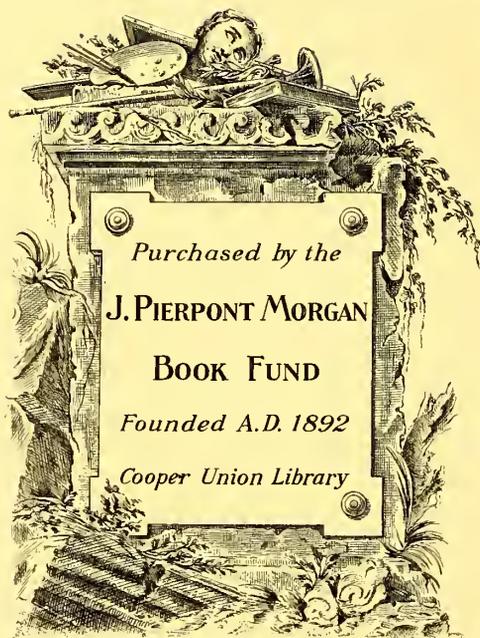


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COLLECTION
AT
HERTFORD HOUSE
A. L. BALDRY



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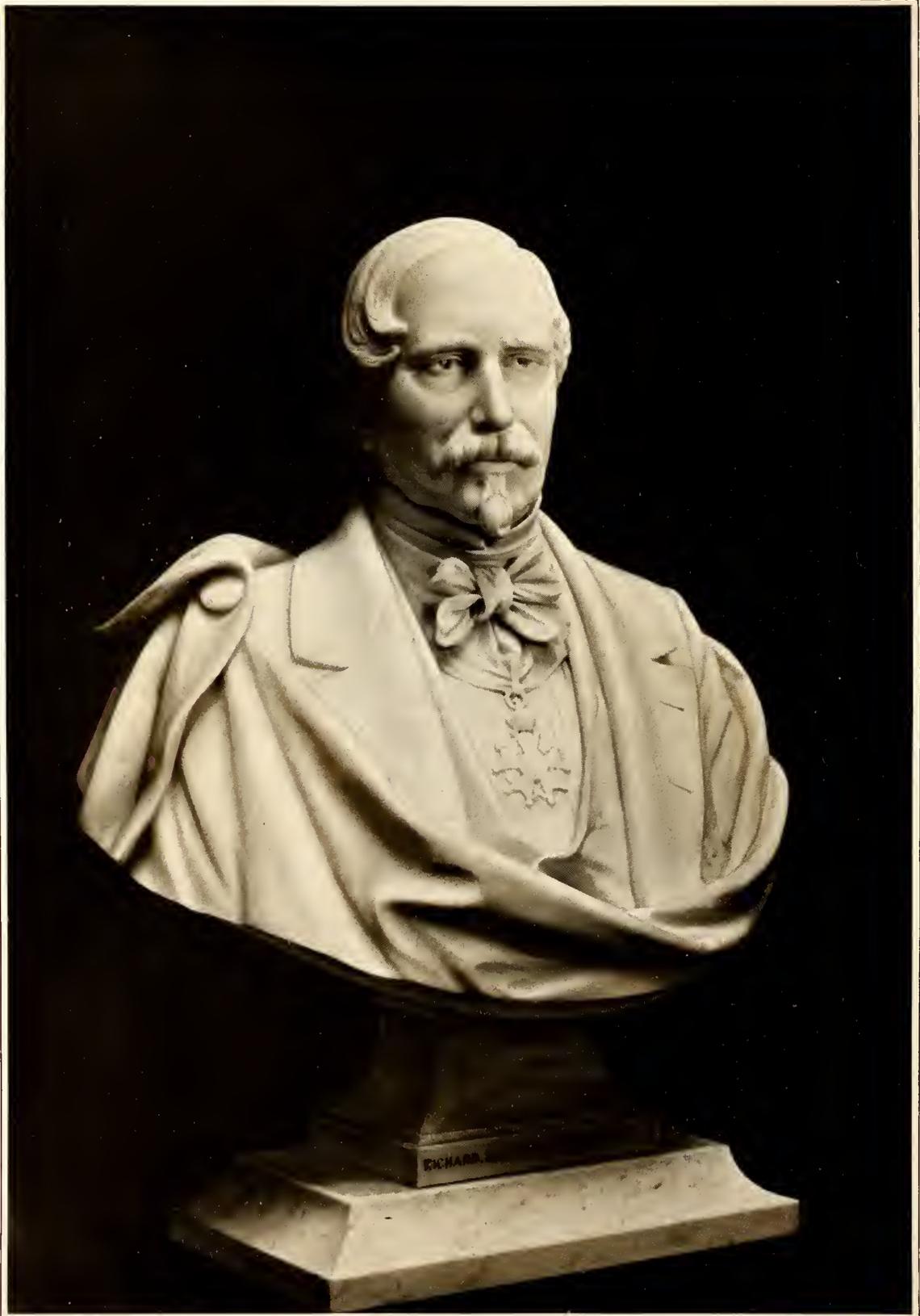
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1904.



RICHARD, MARQUIS OF HERTFORD
Marble bust by Ch. Lebourg



HERTFORD HOUSE

THE WALLACE COLLECTION.

CHAPTER I.

THE HISTORY OF THE COLLECTION.

THESE has been from the first an element of romance in the history of the collection of pictures and art objects of all kinds which is arranged in Hertford House. Each of the persons concerned in the gathering together of these treasures was a man of picturesque personality and of unusual tastes; and each of them was enabled, by the possession of immense wealth, to gratify these tastes to the utmost. Their collecting was done on an almost spectacular scale, with admirable discrimination, but with a lavishness of outlay that was in many respects without precedent. The result was the formation of a gallery which has scarcely a rival in the importance

of its contents and in the expression which it affords of a particular æsthetic intention. As the final chapter in the romance came the bequeathal of the collection in its entirety to the British nation, despite the small consideration shown to the owner by the Government officials when he first outlined to them the conditions on which the bequest was to be made. The story throughout is full of interest, and its happy ending is one with which the people of this country have every reason to be gratified.

It would be, perhaps, a little difficult to say exactly when the foundations of the collection were laid, but certainly the first steps



SIR RICHARD WALLACE, BART. K. C. B.
Marble bust by E. Hannaux.



LADY WALLACE.
Marble bust by Ch. Lebourg.

to make it what it is to-day were taken by Francis Charles, the third Marquis of Hertford. This remarkable personage, who is generally considered to have been the original of the Marquis of Steyne, portrayed by Thackeray in *Vanity Fair*, had, among the other qualities, good and bad, which made him one of the most prominent men of his time, an undeniable capacity for connoisseurship. To the array of works of art which came to him by inheritance he made many additions, in the selection of which he showed sound judgment and an excellent appreciation of artistic essentials. When he died, in 1842, he left to his son a collection which was already important, and, within its limits, notably representative.

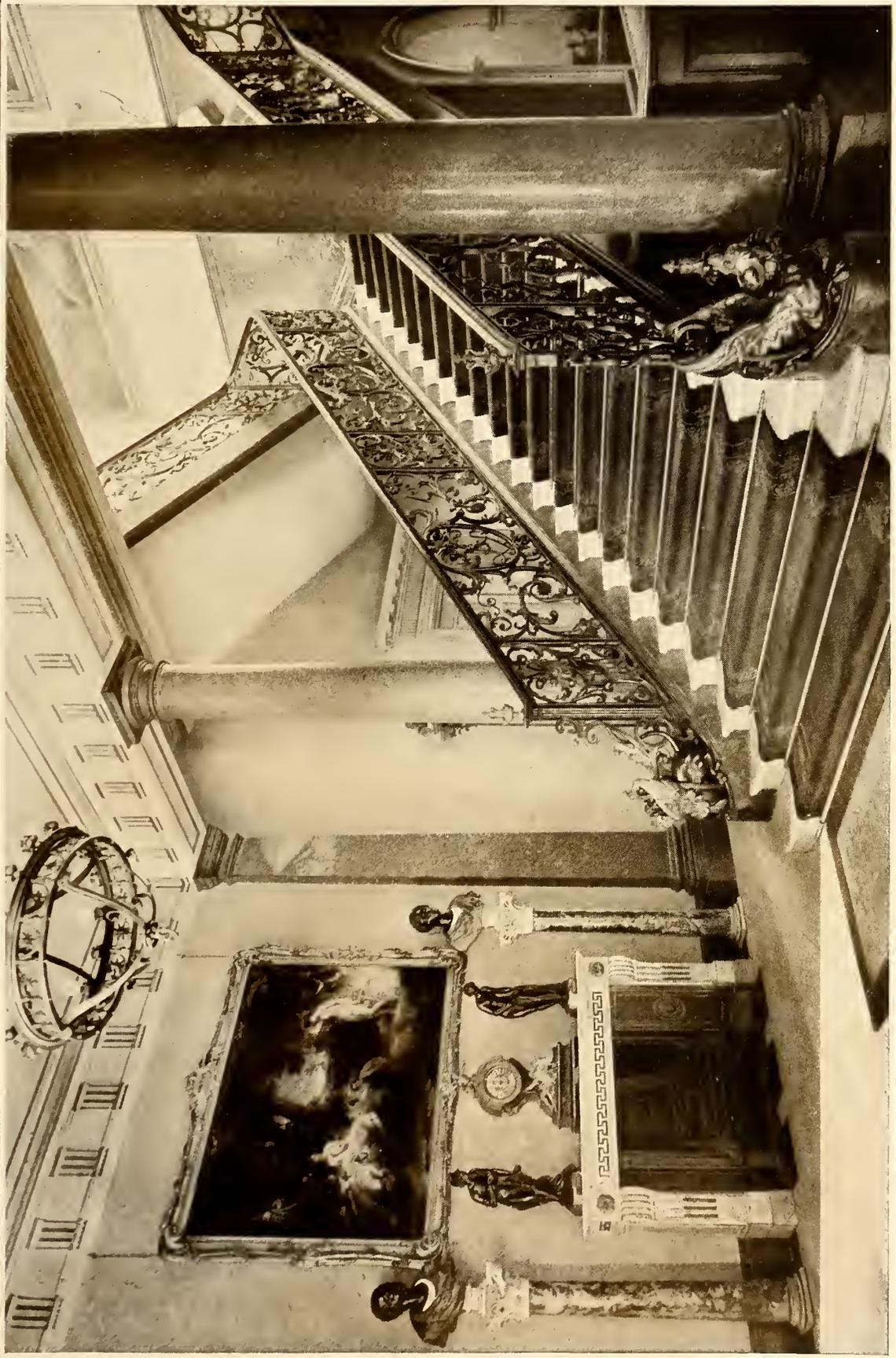
To this son must be given the fullest credit for having carried on magnificently what had become a family tradition. On his succession to the title and estates he abandoned the career as a diplomatist and politician to which previously he had seemed to be inclined—he had held the post of Attaché at the Embassies of Paris and Constantinople, and had sat in Parliament as member for Antrim—and he established himself in Paris, where he enjoyed ample opportunities of satisfying his passion for acquiring the best examples of artistic achievement. Systematic collecting became, indeed, the one occupation of his life. He never married, he lived simply, and he was free to devote the greater part of his enormous income to gathering together, from all quarters, works of art which seemed to him to be worthy of places in his treasure house. The rooms which he occupied in the Rue Laffitte for a long period, and Bagatelle, the mansion on the outskirts of Paris which he ultimately chose as his home, were filled with priceless things, and this collection he continued for nearly thirty years to enlarge, until it became unique in its comprehensiveness and all-round quality.

One of his chief characteristics as an art patron was his catholicity. That he had marked preferences is evident to every visitor to Hertford House; but these preferences, though they led him to give particular attention to certain sections of his gallery, did not prevent his purchasing the masterpieces of other schools. Moreover, he did not limit himself to any one form of artistic expression. The collection is rich in pictures by the greatest masters whose names are recorded in the

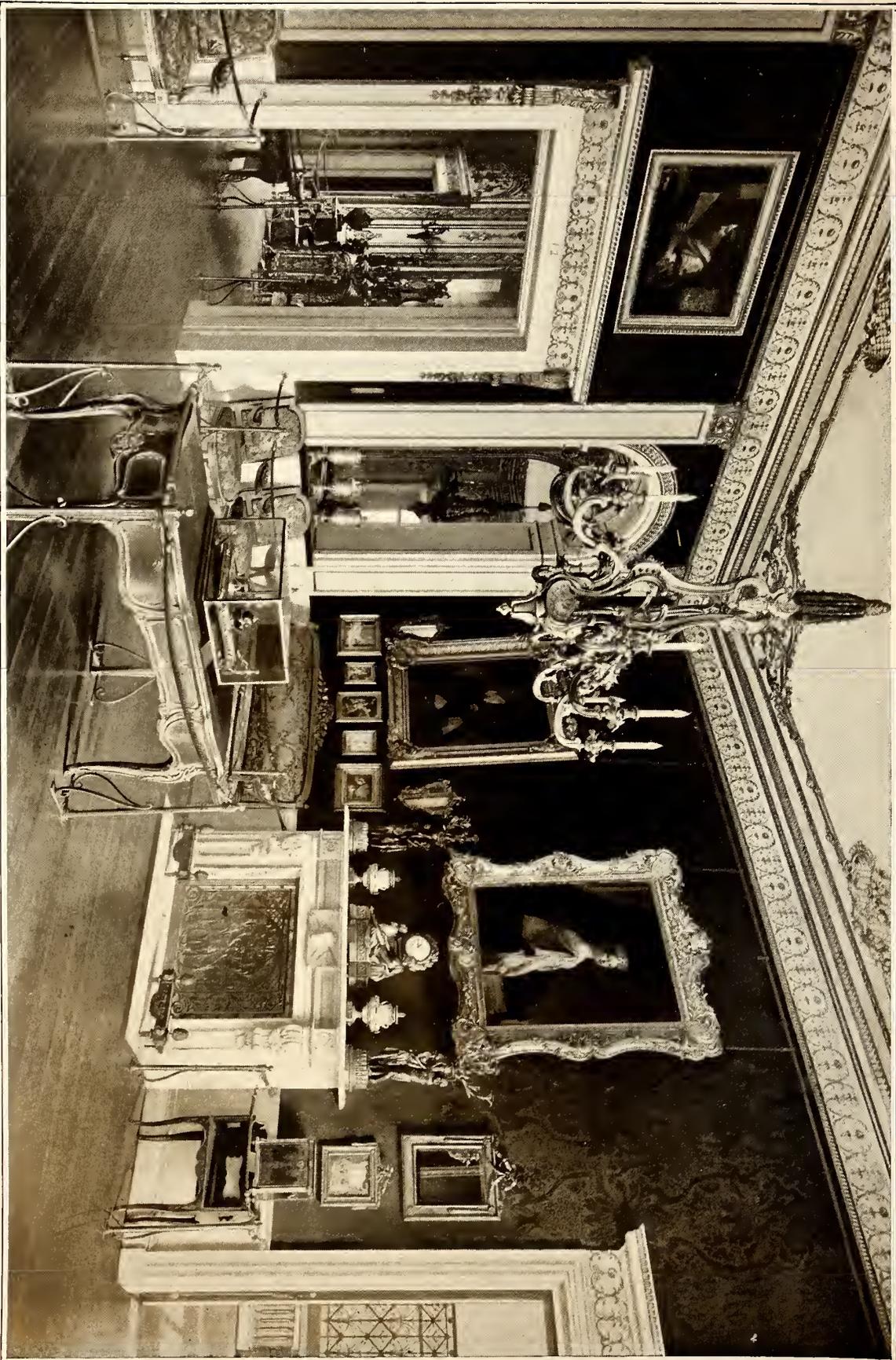
history of art, but it is even richer in examples of exquisite craftsmanship and in numberless objects which show how many ways there are of manifesting the artist's spirit. He was quite prepared to take anything that was of memorable excellence, and, as considerations of cost entered practically not at all into his view of existence, he was able to secure whatever he desired of the masterpieces which came on the market during his later life.

In his manner of collecting he differed from the ordinary rich men who are possessed of the idea that art patronage is a sort of social duty. He did not put himself blindly into the hands of a professional adviser and accept, as a matter of course, the things that were recommended to him. He had his own well-cultivated opinions, based partly upon very correct instincts and partly upon careful study of the best examples, and these opinions guided him, as can be seen now, so well that he made surprisingly few mistakes. There was a singular absence of ostentation in his method, none of that dramatic competition which is so gratifying and exciting to the average man. He did not appear in the sale rooms to fight his own battles and to enjoy on the spot his frequent triumphs. His life was one of seclusion, almost of isolation; he made few friends and disliked contact with the world. So his buying was done by the aid of trusted agents, who worked for him under his direction and submitted to him privately for his approval the treasures he coveted.

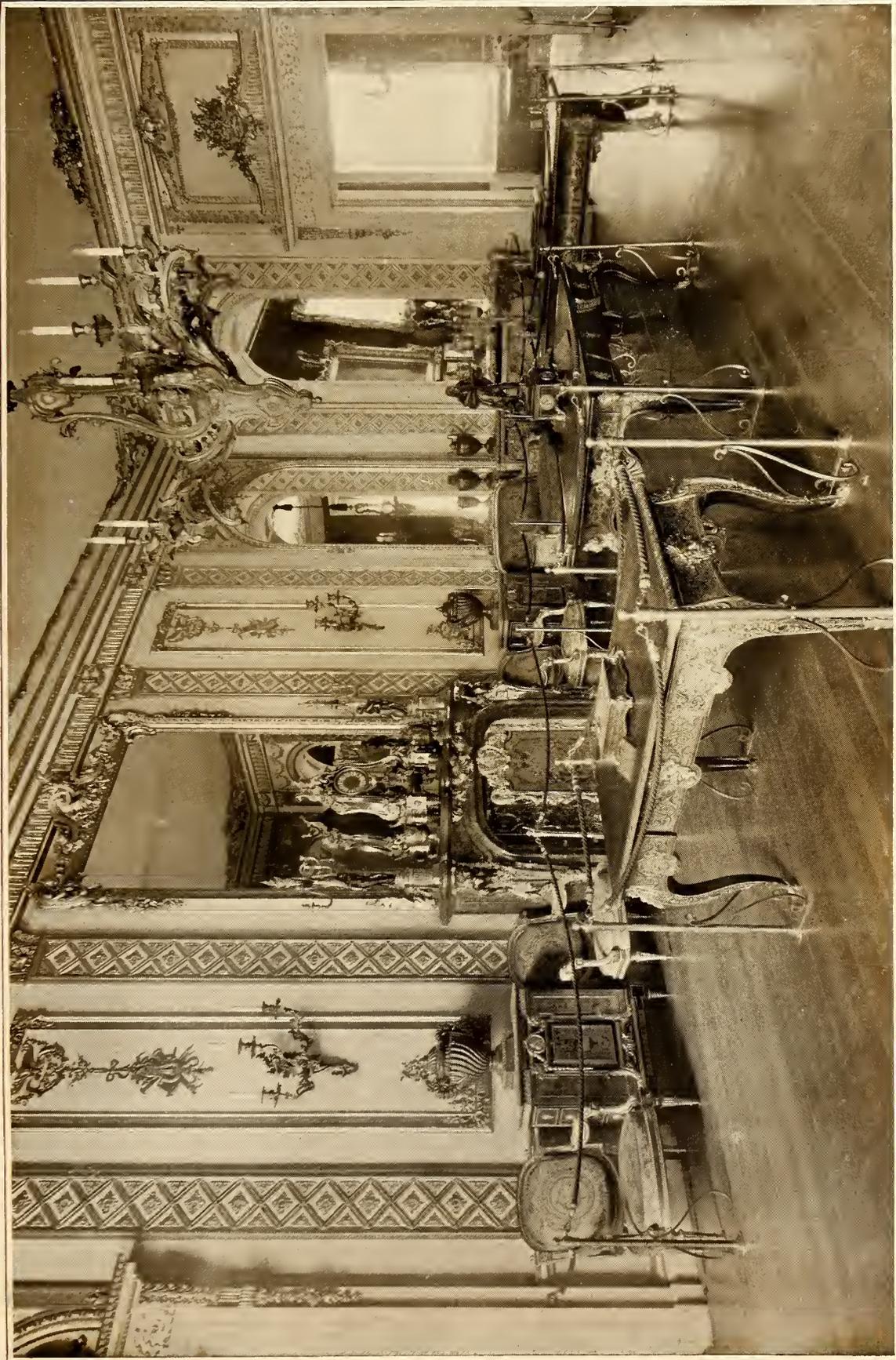
Chief among his agents was Richard Wallace, his most intimate friend, and, according to accepted tradition, his near kinsman. What was exactly the degree of relationship between the Marquis and his friend has been much discussed—people who are curious on this subject will find it is dealt with at some length in the *Dictionary of National Biography*—but as the matter has only a remote bearing on the history of the Hertford House Collection, there is no necessity to go into it again. Wallace, who was known in his boyhood as Richard Jackson, was born in London on July 26, 1818, and was educated entirely under the supervision of Maria, Marchioness of Hertford, the mother of the fourth Marquis. He spent most of his early life in Paris, where he soon became a prominent figure in society and art circles; and, while he was still a young man, he made a reputation on his own account



THE WALLACE COLLECTION. — ENTRANCE HALL.



THE WALLACE COLLECTION. — GALLERY I.



THE WALLACE COLLECTION. — GALLERY II.

as a discriminating collector. For many years, however, and especially after he had parted with his own collection in 1857, he was closely associated with the Marquis and exercised an unquestionable influence upon the formation of the marvellous gathering that is now to be seen at Hertford House. As "Monsieur Richard" he was a personage well known to dealers and connoisseurs, and an active buyer wherever great works of art were offered for sale.

When, in 1870, the Marquis of Hertford died, it was found that he had bequeathed to Richard Wallace the whole of his collections, his houses in London and Paris, and estates in Ireland which brought him an income of £50,000 a year. This recognition of the long intimacy between the two men was no doubt induced partly by personal affection, but partly also by the feeling that there was no one who could value so highly the treasures which had been to the Marquis the absorbing interest of his life. It has been suggested, too, that the spirit of patriotism which the Marquis possessed, in spite of his long residence abroad, led him to leave his acquisitions to a man of his own nationality, and not, as many people in France are said to have hoped, to the Louvre. Whatever may have been his intention, the English nation certainly owes him a debt of gratitude, for he started that train of circumstances which has ended in a result of national importance.

Immediately after the death of the Marquis arose the worst troubles of the Franco-German war, and the heir to this vast gathering of exquisite works of art saw his possessions exposed to the most alarming risks. First came the siege of Paris, with the dangers of the bombardment, and then followed the terrors of the Commune, with its reckless fanaticism and its orgies of destruction. Wallace felt that his inheritance was unsafe in such surroundings, and that what had taken years to build up ran the risk of being destroyed in a moment of popular passion. So, despite his liking for the country in which he had spent so much of his life, a liking well proved by his almost boundless liberality during the siege, he transferred his collection for greater security from Paris to London. The bulk of it was lent for three years, from 1872 to 1875, to the Bethnal Green Museum, where it was a source of endless enjoyment to a host of art

lovers. Some of it was stored in the Pantheon and met there with disaster in the great fire which reduced that building to ruins. Wallace property to the value of £150,000, and more, is believed to have perished then, and with it much besides that had been temporarily deposited by other collectors.

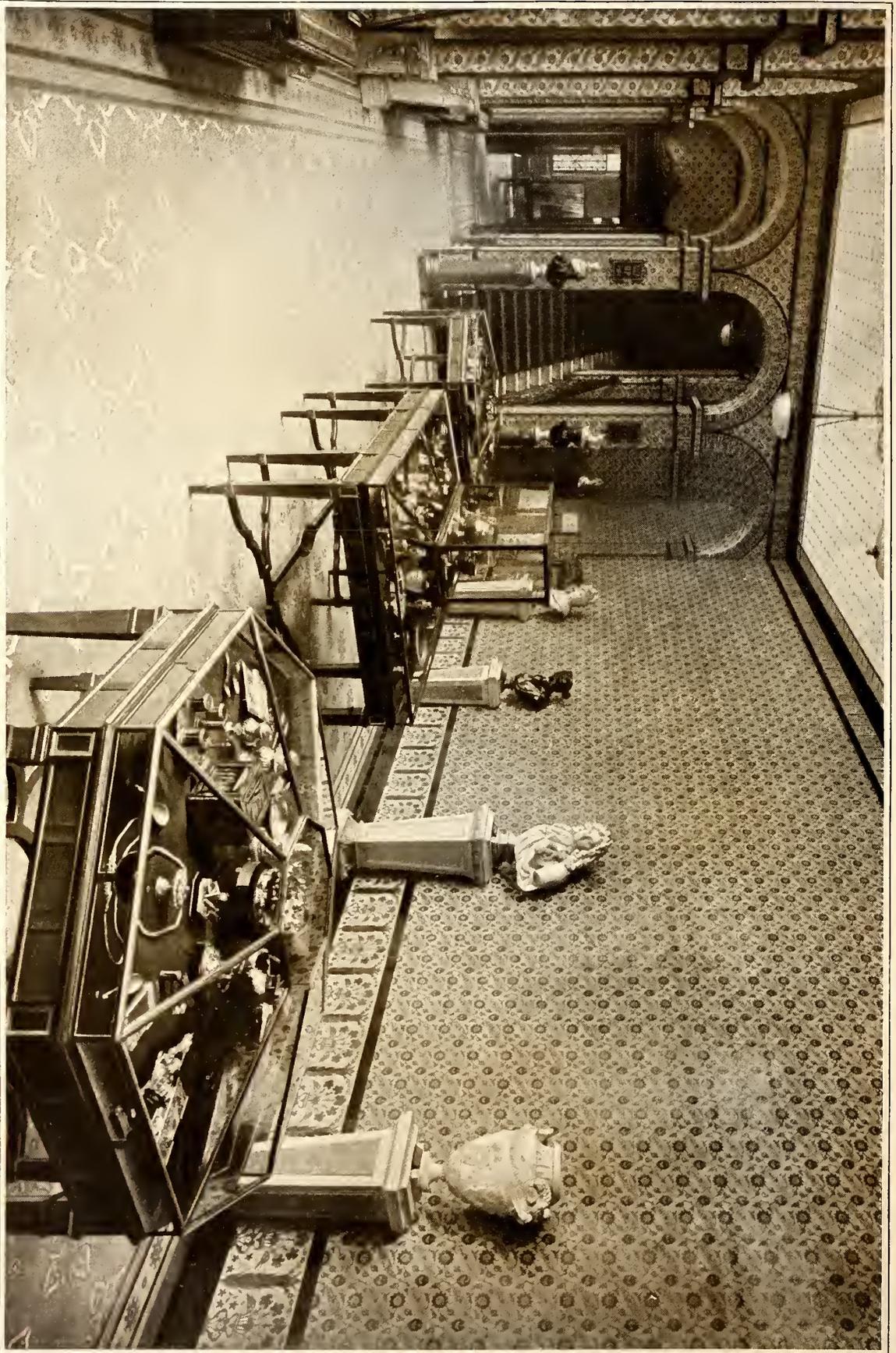
Meanwhile alterations in Hertford House had been in progress so as to prepare a proper setting for the things which were to find their permanent home there. These alterations were completed in 1875, and then Richard Wallace and his wife—four years before, he had married the daughter of Bernard Castelnau, a French officer—established themselves in what has ever since been regarded as one of the great palaces of art. His activity as a collector continued, and he made many additions to the Collection during the next few years. Artistic matters, indeed, continued to occupy him to the end of his life, though he played some part in politics and sat for a while in Parliament as member for an Irish constituency. Not long after his return to England a baronetcy was conferred upon him.

The death of his son, which occurred about the middle of the seventies, left him without an heir who could naturally succeed him, and he began to consider seriously what was to be the destination of his gallery. Like most sincere collectors, he felt a strong repugnance to leaving his valued possessions to be dispersed at his death, and he desired to so arrange matters that the things which had been brought together with so much care and taste should remain permanently in association. With this object in view, he made some suggestions to the Government that he should bequeath the whole of his Collection to the nation, if the responsible officials were willing to agree to certain not unreasonable conditions which he wished to impose.

The chief of these conditions was that Hertford House should be an essential part of his bequest so that the collection should be retained in the surroundings he had devised for it. The stipulation was a legitimate one enough and his reasons for making it are quite intelligible. He had been at great pains to convert the house into a place which would set off his pictures and art objects in a suitable manner; he felt the appropriateness of maintaining the connection of the gallery with the Hertford family; and he knew the value of



THE WALLACE COLLECTION. — GALLERY III.



THE WALLACE COLLECTION. — GALLERY IV.



THE WALLACE COLLECTION. — GALLERY IX.

presenting the most exquisite examples of artistic achievement in such a fashion that their beauties would be improved by judicious juxtapositions. That a man of his æsthetic temperament and long association with art in all forms, should have objected to consigning his possessions to the cases of a museum, where they would be mere items in a huge and more or less incoherent gathering from all parts of the world, is not in any way surprising: he was an enthusiast, and he wished to inspire a measure of his enthusiasm in the people for whose benefit his bequest was to be made.

But his suggestions were treated by the Government officials with the same foolish want of tact that is, and always has been, shown to art lovers who seek to do great things for the nation. No concessions were made to his natural prejudices, no attempt to meet him with a right appreciation of his generosity or to clear away the small difficulties which his conditions created. His offer was practically refused, or at least it was referred back to him for amendment, on the ground that Hertford House was leasehold and therefore unsuitable for acceptance as a public gallery. Apparently no negotiations were opened with the ground landlord for the acquisition of the property or for the conclusion of a practical arrangement with regard to it. Sir Richard Wallace was told that his terms were not acceptable and that he had better revise his suggestions.

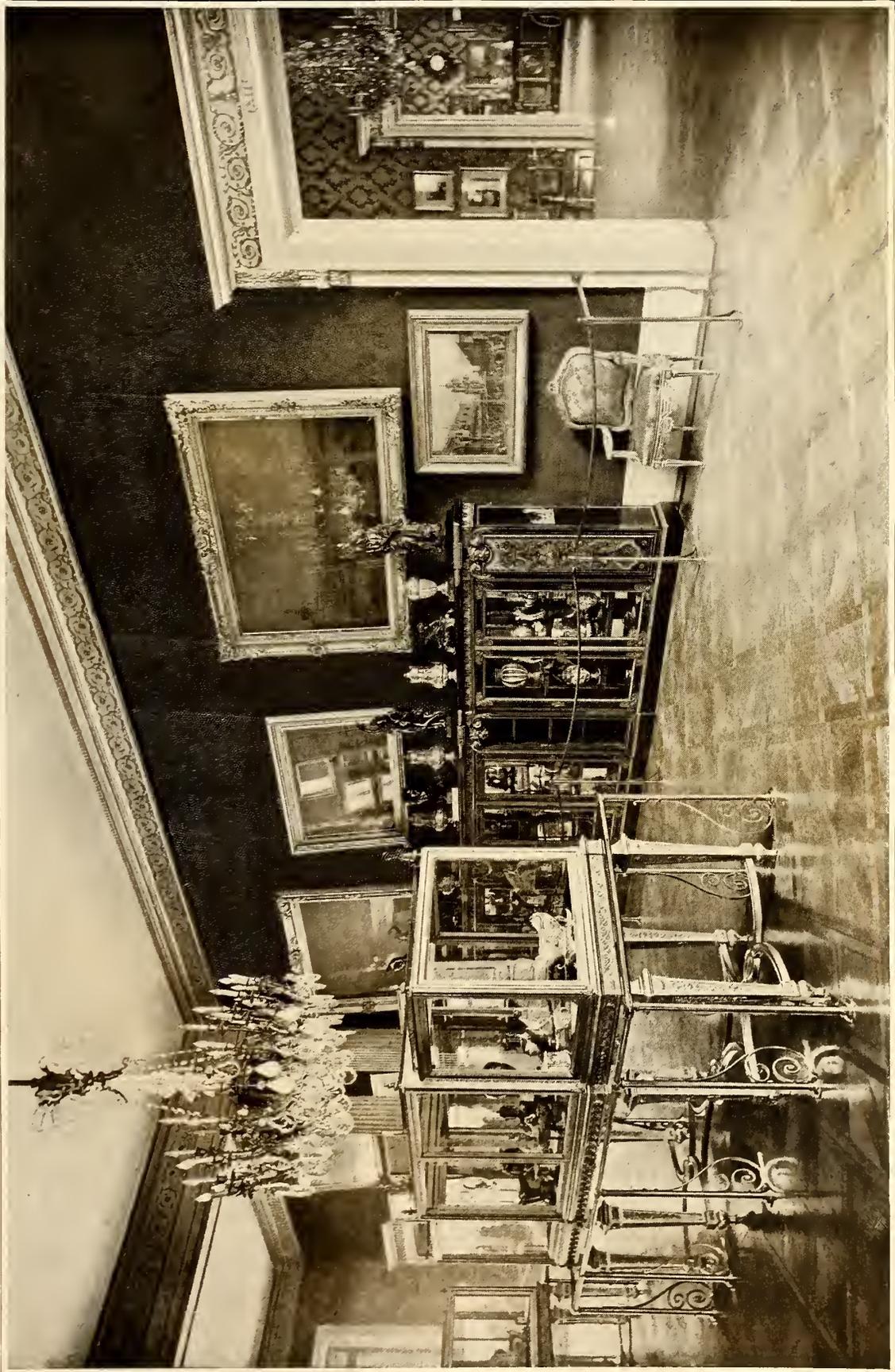
That he should, on receiving such a rebuff, have refused to discuss the matter further, and should have abruptly ended his correspondence with the formality-ridden Treasury officials who showed themselves to be so ridiculously incapable of taking advantage of a great opportunity, may be accounted natural enough; dry officialism of this sort could not fail to irritate an art lover who had a complete understanding of the inestimable value of the Collection which he intended the nation to possess. But the desire to achieve his purpose remained, and though, when he died in 1890, he willed the whole of his possessions to his wife absolutely, and without any dictation to her as to the manner in which she should deal with them, it is by no means unlikely that he had expressed wishes on the subject which Lady Wallace would be ready to carry out.

Not the less, however, is a debt of gra-

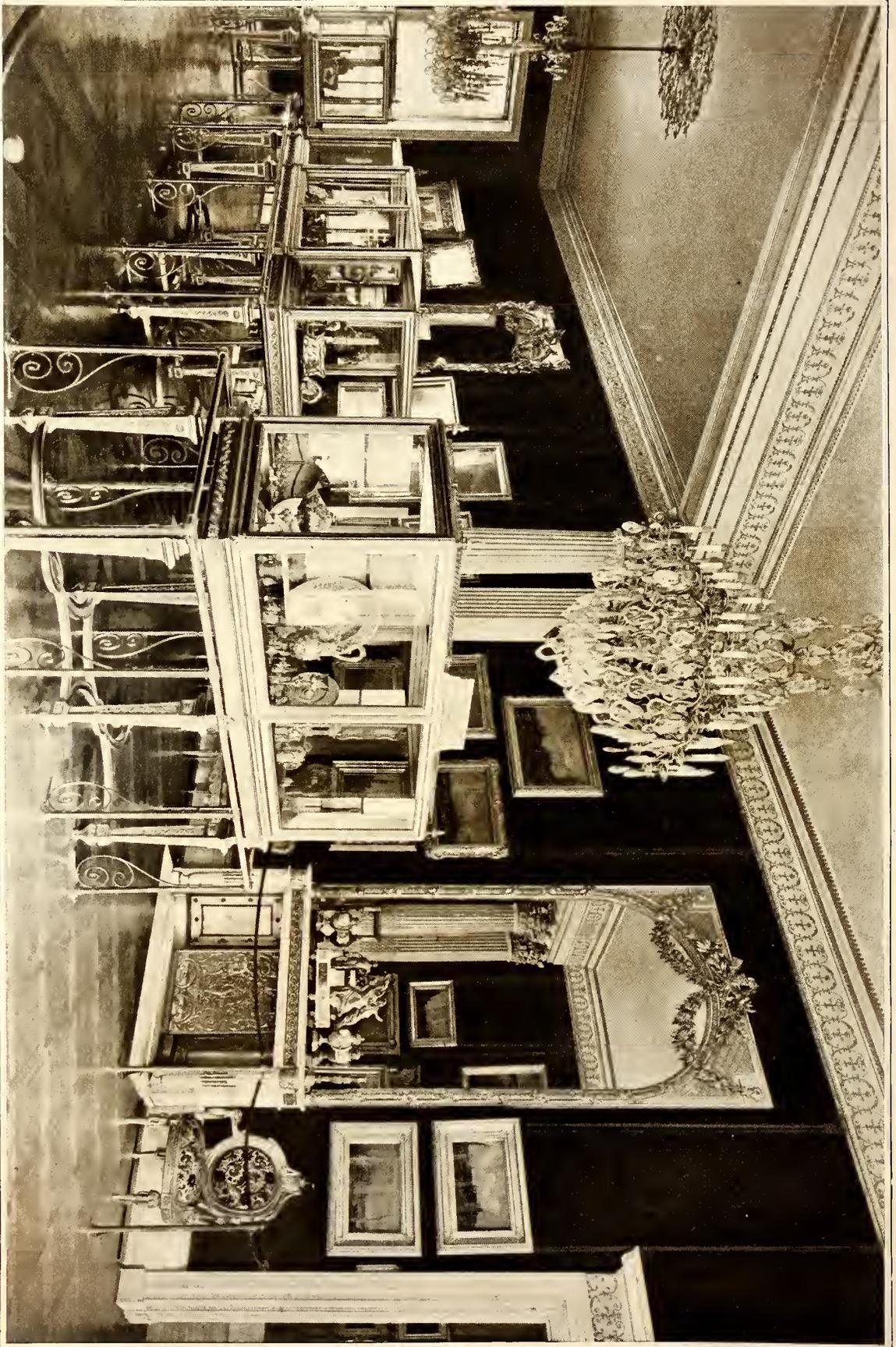
titude due to her for her ample fulfilment of his original intention. She was not bound in any way, and if she had chosen to disperse the Collection, or to hand it over to the national museums in the country of her birth, she would have been open to no reproach. Sir Richard had made his offer fairly and frankly to the British people through their representatives, and his offer had been practically declined with scanty thanks. That it should have been renewed by Lady Wallace in almost identical terms, save that the condition as to the retention of Hertford House was withdrawn, is an eloquent proof of public spirit as great as his and of complete sympathy with his artistic enthusiasm. She shares with him in the credit for an act of generosity for which it would be difficult to find a parallel, and her name is for ever enrolled among those of the great benefactors to whom we, as a nation, owe so much.

There are others besides who have played parts worthy of admiration in the recent history of the Wallace Collection. How the opportunity has arisen for them to intervene can be best explained by a brief quotation from Lady Wallace's will. "I bequeath," it runs, "to the British Nation my pictures, porcelain, bronzes, artistic furniture, armour, miniatures, snuff-boxes, and works of art, which are placed on the ground floor and first floors and in the galleries at Hertford House, on the express condition that the Government for the time being shall agree to give a site in a central part of London, and build thereon a special museum to contain the said collection, which shall always be kept together unmixed with other objects of art, and shall be styled 'The Wallace Collection;' but this bequest shall not include personal and modern jewellery, trinkets and effects, nor ordinary modern furniture or chattels, but shall include the Louis XIV. balustrade at Hertford House, which my executors shall replace by an ordinary modern balustrade, and the said Louis XIV. balustrade shall be used in the new museum to be erected for the said Collection. And I hereby declare that, if any doubt shall arise as to whether any object shall form part of the Collection or not, the question shall be determined by my Executors, and their decision shall be final."

"I further declare that the said bequest is made subject to the express condition that



THE WALLACE COLLECTION. — GALLERY XII.



THE WALLACE COLLECTION. — GALLERY XII.



THE WALLACE COLLECTION. — GALLERY XII. — "LONDONDERRY" CABINET

Her Majesty's Government for the time being shall nominate Mr. John Murray Scott to be one of the trustees of the said Collection for the nation, and also, during the time the said Collection shall remain at Hertford House (which shall not exceed a period of four years from the date of my decease), it shall be at the risk and peril of Her Majesty's Government, who shall also defray the cost of superintendence and preservation of the said Collection."

Several questions immediately arose under this will. Many of the advisers of the Government were strongly in favour of securing Hertford House as the permanent home of the Collection, in accordance with the original wish of Sir Richard Wallace, and there were various reasons which made this arrangement desirable. But it could not be brought about without the consent of the residuary legatee, Mr. Murray Scott, to whom the lease of Hertford House was left. With great generosity, however, he decided to accept for the lease a sum considerably below its market value and to bind himself and his heirs to agree to the purchase of the house as a fulfilment of the stipulations in the will. The ground landlord also, Lord Portman, met the Government half-way, and sold to them the freehold at a price which was far smaller than could have been reasonably expected. By these concessions the cost of acquiring what was certainly the place most fitted by its associations, and by the character of the accommodation it provided, for the permanent display of the Collection was brought within exceedingly reasonable limits, and so much time was saved that it was possible to throw the gallery open to the public not more than three years after the death of Lady Wallace.

The interval between the acquisition of Hertford House by the Government and the public opening on June 22, 1900, was devoted to the carrying out of a fairly extensive scheme of alterations and structural rearrangements of the interior of the building and to the necessary disposal of the Collection so as to allow it to be properly viewed by visitors to the gallery. Among the more important changes were the conversion of the range of stabling at the back of the house into rooms to hold the immense series of arms and armour, and the adaptation of the bedrooms and dressing rooms on the first floor to their present

purpose as galleries for the display of pictures by the eighteenth-century French artists. What has been done elsewhere has been more in the nature of modifications in the distribution of the objects in the rooms than of reconstruction of the rooms themselves. The breakfast room and the billiard room have been hung with the modern French and English pictures and the Oriental Armoury with seventeenth century Dutch pictures, the dining room is occupied with cases of miniatures, and the smoking room has become the sculpture gallery. Otherwise the character of the house has been but little interfered with. It retains much of the atmosphere characteristic of the home of a man of taste, and it has taken on less than might have been expected of the museum aspect. It shows well how correct was the idea of Sir Richard Wallace, that the retention of his Collection in Hertford House would be an artistic advantage and would help to make more convincing the lessons which this Collection is so well calculated to teach. Certainly the display, as a whole, possesses a peculiar and persuasive significance and a personal meaning that cannot by any possibility be misunderstood.

The value of the addition made to the art treasures of the nation by the Wallace Bequest is so obvious that there is little need to discuss the matter at length. A particular train of circumstances, however, enhances the importance of the gift. For many years the management of the National Gallery has unaccountably neglected its opportunities of acquiring examples of certain schools which decidedly ought to have received attention long ago. The historical completeness of the collection in Trafalgar Square has been, in consequence, seriously impaired; and as this neglect had continued until the process of filling up the gaps had become too expensive — on account of the rise in value of the pictures required — for the National Gallery to undertake, most people had abandoned all hope of seeing these deficiencies supplied.

From this unfortunate position the nation has been saved by the generosity of Sir Richard and Lady Wallace. The makers of the Hertford House Collection had, as it happened, a pronounced preference for some of the schools which had been long and persistently ignored by the National Gallery authorities; and therefore the acceptance of the bequest has had the



THE WALLACE COLLECTION. — GALLERY XII.



THE WALLACE COLLECTION. — GALLERY XIII.



THE WALLACE COLLECTION. — GALLERY XIV.

welcome effect of strengthening the historical series of paintings in our possession in exactly the direction where improvement had been previously most urgently needed. Such a piece of good fortune was undeniably more than the nation deserved after the indifference displayed towards the expressed intentions of Sir Richard Wallace by the Treasury officials, an indifference the less excusable because the rare importance of the gallery which he was offering was universally acknowledged.

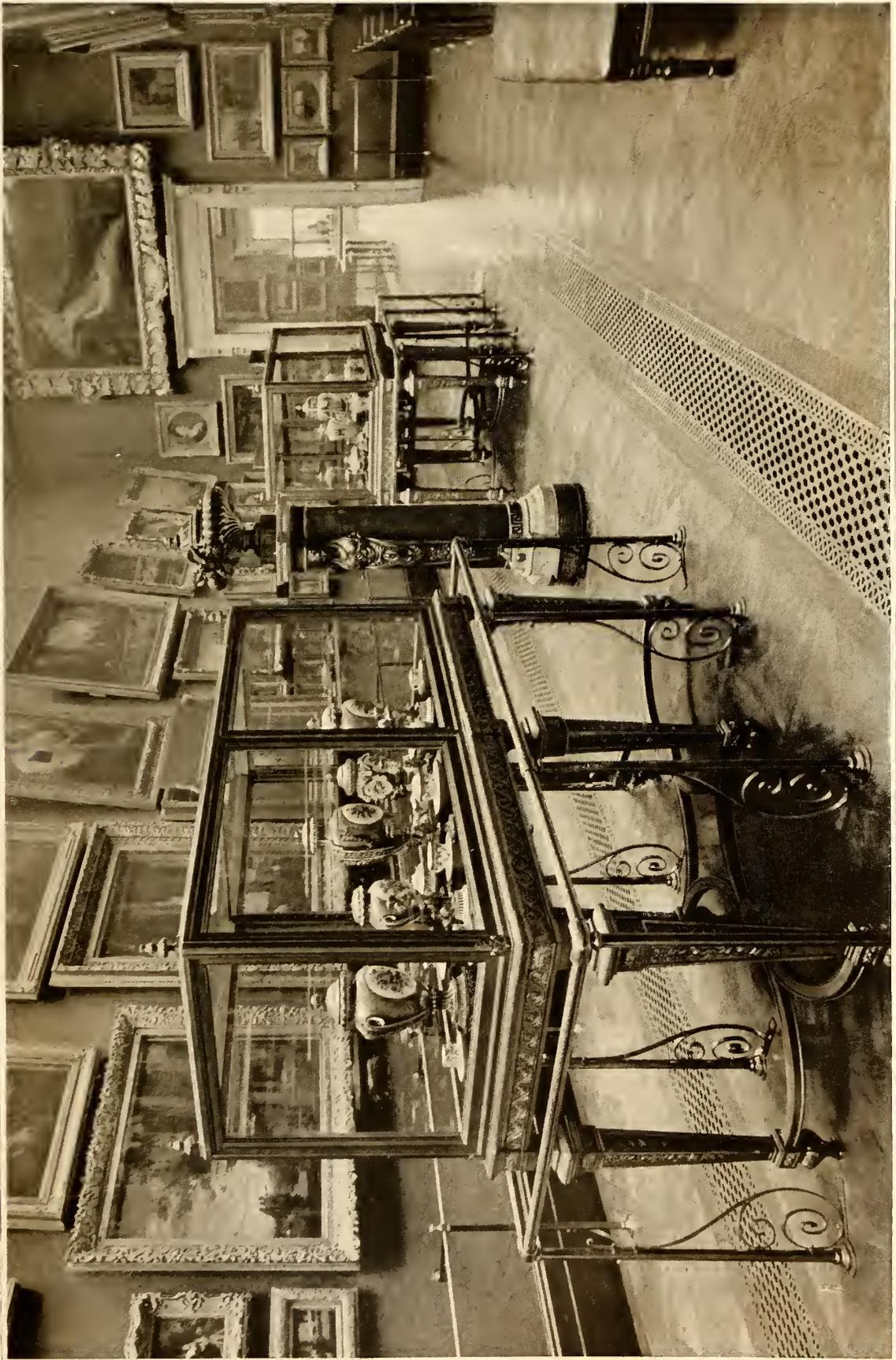
It is especially by its representation of the eighteenth century French masters that the Hertford House collection claims a place of such marked significance among those which, in this country, illustrate the history of art. This is the very school which has been consistently neglected at the National Gallery, the one, indeed, which has always been treated as if no artist of even moderate capacity had existed in France during that period. The result of this course of inaction was that in 1897 there was not so much inadequacy in the recognition of this school as an implied denial that it had a right to attention at all. There was in Trafalgar Square nothing by Watteau, the supreme leader of the French eighteenth century painters, nothing by most of his accomplished contemporaries; and only minor examples were to be found of Lancret, Greuze, and one or two other men of less repute. What there was of French art belonged to an earlier date, the dignified but formal work of Claude, and the Poussins, who were but the pioneers of a school developed along very different lines by their successors.

That there should have been in the formation of the Wallace Collection little concession made to the formerly prevailing fashion for the productions of these earlier French masters is a point of some interest. It shows that the Marquises of Hertford and their advisers were not disposed to be guided in making their purchases by the opinion of people about them, and that they had independence enough to follow strictly their own predilections in art matters. They appreciated the charm and the technical excellence of the eighteenth century work at a time when other connoisseurs would give it but little attention, and they bought examples of it in considerable numbers. The consequence is that there are now at Hertford House twenty-two pictures by Boucher, twenty-one by Greuze, fourteen

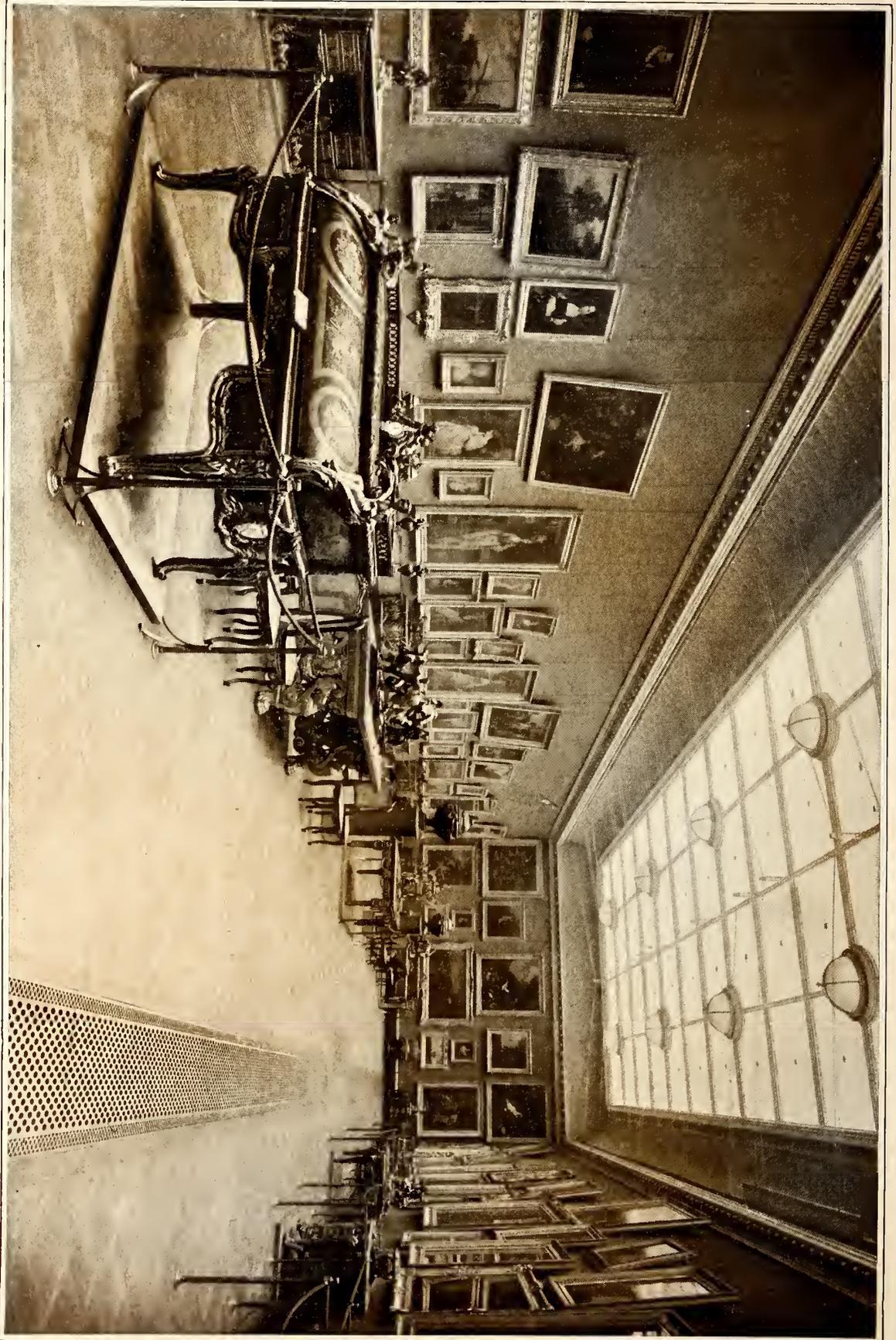
by Pater, eleven by Lancret, nine by Fragonard, and nine by Watteau, and some by Nattier, and Madame Le Brun — over a hundred altogether. Such a series is almost without a rival elsewhere; and its acquisition has removed suddenly and dramatically from the British national collection the reproach which formerly could be only too justly laid upon it.

In addition, a reasonable amount of sound work by French artists of other periods is included. There are a few pictures by seventeenth century painters — sufficient at all events to mark the historical sequence — and a passable representation of the nineteenth century men is given. The series begins with François Clouet, Claude, and the Poussins; continues with Watteau and his associates, and with their immediate successors, Prud'hon, Boilly, Delaroche, Delacroix, Horace Vernet, Decamps, L. L. Robert, Papety, and Ary Scheffer; and is brought up to modern times by such painters as Gérôme, Corot, Jules Dupré, Troyon, Diaz, Rousseau, Rosa Bonheur, Isabey, and Meissonier. Some gaps can be found in this otherwise admirable summary of French art. For instance there is nothing by Millet, Daubigny, or Jacque; but on the whole the succession of developments which affected the progress of art in France from the later years of the sixteenth century almost to the end of the nineteenth is convincingly set forth.

Although the works of other schools which are to be seen at Hertford House do not so plainly supply serious deficiencies in our national collections, they supplement in an eminently satisfactory manner what we already possess. The English pictures are of memorable quality; and if they are comparatively few in number, many of them are most assuredly acquisitions of real importance. The examples of Reynolds and Gainsborough are worthy to be counted among the most consummate achievements of these famous painters; and the canvases by Romney, Hoppner, and Lawrence, are of sufficient distinction. Men of a later date have also places in the gallery, — Bonington, Clarkson Stanfield, David Roberts, Copley Fielding, Sir Edwin Landseer, Sidney Cooper, Wilkie, Westall, Downman, Hilton, and others; and four small works by Turner must be noted. That there are many surprising omissions which diminish the completeness of the British group, can be admitted, but



THE WALLACE COLLECTION. — GALLERY XV.



THE WALLACE COLLECTION — GALLERY XVI



THE WALLACE COLLECTION. — GALLERY XVI.

what has been included has been selected with the soundest judgment.

The Dutch pictures make a wonderful addition to the large series of works of this school which have been acquired by the nation in years past. Eleven canvases by Rembrandt, eleven by Cuyp, five by Hobbema, eight by W. Mieris, six by P. Wouwerman, five by Metsu, and others of characteristic merit by Ferdinand Bol, Jan Both, Backhuysen, Berchem, Brouwer, E. de Witte, Hondecoeter, Van Huysum, P. de Hooghe, Karel du Jardin, Nicolas Maes, Van Ostade, Paul Potter, Ruysdael, Jan Steen, Terborch, A. Van de Velde, Wynants, and many more artists of high repute, are gathered in this section of the collection; and there is the superb *Laughing Cavalier* which shows to perfection the amazing mastery of the incomparable Frans Hals. Hardly anyone of acknowledged eminence is absent from the list; indeed if we had not available for study the comprehensive gathering of works of the Dutch school which is to be seen in Trafalgar Square, we might fairly have been contented with what the Wallace Bequest has given us, so typical are these examples and so unexceptionable in quality throughout.

What there is of the Spanish school is not less persuasive. Only a few of the chief masters have been chosen, but there are such men as Velasquez, Murillo, and Alonzo Cano. Eight pictures are ascribed to Velasquez, and though the authenticity of some of these is not wholly beyond question, three at least show him absolutely at his best. Of the thirteen Murillos again, four do not entirely satisfy the most critical experts, but the remaining nine would appear to have indisputable claims to acceptance. They mark the highest level of his accomplishment and do ample justice to a skilful painter who, if he lacked the marvellous and impressive vigour of Velasquez, fell but little below him in grace of style and facility of craftsmanship. The one canvas by Alonzo Cano, the contemporary of Velasquez, is a particular acquisition, because it adds to our national possessions a picture by a man of much note, of whose achievement we have had hitherto no example.

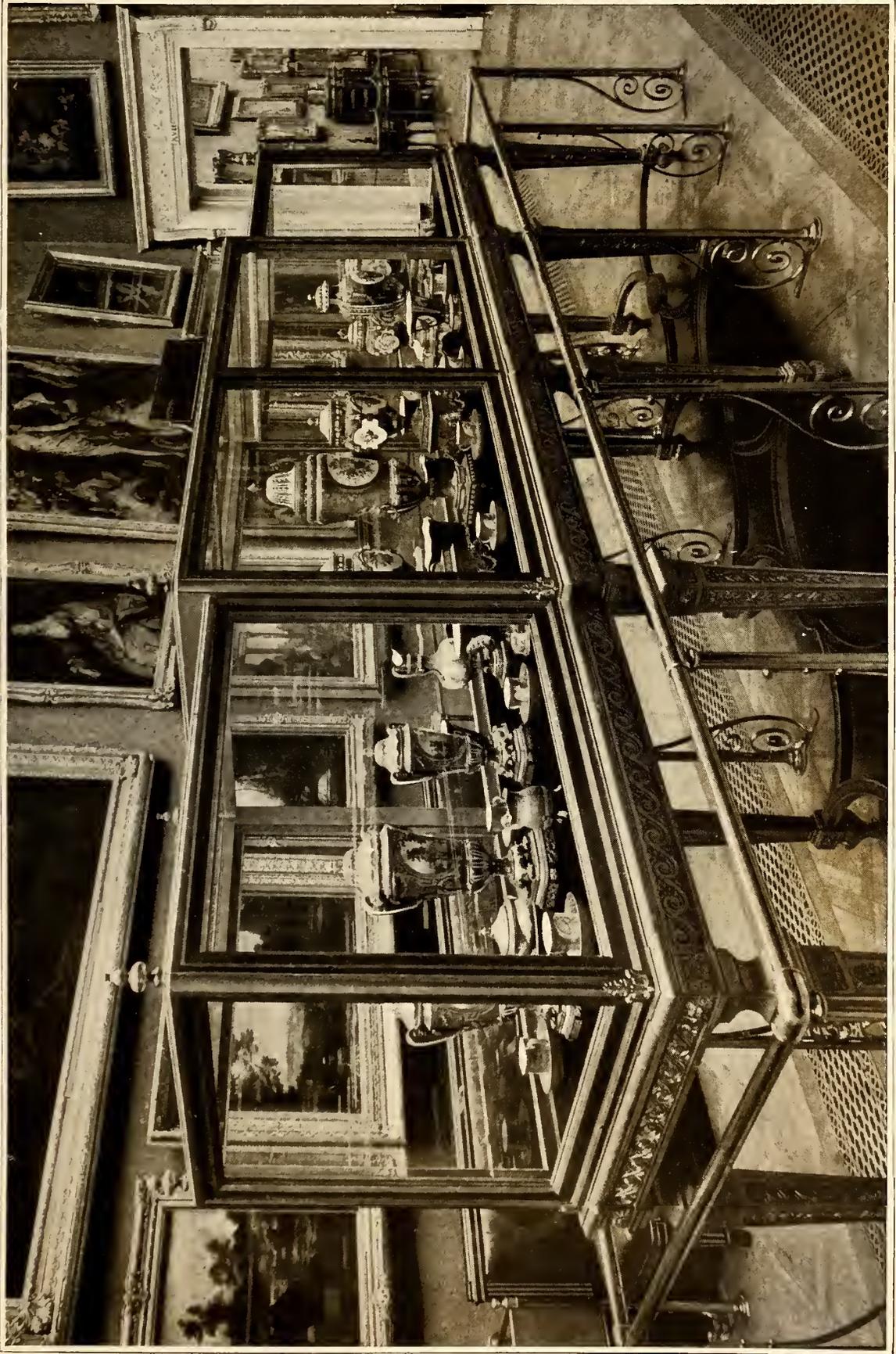
By the most famous of the Flemish painters, Peter Paul Rubens, there are eleven pictures and sketches; and by the greatest of his pupils, Van Dyck, five of superlative merit. Besides

these there are acceptable works by David Teniers, the younger, Philippe de Champaigne, Gonzales Coques, Jacob Jordaens, Jan Fyt, Peter Neefs, Snyders, and moderns like Baron Leys, Eugene Verboeckhoven and Louis Gallait; and there are certain unasccribed paintings of the same school, which belong to the sixteenth and seventeenth centuries.

The German group, limited though it is, shows in a fairly explanatory manner certain phases of the art of that country, but it does not attempt anything in the nature of an historical illustration of the developments which have taken place there during the lapse of centuries. Evidently the earnest but rather pedantically formal work of the earlier German painters, who, it must be confessed, seem to have been habitually more concerned with the statement of obvious facts than with the graces of pictorial art, had little attraction for the makers of the Wallace Collection.

Nor do they appear to have inclined particularly towards the angularities of the Italian Primitives; and under the circumstances this may be accounted fortunate, because Italian art, especially in its earlier stages, has been assiduously collected in the National Gallery, and a duplicate gathering at Hertford House would have been more or less superfluous. But what there is there is not unworthy of its surroundings. The twenty pictures by Antonio Canale—better known as Canaletto—the nine examples of Guardi, the paintings by Titian, Andrea del Sarto, Bronzino, Carlo Dolci, Domenichino, Guido Reni, Sassoferrato, Salvator Rosa, and a few more, though they merely suggest the richness and variety of the great Italian school with its many subdivisions, are by their high quality well fitted to take their place among the things which we esteem as national treasures. As a group they can be regarded as only an incident in a general collection, but nevertheless they throw some light upon the principles which were observed in the formation of the gallery, upon that catholicity of taste and love of beauty which guided the Marquises of Hertford in their purchases.

This, indeed, can be said of the whole collection in all its sections and all its details,—that nothing was admitted into it which was not æsthetically admirable and properly representative of the particular phase of artistic accomplishment to which it belonged. In the



THE WALLACE COLLECTION. — GALLERY XVII.



THE WALLACE COLLECTION. — GALLERY XIX.



THE WALLACE COLLECTION. — GALLERY XX.

art objects, quite as much as in the pictures, there is apparent the same consistent desire to satisfy a strongly personal but highly cultured preference. The personal nature of this preference is seen in the dominance of the French school at Hertford House; it was only natural that men who entered so fully into the spirit of the nation with which they were associated for many years, should be fully responsive to the

spell exercised by the art of the country. The culture is shown by the unflinching discrimination with which they selected examples of this school, and perhaps even more by the discretion they exercised in acquiring works of other than French origin. That they had great opportunities can be readily admitted, but something more than opportunity was needed for the formation of a gallery on such a scale and

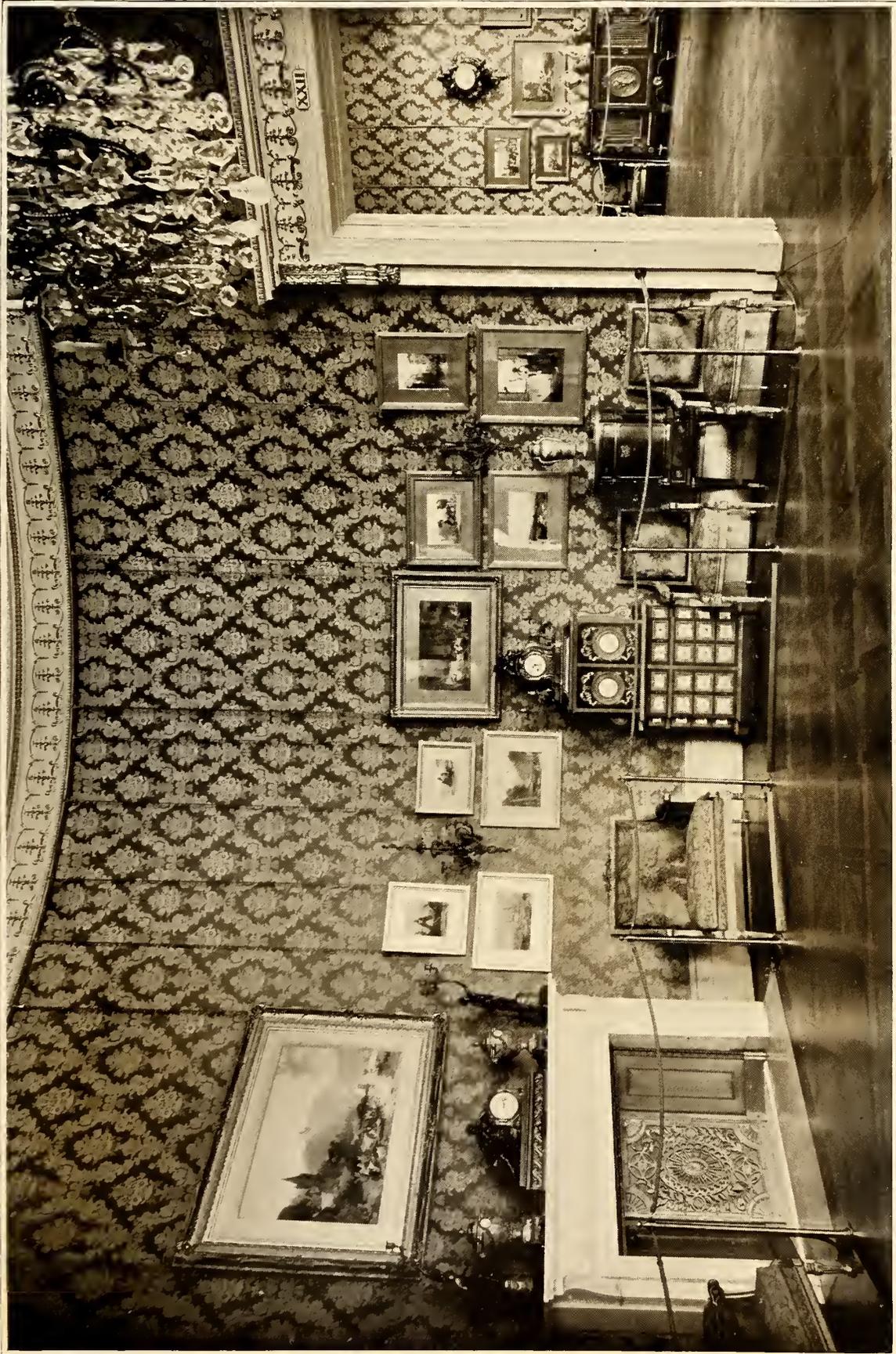


THE WALLACE COLLECTION. — GALLERY XXI.

with such pre-eminent claims to consideration.

Nor would the command of almost unlimited wealth have ensured results so remarkable. Chances might have been missed, money might have been misapplied, by collectors endowed with less taste and discernment; but here the inference is clear that the men responsible for amassing this marvellous gathering were qualified in the highest degree for the great undertaking to which they devoted their lives. To

convict them of any serious mistakes is practically impossible; the methods of selection which they followed were too contemplative and deliberate to allow of the commission of many errors, and their taste was too well trained to lead them astray. Even the most captious of experts could scarcely deny that Hertford House, as it is to-day, is an extraordinary monument to the genius of a small group of connoisseurs who raised the collector's hobby to the level of a high art.



THE WALLACE COLLECTION. — GALLERY XXII.



THE WALLACE COLLECTION. — GALLERY XVIII.



Photo W. A. Munsell & Co.

P. DELAROCHE. — THE SAVIOUR ON THE STEPS OF THE TEMPLE.

CHAPTER II.

PICTURES OF THE FRENCH SCHOOL.

THE first place in any detailed consideration of the pictures in the Wallace Collection must necessarily be given to those by French artists. The reasons why they are so exceptionally interesting to all art lovers in this country have been already stated, and the circumstances which have made the acquisition of them so opportune have been explained. But, apart from the fact that they supply a missing chapter in the history of art as it is recorded in Trafalgar Square, they are intrinsically deserving of all possible attention. Hertford House is the only place in England where the commanding strength of the French school receives adequate acknowledgment, where three centuries of admirable achievement can be studied in a series of works of uniformly high quality; and it is practically the one place in the world where complete justice is done to certain phases of this achievement. It is not merely that many masters have been drawn upon to make the collection historically adequate; it is the astonishingly full representation of the greatest of these painters that gives to it its rare value; a representation, moreover, that is as satisfying in its technical excellence as it is impressive in numbers.

Of the earliest type of French art, before it acquired its distinctive features and assumed its own independent position, there are three specimens. They belong to the school of Jean and François Clouet, the father and son who founded a new style by freely adapting the Flemish tradition and started in the sixteenth century a movement which was destined to have important results during the years that immediately succeeded. The Clouets, with their many followers and imitators, originated a type of art that was genuinely French and that bore a kind of national stamp. The three examples of their method which are to be seen at Hertford House are probably not originals. The *Portrait of Francis I.* is catalogued as of the school of Jean Clouet, the *Portrait of the Earl of Hertford* as in the style of François Clouet, and the *Queen Mary Stuart* ("Le Deuil Blanc") as after François Clouet; it is a copy of a picture in the possession of the King, and there are repetitions of it in other collections. Though these pictures do not with any certainty illustrate the actual handiwork of the Clouets themselves, they are undoubtedly of the right period, and so are educationally valuable.

The most famous of the seventeenth century masters, Claude Lorrain, Nicolas Poussin, and Gaspard Dughet, better known

as Gaspard Poussin, are seen in works of sufficient note. Neither of the two pictures by Claude is of more than moderate size, but

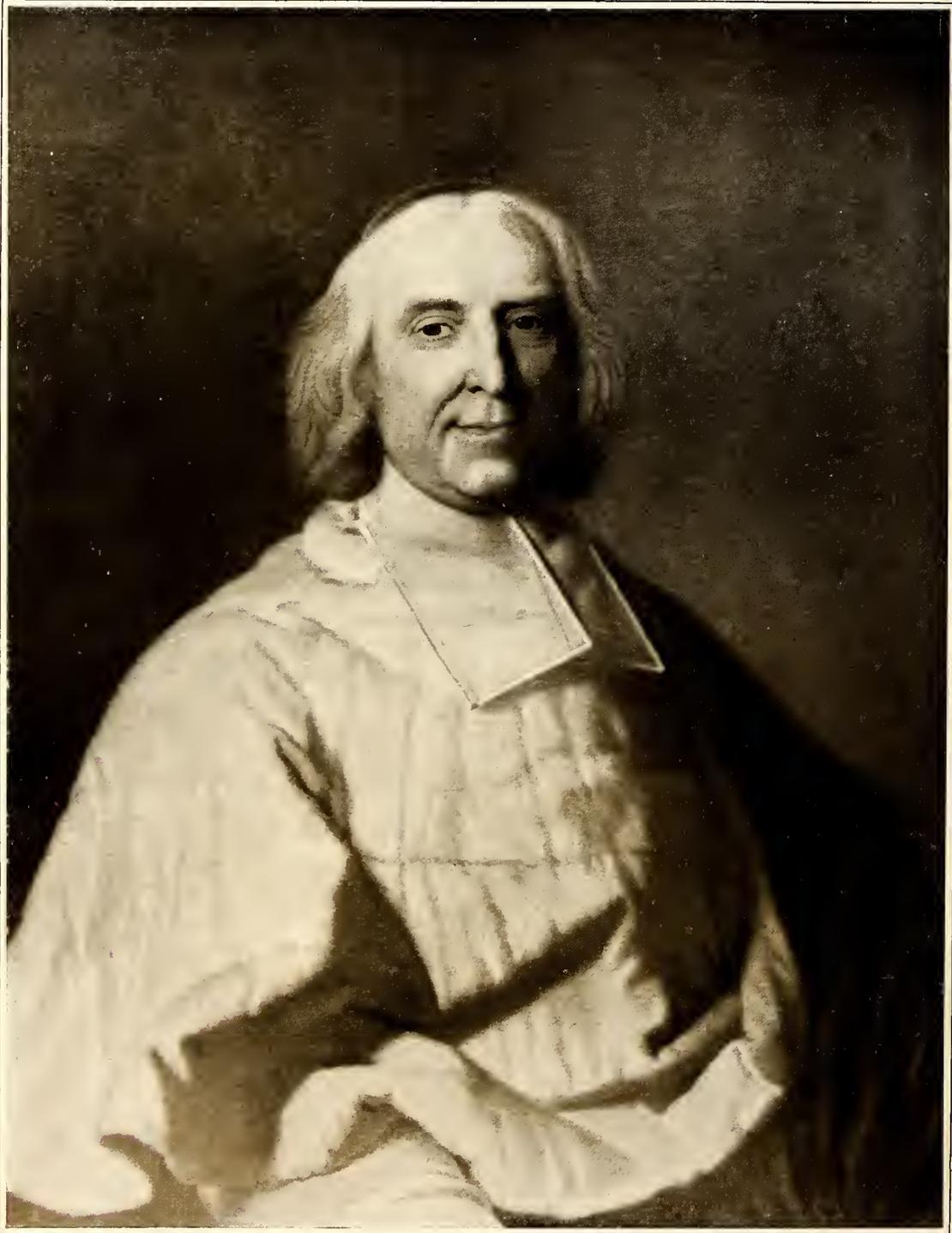
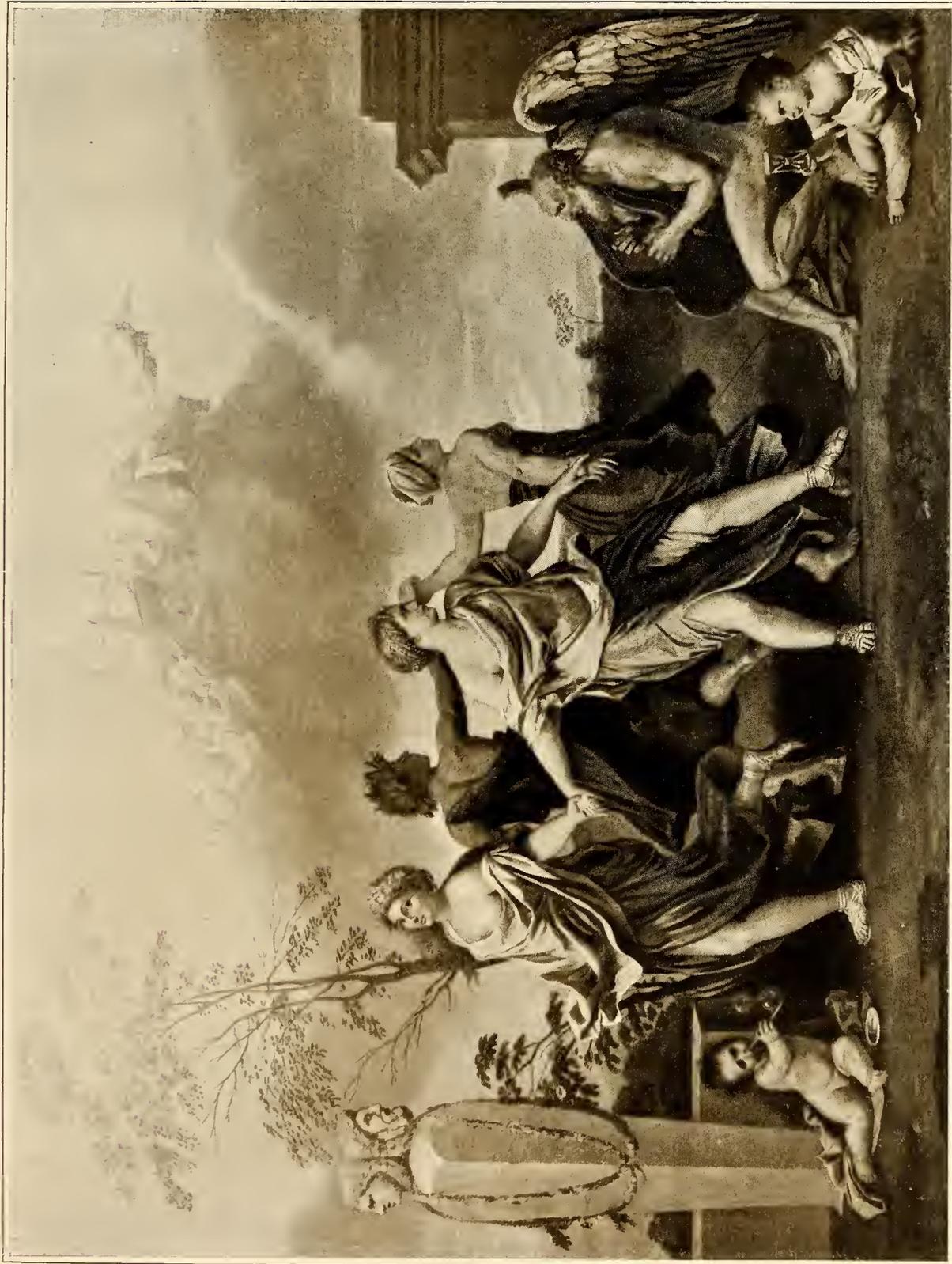


Photo W. A. Mansell & Co.

H. RIGAUD. — PORTRAIT OF CARDINAL FLEURY.

they both have in a high degree that elegance of classic arrangement and that quiet beauty

of effect which always distinguish his best performances. The one called *An Italian*



N. POUSSIN. — THE DANCE OF THE SEASONS.

Landscape, is a view in the neighbourhood of Tivoli, a district often visited and much painted by the artist, and as an example of his

best powers it has always been greatly esteemed. It had passed through several important collections before it was acquired by the Marquis



J. F. DE TROY. — THE STAG AT BAY.

of Hertford for £1470, at the sale of the Saltmarshe Gallery in 1846. The other picture, *A Coast Scene with Classic Build-*

ings, which is also known as *A Port in the Mediterranean*, was not added to the collection till 1857. It is a worthy companion



A. WATTEAU. — THE RETURN FROM THE CHASE.



A. WATTEAU. — THE MUSIC PARTY.



A. WATTEAU. — THE MUSIC LESSON.



Photo. W. A. Maassell & Co.

A. WATTEAU. — LES AMUSEMENTS CHAMPÊTRES.



A. WATTEAU. — GILLES AND HIS FAMILY.

to the *Italian Landscape*, and is especially beautiful in its record of warm sunlight and glowing colour. A realistic rendering of

nature it is not, but, as an idealisation in which facts are ingeniously adapted to the needs of a well planned pictorial scheme, it



A. WATTEAU. — HARLEQUIN AND COLUMBINE.

is perfectly judicious and admirably thought out.

Nicolas Poussin's *Dance of the Seasons*

is one of those classic arrangements in which he excelled: severe in line, restrained in movement, and ordered with a kind of stately for-

mality that is by no means inappropriate. Its derivation from the Italian masters is evident, but it has characteristics which prove

the individuality of the artist's intention and his right to be considered as something more than a copyist of the work of another school.



A. WATTEAU. — A LADY AT HER TOILET.

The studied reserve of the picture, a reserve expressed in colour, composition, and draughtsmanship, does not destroy its poetic

quality and does not interfere with its logical completeness. The single example of Gaspard Poussin, *The Falls of Tivoli*, is a landscape



J. B. PATER. — FÊTE GALANTE.

of special excellence, and was a famous feature of other collections for many years before it passed, in 1850, from that of Lord

Ashburnham into the possession of the Marquis of Hertford. Although this seventeenth century French art is only touched upon in



Photo W. A. Messell & Co.

J. B. PATER. — THE DANCE.

the Wallace Collection, and although a great many men who lived and worked in France during this period are entirely passed over, it

can safely be said that the four works chosen to mark the transition from the severity of the Clouets to the brilliant artifices of the



Photo W. A. Marshall & Co.

J. B. PATER. — THE BALL (After A. Watteau).

Watteau group, would be within their particular limits very difficult to surpass.

It is when we turn to the eighteenth

century canvases that the amazing richness of the French section becomes apparent. Such an eloquent demonstration of the capacities of



J. B. PATER. — BLIND MAN'S BUFF.

a very remarkable school of craftsmen, who were all in sympathy and yet a good deal more than mere imitators of one another, is

extraordinarily convincing. It shows that the art of the country had come completely into touch with the life of the people for

whom it was produced, that it had ceased to be a kind of importation from abroad, and that it had become at last a spontaneous

growth flourishing naturally and easily in the social atmosphere from which it derived its vitality. The lovers of classic tradition like



J. B. PATER. — FÊTE CHAMPÊTRE.

Claude and the Poussins were forgotten; even the labours of their immediate successors, the correct and conscientious Flemish painter, Philippe de Champaigne, who had

settled in France, the dignified Nicolas de Largillière, and Hyacinthe Rigaud, the painter of Kings and courtiers, had no power to check the progress of the new movement.

And yet as can be seen by their works at Hertford House these men were artists of no mean abilities, and far from unworthy of the appre-

ciation that they enjoyed. That their influence waned so quickly and so decisively is the best evidence of the change that had come over the



J. B. PATER. — THE SWING.

æsthetic spirit of France. The taste for classic severities had worn itself out, and the rebound from the restrictions of an artistic creed which could not satisfy a gay and

pleasure-loving people, threw the new school into an orgy of pictorial frivolity.

This frivolity, however, was confined only to the subject matter of the eighteenth century

pictures, technically they are quite as serious, and quite as competent, as the chief of the paintings which were produced by the preceding masters. Indeed one of the best attri-

butes of the pictorial work of this period is its excellence in everything that can be considered essential to fine craftsmanship. Even the purist, who would contend that the



J. B. PATER. — CONVERSATION GALANTE.

painters often chose motives of a trivial or even unworthy kind, could scarcely plead that they did not know thoroughly the practical side of their profession. They drew well

and with delightful elegance, their brushwork was marvellously facile and full of meaning, and their management of colour was extremely sensitive. The all-round capacity of the men

of this school is beyond possibility of question; not often has there existed a group of artists so admirably qualified and able one

and all to keep consistently to a high level of attainment.

By its decorative quality, especially, the



N. LANCRET. — CONVERSATION GALANTE.

work of this group takes a particular place in the record of the world's accomplishment.

There is hardly any other instance of a whole school devoting itself so persistently to the



N. LANCRET. — AN ITALIAN COMEDY SCENE.

Photo W. A. Messell & Co.



N. LANCHEET. — MADEMOISELLE CAMARGO DANCING.

assertion of a certain set of ideas, or of a number of artists agreeing to advocate in such a definite manner the claims of pictorial design. These men sought with wonderful



J. M. NATIER. — PORTRAIT OF THE COMTESSE DE DILLIÈRES.

unanimity to create and maintain a type of art which, while it was nominally occupied with incidents from the life about them, was really concerned almost exclusively with decorative abstractions. They all chose the same convention — a fascinating one, it must

be admitted—and they adhered to it scrupulously and apparently with complete sincerity. Their skilful management of this convention can be frankly admired, they never allowed it to become mechanical or commonplace. Artificial it might be, but in this it

reflected only the artificiality of the social atmosphere which prevailed at the moment; and from the same atmosphere it derived its sparkle, gaiety, and elegant luxury. The fantastic extravagance of taste which appears in all the pictures painted under this influence



J. M. NATTIER. — THE BATH (PORTRAIT OF M^{lle} DE CLERMONT).

merely proves the responsiveness of the artists to their surroundings.

But it is certainly fortunate that these painters should have been more than simple chroniclers of passing events. If they had confined themselves to portraiture of what they saw, they might have provided something which would be of interest now to the his-

torian or the archæologist, but they would probably have taken but a minor position among workers in art. It is their wonderful decorative sense that has since gained for them the approval of all people of discrimination. No one who studies intelligently the eighteenth century French art at Hertford House can fail to be impressed by the super-

lative ability with which the most superficial and trivial motives have been used to convey valuable artistic lessons. Artificial as they

are, these pictures are models of fine achievement in the highest kind of technicality, and show perfectly what can be done by great



J. M. NATTIER. — PORTRAIT OF A LADY IN BLUE.

craftsmen who realize how much attention should be given to the laws of design.

The chief master of this school, Antoine

Watteau, is represented by nine canvases, two of which, *Les Amusements champêtres* and *The Return from the Chase*, are canvases of

considerable size. These two are perhaps the most important works by him in the Collection, not only on account of their scale, but

also because they illustrate, more fully than any of the others, his ingenuity in arranging the details of his composition and his masterly



J. M. NATTIER. — MARIE LECZYNSKA, QUEEN OF FRANCE.

control over refinements of colour combination. Their romanticism is natural and unforced, free from any straining after effects

not strictly legitimate or from unpoetic suggestion. Another, but not less charming phase of his art, is seen in the groups, *Gilles*

and his *Family* and *The Music Party*; and yet another in the *Lady at her Toilet*, a study of nude flesh, painted with remarkable subtlety

and distinguished by a delicacy of colour that cannot be too highly praised. His other pictures are equally worthy of admiration; and



J. M. NATTIER. — A PRINCE OF THE HOUSE OF FRANCE.



F. LE MOINE. — THE RAPE OF EUROPA.



F. BOUCHER. — SHEPHERD WATCHING A SLEEPING SHEPHERDESS.



Photo W. A. Mansell & Co.

F. BOUCHER. — CUPID A CAPTIVE.



Photo W. A. Mansell & Co. F. BOUCHER. — THE VISIT OF VENUS TO VULCAN.



F. BOUCHER. — THE JUDGMENT OF PARIS.

they complete agreeably a series which sums up briefly but effectively the salient qualities of his art.

By Jean Marc Nattier, his junior by only a

year, there are five portraits which give an excellent idea of the powers of an artist who was greatly in favour as a portrait painter and numbered among his sitters a host of



F. BOUCHER. — THE MODISTE

fashionable personages. That he was worthy to be ranked beside such a genius as Watteau can hardly be said, but he was most skilful in his use of a convention which was formally precise rather than inspired. Superficial he

certainly was, with all his brilliancy and dainty elegance, and he affected, in his portraits of women especially, a kind of smooth prettiness which can hardly be called convincing. Yet his fanciful portrait of Mademoiselle de Cler-

mont, *The Bath*, is not unpleasing; and his *Portrait of a Lady in Blue* and *Portrait of the Comtesse de Dillières*, are very attractive,

despite their lack of subtle characterisation. This want of close analysis is the most obvious defect in his art; in other respects he was



F. BOUCHER. — JOVE, IN THE SHAPE OF DIANA, SURPRISES CALISTO.

capable enough, and his work is, in its particular manner, far from unsound. But for its

artificiality there is some excuse, the clients by whom he was chiefly employed did not

want him to be too true to nature; they expected to be flattered, and he had to fall in with their wishes.

Lancret and Pater were artists of another

kind. Their model was Watteau, and they followed closely the artistic creed in which he was such a strong believer. Lancret was for many years a close friend of Watteau and



F. BOUCHER. — THE SETTING OF THE SUN.

studied under the same master, Gillot. Beginning as an almost slavish imitator of his

friend, he developed later a more personal style which, while it was deficient in Watteau's

poetry and charm of colour, was distinguished by many sterling qualities. The ten pictures by him in the Collection—the eleventh, A

Girl in a Kitchen, is only ascribed to him and is open to some question—give an admirable idea of his skill. The *Portrait of an Actress*



F. BOUCHER. — THE RISING OF THE SUN.

is, in some respects, the most accomplished of them all, but the *Fête in a Wood*, the *Conversation galante*, and especially the *Girls Bathing*, with its quiet silvery colour, are of little less importance. The *Italian Comedy*

Scene, too, has many of his most agreeable characteristics, though experts are not wholly agreed as to the authorship of the larger of the two canvases bearing the same title.

Pater, who was actually a pupil of Watteau,

had less individuality than Lancret, and did not evolve any distinct method of his own. He was content to imitate his master, but he

did so with discretion, and the decorative elegance of his paintings is not to be disputed. In the subjects he chose he followed the pre-



Photo W. A. Mansell & C

F. BOUCHER. — A PASTORAL.

vailing fashion. Among the fourteen examples by which he is represented at Hertford House

there are three *Conversations galantes*, of which No. 458 is the most successful, a *Fête*

in a Park, a Fête galante, a Fête champêtre, a Bathing Party in a Park, and others of the same character. If in none of them there is the exquisite fancy which makes the works of



F. BOUCHER. — PORTRAIT OF THE MARQUISE DE POMPADOUR.

Watteau entrancing, if there is not even an approach to his masterly fidelity, there is at least sufficient of his spirit to give Pater a right to a place beside him as something better

than a simple copyist. Both Pater and Lancret owed much to him, and from him they | learned so well the lessons he had to teach, that he is said to have been bitterly jealous of them



J. H. FRAGONARD. — THE SWING.

as dangerous rivals. Time has, however, justified him as the chief of the school, and has proved that his reputation was secure

against the competition of any of his contemporaries.

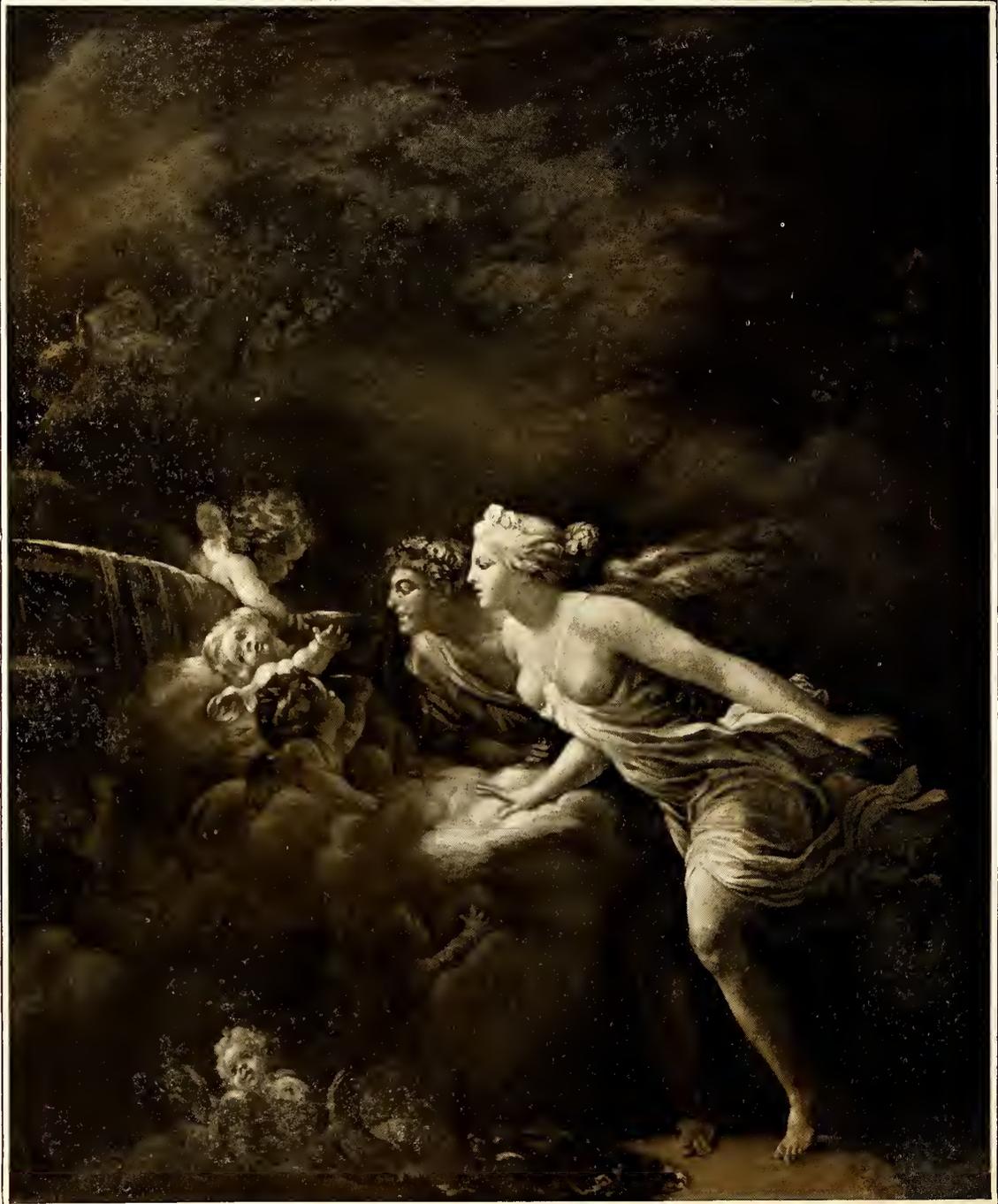
François Boucher was also, to some extent,



J. H. PRAGONARD. — THE SCHOOLMISTRESS.

under Watteau's influence, though he was more directly inspired by his master François Le Moine. Of Le Moine's work there are

four examples in the Collection, all of them on a fairly important scale. They are compositions of the kind that might have been



J. H. FRAGONARD. — THE FOUNTAIN OF LOVE.

expected from an artist who was chiefly occupied with large mural decorations, ceilings and paintings of a purely monumental character. Boucher, even in his easel pictures, followed the same direction, and therefore

must not be judged as if he had any realistic intention. As a decorator, he was amazingly facile and extraordinarily accomplished. His complicated arrangements of figures nude, and draped, display a rare skill of draughtsmanship



J. H. FRAGONARD. — A LADY CARVING HER NAME.

and an ingenuity of composition that is quite astonishing. He used colour with much gaiety, and yet without allowing brilliancy to become

crudity. That there was any profound thought, or even any seriousness of purpose in his art,—that there was anything more than a desire to

present delightful frivolities in a form that would be wholly fascinating, even his most devoted admirer would be unable to contend. But no one more exactly satisfied the decorative

taste of eighteenth-century France, and certainly no one practised this form of painting with more consummate ability.

That he was a master much admired by



J. H. FRAGONARD. — THE FAIR-HAIRED CHILD.

the Marquises of Hertford is evident from the fact that there are as many as twenty-two of his pictures in the Collection. Such a series is unequalled elsewhere, and it is the more

interesting because it shows many phases of his practice. The four panels for the decoration of a boudoir, *The Visit of Venus to Vulcan*, *Cupid a Captive*, *Venus and Mars*

surprised by *Vulcan*, and *The Judgment of Paris*, are ornamental paintings in his best manner; the two huge fancies, *The Rising of the Sun* and *The Setting of the Sun*, are admirable examples of his designs for tapestries, and are said to have been the productions which the painter himself regarded as his greatest successes; and his *Portrait of the Marquise de Pompadour* throws much light upon his method of combining the veracities of portraiture with the brilliant irresponsibilities of decoration. Other variations in his manner are seen in such works as the *Shepherd Watching*

Watching a Sleeping Shepherdess, and *Shepherd Piping to a Shepherdess*, in the *Jove*, in the shape of *Diana*, surprises *Calisto*, and in the pastorals *Summer* and *Autumn*. In these, and indeed in all his other pictures in the gallery, the dominant note is frank sensuousness, an evident enjoyment of everything which appeals to the senses rather than the intelligence. Yet the frankness escapes vulgarity, and the sensuousness is not degraded by any vicious tendency. It is a

sumptuous and extravagant art that he has set before us, but it is not wanting in great qualities.

To Greuze, that master of charming affectations, as great attention has been given; there are twenty-one works by him, and practically all of them are of definite merit. This series again is the most complete of any in existence, and it surpasses even that at the

Louvre. It consists largely of those studies of young girls' heads, which he painted so exquisitely and produced in such profusion; but it also includes one picture of some size. *The Votive Offering to Cupid*, and a smaller full-length figure, *The Broken Mirror*, and, besides, some agreeable portraits. The so-called character studies, *Innocence*, *Sorrow*, *Espièglerie*, and the like, are agreeable examples of his art, quite typical in their mixture of pretended simplicity and actual suggestiveness, and marked by all that artificiality of sentiment which so strongly influenced

every kind of art work at that period. They are admirably painted, with an easy command over subtleties of brushwork, and with a delicacy of colour that is very persuasive.

The one large picture, *The Votive Offering to Cupid*, is a piece of rather theatrical arrangement, which shows plainly the limitations of the artist. There are excellent qualities in it, but, as a whole, it seems too involved and laboured to be quite acceptable as an example of Greuze at his best. There is



N. B. LÉPICIER. — THE READING LESSON.

more charm in the smaller composition, *The Broken Mirror*, a very accomplished little canvas, carefully finished and thoughtfully treated. With all its elaboration it is not wanting in repose, and its sentiment is quite unaffected. Indeed, its sobriety is refreshing after the excessive sweetness of his other works. Like Boucher, he is a trifle too cloying for British taste, too persistently pretty



Photos W. A. Maussell & Co.

J. B. GREUZE. — SORROW.



J. B. GREUZE. — THE LETTER-WRITER.



J. B. GREUZE. — A GIRL WITH DOVES.

and self-conscious. But that he was a painter of memorable ability is not to be denied; and that he had great moments is evidenced by *The Broken Mirror*, and by such a virile record of nature as his *Portrait of a Lady*, a masterly study of a fascinating personality.

Fragonard is the last of the group of eighteenth-century Frenchmen who can be studied so advantageously at Hertford House; at least he is the last of the men who can be counted as masters of decorative painting. There are others like Charles André Van Loo and Louis Michel Van Loo, the former of whom was a designer and decorator of ability, and the latter a fashionable portrait painter; Jean Louis de Marne; Lépicié, a



J. B. GREUZE. — INNOCENCE.



J. B. GREUZE. — THE LISTENING GIRL.

pupil of Charles Van Loo ; Jean François de Troy, a skilful decorator, who was at first a rival of Le Moine and afterwards a successful imitator of Watteau ; and Claude Joseph Vernet, the sea painter ; and there is Madame Vigée-Le Brun, the favourite painter of the court of Marie Antoinette and for a while a pupil of Greuze. All these have places in the Collection, but the examples of their work are not numerous and can scarcely be assigned places of the greatest prominence.

With Fragonard, however, the case is quite different. A pupil of Boucher, he surpassed his teacher in the quality of his painting, and took rank beside Watteau as a masterly executant and a creator of poetic visions. But for the fact that he adopted a manner of expression which had been developed by men who were senior to him by many years,



J. B. GREUZE. — ESPÏGLERIE.

he might fairly be called the chief of the school, so distinguished was his capacity and so delightful his application of the tradition which his

immediate predecessors had established. It must be admitted, however, that he made no new discoveries in art, and only used the ideas



Photo W. A. Maussell & Co.

J. B. GREUZE. — A BACCHANTE.

which had already done duty for nearly half a century. When he was born, in 1732, Watteau had been dead eleven years, so that Fragonard, unlike Lancret and Pater, received no inspiration from him directly.

But the creed in which these artists believed was still alive, and it was not difficult for him, with his fertile imagination and thorough understanding of his craft, to infuse into it a fresh vitality. This renewal of its vitality

endured, unfortunately, for but a brief period, and Fragonard lived, as did Greuze also, to see his charming fantasies derided by the men

of a new school, and to suffer poverty and neglect.

There are in the Collection nine pictures



Photo W. A. Messell & Co.

J. B. GREUZE. — GIRL IN A BLUE DRESS.

which amply justify the inclusion of Fragonard among the best of the French artists there represented. Two of them, the *Cupids Sporting* and *Cupids Reposing*, are more or

less reflections of Boucher, but most of the others have in full measure the subtle qualities which express the personal conviction of the younger artist. In *The Lady Carving her*



J. B. GREUZE. — THE VOTIVE OFFERING TO CUPID.

Name, there is a decorative dignity, a largeness of effect, that cannot be found in the works of his master; and in *The Swing*, slight

as it is in motive, there is a stateliness of style which is altogether admirable. This picture is, indeed, very well worth studying as an

instance of Fragonard's thorough understanding of the more important principles of pictorial arrangement, and also as an exercise in

firm and scholarly brushwork. If it is open to criticism on the ground that it is frivolous or suggestive in subject, it is certainly to be



J. B. GREUZE. — THE BROKEN MIRROR.

respected for its serious artistry. Hardly less characteristic are his charming *Fountain of Love*, and the beautiful *Gardens of a Roman Villa*; and the other examples of his achieve-

ment, *The Schoolmistress*, *The Fair-Haired Child*, and the *Study of a Young Girl*, complete agreeably this attractive series.

An apt comment on his practice is to be

THE WALLACE COLLECTION



J. L. H. BELLANGÉ. — A GRENADIER.

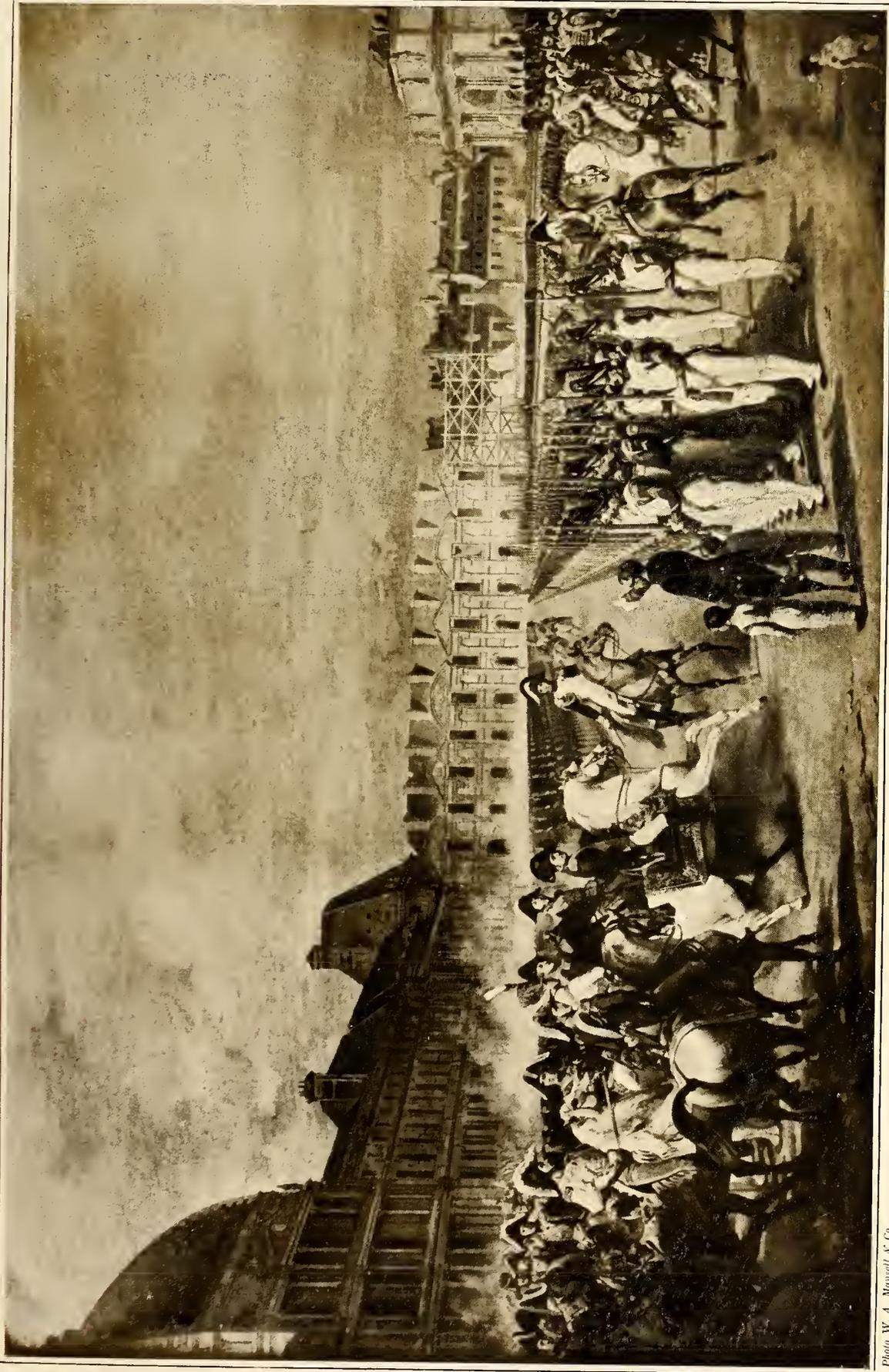


Photo W. A. Maassell & Co.

HORACE VERNET. — THE EMPEROR NAPOLEON I. REVIEWING TROOPS AT THE TUILERIES.



Photo W. A. Munsell & Co.

P. P. RUDDION. — THE SLEEP OF PSYCHE.



ARY SCHEFFER. — PAOLO AND FRANCESCA.



C. TROYON. — CATTLE IN STORMY WEATHER.



Photos W. A. Mansell & Co

J. R. BRASCASSAT. — GOAT AND KID.

found in the official catalogue of the pictures at Hertford House — “He identified himself

with a brilliant and audacious phase of amorous and sentimental genre illustrative of the



E. DELACROIX. — THE EXECUTION OF THE DOGE MARINO FALIERO.

eighteenth century and its manners, and by the masterly frankness of his execution, as

well as by the spontaneity and passion of his mode of conception, easily obtained pardon



F. ZIEM. — VENICE.



J. B. COROT. — MACBETH AND THE WITCHES.



A. G. DECAMPS. — RELEASED FROM SCHOOL.
(Water-colour.)

Photo W. A. Moosell & Co.



A. G. DECAMPS. — THE WATERING PLACE.

for any overboldness of which he might be guilty." It is fortunate that so fine a performer should have been available to bring down the curtain on a school which had played its part with such distinction. The dainty Watteau tradition, dying slowly and committed to the care of degenerate exponents,

would have been a sad spectacle. But ending, as it did, with a great artist like Fragonard, it had no period of decadence, and it kept up to the last its brilliancy and its vivacious spirit. It was killed, not by the weakness of its supporters, but tragically, by a sudden and complete change in the public taste.



Photo W. A. Messell & Co.

P. MARILHAT. — A SCENE ON THE NILE.



P. COUTURE. — THE DUEL.



Photo W. A. Mansell & Co.

ROSA BONHEUR. — SHEEP.



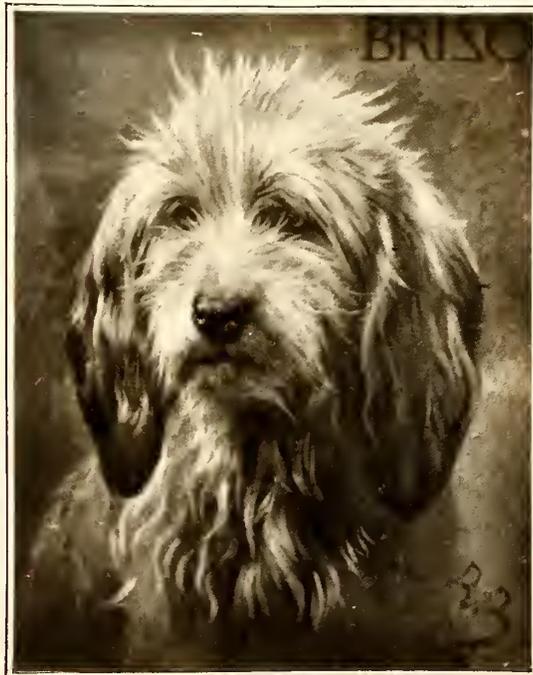
ROSA BONHEUR. — A WAGGON AND TEAM OF HORSES.

What was the nature of this change can be appreciated at once by reference to the early nineteenth century works in the Collection. There is no example, it is true, of the severe art of Jacques Louis David, who was the moving spirit in the reaction from delicate fantasy to rigid classicism; such pedantries were clearly not to the taste of the Marquises of Hertford. By Baron Gros, his pupil, there is one small picture, *General Bonaparte reviewing Troops*; and Robert, who studied in the same school, is represented by four canvases, elaborate, hard, and precise, and patiently learned rather than fresh or spontaneous. But even if these illustrations of the new fashion are set aside, there remains plenty of work which points significantly to the growth of a sentiment radically opposed to the graceful insincerities of the eighteenth-century society. People were no longer contented with art that pleased the eye and was elegantly

poetic; they wanted something that would stir stronger emotions, and that had in it a vein of sterner stuff.

The transition is well illustrated by the seven pictures of Pierre Paul Prud'hon, who, born in 1758, was a contemporary of both Fragonard and David. He adopted neither the gaiety of the former, nor the severity of the latter, but formed a style of his own, based largely upon the study of the Italian masters.

He has been called not inaptly "The French Correggio," and the title sufficiently explains the character of his work. A sound and competent painter he certainly was, and a fine draughtsman; and though he avoided the picturesque extravagances of his immediate predecessors, he did not sacrifice the charm of his art in an effort to be pedantic. The large canvas, *Venus and Adonis*, is an excellent example of his methods, dignified and monumental, but yet not wanting in delicacy and human



ROSA BONHEUR. — A SHEPHERD'S DOG.



E. G. ISABEY. — COURT RECEPTION AT A CHATEAU.



P. E. T. ROUSSEAU. — A GLADE IN THE FOREST OF FONTAINEBLEAU.



J. L. E. MEISSONIER. — HALTING AT AN INN.

sympathy; and *The Sleep of Psyche* is equally attractive in its undemonstrative power. The other pictures, *The Assumption of the Virgin*, *The Zephyr*, *Maternity*, *Puppies*, and the *Portrait of Joséphine Beauharnais*, are small in size, but they have been well selected and do him credit as a sane thinker and an eminently skilful craftsman.

Another artist of the same period is Boilly, a capable worker, though not a master of the first rank; and a little later came Horace Vernet,

Delaroche, Géricault, Cogniet, Delacroix, Robert Fleury and Ary Scheffer, who were all born during the last years of the eighteenth century. The Vernets in the Collection number thirty; twenty-three of them are oil-paintings and the remainder are water-colours. They cover practically the whole ground of his practice and show his astonishing variety and his capacity to treat many kinds of subjects with sterling power, if without much depth of inspiration. There are some of his military



J. L. E. MEISSONIER. — PORTRAIT OF COLONEL FÉLIX MASSUE.



J. L. E. MEISSONIER. — THE DECAMERON.



J. L. E. MEISSONIER. — POLICHINELLE.

and Napoleonic scenes, many studies in the East, several Biblical compositions, some landscapes,—altogether a series which is the most complete existing of his smaller works. By Paul Delaroche, the founder of a theatrical school of semi-historical, semi-romantic art, which had many followers, there are eleven oil-paintings and two water-colours, which are mostly concerned with motives from history or from religious tradition; and by Delacroix, the rival of Ingres, and the champion of romanticism against the formalities of the classicists, there are two important canvases, *The Execution of the Doge Marino Faliero* and *Faust and Mephistopheles*. Of the two painters, Delacroix is the more satisfying, there is an amount of enthusiasm in his art which is scarcely to be found in that of Delaroche.

Géricault, whose example undoubtedly influenced Delacroix in his crusade against classicism, is seen only in one small oil-picture, *A Cavalry Skirmish*, and in one smaller water-colour; Cogniet, a disciple of David, and the teacher of Meissonier, in a composition, *Rebecca*



Photos W. A. Mansell & Co.
J. L. E. MEISSONIER, — A MUSKETEER. — TIME OF LOUIS XIII.



J. L. E. MEISSONIER, — A MUSKETEER. — TIME OF LOUIS XIII.



J. L. E. MEISSONIER, — SOLDIERS GAMBLING.

and *Sir Brian de Bois-Guilbert*, and by two water-colours; and Robert-Fleury in a picture of *Charles V. at the Monastery of Yuste*, and a water-colour drawing of *Cardinal Richelieu*. These last two works give an adequate suggestion of the skill of an artist who ranks among the better painters of historical genre. He died as recently as 1891, at

the age of ninety-seven. Ary Scheffer, the sentimentalist, whose smooth, correct, and careful work was formerly so much admired, is amply represented by his *Paolo and Francesca*, bought in 1870 for 100,000 francs; by his *Gretchen at the Fountain*, bought in 1872 for 56,000 francs, and by three smaller pictures and a water-colour. They show perfectly his



J. L. E. MEISSONIER. — NAPOLEON I AND HIS STAFF.

merits as a suave and graceful draughtsman, and his faults as a lover of rather pretty and sickly affectation; but, typical as they are, they would hardly have so high a market value at the present time.

The list of men belonging strictly to the nineteenth century is long enough. Included in it are the military painter, Bellangé, by whom there are eleven works mostly in water-colour; Lami, a pupil of Gros, and Horace

Vernet, and a water-colourist of decided ability; Gudin, the marine painter to Louis-Philippe and afterwards to Napoleon; Brassat, who treated landscapes and animal subjects with success; Schopin, a pupil of Gros; Roqueplan, who was trained in the same school and developed into a romantic painter of unquestionable power; Isabey, best known by his marine pictures; Saint-Jean, the fruit and flower painter; Papety, an academic

artist, whose pictures are agreeable in quality; Pils, who occupied himself first with religious compositions and afterwards with military subjects and scenes from Eastern life; Cou-

ture, the famous pupil of Gros and Paul Delaroche, and the author of the well-known *Décadence des Romains*, which now hangs in the Louvre; Landelle, Merle, and Muller, the



J. L. E. MEISSONIER.—THE ROADSIDE INN.

historical painter; and the two admirable artists, Marilhat and Decamps, who painted the East with such sound appreciation of its strange charm. By Marilhat there are four paintings; but by Decamps there are twenty-eight, a col-

lection which, both in number and quality, surpasses any other existing gathering of his works. Here again very shrewd selection has made the assertion of his mastery most definite and convincing.

To this array of names must be added those of a few painters who belong almost to the present day. There are Meissonier, Gérôme, Heilbuth, and Rosa Bonheur; and there is the Barbizon group, which appropriately rounds off the excellent record presented at Hertford House of the developments of the French School. The sixteen Meissoniers provide a

delightful display of his exquisite accomplishment. They are all of small size, and for this very reason illustrate his methods most effectively. He was never so successful as when he was depicting, on a few square inches of canvas, an amazing number of small details rendered with microscopic completeness and with scrupulous fidelity to nature. He can be studied perfectly in the Wallace Collection, at

various periods of his career and in most of the phases of his effort. Of Gérôme there are three examples, all characteristic; and two of Heilbuth; and of Rosa Bonheur there are four of moderate importance. There is, too, a large *Venice* by the impressionistic painter, Félix Ziem.

The Barbizon group is most acceptable, because it comprises one picture each by Corot, Rousseau, and Dupré, two by Troyon, and three by Diaz; though, as has been already mentioned, it lacks anything by either Millet, Jacque, or Daubigny. Corot's *Macbeth and the Witches* is memorable in quality and of considerable size, and is painted in his most decisive manner.

Rousseau's *Glade in the Forest of Fontainebleau* is not less commanding, a magnificent exposition of his dramatic perception and of his superb capacity for realising the grandeur and dignity of nature. The Troyons are not quite the finest that could have been chosen to represent him; and the Dupré is an early one, painted in 1838, when the artist was only twenty-six; but the three canvases by



J. L. E. MEISSONIER. — THE PRINT COLLECTOR.

Diaz are fully worthy of him. Two are figure subjects, *Venus disarming Cupid*, and *The Education of a Cupid*; the third, *Fountain at Constantinople*, is a splendidly painted study of colour and illumination, and rightly has a place in a gallery where masterpieces are gathered in satisfying profusion.

CHAPTER III.

PICTURES OF THE BRITISH SCHOOL.

IT would be futile to attempt any comparison between the group of pictures which, as it were, sketches some of the most attractive features of the British school and the large and comprehensive series of paintings which so significantly illustrates the practice of many generations of French artists. But, however incomplete it may be as an historical summary, the British group is an absolutely adequate expression of the greatest capacities of certain of our ablest masters. They are represented by canvases which show them at their best and in their fullest maturity, by carefully chosen performances which mark worthily the finest period of each one's development and which are distinguished, in the most ample measure, by qualities inherent to all works of art of the first rank.

The most decisive assertion of the claims of our native school is made by the pictures of Reynolds and Gainsborough; other artists of note are adequately represented, but from these two in particular come what can with justice be ranked among the chief glories of the collection. Of Reynolds there are twelve examples, all of them, with one exception, belonging to the last twenty years of his life, when his control over subtleties of craftsmanship had become perfectly assured and his individual view of art had acquired its most decisive meaning. To this period can be assigned the bulk of his more masterly achievements, most of those consummate exercises in direct and expressive brushwork, of those sumptuous arrangements of glowing colour, and of those dignified studies of character, which are accepted now as reasons for placing him in the company of the few masters of portraiture. That the Wallace Collection should show to such advantage this phase of his practice, is especially fortunate; as he was to be associated there with the chiefs of many schools, the need for choosing the best that he could do was clearly imperative. This necessity has been fully recognised, and, as a result, he holds his own easily and with distinction.

That the one earlier picture, the *Nelly O'Brien* painted in 1763, is almost equal in quality to the best things of his later years, can scarcely be denied. It has unquestionable grace and charm of manner, and it has, as

well, beauty both of colour and of technical method; but the little touch of formality which hints at personal beliefs not absolutely emancipated, and at executive devices still requiring some refining subtleties, shows that he had not reached his full maturity. Yet the canvas is one to enjoy, so delightful is its interpretation of the beauty of the famous actress who was the artist's sitter, and so brilliantly does it forecast the coming changes in his work. Reynolds was barely forty when he painted it, and was therefore in the transitional stage between the close and careful precision with which he began and the easy and spontaneous power which came to him with increased experience.

Two of the other pictures, the portraits of *Lady Frances Seymour, Countess of Lincoln*, and *Lady Elizabeth Seymour*, were direct commissions given to Reynolds by the second Marquis of Hertford, whose fourth and fifth daughters they depict; the others were purchased at a much later date. There are the full length of *Mrs. Carnac* bought in 1861, the *Strawberry Girl* which came from the Samuel Rogers collection in 1856, the group of *Mrs. Hoare and her Infant Son*, from the collection of Colonel Paget in 1850, the charming *Miss Bowles* from the Solly Collection, also in 1850, the oval canvas, *Mrs. Nesbitt with a Dove*, from the Phipps sale in 1859, the superb painting of *Mrs. Braddyll* from Lord Charles Townshend's collection in 1854, the *St. John the Baptist in the Wilderness* which was sold at the Scobell sale in 1845, and the *Portrait of Mrs. Robinson* ("Perdita")—a sketch, apparently, for the picture *Contemplation* in Lord Granville's possession—also an acquisition from the Phipps collection in 1859, and there is, besides, one portrait of a man, *The Duke of Queensberry*.

In the formation of this little group of masterpieces there would certainly seem to have been a deliberate intention to bring together pictures which illustrate the various side of the practice of the great English painter at the time when he had attained his most perfect development. Something more than the chance occurrence on the market of these paintings by Reynolds which passed into the Wallace Collection, must be assumed; careful selection rather than accident accounts for the

fact that he is represented by such characteristic examples. He is by general consent regarded as especially a painter of women and children; so, in the group of twelve ten are



T. GAINSBOROUGH. — PORTRAIT OF MISS HAVERFIELD.

renderings of feminine sitters of different ages. Then there is the one portrait of a man; and the last in the group, the *St. John the Baptist*, is an imaginative composition, half portrait,

half religious picture, of a type that has always been popular. Reynolds executed many things of this kind in the intervals of his portrait engagements, and engravings of them were



T. GAINSBOROUGH, R.A. — PORTRAIT OF MRS. ROBINSON ("PERDITA").

much in request among art lovers. In a summary of his accomplishment, one at least of these religious fancies is, for completeness

sake, most appropriately placed; and if this particular work is not so vitally interesting as the portraits pure and simple by which it is



J. REYNOLDS, P. R. A. — PORTRAIT OF MRS. RICHARD HOARE WITH HER INFANT SON.

surrounded, it is decidedly by its technical merit and its beauty of style entitled to the position it occupies.

Gainsborough is not so prominent in the collection. By him there are only two canvases, both portraits; but these are happily

of such commanding excellence that there is no need to regret the comparative indifference to his claims which has been shown by the makers of the gallery. Indeed it is only by



J. REYNOLDS. P. R. A. — PORTRAIT OF MISS BOWLES.

the number of his works gathered together here, that Reynolds can be said to surpass the man who was his contemporary and rival : in the matter of merit, Gainsborough's fame will suffer not at all from the comparison between them. It would scarcely be an exaggeration

to say that his large portrait of *Mrs. Robinson* ("Perdita") is not only infinitely superior to the vivacious sketch by Reynolds of the same sitter, but has also qualities which put it on an even higher plane than the stately full length

of *Mrs. Carnac*, or the delightful *Mrs. Hoare and her Infant Son*. The points of difference are subtle and difficult to define, but they are nevertheless quite appreciable.

The chief distinction between the two mas-



J. REYNOLDS, P. R. A. — THE STRAWBERRY GIRL.

ters as they are shown here is in matters of style. Reynolds was a robust painter with a sumptuous manner based upon that of the

Italians in general and the Venetians in particular. His brushwork was strong and his colour was rich and stately; and he aimed

habitually at pictorial arrangements which would give him a kind of monumental effect. In his less successful efforts he was, perhaps,

a little too conscious, too much inclined to depend upon his recollections of the old masters rather than upon his own individuality;



J. REYNOLDS, P.R.A. — PORTRAIT OF NELLY O'BRIEN.

and, when he attained to his greatest heights, the same consciousness controlled his methods, though he learned to conceal it better. He

was a classicist, in fact, and a believer in the academic tradition.

Gainsborough, on the other hand, was, for

the period at which he lived, an advanced believer in naturalism. He had little inclination towards the formalities of the old masters, and did not seek to conform to the rules which they had laid down. He trusted rather to his own perceptions, to his instinctive feeling for what was most appropriate in picture painting, and he evolved a technical system which was in many respects peculiar to himself. It is this extremely personal atmosphere in his work that renders it so fascinating; his style was a natural growth, and not the outcome of careful study of recognised authorities. Yet in his pictures, and in the later ones especially, he is seen to be emphatically a stylist, and none the less so because he habitually went directly to nature for his inspiration. The easy grace

of his composition, the silvery delicacy of his colour, and the sensitiveness of his handling, make an almost perfect combination which is the more convincing as it seems to be purely spontaneous.

It is fortunate that both of these portraits — of *Mrs. Robinson*, and *Miss Haverfield*, — should embody all that is best in his art. In the whole range of his practice it would be difficult to find a picture which is more characteristic in its individuality of view and its unconventionality of craftsmanship than the *Mrs. Robinson*. It is so easy, so natural, and yet at the same time so artistic, so happy in its revelation of the sitter's attractive personality, and so free from any attempt to graft upon the subject more than it could

legitimately bear, that it can fairly be taken as a type of what a portrait should be. Besides, it has unquestionably a right balance of all those qualities which are essential in a fine piece of painting; it is touched with the most subtle tenderness and yet with decisive meaning; it is broad and simple in brushwork, and consummately skilful in draughtsmanship. In fact it is wanting in nothing that is necessary to stamp it as a masterpiece, and if no other work of Gainsborough's existed to support his reputation, this one would suffice to place him among the great painters of the world.

That the *Miss Haverfield* is not equally commanding can be frankly admitted, but it falls short of the greatness of the *Mrs. Robinson* only because the subject



J. REYNOLDS, P. R. A. — PORTRAIT OF LADY FRANCES SEYMOUR.

has not offered the artist quite as striking an opportunity. It is supremely interesting as an illustration of another side of his practice, the

sitter in this instance being a young child who could scarcely be rendered in the same manner as a consciously beautiful woman. The painter



J. REYNOLDS, P. R. A. — PORTRAIT OF MRS. NESBITT WITH A DOVE.

has found, however, exactly the right way to deal with the quaint little person before him, and he has recorded with exquisite sympathy all her quaintness and all her charm. The



J. REYNOLDS, P.R.A. — PORTRAIT OF MRS. ROBINSON ("PERDITA").



J. REYNOLDS, P.R.A. — PORTRAIT OF MRS. CARNAG.

keynote of the picture is a thoughtful simplicity, expressed in the childlike pose, in the quiet, and reticent colour, and the avoidance of

all elaboration in the details of the composition. In some respects this simple method is preferable to the more dramatic manner of Rey-



G. ROMNEY. — PORTRAIT OF MRS. ROBINSON ("PERDITA").

nolds in painting children. He generally chose to represent his little people under the influence of some passing emotion, in joy, or grief, or in some impish mood; but Gainsbo-

rough has been content to let the child pose naturally and to set down upon his canvas exactly what he saw. Visitors to the gallery can judge for themselves which of the two

masters was right, *Miss Haverfield*, and *Miss Bowles*, are so placed as to invite comparison.

The British painters to be noted next are

Romney, Hoppner, and Lawrence, of whose work a few sound examples are included. Of the three, Hoppner shows to least advantage;



J. HOPPNER, R. A. — PORTRAIT OF A LADY.

he was always an unequal artist and in neither of his two pictures here has he touched his highest level. The *Portrait of George, Prince of Wales* has a certain amount of

distinction and its artificiality is not too obvious: but the *Portrait of a Lady* is only moderately interesting. It is in a measure derived from Reynolds, of whom Hoppner

was in his earlier years an avowed follower; but it has neither the grace nor the firmness of the master's achievement. Still it throws

some light upon Hoppner's methods, and therefore is entitled to its place in the gallery.

By Romney there is but a single canvas,—



Photo W. A. Mansell & Co.

J. DOWNMAN, A.R.A. — PORTRAIT OF A CHILD.

yet another portrait of Mrs. Robinson. It is fortunately one of his best productions, one of the greater successes of an artist who alter-

nated curiously between undeniable mastery and unaccountable feebleness. At his worst, Romney was a weak executant with a tendency

towards obvious prettiness of colour and empty superficiality of statement, a follower of a convention that was neither inspired nor

inspiring. But in the moments when he had his powers under proper control he could, and did, attain to considerable eminence as a



J. DOWNMAN, A. R. A. — PORTRAIT OF A YOUNG LADY.

painter of beautiful women and manly youths. His half-length of Mrs. Robinson is quite delightful as a graceful study of a most attrac-

tive person, and its charm of handling, its elegance of arrangement, and its clear freshness of colour, make it most acceptable as an

exercise in portraiture of the lighter kind. It is not a monumental picture like Gainsborough's great canvas, but it is, within its limits, perfect as a study of feminine beauty. The delicate, refined face is exquisitely rendered, and the way in which a momentary expression is caught, and a half-arrested movement of the head is suggested, is worthy of especial praise. If Romney had always reached this level he would have ranked as a master indeed.

Lawrence is one of those artists about whom expert opinion will always be at variance; he was a fashion in his life, and, since his death, fashion has very much affected the estimation in which he is held. That he deserves a place among British painters of the first order may fairly be questioned. Brilliant he was, and clever to the verge of trickery;

but in none of his pictures does he quite escape the suspicion that he was too easily satisfied with superficiality and too ready to shirk the serious side of art. His amazing facility enabled him to give an appearance of easy accomplishment to his canvases, to suggest, indeed, that there were no problems of craftsmanship which he could not solve with consummate ease; and if his work is not too closely analysed, it will deceive even the judicious critic. But a careful examination of his methods reveals the fact that his brilliance and facility were not backed up by any really deep or exhaustive study, that, consciously or unconsciously, there was in him a touch of the charlatan, and that he was content to be theatrical when he ought to have been honest and true to nature.

It is true that he cannot be fairly judged by his large *Portrait of King George IV.* at Hertford House. This, like all such ceremonial pictures, has plainly suffered from the necessity of observing certain accepted conventions. In his *Miss Siddons*, and the *Portrait of Lady Blessington*, his habitual manner is better displayed; and both of them can be taken as reasonable examples of his practice in its ordinary course. *The Lady Blessington* has an ample measure of his best characteristics. It is vivacious, sparkling, and facile, charming enough in its general result, and, both in the pose of the figure and the expression of the animated face, it is prettily effective. But all this ready achievement does not make it great; the absence of any shrewd insight can be



T. LAWRENCE, P. R. A. — PORTRAIT OF THE COUNTESS OF BLESSINGTON.



R. P. BONINGTON. — A COAST SCENE.



R. P. BONINGTON. — HENRI IV. AND THE SPANISH AMBASSADOR.

plainly felt and the unconsciousness of the man of genius is too evidently lacking. The picture is amusing rather than convincing, and marks clearly the æsthetic degeneration which came so quickly after the period which was graced by Reynolds and Gainsborough, and their actual contemporaries. Still to represent Lawrence it would have been difficult to find anything more suitable. If it shows his weakness, it explains also why he attained to such popularity among the people of his own time. He knew his public and he gave them no more and no less than they expected.

There is a very complete series of the oil paintings and water-colour drawings of Richard Parkes Bonington, the young artist of English birth who is so often claimed as a member of the French School because he received the whole of his training in France and spent most of his short life abroad. He

died in London in 1828, when he was only twenty-six years old; but during the ten years or so to which his career, from beginning to end, was confined, he was astonishingly prolific, and he left an amount of good work that under the circumstances is quite surprising. There are many things by him in public and private collections in England and abroad, but hardly anywhere can he be studied to such advantage as at Hertford House, where eleven of his oil pictures and twenty-four of his water-colours have been brought together. They have been acquired with excellent judgment; it would, indeed, be difficult to find a group of examples which covers better the range of his practice or shows more adequately the many directions in which he was able to excel. A special effort seems to have been made to secure what would best account for the estimation in which he has always been held by the best type of collectors.

As a painter of atmosphere and delicate aerial colour he reveals himself delightfully in such subjects as *Bergues near Dunkirk*, *The Seine near Rouen*, *A Coast Scene*, and *A Sea Piece*; and his methods in figure composition are admirably displayed in the *Francis I. and Marguerite de Navarre*, *Henri III. and the English Ambassador*, *Henri IV. and the Spanish Ambassador*, and the Shakespearian subject, *Anne Page and Slender*, all of which are in oils; and there is not less beauty of quality or charm of method in his water-colours. The largeness of handling in such a drawing as *The Doge's Palace, Venice*, is very much to be admired; it shows how



R. P. BONINGTON. — ANNE PAGE AND SLENDER.

well he managed the medium and how thoroughly he had mastered its technical essentials. Many of the other drawings are equally impressive in their certainty of craftsmanship; and in those especially which deal with scenes from history or with imaginative subjects, there is, as well, a rare sumptuousness of colour well arranged and happily harmonised. Bonington was unquestionably an artist of superlative gifts, and with an all-round understanding of his craft such as few men have ever acquired

with so brief an experience. That the Wallace Bequest should have brought permanently into the possession of the nation an ample collection of his best works is the more fortunate because the great increase in the market value of his productions which has taken place since his death has made improbable the purchase of any more of them for our national collections.

By Turner there are only four water-colours, all of his earlier middle period. They



Photo W. A. Mansell & Co.

R. P. BONINGTON. — THE SEINE NEAR ROUEN.

are good, but not exceptional specimens of his performance. Two of them, *Woodcock Shooting*, and *Grouse Shooting*, were drawn in 1813 for reproduction by chromolithography, and the others, *Scarborough Castle*; *Boys Crab-fishing*, and *Mowbray Lodge, Ripon, Yorkshire*, were executed in 1809, and 1816, respectively. That they do not give more than a hint of the extraordinary powers which he developed in his later life can be admitted, but none the less are they acceptable additions to the gallery. To have passed him over entirely in the formation of such a collection would have been a little inconsistent. Copley Fielding, too, is represented by water-colours only, by five drawings which are tho-

roughly characteristic of him at his best; and Clarkson Stanfield by two pictures—the important canvas, *Beilstein on the Moselle*, and a small landscape, quiet and delicate, *Orford on the River Ore* — and by two drawings of Venetian subjects.

David Roberts, first a scene painter and afterwards a Royal Academician, and a most skilful draughtsman of architectural motives, makes good his claim to a place in the company of the greater British painters by the excellence of his *Interior of St. Gommar, Lierre, in Belgium*, and *The Chapel of Ferdinand and Isabella at Grenada*; and there are also by him four small water-colours of much beauty. The scenic quality can always

be detected in his work, but it cannot be called a defect; it is actually of value because it has enabled him to render suggestively intricacies of detail which would have become tiresome if they had been insisted upon bit by bit, and because, by its assistance, he has been guided into the most effective manner of presenting the subjects he preferred. There is, in all his paintings, a very convincing breadth, a largeness of statement which implies, not the evasion of difficulties, but a knowledge of the manner in which they could best be grappled with and overcome.

The remainder of the works which belong to the British school make a rather oddly mixed collection. There are two little pictures by Wilkie, *Scotch Lassies Dressing*, and *A Sportsman Refreshing*, which are good examples of

his method; and two by Westall, *Cymon and Iphigenia* copied from a composition by Sir Joshua Reynolds, and a pretty fancy, *Venus and Sporting Cupids*. There is an academic painting of *Venus appearing to Diana and her Nymphs* by William Hilton, a little matter-of-fact and obvious in its treatment; there is an excellent domestic scene, *The Visit to the Boarding School*, by George Morland, which certainly can be reckoned as typical in its executive merits, though it belongs to a class of art in which he did not often display his highest accomplishment; and there are single pictures by W. A. Nesfield, Gilbert Stuart Newton, Andrew Morton, and Allan Ramsay. The canvas by this last artist is a *Portrait of King George III.*, to which King he was Painter in Ordinary; it is a good piece of work in a



CLARKSON STANFIELD, R. A. — BEILSTEIN ON THE MOSELLE.

somewhat cold and formal way, and has a pleasing delicacy of colour. The four tinted portrait drawings by Downman are very welcome, as they represent an artist who has latterly become a vogue with connoisseurs. He was a pupil of Benjamin West, but he would seem to have been more influenced by Reynolds, whose distinction of style he imi-

ated not unsuccessfully. There is one of his works in the Victoria and Albert Museum. Some copies, by William Derby, of portraits by Sir Thomas Lawrence, and Sir Godfrey Kneller, small pictures skilfully executed, must also be noted.

By men who have lived into our own times, there are a few things which bring this rather



COPLEY FIELDING. — LANGDALE PINES, WESTMORELAND (water-colour).

Photo W. A. Massey & Co.

summary selection from the work of the British school almost up to date. Four by Sir Edwin Landseer, one by Sidney Cooper, two by Henry A. Harper, and one by William Callow, who is still living and working, complete the list. The Landseers are of reasonable importance, and show agreeably more than one side of his practice. The largest in scale is *The Arab Tent*, but the most typical is the *Looking for the Crumbs*

that fall from the Rich Man's Table, one of those episodes in animal life by which the artist gained his wide popularity. His *Portrait of Miss Nelly Power* (niece of Lady Blessington) is a pretty but rather superficial study in coloured chalks. It belongs to that class of smooth and inexpressive portraits which were fashionable in the earlier years of the Victorian era, and its interest is historical rather than artistic. Sidney Cooper's



D. WILKIE, R. A. — A SPORTSMAN REFRESHING.

Cattle is a good piece of precise work, well drawn and carefully painted, and showing the fullest measure of his ability as a painter of pastoral subjects. Harper's two drawings, *The Jews' Wailing Place*, and *The Nile at Cairo*, are technical exercises of agreeable quality; and the water-colour, *Entering the Harbour*, by William Callow, is by no means unimportant. There is, too, one example of J. D. Harding, the teacher who had so wide an influence during the first half of

the nineteenth century. In the mingling together of such productions it is impossible to trace any kind of system. The Marquises of Hertford, from their long residence abroad, were probably more or less out of touch with British art, and therefore studied it with slight attention. The greater masters they knew and understood, but, of the performances of the lesser men, they chose only what happened to suit their particular fancies.

CHAPTER IV.

PICTURES OF THE SPANISH SCHOOL.

THE pictures of the Spanish School number altogether only twenty-two and represent the work of only three masters, Velasquez, Alonso Cano, and Murillo, who were contemporaries. By Velasquez there are three canvases of which the authenticity seems to be beyond question, three which are ascribed to him with more or less credibility, and two which are catalogued as copies; by Alonso Cano one only, in his earlier manner; and by Murillo nine which are undisputed, and four which are held to be school pictures. Herrera, and Francisco Pacheco, the two masters of Velas-

quez, Zurbaran, and Ribera, are not to be found in Hertford House; nor is there anything there by the more recent Spanish masters, Goya and Fortuny. The intention in selecting the particular examples included in the Collection has clearly been to recognise certain painters of world-wide repute, and not to attempt anything in the nature of an historical summary of Spanish art.

But this limitation is a matter of comparatively small account. The important point is that the Wallace Bequest adds some desirable examples to those that we already possess of

Velasquez and Murillo, and gives us a picture by a man who has been neglected by the National Gallery authorities. Of the three authentic canvases by Velasquez, two represent the son of Philip IV. One is the infant Prince at the age of three, a quaint little personage in a grey frock and wearing a violet scarf. He stands with a *bâton* in his right hand, and with his left resting on his sword, an unchildlike figure despite his tender years. The picture is very characteristic, both in its truthful rendering of the baby face, and in its ceremonious dignity; and it has all the master's exquisite distinction of method. It came into the Hertford Gallery in 1853, from the collection of King Louis Philippe.

The other portrait shows the Prince at a later age, as a young boy mounted on a



D. VELASQUEZ. — PORTRAIT OF A SPANISH LADY.

black pony, in the tennis-court at Madrid, or, as the catalogue has it, in the riding school. Other figures are introduced in the background, an attendant cavalier and a page, and the whole composition is distinguished by a remarkable largeness and breadth of treatment. It resembles, in its general arrangement, another portrait of Don Baltasar Carlos, which belongs to the Duke of Westminster; but this other canvas is not only more elaborate than the one at Hertford House, but is also differently composed and is not painted in quite the same manner. The Wallace picture came from the Samuel Rogers collection, which was dispersed in 1856; it was bought in Spain some ten years previously for Rogers, who, in making the purchase, acted on the advice of Wilkie. There is, in the Collection, a third portrait of Don Baltasar Carlos, which was formerly ascribed to Velasquez, but is now considered to have been the work of his pupil and son-in-law, Juan Bautista del Mazo. It is a close imitation of a genuine portrait in the Imperial Gallery at Vienna.

In many respects the most interesting of the canvases by Velasquez himself is the three-quarter length *Portrait of a Spanish Lady*, concerning which Thoré has expressed the opinion that "no other painting better represents Velasquez and Spain." In one sense, however, it is not representative, because he very rarely painted anyone except the great personages who were connected with the Spanish Court.

One of the greater charms of the picture is its decorative simplicity, its severity almost of manner. There is in it no effort to add attractiveness by fanciful touches or by giving to his sitter a purposely picturesque setting. He has been content to depict the lady under her everyday aspect and in her ordinary costume, but he has painted her with such perfect good faith, that he has made her actually live upon his canvas. There is in the possession of the Duke of Devonshire a sketch of the same person. It is known as *The Lady in the Mantilla*, and is thought to have been quite possibly a preliminary study for the Hertford House portrait, though it is unlike it in arrangement and shape, and shows the lady in a far more elaborate dress. The Marquis of Hertford bought his picture in 1843, at the sale of Count Aguado's gallery, and paid for it what seems now to be the small amount of

£525; but previously it was in the Bonaparte collection. It has been twice engraved, — by Pistrucchi in 1812, and by Leroux between 1839 and 1843.

The remaining works by or after Velasquez include a *Boar Hunt*, which was long supposed to be a preparatory sketch for the larger painting, with the same title, in the National Gallery. This supposition, however, is now scouted, though there are some points of resemblance between the two versions. But though the landscape background is the same and the disposition of the groups of figures is not altogether dissimilar, it seems safer to assume that the Hertford House *Boar Hunt* is a copy with various modifications, and on a reduced scale, of the National Gallery one, and that it was painted by an artist who was scarcely to be compared with Velasquez as a master of the painter's craft. It has not the spontaneity and freshness which would naturally be looked for in a first impression; and, despite the fact that some of the earlier critics have assigned it without hesitation to Velasquez, the scepticism of the present-day experts would appear to be justified. Concerning the *Portrait of the Infanta Margarita Maria* there is also much doubt: and the two small equestrian portraits of *Philip IV.* and *The Count Duke of Olivares*, are obvious copies of the life-sized pictures in the Gallery of the Prado. Still, as the performances of contemporaries of the master, they have some measure of interest.

That Murillo owed something to the example and encouragement of Velasquez is a matter of history. Both artists came from Seville, and when Murillo visited Madrid in 1641 — he was then about twenty-three — he naturally sought the advice of his distinguished fellow townsman. But this advice was seemingly of a more or less general kind, and was rather in the nature of hints as to the pursuit of his profession than actual teaching. Some of it, notably the suggestion that it would be to his advantage to study in Italy, Murillo did not take; and when he returned, in 1648, to Seville, he proceeded to develop his own artistic methods without any perceptible effort to base his style upon that of his great contemporary. He never attained to the marvellous virility of Velasquez; his art was tenderer, gentler, and less robust, it had a delicate grace that occasionally verged closely upon

prettiness, and it aimed at dainty suggestion rather than forcible assertion of actual facts.

Even in the realistic studies of low life, which he alternated with religious and imaginative



Photo W. A. Maassell & Co.

D. VELASQUEZ. — PORTRAIT OF THE INFANTA MARGARITA MARIA

compositions, he sought sincerely enough for a degree of elegance that was perhaps unneces-

sary; and therefore he must be accounted as a definite exception in a school which was

inclined for the most part towards a somewhat rugged severity.

It is, perhaps, a little surprising that there

should be in the Wallace Collection none of his realistic studies, none of those pictures of peasants and beggar boys which, like the



Photo W. A. Maussell & Co.

D. VELASQUEZ. — DON BALTASAR CARLOS IN INFANCY.

“Kitchen pieces” of Velasquez, seem so characteristically Spanish. In their own way both Murillo and Velasquez were as accurate as any of the Dutchmen in their records of the life of the people, and Murillo’s beggar boys espe-

cially have a naturalness of appearance that shows how well he understood the individualities of his models. He did not idealise them, but he made the most of their picturesqueness and their quaintness, and he painted them

with undeniable power. But evidently this side of his art was not the one which appealed

to the makers of the Collection : presumably it did not satisfy their preference for the decora-



D. VELASQUEZ. — DON BALTASAR CARLOS IN HIS RIDING SCHOOL.

tive and fanciful type of painting, and therefore they gave it no recognition. The result

is, it must be confessed, a rather one-sided representation of Murillo as a master, and the



Photo W. A. Mousell & Co. A. CANO. — THE VISION OF ST. JOHN THE EVANGELIST.

creation of a somewhat erroneous impression as to his powers. As a painter he was certainly at his best when he was dealing with plain facts; judged by his imaginative work alone, he seems lacking in those decisive qualities which mark the effort of true genius.

However, if we see only one side of him, this is presented with a completeness that deserves much praise. Three of the canvases which are accepted as indisputably his, are large and important productions — the *Adoration of the Shepherds*, *Joseph and his Brethren*, and *The Annunciation* — and there are a *Holy Family*, and a *Virgin and Child*, painted on a little less commanding scale. The *Adoration of the Shepherds* came from the Saltmarshe collection and at an earlier period belonged, with the *Annunciation*, to the Capuchin convent at Seville. The *Joseph and his Brethren* was bought in 1854 at the sale of the pictures of Mr. John Cave, of Bristol. It is a finely studied composition characteristically suave and elegant in line and sufficiently dramatic in expression. The *Holy Family* is more conven-

tional in arrangement, but it has executive qualities of high order, and the *Virgin and Child* is a not unsatisfactory example of the artist's more formal manner.

Of this last subject there are two other versions which were formerly assumed to be original works, but they are now catalogued

as school pictures. They may have been painted under the master's direction, but they cannot be accepted as his direct handiwork. Into the same category come *The Virgin and Child with a Female Saint*, and the *Assumption of the Virgin* (No. 7.). There is a second *Assumption* (No 105.), which is generally re-



Photo W. A. Mansell & Co.

B. E. MURILLO. — THE CHARITY OF ST. THOMAS OF VILLANUEVA.

cognised as an authentic sketch; and the other sketch of *The Virgin in Glory with Saints Adoring* is also considered to be genuinely the work of Murillo. It was at one time in the Aguado collection.

The most remarkable picture in the whole series is, however, *The Charity of St. Thomas*

of Villanueva, a finished oil study for a fresco in the same Capuchin convent at Seville from which came the *Annunciation* and *The Adoration of the Shepherds*. It is held to be, in most essentials, the best canvas by Murillo which is to be seen in this country, and it certainly shows his finest craftsmanship and

his most accomplished invention. It was lent by Sir Richard Wallace to the Old Masters Exhibition at Burlington House in 1872, and was then hailed by experts as an achievement of exceptional interest. The Marquis of

Hertford bought it in 1848, when the collection formed by Mr. Wells, of Redleaf, was dispersed. The last picture, *The Marriage of the Virgin*, is not so obvious a masterpiece, but it is clearly from Murillo's hand and



B. E. MURILLO. — THE HOLY FAMILY.



Photo W. A. Mansell & Co.

B. E. MURILLO. — THE ASSUMPTION OF THE VIRGIN.
(Sketch.)

therefore deserves a place in the gallery. It is a small canvas of considerable beauty and not lacking in that atmosphere of tender and gra-

cious sentiment which, when it did not degenerate into weakness or sentimentality, helped to give to Murillo's art its particular charm.



B. E. MURILLO. — THE MARRIAGE OF THE VIRGIN.

As a matter of history it may be recorded that several other pictures by this master were

bought by the Marquis of Hertford, but they do not now appear in the gallery. Possibly

they were weeded out by him or his successor as unworthy of places in such a carefully considered collection. One great canvas, the *Immaculate Conception*, which is now among the chief glories of the Louvre, he made a special effort to acquire, and at the Soult sale he bid some £24,000; but at this sum he retired and allowed the French Government to secure the prize. Now that the Hertford treasures are in the possession of the British nation, it is interesting to remember how near we were to seeing this, the picture accepted by common consent as the most impressive Murillo ever painted, permanently established in one of our national galleries.

There is only one other painting to notice in this section, Alonso Cano's *Vision of St. John the Evangelist*, but it is a work of merit by a man who was equally distinguished as a painter, a sculptor, and an architect. He studied under Francisco Pacheco, and Juan de Castillo, who were respectively the masters of Velasquez and Murillo, and he developed powers of no common order. His art is especially sincere; and the combination of vigour and delicacy in his method gives to the whole of his production a degree of persuasiveness that must be frankly recognised. In his grandeur of design he has been compared with Michael Angelo; in his tenderness of manner with Carlo Dolci; but his pre-eminent claim to a place beside

the chiefs of Spanish art rests upon his cultured originality. He was no imitator of other men; he evolved his own style and adhered to it with commendable consistency.

The *Vision of St. John the Evangelist* is one of his earlier achievements, but not so early that it does not show a settled and properly matured conviction. The firmness and decision of the drawing and modelling are such as might fairly have been expected from an artist who could deal with sculpture as successfully as with painting; and the nobility of the line composition, the judicious disposition of the masses, and the largeness of the pictorial effect, mark not less definitely his understanding of the principles of design. But it possesses, as well, a poetic quality which is attainable only by a man who can bring to bear upon his work an intellect both strong and refined, by an artist who can be dramatic without becoming theatrical. Such

a canvas is a real acquisition on its merits alone; but it is made doubly valuable by the fact that it is the only example of Cano's art which is available for reference in our national collection; there is nothing by him at Trafalgar Square. The picture was bought by the Marquis of Hertford at the same sale of Marshal Soult's possessions which was the scene of the struggle over Murillo's *Immaculate Conception*.



SCHOOL OF MURILLO. — THE VIRGIN AND CHILD.

CHAPTER V.

PICTURES OF THE ITALIAN SCHOOL.

To represent the Italian School with its many subdivisions there are nearly seventy pictures, of which rather less than half seem to be genuinely the works of the masters to whom they are assigned. About a dozen of the total number are catalogued as simply belonging to this or that local school; the rest are credited with more or less authority to some twenty painters. Many famous names are absent from the list — there is, for instance, nothing by Raphael, Paul Veronese, Tintoretto, or da Vinci, and the one canvas which was formerly supposed to be by Giorgione is now simply



CIMA DA CONEGLIANO. — ST. CATHARINE OF ALEXANDRIA.

described as of the Venetian School of the early sixteenth century. But sufficient is provided to give at least an interesting glimpse of the progress of art in Italy during several centuries, and to illustrate the methods of certain painters of repute.

In most cases only a single example of each artist has been included, but to this rule there are some striking exceptions. Twenty canvases are credited to Canaletto or his imitators, nine to his pupil Guardi, and three each to Titian, Sassoferrato, and Luini. The Canalettos make, of course, the most striking group, for even when the school pictures and imitations are eliminated there remains quite enough of what is probably his to render the assertion of his notable gifts exceptionally emphatic. Still it cannot be denied that many of the works which, as the catalogue states, "are here set down to him for the sake of convenience," show the effects of his influence upon others rather than his own unassisted handiwork. *The Grand Canal with the Church of S. Simeone* is the one in which he is seen to fullest advantage, but there are others, especially among the Venetian scenes, which do him little less credit. Some attempt has been made to differentiate between the original works and those which are imitations by marking, as school productions, the *Panorama of the Harbour of Malta with Fortified Islands*, *A Fête on the Piazzetta*, *Old Northumberland House*, *Charing Cross*, and the *Water Fête from the Riva dei Schiavoni*; but this does not necessarily imply that all the others are believed in by either the Keeper of the Wallace Collection or by experts generally.

However, there would seem to be sufficient justification for the contention advanced by Mr. M. H. Spielmann in his excellent handbook to the Hertford House gallery, that "it would hardly be an exaggeration to assert that in this collection alone there are as many good Canalettos — that is to say by Antonio himself, and not by his nephew Bernardo, or by the man who personated him in England — as in the whole of France." Several of the pictures are of undeniably fine quality, and none of them are incompetent; so that whether they

are productions of the master or of the followers whom he so efficiently dominated, they are on their merits worthy to be placed among the many desirable works of art which have come to us under the Wallace Bequest. They are artistically not to be despised, and their interest to the archæologist and student of history is little affected by disputes about their authorship.

The nine canvases by Guardi, the Venetian artist who built upon the teaching of Canaletto a method of his own, are not open to the same kind of questioning. They are undeniably his, and show convincingly his superiority to his master in freedom of touch and in sensitiveness to pictorial refinements. He was more truly a painter than Canaletto, for he concealed better the formalities of perspective and the rigidity of architectural draughtsmanship. He invested his subjects with charming subtlety of atmospheric effect and his management of light and shade was extremely judicious. Indeed not many men have equalled his sympathetic studies of Venice and its surroundings,—studies which with all their topographical accuracy are saved from literalness by their fascinating delicacy of aerial quality and by their beauty of illumination. Though in a sense he was a follower of Canaletto, he is not to be ranked with the men who merely copied the idiosyncrasies of that master; he deserves rather a place to himself, and he fills it with distinction.

Of the three pictures by which Titian is represented, two are acknowledged to be copies. The larger of the two, *The Rape of Europa*, is a reduction of the composition which was formerly in the collection of Lord Darnley at Cobham but is now in America. The original work is regarded as one of the most characteristic of Titian's performances during his later years, and its beauties are excellently reproduced in this Hertford House copy. So good is the reproduction, indeed, that some people believe it to be an authentic study for the larger picture; but the weight of evidence is on the side of those who hold that it was executed by a contemporary copyist. Crowe and Cavalcaselle suggest Juan Bautista



Photo W. A. Mousell & Co.

BIANCHI. — ALLEGORICAL SUBJECT, WITH NUDE FIGURES IN A LANDSCAPE.

del Mazo, the pupil of Velasquez, as the painter. The *Danae and the Golden Rain*, the other copy, is from Titian's large canvas in the Naples Gallery, and is thought to be possibly the work of Francesco Albani, a Bolognese artist.

The one original painting by Titian is a *Perseus and Andromeda* which had been in the possession of the Hertford family for nearly eighty years. It was supposed to be by Paul Veronese, and apparently was not highly valued for it was discovered in a bathroom when the collection was examined by Mr. Claude Phillips, the Keeper, after the death of Lady Wallace. It is a picture with a record, for it was described by Vasari, and it was in the Orléans Gallery until that collection was sold

in London at the end of the eighteenth century. After that it disappeared, and its rediscovery at Hertford House must be reckoned as one of the romantic episodes of art history. There is a full-sized contemporary copy of it in the Hermitage at St. Petersburg, and this copy was long supposed to be a work by Tintoretto, a not unreasonable assumption in view of the perceptible influence of Tintoretto which can be traced in the original. The restoration of so important a picture by such a master to its right position among the world's masterpieces is a matter for sincere congratulation, and Mr. Phillips deserves full credit for his discrimination.

There is apparently some question about the authenticity of two of the three examples

of Sassoferrato. One, a *Virgin and Child*, is accepted as his; but the second picture with the same title — it is a repetition of the first, though nearly double the size — is possibly by another hand. The third, *The Mystic Marriage of St. Catharine*, has most of his technical characteristics, and is doubted only because in certain details it departs from his customary manner. The delicate but yet firm and precise art of Bernardino Luini is well displayed in two paintings of *The Virgin and Child*, — one in his earlier style, and the other belonging to the period of his maturity. The first is an exquisite illustration of the way in which the most careful elaboration can be applied without any sacrifice of largeness or dignity of execution; the second is so masterly in method, and so complete in its



ANDREA DEL SARTO. — THE VIRGIN AND CHILD WITH ST. JOHN AND TWO ANGELS.



B. LUINI. — THE VIRGIN AND CHILD.

statement, that it was long held to be an original work by Leonardo da Vinci, to whom it was customary not many years ago to assign most of Luini's greater achievements.

That he was influenced by da Vinci's productions, though he was not actually taught by him, is very probable; but he had his own graceful individuality and chose a mode



Photo W. A. Mansell & Co.

B. LUINI. — THE VIRGIN AND CHILD.

of expression that was peculiarly personal. The little fragment of a fresco by him, *A Child-Genius holding Grapes*, which is also

to be seen at Hertford House, has sometimes been ascribed to Bramantino.

It is more probable, however, that this

fragment shows the effect produced upon Luini by Bramantino, who was one of the leaders of the Milanese School after da Vinci's influence ceased to be active. Reference can be made, for the sake of comparison, to the two frescoes by Bramantino himself—*Head of a Girl* and *The Youthful Gian Galeazzo Sforza reading Cicero*—which are in the gallery. They are important because they represent an artist of

much ability whose work has not been so far admitted to the National Gallery. Nearly all his most memorable frescoes and oil paintings are at Milan.

The rest of the Italian section of the Collection is made up of single pictures by a number of artists and of unnamed works of the Ferrarese, Florentine, Milanese, North Italian, Parma, Roman, Siennese, Umbrian,



TITIAN (TIZIANO VECELLI). — PERSEUS AND ANDROMEDA.

Venetian, and Veronese Schools. Among the single pictures, are several of commanding quality mixed with others of more or less speculative interest; but as a whole the series is one which will appeal strongly to lovers of Italian art, and especially to those who take pleasure in comparing the ways in which different masters arrived at their results.

Certainly there is much to admire in such

examples of sincere and scholarly effort as Francesco Albani's *Venus with Cupids*; Beccafumi's *Judith with the Head of Holofernes*; Bianchi's *Allegorical Subject, with Nude Figures in a Landscape*,—a typical work by a rare painter; Bronzino's nobly treated *Portrait of Eleonora di Toledo, Grand Duchess of Florence*; Cima's *St. Catharine of Alexandria*, a large panel which once formed the centre of

an altar-piece ; Crivelli's decoratively arranged *St. Roch* ; Domenichino's *Sibyl* ; Salvator Rosa's huge *River Scene with Apollo and the*

Sibyl,— a splendid canvas and strongly dramatic in feeling : and *The Assumption of the Virgin* by Lo Spagna, the pupil of Perugino



Photo W. A. Mansell & Co. BRONZINO. — PORTRAIT OF ELEONORA DI TOLEDO, GRAND DUCHESS OF FLORENCE.

and a fellow student of Raphael. Then there is an interesting drawing, a *Lamentation over a Dead Hero, or Martyred Saint* by Pol-

laiuolo, the Florentine who was not only a painter, but sculptor, engraver, and goldsmith as well ; and there is an illumination on



CANALETTO. — THE GRAND CANAL WITH THE CHURCH OF S. SIMEONE.

vellum of *Galeazzo Maria Sforza, Duke of Milan, Praying for Victory*, by Cristoforo de Predis.

But in many respects the greatest of all these single pictures is *The Virgin and Child, with St. John the Baptist, and Two Angels* by Andrea del Sarto. This famous picture is the original from which were made the many copies preserved in the Prado at Madrid, the Munich Gallery, the Longford Castle Collection, and other public and private galleries; and has long been known as *La Vierge de Pade*. It came to England from Italy in 1805, passed first into the Aldobrandini Collection, and then into that of King William II.

of Holland, and was acquired in 1850 by the Marquis of Hertford when that King's art treasures were dispersed. Among the works of del Sarto it ranks as one of the most completely typical in its pictorial and technical qualities, and it is unquestionably the chief of the pictures which, in this country, bear testimony to his remarkable powers. As a composition it combines an exquisite balance of line and a perfect adjustment of masses with a sort of dignified unconventionality that is only to be seen in the achievements of the few great masters. Yet, with all its reticence, it is free from the stiffness which must be accounted a defect in so much of the earlier Italian work,



CANALETTO. — THE DOGE'S PALACE.

and it has a surprisingly modern ease of manner. Whether it shows much depth of inspiration in the treatment of the motive, may perhaps be questioned; but it lacks few of the other things essential in great and impressive art.

That the three canvases formerly attributed to Guido Reni, his pupil Cagnacci, and Carlo Dolci, are not of unimpeachable authenticity,

is signified by their qualification in the catalogue as school pictures. Cagnacci's *Tarquinius and Lucretia* is, indeed, held to be only a copy, on a small scale, of a well known work by him at Rome. Guido's *Virgin and Child with St. John* has some of the peculiarities of manner which mark his paintings, and is by no means an unattractive example of the suave and elegant class of design of which he was



F. GUARDI. — THE CHURCH OF SAN GIORGIO MAGGIORE.

indisputably a master; but it is not impossible that these resemblances result merely from the imitative skill of one of his followers. The Carlo Dolci, too, *A Saint Reading*, with all its exact and skilful reproduction of his somewhat self-conscious and artificial manner, is probably not one of his original works.

There remains to notice the small series of paintings which, in the absence of any more

confident ascriptions, have been classified under those local schools with the recognised manner of which they have affinities. Two, a *St. Jerome* and a *Portrait of an Italian Gentleman*, are assigned to the Ferrarese School; two others, *The Nativity* and *The Triumph of Venus*, which was once thought to be by Piero di Cosimo, to the Florentine School; a *Head of a Youthful Saint*, in fresco, a *Holy*



F. GUARDI. — THE CHURCH OF SANTA MARIA DELLA SALUTE.

Family, and a *Virgin and Child*, with *St. Peter and St. John*, to the Milanese, Parma, and Siennese Schools respectively, and another *Holy Family* to the Roman School; *The Virgin*, a fragment of a fresco by a Perugian artist, to the Umbrian School; and *The Annunciation* to the Veronese School. Two other pictures, a *Portrait of a Gentleman*, and *A Young Man holding a Viol*, are simply catalogued as North Italian of the sixteenth century; and the *Venus disarming Cupid*, which

the Marquis of Hertford bought for a large sum in 1859, at the sale of Lord Northwick's collection, is set down as of the Venetian School. This last canvas is fairly important in scale and of considerable merit: it was at one time in the Orléans Gallery, and was there accepted as a Giorgione on what seems now to have been insufficient authority. Many of these earlier ascriptions break down when tested by the more searching methods of modern criticism.





P. POURBUS. — AN ALLEGORICAL LOVE FEAST.

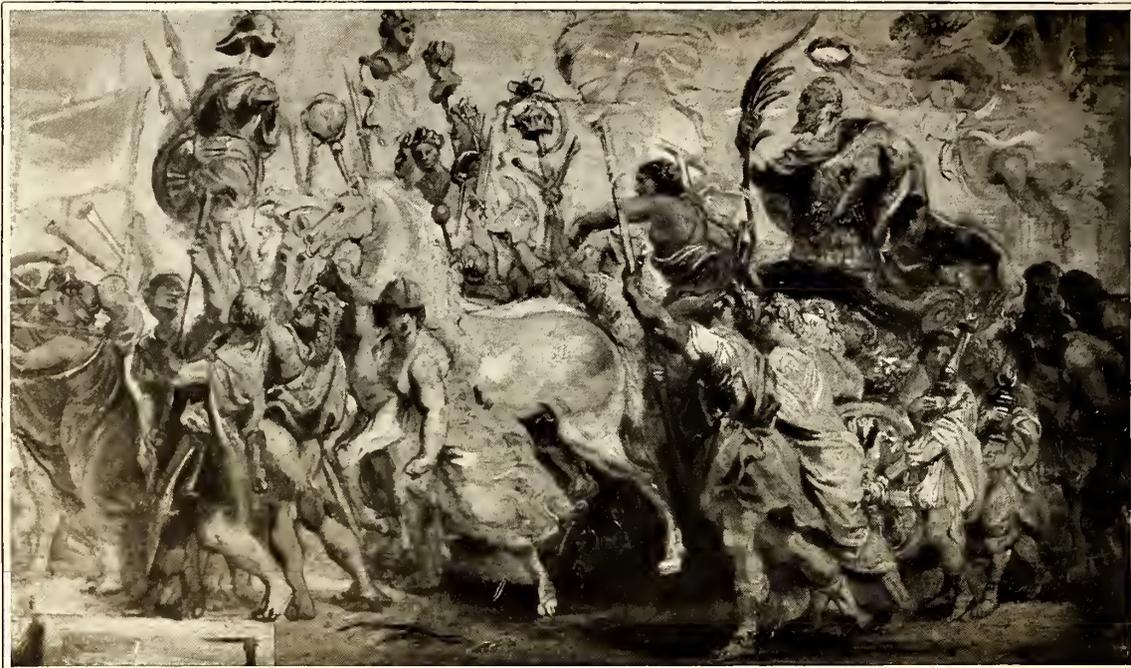
CHAPTER VI.

PICTURES OF THE DUTCH AND FLEMISH SCHOOLS.

As there are, among the Dutch and Flemish pictures in the Collection, examples of more than sixty famous masters, and as canvases of the utmost importance by Rembrandt, Frans Hals, Rubens, and Van Dyck, are included in the series, admirers of the art of the Low Countries will find at Hertford House plenty to engage their attention. In the formation of this group some systematic manner of collecting would seem to have been adopted: it is justifiable to assume that there was an intention to arrive at something like completeness of representation and to pass over none of the painters who have definite claims to consideration. Nearly all the greater Dutchmen can be seen at their best, and the noble accomplishment of the chiefs of the Flemish school is shown by a fine series of examples.

The eleven pictures by Rembrandt alone would suffice to make this section of the gallery supremely memorable. The chief of them is

the great composition of four figures, *The Parable of the Unmerciful Servant*, a splendidly impressive work painted about 1655, when the master's powers had reached their full maturity; but the smaller pictures, *The Good Samaritan*, *An Ideal Landscape* and the *Young Negro Archer*, are little less acceptable as illustrations of his inventive resource and his marvellous accuracy of observation, and they are quite as characteristic in technical treatment. All the others are portraits,—three of them of himself painted about 1634, 1635, and 1655, respectively, one of his son Titus, painted about 1657, one of a boy, signed and dated 1633; and the remaining two are groups of *The Burgomaster Jan Pellicorne, with his Son*, and *Susanna van Collen, wife of Jan Pellicorne, with her Daughter*. These canvases, obviously designed as companions and of about the same date, 1632 or 1633, came from the collection of William II., King of Holland. They are magnificent in their dignity and scholarly



P. P. RUBENS. — THE TRIUMPHAL ENTRY OF HENRI IV INTO PARIS.
(Sketch for the Picture in the Uffizi at Florence.)

reserve; and if they have not the triumphant strength which is so apparent in the work of his later years, they can certainly be placed in the front rank of his youthful achievement. He was only about six-and-twenty when he painted them, but they show him to have been even then one of the greatest figures in the world of art.

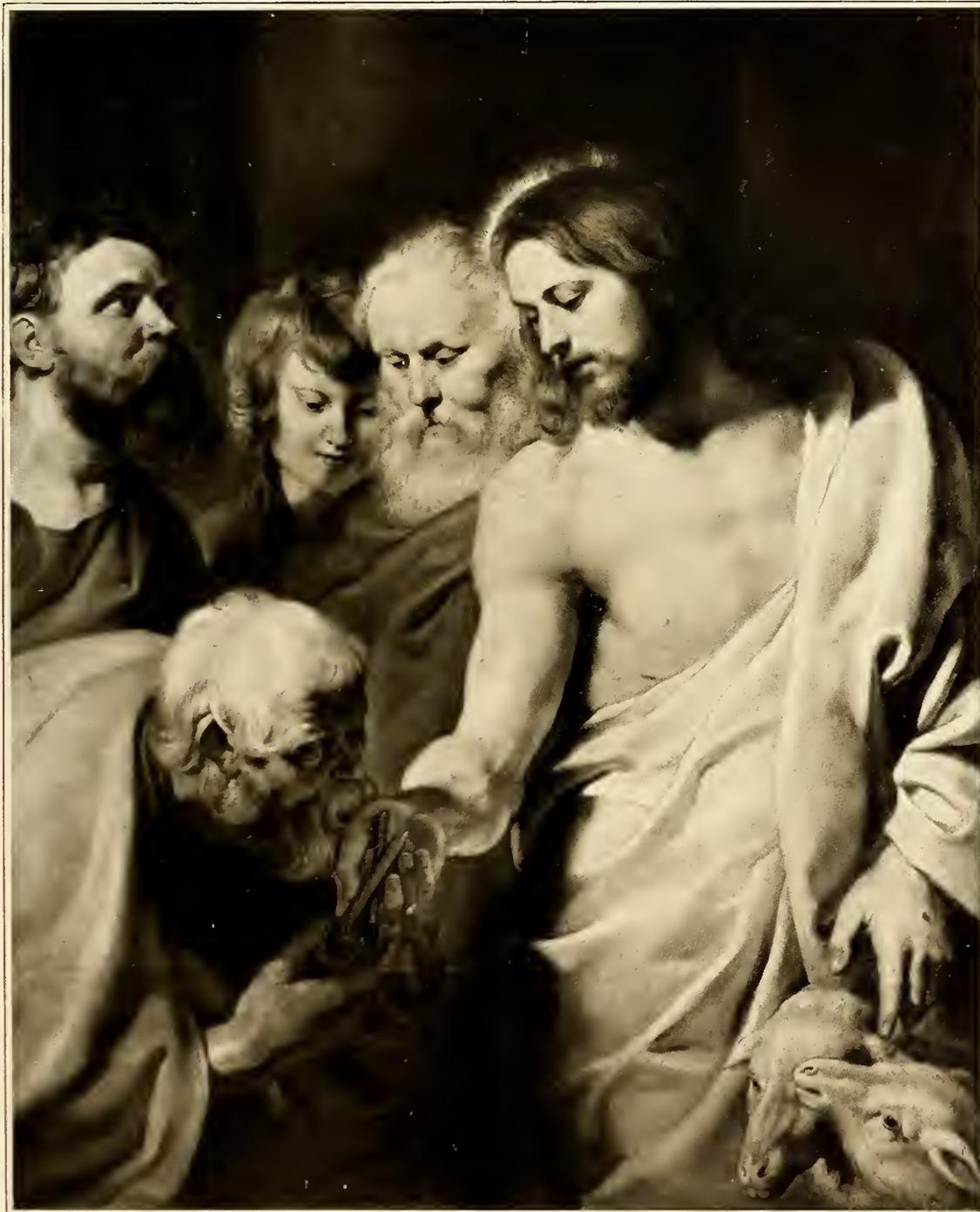
Frans Hals, that other giant among the Dutch masters, is not so amply represented as Rembrandt, for there is by him only a single canvas. But this is *The Laughing Cavalier*, a masterpiece indeed, and as an exercise in brushwork almost without a rival. That Hals was intellectually the equal of Rembrandt, or that he had the same deep understanding of



P. P. RUBENS. — THE « RAINBOW » LANDSCAPE.

æsthetic principles, cannot be said; but in command over his materials, in knowledge of his craft, and in that perfect refinement of

method that is the distinguishing mark of the great artist, he is second only to Velasquez. Moreover, as can be seen in the *Laughing*



P. P. RUBENS. — CHRIST'S CHARGE TO PETER.

Cavalier, he had the shrewdest perception of character and could analyse the sitter before him with really marvellous insight. This presentment of a good-humoured, healthy

young man, thoroughly pleased with himself and with his experience of existence, is life itself caught and transferred to canvas.

It would be difficult to praise too highly

the executive quality of the picture, its freshness, its vivacity, and yet its marvellous restraint. No better example of technical practice could be commended to the attention of



P. P. RUBENS. — PORTRAIT OF ISABELLE BRANT, FIRST WIFE OF RUBENS.

the student who wishes to understand how vigorous spontaneity can be combined with refined and delicate expression, and how pos-

sible it is to attain completeness of finish without sacrificing breadth and freedom. There is a particular frankness in the work



P. P. RUBENS. — THE HOLY FAMILY WITH ST. ELIZABETH AND ST. JOHN THE BAPTIST



A. VAN DYCK. — PORTRAIT OF THE WIFE OF PHILIPPE LE ROY.



A. VAN DYCK. — PORTRAIT OF PHILIPPE LE ROY, SEIGNEUR DE RAVELS.

of Hals which makes it delightfully intelligible. He has not the mystery of Rembrandt or the elusiveness of Velasquez: he did what he intended with unfailing certainty, and the re-

sult is always convincing. Yet he made no unnecessary display of cleverness, and never descended into trickery to gain effects not strictly artistic, even when he chose motives



M. J. MIEREVELT. — PORTRAIT OF A DUTCH LADY.

of a trivial type. In the *Laughing Cavalier*, decidedly no triviality can be found: nothing could be more sincere or more legitimate. Few pictures, indeed, in the Collection are

worthier of respect from every admirer of splendid craftsmanship.

Among the examples of the Dutch figure painters, certainly none are as important as



CORNELIS DE VOS. — PORTRAIT OF A FLEMISH LADY.

these works by Rembrandt and Frans Hals. Yet there are many things which display the best qualities of artists who are deservedly held in very high estimation. Gerard Ter-

börch, for instance, is seen to special advantage in his exquisite little canvases, *A Lady at her Toilet*, and *A Lady Reading a Letter*; and Jan Steen's sound and honest art is ade-

quately illustrated in five pictures, of which *The Harpsichord Lesson* is perhaps the most memorable. By Gabriel Metsu there are also five pictures, all good; and two at least, *The Sleeping Sportsman*, from the Fesch Collection, and the *Old Woman*



Photo W. A. Maussell & Co.

J. A. BACKER. — PORTRAIT OF AN OLD WOMAN.

Asleep, of exceptional value; by Ferdinand Bol, the pupil of Rembrandt, a strongly painted *Toper* in the manner of his master; by William Van Mieris, eight small works finished with characteristic minuteness; by Gerard Dou, another pupil of Rembrandt, two

carefully elaborated pictures, *A Hermit*, and *A Hermit at Prayer*; and by Nicolas Maes, who derived his inspiration from the same

source, four which are the more acceptable because he must be counted among the rarer of the Dutch masters.



Photo W. A. Mansell & Co.

PHILIPPE DE CHAMPAIGNE. — PORTRAIT OF FÉNELON.

Then there must be noted an even rarer master, Esaias Boursse, whose one work, *Interior : Woman Cooking*, is interesting not

only because there are so few of his productions accessible, but also because it has technical beauties of a notable order and a mo-



Photo W. A. Messell & Co.

P. PÖTTER. — THE MILKMAID.

dernity of appearance that is surprising in a picture which bears the date 1656. Excellent examples are included of Caspar Netscher,



J. V. WEENIX. — DEAD PEACOCK AND GAME.

who was born at Heidelberg, but spent most of his life in Holland and adopted the artistic tradition of that country; of Pieter de Hooch who founded a style of his own upon his earlier imitation of Rembrandt; of Adriaen van Ostade, undeniably a master though his limitations were well marked; of Jacob Backer, Cornelis Drost, Govert Flinck. B. Van der Helst, M. J. Mierevelt, Eglon van der Neer, Hendrick Pot, and Pieter Slingelandt, each of whom is represented by a single canvas; of Godfried Schalcken, a pupil of Gerard Dou; and of Adriaen Brouwer, a wonderful realist who learned his art from Frans Hals and during his short career — he died when he was about 32 — attained a high position among the painters of genre. There are also a couple of works by Adriaen van der Werff, a correct and conventional artist who was the Court Painter of Johann Wilhelm, Elector of the Palatinate.

Many of the better-known painters of landscapes, marines, and open-air motives can also be studied at Hertford House. Comprised in the series of pictures of this type are two,

Sea Piece with Shipping, and *Ships in a Storm*, by Bakhuisen; eight, most of them landscapes with figures or cattle, by Berchem; three Italian

landscapes of fine quality by Jan Both; one by Camphuysen, whose works are so often ascribed to Paul Potter; one by Allart van Everdingen;



F. HALS. — THE LAUGHING CAVALIER.

an *Avenue in a Wood*, by Jan Hackaert; three, *A Street Scene*, *The Margin of a Canal*, and *Exterior of a Church*, by Jan van der Heyden;

three by Karel du Jardin; a very characteristic set of six river and canal scenes by A. van der Neer; three canvases by Isack van Ostade;

three of small size by Paul Potter,— that admirable artist who, although he died before he was thirty, left many works of superlative merit; two landscapes with animals by Adam

Pynacker; one, *A Riverside Scene*, by Abraham Storck; one by Jacob van Stry; two landscapes with figures by Adriaen van de Velde, and eight sea pictures by his brother Willem van



Photo W. A. Maussell & Co.

REMBRANDT VAN RYN. — PORTRAIT OF A BOY.

de Velde, the younger; two coast scenes with buildings by J. B. Weenix; seven representing various subjects such as *The Horse Fair*, *A Camp Scene*, and *Afternoon Landscape, with a White Horse*, by Philips Wouwerman; and

three landscapes by Jan Wynants. By Emanuel de Witte, the painter of churches, is an *Interior of a Protestant Church* which shows well his skilful management of light and shade effects.

Three other famous artists remain to be mentioned, Aelbert Cuyp, Jacob van Ruysdael, and Meindert Hobbema. There are as many

as eleven pictures by Cuyp, which have been chosen with the evident intention of showing efficiently what were the varieties of his manner,



REMBRANDT VAN RYN. — PORTRAIT OF THE ARTIST'S SON TITUS.

and with a very correct understanding of the better qualities of his art. They are nearly all fine examples, and most of them came from important collections. The Ruysdaels are six

in number, but one of them, the *Sunset in a Wood*, is only ascribed to him. The *Landscape with a Waterfall* is the chief of the set and illustrates convincingly his serious and

formal but yet poetic achievement. Hobbema, his pupil, had not quite the same largeness of manner, and was neither so true a poet nor so sensitive an observer; but there is a dainty



Photo W. A. Mansell & Co.

REMBRANDT VAN RYN. — PORTRAIT OF THE ARTIST.

precision in his technical statement, which has brought him into high favour with present-day collectors, especially in this country. The five pictures by him are all fully



REMBRANDT VAN RYN. — AN IDEAL LANDSCAPE.

entitled to the places they occupy in the collection.

A few paintings of still-life subjects com-

plete the representation of the vigorous and varied Dutch School of the seventeenth century. There are two large still-life groups by



REMBRANDT VAN RYN. — PORTRAIT OF SUSANNA VAN COLLEN, WIFE OF JAN PELLICORNE, WITH HER DAUGHTER.

Jan Davidsz de Heem, and one by his son and pupil, Cornelis de Heem: two flower pieces by

J. van Huysum, "the Phoenix of Flower and Fruit Painters," as he was called by his con-



REMBRANDT VAN RYN. — THE PARABLE OF THE UNMERCIFUL SERVANT.



Photo W. A. Russell & Co.

J. JORDANS. — THE RICHES OF AUTUMN.

temporaries; and fifteen pictures, most of them on a large scale, of birds and dead game by Jan Weenix. This is the largest group to be found in any gallery of the works of this careful

and accurate painter, whose imitative skill is deservedly admired. By his cousin, Melchior de Hondecoeter, who excelled in studies of the commoner farmyard birds, there are three



PHILIPS WOUWERMAN. — A STREAM IN HILLY COUNTRY.

important canvases. They are excellent in design, very cleverly treated, and surprisingly vigorous in their suggestion of the character of the birds depicted. Hondecoeter had, on the whole, a sounder view of art than

Weenix, though he was inferior to him as a colourist.

At the head of the twelve Flemish masters who have been admitted into the Wallace Collection, stand Rubens and Van Dyck.



G. TERBORCH. — A LADY AT HER TOILET.

Eleven pictures and sketches by Rubens, and five portraits by Van Dyck make a show that is particularly impressive. Among the large canvases which display in a brilliant fashion

the amazing facility of Rubens, the most interesting, in many respects, is *The « Rainbow » Landscape*, which was at one time in the Balbi Palace at Genoa, where was also the same



G. TERBORCH. — A LADY READING A LETTER.

J. SIEN. — THE HARPSICORD LESSON.



artist's *Château de Steen*, now in the National Gallery. The Marquis of Hertford bought the picture at the sale of the Earl of Orford's collection, and paid for it the sum of 4,500 guineas.

It is recognised as one of the noblest landscapes from the hand of Rubens and is much to be admired for its beauty of execution. Another version of the same subject is in the Louvre,



G. METSU. — THE SLEEPING SPORTSMAN.

and there is a smaller replica in the Pinakothek at Munich. The Louvre picture is generally supposed to be a copy.

Of conspicuous excellence are also the compositions, *The Holy Family, with St. Eli-*

zabeth, and St. John the Baptist, and Christ's Charge to Peter, the first of which was painted for the Oratory of the Archduke Albert, and the latter figured as an altar-piece in the Chapel of the Holy Sacrament, in the Church of

St. Gudule at Brussels. They came into the possession of the Marquis of Hertford from the Saltmarsh Collection, and from that of

William II., King of Holland, respectively. Then there is a great sketch, *The Crucified Saviour*; and the last of the large canvases is



Photo W. A. Messell & Co.

G. METSU. — AN OLD WOMAN SELLING FISH.

the full-length portrait of *Isabelle Brant*, first wife of *Rubens*. The remaining six works are slighter sketches and are mostly of small size.

One is an *Adoration of the Magi* for the altar-piece in the Antwerp Gallery; another, of the same subject, for an altar-piece in the Duke of

Westminster's collection : a third, *The Defeat and Death of Maxentius*, is a design in oils for a cartoon for tapestry ; and the others, *The Triumphal Entry of Henri IV. into Paris*,

The Birth of Henri IV., and *The Marriage of Henri IV. and Marie de Médicis*, are the first sketches for a series of enormous canvases to illustrate *The Life of Henri IV.* None of



G. METSU. — THE LETTER-WRITER SURPRISED.

these pictures were ever completed ; the two which were commenced and partially finished are now in the Uffizi Gallery at Florence.

The five Van Dycks are all acquisitions of

unquestionable value. Two of them, the *Portrait of an Italian Nobleman*, and the *Portrait of the Artist as the Shepherd Paris*, are in the manner which he acquired during the half

dozen years he spent in Italy, between 1621, or 1622, and 1628; the others, the magnificent full length of *Philippe le Roy, Seigneur de Ravels*, and *The Wife of Philippe le Roy*, and

the smaller *Portrait of a Flemish Lady*, belong to the interval between his return from Italy to Antwerp in 1628, and his migration to England in 1632. They can be counted among

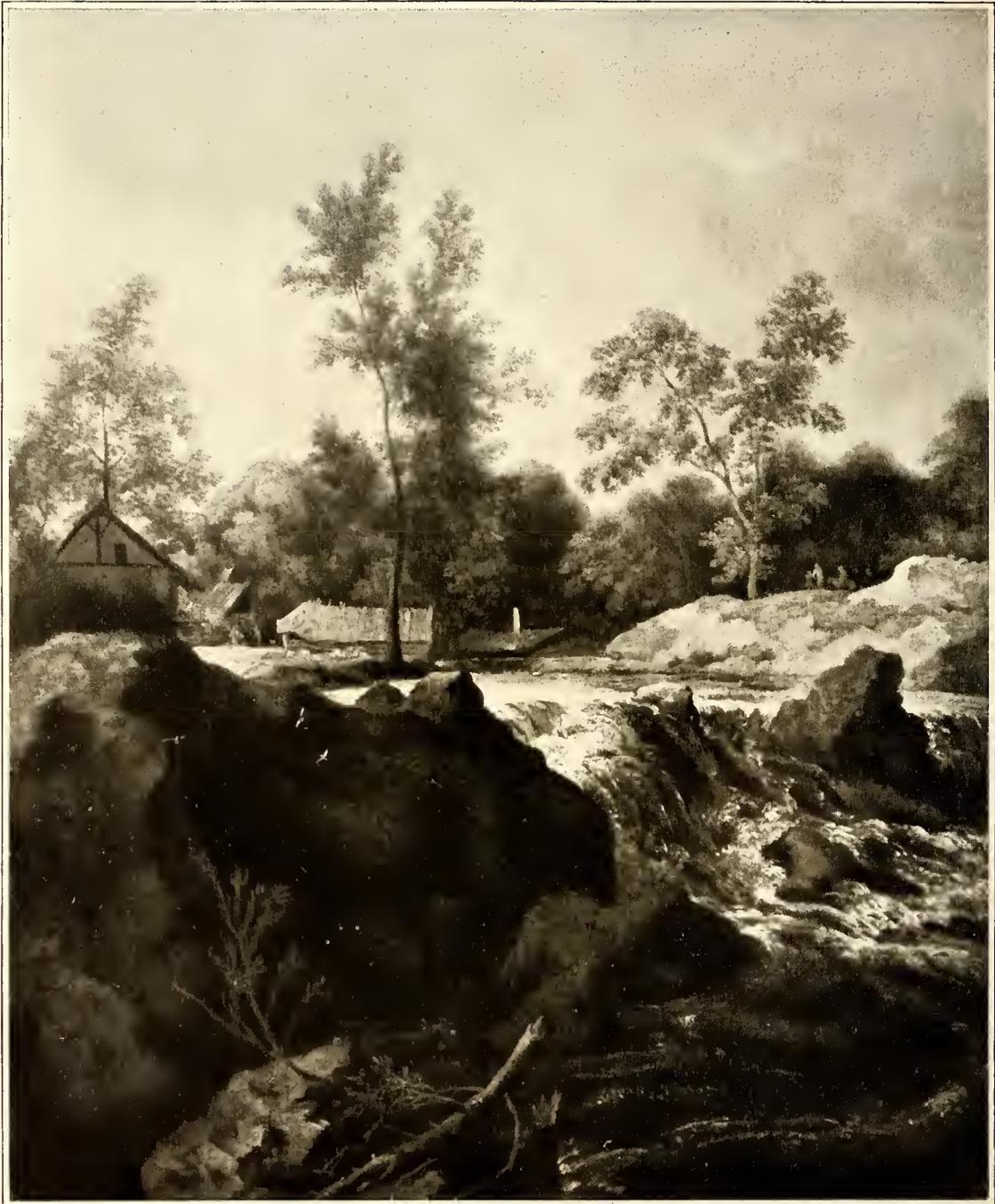


Photo W. A. Mansell & Co.

A. VAN EVERDINGEN. — A WATERFALL.

the chief of his successes at that period of his life; and they are altogether charming in their quiet distinction of style and their firm decisiveness of handling. There are in the gallery

three other pictures in Van Dyck's manner — *King Charles I.*, *Queen Henrietta Maria*, and *The Virgin and Child* — but these are catalogued as copies. The original of the



Photo W. A. Moncell & Co.

G. COQUES. -- A FAMILY GROUP.



6. COQUES. — A FAMILY GROUP.



I. VAN OSTADE. — A WINTER SCENE.

Virgin and Child exists, and is in the Royal Collection at Buckingham Palace.

Prominent among the Flemings is Philippe de Champaigne, who settled in Paris in

early manhood. One of the four pictures by him is a *Portrait of a French Ecclesiastic*, and is an excellent instance of his capable management of portraiture. In this branch of art he



Photo W. A. Mansell & Co.

J. VAN RUYSDAEL (ASCIBED TO). — SUNSET IN A WOOD.

excelled; his pictures of sacred or historical subjects were much less able and spirited. What are his claims to consideration as an imaginative painter can be judged from his

large compositions, *The Annunciation*, and *The Adoration of the Shepherds*, and from the smaller *Marriage of the Virgin*. Another notable portrait painter is Gonzales Coques,



J. VAN RUYSDAEL. — LANDSCAPE WITH WATERFALL.

Photo W. A. Mousell & Co.

J. WYNANTS. — LANDSCAPE WITH CATTLE.





D. TENIERS, THE YOUNGER. — THE DELIVERANCE OF ST. PETER.



D. TENIERS, THE YOUNGER. — BOORS CAROUSING.

“the Small Van Dyck,” as he is often called, by whom there are three canvases, all family groups, handled with exquisite skill. They are in his best style and show particularly well the power of this artist, who achieved the by no means easy feat of painting pictures



Photo W. A. Mansell & Co.

P. DE HOOCH. — INTERIOR WITH A WOMAN PEELING APPLES.

which, despite their smallness of scale, are distinguished by rare breadth and dignity. The one example of Jacob Jordaens, *The*

Riches of Autumn, is of great value because he is by no means well represented in British collections. His art owes much to the in-

fluence of Rubens, though he was never an actual pupil of that master.

David Teniers, the younger, is seen in as many as nine pictures, a series which, if it does

not compare in number with the remarkable group of forty-three canvases in the Hermitage at St. Petersburg, is important because it gives an idea of his many-sidedness and his bril-



J. HACKAERT. — AVENUE IN A WOOD.

liancy of accomplishment. The largest of these nine works is *The Entry of Charles II. into a Flemish City*, a crowded composition treated with astonishing facility; and among the smaller ones are a Biblical subject, *The*

Deliverance of St. Peter, and three of his vivid studies of the manners of his own times, *Boors Carousing*, *Soldiers Gambling*, and *A Riverside Inn*. The remaining four are copies of pictures by Italian masters, a

kind of production for which he was famed. By the sixteenth-century painter, Pieter Pourbus, is an *Allegorical Love Feast*, quaint and severe; by his son, Frans Pourbus, a charac-

teristic *Portrait of a Gentleman*; and by Cornelis de Vos, two strong portraits of *A Flemish Gentleman*, and *A Flemish Lady*. One point of interest about the work of de Vos



Photo W. A. Messell & Co.

N. MAES. — BOY WITH HAWK.

is that he kept his own individuality at a period when Rubens was dominating the artistic conviction of the whole Flemish School. A painting of *Dead Game* by Frans Snyders,

and another of *Still Life* by his pupil, Jan Fyt, have places in this section of the Collection, and their presence there is fully justified by their merits. The *Interior of a Gothic*



A. CUYT. — LANDSCAPE WITH AN AVENUE.



W. VAN DE VELDE. — SHIPS IN A BREEZE.



Photo W. A. Mansell & Co.

W. VAN DE VELDE. — A COAST SCENE WITH SHIPPING.



M. HOBBEEMA. — WOODED LANDSCAPE.

Photo W. A. Messell & Co.

Photo. W. A. Munsell & Co.

M. HOBBEEMA. — STORMY LANDSCAPE.





M. HOBBEEMA. — LANDSCAPE WITH A WATERMILL.

Photo W. A. Massey & Co.



M. HOBBERMA. — LANDSCAPE WITH A RUIN.

Church, by Peter Neefs, the elder, is an architectural study precisely and carefully carried out, but, formal as it is, it shows genuine observation and undeniable power of draughtsmanship. There are in the gallery four other Flemish pictures, two of the fifteenth century and two of the sixteenth, the authorship of which cannot be satisfactorily determined.

As a group these Dutch and Flemish pictures can be held to provide practically all that is necessary for a fairly comprehensive study of the art of the Low Countries at its

best period. That the series does not include some masters of well established repute and that it is, for this reason, not quite complete historically, cannot be denied; but these deficiencies do not seriously diminish its value as a means of demonstrating the strength and importance of a school which has hardly been rivalled in its brilliancy of accomplishment and in the number of able painters who belonged to it. Decidedly such an array of paintings,—which, even if the works of the few consummate masters are excepted, is



J. VAN DER HEYDEN. — THE MARGIN OF A CANAL.

of very considerable excellence,—proves that high ideals of craftsmanship and a rare understanding of the refinements of pictorial practice were not, as they have been in other countries, confined to a few men of absolute genius, but were characteristics of the rank and file, quite as much as of the masters themselves. No doubt part of the skill of the lesser members of the school was due to the fact that they were associated as pupils or followers with some of the greatest artists that the world has ever seen, and therefore were

compelled by the circumstances of their position to make extraordinary efforts to gain a place for themselves; and it is equally possible that the necessity of measuring themselves constantly against an exceptionally high standard led them into particular intelligence of method. But, whatever may have been the cause, the result, as can be seen at Hertford House, was to produce a class of art that in everything, except perhaps in subject matter, is worthy of the sincerest respect of all lovers of admirable achievement.





Photo W. A. Russell & Co.

VAN DER HEYDEN. — A STREET SCENE.

CHAPTER VII.

MISCELLANEOUS PICTURES.

IN this chapter reference can be made to a number of paintings, comparatively unimportant, which belong to the German, Viennese, Swiss, Belgian, and Modern Dutch Schools,—works which do not lend themselves to classification in any of the other sections into which it seems natural to divide the pictorial part of the Wallace Collection. But there are among them a few distinguished by evident merits, and there are others which have a measure or historical interest sufficient to justify some attention being given to them.

The most numerous group in this miscellaneous section is made up of paintings by German artists, of which there are only seven works altogether,—five of them by Andreas Achenbach, Christian Dietrich, August von Pettenkofen, Johann Georg Platzer, and François Xavier Winterhalter, and two by some imitator of Holbein. Whether these imitations are contemporary productions, seems to be decidedly open to question; the catalogue does not even assign them without reservation to the school of Holbein, but describes them as “much later adaptations, on an enlarged scale, of portraits by some Anglo-Flemish artist of the school of Holbein the Younger.” The subjects, *King Edward VI.* and *Jane Seymour, Queen Consort of Henry VIII.*, may possibly have misled the advisers of the Marquis of Hertford. If the present estimate of them is correct,

their value is slight enough: artistically, they are unimportant, and historically, they have no significance.

As for the other five German works, they are at least what they profess to be—genuine examples of painters with some right to consideration. There is a pleasant but not very impressive canvas, *The Ebb-Tide*, by Achenbach, a nineteenth-century painter of the Dusseldorf School; and there is, by Winterhalter, who died as recently as 1873, a tiny water-colour drawing which gives but a trivial idea of the capacities of a man who was in his way not undistinguished. He was Painter in Ordinary to Louis Philippe and Napoleon III., and his



Photo W. A. Maassell & Co.

H. VON ANGELI. — PORTRAIT OF HER IMPERIAL MAJESTY THE EMPRESS FREDERICK.

services were much in request in the British and Continental Courts. There are in existence many portraits by him of members of our Royal Family.

Dietrich, by whom there is one picture, *The Circumcision*, was an influential person at Dresden in the middle of the eighteenth century. He held such posts as Inspector of the Gallery, Director of the Manufactory of Porcelain, and Professor at the Academy, and was Court Painter as well. Much of his work was essentially imitative and based strictly upon that of the old masters. Pettenkofen's *Robbers in a Cornfield*, and Platzer's *The Rape of Helen*, are small things which need not be dwelt upon. Neither artist can be reckoned as a master, and Platzer was too much inclined towards a style tiresome in its minuteness of elaboration and extravagance of expression.

In a sense it is surprising that, in the formation of the Collection, so little attention should have been given to a school which has had its share of greater masters. But of these the most notable were the earlier workers, whose craft made up in sincerity what it lacked in grace; and towards primitive art, sincere rather than accomplished, the Marquises of Hertford do not appear to have felt much inclination. They bought to please themselves, and the German School offered little except stern and severe realism, which could hardly fail to repel lovers of the delightful fancies of the French painters or the delicately imagined paintings of the Italian masters of the best period.

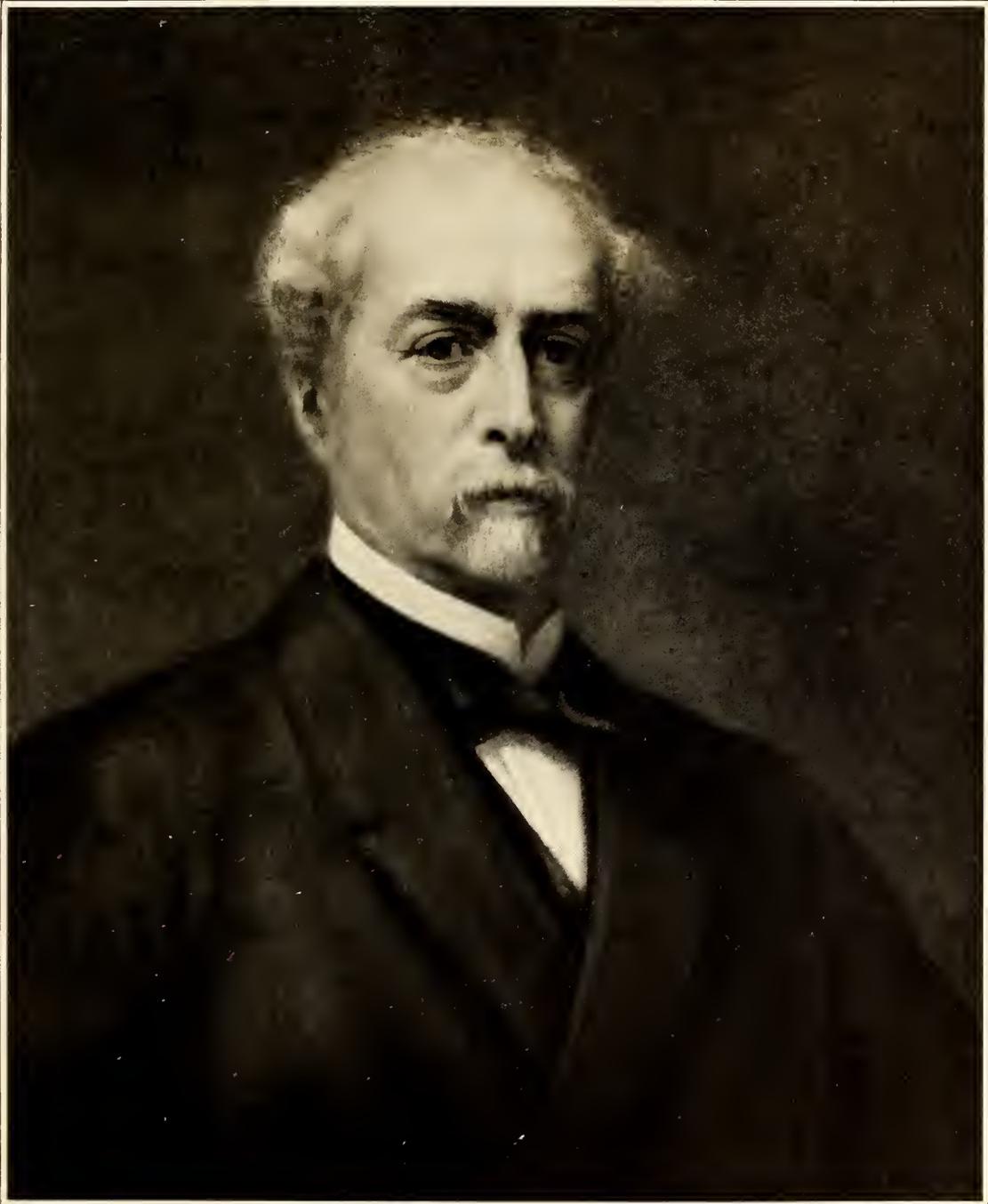
Of the modern Dutch School, with its many able followers who have based, upon the earlier tradition, a new naturalism which equals the old in strength of conviction, there is practically nothing. Only two pictures can be placed under this heading, the *Winter in Holland* by Andreas Schelfhout, who died in 1870, at the age of eighty-three, and the *River Scene*, also known as *Le Coup de Canon*, by his pupil Wynand Jan Joseph Nuyen, who predeceased him by some eleven years. Schelfhout was a successful artist and attained much popularity by his landscapes and winter scenes; and Nuyen, who was equally at home with landscapes, sea-pieces, and views of towns, was not less highly esteemed. But though these two pictures can certainly be welcomed, they do not suffice to represent a large and active school.

Louis Gallait, Baron Leys, and Eugene Verboeckhoven, show fairly the strength of the Belgian School. Gallait's *The Duke of Alva administering an Oath* can be praised as an adequate example of his rendering of subjects from history, a type of practice in which he based himself upon Paul Delaroche. His skill in this form of painting cannot be denied; he was a sound craftsman, and understood well how to give to his compositions a due measure of dramatic effect. Baron Leys followed a very different tradition. He reverted for his inspiration to the sixteenth-century Flemings, and sought to bring their curious and simple mannerisms into harmony with the demands of modern art. He realised his intention up to a certain point, because he had the discretion to avoid merely slavish imitation of those whom he chose as his models. His pictures, as may be seen by this *Guests at a Feast*, at Hertford House, have much individuality, and their deliberate formality does not conceal their really vigorous presentation of things carefully studied from nature. In a sombre way he was a fine colourist, a lover of low-toned harmonies which were judiciously balanced and arranged. The third Belgian, Eugene Verboeckhoven, has been perhaps more highly praised than he deserves. His *Sheep and Cows* here does him the fullest justice, and from it his best characteristics can be properly estimated. But it shows him for what he was, a realist with wonderful imitative capacity, but without much mental elasticity.

For the rest there are such indifferent performances as *A Waterfall in Switzerland*, a hard and theatrical landscape by Alexandre Calame, a Swiss painter; the *Portrait of Her Imperial Majesty the Empress Frederick* by Professor von Angeli of Vienna; and the *Portrait of Her Majesty Queen Victoria in her Robes of State*, a commonplace picture by Thomas Sully, who was born in England but spent the greater part of his life in America, where he was educated. He returned to England when he was eighteen — in 1820 — and was helped in his profession by Sir Thomas Lawrence. His residence in this country continued until 1838, when he went back to America. In the Academy of Fine Arts at Philadelphia, the city in which he died in 1872, is another closely similar portrait of Queen Victoria.

Before leaving the pictorial section of the gallery, a note must be made of the portrait of Sir Richard Wallace painted by W. R.

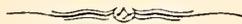
Symonds, which was presented to the Baronet and his wife in 1885, by "Tenants and Friends of the Sudbourn Estate." It is an



W. R. SYMONDS. — PORTRAIT OF SIR RICHARD WALLACE, BART., K.C.B. M.P.

agrecable piece of modern portraiture and is appropriately placed in the midst of the

treasures with which the nation has been endowed.



CHAPTER VIII.

MINIATURES.

COLLECTORS and admirers of miniatures may be actuated by one or more of three motives; first and highest, by an enthusiasm for the art displayed in the works themselves; second, by the historical interest or importance of the persons represented; and third and lowest, by a mere liking for a pretty portrait of a pretty woman. That this last poor reason is among the most potent, is made clear by the fact that a painting of a woman will fetch a higher price than an equally good one of a man. To each of these types of collectors there is something here that will appeal, but it will be sufficient to point out the most striking things in the two first classes, and to leave the mere seeker after feminine charms to make his own selection.

The earliest and at the same time the most precious example is the portrait of Hans Holbein the Younger (No. 93, painted by himself. The face is a gem of delicate handling; but the background, in the opinion of Dr. Williamson, the well-known expert, has been repainted. This opinion is founded chiefly upon the fact that in the inscription, *H. H. Anno 1543, Etatis suæ 4..* (the last figure is obscure), the

word *Etatis* is spelt without the initial *A*; though in a painting which closely resembles it at Montagu House the *.E* which stands for *.Etatis* is correctly inscribed and the figures 45 are quite distinct. It is worth noting that, in the book on Holbein by Professor H. Knackfuss, published by Grevel in 1899, a very similar portrait is reproduced. Quite possibly the miniature at Hertford House is the "lost original" from which Vorsterman's engraving was made.

Another early portrait is that of Thomas, Lord Coventry (No. 100), inscribed *Dominus Thomas Coventriæ Custos sigilli Ditissimus Thesaurus Cordis conscientia sana*, in which also the lettering has been renewed. It is the

work of Peter Oliver (1594-1648), and the query added to the attribution on the label seems to be an unnecessary precaution. On the other hand, the portrait of Cromwell (No. 81), which is unhesitatingly assigned to Samuel Cooper (1609-1672), is certainly not by him, but a copy of an original in the possession of Mr. Quick, and was made probably, at a later date, by Mrs. Ross, who was a very skilful imitator of Oliver's miniatures. Two undoubted



P. A. HALL. — PORTRAIT OF A YOUNG WOMAN.

examples of his work may be seen in No. 80, a portrait of Charles II. in armour wearing the ribbon of the garter and a broad laced collar, and in No. 125, an unknown lady of the court of Charles, painted on an unusually large scale. The other portrait of the same monarch (No. 82) is by Thomas Flatman, of Winchester (1623-1688), a man who combined painting with poetry and the law. John Hoskins the Elder, for the existence of two miniature painters of this name has

now been clearly established, is represented by two works, a young man in armour No. 114, and another young man in the costume of the Commonwealth (No. 123), both signed J. H., and the latter also dated 1653. The portrait of a middle-aged man of the same period (No. 117) may, with much probability, be attributed to the younger Hoskins.

It will be convenient, before touching on other schools, to complete the review of the English works, since they are neither numerous nor of the highest class, apparently because either the



P. A. HALL. — PORTRAIT OF A YOUNG LADY.

inclination or the opportunity to acquire them was lacking to the makers of the Collection. Both Cosway (1740-1821) and Engleheart (1752-1839) are, indeed, among them, though in one case a portrait of a lady in white (No. 151), by the former, is erroneously credited to the latter, while in No. 152, a portrait of the Princesse de Tarente, lady-in-waiting to Marie Antoinette, the reverse mistake has been made. Two other Cosways,—a man in a blue coat (No. 175), and a por-

trait of a girl stated inaccurately to be Maria, daughter of W. Smythe, who was afterwards better known as Mrs. Fitzherbert (No. 153),—are not without their individual charm; but neither can be regarded as among the greatest achievements of this artist.

John Smart (1741-1811) is represented only by a rather indifferent portrait of a young girl in white, signed J. S., and dated 1792 (No. 177); Bone, R. A. (1755-1833), by a portrait in enamel (No. 109) after Lely of Anne Hyde; and William Lee by a portrait, also in enamel, of a young man in



P. A. HALL. — PORTRAIT OF A LADY.

plum-coloured coat. There are a few others,—among them one of the Marquis of Hertford by Van Dyck; but there is nothing else of any importance to fill out the short list of English paintings. This section of the Collection is interesting as far as it goes, and it is permissible to regret that it is not a little more comprehensive.

The oldest French work is a portrait in tempera of a lady in black (No. 107), painted about 1570 by Clouet (1500-1572), but there is a long gap in time before the next is reached, a perfect little drawing of the Marquise de Pompadour (No. 80), said to be by or after Boucher (1704-1770), which certainly does him no discredit; and then a delightful bold and vivacious study of a girl (No. 183), by Jean Honoré Fragonard (1732-1806). The gouache drawing of



P. A. HALL. — PORTRAIT STUDY OF A GIRL AS FLORA.



J. B. ISABEY. — PORTRAIT OF A LADY.

the Fête du Colisée, given to Louis XV. in 1772 and bearing that date (No. 326), by Gabriel de Saint-Aubin (1724-1780), though an admirable and effective piece of work in its way, is scarcely what is generally understood to be a miniature. The next in sequence is a work by Henri van Blarenberghe (1734-1812), a painter of pictures in little for the embellishment of snuff-boxes, bonbonnières and such small articles of elegant luxury, to which use the exquisite little rendering of the Fair at St-Germain (No. 162), signed and dated 1763, was probably destined originally. Then there is Pierre Adolphe Hall (1739-1794), whose broad and vigorous handling and rich harmony of colour are seen to advantage in numerous examples,—among them a young lady bearing a broad-brimmed hat (No. 77); another

unknown lady (No. 142); a delightful portrait of Hedwig Elizabeth Charlotte, Princess of Sudemanic, who subsequently married Charles XIII. of Sweden (No. 143); a group of two girls, three-quarter length in profile towards the left (No. 163), here called, without any apparent justification, *The Misses Gunning*, which bears a striking resemblance in arrangement to an adjacent group (No. 161), by Guérin; a charming study of a young girl (No. 165); a girl in nearly full face (No. 183),

and,—what is quite the best of his works here,—a group of two young women and a child, said to be the painter's family.

A noteworthy feature about the work of Louis Siccardi (1746-1825), is his marked partiality for introducing wherever possible a certain tawny yellow, which occurs so frequently that it might almost be accepted as a proof of his handiwork. It is not, however, discoverable in the portrait of Louis XVI. (No. 94), perhaps because monarchs have a way



P. A. HALL. — PORTRAITS OF THE ARTIST'S FAMILY.

of dictating how and in what colours they shall be represented; but we find it in the sash of the lady in No. 167, and in the tiger-skin worn by *Madame Cail* (No. 194), who is represented most attractively as a Bacchante. The subject is of more interest than the treatment in the portrait by François Dumorit (1751-about 1830) of the Dauphin (No. 197), the ill-starred son of Louis XVI. The mysterious fate of this prince shares with the identity of the Man in the Iron Mask the pri-

vilège of being the most fascinating of the many unsolved problems of history. The question as to whether he really succumbed in the Temple to the brutality and neglect of his gaoler, Simon, or whether he escaped and lived out the rest of his life in obscurity under an assumed name, is one around which ingenious historians never seem weary of spinning speculative theories. The other miniature by the same artist (No. 244) will be recognised as that of Madame Le Brun, the artist whose

portrait, in the Louvre, of herself and her daughter is so well known through reproductions.

J.-B. Augustin (1759-1832) is well represented by his portraits of Napoleon (No. 233), though there is a better one at Oxford, and by William Prince of Orange (No. 249); but the best example of his work here is No. 293, a painting of an unknown lady in blue, dated 1815, which has the further advantage of retaining its original and very suitable frame. The

group of two girls by Jean Guérin (1760-1836) has been already referred to, but deserves especial notice for its elegance of composition; it has, however, a certain hardness of outline and coldness of colouring. The portraits of Princess Pauline Borghese (No. 230), and Caroline Bonaparte, Queen of Naples (No. 236), sisters of Napoleon the First, claim attention as the work of Louis-François Aubry (1767-1851), whose productions are not often to be met with in collections. Born in the same year

as Aubry, Jean-Baptiste Isabey survived him by four years, dying in 1855, at the great age of eighty-eight. He saw, during the course of his long life, the accession of Louis XVI. and his subsequent death on the scaffold, the whole of the first Republic, the first Empire to its downfall at Waterloo, the reigns of Louis XVIII., Charles X., and Louis Philippe, the various abortive attempts at grasping power on the part of Louis Napoleon,

and the inauguration of the second Empire, which, in 1852, followed the Coup d'État of 1851.

Through all these stirring times he seems to have laboured indefatigably at his art, and to have accepted with supreme impartiality commissions from the leaders of events irrespective of side or party. We find here, for example, excellent portraits of Napoleon and Joséphine (No. 223), dated 1812, one of the Empress Marie Louise, with the young

King of Rome (No. 211), dated 1815, and others of various members of the family. During the first exile of Napoleon and the brief return of the Bourbons in 1814, he was painting Frederick William of Prussia (No. 253); and when Napoleon was finally interred in St. Helena, he painted in 1818, not only his successor, King Louis XVIII. (No. 289), but also the man who was chiefly responsible for sending him there, the Iron Duke, once in a black coat (No. 260), and again in a red



J. B. ISABEY. — PORTRAIT OF THE DUKE OF WELLINGTON.

one (No. 267). There is a singular crispness and dryness of touch about his work which, when he is at his best, is very pleasant, and, though he showed at times a tendency to foxy redness in his flesh tones, he often attained most excellent results. He greatly affected gauzy materials, which he rendered with consummate skill: of this the fluttering scarves partly veiling the features and draperies of the unknown ladies in Nos. 251, 254, and 255, are

good and typical examples. The most interesting of his works, however, are the portrait of Marshal Lebrun, Duke of Piacenza (No. 202), the study for it in sepia (No. 274), dated 1810, and a drawing, also in sepia, of comparatively large size, representing Napoleon robed and crowned with laurels (No. 242), the companion to which, a painting of the Empress, is in the gallery at Besançon.

A portrait, one of the many here, of the Empress Joséphine (No. 201) is curious as being among the few in existence by Ferdinando Quaglia (1780-1830), who was born at Piacenza, in Italy, of pure Spanish parentage, but lived, worked, and died in France, where he had been specially patronized by the unhappy Joséphine. Napoleon, in fact, and his family, seem to have provided the miniature painters of the times with ample employment. Both the Emperor himself (No. 225), and Joséphine (No. 243), were painted by Daniel Saint (1788-1847); and there is also a portrait of Louis Napoleon, King of Holland (No. 227), by the same artist. The number of portraits, besides, of

Bonaparte's brothers and sisters by unknown or unimportant artists, is prodigious.

Among the pictures of other personages of note, which are included in the Collection,

are those of Catherine the Second of Russia, a replica of one at St. Petersburg, believed to be by Adelaide Vincent (No. 130); Marie Leczinska, a long way after Nattier (No. 98); Madame de Staël (No. 292); Rachel (No. 287); Sontag (No. 313); Jérôme Bonaparte, King of Westphalia, by Isabey (No. 218); Madame Elisabeth, sister of Louis XVI. (No. 132); Marie Antoinette, by Commerie (No. 200); Lady Blessington, by Bouchardy, after Sir Thomas Lawrence (No. 301); Frederick, Duke of York, by Essex, also after Lawrence (No. 281); Princess Charlotte of Wales (No. 297); Madame Récamier (No. 247); George, Prince of Wales, after Hoppner (No. 365); Charles X. of France (271), and

many more of the same type.

Comment on this section may be not inappropriately concluded by brief reference to a case of illuminations on vellum in the adjacent Gallery X. They are of French, Italian, German, and Flemish workmanship, and date chiefly from the fourteenth, fifteenth and sixteenth centuries. The most remarkable of them are the two



J. B. ISABEY. — PORTRAIT OF A LADY.

pages illustrative of the *De Consolatione* of Boethius (Nos. 60 and 63), and *The Legend of Trajan and the Widow*, by Hans Sebald Beham.



CHAPTER IX.

FURNITURE.

It is by no means impossible that the casual visitor who possesses only a general capacity to appreciate things that are artistic and beautiful, but who has no specialised expert knowledge, may find the furniture at Hertford House a little monotonous. The collection is essentially an illustration of the work of a particular people at a well-marked period; for, in the first place, the objects in it are almost without exception French, and, in the second, an immensely preponderating proportion of them date from the seventeenth and eighteenth centuries and belong to the intimately related styles known as Louis XIV., Regency, Louis XV. and Louis XVI. In fact the productions of other countries than France, or of other centuries than those two, are so few that they can all be discussed in a single paragraph.

The earliest objects are a pair of Romanesque Ecclesiastical Candle-brackets of German make dating from the late twelfth or more probably the early thirteenth century. From Italy and the early years of the fifteenth century comes a wooden Casket embellished with embossed leather and bearing the arms of the Visconti of Milan; and from the later years of the same century, a second Casket decorated with gilt and painted gesso, and a carved marble Chimney-piece; while French work of the time is represented by two Caskets both showing the Fleurs-de-lis, and a late Gothic DRESSOIR in carved walnut-wood. To the sixteenth century Italy contributes a Cabinet with panels of repoussé steel, two pairs of Bellows carved and gilt, a Mirror in a

frame of carved walnut-wood, a second in the same material displaying the arms of the Medici, a third decorated with plaques of silver repoussé, and a Casket of bronze plaques set in gilt frames. The French works of the same century are an Ecclesiastical Seat carved in walnut-wood showing the transition from the Gothic to the Renaissance, and several Chairs and Armoires of carved oak and walnut, one of which, No. 12 in Gallery V., deserves notice as foreshadowing in its inlaid plaques of marble and ornaments of ivory and ebony the developments of a later period. During the seventeenth century Germany is represented by a Cabinet of walnut-wood inlaid with marbles, England by two Wall Candlesticks—one of gilt metal, one of silver dated 1679,—Spain by a Hanging Lamp made for some church, Italy by two Tables of red porphyry mounted on gilt wooden bases carved in late and bad renaissance style, and France by a few pieces of furniture of no particular importance. Four Mirrors and, more doubtfully, a Console of Italian work are the only eighteenth century specimens of other than French furniture.

Of this, however, from the days of Louis XIV. until the final extinction of the monarchy in the blood-stained days of the Revolution, there is so abundant a store that it has well been said that the entire history of the rise, culmination, and decline of French furniture at its best and most characteristic period, might be learned from and illustrated by the examples in this collection alone. In attempt-

ing to deal adequately with the subject, there are two initial difficulties: firstly, the multitude of objects to select from; and secondly, how exactly to define its limits. In the production

of this elegant and fanciful furniture many and varied arts and crafts were brought into sympathetic collaboration. The sculptor and painter, the carver and gilder, the caster and



WRITING-TABLE IN MARQUETERIE, BY ANDRÉ CHARLES BOULE.
Time of Louis XIV.

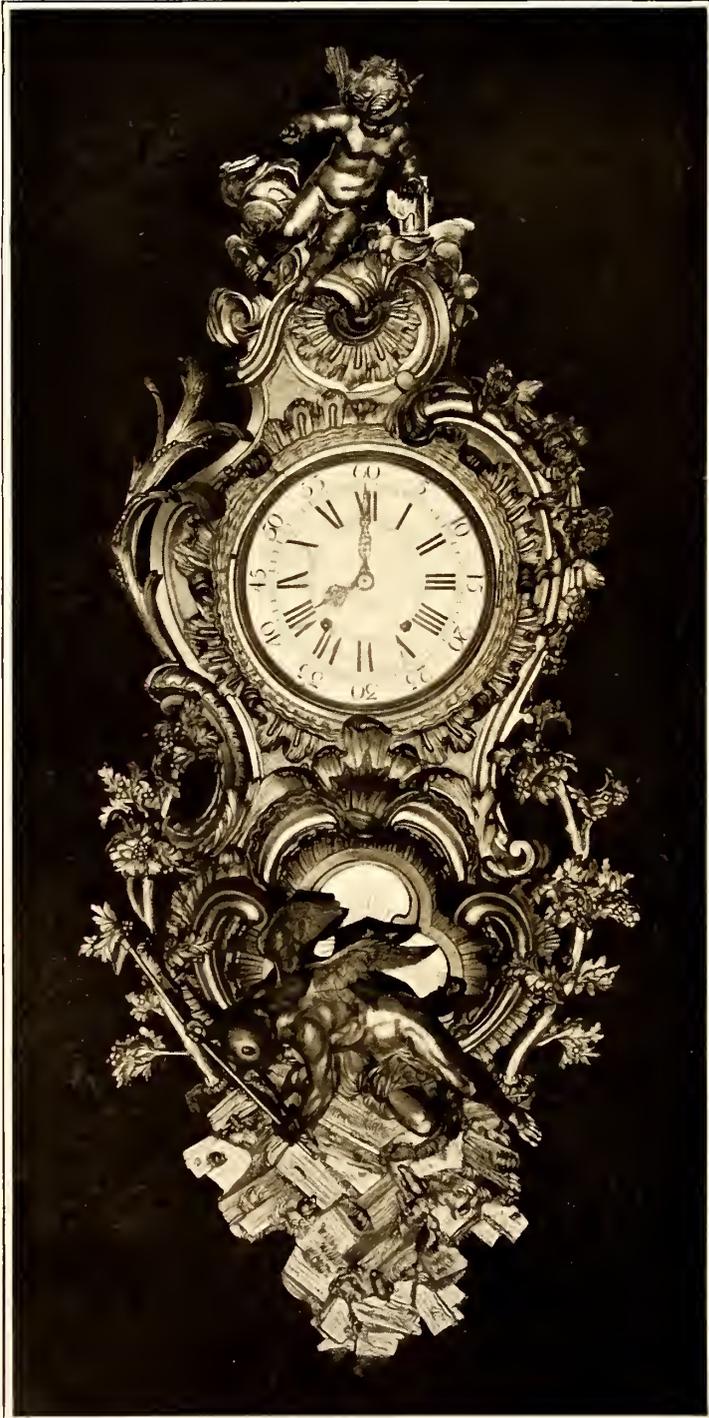
chaser of metals, the goldsmith and lapidary, the potter and inlayer of woods and marbles, all by turns or in combination find employment; and articles for practical use can be seen to merge so imperceptibly into purely decor-

ative objects, that it is impossible to draw any hard and fast line between the two classes. The graceful Wall-lights, for instance, so fashionable throughout the whole period under consideration—there are here many excellent

examples of them — might as justifiably be classed among the bronzes as the furniture, and many of the candlesticks might as deservedly be regarded as sculpture. It will be wiser, perhaps, to take the most remarkable objects as they come with due regard to chronological order, without investigating too

rigidly their right to inclusion in this particular chapter.

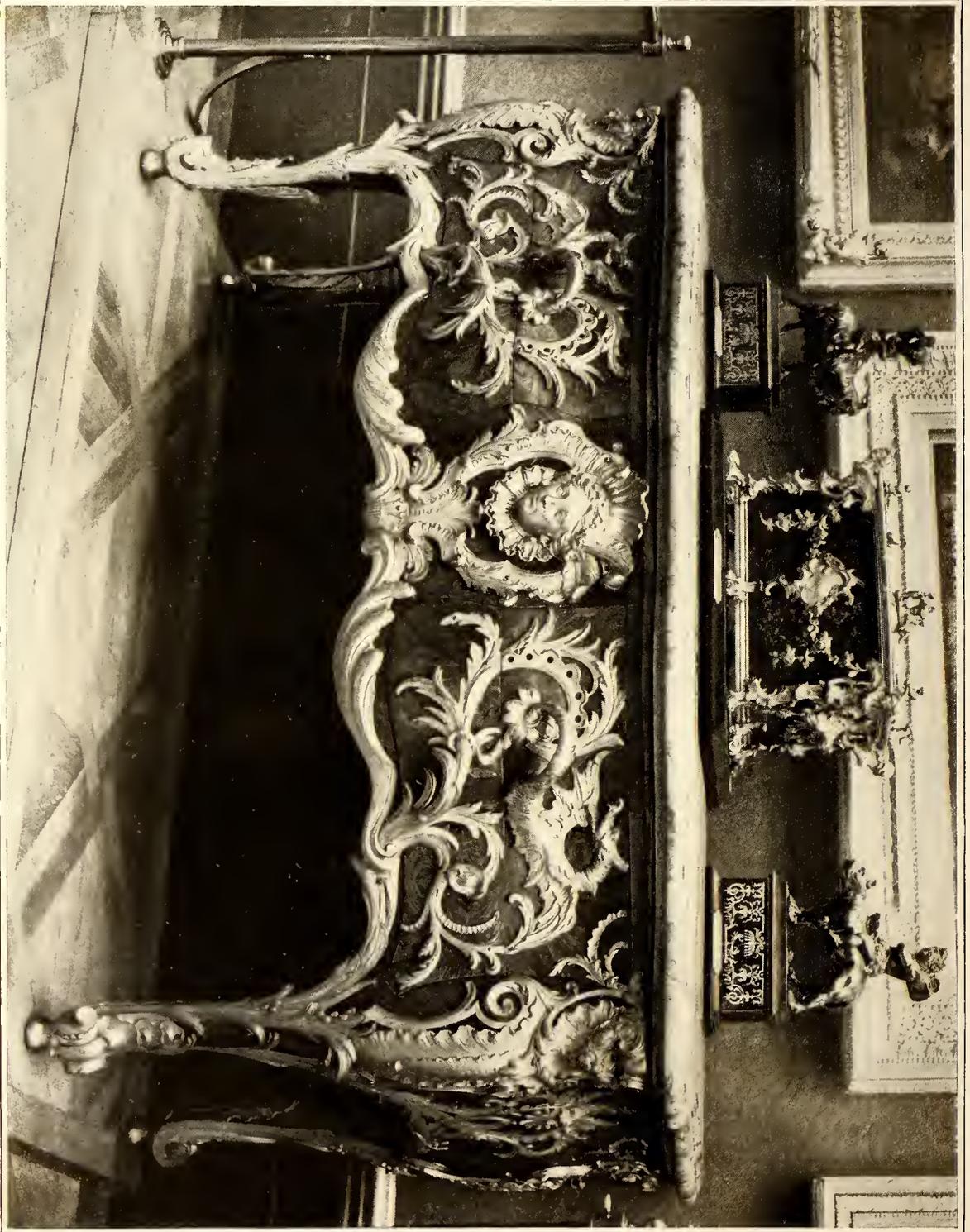
The name most widely and justly associated with the period of Louis XIV. is that of André Charles Boule or Boulle. Born at Paris in 1642, the year before the king came to the throne, he was anxious when a boy to become a painter; but his father, who was a cabinet-maker, working chiefly in ebony, the favourite material at the time, insisted on his adopting his own trade, greatly to the advantage of the world at large and of Boule himself. In 1672, on the death of Jean Mace, who had for many years occupied the responsible but comfortable position of Royal Cabinet-maker, Boule was appointed to the office and nominated Premier Ébéniste de la Maison Royale, as well as architect and painter, sculptor in mosaic, cabinet-maker, and designer and engraver of Royal seals; yet, in spite of royal patronage and handsome emoluments, he was constantly in financial difficulties up to the time of his death in 1732 at the mature age of ninety. The most characteristic and best-known feature of Boule's work is the veneer of tortoise-shell, brass, or white metal, which is called by his name, and which he carried to a marvellous pitch of perfection, though it is at least open to doubt whether he can be credited with its invention. It is, however, most probable that he introduced and popularised the method known as counterering, by which the same design was manufactured alternately in metal on a tortoise-shell ground, and in tortoise-shell on a metal one. This not only resulted in that variety combined with uniformity which is so desirable in decorative work, but was far more economical since the matrix from which a portion of the ornament was cut for inlaying on



WALL-CLOCK IN GILT BRONZE, BY CHARLES CRESSENT.
Time of the Regency.



CLOCK AND PEDESTAL IN MARQUETERIE, BY ANDRÉ CHARLES BOULE.
Time of Louis XIV.



COMMODE IN VIOLET WOOD, WITH GILT METAL MOUNTS, BY CHARLES CRESSENT.
Period of the Regency.



LARGE WRITING-TABLE IN MARQUETTERIE OF METAL ON TORTOISE-SHELL, MADE IN BOULE'S WORKSHOP.
Beginning of the Eighteenth Century.

one piece of furniture, was utilised as the base to receive the inlay on the other.

In work attributed to him, the Wallace Collection is exceptionally rich; though some at least of it should rather be assigned to the

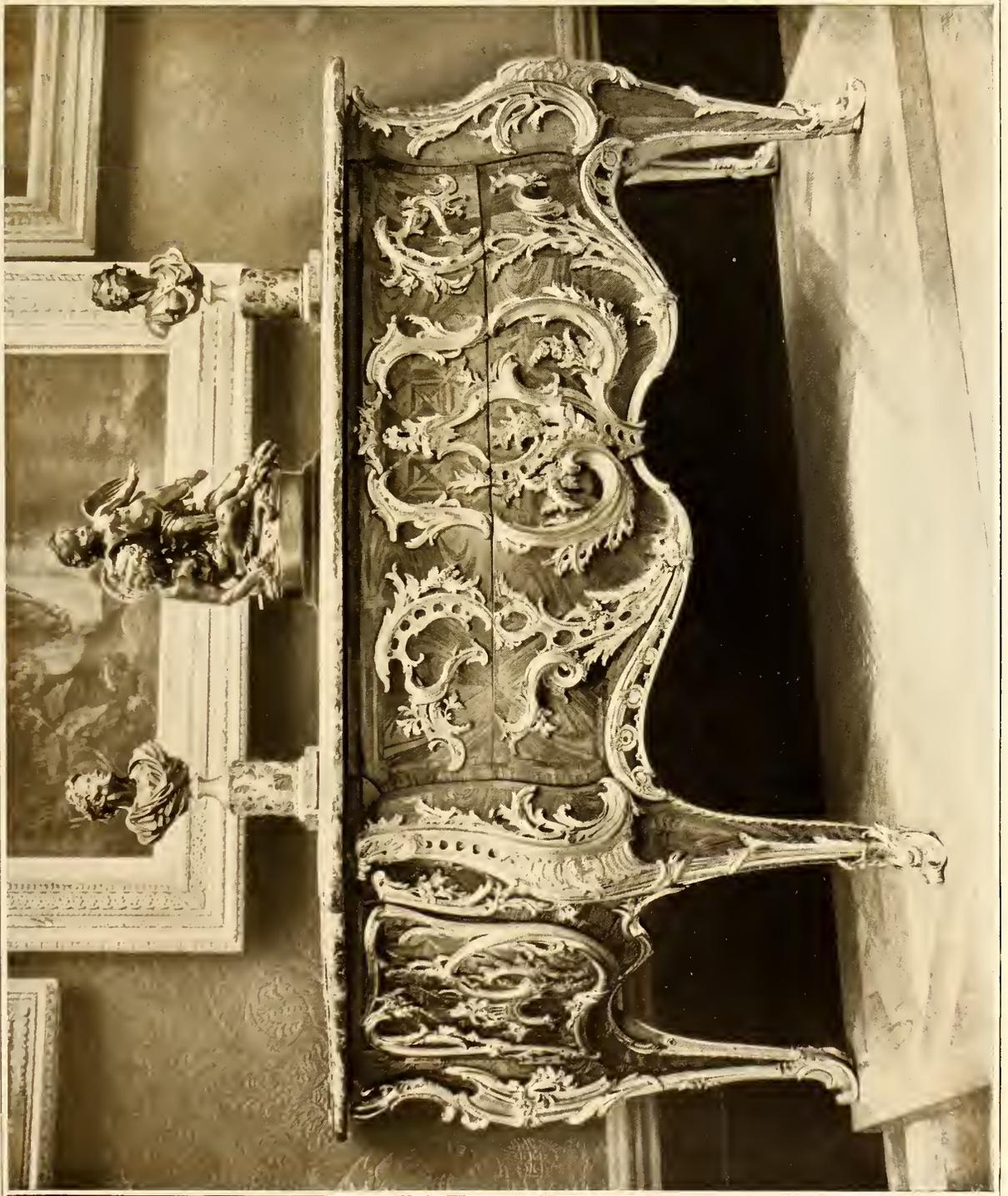
revival in the reign of Louis XVI. There are three Tables in Gallery II. which were undoubtedly made under his direction, a Clock in his style and a Mirror by him in Gallery IX.; an ebony Bureau Table and a Clock-case



CLOCK, BRONZE CHASED AND GILT, BY BOIZOT AND GOUTIERE.
Dated 1771.

adorned with the Three Fates, and two fine Armoires with classical subjects in relief in Gallery X.; a pair of Pedestals, illustrating the

“contre-partie” or tortoise-shell on metal, referred to above, and showing by the monogram of interlaced L’s that they were once in the possession of the Grand Monarque, in the



COMMUNE WITH GILT BRONZE MOUNTS, BY JACQUES CAFFIÈRE.
Time of Louis XV.

Vestibule at the top of the Grand Staircase, a magnificent Armoire adorned with figures of Summer and Autumn, a fine Monumental Clock symbolising Love and Time, and a Pedestal in Gallery XII. two magnificent Caskets, two Commodes in the form of marriage-chests, and a third, which, as shown by the design of the lock, once formed part of the crown furniture, in Gallery XVI., and a Mirror and a richly decorated Console in Gallery XXI., besides many other objects which in all probability came from the atelier under his control.

The objects which are fashioned in the same materials and clearly under his influence, but which cannot with any certainty be traced to him or his workshop, are too numerous to be recorded in detail. Among them, however, may be noted, in passing, a Clock in the Inner Hall, a couple of Barometers, one displaying the Fleur-de-lis, and an exquisite Étagère with a little Cabinet for medals in Gallery I., two Encoignures, a Clock and several Cabinets in Gallery II., a Cabinet showing the beginning of Boule work and a Clock in Gallery IX., a pair of Guéridons in Gallery XII., a Casket

made presumably for the marriage of some royal personage, and two tables ornamented with the ludicrous scenes enacted by monkeys, known as "singeries," in Gallery XVI., and a Casket elaborately decorated in the Chinese style in Gallery XVIII. Of other work than that of Boule, the Balustrade of the grand staircase made of iron and gilt bronze embodying the initials of Louis XIV. which was formerly in the Bibliothèque Nationale at Paris, and a Commode in Gallery XVI. displaying the style of Jean Bérain, may be specified.

In comparison with this wealth of fanciful invention, supreme soundness of workmanship, and consummate finish, England has but little to show for the same period; but it must be borne in mind that the French craftsmen were then working under especially favourable, even if artificial, conditions. The resolution to lift France to the foremost



BUREAU-TOILETTE IN MARQUETTERIE WITH BRONZE MOUNTS, BY OEBEN OR RIESENER,
End of the Reign of Louis XV.

rank as a home of the arts, which originated with Fouquet, had been adopted and enlarged, after his fall in 1661, by his successor Colbert; while the King, in his superb ostentation and

prodigious egotism, encouraged every step that could conduce to his own magnificence. No consideration of expense was allowed to interfere, and his royal splendour cost the

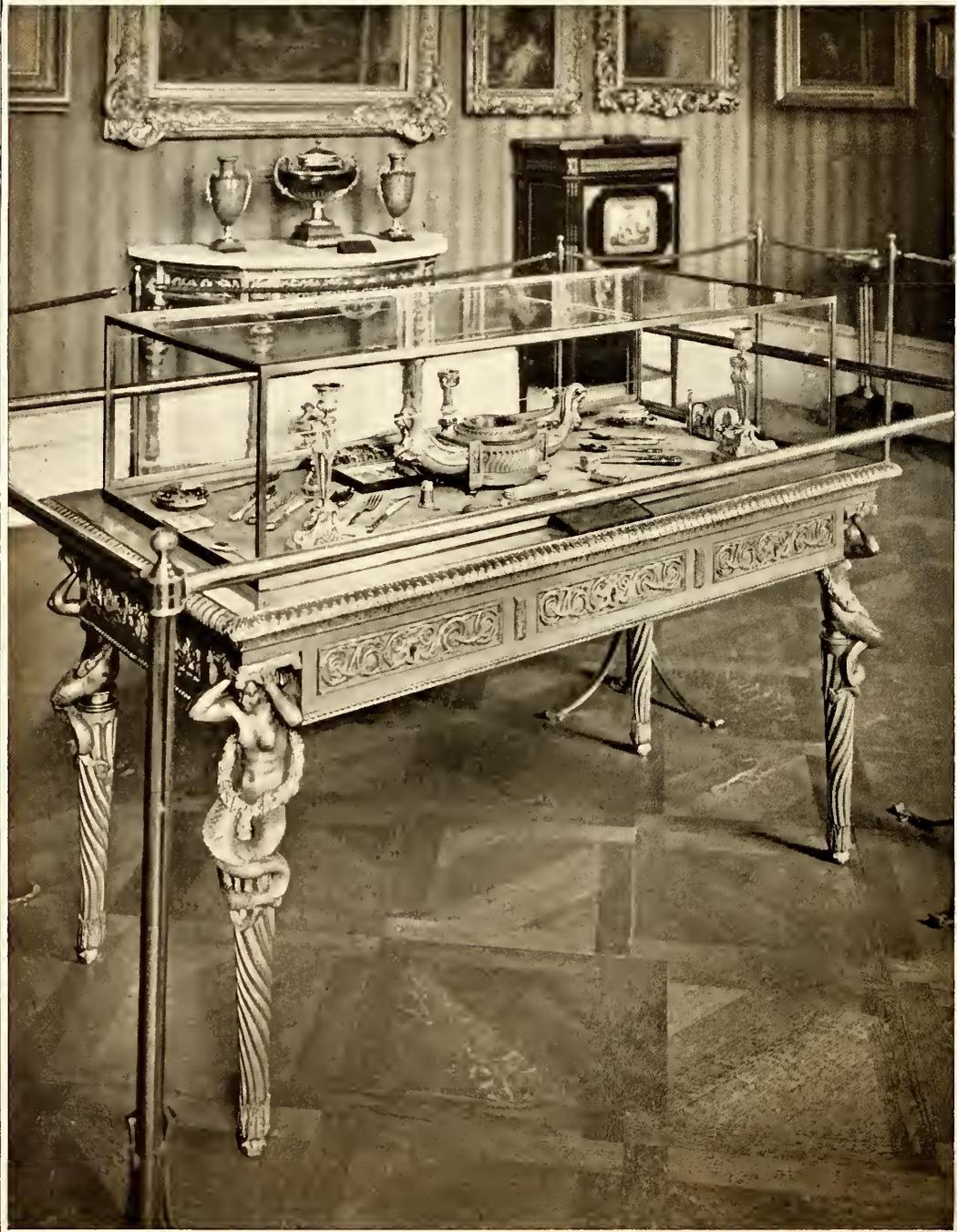


CLOCK WITH THE FIGURE OF LOUIS XV. — WHITE MARBLE AND GILT BRONZE.
Eighteenth Century.

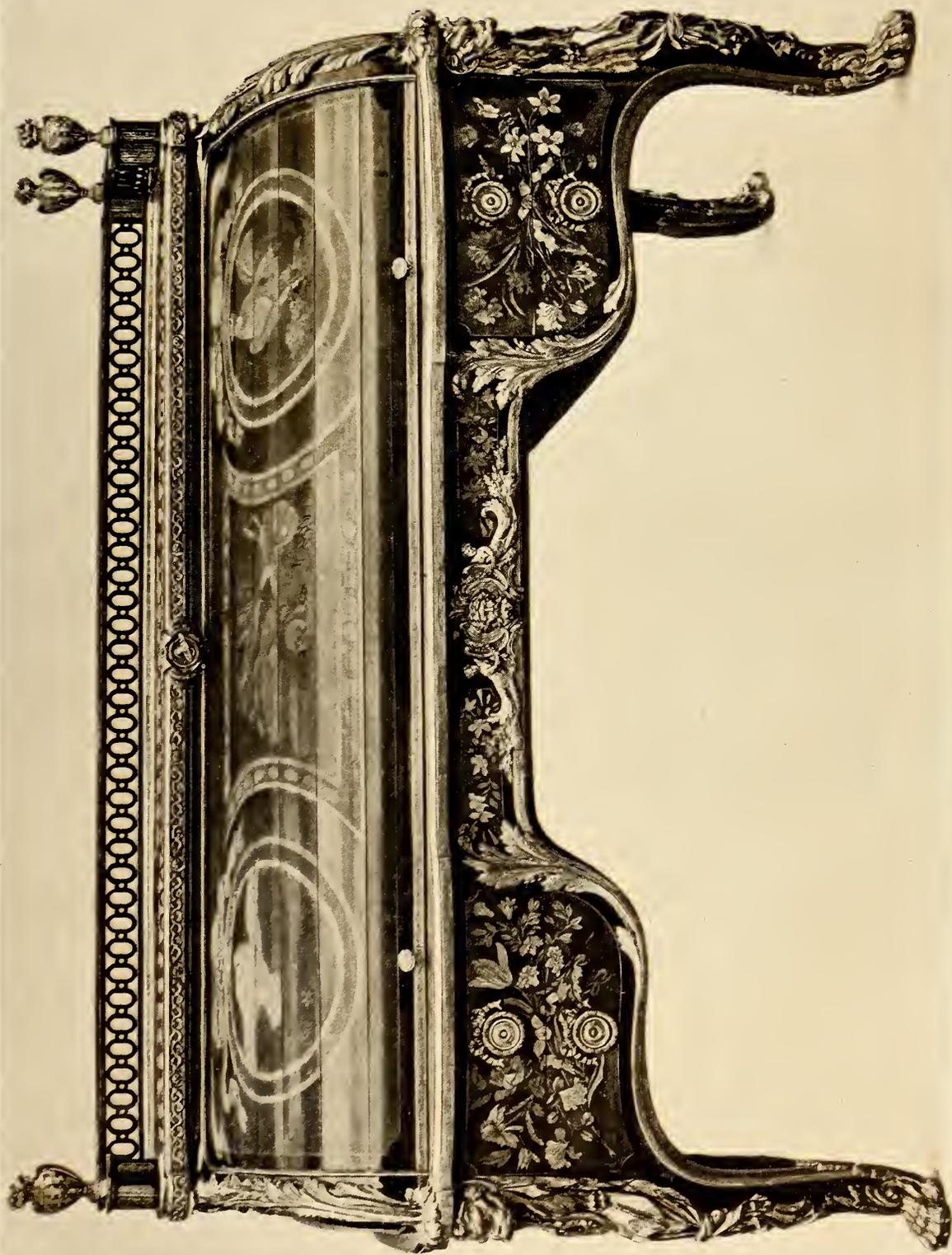
tax-payers in all some seven hundred and twenty millions of pounds sterling, so that he had reduced the nation to the verge of bankruptcy when an end came to the two-and-seventy years' domination of le Roi Soleil in 1715.

But although Fouquet was the initiator,

Louis the supporter, and Colbert to a great extent the organiser of the scheme for the naturalisation of the fine and applied arts, there can be no question that its great ultimate success was due to Charles Le Brun. He, in fact, though a painter by training and profession, was a man of extraordinary versatility,



WRITING-TABLE IN LACQUERED WOOD, WITH GILT BRONZE MOUNTS, BY J. DUBOIS.
End of the reign of Louis XV.



WRITING-TABLE MADE FOR KING STANISLAS LECZINSKI BY RIESENER.
1769.



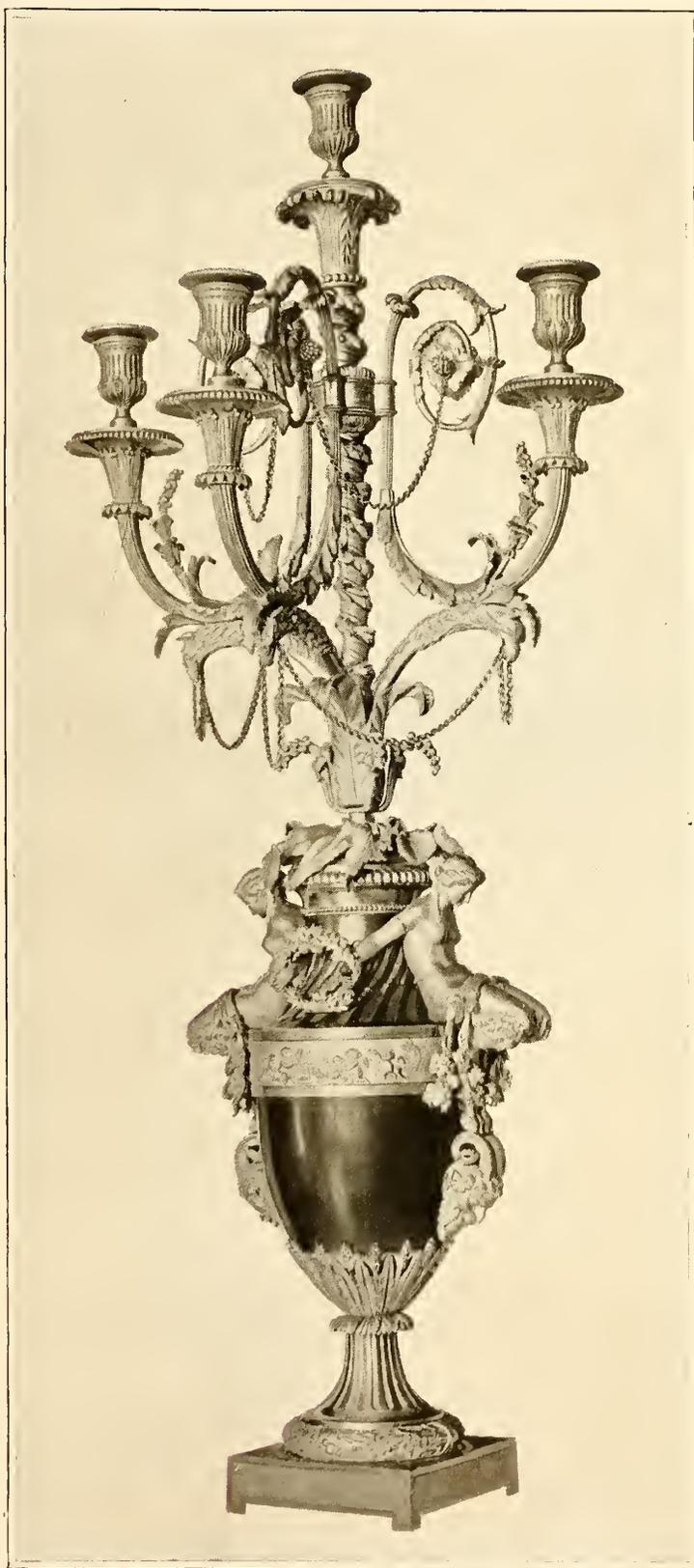
SECRÉTAIRE EN MARQUETERIE, WITH GILT BRONZE MOUNTS, BY J. F. RIESENER.
End of the reign of Louis XV.

energy, and acumen, and became the head and centre of the entire movement.

Born at Paris in 1619, he studied for a time in Italy, and returning to France in 1645, soon attracted the attention of Fouquet, who, besides employing him fully in his own branch of art, made him director of the tapestry factory which he started at Maincy. When this was subsequently transferred by Colbert to the Gobelins, he was maintained in his post, and, as the enlarged scope of the undertaking comprised all the furnishing, plenishing, and decorating of the royal palaces, he became abso-

lute Dictator of the arts. Though despotic | elegance and refinement, and is especially and exacting he appears to have been entirely free from any petty jealousy, and the fact that a man was a good and earnest worker in his craft was a quick and certain recommendation to his favour. He asked only that the craftsman should do his best and, while taking relentless care that each one in his service did so, he remained nevertheless a kindly and well-loved tyrant. How far the Louis XIV. style was actually his invention, it would be impossible at this date to confidently declare; but, seeing that, up to his death in 1690, nothing artistic was accomplished without his approval and consent, he may very reasonably be styled the introducer of it, and to him, in all honesty, some, at least, of the credit given by the public estimation to Boule, should be assigned.

On the death of Louis XIV. in 1715, his son being still a minor, Philippe, Duke of Orléans, was appointed Regent, and consequently the furniture of the transition period between Louis XIV. and Louis XV., that is to say from 1715 to 1723, is known as Regency. Boule, as has been shown, was still alive and at work, and a fine ebony Bureau in his characteristic style, executed at this period, is No. 43 in Gallery XVI.; but the name most intimately connected with the period is that of Charles Cressent, who was promoted by the Duke to the position of Premier Ébéniste. Of his personal history not much is known. He was born in Picardy in 1685, and belonged to a family of cabinet-makers and sculptors, and was in all probability a pupil of Boule. His work, which covered the greater part of the reign of Louis XV., since he did not die until 1768, is remarkable for its



CANDELABRUM IN DARK BRONZE PARTLY GILT, ASCRIBED TO GOUTHÈRE.
Early in the reign of Louis XVI.

conspicuous for the beauty and excellence of the metal-work which, however, it has been objected, is apt occasionally to distract attention from his no less admirable wood-work.

It must be remembered that Cressent, throughout his career, maintained, though not without many a legal battle, an absolute independence of the all-powerful guilds. Consequently his productions are entirely his own and possess, for that reason, an amount of unity and homogeneity which is often lacking in the results of the division of labour generally enforced. He is only represented twice at Hertford House, but one of the specimens, the grand Commode in violet wood (Gallery XVI.) known as the Dragon Commode from the nature of its metal orna-

mentation, is fortunately his finest masterpiece in cabinet-work; while the Wall-Clock of somewhat later date, representing a popular conceit at that period, *Love vanquishing Time*, is an adequate example of his craftsmanship in metal alone. Of other work of the Regency there is not a large display. A Clock and Cabinet surmounted by a statuette of Diana in Gallery I., a Screen consisting of a frame of wood carved and gilt, with a centre of embroidery, in Gallery II., and a Writing-table of purple wood in the Vestibule, are the only other examples.

With furniture and decorative objects of the period of Louis XV. the collection is richly supplied; and the whole course of the development of the art of the time, through the exag-



CLOCK IN GILT BRONZE, WORKS BY LEPAUTE.

Time of Louis XVI.



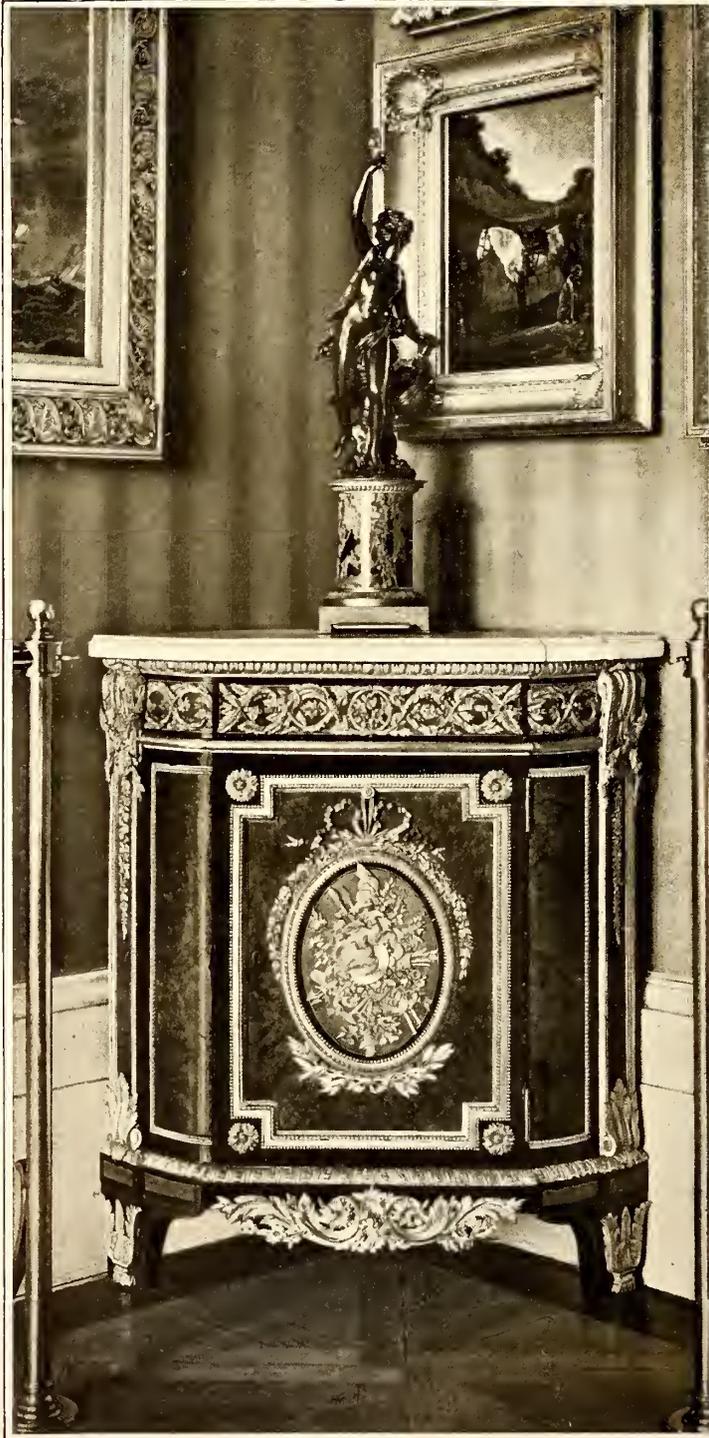
COMMUNE IN MARQUETTERIE WITH GILT BRONZE MOUNTS.
Time of Louis XV.

generation of complicated curve and elaborated scroll and foliage work back to the severer lines and simpler fancies of an earlier period, may be advantageously studied here. The most important example, from an artistic as well as from an historical point of view, is

unquestionably the superb Bureau which was undertaken for Stanislas, King of Poland, but not completed until three years after his death. This is signed and dated at unusual length and somewhat conspicuously, *L'an mil septante ce (nt) soixante neu, le vingtieme Février furent pré perpétuel a Paris Riesener fecit*; but, in so inscribing it, there can be no doubt that that eminent inlayer was claiming a little more than was strictly his due, since the result, as we now see it, was the outcome of the co-operation of many hands.

It was certainly begun before the death of Stanislas in 1766, and consequently during the lifetime of Jean François Oeben, a pupil of Boule of German descent, who was made *ébéniste* to the King in 1754, and by him it was almost certainly designed. The metal-work would seem to have been modelled by Duplessis and carried out by Wynants and Hervieux, so that, to Riesener, only the inlaid ornament can properly be ascribed. On the death of Oeben, however, about 1765, Riesener married his widow and continued the business; and having thus adopted the responsibility, apparently felt justified in assuming all the honour also. No pains were spared in the execution; and it is on record that many of the bronze decorations were made over and over again before the head craftsman was satisfied. It remains in consequence a masterpiece in its particular style, and every detail of it is worthy of careful consideration.

No less interesting is a *Commode* signed Caffieri, which displays to perfection the bold and sweeping curves in which he delighted, and the astonishing breadth and freedom of his handling of metal, which give to his embellishments in stubborn bronze the ease and lightness



ENCOIGNURE IN MARQUETERIE WITH GILT METAL MOUNTS, BY RIESENER.
Time of Louis XVI.



SECRÉTAIRE IN MARQUETERIE MOUNTED IN GILT BRONZE, BY J. F. LELEU.

End of the reign of Louis XV.

of natural growth. The same supreme workmanship is also seen in two fine Chandeliers which, though somewhat restless in their extravagance of contorted foliage, are marvels of manual command. Yet another artist who is seen at his best here is J. Dubois. His chef-d'œuvre is the Table of green lacquer with the usual gilt-bronze ornaments, which is

believed to have been presented by Louis XV. to Catherine the Second, Empress of Russia, and on which, in 1807, the Emperors Napoleon the First, and Alexander the First of Russia, and the King Frederick William the Third of Prussia are said to have signed the Peace of Tilsit. It is as graceful in effect as it is charming in colour, and the figures of mermaids which

crown the legs and support the corners of the top, which were modelled by Falconet, are exquisite examples of dainty fancy. The same history and provenance attach also to the Inkstand of similar material in a neighbouring case, and to the beautiful Cartonnier with its admirably carved figures of Flora and Minerva, or Peace and War, seated on each side of a richly decorated pedestal surmounted by a quite charming group of Cupid and Psyche, the whole having been designed by Falconet and carried out possibly by Gouthière.



COMMUNE IN MARQUETERIE WITH GILT BRONZE MOUNTS, ASCRIBED TO J. F. RIESENER.
Time of Louis XVI.



UPRIGHT BUREAU, OF TULIP WOOD, WITH GILT BRONZE MOUNTS AND PANELS OF SÈVRES PORCELAIN.
End of the reign of Louis XV.



CLOCK IN BRONZE, PARTLY GILT.
Time of Louis XVI.



WORK-TABLE IN MARQUETERIE WITH BRONZE MOUNTS AND PLAQUES OF WEDGWOOD WARE.
Time of Louis XVI.

The wonderful amount of ingenuity expended upon the mounting of clocks is a notable feature of this and the succeeding periods. One is decorated with the characters from Italian Comedy, another with the Muse of History. A third is something of a mystery. At its base are two seated river-gods, male and female, supposed to represent the rivers Rhone and Durance and to symbolise their meeting near Avignon, the arms of which city are shown on a shield held by a female figure at the top, who at the same time crowns with a laurel wreath a second shield bearing the arms of the Rochechouart family. The work is fully signed and dated *Boiçot fils sculptit et exécuté par Gouthière ciseleur et doreur du roi à Paris Quay Pelletier; à la Boule d'or 1771*; but what connection there can possibly have been at that time between Avignon and the Rochechouart family has yet to be discovered.

Much inventiveness was at the same time devoted to producing a novel arrangement of the dial of the clock. In one, presumably designed by Falconet and made in the Caffieri Atelier, the figures are on a band surrounding a vase held by a winged youth; but the most original and attractive device is seen in one, also ascribed to Falconet, in which the figures appear on the side of a round table supporting a mirror at which a partially nude female is completing her toilet, while a girl, standing near, offers her flowers and a delightful infant Cupid plays on the ground at her feet. The Barometer became also the centre of much felicitous adornment, instances of which may be found in the Inner Hall and in Gallery XXI., where the example by Bourdon of Paris forms a pendant to an astronomical Wall-Clock, or Cartel à applique, by Stollenwerck.

The increasing employment of real or imitation Chinese and Japanese lacquer-work during this period, as a basis for decorative metal-work should be noticed. Instances occur in an Inkstand in the Caffieri style in Gallery II., a Commode in Gallery X., an Encoignure in Gallery XIV., a superb Commode by Dubois in Gallery XIV., in which much of the lacquer is overlaid by gilt-metal trellis work, while it is further adorned by a panel in low relief of two doves billing as they perch on Cupid's quiver, in allusion, it is supposed, to the fact that it was made as a Coffre de Marriage for the young Dauphine, the ill-fated Marie Antoinette. These comminglings of gilding and

lacquer are eminently rich and satisfactory in colour. The same cannot always be said of another fashion which began to prevail greatly towards the end of the reign, that, namely, of framing plaques of porcelain painted at Sèvres. These plaques stand out sometimes with aggressive violence against the darkness of the surrounding wood, as in a Work-table and Étagère in Gallery XIX., a Guéridon in Gallery XX., and an upright Bureau in Gallery XXII., the metal-work of which has been ascribed to Duplessis.

It would be impracticable to mention by name all the cabinet-makers and metal-workers represented here; but Claude Charles Saunier, who was received as master ébéniste in 1752, must not be altogether ignored, nor Gouthière, one of the most skilful ciseleur-doreurs of the day. From the work of the former an upright Secrétaire in Gallery XVIII., adorned with a classical landscape in marqueterie by Foulet, may be singled out; but the finest performance by Gouthière belongs properly to the succeeding period, and will be more fully treated under it. Among the smaller objects, a pair of Flambeaux, by Juste Aurèle Meissonnier, in Gallery IX.; a pair of Fire-dogs, in Gallery XII.; a couple of Caskets, in Gallery XVI., which carry on the tradition of the Boule style; a curious Almanac, enamelled on copper, *inventé et fait par Martinière, émailleur du Roi, rue des Cinq-Diamants, à Paris, 1744*; in the Vestibule, several Candlesticks by the brothers Slodtz, in Gallery XVIII., and a second pair of Fire-dogs, in Gallery XIX., one bearing a delightful seated Amorino engaged in drawing, and a celestial globe, the other another infant carving a bust, together with a terrestrial globe, which is attributed to Philippe, another of the gifted Caffieri family,—deserve special attention.

Most of the men who attained to celebrity during, at any rate, the later years of Louis Quinze, continued to enjoy the royal favour during the earlier part of his successor's reign, only yielding further to the taste for straight lines in preference to swelling curves, which had been started by Madame de Pompadour some years earlier. Riesener rose to the climax of his prosperity in this reign, while Gouthière, who so often supplied the metal mountings for his cabinet-work, was even more successful. He, in fact, demanded, obtained, and deserved enormous sums for



SECRÉTAIRE OF MARQUETERIE, WITH GILT BRONZE MOUNTS, BY RIESENER.
Reign of Louis XVI.



TABLE OF PORPHYRY WITH BRONZE MOUNTS, ASCRIBED TO GOUTHIÈRE.
Time of Louis XVI.



SMALL COMMUNE IN LACQUER, WITH GILT BRONZE MOUNTS.

Middle of the Eighteenth Century.

his work. He was paid five thousand pounds for a single pedestal. Marie Antoinette alone is believed to have spent with him four and a half million livres, while his transactions with other customers were on so extensive a scale that, when the aristocratic house of cards came crashing down at the Revolution, he was left as an unsatisfied creditor for 756,000 livres to the Comtesse Du Barry, and this was probably not the only unrecoverable debt.

That their extraordinary popularity did credit to their contemporaries, no one who examines the happily abundant store of their productions at Hertford House will be disposed to deny. The richness of fancy, and the infinite sharpness and finish of Gouthière's metal-chasing in particular, can be unreservedly praised. The works of these men are, for the most part, housed in Galleries XVIII. and XIX., and no part of the Collection will better repay the time devoted to it. It may not perhaps be justly regarded as the highest form of art — it lacks largeness of purpose and dignity of style; but there is rarely in it the conspicuous lapse in a sense of the appropriate use of material which is found not infrequently on the part of other makers of the time, and the craftsmanship is always consummately thorough and conscientious.

The upright *Secrétaire*, No. 4, in Gallery XVIII., is an interesting example of Riesener's earlier manner, in which he employed an inlay of woods of various natural colours, to produce a more or less monochromatic pictorial effect with a far less satisfactory result than is attained by the simple geometrical patterns he affected later, as may be seen at once by a comparison with the other *Secrétaire* (No. 12), made for Marie Antoinette, where the less assertive cabinet-work blends to perfection with the metal-work of Gouthière. Even better is a third *Secrétaire* (No. 24, in which the contrast between the prettily clouded amboyna-wood and the framing of darker purple-wood is given its proper degree of lightness by the metal-work solely.

A characteristic instance of Gouthière's artistic faithfulness, which might be easily overlooked, is the little table of red Egyptian porphyry (No. 26). It is only by a close examination that the careful labour bestowed upon the frieze below the slab, which one must stoop to see, can be appreciated. These friezes were favourite places with him for the

display of his inventiveness and dexterity of hand, and other examples of wonderful minuteness and charm may be seen in the semi-classic arabesques below the grey marble slabs of two Tables (Nos. 40 and 48), which with their legs, moulded in the form of caryatids, are an anticipation of the late Empire taste. Reliance upon the beauty of the material and upon easy natural constructive lines, on the part of Riesener, is seen again in the mahogany *Commode* (No. 44); but his fellow craftsman has taken advantage of his reserve to fling over the piece a perfect riot of festoons of ribbons and wreaths of flowers, all wrought with miraculous facility and minute precision. An interesting example of what we call nowadays *l'entente cordiale* is seen in the *Étagère* No. 19, in Gallery XIX., where Riesener's inlay in characteristic form and bronze-work in the Gouthière style are used to set off the porcelain-cameo work of Josiah Wedgwood from across the Channel.

In the same Gallery we find ample evidence of what Gouthière could do when working by himself. The two *Candelabra* (Nos. 5 and 7) which stand on the graceful three-cornered *Guéridons*, by Martin Carlin, in the windows of the room, might be regarded as the consummation of his art, were it not for the *Perfume-Burner* (No. 15) of mottled red jasper with its tripod-stand enclosing a spirally coiled serpent, for which Marie Antoinette, in 1782, paid twelve thousand francs at the sale of the Duc d'Aumont's collection, and for the two *Candelabra* (Nos. 20 and 21), in which every detail, even to the little group of Cupids in low relief on the bands surrounding the vases, has been the object of fastidious thoughtfulness. Much more might be written on the inexhaustible subject of Gouthière and his superlative achievements; but it is necessary to take a more orderly survey of the other productions of his time.

In Galleries I. and II. are full suites of that furniture upholstered in tapestries, which was then coming into full fashion. The upholstery of the first suite forms a series illustrating various objects of the chase, such as a Dog and a Pheasant, a Spaniel and a Wild Duck, a Fox and a Cock, Partridges and Squirrels, which were designed by Jean-Baptiste Oudry and woven at Beauvais in the days of Louis Quinze. That of the second suite, with its bunches of flowers, medallions, tro-



CABINET IN TULIP WOOD WITH GILT BRONZE MOUNTS AND PLAQUE OF SÈVRES CHINA, BY MARTIN CARLIN.
Time of Louis XVI.

phies and so on, is more conventional; but this conventionality is compensated for by greater richness and elaboration in the mounting. The tapestries, framed as Fire-screens (Nos. 27 and 28), in Gallery II., are known as "Ténières" from the fact that they represent scenes from paintings by the Dutch painter Teniers. Other noteworthy articles in these two rooms are the green marble Mirror Frame, mounted in gilt bronze, which hangs on the wall by the door, and the two Candelabra, on the mantelpiece of the second room, which are admirable in their combination of dark and gilt bronze. The companion pieces to

these are in Galleries X. and XI. In Gallery IX, we meet for the first time the work of the man Clodion the sculptor, who gratified to perfection the craving of the Court for shallow, frolicsome frivolity, and respected to the utmost its dread and hatred of the terrible realities of the life which it strove vainly, as it proved in the end, to forget. At his best, he worked with such inestimable grace, that the fascination of it almost makes us ignore the emptiness of his heartless prettiness. Here, in the two plaques which recur twice, once in giltbronze, in Cabinets 9 and 10, and again in plain bronze on 34 and 35, we

have a complete summary of his artistic convictions. These nymphs playing with Cupids, or piping for them while they dance, are shapely enough, posed with a keen eye to effect, and modelled correctly, but they are as artificial as the imitation Boule cabinets in which they are set,—as devoid of all serious purpose as the man who designed them and the courtiers who bought them. It is a relief to turn to the comparative dignity and self-respect of the large commode-shaped Buffet by J. F. Leleu (No. 13), in which we perceive both earnestness of intention and well-controlled energy of expression. The well-considered adaptation of the surface ornament to practical use as handles to the drawers, is entirely commendable; and there is decided ingenuity in the corner mounts flying off into unexpected candlesticks on its near neighbour, the Cylindrical Bureau (No. 17).

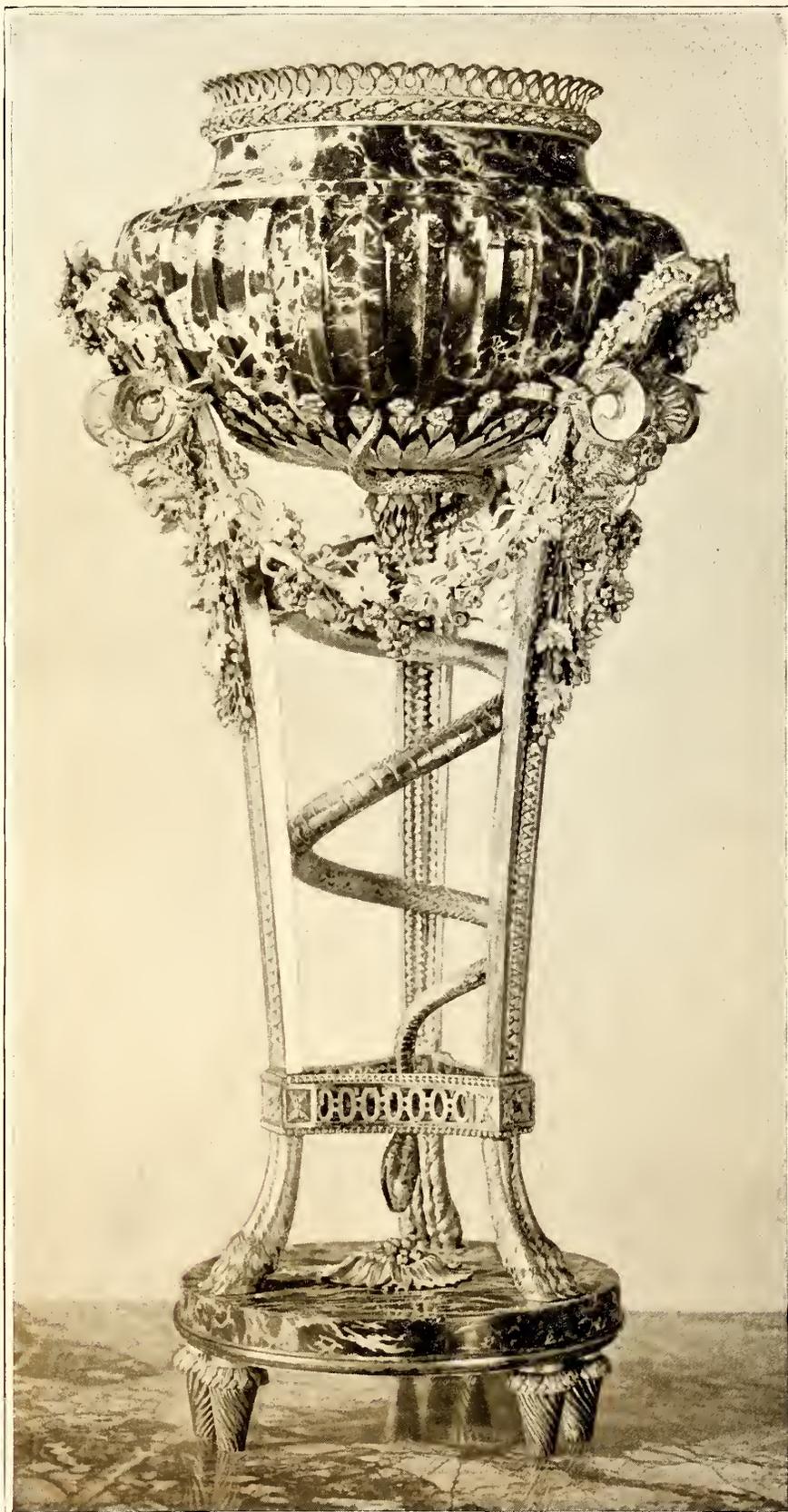
The atrocities of taste to which at times the thirst of novelty at any cost



SECRÉTAIRE IN MARQUETERIE, WITH A PLAQUE OF SÈVRES PORCELAIN.
Time of Louis XVI.

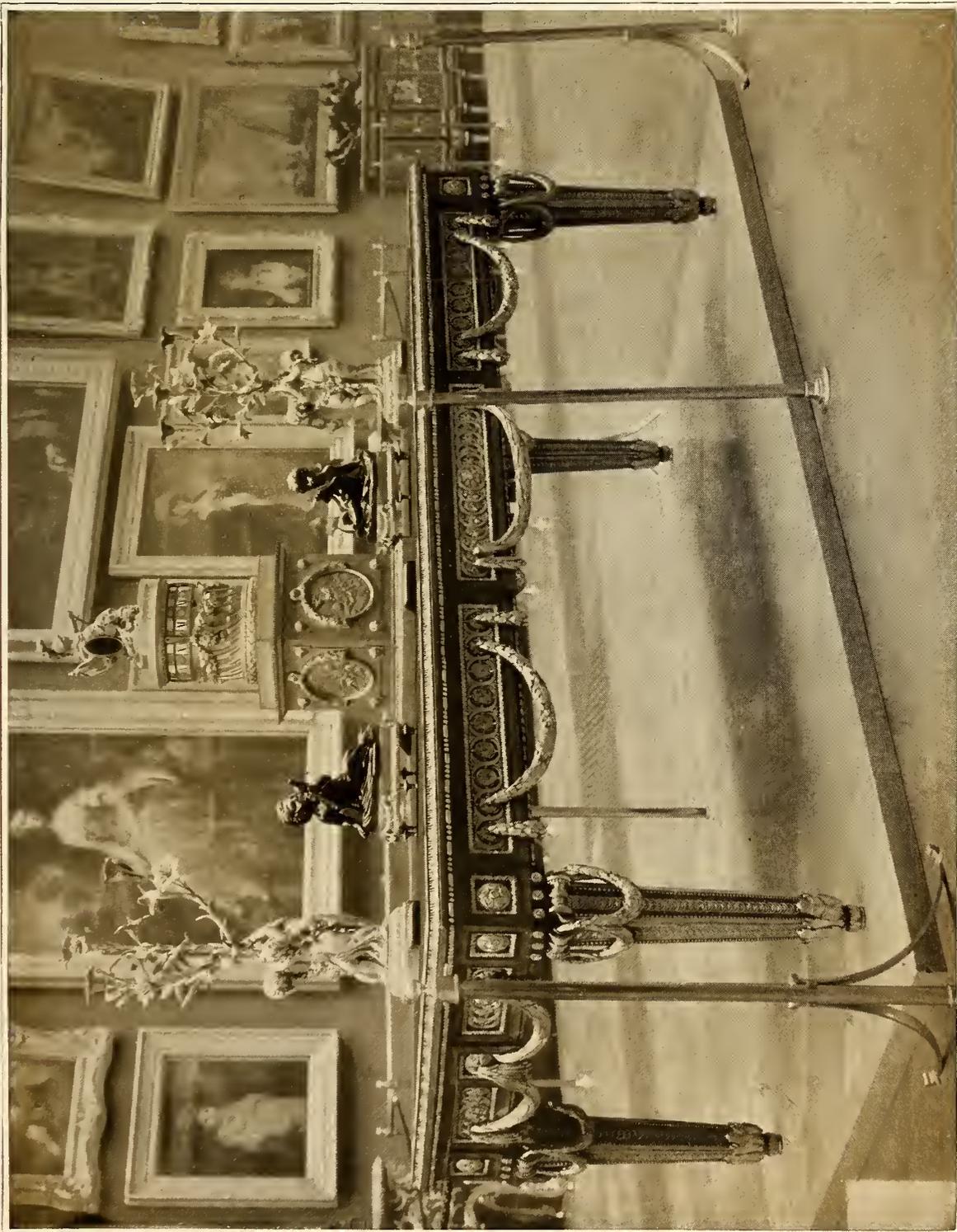


SMALL OVAL WRITING-CABINET IN MARQUETERIE, BY RIESENER.
Time of Louis XVI.



PERFUME-BURNER IN RED JASPER, MOUNTED IN GILT METAL BY GOUTHIERE.
Time of Louis XVI.

conducted, could not be better exemplified than by the Clock and the Barometer in the Vestibule at the head of the Grand Staircase: the pedestal of each soars up into a wholly meaningless and purposeless obelisk. Sculpture, painting, bronze, gilding, enamel and lapis-lazuli, are mingled here in one hideous conglomeration, and, to crown all, the coarse, pretentious cheapness is revealed in the fact that the seemingly solid mass of precious stone is really a thin veneer on baser material. An example almost as bad is exhibited in the Mantelpiece in Gallery XII., where on the pilasters upholding, or pretending to uphold, the entablature, after narrowing and weakening downwards, contract suddenly into feeble little bases of about the size and strength of an egg-cup. It was perhaps unconscious, as it was certainly ruthlessly effective irony, that mounted, upon this seemingly insecure support, the massive clock which perpetuates the equally ill-founded adulation which surrounded Louis Seize. Louis



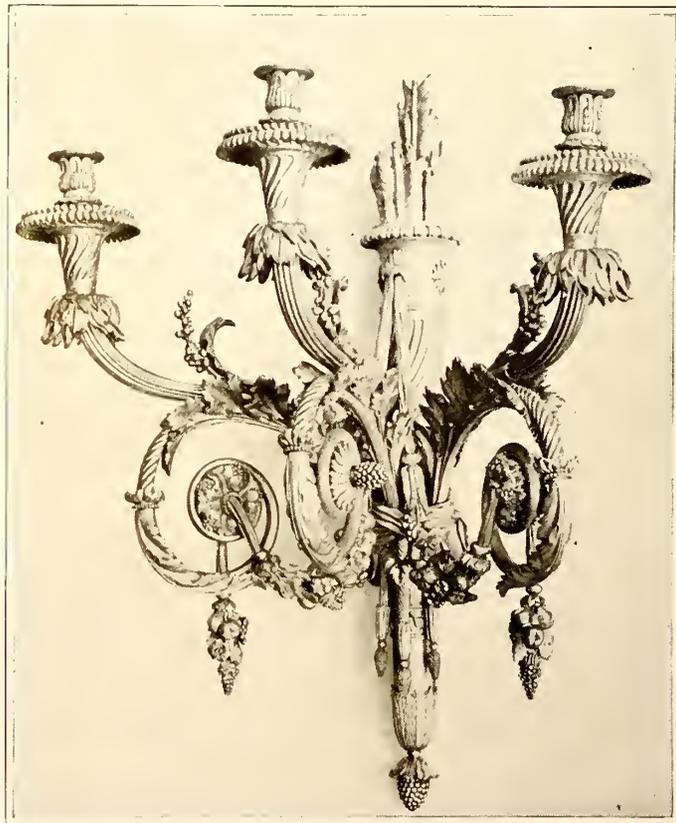
LARGE WHITING-TABLE IN SATIN WOOD WITH BRONZE GILT MOUNTS.
Early in the reign of Louis XVI.

Seize, not Louis Quinze, as stated in the catalogue, is seen in classical armour patronising Minerva; while the terrestrial globe, fleurs-de-lis, and symbols of royalty and justice add humour to this apotheosis of fulsome sycophancy.

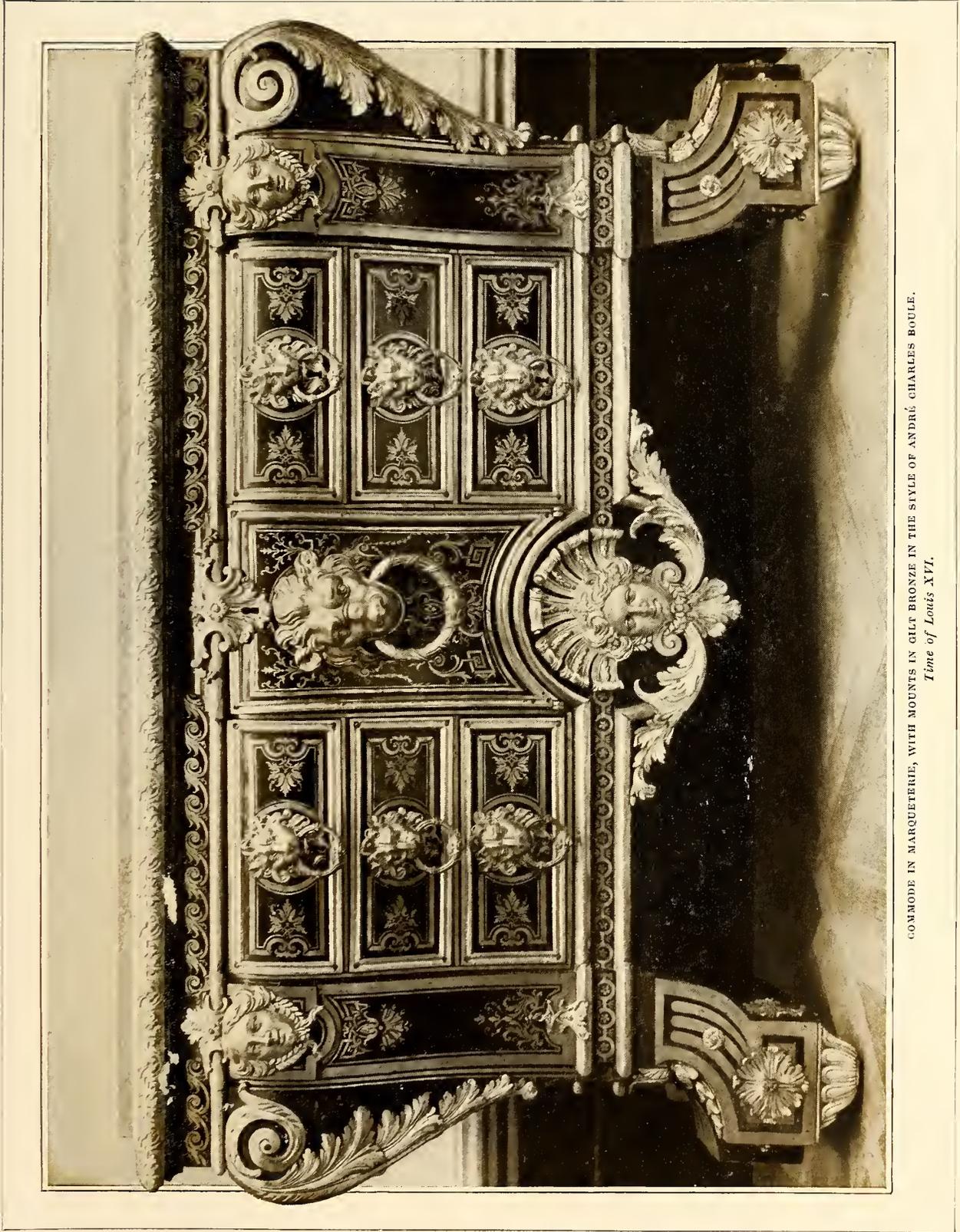
Two Encoignures in Gallery XIV. should be remarked as good examples of the work of Thomire, Gouthière's greatest rival, and a pair of Candelabra (32 and 33), in Gallery XVI., representing nude infants holding up bunches of lilies, are important as pieces of admirable modelling by some unidentified master. The furniture of chief importance in the three succeeding Galleries has already been noticed for the most part; but there remain to be mentioned a handsome clock (3, XVIII), possibly by Boizot, which, in its subject, Time entrapped by Cupids in wreaths of flowers, presents an unusually agreeable example of the somewhat obvious sentimental allegory of the period, and a pair of Candelabra by Boizot and Thomire on either side of it; an instance of Sèvres porcelain used with good effect is the upright Secrétaire (3, XIX by Carlin, or more probably Montigny; a small Bureau in mahogany, delightful in its studied unobtrusiveness; another Clock, perhaps by Falconet, on which a Nymph, exceptionally straight-laced for those days, avenges Time by clipping the wings of Love (17, and the accompanying pair of Flambeaux, the lights supported by Satyrs in appropriately swarthy bronze; the Nymphs, which form the handles in the mountings of a pair of blue Sèvres Vases (27 and 28, and a satisfactory application of Sèvres porcelain plaques on the

frieze of the Table (54) in the centre of the room. An equally restrained and pleasant use of the same material may be seen in a Secrétaire (6, XX) made by Adam Weisweiler for Marie Antoinette, as is made clear by the presence of her monogram in the centre of the crossbars which connect the legs a little above the floor; but the chief attraction in this room is the Console Table (10), the intricate and delicate open-work carving of which is a miracle of patient skill. A quaint expedient much in favour at the time is seen in the row of book-backs on the sliding door of the Bureau (14), in Gallery XXII., which gives it, when shut, the semblance of a well-filled shelf, and very probably typifies with considerable accuracy the extent of the first owner's literary equipment. A work which, though unsigned, may be attributed with much confidence to Riesener and Gouthière, is the Bureau (24), the oval upper part of which is an unusual feature; and it may be instructively compared with the coarse metal-work and feeble inlay on its companion (16). There is only one example of Empire work in the whole Collection, an Inkstand on the

table in centre Gallery I., and that is more interesting from its historical associations than for any great intrinsic artistic worth. It was made by the order of Napoleon I., to be presented to Pius VII. when that Pontiff was compelled to visit Fontainebleau in 1804, in order to take part in the Coronation of the Emperor; but whether it was ever presented to the man for whom it was intended, tradition does not record.



WALL-LIGHT IN GILT BRONZE.
Time of Louis XVI.



COMMUNE IN MARQUETERIE, WITH MOUNTS IN GILT BRONZE IN THE STYLE OF ANDRÉ CHARLES BOULE.
Time of Louis XVI.



UPRIGHT SECRÉTAIRE OF INLAID SATIN WOOD, WITH PLAQUES OF SEVRES CHINA.
Reign of Louis XVI.



SECRÉTAIRE IN MARQUETERIE WITH GILT BRONZE MOUNTS, BY CLAUDE CHARLES SAUNIER.
End of the reign of Louis XV. or early in that of Louis XVI.



LARGE CABINET IN MARQUETERIE IN THE STYLE OF ANDRÉ CHARLES BOULE.
Time of Louis XVI.



CABINET IN ERONY.
Time of Louis XIV.



PILGRIM'S BOTTLE
In enamelled glass heightened with gold.
Venetian Art. — Early Sixteenth Century.

HANGING LAMP
In enamelled glass.
Arabian Art. — Fourteenth Century.

LARGE DRINKING-VESSEL
In enamelled glass.
German Art. — 1609.

CHAPTER X.

PORCELAIN AND POTTERY.

WITH a very few exceptions the Porcelain consists very appropriately, considering the furniture with which it is for the most part brought into association, entirely of Sèvres. The exceptions are two Dresden "may-flower" vases in Gallery II. (13 and 15), four Oriental vases in the Vestibule at the head of the Grand Staircase (19, 20, 28 and 29), five vases of Chinese Celadon in Case A., Gallery XIV. (21, 22, 24, 25 and 26) and a sixth in Gallery XVIII. (11)—all of which have undoubtedly been secured not for their own merits, but for the gilt bronze mounts with which the eighteenth-century French artificers have adorned them. The only other objects which have evidently been chosen on their own account, are a pair of figures, one representing Bacchus holding up a wine-cup, the other, oddly enough, David with the head of Goliath, of the rare and precious Capo di Monte ware (179 and 180 XII.).

As to the general good taste displayed by the designers for the porcelain works at Sèvres, there is a considerable difference of opinion; but that is a side of the question which need not be discussed. Whatever may be the views taken as to the defensibility of many of the capricious forms and eccentric devices favoured by the makers, there can be no dispute as to the perfection of the material, the soundness of the workmanship, and very often the beauty and delicacy of the accessory decoration; nor as to the incalculable importance of this particular assemblage of examples. In this connection it may prove interesting, not to say amusing, to quote a few passages from the handbook to the Jones Collection in the Victoria and Albert Museum. Speaking of the time when "the superb collection of furniture, pictures, and Sèvres china" was lent by Sir Richard Wallace to the Bethnal Green Museum, the author says: "But the Wallace Collection is unequalled by any other in the

world. Who that saw it can have forgotten the almost numberless pieces of porcelain of the highest quality and beauty?" and he goes on to lament the lack of "any possibility or hope that we might ever be able to possess anything even to be compared with it, of our own.

Cabinets and tables which are worth thousands of pounds apiece, vases of Sèvres and Chelsea of equal value, were acknowledged as beyond the scope of our national museums." He further points out in another place that though the sums paid at auction then for spe-



LARGE DISH OF ENAMELLED EARTHENWARE WITH METALLIC LUSTRE, BY GIORGIO ANDREOLI.
Gubbio. — 1525.

cimens of Sèvres might seem absurd and extravagant,—a statement which carries even greater weight in these days of still further enhanced prices,—it must be borne in mind that it was always a costly luxury, instancing a vase for which Napoleon is said to have paid twelve thousand pounds, a dinner-service which cost Catherine II. of Russia some

five-and-twenty thousand at the present value of money, and the five to ten pounds apiece obtained for single plates; and he concludes by very justifiably exulting at the accession to the nation of eighty-nine pieces bequeathed by Mr. Jones.

Without any intention of depreciating the truly princely nature of this great gift, it

cannot be denied that, by the side of the Wallace Collection, it sinks almost into insignificance. Here are some two hundred and twenty specimens representing nearly every type of the output of the factory, vases with covers and without, single, in pairs, and in sets of three and four, cups and saucers, jardinières of diverse forms, clocks, candlesticks, candelabra, ewers and basins, tea-sets, ink-stands, perfume-burners, dinner-services, a complete toilet set, and a casket. Furthermore, almost every colour usually employed is to be seen, except the rare canary-yellow; indigo-blue, gros bleu, bleu de roi, grey-blue, turquoise-blue, white, red, apple-green, myrtle-green, and the rose-pink invariably called Rose du Barry, though it was in use twelve years before she ever came to court, and was in fact the favorite hue of Madame de Pompadour, previous to whose death in 1764 all the best pieces of that colour may be dated. Finally, as evidence of the unique historical importance of the collection, it should be noted that, between 1755 and 1780, only four years are unrepresented by dated specimens, and as there are over thirty undated examples in the style of the Louis XVI. earlier period, it is not a very rash conjecture that the work of every year of the best time is to be found here.

The early history of the factory is somewhat obscure. It is known that early in the seventeenth century the "soft paste" ware which is its chief glory was made at St. Cloud and subsequently at Vincennes, and three examples of the latter, of earlier date than 1753, are here, a Cup and Saucer and a Soupière, both of turquoise-blue and both in Case A., Gallery XV. (6 and 7) and a Sugar-basin of "gros bleu" (35, Case A., Gallery XVII.); but it is not until 1753, when the custom of marking the productions of each year with a letter was introduced by royal command, that we get upon firm ground. To this year belong a Cup and Saucer (159, Case C.) and a Basket in interlaced work (163, "Londonderry Cabinet") both in Gallery XII. and a Cup and Saucer, a Sugar-basin and a Teapot of "gros bleu" (33, 34, and 35, Case A., XVII.). The next year has a covered Cup and Saucer in rose du Barry and apple-green by Hilken (114, Case B., XII.). A pair of flower-shaped Vases (48 and 49, XII.), a Jardinière painted by Houry (128, Case B., XII.)

and a second (5, Case A., XV.) belong certainly, and some other objects probably, to 1755. In 1756 the works were transferred to Sèvres, and in the course of it a pair of vase-shaped Jardinières (10 and 11, Case B., XV.) and four Candelabra holding four lights each, in pale blue-green and white decorated by Dodin (142 to 145, Case C., XVIII.) were marked.

Thenceforward, for some years, the examples are so numerous that only the most important can be briefly mentioned: a set consisting of covered cup and saucer and small ewer and basin (131 to 133, Case B., XII.) a, jardinière of rose du Barry bearing the King's cypher (154, C., XII.) and a pair of pedestal jardinières by Binet (169 and 170, C., XVIII.) for 1757; a complete tea-service on a tray to match by Vieillard (117, B., XII.) and a Perfume-Burner (165, C., XVIII.) for 1758; and, for 1759, a basket-shaped covered dish on a stand bearing a unique mark, a lighted candle (187, Londonderry Cabinet, XII.) and the oldest portion of a complete toilette-service which fills Case A., in Gallery XXII. and took several years to complete. Two bowls by Binet (36 and 37) are marked for this year, a covered bowl and tray (38 and 39) by Tandart for the next, and six boxes by Madame Binet (40 to 45) for 1762. To 1760 no fewer than eleven specimens belong, including a set of three jardinières (8, 9 and 10, A., XVIII.); a small tray supporting a sugar bowl and cup and saucer in marbled pink and gold (175, Londonderry Cabinet, XII.) and a pair of fan-shaped jardinières (152 and 153, C., XVIII.) are the chief objects dated 1761; a second pair of the same shape, but different in colour and decoration (6 and 7, A., XVII.) is dated 1762; a mustard-pot and two salt-cellars in plain turquoise-blue exquisitely mounted in silver gilt (15, 16 and 17, A., XV.) are dated 1763; a pair of two-handled vases by Dodin (163 and 164, C., XVIII.) are dated 1764; a beautiful apple-green tea-service by Asselin (132, B., XII.) and a covered bowl and plate by Théodore Buteux (28, B., XV.) are dated 1765; and a fine pair of covered vases in "bleu de roi" (16 and 17, A., XVII.) are dated 1766.

There are only three examples from 1767, a pair of indigo-blue Jardinières by Bertrand (157 and 158, C., XII.), and a "gros bleu" vase (34, B., XV.). A set of three vases (18,

19 and 20, Gallery I.), a ewer and basin of jewelled turquoise-blue, exceptional at this early date (164, Londonderry Cabinet, XII.) and a tea-pot and two cups and saucers (52, 53 and 54, B., XXII.) are dated 1768, and a single cup and saucer by Chabry (29, A., XVII.) 1769. 1770 is the first year that can show no dated pieces; but to it may be con-

fidently attributed the charming green and white inkstand presented by Louis XV. to his daughter-in-law Marie Antoinette (134, B., XII.). A jardinière of "bleu de roi" (141, C., XII.) bears the letter for 1771, though it is inscribed "année 1772;" but there is no doubt about the covered bowl and stand (3, A., XV.) or the pair of vases (13 and 14, XXI.) or about



DISH, WITH SUNK CENTRE, OF MAJOLICA OF FAENZA, OR CAFFAGIOLO.
Early Sixteenth Century.

the pair of lovely candlesticks (37 and 38, B., XV.) the vase (23, A., XVII.) or the pair (4 and 5, XXI.) which are dated 1772. A covered cup and stand (4, A., XV.) alone bears date 1773; but that of the next year, the last of the reign of Louis XV., is found on a cup and saucer (3, A., XVII.) and a tea-pot and sugar-basin (48 and 49, B., XXII.) to which set the cup and saucer (50) belongs, although it bears no letter. Of objects undated, but by their style clearly

traceable to this period, the most notable are a pair of vases simulating fountains (15 and 16, I.), a set of four vases (40-43, XII.), a tea-set and a tray, and a vase-clock in green œil-de-perdrix (115 and 125, B., XII.), several vases in Case C. and in the Londonderry Cabinet XII., others in Case A., XVII., in Gallery XXI. and in Gallery XXII.

The dated examples of the period of Louis XVI. are much less numerous; but the

use of "hard paste" had begun already in 1770, and signs of deterioration were not wanting. A cup and saucer (5, A., XVII.) are the only examples for 1775; while the two succeeding years are unrepresented. A tea-set and tray, white-painted by Lécot in imitation of Dresden (165 and 166, Londonderry Cabinet,

XII.) is dated 1778, and to the same year belong six objects in the Wall Case in the Corridor between Galleries XX. and XXI., four Perfume-Burners and a pair of covered vases (6 to 9, 13 and 14) richly gilt and decorated by Vincent, Le Guay, Barre and Tailandier, which are of further interest as

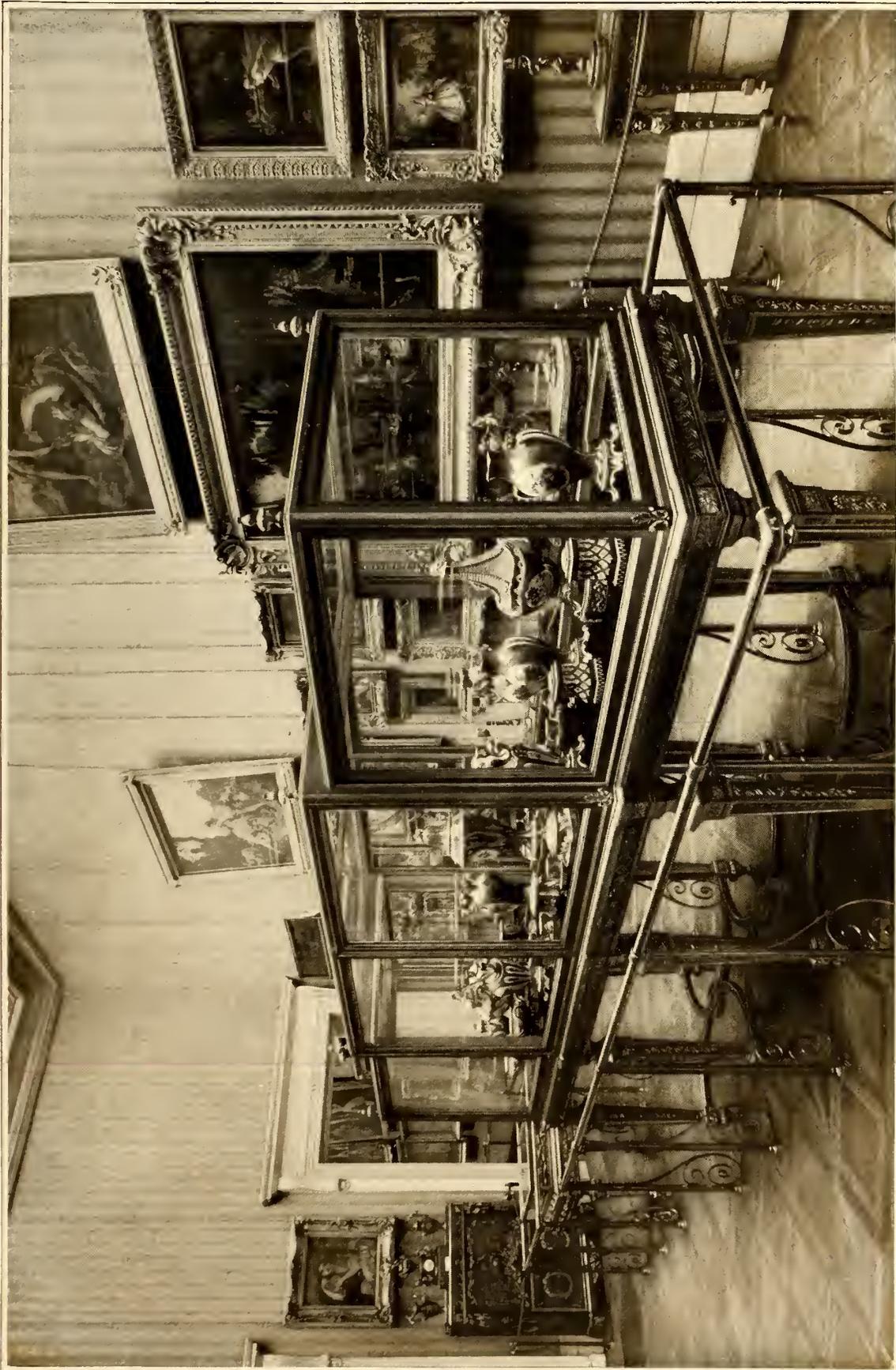


LARGE DISH IN SGRAFFIATO ON SLIP.
Venetian Work. — Sixteenth Century.

having formed part of a service made for Catherine II. of Russia. A cup and saucer painted by Dodin (136, B., XII.) and a set of three vases jewelled on a "bleu de roi" ground (24, 25 and 26, A., XVII.) are dated 1780, to which year the first production of this jewelled ware is generally, though, as has been mentioned above, erroneously, attributed.

A jewelled jug having the letter for 1782 (28, A., XVII.), a cup and saucer (13) in the same Case with that for 1789, and another cup and saucer of 1791 (167, C., XVIII.) are the latest dated specimens.

Among the undated examples of the period are a set of three vases with delightful mermaid handles (21, 22 and 23, I.) an inkstand of apple-



THE WALLACE COLLECTION — GALLERY XVIII.

green plaques framed in gilt bronze (102, C., IV.), two jewelled cups and saucers (137 and 138, C., XII.), a grand vase painted by Morin (143) in the same Case, a milk-jug of curious grey-blue, and a tray of turquoise-blue (170 and 174 in the Londonderry Cabinet, XII.), four vases and a complete tea-set (31 to 33, 35 and 41 to 44, B., XV.), a cup and saucer decorated with a portrait of Benjamin Franklin and a trophy of North American Indian arms (27, A., XVII.), a clock (23, XVIII.), a pair of vases painted with gold monkeys on a "bleu de roi" ground (7 and 8, XX.) and a vase of the same ground-colour decorated with gilt roses and lilies in relief (8, XXI.). The latest example here, a cup and saucer by Pierre (jeune), with gilded ornaments by the elder Vincent, bears the mark *Sèvres, R. F.*, which proves that it was made somewhere between 1791 and 1800.

Leaving to the last the consideration of the Italian ware, it will be as well to glance first at the products of other nations. The earliest examples are those of the so-called Hispano-Mauresque lustred ware, which was made either by Spanish and Majorcan workmen or possibly by resident Moors, chiefly in Malaga and Valencia, in imitation of Saracenic pottery. These pieces may be discovered on the bottom shelf of Case A. nearly on a level with the ground, and include two fine circular dishes (61 and 65) decorated with the delicate greenish brown tint which is a frequent feature of this ware, a third (63) adorned with sham Arabic inscriptions in the dark dull blue, which is the other most characteristic scheme of colouration, all dating from the fifteenth century, and a Tazza (66) and a one handled cup (68) both with ruby lustre on a white ground and attributed the first to the seventeenth, the last to the sixteenth century. Four dishes of Rhodian ware with the customary arabesque ornament in brilliant red, green, and blue on a white ground are in Case E. 188, 191, 197 and 199, where also may be noted a number of stone-ware and earthen-ware jugs and bottles of which an English jug, with designs incised through an outer coat of white revealing the brown body beneath, of eighteenth century make (169), a large German jug dated 1588 (181), a smaller one bearing the same mark as the last but dated 1587 (216), and a seventeenth century vase of red-glazed ware with curious glass inlay, of uncertain nationality (214), are the most important.

In Case F. the selection of Palissy ware would well repay close attention, for the ewer and dish (227 and 237) which in form and decoration are accurate reproductions of pewter originals by François Briot, the oval dish (229) enamelled in imitation of jasper, and the two dishes (234 and 290) with the typically realistic representations of snakes, fish, and other natural forms, reveal themselves as objects of distinction. Two not very memorable examples of the earthenware enamelled in diverse colours manufactured at Nuremberg in the second half of the sixteenth century and known as Hirschvogel ware, a plaque (289) and a small model of the old-fashioned German stove (291) are to be found in the same case.

Only three of the specimens of the Italian Maiolica can be assigned to the fifteenth century, a couple of the well-known apothecaries' drug-jars (10 and 11) on one of the mantelpieces, and the admirable circular dish (92, Case B.) of Sgraffiato ware, in which the design of two young men in a pine-wood is incised on the surface while soft and subsequently covered with a coating of glaze. The earliest dated piece is the lustred circular dish (55, Case A.) signed by Maestro Giorgio, 1520. This famous master was a native of Pavia, but settled at Gubbio, where all his pottery was produced, about 1500, though whether he there invented the ruby lustre for which he is celebrated, or whether he acquired the art of its manufacture in his native town, is an open question. 1521 is found upon a flat disc of Faenza ware (127, Case C.), the *Virgin and Child* on which have been evidently borrowed from some German original. A splendid example is the large lustred dish decorated with a group of women in a large marble bath (47, Case A.) which is signed in full *Maestro Giorgio da Ugubio al di 6 d'Aprile 1525*. There are two dated pieces of 1526, a Maestro Giorgio lustred plate illustrating *Diana and Acteon* signed simply *M. G.* (57, Case A.) and a dish made at Castel Durante embellished with grey-green grotesques on a blue ground (112, Case C.). Another lustred plate showing Cupid supporting a globe is signed 1528 *M. G.* (38, Case A.). Two also bear the date 1531, a lustred Gubbio plate (51, Case A.) and a dish of either Castel Durante or Urbino make (101, Case B.).

A plate made at Urbino though lustred at Gubbio, a not uncommon practice, and painted

with the *Descent of Orpheus into Hades* (52, A. assigned 1532 *Fra Xato A da Rovigo* — Urbino, the mark of Francesco Xanto Avelli, whose work is to be found in most collections, and is seen again here in the dish with the *Triumph of Venus* (82, B.) which is signed at full length and dated 1533, at Urbino. 1534 again occurs on two examples, a plate of Urbino, or perhaps Castel Durante, bearing a portrait of a lady and inscribed "Diamanta la Bell..." (104, B.) and a Tazza (118, C.). No less than four are dated 1535, two plates of Xanto's, both lustred at Gubbio,—one of the Resurrection and the other of Scylla and Glaucus,—a wonderfully richly coloured Gubbio plate with the head of a lady inscribed *Onesta Babassa* (39, 54 and 60, A.) and a plate from Rimini (155, D.); while in the same Case is the only specimen dated 1538, an Urbino plate (146 showing a Vestal, as a proof of innocence, carrying water to the temple in a sieve.

Case C contains the plate of Faenza ware (119) painted with the *Betrayal of Christ* which bears the date 1539 AD. and an otherwise



VASE FOR POT POURRI IN SÈVRES CHINA, MOUNTED IN GILT BRONZE.
French Art. — End of the reign of Louis XV.

illegible inscription, and Case A. the lusted Gubbio dish with the *Judgment of Paris* from Marcantonio's engraving after Raphael (58), which is dated 1540. One example (157 D.) dated 1542 is an Urbino plate showing Bacchus presiding over the vintage, or, as the inscription

is inscribed on the back *L'Alto Giudizio del Trojan Pastore, 1548, adi 8 aprile di maes. T.* from which we might not unreasonably conclude that Messer Terenzio Terenzi, whose initial it is conjectured to be, believed that that was the date of the event he was depicting.

Only three more dated pieces remain to be recorded, a very late specimen of lusted Gubbio signed 1557. *A. D. 18 di magio in Gubio, da mano di Maestro Prestino* (59. A.), a dish of Urbino or Pesaro inscribed *La Presa di Sasonia 1559*, which may not at once be recognised as meaning the capture of Samson (84, B.), and a grand oval cistern supported on the backs of Satyrs signed *F. F. Urbini 1574*. and attributed to Flaminio Fontana (30). Of undated pottery there are in Case A. a variety of lusted specimens from Gubbio, Pesaro and Diruta, all dating from the sixteenth century among which a plate of the last (40) decorated with a stag, a dish with the profile of a lady, in yellow and ruby lustre (53) from Gubbio, and a beautiful two-handled vase of the



CANDELABRUM OF SEVRES CHINA.
French Art. — Time of Louis XV.

has it. "*Baco inventore della letizia.*" Yet another plate made at Urbino and lusted at Gubbio (41, Case A.) is dated 1543, another Urbino plate with the favourite subject of *Diana and Acteon* (136, D.) 1545, while a third of Pesaro ware (99 B.) with the *Judgment of Paris*

same ware (72) deserve special notice.

Case B. is chiefly devoted to the Maiolica of Urbino among the finest examples of which are the plate decorated with two coats of arms (75) a very finished piece of painting, another with a charming dance of children after Marcantonio

(81), and a handsome inkstand (103), while other noteworthy pieces are a dish decorated with the oak-leaves of the Della Rovere family (88), probably from Castel Durante, and a Tazza of Sgraffiato ware 94. Faenza is chiefly represented in Case C. of which the two plates (115 and 120) are admirable examples; but there are also specimens of Caffagiolo, and Castel Durante, the Tazza with a victorious warrior (113) being remarkable for the excellence of the drawing and modelling; and two or three which are probably Venetian. The leading objects in Cases D. and E. have been already mentioned; but a Tazza of Urbino ware in the former (159) should be remarked for the singularity of its decoration, and another in the latter, (187) of uncertain origin, for the daintiness of its design.

In conclusion, though but remotely cognate to this subject, attention may be directed to the various vases of stone and marble, often mounted in gilt bronze, dispersed through the galleries: as, for instance, three

pairs of red porphyry and a pair of malachite in Gallery II., three also of red porphyry in Gallery IX., one in Gallery XV., and a pair of



TWO-HANDLED VASE AND COVER OF SÈVRES PORCELAIN.
French Art. — Time of Louis XVI.

red jasper (39 and 47) in Gallery XVIII., which were purchased in Paris by means of the balloon-post during the siege.

CHAPTER XI.

SCULPTURE.

OF sculpture, in the strict sense of the word, there is not a very extensive or very important collection, and it will be convenient to extend the meaning of the term to cover a large number of objects carved, modelled, or embossed in high or low relief, or in the round, which in the ordinary way would not perhaps be included under such a heading. In this connection may be considered not only the statues, statuettes, and reliefs in bronze and marble, but also the carvings in ivory, wood, and crystal, the models in wax, certain objects which in a strict classification would lie in the borderland between sculpture and goldsmith's work, and the medals and medallions which properly belong to a class apart.

There is very little genuine classic art. Two marble heads of Eros, made probably in Rome by Grecian craftsmen in the first century B. C., but reproducing a type of some centuries earlier, are in fact the sole examples. On the other hand, the copies in bronze or marble, on a reduced scale, of the masterpieces of antiquity which the revived interest in Greek and Roman literature and art brought into fashion in Italy at the Renaissance, and in France at a somewhat later

period, are here in considerable numbers. Such, for example, are a Satyr's head in rosso antico (19, Gallery III.), bronze copies of the "Marsyas" in the Lateran, a head of "Vitel- lius," and the "Venus de'Medici" (Case A., Gallery XI.), and the "Venus de'Medici" again (Gallery XVIII.) of sixteenth-century Italian workmanship; the "Nile," and the "Tiber," in the Vatican Gallery XVI., both French work; the Italian bronzes, "A Wounded Amazon" (Case A., Gallery XI.), the well-known "Crouching Venus," and "The

Wrestlers" in the Tribuna of the Uffizi, the two "Dioscuri" which stand opposite the Quirinal Palace, Rome (Gallery XVI.), a curious German carving in rock-crystal, mounted in silver gilt, of a Roman Emperor (Case A., Gallery XIV.),—all dating from the seventeenth century; an Italian copy in white marble of the "Bacchus" in the Capitol, two bronze busts of "Philosophers" in the Inner Hall, and two of Emperors in Gallery XVI., of eighteenth or early nineteenth century make.

Early mediæval work is almost as rare; a gilt metal statuette of the Virgin and Child (Case F., Gallery III.), French work showing Romanesque influence, alone dates from



THE CRUCIFIXION. PART OF A TRIPTYCH. — IVORY.
French Work. — Later part of the Fourteenth Century.



DIPYCHS — IVORY
French Art. — Fourteenth Century.



MIRROR CASE. — IVORY.
French Work. — Early Fifteenth Century.

the twelfth century; while to the thirteenth may be ascribed a French gilt-metal high relief, in the same case, representing the burial of a Bishop, an isolated portion of some larger object; a little figure of a dead warrior covered by his shield, also French; and a winged lion in bronze, which may be German. These two are in Case J. To the fourteenth century belong the first of an interesting series of ivory carvings which will be found in Cases F. and G., in the same Gallery, comprising a statuette of the Virgin and Child (275. F.), a diptych displaying the Crucifixion on the left side, and the death of the

Virgin on the right (308, G.), another extremely interesting diptych in the Gothic style of southern France (431. G.), which, besides retaining a considerable portion of the original colouring and gilding, is remarkable for the realistic treatment of the diverse incidents. In the Descent into Hell, for example, the portal is represented by a gateway with folding doors instead of by a gigantic dragon's head, as was more usual at the time, — witness the same incident represented in the lower right-hand corner of a neighbouring diptych (No. 439.). A third diptych (No. 435.) is noteworthy for details not commonly found in ivory-work, among which may be mentioned the



MIRROR CASE. — IVORY.
French Work. — Early Fifteenth Century.



GERMAIN PILON (Ascribed to). — KING CHARLES IX. OF FRANCE, BRONZE BUST.
French Work. — 1535-1590.



KING LOUIS XII. OF FRANCE. — BRONZE.
French Art. — Early Sixteenth Century.



KING HENRI III. OF FRANCE. — PAINTED TERRA-COTTA BUST.
French Art. — Late Sixteenth Century.

quaint little shrine containing two images, in the background, of the Flight into Egypt. The detached leaf of a diptych (No. 441) is unwontedly naturalistic in conception, and vigorous in its display of anatomical knowledge.

The only examples of work of this century, other than French, are a very archaic relief of the Resurrection, of English make, carved in alabaster and presenting traces of colour and gilding (No. 25.), and an Italian cross mounted on a pedestal (No. 272, Case F.),

the whole of boxwood covered throughout with microscopically elaborate carvings of

scenes from the Passion. The rarest objects of this nature in the collection, however, belong to the fifteenth century, the Spanish reliquary (No. 295, Case G.) in which the head of Christ carved in red amber is almost unique, and the French mirror-case (Nos. 433 and 434, Case G.). For a complete case like this to have survived is nearly unprecedented; though separate halves representing exactly the same subjects, the storming of the Castle of



ST. JOHN THE BAPTIST. — BUST IN PAINTED TERRA-COTTA.
Florentine School. — Second half of the Fifteenth Century.

Love, and a combat of Knights, are to be found in many collections. The very beautiful German carving in high relief of St. George and the Dragon (No. 436) is the latest ivory-work demanding particular notice; while attention may be directed at the same time to the exquisitely finished Tabernacle in box-wood, of South German make, which stands on Case L.

Not much need be said of the Italian terracottas and earthenware reliefs of this period. Neither the *Dance of Children* (No. 1, Gallery III. in the style of Donatello, nor the Della Robbia reliefs (Nos. 34. and 36), are of the highest class; though the head of a boy (No. 12), which may with some hesitation be ascribed to Desiderio da Settignano, may be regarded as the best example here of its kind. Time can be bestowed to better advantage on the Medals, Reliefs, and Plaquettes in bronze, of Italian fashioning, which are contained in Case G., although, as no definite system would seem to have been followed by the collectors, the gathering is somewhat one of miscellaneous odds and ends. Especially notable are a gilt plaque of the Virgin and Child (No. 302), a portrait model of Lorenzo



VERROCCHIO (Attributed to). — ST. JOHN THE BAPTIST. — STATUETTE IN TERRA-COTTA.
Florentine Art. — Fifteenth Century.



TABERNACLE OF CARVED WOOD.
Flemish Art. — Early Sixteenth Century.

de'Medici by Nicolo di Forzore Spinelli (No. 314), a fine plaquette representing Hercules and the Nemæan Lion (No. 317), two of the Virgin and Child (Nos. 318 and 321), a medal of Cosimo de'Medici attributed to Michelozzo Michelozzi (No. 327), one of Catarina Sforza (No. 332), those of Isotta da Rimini by Matteo de Pasti (No. 336), Charles the Bold (No. 338), Gianfrancesco Gonzago of Mantua by Vittore Pisano (No. 343), and others of this and the succeeding centuries. Further bronzes of the time are exhibited in Gallery VI., a horse (No. 1), and in Gallery XI., Case A., an admirable statuette of a Sower (No. 65), a mortar of very light-coloured bronze (No. 66), charmingly decorated in low relief, and a Vase (No. 72).

The limited amount of French sixteenth-century work includes a head of the Emperor Galba, the only one here of a set of Roman Emperors in Palissy ware, a very good terra-cotta bust of Henri III. (No. 225, Case F., Gallery III.), which has not, however, been improved by later repainting, a seated figure of a Lady (No. 230, in the same case), also of painted terra-cotta, an interesting medallion of Henry IV. as Mars and Marie de'Medici as Venus (No. 404, Case G.), a very curious idol-like figure in carved wood (No. 408, Case G.), sup-

posed to refer, in obscure symbolism, to Diane de Poitiers, and a bronze bust (No. 24, Gallery VII.) of Charles IX. by Germain Pilon.

Italian art is represented by an impressive model in terra-cotta for an unknown statue of Giovanni de' Medici (No. 15, Gallery III.), a



HEAD OF GIRL. — BRONZE.
Venetian School. — End of the Fifteenth Century.

Head of Christ in marble (No. 29), by Pietro Torrigiano, made during his residence in England, and an exact reproduction of one in terra-cotta on the monument to Dr. John Yonge now in the Public Record Office, a high relief of the Virgin and Child (No. 37, Case A.) in early lusted majolica, a bust in the same material of later date, inscribed "Laura" (No. 164, Case D.), a large number of plaquettes and medals in Case G., a powerful plaque of the Rape of Ganymede in Case J., a

painted terra-cotta of the Head of St. John (No. 573, Case L.), which may be by Andrea Solario, a variety of bronze ornaments, knockers and wall-affixes, many of great beauty, in Gallery VII., a bronze inkstand (No. 12, Gallery X.), and a further selection of bronzes in Case A., Gallery XI., including a superb inkstand (No. 73), and an odd figure of an acrobat standing on his hands (No. 75).

The German work of this same period consists almost entirely of wood-carvings, the

chief exceptions being a relief in alabaster, partially gilt and painted, of a mounted warrior (No. 24, Gallery III.), and a bronze mortar attributed to Flottner (No. 74, Case A., Gallery XI.). The chief of the wood-carvings is a relief of the Circumcision, bearing Albrecht Durer's well-known signature; it is on the wall of Gallery III. The remainder comprise a series of portrait medallions in boxwood (Nos. 416 to 421), a painted relief of the Betrayal of Christ (No. 409), two rosary-beads of very delicate workmanship (Nos. 426 and 427), and a pierced case, in boxwood, for a prayer-book (No. 428). These are all in Case G. A German box-



ANTOINE COYSEVOX. — CHARLES LE BRUN (Bust in terra-cotta).
French Art, 1640-1720.



FRANÇOIS GIRARDON (Ascribed to). — LOUIS XIV. KING OF FRANCE, COLOSSAL BUST IN BRONZE.
French Art. — 1628-1715.

wood statuette of an old man in a hood, and a very dignified Pilgrim Saint in the same material, but of Flemish workmanship, are numbered respectively 44 and 40, in Case A., Gallery X.

Of the French school of the seventeenth century the finest example is the terra-cotta bust of Charles Le Brun (No. 5, in Gallery IV.), by Charles Antoine Coysevox, the genius



ANTOINE COYSEVOX (Attributed to). — LOUIS XIV., KING OF FRANCE. — (Bust in marble).
French Art. — Seventeenth Century.



HOUDON. — M^{me} DE SÉRILLY. — BUST IN MARBLE
French School. — 1782.



A ROMAN EMPEROR.
Bronze bust.

French Art. — Late Eighteenth Century.

J. J. CAFFIERI. — CUPID VANQUISHING PAN.
Bronze group.

Second half of the Eighteenth Century.

A ROMAN EMPEROR.
Bronze bust.

French Art. — Late Eighteenth Century.

whose influence on the whole art-history of the Louis XIV. period has been already pointed out in the chapter on the furniture. This bust, which was probably the original model for the larger one in marble, now in the Salle Coysevox at the Louvre, is unquestionably the highest attainment of this sculptor's art shown in the galleries. The bronze busts of Le Grand Condé, and Marshal Turenne (Nos. 8 and 16, in the Inner Hall) are only doubtfully his; while the white marble bust of Louis XIV. as a young man (No. 9, Gallery IV), which may safely be assigned to the same artist, is surpassed in merit by the grand bronze bust of this monarch in later life by François Girardon (No. 2 in Gallery V.) which deserves a better-lighted place than it occupies at present. It

stands between two windows, flanked on either hand by a large bronze group, "Juno controlling the Winds" (No. 1), and "Jupiter victorious over the Titans" (No. 3), attributed to Coysevox. The exaggerated pyramidal arrangement of these groups is accounted for by the fact that they were intended for decorative fire-dogs.

The work of Girardon is seen again in No. 5, Gallery XVI., a bronze group of "Pluto carrying off Proserpine," reproduced from his original in marble at Versailles,—one of those representations of over-violent action and over-developed muscularity which were much in favour in his time. There is evidence of the same spirit in the neighbouring groups of "Boreas carrying off Orithyia" (Nos. 4, 6



A LOVE OR SEA DIVINITY HOLDING A SHELL.
Bronze. — French Art.
Middle of the Eighteenth Century.

A BACCHANTE
French Art.
Middle of the Eighteenth Century.

A LOVE OR SEA DIVINITY BLOWING INTO A SHELL.
French Art.
Middle of the Eighteenth Century.

and 29] also reproduced from a work by Girardon. This taste for extravagance and theatrical effect prevailed equally in Italy, and flagrant instances of it may be seen in two groups of "Nessus carrying off Dejanira" (Nos. 3 and 12), "A Sabine Woman carried off" (No. 11), and "Hercules and Nessus" (No. 26), which contrast unfavourably with the reticent and quietly studied "Lioness" (No. 16) in the same Gallery IX. Yet such slighter and less pompous fancies as the little Cupids riding dolphins (Nos. 16 and 17, Gallery III.), and the Knockers (Nos. 6, 7, 13, 14, 15 and 18, in Gallery VII.) were still produced. In the "Female Wrestlers" (No. 34, Case A, Gallery XI.) there is an aggressive simplicity which amounts to affectation; but the pale-bronze Terminal of a garden-god (No. 37), and, to a lesser extent, the group of "Venus and Cupid" (No. 45), recall the better style, while there is a dainty prettiness about the Cupid asleep (No. 59), in the same Case A, which atones for its obviousness of motive.

Three groups in the Vestibule at the head of the Grand Staircase,—representations of the adventures of Hercules with the Arcadian Stag (No. 32), with the Erymanthian Boar (No. 33), and with Antæus (No. 34),—are considered to be by Giovanni Bologna, or Boullogne, who is further represented by a copy of his clever, but too familiar, "Flying Mercury" in the Uffizi (No. 33, Case A, Gallery XI.), and by another of his equally well known, not to say hackneyed, "Rape of the Sabines" (No. 9, Gallery XIX.), which stands in the Loggia de' Lanzi at Florence. Three more of the adventures of Hercules are to be found in Gallery XVI.,—his slaying of the cattle-robber Cacus (No. 19), his conquest of a Centaur (No. 30), and his overthrow of the Cretan Bull (No. 38); and in the same gallery is a fine piece of realistic modelling, a Bull (No 21).

German work of this century is



AUGUIER (Ascribed to). — JUNO CONTROLLING THE WINDS. FIRE-DOG IN BRONZE.
French Work. — Time of Louis XIV.

chiefly confined to some indifferent ivory-carvings, and an "Adam and Eve" in boxwood (No. 429, Case G, Gallery III.); but the chief object is remarkable rather for its curiosity than for any high artistic merit. It is a statuette of silver, No. 198 in the "Londonderry" cabinet, Gallery XII., which has for its subject a crowned youth, in sixteenth-century costume, carrying on his back a basket full of grapes. The odd feature about it, the meaning of which is more than mysterious, is that round the neck are hung, by silver chains, a variety of curious objects which obviously do not belong to the original work, and many of which, indeed, are of later date. They include medallions, miniature models of pails, and other culinary and household utensils, and unquestionably suggest the votive offerings at a miracle-working



FALCONET. — VENUS CHASTISING CUPID. — MARBLE.
French School. — Eighteenth Century.



FALCONET. — VENUS WITH THE INFANT CUPID.
French School. — Eighteenth Century.

shrine, though it is difficult to imagine that in this case they can have any religious significance.

The interest of the French sculpture of the eighteenth century is confined almost entirely to the achievements of three men, — Etienne Falconet whose superabundant sweetness of sentiment, however, does much to disguise his very genuine talent, Clodion who has already been referred to in the Furniture chapter, and Jean Jacques Caffieri, a descendant of the great metal-worker of the previous century, the last and best of this famous family of artist craftsmen. He is, perhaps, best known to the general public by his celebrated series

of portrait-busts of actors and dramatists at the Comédie-Française; but the bronze group at Hertford House of "Cupid vanquishing Pan" (No. 18, Gallery XVI.), inscribed "Omnia Vincit Amor," is a thoroughly adequate example of his powers. Falconet's own handiwork can be recognised for certain only in the two marble statuettes on the Cabinet (No. 23), in Gallery XXI., "Venus chastising Cupid" (No. 20), and "Venus with the Infant Cupid" (No. 21), which display effectively his technical skill and the way in which he devoted it solely to the shallow prettiness demanded by his patrons. The other statuettes in the same gallery, "Nymph and Cupid" (No. 6), and "Bacchante offering Grapes to the Infant Cupid" (No. 7), though ascribed unhesitatingly to him in the catalogue, are, not improbably, by a less talented imitator. His immense popularity in his day is, however, well illustrated by several reproductions, in various materials, and adapted to various purposes, of figures designed by him. There are the bronze statuettes in the Inner Hall, "The Shepherd Paris" (No. 3), and "The Bather" (No. 5), and the candelabrum (No. 47, in Gallery XII.) where the figure supporting the

candle-holders is taken from his statue, *l'Amour menaçant*. Of this statue, which was executed in 1756 and is now in the Louvre, there are two more copies, in biscuit de Sèvres, in Gallery XIX. (Nos. 2 and 18), together with one, in the same material, of his "Psyche" (No 10).

The work of Claude Michel Clodion, in so far as it has not yet been noticed, consists only of a very beautiful white-marble vase



HOUDON. — MADAME VICTOIRE DE FRANCE, DAUGHTER OF LOUIS XV. (Bust in marble).
French Art, 1777.

(No. 10, Gallery IV.); for the two bronzes of Bacchantes (Nos. 1 and 2) in Gallery XIII. are only copies. Other sculptors of less note here

represented are—Guillaume Coustou the elder, by small versions in gilt bronze of the well-known groups at the entrance to the Champs-



AUGUSTIN CAYOT. — CUPID AND PSYCHE. — Group in marble.
French Art. — Early Eighteenth Century.

Elysées, generally called *les Chevaux de Marly* (Nos 26 and 28, Gallery XVI.); Augustin Cayot by an attractive group of "Cupid and Psyche," dated 1706 (No. 1, Gallery XXI.); Jean Antoine

Houdon by two marble busts in Gallery XI., an indifferent one of a Princess, probably Madame Adelaïde of France, dated 1777 (No. 1), and a far better one, dated 1782

(No. 4), of Madame de Sérilly whose chief claim to a place in English memories rests on the fact that an entire boudoir designed by herself and her royal mistress, Marie Antoinette, is now in the Victoria and Albert Museum; and Nicolas François Gillet by a replica in white marble of his statue "Triumphant Love," in the Louvre, which stands in the recess over the porch at the head of the Grand Staircase.

Works by unidentified sculptors are more varied than important; but mention may be made of a bronze statuette of "Mezzetin" from the Italian comedy (No. 43, Gallery II.), two little groups of children at play symbolising "Summer" and "Autumn" (Nos. 23 and 24, Gallery IX.), two statuettes of Pedlars (Nos. 16 and 17, Gallery X.), two small groups showing the heads and shoulders only of a nymph and satyr, and a shepherd and shepherdess embracing (Nos. 1 and 3, Gallery XVI.), and a number of those statuettes of Cupid and the infant Bacchus which were so much appreciated by the public at that time. The final degradation of Italian taste in that century is made clear by the four polychromatic busts here exhibited (Nos. 1 and 2, in the Inner Hall, and 2 and 3, in Gallery IV.), in which, by the blending of variously coloured marbles, black for the flesh of the negro or negress, white for the eyes, red, yellow, and so on, for the garments and accessories, an undesirable and unrealisable actuality is attempted with perverted and debased ingenuity.

The case of reliefs in tinted wax heightened by colour and gilding, and embellished in some instances by the incorporation of actual material (in Gallery III.), remains to be noticed. These things are mostly of Italian, French, and German workmanship, and date from the sixteenth, seventeenth, and eighteenth centuries. They have in many cases been seriously injured by injudicious attempts at restoration. The two French female figures, "Youth" and "Age" (Nos. 457 and 458, — in which an obvious moral is pointed with somewhat crude insistence, — a portrait of an unknown young German man (No. 451), an Italian lawyer or man of letters (No. 470), a portrait of Philip II. of Spain, — all sixteenth century work, — a portrait of Mazarin, of French or Italian seventeenth-century workmanship, and a contemporary French portrait of Benjamin Franklin, are the most memorable.



FALCONET (Ascribed to). — FIDELITY, STATUETTE IN GILT BRONZE.
French School. — Eighteenth Century.

CHAPTER XII.

ARMS AND ARMOUR.

IMMENSELY as the opening of the Wallace Collection to the public has added to the facilities for the amusement or instruction of lovers and students of almost every department of the arts pictorial or applied, in no case has it afforded greater opportunities than in the department of arms and armour. This section might, in fact, without much exaggeration, be said to have provided for the first time materials for a fairly adequate comprehension of the subject and not specially to have supplemented any gathering already existing in London.

Sir Richard Wallace, to whose taste and discretion the accumulation of the arms of European manufacture is entirely due, was influenced in his selection by an artistic rather than a scientific bias, and judged the examples submitted to him more by their decorative qualities than by their importance as illustrations of the development of armour offensive and defensive. As a consequence, the later stages of the craft, when practicability in actual warfare had given place more and more to redundancy of ornamentation and richness of effect in court or pageantry, are by far the most fully represented.

It must be admitted that

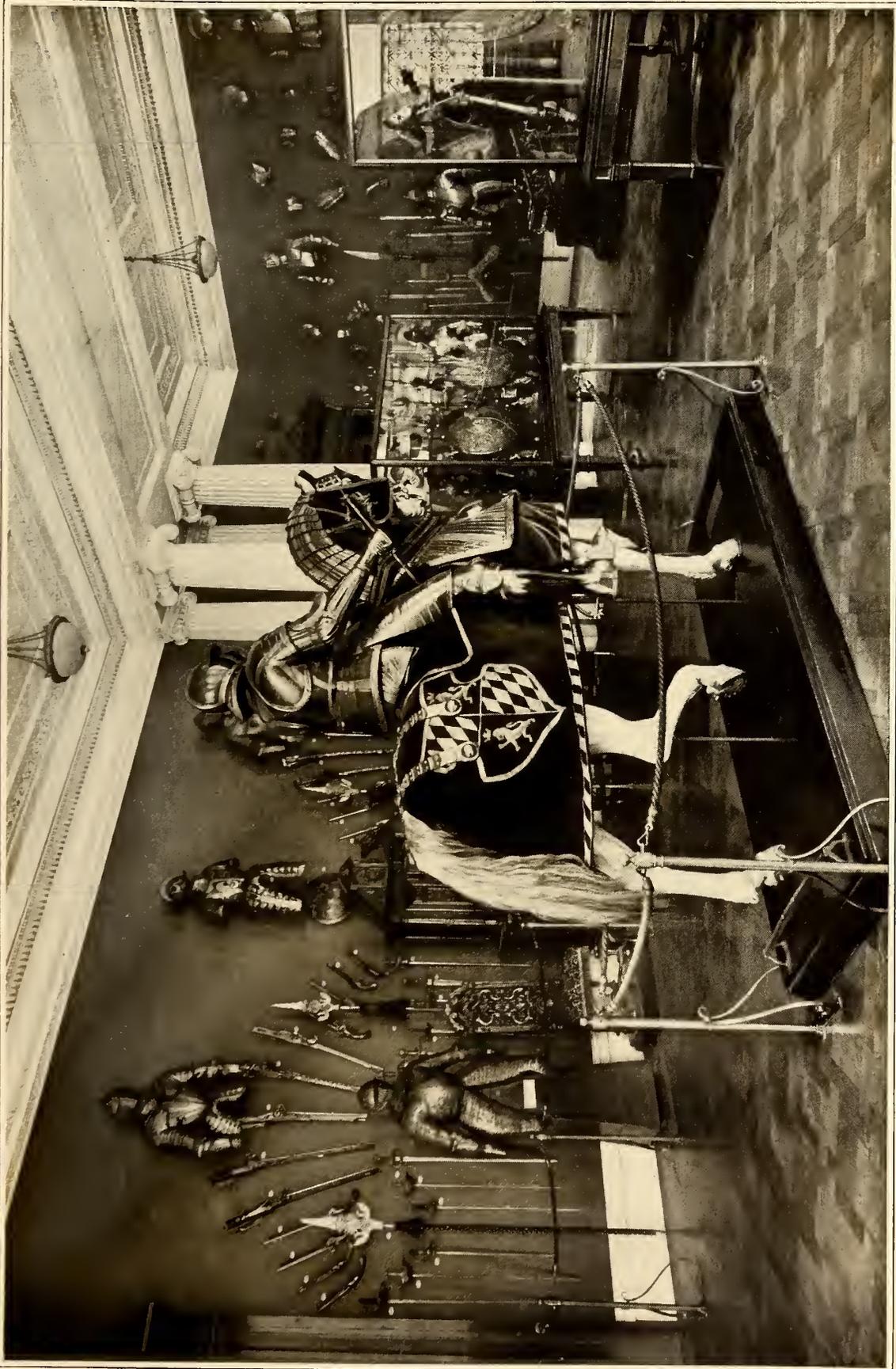
there is no branch of applied art in which it is more difficult to define the exact limits within which the employment of merely ornamental details is admissible. There must always be a border-land of uncertain extent between armour-making as a craft and armour-making as an art, between the right and proper adornment of an article of use and the perversion of a serviceable object into a mere vehicle for the display of mental ingenuity and manual dexterity.

Speaking broadly, the nearer we come to our own days the more we find the decorator superseding the constructor, and the further we go back in time, the more we find the craftsman predominating over the artist; and it necessarily follows that a collection based on

the beauty which is extraneous and even inappropriate, rather than that which arises from well-considered structural conditions, will be found lacking in the productions of the earlier makers. This is certainly true of the Wallace Collection, for out of more than thirteen hundred specimens included by Mr. Guy Laking in his admirable catalogue of this division, not all of which, however, can strictly be said to pertain to it, there are only eleven to which



PEAR-SHAPED MORION, OF RUSSET STEEL.



THE WALLACE COLLECTION. — GALLERY V.

he feels justified in attributing a conjectural date before 1400.

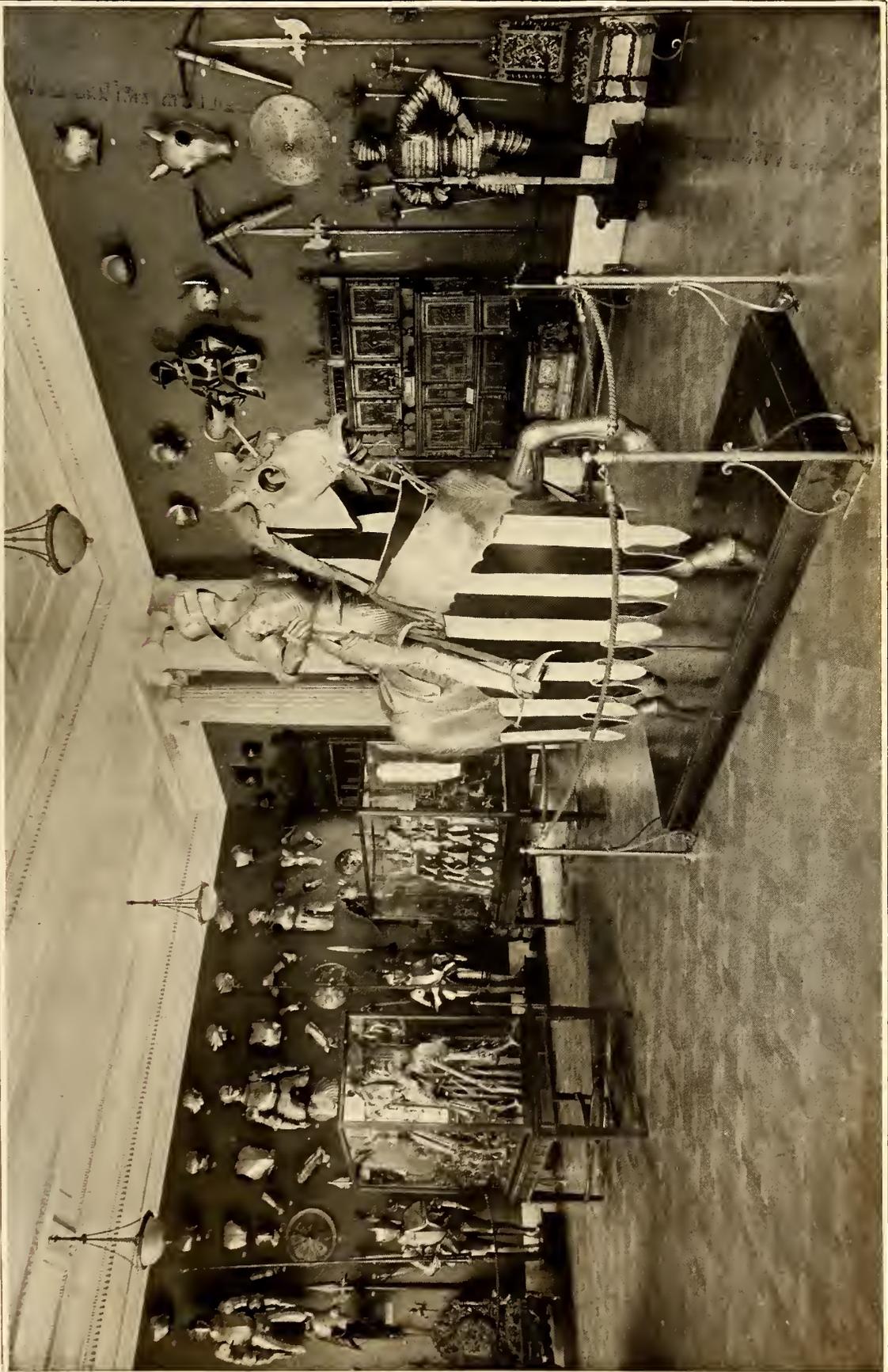
The oldest, which may belong to the ninth century and is certainly not later than the tenth, is a rare sword (No. 12) of simple form, the pommel of which is roughly wrought in a crown-like shape, while a limited amount of modest ornament is beaten into the blade; and a second, even simpler, sword of German manufacture is ascribed to about 1200 (No. 19). The third in point of date is a representation of the armour of about 1250, not the actual thing, consisting as it does of the lower parts of the two legs from a monumental brass (817 and 818), probably of Flemish workmanship, which, considering how extremely rare are genuine survivals of this remote period, are especially interesting. The other swords, the first probably English (18), the second French (48), dating respectively from about 1300 and 1340, a third sword, also French (13) of about 1350, notable as being the earliest example here bearing an armourer's mark, and another, English (53) of about the same date, complete the list of the arms which can be ascribed to the first half of the fourteenth century, for the Italian serving-knife (755) of about 1340 is cutler's rather than armourer's work. The second half has its rarity in the shape of a pair of gauntlets (215 and 216) made in France some time between 1360 and 1390, which closely resemble, but are much superior to, those which hang over the tomb of the Black Prince in Canterbury Cathedral. Concerning the straight-edged axe (357)—stamped on one side I.H.S. and on the other M.A.—Mr. Laking expresses himself with some hesitation, but is inclined on the whole to regard it as French of about 1380; to which same date, though to an English maker, he also ascribes the sword (54).

The specimens of fifteenth-century workmanship are much more plentiful, and space will only allow of reference to the more important. The French gilt bronze spur of about 1400 (186) is chiefly notable for being the earliest in the collection; but the two head-pieces of approximately the same time deserve particular attention, the Italian one (213) for the remarkable beauty of its easy curves, the French one (218) on the contrary, aptly entitled "pig-faced," for its absolutely ludicrous ungainliness. No one who sees its high conical crown and long peaked nose-piece pierced

with holes like a cullender, can help admiring the courage of the man who first dared to appear in the lists under the eyes of fair dames in such an irresistibly laughable disguise. The pair of arm-guards or brassards (133 and 134) are singular in possessing the circular embossed rondel in the bend of the arm, which, though a common feature in paintings of the period, is remarkably rare in existing specimens. They further demonstrate the difficulties of assigning time and place with any certainty to armour. In the catalogue they are said to be Italian of about 1420; but in one of a series of excellent articles contributed by Mr. Laking to the *Art Journal*, he suggests some doubt as to their authenticity, and expresses a more matured conviction that they should perhaps be relegated to the early sixteenth rather than the fifteenth century.

The French pole-axe of about 1420 (92) with its crescent-shaped blade on one side, saw-edged hammer on the other and spike at the top, is the earliest instance here of a formidable, though rather unhandy, weapon often carried by foot soldiers from the eleventh to the sixteenth centuries, while the German fighting halberd (141), a somewhat similar instrument, dates from 1440. Among other objects also now represented here for the first time are the light helmet known as a Salade or Salett (201) fashioned in Germany about 1440 and remarkable for its elegant simplicity, the French dagger (681) with its circular guard and pommel of the same diameter, and the rare and richly ornamented wooden saddle, probably Italian (219), which are all of about the same date. The oldest missile-projecting instrument, a German arbaleste of ten years later (782), in spite of its elaborate decorations in carved stag's horn, is a very business like piece of workmanship; it must have needed a strong man to bend it.

Of excessive rarity and consequently of extreme interest is the magnificent suit of armour for man and horse of late fifteenth-century German work, between 1460 and 1480 (564). As this is the first suit to be mentioned it may be advisable, for the benefit of those who may be inexpert in armour terminology, to briefly describe it and to explain the meaning of the names of the various parts. The man wears a Salade on his head, with a hinged vizor leaving a narrow opening above,



THE WALLACE COLLECTION. — GALLERY VI.

called the Occularium to enable the wearer to see. Below this is the Mentonière, the upper part covering the chin being hinged for lowering, the bottom portion protecting the throat and extending downwards over the breastplate, to which it is fastened by a screw. Below this, guarding the stomach, are the Taces extending across the whole body, and beneath them the Tassets are on each side. The back is covered by the Backplate above and the Garde-de-rein below. The plates guarding the shoulder are collectively known as the Pauldron, and those on the upper arm the Rerebrace, while the oval plates which cover the opening where these two join are termed Palettes. The sheathings of the lower arm are the Vambraces and the extra plates at the bend of the elbow Coudes. A combination of the offensive with the defensive is seen in the Gauntlets which are furnished with useful-looking spikes. The leg-armour consists of the Cuisses covering the upper part, the Genouillères surrounding the knees, the Jambes on the lower part, and the Sollerets with long pointed toes and cruel spurs, though, considering the panoply which encased the horse these must have demanded some skill to drive home. The armour on the horse's head is known as the Chanfron or Chamfron; that on the neck as the Main-faire or Crinet; the chest is protected by the Poitrel; the hind quarters by the Croupière; a tail-guard and flat pieces under the rider's legs, called Flanchards, were also added sometimes, but are not found in this example. The saddle is also armour-plated for the further protection of the warrior; but this does not properly belong to the equipment,—it dates from the early years of the sixteenth century, while the stirrups belong to about 1530. It should further be noted that the gauntlets, and possibly the Pauldrons also, are restorations; but an absolutely homogeneous suit of as early a date is not known, and this one, especially in possessing the full leg-armour, is so rare as to be almost, if not quite, unique.

Some form of hammer was one of the earliest weapons employed by prehistoric man and remained in use from the stone-age onwards, but the earliest here is a German one of 1460 (356), the short-handled form customarily carried by mounted men at the saddle-bow. To the year 1470 or thereabouts, a variety of objects is attributed, among them

a number of Salades, of which two from Italy (202 and 210) are remarkable as reproductions of the ancient Etruscan form, and one, which, however, may be a little earlier, of German make (214), as being identical in shape with that worn by the warrior in Durer's well-known engraving "The Knight, Death, and the Devil." The two Armets or little helmets (205 and 206) should also be noticed as being more developed types, — more completely closed, and therefore affording fuller protection. The German semicircular quiver (1185) covered with hide and containing ten arrows, bolts, or quarrels of different shapes and sizes, is in unusually good preservation. The most interesting relics of this period, however, are the short, broad swords known as Cinquedea Veneziana from the Italian *cinque dita* (five fingers), that having been the average width of the blade at the hilt. The earliest here is No. 50, and there is a fine series of later date, all of them more or less handsomely enriched with engraved figures, ornaments, and mottos. The complete suit of armour (10) is an effective object enough, but is too much of a restoration to deserve careful examination.

From about 1480 dates the War Mace (79) which, with its six sharp angles, must have been a sufficiently formidable instrument in the hands of a mounted man when applied to the heads of those on foot; and of the same age is the no less dangerous two-handed Sword (1001), a weapon which must have required both strength and skill to manipulate successfully. The Half-suit (21) made at Augsburg between 1485 and 1500, is an instructive example of the elaborate reinforcements applied to the ordinary armour for use in the supposedly peaceful, though reasonably perilous, encounters in the lists; and how necessary these additions were is well enough indicated by the dents and furrows which can still be seen upon the surface. The great Heaume, which alone weighs twenty pounds, is a particularly powerful piece of fortification, and was even then only supplementary to a lighter head-piece worn inside. The Palettes are exceptionally large and the breastplate is strengthened and broadened, not only for protection, but also to afford a base for the rest in which the heavy lance was laid,—in itself an ingenious piece of construction; while the right side, on which,



THE WALLACE COLLECTION. — GALLERY VII.

naturally, the blows of the opponent's lance were concentrated, is further secured by a large extra plate screwed into the Vambrace. The shield, it may be noted, is of small size and made of wood covered with leather and gesso and painted.

The full suit of armour (46)—probably German, about 1490—should not be overlooked; while the Venetian Cinquedea (671) and Italian dagger (672) of the same period are noteworthy for their ornamentation. The German Pavois of about 1500 (73), which judging by the coat of arms painted in the upper left hand corner was once the property of the city of Nuremberg, may be usefully compared with the small Tilting Shield (33) which resembles that referred to above. The Spetum (107) is the earliest in this collection of a form of partisan distinguished by having the side blades large and much curved, as is the Moulinet (258) used for bending the powerful bow of the arbaleste, while the Cinquedea (673) is the most richly decorated of the series here.

Hitherto we have ignored the numerous swords of various dates but two of about this period call for brief notice. The German Hand and a half sword (897) forms an interesting transitional form between the ordinary weapon and the heavy two-handed type (907) since, though light enough for one-handed use as a rule, the grip is so lengthened that in the case of a more than usually "swashing blow" there was hold-room for the left hand as well. The second is one of those grisly instruments which struck but had no need to parry, a German Executioner's sword (892). Before quitting finally the fifteenth century it is necessary to call attention to three objects which, though neither weapons nor armour, are included in this section and can boast of historical associations. All three are serving-knives, the first (765) of 1435 bears the arms in translucent enamel of Philip le Bon Duke of Burgundy (1396-1467) together with the collar of the Golden Fleece, instituted by him in 1430, on the occasion of his marriage with Isabella of Portugal, and the motto of the order "Autre N'auray," the *u* however, being omitted. The second (749) of about 1440 bears the arms of Rollin, Chancellor of Burgundy under the Duke, and the third (750) of the same date those of Sire de Dancourt his Grand Master of Artillery.

During the course of the sixteenth century the custom of regarding armour as merely a convenient base for the display of ornament of ever-increasing elaboration became more and more established, and, though much of it from the point of view of metal-working is marvellously skilful and beautiful, the result to the purist is not infrequently as incongruous as would be a football-suit trimmed with costly lace. Many objects, therefore, which will attract the admiring eye of the casual visitor can fairly be passed over as of little practical value. The earliest work of this century here exhibited is a German Hand and a Half Sword (24) of about 1505; a second (40) dates from about five years later, and to the same period belong the breast-plate (85) and the Salade (86), both Italian, which reveal the beginnings of the decorative tendency. A new form of head-gear appears about this time in the Italian Casquetel (272), a kind of light helm with a projecting peak to shade or shelter the eyes, and flexible plates to guard the back of the neck; and a novelty in weapons is the German Estoc or Foining sword (1121). More peaceful arts are represented by the Boar Hunting sword (1012) which has an oblong opening through the blade at some distance from the point, to prevent its being driven in too far in the excitement of the chase.

As an example of the sufficient, yet in no way excessive, adornment of a suit of armour, the German one (56), with its delicate flutings in the "Maximilian style", so called after the first Emperor of that name, can scarcely be surpassed. This fashion prevailed from about 1505 to about 1540, and this suit belongs to about 1515 or somewhat later. A second suit of that date (529) made by Lorenz Colman of Augsburg, who died in 1516, is more elaborately decorated. The English tilting-heaume (217) is remarkable for its rarity, for only seven other specimens like it are known, and the Italian Casque (646) as one of a series in Case 6, all of which are masterpieces of design and execution. A German Three-quarter suit of about 1520 (555) is noticeable as an odd attempt to reproduce in metal the appearance of the slashed costume worn at the time. An ingenious though scarcely sportsmanlike device is seen on the Spanish buckler (414) in the shape of two rows of bars raised a little from the surface, for the



THE WALLACE COLLECTION. — GALLERY VIII.

purpose of catching and perhaps breaking the adversary's sword-point. Two of the few dated pieces in the collection belong to the year 1532: the suit of armour for man and horse (1198) which was made for the Elector Joseph of Bavaria and found its way to London, after passing, like so many other works of European art, through the marauding hands of Napoleon; and the powder-flask (608) of Italian workmanship, though the genuineness of the date on this is not altogether above suspicion.

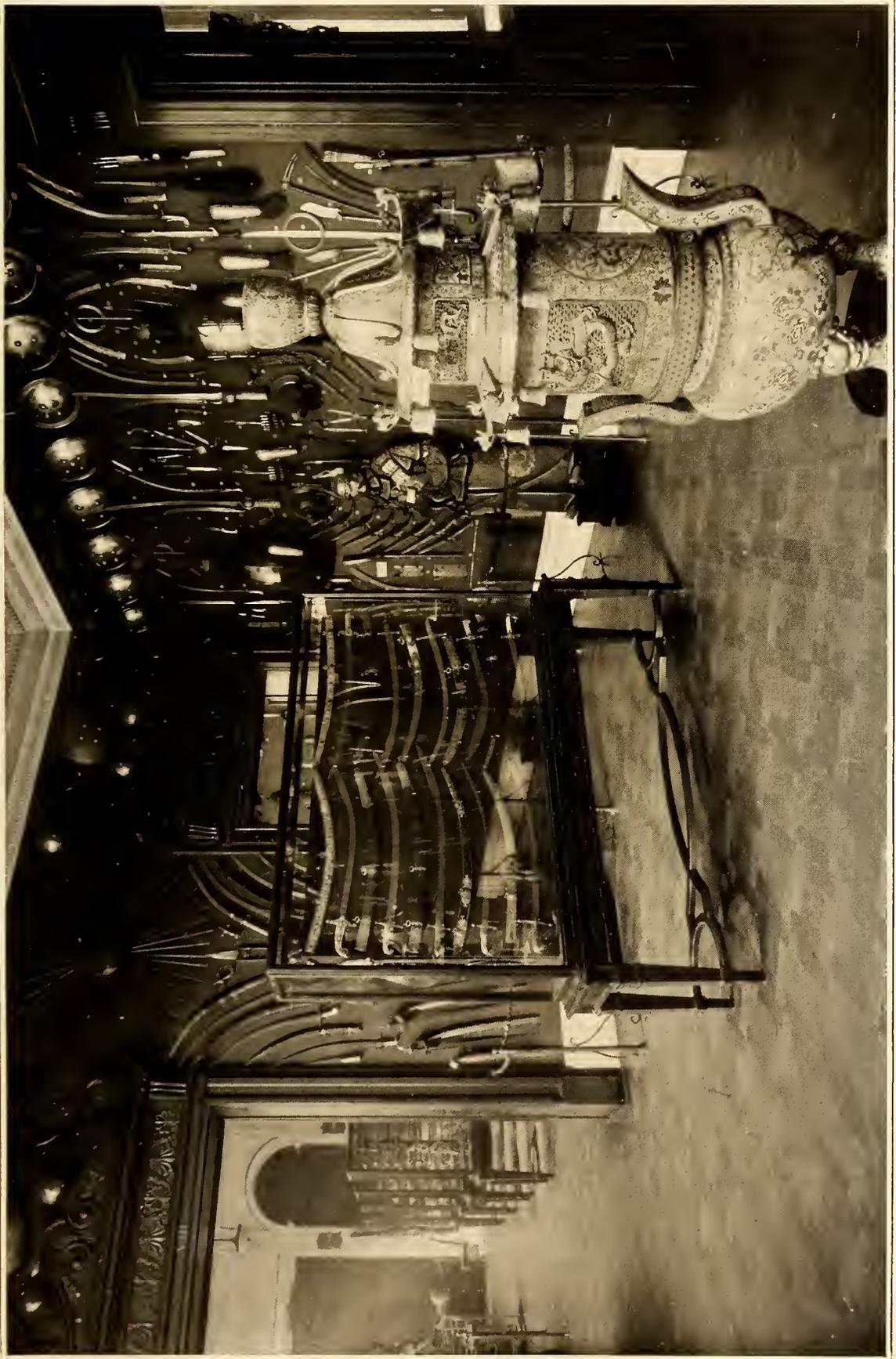
The extravagance to which ornamentation had already been carried at that time is well seen in the elaborately embossed Milanese shield (1308) which, superb as it is as a piece of goldsmith's work, is surely the last thing any sane man would submit to the dangers of a hand-to-hand combat. The closed helmet (311) of about 1540 displays the unusual feature of retaining the original quilted lining. To the same date may be assigned the first three of a considerable number of ornamental Rondaches, or circular shields (1207, 1219 and 1235), all being of wood covered with embossed, tooled, and painted leather, the earliest rapier (553), and no less than six suits of armour (96, 352, 365, 454, 463 and 542); a fine war-saddle (277) is another of the dated examples made in 1549. The year 1550, or thereabouts, brings to our notice several new forms of weapon: the Italian Prodd (777) a light kind of cross-bow for shooting deer, in the use of which Queen Elizabeth is said to have been proficient; the Glaives (97, 124, 126 and 952) — the first and third of which are supposed to have been made for Ferdinand, King of Hungary and Bohemia and Emperor of Germany, the second for some Burgundian potentate, the last for François de Bourbon, duc de Montmorency; the Partisan (1002), and the Ranseur (937); while four years later we reach the earliest fire-arm (404) a double-barrelled wheel-lock pistol inscribed H.S. 1554. The German stag's horn powder-flask dated 1555 (612), and a second (606) dated 1557, follow it closely in point of time.

Thenceforward fire-arms and their necessary accessories, powder-flasks, primers, charge-boxes, etc. continue to appear in increasing numbers. The arquebus and the rifle date from about 1560 (173 and 198, the Dag (712) from 1570 and the Dragon (389), whence our word 'dragoon,' from 1580. Yet,

in spite of the improved methods of attack which were destined in due course to bring about the practical extinction of body-armour, this still continued to be made and worn. One of the most interesting and beautiful suits in the whole collection is No. 864 which was made about the year 1575 by Jacobi or Jacob Toft for Sir Thomas Sackville, as is proved by the original drawing by the maker, which is preserved, together with many others, in the "Armourer's Album" in the Victoria and Albert Museum; while even more decorative, though less practical, is the Half-suit (1164) said to have been fashioned by Lucio Picinino for Alfonso II., Duke of Ferrara, about 1570.

To conclude this review of the sixteenth century, reference may be made to one of the incidental instruments of warfare, the Commander's Baton (1261), of Milanese workmanship about the year 1590. It consists of a hollow cylinder of steel, and, according to Sir Samuel Meyrick, to whose well-known Goodrich Court Collection this, like so many other objects here, once belonged, it was used to carry the muster-roll of the army; while the inlaid figures with which the outside is closely covered, formed a sort of ready reckoner to show at a glance how many troops could be disposed on a given space of ground. The first of a considerable number of merely ceremonial Partisans, belonging in this case to the guard of the Duke of Parma (9) and dating from about 1590, may also be noticed, and, partly for its historical, partly for its now somewhat faded beauty, the dagger (1306) dated 1598 and presented to Henri IV. of France by the city of Paris on the occasion of his marriage with Maria de' Medici, together with a rapier which is now in the Musée d'Artillerie at Paris.

Even a more lavish use of decoration of every conceivable description characterises the work of the armourers in the seventeenth century; carving, inlaying, engraving, damascening, and embossing, in every variety of material, often carried out with the most consummate craftsmanship, are so plentifully displayed in the collection that a description of one tithe of the objects — remarkable for their beauty alone — would exceed all reasonable limits. The ornamentation of the different forms of fire-arms and of the hilts of the rapiers which came more and more



THE WALLACE COLLECTION. — GALLERY VIII.

into use at this period, would itself provide material for a respectable volume; so it will suffice to comment only on objects which show novel ideas in offence or defence, and weapons with some historical association, and to leave the lover of ornament for its own sake to forage for himself in this abundantly supplied treasure-house.

The two rapiers (168 and 169), one of 1600 and the other of 1610, the first inscribed "Andrea me fecit", and the second "Andria Ferara", are noticeable as the earliest here bearing that well-known name; and the short cutting weapon (1267), provided on the back with gaps to catch and break the adversary's sword, as a novel but probably not very effectual device. The left-hand dagger (920), used in the sword-and-dagger play, is noticeable among the numbers of its kind as having a sharply serrated edge, which, it has been plausibly conjectured, was intended to prevent the adversary from clutching it; and the arquebus (1138), fashioned at Augsburg about 1605, for its early anticipation of the modern breech-loading principle.

A sword (1302) has the pathetic interest of having belonged to Henry, Prince of Wales, the eldest son of James I., whose early death probably disturbed the entire current of English history. It bears on the blade his initials H.P., and the familiar feathers; and it formed without question part of the suit of armour presented to him in 1607 by Louis, the son of Henri IV. of France. To the same luckless Prince also belonged a right-hand gauntlet (1303) which has somehow in the course of years become separated from the complete suit,—most of which is still at Windsor,—made for him about 1610 by William Pickeringe at a cost of three hundred and forty pounds. The Spanish rapier (323) of about 1605, though in its simplicity calculated to appeal chiefly to the connoisseur, should be remarked on account of its exceptional state of preservation. To 1610 may be ascribed several merely ceremonial weapons such as the Partisan of the Papal guard (3) and a series used by the guards of the Electors of Saxony (93, 526, 552, etc.), later and finer examples of which, to abandon for once strict chronological progress, are one bearing the arms of Bavaria (959) dated 1615, and a magnificent processional Glaive (885), one of twenty-five originally carried by the guard of

Camillo Borghese when he held the Papal office as Paul V. from 1605 to 1621, a Partisan of the guard of Louis XIII. of France (523) about 1635, a small one of about 1660 with the arms of France and Navarre (106), a halberd of the guard of Louis XIV. of France (372) about 1670, a Partisan of the same (517) and last and best a later Partisan of about 1680 (931) probably designed by Le Paultre for the same monarch, which in its complicated piercing combines an exquisite lightness and delicacy with a quite adequate effect of strength.

An interesting memento of an odd method of fighting which became the vogue about the middle of the sixteenth century is the Italian sword (480) of about 1610, the sole survivor of a "Case of Swords," which signified two in one scabbard, both being used in action at the same time, one in each hand. Of about the same date is a German Sword-breaker (1088) which is even more ingenious than the one previously mentioned, the notches being supplied with small catches to retain hold of the blade when caught. A very much inscribed sword is No. 160 which is believed to have been presented in 1614 by King Phillip III. of Spain to Wolfgang Wilhelm Count Palatine of the Rhine, on his succession to the Electorate of Neuberg; and almost as platitudinous in its copy-book morality is the blade of a rapier (500) forged by Johannes Happe of Solingen and mounted in France about 1615.

It seems to have been a common custom at that time to sign weapons and engrave upon them sentiments of truly mysterious import, as, for example, the lettering on the German rapier (528) — MIOENEVENDO. LIDEVLE-NEELO. On the other hand, it is pleasingly doubtful whether the wise suggestion "Respice Finem" on an Italian rapier of about 1620 (556) was intended to apply to the bearer or his adversary. The engraving on a German stiletto of the same period (824), on the other hand, was devoted to a more practical purpose. It is divided into a numbered scale and is supposed to have been carried by a master gunner with the object of gauging the calibre of cannons. A German rapier of about 1625 (1071) is noteworthy for its extraordinarily intricate guards and for its remarkable condition. How long more primitive forms of attack persisted after the introduction of fire-arms is shown by a war-hammer (360)

and two-handed sword (423) together with a curious combined Linstock and Gun Rest (1271) all of the year 1630; but the decline of defensive armour is indicated by the French Gorget (565) and the three-quarter suit bearing the cognizances of the Houses of Monaco and Manfredi of Faenza (1146), both of about 1635 and both treated more from the point of view of ornament than use. The succeeding fashion is seen in the sleeveless English Buff Coat of about 1640 (No. 120).

The latest body armour in the collection is the French Half-suit of about the same date (977), and contemporaneously we find the earliest flint-locks on a pair of Italian pistols (698 and 702); though the oldest Snaphaunces (a corruption of the German *Schnaphahn*, so called because the action of the cock suggested the pecking of a fowl), which formed practically a transitional stage between the wheel and flint locks, are an Italian pair (692 and 708) dating from about 1660. An extraordinary freak in the way of weapons is a German pole-axe of about 1640 (822) which has, as an integral portion of it, a wheel-lock pistol. The French Prodd (238) of about 1650, is yet another example of the slowness with which fire-arms made their way into universal use, for it is strange to have this antiquated implement within ten years of the bayonet which our soldiers still find a very serviceable weapon. The bayonet here (1106) is by no means an early one, dating only from 1660, though it is believed to have been invented at Bayonne,—whence its name,—early in the seventeenth century, and came into common use about 1640; but it is of a fairly primitive form, fitting with a plug into the muzzle of the gun, instead of round it by means of a ring, and opening out into three blades on releasing a spring,—a device which is found also in one or two daggers here. The mania for ill-considered combinations is finally carried to extremes, at the end of this century, in a mixture of sword and wheel-lock pistol, of about 1690 (823), which must have detracted considerably from the utility of both.

The poverty of the collection in works of the eighteenth century, compared even with the last quarter of the seventeenth, is calculated to give a wrong impression of the rapidity of the change in methods of warfare which had really been in progress for many years. The increase in power and range of

fire-arms gradually rendered protective armour a mere useless encumbrance, the introduction of uniforms did away with the possibility of personal display, while the necessity of arming large bodies of men made it impracticable to devote much time to the decoration of each individual weapon. This was chiefly reserved, in consequence, for the Small Swords which about this time replaced the earlier rapier and became as essential a portion of a gentleman's equipment as a stick or umbrella is to-day. The earliest here is of 1680, or thereabouts (1169), and thenceforward nearly every decade is represented by one or more examples, none of which, however, demand extended notice. Two hunting-swords, one French of about 1810 (767), and one German from 1820 to 1830 (770), are the sole specimens of nineteenth-century work.

The Oriental armour on the walls and in the Cases of Gallery VIII. need not be discussed at length. Though not a few of the weapons are sufficiently venomous in appearance, it is chiefly as curiosities and specimens of the lavish use of costly materials that they will attract general attention. Until they have been catalogued, or at any rate labelled with at least their nationality and provenance, even the serious student cannot examine them with much profit. The Marquis of Hertford, to whose taste and judgment this portion of the collection is entirely due, would seem to have been influenced in his choice, even more than his successor Sir Richard Wallace, by the merely decorative qualities of the article; and as it has been the custom in the East, from very early days, to lavish ornament upon weapons of war, encrusting hilt and scabbard with precious stones, emblazoning them with enamel, exhausting upon them every device of the goldsmith's and jeweller's crafts, there is no lack here of rich material. The various quaint and fantastic forms which Oriental ingenuity and ferocity have stamped upon the instruments of death, are also well represented. The Hindoo khouttar with its stirrup-like handle, the Malay kris with its flame-shaped blade, yataghans, kandgiars, hatchets and maces, helmets and coats of mail, may all be found here; but, in the absence of any convenient method of referring the reader to the position of particular objects, no useful purpose would be served by describing them in detail.

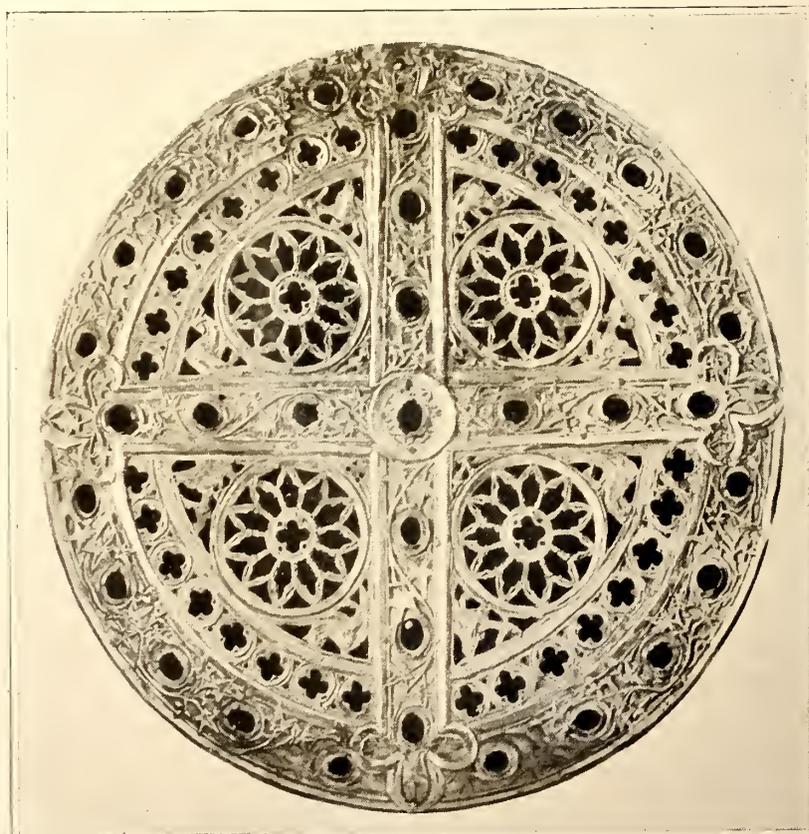
CHAPTER XIII.

THE MINOR ARTS.

THE objects which it is proposed to consider under the above wide heading are so numerous, so varied, and so dispersed throughout the different rooms without any definite intention of grouping them according to their nature, nationality, or date, that any attempt to treat them categorically in fixed classes would probably be futile. It has consequently been deemed more advisable to take them in succession as they appear in the catalogue, and as they would come under the purview of a visitor passing in orderly course from Gallery I. to Gallery XXII., but omitting, naturally, those that have been already recorded in the preceding chapters devoted to special artistic developments.

The only articles demanding notice in Gallery I. are four reproductions in enamel, by Henry Bone, R.A., whose work has been previously mentioned in the chapter on miniatures, of three pictures by Sir Joshua Reynolds, and one of Lady Hamilton, by Madame Le Brun. In case E., Gallery III., there is a small collection of Venetian glass, including nothing of very exceptional importance, though a ribbed vase with blue and white bands may be noted for its graceful form. Case F., on the other hand, contains some very notable examples of Limoges enamel, which are fully worthy of careful study. The earliest are two panels representing respectively the Virgin and Child (No. 247), and the Adoration of the Magi (No. 248, the former by Nardon Pénicaud, the latter by one of his school; and each is distinguished by the fact that the jewels represented are embossed and raised above the

general surface of the picture instead of being only painted. A second Virgin and Child (No. 246), simple in feeling and delightful in colour, and figures of St. Catherine of Alexandria (No. 239), and St. Francis of Assisi (No. 241), are of about the same period. To the early years of the sixteenth century belong a fine plaque (No. 249) said to recall the work of Jean Pénicaud I.,—a beautiful series of twenty-four plaques, illustrating Scripture subjects, mostly from the life of Christ (No. 250), and a pair of salt-cellars (Nos. 260 and 261) of admirable workmanship, attributed to Couly I. Noylier, as is also the delightful casket (No. 256). The larger number of the specimens, however, date from the middle of that century when the art was at its best, and many are signed by such acknowledged masters as Jean and Martial Courtois, Courteys, Corteys, or Court,—the name appears in many forms,—Leonard Limousin, Pierre Raymond, and Martin



FLABELLUM OF GILT BRONZE.
French Art. — End of the Thirteenth Century.



JEAN DE COURT. — PORTRAIT OF MARGUERITE DE FRANCE, DUCHESS OF SAVOY, PAINTED IN ENAMEL.
French Work. — 1555.

Didier Pape. To the first-named we owe two plates representing incidents from the story of Joseph, marked respectively G. XXXIX. (No. 262) and G. XLI. (No. 259), though only the second has the signature I. C.; two Tazzas in grisaille, with natural flesh-tints, one (No. 263) depicting Moses at the battle of Rephidim, the other (No. 267), the departure from the Ark after the Deluge, besides a portrait (No. 253) of Marguerite of France, daughter of Francis the First, in the character of Minerva, inscribed *Jehan de Court ma fait, 1555*, which is the only known portrait by this artist, if it be his. The form of the inscription, however, suggests that it is probably by the other Jean Court, Courtois or De Court, who used, as a rule, to sign in this explicit fashion. It may be noted, however, that, in the few recognised examples of his work, he always adds *dit Vigier*. The signature M. C. on the large oval dish painted in colours No. 263, with Apollo and the Muses, the whole surrounded with an exquisite ornamental border, denotes Martial Courtois, an artist whose productions are seldom met with, though there are two dishes by him in the Waddesdon Collection at the British Museum.

The most successful enameller, however, was Leonard Limousin, who is known by his dated works to have flourished from 1532 to 1574. He is represented here by two pieces, both of exceeding merit, a portrait of an unknown gentleman in a black costume of the period of Henri II. (No. 240), and a marvellous one of Henry d'Albret (No. 255) (so spelled in the inscription below it, the grandfather of Henri IV. of Navarre and France, which is signed with the two initials of his name, surmounted, as usual, by a fleur-de-lis. But little inferior, as a craftsman, was Pierre Raymond, whose initials appear on a grisaille of the Last Judgment (No. 244), and a ewer (No. 265) painted in grisaille, with an adaptation of the famous Parnassus by Raphael, in the Villa Farnesina. There is only one work here signed by Martin Didier Pape, a Tazza, also in grisaille, showing the death of Cleopatra (No. 243).

The art of enamelling, permitting as it did of many secret processes, was very apt to run in families; and there are at least three Jeans belonging to that of Pénicaud, the second of whom is probably represented by the charming covered salt-cellar of silver-gilt (No. 254),

and the third by the large dish (No. 270) adorned with yet another adaptation of Raphael's Villa Farnesina decorations, *The Triumph of Galatea*. The Madonna di Foligno, by the same artist, is remotely suggested by the Virgin and Child on the plaque (No. 245) by an unidentified maker. A second Limousin was Jean, whose signed portrait of Louis XIII., Roy de France et de Navarre (No. 251), dating from the first half of the seventeenth century, when the decadence was already beginning to be manifest, is a noble survival of the best traditions. A richly-decorated pewter ewer of sixteenth-century German work, by Caspar Enderlein (No. 238), divorced for some mysterious reason from its companion dish, which will be found in Case J. (No. 543); some early French *champlevé* enamels (Nos. 273, 274 and 277); a grand Venetian dish and ewer, boldly embossed and coloured in blue and white enamel (Nos. 279 and 280), and a curious thirteenth-century candlestick in bronze (No. 285), remain to be mentioned.

Much of the contents of Case G., in the middle of the room, has, somewhat arbitrarily perhaps, been introduced in the chapter on the sculptures; but there is still a considerable number of small articles deserving attention. Such are the elaborate Votive Offering (No. 297), two little plaques in niello, the Virgin and Child (No. 300), and a Piéta (No. 304), in both of which the background is sunk below the general level of the plate; the plaque of glass gilt and painted on the back so as to simulate enamel, a process known as *verre églomisé* (No. 301), all of late fifteenth-century Italian workmanship, and two medallions treated in the same way by German sixteenth-century craftsmen (Nos. 445 and 446).

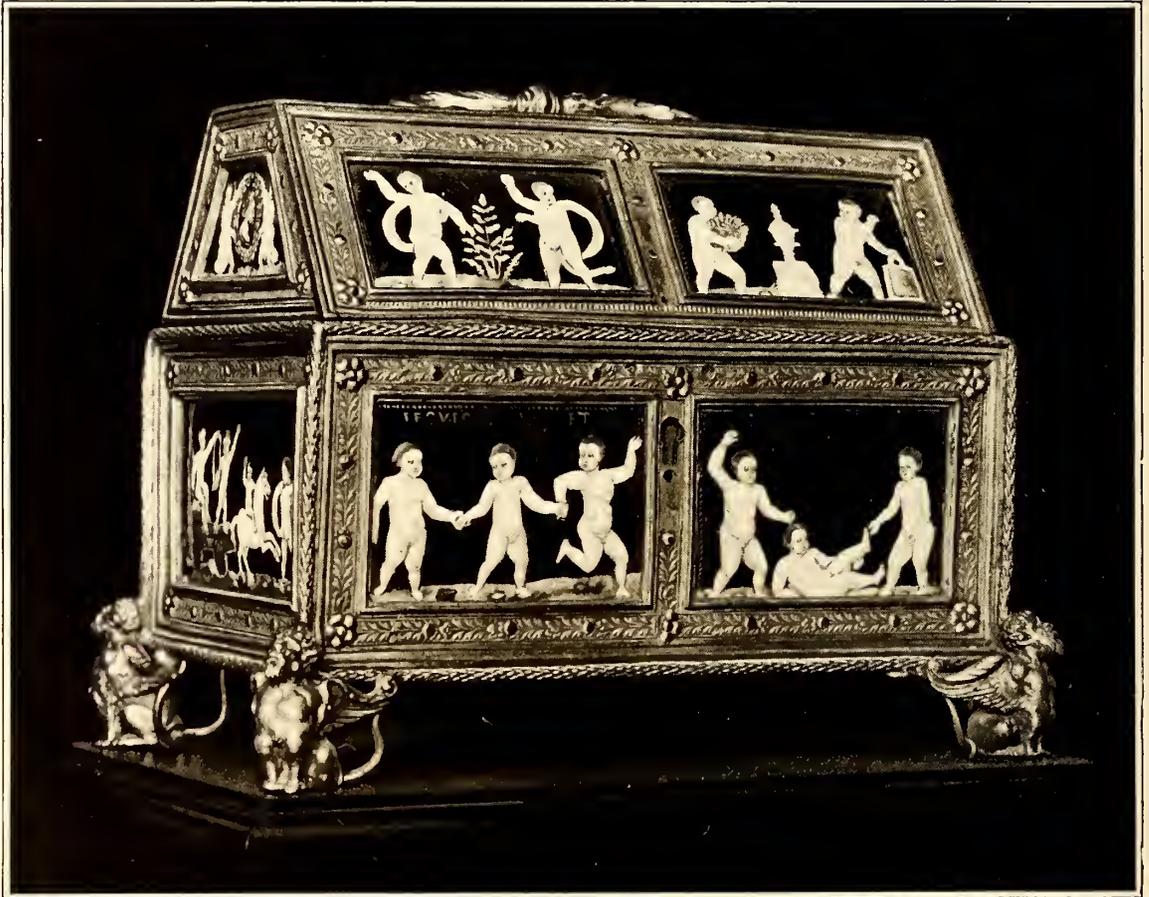
Case I. is devoted to metal-work of very heterogeneous natures, dates, and origins, from which may be especially singled out the so-called Bell of St. Mura (No. 498), which is actually the case in which the bell was preserved, a splendid example of early Celtic work, dating, it is believed, from the seventh century, though the decoration has been added at later periods extending from the ninth to as late, perhaps, as the thirteenth century; the *Horn of St. Hubert* (No. 499), the decoration of which, still retaining traces of its original colouring, is German, and ranges from the fourteenth to the sixteenth century; a



LARGE DISH. ENAMEL ON COPPER, BY MARTIAL COURTEYS,
Limoges. — *Sixteenth Century.*

wrought-iron clasp No. 503, Italian sixteenth-century work; a richly decorated silver collar of office, believed to have been worn by the successive heads of some Netherlandish confraternity of archers (No. 508); an interesting set of instruments, gilt and chased, dated 1617 (Nos. 513 to 530); a gilt dial and case made by Christopher Schissler at Augsburg in 1575 (No. 531), a very rare Sacerdotal Fla-

bellum, in gilt metal, of fourteenth-century French work (No. 539); a grand example of German sixteenth-century low relief on pewter (No. 544), and a number of keys with intricately pierced handles (Nos. 547, 552, etc.). Cases K. and L. are chiefly occupied by a series of French and Italian caskets, decorated in different styles, but the former includes a pair of embroidered white shoes, which a some-



CASKET.—PAINTED ENAMEL BY GOULY I. NOYLIER.
Limoges. — First half of the Sixteenth Century.

what vague tradition connects with Queen Elizabeth.

The silver cup (No. 18), Gallery IV., and the salver and ewer (Nos. 110 and 111), Case A, Gallery XII., belonged, if we may judge by the coat of arms on them, to Pope Pius IV., a less interesting owner, it must be admitted, than Marie Antoinette, to whom once belonged the silver Holy Water holder (No. 13), and the delicately pierced and chased silver mirror (No. 23), together with their tooled leather cases (Nos. 100 and 98 in Case C.).

Other noteworthy specimens of gold and

silversmith work in Case A. are the two pierced silver book-covers of German sixteenth-century make (Nos. 12 and 14); a silver-gilt lamp shaped like a classical ship, German, sixteenth century (No. 21); a Dutch seventeenth-century tea-bottle (No. 24); a pair of French eighteenth-century sugar-spoons, with vigorously executed scroll-work handles (Nos. 30 and 30a); a votive crown from a shrine of the Virgin, signed Hans Schmalz, 1565 (No. 43), and a set of three silver-gilt covered vases, dated 1751, made by Samuel Taylor (Nos. 33, 33a and 33b), noticeable as among the few

objects here of native manufacture. The most attractive objects, however, in this case, are the Toilet Case and accompanying Dish of the late Louis XV. period (Nos. 28 and 28 *a*), made of pale tortoise-shell and decorated with imitation Chinese subjects produced by the insertion of small gold pins, a method known as *piqué*, less finished and effective examples of which are the inkstand and casket (Nos. 35 and 36), of Italian sixteenth-century make.

Case B. contains some good, though in no way extraordinary, Venetian glass; but the two objects of paramount importance here are the enamelled glass chalice (No. 96), made in France, though probably by Venetian natives, in the sixteenth century, which is of the very greatest rarity, and the exceptionally fine Arabian hanging lamp, also of enamelled glass (No. 94). Case C. contains, besides the leather jewel-case already mentioned, an odd assort-



CABINET IN STEEL REPOUSSÉ AND PARTLY GILT.

Italian Art. — Sixteenth Century.

ment of articles, of which an embroidered velvet writing-case, formerly used by Louis XIV. (No. 103), and a silver-mounted morocco leather despatch-box (No. 104), once the property of Charles II. of England, are not without interest. The extraneous objects in the galleries containing the European and Oriental armour are few; but there are three good brass dishes, decorated with repoussé work, of fifteenth-century German make, and two Venetian perfume-burners of gilt metal, pierced

and chased in a style strongly suggestive of Persian or Arabian methods, in Gallery V.; a handsome casket, made apparently as a sort of show-piece "en Massevaux, par Jean Conrad Tornier, monteur d'Harquebisses, l'en 1630," in Gallery VI.; a sixteenth-century Venetian brass dish, in Gallery VII.; and a pair of large pagoda-shaped Chinese incense-burners, covered with cloisonné enamel and gilding, in Gallery VIII.

Upstairs we find in Case A., Gallery XII.,

upwards of one hundred objects of plate and jewellery, all of which will well repay observation, though it would be impracticable to mention each in detail here. A leading feature is the large and varied series of pendants of all sorts of precious materials, embellished with carving, inlaying, and enamel. The oldest of these is the Romanesque pendant of gold set with garnets (No. 94), which dates from the eleventh or twelfth century, but the greater portion is of sixteenth-century make. A few, such as the pendant in *verre églomisé*, with the Crucifixion and Annunciation (No. 60), and one of gold and chalcedony, with translucent enamels and precious stones (No. 65), are Italian; some, like the beautifully enamelled badges, belonging probably to some ecclesiastical orders (Nos. 74 and 91), and the Royal Order of St. Michael (No. 79), are French; but most are German, and many of these show the quaint devices which the artificers of that nation, in the sixteenth century, delighted to build up round the oddly deformed pearls known as *baroque*, of which there are such numberless examples in the Green Vaults at Dresden. Such are the Dove (No. 61); the Rabbit (No. 78), an exquisite piece of work; the Heraldic Eagle (No. 81); and the Lapdog (No. 82).

Among the larger objects a fine though somewhat over-decorated salt-cellar, of English make, dated 1578 (No. 104), and a marvellously elaborate silver salver, wrought in low relief at Augsburg during the later half of the sixteenth century (No. 109), but the gem of the case is the little diptych (No. 68) in translucent enamel, on a gold ground, representing Pierre de Bourbon and St. Peter, and Anne de Beaujeu, his wife, with St. Anne, a reproduction of parts of a triptych in the cathedral at Moulins, for which it was painted about 1500. In the central division of the large *Londonderry* Cabinet, which stands against the wall in the same room, are some further examples of silver plate, including a sugar-caster of the period of Louis Quatorze (No. 190); an admirable covered silver salt-cellar of late sixteenth-century Augsburg work (No. 193); a tankard of generous proportions (No. 194), inset with sixteenth and seventeenth-century medals, made probably at Upsala, in Sweden, at the end of the latter century, to commemorate, according to an inscription on the central medal on the lid,

the centenary of the council held in that city; a grand standing cup and cover in the Jacobean style (No. 195), which, in former days, graced the festivals of the now extinct Serjeants' Inn; a silver ostrich, dated 1599 (No. 197), a favourite model for German table-ornaments about that time, with a horse-shoe in its beak; a silver tankard (No. 200) of late seventeenth-century English make, which was presented by the Prince of Wales, who is now King Edward VII., to the late Sir Richard Wallace, and a finely designed silver sugar-basin of French early seventeenth-century workmanship (No. 203), supported on three mermaids, with coats of arms between.

Few museums are free of some reminder of the not too laudable looting of the Summer Palace at Peking, in 1860, nor is the Wallace Collection an exception, for the two goblets of gold and blue enamel, supported on elephants' heads, in Case A., Gallery XIV. (Nos. 17 and 18), formed part of the spoils. In the same Case are several examples of vessels in rock-crystal; a charming little cup and cover mounted in silver gilt (No. 7); two bowls of uncertain date and origin (Nos. 14 and 16); a German vase and an Italian Tazza, both of sixteenth-century make (Nos. 29 and 33), and others. One of those shuttles used by the great ladies of the French court, in the eighteenth century, for winding silks on, is of the same material, mounted in gold and jewels (No. 19), while another in pierced steel partly gilt (No. 10) shows, by the monogram upon it, that it belonged to Madame Louise, a daughter of Louis XV., and that even royal dames did not despise the pretty affectation of employment. Two little ewers of lapis-lazuli, with ornamental silver-gilt mounts in the style of Louis XVI. (Nos. 8 and 9), are favourable examples of their kind.

The most important specimens of the minor arts, however, are contained in two Cases (A and B), on tables in the centre of the long Gallery XVIII., and make up a collection of snuff-boxes and *bonbonnières*, the value of which it would be impossible to over-estimate. But little has been said in the preceding chapters as to the worth in money of the numerous exhibits. To the expert such references might savour of impertinence, while they form confessedly the lowest ground from which one



EWER OF MALACHITE, MOUNTED IN GILT METAL.
French Art. — End of the Reign of Louis XV or early Louis XVI.

can appeal to the ignorant. Nevertheless, since the first step towards awakening understanding and appreciation is to arouse attention, it may be excusably pointed out that the contents of these two Cases, if submitted at auction to public competition, would, judging by prices recently paid, fetch a sum which one

hesitates even to conjecture. That it would amount to very many thousands of pounds is certain. To give a solitary instance, there are here four boxes painted by Van Blarenberghe, while the one in the Jones Collection was considered, many years ago, to be worth at least fifteen hundred pounds, and would un-

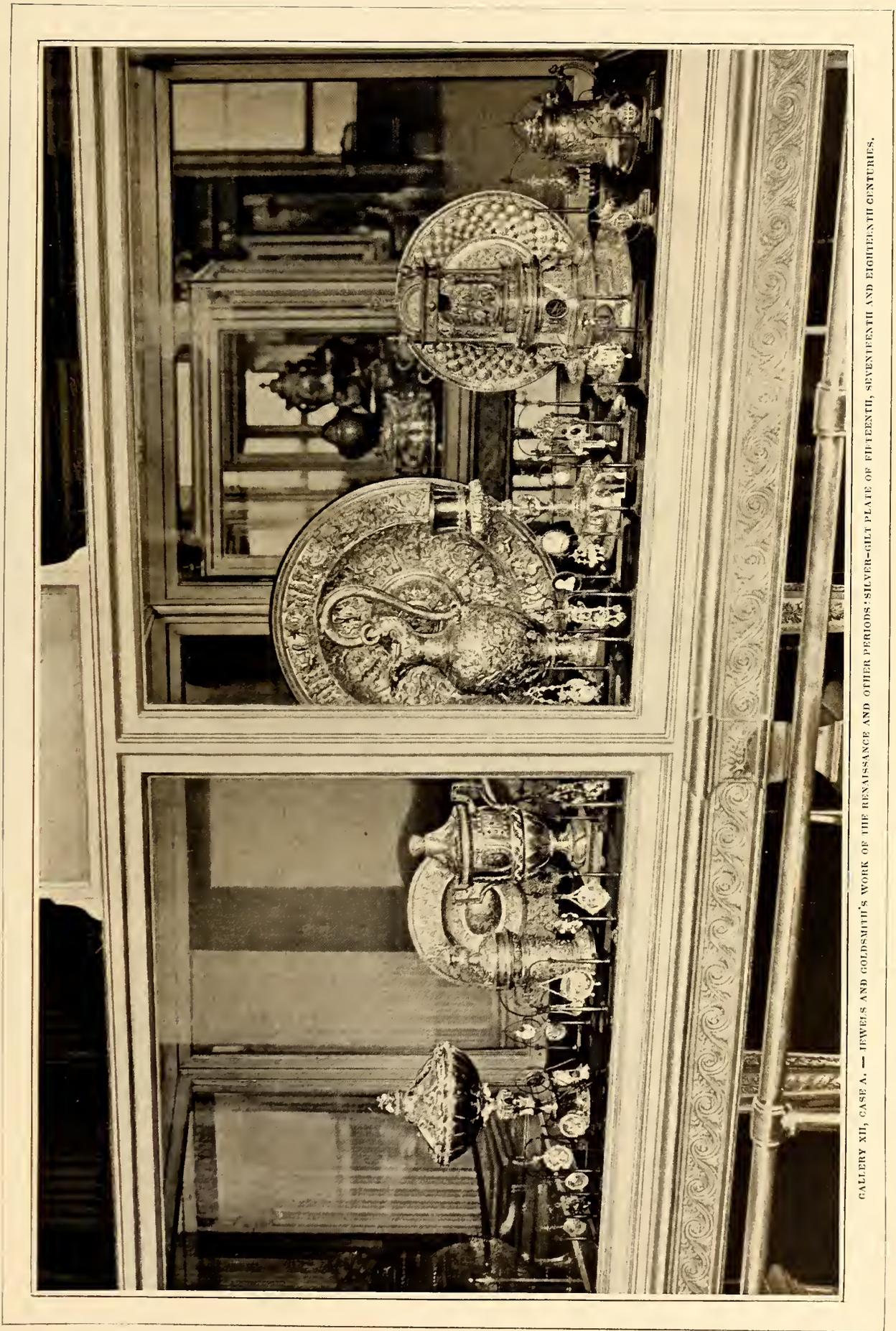


DISH FOR EWER. — ENAMELLED EARTHENWARE, BY BERNARD PALISSY.
French Work. — Sixteenth Century.

questionably reach a far higher price nowadays. With this brief intimation of the amount of mere wealth spread out before him, the casual visitor may be safely left to consider and discover the reasons for this proof of expert approbation.

An essay might be written on the snuff-box

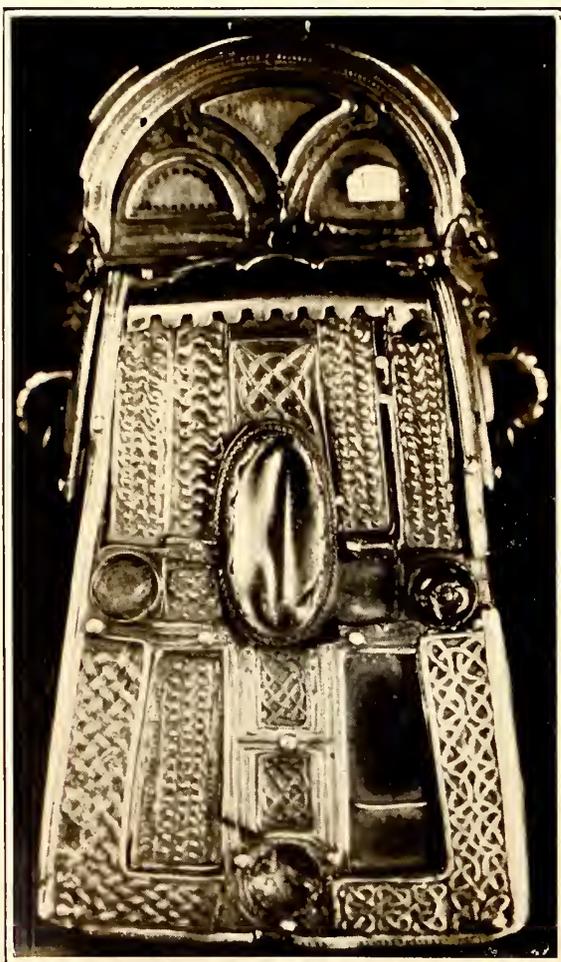
and the bonbonnière as historical documents throwing light on the whole social life of France in the eighteenth century, its passion for the purely fanciful and fictitious, its dread and hatred of the serious and real, its pathetically desperate determination to shut out the truth from the fool's paradise it so feverishly



GALLERY XII, CASE A. — JEWELS AND GOLDSMITH'S WORK OF THE RENAISSANCE AND OTHER PERIODS: SILVER-GILT PLATE OF FIFTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES.

strove to create around it, while a severe critic might plausibly maintain that in these dainty trifles, with their inexhaustible inventiveness and their miraculous delicacy of finished workmanship we have the highest culmination of French eighteenth-century art, and that all its more ambitious efforts were but evidence of its essential smallness of scope and lowness of aim. But this is not the place for either attempt: it will suffice to glance rapidly at some of the arts and crafts which have been impressed to minister to what, with all its charm and beauty, is but an elegant prettiness at best.

The goldsmith naturally comes first, since he built up the foundation, sometimes superposing on it an intricacy of carving, embossing, chasing and engraving, and by means of alloys altering the tints of his material to diversify his effect, as in the oval snuff-boxes (Nos. 111, 112 and 114), and the square ones (Nos. 124, 131 and 137), the last being a remarkable example of accurate working. Sometimes he



« BELL OF ST. MURA »
Celtic Work of different periods.

then called in the jeweller to help him out, as in No. 121, where the sculptor's relief is finished off with inserted diamonds. Oftener he turned to the maker of translucent enamels, who laid, over his engraved or engine-turned surfaces, coatings of various colours, through which his decoration showed as in the circular bonbonnières (Nos. 56 and 57), or painted on them designs in monochrome, such as the imitation Chinese subjects in blue on No. 69, and the pastoral scenes on the square bonbonnière (No. 88). In other cases, opaque enamel was used, with which all or most of the gold foundation was concealed, as in the fascinating bonbonnière with the lid shaped like a shell (No. 98), which is covered throughout by peacock's feathers painted on a pure white ground.

As a general rule, however, one or more of these methods were employed merely to form the frame in which miniature paintings in gouache or enamel were inserted. Chief among those of this description here are the four boxes by Van Blarenberghe, noted above. The first of these (No. 68) is a circular bonbonnière, on which translucent purple and opaque white enamels are used to form a border to an animated little landscape in gouache. The second (No. 78) is an oval snuff-box in gold of two colours, surrounding a landscape with figures believed to represent Louis Seize, Marie Antoinette and the court at the Château of Meudon, which is signed and bears the date 1782. The third (No. 82), an octagonal bonbonnière, displays scenes of rustic life framed in chased gold, and the fourth (No. 85), in a similar but more elaborate frame, shows a number of domestic scenes, the chief of which is signed and dated 1767.

This artist seems to have always provided original works for his embellishments, but it was more usual to borrow the composition from some well-known picture by a famous painter. Thus, in the oval bonbonnière (No. 60), there are subjects adapted from Fragonard, framed in wrought gold of three colours; on a similar box (No. 64), from Watteau and Lancret, and on the oval snuff-boxes (Nos. 66 and 72), from Dutch painters. *L'Accordée du Village*, by Greuze, appears twice, the whole of it on an octagonal snuff-box (No. 101), and part only on a similar box (No. 106). Some were made to frame por-

traits such as those of a Cardinal, conjectured to be Fleury, the Marquise de Montespan and Louis XIV., the last by the celebrated painter of miniature portraits in enamel, Petitot, on the bonbonnière (No. 108); that of the Duchesse de Bourgogne on the octagonal snuff-box (No. 115); the two of Louis XIV., both by Petitot, on the circular box (No. 122), and that of an unidentified Princess inside the square snuff-box (No. 139). This last also illustrates the fact that other materials than gold and enamel were frequently brought into employment, the body being composed of panels of Japanese lacquer set in gold, which is also the case with an oval snuff-box (No. 107), and an octagonal one (No. 109), while Chinese lacquer, on a smoked mother-of-pearl ground, is used in a similar box (No. 117). In the oval bonbonnière (No. 61), an artificial stone of a pale-green colour is introduced; in the circular one (No. 62), rock-crystal adorned with pierced gold work, enamel and diamonds; in the square one (No. 63), artificial blood-stone enclosed in a network of gold. Mother-of-pearl appears on the square snuff-box (No. 76); porcelain cameos on the octagonal one (No. 77). Another, of the same shape, (No. 81) is partly composed of lapis-lazuli, while the square one (No. 84) is built up of plaques of Sèvres, exquisitely painted with Cupids. Tortoise-shell, decorated with *piqué* work, is found on Nos. 90 and 133; the same material, inlaid with narrow bands of gold, on the circular bonbonnière (No. 92); No. 96

is made of onyx, and No. 100 has panels of artificial lapis-lazuli. Nos. 105, 110 and 116 are wholly tortoise-shell, painted in various ways and coated entirely with the wonderful gold varnish or lacquer known as Vernis Martin. A bonbonnière (No. 119) is constructed entirely of carved rock-crystal, set in gold and diamonds; a snuff-box (No. 120) of artificial green stone and lapis-lazuli; an octagonal bonbonnière (No. 125) of agate; the square snuff-box (No. 126) of Sèvres porcelain; the oval one (No. 128) of cornelian; another of the same shape (No. 130) of artificial blood-stone; the bonbonnière (No. 134) of horn, stained pale green, and lapis-lazuli, the latter material alone mounted in gold and diamonds forming the whole of No. 138.

The Case in the centre of Gallery XX is the last to call for comment. It contains a highly miscellaneous assortment of articles, the most important of which are: — a Chamberlain's key bearing the monograms of King William and Mary (No. 27); an ivory *piqué* necklace, given by Marie Antoinette to the Princesse de Lamballe (No. 28); a gold stick-handle, with the monogram of Charles II. (No. 29); four medals struck in honour of a royal visit to the Paris mint in 1813, and representing Marie Louise, Caroline, Queen of Naples, Hortense, and Princess Pauline Borghese (Nos. 33 to 36); and a box of card-counters of tortoise-shell and mother-of-pearl, inlaid with Imperial bees (No. 56), which may perhaps have belonged to Napoleon.



POSTSCRIPT.

IN attempting to sum up in a single volume the salient features of such a collection as is gathered together at Hertford House, it has been necessary to steer a middle course between the obvious formality of a guide-book and the elaboration of a critical treatise. Mere statement of plain facts would have been uninteresting, and assertive criticism out of place in a book which is primarily intended to help art lovers of all types to form their own conclusions about various works included among the Wallace treasures. Therefore, the chief purpose of what is written in these pages is to show how the Collection may be studied and what are the reasons for the estimation in which it is held by experts. The book, it is hoped, will simplify the task of the student who is in need of some guidance in his examination of the bewildering number of masterpieces before him, and will also be of use to the man of matured convictions who is in search of a convenient record to which he can turn to refresh his memory or verify an impression.

On all disputable points, in all cases of doubtful ascription, and in all questions which admit of discussion, the official catalogues have been mainly taken as the bases for the statements which appear in the text; but, for the sake of completeness, the author has, in various matters, sought and obtained the opinion of specialists who are qualified to speak with authority. His sincerest acknowledgments are due to Mr. M. H. Spielmann, who has allowed his excellent little handbook, *The Wallace Collection in Hertford House*, to be freely drawn upon; to Mr. Malcolm Bell, whose assistance in the chapters on the art objects has been invaluable; and to Dr. G. C. Williamson, whose kind help was given in the preparation of the section which deals with the miniatures.

A. L. B.

October 4, 1904.

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