

**A DESCRIPTIVE CATALOGUE OF
THE PICTURES IN THE DULWICH
COLLEGE GALLERY; WITH
BIOGRAPHICAL NOTICES OF THE
PAINTERS**

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JOHN C. L. SPARKES

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A DESCRIPTIVE CATALOGUE
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PICTURES
IN THE
DULWICH COLLEGE GALLERY:
WITH
Biographical Notices of the Painters.

BY
JOHN C. L. SPARKES,
HEAD MASTER OF LAMBETH SCHOOL OF ART, AND OF THE ART DEPARTMENT
OF DULWICH COLLEGE.

"The hearts of men which fondly here adore,
Fair seeming shows * * * * *
* * * * * may lift themselves up higher,
And learn to love with zealous humble dewy,
Th' eternal fountains of that heavenly beauty."

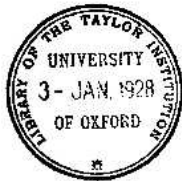
Spenser:—An Hymne of Heavenly Beauty.

BY ORDER OF THE GOVERNORS.

LONDON, 1876.

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INTRODUCTION.

THE greater number of the pictures in the Dulwich Gallery were collected before 1807, by the celebrated picture-dealer, Noel Joseph Desenfans,* for Stanislaus, King of Poland. They were originally intended for a National Gallery at Warsaw; but the subsequent misfortunes of the King, which ended in the dismemberment of the Polish Kingdom, prevented the furtherance of the design, and after the death of the King in 1798, the pictures were left in possession of the Collector.

In 1802-3 Desenfans sold several of the pictures,† but added considerably to the collection before his death, which took place in July 1807. He left the whole of his pictures to Sir Peter Francis Bourgeois,‡ who, it is said, acting on a suggestion made to him by John Philip Kemble, made a will in 1810, by which he directed that his pictures (subject to a life interest of Mrs. Desenfans) should become the property of the Master, Warden, and Fellows of Dulwich College. He further left two sums of 10,000*l.* and 2000*l.* for the care of the pictures, and for the purpose of extending the West wing of the

* See notice of Noel Desenfans in body of the Catalogue, p. 108.

† See Appendix A. (Extracts from his Introduction to the 2 vol. Catalogue.)

‡ See Notice of Sir P. F. Bourgeois in body of Catalogue, p. 16.

old College to provide for their reception. It is believed that he intended to have made further provision for the immediate prosecution of his desire to build and endow a Gallery at Dulwich, but he died before these wishes could be fulfilled.

With a view to the due preservation of the pictures, his chief executrix, Mrs. Desenfans,* generously left 500*l.* to the Master, Warden, and Fellows of the College; out of the interest of which an Annual Dinner was to be provided for the President and Council of the Royal Academy, on the occasion of their official visit to the Gallery. She also left plate and linen for use on the same occasions.


The Gallery was commenced in 1812, Sir John Soane being the Architect; it was finished in 1814; and in September of that year, just after the death of Mrs. Desenfans, the pictures were removed from 11, Charlotte Street, Portland Place, to the new Gallery at Dulwich. In March 1815, the bodies of Mr. and Mrs. Desenfans, and Sir P. F. Bourgeois, were placed in the Mausoleum attached to the Gallery, in accordance with their wishes.

The first Keeper of the Gallery was Mr. Ralph Cockburn; he was in charge of the pictures from October 1816, until his death in 1820. He was an engraver, and published a set of prints in mezzotint, or soft ground, coloured, of fifty of the pictures.

On January 26, 1821, Mr. Stephen Pointz Denning was elected Keeper, and had the care of the Collection until his death in 1864. Since that date the Governors of Dulwich College have had charge of the Gallery.


The Collection is open to the public every day, except Sunday, from 10 till 4 in winter, and 10 till 5 in summer.

* See Appendix B. Extracts from the Wills of Noel Desenfans, Sir P. F. Bourgeois, and Margaret Desenfans.

HE GENERAL PLAN OF THIS CATALOGUE is found in the 'Catalogue du Musée d'Anvers, 1849,' and reference has been made to that and subsequent editions of the same admirable book for the latest dates of Low Country painters, and others of that school.

The various Dictionaries of Painters, and the more recent Biographies and other works on the subject, have been consulted. The writer gratefully acknowledges much aid from 'The Epochs of Painting,' by R. N. Wornum, and from the Catalogue of the National Gallery, by the same author. Both works are stored with facts and references to authorities, and pass far beyond the achievements of any similar publications in these particulars as well as by the evidence of profound research shown on every page. In all cases extracts, when not acknowledged, are placed between inverted commas.

This section of the Catalogue must be imperfect, as every day brings to light some new fact respecting men whose works interest us all, but of whose private lives frequently little is recorded.

N using this Catalogue it is necessary to refer from the painter's name on the frame, to the corresponding name at the head of the page in the Catalogue, where the order is alphabetical.

The number on the picture-frame will be found in its proper order, in relation to the rest of the painter's works in the Gallery, below the biographical account of the artist.

If the number only of a picture is known, reference must be made to Table I, for the name of the artist corresponding to the number. The ordinary name by which a painter is known is the one given in the body of the Catalogue, but the correct names are inserted in alphabetical order in the Index, at page 240, Table III.

In the descriptions of the pictures, the terms "right" and "left" refer to the right and left sides of the picture as seen by the spectator when he is placed in front of it.

The history of each picture, so far as it has been recorded, is given after the description. The name of the engraver who has engraved it is also added in those cases in which it can be given with reasonable probability. In both these sections it is feared that the work must be imperfect, as a competent knowledge of engravings is the attainment of half a life; and to affix the engravers' names to each picture with absolute accuracy, is a result only to be hoped for in future editions of this book. It is even more difficult with regard to the history of the pictures; for from the loss of records and other causes, it is almost impossible to trace a connected line of possessors for many of the works.

The material on which each picture is painted has been noted. The size is measured within the frames as they now hang. In the case of pictures that have been enlarged, the original size is given in addition to the present size of the frame. The commercial value that a picture has reached has been noted whenever it could be ascertained; though in this section, as in others, more extended research would yield many more facts than this Catalogue contains.

The writer desires to record his thanks for the kind assistance rendered by Mr. T. F. Hodgkins, the attendant of the Gallery, on whose intimate knowledge of the pictures he has had frequently to rely.



THE CATALOGUE.

ALBANI.

BORN, 1578.

DIED, 1660.

RRANCESCO ALBANI was born in Bologna, March 15, 1578. He was a distinguished pupil of the Carracci, although he received his first instructions from Denis Calvert (Dionji). Albani's great excellence lay in the delineation of female and childish beauty, which talent was said to have been improved by the study of the charming models he possessed in his beautiful wife, Doralici Fioravanti, and their twelve lovely children. His subjects are generally fanciful and mythological: the figures of loves and graces painted by him are inimitable. Albani's work was so esteemed by the Carracci, that Annibale offered him 1800 scudi to assist him in the frescoes of the Farnese, &c., but Albani knowing that Annibale would himself receive but 2000 scudi, refused to accept more than 1000 as his share. This anecdote is honourable to both. Albani's work was always tasteful, clever, and ingenious: he executed several pieces from Ovid for the walls of the Verospi Palace, and being invited to the Court by the Duke of Mantua, he painted some fine pictures for that prince. This caused his fame to spread throughout Italy, and his works were eagerly purchased. In early life Guido Reni had been of some service to Albani;—they had been fellow-students, first under Calvert, and subsequently under Ludovici Carracci, and they remained firm friends throughout their lives. These painters were alike dis-