed by Lieut.-Gen. Sir W. Moore, 1862.

703. The Madonna and Child.

The Infant stands on a carpeted parapet in front of His mother, only half of whose figure is seen: a rocky landscape in the background.

Presented by her Majesty the Queen, 1863.

911. The Return of Ulysses to Penelope.

Penelope is seated at her loom; on the floor at her right is a damsel winding thread on shuttles from a ball of yarn which a cat is playing with. Four suitors in gay costume have entered the room; in the background Ulysses himself is seen in the doorway, just entering; his bow and quiver of arrows are hanging up above the head of Penelope.

From the open window is seen the ship of Ulysses, with the hero bound to the mast; sirens are disporting themselves in the sea; the palace of Circe is on an island near, with swine and other animals in its vicinity.

Purchased, 1874.

This picture is a fresco-painting, transferred to canvas from a wall in the Pandolfo Petrucci palace at Siena.



No. 693.

21½ in. by 15 in.



No. 703.

22 in. by 15½ in.



No. 911.

49 in. by 57½ in.

PIPPI (GIULIO), known as **GIULIO ROMANO**. 1492—1546. *Roman School*.

624. The Infancy of Jupiter.

A cradle containing a sleeping infant, attended by three women on a small verdant island; on the farther side are two groups of figures playing musical instruments. The landscape is possibly by Giambattista Dossi.

This is an illustration of the classic myth relating to the infancy of Jupiter, the youngest son of Saturn and Rhea; he was born in Crete, secreted by his mother, and nursed by the Melian nymphs to save him from his father, who used to devour his sons as soon as they were born (from fear of the fulfilment of the prophecy that one of them would dethrone him, as he had dethroned his father). The figures in the background are the Curetes making a noise with horns and symbols lest Saturn should hear the cries of the infant, and thus discover the trick that had been played upon him; he had swallowed a stone instead of the young Jupiter.

Purchased, 1859.

PISANO (VITTORE). 1380—1452 (?). *Veronese School*.

776. St. Anthony and St. George.

On the left of the spectator stands St. Anthony with his staff and bell; his pig, here a wild boar, reposing at his feet. Opposite to him is St. George in rich armour, his head covered by a large Tuscan hat; at his feet lies the vanquished dragon. Behind St. George are two horses' heads; the sword and spurs of the saint and the bits of the horses are embossed and gilt. The background is a pine wood; in the sky above is a vision of the Virgin and Child in a glory. Inscribed, *Pisanus Pi*.

Presented by Lady Eastlake, 1867

This picture has been much restored, the gilding especially being all new.



No. 624.

41½ in. by 69 in.



No. 776.

18 in. by 11½ in.

PISANO (VITTORE) (*continued*).

1436. The Vision of St. Eustace.

The saint, seated on a horse covered with rich trappings, sees before him a stag with the crucified Saviour between the horns. The background is a landscape of wood and rocks, through which runs a small stream; over the trees at the top of the picture is seen a lake or marsh. At the foot of the picture a greyhound is chasing a hare, and other dogs are following. Various animals and birds are disposed about the landscape; prominent among them is another stag on the left, and a bear among the rocks on the right. In the marsh above are aquatic birds. At the bottom of the picture is a scroll, on which no doubt the artist meant to have painted an inscription, an intention which, however, was never carried out. The minute but unobtrusive finish of the picture is astonishing. Of the coats of the horse, dogs, stags, and other wild animals introduced, every hair is drawn, and of the wild birds every feather; nor are they less remarkable for the beauty of the drawing and the admirable character displayed, in which it may be truly said that this painter has never been excelled. Numerous studies of animals of the highest beauty are to be found in collections of drawings throughout Europe, some of them evidently done in preparation for this picture.

Purchased from the Earl of Ashburnham, 1895.

POEL (EGBERT VAN DER). 1621--1664. *Dutch School*.

1061. View in the neighbourhood of Delft after the Explosion of a Powder Mill on October 12, 1654.

In the foreground are figures apparently carrying away chattels, and assisting those who have suffered from the calamity. Line of horizon low, and broken by the roofs and towers of three churches in the distance. Sky dark and lowering.

Signed, *E. Vander Poel, 12 Octob. 1654.*

Bequeathed by the late Mr. John Henderson, 1879.



No. 1436.

21 in. by 25½ in.



No. 1061.

14 in. by 19 in.

POELENBURGH (CORNELIS VAN). 1586—1667. *Dutch School.*

955. A Ruin, Women Bathing.

Wynn Ellis bequest, 1876.

POLLAIUOLO (ANTONIO). 1420(?)—1498. *Florentine School.*

292. The Martyrdom of St. Sebastian.

The saint is seen in the middle of the picture, bound to the trunk of a tree, and already pierced with arrows. In the foreground are four of his executioners, two in the act of shooting with bows, two stooping and charging their cross-bows. Behind the saint are two others in the act of shooting; several horsemen and foot soldiers are seen in the distance. The background is an extensive landscape. Composition of seven principal figures, nearly life-size.

This picture, mentioned by Vasari as the principal of Antonio's works in painting, was finished in the year 1475 (the year in which Michelangelo was born), for the altar of the Pucci chapel, in the church of San Sebastiano de' Servi at Florence.

Purchased, 1857.



No. 955.

14 in. by 17 in.



No. 292.

114 in. by 79½ in.

POLLAIUOLO (ANTONIO), ASCRIBED TO.

928. Apollo and Daphne.

The nymph is in the embrace of the god, who has just caught her; her two arms have already sprouted into laurels.

Wynn Ellis bequest, 1876.

PONTE (JACOPO DA), called **IL BASSANO**. 1510—1592. *Venetian School.*

173. Portrait of a Gentleman,

Standing, dressed in a black robe trimmed with fur; his right hand rests on a table placed before an open window; on the table is a silver vase containing a sprig of myrtle; in his left hand he holds a black cap. Three-quarter length.

Presented by Mr. Henry Gally Knight, 1839.

228. Christ driving the Money Changers out of the Temple.

A crowded composition of men and animals, representing the expulsion of "all them that sold and bought,"—money-changers, dealers in cattle, sheep, goats, birds, etc.—from the interior of the "Temple," a spacious building, of ordinary Italian architecture.

Presented by Mr. P. L. Hinds, 1853.



No. 928.

11¼ in. by 7½ in.



No. 173.

45 in. by 35 in.



No. 228.

63 in. by 105 in.

h

PONTE (JACOPO DA) (*continued*).**277. The Good Samaritan,**

In a crimson dress, raising the wounded Jew to place him on his mule ; by his side is a silver flask ; two dogs are in the foreground ; the Levite is seen in prayer behind.

Purchased, 1856.

PONTORMO (JACOPO DA). 1494-1557. *Tuscan School.***1131. Joseph and his Kindred in Egypt.**

A fantastic composition. To the left of the foreground, and before the entrance to a building reached by steps, Pharaoh, surrounded by attendants, is met by Joseph and his brethren, who stand before him in attitudes of supplication. To the right, seated on a triumphal car drawn by naked children, Joseph is again represented stooping forward towards a man who, kneeling by the side of the car, presents a petition. To the right is a circular building ascended by external steps. Towards the summit of this staircase Joseph again appears leading one of his sons. Another child is received by his mother at the top of the stairs. The upper portion of this circular building is open, disclosing a hall or porch, in which Joseph is represented at the bedside of his dying father, to whom he presents the children, Ephraim and Manasseh.

This picture is highly praised by Vasari, who regarded it as Pontormo's best work, and who relates that it was in his day in the mansion of Pierfrancesco Borgherini of Florence, and formed part of a series of which the remaining subjects were executed by Andrea del Sarto, Bachiacca, and Granacci. Vasari further states that the boy who is represented sitting on the steps in the foreground of Pontormo's picture is a portrait of the young Angelo Bronzino. Purchased, 1882.

PONTORMO, ASCRIBED TO.**1150. Portrait of a Man.**

Life-size ; seen to waist. A middle-aged man, with dark hair falling over the ears, moustache, and a short thick beard. He wears a black gown and a black cloth or velvet cap.

Purchased, 1883.



No. 277.

40 $\frac{1}{4}$ in. by 31 $\frac{1}{2}$ in.



No. 1150.

25 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in.



No. 1131.

44 in. by 49 in.

POORTER (WILLEM DE). *First half of 17th century. Dutch School.*

1294. An Allegorical Subject.

A young man, whose head is encircled by a wreath, wearing a steel cuirass and a long brown cloak, stands before an architectural fragment, which appears to be the capital of the large stone pilaster. On its top are laid two crowns, a roll of paper or parchment, and a globe, which the man touches with a sceptre held in his right hand.

Presented by Mr. T. Humphry Ward, 1889.

(?) **POT** (HENDRIK). "HP." *Second half of 17th century. Dutch School.*

1278. A Convivial Party.

Around a table in a large empty room is a group of officers and women drinking and conversing after supper.

Signed on the side of the projecting chimney.

Purchased, 1889.

POTTER (PAULUS). 1625—1654. *Dutch School.*

849. Landscape with Cattle.

In a meadow near some farm buildings among trees are a man, four cows, a horse and some sheep; one of the cows, white and spotted, is lying chewing the cud, and looking at the spectator. On the left, near the open door of a shed, are a horse and cart with two men and a dog. In the background is a cornfield, with some cut sheaves of wheat. Signed *Paulus Potter, fl.* 1651.

Purchased, Peel collection, 1871.

1009. The Old Grey Hunter.

A huntsman, holding the bridle of a grey horse, is lying asleep on the ground under an old tree; his greyhound is also asleep. Another sportsman and two dogs are seen in the distance. On a piece of fencing to the right is the signature **PAULUS POTTER f.**

Wynn Ellis bequest, 1876.



No. 1294. 19 in. by 14 in.



No. 1278. 12½ in. by 7¼ in.



No. 849. 22 in. by 20½ in.



No. 1009. 12½ in. by 10½ in.

h *

POTTER (PIETER ?). 1597—1652. *Dutch School.*

1008. Stag Hunt.

A dense wood on the right ; an open country with a river on the left ; two stags and a hunting party in the middle ground. Signed *P. Potter f. 165*. The last figure is illegible.

Wynn Ellis bequest, 1876.

POUSSIN (NICOLAS). 1594—1665. *French School.*

39. The Nursing of Bacchus.

Landscape, with nymphs and fauns tending the infant Bacchus, who is eagerly imbibing the juice of the grape which a satyr is squeezing into a bowl. A goat occupies a prominent place in the picture. Composition of six small figures.

Bequeathed to the National Gallery by Mr. G. J. Cholmondeley, 1831.

40. Landscape, with Figures. ("Phocion.")

A wooded spot in the neighbourhood of a city, which is seen at the base of a range of mountains in the distance. In the foreground to the left is a man in a plain, undyed robe, supposed to represent Phocion ; he is washing his feet at a public fountain, as if to indicate the purity and simplicity of his life.

On the opposite side is a monument, near which are two figures, seated, in conversation : a woman is passing by behind them. Towards the middle of the picture, another figure is reclining at full length at the foot of a large tree, on the stem of which are hanging some votive offerings. A small stream flows through this part of the picture.

Presented by Sir George Beaumont, Bart., 1826.



No. 1008.

43½ in. by 58½ in.



No. 39.

30½ in. by 37 in.



No. 40.

30 in. by 43 in.

POUSSIN (NICOLAS) (*continued*).

42. A Bacchanalian Festival.

A landscape with satyrs, fauns, centaurs, and animals, in wild revelry. To the left, the drunken Silenus is being placed under a temporary canopy by two fauns, one of whom is about to crown him with a wreath of flowers. On the opposite side, a female satyr is supported by a faun upon the back of a goat which is attempting to throw her off. In the centre is a kneeling satyr on the verge of intoxication, still drinking from a bowl into which a faun is pouring wine; the various phases of intemperance, boisterous mirth, contention, and insensibility are forcibly pictured in the groups behind him.

Purchased, Angerstein collection, 1824.

This masterpiece, conceived in the manner of Titian and imbued with the spirit of the antique, full of life, and incomparable for its qualities of drawing and painting, is perhaps the most beautiful work which Nicolas Poussin ever painted, and, with the "Bacchanalian Dance" (No. 62), is among the most valued possessions of the National Gallery.



No. 42.

56 in. by 37 in.

POUSSIN (NICOLAS) (*continued*).

62. A Bacchanalian Dance.

Landscape, with a group of fauns and bacchanalian nymphs, or bacchantes, dancing in a ring, interrupted in their merriment by a satyr, who has thrown one of the nymphs on the ground, for which another nymph is striking him on the head with a cantharus: behind this group, near a thick cluster of trees, is a terminal figure of Pan decorated with flowers. Still further to the right on this side, an infant bacchanal is bending over and drinking from a large vase on the ground; two other infant bacchanals are contending for the juice one of the bacchantes is squeezing from a bunch of grapes which she holds above their heads; a fourth is sleeping on the ground behind them.

Purchased, 1826.

This picture is another of the painter's masterpieces, and a worthy companion to the preceding.

65. Cephalus and Aurora.

Cephalus, before whom a little cupid holds up the portrait of his wife Procris, is endeavouring to free himself from the arms of Aurora; behind is the winged Pegasus. The scene of the drama is indicated by the presence of a river god, probably Ilissus, as that river rises in Mount Hymettus, from which Cephalus was carried off. In the background is a naiad or some mountain nymph; Phœbus, in his chariot, is seen in the heavens just above the horizon; all indicating the early morning.

Bequeathed by Mr. G. J. Cholmondeley, 1831.



No. 62.

39 in. by 56 in.



No. 65.

38 in. by 51 in.

POUSSIN (NICOLAS) (*continued*).**91. Venus sleeping, surprised by Satyrs.**

While one of the satyrs lifts up the drapery of the goddess, another rouses Cupid, who has been sleeping by her side. Composition of four small figures.

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

165. The Plague among the Philistines at Ashdod.

The Philistines, having overcome the Israelites, removed the Ark of the Lord to Ashdod, and placed it in the Temple of Dagon; on the next morning they found their idol fallen, and the city was afflicted with a loathsome plague.

“And the head of Dagon and both the palms of his hands were cut off upon the threshold.”—1 Samuel v. 4.

The broken Dagon is seen before the Ark in the temple to the right, with a crowd of the citizens in consternation before it. In the foreground are the bodies of a woman and her child; a second child is approaching the breast of its dead mother, while a man stoops down and gently averts it from the infectious corpse. Various groups of dead and dying are dispersed over the picture: the scene is a handsome street, with noble piles of architecture on each side, viewed in perspective.

Presented by the Duke of Northumberland, 1838.



No. 91.

26 in. by 20 in.



No. 165.

51 in. by 80 in.

PRÉDIS (AMBROGIO DE). 15th to 16th century. *Milanese School.*

1661. An Angel, with Flowing Hair, in a Green Dress with Red Under-sleeves, playing on a Viol.

Purchased, 1898.

1662. Angel, in Red Dress, playing on a Mandoline.

Purchased, 1898.

These two paintings formed part of the altar-piece in the chapel of the Conception in St. Francesco, Milan, of which the Virgin of the Rocks (No. 1093), by Leonardo da Vinci, formed the central picture. The angel in No. 1661 was perhaps begun by Leonardo himself and finished by Ambrogio. That in 1662 is, apparently, entirely the work of Ambrogio.

1665. Portrait of a Young Man.

He has long fair hair, and wears a black cap and a dark green coat trimmed with leopard's skin over a blue undercoat. In his right hand he holds a scroll, on which is a monogram composed of the letters A M P R and another letter which appears to be an E, and the date 1494, with the words AN. 20. The portrait is said to represent Francesco di Bartolommeo Archinto, Governor of Chiavenna from 1474 to 1551. If this be so, he would appear to have received the appointment at his birth.

Purchased, 1898.

PREVITALI (ANDREA). 14 — 1528. *Venetian School.*

695. Madonna and Child, seated.

The Madonna places her hand on the head of a monk who is adoring the Infant Christ. The figure of St. Catherine is seen standing by a ruined building in the middle distance; behind is a landscape with trees and mountains and some buildings.

Purchased, 1862.



No. 1661.

45 $\frac{3}{4}$ in. by 23 $\frac{1}{4}$ in.



No. 1662.

45 $\frac{3}{4}$ in. by 23 $\frac{1}{4}$ in.



No. 1665.

21 $\frac{1}{4}$ in. by 14 $\frac{1}{4}$ in.



No. 695.

21 in. by 27 in.

RAIBOLINI (FRANCESCO), known as **FRANCIA**. 1450—1517. *Bolognese School.*

179. The Virgin with the Infant Christ, and St. Anne, enthroned, surrounded by Saints.

Before the throne in the front is the little St. John, with the standard of the Lamb, pointing to the Infant Saviour above; on the left are St. Sebastian and St. Paul; on the right, St. Lawrence and St. Romualdo. The picture is marked—*Francia Aurifex Bononiensis P.* Full length figures, nearly of the natural size.

180. The Virgin and two Angels weeping over the dead body of Christ.

A Pietà; formerly the lunette of the preceding picture.

This and the preceding picture, No. 179, constituted formerly one altar-piece, and were originally placed in the Buonvisi chapel in the church of San Frediano at Lucca, for which they were painted.

Purchased, 1841.



No. 180.

38 in. by 72 in.



No. 179.

78½ in. by 72 in.

RAIBOLINI (FRANCESCO), known as **FRANCIA** (*continued*).

638. The Virgin and Child, with two Saints.

The Child, standing on a stone parapet, is supported by His mother behind Him; His hand is in the attitude of benediction. On each side is a saint; the Child whole length, the others half-figures. Landscape background.

Purchased, 1860.

RAVESTEIJN (JAN ANTHONISZ). 1572—1657. *Dutch School.*

1423. Portrait of a Lady.

Middle-aged; life-size; bust length; three-quarter face. She wears a black dress, with a large white linen collar descending to the shoulders and bordered with a narrow frilling. Her head is covered with a close-fitting black cap, which conceals the ears and most of the hair.

Presented by Mr. A. Fowell Buxton, 1894.

REMBRANDT VAN RYN. 1606—1669. *Dutch School.*

43. Christ taken down from the Cross.

The dead Christ is on the knees of the Virgin, who is sinking back in a swoon; to the left is Joseph of Arimathea, and beyond him are the three crosses, two bearing the thieves who were crucified with Christ. In the background is a view of Jerusalem. A sketch in light and shade; numerous small figures.

Presented by Sir George Beaumont, 1826.



No. 638.

32 in. by 25½ in.



No. 1423.

26 in. by 19½ in.



No. 43.

13 in. by 11 in.

REMBRANDT VAN RYN (*continued*).**45. The Woman taken in Adultery.**

The woman, surrounded by her accusers, is kneeling before Christ on the floor of the temple, at the foot of a broad flight of steps which lead to the great altar. The principal light of the picture is concentrated around the figure of the woman; the rest of the picture, except immediately before the altar, is enveloped in deep obscurity.

Purchased, Angerstein collection, 1824.

47. The Adoration of the Shepherds.

The scene is a dark stable or cattle-shed; the illumination of the picture proceeding almost entirely, as in the "Notte" of Correggio, from the Infant Saviour. The effect of this supernatural light is much enhanced by the comparative faintness of the rays from the lantern in the hands of one of the shepherds, and the principal group is forcibly relieved by the deep shadow of the kneeling figure in the foreground; a second group is just entering the shed on the right; the remotest figure bearing another lantern. Composition of eleven principal figures.

Signed *Rembrandt f.* 1646.

Purchased, Angerstein collection, 1824.



No. 45.

32½ in. by 25½ in.



No. 47.

25 in. by 22 in.

*i**

REMBRANDT VAN RYN (*continued*).**51. Portrait of a Jew Merchant.**

Seated, resting his hands upon a stick ; on his head is a turban. Half-length, of the natural size.

Presented by Sir George Beaumont, Bart., 1826.

54. A Woman Bathing.

A woman, holding up her dress, is wading in a brook or pool of clear water ; part of her clothes are lying on the bank behind her.

Signed *Rembrandt f.* 1654.

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

72. Landscape, with Figures representing the Story of Tobias and the Angel.

The two figures which give a title to this landscape are near the middle of the picture, at the edge of the river ; in the middle-ground to the right is a dark clump of foliage, behind which are light clouds ; some hilly broken ground occupies the left of the picture.

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



No. 51.

53 in. by 41 in.



No. 54.

24 in. by 18½ in.



No. 72.

22 in. by 34 in.

REMBRANDT VAN RYN (*continued*).**166. Portrait of a Capuchin Friar.**

Bust, life-size.

Presented by the Duke of Northumberland, 1838.

190. A Jewish Rabbi.

Bust, life-size. Signed.

Purchased, 1844.

221. The Painter's own Portrait, at an advanced Age.

He is in a brown cloak, with a brown cap on his head; his hands are clasped. Bust.

Purchased, 1851.

237. Portrait of a Woman.

In a high dark dress, a white bodice underneath, long pearl earrings; her hands crossed, resting on a book; in her right a white handkerchief. Life-size, short half-length.

This picture is signed *Rembrandt, f.* 1666, and is accordingly one of the latest of the painter's works.

Bequeathed by Lord Colborne, 1854.



No. 166.

34½ in. by 25½ in.



No. 190.

30 in. by 26 in.



No. 221.

33 in. by 27½ in.



No. 237.

26¼ in. by 23¼ in.

REMBRANDT VAN RYN (*continued*).**243. A Man's Portrait.**

A stout elderly man in a furred coat, with grey hair and a red cap on his head, seated at a table, on which is a closed book ; his hands clasped before him. Half-length, life-size.

Signed and dated 1659.

Bequeathed by Lord Colborne, 1854.

672. His own Portrait when aged about 32.

He is dressed in a dark cap and overcoat, the latter edged with fur on the shoulders, and is resting on his right arm, looking at the spectator. Half-length, three-quarter face, life-size. Signed, *Rembrandt f.* 1640.

Purchased, 1861.



No. 243.

39 in. by 32 $\frac{1}{4}$ in.



No. 672.

39 in. by 31 $\frac{1}{2}$ in.

REMBRANDT VAN RYN (*continued*).**775. Portrait of an Old Lady, in Black, with White Cap and Ruff.**

Full-face bust. Inscribed *Æ. SIE. 83--Rembrandt ft. 1634*
 Purchased, Eastlake collection, 1867.

850. A Man's Portrait.

A gentleman dressed in black, with a white lace collar and a thick gold chain; head uncovered. Bust. Inscribed *Rembrandt f. 1635*.

Purchased, Peel collection, 1871.

1400. Christ before Pilate.

On the left of the picture, Pilate, occupying the judgment seat, raises his hand with a deprecatory gesture towards a group of Jews, who seem to invoke his condemnation of Christ. At a little distance the Saviour is seen manacled and surrounded by guards and soldiers.

On the right of the composition is a circular court, with an arched entrance, through which a throng of people crowd upon the scene. Above this entrance is a clock, beneath which are inscribed the words, *Rembrandt ft.* and a date (16—?). In the centre of the court rises a square pier enriched with carving in low relief, and surmounted by the bust of a Roman emperor.

This sketch is the original study for the etching of the same subject done in 1636. The etching is reversed.

Purchased, Eastlake collection, 1894.



No. 775.

27 in. by 21 in.



No. 850.

30½ in. by 22½ in.



No. 1400.

21½ in. by 17½ in.

REMBRANDT VAN RYN (*continued*).**1674. A Burgomaster.**

The portrait of an elderly man with a beard. He is seated in a round-backed chair, and wears a cap with a border of gold stuff beneath which is a band of white linen. He is dressed in a loose coat or robe, with a cape lined with brown fur, and a white scarf thrown round his neck hangs down in front. His left hand is supported on an arm of the chair and holds a stick; in the right hand are gathered some folds of the robe.

Purchased, 1899.

The costume and rapid execution of this magnificent picture point rather to its being a study than a portrait painted on commission.



No. 1674.

50½ in. by 38 in

REMBRANDT VAN RYN (*continued*).**1675. Portrait of an Old Lady.**

She is seated, full-face to the spectator, in an arm-chair. On her head is a black net cap, and she wears a large white ruff, evidently clinging to the costume of her earlier years, for ruffs had long been out of fashion at the time when this picture was painted. She is dressed in black, with a pelisse bordered with brown fur. Her left hand rests on the arm of the chair, and the right holds a handkerchief with tassels at the corners.

Purchased, 1899.

Another portrait of the same lady, seen three-quarter face, is at present in the possession of Lord Wantage; and a pen-and-ink sketch, evidently for Lord Wantage's picture, is at present in Mr. Heseltine's collection.

REMBRANDT, SCHOOL OF.**757. Christ blessing Little Children.**

Our Saviour, seated on the left side of the picture, has drawn a little girl to Him, and placed His right hand upon her head: the child, considerably abashed, stands with the forefinger of her right hand in her mouth; in her left she holds an apple. A woman, with a baby in her arms, is with her left arm gently urging the little girl towards Christ. Other figures are pressing round the principal group; one man, leaning—seen only in part—against a tree in the background, behind the Saviour, appears from his countenance to sympathise but little with what is going on. In all eleven figures, or portions of figures, of about life-size.

Purchased, 1866.



No. 1675.

50 $\frac{1}{4}$ in. by 38 in.



No. 757.

82 in. by 60 $\frac{1}{2}$ in.

j

RENI (GUIDO), known as **GUIDO**. 1575—1642. *Bolognese School*.

11. St. Jerome.

Kneeling before a crucifix, and beating his breast with a stone. Large half-length figure.

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

177. The Magdalen.

Half-length, of the natural size.

This subject was often repeated by Guido, with but slight variations; and the prints after these pictures are very numerous.

Purchased, 1840.

191. The Youthful Christ embracing St. John.

The St. John is in the attitude of adoration before the youthful Saviour, Who is conversing with him.

Purchased, 1844.

193. Lot and his Daughters leaving Sodom.

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

Three half-length figures of the natural size.

Purchased, 1844.



No. 11.

46½ in. by 36 in.



No. 177.

31 in. by 27 in.



No. 191.

19 in. by 27 in.



No. 193

45½ in. by 58½ in.

RENI (GUIDO), known as **GUIDO** (*continued*).

196. Susannah assaulted by the Two Elders, in the Garden of her Husband Joachim, at Babylon.—*Apocryphal Book of Susannah.*

Three half-length figures of the natural size.
Purchased, 1845.

214. The Coronation of the Virgin.

The Virgin Mary, with a glory of stars around her head, and attended by cherubim, is borne upwards by angels; a heavenly choir surrounds her, some singing, others performing on various musical instruments. The heavens above are opened, and two cherubim descend from the midst of the divine glory, bearing the crown of the Virgin, the emblem of her glorification. The whole composition is symmetrically arranged.

Bequeathed by the late William Wells, Esq., 1847.

271. The "Ecce Homo."

The head of Christ crowned with thorns.

"And Pilate saith unto them, BEHOLD THE MAN!"—John xix. 5.

Bequeathed by Mr. Samuel Rogers, 1855.



No. 196.

46 in. by 59½ in.



No. 271.

21½ in. by 16 in.



No. 214.

25¾ in. by 18¾ in.

*j**

RIBERA (JOSEF), known as **LO SPAGNOLETTO**. 1588—(?) 1656. *Spanish School.*

235. The Dead Christ.

Or the subject termed a *Pietà* by the Italians—the Virgin weeping over the dead body of Christ; in this instance she is accompanied by St. John and Mary Magdalen. Four figures, fo life-size.

Presented by David Barclay, Esq., 1853.

244. Shepherd with a Lamb.

Seated under a tree; in his left hand the crook. Full length, life-size. Probably a portrait.

Bequeathed by Lord Colborne, 1854.

BICCI OR **BIZZI** (SEBASTIANO). 1650—1734. *Venetian School.*

851. Venus Sleeping.

The goddess is lying on some drapery on the ground, and is surrounded by bacchanals. Behind on the left is a curtain hung on a tree; two cupids are hovering in the air above. Composition of ten small figures.

Purchased, Peel collection, 1871.



No. 235.

50 in. by 70 in.



No. 244.

52 $\frac{3}{4}$ in. by 42 $\frac{1}{2}$ in.



No. 851.

30 $\frac{1}{2}$ in. by 25 in.

RIGAUD (HYACINTHE). 1659—1743. *French School.*

903. Portrait of Cardinal Fleury.

Bust ; in his robes, with a small red skull-cap on his head.
Presented by Mrs. Charles Fox, 1874.

RINALDO MANTOVANO. 16th century. *Italian School.*

**643. The Capture of Carthage; and the Continnence of
Publius Cornelius Scipio.**

New Carthage was taken by Scipio in 210 B.C., and he distinguished himself by the generosity with which he treated the Spanish hostages kept there by the Carthaginians.

**644. The Abduction of the Sabine Women; and the Recon-
ciliation between the Romans and the Sabines.**

Purchased, 1860.



No. 903. 32½ in. by 25 in.



No. 643.

14 in. by 60 in. each.



No. 644.

14 in. by 60 in. each.

ROBERTI (ERCOLE DE'). (?) 1450-1496. *Ferrarese School.*

1127. The Last Supper.

In the centre of an atrium or hall of cinquecento architecture, richly decorated with coloured marble and delicate bas-reliefs, the Saviour sits at a table covered with a white cloth, surrounded by His disciples. He holds what appears to be the sacred Host in His left hand, and raises the right in benediction. The attitudes of the disciples are varied, but all betoken respect or veneration, excepting that of the nearest figure (Judas?) on the right of the picture, who turns away his head.

The figures are on a small scale.

Purchased, 1882.

1217. The Israelites gathering Manna in the Wilderness.

The Israelite camp in the desert, where the tents are represented as wooden booths enclosing the scene. A number of men and women are busily occupied in gathering into vessels of various kinds and carrying away the Manna, which covers the ground in small grains. On the left two venerable elders, in long garments, presumably Moses and Aaron, converse together and direct the work. More distant figures move about amongst the booths, beyond which a rock rises against the blue sky.

Purchased, 1886.



No. 1127.

12 in. by 8½ in.



No. 1217.

11 in. by 24¼ in.

ROBERTI (ERCOLE DE') (*continued*).

1411. The Adoration of the Shepherds. The Dead Christ—a Pietà. (A Diptych.)

In the left-hand panel the Infant Christ is seen lying in a manger, by the side of which the Virgin and one of the Shepherds kneel in adoration, while another Shepherd approaches in a reverential attitude with clasped hands. In the rear is a stable constructed of hurdles. Inside it are seen an ox and an ass. In the distance is seen an Angel appearing to the Shepherds.

In the right-hand panel is represented the Holy Sepulchre, on the edge of which two *angioletti* support the body of our Lord in a sitting posture. Near a cave on the left St. Jerome kneels, attended by his lion, and above in the distance is a Calvary with the Descent from the Cross. In the middle-distance St. Francis, kneeling, receives the stigmata.

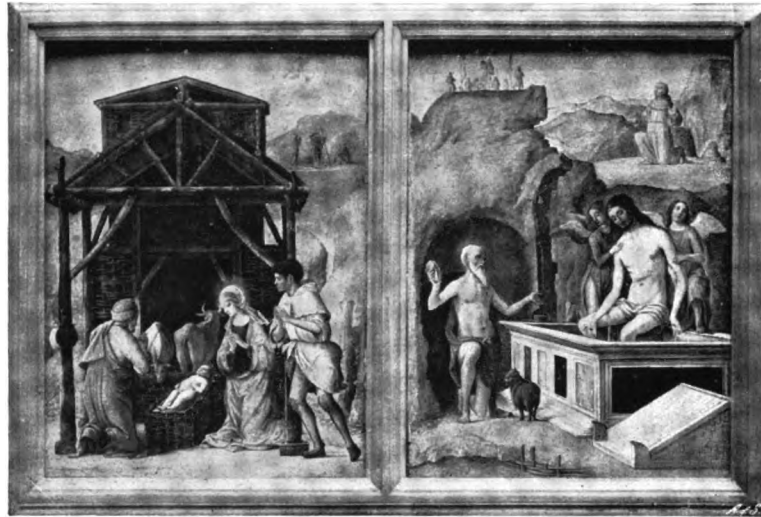
Purchased, Eastlake collection, 1894.

ROBUSTI (JACOPO), known as **TINTORETTO**. 1518—1594. *Venetian School.*

16. St. George destroying the Dragon.

The Saint, mounted on his charger, is in the act of spearing the dragon, on the brink of a lake; on the ground before the knight is the dead body of a man; the exposed princess, for whom the knight ventured on his perilous exploit, is kneeling in the foreground.

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



No. 1411.

Each panel, 6 $\frac{3}{4}$ in. by 5 $\frac{1}{2}$ in.



No. 16.

62 in. by 39 in.

ROBUSTI (JACOPO), known as **TINTORETTO** (*continued*).

1130. Christ washing the Feet of His Disciples.

In the centre of the composition, which includes several life-size figures, St. Peter, placing his right foot in a brazen basin filled with water, bends forward with a deprecating action towards his Master, who, kneeling before him, prepares to wash his feet. Behind St. Peter some of the disciples press forward with reverent curiosity. Another in the right-hand corner of the foreground has raised his right foot on a bench and dries it with a cloth. To the left a female attendant holds a large taper. In the background are several other figures, one of whom reclines before a fire.

Purchased, 1882.

1313. The Origin of "The Milky Way." (A Classic Myth.)

Jupiter, descending through the air, bears in his arms the infant Hercules towards Juno, who is rising from her couch attended by *amorini*. The milk escaping from her breasts resolves itself into the Constellation known as the Via Lactea, or Milky Way. At the foot of the couch stand Juno's peacocks. In the middle distance Jove's eagle appears bearing his thunderbolts. Background of blue sky crossed by clouds. Figures about two-thirds life-size.

Purchased, 1890.



No. 1130.

80 in. by 160 in.



No. 1313.

58 in. by 65½ in.

ROGHMAN (ROELAND). 1597 --(?) 1686. *Dutch School.*

1340. Landscape.

Through a hilly and wooded country a road (along which a man and a boy are walking) winds from the left of the foreground round a rocky knoll. On the right is a lake or river, on the bank of which a man sits fishing. In the middle distance other figures are seen crossing a wooden bridge thrown over a gully between two precipitous cliffs. In the background rise lofty mountains. Above, cloud cumuli hover over the horizon illumined by sunset.

Purchased, 1891.

ROMANINO. 148 —1566. *Venetian School.*

297. The Nativity.

A large altar-piece in five compartments. In the centre the Virgin and St. Joseph, adoring the Infant Christ, with a choir of angels above; on the sides, in separate compartments on the left, St. Filippo Benizio above, and St. Alessandro in armour below; on the right St. Gaudioso, bishop of Brescia, above, and St. Jerome in the desert below. Figures nearly life-size.

Purchased, 1857.



No. 1340.

24½ in. by 29 in.



No. 297. Central panel, 103 in. by 45½ in.; upper panels, 29½ in. by 25½ in. each; lower panels, 63 in. by 25½ in. each.

k

ROSA (SALVATORE). 1615—1673. *Italian School.*

**84. Landscape, with Mercury and the dishonest Woodman
(from the fable of Æsop).**

Mercury stands in a stream in the foreground, which is shaded by a dark cluster of overhanging trees to the right; an open hilly country is seen on the left.

Purchased, 1837.

811. Forest Scene, with Tobias and the Angel.

Tobias is in the water holding the fish. A wild rocky landscape.

Presented by Mr. Wynn Ellis, 1870.

935. River Scene.

A mountainous landscape with a winding river, a hill in the middle distance, and a building in the foreground to the right. A man in a red coat is pointing to his right.

Wynn Ellis bequest, 1876.

1206. Landscape and Figures.

On the right rises a steep and rocky hill, at the base of which a river winds on towards woodland country, with a town lying in the valley beyond. On the left, lofty ash trees half stripped of their branches. In the foreground are two groups of rustics, whose attention is directed to distant figures on the spur of the hill. Mountainous background. Blue sky crossed by stormy clouds.

Bequeathed by Mrs. L. Frederica Ricketts, 1886.



No. 84.

49½ in. by 79½ in.



No. 811.

93 in. by 132¾ in.



No. 935.

34 in. by 46 in.



No. 1206.

29 in. by 43¼ in.

ROSSI (FRANCESCO). 1510—1563. *Florentine School.*

652. Charity.

A woman, seated, offering her breast to a child who has turned away, and is caressing another child; on her right is a third boy standing near a brazier with live coal in it. Small figures.

Purchased, 1860.

ROTTENHAMMER (JOHANN). 1564—1623. *German School.*

659. Pan and Syrinx.

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

Purchased, 1860.

RUBENS (PETER PAUL). 1577—1640. *Flemish School.*

38. The Abduction of the Sabine Women.

A tumultuous throng of men and women in violent struggle. To the right, seated on a throne, is Romulus, directing the sudden assault on his unsuspecting guests, whom he had invited from the surrounding neighbourhood to witness some games in honour of the god Consus. At an appointed signal, during the celebration of these games, the Romans carried off by force all the unmarried women. Composition of many small figures, some on horseback.

Purchased, Angerstein collection, 1824.



No. 652.

9½ in. by 7



No. 659.

9½ in. by 7½ in.



No. 38.

67 in. by 93 in.

k *

RUBENS (PETER PAUL) (*continued*).**46. Peace and War ; or Peace and Plenty.**

An allegory. Peace, nourishing her children from her bosom, is surrounded by Abundance, Wealth, and Happiness ; while War, with its attendants, Pestilence and Famine, are repelled by Wisdom. Composition of fifteen figures, of the natural size.

Presented to Charles I. by Rubens when in England in 1630.

Presented by the Marquis of Stafford, first Duke of Sutherland, 1828.

57. The Conversion of St. Bavon.

The saint, about to enter the monastic life, is met on the steps of the church of his convent by St. Amand, Bishop of Maestricht. On the right is the worldly retinue of the noble penitent ; to the left, his property is being distributed among the poor : in a more elevated part of the picture, on this side, is a group of ladies of the family of St. Bavon returning thanks for the mercy accorded him by his conversion. Composition of many small figures.

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



No. 46.

78 in. by 117 in.



No. 57.

41½ in by 65½ in.

RUBENS (PETER PAUL) (*continued*).**59. The Brazen Serpent.**

“And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died.

“And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived.”—Numbers xxi. 6-9.

On the left are Moses and Eleazar, under the brazen serpent; before them, on the right, are the Jewish people, men, women, and children, prostrated by the plague of serpents. Composition of many figures, of the natural size.

Purchased, 1837.

66. A Landscape: Autumn, with a View of the Château de Stein.

The residence of Rubens near Mechlin. To the left is the château surrounded by picturesque foliage; in the foreground below it a two-horse waggon, carrying a calf, is fording a brook. To the right is an extensive open country, with the view of a town in the distance: in the immediate foreground is a sportsman with his dog and gun creeping up to a covey of birds. The time is morning.

This picture is one of four seasons: “Spring” is in the Wallace collection at Hertford House; “Summer” and “Winter” are in the Royal collection at Windsor.

Presented by Sir George Beaumont, 1826.



No. 59.

78 in. by 105 in.



No. 66.

53 in. by 93 in.

RUBENS (PETER PAUL) (*continued*).**67. A Holy Family, with Saint George, and other Saints**

The figures are said to be portraits of Rubens and his family. The group on the right, of children playing with the lamb, has been introduced into several designs by Rubens: the whole portion of this composition to the right of the columns was cut on a very large scale, in wood, by Christopher Jegher, from a drawing on the block by Rubens himself. Composition of nine small figures.

Purchased, Angerstein collection, 1824.

157. A Landscape: Sunset.

A flat country, with a view of a farmhouse, and a village church in the distance.

Bequeathed by Charles Long (Lord Farnborough), 1838.

187. The Apotheosis of William the Taciturn, of Holland.

A sketch for a larger picture.

Purchased, 1843.



No. 67.

49 in. by 64 in.



No. 157.

19 in. by 33 in.



No. 187.

25 in. diameter.

RUBENS (PETER PAUL) (*continued*).**194. The Judgment of Paris.**

At the nuptials of Thetis and Peleus, an apple was thrown among the guests by Discord, to be given to the most beautiful. Juno, Minerva, and Venus were competitors for the prize, and Paris, the son of Priam, was ordered by Jupiter to decide the contest. The Trojan shepherd, seated, with Mercury by his side, on the right, is on the point of awarding the apple to Venus, who stands between her rivals; on her right is Juno, indicated by the peacock at her feet; on her left is Minerva, whose sacred bird, the owl, is perched on a tree behind her; the shield and arms of the goddess are seen below. The decision of Paris was the cause of all the subsequent misfortunes of Troy: Discord is seen already hovering in the clouds above, spreading fire and pestilence around.

Purchased, 1844.

This picture is one of Rubens's greatest masterpieces, and is evidently entirely the work of his own hand.

278. The Triumph of Julius Cæsar.

A procession. To the left, dancing girls with flowers, and other figures leading animals for the sacrifice; on the right elephants bearing fruit, and lighted candelabra; and wild beasts for the shows. In the background a hill surmounted by a temple, with crowds of spectators.

This sketch was made from a portion of the fine cartoons by Andrea Mantegna, now at Hampton Court.

Purchased, 1856.



No. 194.

57 in. by 75 in.



No. 278.

35½ in. by 65 in.

RUBENS (PETER PAUL.) (*continued*).**279. The Horrors of War.**

Mars, leaving the temple of Janus open, is held back by Venus, while Europe bewails the inevitable miseries of war; but he is drawn on by the Fury Alecto, who is preceded by Plague and Famine: the figure on the ground with the broken lute represents Concord overthrown. Mars and the two female figures behind him are said to be the portraits of Rubens and his two wives. A sketch for the picture in Uffizi Gallery at Florence.

Purchased, 1856.

852. Portrait of Susanne Fourment (known as the "**Chapeau de Paille**").

Susanne Fourment, afterwards married to Arnold Lunden, was the third daughter of Daniel Fourment, whose youngest daughter H el ene was Rubens's second wife. She is dressed in a black bodice with red sleeves, with a black Spanish beaver or felt hat and white feather, holding her hands crossed before her. She often sat as a model to Rubens. Half-length, life-size

Purchased, Peel collection, 1871.



No. 279.

19½ in. by 30¼ in.



No. 852.

30½ in. by 21 in.

RUBENS (PETER PAUL) (*continued*).**853. The Triumph of Silenus.**

The fat demigod, half inebriated, is led along supported and accompanied by satyrs, fauns, bacchantes, and children bearing grapes; one figure in the background is blowing the double pipe. Nine life-size figures, three-quarter length.

Purchased, Peel collection, 1871.

DRAWINGS AND SKETCHES IN MONOCHROME.**853a. The Fall of the Damned.**

Study for a large picture in the Old Pinakothek at Munich.

Purchased, Peel collection, 1871.

853b. The Fall of the Damned.

Study for a large picture in the Old Pinakothek at Munich.

Purchased, Peel collection, 1871.

853c. The Fall of the Damned.

Study for a large picture in the Old Pinakothek at Munich.

Purchased, Peel collection, 1871.

853d. The Fall of the Damned.

Study for a large picture in the Old Pinakothek at Munich.

Purchased, Peel collection, 1871.

853e. The Martyrdom of a Saint.

A crowded composition. The martyr, guarded by soldiers, kneels on a hillock between a woman, who is about to bind a napkin over his eyes, and the executioner, who stands sword in hand ready to strike the fatal blow. Above, hover youthful angels bearing a chaplet and palm branches. In the foreground are grouped soldiers and a crowd of spectators.

Purchased, Peel collection, 1871.

853f. The Descent of the Holy Spirit.

In a vestibule or chapel of late Italian architecture the Virgin stands in an attitude of devotion, surrounded by the Apostles, who crowd round her with gestures of surprise and awe, while fiery tongues descend upon them. Above, hovers the Holy Spirit in the form of a dove.

Purchased, Peel collection, 1871.



No. 853.

54 in. by 77½ in.



No. 853a. 27½ in. by 19 in.



No. 853b. 29 in. by 19 in.



No. 853c. 29 in. by 18½ in.



No. 853d. 28 in. by 18½ in.



No. 853e. 28 in. by 20½ in.



No. 853f. 23 in. by 16½ in.

RUBENS (PETER PAUL) (*continued*).**853g. The Crucifixion.**

The lifeless body of Our Lord hangs on the Cross between the two thieves. On the left are two mounted soldiers, one of whom pierces the Saviour's side with his spear, while an executioner standing on a ladder prepares to break the legs of one of the malefactors. On the right is the Virgin attended by St. John and the Holy Women.

Study for a picture in the Antwerp Gallery.

Purchased, Peel collection, 1871.

853h. Portrait of a Girl: half-length.

Portrait of a child, about six or seven years old. She wears a close-fitting cap surmounted by a black cap and feathers. Her right hand is laid upon her chest.

Purchased, Peel collection, 1871.

853i. Portrait of a Lady.

Bust-length; three-quarter face; clad in a full-sleeved dress open at the chest. An ample lace collar rises above her shoulders. Her wavy hair, falling *en negligé*, is trimmed with beads and flowers.

Purchased, Peel collection, 1871.

853j. Portrait of a Young Lady.

Bust-length; nearly full face. The hair is parted on one side, and gathered into a roll at the back of the head. Her neck is encircled by a large muslin ruff.

Purchased, Peel collection, 1871.

853k. Sketch for Monumental Sculpture.

This design includes a statue of Winged Victory and other figures, trophies of arms, festoons, etc., enriching the frieze of an entablature.

Purchased, Peel collection, 1871.



No. 853h. 12 in. by 7½ in.



No. 853i. 10 in. by 7½ in.



No. 853j. 9½ in. by 8 in.



No. 853g. 23½ in. by 17 in.



No. 853k. 14½ in. by 11 in.

RUBENS (PETER PAUL) (*continued*).**853l. Sketch for Monumental Sculpture.**

In the central panel a picture or *rilievo* represents two monks kneeling before a monstrance enclosing a crucifix. Above, the Holy Spirit appears in the form of a dove. On either side of this panel are panels of Moses and Aaron. Above, a quaintly-shaped pediment decorated with bas-reliefs and figures of winged angels. Below, a sculptured *podium*.

Purchased, Peel collection, 1871.

853m. Sketch for Monumental Sculpture.

Apparently designed for a plinth or *podium*. A shield supported by infant mermaids, set in a square panel enriched by festoons of fruit and foliage held up by seated satyrs.

Purchased, Peel collection, 1871.

853n. Sketch for Monumental Sculpture, or Design for Frontispiece.

A shield-shaped panel raised on a plinth, with Hercules and Minerva as supporters. In the foreground a female figure seated on warlike trophies (among which is a shield inscribed with the name Breda) seems to succour an emaciated woman. Above the shield are youthful angels bearing palm branches, etc.

Purchased, Peel collection, 1871.

853o. Study of a Lioness.

Purchased, Peel collection, 1871.

853p. Sketch of a Lion Hunt.

A lion has sprung from the ground and seized by the shoulder the rider of a horse, which rears with fright, while another horseman, on the left, thrusts his spear into the lion's ribs. To the right a third hunter aims a blow at the beast. On the ground lie dead or wounded men and another lion.

Purchased, Peel collection, 1871.



No. 853l. 12½ in. by 8¼ in.



No. 853m. 14½ in. by 14¼ in.



No. 853n. 12 in. by 7¾ in.



No. 853o. 15½ in. by 9¼ in.



No. 853p.

28½ in. by 41 in.

l*

RUBENS (PETER PAUL) (*continued*).**1195. The Birth of Venus. (Design for a silver dish of oval form.)**

In the centre Venus, attended by the Graces and marine deities, is wafted to the shore in a shell. Above, in the air, is seen a female divinity, probably Peitho (Persuasion), who unites with Amor to crown Venus with a chaplet. On the border of the dish marine deities are seen.

This design, and one for a ewer, were made by Rubens for Charles I.

Purchased, 1885.

RUBENS (PETER PAUL), ATTRIBUTED TO.**948. Landscape, a Sketch.**

To the right a cart and a piece of water ; a woody scene.

Wynn Ellis bequest, 1876.

RUYSCH (RACHEL). 1664—1750. *Dutch School.***1445. A Study of Flowers.**

A bunch of roses and other flowers lying on a table against a dark background.

1446. A Study of Flowers.

The companion picture to the above. A butterfly is settled on one of the leaves of the white rose.

On loan from the South Kensington Museum.

RUYSDAEL (JACOB VAN). 1628—1682. *Dutch School.***44. Bleaching Ground.**

On the left a gnarled oak in full foliage. On the right a sand bank partly covered with verdure. Beyond it a steep-roofed cottage at the foot of a hill, behind which storm clouds are rising. In the foreground a stream meanders through a grassy flat, on which rustics are engaged in washing and drying linen. Hilly distance.

Bequeathed by Sir John May, 1847.



No. 1195.

23 in. by 29½ in.



No. 948.

18½ in. by 28 in.



No. 1445.

12½ in. by 10¼ in.



No. 1446.

12½ in. by 10¼ in.



No. 44.

20¼ in. by 26½ in.

RUYSDAEL (JACOB VAN) (*continued*).**627. Landscape with Waterfall.**

The whole foreground is occupied by the waterfall ; a wooden bridge and a cottage are in the middle distance ; the cottage is partly concealed by trees. Signed *J. Ruysdael f.*

Purchased, 1859.

628. Landscape with Waterfall.

In the middle distance is a wooden bridge ; in the foreground a dead tree is lying in the water. Signed as above.

Purchased, 1859.

737. Landscape with Waterfall.

On the right are seen a castle and cottage on some rocks. Some figures are seen on a road below, and a castle on a hill in the distance. Signed as above.

Bequeathed by Mr. J. M. Oppenheim, 1864.

746. A Landscape with Ruins.

On the right are the ruins of a castle mostly built of brick, out of which a tree is growing ; in the foreground is a small weedy pool ; in the background are low barren hills. Signed *J. Ruysdael f.*, and dated 1673.

Purchased, 1865.



No. 627.

40½ in. by 34 in.



No. 628.

40½ in. by 34 in.



No. 737.

39 in. by 34 in.



No. 746.

16½ in. by 22½ in.

BUYSDAEL (JACOB VAN) (*continued*).

854. Forest Scene.

A plantation of oaks is intersected by a shallow pool or stream, in which many of the trees on the right are reflected. In the foreground on this side is a bare birch stem, near which is a second, lying in the water. On the left are two sportsmen, who have sent a couple of dogs across the pool into the wood.

Purchased, Peel collection, 1871.

855. A Waterfall.

A landscape with rocky foreground; in the middle distance are some cottages and a church spire on a hill. A small wooden bridge leads over a ravine beyond the river, into which the foaming torrent is falling over rocks on the right beneath the village. Signed *J. Ruisdael*.

Purchased, Peel collection, 1871.



No. 854.

42 in. by 56 in.



No. 855.

34 in. by 39 in.

RUYSDAEL (JACOB VAN) (*continued*).**986. The Watermills.**

Three water-wheels are seen between two mills on each side of a rushing torrent ; on the right is a trunk of a tree lying in the water ; a flight of steps leads up from the water towards a village in the distance, of which the church is visible. In the foreground to the left is an old oak tree. Signed RUYSDAEL : the R combined with a J.

Wynn Ellis bequest, 1876.

987. Rocky Landscape with Torrent.

A church and cottages in the middle ground. A fir tree rising above the torrent is a very conspicuous feature. Signed RUYSDAEL.

Wynn Ellis bequest, 1876

988. An Old Oak.

The scene is the skirt of a wood ; a roadway on the left leads to a cottage ; lying on the right is the trunk of a tree. Signed R, or J. R.

Wynn Ellis bequest, 1876.



No. 986.

34½ in. by 43¼ in.



No. 987.

47½ in. by 50½ in.



No. 988.

12½ in. by 11¼ in.

RUYSDAEL (JACOB VAN) (*continued*).**989. Watermills.**

The mills stand by the side of a river, at the foot of a high bank, on which are several small trees. In the foreground are bleachers at work. Signed J. R.

Wynn Ellis bequest, 1876.

990. Landscape: an extensive flat wooded country,

In which are seen a windmill and the spires of several village churches, one of which in the middle ground is overshadowed by heavy clouds charged with rain.

In the foreground is a pool of water, with portions of an old castellated wall; a few sheep are dispersed about, and in the water are three swans; on the left are two shepherds. Signed J. RUYSDAEL.

Wynn Ellis bequest, 1876.

This picture, with its large shadows sweeping over the landscape and its faint gleams of sunlight suggesting an imminent rain-storm, is one of Ruysdael's most poetical works.

991. The Broken Tree.

One tree is standing in a woody landscape, another is lying across the foreground; on the left is a tower under wooded hills.

Wynn Ellis bequest, 1876.



No. 989.

23½ in. by 28½ in.



No. 990.

42½ in. by 57 in.



No. 991.

8½ in. by 11½ in.

RUYSDAEL (JACOB VAN) (*continued*).**1390. View on the Shore at Scheveningen.**

A flat sandy beach, washed by the receding tide, and bounded landwards by undulating sand-hills, beyond one of which are seen the church tower and house roofs of Scheveningen. On the right of the foreground two ladies await the approach of a third, who is advancing to greet them. In the middle distance are several other figures walking near the sea, or watching the course of two sailing boats which are about to run ashore. Above, large and stormy-looking cumuli rise into a blue sky. Signed J. RUYSDAEL. Purchased, 1893.

RUYSDAEL (SALOMON VAN). (?) 1600—1670. *Dutch School.***1344. Landscape.**

Towards the left lofty beech trees, on some of which the foliage has assumed an autumnal tint, rise above a mossy bank bounding one side of a shallow stream. On the other side of the water, towards the right, a travelling carriage, attended by mounted cavaliers and ladies apparently returning from hunting, stops while the saddle horses drink and the dogs rest. In the distance is an undulating plain. Above is a blue sky, across which large fleecy clouds are drifting. Signed, S. RUYSDAEL, 1659. Purchased, 1891.

1439. Fishing in the River.

On a broad and smooth river, occupying the whole foreground of the picture, is a boat full of men engaged in fishing. The bank of the river, fringed with trees and bushes, trends away to the left in perspective to the distance; a small stream or canal making an opening in the bank is spanned by a wooden bridge, on which are two figures, also fishing. Nearer to the foreground a wayfarer with a bundle and stick lies down to rest. The sky is partly covered with soft grey clouds, and the whole scene gives the impression of a still and peaceful summer's day. Signed, S. V., 1653.

On loan from the South Kensington Museum.



No. 1350.

21½ in. by 26½ in.



No. 1344.

19½ in. by 24½ in.



No. 1439.

14½ in. by 25 in.

m

BYCKAERT (MARTIN). 1587—1631. *Flemish School.*

1353. A Landscape with Satyrs.

On the right of the picture a mountain torrent, flowing between two masses of rock, falls in a cascade into a pool or stream, through which satyrs are wading, while others stand or sit upon the banks. In the middle distance is seen a wooded plain with hills beyond.

Bequeathed by Mr. Richard W. Cooper, 1892.

SANTI (GIOVANNI). 144 —1494. *Umbrian School.*

751. Madonna and Child.

Two curtains are drawn aside showing the naked sleeping Infant, lying partly on a cushion placed on a stone parapet in front of the picture; the mother, watching the Child as He sleeps, is supporting His head with her right hand. Immediately behind the head and shoulders of the Madonna is a small purple damask hanging; the background shows a rocky landscape, with blue mountains in the distance.

Purchased, 1865.

SANZIO (RAFFAELLO). 1483—1520. *Umbrian School.*

27. Portrait of Julius II., seated in a Chair.

Pope Julius II., previously known as the Cardinal della Rovere, was elected to the papal chair in 1503, and died in 1513; he commenced the present church of St. Peter's at Rome. Three-quarter length, of the natural size.

This portrait was repeated several times by Raphael, or his scholars. Passavant enumerates *nine* repetitions, including the picture now referred to, besides three of the head only. The original cartoon is in the Corsini collection at Florence.

Purchased, Angerstein collection, 1824.

168. St. Catherine of Alexandria.

St. Catherine, a princess of Alexandria, a Christian, was, about the year 311, condemned by the Emperor Maxentius to be crushed with wheels; the apparatus, however, was broken to pieces by an angel, and the saint was afterwards beheaded.



No. 1353.

3 $\frac{1}{4}$ in. by 7 $\frac{3}{4}$ in.



No. 27.

42 in. by 32 in.



No. 108.

28 in. by 21 $\frac{1}{2}$ in.



No. 751.

26 $\frac{1}{2}$ in. by 19 in.



No. 213.

Drawing for Picture (see p. 180)

SANZIO (RAFFAELLO) (*continued*).

She is represented in the picture looking upwards, with an expression full of resignation, and is leaning with her left arm on the wheel, the intended instrument of her martyrdom; the background is a landscape. Small figure, three-quarter length.

This picture was painted about the year 1507, and is in Raphael's second style.

Purchased, 1839.

213. The Vision of a Knight.

In the foreground a young knight in armour is sleeping upon his shield at the foot of a laurel tree: on the left is a female figure holding a sword and a book; on the opposite side is another younger female, holding a sprig of myrtle in bloom. The background is a varied landscape. The allegory suggesting the choice between Pleasure and Duty is obvious. The original pen-and-ink drawing from which the picture was traced was purchased with it. (See illustration on the previous page.)

Purchased, 1847.

This picture belongs to Raphael's first period, probably to the time when, according to Morelli, he was under the influence of Timoteo Viti, and before he became a pupil of Pietro Perugino.

744. The Madonna, Infant Christ, and Saint John.

The Virgin is seated on a bench under an arcade; on her lap is the Divine Infant, Who has just received a pink from the left hand of the youthful Baptist, who in his right holds a cross made of reeds. A hilly country with portions of a town in the background. Three small figures, half-length.

This picture, now called the GARVAGH RAPHAEL, was formerly in the Aldobrandini apartments of the Borghese Palace at Rome, where it was commonly known as the Aldobrandini Madonna.

Purchased from Lord Garvagh and the Dowager Lady Garvagh, 1865.



No. 213.

7 in. square.



No. 744.

15 in. by 13 in.

m *

SANZIO (RAFFAELLO) (*continued*).

1171. The Virgin and Child attended by St. John the Baptist and St. Nicholas of Bari.

(Commonly known as the "Madonna degli Ansidei.")

In the centre, on an elevated throne, and under a lofty canopy, the Virgin is seated, with the Infant Saviour on her right knee. She supports Him with her right hand, and with the extended fingers of her left keeps open on her lap an illuminated book, to which she draws the attention of the Child. To the left, below, stands the Baptist, as a grown man, in camel's-hair shirt and deep red mantle, looking reverently upwards, and holding in his left hand a long crystal staff which terminates in a cross. On the opposite side of the throne St. Nicolas of Bari, in episcopal robes and mitre, and with pastoral staff, stands in absorbed study of the book which he holds. At his feet are three golden balls, attributes of this saint. Behind the whole group rises a lofty arch, through the openings of which are seen the sky and distant landscape. On the frieze of the high, niched back of the throne is inscribed in gold letters SALVE·MATER·CHRISTI. In the embroidered border of the Virgin's blue mantle, where this lies back on her left arm, is the date MDVI.

This altar-piece was painted for the Ansidei family of Perugia, and placed in their chapel in the Servite Church of S. Florenzo, in that city.

Purchased, from the 8th Duke of Marlborough, 1885.

This is probably the best preserved of Raphael's important altar-pieces, and is remarkable for the exquisite purity of the colour and the silvery and luminous quality of its tones.



No. 1171.

85 in. by 58½ in.

SANZIO (RAFFAELLO), AFTER.

929. The Madonna and Child.

The Madonna, seated, looks down tenderly on the Child Saviour, Who, lying naked on her knees, and apparently having just awakened, turns up His face to meet His mother's.

Ancient copy, probably by a Flemish painter, of the Madonna of the Bridgwater collection. It is inscribed on the back, "Ce tableau appartient à M. le Prince Charles. May 1722."

Wynn Ellis bequest, 1876.

SARTO (ANDREA DEL). 1486—1531. *Florentine School.*

17. The Holy Family.

The Virgin is represented seated in an open landscape, with the Infant Christ on her knees. On her right hand is St. Elizabeth, with the little St. John seated beside her.

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



No. 929.

34 in. by 23½ in.



No. 17.

42 in. by 32 in.

SARTO (ANDREA DEL) (*continued*).

690. Portrait.

Formerly supposed to be that of the painter himself. Seated, holding a book or tablet in his hands; life-size. Signed with the painter's monogram A. A.,—Andrea d'Agnolo.

Purchased, 1862.

SASSOFERRATO. 1605—1685. *Roman School.*

200. The Madonna in Prayer.

Half-length, with hands together in the attitude of praying. Bequeathed by Mr. Richard Simmons, 1846.

740. The Madonna, with the Infant Christ.

The Virgin is seated in a porch or vestibule; the Child, standing in her lap, is embracing His mother; through an arch is seen a landscape background, with trees, and St. Joseph approaching in the middle distance. Small whole-length figures.

Purchased, 1864.

SAVOLDO (GIOVANNI GIROLAMO). (?) 1480—1555. *Venetian School.*

1031. Mary Magdalene approaching the Sepulchre.

Half-length figure, moving towards the left with head inclined, and looking out towards the spectator from under a veil of white or grey silk, which envelopes the head and shoulders, and casts the chief part of the face into shadow. The right hand, muffled in the drapery, is raised towards the face; the left gathers in the pendant folds. Ruinous buildings are in the nearer background, with the opening of the sepulchre, before which, on a square stone, lies the vase of ointment. In the distance is seen a view with boats. The morning dawns from behind a bank of cloud.

Purchased, 1878.



No. 690.

28 in. by 22 in.



No. 200.

29 in. by 23 in.



No. 740.

38 in. by 29 in.



No. 1031.

34½ in. by 31 in.

SCHALCKEN (GODFRIED). 1643—1706. *Dutch School.*

199. Lesbia weighing Jewels against her Sparrow.

Bequeathed by Mr. Richard Simmons, 1846.

997. An Old Woman.

With eyeglasses on her nose, dressed in black and yellow, is scouring a brass kettle at an open window; a brass candlestick, a broken earthen pot, and other objects are in front of her;—a butterfly has settled on the jamb or stonework by her side. Signed *G. Schalcken.*

Wynn Ellis bequest, 1876.

998. A Duet or Singing Lesson.

A lady with music and a gentleman with a guitar are seated at a table which is covered with a Turkey rug; a pink rose is on the table. Signed *G. Schalcken.*

Wynn Ellis bequest, 1876.

999. A Candle-Light Scene.

An officer is presenting some jewellery to a lady; on the left is a lighted candle held in a bracket, and in the background a bed.

Wynn Ellis bequest, 1876.



No. 199. 6½ in. by 5 in.



No. 997. 11 in. by 8½ in.



No. 998. 10½ in. by 8 in.



No. 999. 6 in. by 7¼ in.

SCHIAVONE (GREGORIO). *Second half of 15th century. School of Padua.*

630. The Madonna and Child enthroned, with various Saints.

The Madonna and Child in the centre; the dead Christ above; St. Bernardino, St. Anthony of Padua, St. John the Baptist, and St. Peter Martyr, below. Above are half-length figures of St. Anthony Abbot, St. Catherine of Alexandria, St. Sebastian, and St. Cecilia. Small figures. Signed OPUS · SCLAVONI · DISIPULI · SQVARCIONI · S ·

Purchased, 1860.

904. Madonna and Infant Christ.

The Virgin and Child stand under an ornamented arch festooned with fruit; in front are angels presenting fruit.

Purchased, 1874.



No. 630. Centre, 36½ in. by 13¾ in.; upper centre, 15 in. by 10¼ in. Side pictures—lower, 26 in. by 9 in. each; upper, 12 in. by 9 in. each.



No. 904.

22 in. by 16½ in.

SCOREL (JAN VAN). 1495—1562. *Flemish School.*

720. The Holy Family resting near a Fountain; a repose in Egypt.

St. Joseph is offering a plate of fruit to the Infant Saviour, seated on the lap of His mother by the side of a fountain, of which the original is still preserved at Brussels. Landscape background, with a view of a château, and an ass grazing.

721. Portrait of a Lady.

Both pictures were presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of his Royal Highness the Prince Consort.

SEGNA DI BUONAVENTURA. 14th century. *Sieneſe School.*

567. Christ on the Cross.

The painting is in the form of a crucifix, with the Virgin and St. John at the extremities of the side limbs of the Cross. A projecting nimbus surrounds the head of Christ. The figure is life-size. Inscribed above, IHS. NAZARENUS REX JUDEORUM.

Purchased, 1857.

SIGNORELLI (LUCA). 1441—1523. *Umbrian School.*

910. The Triumph of Chastity.

In the foreground Cupid on his knees is bound by maidens, his darts are seized and his bow is broken; three male figures are looking on, apparently unconcerned. In the distance are two other groups of maidens, in one of which the god of love is being captured, and in the other he is led away in triumph with his arms pinioned behind him. A fresco transferred to canvas. Signed LUCAS CORITIUS.

Purchased, 1874.



No. 720. 32½ in. by 24¾ in.



No. 721. 10 in. by 7¼ in.



No. 567. 85 in. by 72 in.



No. 910.

48½ in. by 52 in.

11

SIGNORELLI (LIVCA) (*continued*).**1128. The Circumcision.**

Before an arched niche, in a hall or porch enriched with bas-reliefs in circular panels and paved with square slabs of coloured marble, the Virgin sits, holding the Infant Christ on her lap. Before her kneels the operator, dressed in black. Behind this group an aged man (Simeon?) stands, with upraised hands, and an expression of deep reverence. On the left St. Joseph leans upon his staff. To the right of the foreground a woman stands in the attitude of attention. The figure of the Infant Christ is said by Vasari to have been repainted by Sodoma.

Purchased at the sale of the Hamilton Palace pictures, 1882.



No. 1128.

102 in. by 71 in.

SIGNORELLI (L.CCA) (*continued*).

1133. The Nativity.

A composition with numerous figures. In the centre of the foreground lies the naked Infant Saviour, His head resting on a cushion. Immediately behind the Virgin kneels in adoration, attended by angels. On the right St. Joseph sits in a reverential attitude with clasped hands. To the left is a group of four shepherds, of whom two kneel, while the others stand behind. In the middle distance a crowd of figures are assembled in a portico, the frieze of which bears the painter's name. On the left of the portico, the Divine message is received by shepherds from an angel on high. To the right, seated beyond a natural arch in a rock, is a shepherd playing on the bagpipes.

Signed LVCE · DE CORTONA · P · O ·

Purchased, 1882.



No. 1133.

86 in. by 67½ in.

SNYDERS (FRANS). 1579—1657. *Flemish School.*

1252. A Fruit-piece.

Apples, pears, melons, grapes, and peaches are piled in confusion on a table, or hang over its side; while a monkey sitting on it helps himself to the fruit. On the floor is a large green gourd, or pumpkin. Dark background.

Presented by Miss E. J. Wood, 1888.

SNYERS (PIETER). 1681—1752. *Flemish School.*

1401. A Study of Still Life.

Fruit, flowers, and vegetables, shell-fish, and poultry, piled together on a table covered with a blue and white checked cloth. The group includes a large crayfish, feathered game, a basket containing apples, plums, peaches, etc., a china bowl full of strawberries, bundles of asparagus and radishes, artichokes and peonies—all represented of natural size and distributed in picturesque confusion.

Signed in large red letters, as if embroidered on the corner of the table-cloth, P. SNYERS.

Purchased, 1894.

SOLARIO (ANDREA DA). 1460(?)—1515(?). *Milanese School.*

734. Portrait of Gio. Cristoforo Longono.

A Milanese nobleman and lawyer, in a black cap and suit; half-length, landscape background. The name is written on a letter in his right hand—*Nobili Joanni Christophoro Longono amico*. Signed ANDREAS D. SOLARIO. F. 1505.

Purchased, 1863.

923. Portrait of a Venetian Senator.

In a black cap and red mantle; a black stole hangs over his right shoulder, and a piece of a blue sleeve is seen on the wrist. He holds a small pink in his right hand. On the thumb of his left hand is a gold signet ring, set with a stone, of a turquoise colour.

Purchased, 1875.



No. 1252.

40 in. by 52½ in.



No. 1401.

44¾ in. by 38½ in.



No. 734.

31 in. by 23½ in.



No. 923.

19½ in. by 15 in.

SORGH (HENDRICK). 1611—1670. *Dutch School.*

1055. Boors at Cards.

Two men and a woman clad in peasants' dress, seated at a wooden bench, playing cards. One of the men holds a mug in his hand; the other a lighted pipe. To the right are a basket of eggs and a dead duck.

Bequeathed by the late Mr. John Henderson, 1879.

1056. Group of Two Figures drinking.

A man, wearing a dark-coloured jerkin, crimson cap and feather, is sitting at a table by the side of a woman, whom he caresses. In the background an old woman peers in through a half-opened door. A cat is sitting under the table.

Bequeathed by the late Mr. John Henderson, 1879.

SPAGNA (Lo). 14—15. *Umbrian School.*

1032. The Agony in the Garden.

Christ kneels on a mound in earnest prayer, while an angel bearing a chalice flies towards Him from above. In the foreground are three disciples sleeping. On the right hand, in the middle distance, Judas, bearing the money-bag and accompanied by a group of Roman soldiers, is seen approaching. The background is occupied by a landscape, including a view of Jerusalem, and hills beyond.

Purchased from Mr. W. Fuller Maitland, M.P., 1878.

SPAGNA (Lo), ASCRIBED TO.

691. An "Ecce Homo."

Or Christ, crowned with thorns, presented by Pilate to the people. John xix. 5.

Bequeathed by Lieut.-Gen. Sir W. Moore, 1862.



No. 1055.

10 in. by 14 in.



No. 1056.

10 in. by 18 in.



No. 1032.

23½ in. by 26½ in.



No. 691.

15½ in. by 12½ in.

SPINELLO ARETINO. 1333(?)–1410. *Tuscan School.*

581. St. John the Baptist, with St. John the Evangelist and St. James the Greater.

St. John the Baptist holds a scroll inscribed *Ego vos clamante in deserto, Parate via.* Three figures, small life-size.

Formerly in the Hospital Church of Santi Giovanni e Niccolò, near Florence.

Purchased, 1857.

1216. Fragment of a Fresco representing the Fall of the Rebel Angels.

On the right the Archangel Michael raises his sword to strike. On the left several other angels, painted on a smaller scale, armed with swords, spears, and shields, follow in menacing attitudes. Fresco transferred to canvas.

1216 (A and B). Two Fragments of the Decorative Border of the same Fresco.

The border is enriched with (feigned) panels formed by the intersection of a lozenge and quatrefoil: each panel contains the half-figure of a saint or martyr, the head encircled by a nimbus bearing an inscription, now nearly obliterated. The spaces between the panels are painted with leaf ornament, on which, in one instance, is introduced the figure of a kneeling friar.

Fresco transferred to canvas.

These three pieces of fresco are parts of a large painting executed by Spinello for the Company of Sant' Angelo on the altar wall in the church of S. Maria degli Angeli at Arezzo.

Presented by the Rt. Hon. Sir Henry Layard, G.C.B., 1886.



No. 581.

74 in. by 61 in.



No 1216.

45½ in. by 67 in.



No. 1216a.

25½ in. by 59½ in.



No. 1216b.

25½ in. by 51 in.

SPINELLO ARETINO (*continued*).**1468. The Crucifixion.**

An altar-piece. At the foot of the Cross is a group of the Virgin Mother fainting, and supported by the two Marys; St. John and other saints stand around. On the left the soldiers are casting lots for the vesture by drawing straws. Behind are soldiers on horseback, one of whom breaks the legs of the wicked thief. Two upright panels on each side contain figures of saints. St. John the Baptist and St. Paul are on the left, and St. James the Greater and St. Bartholomew on the right. Below, inserted in the frame, are five circular medallions containing half figures. In the centre are the Madonna and Child, and to the right and left are two saints. The whole is on a gold ground in a frame of the time, and surmounted by a Gothic canopy, ornamented with gilt gesso in relief.

Bequeathed by the Rev. Jarvis H. Ash, 1896.

STEEN (JAN). 1626—1679. *Dutch School*.**856. The Music Master.**

A young lady, in a yellow bodice and blue skirt, is seated at an open harpsichord with a book of music before her. The master, wearing his hat, is leaning on the instrument watching the movement of her fingers. In the background a boy is bringing a lute into the room. Signed on the harpsichord JOHANIS STEEN FECIT 16 x x, the last two figures, read as 71, are now obliterated.

Purchased, Peel collection, 1871.

1378. An Interior with Figures.

Seated near the fire-place of a ground floor room in a farmhouse are two peasant women: one holding a jug, and the other raising a drinking glass to her lips. Behind them is a man smoking in the chimney corner, while a younger rustic stands by filling his pipe. The fifth figure in the group appears to be that of an itinerant musician who has just entered the house and who, holding his hat in his right hand, salutes the party with a fantastic gesture of courtesy. On the flagged pavement of the floor are scattered mussel shells, etc. Painted in monochrome.

Bequeathed by the Rt. Hon. Sir William H. Gregory, 1892.



No. 1468.

Centre, 42 in. by 33½ in.; Sides, 40 in. by 5 in. each.



No. 856.

16½ in. by 12½ in.



No. 1378.

17½ in. by 14½ in.

STEEN (JAN) (*continued*).**1421. A Terrace Scene, with Figures.**

On the floor of a marble-paved terrace a lady reclines with a book of music open on her lap. Close to her and sitting on an inverted tub, with a small red feather in his hat, a man, who seems to be singing, turns towards her, holding a glass of wine in his hand. Farther to the right, and partly concealed by a stone plinth, is a musician playing on a mandolin. On the left is an open basket containing fruit, a linen napkin, etc.

Signed J. Steen, the J. S. being intertwined.

Purchased, Adrian Hope collection, 1894.

STEENWYCK (HENDRICK), JUNIOR. 1580—1649. *Flemish School.***1132. An Interior.**

A small and minutely painted work, representing a vestibule or ante-chamber, divided from an adjoining room, apparently a library or study, by an arcaded staircase. To the right, on a table covered with a cloth of rich pattern, are placed a chalice, a goblet, a paten, and other specimens of metal work. Above the table, in an arched recess, is a vase filled with flowers. On a landing in the staircase are two men in conversation, and behind them two children.

Purchased, Hamilton collection, 1882.

1443. Interior of a Church.

A view looking up the nave and choir of a large Gothic church. A funeral service is being celebrated in the nave, and in the foreground to the right two boys with tapers precede a christening procession.

On loan from the South Kensington Museum.

STEENWYCK (HERMAN). 17th century. *Dutch School.***1256. A Study of Still Life.**

A sheathed Japanese sword, musical instruments, a skull, and other objects. Signed H. STEENWYCK.

Presented by Lord Savile, G.C.B., 1888.



No. 1421.

17 in. by 24 in.



No. 1132.

11½ in. by 9 in.



No. 1443.

14 in. by 21¼ in.



No. 1256.

15 in. by 19¼ in.

STORCK (ABRAHAM). 1630(?)—1710(?). *Dutch School.*

146. A view of the Maes, with Shipping, and Rotterdam in the distance.

Bequeathed by Lt.-Col. Ollney, 1837.

TACCONI (FRANCESCO). *Second half of 15th century. Lombard School.*

286. The Virgin enthroned.

Holding the Child upon her right knee, the right foot being raised on a footstool; in the background a green curtain. Inscribed on a plinth below, OP. FRANCISI TACHONI, 1489. OCTU. Figures half-life scale.

Purchased, 1855.

TENIERS (DAVID) THE ELDER. 1582—1640. *Flemish School.*

949. Rocky Landscape.

A winding road among the rocks, leading to a château on the heights, to the right; two reaches of water below; a village in the distance. In the foreground on the roadway a group of gipsies, and a peasant having his hand examined by one of them. Signed with the painter's monogram, a T within a D followed by an F for fecit.

Wynn Ellis bequest, 1876.

950. The Conversation.

Three men, each with a long staff in his hand, near the door of a house, in conversation; a woman just entering the house, turning her head back towards them.

A village scene, with a pool of water; on the spectator's left, near the door of the house, is a grindstone. Signed with the painter's monogram.

Wynn Ellis bequest, 1876.



No. 146.

23 in. by 29 in.



No. 286.

39 in. by 20½ in.



No. 949.

64 in. by 84 in.



No. 950.

44 in. by 65 in.

TENIERS (DAVID) THE ELDER (*continued*).**951. Playing at Bowls.**

A party of several men engaged at a game of bowls in front of an inn, with the sign of the crescent moon (in its fourth quarter, on a blue ground) hanging on the corner of an out-building; with other figures behind. A stream separates the picture into two parts; two village churches are seen in the background to the right and towards the centre, on higher ground. Signed on the end of a tub, with the painter's monogram.

Wynn Ellis bequest, 1876.

TENIERS (DAVID) THE YOUNGER. 1610--1690. *Flemish School.***154. A Music Party.**

A woman, accompanied by a man with a guitar, is entertaining some peasants with a song. An interior; seven small figures.

Signed D. TENIERS F.

Bequeathed by Charles Long (Lord Farnborough), 1838.

155. The Misers, or Money-changers.

A man and his wife counting their money; they are seated at a table covered with gold and silver coin loose and in bags; some of the accessories seem to indicate considerable business transactions.

Signed DAVID TENIERS.

Bequeathed by Charles Long (Lord Farnborough), 1838.



No. 951.

47 in. by 75 in.



No. 154.

10 in. by 14 in.



No. 155.

24½ in. by 33 in.

TENIERS (DAVID) THE YOUNGER (*continued*).**158. Boors Regaling.**

A man, expressing somewhat boisterous merriment in his attitude, is holding out a glass of ale at arm's length ; by his side is an old woman filling her pipe ; a third figure is standing behind them. An interior ; companion piece to No. 154.

Signed D. TENIERS F.

Bequeathed by Charles Long (Lord Farnborough), 1838.

242. Players at Tric-trac, or Backgammon.

A Dutch interior, with eight small figures.

Signed D. TENIERS F.

Bequeathed by Lord Colborne, 1854.

805. An Old Woman peeling a Pear.

An interior, in which is a large oven or still ; the old woman is seated on a wooden chair in front, with one pear in her hand and others on the floor ; on her right are a stewpan and various other utensils ; before her stands a greyhound. In the background a partial light coming through an open doorway discovers a churn and some pieces of furniture standing against the wall. Signed, D. Teniers, F.

Purchased, 1870.

817. The Château of Teniers at Perck.

A turreted house among trees. The painter and his wife, another lady, and his son holding a greyhound by a string, are standing in the foreground on the spectator's left ; a man, his gardener, is approaching with a pike in his hands. In a moat before the château are six men dragging a net ; a few ducks are in the water. Signed D. TENIERS F.

Purchased, 1871.



No. 158.

10 in. by 14 in.



No. 242.

14½ in. by 21 in.



No. 805.

19 in. by 26 in.



No. 817.

33 in. by 46 in.

o *

TENIERS (DAVID) THE YOUNGER (*continued*).**857-860. The Four Seasons.**

Signed each with a monogram of a T within a D, and an F for fecit.

857. Spring.

A man carrying an orange tree in a pot ; others laying out a garden in the background.

858. Summer.

A man holding a wheatsheaf ; others in the background reaping.

859. Autumn.

A man with a flask and a glass of wine ; others in the background preparing grapes for the press.

860. Winter.

An old man seated at a table, warming his hand over a pan of coals, a jug and wine glass by his side ; figures skating in the background.

Purchased, Peel collection, 1871.

861. River Scene.

A broad river, beyond which is a wooded country, with a château among the trees. In the foreground on the left is a cottage, before which a woman cleaning an earthen pot is speaking to a man walking away with an empty barrow. Another woman is looking out at the door of the cottage. On the river side to the right are three cows. The man with the barrow is a portrait of Teniers' gardener. Signed D. TENIERS Ft.

Purchased, Peel collection, 1871.

862. The Surprise.

The wife, looking in at the door of a large room or kitchen, has surprised her husband courting her maidservant, who is on her knees in front, busy cleaning out an earthen pot. A great variety of domestic utensils is dispersed about the foreground. Signed D. TENIERS F.

Purchased, Peel collection, 1871.



No. 857. 8½ in. by 6 in.



No. 858. 8½ in. by 6 in.



No. 859. 8½ in. by 6 in.



No. 860. 8½ in. by 6 in.



No. 861.

18½ in. by 25 in.



No. 862.

16½ in. by 25 in.

TENIERS (DAVID) THE YOUNGER (*continued*).

863. Dives, or the Rich Man in Hell (Luke xvi. 23) (known as "Le Mauvais Riche").

Dives is represented in an infernal cavern surrounded by a variety of monstrous combinations of the human and animal forms. A winged monster is leading him by a cord into a lower cavern, whence are seen to proceed flames. Signed D. TENIERS, F.

Purchased, Peel collection, 1871.

952. The Village Fête, or the Fête aux Chaudrons.

On the left is a building, in front of which are four cauldrons, in which soup is being cooked, and nearer the building are six casks of beer; above this a fight is going on. The landscape is hilly and woody; to the extreme right is a cross on a pillar, with immortelles. In the foreground to the left is an old peasant selling children's flags with a plate of money before him. Teniers and his party, with his little boy leading a greyhound, are in this part of the foreground. A vast concourse of people is scattered over the scene patiently waiting to begin the fête.

The tower of Antwerp is seen in the distance. Signed D. TENIERS F. 1643.

A replica of this fine picture is in the possession of the Duke of Bedford, signed 1646.

Wynn Ellis bequest, 1876.

953. The Toper.

A man with a mug in one hand and a full glass in the other; he wears a red cap with a feather and a blue jacket with a white shirt beneath. A cottage is in the background. Signed with a T. within a D., which is the father's signature.

Wynn Ellis bequest, 1876.



No. 863.

19 in. by 27 in.



No. 953.

6½ in. by 4½ in.



No. 952.

34½ in. by 47½ in.

TERBORCH OR **TERBURG** (GERARD). 1614 (?)—1681. *Dutch School.*

864. The "Guitar Lesson."

A lady in yellow and white satin is seated playing a lute. Her master, seated opposite to her at a table covered with a Turkey carpet, is reading the music, and keeping time with his hand. Another gentleman is standing in the background; both have their heads covered. Behind the lady's chair is a spaniel.

Purchased, Peel collection, 1871.

896. The Peace of Münster.

This picture represents the Plenipotentiaries of Philip IV. of Spain and the Delegates of the Dutch United Provinces assembled in the Rathhaus at Münster on the 15th of May, 1648, for the purpose of ratifying and confirming by oath the Treaty of Peace between the Spaniards and the Dutch, signed on the 30th of January previous.

This Treaty was the first recognition by Spain of the independence of the United Provinces, after the contest which had lasted for eighty years. It was therefore an event of the highest interest and importance, and one well deserving to be recorded by a great Dutch painter.

The moment chosen is the reading of the Oath of Ratification. The Plenipotentiaries are standing nearest to the table; six of them, holding up the right hand, are the Delegates of the United Provinces; two, with their right hands resting on the copy of the Gospels open before them, are representatives of the King of Spain.

Signed on a tablet in the upper corner to the left, *G. T. Borch, F. Monasterii, A. 1648.*

Presented by Sir Richard Wallace, Bart., 1871.

For details respecting the personages represented in this picture see the Official Catalogue of the National Gallery.



No. 864.

26½ in. by 22 in.



No. 896.

17½ in. by 22 in.

TERBORCH OR **TERBURG** (GERARD) (*continued*).**1399. Portrait of a Gentleman.**

A small full length of a Dutch gentleman standing. He is dressed in a black velvet doublet, black hose, and a black cloak, with a plaited cambric shirt, a collar bordered with fine lace, and large muslin cuffs. On the right of the picture is a table overlaid with a large red velvet cloth. On the left is a chair covered with the same material. Both are trimmed with gold fringe. Warm grey background.

Purchased from the collection of Sir Charles Eastlake, 1894.

THE OTOCO PULI (DOMINICO), known as **EL GRECO**. 1548—1625. *Spanish School.***1122. St. Jerome (?)**

Half life-size ; sitting at a table, with an open volume before him ; on the margin of the page appears an inscription. He is dressed in the costume of a Cardinal, but without the biretta.

Purchased, Hamilton Palace collection, 1882.

1457. Christ driving out the Traders from the Temple.

The figure of the Saviour, with raised arm, occupies the centre of the picture. To the left the traders in the Temple are carrying away their goods, and on the right are other figures, probably the Disciples, who, by their gestures, approve of the Saviour's action. As is usual with this remarkable artist, there is much energetic action with very faulty drawing in the picture.

Presented by Sir J. Charles Robinson, 1895.

TIEPOLO (GIOVANNI BATTISTA). 1692—1769. *Venetian School.***1192. Design for an Altar-piece (?)**

An open portico through which the sky is seen. Beneath is a group of four persons, consisting of a bishop, perhaps St. Ambrose, who stands in the act of blessing or absolution ; an armed warrior is sitting to the right and a young man with a palm branch kneels to the left ; an acolyte behind bears the bishop's mitre and crook.

Purchased, 1885.



No. 1399.

26 in. by 21 in.



No. 1122.

23 in. by 18½ in.



No. 1457.

41½ in. by 50½ in.



No. 1192.

23 in. by 12¾ in.

TIEPOLO (GIOVANNI BATTISTA) (*continued*).

1193. Design for an Altar-piece (?).

The scene is laid in an open portico, in the centre of which on a high pedestal St. Augustine, in pontificals, sits enthroned; in his right hand is a flaming heart; his left, which holds a pen, rests on a large book. Below, to the left, a prince kneels on the step, looking up to the saint. To the right is a group of four persons; a warrior sitting on the step in front; immediately behind him is a bishop, with joined palms, reading from a book held before him, accompanied by two acolytes.

Purchased, 1885.

1333. The Deposition from the Cross.

In the centre of the composition the Virgin and one of the holy women bend mournfully over the dead body of our Lord, which lies on the ground half covered with a linen cloth, the head supported by another saint. Behind the Virgin, St. John, hiding his face in his mantle, stands at the foot of his Master's cross and between those of the thieves, whose lifeless bodies remain crucified. On the right is a crowd of bystanders, among whom one is probably intended to represent Joseph of Arimathea.

Purchased, 1891.

TISIO (BENVENUTO) **DA GAROFALO.** 1481—1559. *Ferrarese School.*

81. The Vision of St. Augustine.

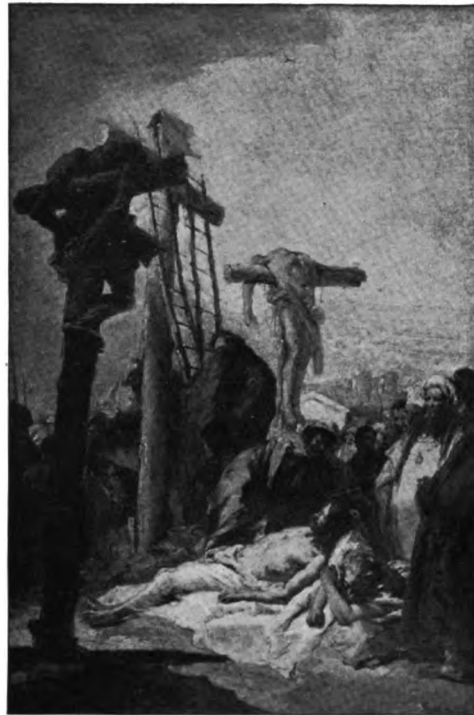
Augustinus, one of the four "Doctors" of the Church, and bishop of Hippo, in Africa, relates, that while engaged on a work on the Trinity, he had a vision in which he saw a child endeavouring with a ladle to empty the ocean into a hole which he had made in the sand; and upon the saint pointing out the futility of his labour, the child retorted by observing how much more futile must be his efforts to explain that which it had pleased the Deity to make an inscrutable mystery. The picture illustrates the moment of the dialogue; St. Catherine is represented behind the saint, and in the clouds above is a vision of the Holy Family attended by a choir of angels.

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



No. 1193.

23 in. by 12 $\frac{3}{4}$ in.



No. 1333.

25 in. by 16 $\frac{7}{8}$ in.



No. 81.

25 $\frac{1}{2}$ in. by 32 in.

TISIO (BENVENUTO) **DA GAROFALO** (*continued*).

170. The Holy Family, with Elizabeth and the young St. John, and two other Saints.

Above is a vision of God the Father surrounded by a choir of angels. The background is of the architectural character commonly found in pictures of the Ferrarese School: through the opening are seen the houses and spires of a town.

Purchased, 1839.

642. Christ's Agony in the Garden.

Above is an angel bearing the cup and cross; the three Apostles are asleep in the foreground: a crowd with torches, etc., approaches from behind. Luke xxii. 41-43. (See No. 76, vol. i, p. 7).

Purchased, 1860.

671. The Madonna and Child enthroned under a Canopy.

On the right are standing St. Francis and St. Anthony; on the left, St. William in armour, with his right hand resting on a shield, and St. Clara holding a crucifix. The background represents an architectural interior. Figures small life-size.

Originally the principal altar-piece of the church of San Giuglielmo at Ferrara.

Purchased, 1861.



No. 170.

30½ in. by 23½ in.



No. 642.

19 in. by 14 in.



No. 671.

95 in. by 82½ in.

TURA (COSIMO). 1420—1495. *Ferrarese School.*

772. The Madonna and Child enthroned.

The Madonna, with the Child on her knee, is seated under an archway on a high throne with a beautifully elaborated canopy behind. She is surrounded by six angels, playing on musical instruments; two in the foreground are engaged on a portable keyed organ or regal; one of whom is playing the keys and the other blowing the bellows. The whole picture is richly ornamented, in the style of the best Ferrarese works, with architectural and sculptural details.

Purchased from the collection of Sir Charles Eastlake, 1867.

773. St. Jerome in the Wilderness.

The saint is kneeling, striking his chest with a stone; behind, seen through a natural arch or rock, is a rocky landscape, with figures; in the background is the lion with a thorn in his foot.

Purchased from the collection of Sir Charles Eastlake, 1867.

905. The Virgin Mary.

The Virgin is seated in prayer, with an open book on her knees, on a sculptured seat in front of an open landscape.

Purchased, 1874.



No. 772.

94 in. by 40 in.



No. 773.

39½ in. by 22½ in.



No. 905.

17½ in. by 13 in.

TUSCAN SCHOOLS. FLORENTINE: XV. CENTURY.**227. St. Jerome in the Desert kneeling before a Crucifix, in a distinct compartment of the picture.**

Standing at the sides, on the spectator's left are Saints Damasus and Eusebius, on the right Saint Paola and her daughter Saint Eustochia; kneeling below are Girolamo Rucellai and his son; on each side above are three angels. In the predella beneath the principal pictures are, in four compartments, incidents from the lives of the saints represented above, who were the contemporaries of St. Jerome, with the arms of the Rucellai at each end. [The size of the predella—6½ in. high by 48 in. wide—does not allow of a reproduction being given in these pages, as the great reduction necessary would make it altogether unintelligible.] On a plinth below the central compartment is inscribed—S. DAMMASUS, S. EUSEBIUS, S. JERONIMUS, S. PAULA, S. EUSTOCIUM. Five principal figures, half-life scale.

Purchased, 1855.

This picture, which is in its original frame, hitherto catalogued under the name of Cosimo Rosselli, is now attributed, with some degree of probability, to Botticini, an obscure painter who was a scholar of Andrea Verocchio, by whom, however, only one signed picture is known.

296. The Virgin adoring the Infant Christ, with an Angel standing on each side of her.

The Virgin, very richly dressed, is seated with her hands raised together, as if in prayer, and is regarding the Child, Who is lying upon her knees, and holding a raspberry in one hand, some seeds of which He puts to His lips. Landscape background. Half-figures, nearly life-size.

Purchased, 1857.

This picture has all the characteristics of Andrea del Verocchio's best work, and is probably by that painter; but the small number of works that can with certainty be ascribed to him renders the attribution uncertain.



No. 227.

60 in. by 68 in.



No. 296.

38 in. by 27 $\frac{1}{4}$ in.

p*

TUSCAN SCHOOLS. FLORENTINE: XV. CENTURY (*continued*).**586. The Madonna and Child enthroned, surrounded by Angels and Saints.**

The Virgin is seated, with the Infant Christ standing on her knee. On either side, in separate compartments, are standing two saints, St. Augustine and St. Nicholas of Tolentino on the left, St. Bartholomew and St. Monica on the right. Figures nearly life-size.

Purchased, 1857.

The picture is probably by Zenobio Macchiavelli, a pupil of Benozzo Gozzoli.

781. The Angel Raphael accompanies Tobias on his journey into Media, to marry Sara, the daughter of Raguel.

The two, richly dressed, are walking together rapidly; the angel is carrying a small box for the gall of the fish, to heal blindness, and he leads the young Tobias (Tobit v., vi.). Landscape background, with a view of a river representing the Tigris.

Purchased, 1867.

This picture, if not by Andrea del Verocchio, emanated from his workshop.

1196. A Combat between Love and Chastity.

Love as a youth, nude, with golden locks and variegated wings, armed with bow and quiver, springs forward from the left, and shoots his fiery arrows at Chastity, who, advancing on the other side, confidently defends herself with a jewelled shield of steel and gold, having in its boss a large diamond against which the weapons are splintered. With her right hand she swings on high a golden chain and fetters, as if to entangle her foe. The combat happens in a flowery mead, beyond which the landscape rises in high rolling ground, much wooded. On the right, beneath the hill, and shadowed by trees, is a little lake on which swans are floating. On the left some tiled roofs are darkly visible amidst the foliage. The sky above is blue, but glowing below.

Purchased, 1885.



No. 586.

Centre, 64 in. by 28 in.; Sides, 56 in. by 22½ in. each.



No. 781.

33 in. by 25½ in.



No. 1196.

16¾ in. by 13¾ in.

TUSCAN SCHOOLS. FLORENTINE: XV. CENTURY (*continued*).**1199. The Madonna and Child, attended by the Infant St. John and an Angel.**

The Virgin, clad in a crimson robe and dark green or black mantle bordered with gold, supports the Infant Christ, who stands undraped before her on a balcony. On the right the youthful St. John stands in an attitude of devotion. On the left is an angel crowned with a chaplet of roses and bearing a lily. Gold punched background, powdered at intervals with small seed-like projections. In the original frame forming part of the panel.

Purchased, 1885.

1301. Portrait of Girolamo Savonarola.

Small, bust-length, showing the face in profile. He wears the robe and tonsure of his order. The face is clean shaven. Dark background. On the reverse of the panel is painted the martyrdom of Savonarola, who with two other monks is suspended from a stake over a huge fire. In the foreground are men bearing faggots.

Presented by Dr. William Radford, 1890.

SIENESE (?): XIV. OR EARLY XV. CENTURY.**1317. The Marriage of the Virgin.**

In the centre of a vaulted chapel, the High Priest, clad in his sacred robes, stands between St. Joseph and the Virgin, whose hands he joins. Immediately behind the Virgin are St. Anna and two other women. On the left are four male figures, one of whom (an unsuccessful suitor) breaks his staff, while that of Joseph blossoms, and above its foliage hovers the Holy Spirit in the form of a dove. The figures are about seven inches high.

Purchased, 1890.

SIENESE: LATE XV. CENTURY.**1108. The Virgin enthroned, attended by Saints and other Figures.**

Purchased, 1881.



No. 1301. 8½ in. by 6½ in.



No. 1199. 40½ in. diameter.



No. 1317. 16¼ in. by 13 in.



No. 1108. 17½ in. by 13¼ in.

UBERTINI (FRANCESCO), called **IL BACCHIACCA**. 1491—1557. *Florentine School.*

1218. The History of Joseph (Part I).

In the centre is an octagonal building entered by a vaulted portico, under which Joseph stands, attended by his officers. On the left hand of the porch are seen Joseph's brethren bearing vases and presents. On the right they are departing, Benjamin riding on an ass laden with sacks of corn.

1219. The History of Joseph (Part II).

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

The two pictures described above are specially mentioned by Vasari in his notice of Ubertini (*Vita di Bastiano da S. Gallo*). The original studies in black chalk are in the Louvre.

Purchased from Lord Methuen, 1886.

UCCELLO (PAOLO). 1397—1475. *Florentine School.*

583. The Battle of Sant' Egidio, July 7, 1416,

In which Carlo Malatesta, Lord of Rimini, and his nephew Galeazzo, were taken prisoners by Braccio di Montone.

From the fragments of arms, etc., strewn upon the ground the battle has been already fought; and the incident represented appears to be an attempted rescue; which supposition is strengthened by the fact that Malatesta is marching under a strange standard. Of the many armed knights on horseback represented, only four are engaged, but all except Malatesta and his nephew have their faces concealed by their visors. The young Galeazzo, not yet a knight, carries his bassinet in his hand. The figure lying on the ground to the left is an illustration of the painter's love of foreshortening. In the background is a hedge of roses mixed with pomegranate and orange trees and some hilly ground behind. Purchased, 1857.



No. 1218.

14 in. by 55½ in.



No. 1219.

14 in. by 55½ in.



No. 583.

72 in. by 125 in.

UGOLINO DA SIENA. *14th century. Siennese School.***1188. The Betrayal of Christ.**

In the centre of the composition the Saviour, clad in a crimson robe and dark green pallium, turns towards Judas, who greets his Master with a kiss, while armed soldiers surround and seem to threaten Him. To the left are some of the disciples, among whom Peter is seen striking off the ear of the High Priest's servant, Malchus. The background suggests a mountainous landscape, with trees of an archaic and conventional type set against a gold sky. The figures are about nine inches high. Purchased, 1885.

1189. The Procession to Calvary.

Our Lord, clad in a long crimson robe and bearing His Cross, is preceded by an executioner, who holds a rope attached to the Saviour's neck. He is closely followed by armed soldiers and a crowd, who revile and buffet Him. To the left, in the rear of the procession, is the Virgin, attended by two of the Holy women. The figures are about ten inches high. Gold background. Purchased, 1885.

UMBRIAN SCHOOL.**282. The Glorification of the Virgin.**

The Virgin, holding in her left hand a lily, is seated in clouds, with the Child standing upon her knee; she is surrounded by cherubim, two of which are supporting a crown above her head; two others are holding lighted candles. On a marble platform below are two infant angels, seated; one playing on a viol, the other blowing a flageolet. In the landscape background are seen a church and distant mountains.

Purchased, 1856. This picture, attributed by Messrs. Crowe and Cavalcaselle and other critics to Giov. Battista, of Faenza, called Bertucci, is no doubt by that painter.

585. Portrait of a Lady.

Head and shoulders in profile, with gold and pearl head-dress, and a rich sleeve of crimson velvet and gold.

Purchased, 1857.



No. 1188.

13½ in. by 20¾ in.



No. 1189.

13½ in. by 20¾ in.



No. 282.

70 in. by 31¼ in.



No. 585.

16½ in. by 11¼ in.

UMBRIAN SCHOOL (*continued*).**646. St. Catherine.**

Seen at three-quarter length, clad in a green robe embroidered with gold thread and jewelled on the bodice, and a crimson mantle. Her left hand rests on a wheel (the emblem of her martyrdom), while her right lightly touches the hilt of a sword. By her side, half concealed by the wheel, is a youthful angel. At the back of the panel are heraldic and decorative paintings of apparently later date. Purchased, 1860.

647. St. Ursula.

Seen at three-quarter length, clad in a crimson robe embroidered on the chest with a border of gems and seed pearls. A green mantle falls from her shoulders. In her right hand she bears an arrow (the emblem of her martyrdom). At the back of the panel are heraldic and decorative paintings, probably of a later date. Purchased, 1860.

702. The Madonna and Child.

Surrounded by a glory of cherubim.

Presented by her Majesty the Queen, in fulfilment of the wishes of H.R.H. Prince Consort, 1863.

912. The Story of Griselda (from Boccaccio's "Decameron").

The Marquis of Saluzzo, a sovereign prince, while out hunting meets with Griselda, a peasant girl, and falls in love with her. He has her attired in fine clothes and marries her. The marriage is being celebrated in the centre of the picture. On the spectator's right is seen the humble home of Griselda's father, where she used to work and tend his sheep.

913. The Story of Griselda.

In the course of a few years her two children, a girl and a boy, are successively taken away from her, and are supposed to have died miserably. Then, about thirteen years after her marriage, she is (ostensibly) divorced (in the centre of the picture, where she is giving back the wedding ring), is stripped of her fine clothing, and sent back to her father's house just as poor as she was when she was taken from it, with the exception of her smock, in which she was permitted to depart.



No. 646. 33¼ in. by 16 in.



No. 647. 33¼ in. by 16 in.

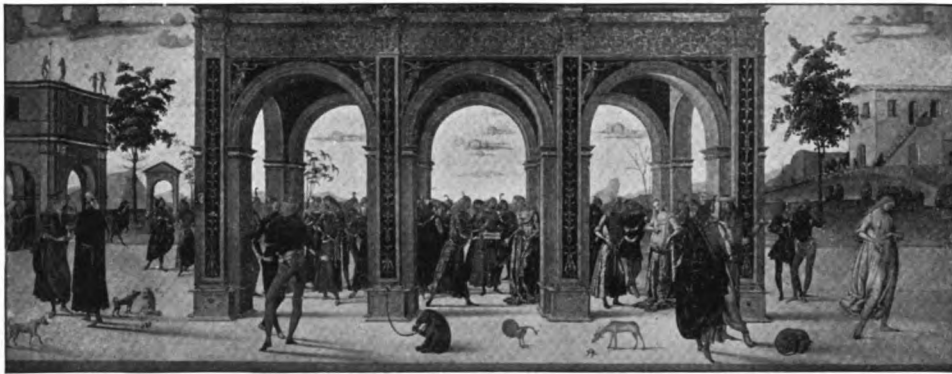


No. 702. 17½ in. by 12¾ in.



No. 912.

24 in. by 61 in.



No. 913.

24 in. by 61 in.

UMBRIAN SCHOOL (*continued*).**914. The Story of Griselda.**

A grand banquet is now prepared for the Marquis's second wedding, as he has given out. Griselda is recalled back to the castle to do menial work and set the house in order, so that the new wife may be suitably received. But instead of being presented to a new bride the patient woman is introduced to her own children, long supposed dead, who have been all this while tended in a distant city with the utmost care. Griselda is then affectionately embraced by her husband, publicly reinstated in her proper position, and presented to all the Court as an unparalleled example of conjugal obedience and patience.

Purchased, 1874.

1051. Our Lord, St. Thomas, and St. Anthony of Padua, the Donator kneeling to the right.

In the foreground, on a marble terrace, which is guarded behind by a low parapet, stands in the centre our Lord, dressed in a long crimson gown with full sleeves. He raises His right arm on high, so as to display through an opening in the gown the spear-wound in His side. On the left the incredulous Thomas presses forward to thrust his finger into the wound. On the right the Donator kneels in adoration, encouraged by his patron St. Anthony of Padua, who bears a stalk of lilies.

This picture is probably by the same painter as No. 282, Giov. Battista, of Faenza, called Bertucci (p. 530).

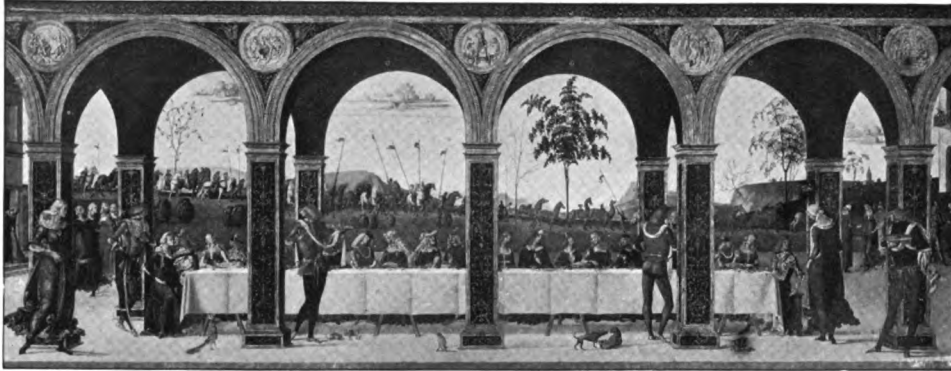
Bequeathed by the Misses Solly, 1879.

1304. Marcus Curtius (?).

A fair-haired youth, clad in a blue tunic embroidered with gold and a rose-coloured pallium, bestrides a prancing horse, and brandishes a dagger in his right hand. From a chasm in the ground below flames are issuing.

Purchased, 1860.

By Signor Frizzoni this picture is considered to be of the Florentine School, and to be the work of Francesco Ubertini, called Il Bacchiacca.



No. 914.

24 in. by 61 in.



No. 1051.

41½ in. by 65½ in.



No. 1304.

9¾ in. by 7¾ in.

VALDES LEAL (JUAN DE). 1630 -1691. *Spanish School.*

1291. The Assumption of the Virgin.

Prominent at the base of the picture are the Donor and his mother the Donatrix to the right and left, seen at half-length and life-size. The Donor looks out of the picture, and points to the vision in which the Virgin, arrayed in a long white robe and a blue mantle, her golden hair streaming on her shoulders, her eyes cast upwards in ecstasy, is assumed into heaven, supported and surrounded by hosts of boy angels. Above to the left the Eternal, about to receive her, is faintly seen in the effulgence.

Signed on a parchment scroll below.

Purchased, 1889.

VANNUCCI (PIETRO), called **PERUGINO**. 1446—1523. *Umbrian School.*

181. The Virgin and Infant Christ, with St. John.

Landscape background. Three small figures; the Virgin holds the Infant Christ on a parapet, behind which St. John is seen at half-length.

Petrus Peruginus is inscribed in gold on the hem of the mantle of the Virgin.

Purchased, 1841.



No. 1291.

74½ in. by 80½ in.



No. 181.

26½ in. by 17½ in.

VANNUCCI (PIETRO), called **PERUGINO** (*continued*).

288. The Virgin adoring the Infant Christ.

Three principal portions of an altar-piece. The centre picture represents the Virgin adoring the Infant, Who is presented to her by an angel ; three distant angels, standing on clouds and singing, appear above. In the compartment on the left of the spectator is represented the Archangel Michael ; in that on the right, the Archangel Raphael with the young Tobias.

This picture was painted by Perugino, as recorded by Vasari, for the Certosa, or Carthusian convent near Pavia. The entire altar-piece consisted of six compartments. Above the three portions already described were -in the centre, a figure of the Almighty, which is still in its original place in the Certosa ; on the sides, the subject of the Annunciation, the Angel on the left of the spectator, the Virgin on the right ; all these were half figures. The two last-named have disappeared ; but their places, as well as the places of the three portions now in this collection, have long been supplied by copies.

The left compartment is inscribed below PETRVS PĒRVSIIVS PINXIT.

Purchased, 1856.

1075. The Virgin and Child, with St. Jerome and St. Francis.

The Virgin, bearing the Infant Christ in her arms, stands on a flat pedestal, surrounded by a low stone parapet. On her right is St. Jerome, on her left St. Francis, with the *stigmata* on his hands and feet. Above, two seraphim suspend a crown over the head of the Virgin.

Purchased, 1879.



No. 288.

Centre, 50 in. by 25½ in.; Sides, 50 in. by 22½ in. each.



No. 1075.

72 in. by 59 in.

VANNUCCI (PETRO), called **PERUGINO** (*continued*).

1441. The Adoration of the Shepherds.

In the centre the Infant Christ lies supported by a cushion on a purple drapery on the open ground. Behind is a shed surrounded by a fence within which cattle are lying. On the right and left kneel the Holy Mother and St. Joseph, and behind them the Shepherds approach with offerings. The background is an open hilly landscape with a few scattered trees, and an angel is seen on each side in the sky.

This fresco was removed from the Church at Fontignano in the year 1843, and is said to be the last work of the painter.

Lent from the South Kensington Museum, 1895.

VANNUCCI, ASCRIBED TO.

1431. The Baptism of our Lord.

St. John the Baptist in the centre of the picture is pouring water from a cup on the head of the Saviour, Who stands with His feet in the shallow river. Two angels kneel to the right and two to the left; and behind them again stand four of the disciples, two on each side of the picture.

Purchased, 1894.

VAROTARI (ALESSANDRO), called **PADOVANINO**. 1500—1650. *Venetian School*.

70. Cornelia and her Children.

Cornelia, daughter of the elder Scipio Africanus, and "mother of the Gracchi," when asked by a Campanian lady, who was ostentatious of her jewels, to show her her ornaments, pointed to her two sons, Tiberius and Caius, just then returning from school, and said, "These are my ornaments." Composition of four figures, of the natural size.

Bequeathed by Lieut.-Col. Ollney, 1837.

933. Boy with a Bird.

He is lying on the ground caressing the bird, which seems to be a white dove.

Wynn Ellis bequest, 1876.



No. 1441.

98½ in. by 233¾ in.



No. 1431.

12¾ in. by 23¼ in.



No. 70.

56 in. by 48 in.



No. 933.

14 in. by 19 in.

VECELLIO (TIZIANO), called **TITIAN**. 1477 --1576. *Venetian School.*

4. A Holy Family.

The Virgin and Child and St. Joseph are grouped in an open landscape; in the foreground to the right a shepherd is kneeling in adoration.

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

34. Venus and Adonis.

Sometimes described as Cephalus and Procris; it was known under this title when in the Colonna Palace at Rome. Venus withholds Adonis from the chase, while the young huntsman, holding his hounds in a leash with one hand and his spear with the other, is making an effort to free himself from the embrace of the enamoured goddess; Cupid is seen asleep in the background.

Titian painted several repetitions of this picture, with slight variations.

Purchased, Angerstein collection, 1824.



No. 4.

41½ in. by 56 in.



No. 34.

69 in. by 74 in.

VECELLIO (TIZIANO), called **TITIAN** (*continued*).

35. Bacchus and Ariadne.

Ariadne, daughter of Minos, king of Crete, deserted by Theseus on the island of Naxos, is discovered by Bacchus when returning with a train of nymphs, fauns, and satyrs from a sacrifice. The god no sooner sees the hapless princess than he becomes enamoured of her. Ariadne is on the left; Bacchus is represented in the centre of the picture leaping from his chariot; to the right, in the boisterous train of the god, is seen the drunken Silenus riding on an ass. Above Ariadne is the constellation of the golden crown with which Bacchus presented her on her becoming his bride. The background is a glowing landscape, with a view of the sea, on which the departing ship of Theseus is seen in the distance. Composition of ten figures. Signed TICIANVS · F.

Purchased, 1826.

This picture is perhaps Titian's masterpiece as a composition of figures and landscape, and in its combination of all the qualities which go to make a great work of art is possibly the finest picture in the world. It forms one of a series of four pictures, of which two are in the Museo del Prado at Madrid, and the fourth at present in a private collection in England.

270. Christ appearing to Mary Magdalene after His Resurrection.

Commonly called "NOLI ME TANGERE," from the words of the Latin Vulgate.

"Jesus saith unto her, Touch me not; for I am not yet ascended to my Father." John xx. 17.

The Magdalene is represented kneeling before Christ, Who is partially clad in white drapery and with a hoe in His hand. The scene is a landscape, in which a solitary tree in the middle ground is a conspicuous object; in the background, on a hill to the spectator's right, is a group of farm buildings; on the left is a view of a distant country.

Bequeathed by Mr. Rogers, 1855.



No. 35.

69 in. by 75 in.



No. 270.

42½ in. by 35½ in.

VECELLIO (TIZIANO), called **TITIAN** (*continued*).

635. The Madonna and Child, with St. John the Baptist and St. Catherine embracing the Divine Infant.

The beautiful group is relieved against a magnificent landscape with a grove of trees on the left, and deep blue mountains and sky behind; in the distance is seen the angel appearing to the Shepherds. Signed TIZIAN.

Purchased, 1860.

An inferior replica of this exquisite masterpiece is in the Accademia at Venice.

VECELLIO, SCHOOL OF.

3. A Concert, or a Maestro di Cappella giving a Music Lesson.

Five figures, half-length, of the natural size.

Purchased, Angerstein collection, 1824.



39½ in. by 55½ in.

No. 635.



38 in. by 49 in.

No. 3.

VECELLIO, SCHOOL OF (*continued*).**32. The Rape of Ganymede.**

Ganymede, son of Tros, one of the early kings of Troy, was carried off by an eagle to Olympus to be the cup-bearer of Jupiter. The beautiful youth, represented naked, with a bow in his hand, is being carried upwards by the eagle; a flowing red-coloured scarf gives effect and lightness to the composition. Figure of the natural size.

Purchased, Angerstein collection, 1824.

224. The Tribute Money.

"Tell us therefore, What thinkest thou? Is it lawful to give tribute unto Cæsar, or not?"

"And he saith unto them, Whose is this image and superscription? They say unto him, Cæsar's. Then saith he unto them, Render therefore unto Cæsar the things which are Cæsar's; and unto God the things that are God's."—Matthew xxii. 17-21.

Three figures, half-length.

Purchased, 1852.

VELAZQUEZ (DON DIEGO DE SILVA Y). 1599—1660. *Spanish School.***197. Philip IV. of Spain hunting the Wild Boar.**

The hunt is taking place in an enclosed piece of ground in the neighbourhood of the Pardo, near Madrid. In the front are many spectators; hills and foliage, forming a very characteristic landscape, occupy the background. Numerous small figures.

Purchased, 1846.

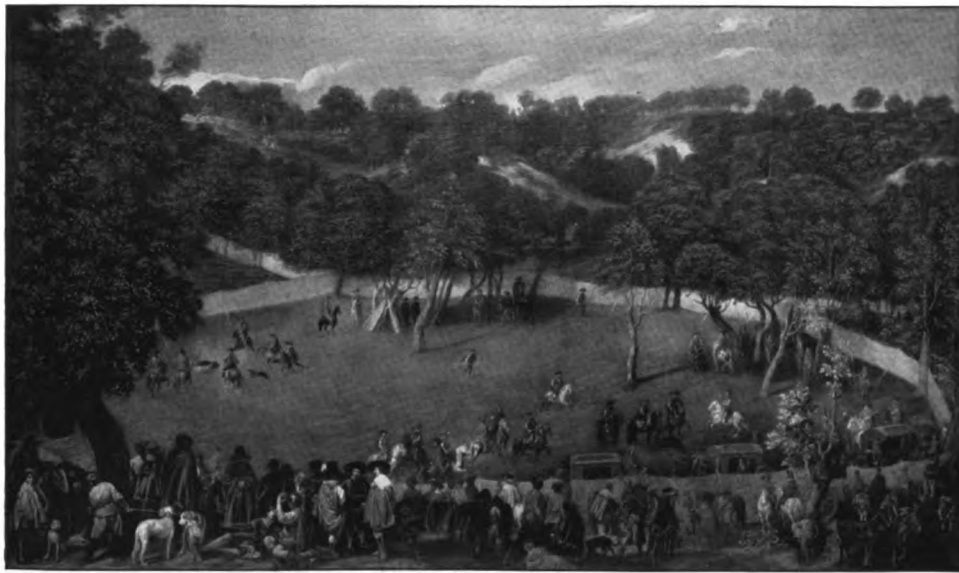


No. 32.

68 in. each way.



No. 224. 48 in. by 40½ in.



No. 197.

74 in. by 123 in.

VELAZQUEZ (DON DIEGO DE SILVA Y) (*continued*).

745. Philip IV., King of Spain.

The portrait represents the king at a more advanced age than in No. 1129. He is dressed in a black and gold doublet, and the head is seen nearly in full face.

Purchased, 1865.

1129. Portrait of Philip IV., King of Spain.

Full length, life-size, three-quarter face turned to the right. Dressed in a doublet and trunk hose of brown stuff brocaded with silver, and a black cloak, white sleeves and brown gloves. A stiff cambric collar encircles his throat, and from a chain round his neck is suspended the Order of the Golden Fleece. In his right hand he holds a letter, on which the painter's name is inscribed. His left hand rests on the hilt of his sword. A grey hat trimmed with feathers lies on a table to the right. In the background is a crimson curtain.

Purchased, Hamilton Palace collection, 1882.

1148. Christ at the Column.

The Saviour, who wears only a hip-cloth, reclines on the ground with outstretched arms, bound together at the wrists with cord, which is attached to a column on the left. Towards the right kneels a child in an attitude of prayer, attended by an angel. Dark background.

Presented by the Right Hon. Sir John Savile, G.C.B. (afterwards Lord Savile), 1883.



No. 745.

25 in. by 20½ in.



No. 1129.

78 in. by 44 in.



No. 1148.

63½ in. by 80 in.

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VELAZQUEZ (DON DIEGO DE SILVA Y) (*continued*).**1315. Portrait of the Spanish Admiral Pulido-Pareja.**

Life-size, full length, three-quarter face. The Admiral is clad in a black velvet doublet, with full breeches of the same material -black stockings and shoes. The sleeves of his under-coat are of silver tissue. His hair, which is black and bushy, falls round his head upon an ample collar of white lace. His waist is encircled by a crimson sash, edged with gold thread.

Both hands are gloved. A marshal's *bâton* is in his right hand; in his left he holds a broad-brimmed black *sombrero*. Warm grey background.

Signed and dated, 1639.

Purchased, Longford Castle collection, 1890.

Señor A. de Bernete, in his work "Velazquez" (Paris, 1898), gives reasons for considering this picture to be wrongly attributed to that painter, in spite of the very definite history given of it by Palomino. Señor de Bernete is of opinion that it is by J. B. del Mazo, the pupil of Velazquez.



No. 1315.

81 in. by 44 in.

VELAZQUEZ (DON DIEGO DE SILVA Y) (*continued*).**1375. Christ in the House of Martha.**

Towards the left of the picture a young kitchen-maid, whose figure is seen at half-length, stands at a table using a pestle and mortar, while an elderly woman standing close behind touches her on the shoulder. On the table are a dish of uncooked fish, a plate of eggs, and a water-jug. On the right-hand of the background, through a window or square aperture in the wall, is seen an inner chamber with the Saviour, seated in a chair, addressing Martha, who stands, and Mary, who kneels before Him.

Bequeathed by the Right Hon. Sir William H. Gregory, 1892.
This is a painting of Velazquez's earliest time.

VELAZQUEZ (DON DIEGO DE SILVA Y), ATTRIBUTED TO.**741. A Dead Warrior.**

Known as "EL ORLANDO MUERTO," or Roland dead. The Paladin Orlando was killed at the Battle of Roncesvalles; invulnerable to the sword, he was squeezed to death by Bernardo del Carpio.

Purchased, Pourtalès collection, 1865.

1376. Sketch of a Duel in the Prado, near Madrid.

A landscape scene, with figures. In the foreground four cavaliers, accompanied by an attendant with a pony, seem to watch a horseman, who gallops from them towards their opponents—grouped in the middle distance—over an undulating plain thinly dotted with trees. Beyond, a hilly country reveals itself, under a grey and gloomy sky.

The figures in the foreground are a pasticcio from the group in a larger picture by Velazquez—viz. "The Boar Hunt" (No. 197 in this Catalogue).

Bequeathed by the Right Hon. Sir William H. Gregory, 1892.



No. 1375.

23½ in. by 40¼ in.



No. 741.

41 in. by 65 in.



No. 1376.

34½ in. by 48½ in.

r *

VELAZQUEZ, ATTRIBUTED TO (*continued*).

1434. A Betrothal.

At a table on an elevated platform is seated a cavalier, with long hair and an aquiline nose, dressed in dark brown cloth, and wearing a mantle on which is the cross of St. Iago. He holds a pen in his right hand, with which he is evidently about to write on a paper lying on a desk before him. His left hand rests on the shoulder of a child gaily dressed in a scarlet robe adorned with bows of ribbon and lace ruffles. She wears a necklace of pearls, and holds a lace handkerchief in her left hand, while with her right she holds up a rose to some personage in front of her not in the picture. Behind her, on the extreme right, a duenna or attendant seems to be presenting her to the same unseen personage, and looks towards the gentleman seated at the table, who has his head turned to her as if addressing her. To the left, and behind the table, are two young men also looking out towards the unseen person. Below, in front of the platform, the upper part of two figures of the size of life are seen. The one on the right, in a black dress, and with large spectacles, appears to be a portrait of the poet Quevedo. He points with his right hand to the scene being enacted above. From behind him springs a lap-dog to bark at a negro, who is advancing from the left bearing a basket of fruit. The whole picture is very broadly, and most of it very slightly, painted, being hardly more than a bold sketch, and it is apparently only a portion of a larger composition. It seems certain that the scene represents a betrothal. As, however, the action is taking place on a stage, it may represent a scene from a play.

Presented by Lord Savile, 1895.

VELDE (ADRIAEN VAN DE). 1635(?)—1672. *Dutch School*.

867. The Farm Cottage.

Signed *A. V. Velde*, 1658.

Purchased, Peel collection, 1871.



No. 1434.

79 in. by 71½ in.



No. 867.

20 in. by 24½ in.

VELDE (ADRIAEN VAN DE) (*continued*).

868. The Ford.

A man and two women leading and driving some cattle and sheep across a stream; one woman is carrying a lamb in her arms. In the middle-ground the stem of a large oak, with thick clusters of foliage in the background.

Purchased, Peel collection, 1871.

869. Frost Scene.

A frozen river, with many figures; some in sledges, others skating on the ice, some playing a game with balls—hockey. A refreshment booth on the left. Signed *A. V. Velde, f. 1668*.

Purchased, Peel collection, 1871.

982. A Forest Scene.

In a cleared spot among the trees are some sheep pasturing; the shepherd and his dog are asleep on the left. Signed *A. V. VELDE, f. 1658*.

Wynn Ellis bequest, 1876.

983. A Bay Horse.

The horse stands in the centre; a white cow is lying on the grass, and on the right is a goat; sheep in the background, and water issuing from a conduit by the side of some buildings on the left. Signed *A. V. VELDE, 1663*.

Wynn Ellis bequest, 1876.

984. Landscape with Cattle.

Two calves and a sheep; a bay horse and a woman at a cottage door in the background; hilly country.

Wynn Ellis bequest, 1876.



No. 868.



13 in. by 14½ in. No. 982.

11 in. by 18 in.



No. 869.

11½ in. by 14 in.



No. 983.

12 in. by 14½ in.



No. 984.

9½ in. by 11½ in.

VELDE (ADRIAEN VAN DE) (*continued*).**1348. Landscape, with a Goat and Kid.**

The animals stand together in a pathway skirting a thickly-wooded copse. Twilight effect.

Purchased, in 1891, from Mr. Edward Habich of Cassel.

VELDE (JAN JANSZ VAN DE). 1622—1642. *Dutch School.***1255. A Study of Still Life.**

A Venetian green glass goblet, with a bossed stem, half filled with Rhenish wine; a cut lemon, some oysters, and a knife, all on the corner of a table. Signed on the vertical edge of the table *Jan van de Velde fec.*, 1656.

Presented by Lord Savile, G.C.B., 1888.

VELDE (WILLEM VAN DE) THE YOUNGER. 1633—1707. *Dutch School.***149. A Calm at Sea.**

Signed W. V. V.

Bequeathed by Charles Long (Lord Farnborough), 1838.

150. A Fresh Gale at Sea.

Signed W. V. V.

Bequeathed by Charles Long (Lord Farnborough), 1838.



No. 1348.

15 $\frac{3}{4}$ in. by 19 $\frac{1}{4}$ in.



No. 1255.

15 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in. No. 149.



8 in. by 11 in.



No. 150.

9 in. by 13 in.

VELDE (WILLEM VAN DE) THE YOUNGER (*continued*).

870. Shipping in a Calm.

A dogger, with hanging sail in the foreground, behind which is a frigate; other vessels in the offing. Signed *W. V. Velde*, 1657.

Purchased, Peel collection, 1871.

871. Coast Scene: a Calm.

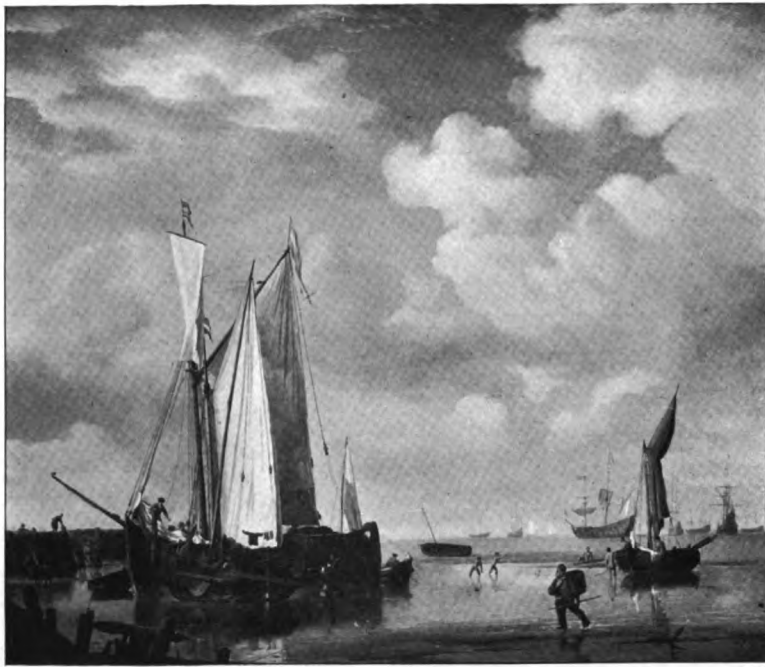
Two doggers lying in a harbour, low water; men bathing from a boat, and other figures in the harbour. Several ships in the distance. Signed *W. V. Velde*, 1661.

Purchased, Peel collection, 1871.



No. 870.

21 in. by 24½ in.



No. 871.

25 in. by 28 in.

VELDE (WILLEM VAN DE) THE YOUNGER (*continued*).

872. Shipping off the Coast.

A slight breeze ; two fishing boats in the foreground, a frigate firing a gun in the middle-ground, and some sand hills in the distance.

Purchased, Peel collection, 1871.

873. The Coast of Scheveningen.

Small breakers on the shore ; a village on the heights to the right, fishermen drying their nets on the beach, several fishing boats coming in ; on the right on the sands in the foreground a two-horse carriage, near which are standing a lady and three gentlemen. The figures are by Adrian van de Velde.

Purchased, Peel collection, 1871.

874. A Calm at Sea.

A Dutch frigate, and a small English cutter or gunboat, with other vessels, becalmed. Small boats communicating with the ships.

Purchased, Peel collection, 1871.

875. A light Breeze.

Two doggers in the foreground, behind one of which is seen a Dutch frigate ; other vessels in the distance.

Purchased, Peel collection, 1871.



No. 872.

16½ in. by 22½ in.



No. 873.

17½ in. by 22½ in.



No. 874.

9 in. by 10½ in.



No. 875.

9½ in. by 11½ in.

VELDE (WILLEM VAN DE) THE YOUNGER (*continued*).**876. A Gale.**

In the foreground is a small fishing smack with the sea breaking over its bow; on the left in the middle-ground a frigate is approaching, while a second frigate is lying at anchor in the distance; a dark cloudy sky. Signed W. V. V.

Purchased, Peel collection, 1871.

977. Sea Piece.

Ships lying at anchor in the distance and middle-ground; in the foreground two sailing boats and a buoy. Signed V. V. on the buoy.

Wynn Ellis bequest, 1876.

978. River Scene.

Dutch shipping, vessels saluting. A state barge in the centre, trumpeters sounding a salute on either side in other vessels.

Wynn Ellis bequest, 1876.

979. Shipping.

A stiff breeze. Various vessels riding out the gale.

Wynn Ellis bequest, 1876.



No. 876.

12½ in. by 15½ in.



No. 977.

8 in. by 11½ in. No. 979.

13 in. by 14 in.



No. 978.

35½ in. by 49 in.

VELDE (WILLEM VAN DE) THE YOUNGER (*continued*).**980. Dutch Ships of War saluting.**

A jetty and boats in the foreground to the right. Signed W. V. V.

Wynn Ellis bequest, 1876.

981. A Storm at Sea.

Three vessels with their sails furled tossed on the waves of a stormy sea; two in the foreground and one in the distance. Dark cloudy sky. Signed on a floating spar, W. VANDEVELDE, Londio. 1673.

Wynn Ellis bequest, 1876.

VENETIAN SCHOOL: XV.-XVI. CENTURY.**595. Portrait of a Lady.**

Bust, life-size; looking to right; in a low green dress with full sleeves.

Purchased, 1858.

1121. Portrait of a Young Man.

Bust-length, half life-size, full face. A youth, with bushy fair hair covering the forehead and falling round the head and neck. His features and expression are of a feminine type; the complexion pale, the eyes blue. He wears a black doublet, and cap of the same colour. Background of blue sky, flecked with small clouds.

Purchased, Hamilton Palace collection, 1882.



No. 980.

16½ in. by 19½ in.



No. 981.

29 in. by 37 in.



No. 595.

28½ in. by 22 in.



No. 1121.

11¾ in. by 9¼ in.

VENETIAN SCHOOL: XV.—XVI. CENTURY (*continued*).**1377. The Adoration of the Shepherds.**

In a lofty porch lighted by arched windows, disclosing in the rear steps ascending to a loggia, the Infant Christ lies naked on a linen cloth laid over a manger. On the left kneel the Virgin and St. Joseph, on the right two shepherds in adoration. Behind the Virgin the child St. John caresses a lamb. In the opposite corner of the foreground is a basket containing two pigeons. In the background, on the right hand, is a hilly landscape, with trees, a river, pasture land and buildings. In the middle distance the Magi, mounted on horseback, approach with their retinue.

Bequeathed by the Right Hon. Sir William H. Gregory, 1892.

1489. Portrait of a Venetian Senator.

Lent from the South Kensington Museum, 1895.

1490. Portrait of a Venetian Senator.

Lent from the South Kensington Museum, 1895.



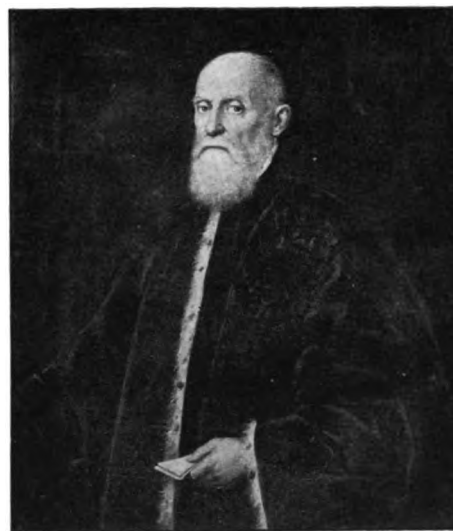
No. 1377.

43½ in. by 61½ in.



No. 1489.

42¾ in. by 37¼ in.



No. 1490.

35¼ in. by 34 in.

S *

VENEZIANO (BARTOLOMMEO). *First half of 16th century. Venetian School.*

287. Portrait of a Young Man.

Lodovico Martinengo, in a red mantle and cap, the latter with a white ostrich feather in it, the costume of the Compagnia della Calza; in the background is a green curtain. The picture is inscribed on a white scroll—LUDOVICUM MARTI. ÆTATIS SUE ANNO XXVI. BARTOLOM. VENETUS FACIEBAT MDXXX. XVI. ZUN. Half-figure, life-size.

Purchased, in Venice, of the heir of the Conte Girolamo Martinengo, 1855.

VENUSTI (MARCELLO). 1515 (?)—1580 (?). *Florentine School.*

1194. Christ driving out the Traders from the Temple.

The groups of figures in this composition are from designs by Michelangelo. The architectural background with its twisted columns is probably of Marcello's own invention.

Purchased, 1886.

1227. The Virgin, the Child Christ (sleeping), St. Joseph, and the youthful St. John the Baptist.

A well known composition by Michelangelo, known as "Il Silenzio." In the centre the Virgin, facing the spectator, is seated on a bench, watching the slumber of the Boy Saviour. Behind, on the left, is the young Baptist, and on the right St. Joseph. A green curtain at the back relieves the whole group.

Purchased, 1887.

VERMEER (JAN), OF **VAN DER MEEB** OF **DELFT**. 1632—1675. *Dutch School.*

1383. A Young Lady at a Spinet.

In a room paved with squares of white and black marble a young lady, wearing a white satin dress with full sleeves and a bodice of blue silk, stands before a spinet. On the wall behind her hangs in a black frame a painting of Cupid, with a bow in one hand, and holding up a card or letter with the other.



No. 287.

41½ in. by 25 in.



No. 1194.

23¾ in. by 15¼ in.



No. 1227.

16½ in. by 10¾ in.



No. 1383.

20 in. by 18 in.

VERMEER (JAN), or **VAN DER MEER** OF **DELFT** (*continued*).

Near this picture is a smaller one, a landscape enclosed in a gilt frame. On the right of the foreground is a chair covered with blue velvet. The same lady appears seated at the same spinet in a picture which was exhibited at the Winter Exhibition of the Royal Academy, 1893-4.

Signed, in a monogrammatic form, I. V. Meer.

Purchased, 1892.

VERNET (CLAUDE JOSEPH). 1714—1789. *French School.***236. Castle of Sant'Angelo, Rome.**

With the Bridge of Sant'Angelo and neighbouring buildings, and a fête on the Tiber, representing tilting in boats, and other festivities. Numerous small figures.

Signed JOSEPH VERNET .f. Romæ . 1750.

Presented by Lady Simpkinson, 1853.

1057. A Landscape.

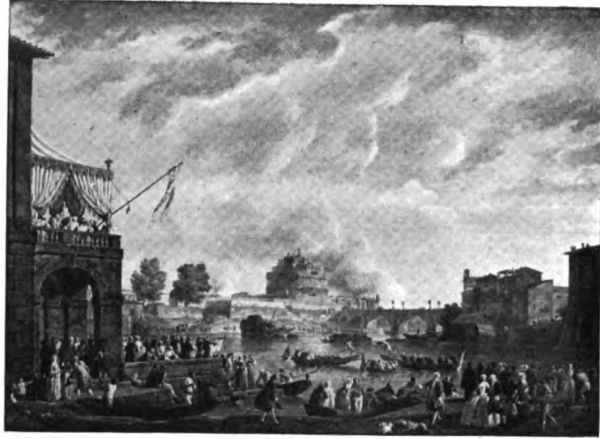
View of a river winding between rocky and partially wooded heights. In the foreground is a group of figures in repose or engaged in fishing. Sky luminous and crossed by light fleecy clouds.

Bequeathed by the late Mr. John Henderson, 1879.

1393. View of a Mediterranean Seaport.

On the right of the picture is a stone quay flanked by the fortified wall of a rampart, at the foot of which a party of Turkish or Albanian merchants are smoking, while a gentleman in the costume of the last century escorts two ladies towards a pleasure-boat, which has just been run ashore to receive them. Beyond, on the left, a frigate, flying the Dutch tricolour flag at her stern, rides at anchor in still water, surrounded by boats. Sunset effect.

Presented by Mrs. Tarratt, 1893.



No. 236.

39 in. by 55½ in.



No. 1057.

23½ in. by 29 in.



No. 1393.

38 in. by 52½ in.

VERONESE SCHOOL: XV. CENTURY.**1135. The Legend of Trajan and the Widow (I.).**

On the left of the picture, the Emperor Trajan, crowned and mounted on a horse, rides forth from the gates of a city accompanied by an armed retinue. He is accosted by the widow, who, pointing to the dead body of her son lying in the road, demands justice from the Emperor. On the right a mounted soldier turns round on his horse to look at the corpse. In the background are buildings.

Purchased, 1883.

1136. The Legend of Trajan and the Widow (II.).

Companion picture to the preceding one. On the right of an open courtyard, Trajan, seated on a high marble throne, and bearing a sceptre, delivers judgment to the widow, who stands before him surrounded by guards.

Purchased, 1883.

VICTORS (JAN). 1620—1672. Dutch School.**1312. The Village Cobbler.**

In the centre of the picture a village housewife (or waiting woman?) is giving instructions about the repair of her shoes to a cobbler, who sits at his stall. Behind him, to the left, a man is selling turnips to an old woman.

Signed JAN VICTORS.

Purchased, 1890.

VIGÉE LE BRUN (MME. ELIZABETH LOUISE). 1755—1842. French School.**1653. Portrait of the Artist.**

She is represented in a straw hat with flowers and an ostrich plume, with a palette and brushes in her hand, the face more than half in shadow with a warm reflected light.

Purchased, 1897.

This picture was painted in emulation of the celebrated *Chapeau de Paille* of Rubens (also in the National Gallery), which Mme. Le Brun had seen and admired at Antwerp in the year 1782.



No. 1135.

13½ in. by 12½ in.



No. 1136.

13½ in. by 12½ in.



No. 1312

24 in. by 30 in.



No. 1633.

37¼ in. by 27¾ in.

VINCI (LEONARDO DA). 1452—1519. *Florentine School.*

1093. The Virgin of the Rocks.

A flowery spot amidst dark basaltic rocks. Through a chasm in these are seen in the distance lofty rocks of similar formation, between which a broad river flows. In the foreground the Virgin Mary kneels facing the spectator, and lays her right hand affectionately on the shoulder of the little St. John, as if in sympathy with his adoration of the Infant Saviour, Who, seated on the ground supported by an angel and regarding St. John, makes the sign of benediction.

This picture minutely corresponds to the description given by Lomazzo of a painting by Leonardo, which, in the writer's time, was in the chapel of the Conception, church of S. Francesco, Milan. Lomazzo highly praises this as a remarkable example of Leonardo's art. It remained in the chapel until some period between 1751 and 1787. In the latter year it is stated by Bianconi to be no longer there, although two panels, between which it had hung, each containing an angel playing on a musical instrument, were still *in situ*. Now, in or about 1777, the picture in this gallery was brought to England by Gavin Hamilton, and sold by him to the Marquis of Lansdowne, for whom, and for other collectors, Hamilton had long acted in Italy as purveyor of works of art. At a much later period it passed, by exchange, from the Marquis's collection into that of the Earl of Suffolk at Charlton Park. The several remarkable coincidences cited above seem sufficient to establish the identity of the Charlton picture with that described by Lomazzo.

The well known "Vierge aux Rochers" in the Louvre, though similar in general composition to the Charlton picture, presents, however, among numerous minor differences, one important and essential variation. In it the angel looks out towards the spectator, and points with his right hand to the infant Baptist. In this peculiarity the Louvre example differs from Lomazzo's description.

It should be observed here that in our picture the ill-drawn



No. 1093.

72½ in. by 45½ in.

VINCI (LEONARDO DA) (*continued*).

gilt *nimbi* over the heads of the three principal figures, as well as the clumsy reed cross which rests on St. John's shoulder, are additions of a comparatively late period, probably of the 17th century; the right hand of the Virgin is also coarsely repainted.

Purchased from the Earl of Suffolk and Berkshire, 1880.

There has been considerable controversy of recent years concerning the correctness of the attribution of this picture to Leonardo, but nothing has been said which can shake the belief that this supreme masterpiece is the original picture painted for the Altar of the Conception, in the church of S. Francesco, and that, with the exception of some unimportant additions and the alterations already referred to, it is the work of Leonardo's own hand.

VIVARINI (ANTONIO). 15th century. *Venetian School*.**768. Saints Peter and Jerome.**

Full length figures about half the scale of life; inscribed on pedestal, SANCTUS PETRUS SANCTUS GERONIMUS. Purchased, Eastlake collection, 1867.

1284. St. Francis and St. Mark.

St. Francis wears the habit of his order, and St. Mark is clad in a crimson tunic and blue mantle (both bordered with gold embroidery). Above the screen rose bushes appear, relieved upon a dark background.

The companion picture to No. 768. Purchased, 1889.

VIVARINI (BARTOLOMMEO). 15th century. *Venetian School*.**284. The Virgin, with the Child in her Arms.**

The Child sits upon a cushion, and behind are St. Paul holding a sword and St. Jerome with a book in his hands. Figures life-size, gold ground. Inscribed below—OPUS BARTOLOMMEI VIVARINI DE MURANO. Purchased, 1855.

VLIET (WILLEM VAN DER). 1584—1642. *Dutch School*.**1168. Portrait of a Jesuit.**

A life-size seated figure, dressed in a black cassock and



No. 768. 54 in. by 17½ in.



No. 1284. 54 in. by 17½ in.



No. 284. 37 in. by 25 in.



No. 1168. 44½ in. by 33½ in.

VLIET (WILLEM VAN DER) (*continued*).

gown, with a white collar. The face nearly full; the hair of the head dark and cropped; moustache and pointed beard of reddish brown. Dark grey background. Signed in the right-hand lower corner, *Æta: 45. a^o 1631. W. Van der Vliet fecit.*

Purchased, 1884.

WALSCAPPELLE (JACOB). 16 (?)—17 (?).**1002. Flowers, Insects, and some Strawberries**

In a glass bowl; a pink lying on the stone slab on which the bowl is placed. Signed JACOB WALSCAPPELLE.

Wynn Ellis bequest, 1876.

WEENIX (JAN BAPTIST). 1621—1660. *Dutch School.***1096. A Hunting Scene.**

In the foreground, to the left, dogs life-size; to the right a dead deer, which a man is about to cut up. Landscape background.

Presented by the Trustees of the British Museum, 1880.

WEENIX (JAN) THE YOUNGER. 1640—1719. *Dutch School.***238. Dead Game and Dog.**

Landscape background with sportsman in the distance. A couple of hares, a stag, and heron; a fowling piece, and other implements of the chase, in the foreground. Signed J. WEENIX, f. 1708.

Bequeathed by Lord Colborne, 1854.

WEIER (JACOB). 16 (?)—1690.**1470. A Battle Scene.**

In the style of Wouwerman. It represents a party of cavalry surrounded by infantry. The principal figure, a cavalier on a grey horse, is being attacked with a musket by a kneeling soldier, and is drawing his sword to defend himself. On the right the infantry seem to be put to flight.

Signed I. WEIER, 1645.

Presented by Sir Augustus W. Franks, K.C.B., 1896.



No. 1002.

23 in. by 18½ in.



No. 238.

67½ in. by 61¼ in.



No. 1096.

103½ in. by 77 in.



No. 1470.

14½ in. by 23½ in.

WET (J. DE). 17th century. *Dutch School.*

1342. Landscape.

A placid river flowing between shelving banks covered with verdure. On the right a rugged beech tree rises above a mass of rock. Beyond it, in the distance, is a ruined castle. In the foreground, to the left, is a ferry boat crossing the stream with peasants and cattle. Summer sky illumined by the setting sun.

Signed *J. d. Wet.*

Purchased, 1891.

WEYDEN (ROGIER VAN DER). 14 (?)—1464. *Flemish School.*

664. The Deposition in the Tomb.

Joseph of Arimathæa, St. John, the Virgin Mary, and other saints surround the dead body of the Saviour; deep grief is expressed in their faces with the utmost tenderness. The background is a beautiful landscape of wooded hills and a willow-bordered stream running through meadows.

Purchased, 1860.

This touching composition, one of the most exquisite in feeling of the early Flemish School, is painted in tempera on an unprepared fine linen.

711. "Mater Dolorosa."

A Head of the Virgin. Gold background.

712. "Ecce Homo."

A Head of the Saviour. Gold background.

Both these pictures were presented by her Majesty the Queen, in fulfilment of the wishes of his Royal Highness the Prince Consort, 1863.



No. 1342.

20½ in. by 27½ in.



No. 664.

34 in. by 28 in.



No. 711. 14½ in. by 11 in.



No. 712. 14½ in. by 11 in.

VAN DER WEYDEN (?), LATER SCHOOL OF.**654. The Magdalen.**

In a green dress, and gold brocaded petticoat, seated, reading a book ; before her on the floor is a small vase. Entire small figure. Purchased, 1860.

This has evidently formed part of a larger picture ; the background has been re-painted.

WILS (JAN). 1628—1670. *Dutch School.***1007. Rocky Landscape.**

With buildings on the heights to the left, over a ravine in which there is a river ; two figures on horseback in the foreground. The figures are supposed to have been put in by Wouwerman. Wynn Ellis bequest, 1876.

WITTE (EMANUEL DE). 1607—1692. *Dutch School.***1053. Interior of a Church, probably at Delft, with figures.**

The architecture is apparently of the 15th century. The view shows three bays of a nave, seen from the adjoining aisle.

Bequeathed by Miss Sarah Solly, 1879.

WOUWERMAN (JAN). 1629—1666. *Dutch School.***1345. Landscape.**

Signed J. WOUWERMAN.

Purchased, 1891.

WOUWERMAN (PHILIPS). 1619—1668. *Dutch School.***878. Halt of Officers.**

In the centre soldiers mounted and dismounted are grouped before a tent over which a standard is flying ; an officer is speaking to a young woman who is carrying a can ; and a mounted trumpeter is sounding a call. This picture is sometimes called the *Pretty Milkmaid* --“*La Belle Laitière*.”

Signed with the painter's monogram, composed of PHILS, and two Vs or a W for Philips Wouwerman.

Purchased, Peel collection, 1871.



No. 654.

24 in. by 20½ in.



No. 1007.

21 in. by 26 in.



No. 1053.

20 in. by 22 in.



No. 1345.

15 in. by 21½ in.



No. 878.

19 in. by 16½ in.

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WOUWERMAN (PHILIPS) (*continued*).**879. Interior of a Stable.**

A large shed showing the open country on the spectator's left, containing several horses. Near the centre is conspicuous a white spotted horse; to the left of it are two boys, one riding a goat, the other holding in a dog; on the same side a girl is drawing water from the well, on the beam of which, over her head, is perched a peacock; behind her a traveller is leading in his horse, followed by a lady mounted. A girl with a kid and some barn-door fowls are scattered over the foreground. Signed with the painter's monogram.

Purchased, Peel collection, 1871.

880. On the Sea-shore.

Fisherwomen and others with baskets of fish; near the centre a white horse with a fishing net on his back; to the left a mounted sportsman bargaining with one of the women.

Signed with the painter's monogram.

Purchased, Peel collection, 1871.

881. Gathering Faggots.

An old man binding a bundle of faggots; by his side a white horse with a pack-saddle; a woman with a child seated at the stump of a tree on the left.

Signed with the painter's monogram.

Purchased, Peel collection, 1871.

882. Landscape.

Signed with the painter's monogram.

Purchased, Peel collection, 1871.

973. Sandbank on a River.

A man fishing; female bathers; on the bank to the left some fences; a cottage farther in, and a distant hill.

Wynn Ellis bequest, 1876.



No. 879.

18½ in. by 26½ in.



No. 880.

13 in. by 16 in.



No. 881.

12½ in. by 10½ in.



No. 882.

9½ n. by 12 in.



No. 973.

10 in. by 13½ in.

WOUWERMAN (PHILIPS) (*continued*).**975. The Stag Hunt.**

A mountainous country in the neighbourhood of a lake, with well wooded borders. A large party of ladies and gentlemen are hunting two stags, one of which has already been brought to bay and caught by the hounds; it is down in the lake. The other, passing two trees in the centre of the picture, is nearly surrounded by hounds and huntsmen. The stags are in the centre of the party, who, sounding their horns, approach on all sides with the hounds; one is thrown in the lake. Signed with the painter's monogram and a W.

Wynn Ellis bequest, 1876.

976. A Battle, Cavalry and Infantry.

In the foreground a skirmish of horse; a trooper has seized the left arm of another bearing a blue standard, and is on the point of striking him with a battle-axe; another trooper is approaching from the left.

Some colours and several dead and wounded are lying about. Signed with the painter's monogram.

Wynn Ellis bequest, 1876.

1060. Two Vedettes on the Watch.

One of them is speaking to a group of peasants lying by the roadside. To the left is a stream flowing through level country, and crossed by a bridge (over which a man is passing) in the middle-distance. A dark cloud is gathering in the centre of the sky.

Bequeathed by the late Mr. John Henderson, 1879.



No. 975.

29 in. by 41 in.



No. 976.

13 in. by 24½ in.



No. 1060.

12 in. by 14¾ in.

WYNANTS (JAS). 17th century. Dutch School.

883. Landscape, with a Hilly Country in the Distance.

On the left are some cottages in wooded grounds by the side of a road, down which a man is driving two cows and some sheep. A crippled beggar with a dog is seated by the roadside on the right; to the left is an old and nearly leafless tree; another felled trunk is lying at its foot, on which the painter has written *J. Wynants, 1659*. The figures are attributed to Adrian Van de Velde.

Purchased, Peel collection, 1871.

884. Landscape with Figures.

On the right a road winds round a low sandhill, below which a man with a dog and a woman on horseback are driving some cattle and sheep through a pool of water. In the middle-distance a cart is seen on the road going towards a village on the left. On the foreground on this side is the fallen stump of a tree. Signed *J. W.* The figures are attributed to Adrian Van de Velde.

Purchased, Peel collection, 1871.

971. Landscape: A Hilly Country with a Few Trees.

On the left a mound, on which are two figures and a greyhound. A woman on an ass, and other figures in the foreground, on the road beneath.

To the left is lying part of the trunk of a tree. Signed *J. W.*

Wynn Ellis bequest, 1876.

972. Landscape: A Hilly Country.

In the middle-ground a village; a sandy road, on which is a sportsman on horseback with his dogs, and another figure.

To the right a cluster of trees, to the left the stems of two dead trees and some weeds. Signed *J. WYNANTS*.

Wynn Ellis bequest, 1876.



No. 883.

31½ in. by 39 in.



No. 884.

11 in. by 15 in.



No. 972.

11½ in. by 14½ in.



No. 971.

16 in. by 21 in.

ZAGANELLI (BERNARDINO, DA COTIGNOLA). 16th century. *Ferrarese School.*

1092. St. Sebastian, bound to a Column and pierced with Arrows.

The central panel, or the lower range, of an altar-piece formerly in the church of the Carmine at Pavia, and thus described by Bartoli: "In the 12th chapel [is] an ancient picture divided into 6 compartments, of which the three larger exhibit, in the centre St. Sebastian, and at the sides St. Nicholas and St. Catherine of Alexandria, while the three smaller which are above represent the body of the Redeemer supported by two angels in the centre, and at the sides the Virgin Mary and the Announcing Angel. This [altar-piece] is the work of Bernardino Cotignola, who has affixed to it his name on a feigned label." The altar-piece was broken up and its parts dispersed.

Signed on a *cartellino* attached to the column below.

Purchased, 1880.

ZAIS (GIUSEPPE). 17 —1784. *Venetian School.*

1296. A Rural Landscape.

Purchased, 1889.

1297. A Riverside Scene. (*Companion to the previous picture.*)

Purchased, 1889.

ZAMPIERI (DOMENICO). 1581—1641. *Bolognese School.*

48. Landscape, with Figures, representing the story of Tobias and the Angel, from the Apocryphal book of "Tobit."

The landscape is intended to represent a view on the banks of the Tigris.—*Tobit* vi. 4, 5.

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

75. Landscape, with Figures, representing the story of St. George and the Dragon.

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

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



No. 1092. 47 in. by 18 in.



No. 1296. 19½ in. by 25¾ in.



No. 1297. 19½ in. by 25¾ in.



No. 48. 17½ in. by 13¼ in.



No. 75. 20½ in. by 25 in.

ZAMPIERI (DOMENICO) (*continued*).

77. The Stoning of St. Stephen.

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

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

85. St. Jerome and the Angel.

The Saint is represented seated in a cave, occupied in the study of his books and manuscripts; his attendant lion is crouching at his feet; the apparition of the angel seems to typify the special mission of St. Jerome as the interpreter of the Scriptures. The red robe, and the cardinal's hat, placed against a skull, upon the piece of rock which serves him as a table, indicate his rank as a Cardinal of the Church.

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

ZOPPO (MARCO). *15th century. Bolognese School.*

590. The Dead Christ : a Pietà.

St. John the Baptist and another saint supporting the body of Christ. Three small half-figures.

Purchased, 1857.

ZURBARAN (FRANCISCO). *1598—1662. Spanish School.*

230. A Franciscan Monk

Kneeling in prayer, and holding a skull in his hands. Whole figure of the natural size.

Purchased at the sale of Louis Philippe's collection in London, 1853.



No. 77. 25 in. by 19 in.



No. 85. 20 in. by 15½ in.



No. 590. 10½ in. by 8 in.



No. 230. 61 in. by 39 in.

ZURBARAN (FRANCISCO) (*continued*).

232. The Nativity, or Adoration of the Shepherds.

Commonly called "THE MANGER"—the *Prescípio* of the Italians. The Holy Family is in the stall on the left, the Infant Christ lying in the manger near the head of the ox; the Virgin is uncovering Him; on the right are the adoring shepherds bringing presents according to their means—lambs, fowls, etc. In the distance is seen the guiding angel as the star of the Epiphany. Nine figures of the natural size.

Purchased at the sale of Louis Philippe's collection in London, 1853.

This picture has hitherto been ascribed to Velazquez, and considered one of his early works; but besides that it does not correspond in the scheme of colour to the works of his early period (witness the picture of the same subject in the Madrid Gallery), and is certainly not of his later time, it shows so decided an affinity with the four pictures by Zurbaran, in the Palace of San Telmo, at Seville, not only in colouring but in every detail of the treatment, that there can be no doubt that the attribution to Velazquez was an error, and that Francisco Zurbaran is the true painter of this beautiful work, which may be considered the best picture he ever painted.



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91 in. by 66 in.

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