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The Royal Gallery of Pictures,

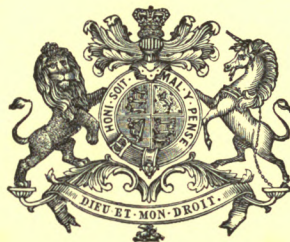
BEING A SELECTION OF

THE CABINET PAINTINGS

IN

HER MAJESTY'S PRIVATE COLLECTION

AT BUCKINGHAM PALACE.



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RICHARDS,
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ROYAL GALLERY

OF PICTURES.



HER MOST GRACIOUS MAJESTY,

Queen Victoria

THIS SELECTION FROM THE BUCKINGHAM HOUSE GALLERY,

IS HUMBLY INSCRIBED BY

Her Majesty's

MOST FAITHFUL AND DEVOTED SERVANT,

The Publisher



ADVERTISEMENT.

WITH the ROYAL GALLERY OF PICTURES preserved in Buckingham Palace, the private property of HER MOST GRACIOUS MAJESTY, the public are not altogether unacquainted; for at the request of the Directors of the British Institution, many of these Paintings have been permitted to enrich their Annual Exhibitions of the works of the Old Masters. The taste and munificence of two successive Sovereigns have produced a Collection of Pictures, genuine, interesting, and splendid. Other galleries may be more numerous, but none have been formed on principles of such severe and scrutinizing selection. No picture is to be met with in Buckingham Palace, whose history, from the artist's time to the present day, is doubtful; none but the finest and purest specimens of genius, none but works whose inspiration guided every line of the pencil, have been admitted.

Some of the Pictures formed part of the well known collection of Lady Holderness; some were selected from the galleries of Lord Rendlesham, and M. Schmidt of Amsterdam. The entire collection of Dutch Pictures which belonged to the late Sir Francis Baring, was secured for his late Majesty King George the Fourth, as were also Rubens' "Portrait of his Wife," from a descendant of the artist; and the splendid picture of the "Marriage of St. Catharine," by VANDYKE, from the collection of M. de Burtin of Brussels.

The late JOHN YOUNG, Esq. whose descriptive catalogues of the Galleries of the DUKE OF SUTHERLAND, the MARQUIS OF WESTMINSTER, the ANGERSTEIN COLLECTION, &c. &c. justly hold so conspicuous a rank in the estimation of the amateur, selected this Series of Subjects, presented to the public under the title of "THE ROYAL GALLERY OF PICTURES." It was his intention "to produce highly finished etchings, with appropriate letter-press descriptions of the Dutch and Flemish Pictures, and of some of our own School;" and he was engaged upon the work at the time of his decease. Since that period the plates have been gradually progressing, in the hands of some of the most eminent engravers of the present day, without regard to cost, having been chiefly executed by J. BURNET, S. W. REYNOLDS, W. GREATBATCH, J. C. ALLEN, T. JEAVONS, J. P. QUILLEY, and W. J. TAYLOR; from drawings made expressly for the work by ROYAL PERMISSION.

To JOHN LINNELL, Esq. who has kindly superintended the work during its progress through the press, the Publisher takes this opportunity of returning his grateful acknowledgments, fully aware that to this circumstance he is mainly indebted for the very favourable manner in which "THE ROYAL GALLERY" has been received by the public.

List of the Plates.

DEDICATION PLATE, designed by the late T. STOTHARD, R.A., and engraved by BACON.

REMBRANDT	The Wise Men's Offering, engraved in the manner of Rembrandt, by	BURNET.
VANDYCK	Marriage of St. Catherine, engraved in mezzotint, by	WARD.
GERARD DOUW	The Grocer's Shop, engraved in the line manner, by	GREATBATCH.
AD. VAN OSTADE	Interior of a Boor's Cottage, ditto, ditto, by	GREATBATCH.
IS. VAN OSTADE	Country Inn Door, with Boors and Market Carts, ditto, ditto, by	ALLEN.
CUYP	Landscape, with Ruins of an old Tower, Foresters, and Dogs, by	TAYLOR.
PAUL POTTER	The Milk Maid and Farm Stables, ditto, ditto, by	GREATBATCH.
SIR J. REYNOLDS	The Death of Dido, engraved in mezzotint, by	REYNOLDS.
REMBRANDT	The Ship Builder and his Wife, ditto, ditto, by	QUILLEY.
TITIAN	Landscape, with Herdsmen driving Cattle, ditto, ditto, by	LINNELL.
BOTH	Philip baptizing the Eunuch, engraved in the line manner, by	TAYLOR.
TENIERS	The Gardener (Portraits of Teniers, his Family, & Gardener) ditto	LE PETIT.
KAREL DU JARDIN	Cows and Boys, ditto, ditto, by	ALLEN.
DIRK STOOP	The Battle Field, ditto, ditto, by	ALLEN.
WOUVERMANS	The Hay Field, ditto, ditto, by	ALLEN.
SIR J. REYNOLDS	The Marquis of Granby, engraved in mezzotint, by	REYNOLDS.
GRANET	Monks at their devotion, the celebrated picture, ditto, ditto, by	QUILLEY.
MYTENS	Charles I, Henrietta Maria, and Infant, in the line manner, by	BACON.
BERGHEM	Landscape, with Figures, ditto, ditto, by	JEAVONS.
HOBBEWA	The Water Mill, ditto, ditto, by	JEAVONS.
CUYP	Horses and Figures in a Landscape, ditto, ditto, by	PRESBURY.
WOUVERMANS	The Trumpeter and Sutler's Tent, ditto, ditto, by	GREATBATCH.
TENIERS	Rocky Landscape, with Figures, ditto, ditto, by	LE PETIT.
SIR J. REYNOLDS	Cymon and Iphigenia, engraved in mezzotint, by	REYNOLDS.
REMBRANDT	The Lady with a Fan, ditto, ditto, by	QUILLEY.
REMBRANDT	Portrait of a Jew Rabbi, ditto, ditto, by	QUILLEY.
RUBENS	Portrait of his Wife, engraved in the line manner, by	SMITH.
A. VANDEVELDE	The Setting out of a Hawking Party, ditto, ditto, by	ALLEN.
PAUL POTTER	The Shooting Ponies, ditto, ditto, by	TAYLOR.
TENIERS	The Mountain Pass, ditto, ditto, by	LE PETIT.
A. VAN DER WERFF	Lot and his Daughters	WARD.
SIR J. REYNOLDS	Count La Lippe, in mezzotint, by	REYNOLDS.

THE ROYAL GALLERY OF PICTURES.

THE ADORATION OF THE MAGI, PAINTED IN 1657.

Rembrandt.—Engraved by J. Burnet.

WE have here one of the most beautiful of this celebrated master's productions. The general effect of the picture, the light being entirely thrown on the principal group, and emanating from the Infant Christ, gives it the peculiar tone of this artist's exquisite compositions. How well this has been imitated in the etching by Burnet, will be seen by a single glance at the opposite plate, which has all the characteristics of a genuine Rembrandt; "a painting rich in all the fascinating peculiarities of this great master; the composition magnificent, and the colouring diffusing a magical effect of light and shadow."* We quite agree with Mr. Waagen's description respecting the prominent group, which shines in the fullest and most glowing golden tone, the impasto being in some places so strong that it approaches to relief. The effect is increased by two of the Magi and their attendants, as well as Joseph, being kept in deep chiaro-scuro. This capital picture was bought for 70,000 francs, in 1815.

It is on panel, about 4 feet high, by 3 feet 2½ inches.

THE MARRIAGE OF ST. CATHERINE.

Vandyck.—Engraved by W. Ward.

This magnificent picture was obtained from the choice collection of M. de Burtin of Brussels, for his late majesty King George the Fourth. "Certainly," says Mr. Westmacott, "one of the most brilliant efforts of this great master; the colouring is rich and grand, and the expression in the figures excellent." It has been most truly termed by the late Mr. Young, "the splendid picture of the Marriage of St. Catherine."

* Westmacott's "Galleries of Painting and Sculpture," p. 20. Fuseli has described Rembrandt as a meteor in art, who disdaining to acknowledge the usual laws of admission to the temple of fame, boldly forged his own keys, and took possession of a most conspicuous place by his own power.

THE GROCER'S SHOP.

Gerard Douw.—Engraved by W. Greatbatch.

A conversation-piece, delineated with great fidelity, and exquisitely finished. Possessing all the beauties and all the faults of a genuine Gerard Douw. This picture was much treasured by his late Majesty, whose taste led him to appreciate, in a high degree, the productions of this captivating master. "A grocer's wife is weighing out raisins to a young girl at a window. On the window-sill are gingerbread, sugar, and other articles; other figures in the back ground. On the outside of the window a relief, with children. The heads are pleasing and natural; the tone with exquisite finishing, very warm, and in this respect preferable to the picture, on the same subject, in the Louvre. From the Choiseul Collection."*

On panel, 1 foot 6 inches, by 1 foot 1 inch.

INTERIOR OF A BOOR'S COTTAGE, WITH FAMILY AT A REPAST, 1668.

Adrian Van Ostade.—Engraved by W. Greatbatch.

A pleasing domestic scene, representing a woman near a window, with an infant in her arms, whom she is endeavouring to amuse with a "mannekin" doll. The father, seated at the table, having finished his repast, is watching intently every movement of the child. The light is thrown on these three figures with the greatest truth. The foreground is occupied by a boy, seated near a bench, engaged in eating his supper of porridge, whilst a beautifully painted spaniel is anxiously anticipating the fragments which shall fall to his share. The background contains the usual ludicrous figures introduced on all occasions by this master. The present picture is highly finished, and in the finest preservation.

It is painted on panel, about 1 foot 6 inches by 1 foot 4 inches.

COUNTRY INN DOOR, WITH MARKET CARTS.

Isaac Van Ostade.—Engraved by J. C. Allen.

A rich and picturesquely-arranged composition, carefully executed, and the colouring very powerful. The horses are admirably drawn, with all the nature and spirit of the best time of the artist. The right-hand group is full of life, and the turned head of the butcher's horse, attentively listening to his master's voice, strongly reminds us of the pencil of Wouwermans, to whom this fine picture was at one time attributed. Particularly clever in all the details, it possesses the character of a study from nature. The handling of his subject shows how attentively alive the artist was to that minuteness and truth, which distinguish the school of which he was so celebrated a member.

On panel, about 1 foot 3 inches by 1 foot.

* Waagen's "Arts and Artists in England," vol. ii. p. 352.

LANDSCAPE, WITH RUINS OF AN OLD TOWER, FORESTERS AND DOGS.

Albert Cuyp.—Engraved by W. J. Taylor.

A clear aerial picture, glowing and sparkling, painted with beautiful harmony of colour, and masterly effect. This is one of the most brilliant specimens of this great master, full of animation, and evincing the most spirited conception and execution, in finish, colour, and perspective. "No artist was more successful," says Mr. Westmacott, "in uniting the grand with the fascinating and solemn; there is a classical sentiment and purity of conception breathing in all his works." In a landscape, traversed by a broad clear river, with distant view of a town, and ruins of an old tower, two horsemen are conversing with a shepherd under a group of trees; his daughter, dog, and flock, complete this group. On the brow of the hill, a boor mounted on an ass is quietly riding towards a shepherd and shepherdess tending their flock on the adjoining hill. "The careful execution, the astonishing energy of the colouring, the brightness of the tone, approaching to the silvery, which is unusual with Cuyp, and the beautiful composition, make this picture one of the most pleasing by this master."*

On canvas, 3 feet 4 inches by 5 feet.

THE MILK-MAID AND FARM STABLES.

Paul Potter.—Engraved by W. Greatbatch.

One of the most pleasing pictures of this celebrated master; rich in all his peculiarities, the distance superior to his general touch. From a stable, in which are two horses, a boy is seen running off with a litter of pups. Their enraged mother has just seized him by the lappet of his coat, which has caused him to drop one of the objects of her solicitude. The terror so admirably depicted in his countenance, has led Mr. Westmacott to call this picture "The Terrified Boy." Near the stable are two cows, one of which is being milked. On the right hand, are houses and trees; on the left, meadows with cattle. It has passed through the celebrated collections of Lormier, Braamcamp, Randon de Boisset, and Geldermeester; and was sold in the year 1800 for 10,450 florins.†

On panel, 1 foot 9½ inches high, and 2 feet 6½ wide.

* Waagen's "Arts and Artists in England," vol. ii. p. 371.

† M. Waagen doubts the entire picture being the production of Paul Potter, but inclines to believe it finished after his death by his pupil, Klamp.

DEATH OF DIDO.

Sir Joshua Reynolds, P.R.A.—Engraved in mezzotint by S. W. Reynolds.

Rich and luxuriant, and equalling the best specimens of the great masters. Anna mourning the death of her sister. The colouring is clear and glowing, the figures the size of life. The drawing is not so bold as other specimens of this great master in the Royal Collection, but the brilliancy of the effect may well compensate for this slight blemish. We cannot for a moment admit M. Waagen's critique to have anything like justice for its basis. There is much grace in the composition, and the light and shade managed with the most consummate skill.

 THE SHIPBUILDER AND HIS WIFE. 1633.

Rembrandt Van Rbyn—Engraved by Quilley.

Dated 1663. Painted in his twenty-seventh year. This picture has always been considered one of the most celebrated of this master. The drawing is particularly fine, the head of the ship-builder very natural and expressive; that of the female wants softness, perhaps, and is not equal to many of this great master's later productions. "The momentaneousness of the action, the truth to nature of the heads, the wonderful clearness of the bright sunlight, the careful, full execution, render it extremely attractive."* The ship-builder, engaged on the drawing of a ship, is interrupted by his wife, who has just entered the room with a letter. This picture was sold at the sale of M. Smith van Alpen for 16,500 florins.

It is painted on canvas, and measures 3 feet 10 inches by 8 feet six inches.

 LANDSCAPE, WITH HERDSMEN DRIVING CATTLE.

Titiano.—Engraved by Linnell.

A fine specimen of this great master's versatility of genius. The horizon and the foliage are painted with powerful effect. The bright green tint of trees, stands out in fine keeping with the brilliant sky. The herdsman and his assistants, anticipating a storm, are hastening their cattle towards some farm buildings, followed by a goat. This beautiful picture has always been considered one of the finest gems in the Royal Collection, and was particularly prized by its late most munificent owner. It was placed in the ante-room at Carlton Palace, close to Granet's celebrated "Interior of a Convent," an engraving of which will be given in our next number; and magical as is the effect of light and shade in that painting, it has been universally allowed that, as a work of art, it will not bear a comparison with the present subject.

* Waagen on the "Arts and Artists of England," vol. ii. p. 349

ST. PHILIP BAPTIZING THE EUNUCH.

Jan Both.—Engraved by Taylor.

The only specimen of this rare master in the Royal Collection. There is a rich flow of colour and great spirit in the foliage. In the warm spirit of the evening sun, St. Philip is baptizing the chamberlain of Queen Candace. The lofty trees, the vast mountains, the magnificent stream, lit up by the setting sun, are all conceived in the happiest style of the master. An admirable impasto is here combined with great delicacy of execution.

On canvas, 4 feet 2 inches by 5 feet 2 inches.

THE GARDENER. PORTRAITS OF TENIERS AND HIS FAMILY.

David Teniers.—Engraved by Le Petit.

The château of the painter appears in the background, on the other side of a lake. In the foreground a farm building, in the front of which he has introduced a group, consisting of himself, his wife, sister and son, giving instructions to his old gardener. His son, attired as his page, has the charge of his favourite greyhounds, such as the celebrated Hormé of the younger Xenophon:

“Swift, hard-working, courageous, sound-footed, in his prime; a match, at any time, for four hares. Most gentle, and kindly affectioned.”—*Translation of Arrian*, p. 79.

It is painted on canvas, and distinguished by the felicitous silvery tones of this great artist, and conceived with great spirit. It measures 3 feet by 6 feet.

COWS AND BOY.

Karel du Jardin.—Engraved by Allen.

A natural, quiet composition. The cow is lying down in a meadow, her calf standing behind her. The boy is asleep. The rainy, clouded sky, is pierced by a ray of sunlight, which rests upon the boy. There is such a refined sense of natural beauty and striking effect in this painting, which is executed in the artist's happiest style, that we are inclined to give it the first place amongst those gems by this master, which are to be found in the Royal Collection.

It is painted on panel, 11 inches by 1 foot 2 inches.

THE BATTLE-FIELD.

Philip Wouvermans.—Engraved by Allen.

This picture has been considered the production of Wouvermans by some, whilst others have attributed it to Dirk Stoop, a well-known painter of battles and horses. It represents a furious attack of cavalry, on the brow of a hill. Without entering into the controversy respecting its author, we have only to remark, that it is most admirably painted; though beyond the introduction of the white horse, we do not see any reason to consider Wouvermans as the painter. It has neither his touch, nor the character of his horses. The productions of Dirk Stoop are far from common in our galleries.

It measures 2 feet 6 inches by 4 feet.

THE HAY FIELD.

Philip Wouvermans.—Engraved by Allen.

An undoubted specimen of the master, and one of the finest of the numerous fine Wouvermans in the Royal Collection. It is rich in all the materials of art, most exquisitely arranged, with an extraordinary effect of light and shade. The foreground is occupied by a barge, and a waggon with four horses. The white horse is lying down. The background is taken up with another waggon, and some farm buildings. In the centre are the mowers. There are various accessory figures, amongst which, a boy bathing, two huntsmen, and a beggar. Painted in a silvery tone, it has a harmony of keeping, and exquisite delicacy of touch, which are seldom met with.

On canvas, measuring 2 feet 1 inch by 2 feet 6 inches.

THE MARQUIS OF GRANBY.

Sir Joshua Reynolds.—Engraved by Reynolds.

One of the most beautiful productions of this great master; too well known to need more than mere mention. The great Marquis of Granby stands in uniform, by the side of his charger. It is truly a noble composition, finely drawn, with more than the artist's usual attention to detail. How much the English school of painting is indebted to Sir Joshua Reynolds, can only be felt on looking over the voluminous and brilliant collection of his works recently put forth by Messrs. Hodgson and Graves. Every picture bespeaks the polished gentleman, the man of taste and education; whilst the genius of Titian, Rembrandt, and Vandyck, appear to have centred in England's greatest master. This picture should be placed in the National Gallery by the side of "Lord Heathfield."

MONKS AT THEIR DEVOTION.

Granet.—Engraved by Quilley.

There is a magical effect of light and shade about this celebrated picture even surpassing the artist himself, whose well-earned reputation throughout Europe, will plead our apology for introducing this subject in the present volume, in which it was merely intended to have given specimens of the Dutch and Flemish masters, excepting in the case of Sir Joshua Reynolds, whose style combines the dignity of the Italian school with the breadth of effect of the Flemish. This painting was purchased expressly for his late Majesty King George the Fourth, in Italy, in 1821. The choir of a conventual church, with monks performing the matin service. To talent of the highest order in delineating physiognomical character, is added the most consummate knowledge of aerial perspective. It is almost impossible to look for any length of time towards the altar, without imagining oneself actually entering the choir, while the attendant monks appear to move and breathe. It has all the effect of the Diorama, without the artificial accessories of that exhibition.

KING CHARLES I, HENRIETTA MARIA, AND INFANT.

Daniel Mytens.—Engraved by Bacon.

In the Exhibition Catalogue, the infant is said to be "Prince Charles, afterwards Charles II." The elder Mytens received his appointment of painter to the king in the year 1625, his patent being dated May 30th of that year. There are numerous paintings by this master attributed to Vandyck, whose arrival in this country caused Mytens much chagrin. Having asked his Majesty permission to retire, on Vandyck's being appointed principal painter to the king, Charles, learning the cause of his dissatisfaction, treated him with much kindness, and prevailed upon him to abandon his intention. There is much ease in the attitude of the Queen, and the sweet expression in her countenance has never been surpassed by his rival, Vandyck. The full length of Charles has been much admired.

LANDSCAPE WITH FIGURES.

Nicholas Berghem.—Engraved by Jeavons.

A rocky bank on a fine broad stream. In the foreground, a horse, cows, sheep, and a goat; a milkmaid with a pail on her head, and three women gathering rushes; and under the rock, a man and woman binding rushes. A warm evening light is spread over the picture, which is finished with the greatest care.

Painted on canvas, 1 foot 7 inches by 2 feet 2½ inches.

THE WATER-MILL.

Minderhout Hobbema.—Engraved by Jeavons.

A brilliant picture of this rare master, full of natural effect, embodying in an extraordinary degree the excellences of his style,—pure and chaste tinting of colour, full and flowing richness of pencil, and the most consummate knowledge of chiaroscuro. The water-mill occupies, with its mill-stream, the one side of the picture; the other is taken up with a richly wooded country. “A carefully executed picture,” says Mr. Waagen, “with a pleasing effect of light and shade; but the tone in the shadows rather dark.”

On panel, 1 foot 9½ inches by 2 feet 3 inches.

HORSES AND FIGURES IN A LANDSCAPE.

Albert Cuyp.—Engraved by Presbury.

“A dapple-gray and a roan horse with their riders on the brow of the hill, form the subject, which is treated with the usual chasteness and purity of style that distinguishes this pleasing artist; the declining sun diffuses a glowing colour over the scene, that adds considerably to the harmony of effect.” The cavaliers are in conversation, whilst a black servant lad is holding the horses. Two dogs complete the group in the foreground. A verdant meadow, with some cattle, runs through the centre of the picture. A broad stream of water, and a castellated tower, bordered by distant mountains, form the background. All the objects are illumined by the clear warm light of a fine evening.

On canvas, 4 feet 9 inches by 7 feet 4½ inches.

THE TRUMPETER AND SUTLER'S TENT, CALLED “THE COUP DE PISTOLET.”

Philip Wouermans.—Engraved by Greatbatch.

This celebrated picture is too well known to need a minute description. Before a sutler's tent is a group of cavalry, accompanied by several women, children, and dogs. The favorite white horse is introduced, mounted by a trooper, who is pledging a female in a glass of liquor. The trumpeter is adding to the noise of the scene, whilst another trooper immediately behind the white horse discharges a pistol, from whence the picture has been named the “Coup de Pistolet.” The accessories are all good; and in composition and delicacy of touch, this is one of the finest pictures of the master. It is painted on panel, 1 foot 4 inches high by 1 foot 6 inches wide.

ROCKY LANDSCAPE WITH FIGURES.

David Teniers.—Engraved by Le Petit.

An Alpine scene. Two shepherds and a dog are pursuing the tortuous road of the Simplon, or other equally wild pass of the Alps. The pines and other verdure contrast finely with the bold masses of rock, whilst the clear frosty sky, and the foliage bending before the blast, carry the spectator into the wilderness.

It is painted on panel, about 10 inches high by 14 inches wide.

CYMON AND IPHIGENIA.

Sir Joshua Reynolds.—Engraved by Reynolds.

In this magnificent picture we recognize the hand of the great master in every touch. It has always been classed among the most celebrated of his productions. In the words of his friend and admirer, Burke, "In taste, in grace, in facility, in happy invention, and in the richness and harmony of colouring," it equals the greatest pictures of the renowned ages. The chaste *abandon* of the principal figure, more than excels those celebrated models, on which the founder of the English school formed his taste.

THE LADY WITH A FAN.

Rembrandt Van Rhyn.—Engraved by J. P. Quilley.

Painted with much softness, in a delicate, full, golden tone. There is little pleasing in the countenance of the lady, and yet the art of the painter has invested it with a charm that has always rendered this picture one of the most admired specimens of his talent. It was formerly in the possession of Lord Charles Townsend, who gave a thousand guineas for it. A front view allowed the painter full scope to display the rich costume of his day, and he has availed himself of it to its full extent. It is dated 1641, and painted on canvas, 3 ft. 5½ in. high, and 2 ft. 8½ wide.

PORTRAIT OF A JEW RABBI.

Rembrandt Van Rhyn.—Engraved by J. P. Quilley.

This is a fine picture, most delicately handled. As a study it has been often copied; though, perhaps, it is less energetic and distinct than "The Shipbuilder and his Wife." It is painted in a deep reddish golden tone. On canvas, 3 feet 2½ inches high by 2 feet 6 inches wide.

PORTRAIT OF HIS WIFE.

Sir Peter Paul Rubens.—Engraved by S. Smith.

The maiden name of the lady was Helena Formann, and she married Sir P. P. Rubens shortly after the death of his first wife, Elizabeth Brandt. Mr. Dallaway has enumerated this as the portrait of the latter, but the pedigree of the picture is well known. It was formerly in the possession of the Lunden family at Antwerp, who were descendants of the artist, and after 1817 in that of M. van Havre, whence it was obtained for eight hundred guineas for his Majesty King George the Fourth. A companion to the portrait* of himself, this magnificent picture forms the pendant to it in the Rubens' Room at Windsor Castle. It was at the express command of its late munificent owner that it was selected for this publication. Rich in colour, it is most delicately finished; the countenance full of character, expressive of great animation and sweetness; and, perhaps, unequalled in the management of the hands.

THE HAWKING PARTY.

Adrian Van de Velde.—Engraved by J. B. Allen.

This is a beautiful specimen of the delicacy of finish for which this master is so justly celebrated. Like most of his pictures, the scenery is confined and homely, but the colouring of the trees and herbage is fresh and juicy, the sky brilliant and clear. The horses and dogs are true to nature, and the grouping of the figures managed with his usual felicity. "In this rich and happy composition, the artist," says Mr. Waagen, "manifests his great skill in drawing horses and dogs, the character of which is admirably represented. In execution, it is one of his most finished works." On panel, 1 foot 6 inches high, and 1 foot 5 inches wide.

THE SHOOTING PONIES.

Paul Potter.—Engraved by W. J. Taylor.

This picture, though not equal in the drawing to some of this master's productions, enjoys a reputation for brilliancy of execution, scarcely surpassed by any in Her Majesty's collection. Highly finished in a strong body of colour, its deep full glow indicates the heat of the day; and as a study it has been copied by almost every eminent painter of landscape. Two horsemen halt before a road side public-house. The hostler fastens the stirrup of one of the cavaliers. An old man, sitting on a bench, is wiping the perspiration from his bald head. The pig and woman, occupying the interior of the doorway, seem on perfect terms of companionship. It has always been ranked as a first-class picture. On panel, 1 foot 9 inches high, and 1 foot 5½ inches wide.

* Engraved in Dallaway's edition of "Walpole's Anecdotes," vol. ii. p. 161.

THE MOUNTAIN PASS.

David Teniers.—Engraved by Le Petit.

A companion to the picture of which we gave an engraving in our last number. It is painted with great freedom and vivid effect. The distance is a tender, bright, warm tone, the foreground of a powerful brown, in the most excellent impasto. The men in conversation add much to the beauty of the picture. On panel, 10 inches high by 14 inches wide.

LOT WITH HIS DAUGHTERS.

Adrian Van der Werff.—Engraved by S. W. Reynolds.

The only specimen of this master in the Royal Collection. The subject is delicately handled, and appears to be the duplicate of the painting in the Museum at Berlin.

On panel, 1 foot 5 inches high, and 1 foot 3 inches wide.

COUNT LA LIPPE.

Sir Joshua Reynolds.—Engraved by S. W. Reynolds.

The celebrated Count La Lippe was born in London in 1724. His great talents as a general are too well known to need mention here, and his attachment to the royal house of Hanover, after he had succeeded his father, the Count Albert Wolfgang, when he risked the Ban of the Empire rather than break his engagements with England, is matter of history. When the war broke out in 1761 between Spain and Portugal, he was appointed to the command of the allied army, and refused to receive either pay or outfit. After the peace he returned to his own states, and devoted the remainder of his life to their prosperity, and the happiness of his subjects. He died in 1777, aged fifty-four. The animation of his features announced the elevation, sagacity, and serenity of his mind. His portrait by Sir Joshua Reynolds is one of the most admired works of that great master.



ADORATION OF THE MAGI





Vanduyck, pinxt

W. Ward, sculpt

MARRIAGE OF ST CATHERINE.



G. Dow paint

W. Greatbatch, sculp

THE GROCER'S SHOP.



Painted by A. Van Oostede.

Engraved by W. Greatbatch.

INTERIOR OF A BOOR'S COTTAGE.



Painted by Is Van Ostade.

Engraved by J. B. Allen.

COUNTRY INN DOOR.



LANDSCAPE, WITH RUINS OF AN OLD TOWER,

FORESTERS & DOGS.



Painted by Paul Potter

Engraved by Greatbatch

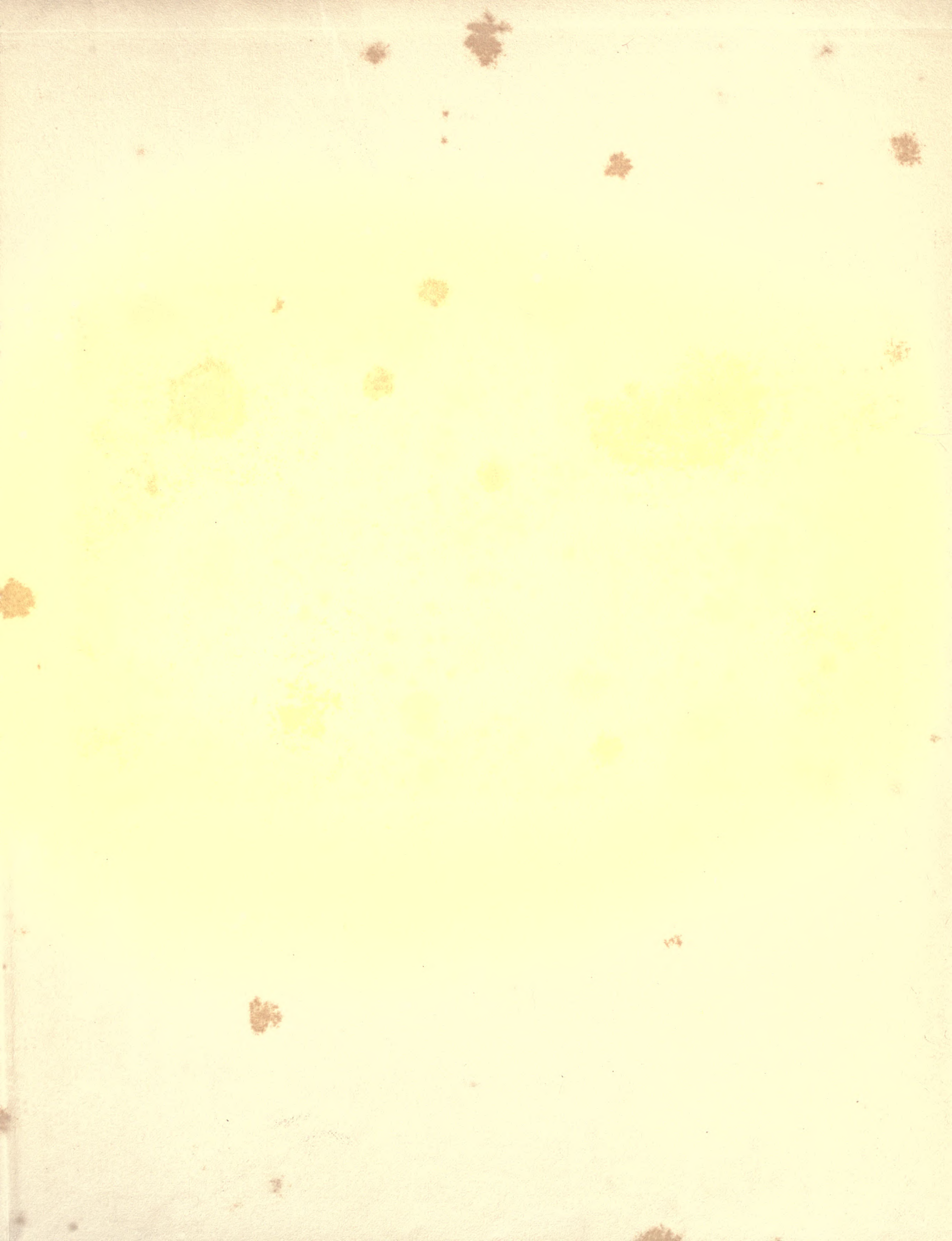
THE MILK MAID.



Painted by Sir Joshua Reynolds.

Engraved by W. S. Reynolds.

DEATH OF DIDO.





Rembrandt, pinxt

J. P. Quilley, sculpt

THE SHIPBUILDER AND HIS WIFE.



Titian, pinxt.

J. Linnell, sculp.

LANDSCAPE, WITH HERDSMEN.



W. P. WOODS DEL. & SCULPTOR. H. W. BARNES & CO. ENGRAVERS. N. Y.

THE GREAT EASTERN RAILROAD



Teniers pinx!

Le Petit sculpt!

THE GARDENER,
(PORTRAITS OF TENIERS & FAMILY.)



Karel du Jardin. pinx^t

J. E. Allen sculp^t

COWS AND BOYS.



Wouermans. pinx.

J.B. Allen. sculpt.

THE BATTLE FIELD.



Wouermans pinxt

J.B Allen sculpt

THE HAY FIELD.



Sir Jos. Reynolds.

S. W. Reynolds.

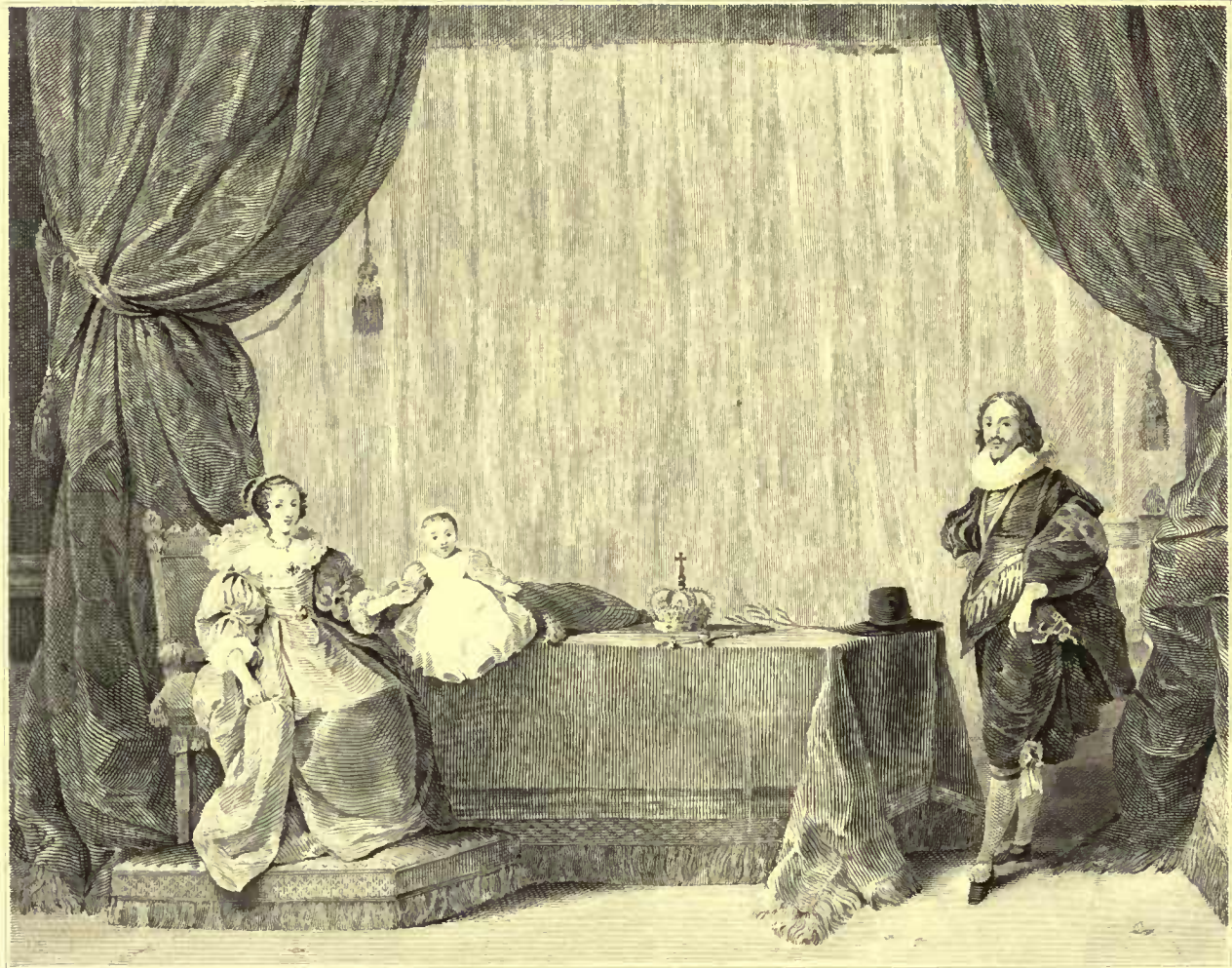
THE MARQUIS OF GRANBY.



Granet, pinx.

J. P. Quilley, sculpt.

MONKS AT THEIR DEVOTION.



Painted by Mytens.

Engraved by F. Bacon.

KING CHARLES I, HENRIETTA MARIA, AND INFANT.



Painted by Berghem.

Engraved by T. J. Goussier.

LANDSCAPE WITH FIGURES.



Painted by Hobbema.

Engraved by T. Jeavons.

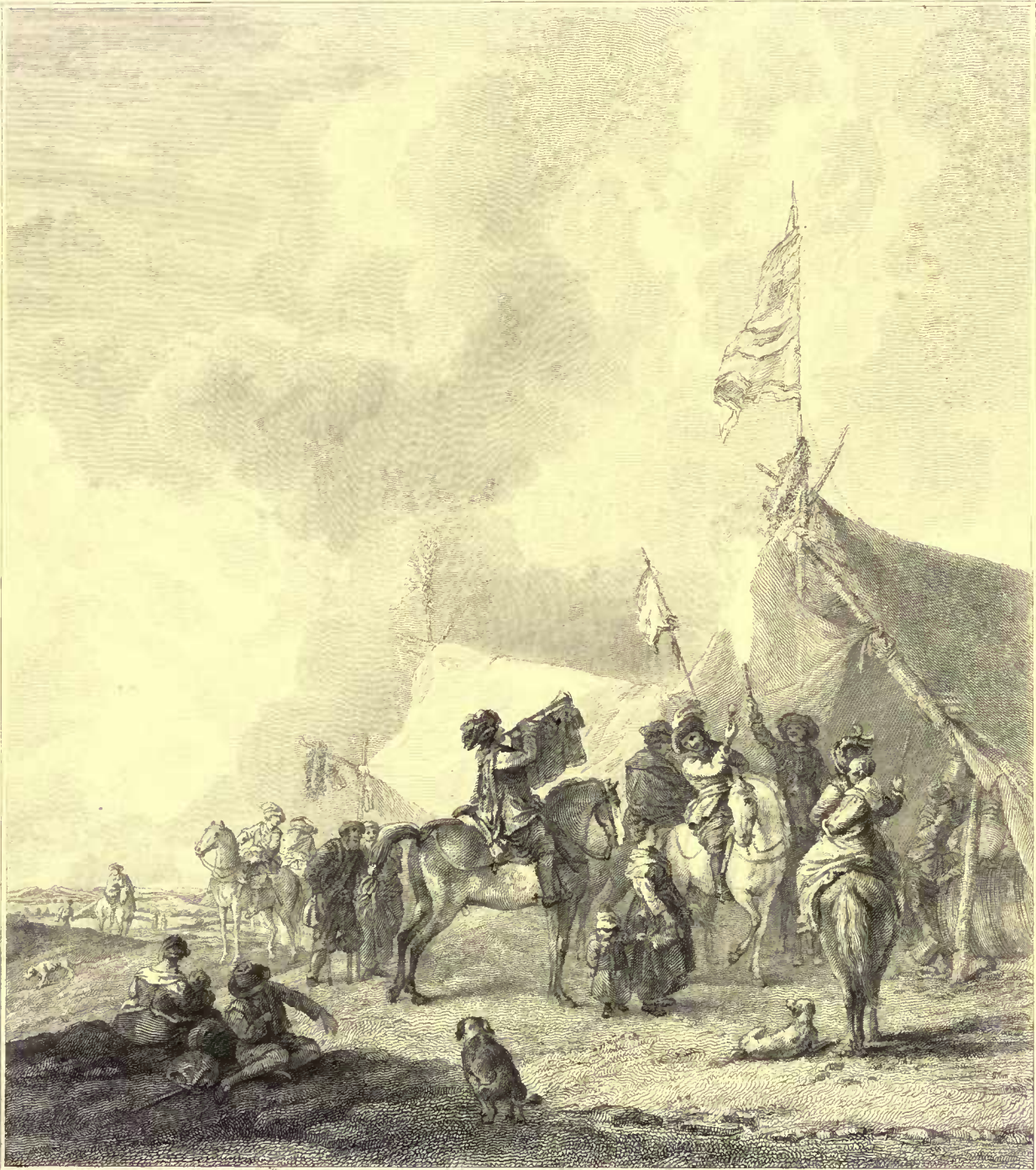
THE WATER MILL.



Painted by Cuyf

Engraved by Presbury

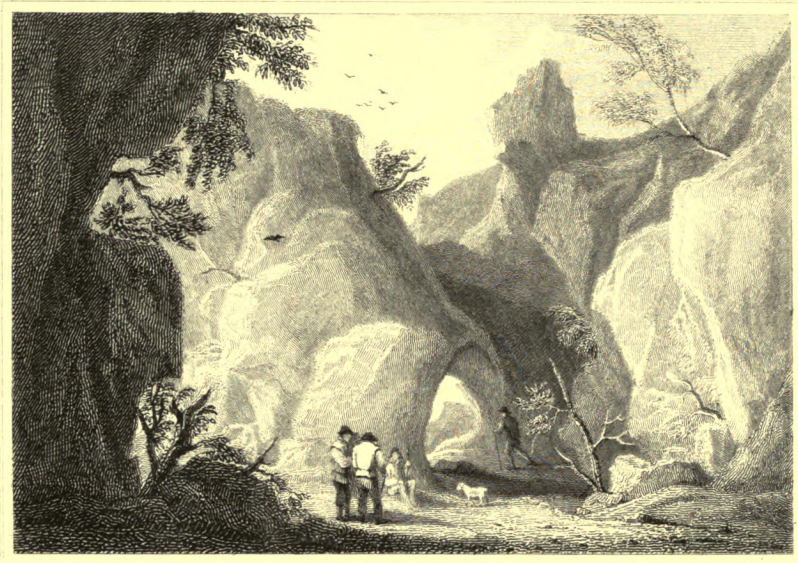
HORSES AND LANDSCAPE,



Painted by Wouvermans.

Engraved by W. Goussier.

COUP DE PISTOLET.



Painted by Teniers.

Engraved by Le Petit.

ROCKY LANDSCAPE, WITH FIGURES.



Painted by Sir Joshua Reynolds.

Engraved by S. W. Reynolds.

CYMON AND IPHIGENIA.



Rembrandt. pinxt.

J. P. Quilley. sculpt.

LADY WITH A FAN.



Rembrandt. pinx^t

J. P. Quilley. sculpt^r

PORTRAIT OF A JEW RABBI.



Painted by Rubens

Engraved by S Smith

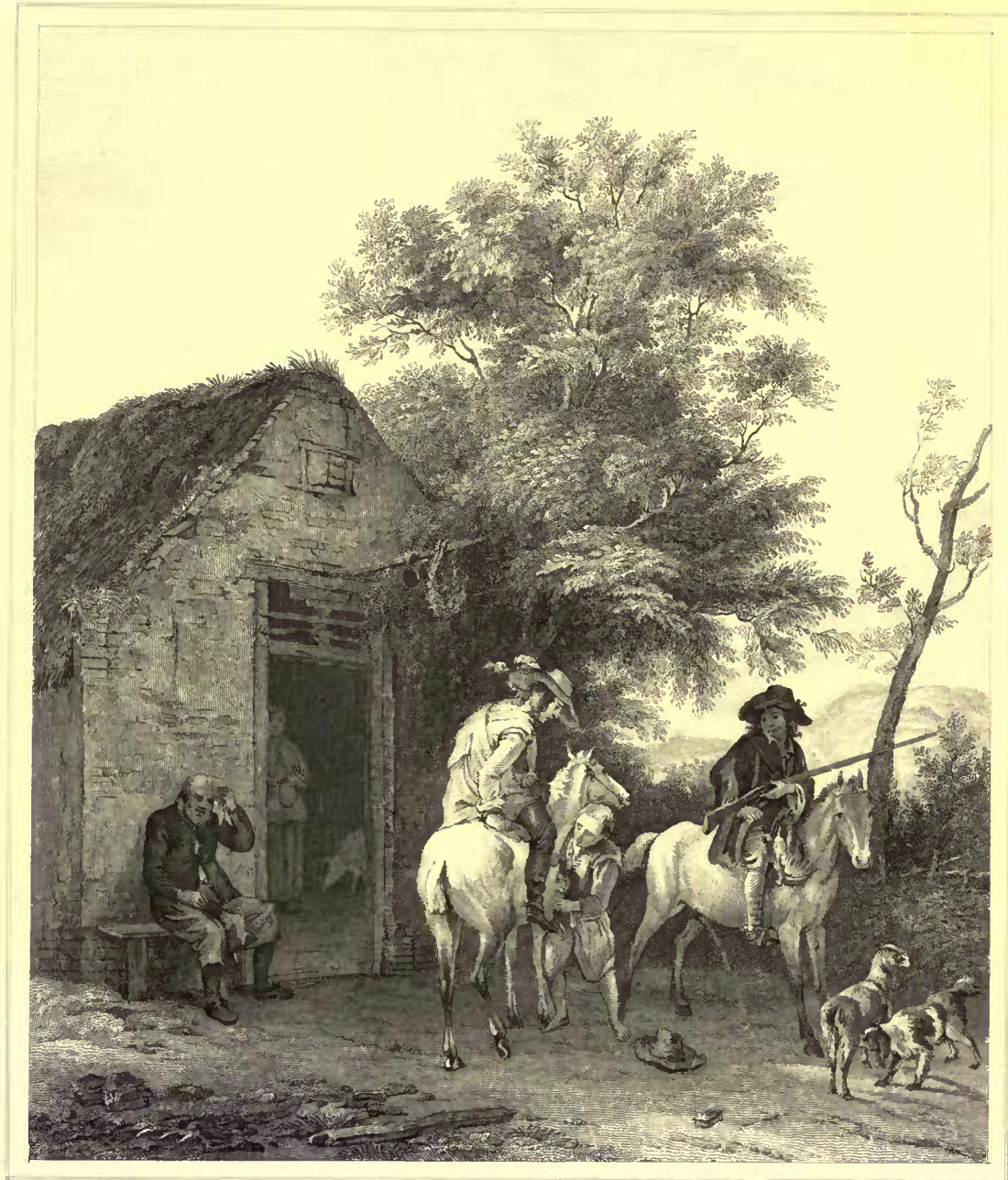
RUBENS' WIFE.



Engraved by J.B. Allen

Painted by A. Vandere'de

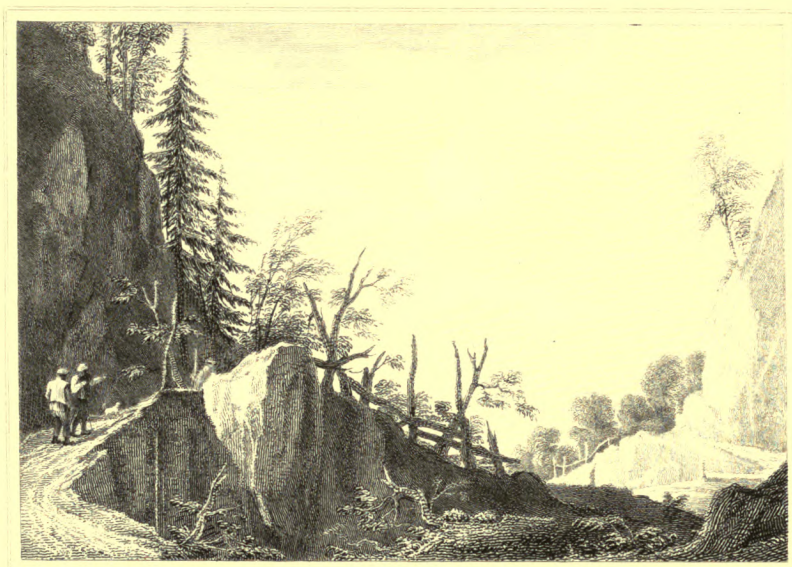
THE HA WING PARTY.



Painted by Paul Potter.

Engraved by W.J. Taylor.

THE SHOOTING PONIES.



Painted by Teniers.

Engraved by Le Petit.

THE MOUNTAIN PASS.



Painted by Vander Werf.

Engraved by W. S. Reynolds.

LOT, AND HIS DAUGHTERS.





Painted by Sir Joshua Reynolds.

Engraved by S.W. Reynolds.

COUNT LA LIPPE.

Printed and Published by James Smith, Stationer, Strand, London.

Printed at No. 10, Pall Mall.





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1025
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Linnell, John (ed.)
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