

A
DESCRIPTIVE CATALOGUE
OF THE PICTURES
IN THE
COLLECTION OF THE MARQUIS OF STAFFORD,
IN LONDON.

WITH GENERAL AND CURSORY REMARKS ON THE ROMAN AND FLEMISH SCHOOLS.

BY GEORGE PERRY, *Architect.*



" Ut Pictura sic Poesis."

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To Sir GEORGE BEAUMONT, *Bart.*

ALLOW me to dedicate the following slight Essay to one, who like to FABIVS, has been the eminent Patron of the Fine Arts, by example and reward. The Polite Arts can only be cultivated successfully in a disposition conversant with general learning, and the knowledge of the human mind. To have patronized the genius of WILSON, and of our modern TENIERS, would have been of itself sufficient praise, the rest there will be no necessity to record; your extensive acquaintance with the sciences being already so well known, that it would be flattery to repeat it.

That you may long continue to extend your benign patronage to the Arts of England; and to enjoy in the records of your Country, the pleasures arising from reciprocated good, and a lasting memorial in the annals of recorded Science, is the sincere and fervent wish of

Your most obedient, humble,

and devoted Servant,

GEORGE PERRY.

DESCRIPTIVE CATALOGUE,

f.c. f.c.

THE ANTI-ROOM, OR SCHOOL OF ENGLISH MASTERS.

No. 85.—*A Landscape by WILSON. NIOBE.*

IN the bolder flights of the pencil, in the *expression* of Stormy Scenes, accompanied with the vivid lightning, and the agitated motions arising from wind, WILSON has continued hitherto unrivalled. The *energy* and *decision* of his *lights* contrasted with rich and broad masses of *shade*, draw the eye from the slighter efforts of other artists, and have contributed to bestow upon him the name of the English CLAUDE. In comparing his merits with those of other painters, who have been eminently successful in *Landscape*, it may be said that he differs more from them in the choice of his objects, than in any other particular. He introduces more of the rocky scenery into his pieces than CLAUDE LORRAIN, and his clouds are more beautiful and better varied than those of GASPARD POUSSIN. The latter he resembles very much in the *forms* and *richness* of his *foliage*, and the former in the luminous and ethereal *effect* of his sun-sets. He seems to have been conscious that his studies of perspective and architecture, were not so complete as those of CLAUDE, he therefore introduces *Buildings* very sparingly, and those not of a rich and ornamented form, but consisting frequently of plain and striking masses of ruins or broken objects. To say that the harmony of his aerial *colouring* is equal to CLAUDE, is no more than simple justice, and this praise he enjoyed only in conjunction with CUYP, as the method of modifying the neutral *Tints* in the horizon, in all the admirable *effects* of nature, seems to have been peculiar to these three painters.

In the scene before us is represented, all the agitation arising from a storm, the elements at war, agitating with fury the trees, clouds, and waters, the vivid flash spreading over the sky, and as Thompson describes "wrapping ether in a blaze," strikes the mind with awe and horror. The foliage of the forest seems to rustle in the gale, the drapery of the figures is driven over their heads, the foam of the falling cataract is impelled from its course, all nature is disturbed by the agitation and fury of the tempest. The story of Niobe is admirably introduced, and the figures are striking and well varied, the *effect* of the whole does infinite credit to the genius and talents of the artist.

No. 84.—*A Sea Piece* by TURNER.

In this picture, which is placed as if intended for a companion to the above, several fishermen's smacks are introduced, in a rolling sea, the sun faintly gleams through some rainy clouds in the offing, and illuminates some distant shipping, whilst the growing tempest howls through the waves.

"In Winter awful thou!
 Tempest on tempest hurld tremendous darkness!
 Thou biddest the world adore, and humblest Nature
 With thy northern blast!"

Such is the scene which Mr. TURNER has exhibited, with a *boldness* of Pencil highly suitable to the perturbation of the storm.

No. 83.—*A Head of Charles I.* by DOBSON.

This eminent painter was a pupil of the celebrated VANDYKE, whom he rivalled in the painting of his flesh, and in his drawing, the picture before us is sufficient proof of his talents and observation of nature, being beautifully *coloured*, and the *effect* of the lights eminently pleasing.

No. 87.—*The Boa Serpent*, by WARD.

A traveller mounted on a white horse, and attacked by a serpent of immense size, which clings round every part of the affrighted man and animal, holding and detaining them by the branches of a tree, the outline is bold and masterly, but the *colours* are too bright and glaring.

No. 86.—*Cattle*, by GAINSBOROUGH.

The *freedom* and *expression* of GAINSBOROUGH'S pictures are well known and appreciated, so as not to require from us any elucidation; it is amazing that with a few slight touches of his brush he has here produced a group possessing so much interest and effect.

THE OLD GALLERY.—*The Flemish School*.

Nos. 92, 97, 114.—*Sea Pieces*, by W. VANDERVELDE.

In the admirable effect and contrast of shipping, and in the pleasing transparency of the water, VANDERVELDE stands upon the highest pinnacle of the art; in comparing the merits of these beautiful productions, the highest praise will hardly be found equal to their merits. The clouds particularly, and the distant objects, seem to vanish into thin air, whilst the striking attitudes of the different mariners are disposed in the most picturesque and agreeable forms, and suitably to the general effect of the whole. If the spectator would wish to observe his master-piece, he will find it opposite to the door, in the small room of the east end of the old gallery. In this charming picture is represented a naval engagement, the ships are enclosed in the hottest action, the volumes of thick and dark smoke, are admirably contrasted with the *effect* of the guns exploding. The drapery of the sails and rigging are disposed with much taste and in agreeable forms, whilst the figures indicate all the bustle and activity resulting from a general action.

No 93.— *Landscape and Figures, by BERCHEM.*

The rural scenery of BERCHEM is enlivened by agreeable groups of cattle and figures, he has been accused indeed of making his cattle more beautiful than nature herself, this seems however to have arisen rather from selection of the most pleasing forms, than any real deviation from nature. There is certainly much grace in the attitudes and forms of his cattle, so that he may indeed be called the RAPHAEL of these subjects, whilst his ruins and the rocky scenery, interspersed through his views, which chiefly resemble Switzerland, give a romantic air to this master's productions. The dresses of the peasants are such as suit every age, and every climate. The harmony of the sky, and the warmth of the setting sun, which glances in an agreeable manner over the surfaces of the objects, give a pleasing illumination to all the little bushes and foreground objects. His goats and sheep are perfectly nature itself, the colours of the different parts are so skilfully arranged, as to attract the eye of every observer, whilst the taste of his outlines and high finishing, confirm the conquest over the judgment, and are a proof that BERCHEM was one of the greatest of painters. Nos. 96, 110, and 189, are similar proofs of the excellence and taste of this astonishing artist.

No. 94.— *A Moonlight, by VANDERNEER.*

Notwithstanding the great merits of our English artist, Mr. WRIGHT, of Derby, it may be safely asserted that they fall very much short of this eminent Flemish painter. In the moonlight pieces of VANDERNEER, there is a clearness and aerial lightness of effect, in all his clouds, a lustre and transparency in the use of his black and brown shadows, and an observation in the perspective of his objects, which we in vain look for in the works of any other painter. His trees are admirably finished, and have a richness of foliage peculiar to himself; his lakes and rivers perfectly reflect the sky, and the lucid beams of the

moon, tremble on the silver surface which undulates around. Such are the merits of VANDERNEER, whilst in WRIGHT'S pictures, we frequently meet with a hardness of outline, and a heavy choice of objects, which is disgusting and disagreeable to the eye. VANDERNEER makes all the object of his pieces to diminish towards the principal point, shewing therein his taste and knowledge of the effect of the *Visto*, for it must be allowed, that as in the long avenue of a garden-walk, or road, any object if placed at the end, will be more striking, whether it is a village spire, a ruin or tree, so in the pictures of VANDERNEER, the moon is always artfully placed, where the gradation of the other objects by the perspective ceases. This artifice is curious, and has a very striking effect; frequently he introduces the village spire, peeping through the trees, sometimes groups of fishermen hauling up their nets and tackle, all illuminated through the gloom of night, perhaps by the light of a cottage-window, or a lantern. The placid calmness of the scene, takes possession of the mind and all the busy bustling scenes of day removed, the spectator contemplates in silent admiration, and with harmony of thought, the merits of this transcendent painter.

No. 126, 127, 128.—*Three Pictures of MIERIS.*

It is difficult, if not impossible, in this instance to distinguish the works of the Father and Son, they both finished their pictures of family scenes in an admirable style; the minutest parts as a basket or a decanter, are with them objects of amazing *finish* and *labour*. These may serve to surprize the Virtuoso, but they do not add much to the general *effect*, being objects which in Nature are generally overlooked. Sometimes however to attract still more the attention of the spectator, a globe or an embroidered table cloth is introduced, and here much room is left for the minute and laborious *touches* of the invisible pencil. Their choice of figures being taken from Flemish nature is in general gross and heavy, still however it is finely coloured, and the draperies, particularly the

satin, such as almost to baffle all the efforts of praise or encomium. In this part of the art it must be allowed that GERARD DOUW, seems to have outgone all other competitors, his colouring being warm yet chaste, his drawing and outline free, yet his pencilling very minute, and his *effect* of sudden *lights* and *shades* quite equal to his instructor REMBRANDT, and by each of whom there are several pictures contained in this excellent collection.

No. 109.—METZU.

It has been the fashion in France for many years, to praise highly the pictures of METZU and the prices which they have produced there has been incredible. Considering this artist impartially, by the side of his competitors, SLINGELANDT, JANSON, MIERIS and others, we cannot find out any immediate and evident cause for such a preference. Fashion in the Flemish school has certainly prevailed in an unaccountable degree, and the high finishing of this artist, if it had not been eclipsed by GERARD DOUW, in particular, and equalled by many others, might have been brought as a justification. The *force* of the drapery and the flesh is very fine, the *lights* well disposed and agreeable, and the *expression* of the face such as could only be produced by a masterly hand.

No 112.—*A Head of REMBRANDT, by Himself.*

In this large portrait the freedom and boldness of REMBRANDT'S pencil is admirably displayed, the breadth of the *lights* and *shades* is well opposed, with skill and judgment. His features were not of a pleasing *cast*, his nose being large and round, there is an intelligence however in the eye and forehead which bespeaks the man of genius and the painter. A dusky brown pervades the colouring, which is usual in his pieces, and which when carried to an excess, it would be difficult to justify. In the larger efforts of his pencil, he is undoubtedly a pre-eminent painter, in his smaller cabinet pictures he too frequently falls into a *Blackness*, which is quite incompatible with nature.

7

No. 170.—*A Family Scene, by REMBRANDT.*

In this curious and interesting cabinet picture, is represented an aged woman, attending to the prayers of an infant who is kneeling before her, the room is very dark and the principal light is thrown upon her face and figure. The earnest *expression* of the boy's face and attitude is remarkably striking and well contrasted with the judicious thoughtfulness of the aged lady. It is painted with a very firm and steady pencil, the objects are very transparent, which are placed in the *shade*, and the *effect* of the lights is most skilfully diffused. The *chef d'oeuvre* of this great artist is supposed to be the famous picture of Belshazzar, at the Earl of Derby's house, at Knowsley, the figures of which are so finely *expressed*, that they seem to burst from the canvass, and the mind of the spectator becomes overpowered with the reality of the scene. The great price of REMBRANDT'S pictures is now become proverbial; three thousand guineas is a price which has been frequently given both for his landscapes and historical subjects. Of the justice of such *extortion* upon *folly*, many doubts have been entertained, at different times, and the circumstance has been ably ridiculed by the immortal HOGARTH. It seems likely, however that the name of REMBRANDT stands now in higher estimation than it has hitherto done, and the prices of that great painter's works, may in the course of time rise to such a height, as to be only purchased by Princes and Emperors.

Nos. 156, 161, 175, 177.—*Four Cabinet Pictures, by TENIERS.*

The best of these four pictures, which are from the pencil of old TENIERS, is the representation of a village wake or merry-making. A group of rustic figures occupy the whole space of the farm yard, the merriest and youngest division of the party are joining in the festive dance, and tripping on the light fantastic toe. On the right hand side is seen a table fitted out in a plain, but substantial style, with the more solid requisites and refreshments, an el-

derly man, who is supposed to be the father of the feast, is dexterously carving out some brawn for his merry guests ; the hilarity and joy which is observable in the whole group, is brought to one point, in the face of the jolly waiter, who, looking through the garden door, seems to promise by his countenance, that the liquor shall not be wanting to aid the general effect.

“ Here the jovial rebees sound,
And the village bells ring round,
And young and old come forth to play,
On the sun-shine holiday.”

The admirable contrast of the young and the old, the arch simplicity of the smiling maidens, with the wrinkled gravity of hoary age, attract and fix the attention of the critic, and have made the lucid pencil of TENIERS to be deemed inimitable ; until our English countryman, Mr. WILKIE, had shewn by his excellent productions, and particularly his subject of the blind Fidler, that the genius of the English School is able to rival, if not eclipse, the Flemish artists.

No. 166.—*A Girl giving an herring to an Old Woman, by GERARD DOUW.*

In the brightness and lustre of *colouring* GERARD DOUW has here presented us with a picture, in which, although the subject is taken from vulgar life, the atonement is amply supplied by the excellence of the imitation. The herring which she holds up is so admirably copied, that all the scales are visible ; the minute finishing of the vegetables in the basket, the transparency of the kitchen utensils and other objects, but above all the light which is thrown upon the girl's face from the window, are inimitably fine, and are a lasting proof of the talents of the artist.

No. 164.—*A young Student*, by GERARD DOUW.

This young man appears dressed in the grotesque fashion of the times, in a curious doublet, and high-heeled boots; a light from a small window illuminates the ancient room in which he is studying, and as he turns his face fully towards the spectator, it brightens up his features with all the characters of nature. This picture, although very small, has an inimitable character of spirit and life in every part of it, the high finishing and laboured smoothness of the pencil, so far from derogating from the merit, seem to add a *force* to the *effect*. With a patience that is truly astonishing, all the minuter objects, the globes, the books, instruments and carpet are delineated, and the whole is made finely subordinate to the *expression* of the face. This admirable jewel may be regarded as one of the greatest rarities of the collection, and indeed the magical *effect* and astonishing *power* with which it attracts the eye, is such as to make all description difficult. In short it is perfectly nature in a diminishing mirror, and shews at once the patience and excellence of this astonishing artist.

No. 171.—*The Duchess of Mazarin*, by G. NETSCHER.

The *expression* of NETSCHER's portraits is generally deficient in grace, the turn of the head and neck seems artificial and studied, as if dancing a minuet; the fingers and hands are finely formed and painted, and the *colouring* is clear, but not sufficiently warm and lively. The delineation of the draperies is very carefully studied and composed, and the manner upon the whole, much resembles that of SIR PETER LELY.

No. 145.—*Mercury and Hebe, by RUBENS.*

In the magical *force* and *roundness* of *colouring*, the name of RUBENS has been long deservedly celebrated, and in this charming picture it appears to the greatest advantage. The figure of Mercury (which is very gracefully drawn) appears carrying up Hebe to the celestial abodes, the aerial *effect* of the clouds and atmosphere are finely represented, and the spectator almost fancies himself transported along with them in their ethereal journey. The draperies seem to float along on the current of the air, and there is an exalted dignity in the countenances, which bespeak all the sublimity of pleasure, resulting from joy and delight. Had the figures been delineated in a more slender style, this piece might have ranked amongst the master-pieces of art, but it was the error of the school of RUBENS, to load the figures with too much flesh, and which often gives a disagreeable *heaviness* to the appearance, as a whole. He seems never to have attained to the ideal beauty of the Roman school, and which we shall have to notice in the works of RAPHAEL, POUSSIN, and CORREGGIO. In being defective therefore in this sublime quality of the noble art, his fascinating *colours*, his freedom of *effect*, his *transparency* and *clearness*, can only obtain for him a subordinate rank in the second class of painters. There is a facility, however, in all his works, which shews with what attention he had studied the different departments of his art, and which is equally instructive to the painter and the connoisseur.

No. 133.—*Figures by POLEMBERG.*

An unusual redness too generally predominates in the figures of POLEMBERG; this picture however happens to be wholly exempt from that fault. There is a *clearness* and agreeable *harmony* in the different parts, which draws and detains the eye, whilst the excellence of the *foreshortning*, exhibits his talents to a great advantage in the art.

No. 135.—*A Landscape, by VAN GOYEN.*

The studies, (for they can hardly be called pictures, on account of their *slightness*) of VAN GOYEN, resemble in a great degree the *Bistre* drawings of GAINSBOROUGH; a similar manner predominates through each. In the taste of his cottages and foregrounds he is admirable, and in his trees, there is a *brightness* which is highly commendable; but a too predominant tint of brown, which runs through all the objects, gives a *flatness* and *insipidity* to the whole, when compared with the works of other painters. The figures are rustic and well placed for *effect*, and much praise also is attributable to the transparency of the water; but his shipping is in general ill selected and too *heavy*.

THE SMALL ROOM.—*The Flemish School continued.*No. 213.—*A Picture of Flowers, by VAN HUYSUM.*

The name of VAN HUYSUM stands foremost in the list of Flower painters, in which he excelled all who went before him, as BAPTIST, VERELST, RYSCHE, &c. This picture therefore, always excites much earnest attention, in the visitors of the gallery, on account of the great rarity and fame of his works. There is certainly a brilliancy and delicacy in his flowers, a taste in the disposition of his groupes, and a finish in the minuter parts, which has altogether baffled the efforts of all those who have attempted the same walk in the arts. His ornamented vases also, and imitation of marble (as in the picture before us) are of themselves admirable for design and execution, the butterflies and insects seem to be really alive, and above all, the drops of water, like lucid gems, hang upon the leaves in such a way, as to deceive the most inquisitive eye. The *transparency* and *effect* of his white roses, the modest blush of his rosebuds, the rich *tints* of the Flower-de-Luce, and the delicate blue of the hare bell, here bloom and live. The amazing price of his pictures, (which have been frequently sold at as high a price as two thousand guineas) has hitherto made

them very rarely to be procured in England, and difficult of inspection. As he dedicated his whole life to this pursuit of flowers, his peculiar excellence and sweetness of *effect* is more easily accounted for.

“ Who can paint like Nature? can Imagination boast,
Amidst her gay creation, hues like her's
Or can she mix them with that matchless skill,
And lose them in each other, as appears
In every bud that blows?”

The imagination of VAN HUYSUM, has in many instances, presented a real answer to the poet.

No. 210.—*A Sea Piece by DE VLIÉGER.*

In this charming view of shipping, the merits of De VLIÉGER appear to great advantage, the clouds and water are in perfect harmony, and the *colours* of the sails are agreeably varied. He was the tutor of VANDERVELDE, whose works we shall next describe, who, however, far excelled his master in the same walk of the art. The figures are striking and well varied, and give a pleasing impression of the talents and merit of the artist.

No. 212.—*A Sea Engagement, by WM. VANDERVELDE.*

This is the celebrated piece of which we have already inserted a description in a former part of the catalogue. Its merits to be appreciated must be seen; the disposition of the parts, the *colouring*, the vessels, figures and boats, are all admirable, and sufficiently prove that in sea subjects, VANDERVELDE was the greatest painter that ever lived.

No. 207.—*A Landscape, by PYNACKER.*

In the style of romantic mountain scenery, PYNACKER particularly excels, his trees are touched with the greatest *lightness*, and seem to wave in the wind, the *colour* of his greens is lively and agreeable, and all the parts are spirited and well contrasted.

GENERAL REMARKS.

HAVING now finished the description of the Flemish School, in works, from which this gallery particularly excels, it will be not improper to sum up the whole in a few general remarks. The excellent preservation in which all these pictures have been kept, is a *desideratum*, which in so great a gallery, it is difficult to obtain. That the descriptive part of this work might not be too much extended, those pictures only have been described which are the most remarkable in point of excellence; the reader however, if he passes through the whole, will find an amazing number, which though not here described, will be highly worthy of his attention. In the next part, which will be historical, we must certainly look for the greatest excellence in the Roman School, next to which comes that of Spain, Venice, Lombardy, France, and Flanders; and lastly, the English school, the chief ornaments of which were SIR JAMES THORNHILL, and SIR JOSHUA REYNOLDS. Nevertheless in the lower departments of the art, such as domestic scenery, cattle, and flower pieces, landscapes, and sea-views, the Flemish school have deservedly been placed in the highest scale of eminence; and their deficiency in history, seems rather to have been owing to a want of statues and beautiful forms in nature to be their guide, than any deficiency in their genius or powers of mind.

Previously to our entering upon the historical merits of the Italian, which certainly in point of quality and quantity has excelled all others, though not in variety; we shall endeavour to give a short and succinct account of the rise of its superiority, and the causes which contributed thereto, and a parallel of

the greatest painters in the world, RAPHAEL, CORREGGIO, and POUSSIN. The sublime genius of these princes of the art, has eclipsed and left behind, all the efforts and labours of their rivals, and even time

“ Which does all things else impair,
Still makes them flourish fresh and fair !”

No other quality in the art of painting can compare with the ideal beauty of RAPHAEL, which he abstracted from an examination of the ancient Statues, joined to the living beauty of nature. Prejudice, bigotry, and fashion have never in any country, dared to arraign his forms. In this point of the ideal beauty, CORREGGIO and POUSSIN (in their best works) may undoubtedly be placed the next to RAPHAEL. The second quality of this noble art is *expression*, (that is, by a representation of the passions, to move those of the spectator,) and in this they seem all three to have been equally great ; this quality will always be found to reside in the medium, between tameness and extravagancy, both in the attitudes and faces, and therefore it has been sometimes called simplicity, which is only another word for propriety or expression. The third great quality of the art seems to lie in *colouring*, a quality only to be gained by long practice, and much examination of the harmonies and contrasts of colours. All painters, therefore, have in respect to *colouring*, had their happiest times and periods in this most difficult province of the art. In *colouring*, CORREGGIO was chaste, yet warm and harmonious ; RAPHAEL forcible and sweet ; POUSSIN firm and decided ; we speak only, however, of their best times of *colouring*, when their experience was completed ; for in the beginning RAPHAEL was too black, CORREGGIO too brown, and POUSSIN too red in their carnations or flesh colours, and the same faults appeared at those times in their draperies. To enter more particularly into a disquisition of their relative and general merits, RAPHAEL excelled in the ideal beauty of his figures in *expression* and *grace* ; CORREGGIO chiefly in *expression* and *grace* ; and POUSSIN in the *expression* of various and opposite passions, and *dignity* joined with *grace*. In the

attitudes of CORREGGIO's heads there is a winning sweetness of features and form, a pleasing serenity in the face, as if approaching to a smile, his fingers and hands are formed with the most graceful turn, and an undulating, pleasing outline predominates throughout the whole. The female figures of POUSSIN are beautiful and well formed, attractive to the eye by their proportions and attitudes, his draperies are commanding and noble, being formed and adjusted with sweeping folds, which inspire dignity and awe. In the *expression* of opposite and contending passions, he never outsteps the modesty of nature; it is the action as much as the face, which in all his figures contributes to the emotions he wishes to express. We shall begin our description with the works of RAPHAEL, the foundation of whose excellence in the art, may be traced from the maxims and works of his eminent cotemporary, LEONARDI DE VINCI.

THE NEW GALLERY.—*Roman School.*

No. 8.—*Virgin and Child, by RAPHAEL.*

This excellent cabinet picture, painted in his best time and manner, represents the Virgin, with red and blue drapery, kneeling down and extending over the infant Saviour, who is asleep on the ground, a veil of drapery. The idea is beautiful; the modest and interesting figure of the virgin, affects the mind with the warmest sympathy and regard. Maternal affection is displayed in all its brightest colours, and her solicitude seems anxiously attentive not to awake the infant. The easy and flowing lines of the drapery are finely disposed, and the distant country shewn in the landscape, is appropriate and highly finished. The blushing tints of *colour* on the virgin's face are admirable, whilst a fascinating set of features, mixed with an amiable smile, captivates the heart of the beholder. Such was RAPHAEL! His merits have outlived the lapse of ages, and his memory will always be consecrated in the history of the art. The ruthless hand of time has however made some injurious inroads upon some parts of this most invaluable picture.

• No. 10.—*The Virgin, Infant Jesus, and John, by RAPHAEL.*

In this beautiful and excellent specimen, we have exhibited to our sight, a specimen of RAPHAEL'S very best manner both of *colouring* and *design*. The Virgin Mary is represented, walking down the road in the front of the picture, holding the infant by the hand, whilst St. John runs eagerly forward to embrace him. The *expression* and *grouping* is admirable, and there is a *roundness* in the limbs of the boy, and a freshness in the *colouring* of the whole which fascinates and detains the eye. The ideal beauty of the Virgin is finely conceived, her tender solicitude and sympathy for the children is most conspicuous. Her vest is of a pink colour, over which is thrown a rich dark blue robe, which adds much to the dignity and majesty of her stature, and forming at the same time a pleasing contrast, with her complexion. The figure of Joseph is represented in the back ground, and adds much to the *effect* of the picture; the Landscape also is finished with much care and attention and observation of nature.

No. 9.—*The Holy Family, by RAPHAEL.*

This picture, which has several fine parts, seems to have been painted in the earliest time, when he was attached to the formal manner of his first master, PIETRO PERUGINO, and on that account is highly valuable as a *curious* specimen of the master.

NEW GALLERY,—*Roman School.*No. 16.—*Cupid making his Bow, by PARMEGIANO.*

PARMEGIANO was one of those few painters who endeavoured to exalt the beauty of the human figure, by making it rather taller than nature. There is always a pleasing flow and undulation in his *outline*, which may be studied by the painter with great advantage; there is an *expressive* grace also in the turn of the neck and shoulders of his figures, which gives a great beauty and life to his *subjects*. In the piece before us, he has represented Cupid in the manner of the ancients, as a sprightly half-grown youth, of a beautiful form, shaping and tapering his bow with a knife. The admirable grace and play of the *outline*, and the cunning manner in which he turns round to see whether he is observed, and as if conscious of his utmost mischief, is finely *conceived* and *expressed*. The *colouring* is chaste and harmonious, and the whole full of animation: the picture itself was one of the chief ornaments of the celebrated Orleans gallery in France, from whence in the confusion subsequent to the Revolution, it was by some strange concurrence, sold into England, along with several others of that invaluable collection. Like to CORREGIO, his pictures always gain upon the eye by frequent observance, whilst the admirable simplicity, and at the same time the efficacy, of the artist, make us to exclaim in the words of Milton,

“ His fair large front, and eye sublime, declar’d
 Absolute rule; and hyacinthine locks,
 Round from his parted forelock, hung
 Clustering—

No. 21.—*The Holy Family*, by GIORGIONE.

In this admirable picture, all the harmony and rich *colouring* of the Venetian School is shewn to the greatest advantage, the folds of the drapery are finely marked and expressed, the composition of the landscape is pleasing, and has a magic attraction for the eye of the observer. The science which lies hid in the *colouring* of this picture, in the features, drapery, and extremities may be studied with the greatest advantage by the critic and the painter, and considered altogether, we are of opinion, that it far excels the picture of the *Four Ages*, by TITIAN, which is in the same room.

DINING ROOM.

No. 78.—*The Muleteers*, by CORREGGIO.

This curious and singular picture seems to have been painted in the earliest time of this master, there is a *force* and *ingenuity* in the grouping, but nothing of historical talents are here displayed, either in the *drawing* or *colouring*; we are compelled therefore rather to consider it in the light of a *curiosity*, than in any other point of view.

No. 20.—*St. Jerome*, after CORREGGIO, by L. CARRACCI.

In the scarcity of real pictures by CORREGGIO, the above copy presents us with a very fair idea of the merits of that great artist, the grouping is excellently disposed, the outlines pleasing, the faces animated and expressive, and the picture throughout possesses all the *force* and *harmony* of the school of the CARRACCI'S.

No. 67.—*Diana and Acteon*, and No. 81.—*Diana and Calisto*, by TITIAN.

The tradition is, that these two pictures were painted expressly for King Henry the Eighth of England, by this eminent Venetian painter, and that they were sold away by the Republicans, in the time of Charles the First, since which time they have passed through several private collections. They are so large indeed as not to suit the dimensions of every room or house, and although coloured in a warm and pleasing manner, so as to give a very good idea of the Venetian style of colouring, yet several defects in the drawing and foreshortening of the limbs, are but too obvious. Of the merits of TITIAN it will be sufficient to say, that his talents as an historical painter are not equal to his excellence in portraits, and it is to the latter chiefly, that he owes his eminence in the art; there has been a fashion indeed in the works of TITIAN, and as he executed an amazing number of pictures during his long life, his celebrity has of course been in proportion. He seems to have imparted to his portraits, in the same manner as Sir Joshua Reynolds (whose name can never be too deservedly celebrated), a dignity and elevation of sentiment, far superior to the common forms of animated nature; but let not our admiration carry us farther than this boundary, for it is in vain to look for the ideal beauty in his females, although his old men's heads, and infants are very excellent. In these pictures therefore it will be allowed that he does not appear with all the due advantages belonging to his genius and merit.

No. 72.—*Venus a la Coquille*, (*Venus with a shell*) by TITIAN.

This picture cannot be passed by without attention, on account of the great interest which it has excited amongst connoisseurs of different countries and

ages; it seems a good deal obscured in point of *colour*, either by age or a brown varnish, which it is certain, TITIAN was in the habit of using. The same circumstance is reported in the history of Apelles, and that it was done with a view to deaden the glaring lustre of the first tints; it appears also that REMBRANDT afterwards carried it to such an excess, as to make his pictures look *dark* and *sooty*, and too much removed from the warmth of nature. There is a great *roundness* and *spirit* in this figure, as well as a strong animation, but none of the graceful features or proportion of RAPHAEL, or GUIDO, and it may be considered rather as a *great curiosity*, from its peculiar style and manners, than as a subject for professed criticism.

Nos. 35, 38, 46.—*Three Landscapes, by CLAUDE LORRAINE.*

Of these three Landscapes, each of which contains some most beautiful parts and objects, the last, which is a small morning scene, is obviously the finest. The dawn of day is ushered in with that dewy *freshness* of the objects, and those *sparkling lights*, which distinguish the particular time, the figures seem to abound with health and life, the reflection of the objects in the water, the graceful foliage of the trees, and the pleasing harmony of the sky, forcibly remind the spectator of the beautiful lines from Milton.

“ Sweet is the breath of morn, its rising sweet,
With charm of earliest Birds !”

The beauties however of CLAUDE's landscapes depend so much upon the artificial arrangements of trees, ruins, and figures, that it is but seldom that nature

nature herself presents so delightful an assemblage. It is nature herself, put into the form of a garden, with all the advantages of a *Visto*, heightened by the perspective of the buildings.

No. 36.—*A Landscape, by SALVATOR ROSA.*

It was observed by Garrick, (whose taste was not merely confined to theatrical *representations*) that he looked upon SALVATOR ROSA as the Shakespear of painting; and it is most true, that he possesses much of that terrific *wildness* in his scenery, which reminds us of our own immortal poet. The present scene is a rocky promontory, projecting into the sea, and which by the steepness of its craggy *rocks*, seems to bid defiance to the human foot; the vulture and raven hold their solemn reign above, the tides and ebbing waves wash its caves below. The whole scene is destitute of verdure, but there is an awful *grandeur* in the clouds, which seem *rolled together*, and in the projecting rocks, a mass of *gloomy shadows* which fill the mind with pensive awe. The figures are attired in the ancient Roman style, and carry the mind by a pleasing power back to former ages, and times remote.

“These are the Scenes, where ancient Bards, the inspiring Breath,
Prophetic felt, and from the World retir’d!”

THE POUSSIN ROOM.

Consisting entirely of the Works of NICOLAS POUSSIN.

In these eight pictures from the Orleans collection, which fill this room, is immortalized the namé of NICOLAS POUSSIN; whose Master-pieces they are,

being painted in his finest style of *colouring*, and in his purest taste of *drawing*, and if he was to be judged by these only, of all his productions, we should be compelled to acknowledge that he was one of the *sublimest* painters that ever lived. Having resided for many years in Rome, his mind fully impressed with the beauties of the antique, he produced this series of pictures for the Duke of Orleans, representing the seven Sacraments of the Church of Rome, and another picture, which is placed here also, of Moses striking the rock.

In the time of the greatest excellence of the Roman School, CORREGIO, RAPHAEL, and POUSSIN have eclipsed and left behind all the efforts and labours of succeeding painters, for what quality of the art can compare with excellence of *outline*, and correctness of *expression*. To speak impartially, let us compare it with the gaudy *colouring* of the Flemish School, the theatrical *attitudes* of the French pictures, or the gloomy blackness of most of the Venetian artists, such as BASSAN, TITIAN, and GIORGIONE. Let it be observed also that neither RUBENS, LE BRUN, REMBRANDT, nor even TITIAN himself, seem to have known the best proportions of the human figure, much less the ideal beauty; it is a delicate plant, which seems only to have grown and flourished in the Italian School. It has been remarked of the ancient Grecians, that every sculptor was a philosopher, and certainly in the Roman School the artists had every advantage of learning and philosophy, to illuminate their taste in painting: for to use the words of Pope;

"The Verse and Sculpture bore an equal Part,
And Art reflected Images to Art!"

To prove however, that this opinion of the great merits of the Italians does not proceed from prejudices or bigotry, it shall be allowed that several of the artists of Spain came very near to them in point of the chief excellencies of painting, *simplicity* and *expression*. The works of MURILLIO, VELASQUEZ,

and SPAGNOLETTI, are inferior in estimation, only because they do not take so wide a *range* of subjects; as we grant the palm to the most *general* powers of the mind, the glory of superior excellence still remains with the Augustan age of painting, which was the period of Leo the Tenth. The characteristic excellency of POUSSIN, consists in a graceful *expression* of character, in which there is nothing redundant, there is a playful roundness and undulation in the *outline*, which draws the eye to every part; in the *foreshortening* of the parts he is inimitable; add to this a perfect chasteness of *colouring*, still however, his beauties must be examined and dwelt upon, in order to their being duly appreciated and perceived. Like to Shakespeare, simplicity is his greatest charm, and we become surprized that no one else could do that, which seems of itself so easy and attainable, each repetition of view renews the delight, and we are ready to exclaim in Shakespeare's own words, "*there is an art in nature, but that art itself is nature.*" In looking very attentively and contemplating the works of CORREGIO, we may almost pronounce that we perceive a passion or sentiment, about to be expressed in his Madonnas, and children for instance it appears as if there is an approaching smile going to settle upon the countenance. This sentiment it seems, is caused in a great degree by the grace of the action of the figures, but there is perhaps a secret of the art which lies still deeper, and probably springs from an examination of the natural features, in a way peculiar to himself. In the graceful disposition of the *attitudes*, and in the contrast of the *grouping*, few painters have attained so much deserved celebrity as POUSSIN, his story is always very intelligible, and just enough of each part is always shewn to explain the points in view. That such a painter should have been highly educated, in respect to *learning*, is at least very credible and probable; and what a mind his must have been, for his mind also was his *education*. These criticisms will very probably come before the eyes of those, who have been used to the gaudy and glaring *colouring* of the modern schools, let such connoisseurs contemplate the silent and unaffected graces of CORREGIO, or POUSSIN, where they will find no theatrical *distortions*

of *attitude*, no staring redness in the *colouring* of the flesh, or over-strained *expression* of the features.

No. 66.—*Moses striking the Rock.*

Moses appears in a blue dress, with a red mantle thrown over his shoulder, in his face and manner are depicted perfect confidence and reliance upon the expected miracle. The whole of the picture is filled with various figures, stooping to reach up the water from the rivulet, the mingled *expressions* of hope, anxiety, and devotion, are admirably *contrasted* and *portrayed*. A young man in the centre of the picture, stoops down and reaches forth the cup to his eager and expiring friend, before he has tasted it himself, as is evident by the *expression* of his face, behind whom is a most interesting group, consisting of a mother and her two babes, to whom she imparts with the greatest delight and complacency, the comfortable draught. Gratitude is strongly depicted in the head of a female figure who approaches the front, with a numerous and exulting group, who join in the general acclamations of praise to the donor. A young Levite, dressed in a green drapery, seems absorbed in wonder, and a general action of satisfaction pervades the whole group.

The *tone* of *colouring* in this picture is inimitably fine, save that the blue draperies predominate too much by their lustre; the subject however, may rank with the first works of RAPHAEL.

No. 59.—*The Sacrament of the Eucharist.*

In the last and solemn scene of the departing life of our Saviour, the painter has endeavoured by an unusual *darkness*, to throw a solemnity over the sub-

ject, highly becoming so important a communication. The room is illuminated only by the faint glimmering of a lamp which beams from the centre. In the face of our Saviour, the painter has endeavoured to express the sentiments of grief and benevolence united, and he seems to be imparting the precept, "Take eat, &c. &c." which several of the disciples are in the act of doing; in the face and attitude of St. John is a mingled sensation of accumulated grief and horror, in St. Peter's face is more surprise; throughout the rest of the group is a marked curiosity and earnest attention. The *light* is finely diffused upon the different figures in a partial manner, so as not to exhibit any glaring *colours* in the draperies, whilst the arch fiend Judas is seen walking off through the darkest side of the room, as if meditating on his future treachery. If there is any striking fault in this piece, it is that the features of the disciples are repeated with too much similitude to each other. The head of our Saviour would have been more expressive of grief, if it had been more inclined to one side, but it was perhaps the intention of the painter to express dignity in the instructor. The disposition of the figures and *foreshortening* is admirable, and the harmony of the whole is *excellent*.

Sacrament of Marriage.

This picture is perhaps the least interesting of the whole series, as a dark shadow is thrown over the faces of the bride and bridegroom, who are on their knees before the venerable priest, who delivers his blessing to them in a sitting posture; different figures are seen on each side, the draperies of which are finely managed, but neither their features or action indicate any particular *expression*. For such uninteresting groups, POUSSIN'S pencil was wholly unfit while in the rapid *expression* of the passions, he was certainly unequalled.

No. 60.—*The Sacrament of Penance.*

In this admirable picture is represented the Pharisee's house, with a numerous group of his friends, seated at the feast, the figure of our Saviour is turned away from the table, whilst Mary in an attitude of the deepest self-humiliation and penitence, with a face *expressive* of fasting and mortification, humbly approaches his feet, anointing and wiping them with the hair of her head; in *his* face is pleasure and complacency, mixed with the greatest beneficence. The Pharisee sits opposite with a white drapery over his head, his face indicating surprise, but without contempt, his feet are washed by a servant, next to him is a scribe, bearing on his forehead an inscription from the law, he seems to consider the Pharisee's face; close to him is a Sadducee, looking on and archly sneering at the character of Mary, amongst the spectators is a young man who is just come into the room, who with his arms folded is indolently contemplating the whole scene: his friend relates to him the characters of Mary and our Saviour. The whole is very harmoniously *coloured* and *lighted* from a window on the left hand side, which is not introduced into the piece, the disposition of the draperies is admirable, and the figures of the Pharisee and Mary Magdalene are made the most prominent and admirably *contrasted* with each other. The whole does infinite honour to the genius and comprehension of the painter.

No. 63.—*The Sacrament of Baptism.*

On the right hand side is a prominent figure of St. John, who is earnestly beholding the descent of the dove from the upper part of the sky, his drapery

is of a scarlet colour which does not harmonize well with the rest of the picture, which is very brown and dusky, and without any *seeming* reason. Nathaniel is leaning over St. John's shoulder, and pointing to the dove, behind him is another convert, who seems to be no less interested; the figure of Christ rests upon the ground with one knee, by which the painter might perhaps mean to convey a sense of his superiority as well as humiliation: the figure of St. John the Baptist is a good deal obscured by dirt, or an intentional obscurity, perhaps the latter is the most probable. The landscape is painted in a broad and masterly style, but the figures who are dressing themselves and placed round the scene, form a group devoid of dignity, and give a ragged appearance to the picture. The style of colouring is on the whole much inferior to the other pieces.

No. 62.—*The Sacrament of Extreme Unction.*

Upon a couch in a dark room is stretched an aged figure of a man at the point of death, it seems doubtful even whether the soul has not left the body, or whether the *vital aura* has deserted its earthly covering. Close at his side is the venerable figure of a holy Father, who with the most earnest attention stoops over the dying man, anointing his hands with oil, and pronouncing absolution. The drapery of this figure, which is yellow, has an admirable *effect* by giving a warmth to the centre of the picture, whilst in his left hand he holds the cup with the holy oil, one torch and a candle beam upon the unhappy group which surrounds the body.

A messenger seems just entering and earnestly imploring by his attitude that it may not be too late, he holds a candle in his hand, the expression admirable.

A female, in all the anxiety of grief, with earnestness, and at the same time with a strong *expression* of horror in her face, stretches forth the infant child to

embrace its dying father, and its uninformed *infancy* is admirably depicted and *contrasted* with the other faces. A daughter at the head of the bed implores heaven in silence to hear her prayers.

The wife wringing her hands and frantic with grief rushes in to take her last leave of her beloved spouse, nor can she be restrained by those who surround her and who urge her to leave the room. To make it still more affecting the father, and mother are seen mourning for the loss of their son at the head of the bed and his sister is stretched in silent agony at the foot, her face covered with her hair with which she wipes away her tears. If to work upon the passions be the highest province of the painter or the poet, POUSSIN has in this admirable production laid claim to the excellence of both these characters, the colouring and general harmony of the whole is admirable, and can hardly be surpassed for effect even by REMBRANDT himself.

The Sacrament of Ordination.

The subject before us, in which our Saviour is represented as giving the keys to Peter, has been treated by RAPHAEL in a similar way, in one of his celebrated cartoons, still preserved at Hampton Court. The picture therefore may serve as a good parallel of the different manner of the two masters, and to speak impartially, the preference in respect to drapery, must be given to POUSSIN. The folds have more swelling forms, and are more ample and dignified than those of RAPHAEL, add to this, the attitudes are more agreeably arranged, and the figures of a taller and better proportion. The serious *expression* and earnest *attention* of the disciples is admirably depicted; however in both designs we may notice this one fault, namely, that the figures are placed too much in

a straight line, which imparts an air of *formality* to the whole. The *colouring* of this picture is not so *clear* and *lively* as in the others, and indeed the painters of the greatest *genius* seem to be more unequal in the highest efforts of the art, than their inferiors in knowledge, and this observation will apply particularly to NICOLAS POUSSIN.

Sacrament of Confirmation.

This *lively* and *animated* picture contains a large assembly of figures, pleasantly varied in the *grouping*, and marked in an entertaining manner, with a diversity of age and character. Several reverend Fathers of the Church, are placed at one end of a large hall, receiving the confessions and answers of several youths and females, on the subject of the Christian Religion. Near them, and with the greatest solicitude and regard, stand their parents, in whose faces the solemnity of the scene is finely *expressed*. The beautiful and interesting figure of the mother on the right hand side, who is explaining to her son the nature of the rites, and who points with much earnestness to the piece before her, is in every respect admirable. The *colouring* of the whole is warm and pleasing, and the real scene seems to pass before our eyes, in all the glowing animation of nature, and closes this *interesting* and *impressive* series.

Thus it has been endeavoured to describe the most prominent excellencies of this extensive Gallery, the curiosity of the public has for a long time demanded some general description or guide, to assist their observations. Impartiality has been the chief object in view, in describing its merits, many other pictures have been lately added, of which at some future time, an account may be conveniently given. The patience of the reader may perhaps be already nearly

exhausted, we shall conclude therefore with expressions of gratitude and esteem, for the worthy and noble Proprietor, in not suffering its beauties to be concealed from the public eye, but placing it as a Landmark in the arts, to instruct the Student, amuse the Learned, inform the Connoisseur, and to remain a lasting Monument of English Taste and Liberality.

FINIS.