

**DESCRIPTIVE AND HISTORICAL
CATALOGUE OF THE PICTURES IN
THE NATIONAL GALLERY: WITH
BIOGRAPHICAL NOTICES OF THE
PAINTERS. FOREIGN SCHOOLS**

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Descriptive and Historical Catalogue of the Pictures in the National Gallery: With Biographical Notices of the Painters. Foreign Schools by Ralph N. Wornum

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RALPH N. WORNUM

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BY
RALPH N. WORNUM.

REVISED BY SIR CHARLES LOCK EASTLAKE, P.R.A.



By Authority.

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FOR HER MAJESTY'S STATIONERY OFFICE.

1863.

NOTICE.

IN using this catalogue in the Gallery, reference should be made from the painter's name on the frame of the picture to the corresponding name at the head of the page in the catalogue, where the order is alphabetical. When more than one designation occurs, as for example, Sebastiano del Piombo, the name to be looked for in the catalogue may be found by referring to the number in the Index list, page 8, corresponding with the number of the picture. The same list may be consulted, if the name of the master on the picture-frame should not be easily legible.

The plan of the catalogue is historical, as well as descriptive. Biographical notices of the several painters precede, in most cases, the descriptions of their works: the history, as far as known, of each picture is also given; together with its dimensions, the material on which it is executed, and other details which may sometimes serve to identify it. Among the sources of information which have reference to the history of the art, the opinions of eminent critics on the merits of particular masters, and of remarkable works, have not been overlooked.

A certain degree of historical knowledge, as regards both the art itself and its criticism, is perhaps indispensable for the due appreciation of some works; the merit of which, depending on the time and circumstances of their production, is in a great measure relative. The information thus offered, without superseding individual predilections, may sometimes assist in the formation of a correct judgment, which is the basis of a correct taste.

The present catalogue is thus designed, not merely as a book of reference for visitors in the Gallery, but also as a guide to the history of painting, as represented by the examples in the collection: it may be used likewise, so far as it extends, as a Biographical Dictionary of Painters. The first edition, printed in 1846, was published in the beginning of 1847. To this edition are now first added the painters' monograms and signatures, engraved in wood, from copies in fac-simile made by me in October 1862. I have omitted some few, which are too obscure for reliable reproduction; most of them are of the size of the originals, the very large only have been reduced.

The Gallery is open to the public on Mondays, Tuesdays, Wednesdays, and Saturdays; and on Thursdays and Fridays to students only. It is open from *Ten to Five* from October until April 30, inclusive; and from *Ten to Six* from April until the middle of September. It is wholly closed during the month of October.

The Vernon Collection and other pictures of the British School are for the present exhibited at South Kensington. Of these a separate catalogue is published, which comprises also an account of the Turner Collection now exhibited in the Gallery, Trafalgar Square.

THE
NATIONAL GALLERY.

THE British National Gallery of Pictures was founded in 1824, during the administration of the Earl of Liverpool, by the purchase of the collection of the late John Julius Angerstein, Esq., which thus formed the nucleus of the present national collection.

The establishment of a National Gallery had long been desired, and His Majesty George IV. is said to have been the first* to suggest the propriety of purchasing the Angerstein collection. Sir George Beaumont, also, and the late Lord Dover, then the Hon. George Agar Ellis, took an active part towards the accomplishment of this object. Lord Dover first brought the subject before Parliament in 1823;† and Sir George Beaumont was so desirous to see a National Gallery established, that he offered to give his own pictures to the nation as soon as the Government should allot a proper place for their reception.

The Angerstein collection, consisting of thirty-eight pictures,‡ was accordingly secured to the nation, and a grant of Parliament of 60,000*l.*, proposed by Government, was voted April 2, 1824, to defray the charge of purchase and the expense incidental to the preservation and public exhibition of the collection for that year—57,000*l.* for the pictures, and 3,000*l.* for the incidental expenses.§

* Hansard, *Parliamentary Debates*, speech of Sir C. Long, April 2, 1824.

† Hansard, *Parliamentary Debates*, July 1, 1823; Cunningham, *Lives of the most Eminent British Painters*, &c.; Sir George Beaumont, vol. vi.

‡ The entire collection was not included in the Government purchase; a few pictures were excepted. See the *Catalogue of the Pictures of J. J. Angerstein, Esq., with Historical and Biographical Notices*, by John Young, fol. 1823, which contains etchings of all the pictures.

§ Hansard, *Parliamentary Debates*, April 2, 1824; and the *Report from the Select Committee on National Monuments and Works of Art, with the Minutes of Evidence and Appendix*, 1841. Appendix.

A National Gallery was thus established. It was opened to the public, in the house of Mr. Angerstein, in Pall Mall, May 10, 1824. In 1826 the collection was increased by the munificent donation to the Trustees of the British Museum for the National Gallery, of sixteen pictures from Sir George Beaumont, as well as by further purchases on the part of the Government. In 1831 it was enriched by the valuable collection (consisting of thirty-five pictures) which was bequeathed to the Trustees of the British Museum, to be placed in the same building with the Angerstein pictures, by the Rev. William Holwell Carr,* and from that time to this, works have been constantly added to it, by donation, by bequest, and by Government purchase.

The principal donations and bequests, besides those already mentioned, are: six pictures presented in 1836 by William IV.; fifteen bequeathed, in 1838, by Lord Farnborough; eleven bequeathed, in 1846, by Richard Simmons, Esq.; eight bequeathed, in 1854, by Lord Colborne; twenty bequeathed, in 1859, by Jacob Bell, Esq.; and six presented at different times by the Governors of the British Institution. The "Corn Field," by John Constable, R.A., "Serena rescued by Sir Calepine," by William Hilton, R.A., and "Jerusalem," by Thomas Seddon, were purchased, by subscription, by the respective friends of the painters, from their executors, and presented by them to the National Gallery.

Of the 424 pictures which now constitute the national collection, exclusive of the Vernon and Turner pictures, 203 have been presented or bequeathed,† the remaining 221 have been purchased by Government, by grants of Parliament: the number of pictures in the National Gallery, including all the works of the British School, is now 686.‡

* The Farnborough bequest was also made to the Trustees of the British Museum for the National Gallery.

† Complete lists of the pictures purchased, as well as of donations and bequests, are given at the end of the Catalogue. The pictures of the British School are separately catalogued, and are at present exhibited at South Kensington.

‡ Of these, 88 are for the present removed from the walls owing to want of space. It may not be uninteresting to the reader to compare the number of pictures in the National Gallery, with the number, according to the published catalogues, in the several principal national collections in Europe. In Rome, in the gallery of the Vatican, there are only 87 pictures; in that of the Capitol there are 225; at the academy of Bologna there are about 280; the Brera of Milan has 503; at Turin there are 569; at Venice 686; at Naples, there are 700, exclusive of the ancient paintings from Pompeii and

The building in which the Collection—Foreign Schools—is at present deposited was erected at the national expense, expressly for the purpose, after a design by William Wilkins, R.A., architect. It was commenced in 1832, and was opened to the public April 9, 1838.*

Herculeum; in the Stüdel Institution, at Frankfort, there are about 380; in the Berlin Gallery, recently established, there are about 1,350 pictures; in the Pinacothek, at Munich, there are about 1,270; in the gallery of the Belvedere, at Vienna, there are upwards of 1,300; in the Imperial Gallery of Florence (Degl' Uffizj), there are upwards of 1,200, and about 500 in the Pitti Palace. At Amsterdam, there are 386; at the Hague, in the Museum, there are 304. The collection of Antwerp contains 584 pictures; and at Brussels there are upwards of 400. There are upwards of 1,800 in the Louvre, 543 of which are Italian; in the Museo of the Prado, at Madrid, there are 1,833; and the celebrated gallery of Dresden contains about 2,000 pictures, exclusive of the pastel collection. At Versailles, there are about 3,300 works of art, chiefly paintings, and almost exclusively illustrative of French history. The Borgnese Gallery at Rome, which is the best private collection in Europe, contains 526 pictures. In the Grosvenor Gallery there are 157; in the collection of the Duke of Sutherland, 823; in the Bridgewater Gallery, belonging to the Earl of Ellesmere, there are 818; and in that of Burghley House, Northamptonshire, belonging to the Marquis of Exeter, there are upwards of 600 pictures.

* The number of visitors to the National Gallery has, with one or two exceptions, annually increased from the date of its opening up to the present time. It has already been visited in a single year by upwards of 1,000,000 persons.—See the National Gallery Reports.

INDEX

TO THE NAMES OF THE MASTERS OF THE PICTURES IN THE NATIONAL GALLERY, FOREIGN SCHOOLS.

ARRANGED ACCORDING TO THE NUMBERS OF THE PICTURES.

<p>No. 1 <i>Sebastiano del Piombo</i> + 2 <i>Claude</i> 3 } <i>Titian</i> 4 } 5 } <i>Claude</i> + 6 } 7 <i>Correggio</i> 8 <i>Michelangelo</i> 9 <i>Carracci, An.</i> 10 <i>Correggio</i> 11 <i>Guido</i> + 12 <i>Claude</i> + 13 <i>Murillo</i> 14 <i>Claude</i> 15 <i>Correggio</i> 16 <i>Tintoretto</i> 17 <i>Sarto, Andrea del</i> 18 <i>Vinci, Leonardo da</i> 19 <i>Claude</i> 20 <i>Sebastiano del Piombo</i> 21 <i>Bronzino</i> 22 <i>Guercino</i> 23 <i>Correggio</i> 24 <i>Sebastiano del Piombo</i> 25 <i>Carracci, An.</i> 26 <i>Veronese, Paolo</i> 27 <i>Raphael</i> 28 <i>Carracci, Lod.</i> 29 <i>Barocci</i> 30 <i>Claude</i> 31 <i>Poussin, G.</i> 32 <i>Titian</i> 33 <i>Parmigiano</i> 34 } <i>Titian</i> 35 } 36 } <i>Poussin, G.</i> 37 <i>Correggio</i> + 38 <i>Rubens</i> 39 } <i>Poussin, N.</i> 40 } 41 <i>Giorgione</i> 42 <i>Poussin, N.</i> 43 } <i>Rembrandt</i> 45 } 46 <i>Rubens</i> 47 <i>Rembrandt</i></p>	<p>No. 48 <i>Domenichino</i> 49 } <i>Vandyck</i> 50 } 51 <i>Rembrandt</i> 52 <i>Vandyck</i> 53 <i>Cuyp</i> 54 <i>Rembrandt</i> 55 <i>Claude</i> 56 <i>Carracci, An.</i> + 57 <i>Rubens</i> 58 <i>Claude</i> 59 <i>Rubens</i> 61 <i>Claude</i> 62 <i>Poussin, N.</i> 63 <i>Carracci, An.</i> 64 <i>Bourdon, Sebastien</i> 65 <i>Poussin, N.</i> 66 } <i>Rubens</i> 67 } 68 <i>Poussin, G.</i> 69 <i>Mola, P. F.</i> 70 <i>Padovanino</i> 71 <i>Both</i> 72 <i>Rembrandt</i> 73 <i>Ercole da Ferrara</i> 74 <i>Murillo</i> 75 <i>Domenichino</i> 76 <i>Correggio</i> 77 <i>Domenichino</i> 81 <i>Garofalo</i> 82 <i>Mazzolini</i> 84 <i>Rosa, Salvator</i> 85 <i>Domenichino</i> 88 <i>Carracci, An.</i> 91 <i>Poussin, N.</i> 93 } <i>Carracci, An.</i> 94 } 95 <i>Poussin, G.</i> 97 <i>Veronese, Paolo</i> 98 <i>Poussin, G.</i> 101 } 102 } <i>Lancret</i> 103 } 104 } 127 <i>Canaletta</i> 138 <i>Pannini</i></p>
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