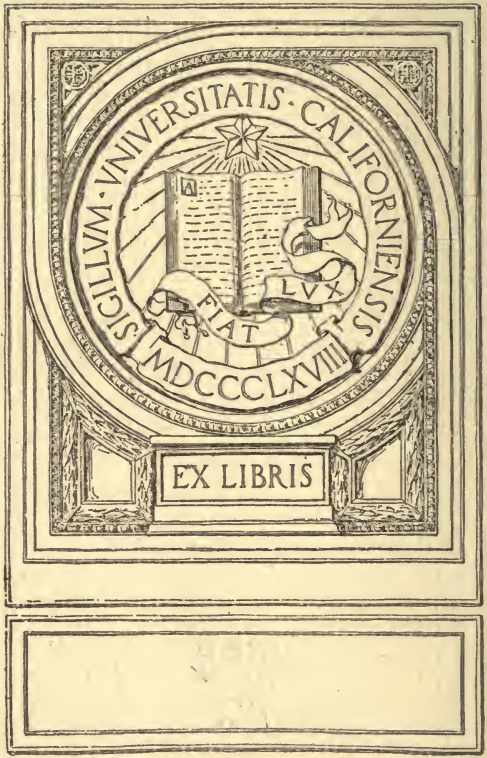
LONDON

NATIONAL GALLERY
WALLACE COLLECTION
GENERAL INTRODUCTION

NEW GUIDES TO OLD MASTERS

JOHN C. VAN DYKE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NEW GUIDES TO OLD MASTERS

By John C. Van Dyke

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INTRODUCTION TO THE SERIES

NATIONAL GALLERY

WALLACE COLLECTION

TITIAN: ARIOSTO
The National Gallery, London

NEW GUIDES TO OLD MASTERS

LONDON

CRITICAL NOTES ON THE NATIONAL GALLERY AND THE WALLACE COLLECTION, WITH A GENERAL INTRODUCTION AND BIBLIOGRAPHY FOR THE SERIES

BY

JOHN C. VAN DYKE

AUTHOR OF "ART FOR ART'S SAKE," "THE MEANING OF PICTURES," "HISTORY OF PAINTING," "OLD DUTCH AND FLEMISH MASTERS," ETC.

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PREFACE TO THE SERIES

THERE are numerous guide-books, catalogues, and histories of the European galleries, but, unfortunately for the gallery visitor, they are either wholly descriptive of obvious facts or they are historical and archæological about matters somewhat removed from art itself. In them the gist of a picture—its value or meaning as art—is usually passed over in silence. It seems that there is some need of a guide that shall say less about the well-worn saints and more about the man behind the paint-brush; that shall deal with pictures from the painter's point of view, rather than that of the ecclesiastic, the archæologist, or the literary romancer; that shall have some sense of proportion in the selection and criticism of pictures; that shall have a critical basis for discrimination between the good and the bad; and that shall, for these reasons, be of service to the travelling public as well as to the art student.

This series of guide-books attempts to meet these requirements. They deal only with the so-called "old masters." When the old masters came upon the scene, flourished, and ceased to exist may be determined by their spirit as well as by their dates. In Italy the tradition of the craft had been established before Giotto and was carried on by Benozzo, Botti-

celli, Raphael, Titian, Tintoretto, even down to Tiepolo in the eighteenth century. But the late men, the men of the Decadence, are not mentioned here because of their exaggerated sentiment, their inferior workmanship—in short, the decay of the tradition of the craft. In France the fifteenth-century primitives are considered, and also the sixteenth-century men, including Claude and Poussin; but the work of the Rigauds, Mignards, Coypels, Watteaus, and Bouchers seems of a distinctly modern spirit and does not belong here. This is equally true of all English painting from Hogarth to the present time. In Spain we stop with the School of Velasquez, in Germany and the Low Countries with the seventeenth-century men. The modern painters, down to the present day, so far as they are found in the public galleries of Europe, will perhaps form a separate guide-book, which by its very limitation to modern painting can be better treated by itself.

Only the best pictures among the old masters are chosen for comment. This does not mean, however, that only the great masterpieces have been considered. There are, for instance, notes upon some three hundred pictures in the Venice Academy, upon five hundred in the Uffizi Gallery, and some six hundred in the Louvre or the National Gallery, London. Other galleries are treated in the same proportion. But it has not been thought worth while to delve deeply into the paternity of pictures by third-rate primitives or

to give space to mediocre or ruined examples by even celebrated painters. The merits that now exist in a canvas, and can be seen by any intelligent observer, are the features insisted upon herein.

In giving the relative rank of pictures, a system of starring has been followed.

Mention without a star indicates a picture of merit, otherwise it would not have been selected from the given collection at all.

One star (*) means a picture of more than average importance, whether it be by a great or by a mediocre painter.

Two stars (**) indicates a work of high rank as art, quite regardless of its painter's name, and may be given to a picture attributed to a school or by a painter unknown.

Three stars (***) signifies a great masterpiece.

The length of each note and its general tenor will in most cases suggest the relative importance of the picture.

Catalogues of the galleries should be used in connection with these guide-books, for they contain much information not repeated here. The gallery catalogues are usually arranged alphabetically under the painters' names, although there are some of them that make reference by school, or room, or number, according to the hanging of the pictures in the gallery. But the place where the picture may be hung is constantly shifting; its number, too, may be subject to alteration with each new edition of the catalogue; but its painter's

name is perhaps less liable to change. An arrangement, therefore, by the painters' names placed alphabetically has been necessarily adopted in these guide-books. Usually the prefixes "de," "di," "van," and "von" have been disregarded in the arrangement of the names. And usually, also, the more familiar name of the artist is used—that is, Botticelli, not Filipepi; Correggio, not Allegri; Tintoretto, not Robusti. In practical use the student can ascertain from the picture-frame the name of the painter and turn to it alphabetically in this guide-book. In case the name has been recently changed, he can take the number from the frame and, by turning to the numerical index at the end of each volume, can ascertain the former name and thus the alphabetical place of the note about that particular picture.

The picture appears under the name or attribution given in the catalogue. If there is no catalogue, then the name on the frame is taken. But that does not necessarily mean that the name or attribution is accepted in the notes. Differences of view are given very frequently. It is important that we should know the painter of the picture before us. The question of attribution is very much in the air to-day, and considerable space is devoted to it not only in the General Introduction but in the notes themselves. Occasionally, however, the whole question of authorship is passed over in favour of the beauty of the picture itself. It is always the art of the picture we are seeking, more than its name, or pedigree, or commercial value.

Conciseness herein has been a necessity. These notes are suggestions for study or thought rather than complete statements about the pictures. Even the matter of an attribution is often dismissed in a sentence though it may have been thought over for weeks. If the student would go to the bottom of things he must read further and do some investigating on his own account. The lives of the painters, the history of the schools, the opinions of the connoisseurs may be read elsewhere. A bibliography, in the London volume, will suggest the best among the available books in both history and criticism.

The proper test of a guide-book is its use. These notes were written in the galleries and before the pictures. I have not trusted my memory about them, nor shall I trust the memory of that man who, from his easy chair, declares he knows the pictures by heart. The opinions and conclusions herein have not been lightly arrived at. Indeed, they are the result of more than thirty years' study of the European galleries. That they are often diametrically opposed to current views and beliefs should not be cause for dismissing them from consideration. Examine the pictures, guide-book in hand. That is the test to which I submit and which I exact.

Yet with this insistence made, one must still feel apologetic or at least sceptical about results. However accurate one would be as to fact, it is obviously impossible to handle so many titles, names, and numbers

without an occasional failure of the eye or a slip of the pen; and however frankly fair in criticism one may fancy himself, it is again impossible to formulate judgments on, say, ten thousand pictures without here and there committing blunders. These difficulties may be obviated in future editions. If opinions herein are found to be wrong, they will be edited out of the work just as quickly as errors of fact. The reach is toward a reliable guide though the grasp may fall short of full attainment.

It remains to be said that I am indebted to Mr. and Mrs. George B. McClellan for helpful suggestions regarding this series, and to Mr. Sydney Philip Noe not only for good counsel but for practical assistance in copying manuscript and reading proof.

JOHN C. VAN DYKE.

RUTGERS COLLEGE, 1914.

GENERAL INTRODUCTION

THE student in almost any public gallery quickly discovers that there is vast importance attached to names. The name of a great artist on a picture-frame looks so well, it carries such conviction, it means so much to the imagination. When the name of Raphael is pronounced critics and connoisseurs grow eloquent, directors and collectors become recklessly extravagant, the general public falls down and worships. A Leonardo or a Giorgione draws the crowd like a magnet where a Solario or a Pordenone leaves it indifferent. What wonder, then, that the famous names are used wherever a superficial resemblance will lend plausibility? Directors and collectors are very human. The wish that their picture may be a Raphael is father to the thought that it *is* a Raphael. The wish for a Leonardo has resulted in numerous school pieces, some works of pupils and imitators, some old copies, and an occasional forgery being laid at that master's door, and the temptation of Giorgione has been so great that his name is still being used to father the canvases of Cariani and Romanino, who imitated his manner. These errors of directors and historians, with the misrepresentations of collectors, the name-forgeries of dealers, the eager substitution of shop work, pupil's work, copyist's work for master's

work are sources of great confusion. The student must reckon with them. Aside from the rank injustice to the great masters of having spurious canvases assigned to them one finds it impossible to build either history or criticism on such false bases.

Thus it is that the student, at the very start, is called upon to deal with the genuineness and authenticity of gallery pictures. It is necessary that he should know exactly what it is he is looking at if he would arrive at a correct estimate of, say, Raphael, Rembrandt, or Rubens. If the Raphael is a Giulio Romano with hot flesh and cold drapery, if the Rembrandt is a softly modelled head by Lievens, if the Rubens is a glassy Seghers or a flashy Cossiers then the student in accepting them as genuine is gravely mistaken, is indeed led astray. He gains a false conception of the masters and their work, and it may take him years to change it. He should be inoculated with honest doubt at the start; he should understand that all is not Raphael that glitters, and that Titians do not grow along every gallery wall. The matter will admit of some further elaboration.

Workshop Pictures

In the ancient days it was often the custom of masters to sign their names to every picture that went out of their shop whether they painted it or not. The name of Giovanni Bellini was put on pictures, not so much to say that he did them, as to indicate that they

came from his *bottega* or shop, and were guaranteed as good works of art. These pictures, painted largely perhaps by pupils and assistants, came to be sold and catalogued as Bellini's own work when he had merely designed them, or possibly put the finishing touches upon them. The name of Rubens was used in a similar manner. His canvases are in almost every European gallery. They are so numerous and so large that we know it was physically impossible for him to have done them all. He never even pretended that they were his own individual work. Frequently, in sending out canvases that had been ordered, he declared them "done by my best pupil" and "touched by my own hand." He was the head of a great picture factory at Antwerp for many years, and in that factory he did little more than design what his pupils and assistants executed. These pictures are by no means as good as the pictures done by Rubens himself, yet they pass on the wall and in the catalogue as works by the master's own hand. Almost every Rubens in the Prado at Madrid is of this workshop variety, and yet the Prado is famed for its fine examples of Rubens.

Now, this workshop picture is not merely a matter of Bellini and Rubens. Every old master of the first or even the second rank had his modicum of pupils and assistants and maintained his workshop where pictures of perhaps not the best quality were turned out for churches and patrons not too learned or exacting. In Italy, where the attribution of pictures has been more

thoroughly studied than elsewhere, the shop work of Botticelli, Perugino, Raphael, Leonardo, Titian—to mention only a few prominent examples—is well known and rightly listed by connoisseurs even though the gallery directors and custodians do not always accept their conclusions. North of the Alps, however, there is still a disposition to give everything to the master without discrimination. How often, for instance, does one see a Cranach, or a Holbein, or a Dürer catalogued as a school piece? Is it supposable that they never had assistants who helped them on backgrounds and draperies though they may not have painted eyes and noses? Think of the scores of Van Dyck portraits in the European galleries, think of his prodigious success, think of his many imitators and followers; yet when and where do you meet with pictures referred to Van Dyck's workshop? If we had nothing but the pictures to go by we could be sure he employed assistants and used the services of pupils because the pictures themselves reveal the work of different hands. This is true again of Rembrandt's pictures. We know the names of a score of Rembrandt's pupils who worked in his shop, and much of the apprentice work of the pupil in those days was helping the master with his pictures. Rembrandt undoubtedly availed himself of their industry, supervised their work, perhaps finally signed it and sold it as his own. It was the custom of the time—a ways and means of maintaining the shop.

This shop work must be closely considered by the student of art. It is inferior work and if accepted as by the master's own hand it establishes a false criterion of that master. Oftentimes painters are inferior or careless in certain parts of their work, but the inferiority of a Titian is vastly different from even the superiority of an assistant. It is a different tale of the brush, quite another story. In the case of Van Dyck it is not believable that he personally did many of the portraits and figure-pieces now under his name. Some of the portraits are too ill-drawn, too feebly painted, too lacking in verve, while many of the figure-pieces (some of those in the Vienna Gallery, for instance), are mentally too weak for a painter of Van Dyck's rank. They are shop works, replicas, copies, which the improvidence of Van Dyck may have countenanced, though they did violence to his artistic sense. As for Rubens, he had the surest eye and handled the most certain brush of any painter north of the Alps. There are numerous pictures by him showing this absolute certainty, this unerring skill with the brush. When, therefore, you see pictures put down to him (as in the Medici Series in the Louvre, for instance) containing passages of this certainty in the principal figures, with other passages in the subordinate parts that are very uncertain, what are you to conclude? Ordinarily you might assign it to the painter's want of interest, his carelessness in the subordinate parts. But Rubens never was careless. He is always correct, always quite right. The assis-

tants in his shop, however, were less skilled, less learned; and it is to them that you may attribute the inferior portions of the canvases. Again (in that same Medici Series) you will find pictures where no touch whatever of the Rubens brush is apparent. The design, the composition, the types may be the only things in the picture that point to the master. All of the execution may be by pupils and assistants. In such cases you have the shop piece pure and simple. It is merely a translation of Rubens and has lost most of its force in process, yet it is under his name and passes current with the general public as by his hand. The worst of it is that such work is often accepted as the master's work by critics and historians and gets into history. There it often proves disconcerting and contradictory.

School Pieces

After the shop piece comes the school piece—something perhaps a little farther removed from the master, but still resembling him superficially and capable of making much trouble for the student. A master such as Rembrandt, for example, had many pupils and followers who painted in his general manner because they were taught the manner in the shop, and after they had left the shop found it profitable, perhaps, to continue in that manner. Almost every pupil follows in the master's footsteps at first. If he has individuality he eventually outgrows his master's point of view and method, but if he has not individuality he continues

to echo his master to the end of the chapter. These echoes have often proved very deceptive. Bol, Backer, Eeckhout, Flinck, Fabritius, Lievens did many works in their early days that in the subsequent shuffle of art became known as Rembrandts. They are still so known and are the more willingly accepted because they have Rembrandt's forged signature on them. Owners and dealers had the signatures put on for purposes of sale—the name of Rembrandt, of course, selling for more than that of Bol or Backer. In some cases the delusion of their being Rembrandts still holds because the mistake is undetected; in other cases (with collectors and gallery directors, for instance) because there is a wish to boast of such and such a number of Rembrandts. The pride of The Hermitage at St. Petersburg is forty or more Rembrandts—the finest collection of Rembrandts in existence, we are told. But thirty out of the forty are school pieces or workshop performances, and of the scant remainder there is only one Rembrandt —the so-called Sobieski—of the highest quality. Some of them are so certainly by pupils that the identity of the pupils is suggested in these notes.

Rembrandt, Rubens, and Van Dyck are the names the most flagrantly abused at the present time, but it was only a few years ago that Botticelli was held responsible for the work of Botticini and the so-called Amico di Sandro, that Leonardo received the credit or discredit for the performances of Salaino and Gianpietrino, that Perugino was made sponsor for half the

sweet-faced Madonnas coming out of Umbria. The pupil following after was mistaken for the master. It is astonishing, even now, how readily a superficial resemblance in art passes current for the real thing. Any one can recognise a counterfeit when captured and shown at the cashier's window, but how many hands it passed through as good money before it was detected! Lest the simile mislead let it be said that the great majority of pupils' pictures were never painted to deceive, and that they were never used to deceive until they encountered the cupidity of dealers and the pride of collectors and directors. The pupils of Raphael painted in Raphael's manner simply because they were so taught and never outgrew their teaching.

Imitations and Forgeries

Even in the case of an imitator—a pupil or follower of the master who seeks to reproduce the master's effects—there is usually no attempt to deceive, no wish to make any one believe that he is looking at the master's work instead of the pupil's. Again, the deception comes about after the imitator is dead and his canvas has passed into the possession of some one with a commercial instinct. It is the dealer or collector who palms off a Mazo for a Velasquez, not Mazo himself. Tiepolo's son, Domenico, and Il Greco's son, Jorge, both followed their fathers quite frankly, imitating their methods because they had not originality enough to do otherwise; but it was a later and a more

canny generation that sold the work of the sons for that of the fathers until to-day Domenico and Jorge have hardly a picture left to them. One often wonders what becomes of the panels of pupils and followers. Strange, is it not, that Rembrandt should have five hundred or a thousand canvases still preserved to him while his score of pupils have hardly a score of pictures among them? And stranger still that Rubens should have three thousand pictures and his forty or more individually known pupils not half a dozen apiece, and some of them not a single picture.

The forgery is different from the imitation in that it is usually an attempt to deceive on the part of the painter. Dietrich was a latter-day imitator of Rembrandt but not a forger in any sense. The forger is usually of more modern extraction—a clever parasite who preys on the collector. His methods are many. Sometimes he paints a Sienese primitive on an old chestnut or poplar panel, utilising, perhaps, the old gilding of the ground and even the tooling and stamping of the patterns. He glazes and bakes his colours, scumbles and varnishes his surface, worms his frame and batters it in a revolving hopper. At other times he takes a fifty-year-old canvas and paints you a glib Daubigny, an astonishing Corot that passes muster under the noses of the experts at the Hôtel Drouot. The ingenuity of the forger is really entitled to more consideration. If applied to honest work it might achieve distinction.

The forgery is a simon-pure counterfeit, and directly it comes under suspicion it usually begins to show lapses and ring hollow. Some telltale circumstance of panel, canvas, colour, gilding, or handling usually proves its undoing. They still exist; they are still being manufactured. The Uffizi has one or two of recent acquisition that are still hanging in the gallery. Last year the Louvre came into possession of a fifteenth-century Flemish Madonna of a suspicious nature that holds a place in one of the small cabinets, and at Dresden they keep one on the wall, presumably as an awful example; but usually the European galleries are not embarrassed by them. The forged signature, however, can be found almost everywhere. At the Brussels Gallery the picture No. 196 has two signatures (Van Goyen's and Cuyp's) and three dates, which suggest the enterprise of its various owners. Paul Potter's name on pictures by Verbeecq and Isaac van Ostade is not infrequent, Rembrandt's signature appears again and again on pictures now frankly given to Bol, Maes, and others, while Albrecht Dürer's monogram is still conveniently used on pictures painted by his contemporaries and followers. Indeed, the forged signature and date are so common that all signatures and dates have come to be looked upon with suspicion. They are usually disregarded unless the picture itself by its internal evidence confirms or corroborates them.

Replicas and Copies

The replica in theory is a reproduction or copy by the painter himself of one of his own successful pictures; but in practice it is more often a reproduction or copy made by one of his pupils or assistants. When Philip IV wished to present his portrait to some distant European monarch he did not give Velasquez a new sitting but asked him to make a copy of an already existing portrait which perhaps he liked. Velasquez sometimes did this, producing a *bona fide* replica, but more often, being engaged in other work, he would order his son-in-law, Mazo, to make the copy. Mazo, perhaps, would pass the order down the workshop to some one like Pareja or even a less talented assistant, and the result would be not a Velasquez replica but a school copy of the portrait. Neither the king nor Velasquez cared much about the picture so long as the likeness was apparent and the picture satisfied the foreign potentate for whom it was done.

But this ancient practice of the masters has been quoted to uphold many questionable pictures of the present day—pictures that are flat copies and nothing more. Every famous painter had his copyists. In the days of Reynolds no small part of the pupil's apprenticeship was spent in copying his master's pictures. That was the way he learned drawing and handling. The master's Death of Dido, for instance, set up as a model and copied several times by some bright

pupil, perhaps, finally results in a picture that some one buys for ten pounds and takes up-country to hang in an ancestral hall. After three or four generations have passed away perhaps the history of the picture is forgotten. Grimed with dust and dirt, it may still hang upon the wall and tradition call it Reynolds's Death of Dido. Presently there is a collapse in the family fortunes, the pictures are sent up to London to be sold, and we shortly hear from the auction room that there is a Reynolds Death of Dido in the collection—"a replica of the picture in the king's possession at Windsor." And the delusion carries through to the end. Some American millionaire buys the "Reynolds" at a fabulous sum and gets the apprentice's ten-pound copy for his collection.

In the days of the old masters every famous workshop in Europe produced its copies, which were afterward sold in the auction rooms as replicas. Some of them are now hanging on the walls of the European galleries and are called not replicas but originals. The student meets with them and is perhaps led astray by them. An old copy that has been rubbed and cleaned, repainted and varnished until the original surface is hidden, becomes quite a puzzle even to the expert. Some of them, perhaps, are done by painters of ability and are well drawn and decently handled. It used to be the custom for the graduate of a studio and even established painters to spend a year or so in foreign lands copying the great masters. It is so still.

These painters' copies, grown old and darkened by time, are perhaps the most perplexing pictures of all to place rightly. If they are very good they are generally told from the original by their individuality. A copy of Titian by Rubens, for instance, shows Titian's composition but Rubens's brush-work, palette, and feeling. Even a modern copy of Titian by, say, Manet will declare itself to be a Manet more positively than a Titian. On the contrary, a poor copy of Titian, whether old or new, will declare itself by its lack of individuality, by its timidity in drawing and its weakness in handling. The professional copyist, knowing his own insufficiency, works with great care and produces timidity by his solicitude. His picture lacks spirit and verve. It wants in force and, if it is a portrait, it wants in life. The student may see precisely this kind of a copy in the National Gallery, London, in the portrait assigned to Rembrandt, No. 672. Connoisseurs and experts regard it as a genuine Rembrandt; but it is only a careful French copy.

In early pictures where the handling is less pronounced the problem of originals and copies is a little more difficult. This is peculiarly the case with such primitives as the Van Eycks, Gerard David, Roger van der Weyden. The brush-work is smooth and cannot always be relied upon, but in its place one must be guided by the drawing, the modelling, the contours, the textures, and the general quality of the workmanship. The copy betrays itself quite readily in these

features. There is timidity about the line, want of knowledge about the modelling of the figures, niggling and repetition in hills or trees or clouds, flatness in colour, deadness in textures, disparity in tone, or some other disturbing feature that betrays the copyist. Copies after the Italian or French primitives may be detected in the same way. Timidity and want of verve are the great failing of the average copyist. A Giotto, a Clouet, a Van der Weyden are not afraid of slipping over a line or misplacing a light or shade, for they know they can amend any error they commit; but the copyist is limited to the pattern before him and he dares not go beyond it. A forger copying a signature on a check works with the same timidity and is detected finally in the same way.

Principles of Connoisseurship

Just here the inexperienced student of art may protest that he has been pushed into the higher criticism of pictures before being told of the lower strata, that it is useless to refine upon the slight differences between David, Isenbrandt, and Patinir or to puzzle over a Procaccino imitation of Correggio, when he knows not David from Rubens nor Correggio from Lucas van Leyden. He wants, perhaps, the primary elements of expertism to begin with. How does one recognise any old master?

This is not the place for an elaborate treatise on the principles of connoisseurship. The subject would re-

quire two volumes instead of two pages, such are its ramifications and complications. Still the main guiding principles may be suggested without elaboration.

You tell one old master from another old master precisely as you recognise your different friends on the street—that is, by acquaintanceship, familiarity, knowledge of each peculiar appearance. The longer and better your acquaintance the more certain your recognition. There is no key or clew or trick whereby you can detect this or that painter at first sight. Short cuts to knowledge in art as elsewhere are of small worth. Long familiarity with pictures is necessary to connoisseurship.

It requires no great skill or knowledge to establish the main divisions of pictures. Almost any one standing in a gallery can decide the nationality of a picture at a glance and say whether it is Italian, German, French, Persian, or Chinese. You know the Italian from the German in pictures precisely as you know the nationalities in life on the street—that is, by their peculiar and individual appearances.

The subdivision into schools requires only a degree more of knowledge. The Italian schools, for example, are recognised by certain broad peculiarities that hold true in a general way of all the works of the schools. The Florentine School is generally known by its pronounced drawing, its paucity of shadow, its rather thin fields of colour; the Venetian School by its richness and depth of colour, its florid quality, its suffusion of line

with colour and shadow; the Milanese School by its light and shade, its contours, its rather sooty colour. So on with the other schools, each one of which has many peculiarities easily seen and easily recognised.

When one comes to detect the individual in the school —a Titian, a Bonifazio, an Andrea del Sarto, an Ambrogio da Predis—the difficulty is enormously increased. Yet the simile of friends and familiar acquaintance still holds good. The longer and deeper your acquaintance with Titian the more sure will be your recognition or non-recognition of him. An expert standing in a strange gallery and glancing about the room can be reasonably sure that this picture was painted by Titian, that one by Tintoretto, the third one by Palma, the fourth one by Lotto. Three times out of four, perhaps, he will hit very near the bull's-eye. Why and how does he do this? By familiarity with the work of these painters. He has seen them do the same sort of thing, in the same way, again and again, until he knows what is Titianesque or Lottesque just as he knows what is Shakesperian or Homerian.

The Italian School is peculiarly Italian, the Venetian School within it is peculiarly Venetian, and within the Venetian School each Bellini, Giorgione, or Lotto is peculiarly himself. We recognise each one of the individual units by his individuality. The simile of one's acquaintance continues to hold true. Every one of your friends is different in mental, moral, and physical make-up from every other friend. They see, think,

act each in his own peculiar way. Just so with the artist. You recognise the way he sees, thinks, feels, acts in the picture before you. You recognise him by his individual appearance. If you are acquainted with Beethoven or Swinburne you will know each one directly he is played or read. Why not Titian or Rubens in the same way?

For the direct consequence of individuality in the painter is that he not only thinks, feels, and sees in a way peculiarly his own, but that he expresses his vision, thought, or feeling with a paint-brush in a way peculiarly his own. His way of drawing, of handling, of composing, of selecting lights, shades, colours, gradually becomes fixed and established with him. He does things in one way because he thinks that the best way. Presently we have what is called his style. There are variations in this style from first to last, and we then have what is called an artist's first or "early" manner, his "late" manner, his "florid" manner, his "broad" manner, and so on, but there are no violent changes. Generally speaking, he paints to the end in the one recognisable style, subject to the fluctuations of different periods and ages.

How does one recognise the style of each painter? Precisely as you recognise the different handwritings of your intimate friends. No two of the handwritings are alike; they are individual and peculiar, they fluctuate at different ages but still preserve their general style. The writers could change their writing if they

chose but they do not think it worth while. Just so with the painters. Each one of them writes with a pencil or a brush in his peculiar way. Every stroke is more or less of a signature. If you are familiar with the painter's style you will have little trouble in reading it unless it has been rendered illegible by cleaners and restorers. Of that something will be said further on.

By their style you shall know them. Rubens wrote with a brush as a bookkeeper with a pen—a long, flowing, limpid, perfect piece of handling; Rembrandt wrote as with a stub pen, blotted in masses of shade, dragged in high lights, kneaded and thumbed for modelling, saturated colours with shadow. Nothing could be more opposed in style than these two men. You cannot fail to recognise their differences. Raphael wrote with a superb flowing undulating line, now contracted, now swelling, expressive always, beautiful everywhere. It was classic line. Holbein's line, on the contrary, was often abrupt, forceful, full of realistic meaning and exact statement of fact. It was realistic or naturalistic line. Again you cannot fail to recognise the difference. Every artist of importance reveals himself in his work. You shall know him by his style.

And sometimes by his manner or mannerisms. Often the style of a painter drifts into a set expression and becomes mannered. He gets into the habit of repeating himself in matters of detail. Botticelli fell into the habit of doing one jaw-line for all his women, one crooked forefinger with a square, black-edged nail,

one second toe of abnormal length; Van Dyck grew prosperous and at the same time mannered enough to do practically only one kind of a hand; Mantegna did one kind of an ear, Romanino one kind of eye, Titian one kind of thumb. It was the theory of Morelli that these mannerisms of painters (I have mentioned only half a dozen out of hundreds) could be made the basis of a science whereby the attribution of pictures would not be a guess or questionable but an established fact. Perhaps he claimed too much, but there is certainly much aid in attribution to be derived from a study of painters' mannerisms. It is quite necessary that the student should take notice of them and get what aid he can from them.

He should also get what aid he can from the psychological and mental appeal of the artist. This has been rather laid aside of recent years in determining the paternity of a picture because experts think it too vague and metaphysical, not capable of sufficient proof. They have also virtually laid aside history, tradition, and documentation as too liable to error. In fact, the modern insistence is that the canvas be studied for and in itself for what it discloses—no more. The insistence upon the material side is right enough, but the student should not wholly abandon the mental attitude of the painter. It is often a great help. Nor should documentation and history be cast out. They are often corroborative in the evidence they furnish. The picture itself, however, is the last and final re-

sort. We must believe its evidence whether it pleases or not.

Again let it be said that there is no rule of thumb, no short cut, whereby the old masters can be run to earth. The only way they can be certainly known is by long study and familiarity with them—the same familiarity which is necessary with people, with handwritings, with field flowers, with meadow grasses. And no connoisseur gets to a point in his knowledge where he is infallible. The best of them blunder often and are not ashamed to acknowledge it.

Cleaning, Restoring, Repainting

When the matter of who painted the picture is decided upon positively or negatively, we have still to reckon with how much or how little of the painter is left in the picture. Its present condition must be inquired into. In cataloguing sculpture, it is customary to state what parts are restored, as an arm here, a leg there, a nose or piece of drapery elsewhere; but it is not customary to state what restorations have been made in pictures. The student will find very few of the gallery catalogues mentioning the matter. They leave one to infer that this picture by Titian, or that by Rubens is just as the master left it, when in reality it may be only a patched-up ruin with not the slightest brushstroke of the master left in it. One perhaps goes away blaming the master as a bad painter, when he should blame the cleaning room and the restorer.

Cleaning and restoration are, of course, more or less necessary. A canvas after it has hung upon a wall for a hundred years becomes grimed with dirt, or it "blooms," or its surface darkens with varnish. It is taken down and sent to the cleaning room where a cleaner removes the varnish by rubbing. He may clean and rub for weeks, with thumb or balls of cotton, until perhaps he flattens down and rubs away the finer outside skin of the picture or destroys the more delicate portions of the modelling. If he removes the varnish with alcohol, the results may be more disastrous. The alcohol, if not checked quickly, may eat into not only the varnish but the paint of the canvas and obliterate heads or legs or anything with which it comes in contact. This careless method is not usually followed to-day, but it was a hundred or more years ago; and much injury was the result. For in the cleaning room the obliterated heads and legs were usually brought into existence again, repainted by a "restorer." New paint cannot be made to match old paint, nor bad drawing good drawing, and a permanently injured picture was usually the result of such practices. Many of the pictures in the European galleries have suffered badly from cleaning, rubbing, scrubbing, flaying of the surfaces. Many of the loveliest surfaces of Titian, of Rubens, of Terborch, and of Vermeer of Delft have been polished bare and smooth after many years of cleaning with the innocent-looking ball of cotton; and many a noble Titian or Van Dyck

has been absolutely ruined by coarse and clumsy repainting.

A worse fate befalls the canvas when, after hanging upon the wall for many years, it begins to belly and sag in the middle. Its threads break and tear apart, and its pigments crack and fall off. Then it has to be taken down and relined. The surface is protected in measure by temporary pastings of fine cloth across the face of it, and the canvas at the back is planed away until the back part of the painting appears. Then a new canvas is fitted down upon it and glued fast, and the whole is placed upon a new stretcher. The face of the picture has suffered in this process. The paint where it has scaled away has to be replaced, and once more the new paint fails to match the old paint. The "restored" canvas is the result, and the work is injured more or less in proportion to its scaling. The large pictures on canvas are the worst sufferers by this process. The pictures on wood, if on a large scale, also crack and split, but they suffer less than those on canvas; and some of the pictures on wood or copper, especially if they are very small, do not suffer at all. Of Titian's works on canvas there are not more than one or two in existence that are as he left them. About the only thoroughly clean surface of his is that of the Tribute Money at Dresden, which is painted on wood, though the Paul III at Naples is in good condition. This is equally true of Rubens or Van Dyck. Their best-preserved works are on wood;

most of their canvases have been more or less injured.

The picture is hopelessly damaged when through inability properly to clean or to restore, or through laziness, or for the purpose of covering over injuries sustained in the cleaning room, the whole surface of the canvas is, not retouched, but solidly covered with pigment. That puts an opaque veil, a false face over the picture, and it is ruined save for the design, which may still show the master's hand. Many pictures in the European galleries have suffered this fate and are still hanging upon the walls when they should be in the storeroom. They discredit the names to which they are attached, they deny the qualities attributed to their makers and, of course, they prove confusing to the art student.

It is proper to state the condition of a gallery picture when it is flagrantly bad, and frequently these notes do not hesitate to point out the condition in such a way that the student may see for himself just what the injury has been. But it is also proper to state that the present gallery directors are not responsible for the bad condition of the pictures now in their care. Most of the retouching and repainting was done years ago when galleries were ill-kept and people were more indifferent to art than at the present time. Cleaning and necessary restoration still go on, else we should have nothing at all left to us, but the work is now very carefully done. Of course the damage of the past can never be retrieved, can never be helped in any way.

Perhaps it should be said that comment and criticism in these notes are not primarily designed to exploit expertism or connoisseurship, nor to point out deficiencies and injuries to pictures; but to indicate what is good in the art of the old masters. Again and again pictures are passed by without inquiry into their attribution because it, perhaps, can be only a matter of guessing, and the gallery director's guess may be as near the mark as any; or because, for other reasons, it is not necessary or expedient to take up the matter. Just so with much slight retouching or cleaning. If the picture is not directly misleading in its attribution or positively hurt by repainting, it is perhaps not worth while mentioning one's minor observations.

Standards of Judgment

When we have measurably eliminated the school piece, the copy, the forgery; when we have somehow attributed each picture and ascertained its present material condition, what then? Have we done more than clear up history by banishing errors and false statements? Are we not still confronted in the galleries with an indiscriminate collection of pictures, each genuine enough perhaps, but each of a different artistic value? All the authentic pictures by Hals or Rubens or Velasquez are far from being of uniform excellence as art. The king nods among painters as among poets. Even Titian occasionally scores low, and every painter sometimes gives up a canvas with its problem unsolved.

These indifferent pictures, these painter's failures, are often taken from the painter's studio after his death and sold for what they will bring. Many of them are now in public galleries, and they prove somewhat disconcerting. Even among pictures that are not failures it is necessary to know just what is, or is not, representative of the painter. There are, for instance, in the Berlin Gallery, five Raphaels, most of them genuine enough, in good condition enough, but they are early works, showing his pretty-faced Madonnas only. This is equally true of the Raphaels in the National Gallery, London; and those in the Louvre are hardly more representative. It is proper to point this out and to insist that Raphael cannot be adequately seen outside of Florence or Rome; that Velasquez must be studied at Madrid, as Hals at Haarlem; and that single examples anywhere may be representative in kind and yet still give an inadequate idea of the painter. One must see many examples of a master before a proper idea of his style is acquired.

Again, in any standards of judgment, it is necessary to have a sense of proportion, a relative scale of value. It cannot be said that Botticelli and Botticini, or Correggio and Parmigianino, or Pieter de Hooch and Janssens, however rightly attributed or representative of each their various works may be, are of the same artistic value. Far from it. They are widely different. Wherein lies the difference? Chiefly in the quality of the work. That word quality has so wide a meaning

that the student must be referred to its discussion in another work;* but it may be said here in a general way that the difference between silk and gingham is a difference in texture, colour, light, and surface, a difference in quality similar to that between the pictures of, say, Rembrandt and William de Poorter. The word may also be applied to the mental and moral as well as the material product. The thought and the emotional feeling of Rembrandt are of a higher and more universal quality than the trifling or petty attitude of mind of Poorter, just as his drawing, handling, and colouring are of a broader and larger calibre. Quality is apparent in the thinking, the feeling, and the technique, all three, but we shall oftenest detect it in the technique or workmanship of the picture. If that is of a poor quality, if the drawing, handling, colouring, lighting, are indifferent or bad, the picture, as a general rule, will not survive. Occasionally its thought or theme may save it, as we shall see hereafter, but usually bad grammar in any art is fatal.

We shall not go far astray if in our standards we adopt the painters' point of view, and look at every canvas first for its workmanship. Is it well made? Is it composed, drawn, lighted, painted in a workmanlike and artistic way? What is the total result—the final appearance? Is it a thing of beauty, a pattern of fine form and colour, something charming to look at,

* Van Dyke, "What is Art?" chap. 4.

something decorative, sensuously lovely, gorgeously rich or perhaps commandingly magnificent? If so, it has fulfilled the primary aim of the painter, and possesses quality. There are other aims of painting which we shall come to in a moment, but the first aim is, or should be, good painting, good technique, good decoration. This, as we have suggested, is the painter's primary aim and should never be lost sight of for a moment. Ninety canvases out of a hundred stand or fall by it alone. The old masters never neglected it. For be it remembered always that they were famous not because they were "old" but because they were "masters"—masters of craftsmanship.

Representation, Truth, Realism

But perhaps very few among the gallery public think of the workmanship or decorative quality of a picture. They have a different point of view, and are looking for pretty faces, interesting stories, or objects in the picture that look so real one could pick them up. And true enough those features have been dwelt upon by some painters—old masters as well as new—and realism has been an aim more or less of even the best of painters. Art as a representation of reality cannot be ignored. It has produced powerful and virile pictures at all times and in all schools.

Truth to nature, realism, representation of reality, in art is usually of two kinds. There are first the small men of the brush like Gerard Dou or Netscher or Van

der Werff, who see and paint the petty truths of life to be found on the surface, such as fur, hair, a three days' old beard, wrinkles, shimmers, gleams, spots. In doing so they usually lose the larger truths of body, weight, space, light, air, unity, envelope. They produce a superficial picture of pretty surfaces and overlook the bulk back of the surface, what it stands for as substance, what it looks as line, light, and colour, what it signifies or symbolises as thought. But it should be pointed out that there are men quite different from the Dous, who give the substance as well as the surface of things—men like the Van Eycks, Memling, Bouts, Terborch, and others. They are exceptional men, and just how they manage to combine a miniature finish with a large sense of form and perfect ensemble has always been a matter of wonder. The Arnolfini portrait by Jan van Eyck or the Bouts Deposition hanging near it in the National Gallery, London, are illustrations of detail carried to its last stage of finish, but without losing bulk, unity, and ensemble. On the contrary, in the same room with these, is the large recently acquired Adoration of the Kings, by Gossart, which is a marvel of minute technique, of goldsmith-miniature work. It is precise about every detail, the objects all look as though they could be picked up, the illusion is quite perfect; but if you stand back and look at the picture from a distance, you will see that it has little air, that its colours fail to blend into colour, that its objects are wanting

in unity under one light, in one scene, with one atmospheric envelope.

The work of these minute painters, however wonderful it may appear, is hardly painting in a modern sense. The small detail rather argues the small point of view. Men of large comprehension like Titian, Rubens, Rembrandt, Hals, Velasquez, saw things in a more comprehensive way and painted them in a fuller, freer manner, ignoring the incidental and the local for the broader and more universal truths of life. Hals was not so much concerned with the epidermis of the man he was painting as with his bulk and weight. Velasquez bothered himself little with buttons and strings and cocked hats so long as his figures had bone structure, stood well, and were enveloped with air and light. Titian simplified the whole surface of his canvas that he might the better show the type, the character, the nobility of the man whose portrait he was painting. And Rembrandt, giving perhaps the most positive truths of form imaginable in art, was nevertheless subordinating them always to those large truths of thought and feeling common to all humanity.

Art as an Expression of Life

Yes, art may be expressive of more than decoration and workmanship, of more than truth of fact whether great or small. It may be art and valuable by virtue of the thought or idea set forth in symbolic form and colour. Pisanello or Mantegna in their fine portrait

heads must have believed that form and colour were merely a means of expressing the dignity and nobility of their sitters, and Michelangelo, for all his majestic command of line, was symbolising austerity, mystery, power in his great figures of the Prophets and Sibyls on the Sistine ceiling. Titian, Tintoretto, Paolo Veronese, even Giorgione with his pastoral scenes, were expressing their different conceptions of life. At the North a refined soul like Vermeer of Delft and a coarse spirit like Steen were thinkers as well as painters, people who were, each after his kind, giving their views of existence here below. Dürer again had one view, and Cranach another and Holbein still a third. Every one of their pictures expresses the man's mind, as well as his skilful fingers and his eye for form and colour. Art may be and is valuable for its ideas—for its criticism of life.

Art as Sentiment or Feeling

Often in art a view of life is emphasised, exaggerated, even warped, and becomes uniquely valuable because of its personal element, its individuality. A state of mind or of emotional feeling is apparent in the product. This may become a mannerism with the painter and sometimes make the picture abnormal or possibly disagreeable; but with the great men it may prove attractive. Botticelli, for instance, has a personality that is mystical, sad, yearning, pathetic, but it helps rather than hurts his pictures. Without it his pictures

would be well drawn and painted, and they would be decorative as patterns of line and colour; but they would lack poetry. This is equally true of the portraits by Lotto. The poetic nature of the man gives a certain tang to the portraits that makes them intensely human, refined, sensitive, distinguished, noble. And what great value as art would Rembrandt's Supper at Emmaus possess if its emotional element were banished? This emotional element in art is apparent in all the religious painting of the Renaissance time. It is called "feeling," and is merely the expression of the painter's emotional attitude toward his subject. We see it in Giotto, in Fra Angelico, in Filippino, in Perugino, in Francia, in Bellini—in all of the earlier men. Far along in the Renaissance with Fra Bartolommeo, Raphael, Leonardo, and even Titian and the late Venetians, there is a continuance of it. The wonderful pathos of Memling, the tragic quality of Van der Weyden and Bouts, the grim horrors of Burgkmair, the splendid agonies of Rubens are all, more or less, expressions of the personal element in art.

Church Art of the Renaissance

And still again, art may be illustrative and measurably valuable for what it teaches. All the church art of the Renaissance was of this character, though it also had its commanding decorative motive as well. It was an engine of the church and taught Bible-truths to those who could not read. We of an alien race and

creed and of a modern time are not in sympathy with this phase of art, and frequently we hear people decrying the old masters for their numerous Madonnas, St. Sebastians, and Crucifixions. We have not the proper angle of vision; we are out of focus. If we knew the purpose in worship and the place in the Church of San Sisto at Piacenza for which Raphael's Sistine Madonna was originally painted, we should not blindly wonder over its great reputation as we see it to-day in the Dresden Gallery. It was a masterful illustration of the Christ Child as the Light and Hope of the World. It was painted for those in the past who believed, not for those of to-day who doubt. Just so with the frescoes in the Arena Chapel at Padua, where Giotto told the story of the life of Christ, or the Riccardi Chapel at Florence, where Benozzo painted the gorgeous Procession of the Kings. They were done to illustrate the truths of Christianity. That we are not able to enter as fully into their meaning as those for whom they were painted is our limitation. But we should not overlook the fact that their religious motive was right and true, and quite as proper for expression in art as was their decorative form and colour, which we perhaps understand better.

One might say as much for the art which illustrates mythology or history were it imbued with the same intensity of feeling as the religious art. Occasionally, with men like Giorgione or Correggio, there is a fine idyllic quality expressed in mythological scenes; but

more often the mythological theme is but an excuse for painting something beautiful in form and colour—the decorative motive again. With history for a theme, the interest of the picture is often divided between the incident or event portrayed and the manner of its portrayal. Such work is not purely creative, something standing by itself and by its beauty appealing merely to the sense of sight; it leans more or less on literature or tradition. That is perhaps why it is regarded as illustrative or dependent art.

To sum up, then, painting is to be considered for its various motives in various ways, and our standards of judgment are not to be arbitrary and inflexible. We shall test the picture oftenest by its workmanship and by its appearance as decorative form and colour, because decoration is, or should be, the primary and the lasting motive of all art, but we are not to forget that it may also be expressive of reality, of life, of thought, of personal feeling, of mythological story, of history, of religious faith, of common everyday life, and be valuable for each and every one of them in proportion to the truth and intensity with which the point of view is maintained.

Pictures on Gallery Walls

Finally, a word of explanation may be offered about the places in which most of the old masters now find themselves. The greater number of the so-called galleries and museums of Europe were not designed as

places in which to preserve and exhibit pictures. They are old palaces or obsolete public buildings that have been turned into galleries because there were no other buildings available. Of course, very few of the old pictures were painted for the places in which they now hang. The great majority of them were church pictures—ancone, altar-pieces, triptychs, tabernacles, lunettes, wall frescoes. Each was painted for a certain space, to be seen at a certain distance, and under a certain light. All the conditions, uses and purposes for which they were painted have now been nullified by taking them from their original setting and putting them in galleries. A Crucifixion by Fra Angelico, painted in and for San Marco, painted to be prayed before, appears somewhat ridiculous upon the landing of a staircase in the Louvre, where it is stared at by an irreverent, unthinking party of tourists. Again, a Rubens Assumption of the Virgin, painted for a Jesuit Church in Antwerp, to be seen under a certain light, at a great distance, and therefore painted with colossal figures, looks absurd when placed in a small corridor under a glaring light that exaggerates its colouring and banishes all mystery from its figures and its shadows. How often one hears criticism of the "gross and fleshly forms" of Rubens coming from those who have not imagination enough to know that the picture they are condemning was not painted for exhibition at close range in a gallery. It is just so with Titian or Raphael. The colouring of the Sistine Madonna looks crude and raw

under the fierce light that beats upon it in the Dresden Gallery, but the copy of it in the Church of San Sisto, for which the original was painted, looks quite right. The huge canvases of Paolo Veronese that graced the gilded ceilings of the Ducal Palace and were painted with the greatest brilliancy of colour that they might live up to their gorgeous setting, what do they look like when hung on the flat wall of a gallery with their perspective falsified and their colour distorted for want of proper surroundings?

Of course the portraits and small genre pieces suffer less than the large altar-pieces, but even they were painted for a different age, different houses, different environments from those that they at present know. When there is an attempt made to reconstruct their environments, as in the rooms of the Kaiser-Friedrich Museum at Berlin, or the new Hals Museum at Haarlem, we instantly see and feel the improvement. The average gallery distorts them, hurts them, almost ruins them.

Almost always, too, the original framing of the old masterpiece is absent, and another and a very different framing is substituted. The old pictures are frequently seen in new settings that glitter with the brightest gold of the gilder. This deadens the picture, puts it out of key, or makes it look raw and inharmonious. Then, too, for purposes of cleanliness, the picture is often covered with a glass in which you are continually seeing false reflections, strange lights, and misleading shadows. And finally the pictures are all hung to-

gether on a line, like onions on a string, and hurt one another by their different schemes of light and colour. Every modern painter knows how his picture, that looked so well in his studio, may "go to pieces" on an exhibition wall because of its being brought into contact with some brilliant neighbouring picture. The huge Salon picture came into existence from the necessity for something that by sheer size, bright colour, and brutal handling should out-shriek its surroundings. The old pictures suffer from contact with each other in the same way. They jostle and elbow and berate each other on the wall to their infinite harm.

Old Masters Misunderstood

In fact, many things combine to put the old masters out of countenance and make them misunderstood by the people of to-day. They are taken from their homes and carried into strange lands; they are hung in strange frames under false lights, in cramped quarters, with strange company for neighbours, and unbelieving hosts for admirers. They speak a foreign language about themes and thoughts that are past, they whisper of a people long dead, and of a faith that has waned to a shadow. How far removed from them we are in our sympathies! Why do we bother about them? Why do we look at them? What is there about them that should send crowds in thousands through the European galleries? Is the admiration ill-bestowed, and are the old masters only a fad of the day?

Ah, no! The Titians and the Rembrandts have

gone and many of those they painted have not left us their local habitation or name. In the gallery they have a number, and a title such as "Portrait of an Unknown Man," or "Portrait of an Unknown Lady"—no more. But the pictures still have in them and about them the living style of Titian, the undying manner of Rembrandt. Therein lies their primary value. Their style, their manner, their workmanship is alive to-day, and is as unequalled in modern times as the style of Homer, of Dante, of Shakspeare. They, too, the old writers, have subjects and ideas belonging to a forgotten age, moribund to us; but they, too, with the Raphaels, the Titians, the Holbeins, have a manner and a method that are criterions for all time and for all people.

It is this method, this style in the old masters, that keeps their pictures virile to this day, that makes them worthy of study. Their great decorative quality is but the natural sequence of their masterful style. And that is why (to return to our original contention), we shall herein talk much of decorative form and colour, handling, method, manner, style—things seen, and still vital—and little about saints or sitters or faiths or histories—things past and belonging to a vanished age. We may harp on the decorative key until its note becomes wearisome, but it is about the only note in the scale which sounds clear and true to-day, about the only note that we can sympathetically understand.

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HOLROYD, *Michael Angelo.* London, 1903.
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MOLMENTI, *Il Carpaccio e il Tiepolo.* Turin, 1886.
MOLMENTI, *G. B. Tiepolo.* Milan, 1907.
MOORE, *Correggio.* London, 1906.
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RICHTER, *Italian Art in the National Gallery.* London, 1883.
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BOSSCHERE, *Quentin Metsys.* Bruxelles, 1912.
BREDIUS, *Les Chefs-d'Œuvres du Musée Royal Amsterdam.* Paris, 1900.
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BUSCHMANN, *Jacques Jordaens.* Bruxelles, 1905.
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CUST, *Van Dyck.* London, 1906.
DILLON, *Rubens* (many illustrations). London, 1909.
DURAND-GREVILLE, *Hubert et Jean van Eyck.* Bruxelles.
FIERENS-GEVAERT, *La Peinture au Musée Ancien de Bruxelles.* Bruxelles, 1913.
FIERENS-GEVAERT, *Jordaens* (Les Grands Artistes). Paris.
FIERENS-GEVAERT, *Van Dyck* (Les Grands Artistes). Paris.
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FONTAINAS, *Frans Hals* (Les Grands Artistes). Paris.
FROMENTIN, *Old Masters of Belgium and Holland.* Boston, 1882.
GEFFROY, *Rubens* (Les Grands Artistes). Paris.
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GOFFIN, *Thierry Bouts.* Bruxelles, 1912.
GUIFFREY, *Van Dyck.* Paris, 1882.
HALE, *Vermeer of Delft.* Boston, 1913.
HAVARD, *The Dutch School of Painting.* London, 1885.
HELLENA, *Gerard Terborch.* Bruxelles, 1912.
HOFSTEDE DE GROOT, *Jan Vermeer van Delft en Carel Fabritius.* Amsterdam, 1907.
HOUBRAKEN, *Vie des Peintres hollandais.* Amsterdam, 1719.
HYMANS, *Les Van Eyck* (Les Grands Artistes). Paris.
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MANTZ, *Adrien Brouwer.*
MICHEL, *Rubens.* London, 1899.
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MOES, *Frans Hals.* Bruxelles, 1909.
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RIAT, *Rysdael* (Les Grands Artistes). Paris.
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STEVENSON, *Rubens.* New York, 1909.
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VAN MANDER, *Leven der Nederlandsche en Hoogduitsche Schilders.* Amsterdam, 1660.
VAN MANDER, *Livre des Peintres* (Hymans edition). Paris, 1884.
VAN ZYPE, *Vermeer de Delft.* Bruxelles, 1912.
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WAUTERS, *Hans Memling.* Bruxelles, 1893.
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EYE, *Leben und Wirken Albrecht Dürer's.* Nördlingen, 1860.
GAUTHIEZ, *Holbein* (Les Grands Artistes). Paris.
GIRODIE, *Martin Schongauer.* Paris, 1910.
HEATON, *Life of Albrecht Dürer.* London, 1870.
JANITSCHEK, *Geschichte der deutschen Malerei.* Berlin, 1890.
MERLO, *Die Meister der altkölnischen Malerschule.*
MOORE, *Albert Dürer.* London, 1905.
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ROSENBERG, *Sebald und Barthel Beham.*
SCHIEBLER UND ALDENHOVEN, *Geschichte der Kölner Malerschule.* Lübeck, 1902.
SCHUCHARDT, *Lucas Cranach's Leben und Werke,* 1851–71.
SPRINGER, *Albrecht Dürer.* Berlin, 1892.
THODE, *Die Malerschule von Nürnberg.* Frankfurt, 1891.
WOLFF, *Michael Pacher.* Berlin, 1910.
WÖLFFLIN, *Die Kunst A. Dürers.* Munich, 1905.
WOLTMANN, *Holbein und seine Zeit.* Leipzig, 1876.
WORNUM, *Life and Work of Holbein.* London, 1867.
WURZBACH, *Martin Schongauer.*

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BERUETE, *Velasquez.* London, 1897.
BERUETE Y MORET, *School of Madrid.* London, 1909.
CAFFIN, *Old Spanish Masters* (Cole's engravings). New York, 1907.
CEAN-BERMUDEZ, *Diccionario Histórico de los mas Ilustres Profesores de las Bellas Artes en España.* Madrid, 1800.

Cossio, *El Greco.* Madrid, 1908.
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Faure, *Velasquez* (Les Grands Artistes). Paris.
Justi, *Diego Velasquez und sein Jahrhundert.* Bonn, 1903.
Lafond, *Murillo* (Les Grands Artistes). Paris.
Lafond, *Ribera et Zurburan* (Les Grands Artistes). Paris.
Lefort, *Murillo et son Ecole.*
Lefort, *La Peinture espagnole.* Paris, 1893.
Lefort, *Velasquez.* Paris, 1888.
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Tubino, *Estudios sobre el Arte en España.* Seville, 1886.
Viardot, *Notices sur les principaux Peintres de l'Espagne.*
Williamson, *Velasquez.* London.

FRENCH PAINTING

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Bouchot, *Les Primitifs français.* Paris, 1904.
Bouyer, *Claude Lorrain* (Les Grands Artistes). Paris, 1904.
Charvet, *Jean Perréal.* Paris.
Curmer, *L'Œuvre de Jean Fouquet.* Paris.
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Dimier, *Les Primitifs français* (Les Grand Artistes). Paris.
Dimier, *French Painting in the XVI Century.* London, 1904.
Germain, *Les Néerlandais en Bourgogne.* Bruxelles, 1909.
Germain, *Les Clouets* (Les Grands Artistes). Paris.
Gruyer, *Les Quarante Fouquets.* Paris, 1900.
Hourticq, *Art in France* (Ars Una Series). New York, 1911.

LABORDE, *La Renaissance des Arts à la Cour de France.* Paris, 1855.
LOO, *L'Exposition des Primitifs français.* Bruxelles, 1904.
MANTZ, *La Peinture française du IX^e au XVI^e Siècle.* Paris, 1898.
PATTISON, *Claude Lorrain.* Paris, 1884.
POILLON, *Nicolas Poussin.* Paris.

THE NATIONAL GALLERY

one so comparatively unknown as Solario. But the National Gallery people are quick enough to change names when once satisfied that the change is a proper one. The old (Burton?) catalogue contained excellent biographical notices of the painters. In the present catalogue the same kind of biographies appear, only modernised, in keeping with recent research.

Another, a negative virtue of the National Gallery, calls for mention. The attendants in cahrge do not worry the visitor with attentions in the hope of a fee. In some of the Italian galleries life is made miserable by officious attendants who insist upon pointing out obvious facts about the worst pictures, or giving you misinformation about the best ones. In the London Gallery the officials help people continually in locating pictures, but they do so only on application and without fee. Photographs of the pictures are sold in the gallery, but usually they are expensive and not very good. Reproductions in cheap book form are issued by Hanfstaengl and should be used for reference and memory-aid in other European galleries.

As for the pictures themselves in the London Gallery, there are nearly three thousand of them, though, of course all, of them are not hung at any one time. The gallery started with the Angerstein Collection in 1824 and has been steadily augmented ever since by gifts of various English collections—those of Vernon, Wynn Ellis, Vaughan, Salting, for instances. Additions by purchase have been made from time to time either

by public subscription or government grant. In that way important pictures such as the Ansidei Madonna, the Titian Ariosto, the Holbein Duchess of Milan, and others, have come into the collection. The gallery seems the natural heir of the great masterpieces that England possessed and still possesses. England came by these treasures of art in the early days, when travel to Italy was a fashion of the rich, and bringing back art-plunder through Belgium and Holland was a more or less patriotic duty. The National Gallery year by year keeps getting these pictures either by purchase or bequest. No wonder it is a famous collection.

The Italian pictures in importance, as in numbers, take the lead among the old masters. There are conspicuous examples of the Primitives and occasionally a famous altar-piece such as the large one by Orcagna. The fifteenth century is well represented with Fra Filippo, Botticelli, Filippino, Lorenzo di Credi, Perugino, Francia, Costa, Mantegna, Antonello da Messina, Solario. There is a showing of Crivelli that cannot be matched anywhere save possibly at Milan, two wonderful pictures by Piero della Francesca, a masterpiece by Paolo Uccello, the really great Doge Loredano portrait by Bellini, and many other exceptional examples of the Early Renaissance men. The sixteenth-century schools are even more brilliantly shown, especially the Venetian School with its famous Titians, such as the Ariadne and Bacchus, the superb St. George and the Dragon by Tintoretto, the Family of Darius by Paolo

Veronese, the excellent Good Samaritan of Bassano. No gallery in Europe has such a remarkable group of Moronis in which the Tailor and the Lawyer stand out pre-eminently fine. Italian art in the National Gallery is a very important item.

The representation of the early Flemish School is also very important. What could be finer than the Arnolfini portraits by Van Eyck, the Deposition by Bouts, or the two large panels by Gerard David! They are superb. Many examples of the school support them, and the recently acquired Gossart of the Nativity is a fine example, showing the decline of the school. Of the Dutchmen, Hals is not well represented, but there are several famous Rembrandts of both his early and late period, and many pictures by his contemporaries and followers. There is a group of Cuyps that cannot be matched elsewhere, and a notable gathering of Ruisdaels, Hobbemas, and Wynants. The later Flemings come in with a whole room almost entirely devoted to Rubens and Van Dyck—the latter showing at his best in the matchless Van der Geest portrait, and the former, also at his best, in the Drunken Silenus, the Judgment of Paris, the Chapeau de Poil.

It cannot be said that the gallery is strong in Spanish pictures, though there is the absolutely perfect bust portrait of Philip by Velasquez, besides the famous Rokeby Venus and the Christ at the Column. That the attributions of the last two may be questioned has nothing whatever to do with their value as art. They are

masterpieces. So, too, in a lesser sense the fine Ribalta recently acquired. The French School has a good showing of Claudes and Poussins, but otherwise is not very strong. The English School is, of course, shown in scores of good pictures by Reynolds, Gainsborough, Hoppner, Lawrence, Turner, but they are not dealt with in this series of guide-books. The student, however, should give them his attention.

The average tourist may "do" the National Gallery in an hour, but the student can spend weeks or months here. The pictures should be seen again and again. Each visit will reveal something new—perhaps something rich and rare. In addition to the old masters here and in the Wallace Collection profitable trips may be made to the South Kensington Museum and Hampton Court, where there are a number of Italian, Dutch, and Flemish pictures. The gallery at Dulwich is only an hour from Trafalgar Square, and there are a few good pictures in it worth seeing.

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2604. **Amberger, Christoph.** ***Portrait of a Man.*** Done in an Albrecht-Dürer style, with minute strokes of the brush in the hair and beard as though making a pattern for some line-engraver to follow. It is good in characterisation.

√663. **Angelico, Fra.** ***Christ Surrounded by Angels.*** The predella of an altar-piece from San Domenico, Fiesole. The faces are interesting as expressing the spiritual quality of the painter, and the haloes and colours are effective, but it is not an important work of the master. In fact the drawing suggests the help of assistants. No. 582, attributed to his school, is a bright bit of colour.

√673. **Antonello da Messina.** ***Salvator Mundi.*** A picture that reveals (noticeably in the hair) some of the more minute Flemish style of work which Antonello is said by Vasari to have learned from Jan van Eyck, but which in all probability he got from Flemish artists in Italy. The colour is darkened, perhaps by time. Very early work, and not so positive in statement as No. 1141. The line of the red coat at the neck was originally higher and was painted out, leaving a line and a forefinger still showing on the neck.

√1141. * ——***Portrait of a Young Man.*** Possibly a likeness of the painter himself. In the style of the

portrait in the Louvre (No. 1134) and probably of about the same time. A superb portrait of the Doge Loredano type, only more precise and positive, done with infinite care even in the smallest details. Notice the pains expended in drawing such a thing as the eyeball—the roundness of the white in the left one. The colour is excellent.

1166. ——***The Crucifixion.*** It is evidently a work done in the 1470s, and has been hurt by restorations. The types are Flemish, like those in the same subject by the same painter in the Antwerp Gallery (No. 4). The colour is unusual as also the landscape.

1418. * ——***St. Jerome in His Study.*** The picture is almost Flemish in the windows and the landscapes seen through them, as also in the still-life and the figure of the saint. It has good light and air and is well held together. A very interesting panel, but perhaps not improved by the framework of stone about it.

1427. **Baldung, Hans.** ***The Dead Christ.*** It is angular in the folding of the drapery, and the figure of Christ is rather harsh in its lines, but the picture is strong in colour and tragic in its sentiment. What extraordinary reds! Notice the donors in the predella at the bottom kneeling in that odd little landscape.

245. ——***Portrait of a Senator.*** It has the forged monogram of Albrecht Dürer at the right, and is perhaps not now rightly attributed. Baldung was a friend of Dürer, and influenced by him, but he never drew with Dürer's accuracy. The minute workmanship in the hair and fur is suggestive of Dürer, but much more fussy and trifling.

1437. **Barnaba da Modena.** ***Descent of the Holy Ghost.*** With Sienese influence showing, chiefly in the heads. It is quite fine in colour and rich in its golden haloes.

29. **Baroccio, Federigo.** ***Holy Family.*** It belongs to the Decadence. Yes, but is it not joyous in spirit and fine in colour? Moreover, it is well drawn and has a good atmospheric setting with proper light and shade.

1694. **Bartolommeo, Fra.** ***Virgin and Child with St. John.*** A gracefully knit-together pyramidal group such as Raphael, following Bartolommeo, afterward produced with improvements of his own. The background is very light in tone and the landscape almost Umbrian in its feeling of space and distance. The Madonna's profile and hands are flat, as are the figures of the children—the result of too much cleaning and restoration. The Christ and Magdalen in the Louvre (No. 1115) has a similar light landscape at the back and is by Bartolommeo, though there put down to Albertinelli.

287. **Bartolommeo Veneto (Veneziano).** ***Portrait of Ludovico Martinengo.*** A little pinched and cramped in the drawing of the face. The colour is rich and novel. The costume dictated the placing of the figure and is a bit uneasy. A picture of much interest.

2507. ——***A Lady.*** Unfortunately it has been flattened in the throat and chest by cleaning, but it still has a unique charm of type and colour. Note the fillet about the hair and the handsome dress. It may not be by the painter to whom it is assigned.

599. **Basaiti, Marco.** ***Madonna of the Meadow.*** A very good example of a man who did mannered

work following Bellini, and possibly Mantegna, and whose pictures have been handed around to Bellini, Carpaccio, Marconi, and others of the Venetian School. His peculiar ear-marks are his tree, rock, and mountain drawing, his white buildings in the background, his wild Dalmatian-coast landscape. His types are less distinctive, and may often be confused with those of other early Venetians. This picture is harsh in the blues, and the flesh is wanting in solidity. The landscape is effective. Notice the dead tree and also the foliage on the small trees near by. They appear again in the Bellini Resurrection at Berlin (No. 1177A), which is probably by Basaiti.

281. ——***St. Jerome Reading.*** With a landscape quite in Basaiti's manner. The picture is somewhat hard and brittle. Even the sky is glassy. The figure of St. Jerome merely repeats the note of blue in the sky. Not a bad picture but hardly a masterpiece. The Cima of the same subject hanging near by should be studied for resemblances.

2498. ——***A Young Venetian.*** A bust portrait, with some curious drawing in the eyes, hair, neck, and shoulders. It seems very odd that any painter should place a figure on a panel in such an awkward way. It is an interesting type for all its oddity. Without the signature, who would have thought of Basaiti as its painter? It would have been given to some one like Solario. All of which suggests the possibilities that lie hidden in certain little-known painters.

173. **Bassano, Jacopo.** ***Portrait of a Gentleman.*** A picture quite beautiful in its atmospheric setting, in its light, and in the landscape seen through the

window. The still-life on the table is also good. The figure itself wants in accuracy. The hands are badly drawn, and the mannerism of the pointed fingers has somehow crept into the face. That too is pointed and sharp in the nose and chin. The eyes are narrow and ill-placed. The placing of the figure on the panel is very good. The ruff or collar seems too white and spotty.

277. * ——*The Good Samaritan.* An excellent Bassano in colour and in drawing. The central figures are very well modelled—that is, realistically presented —and the action is quite believable. Moreover, the figures keep within the picture frame and are a part of the landscape. What a very good landscape it is with its North Italian hills and its fine deep sky! Bassano seldom hit the mark so fairly as in this picture. It has decided quality.

228. ——*Christ Driving the Money Changers Out of the Temple.* Not wanting in good action nor in light, atmosphere, and colour. It is not perhaps so satisfactory as the smaller Good Samaritan (No. 277), but is nevertheless a fine Bassano.

808. **Bellini, Gentile.** *St. Peter Martyr.* A clearly outlined head that belongs somewhere between the early sixteenth and the late fifteenth centuries of Venetian art. The signature of Giovanni Bellini upon it is declared to be false, but one is not much surer of his elder brother having done the work, though it looks like a Gentile in its drawing.

1440. ——*St. Dominic.* Somewhat hurt by restoration, but still fine in its decorative quality. Once assigned to Giovanni Bellini, but the difference between it and the Doge Loredano portrait, for instance, is very wide. It is now given to Gentile

Bellini. What a fine background! The signature is no doubt false.

750. **Bellini, Gentile, School of.** ***The Madonna and Child Enthroned with Saints and the Doge Mocenigo.*** This is not the sort of thing that we look to Gentile or Carpaccio to do. They seem more at home in the historic or legendary theme. Here the painter is rich and rare in his brocades, doing them with much depth of colour and beauty of pattern; but the Madonna is heavy, the Doge fat, and St. John lean. St. Christopher is an unsuccessful addition to the group. Look at the sky, the hills, and the sea. They, at least, are well knit together. Attributed also to Lazzaro Sebastiani.

726. * **Bellini, Giovanni.** ***Christ's Agony in the Garden.*** A picture with a strangely beautiful landscape that seems to have been studied directly from a nature model. Notice the mountain at the left with the sand-slip at its base, and the background where the houses are struck by light from the sky. The figures are little more than patches of bright colour. The sky and the landscape are really the picture. The river, the bridge, the banks seem more like Mantegna than Bellini. Notice also the Mantegnesque draperies. The work has been influenced from Padua, although there is little more certainty about this picture than about the same subject by Mantegna (No. 1417) in this gallery. It is probably by a follower of Mantegna, and that follower may have been Bellini, but, as said, there is little certainty about it. Some features of the tree and rock drawing suggest Basaiti, but they are possibly nothing more than Basaiti following

Bellini. There are suggestions of Basaiti also in the Mantegna (No. 1417) which are perhaps to be accounted for in the same way. The student will notice that in this gallery, as in other European collections, there are a number of widely varying canvases put down to Bellini. Much school work and some of the work of pupils is still under his name. Compare here, for instance, the fine Redeemer (No. 1233) with the superficial Circumcision (No. 1455), or the landscape of the Agony in the Garden (No. 726) with the landscape of No. 280 or No. 812. There is wide divergence. The pictures of Bellini or his school are not yet an open book that one who runs may read.

280. ——***Madonna and Child.*** There were many and very different Madonnas that came from the Bellini workshop, all duly signed with the master's name. This time it happens to be a pretty type of Madonna with porcelain face and hands and rather dusky shadows. There is some depth of colour to it. Compare its line, colour, modelling, surface, with No. 2901 for a contrast.

812. ——***Landscape with the Death of St. Peter Martyr.*** A remarkable woods for an early Venetian to have produced. Note how the tree trunks are drawn and how the leaves are hit by light. The woods has depth as well as breadth and height. How well the background and foreground are bound together and what a fine sky with white clouds! There is small reason to suppose it done by Bellini though it may be from his workshop.

2901. * ——***Madonna Adoring Child.*** The type of the Madonna is almost heroic in size, dignity, and poise. Her head seems to be almost in the beauti-

ful clouds of the sky at the back. Even the child is unusual in gravity and seriousness. The presence of both is noble. The drawing is a bit hard and the red robe angular; but what fine colour! What a decorative panel! It has been injured somewhat by repainting in the faces, hands, haloes, clouds. Compare it with Nos. 280, 1455, or 726 if you would get an idea of the different styles put down to Bellini.

√ 189. ** ——***Portrait of the Doge Loredano.*** Here Bellini goes beyond himself in a masterwork of his later years. Perhaps he was fortunate in his sitter. It was not always that a painter could get such a character, with such a face, to sit to him. It is a stern, decisive face, of great dignity, proud, fearless, and yet serene, self-contained, calm with a majestic calmness. But Bellini improved his opportunity. How simply yet truly he drew him, without any attempt at grandeur or elegance or even thought of doing a masterpiece. He did what was before him as cleanly and precisely as he knew how, treating the ducal robe and cap with the same degree of care as the face. All he added was a flat blue ground and a brownish-red parapet in front. Perhaps he builded better than he knew. At least he wrought a masterpiece that has been admired for many years.

√ 1233. * ——***The Blood of the Redeemer.*** It is almost surely by Bellini, painting under the influence of Mantegna, although it is doubtful if there ever will be a certainty about where this picture and the one related to it (No. 726) really belong. Both are good pictures. This one is beautiful in the thin, angular white figure against the darker

ground. And, too, it is very impressive in sentiment. It seems of a piece with the beautiful Christ in the Act of Blessing in the Louvre and the noble Pietà of the Brera. Notice the little angel with the red slippers below. How pathetic he is!

1455. ——*The Circumcision.* The types are rather pretty and devoid of character. The colouring is somewhat of the same stamp. The surface is smooth and the signature very prominent as though some might have doubts about the attribution (as indeed they have), and needed the presence of a name to reassure them. It is hardly convincing as a Bellini or as a great work under any other name.

1696. ——*Madonna and Child.* A fresco in an early Bellinesque manner with harshly drawn faces, necks, arms, hands and angular, sharply folded drapery. There is some charm in the Madonna type. [Now assigned to Montagna.]

283. **Benozzo Gozzoli.** ***Madonna and Child with Angels.*** No picture of Benozzo's in the northern galleries equals his splendid fresco in the Riccardi palace, Florence; but this picture is an excellent tempera work of his early period. The colour is high in key and supported by much gold work, the patterns of which are beautiful. Look at the faces, wings, and golden garments of the angels, the flowers in the foreground, and the suggestion of trees and sky. The figures are grouped about the throne making a symmetrically balanced composition.

2863. **Benozzo Gozzoli, School of.** ***Virgin, Child and Angels.*** It is a little severe in the workmanship

and has no great depth of feeling, but is it not charming as colour? The brilliancy and resonance of the colour are remarkable. Notice the two little ill-drawn angels at the bottom, so sad of face, but again lovely in colour. The composition is a repetition of the central group in No. 283 with the playing angels added at the bottom. The stone screen at the back is a little frail and the stone seat is something that the angels seem to be standing in, as though it were water. Look at their robes at the bottom. What lovely garments with gold patterns on orange-red and green! It seems almost too good for a school piece.

909. **Benvenuto di Giovanni.** ***Madonna Enthroned with St. Peter and St. Nicholas.*** A triptych of much decorative beauty. The costumes are ornate. The gold ground helps the richness of effect. With naïve little angels at the top. See the little panel near it (No. 2482).

631. **Bissolo, Francesco.** (Ascribed to.) ***Portrait of a Lady.*** The type is handsome and the picture still has beauty of colour left in it. What a fine dress! The largeness of the type is peculiar to Bissolo, as also the blond colouring.

719. **Bles, Herri Met de.** (Ascribed to.) ***The Magdalen.*** The figure and face are like Bles as we know him in the Antwerp and Brussels galleries and they also correspond with the Magdalen at the foot of the cross in the Mount Calvary (No. 718) in this gallery. But Bles and his pseudo are still something of a problem. What good colour, and how very decorative!

728. * **Boltraffio, Giovanni Antonio.** ***Madonna and Child.*** A fair example of Boltraffio's large types

with small detailed realism of hair and scarf and pattern. The surface enameled, the colour rich, the figures heavy. The child's head poorly drawn and his right arm invisible. The suggestion of sky is not bad.

2673. ——*Narcissus.* A pretty profile with decorative bays and a charming little landscape at the back. Another version in the Uffizi (No. 3417). Compare the hair here with that in No. 2496 put down to Boltraffio, also the drawing of the profile. There is a difference.

1843. **Bonfigli, Benedetto.** ***Adoration of Magi.*** By some early Umbrian master other than Bonfigli. This picture shows what is sometimes called "Umbrian sentiment." There is good work in the gold and the colours. The drawing is crude, of course.

736. **Bonsignori, Francesco.** ***Portrait of a Venetian Senator.*** It is right enough in its outline drawing, but is not so convincing in its modelling. The head is huge but without much feeling of weight. How bright the red of the coat!

674. * **Bordone, Paris.** ***Portrait of a Lady.*** A patrician type (even to the pudgy fat hands), with a haughtiness of air and a well-fed look. There is a glimpse of an ancestral hall behind the figure. The surface has had much care expended upon it, with the result that the face and hair are too brittle, too porcelain-like, and the dress too glittering in its sheen. The figure is well indicated, but it stands out of its envelope of air instead of in it. However, it is an imposing-looking portrait in Bordone's most marked style, with his rosy flesh and ropy hair in evidence.

637. * ——*Daphnis and Chloe.* Graceful well-drawn figures with some of the fed-on-roses looking flesh that Bordone affected so often. The figures are a little over-modelled and protrusive, but the draperies are quieter than usual. A good example of a style and a theme that Bordone used a number of times but seldom with as satisfactory results as are here shown.

1077. **Borgognone, Ambrogio Fossano.** *A Triptych.* With an Agony in the Garden at the left and a Christ bearing the Cross at the right. It is weaker than No. 298 and has less decorative charm about it, but the same delicate sentiment is present. Look at the odd little angels with lutes in the central panel of the Madonna and Child. There is more red in the flesh than is usual with Borgognone and more brilliancy of colour in the robes. The landscapes are clear with good skies. See also No. 1410.

298. * ——*Marriage of the Two St. Catherines.* In Borgognone's best manner, with his usual lead-coloured flesh, and some zigzagging in the robes; but with delicate sentiment in all the types. There is almost always good decorative effect proceeding from the pictures of this painter because of the richness of robes, architecture, patterns, flowers, gilding. What a handsome throne the Virgin occupies! And what a crown and robe St. Catherine (at the left) wears! A fine picture.

1917. **Both, Jan.** *Italian Landscape.* One of Both's usual compositions with a good effect of warm sunlight—too warm for comfort. No. 71 is cooler and in this respect better.

592. **Botticelli, Sandro.** ***Adoration of the Magi.*** A fine panel of colour with some bad drawing and a rather crude landscape. The Madonna is the so-called Lucretia Buti type of Fra Filippo; the other figures are suggestive of Botticelli in types but do not show his usual style of work. It is possibly (as Mr. Berenson contends) the very earliest example of Botticelli, which may account for the picture's shortcomings. However, the figures are not wanting in largeness of robe and bulk of body and there is good grouping and good movement from left to right, which are not characteristics of any one's early work. The picture looks like school work.

1033. ——***Adoration of Magi.*** It is not so fine in its drawing as the same subject by Botticelli in the Uffizi at Florence (No. 1286). Some portions of it are careless and bad in drawing, and the faces and hands lack the characterisation shown in the Florentine picture. The top and back of the composition are almost empty and devoid of interest, which is not a Botticelli mannerism or ear-mark. The landscape, rocks, church towers, gold-work, and much of the drawing in robes and figures would seem to point to the painter of Nos. 1124 and 1412, Amico di Sandro, but one might hesitate about assigning it to him absolutely. There are features in the landscape such as the sky, the towers, the trees, and the hills that suggest Jacopo del Sellajo; and there are other features in both landscape and figures that suggest Botticini. It is probably by some Botticelli follower, and the personalities of these followers are not so distinct as to avoid confusion and uncertainty in ascription. The same hand prob-

ably did the Adoration in the Hermitage (No. 3) there ascribed to Botticelli. There is a fine mass of colour in the centre of the picture where the figures form an irregular pyramid. Somewhat hurt by cleaning-room processes.

626. ——*Portrait of a Young Man.* A face of much spirit and animation, done in a decided Botticelli manner, though once ascribed to Masaccio. It has been rubbed and grimed by cleaning, but the personal quality, both of the sitter and the painter, is not yet rubbed out of it. Study the drawing of the mouth, eyes, and hair.

275. ——*Virgin and Child with St. John the Baptist.* A work of some morbid charm even though the attribution be questionable. The Madonna is a girlish type and the equally girlish St. John and the angel, with the corners of their mouths turned down, help out the strained feminine quality of it. The Botticelli hands and nails are here, but there is a lack of the Botticelli individuality in the matter of general drawing. The filling of the circle is well done and the head-dress and robe of the Virgin are effectively given. But it is a little crude for all that.

915. * ——*Mars and Venus.* This is an early attempt at the Greek myth in Italian art, comparable to the Piero di Cosimo (No. 698) hanging near it. It has some of the naïve awkwardness of the Piero, but is more formal and less spirited though better drawn. There is a certain cut-and-dried quality about it difficult to explain. Mars sleeps to order, Venus sits up to order, the little satyrs play pranks to order. Piero rather believed in

his tale, but Botticelli seems rather to have believed in his models and his drawing. At least so it appears here, though seldom elsewhere in Botticelli. The robe of Venus is superb, the helmet of Mars well painted, the linear drawing everywhere excellent, and the landscape very satisfactory. Hurt by some repainting.

2906. * ——***Madonna and Child.*** It is a clean-looking picture with an attractive if somewhat pretty Madonna and an awkward Child. The colour is bright, the drawing fairly good, the modelling rather too well rounded for Botticelli, and the surface a bit hard and glassy. The sentiment of it is hardly intense enough nor the line hard enough for Botticelli. The landscape seems nearer to him. It is an attractive picture but whether by Botticelli or not seems difficult to determine. It has likenesses and analogies to No. 275, which is some sort of school piece. The Botticellis in this gallery do not agree with each other very well, which in itself suggests the presence of several hands.

1034. ——***The Nativity.*** In excessive sentiment, this quite outsoars even Botticelli himself. Everything is in agony of mind and soul, including the ox, the ass, and the little devils in the lower corners of the picture. Notice the angels below and above with the graceful flutter and movement of their robes. It is a good picture with fine lines and harmonious colours, but the drawing is somewhat careless. It is possibly by the Botticelli follower who did the Annunciation in the Uffizi (No. 1316) and the Entombment at Munich (No. 1010).

1412. **Botticelli, Sandro, School of.** ***Virgin, Child, and St. John.*** A picture of much excellence, quite aside from the question of its painter. And it is not bad in either drawing or colour. In fact, Botticelli and Filippino sometimes did worse things. What a fine type the little St. John and his younger brother, the Child! They are all three of a family and all have bulbous noses that are attractive rather than otherwise. Note the graceful oval sweeps of drapery in the centre of one of which the Child is standing. Note also the flowers in the vase. Mr. Berenson thinks this picture is by some contemporary of Botticelli whose name is unknown to us. He gives him the name of Amico di Sandro. There is no doubt about the personality, though one may object to giving him a local habitation and a name. Too much history is constructed in that fashion.

1124. ——***Adoration of Magi.*** This picture is probably by the painter of No. 1412, the so-called Amico di Sandro, as one may measurably ascertain by comparing in each the landscapes, trees, skies, faces, hands, haloes, drawing of costumes and figures, colours, etc. It is by no means so attractive a picture as No. 1412, however. To be compared also with No. 1033.

1126. **Botticini, Francesco.** ***Assumption of the Virgin.*** Long attributed to Botticelli, this picture is now given to Botticini, who at present is one of the names to which inferior Botticellis and school pieces are relegated. The figures grouped about the tomb below are somewhat in Botticelli's manner, but the seated angels in the upper circles are by a more formal and mannered hand.

It is a fine picture in spite of some crudeness in drawing, some sameness in the types and the repeated robes of the angels. The sweep of the zones of saints above is not only imaginative, but decoratively effective; and the landscape below, with its finely toned sky, has a good deal of breadth to it. Though a double composition, the picture holds together very well. It has been injured by restorations.

227. ——*St. Jerome with Saints and Donors.* An altar-piece with a predella and in the centre a St. Jerome framed up. It is in its original setting and is a decorative work of some importance. The sentiment is a little dull and the drawing rather poor, but then Botticini seems to have come into existence largely to father the badly-drawn Florentine pictures of Botticelli's time. The angels at the top are graceful, and the predella has small but interesting landscapes with figures.

664. ** X **Bouts, Thierri** (or **Dirk**). *Deposition.* A picture formerly put down to Roger van der Weyden, but now given to Bouts. It has religious sentiment, great pathos, and the very finest of artistic feeling. A wonderful work for all its primitive quality. The drawing is exact and yet superb, the modelling hard but excellent. Notice the beautiful white robe of the figure in the foreground—beautiful even in its sharp breaks of line. And what a group of heads at the top! The trees and the landscape are just as full of sentiment as the figures, and agree with them in tenderness. It is a superb piece of colour. The attribution may be questioned but not the art, for of its kind it is quite perfect. Painted in tempera on linen.

943. * ——*Portrait of a Man.* Exactly true and beautifully told. The drawing of the head and the high cheek-bones (with the cap and dress as well) is excellent. It is broad, not finical. So also with the hands. Quite a perfect little portrait. Resemblances to it appear in the two large Bouts pictures at Brussels (Nos. 65 and 66).

774. ——*Madonna and Child Enthroned.* In the Memling vein with types somewhat like his. The colours not quite so rich as usual, nor the patterns so elaborate; but a handsome picture. The saint at the right is Bouts-like, but the drawing of the figures, the hands, the faces, especially in the Madonna and the Child, are only superficially like him.

651. **Bronzino, Angelo.** *Venus, Cupid, Folly, and Time.* This shows the ending of the classic myth which Botticelli, Piero di Cosimo, and others carried on in the Early Renaissance. It has now in the Decadence turned into absurd allegory with huddled figures, harsh light, and acrid colouring. The actual drawing and painting seem much better than in the early men, but the artistic sense and spirit are weak. The picture has been too much cleaned.

1323. ——*Portrait of Piero de' Medici.* Showing a large head and hand, both of them well done, save that they want force and character. The head, the hand, the dress are in fact too well done—too pretty. Art with Bronzino became so refined that it lacked grip and grit. Piero de' Medici had other qualities than smoothness and needed some stronger hand than Bronzino's to paint him.

649. ——*Portrait of a Boy.* A charming portrait in pose and costume, in drawing and colour. The boyish portrait did not call for great strength, and this smooth drawing and painting fitted it fairly well. It has no force and the background is flat. Is it Bronzino's smooth art? Once attributed to Pontormo. [Now given to Rossi.]

2609. **Campin, Robert.** *Virgin and Child in an Apartment.* There is no certainty about this attribution. Robert Campin is an unknown quantity, merely a name. It has been conjectured that he is identical with the Master of Flémalle and he has been written down as Van der Weyden's master—the latter suggestion being probably correct and the former not unlikely. There are two portraits in the Brussels Gallery ascribed to Campin, but they look like old copies and hardly agree with this National Gallery picture. The history of the early painters of the Flemish border is in course of making. Some authentic work of Campin may turn up to give a criterion by which one may judge; but none has yet been discovered.

2608. ——*Virgin and Child with Two Angels.* It belongs in the same category with No. 2609. It is an early or at least an immature work, but the attribution to Robert Campin is again little more than a guess.

654. * **Campin, Robert, School of.** *The Magdalen.* This picture was formerly assigned to Van der Weyden. The same type, attitude, and dress appear in a triptych of the Crucifixion put down to Van der Weyden in the Antwerp Museum (Nos. 393–395)—the seated figure in the left wing; also in

Madrid under the Master of Flémalle (No. 1514). A beautiful Magdalen—this London picture—with fine quality in the green robe for all its zig-zags and sharp foldings.

127. **Canaletto, Giovanni Antonio.** ***View in Venice.*** The view is looking across the Grand Canal to where the Academy now stands. A picture of much beauty in its masses of light and shadow with a sense of mystery in the shadow, as well as strength of contrast. An astonishing piece of realism in the buildings, the stone yard, the figures, the campanile, the sky. And what wonderful truth of colour under both light and shadow! A superb Canaletto!

163. ——***View on Grand Canal.*** The view here is across from the present railway station. The building, the gondolas, the water, the sky are done with some truth of fact and grace of colour, but the picture is marred by the juvenile attempt at wave drawing in the foreground.

937. ——***Scuola di San Rocco.*** A fête day with a procession and a crowd. There is much local truth and beauty of colour, but it is more prosaic than similar scenes by Guardi. The architecture is beautiful in its drawing. Nos. 939 and 940 are more precise and less picturesque. They look like school work.

965. **Cappelle, Jan van de.** ***River Scene with State Barge.*** A good example of Cappelle though somewhat overdone in the smoky clouds. The colour is mellow and attractive though that may be due to old varnish. The ships and sails are well given, especially in the distance where air and light are apparent. There are two points of

sight, one on either side, but that does not seem disturbing.

966. * ——*River Scene.* Perhaps the best of the Cappelles here. With a white-clouded sky—the lower clouds a little smoky—and a good water effect. The shadowed foreground is forced but effective and the ships and sails are well painted.

967. ——*Shipping.* With a high sky effective in both height and depth. The ships and sails a little blackish, the water dark, the reflections somewhat pronounced. The figures are not so much figures in a boat as a boat with figures. For that reason they hold their place well in the scene.

172. **Caravaggio, Michelangelo.** *Supper at Emmaus.* The shadows are of course dark and the characters more or less brutal but the colour is good. The drawing and painting again are coarse, but they have power about them and are at least forceful.

2495. * **Cariani, Giovanni Busi.** *Virgin and Child.* It is a little odd that Cariani, who has been generally considered only fit to have poor Giorgione pictures ascribed to him, should have this really good picture given to him. It passed for a Giorgione once and might to-day pass for an early Palma (see the Palma in the Colonna Gallery, Rome, No. 22). It is quite good enough for Palma and very much in his style. In drawing, colouring, flowers, and landscape it is excellent.

2923. * **Carracci, Annibale.** *Pietà.* It is rather fine in its drawing and colour, and the relief of the figures against the dark mass of shadow. The three figures in a line ending in the dead Christ are given

with force and truth. The limp dead figure is excellent. And the Magdalen is very good in pose, in drawing, in colour. The sentiment of the picture, the feature in which the Decadents sin the most, is here quite sincere. The scene is tragic and given with a dramatic effect that is proper and right. A fine picture for Annibale Carracci.

694. **Catena, Vincenzo.** ***St. Jerome in His Study.*** The right-angle lines of the picture are drawn as though with a ruler, and disturb any picturesque quality there might be in the drawing. St. Jerome himself is almost a right-angle, and the blue and red of his robes are not only angular but articulate. They almost scream. It is not a good Catena because too matter-of-fact and laboured.

234. * ——***Warrior Adoring Infant Christ.*** An important Catena with large figures well drawn and painted. The warrior's armour is accurate, the gorgeously trapped horse is life-like, and the landscape is quite remarkable in the woods at the left and in the sky. As for the spirit of the Madonna, Child, and Joseph, it is somewhat dull and prosaic. Even as colour spots the figures are not inspiring. The picture shows the influence of Palma and was once attributed to Giorgione. See the note on the Louvre Giorgione, No. 1136. A picture hanging near this Catena in the National Gallery (1912), loaned by Mr. John P. Heseltine, and ascribed to Palma Vecchio, is another very obvious Catena with the same types, landscape, trees, and colours as No. 234.

1121. ——*Portrait of a Young Man.* It has a Bellinesque look about it, though smoother and rounder in contours than Bellini usually gave. The figure is flat, the outline sharp, the sky filled with puff-ball clouds. There is little doubt of its being by Catena.

Cavazzola. See Morando (Paolo).

2485. * **Cesare da Sesto.** *Salome.* In the smooth style adopted by many of Leonardo's followers and with Leonardo's and Raphael's sentiment prettified and sweetened. It is good in both colour and drawing, and even the light and shade of Leonardo is handled with Raphaelesque moderation. The Salome's hands and arms are well drawn and the drapery is handsomely disposed.

2593. **Christus, Petrus.** *Portrait of a Man.* The head is the poorest part of it, being somewhat wooden. The hands and the dress are better and the architecture with the glimpse of landscape at the side is perhaps the best of all. The illuminated sheet of vellum on the wall is a little spotty. The attribution is questionable. There is little known about Christus or his art, and what is known rather conflicts with this portrait. He is supposed to have been a pupil of Jan van Eyck, and to have been influenced by Bouts, but that is a mere conjecture.

696. ——*Portrait of Marco Barbarigo.* This portrait is more closely related to the Van Eycks Nos. 290 and 222 than to the Christus No. 2593. It is a strong little portrait of the School of Van Eyck, which does not necessarily mean that it

must have been done by Christus. It is quite different from No. 2593 put down to him. Compare closely the drawing of contours, eyes, noses, mouths (not for likeness of type but of drawing) in Nos. 696, 290, 222, and 186. They will be found to agree in a general way; but when these are contrasted with the Christus No. 2593, this latter will be found to conflict with them.

300. **Cima, Giovanni Battista.** ***Infant Christ Standing on the Knees of the Virgin.*** The figures are cold in colour and hard, almost glassy, in texture. The landscape is better. Another version of this is at Berlin, but neither of them is of the best Cima quality.

816. ——***Incredulity of St. Thomas.*** A large altar-piece with a fine group of figures in the foreground and a good landscape seen at the back. The upper part of the picture seems empty, and that is probably due to something wanting where the grey-brown wall now shows—something that was never put in or that was afterwards painted out. It seems improbable that a painter in colourful Venice in Cima's time would have utilised any such space with a mere filling-in of flat tint—grey-brown paint at that. The picture wants in completeness, and the want is a crying one that any person can hear. Injured by restorations.

2505. ——***David and Jonathan.*** Two figures perhaps too mature in drawing, colouring, and painting for Cima. But they are his types, and the landscape is also his. The figures move well and are certainly effective as colour. The picture has much charm.

1120. ——***St. Jerome in the Desert.*** Compare it with the Basaiti (No. 281) of the same subject, hanging

near at hand. The pictures are apparently not far apart. Even the tree and bird which are more characteristic of Basaiti than of Cima are in both pictures.

565. **Cimabue, Giovanni.** ***Madonna and Child Enthroned with Angels.*** A more advanced work technically than the work usually put down to Cimabue. The drawing in the lower angels is a little too learned for so early a man, and the colour is also too refined. Restorations may have modernised it somewhat. Note the large lines of the Madonna's robe and the handsome colours of the angels.

14. * **Claude Lorraine.** ***Embarkation of Queen of Sheba.*** This is the Claude picture that Turner chose to put himself in competition with. Turner's example hangs near-by and is much more cunning and fuller of artifice than the Claude; but the latter holds its own in purity, simplicity, and serenity. The Turner is more splendid, more dramatic, more hectic where the Claude is restful and self-restrained. A very fine picture with a good sea and sky and finely proportioned architecture.

19. ——***Narcissus and Echo.*** A serene and well-poised picture with much of sunset charm about it—the same sunlight effect that Corot long afterwards loved to paint.

30. ——***Embarkation of St. Ursula.*** A seaport picture with well-drawn waves, lofty architecture, and a remarkable tree at the right. In Claude's best and freest manner, though a little hot in colour.

1018. ——***Classical Landscape.*** A grey-blue Claude with good atmosphere. The architecture again quite fine, but the composition hurt by the tree in the centre. The shadows of the foreground are luminous and the sky has depth and height.

2603. **Cleve, Juste van der Beke van (Master of the Death of the Virgin).** ***Holy Family.*** An accurate work with much beauty of detail in the borders of robes, jewels, and still-life. The colour also is very good. Notice the type of Joseph. The attribution may be questioned but it is probably correct. See Notes on Munich Gallery under "Cleve."

1114 } **Coques, Gonzales.** ***The Five Senses.*** A group
1118 } of pictures that shows easy painting and loose, uncertain drawing. Look at the hands for the careless drawing and the hair for the easy brush work. No. 1116 is perhaps as good as any of the group.

10. * **Correggio, Antonio Allegri da.** ***Mercury Instructing Cupid in the Presence of Venus.*** It is a graceful group forming masses of light flesh colour against a dark wood background—a method of relief much employed by Correggio. The figures are fairly well drawn and the Venus is graceful in outline. The Mercury is less satisfactory. The colour is now dulled but is still agreeable. The whole surface has been hurt by cleaning and old repainting. The modelling in places is wrecked, as, for example, in the left hand and wrist of the Venus—a Venus that is here portrayed with wings. The originality of the picture has been contested, but it has not the appearance of a copy.

15. ——*Ecce Homo.* This is exactly the kind of subject Correggio could not paint. He had no sympathy with sorrow, suffering, or tragedy, but was decidedly a painter of joyous life. This picture is mannered in the hands and commonplace in the type. The surface is porcelain-like (which latter defect may perhaps be laid to the restorers who have repainted it); the sentiment is weak and not altogether sincere. There are several versions of the picture.

23. ——*Madonna of the Basket.* It is sweet in both type and sentiment and the colour is of corresponding quality. Probably it was once freely and easily painted but it is now too much cleaned for this to appear.

2512. ——*The Magdalen.* Of the "Reading Magdalen" type with the same prettiness about it. The hands are abnormal in size. It has been cleaned and tampered with in the hair and elsewhere, but probably was at no time of importance as art. Look at the badly done arabesque of leaves about the book. One might question Correggio's having done any part of it.

597. **Cossa, Francesco del.** *St. Hyacinth.* Cossa was a Ferrarese painter, influenced perhaps by Mantegna and almost certainly by his contemporary, Cosima Tura. But the Ferrarese mannerisms are somewhat softened here. The composition is like Tura's in putting figures at the top and bottom to help out the large central figure. Notice the movement of the little figures at the back and the angels at the top. They are more graceful than Tura's work. What quality in the black and white of the saint's robe! And

what remarkable detail in such things as the beads!

629. **Costa, Lorenzo.** ***Madonna Enthroned with Angels.*** As a composition, it has too many waste spaces in it to be altogether satisfactory, but it has good colour and the landscape is spacious. It should be an early work, for Costa's landscapes at Bologna (St. Cecilia Chapel) go far beyond this in maturity and resource. The sentiment is good, especially in the angels. Notice the fat little legs and arms of the playing angels below the pretty view of the sea. Somewhat injured.

2083. ——***Battista Fiera of Mantua.*** A sad, serious-looking sitter with emphasised warts on the cheek. It is well done, with some force of drawing and much sobriety of colour; but it is hardly inspired.

1925. * **Cranach the Elder, Lucas.** ***Portrait of a Man.*** An excellent portrait of the Martin Luther type, only more freely done than Cranach's Luther and artistically a more mature work. How well the bulk of the head is given! It is almost worthy of Holbein.

291. ——***Portrait of a Lady.*** An attractive and graceful presentation of a rather pretty type. Notice how the painter has repeated the oval of the face in the oval of the bust by using the dress with its flowing lines as an arabesque. Very handsome also in colour.

593. **Credi, Lorenzo di.** ***Madonna and Child.*** In a cold, metallic, vein, with everything as hard as tin (hair and flowers included), but with some tender sentiment. The blues are repellent whereas

the architecture and background are distinctly attractive.

648. ——***Madonna Adoring Child.*** A trifle warmer in tone than No. 593 and perhaps not so brittle in its surface qualities. The contours are agreeable but hard—in the landscape as well as in the figures.

2490. ** ——***Costanza de' Medici.*** What a beautiful panel of colour—lilac and blue-grey colour! It is so interesting in hue that perhaps we lose sight of its excellence as portraiture. What a vision of the past it is, with that wonderful Florentine face and that strange, interested look coming from the oddest eyes ever put in a woman's head! And will you look for a moment at the beautiful ill-drawn hands holding faded flowers, and near them gems and baubles that long since went their way into the melting pot. All has faded but the art of it. What a gem, a bauble of art it remains to this day! Notice that the flowers and jewels have faded like the flesh and the gown; but beautiful colour remains, and also the wonderful modulations in the modelling of the face and figure. In tempera on a gesso ground. The attribution very questionable. Lorenzo di Credi had no such penetration or subtle refinement as is shown here. Mr. Berenson's attribution to Ghirlandajo is hardly satisfactory either. When and where did Ghirlandajo do such drawing as this, or exhibit such a sensitive and poetic spirit? The picture does not point directly to any well-known master, but was possibly painted by the painter of the portrait No. 80 in the Berlin Gallery, there attributed to the workshop of Verrocchio.

788. ** **Crivelli, Carlo.** ***Madonna and Child with Saints.*** A large altar-piece of great decorative beauty, in thirteen compartments. Those who can see in Crivelli only a stringy and withered type, with morose sentiment and an unpleasant expression of face, are very apt to overlook the significance of his pictures as decoration and church ornament. This altar-piece shows what a wonderful decorative artist he really was. Aside from what any of the figures mean, how superbly all of them look! What a noble altar-piece taken as a whole! Each and every compartment taken by itself is a wonder of skilful drawing, patterning, designing, painting. Look at the beauty of the Madonna's robes or those of the St. Catherine at her right or St. Peter in his church vestments at her left. What ornate jewelling and gilded stucco relief! What beautiful designs in the gilded backgrounds! At the top, notice the loveliness of the two saints just over the baldacchino. Raphael and Titian did things more significant, more expressive than this, but never anything more supremely decorative. Painted in tempera, like all of Crivelli's pictures, which may account for its wonderful brilliancy—its well-preserved colours.

739. ** ——***Annunciation.*** As simple decoration, there are few pictures finer than this. The architectural friezes, the doors, arches, and balconies with their perfect proportions and rich reliefs, will all bear careful study. In colour, what could be finer than the peacock, the rug, the splendid costumes, the bedspread, the curtain, the ceiling? Notice the quite perfect perspective, the garden at the back, the wonderful arch with its coloured mar-

bles and its balcony with figures, the beautiful sky which is perhaps distorted to make good decoration, the high walls in perfect light and shade that reach up to the sky, the white pigeons. How true and yet how rich and splendid it all is! The truth is gilded, gemmed, brightened, ornamented to the last degree, but with perfect taste, so that nothing offends and everything attracts. And is the picture not beautiful also as expression, as shown in the Madonna, the kneeling angel, the patron saint, even the little child on the steps? It is a superb picture.

724. ** ——*Madonna and Child Enthroned with St. Jerome and St. Sebastian.* A picture made up of marbles, rich stuffs, gold brocades, crowns, jewels, fruits, brilliant flowers, gildings and carvings all of them brought together in an arabesque or pattern showing the Madonna with saints in the centre. After all, that is the first and perhaps best mission of art—to show something beautiful to sensitive eyes. And has not Crivelli done that here? Never mind who the saints are or what they are doing or whether they have angel faces or not. The Madonna's robe, the stuffs hanging from the wall, the variegated marbles, the flowers and fruits are beautiful enough to make a picture all by themselves. And you have not yet seen all the beauty that lies in the predella beneath. Note the colour of the St. Catherine, the excellent linear drawing of the St. Sebastian, the fine landscapes, the lovely scheme of light. Even the coat of arms at the bottom is beautiful.

906. * ——*Madonna in Ecstasy.* It lacks the colour and richness of No. 724, but is just as carefully

done, just as minutely wrought and brought to perfection, as you may see by studying the Virgin's robe or the vase of flowers at the left, or the marbles.

807. ——***Madonna and Child with St. Francis and St. Sebastian.*** This altar-piece and No. 668 are by no means inferior Crivellis, though they are paled somewhat by the altar-pieces of this painter hanging on the opposite wall. But the decorative quality is positive enough anywhere in Crivelli. See the stuff at the back of the throne, the red and green robe of the Madonna, the coloured marbles, the fruit and flowers. You dislike Crivelli's types, perhaps, but what have you to say about this charming little Madonna clasping her Child so tenderly, or that superbly drawn St. Sebastian? Are they not beautiful as types and just as beautiful in their sincerity of spirit? You will visit many galleries and churches and see many miles of pictures before you meet again such truly decorative art as is shown in the Crivellis of this National Gallery.

960. **Cuyp, Aelbert.** ***The Wind Mills.*** Perhaps this * is as good as any of the Cuyps here, in tone, light and air. It has been much cleaned and possibly the tone of it is the better therefor. The sky is a little flat, but in perfect colour-accord with the earth.

961. ——***Cattle and Figures.*** The largest of the * Cuyps here shown. It has an effective sunset, and the light and shade of the foreground in the cattle and figures are striking. Notice the good atmospheric effect. There are smaller repetitions of the same light and air near at hand in Nos. 962,

822, and 53. The group of Cuyp pictures in this gallery is unequalled anywhere. They are excellent works and show Cuyp to great advantage.

2547. * ——*Cattle with Herdsman.* An excellent picture in colour and light. The group of cattle is given with remarkable truth of values. They are well bunched and thoroughly well drawn in a large, naturalistic way. There is truth of life about the group. A small Cuyp, but one of the best in the gallery.

1045. * David, Gerard. *A Canon and His Patron Saints.* The figures are of much excellence, with robes of beautiful patterns, and faces of character and force. The patrons are wearing rich velvets and brocades that fall, not in little broken lines, but full and free. What a fine head that of the kneeling figure! A remarkable forest at the back. Mark the depth of it. Modern criticism has constructed a hodge-podge of eclecticism and called it David, but such pictures as this bespeak a decided individuality.

1432. ** ——*Mystic Marriage of St. Catherine.* Here is great splendour of effect got from rich costumes, brocade patterns, jewels, tiles, marbles, and the like. What sumptuous garments for the bride! And what a crown upon her head! Note also the head-dress of the saint at the right, the brocade back of the chair, the flowers, the floor. And what types! The strong face of the donor (with his prayerful hands) is not more wonderful than the lovely face of St. Catherine (with her open palms). A brilliant picture, but unfortunately a little hurt by cleaning.

1234. **Dossi, Dosso (Giovanni Lutero).** ***Muse Inspiring a Court Poet.*** It may be questioned if either the painter or the subject is rightly named; but the picture has considerable merit in light and shade, in colour, and in drawing. It has a Ferrarese look in the shadows and the colour, but that may be superficial. It is a very good picture.

1140. **Duccio di Buoninsegna.** ***Christ Healing the Blind.*** A fair example of this early Sienese master, showing the old Byzantine types changed and enlivened. The drapery is free from gold lines of high light, the figure is still sack-like, the feet and hands are wanting in exact drawing, the colour is largely local tones broken by light and shade, the buildings are somewhat crude in drawing, the sky gilded, the flesh shadows still greenish. But there is light, perspective, some action, and good grouping.

566. ——***Madonna, Child, and Angels.*** Quite in the Byzantine style, with the long nose, the slit eyes, small mouth, greenish flesh, and gold ground; but with some slight animation in the angels and in the figures in the wings. It may be by some one in Duccio's school. The drawing of the larger heads from the apex to the forehead is quite different from Nos. 1140 and 1330. The draperies also are slightly different. There is fine colour in the saint at the right.

1330. ——***The Transfiguration.*** In Duccio's style with gilded high lights in the central figure. Notice the face of this figure for the growth in animation. See also No. 1139. Duccio's best works are to be seen in the Opera del Duomo, Siena.

1938. **Dürer, Albrecht.** ***Portrait of the Painter's Father.*** With much small accuracy in the drawing. The lines waver in the outline of the coat as in the face. There has been much dispute as to whether this is an original work or not. See the Burlington Magazine for August and September, 1904. It bears little resemblance in technique to Dürer's other work, is done with some timidity in the hair, face, and dress, and is bad in the fingers. The shadow on the cheek is mere brown paint; and the work is fumbled in the black lining of the coat. Notice also how the ground comes forward and encloses the figure. It has the flat look of a copy.

1652. **Dutch School.** ***Portrait of Madame van der Goes.*** Not a bad portrait; with a something about it that suggests Heemskerck as its possible painter.

52. ** **Dyck, Anthony van.** ***Portrait of Cornelius van der Geest.*** In some respects there never was a finer nobler portrait than this. It is about the last word in pigment so far as truthful characterization and technique go. The type is a gentleman, a scholar, with tired eyes, and a face somewhat worn by thought. The hair is scant, the forehead superb in the modelling of the skull, the eyebrows faultless, and the eyes perhaps as perfect as any ever painted. The eyes are indeed masterful in their drawing. And what a beautifully drawn nose and mouth with the little moustache and the pointed beard! Notice the cheek bones and the foreshortening from ear to chin. And finally the quite perfect ruff. Stand back and look at the portrait from a distance.

You will never look upon its like again in the Flemish school. Van Dyck hardly reached up to it a second time. It is a supreme head that places him among the immortals. Titian did nobler things, Velasquez did broader things, Leonardo did subtler things, but none of them ever did a surer and better piece of drawing and painting than this. It has been doubted if Van Dyck did it—if he were able to do it. But it is his workmanship, all except the dress. The head and ruff are painted on wood. The black coat is probably painted on canvas by a feebler and smoother hand. A masterpiece the technical value of which would be hard to exaggerate.

2127. ——***Portrait of Il Marchese Cattaneo.*** After the wonderful Van der Geest portrait (No. 52), this Cattaneo portrait seems a swift descent. It is probably by Van Dyck, but some years ago the whole picture was repainted, and since then it has been cleaned and the painting rubbed and flattened down. At least, that is its present appearance. There are few brush strokes of Van Dyck now apparent in it, though doubtless he is somewhere under its surface.

2144. ——***Portrait of La Marchesa Cattaneo.*** This is a companion picture to No. 2127, and has suffered a similar but possibly not so severe a fate. The repainting, however, is very obvious in the face, the now spotty ruff, the chain, and the hand. Both portraits are supposed to have been done during what is called Van Dyck's "Genoese period," but at no period in his career did he concoct gritty, mortar-like pigments or plaster them on the canvas as with a trowel. In Italy he fol-

lowed such Venetian painters as Titian, but what Venetian ever produced such a surface as this? It is largely the surface of some restorer, flattened by continual rubbing with that diabolical ball of cotton.

1172. ——***Equestrian Portrait of Charles I.*** It is large, official, and possibly regal, but deadly dull, flat, uninteresting. Van Dyck is spread out entirely too thin on this canvas. It lacks force, light, colour, quality. The King rides fairly well, the horse arches his neck and plays his part, the trees droop majestically, and even the sky puts on an heroic stare; but the picture carries no conviction. We cannot believe it. There is too much pretence about it. How very different from the quiet Charles standing beside his horse in the Louvre (No. 1967)—the best portrait of the King ever painted, and one of the best picture-portraits in existence!

186. **Eyck, Jan van.** ***John Arnolfini of Lucca and His Wife.*** A celebrated Van Eyck with marvellous portraits, not only of the man and his wife, but of the entire contents of the room. Everything is wrought with minute skill to a perfection that cannot be criticised or questioned. Even the mirror on the wall reflects the backs of the standing figures, with the other figures in the room. The detail is microscopic—in the chandelier with its one lighted candle, the beads on the wall, the window, the fruit, the fur of the coats, the white linen. And what is so very singular, this microscopic rendering does not hurt the breadth of the figures or make the work look finical or fussy. It is all very simple, honest, and

true. And what splendid depths of colour in the stuffs! Hubert van Eyck is insistently supposed to be a better painter than Jan, but how could he have bettered this picture?

222. * ——*A Man's Portrait.* Excellent in every way, but perhaps rather dimmed by the nearness of the painter's more celebrated picture—the Arnolfini portraits. It is a strong face, skilfully and intelligently portrayed.

290. ——*Man's Portrait.* A forceful head with a heavy nose, a red face, and a well-drawn hand. How truly the green and red of the head-dress harmonise and how their strength supplements and adds to the face! It may not be by Jan van Eyck, but no matter; it is excellent portraiture.

1465. **Ferrari, Gaudenzio.** ***Christ Rising from the Tomb.*** The smoothness and prettiness of the Lombard work, following Leonardo, is here apparent once more. The figure of Christ is too porcelain-like and the face too effeminate. Even the tomb has no rugged quality about it and the distant mountains seem as soft as sea waves. The things that should be soft, such as the banner and the drapery, are really hard. And how academic that swirl of white about the figure! Gaudenzio did better work than this.

2483. * **Fiorenzo di Lorenzo.** ***Virgin and Child.*** A charming little panel probably in its original frame and making a very handsome colour pattern. It is an Umbro-Florentine Madonna with no excessive Umbrian sentiment about her. The robes are rich and well-drawn. And what a beautiful rope of flowers across the top! What

a red-and-gold parapet below! It is more Florentine than Umbrian, though Pinturicchio's landscape seems foreshadowed in the background. The attribution is not entirely satisfying.

1103. **Fiorenzo di Lorenzo, School of.** ***Virgin and Child with Angels.*** A triptych of more importance perhaps than No. 2483, but less interesting, less charming. Here, too, the attribution is questionable.

264. **Flemish School, 15th Century.** ***A Count of Henegau.*** What a beautiful piece of colour! And what beautiful patterns of cloth and wonderful jewels! The head at the top is superb. Perhaps more French than Flemish, or at least on the border line.

783. * ——***Exhumation of St. Hubert.*** A crowd—a real crowd—is gathered about the body of the saint. The crowd has been kept back, kept out, but you can see people in the rear pressing their faces against the railing to get a glimpse of what is going on. A picture well conceived as regards space within the church and very well wrought in architecture, figures, crowns, robes, brass work. Notice the Byzantine gold shrine on the altar and the brocades of the figures in the foreground. The picture bears some resemblance in subject and method to the Raising of Lazarus (No. 532A) by Ouwater in the Berlin Gallery.

1036. **Flemish School.** ***A Man's Portrait.*** With one hand upon a skull and the other holding a pansy. A very good portrait with well-drawn face and hands. Attributed to Amberger and the Master of Oultremont. Also given to the Master of the Death of the Virgin.

1081. ——***Portrait of a Man in Prayer.*** This is the portrait of some donor and doubtless belonged originally to an altar-piece. The work is very well done and the landscape is most attractive.

947. ——***A Man's Portrait.*** It is a smooth affair with a half-French look about it. The left hand is badly done but the face is interesting. Somewhat too much rubbed.

729. * **Foppa, Vincenzo.** ***Adoration of Kings.*** A fine example of Foppa, with much splendour of effect in the gold and colour of the figures in the foreground and a beautiful lake and landscape at the back. Notice the magnificent robe of the kneeling king, the head-dresses, the richly coloured architecture, the fine morning sky. The colour, the shadows, the light, the depth, the air make up a very rich panel.

665. ** **Francesca, Piero della.** ***Baptism of Christ.*** For the peculiar whitish appearance of this picture, several reasons may be offered. It may not have been completed by the painter, which is unlikely. It may have changed in colour. The painting is in tempera, though why or how that should change its colour is not apparent. Tempera usually preserves colours better than oils. It may be an early attempt to show an effect of blinding white sunlight such as one sees to this day in and about the hills of Borgo San Sepolcro. The landscape and sky are finished and are wonderful in every way. The colour of the picture, just as it is, is perhaps the most striking feature of all. The figures at the left are superb in reds, blues, and whites, as are also the figures at the back with their colourings reflected in the water.

Note also that the mountain is seen in reflection. And what luminous yet delicate colour in the aerial envelope! The firm drawing of Piero shows in the figures. They stand well, with their feet solidly upon the ground, and they carry themselves with dignity. The drawing of the back of the man pulling off his shirt shows study from the nude model and recalls Masolino at Castiglione d'Olona. The figure of Christ again shows this early study of the nude. The light and colour apparent in the figures as well as in the landscape are astonishing. It is a picture to be studied.

908. ** ——*Nativity.* It is of the same general technical character as No. 665, with colours that may have changed or faded and yet may be very much as the painter left them. Like No. 665, it is painted in tempera and may be one of the earliest Italian attempts at portraying white light. The Madonna is beautifully drawn with the dress in front dragged down and under the knees. The angel choir is excellent in movement, and they all stand well. What a beautiful harmony of blues and whites—a perfect harmony! The colour extends into the blue shadows on the wall of the stable in the middle distance and the rocks in the background. Notice that it is luminous, pervasive colour and is in the air as well as in the objects. And what very exalted sentiment and feeling! The picture is wonderfully decorative and yet smacks strongly of modern realism in its white light and pale-blue atmosphere. Injured a little about the shepherds at the right.

758. ——***Portrait of a Lady.*** In the same general
* vein as No. 585, with a similar background; but
X with less rigid outline drawing. The plant pattern in the dress is most interesting. The picture has been attributed to the Florentine School, which perhaps is near enough to the truth. There is no certainty in the attribution to Piero and more probability in Mr. Berenson's queried attribution to Paolo Uccello. What a finely lined profile! An excellent portrait, somewhat damaged by cleaning.

769. ——***St. Michael and the Dragon.*** A small and
X rather good figure, with some colour that may have been helped or hindered by the cleaning and staining which the picture has received. The wings are a bit heavy, but they aid in the filling of space fairly well. The attribution may be questioned.

179 } **Francia, Francesco.** ***Madonna, Child, and***
180 } ***Saints.*** A Francia with a flayed and repainted surface which makes St. Sebastian and the Child look wooden and the sky look like a cold blue curtain. There is still colour in the robes. The best part of the picture is the Pietà, a lunette at the top with a half-arch composition. The drawing (with Francia, always precise) is now too hard, but there is beauty in the cold, rigid figure and the two mourning angels. At one time this lunette now in its proper place was in a separate frame.

638. ——***Madonna, Child, and Two Saints.*** It is warmer in colour than is usual with Francia, but not the worse for it. A simple group of figures in a summarised landscape, with some good feeling and the usual Francia sentiment.

1035. **Franciabigio (Francesco Bigi).** ***Portrait of a Knight of Malta.*** With an Andrea del Sarto look about it, especially in the landscape. A good example of Franciabigio, but quite different in many ways from the two examples put down to him in the Berlin Gallery (Nos. 245 and 245A).

1419. **French School.** ***Legend of St. Giles.*** There is some very good work in the figures. The drawing is excellent as also the colour. The landscape is Flemish enough, though the figures have a largeness of form and a fulness of robe that point to the French border painters rather than the painters of the Van Eyck School.

2615. ——***Mary, Queen of France.*** A handsome portrait with an ornate dress and a green cut-velvet ground. The lady holds a vase as Mary Magdalen. The hands are frail.

2614. ——***Lady as Mary Magdalen.*** A little coarse in fibre, but rich in colour. The drawing is primitive and rather wanting in subtlety.

1331. **Fungai, Bernardino.** ***Madonna and Child.*** The golden robe of the Madonna is remarkable for its texture and brilliancy. The cherubim and the landscape are not remarkable.

568. **Gaddi, Angelo di Taddeo.** ***Coronation of Virgin.*** The gold work in the haloes is tooled, not stamped. The angels' wings were gilded, then painted, and afterwards the lines of the feathers were cut through with a sharp instrument to show the gilding beneath. The gold work on the orange floor is underbased but the gold patterns on the Madonna's robe are overlaid. The picture is in-

teresting also for its Giottesque sentiment, its rather large drawing, its ample draperies, and its rich colour. A fine work, but the bright frame hurts it.

671. **Garofalo (Benvenuto Tisi).** ***Madonna and Child with Saints.*** A large Garofalo with a marked effect of shadowed background and good pyramidal composition. The draperies are well drawn but the saints are a little prosaic in type and the Madonna merely pretty. It is a dull, cold-coloured Garofalo. Somewhat injured by cleaning.

1085. * **Geertgen tot Sint Jans (Gerard of Haarlem).** ***Virgin and Child.*** There is as little known about this man and his work as about Robert Campin. He is practically a name only, and attributions of works to him are more or less arbitrary. Several pictures attributed to him in European galleries (Amsterdam, Vienna, Berlin, Paris), when brought together, show similarity in style and method. They are very likely by one man, but whether that one is Geertgen tot Sint Jans is not easily determined. The types and figures in this National Gallery picture agree measurably with the others of the group (especially with the Vienna picture), but the landscape differs from all of them. This landscape, though a little formal, is really the most interesting portion of the picture. Look at the trees, their grouping, and the blue sky seen between the trunks. Look at the yellow lamplight in the church windows and the white clouds in the sky that seem to suggest a moonlight scene. Sir Claude Phillips thinks it a sunset effect with golden light

reflected from the windows. See his interesting article in the Burlington Magazine, October, 1904. He further and rightly asserts that the picture represents a mystic marriage of St. Catherine.

195. **German School, 16th Century.** ***Portrait of a Medical Professor.*** The drawing is satisfactory, but the picture is a little hard, dry, and dull. Mr. Lippmann thinks it a "characteristic example of the Master of the Death of the Virgin."

1049. **German School, 15th Century.** ***The Crucifixion.*** A work of harsh realism that has much power about it as well as grim tragedy. The figures on the crosses, especially the writhing thief at the right, are notable. The composition is overcrowded but the picture is good in colour. There is a wealth of figures, colour, and agony in the panel.

1299. **Ghirlandajo, School of.** ***Portrait of a Youth.*** A strong, frank face, with plain drawing and a simple costume. Originally an excellent head, but now injured by repainting, which has perhaps reddened and coarsened the flesh notes. There is fine outline drawing in the cap and the cloak.

1143. **Ghirlandajo, Ridolfo.** ***Procession to Calvary.*** It is a burst of bright colours with small idea of subordination and very little sense of refinement or harmony. The colour is bleached or darkened, but not kept in value under light and under shadow. This and the smooth surface were considered virtues by the Raphael followers. Some of the heads suggest Leonardo, as, for example, that of the man on horseback. The landscape far back is very good.

2491. ——*Girolamo Benevieni.* A dark picture showing a determined face with some preciseness of drawing and just a hint of Franciabigio about it.

269. **Giorgione (Giorgio Barbarelli).** ***A Knight in Armour.*** This little figure follows closely the St. Liberale in the Castelfranco Madonna by Giorgione, about the only difference in design being that the head wears no helmet in this picture. It is also warmer in colour all through, and the silvered armour lighter in tone than in the Castelfranco canvas. It is probably an old copy rather than a study, but in either event a good bit of work.

1160. ——*Adoration of the Magi.* It is Giorgionesque in character, but, like a number of other pictures in European galleries put down to this master, there is no certainty about the attribution. The picture is attractive in colour.

1123. **Giorgione, School of.** ***Venus and Adonis.*** It perhaps comes nearer to the School of Titian than to that of Giorgione. Compare it with Nos. 35, 635, and 270 by Titian, especially in the landscapes, the backgrounds, the trees, skies, lights.

1173. ——*Unknown Subject or Golden Age.* In its legendary or allegorical subject as well as in its handling and rather bad drawing this picture is closely allied to the Ordeal of Moses and the Judgment of Solomon in the Uffizi Gallery (Nos. 621 and 630). The landscapes differ as regards their trees, but not their arrangement by planes or their general treatment. The figures and their placing in the foreground with the general colour scheme are also reminiscent of the Uffizi pictures.

It is slighter work, a smaller picture, but by the same hand. That hand, as suggested in the Uffizi Notes, was not Giorgione's but probably Romanino's. Aside from technical and structural analogies, all the pictures have the narrow, cross-eyes of Romanino—a mannerism found in almost every Romanino extant. See Berlin, Nos. 155, 157; Cassel, Nos. 502A, 503; Budapest, No. 126; Brera, No. 98. The so-called Giorgione copy at Budapest of Paris and the Shepherds (No. 145), the Horoscope at Dresden (No. 186) also have these squinting cross-eyes with Romanino's colouring, handling, and loose drawing.

1295. **Giovenone, Girolamo.** ***Madonna, Child, and Saints.*** The golden banner and the red canopy make quite a blare of colour that is decorative enough though high in key. The figures are rather monotonous in the types. They are all of a family, with a family nose and eyes that even the Child and the angels inherit. A similar repetition shows in the hands.

748. * **Girolamo dai Libri.** ***The Madonna, Child, and St. Anne.*** The figures are a little stiff and the group rather too plastic, perhaps. The figures at first look as though making an effort to keep from falling apart. There is dignity and truth about them, however. The drawing is pronounced in the contours, noses, brows, and hands, but again it records truth and knowledge. The colour is the better part of the picture with the rose trellis at the back and the fine landscape beyond it. Look at the unconscious quality of the little angels with the green parrot wings below. And the dead dragon under the Madonna's feet.

632 } **Girolamo da Santa Croce.** ***Saint Reading and***
633 } ***A Saint with a Standard.*** Companion panels that once probably belonged to some altar-piece. They have richness of colour and some excellence in the drawing of the faces and the robes. The skies in both pictures are yellow streaked, an effect frequently repeated by this painter. This is graceful recitation after the Bellini formula, but not very profound or original work.

946. **Gossart, Jan (Mabuse).** ***A Man's Portrait.*** With uneasy hands that are not too well drawn. The figure and costume well given, as also the bony face. It shows the pale-blue eyeballs peculiar to Gossart.

2211. * ——***Portrait of Jacqueline de Bourgogne (?).*** The flat figure is painted against a wall panel with sleeves and head-dress that overlap the panelling. This produces the uncomfortable, protrusive look of the figure. Very minutely and carefully done —in the hair and costume, for instance. The colour is charming, and the character quite attractive. The hands are injured.

2163. ——***The Magdalen.*** A charming little figure in every way, and here the miniature style of working is appropriate to the size of the picture. The drawing is very accurate and exact, while the colouring is lovely.

1689. ——***Portrait of a Man and Wife.*** It is in the same style that we know in the other works of Gossart—that is, minute, exact, painstaking, sometimes irritating in its pettiness, but always more or less to be marvelled over. There is a little larger method in this picture than usual, and considerable truth of characterisation.

2790. ——*Adoration of Kings.* This is the most popular Flemish picture in the National Gallery, and usually has an audience before it. Perhaps that is due to the fact that people can study it through a microscope, and, if it were not for the glass, could pick up the tiles and the red cap on the floor. It is a remarkable example of miniature goldsmith's work put into a large picture, as one may see by looking closely at the patterns. Look, for instance, at the edge of the black king's robe, or his white scarf, or his crown, or the present in his hands. Objects done with as great care, and in as small a way, are to be seen on the opposite side, on the floor, in the architecture. It is a marvel of minute workmanship; but it is quite different from, say, the Van Eyck portrait of Arnolfini. Gossart's minutiæ detract from the ensemble. The work as a whole does not hold together for lack of subordination in the part. It has little unity of masses or oneness of light, and, as for air and space, they are somewhat wanting. Moreover, there is a reek of variegated colours, but no colour as a whole. To be sure, the drawing is accurate in a small way, and there is marvellous texture painting in the stuffs, the stones, the porphyry column at the back. And there are grace and loveliness in the angels at the left, especially the one in white and the one next to the white one with the wonderful green robe and white wings.

Of course, this is not painting in the Hals-Velasquez sense, for all that the picture may be marvelled over inch by inch. Nor is it painting in the Titian sense. There is very little dignity of type or nobility of presence here. Nor is it painting

in the Tintoretto or Rubens sense, for there is no life or movement. Everything is petrified by the exactness of the drawing. The angels are supposed to be winging in, following one another like a flock of doves, coming from all parts of the heavens; but they do not fly, they do not move. All the movement is arrested movement. It is an early work, in the Flemish style, done before Gossart went to Italy. Such work as this doubtless had its influence on many of the lesser men, and among them, possibly, that at-present enigmatical character, Herri met de Bles.

1327. **Goyen, Jan van.** ***Winter Scene.*** A large but not very good or characteristic Van Goyen. It is dull and uninspired with snowy ice and chalky sky. The drawing and colour deny the signature. It is too poor a work for Van Goyen. No. 151 is better, but again not a good Van Goyen.

1119. * **Grandi, Ercole di Giulio Cesare.** ***Madonna and Child with Saints.*** A large altar-piece with a fine architectural setting in the throne, the arch, the reliefs, and the golden mosaics. It is a pyramidal composition in which the Madonna is perhaps elevated too high, which gives the impression of the arch pressing down upon her. Both the Madonna and St. William show the influence of Costa. The latter, in his peculiar green armour, is of sturdy stock, stands firmly, and looks self-reliant. The colour is cool all through. A handsome altar-piece and important as representing Ferrarese methods of painting. It should be studied in connection with the large Bianchi in the Louvre (No. 1167).

1457. **Greco, Domenico Theotocopuli, called Il.** ***Christ Driving Out the Money Changers.*** In the attribution of pictures to Il Greco, there seems to be no reckoning with the fact that he had a son and pupil, named Jorge Manuel, who painted just such indifferent pictures as this, exaggerating the exaggerations of his father. The elder was a mannered-enough genius, but the younger was not even a genius.

210. * **Guardi, Francesco.** ***View of San Marco, Venice.*** An excellent Guardi with much depth and beauty of colour, a fine sky, and a strong, if forced, effect of light and shade. Note how easily and cleverly the figures are painted, yet how effective they are, not only as colour spots, but as real figures moving in the Piazza. The Piazza is a little cramped by the size of the figures in the foreground. See also Nos. 2523 and 2525.

2524. * ——***The Tower of Mestre.*** What a beautiful silvery note of colour! And what a suggestion of sky, water, depth, space, air! A very charming little picture, though Guardi may never have seen it. It is not entirely in his style.

1251. **Hals, Frans.** ***Portrait of a Man.*** It is a good attempt at the Hals brush work, but it is not spontaneous. Rather is it planned and perfunctory facility, as is shown in the regular high lights of the sleeve, the black shoulder piece above them, and the white ruff with its false shadow at the right and its fumbled drawing at the left. The face is modelled too smoothly and roundly for Hals; the moustache and pointed beard are too formal, and the hair too slick and well combed. The nose is hard, and the forehead (at the left)

is flat. It is probably a workshop or school piece. We hear of such things in the case of a Bellini, a Botticelli, or a Rubens; why not occasionally in the case of Hals, who had plenty of pupils?

2285. ——***A Family Group.*** This is a large, ambitious attempt to do a Hals group with a Hals palette and brush, which falls short of the mark through insufficient brain to conceive and hand to realise. The figures have not the largeness and bulk of Hals's figures, the drawing is not his drawing, and the handling, while dashy and flashy in places, is not effective. Notice in the drawing the sharpness and thinness of the heads of the women at the right, or the hardness of the man's face, or the mannered and rigid drawing of the hands. Notice in the handling the ineffective slashing-about in the dress of the child in arms, or in the dress of the seated child, or in the stockings of the man near her. Notice the blue-porcelain quality of the whole work with its cramped and petty conception. And how posed is every figure in it, smirking with a counterfeited mirth, and doing its best at acting a part! What picture at Haarlem is like it or suggests it or confirms it? The landscape is the best part of it, but when and where in his other work did Hals ever suggest such a landscape? The picture probably belongs to the Hals workshop or school.

2528. * ——***A Man with a Glove in His Hand.*** A rather careless Hals with some "go" about its handling and drawing, and with a fine tone and good atmospheric setting. The blacks are of good quality. Compare them, and also the whites with the blacks and whites of No. 2285.

There is a serious and sober personality in the sitter that is well expressed. In Hals's late style.

2529. ——*Woman with a Fan.* This is perhaps an early Hals with no pronounced dash about the brush work and no positive aerial envelope. It is a good uninspired work, excellent as portraiture, no doubt, for all the ill-drawn mouth, but lacking in the gusto of Hals. The whites are a little porcelain-like; the blacks are good, or at least unobtrusive.

1248. **Helst, Bartholomeus van der.** *Portrait of a Young Lady.* An effect in blue with much accuracy of detail and some prettiness in the face. Not a bad decorative piece, but not of so good a quality as No. 1937.

1937. ——*Portrait of a Lady.* A deliberate portrait with a smooth surface and texture painting carried to the highest pitch. How well the dress is done, the bow, the pearls, the collar, the headdress! Realism in a small way could not go further. A fine type of womanhood and a very good portrait.

830. * **Hobbema, Meindert.** *The Avenue, Middelharnis.* A well-known and much admired picture that has gained its reputation by its obvious foreshortening in the avenue of trees. But the trees would seem to cut the picture into three sections, or strips, each of which has its own point of sight, with the result of disturbing unity of effect. You look into three different pockets one by one. Aside from this, the picture is not remarkable except as a Dutch attempt at realism and a drawing-away from Ruisdael formulas of landscape, to some extent. The sky is cold, slate-hued, but

there is wind in it. The general colour scheme lacks in warmth. Compare it with the Hobbema, No. 995. It is a famous Hobbema, nevertheless —famous for its perspective.

831. ——***Ruins of Brederode Castle.*** Quite a striking effect produced by the light of the castle in the middle distance and its reflection in the foreground pool. In other respects the picture is a conventional Hobbema—the sky and trees being of his cut-and-dried variety.

995. * ——***Woody Landscape with Cottages.*** The mellow light and hue of this picture are attractive, but the subject and manner of its execution are not so novel as in No. 830. Note the sky. Also the very good drawing of the trees. Nos. 685 and 2571 are less interesting, less important.

2475. *** **Holbein the Younger, Hans.** ***Portrait of Christina of Denmark, Duchess of Milan.*** This is the celebrated Holbein Duchess of Milan, a portrait than which nothing could be more perfect or more beautiful. It is a masterpiece, not so much, perhaps, in characterization (for the sitter has been Holbeinised), but in pure art—art as expressed by line-drawing. How simply and beautifully she stands there looking at us with a sad little attempt at a smile, with her lovely hands held idly before her, in her widow's cap and black pelisse! What a beautiful dress, how wonderfully drawn it is, and what a wonderful quality in the black! And about the only note of colour that fine blue-black ground! There never was a more lovely portrait. Of its kind and in its way it is about the last word in art, that is, linear art, art expressed in perfect draw-

ing. There is naught to do but praise it and be thankful for its existence. It was painted by Holbein for Henry the Eighth, who, however, did not succeed in marrying the beautiful duchess.

1314. ——*The Ambassadors.* This is a violent and unpleasant contrast to the Holbein Duchess (No. 2475). It is a scattered and rather stupid composition with two men formally posing for their portraits, in a museum or antiquity shop, with various specimens lying about on shelf and floor. The astronomical objects distract attention from the men, and what is left is divided by extravagant costumes and a poison-green curtain at the back. There is some good work in the picture, but it is ineffective in the general result. The faces and hands are much cleaned and somewhat repainted. The attribution is doubtful. There is no Holbein quality in it, nor even Holbein ear-marks.

2552. **Hooch, Pieter de.** *Refusing the Glass.* In the painter's more ornate style, with much glitter of brass and glass, and even the pink dress reflected from the tile floor. The figures are fairly well drawn and the colour is good. We miss the painter's usual concentration of light. The picture is easily painted.

794. ——*Courtyard of a Dutch House.* A little confusing by reason of the many objects and the right-angle lines of the buildings, but all the objects are well held together by light and air. The tone of the picture is quite right, as also the colour. The figures are the least satisfactory portion of the picture, but they hold their places well enough as spots of colour. They have been much re-

touched. The sky, and the way the roof lines break into it at the right, are very good.

834. ——*Interior of a Dutch House.* The drawing is not good. Notice the left arm and hand of the seated man, or his right hand, or his ill-placed head, or his bad legs. Notice the flat head, hands, and arms of the servant, or the poor painting of her overskirt, or the unreal drawing and texture of the table-cloth. Stand back and look for atmosphere in the room and you will not find it. The light is not bad but the shadows on the floor are muddy. The picture has been repainted, but was an inferior work to start with. The attribution is questionable.

835. ——*Court of a Dutch House.* One of the best of the De Hoochs here, though retouched in spots. The buildings are good as also the figures of the mother and child. The child is especially naïve and charming. Back of them is a feeling of air and shadowed space. The passage way is less attractive than the brick wall with the vine at the top; but it has distance and some light to it.

1468. **Jacopo di Cione.** *Crucifixion.* A large and rather crudely drawn altar-piece, but with bright decorative colour. The medallions at the bottom are very good. The painter was possibly under the influence of Orcagna.

1895. **Jordaens, Jakob.** *Portrait of Baron Waka de Linter.* The redness of the face is not the only indication of its being a Jordaens. It is good enough for a Rubens, but the handling that one can now see, after much cleaning and rubbing, is not that of Rubens but Jordaens. A fine por-

trait with much bluff vigour and life in the work, as in the type.

701. **Justus of Padua.** ***Coronation.*** A triptych that has been retouched but still has good robes and ornamental patterns. Notice the white angel of the Annunciation at the top and also the Madonna. It is not the best of workmanship, but the general effect is pleasing.

212. **Keyser, Thomas de.** ***A Merchant and His Clerk.*** Hard, but accurately drawn, except perhaps in the legs, and well painted throughout. The accessory objects are a bit overdone, over-accented.

974. **Koninck, Philips.** ***View of the Scheldt.*** A fine big landscape with much breadth and sweep in both land and sky. It is excellent in its reach, its light, its colour. This painter's work has been given to Rembrandt more than once, so strong is it in light and shade.

836. ——***Landscape, View in Holland.*** Of the same general character as No. 974, but not so broad nor so free, nor so fine in colour. It is a little disturbed by the many horizontal lines and the heavy oppressive clouds.

580. **Landini, Jacopo.** ***St. John Evangelist Lifted into Heaven.*** An altar-piece in its original frame with all its panels and predella intact. As a whole, a work of fine decorative quality. The Madonna and the Angel of the Annunciation at the top are beautiful, and the scenes of the predella are rich in colour and gold. The central panel is naïve in its grouping and action. Attributed to Giovanni da Ponte by Mr. Murray. Restored throughout.

700. **Lanini, Bernardino.** ***Holy Family.*** It shows in the Madonna, Child, and Magdalen, not so much the style of Gaudenzio Ferrari or Leonardo, who influenced Lanini, as a following of Correggio. It is not lacking in either the figures or the landscape if they could only be induced to come together and unite; but as they are at present, the figures are flattened in a group and pushed into the footlights. The colour is rather "fetching."

1093. ** **Leonardo da Vinci.** ***Virgin of the Rocks.*** As all the world knows, there is another picture similar to this in the Louvre (No. 1599). The Louvre picture came almost certainly from the collection of Francis I, at whose court Leonardo died, and who would not be likely to be deceived by a false Leonardo. Most authorities are agreed that the Louvre picture is the original and that this National Gallery picture is an old copy with variations (notably in the turn of the angel's head, and the absence of an outstretched forefinger), by some follower of Leonardo, presumably Ambrogio da Predis. This National Gallery picture is darker than the Louvre version, more sooty in the flesh shadows, more grey in the high lights, which would point more directly to Ambrogio than to any other pupil or follower. And the drawing, where it varies, is reminiscent of Ambrogio. Possibly the question will never be more positively decided than now, and this picture will always have its admirers, as indeed it should. In some respects (the drapery and its handling), it is better than the Louvre picture. See the note on the Paris picture. Either picture is entitled to consideration by the student of Leonardo and his school.

1134. **Liberale da Verona.** ***Virgin and Child with Angels.*** The heads of the angels are attractive. The lines of the picture appear hard, and the eyes are glassy. Rubbed too much.

2864. **Lievens, Jan.** ***Portrait.*** There is little about it that speaks for Lievens. He was a pupil and follower of Rembrandt, painting softly modelled heads with very pale luminous shadows. Here is a painter with blackish shadows and rather harsh modelling in the nose, forehead, and elsewhere. Moreover, the whole feeling here is more Flemish than Dutch—a feeling of some one following Van Dyck rather than Rembrandt. It is signed I. L., which may stand for Jan Lievens if you are Scotch, but not if you are Dutch. And why will it not stand for John Lely? The catalogue of this gallery under Peter Lely states that he had a grandson John who painted portraits. The signature fits Ian Lely as well as Jan Lievens, and the work fits him far better. Sir Peter Lely was a Van Dyck follower, and almost any one can see him at second hand in this portrait—except that it is a little stronger than Lely usually painted.

293. **Lippi, Filippino.** ***Virgin and Child with Saints Jerome and Dominic.*** A picture of fine quality in almost every respect. It has feeling and sentiment almost to tears in the Madonna and St. Dominic; the drawing of it is quite true and right; the colour, with the repeated notes of red and gold, is attractive; the landscape, for early Florentine art, is wonderfully fine. The figures form the conventional pyramid, with the desired effect of exalting both the Virgin and the Child. It is an exceptionally good Filippino. Look at the

small figures in the predella. They are charming both in sentiment and in colour.

927. ——***Angel Adoring.*** This fragment shows very well what is called the religious sentiment of Early Renaissance Art. It is merely a scrap of a tempera picture that happened to be saved from destruction, but it is very fine, not only in colour but in feeling.

666. **Lippi, Fra Filippo.** ***Annunciation.*** A half-arch * picture, beautiful in sentiment and very lovely in colour. How prettily the peacock wings of the angel suggest the curve of the arch! How well the Madonna with the golden-hued drapery back of her balances the angel! The profiles are sharp, the hands a little formal, the draperies folded and pressed, but such things do not seem to detract from the beauty of the picture. In fact, they belong to it, and are a part of the age of faith, in art as well as in religion. Flowers are everywhere, rich marbles, fine stuffs, golden haloes. The dove descends in golden spirals.

667. ——***St. John Baptist and Six Saints.*** It has much fervour and religious feeling about it, as the last two figures at the left indicate. The draperies are well given and the colour is good. A fine arabesque of surrounding trees and flowers that emphasise the lunette form of the frame. Somewhat injured.

705. **Lochner, Stephen.** (Ascribed to.) ***Three Saints.*** A patterned gold background and naïve youthful figures in rich robes standing in relief against it. Ascribed by Mr. Lippmann to the Master of the Heisterbach Altar, but these saints are quite like

those in the Lochners in the Old Pinacothek at Munich.

1147. **Lorenzetti, Ambrogio.** ***Heads of Nuns.*** Interesting not only for the fresco work of the Sienese School, but because the heads are excellent in themselves. The outlines are drawn with certainty and with an artistic feeling for line as line.

215 } **Lorenzo, Don (Il Monaco).** ***Various Saints.***
216 } A diptych with good colour and gold work—the latter very fine. Note the variety of patterns in the haloes. The faces and hands should be noticed for the changes in the Italian type that are going on at this time. The robes are easily and well done.

1897. ——***Coronation of the Virgin.*** There is some striving for grace apparent in the three angels at the bottom, but the Madonna and Christ above are done simply enough. The colours lack in quality, though the robe of the Madonna is delicate and the gilded borders attractive.

2862. ——***St. Giovanni Gualbarto Instituting the Order of Vallombrosa.*** What a superb bit of colour! What a study in whites! No doubt it has ripened with time, but just now it seems the perfection of refined colour and delicate shadow.

249. **Lorenzo di San Severino.** ***Marriage of St. Catherine.*** The picture is not well drawn and has no depth, but there is a handsome robe for the Madonna and attractive little angels at the top.

1047. * **Lotto, Lorenzo.** ***A Family Group.*** A formally balanced composition with portrait heads that Lotto has probably romanced by putting

into the faces some of his own sensitive disposition. But with good results nevertheless. The man and woman have souls and even the child on the table has some morbid quality about it. Notice the play of action around the dish of cherries and the drawing of the hands that repeat each other. The hands are a little stiff and the figures not lithe or willowy. The costumes are handsome in hue and texture and the warm colour sharply broken by the cold blues is very good. The landscape with that flat sea and sky reaching back so endlessly is superb. Somewhat injured by cleaning.

1105. * ——*Portrait of the Prothonotary Apostolic Juliano.* The picture is hurt by repainting, but it is remarkable what force and character, with refinement, the face still possesses. It is the Doge Loredano type of face, thin, shrewd, resolute, and yet withal gentle. What a sharp-pointed nose, a thin little mouth, a hard chin and a leathery throat! The power of the man seems accented by the large strong hands. He is more than a mere churchman; he is a man of rule. A fine bit of characterisation. The table-cloth is disturbing and the landscape now looks crude.

699. ——*Portraits of Agostino and Niccolo della Torre.* It is an official portrait, no doubt, but not done in the perfunctory way usual with modern portraits of the kind. The insignia of office are a little too prominent, but the heads and figures are well placed and well summarised. There is much intelligence in the faces. Some irregularities in the features perhaps help out the individualities. The drawing is quite right and the second figure is ex-

actly in value and properly related to the first figure. There is air. And envelope.

184. **Lucidel (Neufchâtel), Nicolas.** ***Portrait of a Young German Lady.*** The surface is somewhat scrubbed, but the picture still remains a fine piece of colour—old Venetian-red colour. The textures are beautifully rendered. And what a timid girlish type! Formerly attributed to Antonio Moro, but beyond a doubt by Lucidel.

18. **Luini, Bernardino.** ***Christ Disputing with the Doctors.*** Luini is not always so saccharine as this picture would indicate. He should be seen in his frescoes in the Brera, or at least in those in the Louvre. This is a prettier and more of a dinner-plate picture than usual, though fairly good in colour.

1247. * **Maes, Nicolas.** ***The Card Players.*** A very fine Maes with good colour and light. The drawing, handling, and light suggest the painter's Rembrandtesque manner. Note the emphasis of the joints of the hands, the nails, and the red knuckles. Note also the dark shadows of the eyes and the shadow on the white drapery of the sleeve. These should be compared with those in the portrait No. 1675 in this gallery put down to Rembrandt but really by Maes. See also No. 757 hanging near at hand, which suggests that Maes had something to do with it.

207. ——***The Idle Servant.*** In the late smooth style of Maes and of little value as art. The black shadows and his spots of red are still apparent. The brush is rather heavily loaded for a small and smooth picture.

2581. ——***Portrait of A. Van Leuwenhoek, F.R.S.*** There is insistence upon wrinkles, curtains, and prettily painted hair. It is in the popular portrait style of Maes, when he followed Plutus rather than Rembrandt.

2502. **Mainardi, Bastiano.** ***Virgin, Child, and St. John.*** It seems in the style of Mainardi, is smooth and round in its drawing, and with a brilliant red in the Madonna's under dress. Note the stately city at the back. See also No. 2489 put down to Ghirlandajo, but possibly nearer his brother-in-law and follower, Mainardi.

1104. **Manni, Giannicolo.** ***The Annunciation.*** This is a close following of Perugino and the Umbrian traditions which he established. Even the matter of "eyes" in the drapery is copied. It has pleasing sentiment.

1417. * **Mantegna, Andrea.** ***Agony in the Garden.*** A fine landscape with a remarkable city in the background with tiny figures pouring out from the gate and growing larger in size as they come into the middle distance. The drawing of the sleeping figures and their robes is severe but accurate, the colour is rich, the landscape Mantegnesque, the sky darker than the earth. An early Mantegna with a hint of where Basaiti may have got certain features of his landscape. He seems to have taken his bird, tree, and figures under the rock from this Mantegna. The Basaiti Agony in the Garden at Venice (No. 69), and the Rocco Marconi there (it is probably by Basaiti), and the Resurrection put down to Bellini (but really by Basaiti) at Berlin (No. 1177A), all repeat certain features in this Mantegna and in the Bellini in the next room

(No. 726); but they are widely apart in other features.

274. * ——*The Virgin, Child, St. John Baptist, and Magdalen.* A very good Mantegna, both as form and as colour. The drawing is sharp and the drapery liney, as though studied from sculpture or wet linen thrown over a model. The figures themselves are sculpturesque, but noble, full of dignity, possessed of feeling. The bend of the figures suggests grace, but the grace is not that of the figures in the two Louvre pictures (Nos. 1375 and 1376). Nor is the colour so high in key as in the Louvre pictures, but it is very harmonious. The fruit and foliage make an arabesque at the back. A fine sky. Painted in tempera.

902. * ——*The Triumph of Scipio.* It shows Mantegna's sculpturesque leanings, better perhaps in monochrome than if in colours. The whole canvas looks like a drawing of a bas-relief. Notice the draperies and the sculptural way in which they reveal the figures. These are wonderful types—the severest and yet the strongest kind of art. In tempera upon a marbled ground.

1125. ——*Vestal Virgin Lucia and Sophonisba.* Two figures of the same sculpturesque character as those in No. 902. Notice how the draperies stop at the ground without breaking. Also the sculptural modelling of the busts. It is possibly a school piece, but decidedly Mantegnesque nevertheless. In gold and brown monochrome on a marbled ground.

1149. Marco d'Oggiono. *Madonna and Child.* It will hardly do to judge this painter from this

slight example, with its bad drawing, cold colouring, and retouched surface. It is too much injured now, and was never an important work at any time.

564. **Margaritone (d'Arezzo).** ***Madonna and Child.*** An interesting panel in tempera, belonging to the thirteenth century, and showing the style of work then prevalent in Tuscany. It is the traditional Byzantine style, varied slightly in the patterns, perhaps. The work is painted on cloth which is glued to wood. See the note upon it in the catalogue.

1302 } **Marmion, Simon.** ***The Soul of St. Bertin and***
1303 } ***a Choir of Angels.*** Two panels or shutters, the wings of an altar-piece now in Berlin, attributed to Marmion. Very pretty angels with a suggestion of sky-space given by the church spire and the roof below.

Martino da Udine. See Pellegrino da San Daniele.

803. **Marziale, Marco.** ***The Circumcision.*** A large and overcrowded composition with rigid drawing, and colour that lacks in impressiveness. There is an attempt at splendour of effect in the mosaic arches as in the variegated robes, but no great unity of effect. The work is painted in tempera on canvas.

804. ——***Madonna and Child Enthroned with Saints.*** This seems a more satisfactory example of Marziale than No. 803, perhaps because it is done in oils, is better done, is not so oppressive in the mosaics, has a more truthful inset of the figures, and a better quality of light and shade in the

robes. The drawing is somewhat lacking, but the colour is brilliant.

Massys, Quentin. See Metsys.

Master of the Death of the Virgin. See Cleve, Juste van.

2922. **Master of Delft.** ***Crucifixion.*** A triptych with scenes from the crucifixion in the side wings. It is somewhat brutal in theme, in types, in action, in sentiment. The drawing is coarse, crude, inadequate; the composition is scattered. But the bright colour and the fine robes save it, give it decorative quality, make it interesting.

254 } **Master of Liesborn.** ***The Annunciation.*** These
257 } are panels of considerable merit. Notice how well the interior in the Annunciation panel is done with the red bed-curtains, the still-life, and the bright cushions on the box. The figures are, of course, somewhat angular. There is good sentiment shown in all the panels. See the catalogue note for the painter.

707. **Master of the St. Bartholomew Altar.** ***Two Saints.*** There is here some fine quality of colour as well as of gold work. The robes are superb, especially the brocade of the saint at the right. There is very good drawing of an attenuated and exact kind. Look at the hands and at the outlines of the heads. Other portions of this altarpiece are in the Munich Gallery (Nos. 48–50).

706. * **Master of the Life of the Virgin.** ***Presentation in the Temple.*** Quite in the style of certain panels at Munich attributed to this painter —a supposed Johann von Duyren. The work is very well done, with much beauty of colour, tex-

tures, patterns, and gold work. The sentiment of it also is very good. The background gilding has suffered somewhat, and the Madonna's halo has almost disappeared. Notice the fine blue of the Madonna's robe and the brocade of the High Priest.

250 } **Master of Werden.** ***St. Hubert and Saints.***
253 } These four panels came from the abbey church of Werden in Germany, and the painter, who is otherwise unknown, takes his name from them. They evidently belong to the School of Cologne, and have decorative value in their gold work and patterned brocades. Notice the early landscapes at the back.

1155. * **Matteo di Giovanni.** ***Assumption of the Virgin.*** A large and somewhat hard altar-piece, with an oval of angels surrounding the Madonna and swinging prettily from the sides towards the centre. There is much colour, and some of it (notably the blues) is too harsh. An interesting landscape beneath the figures. The picture is important. In tempera on a gold ground.

2926. **Mazo, Juan Bautista Martinez del.** ***Mariana of Austria.*** A large picture predominant in blacks that were not characteristic of Mazo alone but of Carreño and others of the School of Velasquez. The blacks are not badly handled nor the planes of the picture poorly given. The space at the left (with small figures) is well suggested, with a feeling for light and atmosphere. The drawing is rambling almost everywhere—in the figures at the back, in the hands of the sitter, the body of the dog, the wretched curtain at the right. It is not a bad picture nor yet a very good one. See

the notes on the Velasquez pictures here for further suggestions about Mazo.

755 } **Melozzo da Forlì.** ***Music and Rhetoric.*** These
756 } are companion pieces to Nos. 54 and 54A in the Berlin Gallery. They are well done, but perhaps a little perfunctory in the manner of their doing, wanting in spirit. The thrones and costumes are ornate, the colour a little dull. The allegory part of them is questionable, as is also the attribution. The trend of modern criticism is to give these pictures to Justus of Ghent.

686. **Memling, Hans.** ***Madonna and Child Enthroned.*** The picture is not extraordinary in composition, colour, or workmanship. The Madonna is of the Memling type, naïve, plaintive, meagre of figure, but with some seriousness and some nobility. The donor and St. George are better. The patterns are interesting. Notice at the back the drawing of the ships. The attribution to Memling is not too certain. It resembles the Vienna picture (Nos. 635–636). The St. John the Baptist (No. 747), which is merely "ascribed" to Memling, is perhaps more surely from his hand.

709. ——***Madonna and Infant Christ.*** It is perhaps firmer in the drawing and surer in every way than No. 686. The types are similar. Note the drawing of the hands. And the jewels. The attribution is not positive, but again the work is very Memlingesque. And excellent besides.

2594. * ——***The Duke of Cleves.*** An early and very fine portrait. It has not quite the intense seriousness that Memling usually puts into his portrait heads.

And the hair is not exactly of the Memling kind. It has probably been retouched.

839. **Metsu, Gabriel.** ***The Music Lesson.*** An attractive Metsu in colour and textures, though a bit glassy and wanting in air. Compare it with the so-called Vermeers in the next room to determine how inferior the latter really are, even when compared with a commonplace Metsu.

295. **Metsys, Quentin.** ***Salvator Mundi and the Virgin Mary.*** It may be questioned if these figures came directly from the hand of Quentin Metsys. They look more like school work. Another version of the Salvator Mundi is in the Antwerp Gallery (No. 241).

790. * **Michelangelo Buonarroti.** ***Entombment of Our Lord.*** This picture, like No. 809, is of decided excellence in the drawing, notwithstanding some theatrical strain in the figures at the right and left of Christ. It is perhaps too slight in the forms for Michelangelo—too tall and graceful. It smacks of the Decadence, but has power about it. The intimation of broken tones of colour is not such as the Sistine ceiling reveals. The tones are more subtle and less austere. The picture is unfinished, but has nevertheless been scrubbed flat in the faces, arms, legs, and hands. The medium in which it was painted is a little doubtful.

809. * ——***Madonna, Christ, St. John Baptist, and Angels.*** This unfinished picture should be accepted as a fine piece of drawing, and an excellent, balanced composition, regardless of its painter. No doubt there was some strong Michelan-

gelesque influence back of it, but who actually did it is open to question. The Madonna is a fine type and recalls the early Michelangelo Madonnas in marble. The two angels at the right have more of delicate grace and charm, and also more colour than we are accustomed to associate with the work of the great Florentine.

1098. **Montagna, Bartolommeo.** ***Madonna and Child.*** It is a slight affair and does not adequately represent the strength of Montagna. The drawing of the Madonna suggests his power without entirely revealing it. The drapery is liney. Perhaps Montagna never saw the picture. Stained and somewhat injured.

735. **Morando, Paolo (Il Cavazzola).** ***St. Roch and the Angel.*** A little brittle in texture, but truthful in drawing and easy in pose—the figure standing well. The colour is satisfactory. At the back there are leaves done with such adherence to fact that they may be identified as oak leaves. Notice also the exactness of drawing in the rose on the ground.

777. ——***Madonna, Child, and St. John.*** The sentiment is right enough (see the St. John), but the surface is too smooth, hard, brittle, as in No. 735. At the back are lemon leaves or bays. No doubt the same truth of fact was originally apparent everywhere in the figures, but they are now the worse for cleaning and repainting.

1025. **Moretto da Brescia (Alessandro Bonvincino).** ***Portrait of an Italian Nobleman.*** It looks rather imposing with that air of languid indolence supposed to be peculiar to nobility, but the workmanship is not so very good. The legs are rather

bad, especially the right one; the figure does not stand well; and the hands and arms are not too exact in drawing. The head, with its touch of colour in the cap, is the best part of it—the columns, sky, and landscape being a little crude. It has been considerably restored.

625. * ——***St. Bernardino of Siena with Saints.*** One of Moretto's large altar-pieces of double composition, with the silvery-grey tone of colour which he almost always employed. The upper and lower parts of the picture are not united save by the colour scheme, but they do not quarrel with each other. The drawing and the draperies are very good, and the saints at the top on either side of the Virgin are beautiful. A fine altar-piece, but somewhat the worse for its trips to the cleaning room.

2090 } 2091 } * ——***Angels.*** Possibly the wings of an altar-piece. Given with tenderness of feeling and much beauty of drawing and colour. The action of the figures would indicate angels of the Annunciation. The lines of the drapery, strained back against the figure, are in each case very effective.

299. ——***Portrait of an Italian Nobleman.*** A picture quite as much as a portrait. The accessories all draw away from the head, which has no marked prominence in the composition and really has to be sought for. The fur collar and the curtain are the first things to catch the eye. The portrait is not of much interest. The attraction of the picture lies in its colour, its stuffs, still-life, and decorative pattern.

1165. ——***Virgin and Child with Saints.*** Stained, blackened, and over-cleaned, but in spite of this

fine in its blues and greys with their silvery sheen. St. Catherine is in a magnificent dress of changeable silk with gold borderings. The feeling of the picture is rather impressive. Look at the Madonna in the clouds.

1094. **Moro, Antonio.** (Ascribed to.) ***Portrait of a Man.*** Although too much rubbed, it has as much the look of a Moro as No. 1231, in spite of being merely "ascribed" to him. Neither of them is a remarkable portrait.

285. **Morone, Francesco.** ***Madonna and Child.*** Both the Madonna and Child are attractive in type and sentiment. The drawing is decent and the colour resonant in reds. At the back a Veronese landscape with a mountain, a castle and walls.

697. ** **Moroni, Giovanni Battista.** ***The Tailor.*** This is the famous Tailor—famous, perhaps, not beyond his deserts. How well he is shown standing at his cutting board, shears in hand! Some one has opened the door of his shop and entered, and pausing a moment in his work, he looks up to see who the visitor may be. What a truthful and perfectly natural action! And how well presented! Notice the arch of the head, the turn of the eyes, the action of the arms, the roundness of the body, the beautifully drawn hands, and the equally beautiful shears. What good painting of textures, good air, good setting! And what serenity and nobility in the man! Did all the Renaissance people—tailors included—have such noble and refined faces, or did the painter put nobility into them? A fine picture, admired by the mob, popular as a Raphael, and yet thoroughly

good work and worthy of admiration. It is not subtle, morbid, or sensitive, but is substantial, truthful, honest. It has a modern look and spirit as though it might have been done yesterday—only what master of yesterday or to-day could do it?

742. * ——***The Lawyer.*** Not so completely satisfactory as the Tailor (No. 697), but a very good portrait. It has not the frank quality of the other; in fact, it looks a little posed in its severity of air, its superciliousness and hauteur. Nor has it so much colour. The workmanship of it—the drawing of head, face, and hands—is quite as true, quite as masterful, though the hands are less ample. Again the atmospheric setting is excellent and the blacks and whites fairly well related though the whites are a little high in key. In characterisation it is perhaps not so convincing as the Tailor, but it is by no means weak. A fine portrait!

1022. ——***Portrait of an Italian Nobleman.*** The composition here is disturbed by too many objects, but the painting is very well done—especially in the textures, which are beyond reproach. The portrait is not so effective, perhaps, as the painter's half-lengths. See also the full-length No. 1316.

1023. ——***Portrait of an Italian Lady.*** The lady suffers from the splendour of her gown. One's eyes are more attracted by the glittering sheen of the silk or satin than by the rather heavy face. The picture is well done—the background alone being somewhat unsatisfactory because of its monotony.

1024. ——***Portrait of an Italian Ecclesiastic.*** Less inspired than the painter's Tailor or Lawyer, but

still a good example of Moroni, with a sleepy, dull man for a sitter. Fine in the blacks and well done in the hands.

1316. ——*Portrait of an Italian Nobleman.* It is in size and style like No. 1022, but executed with more simplicity and directness, and apparently with more truth to fact. The figure stands well, but is flat, and the head and hands are a little small for the height. Notice the sleeves and the painting of the helmet. Notice also how true the black legs are in their modelling and how the feet are placed on the floor. The broken column is well rounded and seems actual marble.

13. **Murillo, Bartolomé Estéban.** ***The Holy Family.*** A very popular Murillo, in his usual sentimental vein, with a sugary Madonna and Child and a weak St. Joseph. The lower part of the picture is fairly well drawn, and the colour is agreeable if not distinguished. The upper part of the picture is weak all through. A late picture in the artist's vapoury style.

176. ——*St. John and the Lamb.* This is Murillo at his prettiest, with a sentimentality worthy of Sassoferrato and a prettiness of surface akin to Van der Werff. It is a picture that would show to quite as good advantage in a coloured reproduction.

152. **Neer, Aart van der.** ***Landscape with Cattle and Figures.*** A large and fine example of Van der Neer, with an effect of sunset light. The figures are said to be by Cuyp. See also the large companion piece (No. 732) and the moonlight effect (No. 2536).

1107. **Niccolò da Foligno (Alunno).** ***The Crucifixion.*** A once important triptych but now much injured by repainting. It shows dramatic force and much emotional feeling. With interesting early landscapes.

579. **Niccolò di Pietro Gerini.** ***Baptism of Christ.*** By a Giottesque painter possessed of some knowledge of nature in small details, and of considerable colour sense. Notice the folds of the drapery and the largeness of the forms, as also the semi-nude of Christ, for such knowledge of anatomy as was possessed at the time. The predella below is perhaps better in colour because less retouched than the larger triptych.

2143. **Ochtervelt, Jacob.** ***Lady Standing at a Spinet.*** The rose-coloured gown is attractive and the figure is well given. The background is dark and a little flat. There is apparently an influence of Pieter de Hooch shown in the picture. No. 2553 is in the same vein.

Oggiono. See Marco d'Oggiono.

569. ** **Orcagna, Andrea.** ***Coronation of Virgin.*** The Christ and the Madonna are in the form of an oval surrounded by angels and supported in the side panels by throngs of saints, all looking up to the central panel. This triptych with the nine other portions belonging to it makes up the most important altar-piece by Orcagna north of Italy. It is, for an early work, of great beauty in its composition, and still of superb colour. The tones are primitive, simple to the last degree, but most harmonious. The robes and borders with the haloes create a rich effect. The haloes

are evidently tooled, not stamped as in later work. The faces still show Byzantine influence, but the chins are rounder and the figures are not rigid. There is also some attempt at separate and distinct individualities. Some of the angels below have suggestions of movement. The religious sentiment of the time is quite apparent. How very pure this is in the figures of Christ and the Madonna with their white robes patterned in gold! A magnificent altar-piece, but unfortunately changed somewhat by restoration.

576. * ——*The Three Marys at the Sepulchre.* The figures are lovely in their purity of feeling and in their colouring. The seated angel suggests what Orcagna knew about the human form. The landscape is more mediæval than Giotto, but in perfect accord with the sentiment of the figures. The simplicity of the composition and colour here is most refreshing. Note the drawing of the flowers.

575. * ——*Resurrection.* The beautiful white-robed figure of Christ at the top is striking in both form and colour. Other portions of the main altar-piece (Nos. 570–578), at the sides and above, should be studied. The smaller panels were probably worked upon by Orcagna's brothers and pupils, but that does not mean that they are weak or worthless. They are quite in the style and spirit of the central panels, and inferior to them only by comparison. All of these panels have been restored.

581. ——*St. John Evangelist, St. John Baptist, and St. James.* Three dignified figures, each filling its panel well. There is breadth in the draperies,

some careful drawing in the hands and faces, and some bulk to the bodies. Notice as a realistic little touch the attempt at the veining in the arm of the Baptist before the large structure of it is well understood. The haloes are elaborate. Formerly ascribed to Spinello and now to Orcagna. The attribution is still questionable.

770. **Oriolo, Giovanni.** ***Portrait of Lionello d'Este.*** A hard but very accurate profile of a man of much dignity. It is an excellent portrait, in the general style of Vittore Pisano, but cruder in the drawing. Oriolo is an unknown quantity.

714. * **Orley, Bernard van.** ***Mother and Child.*** A lovely and very naïve little group, with a colouring of robes to match the blue-green mountains and sky. What charm in the figures and what beauty in the patterned trees against the deep sky! It is a fine bit of colour. But did Van Orley do it? It seems too fine for him.

1466. **Orsi, Lelio.** ***The Walk to Emmaus.*** This picture has a certain strength derived from forcing the values of the white in contrast to the dark ground. The figures are sturdy, with good movement and large drawing.

669. **Ortolano (Giovanni Battista Benvenuti).** ***St. Sebastian with St. Roch and St. Demetrius.*** The figures stand well in a remarkable landscape, and they are drawn well throughout. Notice how the texture of the armour is given or the ground is painted. The picture has been injured by its transfer to canvas and by much retouching. The painter to whom it is attributed is one about whom little is known.

636. **Palma Vecchio.** ***Portrait of a Poet.*** The reasons for assigning this portrait to Palma are not so very obvious. It bears some relation to Titian (though probably not by him), as indicated in the drawing of the eyes, the left hand, the glove, the sleeve. Also the handling is like that of the Tribute Money at Dresden (No. 169). It is more exact and not so full, so large, so universal, as the Titian Ariosto, but is in the same vein and with the same dignity and nobility of spirit. Palma following Titian may have painted it. At least it is difficult to suggest a more probable painter. It is a fine portrait. The colour of the sleeves, the quality of the white, the light and shade, the aerial envelope are all quite right.

596. **Palmezzano, Marco.** ***Deposition in the Tomb.*** A hard piece of drawing with wooden figures and sharply folded draperies. Note the tin-like quality of the flags. The colour is good though the sentiment is a little far-fetched.

33. **Parmigianino, Francesco Mazzola.** ***Vision of St. Jerome.*** It has considerable stateliness in the Madonna, though the type is a little sweet. A good decorative panel by a facile follower of Correggio. It is not devoid of either skill or intelligence, but perhaps wants that spirit of sincerity without which any art is more or less pretentious.

717. **Patinir, Joachim.** ***St. John in Patmos.*** Attractive in its landscape, to which the figure bears the relation of a warm central spot. It is not too certainly by Patinir. There were several painters doing landscapes of the Patinir type. Compare this with the other Patinirs shown here.

945. ——*Madonna, Child, and Nun.* This picture seems to agree very well with the Rest in the Flight into Egypt (No. 608) in the Berlin Gallery, generally attributed to Patinir. This man and his contemporaries are very much confused. Gerard David and Isenbrandt are names quite as often tacked on such pictures as this. The figures here are said to be by another hand. [Now ascribed to the Flemish School.]

1082. ——*The Visitation.* With a tall stately figure of the Madonna wearing a blue robe, and in a landscape of much beauty. The red robe is only a check upon the blue, and does not help it by contrast, but both are handsomely done.

1084. ——*Flight into Egypt.* An exceptionally large picture for Patinir as regards the figures. And very good in colour. The landscape and the figure of the Madonna have not the charm of several pictures at Madrid attributed to Patinir (Nos. 1615, 1616), and lead one to think that this is perhaps some sort of school piece. No. 716 in this gallery seems a more characteristic work of Patinir.

1298. * ——*Landscape—River Scene.* One may hesitate over the attribution, but the white landscape is most decorative. Stand back in the room and see what white light it has. And what beautiful water! The picture was once put down to the Venetian School.

778. **Pellegrino da San Daniele (Martino da Udine).** *Virgin and Child with Saints and Donor.* A simple pyramidal composition with good types and unusually good colour. It has been darkened

somewhat by time. The banner at the back with the angels is a little thin, but the rest of it is very good.

181. **Perugino, Pietro.** ***Madonna, Child, and St. John.*** With Peruginesque sentiment, and a landscape that is just as sentimental as the characters of the Madonna and St. John. The colour is attractive and the drawing adequate.

288. * ——***Virgin Adoring Child.*** These are the three principal portions of an altar-piece originally painted for the Certosa of Pavia. Here is the Umbrian sentiment at its height as shown in the faces of the Madonna and angels. There is no passion, fire, fury, or dramatic element, but merely sweetness of mood. Notice the dreamy attitude of St. Michael as he stands, listening perhaps to the singing of angels in the upper sky. The colour is a little sharp in the blues, the hands cramped in the drawing, the figures very well indicated. With a beautiful lake and hills off in the distance, thin, arrowy trees, and a wide sky. An exceptionally good Perugino.

1075. ——***The Virgin, Child, St. Jerome, and St. Francis.*** Perhaps the best piece of colour of any of the Peruginos here, except No. 1441, notwithstanding it is stained, somewhat repainted, and probably done by some one in Perugino's workshop. The landscape is very summary and washed-out in appearance but spacious.

1441. * ——***Adoration of the Shepherds.*** This gives one some idea of the way Perugino's work looked when on the wall for which it was painted. It is a fresco that has been transferred to canvas and

hurt in the transfer. Very beautiful in decorative colour. Of course it has the ever-present sentiment.

1431. ——(After). ***Baptism of Christ.*** It is probably a copy, or at best a poor workshop piece emanating from Lo Spagna rather than Perugino. Compare the crude drawing of the tree trunks with those in No. 1032.

727. * **Pesellino, Francesco.** ***A Trinità.*** This is the centre of an altar-piece of which there are other parts owned in England. The figure of Christ is well drawn for the time, and the landscape gives some hint of light from the sky, as note the lighting of the fields. Much of the work on this picture was done by a hand other than Peselino's. It is in the style of Fra Filippo.

698. * **Piero di Cosimo.** ***The Death of Procris.*** One of Piero's attempts at the classic and the idyllic, with something to be desired in the form and in the drawing, but with much naïve charm in the conception and its realisation on canvas. The hands and arms of Procris are not the best, nor the flowery mead the most perfect. Notice at the back where the terrace breaks how the painter has made an edging of plants. The birds and animals are interesting—even the sympathetic dog at the right. Piero was interested in the theme and believed in it but had not the skill to tell the tale more cunningly. His picture is a bit crude, but it is very frank and honest. See the note on the Botticelli No. 915 in this gallery.

895. ——***Portrait of a Warrior.*** With a view of the Palazzo Vecchio and the Loggia at Florence at the back. A good portrait of a sturdy-looking

man. It seems too well drawn, too mature, for Piero, but possibly it is by him.

703. **Pinturicchio, Bernardo.** ***Madonna and Child.*** A slight and rather pretty Pinturicchio with bright colouring and an attractive landscape. The sentiment is somewhat fragile. The picture has been restored.

911. ——***Return of Ulysses to Penelope.*** As reality it is unbelievable in the types and the spirit of it; but as graceful story-telling in colour, it is very acceptable. A fine ship and sea in the distance. Notice how the cutwater of the ship breaks the waves. A fresco transferred to canvas.

1450. * **Piombo, Sebastiano del.** ***Holy Family.*** This gives perhaps a better idea of Sebastiano than the large No. 1 because though less important it is less injured. The Madonna type is Michelangelesque, as also the sleeves, the head-dress, the broken lines of the Child's figure. It is perhaps a little too contorted, too twisted and tragic in mood, but it has some power about it and is skilfully composed. The hands, arms, and heads have been somewhat rubbed.

1. ** ——***The Raising of Lazarus.*** The picture still shows good drawing though it has been much hurt by its transfer to canvas, cleaning, and repainting. It has become blackened in the trees, the foreground shadows, the sky. The figures are all a little academic and melodramatic in action though quite fine as types and having beautifully drawn robes. A composition inspired by Michelangelo according to Vasari. There is little charm or loveliness about it, but a great deal

of that semi-scientific art that came to maturity in Rome with Michelangelo and Raphael. The work is important in the same sense as Raphael's Transfiguration. It is forceful, powerful, cleverly knit together, quite rightly drawn, and really above criticism technically. It lacks only one thing and that—soul. The colour is half Venetian, with repeated notes of green, red, and white. The background represents a Roman landscape along the Tiber. Originally painted for Cardinal Giulio de' Medici, who ordered Raphael's Transfiguration also and was not certain which picture he liked the better.

24. ——*An Italian Lady as St. Agatha.* The colour is cold, the shadows sooty about the face and hands, the surface too glassy. It is not a pleasing picture. The arrangement of the head-dress and the pose of the hand and arm are a bit stilted.

776. **Pisanello (Vittore Pisano).** ***St. Anthony and St. George.*** A picture that has suffered greatly by being entirely repainted and regilded. At present it is in a new frame that asserts itself violently. It must have been very beautiful at one time, and has a very beautiful design even now, but its surface is badly damaged. Compare it with No. 1436 near by for the difference in colour and tone. Its workmanship suggests the medallist in Pisanello.

1436. * ——*Vision of St. Eustace.* It is full of interest, from the horse and his trappings and the dark, rocky hillside to the saint, the figure hanging on the crucifix, and the surrounding animals. But it lacks unity. The animals are spotty, scattered about, unrelated to each other. There is perhaps

some German influence showing in the saint and also in the animals. The work is almost too minute and detailed for Italy uninfluenced by northern art. Pisanello at Verona could not have been unacquainted with Augsburg and Nuremberg work. What a pathetic little figure on the cross! And what a horse and rider! The landscape rises up flat, and at the top is a lake with water fowl. A remarkable early study of nature.

928. * **Pollajuolo, Antonio.** ***Apollo and Daphne.*** A beautiful bit of colour and realistic drawing. The spirit of it is quite idyllic, even romantic, for a master who was devoted to drawing the nude in motion. It is also painted with some gusto for a Florentine painter if we may believe the present surface. A thoroughly fine little panel.

292. ** ——***Martyrdom of St. Sebastian.*** The prominence of the figures in the foreground of the picture is usually disturbing to the average student at first sight. The figures are patterned on the landscape instead of in it, which creates the disturbing impression. Look at the figures individually as superb pieces of drawing and for the sake of their outlines and modellings, especially the two bending archers in front. This was the realism of the nude at that time, and it is given with knowledge and truth—especially the truth of muscular strain, action, motion. What legs and feet, what arms, what torsos, and what heads! The figure of the saint is superb in the modelling of the torso; the four standing archers are less fine. And again, what colour in the costumes and the ruddy flesh! When you have wearied of the figures, look beyond them to the prancing

horse at the left, at the high colour in the banner, and beyond, at the fine bit of Roman ruin and the wonderful Arno valley landscape with the flowing river. The picture will bear long study. Antonio probably designed it and Piero possibly worked upon the feebler parts of it.

585. * **Pollajuolo, School of.** ***Portrait of a Lady.*** This was probably always a sharp, thin profile—more of a silhouette than a modelled surface—but it has not been improved by the drastic scrubbing and rubbing it has undergone during the centuries. Fine in outline drawing, in forcefulness of character, in the beauty of the costume, and the colour of the background. What a wonderful headdress of pearls! The painter was not far removed from the painter of No. 758 in this gallery. Once attributed to Piero della Francesca.

1009. **Potter, Paulus.** ***The Old Grey Hunter.*** A very good Potter—in fact, entirely too good for his brush. The chances are that it was done by Pieter Verbeecq. Compare it with No. 611 by Verbeecq in The Hague Museum. The manner and method are identical. [Since this note was written, but before its publication, Dr. Bredius has arrived at a similar conclusion in the *Burlington Magazine* for June, 1913.]

2583. ——***Cattle in a Stormy Landscape.*** This is apparently a genuine enough Potter, but it is different painting and a different palette from No. 1009. As a picture it is not remarkable except for its hardness and general dryness of handling.

1008. **Potter, Pieter.** ***Stag Hunt.*** In this landscape the distances and the sky are much better than the trees and the niggled foliage of the fore-

ground. Of the two deer, note the truth of drawing and movement in the doe. Ascribed to the father (and master) of Paul Potter as formerly to Paul Potter himself.

31. **Poussin, Gaspar.** ***Landscape with Figures.*** This picture is in Gaspar's mannered style with heavy formal foliage, a dark foreground, a dark upper sky, and a light background. It is the Poussin convention, but not devoid of style and some power. The pattern of light and shade with colour is handsome. See the variation of the convention in No. 1159.

62. **Poussin, Nicolas.** ***Bacchanalian Dance.*** None of the Poussins in this gallery are completely representative of the man. They are hot in flesh colour though well enough drawn and grouped. The academic quality of his work (the nymph in blue at the left) is always a bit wearisome. His best pictures are in the Louvre at Paris.

1661 } **Predis, Ambrogio da.** ***Two Angels.*** These are
1662 } the wings of the altar-piece of the Madonna of the Rocks—the wings done by Ambrogio and the altar-piece itself supposed to be his copy after Leonardo. The angel No. 1661 may be used for comparison with the Madonna in the matter of light and shade, sootiness of flesh, and depth of colour. The drapery in both angels is uneasy, the hands and feet are ill-drawn, the figures not very convincing under their swirling robes.

2251. ——***Portrait of Bona of Savoy.*** The canvas is now nearly done for so far as form is concerned, but there is enough pigment remaining to suggest a picture of one-time beauty. What colour it still has! And what a Renaissance type of

woman! The look of the canvas suggests a picture painted with wax as a medium.

695. **Previtali, Andrea.** ***Madonna and Child Seated.*** Much in the style of No. 2500, and not materially different from the supposed imitation (No. 1409), at one time assigned to Cordelle Agii, with which it may be compared. All of them are indifferent works of a second-rate painter, showing weak sentiment and porcelain-like surfaces.

2500. ——***Virgin and Child.*** A comparison with No. 1409, once assigned to Cordelle Agii, will perhaps establish this picture as the firmer in drawing and a trifle more decisive in colouring of the two. As for the types, there is no variation of importance. It was thought by Crowe and Cavalcaselle that Previtali and Cordelle Agii were one and the same person, and that opinion has been generally accepted.

713. * **Prevost, Jan.** ***Virgin and Child in a Garden.*** Very lovely in sentiment and very tender in its painting of the hair, the flowers, the robes, the landscape. A charming picture also in colour, light, and air. Notice how beautifully the pot with its flowers is drawn and the houses at the back are put in.

213. **Raphael Sanzio.** ***Vision of a Knight.*** A boyish Raphael, more interesting as history than as art, though done with considerable knowledge and skill. And in it Raphael already has repose of manner. The sketch for it is shown below.

1171. ** ——***Madonna degli Ansidei.*** A famous early Raphael with some fine drawing in the St. John Baptist and some well-handled drapery in the St. Nicholas. The Madonna is rather porcelain-

faced and the Child is just a little heavy. It is a balanced pyramidal composition with space-filling carried out by the aid of the upright baldacchino (a frail, thin structure) and the white arch. The white arch is entirely out of tone with the figures and the baldacchino and separates them from the landscape to which they should be related. In other words, it cuts off the foreground from the background and hurts the unity of the picture. The colour in the St. John is very good. Somewhat injured by retouching, but never more than a youthful Raphael and not indicative of his great power as draughtsman or composer.

168. ——***St. Catherine of Alexandria.*** A graceful figure, academically draped, with a pretty repetition of the bent right arm in the drapery below. The wheel is also repeated in the body and leg draperies. The hands and neck are ill-drawn and the landscape is not sketchy but careless, or by another hand. The landscape is the same in handling as in the Colonna Madonna (No. 248) at Berlin.

744. ——***Madonna, Child, and St. John.*** (The Garvagh Raphael). A Raphaelesque group of pyramidal form, well knit together, and graceful. The colour is a little sweet in the blue and the surface has been prettified by retouching. The picture is almost certainly by Giulio Romano, not Raphael.

2069. * ——***Madonna of the Tower.*** This is the latest of the Raphael Madonnas in this gallery, but by no means the least good. The group is finely composed, well held together, with a landscape that is open, full of air and light, quite believable. The action of the Child, pressing against the

mother, the holding of the Child by the Madonna, the drapery, are all very good. As for colour, it is now mellow, foxy, and pleasing, probably as a result of the drastic scrubbing, repainting, and varnishing the surface has undergone. The picture is much injured, and no one can now say who painted it, but the design is Raphaelesque and the general effect is very good.

27. ——***Pope Julius II.*** There are three versions of this portrait, of which the ones in the Uffizi and Pitti are perhaps the more satisfactory. See the comment under the Uffizi and Pitti Gallery notes. That will answer for this version. A fine portrait and worthy of careful study, be it original, replica, or copy. The word "copy" should not discourage one.

2919. ——***Procession to Calvary.*** It is part of the predella of the St. Anthony of Padua Madonna in the Morgan Collection. If done by Raphael in 1505 or at any other time it was carelessly done. Look at the drawing of the first horse, the first man pulling on the rope, the figure of Christ. All the hands are poorly done. The colour is not at all remarkable. The only part of the panel that seems possible for Raphael is the group of women at the left.

1423. **Ravesteyn, Jan Anthonisz.** ***Portrait of a Lady.*** Somewhat too smooth in the surfaces but done with accurate drawing and simple composition. Some of the hardness of the flesh and the white collar is possibly due to cleaning. [Now (1913) given to Jan de Bray].

672. **Rembrandt van Ryn.** ***Portrait of Himself.*** A portrait of Rembrandt, done with a brush that

we do not recognise, but with a good enough effect in the drawing and modelling. The eyes, the bulbous nose, the mouth with the slight moustache above it, the chin, the neck, the hand, the figure are perhaps right enough. The hat and the shadow of it upon the brow, the hair and the ears are again fairly well done except for an apparent timidity in the doing of them. The costume is smoothly painted and deep in its tones of colour, in its shadow, in its local hue. The shadows under the chin are luminous and the envelope of the figure quite apparent. The whole body stands in and has air about it. But all this might be true of a Rembrandt copy. We miss the dash and verve of the Rembrandt handling as shown in even earlier works like Nos. 775 and 850. And we miss the life. Compare this picture with No. 850 and No. 775 and see how flat and wanting in life it is, as though it had been done from a photograph after death. The handling and the hand of Rembrandt—are they here? Or are we looking at a mere copy? Go over the picture carefully, inch by inch, and the timid handling, the smooth and lifeless surface, will bespeak the copy. You will notice this painstaking timidity in the drawing of the eyelids, the nose, the cheeks, the ear, the outline of the hat and cloak, the edging of the white undershirt at the throat. You will notice it further in the painting of the wrinkles around the eyes, the smooth chin, the uncertain ear, the small brush-work in the moustache and hair, the fur, the coat collar. Compare these features one by one with No. 850 hanging near by and you cannot fail to see the difference between them. Who painted the

picture may never be known, but it may be affirmed with considerable certainty that the surface now shows not one touch of Rembrandt's brush.

The signature of this picture, "Rembrandt F. 1640," is also a copy of the Rembrandt signature, and is fairer, smoother, more careful than an original. Below this signature, in the same copyist hand, is the word "Conterfeyct." There has been an attempt at rubbing it out but it still shows. This word is neither Latin nor English, but corrupt old French, otherwise spelled "contrefaict" and "contrefait." It is the past participle of "contre-faire," which means to counterfeit, to imitate, to copy, to reproduce. Presumably it has been heretofore interpreted on this picture in the Shakespearian sense to mean a counterfeit presentment or likeness of Rembrandt's personality, whereas the word should be interpreted as meaning a counterfeit or copy of a Rembrandt picture. The copyist put it there as a frank statement that his picture was a copy and not the original. In connection with this old French word and a certain French look about the workmanship of the picture, it is interesting to know from the catalogue that the picture came from the collection of General Dupont in Paris and was purchased from his heirs, the Richemonts, in 1861. If we choose to click these links together, we may make out a prima-facie case to the effect that this portrait of Rembrandt is—what its internal evidence indicates—an old French copy of some now lost original.

850. * ——***Man's Portrait.*** This portrait is done with much firmness and force, not only in the modelling

of the face, but in the hair, the moustache, the collar, the chain. What beautiful eyes—what piercing eyes! And what a forehead in its fleshy quality! It is like the forehead of the Coppenol at Cassel. The picture is the most pronounced early Rembrandt in the gallery and should be used as a criterion of Rembrandt's style during his grey period. See the notes on The Hague Gallery under "Rembrandt" for the different Rembrandt styles; also the notes on the Hermitage and Berlin galleries under the same name. This portrait is cleaned a bit too much, but still has great life about it.

775. ** ——*Portrait of an Old Lady.* A famous Rembrandt—famous for its characterisation of an old lady who has lived long, suffered much, and shows both age and suffering in her face. It is the face of the very old, with wrinkled brow, flabby cheeks, trembling mouth and chin, and eyes which, if one looks at them long enough, will seem filled with tears. A pitiful and yet a noble face, showing the great humanity of Rembrandt perhaps better than any other portrait he ever painted. It has something in common with all the world, and every one can feel sympathy with it. That alone indicates Rembrandt's grasp of the large universal truths of life, and suggests why he is placed among geniuses of the Shakespeare-Goethe type. The picture is technically quite perfect save for the unusually dark shadow under the ruff, which has probably become dark through an underbasing working to the surface. The black is not *on* the ruff, but shows *through* it, and it also shows through on the left side, which is in full light and has no shadow. Otherwise it is a very perfect ruff. And notice the

superb quality of the linen in the cap—its transparency in the side "wings" of it, its whiteness at the top. The whole face is strongly modelled. The outline of the cheek—how it wavers, but how absolutely it wavers as the painter wished it to! Do you think a painter drawing like that could at any time have drawn so timidly as the face in No. 672 indicates? In the painter's grey period.

190. * ——***A Jewish Rabbi.*** A portrait probably done in Rembrandt's golden period—done with a strong suggestion of the meagre face, the timorous spirit, and the mild manner of the persecuted Jew. It is full of pathos and feeling and has a world of sadness about it. The face is well modelled with the nose and cheeks just emerging from the shadow—the shadow of the hat so luminously thrown across the forehead and the brows. What a perfect velvet hat! What blacks and what quality they have! The figure is a little lost in the mystery of the ground. Some things about it suggest another hand than that of Rembrandt, but the spirit and quality of it are decidedly Rembrandtesque.

1674. * ——***A Burgomaster.*** This is a very different picture from No. 190, and while done with some freedom in the face, is blackish, uncertain, and sketchy in the hands. The forehead is well modelled as are also the eyes, nose, and mouth. The face is in full light, with delicate shadows below the brows and on the left cheek. Rather rich in colour of a golden-brown tinge, but not Rembrandt's golden-brown. It is that of Nicolas Maes following Rembrandt. The portrait agrees fairly well with that of the architect at Cassel (No.

246), put down to Rembrandt, but again by Maes. The Maes portrait at The Hague (No. 90) seems to point to the London and the Cassel pictures being both by him. Even the small detail of the swollen vein on the back of the hand is repeated in all three of the portraits. Besides, if you have good eyes and patience, you can make out a slight family resemblance between this portrait and the old woman across the room, No. 1675, put down to Rembrandt, but which is surely another Maes—Maes in his early imitation of Rembrandt, as No. 1674 is his later imitation of Rembrandt.

243. * ——***Portrait of an Old Man.*** Here is a decidedly strong face, drawn with some show of power as well as keen perception. The modelling is fairly good, though the head above the temple sinks in, and the lower jaw is to be guessed at. The general result, however, is effective. The man is alive as regards the head. The joining of the head to the body is not too realistic, and the body itself is lost in shadow. The hands are not convincing, nor are they Rembrandtesque. Nor is the colour like Rembrandt's colour, nor the shadows like Rembrandt's shadows. The surface is tortured, rasped with a wire-edged brush, kneaded, thumbed, amended. This, we are given to understand, is Rembrandtesque, because Rembrandt's hand is said to have failed in his later years. But how are we to distinguish between Rembrandt's ineffective handling as an old man and the ineffective handling of his pupils? What prevents any thumbed and gummed canvas of the school being assigned to Rembrandt himself? And did Rembrandt's hand fail in the large essential of form,

light, air, envelope? We have the Syndics and the Jewish Bride at Amsterdam, the Homer at The Hague, to deny it. And yet it is impossible to say with certainty that Rembrandt did not do this picture. It is unlike him in many ways. It is very likely by the hand that did No. 221 in this gallery.

221. * ——***Portrait of Himself.*** This shows Rembrandt as an old man—older than fifty-three, the age indicated by the date of the picture. The face is hot in colour, flabby in the flesh, dull in the eyes, and not very firm in the chin. It is apparent that the painter is not too sure of his touch. His brush is staggering a bit and returns again and again to better what it failed to do at the first stroke. The result is the kneaded and thumbed, the mealy quality of the surface, the hot colouring, the foxy-hued dress. But there is luminosity in the shadows, and the painter surrounds his figure with air. And what humanity there is in this picture! What a lifetime is written in the face! It is a fine portrait. Did Rembrandt do it? Who can say? It is quite good enough for him, but the colour and the hands seem hardly his. Then, too, there is the portrait in the Louvre (No. 2555), done at about the same time, but showing an entirely different point of view and different handling. Could or did Rembrandt see himself so differently in the mirror? Or is the different point of view that of two Rembrandt pupils, painting either Rembrandt himself or the studio model whose face appears so often in Rembrandtesque pictures?

51. * ——***Portrait of a Jew Merchant.*** After studying the other portraits by Rembrandt in this gal-

lery, and thinking that perhaps we understand the style of Rembrandt, we come up to this picture and receive something of a shock. It is a good picture, even a strong one, but—. Is that Rembrandt's light and shade? Is that leathery flesh of the same quality (not kind) as we have been looking at in the other pictures? Did he do that vague cap with that fur or feather in it, that prettily picked-out black sleeve, those large square hands? Is that pit of blackness back of the figure Rembrandt's wonderful atmospheric envelope? And is that hot, foxy colouring consonant with the Rembrandt period that might have produced the sleeve? The Rembrandt authorities answer "Yes" to these queries. What use to contradict them?

1675. * ——***Portrait of an Old Lady.*** This is a strong portrait—a rather distinguished portrait—done in the Rembrandt manner, pose, and costume, and with his background, though here somewhat darkened. And rather positively done, too; done with some spirit. The only trouble with it is that this spirit and the drawing and handling are not those of Rembrandt. There is a certain pinched look in the face and figure that comes not from the age of the sitter, but from the pinched and tight drawing of a man like Nicolas Maes. This is not only apparent in the cheeks, mouth, and chin, but is seen in the tell-tale hands—the right one larger than the left—with their accented red knuckles and joints. Compare them with the hands in the Maes here, No. 1247, especially the hand in that picture resting on the table, and you will see the same effect of drawing. Also compare the eyes, not only for the blackish shad-

ows about them, but for the low line of the lower lids—quite different from the lower lids of any Rembrandt in the gallery—an earmark of Maes. Note also the darkness of the shadow across the ruffs. This darkness is not, as in No. 775, some blackness that has worked through from below, but a brown-black painted on top of the white. And above all, note the handling in the hair, the face, the hands, and the dress. Compare this again with No. 1247—not the best Maes for comparison, but the best we have at hand. This handling is found only in pictures by Maes. You may see it in the portrait No. 368 in the Brussels Gallery, there put down to Rembrandt, but really by Maes, and still again, but smoother in finish, at the Budapest Gallery (No. 369). This National Gallery portrait is a good one and much more interesting as a Maes following Rembrandt than as a Rembrandt in decline.

237. ——***Portrait of a Woman.*** Rembrandt at least had skill enough to draw a mouth correctly and place it properly under the nose, which the painter of this picture had not. And he knew how to place a figure on the canvas rightly, which this painter did not. The chances are that Rembrandt never saw the work. It simply confounds confusion to attribute such work to him. The hands alone do not admit of its being by Rembrandt. Strangely enough this picture is signed and dated 1666, and is one of the latest of the painter's works, yet how does it happen that it does not show the fumbled and kneaded surface that we see in No. 221 painted about the same time? Did Rembrandt fumble when it pleased him, and paint easily and smoothly when it

pleased him, or do his critics shift their premises when it is necessary to "identify" another Rembrandt? This picture was probably painted by Bernaert Fabritius—a Rembrandt follower. It agrees with his work at Frankfort and Darmstadt, and disagrees with Rembrandt's work anywhere and everywhere.

166. ——*Portrait of a Capuchin Friar.* There is no internal evidence—that is, from the picture itself —that this portrait came from Rembrandt's easel. The colour, drawing, handling, background are all foreign to him. It is possibly by some one of his followers, but even that may be doubted. The picture illustrates the prevalent tendency to accept anything dark in shadow, heavy in facture, sombre in type, or generally speaking Rembrandtesque in character, to Rembrandt himself. Fifty years ago half the Aspertinis, Mannis, and Pinturicchios were Raphaels, all the Botticinis, Sellajos, and Amico di Sandros were Botticellis, almost all the Carianis and Romaninos were Giorgiones, and many Solarios, Boltraffios, and Luinis were accepted as Leonardos. Happily the close study of Italian art since then has led to more discrimination and differentiation. But painting north of the Alps as regards Rembrandt, Rubens, Van Dyck, Holbein, Dürer—to mention only the prominent names—is in a condition similar to that of Italy half a century ago. Any and all work with even a superficial resemblance to Van Dyck or Rubens is put down under the name of the master. As for Rembrandt, the work of a dozen pupils is given to him, to say nothing about his followers and imitators. All the important Eeckhout and Fabri-

tius pictures are under his name. Some poor wretched work of theirs is still left to them, and we are confronted with this as the measure of their ability. We are asked: "Where did you ever see an Eeckhout as fine as the Woman Bathing (No. 54) in this gallery?" Obviously no such pictures exist under Eeckhout's name. They have all been taken from him and put under Rembrandt. But luckily some decent work of other pupils is still under their own names, such as the Backers at Berlin (No. 1640), Darmstadt (No. 369), and the Wallace Collection (No. 89), the Bols at Munich (No. 338) and Frankfort (No. 184), the Flincks at Berlin (No. 813B), Amsterdam (No. 926A), and the Wallace Collection (No. 78). One may assert with some positiveness that these cited examples are better than half the so-called Rembrandts in Europe. They are so strong that it is very easy to understand how unscrupulous dealers could palm them off for Rembrandts and how unthinking collectors could accept them as such.

2539. ——***Man with a Cap.*** A rather strong portrait in its forced effect of light and dark, but loose in the drawing and somewhat uncertain in the handling. The hat has been redrawn several times, as also the head. It is not by Rembrandt, but of his school. The same hand probably did No. 820 at the Hermitage, St. Petersburg.

45. ——***The Woman Taken in Adultery.*** A pretty picture with nice textures and rather sweet colours by a Rembrandt follower not far removed (in style at least) from Willem de Poorter or Solomon Koninck. See the Rembrandt notes on the

Proserpine (No. 823) in the Berlin Gallery and the Simeon in the Temple (No. 145) in The Hague Gallery for the reasons why this small work is not by Rembrandt. The principal reason is that Rembrandt had not the small mind to conceive things such as this nor the small hand to do them. Think of the man who did the Lesson in Anatomy, the Night Watch, and the Five Syndics doing this little art that is about up to the level of a Dou or a Poorter!

47. ——***Adoration of the Shepherds.*** There is nothing about it to indicate Rembrandt except the general scheme of lighting; but with everything about it indicative of Rembrandt's pupil and follower, Eeckhout. It is like in drawing and handling to the same subject in the Passion Series at Munich (No. 331), there ascribed to Rembrandt, but largely done by pupils—chiefly Eeckhout. Compare it with No. 45 here, said to have been done by Rembrandt two years earlier. Notice the difference in style, handling, drawing, colour, conception.

54. ——***A Woman Bathing.*** In the style of the various nudes in European galleries given to Rembrandt, especially the Woman Bathing in the Louvre (No. 2549). This is the same model, the same light and shade, the same water, the same golden cloak at the back. The modelling is striking and the white shirt really superb in quality. The shadows, though dark, are luminous, the colour very good, and the handling free. The light and shade and the white shirt are like the work of Eeckhout, but the modelling and drawing seem almost too good for him. Yet the drawing is too

hard, the shadows too dark, the whites too high-keyed for Rembrandt. It is nearer Eeckhout than Rembrandt.

757. **Rembrandt, School of.** ***Christ Blessing Little Children.*** A picture upon which many critics have laid guesses as to its authorship, but with no satisfactory results. The head at the extreme left might be compared with the head of the man in the Card Players by Nicolas Maes (No. 1247). The red colours and the black shadows are also like Maes's. He had several styles—facile person that he was—and this is not unlikely one of them, though such a conclusion is not to be arrived at merely by comparing two heads or colours. The picture is perhaps nearer to Fabritius than any one else, but the catalogue attribution is as near the mark as can be safely reached.

2930. * **Ribalta, Francisco de.** ***Christ Bearing the Cross.*** It is fine in its largeness of feeling, its breadth and simplicity of colour, its atmospheric setting, its excellent buildings at the back. Notice the huge weight and bulk of the cross, the large drapery, the bent figure. It seems that there were painters in Spain before Velasquez, as warriors in Greece before Agamemnon's days, but the fact has heretofore been persistently ignored. Some of the early Ribaltas have been given to Velasquez and Ribera, and the pictures of his late period are rare enough. An excellent picture and a notable addition to the gallery.

235. * **Ribera, Jusefe (Lo Spagnoletto).** ***The Dead Christ.*** The figure of Christ is thin, spare, stiffened in death, quite cold. It is a slight figure, attenuated, somewhat distorted, but well drawn.

The whole scene is given with good emotional feeling. The picture has been over-cleaned, as in the hands of the Madonna, or the face of the Magdalen. The colour of it is rather dark, deep, rich.

2486. **Roberti, Ercole di.** ***The Concert.*** The action is perhaps unhappy because the singers will never close their mouths and have done with the song. The hands are mannered, the faces accented in outlines, everything a little sharp and tight in drawing, but the colour is fairly good. Mr. Berenson thinks it an early Costa.

1127. ——***The Last Supper.*** A small picture, yet a gem in its architecture, its figures, and its variegated but beautiful colours. The drawing is severe. One might question the attribution without being able to supply a more fitting name.

1411. ——***Adoration of the Shepherds.*** What a lovely type that of the Madonna! The shepherd back of her is excellent in action. The panel at the right, the Dead Christ, has the pathos of an early Bellini, and is beautiful in its colour. The drawing in both panels is very good if minute. See also No. 1217.

297. * **Romanino, Girolamo Romani, Il.** ***Nativity.*** An altar-piece in five compartments and all told quite a fine piece. It is done in Romanino's Giorgionesque manner. The central figures are rather large of head and small of hand, but they are given with good sentiment, good colour, and very good light and shade. The surfaces are perhaps too china-like, and Romanino's drawing is always shaky; but his general decorative effect in a large altar-piece like this is very good

—good, not great. Notice the landscape and the fine blues in the hills and skies. Romanino's crossed eyes show in some of the cherubs at the top.

624. **Romano, Giulio.** ***Infancy of Jupiter.*** The nymphs at the head and foot of the cradle, whichever way they may care to look, cannot allow their looking to interfere with the display of their finely-drawn backs. It is quite evident that the painter thought the doing of the backs the better part of this picture. This is the academic view that came into Roman art after Raphael. Affectation is seen in all of these figures, including the young Jupiter, but it should not be overlooked that they really are graceful and well drawn. The landscape, too, is affected, conventional, done by rule and rote, but nevertheless well done, handsome, to be admired.

38. * **Rubens, Peter Paul.** ***Abduction of the Sabine Women.*** A picture done in a free, sketchy manner, with considerable skill in the drawing and handling, and great action in the struggling groups. It is a rich piece of colour, a good piece of painting, and, being upon wood, is fairly well preserved. Notice the group of women high up on the left, and the central group in the foreground for the best of the drawing and handling. Some of the side figures were done by pupils of Rubens or at best received no more than a lick and a rub from the master's brush. The occasional ill-drawn hands, the pasty high lights on hair and flesh speak for the pupils or the restorer. But, in spite of such things, the picture is pretty close to the master. He designed it and painted the better part of it. Rubens's hand never failed at any time—he died

too early for that. But in most of his work he was helped by pupils. The background seems a little out of tone—a slight matter. The picture as a whole is very good.

853. ** X ——*The Triumph of Silenus.* An excellent example of Rubens's fluid style of painting, and in a fairly good state of preservation. The flesh colour is his, as is also the drawing—all the figures having been done by his own hand with no indication of help from pupils. The drawing is almost flawless, or would be but for some cleaning and retouching. The tremendous bulk and twist of the fat body of Silenus and the flush of the bestial face are notable. The figures and faces everywhere are excellent. Go close to the canvas and note the way in which the hair is painted on the heads at the left and also the hair of the children at the bottom. The face of the nymph at the top has been too much cleaned and the brush strokes in the hair marred, but nevertheless make a mental note of what remains of it. Note also the doing of the group of trees at the right, and the little scrap of landscape at the left. Critics may tell you that Thulden or others did them and that Snyders did the grapes; but Rubens could do them readily enough if it so pleased him. All of these features should be remembered, for they are to be compared with other pictures in this gallery, put down to Rubens, but which are no more than school pieces. Finally, note in this picture the quality of the flesh colour, the shadows, and the light. Compare them with those in Nos. 853, 46, 67, or 59 and ask yourself which is the finer and truer. A superb picture in luminosity of flesh and glow of colour.

852. * ——***Chapeau de Poil.*** It is possibly a portrait of Suzanne Fourment (sister to Helene), whose portrait appears again in the Louvre (No. 2114 and in the Marie de' Medici Series, No. 2093). It was done about 1620, and has been too much cleaned; but still remains in fair condition, with the brush strokes apparent in the hat, hair, nose, eyes, and in the red shadows of the nostrils and fingers. Notice the ease with which the high lights on the dress are done, and then move back to observe their realistic effect. A frail, but very fine portrait. Rubens usually chose coarser material and more resounding colour. But this is excellent in character as in colour. The modelling of the neck slightly hurt. Retouched elsewhere.

194. ** ——***The Judgment of Paris.*** This is a good example of Rubens's late work, done with only some slight help from pupils, but somewhat distorted by cleaning and retouching. The types are graceful, but not fragile. They are heroic figures, not pretty versions of the Medici Venus type. How beautifully Rubens has drawn them and placed them in the picture! And with what a glow of colour, wrung from flesh notes more than from robes! Notice the handling of the hair in the two figures at the extreme right and in the Grace at the extreme left. It is necessary that one should get Rubens's certainty of handling well in mind if he would be sure about the pictures attributed to the master. Every touch of Rubens's brush meant something as drawing, as relief, as colour-splendour, as texture; whereas with his pupils and imitators every stroke was designed for similar results, but often fell short of the mark

through lack of skill—through lack of certainty in their hands. Certain features in this picture, such as the sketchy figure in the sky, are not effectively drawn and may be referred to Rubens's pupils, as also such things as the dog, the sheep, and some of the landscape. The faulty modelling in the legs, arms, shoulders, and hands of Mercury or Paris may be referred to the cleaning room. When originally painted, they must have been quite right. The landscape may be pupils' work, but even as such notice what quality it has as compared with No. 66, a celebrated landscape assigned to Rubens. Notice the breadth of its colour, the absence of spotty high lights, the depth and richness of the sky. It is far away and beyond No. 66 and nearer to No. 2924.

66. ——*Landscape with Château de Steen.* If appeal is made to the picture No. 194 for the manner in which Rubens, or his pupils working under him, painted a landscape, it will be found that this Château de Steen picture does not agree and cannot be sustained as his work. The light here is different; the trees are cruder and rawer in drawing, light, colour, and textures; the sky is glassy and wants depth and quality; the distance lacks in breadth and is spotty; the foreground lacks in solidity and is spongy. As for the château, it is a house of cards, a frosted-cake affair that Rubens never could have painted. The figures (and Rubens was a figure painter of the very highest rank) are quite as bad. They are not his types, or his drawing, or his handling. Notice the faces and hands, especially those of the people in the wagon, and the pot-hunter in the foreground. Go close and examine them. Almost

the whole of the foreground is made up of inaccurate detail with impossible tree trunks, branches, leaves, banks, ditches, cows. The picture is by some assistant, follower, or imitator. The Rainbow Landscape (No. 62) in the Wallace Collection is by the same hand, and possibly No. 67 in this gallery came from a similar source. There are many examples of this Rubens follower or assistant in European galleries. The landscape (No. 654) in the Vienna Academy (assigned to Van Uden) and the landscape at Brussels (No. 391) show him as here. It is impossible to name him. Nor is that necessary. The main thing to be established is that he is not Rubens. The Rubens landscape, as elsewhere stated, is well illustrated by the landscape (No. 869) at Vienna or here in this gallery (No. 2924). Yet this picture (No. 66) is not so bad, taken as a whole. In fact, it makes quite a show on the wall, and has been much and favourably written about by well-known writers on art. Said to have been painted about 1636, the same time as No. 194, with which it should be compared.

67. ——***A Holy Family with St. George and Other Saints.*** The figures, the putti, the architecture, the landscape, are all somewhat removed from Rubens's manner of working. He never, not even in his roughest sketches, showed such bad drawing and painting as here. Notice the wooden face, and false light on the jaw of the Madonna, the monstrous Child of dreadful drawing in her arms, the white plastered hair and shoulders of the saint in black back of her, the abnormal putto above her, the muddy face of St. George behind her, the woolly dragon at his feet, the ill-drawn

putti with the badly mangled sheep at the right, the hopeless Joseph at the back. It is not necessary to go further. The picture is some sort of replica of the picture in the Prado, Madrid (No. 1640). It has fairly good colour and has some snap in its shadows, but it is not by Rubens, but by some assistant or follower. The landscape and spotty handling of the high lights, the badly drawn figures and sheep, suggest that its painter may be the painter of No. 66 in this gallery.

157. ——***Landscape, Sunset.*** This is a better landscape than No. 66—that is to say, it holds together better, is less formal in composition, less repeated in the rows of trees, less spotty in the high lights, less glassy in the sky. Yet every one should know that Rubens never drew such a figure as that seated upon the bench, never drew such sheep, never drew such buildings or trees, never was guilty of even the momentary aberration of placing the sun between the spectator and the distant hills. The drawing of the sky here points directly to the painter of No. 2118 in the Louvre. See the note upon that picture.

2924. ——***Landscape.*** The drawing of the trees, the placing of the high lights on the tree trunks, the general distribution of light, the mass of shadow at the right are all simpler, better, and different from No. 66. Moreover, there are here no badly drawn sheep, as in No. 157, nor badly drawn figures and trees with high lights rubbed down the trunks in a line, as in No. 66. The landscape is, in fact, well enough done for Rubens and agrees fairly well with what we see in the background of such Rubens figure-pieces as Nos. 194 and 853,

in this gallery. Compare the drawing in the rocks of the foreground here or the tree trunks at the right with the same features in No. 66 or 157, and you will see the difference. The same difference runs through the drawing everywhere in the picture. This is the best of all the so-called Rubens's landscapes here and must be accepted as in measure a Rubens criterion.

278. ——***Triumph of Julius Cæsar.*** A sketch from portions of the series of tempera paintings by Mantegna at Hampton Court, but there is small reason to think Rubens made the sketch, notwithstanding it appears in his little-known Inventory. This is not the drawing and handling of Rubens. Study the faces, the beards, and the hair, anywhere in the picture, and compare them with those in No. 853 or 194. Note the clumsiness and uncertainty of the drawing in the small figures at the back, the buildings, and the trees —the wretched trees. It is the work of some pupil or assistant, done possibly at Rubens's behest, for his own use, but certainly not done by Rubens himself.

57. ——***Conversion of St. Bavon.*** Neither the drawing nor the handling speak strongly for Rubens, and the colour is only mildly suggestive of him. Compare the figures, heads, faces, hands with those in No. 853, and the difference will be apparent. The types even are not those of Rubens, as witness those of the three women at the far left below the curiously foreshortened architecture. It is not possible for a painter to vary so widely in his methods and manners—at least not for an artist of Rubens's technical accomplish-

ments. The picture is more likely a sketch *after* Rubens than a sketch *by* him for the altar-piece at Ghent.

46. ——***Peace and War.*** This looks very much like a Rubens school piece—that is, something done in his studio, probably designed by him, but executed largely by pupils. Compare the satyr with the satyrs in No. 853 for flesh colour, drawing, handling of the hair and beard. Compare also the handling of the hair, the high lights on the flesh, the modelling of the backs, the arms, the faces, and the textures with those in No. 194. It is a fine decorative piece of colour, somewhat darkened, perhaps, but with some good painting in it. It is probably not touched by the master's hand, except in a few places—the central figures, perhaps, though even that is doubtful, owing to much cleaning and restoration.

59. * ——***The Brazen Serpent.*** It is probably a genuine enough Rubens, painted in the accessory portions by pupils. The Moses and Aaron at the left speak strongly for Van Dyck. The picture has suffered from cleaning and repainting in spots, as, for instance, the ill-drawn hands of the Moses. The picture has life and movement about it with some positive drawing in the foreground figures and in the head, neck, and shoulders of the kneeling woman above them. Somewhat blackened, though still fine in colour. A version of this by Van Dyck is in Madrid (No. 1637).

990. * **Ruisdael, Jacob van.** ***A Flat, Wooded Country.*** This is the most considerable of the many Ruisdaels in the gallery. It is the Ruisdael convention used with some realistic touches here

and there. The foreground is unusual with the ruin at the right making a fine spot of mellow light. The dark church and the sunburst of the middle distance are well contrasted, and the sky shows finely with its storm cloud against the blue. An excellent Ruisdael.

854. ——*Forest Scene.* It has a more tortured and niggled surface than No. 990 and is infinitely more prosaic. The light is dull, the colour slate-hued, the sky rather muddy.

987. ——*Rocky Landscape with Torrent.* This picture and Nos. 737, 986, 627, 628 are familiar in theme to all gallery habitués. They are grey, glassy, studio conventions that Ruisdael and his workshop repeated again and again. They have good decorative quality, but lack in spirit, spontaneity, truth, and good feeling. No. 990 is worth a score of them.

989. ——*Watermills.* One of the smaller Ruisdaels showing good sky and colour. The unusual little hill with trees, at the left, is most welcome. The foreground is very dark in its shadows. See also No. 44 as a slight departure from the Ruisdael convention.

690. **Sarto, Andrea del.** *Portrait of a Sculptor.* Andrea "senza errori," but you should not hold him responsible for the faulty hands of this portrait, for they are restorer's work, not his. The whole picture has been injured, but still preserves some dignity and presence, and has some atmospheric envelope.

17. ——*Holy Family.* It seems a rather slight affair for Andrea, though the square of the picture is

nicely filled with form and colour, both of them having considerable merit. The picture is a little dull in its lighting. As usual, it has suffered in the cleaning room, and is now soft and prettified.

1031. **Savoldo, Girolamo.** ***Mary Magdalen at the Sepulchre.*** A picture that catches the eye by the superficial texture and glitter of the dress, which resembles a modern water-proof cloak more than a silk garment. The face is hard in the drawing and the sky raw in the painting.

720. **Scorel, Jan van.** ***Holy Family at a Fountain.*** It is weak for a man like Scorel, whom we know as a draughtsman of great vigour and force. [Now (1913) given to Master of the Half-Lengths.]

567. **Segna di Buonaventura.** ***Christ on the Cross.*** A crucifix of handsome decorative quality, especially in the halo of the Christ, the background, and in the figures at the sides. The drawing shows limited knowledge, but is sufficient to reveal the tragic feeling of the Crucifixion.

916. **Sellajo, Jacopo del.** ***Venus Reclining with Cupids.*** It should be studied in connection with the Botticelli Venus and Mars (No. 915) to ascertain the difference between the master and a follower. The flowers and landscape should be compared with a Botticelli in Berlin (No. 102A). This picture in the National Gallery was formerly attributed to Botticelli, but the drawing is too vague for him, the figure too rounded, the outline too soft. That Jacopo del Sellajo did the picture is not too certainly established.

1317. **Sienese School.** ***Marriage of the Virgin.*** The gilding, the colour, and the drawing of the church interior are all interesting. The figures are slighter than Duccio's and the sentiment is perhaps more attenuated. It approaches the Lorenzetti.

1847. **Signorelli, Luca.** ***Virgin Crowned by Angels.*** A somewhat laboured work with weary-looking saints simulating an interest in what they are doing. A square, balanced composition, rounded at the top by angels. The drawing hard, the eyes small and crossed, the colour somewhat violent, the landscape attractive. Hardly by Signorelli. It has a superficial look of the master, but is a school piece.

910. ——***Triumph of Chastity.*** A fine piece of colour with good action in the group and drawing in the figures. A fresco transferred to canvas. The catalogue suggestion of Genga as the painter, rather than Signorelli, is nearer the mark, but not wholly satisfactory.

2488. ——***Holy Family.*** It is very hot in the colour of the flesh, dark in the shadows, and not very pleasing, though the Madonna is a fine large type and has dignity and spirit. The attribution is not so very apparent.

1133. ——***The Nativity.*** One wonders if Van der Goes, or Ghirlandajo after Van der Goes, had any influence here in the drawing of the shepherd's hands, with their knotty joints. The ill-proportions of the Child are noticeable and the composition is spotty in groups that have little relationship to each other. They are held together

by colour, but rather loosely so. With some Umbrian sentiment in the angels and a fantastic landscape. The attribution is not satisfying. The picture is probably a school piece.

1128. ——*The Circumcision.* The painter has used all the colours on his palette to produce a rich effect, and after all has not attained it. The figure of the woman in dark red, at the extreme right, is the best part of the picture. Note the variety of colour in the floor or in the wall at back. There is some atmosphere and good shadow, but the figures are huddled, angular, hot in colour, though the draperies are good. Much repainted.

1252. **Snyders, Frans.** *Fruit Piece.* What an excellent piece of still-life painting! And what beautiful colour! It seems almost impossible that Snyders could do such work and yet it is undoubtedly by him.

734. **Solario, Andrea da.** *Portrait of Giovanni Christoforo Longono.* It has not the force of No. 923, though it is larger in bulk. A fine portrait, nevertheless, with a huge figure and good hands. The landscape is attractive, but a little crude. The face is similar in drawing and modelling to the Charles d'Amboise in the Louvre.

923. * ——*Portrait of a Venetian Senator.* A head and face of character and determination, drawn with exactness and truth. Notice the forceful doing of the mouth, cheeks, chin. The hands have been too much cleaned, but still show good modelling. These North Italian types appear quite wonderful in the hands of Mantegna, Pisano, and occasionally Solario. An early work with a good

landscape background which is different, however, from the so-called Solario of Charles d'Amboise in the Louvre—as different as the modellings and drawings of the faces.

2503. **Solario, Antonio da.** ***Holy Family.*** A small, graceful picture. The Madonna is a little sugary, as is also the Child. The landscape at the back is very good. This painter is not to be confounded with Andrea da Solario. See the catalogue note.

1032. **Spagna, Lo.** ***Agony in the Garden.*** The sentiment, in which the sleeping, as well as the waking, figures partake is Peruginesque, but not overwrought. The drawing is frail in the figures, the landscape Umbrian and spacious, the hard flowers quite beautiful. The picture is little more than a free copy or variation of Perugino's picture of the same subject in the Florence Academy (No. 53). Lo Spagna was an imitator of Perugino, Pinturicchio, and Raphael.

1812. ——***Agony in the Garden.*** This is a copy of part of No. 1032. Even the poor drawing of the eyes and the folds of the drapery are followed literally. The weakness of the copy shows in the drawing of the tree trunk and its branches (where they crop out from the trunk) perhaps better than elsewhere.

276. **Spinello, Aretino.** ***Two Apostles.*** These heads give an accurate idea of the types, draperies, haloes, and religious sentiment of the early Tuscans following Giotto. The sentiment is perhaps excessive, but it belongs to the time. Apparently done in dry fresco.

216. ——*Fall of the Rebel Angels.* A fragment of a fresco transferred to canvas. There is a good deal of strength in it, and at one time, no doubt, much beauty of colour. The archangel is powerful in bulk of body.

856. **Steen, Jan.** *The Music Master.* The blue skirt screams at one, and the whole picture is a little too pretty for Steen. The surfaces are smooth, the tapestry at the back injured, the passage way well done.

555. ——*Woman Asleep.* A small picture, but perhaps the most satisfactory of those here attributed to Steen. The woman is well drawn and easily painted, and the colour is attractive.

558. ——*Grace Before Meat.* The group is nicely placed in the room, and it is an attractive group in itself. The woman and child, too, are nice in sentiment and colour. Unfortunately, they have been retouched in parts, notably in the child's hands and face. Not a bad Steen, though in his smoother and prettier vein.

421. ——*Terrace Scene with Figures.* The largest picture by Steen in the gallery, but not any better than the rather poor average. The lower part of the woman's figure is not very convincing and the side figures are somewhat perfunctory. The background and sky are too elegant for Steen. He is not well represented in this gallery.

286. **Tacconi, Francesco.** *Madonna and Child.* It has the signature of Tacconi, but the look of a prettified Bellini or Vivarini. The colour is agreeable and the sentiment is not bad, but it is a slight affair.

949. * **Teniers the Elder, David.** ***Rocky Landscape.*** A large landscape with a good deal of solidity and strength to it. A fine, lofty sky. Nos. 950 and 951 are other good examples of this painter—the father of Teniers the Younger.

2600. **Teniers the Younger, David.** ***Card Players.*** One of many Teniers in this gallery, all of them showing his usual facility in drawing and handling. He was too facile, painted too easily, and too much. Had his quantity been less, his quality might perhaps have been better. See also Nos. 817 or 2599, 242, 863, 155.

864. * **Terborch, Gerard.** ***The Guitar Lesson.*** The figure of the guitar player in white and yellow satin is very attractive in every way. The well-drawn hands, the table-cloth, the chair, the still-life, the texture of the stuffs are notable. The wall at the back is not so well done as usual with Terborch, and the bed is only to be guessed at.

1399. ——***Portrait of a Gentleman.*** A fine portrait of a dignified Dutchman clad in black garments and square-toed boots. The figure by itself is excellent, quite above criticism, worthy of high praise. The surroundings, however, though simple in form and beautifully drawn, are too lively in colour. They disturb and distract the interest from the portrait. The background fails to recede. There is an absence of envelope—something usually well marked in Terborch. It is not the best example of his small portraiture, though, to repeat, the figure itself is excellent.

1192 } **Tiepolo, Giovanni Battista.** ***Sketches for Altar-***
1193 } ***pieces.*** Beautiful bits of colour with figures laid in hastily, but quite surely. They have the spirit

and force that the finished products sometimes fail to realise.

16. **Tintoretto (Jacopo Robusti).** ***St. George and the Dragon.*** Done with much spirit and gusto in a realistic and yet romantic fashion. Look at the charge of St. George at a real dragon, the movement of his horse, his own lean forward in the saddle. The movement is helped by the swinging oval of the horse and rider, repeated in the aureole in the sky, and again in the swirled drapery of the princess. Look at the hurrying princess, the absolutely dead body, the real sea, and the real shore and wood. At the back are the walls of an enormous castle, and above it a high sky. What a splendid colour spot the beautiful princess makes with her fluttering drapery! The handling of the blues and pale reds here and their quality as colour may be fairly compared with the splendid Titian (No. 35) near at hand, and to the advantage of the Tintoretto. A fine picture.

1313. ——***Origin of the Milky Way.*** A picture much admired by the late Mr. Whistler, though for what particular reason or quality he never intimated. What good drawing the figures once possessed has been much injured by cleaning, but cleaning is not responsible for the odd arrangement and the rather haphazard heaping together of objects on the canvas. It is crowded with too many things, and is lacking in good composition. The colour is still fine, and some of the stuffs excellent in texture. It is certainly decorative. Those who are symbolically inclined can read what other things they please into it or out of it at leisure.

4. **Titian (Tiziano Vecellio).** ***Holy Family.*** This is probably the poorest Titian in the gallery, and to say that it is an early work does not help matters in the least. That it has been flayed and repainted explains some things, but does not improve them. The St. Joseph is a manikin with wooden legs and a flat head that will not stay on his body, the Madonna is a huddle of drapery, the shepherd is not so bad. As for colour, the blue of the Madonna's robe screams with the glassy sky, and the whites have no quality about them. It is a poor affair, and some hand other than Titian's may originally have produced it. It has a Palmesque tang about it.

270. ** ——***Noli Me Tangere.*** A beautiful picture. It is thought out in a poetic, idyllic way, and even the sentiment of it is more romantic than religious. The figures are perfectly given, and with grace in the actions of both. How quiet and dignified the movement of drawing away from the Magdalen! What a figure, and how superbly drawn and modelled, is that of the Christ! The Magdalen is the same type as the nude in the Sacred and Profane Love, but here the figure is not proudly conscious of its beauty, but muffled under drapery, eager, and yet frightened. The colour is not extravagant; on the contrary, it is meagre, but sufficient in depth and richness. The drawing, painting, touch, are all distinctly Titianesque in the sense of being inimitable, though early work. The landscape is quite right in breadth and truth of light. The buildings at the right are shown also in the Sacred and Profane Love in the Borghese Gallery, in the Giorgione Sleeping Venus at

Dresden, in the Amor in the Vienna Academy (No. 466).

35. ***——Bacchus and Ariadne.*** A famous picture
*** that has a perhaps exaggerated reputation, though
X there is no denying its great beauty. The colour is a little cold by reason of its blue tone. The blue note of Ariadne's dress is repeated in the nymph near the car, and loudly echoed in the sea, hills, and sky until it becomes almost too predominant. The reds and golds and browns fail to balance it—to warm it and accent it by contrast. However, this is cavilling about something almost too fine for criticism. The quality of its colour is really above criticism. The figures are superbly drawn, especially the nymph with the cymbals and the Bacchus; though the action of the latter is unhappy and will surely lead to a bad fall. One does not jump from a car in that way without endangering his bones. But this is cavilling again about a convention that is not the less beautiful though aside from the true or the probable. The little faun is excellent in action, the cheetahs quite real, the throng following the car boisterous, noisy, quite true to life. The trees, the sea, the sky are magnificent. As a painted surface, this is Titian at his best. It was probably gone over, amended, changed, glazed many times by the painter, but the final result leaves little to be desired. It is another Titian masterpiece.

635. ***——Madonna and Child with St. John and St.***
* ***Catherine.*** A Titian done with much precision
X of drawing and clarity of colour—blue being the predominant note. It is a pyramidal composi-

tion, exalted in the type of the Madonna, eager in the look of St. Catherine, fine in the St. John with boyish bare legs and arms so beautifully rounded. Note the drawing of the robes and the veils. And in the distance a superb Titian landscape. It is not unlike the Madonna of the Rabbit in the Louvre. Somewhat repainted. It is seldom that one finds a Titian in perfect condition. The very renown of his pictures resulted in extra cleaning, rubbing, retouching. Many a neglected second-rate master is to-day found in a better state of preservation.

34. ——***Venus and Adonis.*** Probably a school copy. The back of the Venus and the figure of the Adonis are flat and wanting in modelling, because of much cleaning and repainting. Look at the sky with its muddy paint and the trees where they have blistered. Some fine suggestions of colour in the stuffs. The original is probably *not* the Madrid picture (No. 422). That, too, appears to be a copy, and a poorer one than this, though restorations preclude any certainty about it.

1944. ** ——***Portrait of Ariosto.*** Now generally accepted as an early Titian, though some there are who would give it to Giorgione. In either or any case it is a mature and perfect portrait of a noble-looking man who may or may not have resembled Ariosto. The man is supreme in poise and quite frank and honest in look. As for the workmanship, it is infallibly right. The head, the forehead and hair, the oval of the face, the beard, are Giorgionesque; but the eyes and what is left of the handling are Titian's, and the beautifully painted sleeve of quilted silk with its feeling of thickness

and weight as well as texture might be by either of them. But the portrait was probably done by one hand, and that hand possibly did much earlier the Berlin and Budapest portraits attributed to Giorgione. It bears a further relation to these pictures in the foreground ledges and the letterings upon them, in the quilted sleeves, the eyes, brows, and hair; but the Berlin picture is much the earlier and less mature in its drawing and painting than this National Gallery picture—the latest one. Repainted in parts, it is still superb—a masterpiece. How commonplace even so good a picture as Moroni's Tailor seems beside it! What a sense of depth—thickness through—in the figure, and what an atmospheric setting it has! Above all, what superb repose and what intellectual grip! It is a great portrait, but hard to reconcile with preconceived notions of Titian and Giorgione.

2907. **Titian, School of.** ***Madonna and Child.*** A blue note runs through the Madonna's dress, the distant hills, the water, the sky. As an arrangement in blue it is rather fine, even distinguished. The landscape is little like Titian, nor are the types quite his types. The Madonna is attractive, and though the Child is heavy he is not badly drawn. It is a puzzle as regards its painter, but an interesting picture with some individuality about it. Acquired in 1913.

772. * **Tura, Cosimo.** ***Madonna and Child Enthroned.*** This is one of Tura's diagrams of form and colour rather than a pictorial composition, though he tried for the latter by elevating and centralising the Madonna—giving the figures a pyramid form. The drawing is harsh, angular,

almost square-edged, the feet and hands are lumpy, emphasised in the joints, wooden; the draperies are as hard as bronze, flow in metallic lines, and have pools or sinks of shadow in them. But what a feeling of strength—bronze-like strength —there is in this drawing! The colour again is cold with blues and greens, but what a depth and resonance it has! Tura is a painter of power with only a faint suggestion here and there in a head or chin of anything like grace. His types are not select nor their moods pleasant. Facial expression with him too often turns into grimace, and in this picture the very music of the angels is an agony of soul with the players. The painter seems to seek these graceless, charmless qualities, but he is so sincere in his tragic feeling, so accurate with his harsh truths, so honest even in his mannerisms that we cannot choose but like him.

905. ——***The Virgin Mary.*** It shows a sentiment that is tragic with a colour that is morbid, yet what strength in the agonised feeling! What beauty in the robes and the mannered landscape! The art that succeeded it—the sweet smile of Francia, Costa, and even Correggio—how cloying that seems compared with this! Never mind the homely face and the over-knuckled hands. The feeling of it, the faith of it, the colour of it make it art.

773. ——***St. Jerome in the Desert.*** The body is as hard as the rock held in the hand, and the wrinkled drapery is of the same relative weight and texture as the distant mountain; but again there is here the undeniable power of the man behind his mannerisms. A fantastic landscape with an owl

seated on a fantastic limb of a tree, and at the back, kneeling figures rich in colour. What power in both line and colour this painter possessed! Painted in tempera.

1196. **Tuscan School.** ***Combat between Amor and Castitas.*** This picture is apparently near to No. 928 as regards its painter, but in reality it is only so in the style of the legs of the Amor. The drawing is different. What a delightful figure that of Amor! The landscape is a right setting for the figures. There are charming little spring flowers dotting the foreground like stars and a fine suggestion of a wooded country at the back. Mr. Berenson thinks the picture by Cosimo Rosselli.

583. **Uccello, Paolo.** ***Battle of San Romano, 1432.*** A picture that may at first provoke mirth because of its archaic look, its wooden hobby-horses with their square legs, the battling host with spears, and the strange unlighted landscape at the back; but this is one of the notable pictures in the National Gallery, and contains more of the true spirit of art than the supposed Michelangelo Entombment hanging opposite it. This is realistic art as early Florence understood realism, and is done with great sincerity and truth to the point of view. As composition, the picture is as odd as Velasquez's Surrender at Breda and quite as forceful. The spears do not hurt, but help the composition. They are massed at the left, suggesting in their upright lines and numbers the force of men and horse coming up. Then as they come forward into action, the spears are gradually lowered to the diagonal line, following the suggestion of the horizontal trumpets and the baton of the commander. Finally

they fall to the flat horizontal line at the right, where the horsemen are contending with one another. The force of the charge is cumulative, well sustained from behind, impressive in its impetuous push. And how the group of mailed warriors at the right really do fight! Paolo knew not too much about figure drawing, but how surprisingly well these warriors ride, seated deep in the saddle, with their feet pushing hard in the stirrups! What real armour they wear! And what real figures under the armour! The white horse of Carlo Malatesta holds the centre of the picture and catches the eye, and the white horse at the right, the white banner over head, are repetitions of the note. That white banner with its pattern is art, and would have the art spirit with everything else in the picture omitted. But you need omit nothing. Look again at the beauty of the trappings, the splendour of the costumes. As for the heads, there are only two without visors, Carlo Malatesta and back of him the gallant little nephew with the golden hair. What heads they are, how fearless and noble! And how the men ride at the foe! At the back of the figures, how beautiful the rose hedge with the note of the oranges right and left, and the note repeated in the figures in the distance! Paolo's perspective is not perfect, but see how he has given the sloping fields and the small running figures upon them. Though somewhat injured, it is a superb example of early Florentine art. Sit down and study it. It is, perhaps, all told, the best decorative picture in the gallery. Think of it as a piece of tapestry.

1188. **Ugolino da Siena.** ***Betrayal of Christ.*** What good grouping and what excellent colour! The

panel has been retouched in both the figures and the gold-work, but is still a fine piece of decoration. And it also expressed the sentiment and feeling of the time in a simple, direct way. See the companion piece, No. 1189.

702. **Umbrian School.** ***Madonna and Child.*** It is suggested in the catalogue that Pinturicchio may have done this picture in his early time; but the workmanship is not "early" for any one as may be seen by the hair and the head-dress. There is work akin to this, in fact the same composition, in the Louvre put down to Perugino's School (No. 1573), and also in the Budapest Gallery (No. 83) put down to Pinturicchio, to whom they all probably belong. It is attractive in sentiment and colour.

912 } 913 } 914 } ——***Story of Griselda.*** In three acts and a great many scenes. It is not bad story telling nor bad decoration for a wedding chest or wall panel, but it is not the high-water mark of technical excellence. Probably done by some weak follower of Signorelli.

646 } 647 } ——***St. Catherine and St. Ursula.*** Two panels of rich colour and minute workmanship in jewels and robe-borders. They are a bit glassy in the surfaces. The painter is probably some Perugino follower. [Now (1913) given to School of Marches.]

1291. **Valdes Leal, Juan de.** ***Assumption of Virgin.*** The Madonna is merely pretty, with affected hands; and the angels are of the same character. The donors at the bottom are much better. The colour is rather good, but not wonderful.

745 } **Velasquez, Diego de Silva y.** ***Portraits of***
1129 } ***Philip IV.*** An estimate or judgment of the genuineness or style of a given painter's pictures must be based upon his best pictures as a criterion, and not on his worst or mediocre work. This is quite necessary in the cases of painters like Raphael, Rubens, and Rembrandt, who had large followings of pupils and imitators. These followers did school and workshop pieces (oftentimes under the eye of the master), which have been erroneously used as standards by which the master's work has been judged. Hence some of the confusion in attributions found in the European galleries at the present day. As for Velasquez, he had a picture factory at Madrid for supplying portraits of the reigning family; and Mazo, Pareja, and half a dozen others worked in it. Their pictures are today often found passing current as the works of Velasquez. We should try to discriminate between the work of the master and the work of the school not by cock-sure assertion, but by close examination of the works themselves. Here in the National Gallery, for instance, there is one picture by Velasquez that by its quality and technique asserts itself positively as by Velasquez, and in his best vein. It is universally accepted as his work. This picture is the small bust portrait of Philip (No. 745). It should be used as a criterion of Velasquez's method and manner in this gallery, not because it is the most convincing portrait he ever painted, but because it is the only one at hand in the gallery. Stand in the middle of the room and examine it closely, beginning at the hair on the brow and on the side of the head down

to the collar. Note its fluffy quality and the exact yet delicate truth of its high lights. Then examine the forehead for its bone structure, its roundness, with the beautiful modelling of the eyebrows. Then the eyes with their dull, care-worn look, the fine drawing of the lids, the nose and mouth with the full lips, and the moustache. Study also the heavy but rather weak chin and the somewhat flabby cheeks with the slightly wrinkled neck. Philip is growing old here, and looks a bit tired. How absolutely Velasquez indicates this in line, texture, hue! Every touch is certainty itself. It could not be improved upon.

Now in the standing portrait of Philip (No. 1129), the King is a younger man. Velasquez, too, had he painted the portrait, would have been younger and would have had a less mature method than in the bust portrait (No. 745). It would not have been a *different*, but an *earlier* method. But is that what we find in the standing portrait? Is it an earlier brush, an earlier handling, or another hand and style? Is it not some one trying to follow Velasquez but not possessed of the master's skill, ease, and certainty? Compare the pictures inch by inch—by hair and skulls, by brows, eyes, noses, moustaches, mouths, chins, cheeks, flesh colour—and you cannot fail to see there is some difference. The standing figure is more crude in the hair and in its light, more flat in the modelling of the forehead, brighter in the eyes, much more wiry in the moustache, harder in the lips, chin and jaw-line, less true in the neck, more pallid in the flesh notes. Unfortunately the costume of the bust portrait is insufficient to carry out a further comparison save

in the ruff, which is softer and of a different quality from that in the standing portrait, and in the gold chain and buttons which should be compared with those in the standing portrait to ascertain which is the truer and more realistic in appearance. There can be but one result of such a comparison. The work in the standing portrait is inferior to that of the bust portrait. In the former you can hardly distinguish the buttons from the white pattern on the cloth. And notice, if you please, that the white pattern is not so much *in* the brown cloth but *on* it—that it is not so much woven texture but white paint on the brown cloth. This is a marked peculiarity of Mazo, son-in-law and pupil of Velasquez. Go on with the scrutiny of the white pattern crossing the bust. Can you make out the pattern? The white pattern at the back of the chair—what is it and where does it belong? Take up the sleeves and their slashings and look at them for a few minutes. Are you looking at stuff—silk, lace, wool, cotton, what you will—or at criss-crossed slashes of paint in the style of Mazo again? And what about the hat? What is it trimmed with—feathers, silk, cloth? Or is it again only dabs of paint? Note the breeches with rosettes of cloth at the knees. Do the rosettes look like rosettes or are they once more, owing to ineffective drawing and handling, mere slashes of paint? As for the white stockings, are they white stockings stretched over real legs, or merely legs of wood painted white? In each instance the brush is broad enough, free enough, but not true enough. Had it been done by Velasquez, each stroke would have counted as drawing, light, colour, texture,

where now it counts so largely as paint. The red curtain at the back might be dissected in the same way to show that it is unlike Velasquez's work, that it is not too accurately drawn, and is not quite true in tone, but enough has been analysed to form a tentative opinion at least. The standing portrait of Philip is possibly not an early Velasquez in which he shows a hard and immature style. It is not at all like the even earlier Philip (No. 1182) and the Infante Don Carlos (No. 1188) in the Prado. It is possibly the work of a pupil or what is called a school piece, done by Velasquez's orders and under his eyes for some monarch of Europe. Mazo was probably the pupil that did it.

1315. * ——***Portrait of the Spanish Admiral Pulido-Pareja.*** This is a more imposing-looking picture than the full-length of Philip (No. 1129), but it is quite as lax in its drawing and handling. The hair is done freely in its high lights, but not certainly, the forehead projects, but is done coarsely as are also the eyebrows. The eyes themselves are curious in drawing, especially the left one, the nose is sharp and ill-shaped, the mouth is fumbled, the moustache flat, the neck uncertain in shadow and in drawing. When it comes to the collar, it is apparent that there is slashing about with a free brush but no convincing results following it. Just so with the right sleeve—a reminder of the right sleeve of the standing Philip—while the left sleeve presents a badly drawn arm. The gloves are done like those in the Philip, as are also the legs, the coarse feet, and the general poise of the figure. Notice the bows or rosettes at the knees, which are false in value and look

not like bows but like dabs of paint, as in the Philip. The blacks are not badly done, and the black hat is certainly effective enough. The conclusion reached can be none other than that the work is probably by the same hand that did No. 1129. Stand back and compare the general appearances of the two at a distance and perhaps such a conclusion will be strengthened. Beruete gives the Philip to Velasquez and the Admiral to Mazo; but Mazo's brush is apparent in them both.

1148. ** ✕ ——***Christ at the Column.*** A picture of much pathos, beauty, and even power. The figure of Christ is roundly modelled, with a feeling of drag and weight about it, and perhaps an attempt to give a swollen effect to the otherwise over-large hands. The pathos of the figure is extraordinary. And what could be more tender or beautiful in sentiment than the angel and the little child in blue-white with praying hands! The figures of these latter are fairly well drawn and simply painted with a fine feeling for colour in the strange dark reds and orange back of the bluish white. It is an excellent picture. Is it Velasquez? When and where, in what other picture, did Velasquez ever show such sentiment and pathos—ever show any sentiment of any kind? Even his Christ on the Cross was painted with the face partly hidden, in order to get rid of the emotional play of it. He was a man who painted things as they are without sentiment or emotion. Again when and where did he use such a colour scheme—such colours? When and where did he ever do such drawing and painting of the nude figure as is here shown? The texture of the flesh, its lead colour, the loosely articulated figure itself, are all different from the

Mars, the Vulcan, the Bacchus, the Christ on the Cross at Madrid. It is excellent work, but it does not agree with the excellent work of Velasquez. No one knows who painted it, but the same hand that painted this also did the portrait in the Budapest Gallery (No. 311), there strangely ascribed to Murillo. Somewhat too much cleaned. The halo back of the head of Christ is now not golden but greenish.

2057. ** ✗ ——*Venus and Cupid.* This is the well-known Rokeby Venus over which there has been more or less discussion as to whether it was done by Velasquez or by his son-in-law Mazo. To one quite outside the controversy, it is apparently by neither; but nevertheless a fine picture. The attitude of prayer before it if a Velasquez, and of scoffing at it if a Mazo is, of course, somewhat ridiculous. Judged on its merits, it is a superb piece of drawing, and, before it was flayed by cleaning, it must have been quite a wonderful figure. Even now it has great beauty of line in the back, neck, hip, and leg. What a swing that long line has! The cut-in at the waist finds some who object; the rest of the body, sustained by the arm, is almost perfect, and the poise of the head is charming. The left shoulder has been too much cleaned and the ruddy quality of the flesh may be exaggerated now because the white high lights have been rubbed off or neutralised. But it is a superb figure just as it is. The leg is especially beautiful in its drawing. The drapery under the figure strengthens the main line by repeating it. The Cupid and the curtain, the latter not at all like Velasquez, are acceptable, while the mirror and the face within it are true in value, excel-

lent in every way, and more like Velasquez than any other portion of the picture. It is a commanding picture of much excellence. Who did it? Who knows? Judged merely by the drawing and handling of the hair, flesh, and draperies, it appears to have been done by some one very close to the painter of the Christ at the Column (No. 1148). Compare them for the long, rather fluid stroke of the brush as shown in the ribbons and draperies, and also to a less extent in the hair, arms, and legs. But this is by no means conclusive.

1375. ——***Christ in the House of Martha.*** It is in the style of the young Velasquez, but aside from the good still-life on the table, it is not of much importance, no matter who may have done it. The composition, oddly enough, reminds one of the still-life pictures with figures by Pieter Aertsen.

1434. ——***The Betrothal.*** A fine piece of colour, with some good drawing and free handling. A picture of considerable distinction and done by a painter of more than usual skill. There is nothing about its drawing, handling, or colouring, however, that points to Velasquez. In the Velasquez room at the Prado it would look like an odd number. There are worse pictures there than this, but the point is that this is of a different make and kind. Note how free the handling in the red dress, the table-cloth, the flowers. It was possibly done by a late Italian rather than by a Spaniard.

197. ——***Philip IV Hunting the Wild Boar.*** A good decorative landscape with much truth of observation in the hills and woods of the background.

The figures are effective as colour. They do not indicate Velasquez so much as some pupil close to him. This is even more apparent in the horses and dogs. The picture was possibly done by the painter of the little group of thirteen figures in the Louvre (No. 1734), but he was not Velasquez. Much repainted.

978. * **Velde the Younger, Willem van de.** ***River Scene.*** Similar in subject to the two large Van de Cappelles and perhaps finer in quality. The sky is superb and the light just about right for a perfect tone effect. How well the boats are drawn and how flat the water! The surface has been too much rubbed.

595. **Venetian School.** ***Portrait of a Lady.*** An attractive type and not a bad portrait. It is well drawn and has some sense of colour. There is in the shoulders and in the ample folds of drapery a superficial suggestion of Palma Vecchio. The catalogue rather favours an ascription to Antonio Badile.

1383. **Vermeer (or Van der Meer) of Delft, Jan.** ***Young Lady at the Virginals.*** This picture was painted by the painter of No. 2528 in the Rijks Museum, No. 625 at The Hague, and No. 2568 in this gallery. They are all of them perplexing pictures, and must have been done by Vermeer in degeneracy, or, more likely, by a facile imitator, a pseudo-Vermeer—perhaps some Hoogstraaten or Ochtervelt of the brush. The pictures mentioned do not agree with Vermeer's work at Dresden (No. 1336), or at Berlin (No. 912B), or with the Delft landscape at The Hague (No. 92), or the figure-piece (No. 406) at The Hague, or

the portraits at Budapest (No. 456) and Brussels (No. 665). The imitator, if he be that, is clever. This picture, for instance, has good light, and good if sharp drawing in the furniture, the room, and the figure. In fact, this is the best example of the imitator. That it is an imitator and not Vermeer in decline is suggested by the sharpness of the drawing and the badness of it in the arms, hands, and head, the ineffectual white dotting on the borders of the sleeve or on the hair, the spotty high lights on the necklace, the picture frame, the chair-nails, and, most of all, by the hard porcelain quality of everything in the picture and the absence of air or envelope. The picture has some good qualities of texture and light, but it is utterly different from Vermeer's work—as different as Netscher is from Terborch.

2568. ——***Lady Seated at the Virginals.*** This is by the painter of No. 1383—the decadent Vermeer or his facile imitator. It has the same vices. Note the hard quality of the curtain, the cello, the marbled side of the spinet, the chair back, the lady's white sleeve and her blue dress. They are all as hard as tin. There is spotty dotting on the curtain, the sleeve, the necklace, and in the hair around the forehead. What bad arms and hands! And again the absence of atmospheric setting! The signature is too prominent. It doth protest too much.

1041. **Veronese, Paolo Caliari.** ***St. Helena.*** Time was when this picture was thought to be of the School of Paolo Veronese, but it is now assigned to Paolo himself. It hardly deserves its

promotion. Some follower of Paolo's was probably responsible for it. It is a rather good picture, nevertheless. The colour of it is its main beauty. The figure is well indicated though the drapery is a little curious in its high lights and the drawing is lacking. There has been too much scrubbing and rubbing of the canvas. The face and the jaw-line indicate it. The sky is gone and now looks painty.

931. ——*The Magdalen Laying Aside Her Jewels.* It is attractive in colour as in light and shade with stately if slight figures well grouped about the kneeling Magdalen. In the spirit of Paolo, but more likely by some one in his workshop or of his school. It is a little effeminate in the figure and wanting in colour quality for the master.

268. * ——*Adoration of the Magi.* A fine piece of colour with an old-tapestry quality about it that is excellent as decoration. A well-composed picture with much grandeur of effect in the architecture, the Madonna, the Magi, and their following. The figures and the robes they wear are quite regal. There is life and movement in the group, even in the camel driver with his upraised whip at the back. All the lines lead up to the Madonna and Child, the eye first grasping at the kneeling king in red and following from left to right up by the first king to the Child. The shepherds at the right lead up again, the group at the back come forward, the flight of little cherubim comes down on the shaft of light. The drawing in hands and arms is not very good, the people and horses are slight for Paolo, the textures, colouring, and handling are hardly his, although

by no means inferior or bad. Compare the picture with The Family of Darius (No. 294) near at hand. It is probably a school piece, but that does not mean something next door to a copy. On the contrary, there are many pictures that can be located no nearer than the school and yet are works of marked excellence—this one, for instance.

294. ** ——*The Family of Darius at the Feet of Alexander.* A well-known picture in Paolo's ornate style—a style that is splendid, even gorgeous, without being theatrical or overdone. It is beautifully painted throughout, from the kneeling figures in brocades and jewels to the magnificent Alexander in magenta costume with trappings of gold. The group surrounding Alexander is wonderfully well realised, and the attendants of the family at the left looking in have a pathetic as well as a truthful interest. They are looking in and wondering what is to be the fate of their mistresses. They have even brought the family spaniels in their arms to share their misery. The background of the picture is less well given, and may have been done by another hand. For the architecture with the figures on the balcony is not quite true in tone—not in nor of the picture. Somewhat restored.

26. * ——*Consecration of St. Nicholas.* A dark picture with large figures of commanding dignity and considerable splendour of costume and robes. It has not the flat, decorative effect of No. 268 hanging near it, but on the contrary is more of an effort at light, air, and distance with depth of colour and shadow. Note the white robe, the

head-dresses, the fine kneeling figure, the descending angel, the sky, the column. This is the true Paolo, whereas the No. 268 is of the family or School of Paolo.

1318 } ——*Unfaithfulness, Scorn, Respect, Happy Union.*
1326 } Four allegorical pictures that are not altogether happy in their doing nor in the best condition at the present time. The back of the woman in the Unfaithfulness has been flayed and the Happy Union has suffered in every part. The pictures contain admirable scraps and bits of drawing and modelling, the Cupid in the Respect, for instance; but in the same picture the attitude of the man and the nude figure with one leg leave something to be desired, even though the theme be allegory and not realism. The colour of all four pictures is decorative. They were probably executed in Paolo's workshop by his pupils.

296. * **Verrocchio, Andrea.** ***Virgin Adoring Child.*** The angel at the right is the same angel type that appears in Verrocchio's Baptism of Christ (No. 71) in the Florence Academy, while the Child is a reminder of Lorenzo di Credi. It is probably a Verrocchio workshop picture, but one of much charm and beauty. The angel with the lilies and the beautifully drawn face and hands is notably fine. The Madonna is of Pollajuolo height. The draperies and brocades are well done and the colour excellent. Notice the accuracy of the gold work in the borders of the robes and the minute drawing of the hair, which does not produce a wiry effect but rather the lightness and fluffiness of hair. The Tobias and Angel in this gallery (No. 781), formerly attributed to Bot-

ticini but now to the School of Verrocchio, shows workmanship similar to this picture (No. 296), and both are related to the attributed Verrocchios at Berlin (Nos. 104A and 108).

2509. * **Vivarini, Alvise.** ***Portrait of a Youth.*** A strong head done with great precision and truth to fact as also with some beauty of colour in the dress and hair. In nobility of mien and calm serenity such portraiture as this belongs with the work of Bellini and Antonello da Messina.

2095. ——***The Man in Black.*** The blackness has spread to the face, which is now somewhat sooty, possibly from underlying blacks. A powerful head of the same general character as No. 2509, though it may not be by the same hand. The outline a little severe.

2672. ——***A Venetian Gentleman.*** The blue coat is decidedly disturbing and the face has been retouched, but there is small doubt about its being a genuine if dull Alvise.

768. **Vivarini, Antonio.** ***St. Peter and St. Jerome.*** Where will you find greater purity and depth of colour than here? The tempera painting of the Muranese and the Venetians has never been surpassed for the preservation of colours in their purity. Crivelli, following the Vivarini, is an illustration. Note the gold work, the borders of the robes, the flowers.

1248. ——***St. Francis and St. Mark.*** A companion piece to No. 768, and of the same quality. They were doubtless parts of an altar-piece. Note the beauty of the roses—hard as they are—and again the gold work and the robe borders.

284. **Vivarini, Bartolommeo.** ***Virgin and Child with St. Paul and St. Jerome.*** The hands are mannered and the faces hard, as though carved from wood, but there is very honest feeling in the work and much rich decorative effect in the gold and colours. The head-dress of the Madonna is attractive.

1433. **Weyden, Roger van der.** ***Portrait of a Lady.*** A beautiful portrait with a half-French look about it. Cleaned too much, but very lovely still in its outline, its fine type, its quaint head-dress, and its colour. It is not representative of Van der Weyden nor are Nos. 711 and 712, attributed to him. [Now (1913) given to Flemish School.]

973. **Wouwerman, Philips.** ***Sandbank with Bathers.*** Attractive in its light and air as also in its unusual subject. What a very good sandbank and water!

883. **Wynants, Jan.** ***Landscape.*** A Wynants rather brittle in the sky and somewhat niggled in the foreground, but perhaps of better quality in light and air than is usual with this painter. He was a mediocre soul or at least, in common with Everdingen, Hobbema, and the Ruisdaels, he turned out a great quantity of mediocre pictures.

230. **Zurbaran, Francisco de.** ***Franciscan Monk.*** One of Zurbaran's ecstatic monks of which he did enough and to spare. The spirit of it is dark and gloomy, like that of Ribera, but the drawing and painting are not bad. The colour is sombre and not very decorative or pleasing.

232. ——***Nativity.*** A later work than No. 1930 and with a more realistic effect in such features as

the heads, the hands of the peasants, the bread basket, the chicken. The shadows are dark and the colour is of corresponding quality. The face of the Madonna is hurt by cleaning.

1930. ——***Portrait of a Lady as St. Margaret.*** It is a hard piece of drawing, as one may see by the face and hat, but it has great simplicity, honesty, and truth about it. The colour is excellent, but the spirit of it is better. Cleaned too much, especially in the left hand where the modelling is destroyed.

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THE WALLACE COLLECTION

NOTE ON THE WALLACE COLLECTION

THE Wallace Collection is housed in the former residence of Sir Richard Wallace, Hertford House, Manchester Square. The collection shows the individual taste of a keen collector who knew the meaning of good painting—painting from the painter's point of view. There is hardly a picture in the collection that has not some merit as form or colour, some decorative value as art. Preference is shown for the work of the French School and there are famous examples of Watteau, Boucher, Fragonard, and their contemporaries and a long gallery devoted to the moderns of the nineteenth century, Delacroix, Couture, Ingres, Scheffer, Prudhon, Corot, Rousseau, Dupré, Diaz, Daubigny. These are pictures well worth the student's time and attention. They are not treated in these notes but are reserved for separate treatment (with other modern pictures) hereafter.

The old masters of Italy, Holland, or Flanders in the Wallace Collection appear somewhat sporadically and unexpectedly. Apparently there never was an attempt to fill out schools or make a representation of art history. A fine picture was picked up as opportunity offered, solely because it was fine, and not because it would fill a historic gap. In that way excellent if somewhat unre-

lated pictures came into the collection. Among the Italian pictures one might cite the fine Cima, the Andrea del Sartos, the Luinis, a Bianchi, a Titian, a North Italian portrait, a whole roomful of Canalettos and Guardis.

There is perhaps a larger—certainly a more notable—group of Dutch pictures, led by the excellent Laughing Cavalier, attributed to Hals, and supported by some famous Rembrandts, among them the large Centurion Cornelius picture. The school of Rembrandt, Bol, Flinck, Drost, and others, with many examples of the little Dutchmen, Terborch, Metsu, Netscher, Brouwer, Teniers, all showing good craftsmanship, are to be found, with portraits by Van der Helst, interiors by Pieter de Hooch, landscapes by Camphuijsen, Ruisdael, Hobbema. Rubens, Van Dyck, and Jordaens are about the only painters represented among the late Flemings but they are seen in some excellent examples, especially Jordaens.

The Portrait of a Spanish Lady by Velasquez is the best work of the Spanish school, though there are good portraits by Mazo, a figure-piece by Cano, and a number of large and important Murillos. The English school is again shown in some celebrated portraits by Reynolds, Gainsborough, and others. The German school is hardly represented at all. Yet with all its blank pages the Wallace Collection makes a famous showing, and the long room of the gallery is a place where one needs to stop and study.

The catalogue (with illustrations) is excellent in every way, with an absence of modern cock-sureness, and a disposition to treat many questions as still in process of solution. Its notes should be accepted. The building in which the pictures are shown is the town house of an English gentleman and not very well adapted to exhibition purposes in spite of alterations. The light is not always good, and on dark days electricity has to be used in some of the rooms. The proper hanging of the pictures is hampered by want of space. There are too many pictures for the rooms, and the result is that some of them are "skied." However, there is little use in quarrelling over such matters. They were conditions accepted with the bequest.

THE WALLACE COLLECTION

89. **Backer, Jacob Adriaenz.** ***Portrait of an Old Woman.*** * In Backer's best style with a superficial resemblance to Hals in the flesh colour and Rembrandt in the drawing—especially of the hands. It is a fine portrait. Both Hals and Rembrandt occasionally did poorer work. It was signed as a Rembrandt and passed for such at one time, but if you would note the decided difference between them, carry in your visual memory this cap with its side wings to the National Gallery and compare it in texture and quality with the Rembrandt (No. 775). That one feature will give a clew to many others.

248. **Bakhuysen, Ludolf.** ***Ships in a Storm.*** Not a great picture, but there is a good wind blowing and a chop sea running. It has movement and some spirit. In Bakhuysen's usual grey key of colour and light.

525. **Beccafumi, Domenico.** ***Judith with the Head of Holofernes.*** A handsome piece of colour, but the type is not very select and the drawing is rather mannered. Evidently influenced by Sodoma.

543. **Benvenuto di Giovanni.** ***St. Jerome Chastising Himself.*** Probably a part of a predella, as the

catalogue suggests. The figure is more interesting than the head.

2. * **Bianchi, Francesco.** ***Allegorical Subject.*** What beautiful slender figures and ideal faces! The drawing is not so frail as it looks, and the lines of the composition are very graceful in their repetition of each other. With an idyllic landscape to correspond. What charm the whole picture has! The attribution is questionable. The picture seems more Florentine than Ferrarese, though just who did it is not very apparent.

74. **Bol, Ferdinand.** ***The Toper.*** In Bol's smoother and more popular manner with reminiscences of Rembrandt in the hands, the light, and the colour. But Bol at times painted more vigorous work than this, and he also did work that was much weaker. The personality of Bol is better established than some others of the Rembrandt School, but there are still gaps in his artistic biography. Others of the school did work of this kind and quality.

24 } **Both, Jan.** ***Italian Landscapes.*** These are the
28 } kind of landscapes that Both turned out with less variety than, say, Corot. But like the Corots, they are usually pleasing in their effects of light.

166. **Boursse, L.** ***Interior: Woman Cooking.*** The painter is still in doubt, but the picture speaks for itself as something truthful and beautiful, done in a broad way as regards both drawing and painting. It has a suggestion of Brekelenkam about it, but the signature is probably genuine. There

would be no object in forging the signature of so unknown a person as Boursse.

211. **Brouwer, Adriaen.** ***A Boor Asleep.*** For the deft manipulation of paint and the pure skill of painting there is nothing among the little Dutchmen in this gallery that will go beyond it. The handling is simple and direct. Even Hals, his master, was sometimes more laboured and often less effective.

132. * **Camphuijsen, Govert.** ***Dutch Farm at Sunset.*** A coarse-grained but forceful landscape. It would be hard to find its equal among the examples of Ruysdael, Hobbema, Cuyp, and Both, here or elsewhere. The buildings at the left are not more beautiful in colour, light, and air than the trees at the right in their Corotesque massing, grouping, and blending into the sky. And what a fine sky! What colour and what foreground shadows! Of its kind, a masterpiece. Worth a dozen Berchems or Paul Potters.

498. **Canaletto, Giovanni Antonio.** ***The Grand Canal.*** There are a number of large Canalettos in this collection, hanging with Guardis in one room. Perhaps Nos. 497, 499, and 498 are as good examples as any. They are large and rather impressive pictures.

15. * **Cano, Alonzo.** ***Vision of St. John the Evangelist.*** It is a beautiful picture. The face of the St. John is exceedingly strong. The drawing is excellent in every way and the colour more than merely good. But for all that, one may question the attribution. It is too strong for Cano. A similar subject in the Madrid Gallery (No. 629)

is infinitely weaker in every way. When and where, in what picture, did Cano ever do such good work as this—such colour and handling, such drawing and such a fine, broad landscape? Domenico Feti did angel wings like those in this picture, but there he ends as a possible painter of it.

1. * **Cima, Giovanni Battista.** ***St. Catherine of Alexandria.*** A very beautiful Cima, fine not only in the figure with its lofty poise and dignified character, but superb in colour, in the landscape, the sky, the architecture. The robe is rather papery, the type statuesque, and the nose and brows a little hard; but all told, a fine picture. Notice the near hill with its towers and wall and the feeling of a valley between it and the distant mountains. Notice again the high, clear sky.

114. **Claude Lorraine.** ***Italian Landscape.*** Cool, with a blue distance that hardly belongs to the dark foreground. This is the beginning of the landscape convention afterwards adopted somehow by Ruisdael, Everdingen, and Hobbema. See the Everdingen and Ruisdael on either side of it.

125. ——***Coast Scene with Classic Buildings.*** A hard little picture, but it has vigour and life about it, with wind in the sky, and a fretting sea.

92. **Coques, Gonzales.** ***A Family Group.*** A fine decorative picture of figures in landscape, evidently portraits, and yet kept well in the landscape and forming a part of it. This is quite remarkable if the conjecture of the catalogue—that Artois did the landscape and Coques the figures—is true.

532. **Corneille de Lyon.** ***Portrait of a French Nobleman.*** This painter has been confused with his contemporaries, the Clouets, and is only recently developing an individuality. A picture similar to this is in the Louvre. A good portrait, now a little flattened by rubbing.

527. **Crivelli, Carlo.** ***St. Roch.*** The drawing here is a little more angular than usual, but the colour is very fine in its depth. The type is the lean and withered kind with which every student of Crivelli is familiar.

49. **Cuyp, Aelbert.** ***River Scene with Shipping.*** A hard Cuyp—hard in the waves, masts, sails, and sky—but with some rude force and suggestion of wind. The colour is good.

138. ——***River Scene with View of Dort.*** As an example of Cuyp, it is fairly good. The sky has been rubbed too much, but there is a good effect of light. The ships below are bulky if the houses are rather thin. No. 54 is again only a fair Cuyp.

180. ——***Cattle.*** Paul Potter has been and still is greatly admired for his cattle; but when and where did he do anything comparable to this picture by Cuyp? And these are not the best cattle that Cuyp painted by any means. Look at the Potter near it (No. 189).

153. **Dietrich, Christian Wilhelm Ernst.** ***The Circumcision.*** This is by a facile imitator of Rembrandt whose works should be borne in mind when studying the smaller pictures in the European galleries attributed to Rembrandt.

177. **Dou, Gerard.** ***Hermit at Prayer.*** In the painter's smooth, glassy style and with much detail. The model is the same and the drawing of the hands the same as in the Rembrandt (attributed) in the Louvre (No. 2541A)—A Hermit Reading.

61. **Drost, Cornelis.** ***Portrait of a Young Woman.*** By a follower and pupil of Rembrandt whose works have almost disappeared from the face of the earth. What has become of them? Have they really been lost or destroyed, or have they been given to Rembrandt and others? It is astonishing the number of pictures now given to the great and how few are given to the humble. An excellent picture in colour, if a little smooth in its surfaces. Another picture of the same model is in the Louvre (No. 2559A).

94. * **Dyck, Anthony van.** ***Portrait of Philippe le Roy.*** A fine portrait in Van Dyck's "second Flemish manner," and apparently in fair condition. The head is excellent in its modelling with well-drawn eyes, cheeks, and mouth. The hands, too, are forceful, and not merely aristocratic. The pose is perhaps a little too magnificent, but it is rather attractive than otherwise. The man is a decided personality and has some force about him other than that indicated in the hands. How beautifully the dog is painted! And notice how much better the whites are here than in No. 79. The handling all through is superior to that of the companion portrait. The flowers at the left are somewhat rubbishy.

79. ——***Portrait of the Wife of Philippe le Roy.*** The companion piece to No. 94 and probably done at the same time, but it is a weaker per-

formance. It savours of the pretty in the type, the face, the hands, the smooth surface. It is a notable picture, nevertheless, because of its size, pose, and general pretentiousness. The white feather and the high lights on the hair appear a little false in value, as though some restorer had been touching them up. The collar is porcelain-like and the whites at the wrists want in quality. The difference between this picture and No. 94 is so marked that one cannot help thinking that Van Dyck's assistants worked upon it and prettified it. How seldom in the history and criticism of art do we hear reference made to Van Dyck's assistants! But is it believable that he or Rembrandt did all the works attributed to them without assistance? Rubens, Bellini, Raphael, all leaned heavily upon their workshop. Why not Van Dyck and Rembrandt?

85. ——***Portrait of the Artist as the Shepherd Paris.***
* It is rather fine in the head. The figure is well modelled, but reminiscent of other painters, especially in the arms and hands. The ball of the thumb and the shoulder suggest the influence of Titian. The blue gives it a cold tone.

16. ——***Portrait of a Flemish Lady.*** A beautiful type, but prettified in the painting. The head is well drawn and set and the figure is convincing, but the surface is somewhat too smooth, like most of the Van Dyck portraits of the second Flemish period. Look at the ruff and cuffs and the red chair for their merely pretty painting.

53. ——***Portrait of an Italian Nobleman.*** A slight type, rather effeminate in the hands and face. The painting is smooth and effeminate to correspond.

Without much strength, it has considerable elegance and style. The curtain is a little lively in colour. An imposing picture, but not in Van Dyck's best vein, and possibly not by him at all. It is said to be in his "Genoese manner." So too are the Cattaneo portraits in the National Gallery. But what widely different surfaces they present!

113. **Everdingen, Allart van.** ***Waterfall.*** It is a shade different from Ruisdael or Hobbema, but all three painters employed the same landscape convention and worked it hard. The grey sky, the trees, rocks, water are all here in place, and sprucely done. But with what result? Look steadily at the breaking water for a few moments and you will see that it is only grey-white paint. Look at the clouds and you will see the same grey paint again. All the picture is of that quality or lack of quality.

536. **Ferrarese School.** ***The Annunciation.*** Two small panels rather harsh in their drawing but now very decorative in colour. The architecture is quite as rich as the costumes.

539. ——***Portrait of an Italian Gentleman.*** A hard profile, with some force of characterisation about it. For suggestions regarding the possible painter of it, see the note in the catalogue. It has darkened much with time.

548. **Flemish School (Second Half of the 15th Century).** ***The Virgin and Child.*** An attractive little picture, but puzzling to place. It is not very well done, and is a school piece of some sort. But what school? Dr. Friedlander ascribes it to the Master of the Magdalen Legend.

78. **Flinck, Govert.** ***Portrait of a Young Woman.***
* A good example of Flinck (as we at present understand him) with agreeable colour. The nose is misshapen and the drawing a little weak, but there is a certain dexterity in handling and cleverness in rendering textures. If one will carry this colour, the whites, the light, and the handling over to the so-called Rembrandt (No. 86), he may see slight (but inconclusive) resemblances. See the note on No. 86.

556. **Florentine School (Late 15th Century).** ***Triumph of Venus.*** It is perhaps too formal in the foreground and too rounded in the figures for Piero di Cosimo, to whom it was once attributed. A somewhat crude work by an inferior and possibly later man than Piero. It is not wanting in attractiveness and interest.

538. **Foppa, Vicenzo.** ***Gian Galeazzo Sforza Reading.*** In Foppa's style, but rather lacking his variety of detail and his colour. A naïve boy seated on a bench, reading, with a landscape at the back. Somewhat damaged, but still an interesting picture. It is a fresco.

517. **Guardi, Francesco.** ***Church of San Giorgio***
* ***Maggiore.*** There is a room filled with Guardis and Canalettos for one to admire in this collection. Of the Guardis, Nos. 517 and 518 with the two small oval panels Nos. 502 and 504 give a good idea of this charming painter. At his best, he is quite above criticism in his colour, light, and air.

84. **Hals, Frans.** ***The Laughing Cavalier.*** A por-
* trait of exact drawing and careful workmanship

all through. In fact, the work is so exact that it causes surprise. Hals was usually more free and often more careless than this. Yet at this time (if we accept the signature as correct), Hals was forty-four years old and had just done the Officers of St. George and St. Adriaen at Haarlem (Nos. 124 and 125), which are decidedly in a different vein. The head and shoulders here would not fit into any of the Haarlem groups. Could this smooth face and this elaborated linen and embroidered coat have been done by Dirck Hals or any one of the Hals School? The work seems too well done for Dirck or any other Hals pupil, and is too literally done for Frans Hals himself. And except for the face, the sharp outline of that black hat, and the rim of the figure, it does not look like a copy. The coat is too freely handled for an ordinary copyist, but how cramped and hesitating it appears when you think of it as being painted by Hals at the height of his power! The idea of its being done in the Hals studio and being worked upon by different pupils is tenable, but no more. It is an excellent picture, but something of a puzzle as to its origin. The same hand that did this probably did the Van Beresteyn portraits in the Louvre and the Man with a Sword in the Lichtenstein Gallery, Vienna. What a fine characterisation, and, as opposed to the idea of a copy, how lifelike it is! What good colour! The background has little depth and the shadow on the wall is disturbing, perhaps not exactly true in value.

110. **Helst, Bartholomeus van der.** ***Family Group.*** A smooth picture with somewhat sweet colours in the dresses. Not the best Van der Helst

extant. Like many another Dutch painter, he adjusted his hat to the golden shower and painted pot-boilers enough and to spare. There is too much glitter and shine. And the dead hare just here seems grotesque.

95. **Hobbema, Meindert.** ***Wooded Landscape.*** A conventional Hobbema with painty foliage and a merely pretty sky. No. 99 is of the same character, with perhaps more of slate-grey in it. It is not at all certain that Hobbema was responsible for these commonplace landscapes.

75. ——***A Stormy Landscape.*** A Hobbema of some force, but in his slate-grey key of colour and with his mannered trees and foliage. It has more or less of a tapestry look, which speaks for its decorative value but not for its sense of reality.

23. * **Hooch, Pieter de.** ***Interior with a Woman Peeling Apples.*** A very good picture, with good painting in the figures, warm light, and exceptionally fine colour. The window and the light on the wall are quite right in value. Note the child-like quality of the little girl, and the action of holding the apple-peeling. How well the basket is held in the lap, and what a good basket of apples it is!

27. * ——***Interior with Woman and Boy.*** The painting of it is simpler than No. 23. The woman is broadly seen and painted in the head and hands, the black coat, and the red skirt. The child is just as simply, just as truly, done in the face, hair, and clothing. The room and the passage through the court-yard are beautiful in light—full, broken, and shadowed light, all three, and

all of them quite true. What beautiful colour the painter has got out of the windows; what drawing out of the chair, the door, the floor!

541. **Italian School, North.** ***Portrait of a Gentleman.*** A strong portrait, perhaps by reason of its forced contrasts of black and white. Rather pinched in the drawing of the face, a little rigid in the hands, tense and nervous, but very honest and sincere work. Mr. Berenson thinks it by Giulio Campi. No. 542, put down to the North Italian School, is less interesting.

120. * **Jordaens, Jakob.** ***Riches of Autumn.*** A bouquet of wonderful colours and a decorative picture of much strength and beauty. Notice the strong blue of the sky supplemented by the blue of the central robe, and faintly repeated in the bunches of grapes. The reds are repeated in the same way. The flesh notes are superb and the drawing truthful as well as graceful. Look at the figure lying down, the children's heads just above, the splendid figure in red, and the superb satyr at the right. What drawing in the crouching woman and the figure under the fruit! And what wonderful light and shade! Of its kind it is quite perfect. It is a variation of the allegory of Fecundity (No. 235) in the Brussels Gallery, differing in the central figure with the blue robe.

8. **Luini, Bernardino.** ***Virgin and Child.*** An early work of Luini's with not much depth of colour or shadow, and some uneasiness in the draperies. The mood is sweet as with almost all of Luini's pictures.

10. ——***Virgin and Child.*** Given with the Luini type and sentiment, smooth surfaces, and pleas-

ant colour. Graceful, but not forceful. Luini never is forceful, and for that reason, perhaps, never rises to anything like greatness.

537. ——*Head of a Girl.* The profile of the head is graceful and the colour decorative. It belongs perhaps to the Luini School. The suggestion of foliage at the left is somewhat crudely given. A fresco transferred to canvas. See also the foliage in No. 526.

20 } **Maes, Nicolas.** ***Boys with Hawks.*** These por-
96 } traits, as also the genre piece (No. 239), seem to be in the smoother style of Maes, done when he was departing from the Rembrandt tradition to do popular rather than artistic work; but in reality they may be performances by some one to us quite unknown. They are attractive. [Since this note was written the pictures have been declared to be by Johannes van Noordt.]

224. ——*The Listening Housewife.* This picture and No. 239 are suggestive of Pieter de Hooch in their themes, but they are much duller in light, less brilliant in colour, and more glassy in surfaces and textures. Similar subjects by Maes are in several of the European galleries.

4. **Mazo, Juan Bautista del.** ***Don Balthasar Carlos.*** The light of this picture is dull and the table at the back pushes the figure out of the frame quite as much as the dark ground; but it is not a bad presentation of a model that Velasquez painted several times. His view of the Infante was perhaps more sturdy and positive than Mazo's. The latter has rather weakened the face by making it girlish. A good picture, how-

ever. Mazo is not to be despised in the name of Velasquez. He was a very good painter. See the portrait No. 6 under Velasquez. [Now (1913) catalogued "after Velasquez."]

240. **Metsu, Gabriel.** ***The Letter Writer Surprised.*** A fairly good Metsu. The colour and handling are in his style, but the drawing is a little rambling. Note the flat white of the woman's cap and her poorly drawn hands.

242. ——***Old Woman Asleep.*** It is better than No. 240—much better. It is simpler, broader, truer in drawing and handling, finer in colour and light. Note the excellent still-life.

66. **Mierevelt, Michiel Jansz.** ***Portrait of a Dutch Lady.*** A handsome girlish type with a rich dress and a ruff most astounding in its thickness, its many layers of linen. An attractive picture, and, as the catalogue says, with much of "the ingenious charm" of Paulus Moreelse.

97. **Murillo, Bartolomé Estéban.** ***The Charity of St. Thomas of Villanueva.*** A much better picture, though sooty and blackish, than one generally finds under Murillo's name. There is an attempt at good drawing and a welcome absence of sweet colour and cloying sentiment. The woman and child at right and the half-nude beggar at the left are well done.

13. ——***Virgin and Child.*** It has a smooth surface, and colour with some richness and depth to it. The sentiment is a little weak, but not mawkish, as often happens with Murillo's Madonnas. See also Nos. 136 and 133.

14. ——***Marriage of the Virgin.*** The colour, especially the blue, is a little acrid, but the picture is

painted with some enthusiasm. It is not bad in either drawing or grouping and yet fails to make a good united impression. Possibly that is due to the falsity of the lighting.

34. ——***Adoration of the Shepherds.*** A picture with good air, good atmospheric setting, good grouping, and good drawing. The Madonna is a little pretty, but not insipid. The colour is satisfactory, though Murillo never had the sense of a colourist at any time. His light and shade here is good, but shadow is another pictorial feature for which he never had any fine feeling.

46. ——***Joseph and His Brethren.*** A companion piece to No. 34, though in a higher key of light. It is a very good Murillo with some "go" about it. It belongs to his best period. Note the suggestion of desert landscape with the really strong sky. The right hand of Joseph is of the theatrical type; but, generally speaking, the picture is a very good one for Murillo.

68. ——***The Annunciation.*** A cloying picture with frail drawing and types; but good enough in colour, and with some free painting in the draperies of the Madonna and angel. It is overdone in sentiment, however.

217. **Neer, Aart van der.** ***Skating Scene.*** A fine sky, very truthfully reflected in the clear ice. With good small figures that keep their place and are true in value.

237. * **Netscher, Caspar.** ***The Lace Maker.*** A beautiful picture—so beautiful and so much better than Netscher usually painted that it might almost be questioned if a stronger hand than

his did not do it. The colour and simplicity of it are excellent. Note the beauty of the red sleeve, the head and head-dress, the hands. And how very well it is painted! Netscher never went beyond it and very seldom reached up to it.

202. * **Ostade, Adraien van.** ***Buying Fish.*** What large drawing of the essentials with the petty little details (the accidentals) left out! Look at the head of the boy in the red cap, or the hands of the fish-seller, or the fish, for truth to large facts given easily and yet completely and fully.

17. **Ostade, Isack van.** ***A Market Place.*** A very good example of this painter, whose exaggerated and painty high lights have caused a number of his pictures in European galleries to be catalogued under the name of Paul Potter, as, for instance, No. 357 at the Brussels Museum. A companion piece in this Wallace Collection (No. 21), is of the same quality as this No. 17, though warmer in colour, with the spotty high lights not strongly in evidence.

189. **Potter, Paulus.** ***Herdsmen with Their Cattle.*** Contrast it with the Cuyp, No. 180, near at hand, and see how much cruder in every way is the Potter. He never had Cuyp's knowledge or skill, but he somehow, through his early death and that huge canvas of the Young Bull at The Hague, got a greater reputation.

219. ——***The Milkmaid.*** It is too good to be a genuine Potter, especially in the drawing and the painting of the milkmaid. But the cow and the tree at left are like Potter's work. Compare the figure and its painting with the figures in the

Potter No. 189, as also the cattle and the high lights on the leaves. They are very different stories of the brush. No. 189 is genuine enough, perhaps.

26. **Pourbus, Frans.** ***Portrait of a Gentleman.*** A fine Antonio-Moro-looking portrait with some vigour of pose and a decent quality of blacks, but also with excessive smoothness of drawing and softness of modelling.

531. * **Pourbus, Pieter.** ***Allegorical Love Feast.*** A fine group arranged in the form of a half-arch, well drawn and with much excellence of colour. The costumes are rich, the types individual, the still-life well done. With a landscape showing distant mountains and the sea. A Pourbus without a precedent. There is nothing like it elsewhere. At the right, in the landscape at the back, there is a hint of the Brueghels, but it is very slight.

82. * **Rembrandt van Ryn.** ***Portrait of Jan Pellicorne and Son.*** An early Rembrandt of 1633, but with little indication of his "grey period" about it. The faces are carefully and surely drawn, with no great freedom of the brush, though the surfaces have probably been changed by cleaning. The eyes of the man are Rembrandt's, and also the head of the boy, but the boy's dress with its sleeve and little shoe-string pendants are possibly by some pupil or follower. It is a curious Rembrandt, with much about the costume, lighting, and background that give no hint of Rembrandt at all, and yet, if one calls to mind the early Lesson in Anatomy at The Hague, this portrait will be found very like it.

The man's head might even fit into the Anatomy picture without much discord. Notice the depth of the setting, the air, and the shadows here. Notice also the absence of any small or spotty lights.

90. * ——*Portrait of Suzanna van Collen, Wife of Jan Pellicorne, with Her Daughter.* This is the companion piece to No. 82 and is just as curious in its workmanship as is that portrait. Possibly the colour and expression of the faces have been changed by some cleaning and retouching. The face of the woman now looks a little too pretty for Rembrandt. Yet the ruff and hands are his and also the child's head. In the child's dress there is the appearance of another brush at work—a smoother, prettier, weaker brush. Of the same date as No. 82, with nothing "grey" in the tone of it. They are peculiar Rembrandts because they do not tally closely with other works of his at that period. Yet here is a head that quite agrees with the Van Beresteyn portraits by Rembrandt in the Havermeyer Collection, New York.

86. * ——*The Centurion Cornelius.* A fine picture in colour as in lighting, with a good deal of character and dignity about it. It is put down to Rembrandt when he was about fifty, but there are reasons for thinking he did not do it at any age. It is his lighting in a superficial way, but apparently not his types, not his characters, not his drawing, colouring, or handling. The faces lack his emotional or forceful quality. The types are those of Flinck and Fabritius. The third figure at the back is the model that has

appeared in more than one of Bol's pictures, and has passed as Rembrandt's brother in pictures at The Hague and elsewhere. The Centurion with the turban is probably the same model as the Saul in No. 621, Saul and David in The Hague Museum, put down to Rembrandt, but possibly by Flinck. The same model appears again in the Christ Before Pilate, Budapest Gallery (No. 368). The turban should be noticed for its smooth quality and its colours, which resemble Rembrandt's very little. The outer dress and the sleeve should again be noticed for that same smooth, slippery rendering of textures so foreign to Rembrandt. Again the sharp way in which the high lights are ridged on the helmet, the noses, the foreheads, and lips, does not point to Rembrandt. The drawing of the wrists and fingers and knuckles have a certain square and wooden quality once more foreign to him. And finally, in a general way, the thin or sweet quality of the colour should be noticed, the absence of light aside from that reflected from the figures, the blackish quality of the ground, and the apparent envelope of air which is all on this side of the figures and not in the background. The picture comes nearer to a masterpiece by Flinck or Bernaert Fabritius than a work by Rembrandt. One's general impression is that it is like Fabritius at Darmstadt but in specific resemblances it recalls Flinck. In the confusion resulting from the indiscriminate assignment of all the dark-looking Dutch pictures to Rembrandt, which took place many years ago, and is still in progress, the Rembrandt pupils have been as badly mixed up as the master. Flinck, Eeck-

hout, Bol, Fabritius are all confused and confounded. See the note on the Saul and David, No. 621, in The Hague Gallery, and also on the Lesson in Anatomy there. The notes on the Rembrandts in the National Gallery, the Berlin Gallery, and the Hermitage should be consulted.

29. * ——*Portrait of the Artist's Son, Titus.* This is an undeniably fine work, a portrait of some force, both in its sad conception and its vigorous painting. The eyes, nose, and mouth are Rembrandtesque, as is also the shadow, but not the flat figure with the hard edge. One wonders about the small high lights on the hair, the shadows of the coat, the chain; about the red cap and its outline; about the background. The handling, if Rembrandt's, is not so late as 1657. Rembrandts of that date contradict the handling of this picture. It is possible that in a burst of inspiration Eeckhout did the work, rather than Rembrandt himself. It has something of Eeckhout about the type, the hair, the coat, and the shadow across it; but it is difficult to account for his doing anything so really fine as this portrait. Yet it is almost certainly not by Rembrandt. As for its being Rembrandt's son Titus, that is only conjecture, and the date of 1657 was no doubt made to fit the conjecture. A picture put down to Rembrandt's School in the Dulwich Gallery gives the same type of face, only a little older.

52. ——*Portrait of the Artist.* The sitter is in a velvet cap and a fur cloak, with a somewhat pasty face, a piercing eye, and a slightly parted mouth. Said to have been done about 1634, but there is

considerable doubt about Rembrandt's having done it. The grey of the ground and the shadow on the right are lacking in quality. The grey is flat and not of Rembrandt depth or luminosity. The face is soft in line, a little flaccid in modelling, not strong or emphatic in touch, and not given with Rembrandt's flesh colour. It is pallid and grey. The outlines of the cap and cloak are hard and there seems little or no inset to the figure, no atmospheric depth. Now these are all peculiarities of Jan Lievens that almost any one should be able to recognise, but to cap their evidence the hair is plowed and scratched with the wooden end of the brush—a mannerism that shows in almost every portrait that Lievens painted. On wood and once framed with an arch-and-column effect at the top. See the note on No. 55.

55. ——*Portrait of the Artist.* This portrait is said to be the likeness of the painter and to have been painted in 1635—one year later than No. 52; but what a change in the man in one year's time! Compare the two portraits for the likeness of the sitter. Did Rembrandt do them both? Did he see himself so differently and change his method of painting so radically in the same year, in the same mirror? Did he paint the twenty or more portraits of himself in the European galleries, all of them so different the one from the other, or did his twenty or more pupils do them? One can understand the variations of likeness in the different pupils better than the variation in Rembrandt or his mirror. And was it, after all, Rembrandt who sat or only some model? This portrait is not well drawn in the eyes, the nose, the cheeks, the mouth; and the hat, beard, mous-

tache, hair are not too well painted. It is a school piece.

201. ——***Portrait of a Boy.*** It is too pretty for Rembrandt—pretty not only in the face, but in the cap, the pearls, the spots of light on the cloak. Compare it with the face in the Amsterdam Gallery picture (No. 1634), there put down to Moeyaert and formerly attributed to Hoogstraaten. The same hand did this Wallace Collection portrait and also the portrait (No. 843) at the Hermitage, there ascribed to Rembrandt.

203. ——***The Good Samaritan.*** A very good little picture that any one of half a dozen Rembrandt followers might have painted. It is perhaps good enough for Rembrandt, but he was not accustomed to doing this small art, whereas, with quite a number of his pupils, it was a genre of their own. The same hand that did this picture did also the Diana Bathing in the National Gallery (No. 2538).

173. ——***Portrait of the Artist.*** It is a fairly good copy, or possibly a variant of a questionable Rembrandt at the Vienna Gallery, but not a picture of importance, whoever did it. It is on copper, which was not often used until after Rembrandt's time.

229. ——***Ideal Landscape.*** This coincides with what people have supposed were Rembrandt's landscapes, but how are we to account for the dreadful little figure at the right with its bad painting, or the dogs back of it, or the sheaves below it? In the sky is the thunder cloud that belongs to Hercules Seghers. The middle distance has a forced lighting that is strong. Perhaps Rem-

brandt did it. But if so, why didn't he draw it better—he who was such a master of naturalistic drawing? The same hand did the small landscape in the Amsterdam Gallery (No. 2020), assigned to Rembrandt.

238. ——*Young Negro Archer.* It is possible that the unusual subject of a black man caused Rembrandt to paint thinly though one might have supposed that black flesh would have bothered him and caused some mealiness and emendation of the surface. But here is a face quite smooth save for a dab of light on the nose and another on the lip. The loading of paint on the strap, the quiver, and bow look very like Rembrandt, but other painters aped this work quite closely, as also the grey ground. The figure is slightly indicated. And the sleeves—were they, too, affected by the black face and done with timorous smoothness? And when did Rembrandt begin doing that thin, transparent white at the throat, or dab his sleeves with white paint, or fumble his pearls in their high lights? Notice also the thinness of the painting in the shadows of the sleeve and the blackness or brownness of the shadow where it falls across the white collar and on the shoulder. The picture was probably painted by the same hand that did No. 825 at Berlin—not Rembrandt, but Hendrick Heerschop. [Since this note was written, but before its publication, the new catalogue of the Wallace Collection has been issued. It suggests Heerschop as the possible painter of this picture.]

116. Rosa, Salvatore. *River Scene with Apollo and*
* *the Sibyl.* A fine classical landscape of much

dignity. The tree branches formal and the sky a little hard; but there is good distance and good colour. A decorative canvas of much beauty and truth. Claude never even approached such a view as this, and Poussin ignored it for a more academic formula.

81. * **Rubens, Peter Paul.** ***The Holy Family with Elizabeth and St. John.*** It is hung too high to be seen well, but it looks a Rubens, save for the faces and types of the women. These are not typically Rubens. Note the beautiful luminous flesh colour of the children, with its red shadows. This is something that certain followers like Seghers exaggerated. See his Holy Family in the Vienna Gallery (No. 878A) put down to the School of Rubens.

93. ——***Christ's Charge to Peter.*** So far as it can be seen in its present hanging, it looks like a Rubens, in good condition, done carefully and cleanly, with no great display of colour, but with a rather smooth and slippery brush. Not an inspired performance nor possessed of great force. The type of Christ is not one peculiar to Rubens. It may be a school piece as the exaggerated hands suggest.

30. ——***Portrait of Isabella Brandt.*** It might prove on close inspection to be only a copy (not a "repetition") of the portrait at The Hague (No. 250). It is a little smooth for Rubens, though we are not to forget his portraits, like the Anne of Austria, that are almost frail in their porcelain-like surfaces. The hair, cheeks, and eyes here look suspicious and the ruffs at the wrist

are curious. No doubt the picture has been much rubbed and scrubbed.

71. ——*The Crucified Saviour.* This follows closely the larger picture of the same subject (No. 313) in the Antwerp Gallery, but lacks the verve of the latter, though supposed to be a sketch. The handling is smooth and (in the white cloth) not very spirited or certain. The flesh is blackish, the arms a bit stringy, and the drawing of the left side below the shoulder somewhat questionable in spite of the strain of the muscling. The flesh shadows are brownish red, the sky very dark. It is possibly an old school copy.

63. ——*The Rainbow Landscape.* In its total effect, this landscape is impressive, but it does not stand analysis of the parts very well. It is a common belief that Rubens was a famous draughtsman, a perfect craftsman,—a man who could do things in a believable way at least. Therefore one wonders with some misgivings if he committed all the small atrocities of bad drawing apparent in this picture. The most obvious pieces of defective drawing are shown in the cattle. Did Rubens do those heads and horns and bodies and legs, with those high lights following the backbone or plastered on the nose or between the eyes, and those dreadful reflections in the water? Did he do those crazy ducks, or the queer horses, or the peasants with their dislocated heads, bodies, and hands? Did he paint that solid wooden field of grain, those unbelievable grain stacks, that impossible water, those trees with their mannered foliage, arbitrary lighting, and black shadows, that smoky sky and that hard, lightless rainbow?

The shadows at the right are too dark for the light at the left. This throws the picture out of tone. Again the high lights on the trees are false as compared with the shadows of the same trees, but this is the very thing that gives the picture a certain snap and makes it deceptive. It is by the painter of the Château de Steen landscape (No. 66) in the National Gallery (see the note upon it). The same Rubens follower did the landscape at Brussels (No. 391) and the landscape (No. 654) in the Vienna Academy. The true Rubens landscape is at the Vienna Imperial Gallery (No. 869) and perhaps in the National Gallery, London (No. 2924), and the true Rubens doing of horses, landscape, and accessory objects is at Antwerp (No. 781). Yet, to tell the truth, with all its faults, this landscape in the Wallace Collection is far from being a bad landscape. It is impressive in its distance and colour. But Rubens never touched brush to it. He was one of the most perfect of craftsmen. Neither his hand nor his eyes are seen here.

50. **Ruisdael, Jacob van.** ***Rocky Landscape.*** The usual Ruisdael with the white birch, the foaming water, the mannered trees, and the slate-coloured sky.

56. * ——***Landscape with Water Fall.*** This time the painter's convention is varied, in the sky, the hut, the distance, and with very good results. Quite a noble landscape.

247. ——***Sunset in a Wood.*** An unusual effect of sunlight—or is it moonlight?—for Ruisdael. Of course it is much too low in key of light and colour. Nature is no such drab affair as this. All the

Dutch landscapes were pitched too low in the key of light.

9. * **Sarto, Andrea del.** ***Madonna and Child with St. John and Two Angels.*** A smooth, much rubbed Andrea, with fine types and excellent drawing. No religious sentiment, but there is a nice feeling about colour and the mystery of shadows deepening it and darkening it. The Madonna is a rather lofty type—a version of his Lucretia. Her hand is injured and the whole picture has been too much cleaned.

111. **Steen, Jan.** ***The Christening Feast.*** Perhaps originally a very good picture, but now rubbed so much that the canvas shows disagreeably. Notice this in the figure in grey at the left. The picture is also somewhat repainted in the hands and faces. The red cloak on the child is now false in value from repainting, and the child itself is only a manikin. And notice the hand upon the red cloth. The still-life on the floor is good. The picture is well painted in spots—the woman with her back to us, for instance.

150. ——***The Lute Player.*** There is some free painting in the costume of the figure at the right and some good drawing in the other figures. But it is not a remarkable picture.

154. ——***The Harpsichord Lesson.*** Painted with much directness, simplicity, and truth. Look at the charming head and beautifully painted hair of the young lady at the harpsichord. Note also the dress of both characters for easy handling. It is much better than the larger, many-figured piece, No. 158.

209. ——*Village Alchemist.* The chief figure is beautifully drawn and painted. It is not such broad and free work as Brouwer's, but it is very effective.

210. **Teniers the Younger, David.** *Deliverance of St. Peter.* The title is taken from the figures at the back. A bright piece of colour with clever painting.

231. ——*Gambling Scene at an Inn.* A handsome Teniers, with much brilliant colour in the centralised red coat, and some very dexterous manipulation of the brush. Note the bulk of the figure at the extreme left.

227. ——*Boors Carousing.* All the Teniers pictures here seem of excellent quality. The connoisseur who brought them together in this collection evidently knew the meaning of good painting—that is, painting from the painter's point of view. These pictures show strongly the influence of Brouwer.

236. * **Terborch, Gerard.** *Lady Reading a Letter.* A much stronger and better picture than No. 235 in this collection. It is beautifully done, especially in the head and face, with the shadow of the curling hair thrown across the face. Study the face a moment for the expression of it—the interest in the letter. The costume and tablecloth are effective as colour. And what good drawing in the screen, the table, the chair! A strange background above the screen—probably the top of a bed canopy showing—with a good many things about it that do not suggest Terborch.

11. **Titian (Tiziano Vecellio).** ***Perseus and Andromeda.*** The figure of Andromeda looks repainted, though it may be merely overcleaned. The figure is slight, rather attenuated, somewhat affected in the arms and left leg, with none of that large, voluptuous quality that Titian usually gave in his nudes. The action of the Perseus is awkward. The sea is good and the dragon monstrous enough. For all the tradition and documentation about it, it is still unbelievable as a Titian.

88. * **Velasquez, Diego de Silva y.** ***Portrait of a Spanish Lady.*** A portrait of much truth, charm, and beauty. It is quite true in drawing, with the possible exception of the right arm, and is just as accurate in the handling. The head is the best part of it. It is not a late work by Velasquez. Some there are who think it not by Velasquez at all. There is nothing at Madrid or elsewhere that absolutely confirms it, but it is a fine portrait for all that. It seems too fine, too sensitive, too psychological for Velasquez. He was not a subtle prober into the mental attitudes of his sitters so much as a truthful painter of their external appearances.

100. ——***Infante Margarita Maria.*** It is a fairly good portrait, but if placed beside the little Infanta in the Salon Carré of the Louvre, or near the two children's portraits at Vienna, it will demonstrate its own weakness in short order. Look at the handling of the hair, the sleeves, the bows, and you need go no further to know that the brush of Velasquez is not here. It is a school piece.

12. ——*Don Balthasar Carlos in Infancy.* Probably a workshop picture, done under Velasquez's eye, but not by his hand. The catalogue points out (with candor) that the tassel, cushion, and curtain are painted by another hand than that of Velasquez; but is not the same hand apparent in the dress, the sash, the collar, the hair? The bead-like eyes—how different they are from those usually painted by Velasquez! It is a very good portrait, but has not the distinct touch of Velasquez in it. Mr. MacColl thinks with Northcote that Sir Joshua repainted it.

6. ——*Don Balthasar Carlos in the Riding-School.* The face and hair of the rider are quite in the Velasquez vein as though the master himself had touched them; but the rest of the picture is uncertain in its drawing and handling. The distant figures and the buildings against the sky are well given. The landscape, the dark lighting, the colour, the handling of the blacks and whites indicate Mazo's hand. A more elaborated version is at Grosvenor House.

80. **Velde, Adriaen van de.** *Departure of Jacob into Egypt.* With a glassy sky and smoothly painted figures, but a considerable picture in size and mountain forms for Adriaen van de Velde. The light is, of course, impossible under that blue sky. It was sacrificed in order to make the figures and animals pop out of the darkness. And they do "pop."

137. **Velde, Willem van de.** *Shipping in a Calm.* It is large and not too fine in quality—not as fine as some of the painter's smaller pictures. No. 77 is the same kind of a picture.

19. **Venetian School.** ***Venus Disarming Cupid.*** The chances are that it is by some assistant or imitator of Titian not far removed from that master himself. The bad drawing in the hands, arms, and knees of the Venus, or the crudeness of the trees and hills, as of the bow and quiver, are not wholly to be accounted for by repainting. The forehead, brows, and nose are now hard through restoration, but perhaps they were never very melting in their contours. It is a Titianesque canvas that was once listed as a Giorgione and still has some affinity with the Giorgionesque Rustic Concert of the Louvre.

18. **Vos, Cornelis de.** ***Portrait of a Flemish Gentleman.*** It is a smooth and shiny portrait with a china ruff about the gentleman's neck. It is, however, very accurately drawn and has considerable dignity about it.

22. ——***Portrait of a Flemish Lady.*** This is a better portrait than No. 18, though of the same general character. It is quite elaborate in the background with a suggestion of Pieter de Hooch's rich interiors. Both pictures, perhaps, suffer as portraits because of their elaborate accessory objects. Also by the framing under glass.

187. **Wouwerman, Philips.** ***Coast Scene with Figures.*** A delightful little picture. Note the excellent painting of the figures and their picturesque colourings against that grey sea. When Wouwerman forgets his mannerisms he commands instant admiration. See also the grey decorative landscape No. 218.

160. **Wynants, Jan.** ***Landscape with Cattle.*** A good example of the Dutch landscape formula in the

hands of Wynants. He employed the same dull grey colour and light as Ruisdael, Hobbema, and Van Goyen. They all of them concocted landscapes in the studio, following tradition, and apparently with little love or care for nature itself.

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