

*Selections from Cassell & Company's Publications.*

**The Coronation Book of Edward VII., King of all the Britains and Emperor of India.**

By W. J. LOFTIE, B.A., F.S.A. With 24 Coloured Plates and numerous Illustrations. Sumptuously Illuminated in Gold and Colours. 10s. 6d.

**The Nation's Pictures.** A selection from the Finest Modern Paintings in the Public Picture Galleries of Great Britain reproduced in Colour. With Descriptive Text printed on separate tissues. Complete in 4 Vols., each containing 48 large Pictures. Cloth, 12s. each; or half-leather, 15s. each.

**Royal Academy Pictures.** The only Authoritative and fully Representative Fine Art Work on the Royal Academy published. Annual Volume, cloth, 7s. 6d.

**British Sculpture and Sculptors of To-day.** By M. H. SPIELMANN. With about 200 Illustrations. 5s. net; cloth, 7s. 6d. net.

**The Life and Paintings of Vicat Cole, R.A.** Described by ROBERT CHIGNELL. With 59 Full-page Plates, &c. In Three Vols., £3 3s. the set.

**Sights and Scenes in Oxford City and University.** Described by THOMAS WHITTAKER, B.A., and Illustrated with upwards of 100 Plates. *Cheap Edition.* 10s. 6d. net.

**The Wallace Collection in Hertford House.** Being Notes on the Pictures and other Works of Art, with special reference to the history of their acquisition. By M. H. SPIELMANN. Illustrated. 1s.

**Architectural Drawing.** *New and Revised Edition.* By R. PHENÉ SPIERS, F.S.A. With 28 Plates, 7s. 6d. net.

CASSELL & COMPANY, LIMITED, London;  
*Paris, New York & Melbourne.*

R 291

THE  
NATIONAL GALLERY

[TRAFALGAR SQUARE]

ILLUSTRATED CATALOGUE

PUBLISHED BY AUTHORITY  
OF THE TRUSTEES



CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE MCMV

ALL RIGHTS RESERVED

*UNIFORM WITH THIS WORK.*

**Catalogue of the National Gallery of British Art (The Tate Gallery)**

Containing 150 Illustrations and a List of all the Pictures exhibited. With Introduction by Sir EDWARD POYNTER, P.R.A. 6d. net.



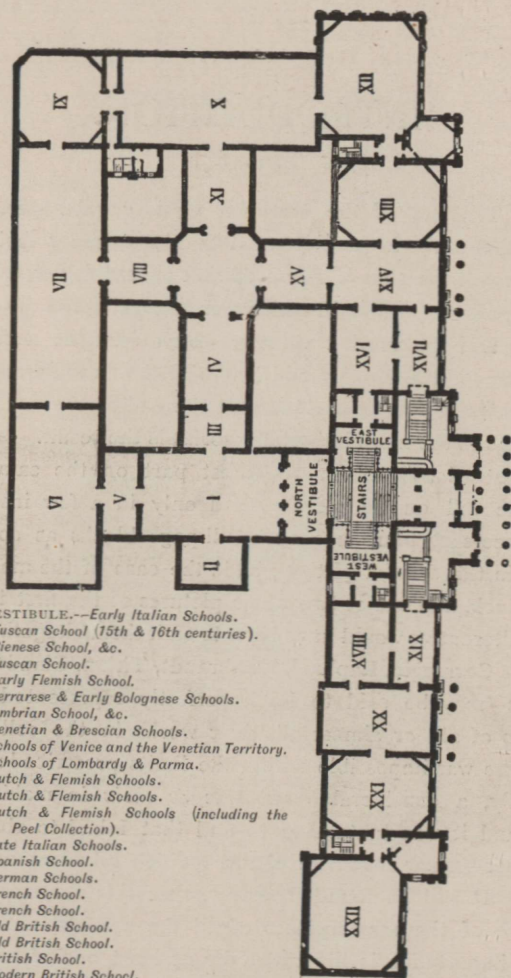
## INTRODUCTION.

---

WHEN the Trustees of the National Gallery gave permission for the publication of the large Illustrated Catalogue under their sanction, it was on condition that a cheap edition should follow, which in the style of its production should endeavour to excel those already before the public; and the present volume, which contains a catalogue of all the pictures of the Foreign and English Schools which were hanging in the Galleries in Trafalgar Square at the end of the year 1900, with reproductions of the more important works, is the result.

The illustrations are for the most part on the same scale as those in the full quarto Edition, and only in a few instances was it found necessary to reduce such full-page blocks as could not be contained in this smaller edition; as in the case of the masterpiece of John van Eyck, and one or two other pictures of the first importance, where the alternative would have been to omit them altogether. Certain masters—as Correggio, Raphael, Rembrandt, Titian, Claude, Reynolds, and others—may be said to be imperfectly represented unless by illustrations of all, or almost all, their works in the collection; but such a course was impossible within the limits prescribed: there was, consequently, a considerable *embarras de choix* in making the best selection, and it was tantalising to find that I had to abandon—one after another—many favourite pictures which I had at first included in my list. It will be found, however, that this volume is fairly representative of the masterpieces of all the schools, and that every master of importance is illustrated by at least one of his pictures.

EDWARD J. POYNTER.



**NORTH VESTIBULE.**—*Early Italian Schools.*

- I.—*Tuscan School (15th & 16th centuries).*
- II.—*Sienese School, &c.*
- III.—*Tuscan School.*
- IV.—*Early Flemish School.*
- V.—*Ferrarese & Early Bolognese Schools.*
- VI.—*Umbrian School, &c.*
- VII.—*Venetian & Brescian Schools.*
- VIII.—*Schools of Venice and the Venetian Territory.*
- IX.—*Schools of Lombardy & Parma.*
- X.—*Dutch & Flemish Schools.*
- XI.—*Dutch & Flemish Schools.*
- XII.—*Dutch & Flemish Schools (including the Peel Collection).*
- XIII.—*Late Italian Schools.*
- XIV.—*Spanish School.*
- XV.—*German Schools.*
- XVI.—*French School.*
- XVII.—*French School.*
- XVIII.—*Old British School.*
- XIX.—*Old British School.*
- XX.—*British School.*
- XXI.—*Modern British School.*
- XXII.—*Turner Gallery.*

**OCTAGONAL HALL.**—*Schools of Venice and the Venetian Territory.*

**EAST VESTIBULE.**—*Old British School.*

**WEST VESTIBULE.**—*Old British School.*

**PLAN OF THE NATIONAL GALLERY.**



# CATALOGUE

OF THE

# NATIONAL GALLERY.

---

**ABBOTT, Lemuel Francis**, 1760—1803 (*British School*). **No. 1193.**—Portrait of Mr. Henry Byne, of Carshalton, Surrey.

**AGIL.** *See* CORDELLE AGIL.



**No. 645.** **ALBERTINELLI.**



**No. 1232.** **H. ALDEGREVER.**

**AGNOLO, Andrea d'.** *See* SARTO.

**ALBERTINELLI, Mariotto**, 1474—1515 (*Tuscan School*). **No. 645.**—The Virgin and Child Seated.

**ALDEGREVER, Heinrich**, (?)—after 1555 (*German School*). **No. 1232.**—Portrait of a Man.



No. 23.

ALLEGRI, CALLED CORREGGIO.



**ALLEGRI, Antonio da Correggio**, 1494—1534 (*School of Parma*).

No. 10.—Mercury Instructing Cupid in the Presence of Venus.

No. 15.—Christ Presented by Pilate to the People, called the "Ecce Homo."

No. 23.—The Holy Family.

**ALLEGRI, After.**

No. 7.—Group of Heads.

No. 37.—Group of Heads and Figures.

No. 76.—Christ's Agony in the Garden.

**ALLORI, Cristofano**, 1577—1621 (*Tuscan School*). No. 21.—Portrait of a Lady.

**ALUNNO.** See **NICCOLO DA FULIGNO**.



No. 582.

FRA ANGELICO.

**AMERIGHI, Michael Angelo**, 1569—1609 (*Roman School*). No. 172.—Christ and the two Disciples at Emmaus.

**ANDREA DAL CASTAGNO**, 1390—1457 (*Florentine School*). No. 1138.—The Crucifixion.

**ANDREA DI LUIGI ("L'Ingegno")**, end of 15th century—beginning of 16th (*Umbrian School*). No. 1220.—The Madonna and Child.

**ANGELICO, Fra Giovanni**, 1387—1455 (*Tuscan School*).

No. 582.—The Adoration of the Magi.

No. 663.—Christ Surrounded by Angels in the Midst of the Blessed.

**ANGELICO, Fra Giovanni, School of.** No. 1406.—The Annunciation.

**ANTONELLO DA MESSINA**, 1444—1493 (*Venetian School*).

No. 673.—Christ as the Saviour, "Salvator Mundi."

No. 1141.—Portrait of a Young Man. (Supposed to be the painter himself.)

No. 1166.—The Crucifixion.

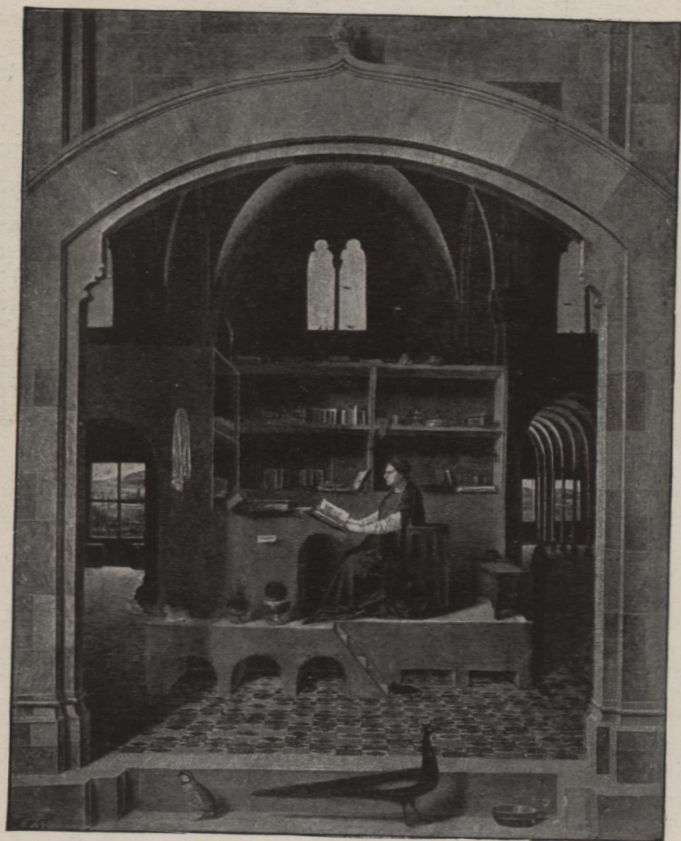
No. 1418.—St. Jerome in his Study.

ARNALD, George, A.R.A., 1763—1841 (*British School*). No. 1156.—On the Ouse, Yorkshire.

AVERCAMP, Hendrik Van, 1585—1663 (*Dutch School*).

No. 1346.—A Winter Scene.

No. 1479.—A Scene on the Ice.



No. 1418.

ANTONELLO DA MESSINA.





No. 223.

LUDOLF BAKHUIZEN.

**BACHIACCA, IL.** *See* **UBERTINI.**

**BAKHUIZEN, Ludolf, 1631—1708** (*Dutch School*).

No. 204.—Dutch Shipping.

No. 223.—Dutch Shipping.

No. 818.—Coast Scene.

No. 819.—Off the Mouth of the Thames.

No. 1000.—Shipping, in the Estuary of a River.

No. 1050.—A Sea View, off a Port, with Shipping.

No. 1442.—Ships in a Gale.

**BALDUNG, Hans, 1476—1545** (*German School*).

No. 245.—Bust Portrait of a Senator.

No. 1427.—The Dead Christ: a Pietà.

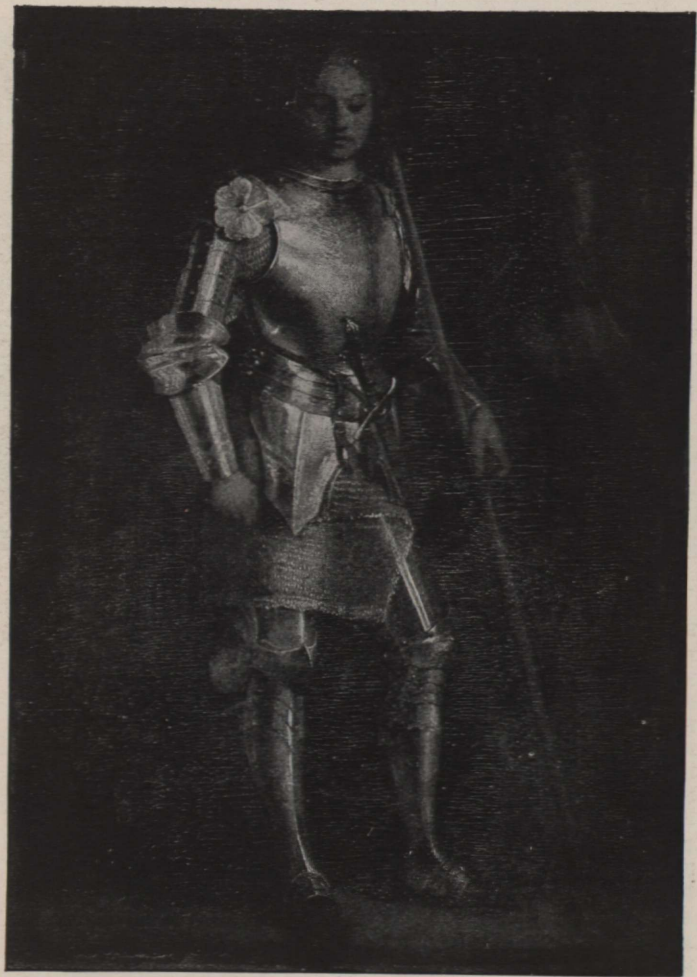
**BARBARELLI, Giorgio, called GIORGIONE, 1477—1511** (*Venetian School*).

No. 269.—A Knight in Armour.

No. 1160.—The Adoration of the Magi.

**BARBARELLI, Giorgio, School of.**

No. 930.—The Garden of Love.



No. 269.      GIORGIO BARBARELLI, CALLED GIORGIONE.





No. 22. GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO.

No. 1123.—Venus and Adonis.

No. 1173.—An Unknown Subject.

**BARBIERI, Giovanni Francesco**, called **Guercino**, 1591—1666 (*Bolognese School*).

No. 22.—Angels Weeping over the Dead Christ.

**BARKER, Thomas**, 1769—1847 (*British School*).

No. 1039.—Landscape; perhaps on the Somerset Downs.

No. 1306.—Landscape, with Figures and Cattle.

**BARNABA DA MODENA**, 14th century (*Italian School*). No. 1437.—The Descent of the Holy Ghost.

**BAROCCI, Federigo**, 1528—1612 (*Roman School*). No. 29.—A “Holy Family.”

**BARTOLOMMEO, Fra**, 1475—1517 (*Tuscan School*). No. 1694.—Virgin and Child, with St. John.

**BASAITI, Marco**, end of 15th and beginning of 16th centuries (*Early Venetian School*). No. 281.—St. Jerome Reading.



No. 29.

FEDERIGO BAROCCI.

**BASSANO, Jacopo.** *See* PONTE.**BAZZI, Giovanni Antonio,** called **IL SODOMA**, 1477—1549 (*Lombard School*).

No. 1144.—The Madonna and Child, with Saints

No. 1337.—Head of our Lord.

**BEAUMONT, Sir George H.**, 1753—1827 (*British School*).

No. 105.—A Small Landscape.

No. 119.—A Landscape, with Jaques and the Wounded Stag.



No. 1694.

FRA BARTOLOMMEO.

**BECCAFUMI, Domenico**, 1486—1551 (*Sienese School*). **No. 1430.**—Esther before Ahasuerus.

**BEECHY, Sir William, R.A.**, 1753—1839 (*British School*).

**No. 120.**—Portrait of Joseph Nollekens, R.A., Sculptor.

**No. 1670.**—Portrait of Mr. James P. Johnstone.

**No. 1671.**—Portrait of Mr. Alexander P. Johnstone.

**BEERSTRAATEN, Jan**, 1622—1666 (*Dutch School*). **No. 1311.**—A Winter Scene.

**BEGA, Cornelis Pietersz**, 1620—1664 (*Dutch School*). **No. 1481.**—The Philosopher.

**BELLINI, Gentile**, 1426—1507 (*Venetian School*). **No. 1213.**—(Supposed) Portrait of Girolamo Malatini, Professor of Mathematics.

**BELLINI, Giovanni**, 1428—1516 (*Venetian School*).

**No. 189.**—Portrait of the Doge Leonardo Loredano.

**No. 280.**—Madonna and Child.

**No. 599.**—The Infant Christ Asleep on the Lap of the Virgin.

**No. 726.**—Christ's Agony in the Garden.





No. 189.

GIOVANNI BELLINI.

No. 808.—St. Peter Martyr.

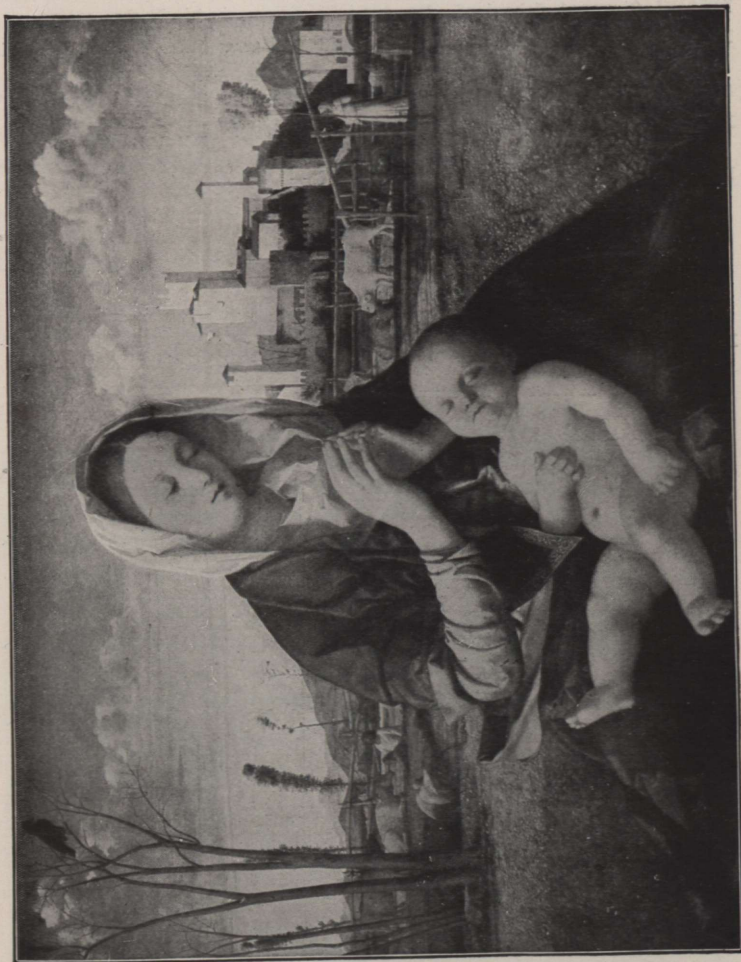
No. 812.—Landscape, with the Death of St. Peter Martyr, 1252.

No. 1233.—The Blood of the Redeemer.

No. 1440.—St. Dominic.

No. 1455.—The Circumcision.

No. 1697.—Madonna and Child.



No. 509.

GIOVANNI BELLINI.

**BELLINI, Giovanni**, School of. No. 694.—St. Jerome in his Study.

**BELTRAFFIO, Giovanni Antonio**, 1467—1516 (*Milanese School*). No. 728.—The Madonna and Child.

**BENVENUTI, Giovanni Battista**. See **ORTOLANO**.

**BENVENUTO DA SIENA**, 1436—1519 (*Sienese School*). No. 909.—Madonna and Child Enthroned.

**BERCHEM, Nicolas**, 1620—1683 (*Dutch School*).

No. 78.—Landscape, with Ruin.

No. 240.—Crossing the Ford.

No. 820.—Landscape, with Ruin.

No. 1004.—Italian Landscape.

No. 1005.—Ploughing.

No. 1006.—Landscape.

**BERCK-HEYDE, Gerrit Adriaensz**, 1638—1698 (*Dutch School*).

No. 1420.—A View in Haarlem.

No. 1451.—Interior of a Church.



No. 1005.

NICOLAS BERCHEM.



**BERTUCCI, Giovanni Battista**, early 16th century (*Umbrian School*).

No. 282.—The Glorification of the Virgin.

No. 1051.—The Incredulity of St. Thomas.

**BETTES, John**, (?)—1573(?) (*British School*). No. 1496.—Portrait of Edmund Butts.

**BIBIENA, Ferdinando**, 1657—1743 (*Bolognese School*). No. 936.—The Teatro Farnese, Parma.

**BIGIO, Francia**, 1482—1525 (*Florentine School*). No. 1035.—Portrait of a Young Man.

**BISSOLO, Francesco**, painted between 1492—1530 (*Venetian School*) (ascribed to). No. 631.—Portrait of a Lady.

**BLAKE, William**, 1757—1827 (*British School*).

No. 1110.—The Spiritual Form of Pitt Guiding Behemoth.

No. 1164.—The Procession from Calvary.

**BLES, Herri de**, 1480—1551 (*Flemish School*).

No. 718.—Mount Calvary—Christ on the Cross.

No. 719.—The Magdalen.



No. 299. AL. BONVICINO, CALLED MORETTO.



No. 674.

PARIS BORDONE.

**BOCCACCINO, Boccaccio**, (?)—1525 (*Lombard School, Cremona*). No. 806.—The Procession to Calvary.

**BOL, Ferdinand**, 1616—1680 (*Dutch School*). No. 679.—The Portrait of an Astronomer (?).

**BOLTRAFFIO**. See **BELTRAFFIO**.

**BONFIGLI, Benedetto**, 1420 (?) *d.* after 1496 (*Umbrian School*). No. 1843.—The Adoration of the Magi.

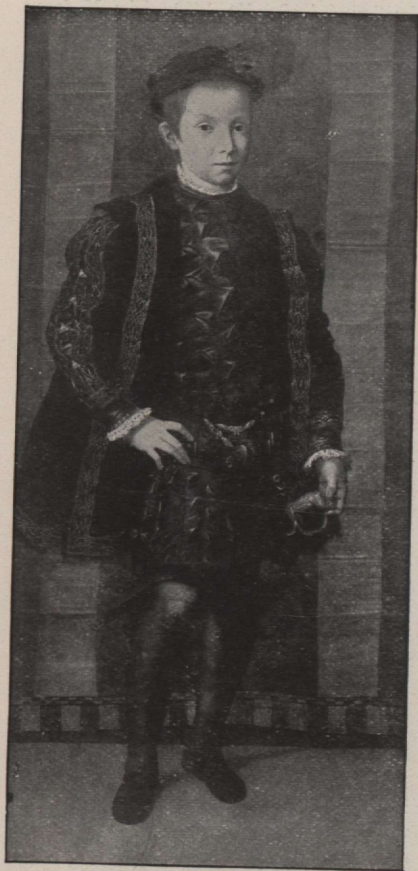
- BONIFAZIO**, Veronese, died 1540 (*Venetian School*). No. 1202.—The Madonna and Child with Saints.
- BONO DA FERRARA**, 15th Century (*Ferrarese School*). No. 771.—St. Jerome in the Desert.
- BONSIGNORI**, Francesco, 1455—1519 (*Veronese School*). No. 736.—Portrait of a Venetian Senator.
- BONVICINO**, Alessandro, called **Moretto**, 1498—1555 (*Venetian School*).  
 No. 299.—Portrait of an Italian Nobleman.  
 No. 625.—St. Bernardino of Siena.  
 No. 1025.—Portrait of an Italian Nobleman.  
 No. 1165.—The Virgin and Child, with two Saints.
- BORDONE**, Paris, Cavaliere, 1500—1570 (*Venetian School*).  
 No. 637.—Daphnis and Chloe.  
 No. 674.—Portrait of a Lady.  
 No. 1845.—The Light of the World.
- BORGOGNONE**, Ambrogio, 1455—1523 (*Milanese School*).  
 No. 298.—The Marriage of St. Catherine of Alexandria.  
 No. 779-780.—Family Portraits.  
 No. 1077.—A Triptych.  
 No. 1410.—The Virgin and Child.



No. 956.

JAN BOTH.





No. 649. ANGELO DI COSIMO, CALLED  
BRONZINO.

No. 1323.—Portrait of Piero de' Medici (called "Il Gottoso").

BROOKING, Charles, 1723—1759 (*British School*). No. 1475.—The Calm (a sea-  
shore scene).

BOTH, Jan, 1610—1652 (*Dutch School*).

No. 71.—Landscape and a  
Party of Muleteers.

No. 209.—Landscape, with  
Figures. [scape.

No. 956.—Rocky Italian Land-

No. 957.—Cattle and Figures.

No. 958.—Outside the Walls  
of Rome.

No. 959.—River Scene.

No. 1917.—Italian Landscape.

BOTTICELLI, Alessandro. See  
FILIPEPI.

BOUCHER, François, 1704—1770  
(*French School*). No. 1090.  
—Pan and Syrinx.

BOURDON, Sebastien, 1616—1671  
(*French School*). No. 64.  
—The Return of the Ark  
from Captivity.

BREENBERGH, Bartholomeus,  
1599—1659 (*Dutch School*).  
No. 208.—Landscape, with  
Figures.

BREKELINKAM, Quiryn, between  
1625-30 — 1668 (*Dutch  
School*). No. 1329.—An  
Interior, with Figures.

BRONZINO, Angelo DI COSIMO,  
called, 1502—1572 (*Tuscan  
School*).

No. 649.—Portrait of a Boy.

No. 650.—Portrait of a Lady.

No. 651.—Venus, Cupid, Folly,  
and Time (an allegory).

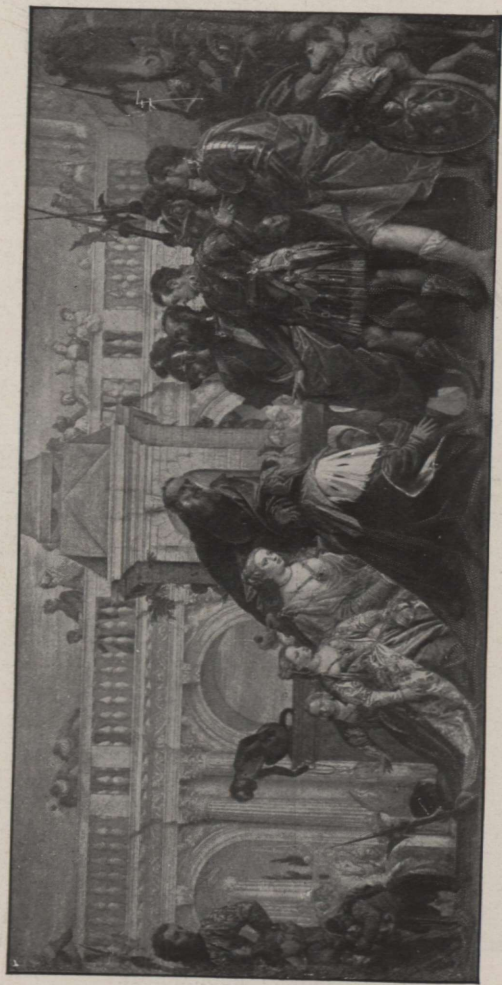
No. 670.—A Knight of St.  
Stephen.

No. 704.—Portrait of Cosmo  
I., Duke of Tuscany.



No. 809.

MICHELANGELO BUONARROTI.



No. 264.

PAOLO CALLARI, CALLED PAOLO VERONESE.



**BRUSSEL, Barent van.** *See* **ORLEY.**

**BUONACCORSO.** *See* **NICCOLO.**

**BUONARROTI, Michelangelo,** 1475—1564 (*Tuscan School*).

No. 790.—The Entombment of our Lord.

No. 809.—The Madonna and Infant Christ, St. John the Baptist, and Angels.

**BUONARROTI, School of.** No. 8.—A Dream of Human Life.

**BUSI, Giovanni.** *See* **CARIANI.**

**BYLERT, Jan van,** 1603—1671 (*Dutch School*). No. 1292.—A Family Group.



No. 163.

ANTONIO CANALE, OR CANALETTO.

**CALIARI, Paolo,** called **PAOLO VERONESE,** 1528—1588 (*Venetian School*).

No. 26.—The Consecration of St. Nicholas, Bishop of Myra, in Syria, in the Fourth Century.

No. 97.—The Rape of Europa.

No. 268.—The Adoration of the Magi, or The Wise Men's Offering.

No. 291.—The Family of Darius at the Feet of Alexander, after the Battle of Issus, B.C. 333.

No. 931.—The Magdalen Laying Aside her Jewels.

No. 1041.—St. Helena: Vision of the Invention of the Cross.

No. 1318.—Unfaithfulness (an allegorical group).

No. 1324.—Scorn (an allegorical group).

No. 1325.—Respect (an allegorical group).

No. 1326.—Happy Union (an allegorical group).

**CALLCOTT, Sir Augustus W., R.A., 1779—1844** (*British School*).

No. 340.—Dutch Peasants Returning from Market.

No. 342.—Landscape, with Cattle.

No. 343.—The Wooden Bridge.

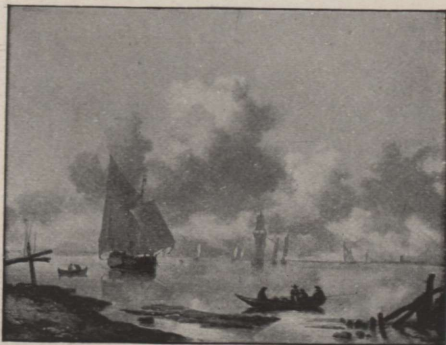
No. 344.—The Benighted Traveller.

No. 346.—Entrance to Pisa from Leghorn.

No. 348.—View on the Coast of Holland.

No. 1841.—Fishing on a Mere.

**CAMPAÑA, Pedro, 1503—1570 (?)** (*Spanish School*). No. 1241.—Mary Magdalene led by Martha to hear the preaching of Christ.



No. 964. JAN VAN DE CAPPELLE.

**CANALE, Antonio, or CANALETTO, 1697—1768** (*Venetian School*).

No. 127.—A View in Venice.

No. 135.—Landscape, with Ruins.

No. 163.—A View on the Grand Canal, Venice.

No. 937.—The Scuola di San Rocco.

No. 938.—Regatta on the Grand Canal.

No. 939.—The Piazzetta of St. Mark, Venice, from the Quay.

No. 940.—The Ducal Palace, and the Column of St. Mark, Venice.

No. 941.—The Grimani Palace, on the Grand Canal, Venice.

No. 942.—Eton College, 1746.

No. 1058.—On the Canal Reggio, Venice.

No. 1059.—San Pietro in Castello, Venice.

No. 1429.—Interior of the Rotunda at Ranelagh in London.

**CAPPELLE, Jan van de**, 16(?)—1686 (?) (*Dutch School*).

No. 865.—Coast Scene.

No. 964.—River Scene, with many Sailing Boats.

No. 965.—River Scene, with State Barge.

No. 966.—River Scene.

No. 967.—Shipping.

**CARAVAGGIO.** See **AMERIGHI**.

**CARIANI, Giovanni de' Busi**, 1480—1541(?) (*Venetian School*). No. 1203.—The Madonna and Child, with Saints.



No. 93.

ANNIBALE CARRACCI.

**CARIANI, Ascribed to.** No. 41.—The Death of Peter Martyr.

**CARPACCIO, Vittore**, 14(?)—152(?) (*Venetian School*). No. 750.—The Madonna and Child Enthroned, with SS. John and Christopher and the Doge Giovanni Mocenigo in Adoration.

**CARRACCI, Agostino**, 1557—1602 (*Bolognese School*).

No. 147.—Cephalus and Aurora.

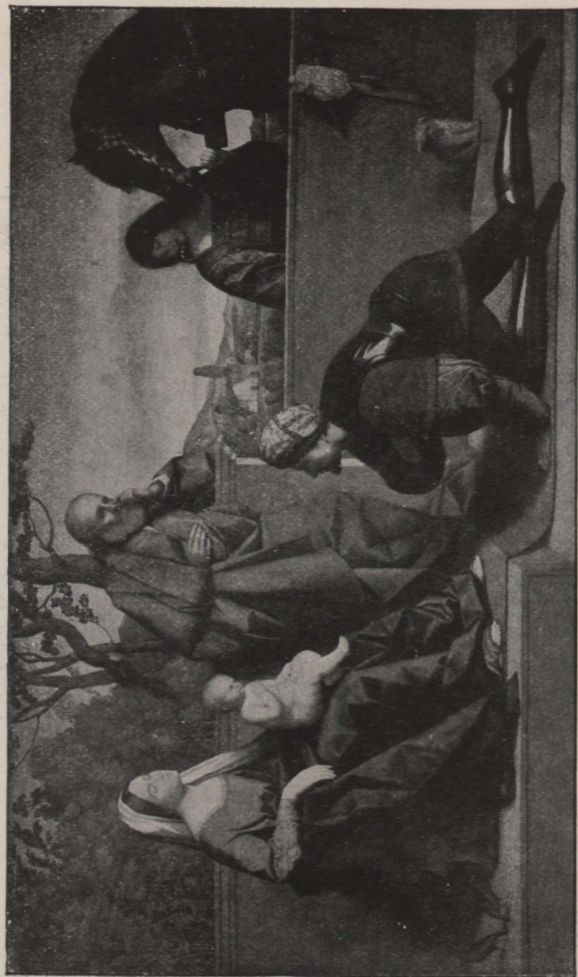
No. 148.—The Triumph of Galatea.

**CARRACCI, Annibale**, 1560—1609 (*Bolognese School*).

No. 9.—Christ Appearing to Simon Peter after His Resurrection.

No. 25.—St. John in the Wilderness.





No. 234.

VINCENZO DI BIAGIO, KNOWN AS CATENA.

- No. 56.—Landscape, with Figures.  
 No. 63.—Landscape, with Figures.  
 No. 88.—Erminia Takes Refuge with the Shepherds.  
 No. 93.—Silenus Gathering Grapes.  
 No. 94.—Pan Teaching Apollo to Play on the Pipes, or Bacchus Playing to Silenus.  
 No. 198.—The Temptation of St. Anthony in the Desert.



No. 300. CIMA DA CONEGLIANO.

- CARRACCI, Lodovico, 1555—1619 (*Bolognese School*). No. 28.—Susannah and the two Elders, in the Garden of Joachim, at Babylon (*Apocryphal Book of Susannah*).  
 CARUCCI, Jacopo. See PONTORMO.  
 CASENTINO, Jacopo di. See LANDINI.  
 CASTAGNO, Andrea dal. See ANDREA.  
 CATENA, Vincenzo di Biagio, known as, (?)—1531 (*Venetian School*).  
 No. 234.—A Warrior Adoring the Infant Christ.



No. 565.

GIOVANNI CIMABUE.

CAVALLINO, Bernardo, 1622—1654 (*Neapolitan School*). No. 1157.—The Nativity.

CAVAZZOLA. See MORANDO.

CHAMPAIGNE, Philippe de, 1602—1674 (*Flemish School*).

No. 798.—Three Portraits of Cardinal de Richelieu.

No. 1449.—Portrait of Cardinal de Richelieu.

CHARDIN, Jean-B. Siméon, 1699—1779 (*French School*).

No. 1258.—Study of Still Life.

No. 1664.—La Fontaine.





JOHN CONSTABLE, R.A.

No. 1207.

**CHIMENTI, Jacopo.** *See* **EMPOLI.**

**CIMA, Giovanni Battista** (Giambattista da Conegliano), 1460—1517 (*Venetian School*).

- No. 300.—The Infant Christ Standing on the Knees of the Virgin.
- No. 634.—Madonna, with the Infant Christ Standing on her Knees.
- No. 816.—The Incredulity of St. Thomas.
- No. 1120.—St. Jerome in the Desert.
- No. 1310.—“Ecce Homo.”

**CIMABUE, Giovanni**, 1240(?)—1302 (?) (*Tuscan School*). No. 565.—The Madonna and Child Enthroned; Angels Adoring.

**CIONE, Andrea di.** *See* **ORCAGNA.**

**CLAUDE.** *See* **GELLÉE.**

**CLOUET, François**, called **JEANNET**, 1510—1572 (*French School*) (ascribed to).

- No. 660.—A Man's Portrait.
- No. 1190.—Portrait of a Boy.

**CONEGLIANO.** *See* **CIMA.**

**CONSTABLE, John, R.A.**, 1776—1837 (*British School*).

- No. 130.—The Corn Field, or Country Lane.
- No. 327.—The Valley Farm.
- No. 1065.—A Cornfield, with Figures (a sketch).
- No. 1066.—On Barnes Common.
- No. 1207.—The Hay Wain.
- No. 1246.—A House at Hampstead.
- No. 1272.—The Cenotaph.
- No. 1273.—Flatford Mill, on the River Stour.
- No. 1274.—The Glebe Farm.
- No. 1275.—View at Hampstead.
- No. 1814.—Salisbury Cathedral.
- No. 1815.—Summer Afternoon after a Shower.
- No. 1816.—The Mill Stream.
- No. 1817.—The Gleaners.
- No. 1818.—View at Epsom.
- No. 1819.—Stoke-by-Nayland, Suffolk.
- No. 1820.—Dedham.
- No. 1821.—A Country Lane.
- No. 1822.—Dedham Vale.
- No. 1823.—The Glebe Farm.
- No. 1824.—Sketch of a Landscape.

**COPLEY, John S., R.A.**, 1737—1815 (*British School*).

- No. 100.—The Death of the Earl of Chatham.
- No. 733.—The Death of Major Pierson.



No. 100.

JOHN S. COPLEY, R.A.



- No. 787.**—The Siege and Relief of Gibraltar; with Portraits of Lord Heathfield, Lieut.-Gen. Sir Robert Boyd, Major-Generals Sir William Green, Picton, and De la Motte; Sir Roger Curtis, Capt. Drinkwater, and others.  
**No. 1072.**—The Death of the Earl of Chatham.  
**No. 1073.**—The Death of the Earl of Chatham.

**COQUES** or **COCX, Gonzales**, 1618—1684 (*Flemish School*).

**No. 821.**—A Family Portrait.

**No. 1011.**—Portrait of a Lady.

**The Five Senses**—**No. 1114.**—Sight.

**No. 1115.**—Hearing.

**No. 1116.**—Feeling.

**No. 1117.**—Smell.

**No. 1118.**—Taste.

**CORDELLE AGHI** or **CORDEGLIAGHI, Andrea**, 14(?)—15(?) (*Venetian School*).

**No. 1409.**—The Mystic Marriage of St. Catherine.

**CORNELISSEN** or **CORNELISZ, Jacob**, 1475 (?)—1560 (?) (*Dutch School*).

**No. 657.**—Portraits of a Dutch Gentleman and Lady.

**CORREGGIO.** See **ALLEGRI**.

**COSIMO.** See **PIERO**.

**COSSA, Francesco del**, 14(?)—1480(?) (*Bolognese School*). **No. 597.**—St. Vincentius Ferrer; Dominican.

**COSTA, Lorenzo**, 1460—1535 (*Bolognese School*). **No. 629.**—The Madonna and Child Enthroned, with Angels.

**COTES, Francis, R.A.**, 1725—1770 (*British School*). **No. 1281.**—Portrait of Mrs. Brocas.

**No. 1943.**—Portrait of Paul Sandby, R.A.

**COTIGNOLA.** See **ZAGANELLI**.



**No. 648.**

**LORENZO DI CREDI.**



No. 739.

CARLO CRIVELLI.

COTMAN, John Sell, 1782—1842 (*British School*).

No. 1111.—River Scene. No. 1458.—A Galiot in a Gale.

CRANACH, Lucas, 1472—1553 (*German School*). No. 281.—Portrait of a Young Lady.

No. 1925.—Portrait of a Man.

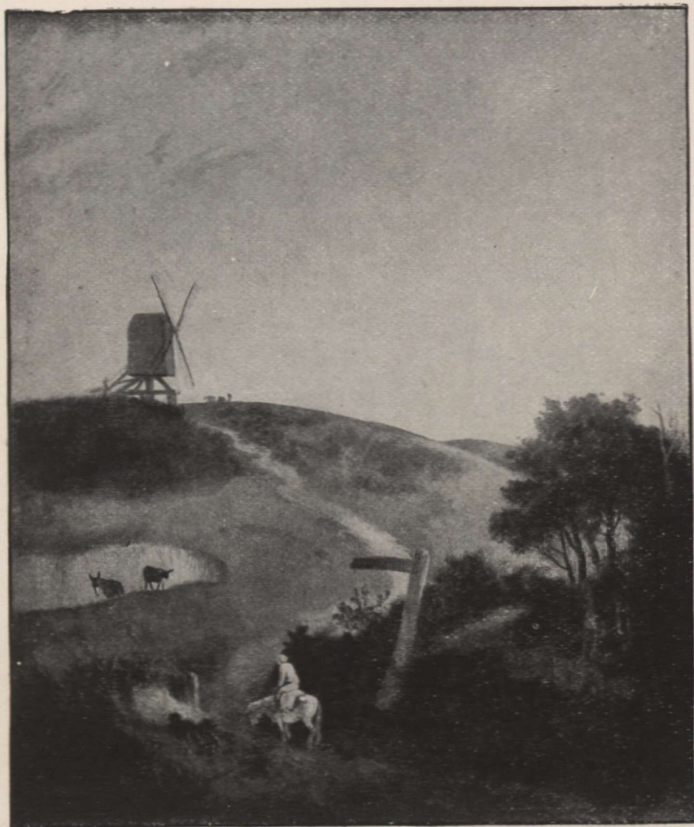
CREDI, Lorenzo di, 1459—1537 (*Tuscan School*).

No. 593.—The Virgin and Child.

No. 643.—The Virgin Adoring the Infant Christ.

B





No. 926.

JOHN CROME.

**CRIVELLI, Carlo**, Cavaliere, 1430(?)—1493(?) (*Venetian School*).

**No. 602.**—Dead Christ.

**No. 668.**—The Beato Ferretti.

**No. 724.**—The Madonna and Child Enthroned, with St. Jerome and St. Sebastian.



- No. 739.—The Annunciation.  
 No. 788.—The Madonna and Child Enthroned, surrounded by Saints.  
 No. 807.—The Madonna and Child Enthroned.  
 No. 906.—The Madonna in Ecstasy.  
 No. 907.—St. Catherine and St. Mary Magdalene.

**CROME, John, 1769—1821** (*British School*).

- No. 689.—Mousehold Heath, near Norwich.  
 No. 897.—A View at Chapel Fields, Norwich.  
 No. 926.—The Windmill, on an Undulating Heath; probably Mousehold Heath, in the neighbourhood of Norwich.



No. 962.

AELBERT CUYP.

- No. 1037.—Slate Quarries.  
 No. 1831.—Brathey Bridge, Cumberland.  
**CUYP, Aelbert, 1620—1691** (*Dutch School*).  
 No. 53.—Landscape, with Cattle and Figures: Evening.  
 No. 797.—A Man's Portrait.  
 No. 822.—Horseman and Cows in a Meadow: Evening.  
 No. 823.—River Scene, with Cattle.  
 No. 824.—Ruined Castle in a Lake.  
 No. 960.—The Windmills.  
 No. 961.—Cattle and Figures.  
 No. 962.—Cattle and Figures.  
 No. 1289.—Landscape, with Cattle and Figures.  
 No. 1683.—Study of a Horse.



**DALMASII.** See **LIPPO**.

**DANIELL, Thomas, R.A., 1748—1837** (*British School*). No. 899.—Woody Landscape: View on the Nullah, near Rajmahal, Bengal.

**DAVID, Gheeraert, 14(?)—1523** (*Flemish School*).

No. 1045.—A Canon and his Patron Saints.

No. 1432.—The Mystic Marriage of St. Catherine.

**DECKER, Cornelius Gerritz, 16(?)—1678** (*Dutch School*).

No. 134.—Landscape, with Buildings and Figures.

No. 1341.—Landscape, with Figures.

**DELEN, Dirck van, 1607(?)—1673(?)** (*Dutch School*).

No. 1010.—Extensive Palatial Buildings, of Renaissance Architecture, and adorned with statues.

**DIETRICH, Johann Wilhelm Ernst, 1712—1774** (*German School*).

No. 205.—The Itinerant Musicians.

**DOBSON, William, 1610—1646** (*British School*). No.

1249.—Portrait of Endymion Porter, Groom of the Bedchamber to Charles I.



No. 192. GERARD DOU.

**DOLCI, Carlo, 1616—1686** (*Florentine School*). No. 934.—Virgin and Child.

**DOMENICHINO.** See **ZAMPIERI**.

**DOMENICO VENEZIANO, 14(?)—1461** (*Florentine School*).

No. 766.—Head of a Saint.

No. 767.—Head of a Saint.

No. 1215.—The Madonna and Child Enthroned.

**DONCK, G., about 1636** (*Dutch School*). No. 1305.—Portraits of Jan van Hensbeeck and his wife Maria Koeck.

**DONO, Paolo di.** See **UCCELLO**.





No. 36. GASPAR DUGHET, CALLED GASPARD POUSSIN.

**DOSSO DOSSI**, Giovanni, 1479(?)—1542 (*Ferrarese School*).

No. 640.—The Adoration of the Magi.

No. 1234.—A Muse Inspiring a Court Poet (?).

**DOU**, Gerard, 1613—1675 (*Dutch School*).

No. 192.—The Painter's own Portrait.

No. 825.—The Poulterer's Shop.

No. 968.—The Painter's Wife (bust).

No. 1415.—Supposed Portrait of Anna Maria van Schurman.

**DUBBELS**, Hendrik, 1620(?)—1676 (*Dutch School*). No. 1462.—A Sea Piece, with Shipping.

**DUCCIO DI BUONINSEGNA**, 1260(?)—1339(?) (*Tuscan School*).

No. 566.—The Madonna and Child, with Angels; and David with six Prophets above. St. Dominic and St. Catherine on the doors.

No. 1139.—The Annunciation.

No. 1140.—Christ Healing the Blind.

No. 1330.—The Transfiguration.

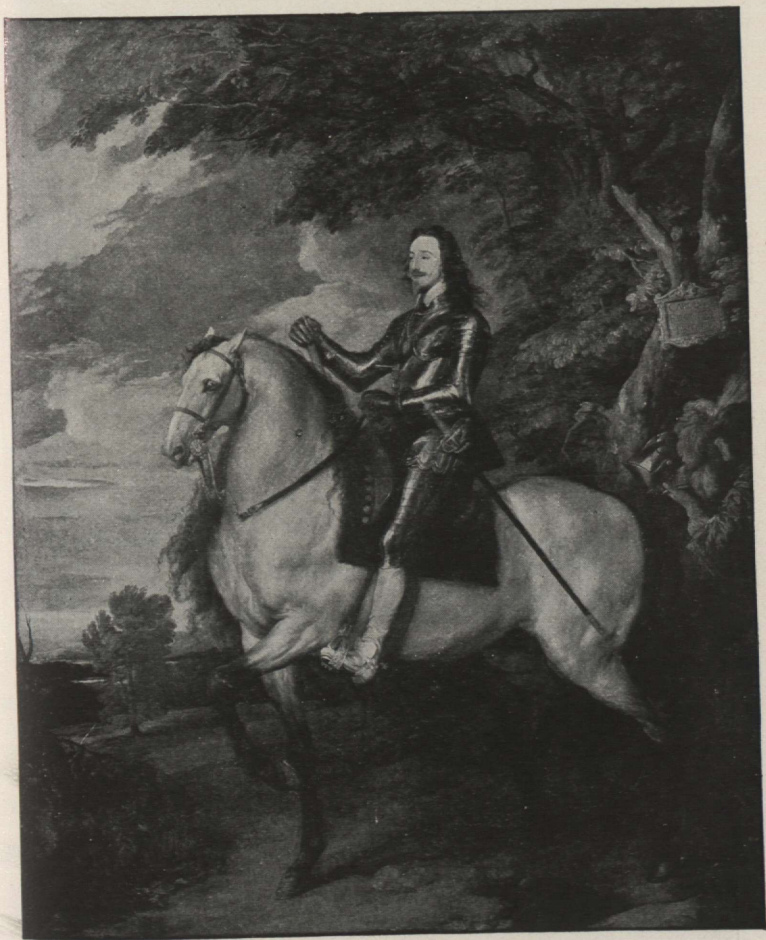
**DUCHATTEL**, François, 1616—1694 (*Flemish School*). No. 1810.—Portrait of a Boy.

**DUGHET**, Gaspar, called **GASPARD POUSSIN**, 1613—1675 (*French School*).

No. 31.—A Landscape, with Figures.

No. 36.—A Land Storm.

No. 68.—A Woody Landscape: Evening.



No. 1172.

SIR ANTHONY VAN DYCK,



No. 186.

JAN VAN EYCK.



No. 95.—Landscape, with Dido and Æneas Taking Shelter from the Storm.

No. 98.—View of La Riccia.

No. 161.—An Italian Landscape.

No. 1159.—The Calling of Abraham.

**DÜRER, Albrecht, 1471—1528** (*German School*).

No. 1938.—Portrait of his Father.

**DUTCH SCHOOL, 17th century.**

No. 1243.—Portrait of a Gentleman.

No. 1287.—Interior of an Art Gallery.

No. 1343.—Amsterdam Musketeers on Parade.

No. 1397.—An Old Woman Sewing.

No. 1700.—Portrait of a Gentleman.

**DÜWETT.** See **WET, J. de.**

**DUYSTER, Willem Cornelisz, 1599—1635** (*Dutch School*).

No. 1386.—Soldiers Quarrelling over their Booty.

No. 1387.—Players at Tric-Trac.

**DYCK, Sir Anthony van, 1599—1641** (*Flemish School*).

No. 49.—Portrait of an Artist (?).

No. 50.—The Emperor Theodosius Refused Admission into the Church by St. Ambrose.

No. 52.—Portrait.

No. 156.—A Study of Horses.

No. 680.—The Miraculous Draught of Fishes.

No. 877.—His own Portrait.

No. 877a.—The Crucifixion.

No. 877b.—Rinaldo and Armida, with Cupids.

No. 1172.—An Equestrian Portrait of Charles I., King of England.

**EECKHOUT, Gerbrand van den, 1621—1674** (*Dutch School*). No. 1459.—The Wine Contract.

**ELSHEIMER, Adam, 1578—1620-1** (*German School*).

No. 1014.—The Martyrdom of St. Lawrence.

No. 1424.—Tobias and the Angel.

**EMMANUEL, 17th century** (*Byzantine School*). No. 594.—SS. Cosmas and Damianus.

**EMPOLI, Jacopo Chimenti da, 1554—1640** (*Florentine School*).

No. 1282.—San Zenobio Restoring to Life a Dead Child.

**ENGELBERTSZ, Cornelis, 1468—1533** (*Dutch School*). No. 714.—Mother and Child.

**ERCOLE DA FERRARA.** See **GRANDI.**

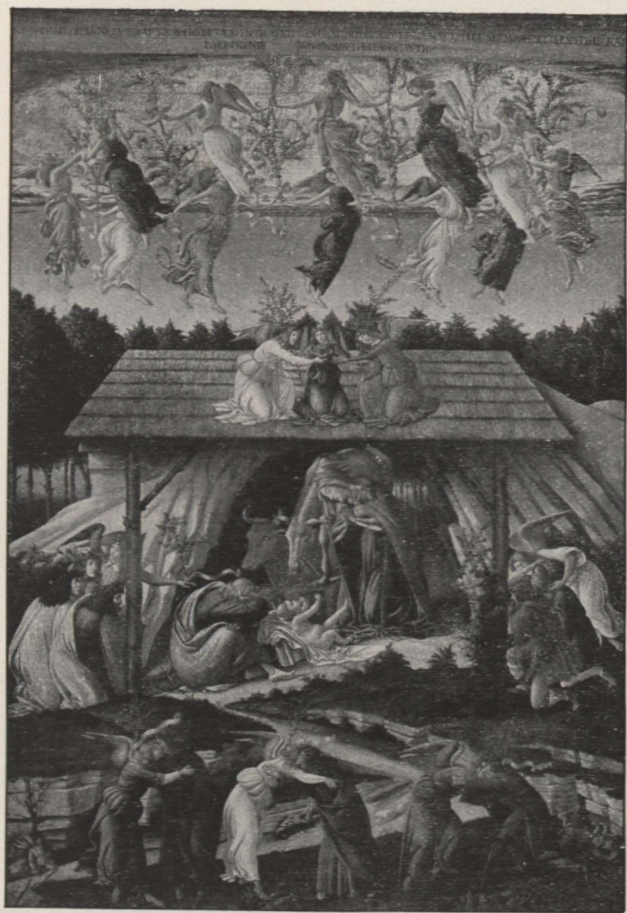
**EVERDINGEN, Allart van, 1612—1675** (*Dutch School*). No. 1701.—Landscape, with Water-mill.

**EYCK, Jan van, 1390 (?)—1440** (*Flemish School*).

No. 186.—Portraits of a Flemish Merchant and Lady.

No. 222.—A Man's Portrait.

No. 290.—A Man's Portrait.



No. 1034. SANDRO FILIPEPI, CALLED BOTTICELLI.

**FABRITIUS, Bernhard**, second half of 17th century (*Dutch School*).

No. 1338.—The Adoration of the Shepherds.

No. 1339.—The Nativity of St. John.

**FANTIN-LATOURE, Henri**, 1836—1904 (*French School*).

No. 1952.—Portraits of Mr. and Mrs. Edwards.

**FAVA, Giangiacomo**. See **MACRINO D'ALBA**.

**FERRARESE SCHOOL**, early 16th century. No. 1062.—A Battlepiece.

**FERRARI, Gaudenzio**, 1481(?)—1547(?) (*Lombard School*). No. 1465.—The Resurrection.

**FILIPEPI, Sandro**, called **BOTTICELLI**, 1447—1510 (*Tuscan School*).

No. 275.—The Virgin and Child.

No. 626.—Portrait of a Young Man.

No. 782.—The Madonna and Child.

No. 915.—Mars and Venus.

No. 1034.—The Nativity of the Saviour.

No. 1126.—The Assumption of the Virgin.

**FILIPEPI, School of**.

No. 226.—The Virgin and Child, St. John the Baptist, and Angels.

No. 916.—Venus Reclining, with Cupids.

**FIORENZA DI LORENZO**, 15th century (*Umbrian School*). No. 1103.—The Virgin and Child, with Saints and Angels (*a triptych*).

**FLEMISH, 15TH and EARLY 16TH CENTURIES**.

No. 264.—A Count of Henegau (Hainault), with his Patron Saint, Ambrose.

No. 265.—The Virgin and Child.

No. 653.—Portraits of a Man and his Wife.

No. 696.—Portrait of Marco Barbarigo.

No. 708.—The Madonna and Child.

No. 710.—Portrait of a Monk.

No. 774.—The Madonna and Child Enthroned.

No. 783.—The Exhumation of St. Hubert, Bishop of Liege.

No. 943.—Portrait of a Man.

No. 947.—A Man's Portrait.

No. 1036.—A Man's Portrait.

No. 1063.—Bust Portrait of a Young Man.

No. 1078.—The Deposition from the Cross.

No. 1079.—The Adoration of the Kings.

No. 1081.—Portrait of a Man in an Attitude of Prayer.

No. 1083.—Christ Crowned with Thorns.

No. 1086.—Christ Appearing to the Virgin Mary after His Resurrection.

No. 1089.—The Virgin and Child, with St. Elizabeth.

No. 1280.—Christ Appearing to the Virgin Mary after His Resurrection.

No. 1419.—The Legend of St. Giles.

No. 1433.—Portrait of a Lady.

**FLEMISH, 17TH CENTURY**. No. 1017.—A Hilly Woody Landscape.





No. 665. PIERO DELLA FRANCESCA.

FOPPA, Vincenzo, 14(?)—1492 (*Lombard School, Milan*). No. 729.—The Adoration of the Kings.

FORLI, Melozzo da. See MELOZZO.

FRANCESCA, Piero della, 1415(?)—1492 (*Umbrian School*).

No. 665.—The Baptism of Christ in the River Jordan.

No. 758.—Portrait of a Lady.

No. 769.—St. Michael and the Dragon.

No. 908.—The Nativity of our Lord.

FRANCESCO di GIORGIO, 1439—1502 (*Sienese School*). No. 1682.—Virgin and Child.

FRANCIA. See RAIBOLINI.

FRANCIA BIGIO. See BIGIO.



No. 80. THOMAS GAINSBOROUGH, R.A.

FRENCH SCHOOL, 15TH CENTURY. No. 1335.—The Madonna.

No. 1939.—Virgin and Child in the Garden of a Convent, with Saints.

FULIGNO, Niccolo da. See NICCOLO.

FUNGAI, Bernardino, 14(?)—1516 (*Sieneſe School*). No. 1331.—The Virgin and Child ſurrounded by Cherubim.

FUSELI, Henry, R.A., 1741—1825 (*British School*). No. 1228.—Titania and Bottom.

FYT, Jan, 1611—1661 (*Flemish School*). No. 1003.—Dead Birds.

No. 1913.—Sporting Dogs and Game.



No. 683.

THOMAS GAINSBOROUGH, R.A.



**GADDI, Taddeo**, 1300—1366 (*Tuscan School*), **School of.**

Nos. 215, 216.—Various Saints, seated.

No. 579.—The Baptism of Christ in the River Jordan.

No. 579a.—The Almighty, the Blessed Virgin, and Isaiah.

**GAINSBOROUGH, Thomas, R.A.**, 1727—1788 (*British School*).

No. 80.—The Market Cart.

No. 109.—The Watering Place.

No. 308.—Musidora Bathing her Feet.

No. 309.—The Watering Place.

No. 310.—Woody Landscape: Sunset.

No. 311.—Rustic Children.

No. 678.—Study for a Portrait.

No. 683.—Portrait of Mrs. Siddons.

No. 684.—Portrait of Ralph Schomberg, Esq., M.D.

No. 760.—Portrait of Orpin, Parish Clerk of Bradford, Wiltshire.

No. 789.—Portraits of Mr. J. Baillie, of Ealing Grove, his Wife and Four Children.

No. 925.—Landscape.

No. 1044.—Portrait of the Rev. Sir Henry Bate Dudley, Bart.

No. 1174.—The Watering Place.

No. 1271.—Portrait of a Young Man.

No. 1283.—View of Dedham.

No. 1482.—Portrait of Miss Gainsborough, the painter's daughter.

No. 1483.—Two Dogs, Tristram and Fox.

No. 1484.—Study of an Old Horse.

No. 1485.—Landscape.

No. 1486.—Landscape. (Companion to the previous picture.)

No. 1488.—Rustics with Donkeys (a sketch in monochrome).

No. 1811.—The Painter's Daughters.

No. 1825.—A Classical Landscape.

**GAROFALO.** See **TISIO.**

**GELLÉE, Claude**, called **CLAUDE LORRAINE**, 1600—1682 (*French School*).

No. 2.—Pastoral Landscape, with Figures.

No. 5.—A Seaport at Sunset.

No. 6.—Landscape, with Figures.

No. 12.—Landscape, with Figures.

No. 14.—Seaport, with Figures.

No. 19.—Landscape, with Figures.

No. 30.—Seaport, with the Embarkation of St. Ursula.

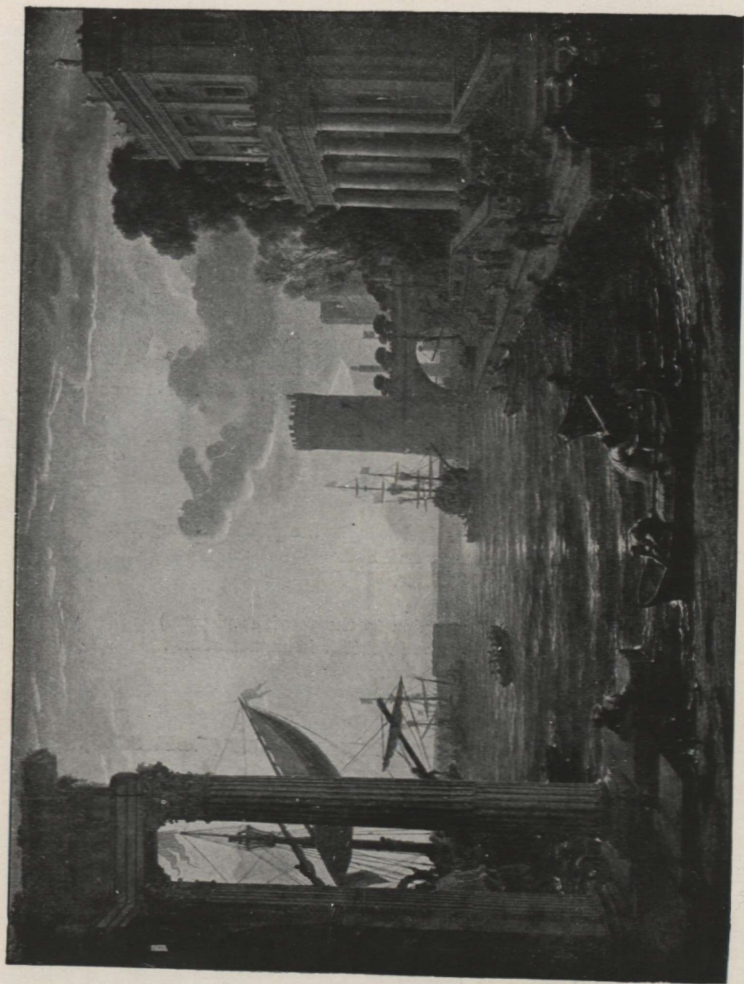
No. 55.—Landscape, with Figures.

No. 58.—Landscape, with Goatherd and Goats.

No. 61.—Landscape, with Figures.

No. 1018.—A Classical Landscape.

No. 1319.—Landscape and View in Rome.



No. 14.

CLAUDE GELLÉE, CALLED CLAUDE LORRAINE.

**GERMAN SCHOOLS, 14TH—15TH CENTURY.***SCHOOL OF COLOGNE*, 14th—15th century.

No. 687.—The Sancta Veronica.

**MASTER STEPHEN, Ascribed to.**

No. 705.—Three Saints.

No. 706.—The Presentation in the Temple.

No. 707.—Two Saints.

*SCHOOL OF THE LOWER RHINE.*

No. 1080.—The Head of St. John the Baptist, with Mourning Angels.

No. 1085.—The Virgin and Child, with other Figures (*a triptych*).*WESTPHALIAN SCHOOL*, 15th century.**THE MEISTER VON "LIESBORN."**

No. 254.—Three Saints.

No. 255.—Three Saints.

No. 257.—The Purification of the Virgin and the Presentation of Christ in the Temple.

No. 259.—Head of Christ on the Cross.

No. 260.—Three Saints.

No. 261.—Three Saints.

**MEISTER VON "LIESBORN," School of.**

No. 262.—The Crucifixion of Christ.

**THE MEISTER VON "WERDEN."**

No. 250.—Four Saints.

No. 251.—Four Saints.

No. 253.—The Mass of St. Hubert.

*WESTPHALIAN SCHOOL (?)*, 15th century.

No. 1049.—The Crucifixion.

**GERMAN SCHOOLS, Other, 14TH—15TH CENTURY.**

No. 658.—The Death of the Virgin.

No. 722.—Portrait of a Lady.

No. 1087.—The Mocking of Christ.

**SCHONGAUER, MARTIN, On the lines of a Composition by.**

No. 1151.—The Entombment.

**GERMAN, 16th century.**

No. 195.—Portrait of a Medical Professor.

No. 1088.—The Crucifixion.

**GHIRLANDAIO, Domenico del, 1449—1494 (*Florentine School*).**

No. 1230.—Portrait of a Girl.

No. 1299.—Portrait of a Youth.

**GHIRLANDAIO, Ridolfo del, 1483—1561 (*Florentine School*). No. 1143.—The Procession to Calvary.**





No. 61.

CLAUDE GELLÉE, CALLED CLAUDE LORRAINE.

- GIOLFINO, Niccolò**, 1465(?)—15(?) (*Venetian School*). **No. 749.**—Portraits of the Giusti Family, of Verona, male and female.
- GIORGIONE.** See **BARBARELLI**.
- GIOTTO**, 1266(?)—1336 (*Tuscan School*), **School of.**  
**No. 276.**—Two Apostles.  
**No. 568.**—The Coronation of the Virgin.
- GIOVENONE, Girolamo**, 14(?)—15(?) (*Lombard School*). **No. 1295.**—Madonna and Child, with Saints.
- GIROLAMO dai LIBRI**, 1474—1556 (*Venetian School*). **No. 748.**—The Madonna, Infant Christ, and St. Anne.
- GIROLAMO da SANTACROCE**, 16th century (*Venetian School*).  
**No. 632.**—A Saint, Reading.  
**No. 633.**—A Saint.
- GIROLAMO da TREVISO**, 1497—1544 (*Venetian School*). **No. 623.**—The Madonna and Child Enthroned.



No. 1689.

JAN GOSSART OF MABUSE.



No. 151.

JAN VAN GOYEN.

- GLOVER, John**, 1767—1849 (*British School*). No. 1186.—Landscape, with Cattle.
- GOSSART, Jan, of MABUSE**, 1470(?)—1541 (*Flemish School*).  
 No. 656.—A Man's Portrait.  
 No. 946.—A Man's Portrait.  
 No. 1689.—Portrait of a Man and his Wife.
- GOYA Y LUCIENTES, Francisco José de**, 1746—1828 (*Spanish School*).  
 No. 1471.—The Picnic (*La merienda campestre*).  
 No. 1472.—The Bewitched (*El hechizado por fuerza*).  
 No. 1473.—Portrait of Doña Isabel Corbo de Porcel.  
 No. 1951.—Portrait of Dr. Péral.
- GOYEN, Jan van**, 1596—1656 (*Dutch School*).  
 No. 137.—Landscape, with Figures.  
 No. 151.—A River Scene.  
 No. 1327.—A Winter Scene.
- GOZZOLI, Benozzo**, 1420—1498 (*Dutch School*).  
 No. 283.—The Virgin Enthroned, surrounded by Angels and Saints.  
 No. 591.—The Rape of Helen, wife of Menelaus, King of Sparta.
- GRANDI, Ercole di Giulio Cesare**, (?)—1531 (*Ferrarese School*).  
 No. 73.—The Conversion of St. Paul.  
 No. 1119.—The Madonna and Child, with Saints.





**GREUZE, Jean Baptiste, 1725—1805** (*French School*).

No. 206.—The Head of a Girl.

No. 1019.—Head of a Girl Looking Up.

No. 1020.—Girl with an Apple.

No. 1154.—A Young Girl Carrying a Lamb.

**GUALTIERI.** See **CIMABUE**.

**GUARDI, Francesco, 1712—1793** (*Venetian School*).

No. 210.—View of the Church, Campanile, and Piazza of San Marco, at Venice.

No. 1054.—View in Venice.

No. 1454.—A Gondola.

**GUERCINO.** See **BARBIERI**.

**GUIDO.** See **RENI**.

**HACKAERT, Jan, 1629—1696** (*Dutch School*). No. 829.—A Stag Hunt.

**HALS, Dirk, (?)—1653** (*Dutch School*). No. 1074.—A Merry Party of Cavaliers and Ladies at Table.

**HALS, Frans, 1580 (?)—1666** (*Dutch School*).



No. 1021.—Portrait of a Woman.

No. 1251.—Portrait of a Man.

**HEDA, Willem Klaasz, 1594—(?)** (*Dutch School*). No. 1469.—A Study of Still Life.

**HELST, Bartholomeus van der, 1611(?)—1670** (*Dutch School*).

No. 140.—Portrait of a Lady.

No. 1248.—Portrait of a Young Lady.

No. 1937.—Portrait of a Lady.

**HEMESSEN, Catharina van, 1500—(?)** (*Flemish School*). No.

1042.—Portrait (three-quarter length) of a Man.

**HEMLINC.** See **MEMLINC**.

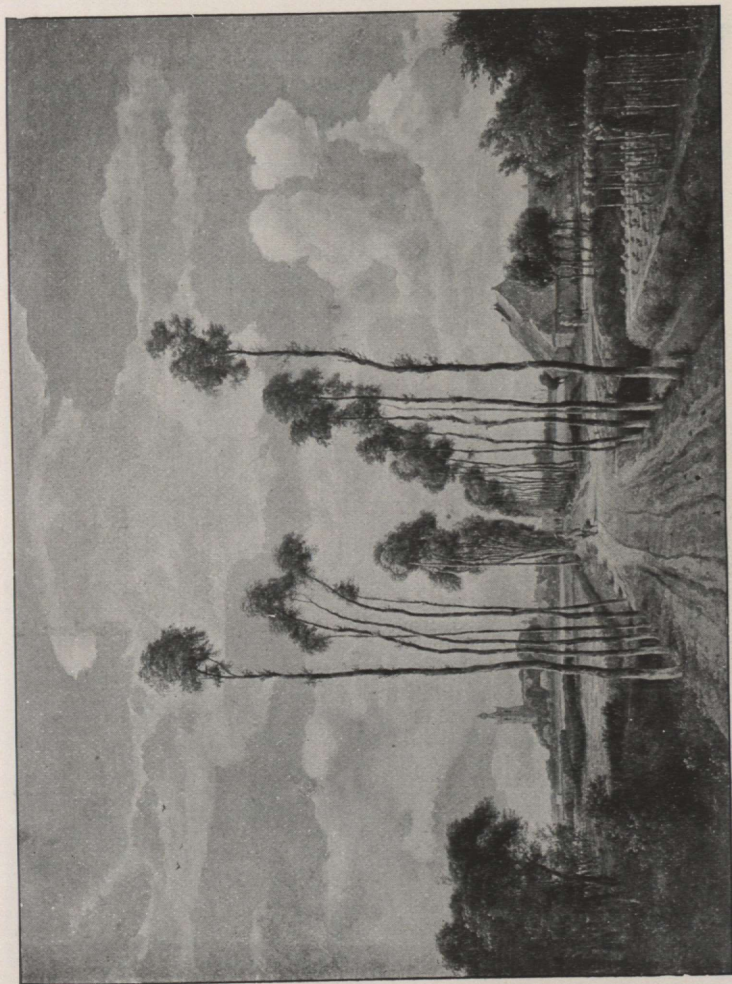
**HERP, Guiliam or Willem van, 1614—1677** (*Flemish School*). No.

203.—Conventual Charity.

**HERRERA, Francisco de, 1576(?)—1656** (*Spanish School*). No.

1676.—Christ Disputing with the Doctors.

No. 1021. FRANS HALS.



MEINDERT HOBBEEMA.



**HEYDEN, Jan van der**, 1637—1712 (*Dutch School*).

No. 866.—A Street in Cologne. No. 992.—Architectural Scene.

No. 993.—Landscape. No. 994.—A Street in a Town.

No. 1914.—A Royal Château in Holland.

No. 1915.—A Dutch Church and Market Place.

**IOBBEMA, Meindert**, 1638—1709 (*Dutch School*).

No. 685.—Landscape : Showery Weather.

No. 830.—The Avenue, Middelharnis, Holland.

No. 831.—Ruins of Brederode Castle.

No. 832.—A Village, with Watermills.

No. 833.—Forest Scene.

No. 995.—Woody Landscape.

No. 996.—A Castle in a Rocky Landscape.

**HOGARTH, William**, 1697—1764 (*British School*).

No. 112.—His Own Portrait.

Nos. 113-118.—The Marriage à la Mode.

No. 113.—The Marriage Contract.

No. 114.—Shortly After Marriage.

No. 115.—The Visit to the Quack Doctor.

No. 116.—The Countess's Dressing Room.

No. 117.—The Duel, and Death of the Earl.

No. 118.—The Death of the Countess.

No. 675.—Portrait of his Sister.

No. 1046.—Sigismonda Mourning Over the Heart of Guiscardo.

No. 1153.—A Family Group.

No. 1161.—Portrait of Miss Fenton, the Actress, as Polly Peachum in *The Beggar's Opera*.

No. 1162.—The Shrimp Girl.

No. 1374.—Portraits of Hogarth's Servants.

No. 1464.—Calais Gate; called also "The Roast Beef of Old England."

No. 1663.—Portrait of Hogarth's Sister Ann (Mrs. Salter).

No. 1935.—Portrait of Quin the Actor.

**HOLBEIN, Hans, the Younger**, 1497—1513(?) (*German School*). No. 1314.—The Ambassadors.

**HONDECOETER, Melchior de**, 1636—1695 (*Dutch School*).

No. 202.—Domestic Poultry.

No. 1013.—Geese and Ducks.

No. 1222.—A Study of Foliage, Birds, Insects, etc.

**HONTHORST, Gerard van**, 1590—1656 (*Dutch School*). No. 1444.—Peasants Warming Themselves.

**HOOCH or HOOGH, Pieter de**, 1630—1677(?) (*Dutch School*).

No. 794.—The Courtyard of a Dutch House.

No. 834.—Interior of a Dutch House.

No. 835.—Court of a Dutch House.



No. 114.

WILLIAM HOGARTH.



No. 1314.

HANS HOLBEIN, THE YOUNGER.

**HOPPNER, John, R.A.**, 1759—1810 (*British School*). No. 900.—Portrait of the Countess of Oxford.

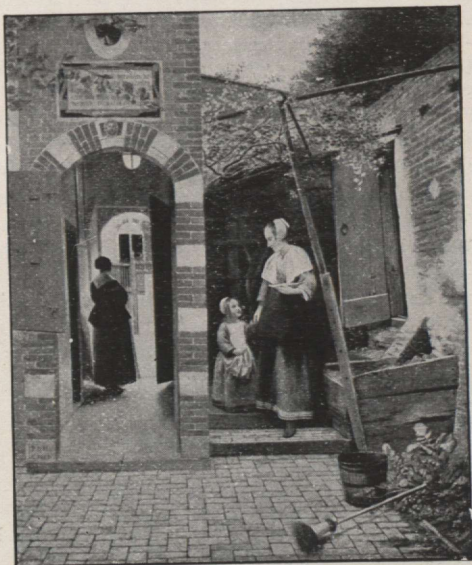
**HUCHTENBURGH, Johan van**, 1646—1733 (*Dutch School*). No. 211.—A Battle.

**HUDSON, Thomas**, 1701—1779 (*British School*). No. 1224.—Portrait of Samuel Scott, the Marine Painter.

**HUYSMANS, Cornelis**, 1648—1727 (*Flemish School*). No. 954.—Landscape, Woody Country.

**HUYSMAN, Jacob**, 1656—1696 (*Flemish School*). No. 125.—Portrait of Izaak Walton.





No. 835.

PIETER DE HOOCH.

HUYSUM, Jan van, 1682—1749 (*Dutch School*).

No. 796.—A Vase with Flowers.

No. 1001.—Flowers in a Vase.

IBBETSON, Julius Cæsar, 1759—1817 (*British School*). No. 1460.—Smugglers on the Irish Coast.

INGEGNO, L'. See ANDREA DI LUIGI.

ITALIAN SCHOOL, 15TH CENTURY.

No. 1456.—Virgin and Child, with Angels.

ITALIAN, 16TH CENTURY.

No. 272.—An Apostle.

No. 932.—Half-length of a Bearded Man.

No. 1048.—Portrait of a Cardinal Seated.

No. 1417a.—Illuminated Initial Letter.

JACKSON, John, R.A., 1778—1831 (*British School*).

No. 124.—Portrait of the Rev. William Holwell Carr.

No. 1404.—Portrait of James Northcote, R.A.

- JANSSENS, Cornelis, VAN CEULEN**, 1594(?)—1664(?) (*Dutch School*).  
 No. 1320.—Portrait of Aglonius Voon.  
 No. 1321.—Portrait of Cornelia Remoens.
- JARDIN, Karel du**, 1622—1678 (*Dutch School*).  
 No. 826.—Figures and Animals in a Meadow.  
 No. 827.—Fording the Stream. No. 828.—Landscape, with Cattle.  
 No. 985.—Sheep and Goats. No. 1680.—Portrait of a Man.
- JEANNET.** See **CLOUET**.
- JORDAENS, Jacopo**, 1593—1678 (*Dutch School*). No. 1895.—Baron de Linter of Namur.
- JUSTUS OF PADUA**, 13(?)—1400 (*Tuscan School*).  
 No. 701.—The Coronation of the Virgin.
- KEYSER, Thomas de**, 1596(?)—1667 (*Dutch School*). No. 212.—A Merchant and his Clerk.
- KONINCK, Philips de**, 1619—1688 (*Dutch School*).  
 No. 836.—Landscape, a View in Holland.  
 No. 974.—A Hilly Woody Landscape.
- LADBROOKE, Robert, Ascribed to**, 1770—1842 (*British School*).  
 No. 1467.—Landscape, with a View of Oxford.
- LA FARGUE, Paul C., ?**—1782 (*Dutch School*).  
 No. 1918.—The Market Place at the Hague.
- LAMBERT, George**, 1710—1765 (*British School*). No. 1658.—Landscape.
- LANCRET, Nicholas**, 1690—1743 (*French School*).  
 Nos. 101-4.—The Four Ages of Man.  
     No. 101.—Infancy. No. 103.—Manhood.  
     No. 102.—Youth. No. 104.—Age.
- LANDINI, Jacopo**, 1310(?)—1390(?) (*Tuscan School*).  
 No. 580.—St. John the Evangelist Lifted Up into Heaven.  
 No. 580a.—The Holy Trinity and the Annunciation.
- LANDSEER, Sir Edwin, R.A.**, 1802-1873 (*British School*).  
 No. 409.—Spaniels of King Charles Breed.  
 No. 603.—The Sleeping Bloodhound.  
 No. 604.—Dignity and Impudence.  
 No. 606.—Shoeing.  
 No. 1349.—Study of a Lion.  
 No. 1350.—Study of a Lion.
- LANINI, Bernardino**, 1508(?)—1578(?) (*Milanese School*). No. 700.—The Holy Family.
- LAWRENCE, Sir Thomas, P.R.A.**, 1769—1830 (*British School*).  
 No. 129.—Portrait of John Julius Angerstein, the Banker, and Collector of the Angerstein Gallery.  
 No. 144.—Portrait of Benjamin West, P.R.A.

- No. 785.—Portrait of Mrs. Siddons.  
 No. 893.—Portrait of the Princess Lieven.  
 No. 922.—A Child with a Kid.  
 No. 1307.—Portrait of Miss Caroline Fry, Authoress.  
 No. 1413.—Portrait of Mr. Philip Sansom.

LE BRUN. *See* VIGÉE LE BRUN.

LELY, Sir Peter, 1618—1680 (*German School*). No. 1016.—A Full-length Portrait of a Girl.

LE NAIN, 15(?)—1648 (*French School*). No. 1425.—Portrait Group.

LE SUEUR, Eustache, 1616—1655 (*French School*). No. 1422.—The Holy Family.

LIBERALE da VERONA, 1451—1535 (*Veronese School*). No. 1134.—The Madonna and Child, attended by Angels.

LIBERALE da VERONA, Ascribed to. No. 1336.—The Death of Dido.



No. 1307. SIR THOMAS LAWRENCE, P.R.A.





No. 666.

FRA FILIPPO LIPPI.

**LIBRI, Girolamo dai.** See **GIROLAMO.**

**LICINIO, Bernardino,** 16th century (*Venetian School*). No. 1309.—Portrait of a Young Man.

**LIESBORN, THE MEISTER VON.** See **GERMAN SCHOOLS.**

**LIEVENS, Jan,** 1607—1674 (*Dutch School*). No. 1095.—Portrait of Anna Maria Schurmann.

**LINGELBACH, Johann or Jan,** 1623—1674 (*German School*). No. 837.—The Hay Harvest.

**LIPPI, Fra Filippo,** 1406(?)—1469 (*Tuscan School*).

No. 248.—The Vision of St. Bernard.

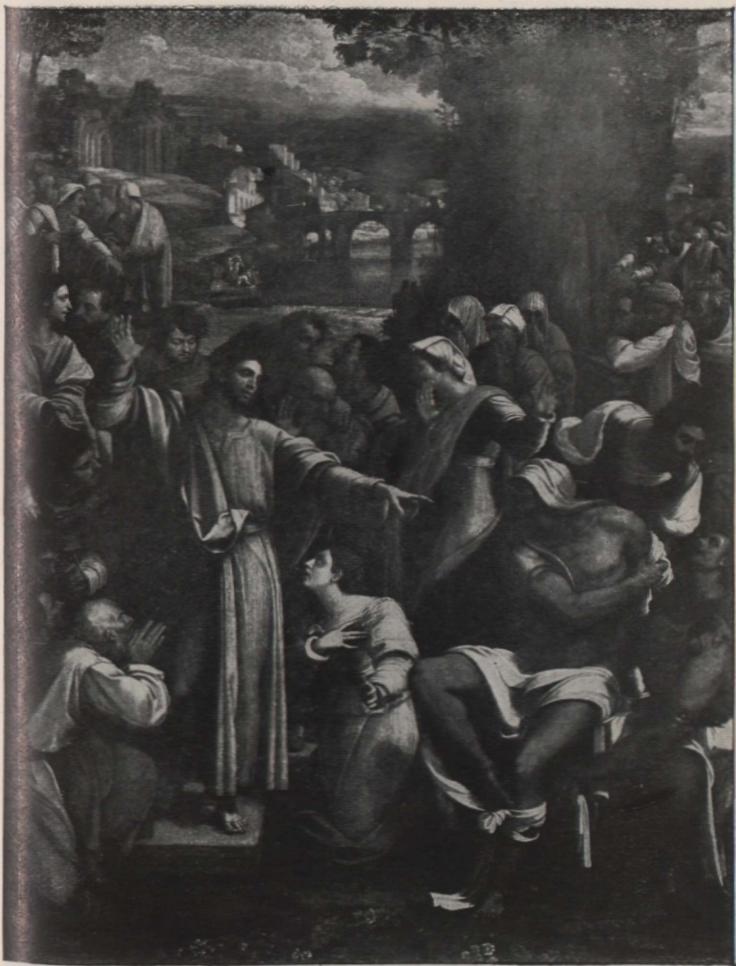


No. 293.

FILIPPINO LIPPI.

- No. 589.—The Virgin Mary, seated: An Angel presenting the Infant Christ to her.
- No. 666.—The Annunciation.
- No. 667.—St. John the Baptist, with six other Saints.
- LIPPI, Filippino, 1457(?)—1504 (*Tuscan School*).
- No. 293.—The Virgin and Child: St. Jerome and St. Dominick kneeling one on each side of her.
- No. 592.—The Adoration of the Magi.
- No. 598.—St. Francis in Glory, with the Stigmata.
- No. 927.—An Angel Adoring.
- No. 1033.—The Adoration of the Magi.
- No. 1124.—The Adoration of the Magi.
- No. 1412.—The Virgin and Child, with the Infant St. John.
- LIPPO di DALMASIO, 13(?)—14(?) (*Bolognese School*). No. 752.—Madonna and Child.
- LODOVICO da PARMA, 16th century (*Lombard School*). No. 692.—Head of a White Monk, with a Nimbus and Crozier; inscribed S.VGO.
- LOMBARD, Lambert or Iamprecht, 1505—1566 (*Flemish School*). No. 266.—The Deposition from the Cross
- LOMBARD SCHOOL, 16TH CENTURY. No. 219.—Dead Christ, supported by Angels.
- LONGHI, Pietro, 1702—1762 (*Venetian School*).
- No. 1100.—A Domestic Group.
- No. 1101.—The Exhibition of a Rhinoceros in an Arena.
- No. 1102.—Portrait of the Chevalier Andrea Tron, Procurator of St. Mark's, Venice.
- No. 1334.—The Fortune Teller.
- LOOTEN, Jan, 1618(?)—1681 (*Dutch School*). No. 901.—Landscape.
- LORENZETTI, Ambrogio, 14th century (*Sienese School*). No. 1147.—Heads of Four Nuns.
- LORENZETTI, Pietro, 14th century (*Sienese School*). No. 1113.—A Legendary Subject.
- LORENZO, Fiorenzo di. *See* FIORENZO.
- LORENZO da SAN SEVERINO, 15th century (*Umbrian School*). No. 249.—The Marriage of St. Catherine.
- LORRAINE, Claude. *See* GELLÉE.
- L'ORTOLANO. *See* ORTOLANO.
- LOTTO, Lorenzo, 1480(?)—1555 (*Venetian School*).
- No. 699.—Portraits of Agostino and Niccolo della Torre.





No. 1.

SEBASTIANO LUCIANI.

C

No. 1047.—A Family Group.

No. 1105.—Portrait of the Prothonotary Apostolic Juliano.

LOUTHERBOURG, Phillip, R.A., 1740–1812 (*British School*). No. 315.—Lake Scene in Cumberland: Evening.

LUCIANI, Sebastiano, 1485(?)–1547 (*Venetian School*).

No. 1.—The Resurrection of Lazarus.

No. 20.—Portraits of Sebastiano del Piombo and the Cardinal Ippolito de' Medici.

No. 24.—Portrait of an Italian Lady as Saint Agatha.

No. 1450.—The Holy Family.

LUCIDEL, Nicolas, 1527 (?)–1590 (?) (*German School*). No. 184.—Portrait of a Young German Lady.

LUIGI, Andrea di. See ANDREA.

LUINI, Bernardino, 1475(?)–15(?) (*Lombard School, Milan*). No. 18.—Christ Disputing with the Doctors (or the Pharisees?)



No. 18.

BERNARDINO LUINI.

**LUNDENS, Gerrit**, 1622—16(?) (*Dutch School*). No. 289.—The March Out of a Company of the Amsterdam Musketeers. (*Copied from Rembrandt's Picture.*)

**MAUSE, Jan de.** See **GOSSART**.

**MACCHIAVELLI, Zenobio**, 15th century (*Florentine School*). No. 586.—The Madonna and Child Enthroned, surrounded by Angels in Adoration.

**MACRINO D'ALBA**, 14(?)—15(?) (*Milanese School*).

No. 1200.—A Group of Two Saints.

No. 1201.—A Group of Two Saints.

**MAES, Nicolas**, 1632—1693 (*Dutch School*).

No. 153.—The Cradle.

No. 159.—The Dutch Housewife.

No. 207.—The Idle Servant.

No. 1247.—The Card Players.

No. 1277.—Portrait of a Man.

**MANNI, Giannicolo**, 14(?)—1544 (*Umbrian School*). No. 1104.—The Annunciation.

**MANSUETI, Giovanni**, 15th century (*Venetian School*).

No. 1478.

—Symbolic Representation of the Crucifixion.

**MANTEGNA, Andrea**, Cavaliere, 1431—1506 (*School of Padua*).

No. 274.—The Virgin and Child Enthroned; St. John the Baptist and the Magdalen.

No. 902.—The Triumph of Scipio.

No. 1125.—Two Female Figures, probably personifying Summer and Autumn.

No. 1145.—Samson and Delilah.

No. 1417.—The Agony in the Garden.



No. 159.

NICOLAS MAES.





No. 274.

ANDREA MANTEGNA.

**MANTEGNA, Francesco, 1470—15(?)** (*School of Padua*).

No. 639.—Christ and Mary Magdalen in the Garden.

No. 1106.—The Resurrection of Our Lord.

No. 1381.—The Holy Women at the Sepulchre.

**MANTOVANO, Rinaldo.** *See*  
**RINALDO.**

**MARATTI, Carlo,** Cavaliere, 1625  
—1713 (*Roman School*).  
**No. 174.**—Portrait of  
Cardinal Cerri, seated.

**MARCO da OGGIONO,** 1470—  
1530(?) (*Milanese School*).  
**No. 1149.**—The Madonna  
and Child.

**MARGARITONE, di Magno,** 1216  
—1293 (*Tuscan School*).  
**No. 564.**—The Virgin and  
Child, with Scenes from  
the Lives of the Saints.

**MARINUS van ROMERSWAELE,**  
1497(?) — after 1560  
(*Dutch School*).

**No. 944.**—Two Bankers or  
Usurers in their Office.

**MARMION, Simon,** 15th century  
(*French School*).

**No. 1302.**—The Soul of St.  
Bertin Borne to Heaven.

**No. 1303.**—A Choir of Angels.

**MARTINO da UDINE,** called  
**PELLEGRINI da SAN**  
**DANIELE,** 1470(?)—1547  
(*Venetian School*). **No.**  
**778.**—The Madonna and  
Child Enthroned, with  
Saints.

**MARZIALE, Marco,** 14(?)—15(?)  
(*Venetian School*).

**No. 803.**—The Circumcision.

**No. 804.**—The Madonna and  
Child Enthroned, with  
Saints.

**MASSYS, Quinten,** 1460(?)—1530  
(*Flemish School*). **No.**

**295.**—Salvator Mundi  
and the Virgin Mary.



**No. 83.** FRANCESCO MARIA MAZZOLA,  
CALLED PARMIGIANO.



No. 756. MELOZZO DA FORLÌ.

**MATTEO di GIOVANNI** (or da **SIENA**), 1435(?)—1495 (*Siennese School*).

No. 247.—“*Ecce Homo*.”

No. 1155.—The Assumption of the Virgin.

No. 1461.—St. Sebastian.

**MAZO MARTINEZ, Juan Bautista del**, 1610(?)—1667 (*Spanish School*).

No. 1308.—Portrait of a Man.

**MAZZOLA, Filippo**, 14(?)—1505 (*Lombard School, Parma*). No. 1416.—The Virgin and Child, with two Saints.

**MAZZOLA, Francesco M.**, called **PARMIGIANO**, 1503—1540 (*School of Parma*).

No. 33.—The Vision of St. Jerome.

**MAZZOLINO, Ludovico, da FERRARA**, 1480—1528(?) (*Ferrarese School*).

No. 82.—The Holy Family.

No. 169.—The Holy Family.





No. 686.

HANS MEMLING.

No. 641.—The Woman Taken in Adultery.

No. 1495.—Christ Disputing with the Doctors.

MELDOLLA, Andrea, called **SCHIAVONE**, 1522—1582 (*Venetian School*).

No. 1476.—Jupiter and Semele.

MELONE, Altobello, 14(?)—15(?) (*Lombard School, Cremona*). No. 753.—Christ and the Disciples on the way to Emmaus.



No. 839. GABRIEL METSU.

MERIGI. *See* AMERIGHI.

MESSINA. *See* ANTONELLO.

METSU, Gabriel, 1630—1667 (*Dutch School*).

No. 838.—The Duet.

No. 839.—The Music Lesson.

No. 970.—The Drowsy Landlady.

MEULEN, Adam Frans van der, 1632—1690 (*French School*). No. 1447.—A Hunting Party.

MICHELANGELO. *See* BUONARROTI.

MICHELE da VERONA, 14(?)—15(?) (*Veronese School*). No. 1214.—The Meeting of Coriolanus with Volumnia and Veturia.

MIERIS, Frans van, Senior, 1635—1681 (*Dutch School*). No. 840.—A Lady in a Crimson Jacket.

MIERIS, Willem van, 1632—1747 (*Dutch School*). No. 841.—A Fish and Poultry Shop.

MILANESE SCHOOL, 15TH or EARLY 16TH CENTURY.

No. 1052.—Portrait of a Young Man.

No. 1300.—The Virgin and Child.

No. 1438.—Head of John the Baptist.

MELOZZO da FORLÌ, 1438—1494  
(*School of the Romagna*).

No. 755.—Rhetoric (?)

No. 756.—Music (?)

MEMLINC, Hans, 1430(?) — 1494  
(*Flemish School*).

No. 686.—The Virgin and Infant Christ Enthroned, in a Garden.

No. 709.—The Madonna and Infant Christ.

MEMLINC, Ascribed to. No. 747.—  
St. John the Baptist, holding a Lamb on his left arm.

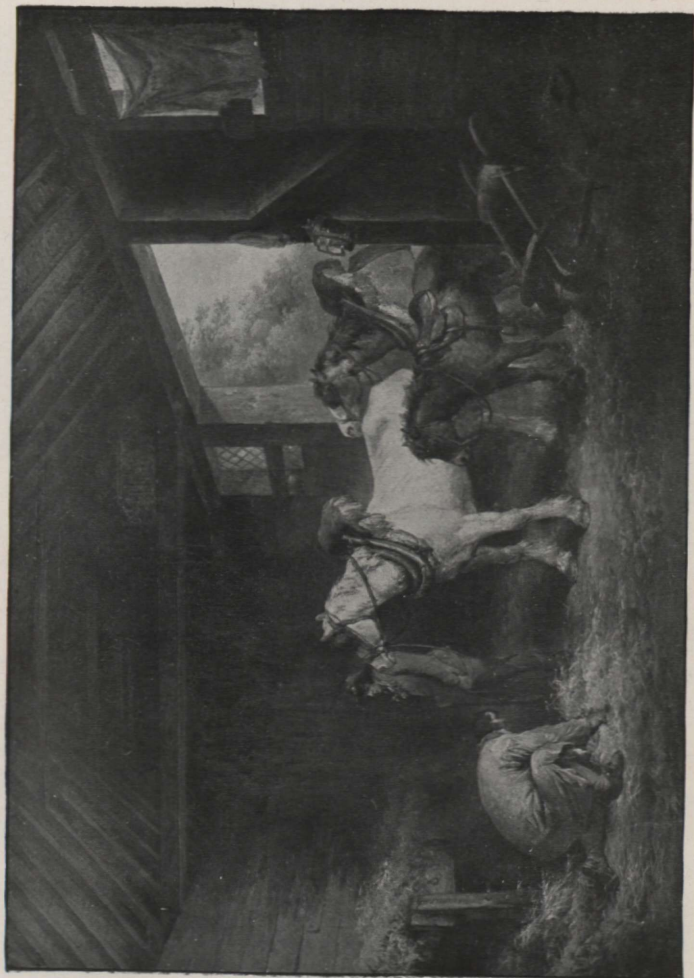
MENGES, Anton Rafael, 1728—1779  
(*German School*). No. 1109a.  
—The Virgin and Child,  
with St. John the Baptist.

MERIAN, Matthæus, Jr., 1621—  
1687 (*German School*).

No. 1012.—Portrait of a Man.

- MILLAIS, Sir John Everett, P.R.A., 1829—1896** (*British School*).  
 No. 1666.—Portrait of the Right Hon. W. E. Gladstone.  
 No. 1941.—Portrait of Sir H. Thompson, Bart., F.R.C.S.
- MOCKETTO, Girolamo, 14(?)—15(?)** (*Venetian School*).  
 No. 1239.—The Murder of the Innocents, Scene I.  
 No. 1240.—The Murder of the Innocents, Scene II.
- MOLA, Pietro Francesco, 1612—1668** (*Bolognese School*).  
 No. 69.—St. John Preaching in the Wilderness.  
 No. 160.—The Repose.
- MOLENAER, Jan Miense, 1610(?)—1668** (*Dutch School*). No. 1293.—Musical Pastime.
- MONACO, Lorenzo, 1370(?)—1425** (*Tuscan School*). No. 1897.—The Coronation of the Virgin.
- MONTAGNA, Bartolommeo, 1450(?)—1523** (*Venetian School*).  
 No. 802.—The Madonna and Child.  
 No. 1098.—The Virgin and Child.
- MOR or MORO, Antonÿ, called SIR ANTONIO MORE, 1512—1576(?)** (*Flemish School*). No. 1231.—Portrait of a Man.
- MOR, Ascribed to.** No. 1094.—Portrait of a Man.
- MORALES, Luis de, 15(?)—1586** (*Spanish School of Castile*). No. 1229.—The Virgin and Child.
- MORANDO, Paolo, called CAVAZZOLA, 1486—1522** (*Venetian School*).  
 No. 735.—St. Rock with the Angel.  
 No. 777.—The Madonna and Child, with St. John the Baptist and an Angel, in a Landscape.
- MORETTO da BRESCIA.** See **BONVICINO**.
- MORLAND, George, 1763—1804** (*British School*).  
 No. 1030.—The Inside of a Stable.  
 No. 1067.—A Quarry, with Peasants.  
 No. 1351.—Door of a Village Inn.  
 No. 1497.—Rabbiting.
- MORLAND, Henry Robert, 1730(?)—1797** (*British School*).  
 No. 1402.—The Laundry Maid.  
 No. 1403.—The Laundry Maid.
- MORONE, Domenico, 1442—15(?)** (*Veronese School*).  
 No. 1211.—Scene at a Tournament.  
 No. 1212.—Scene at a Tournament.
- MORONE, Francesco, 1473—1529** (*Veronese School*). No. 285.—The Virgin and Child.
- MORONI, Giambattista, 1525(?)—1578** (*Venetian School*).  
 No. 697.—Portrait of a Tailor.  
 No. 742.—Portrait of a Lawyer.





- No. 1022.—Portrait of an Italian Nobleman.  
 No. 1023.—Portrait of an Italian Lady.  
 No. 1024.—Portrait of an Italian Ecclesiastic.  
 No. 1316.—Portrait of an Italian Nobleman.

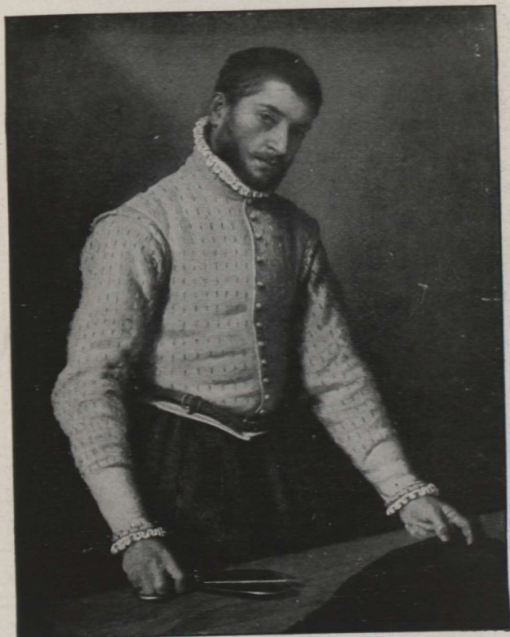
**MOSTERT** or **MOSTAERT**, Jan, 1474—after 1549 (*Dutch School*). No. 713.—The Virgin and Child in a Garden.

**MOUCHERON**, Frédéric de, 1633(?)—1686 (*Dutch School*).

- No. 842.—A Garden Scene, bounded by Trees.  
 No. 1352.—Landscape, with Ruins and Figures.

**MURILLO**, Bartolomé Estéban, 1618—1682 (*Spanish School*).

- No. 13.—The Holy Family.  
 No. 74.—A Spanish Peasant Boy.  
 No. 176.—St. John and the Lamb.



No. 697.

GIAMBATTISTA MORONI.



No. 176.

BARTOLOMÉ ESTÉBAN MURILLO.

No. 1257.—The Nativity of the Virgin.

No. 1286.—A Boy Drinking.

NASMYTH, Alexander, 1758–1840 (*British School*). No. 1242.—Stirling Castle.



**NASMYTH, Patrick**, 1786—1831 (*British School*).

No. 380.—A Cottage, formerly in Hyde Park.

No. 381.—The Angler's Nook.

No. 1176.—Landscape.

No. 1177.—Landscape.

No. 1178.—Landscape.

No. 1179.—Landscape.

No. 1183.—Landscape.

No. 1384.—A View in Hampshire.

No. 1828.—View in Sussex.

No. 1916.—The Severn off Portishead.

**NEBOT, B.**, 18th century (*British School*). No. 1453.—Covent Garden Market, with St. Paul's Church.

**NEEFS, Pieter**, 1577—1661(?) (*Flemish School*). No. 924.—The Interior of a Church.

**NEER, Aart van der**, 1603—1677 (*Dutch School*).

No. 152.—A Landscape, with Figures and Cattle: Evening.

No. 239.—River Scene by Moonlight, with Shipping.

No. 732.—Landscape, with Figures: A Canal Scene, Holland.

No. 969.—Frost Scene.

No. 1288.—A Frost Scene.

**NETSCHER, Caspar**, 1639—1684 (*Dutch School*).

No. 843.—Blowing Bubbles.

No. 844.—Maternal Instruction.



No. 969.

AART VAN DER NEER.

- No. 845.—Lady Seated at a Spinning Wheel.  
 No. 1332.—Supposed Portrait of George, first Earl of Berkeley.
- NICCOLÒ di BUONACCORSO**, died 1388 (*Sienese School*). No. 1109.—The Marriage of the Virgin.
- NICCOLÒ da FULIGNO**, called **ALUNNO**, 1430(?)—1492(?) (*Umbrian School*).  
 No. 1107.—The Crucifixion, etc. (a triptych).
- OGGIONNO**. See **MARCO**.
- OOST**, Jacob van, the Elder, 1600(?)—1671 (*Flemish School*). No. 1137.—Portrait of a Boy.
- OPIE**, John, R.A., 1761—1807.  
 No. 784.—Portrait of William Siddons.  
 No. 1403.—Portrait of a Boy.  
 No. 1826.—Portrait of the Painter.
- ORCAGNA** (**Andrea di Cione l'Arcagnuolo**), 1308(?)—1368 (*Tuscan School*).  
 No. 569.—The Coronation of the Virgin; Angels and Saints in Adoration.  
 No. 570.—The Trinity.  
 Nos. 571, 572.—Angels Adoring.  
 No. 573.—The Nativity.  
 No. 574.—The Adoration of the Kings.  
 No. 575.—The Resurrection of Christ.  
 No. 576.—The Three Maries at the Sepulchre.  
 No. 577.—The Ascension of Christ.  
 No. 578.—The Descent of the Holy Spirit.
- ORIOLO**, Giovanni, 15th century (*Ferrarese School*). No. 770.—Portrait of Leonello d'Este, Marquis of Ferrara, etc., who died in 1450.
- ORLEY**, Barent van, 1491(?)—1542 (*Flemish School*). No. 655.—The Magdalen, Reading.
- ORSI**, Lelio, called **LELIO da NOVELLARA**, 1511—1586 (*Lombard School, Parma*)  
 No. 1466.—The Walk to Emmaus.
- ORTOLANO L'** (**Giovanni Battista Benvenuti**), died 1525(?) (*Ferrarese School*).  
 No. 669.—St. Sebastian, St. Rock, St. Demetrius.
- OS**, Jan van, 1744—1808 (*Dutch School*).  
 No. 1015.—Fruit and Flowers and Dead Birds.  
 No. 1380.—Fruit and Flowers.
- OSTADE**, Adriaan Jansz van, 1610—1685 (*Dutch School*). No. 846.—The Alchymist.
- OSTADE**, Isaak van, 1621—1649 (*Dutch School*).  
 No. 847.—Village Scene.  
 No. 848.—Frost Scene.



No. 846.

ADRIAAN JANSZ VAN OSTADE.

No. 963.—A Frozen River.

No. 1347.—A Farmyard Scene.

PACCHIA, Girolamo del, 1477—15(?) (*Sienese School*). No. 246.—Madonna and Child.

PACCHIAROTTO, Jacopo, 1464—1540 (*Sienese School*). No. 1849.—The Nativity.

PADOVANINO. *See* VAROTARI.

PALMA, Jacopo, called IL VECCHIO (the Elder), 1480(?)—1528 (*Venetian School*).

No. 636.—Portrait of a Poet.

PALMEZZANO, Marco, 1456(?)—15(?) (*School of the Romagna*). No. 596.—The Deposition in the Tomb.

PANINI, Giovanni Antonio, Cavaliere, 1695—1763 (*Roman School*).

No. 138.—Ancient Ruins, with Figures.

PAPE, Abraham de, died 1666 (*Dutch School*). No. 1221.—Interior of a Cottage, with Figures.

PARMA, Lodovico da. *See* LODOVICO.

PARMIGIANO. *See* MAZZOLA.





No. 636. JACOPO PALMA, CALLED IL VECCHIO (THE ELDER).

PATINIR or PATINIER, Joachim.

No. 715.—The Crucifixion.

No. 716.—St. Christopher Carrying the Infant Christ.

No. 717.—St. John on the Island of Patmos.

No. 945.—A Nun.

No. 1082.—The Visit of the Virgin to St. Elizabeth.

No. 1084.—The Flight into Egypt.

No. 1293.—Landscape: River Scene.

**PERUGINO, Pietro.** See **VANNUCCI.**

**PERUZZI, Baldassare,** 1481—1536  
(*Tuscan School*).

No. 167.—The Adoration of the Kings.

No. 218.—The Adoration of the Magi.

**PESELLINO, Francesco,** 1422—1457  
(*Tuscan School*). No. 727.—  
A Trinitá.

**PHILLIPS, Thomas, R.A.,** 1770—1845  
(*British School*). No. 183.—  
Portrait of Sir David Wilkie.

**PIAZZA, Martino,** Early 16th century  
(*Lombard School*).

No. 1152.—St. John the Baptist.

**PIERO di COSIMO,** 1462—1521(?)  
(*Tuscan School*).

No. 698.—The Death of Procris

No. 895.—Portrait of the Florentine General Francesco Ferrucci, in Armour.

**PIERO DELLA FRANCESCA.** See **FRANCESCA.**

**PIETRO, Giovanni di.** See **SPAGNA.**

**PINTURICCHIO (Bernardino di Betto),** 1454—1513 (*Umbrian School*).

No. 693.—St. Catherine of Alexandria, with her Attributes.

No. 703.—The Madonna and Child.

No. 911.—The Return of Ulysses to Penelope.

**PIOMBO, Sebastiano del.** See **LUCCIANI.**

**PIPPI, Giulio,** called **GIULIO ROMANO,** 1492—1546 (*Roman School*).

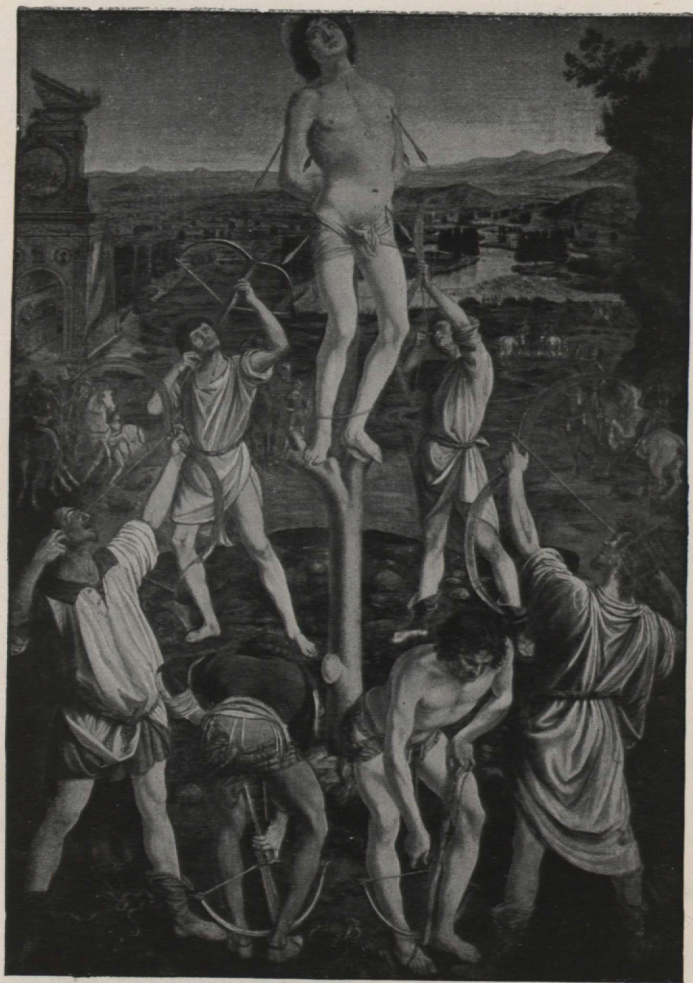
No. 225.—The Beatific Vision of the Magdalen.

No. 624.—The Infancy of Jupiter.



PIERO DI COSIMO.

No. 698.





**PISANO, Vittore**, 1380—1452(?) (*Veronese School*).

No. 776.—St. Anthony and St. George in Conversation.

No. 1436.—The Vision of St. Eustace.

**POEL, Egbert van der**, 1621—1664 (*Dutch School*).

No. 1061.—View near Delft after the Explosion of a Powder Mill on October 12, 1651.

**POELENBURGH, Cornelis van**, 1586—1667. (*Dutch School*). No. 955.—A Ruin, Women Bathing.

**POLLAIUOLO, Antonio**, 1429(?)—1498 (*Florentine School*). No. 232.—The Martyrdom of St. Sebastian.

**POLLAIUOLO, Antonio**, Ascribed to.

No. 928.—Apollo and Daphne.

**PONTE, Jacopo da**, called **IL BASSANO**, 1510—1592 (*Venetian School*).

No. 173.—Portrait of a Gentleman.

No. 223.—Christ Driving the Money Changers out of the Temple.

No. 277.—The Good Samaritan.

**PONTORMO, Jacopo da**, 1494—1557 (*Tuscan School*). No. 1131.—Joseph and his Kindred in Egypt.

**PONTORMO**, Ascribed to. No. 1150.—Portrait of a Man.

**POORTER, Willem de**, 17th century (*Dutch School*). No. 1294.—An Allegorical Subject.

**POT, Hendrik Gerritsz**, 17th century (*Dutch School*). No. 1278.—A Convivial Party.

**POTTER, Paulus**, 1625—1654 (*Dutch School*).

No. 849.—Landscape with Cattle.

No. 1009.—The Old Grey Hunter.

**POTTER, Pieter** (?), 1597—1652 (*Dutch School*), ascribed to. No. 1008.—A Stag Hunt.

**POUSSIN, Gaspar**. See **DUGHET**.

**POUSSIN, Nicolas**, 1594—1665 (*French School*).

No. 39.—The Nursing of Bacchus.

No. 40.—Landscape, with Figures: Phocion.

No. 42.—A Bacchanalian Festival.

No. 62.—A Bacchanalian Dance.

No. 65.—Cephalus and Aurora.

No. 91.—Venus Sleeping, Surprised by Satyrs.

No. 165.—The Plague among the Philistines at Ashdod.

**PRÉDIS, Ambrogio de**, 15th to 16th centuries (*Milanese School*).

No. 1661.—An Angel Playing on a Viol.

No. 1662.—An Angel Playing on a Mandoline.

No. 1665.—Portrait of a Young Man.



No. 1009. PAULUS POTTER.



No. 62.

NICOLAS POUSSIN.



No. 180.

FRANCESCO RAIBOLINI, CALLED FRANCIA.

**PREVITALI, Andrea**, 14(?)—1528 (*Venetian School*). No. 695.—Madonna and Child, seated.

**RAEBURN, Sir Henry, R.A.**, 1756—1823 (*British School*).

No. 1146.—Portrait of a Lady, a member of the Dudgeon family.

No. 1435.—Portrait of Lieut.-Colonel Bryce McMurdo.

No. 1837.—Mrs. H. W. Lawzun.

**RAGUINEAU, Abraham**, 1623, living 1681 (*Dutch School*). No 1848.—Portrait of a Young Man.

**RAIBOLINI, Francesco**, called **FRANCIA**, 1450—1517 (*Bolognese School*).

No. 179.—The Virgin, with the Infant Christ and St. Anne, Enthroned, surrounded by Saints.

No. 180.—The Virgin and Two Angels Weeping over the Dead Body of Christ.

No. 638.—The Virgin and Child, with two Saints.

**RAMSAY, Allan**, 1713—1784 (*British School*). No. 1491.—Portrait of a Lady.

**RAPHAEL**. See **SANZIO**.

**RAVESTIJN, Jan Anthonisz**, 1572—1657 (*Dutch School*).

No. 1423.—Portrait of a Lady.

**REMBRANDT van RYN**, 1606—1669 (*Dutch School*).

No. 43.—Christ Taken Down from the Cross.

No. 45.—The Woman Taken in Adultery.

No. 47.—The Adoration of the Shepherds.

No. 51.—Portrait of a Jew Merchant.

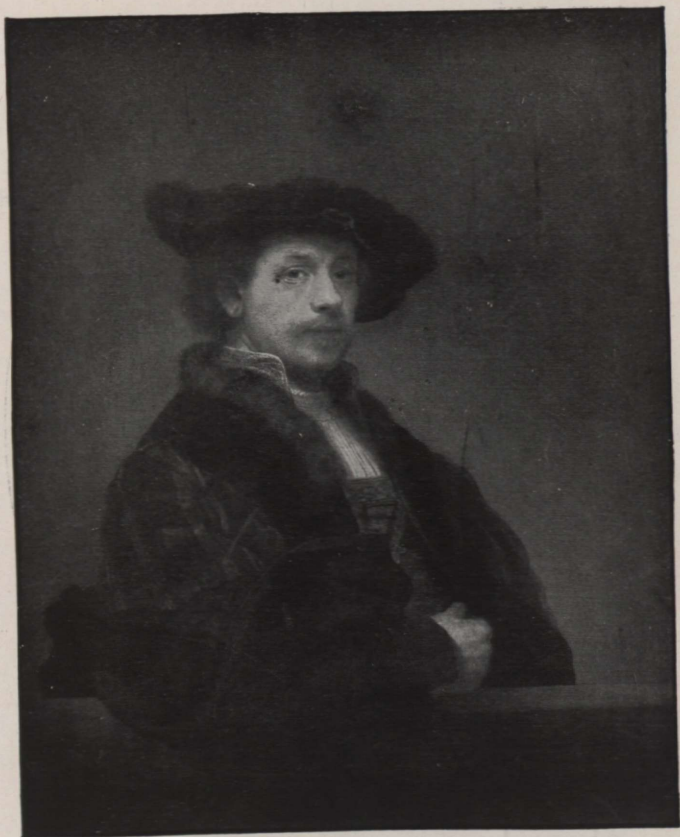




No. 45.

REMBRANDT VAN RYN.

- No. 54.—A Woman Bathing.
- No. 72.—Landscape, with Figures.
- No. 166.—Portrait of a Capuchin Friar.
- No. 190.—A Jewish Rabbi.
- No. 221.—The Painter's Own Portrait.
- No. 237.—Portrait of a Woman.
- No. 243.—A Man's Portrait.
- No. 672.—His Own Portrait.
- No. 775.—Portrait of an Old Lady.
- No. 850.—A Man's Portrait.
- No. 1400.—Christ before Pilate.



No. 672.

REMBRANDT VAN RYN.

No. 1674.—A Burgomaster.

No. 1675.—Portrait of an Old Lady.

REMBRANDT, School of. No. 757.—Christ Blessing Little Children,

RENI, Guido, called GUIDO, 1575—1642 (*Bolognese School*).

No. 11.—St. Jerome,



No. 775.

REMBRANDT VAN RYN.

No. 177.—The Magdalen.

No. 191.—The Youthful Christ Embracing St. John.

No. 193.—Lot and his Daughters Leaving Sodom.

No. 196.—Susannah Approached by the Two Elders, in the Garden of her Husband Joachim, at Babylon.



No. 214.—The Coronation of the Virgin.

No. 271.—The "Ecce Homo."

REYNOLDS, Sir Joshua, P.R.A., 1723–1792 (*British School*).

No. 79.—The Graces Decorating a Terminal Figure of Hymen.

No. 106.—A Man's Head, in profile.

No. 107.—The Banished Lord (a head).

No. 111.—Portrait of Lord Heathfield, with the Key of the Fortress of Gibraltar in his Hand.

No. 143.—Portrait of Lord Ligonier on Horseback.

No. 162.—The Infant Samuel kneeling at Prayer.

No. 182.—Heads of Angels.

No. 305.—Portrait of Sir Abraham Hume, Bart., F.R.S.

No. 306.—Portrait of Himself.

No. 307.—The Age of Innocence.

No. 681.—Portrait of Captain Orme.

No. 754.—Portraits of Two Gentlemen.

No. 885.—The Snake in the Grass; or Love Unbinding the Zone of Beauty.

No. 886.—Admiral Keppel.

No. 887.—Dr. Samuel Johnson.

No. 888.—James Boswell, the Biographer of Johnson.



No. 196

GUIDO RENI, CALLED GUIDO.



No. 111.

SIR JOSHUA REYNOLDS, P.R.A.

No. 889.—His Own Portrait.

No. 890.—George IV. as Prince of Wales, with Star and Ribbon of the Garter.

No. 891.—Portrait of a Lady. No. 892.—Robinetta.

No. 1259.—Portrait of Anne, Countess of Albemarle.

No. 1834.—Study for a Figure of Horror.

No. 1840.—The Family of the Third Duke of Marlborough.

No. 1924.—Mrs. Hartley and Child.



No. 162. SIR JOSHUA REYNOLDS, P.R.A.

RIBERA, Josef, called LO SPAGNOLETTO, 1588—1656(?) (*Spanish School*).

No. 235.—The Dead Christ.

No. 244.—Shepherd with a Lamb.

RICCI or RIZZI, Sebastiano, 1659—1734 (*Venetian School*).

No. 851.—Venus Sleeping.

RIGAUD, Hyacinthe, 1659—1743 (*French School*).

No. 903.—Portrait of Cardinal Fleury.

RINALDO MANTOVANO, 16th century, ascribed to (*Italian School*).

No. 643.—The Capture of Carthage; and the Continnence of Publius Cornelius Scipio.



No. 182. SIR JOSHUA REYNOLDS, P.R.A.

No. 644.—The Abduction of the Sabine Women; and the Reconciliation between the Romans and the Sabines.

ROBERTI, Ercole de', 1450(?)—1496 (*Ferrarese School*).

No. 1127.—The Last Supper.

No. 1217.—The Israelites Gathering Manna in the Wilderness.

No. 1411.—The Adoration of the Shepherds; the Dead Christ—a Pietà (a diptych).

ROBUSTI, Jacopo, called TINTORETTO, 1518—1594 (*Venetian School*).

No. 16.—St. George Destroying the Dragon.

No. 1130.—Christ Washing the Feet of His Disciples.

No. 1313.—The Origin of "The Milky Way" (A Classic Myth).

ROGHMAN, Roeland, 1597—1686 (?) (*Dutch School*). No. 1340.—Landscape.

ROKES, Hendrick Martensz. See SORGH.

ROMANINO, 148(?)—1566 (*Venetian School*). No. 237.—The Nativity.

ROMANO, Giulio. See PIPPI.

ROMERSWAEL. See MARINUS.





No. 16. JACOPO ROBUSTI, CALLED TINTORETTO.

ROMNEY, George, 1734—1802 (*British School*).

No. 312.—Study of Lady Hamilton as a Bacchante.

No. 1068.—The Parson's Daughter (a portrait).

**No. 1396.**—Portraits of Mr. and Mrs. William Lindow.

**No. 1651.**—Portrait of Mrs. Mark Currie. **No. 1667.**—Lady with a Child.

**No. 1668.**—Sketch Portrait of Lady Hamilton.

**No. 1669.**—Portrait of Lady Craven.

**No. 1906.**—Mr. Morland of Capplethwaite.

**ROSA, Salvatore, 1615—1673** (*Neapolitan School*).

**No. 81.**—Landscape, with Mercury and the Dishonest Woodman; from the fable of Æsop.

**No. 811.**—Forest Scene, with Tobias and the Angel.

**No. 935.**—River Scene.

**No. 1206.**—Landscape and Figures.

**ROSSI, Francisco, called DE SALVIATI, 1510—1563** (*Tuscan School*). **No. 652.**—Charity.

**ROTTENHAMMER, Johann, 1564—1623** (*German School*). **No. 659.**—Pan and Syrinx.

**RUBENS, Peter Paul, 1577—1640** (*Flemish School*).

**No. 38.**—The Abduction of the Sabine Women.



**No. 1651.**

**GEORGE ROMNEY.**



No. 194.

PETER PAUL RUBENS.



- No. 46.—Peace and War; or, Peace and Plenty.
- No. 57.—The Conversion of St. Bavon.
- No. 59.—The Brazen Serpent.
- No. 66.—A Landscape, with a View of the Château de Stein.
- No. 67.—A Holy Family, with Saint George and other Saints.
- No. 157.—A Landscape: Sunset.
- No. 187.—The Apotheosis of William the Taciturn, of Holland.
- No. 194.—The Judgment of Paris.
- No. 278.—The Triumph of Julius Cæsar.
- No. 279.—The Horrors of War.
- No. 852.—Portrait known as the "*Château de Paille*" (*Poil*).
- No. 853.—The Triumph of Silenus.
- No. 853a.—The Fall of the Damned.
- No. 853b.—The Fall of the Damned.
- No. 853c.—The Fall of the Damned.
- No. 853d.—The Fall of the Damned.
- No. 853e.—The Martyrdom of a Saint.
- No. 853f.—The Descent of the Holy Spirit.
- No. 853g.—The Crucifixion.
- No. 853h.—Portrait of a Girl, half-length.
- No. 853i.—Portrait of a Lady.
- No. 853j.—Portrait of a Young Lady.
- No. 853k.—Sketch for Monumental Sculpture.
- No. 853l.—Sketch for Monumental Sculpture.
- No. 853m.—Sketch for Monumental Sculpture.
- No. 853n.—Sketch for Monumental Sculpture, or Design for Frontispiece.
- No. 853o.—Study of a Lioness.
- No. 853p.—Sketch of a Lion Hunt.
- No. 948.—Landscape (a sketch).
- No. 1195.—The Birth of Venus.

**RUISDAEL, Jacob van, 1628—1682 (*Dutch School*).**

- No. 44.—Bleaching Ground.
- No. 627.—Landscape, with Waterfall.
- No. 628.—Landscape, with Waterfall.
- No. 737.—Landscape, with Waterfall.
- No. 746.—A Landscape, with Ruins.
- No. 854.—Forest Scene,
- No. 855.—A Waterfall.
- No. 986.—The Watermills.
- No. 987.—Rocky Landscape, with Torrent.
- No. 988.—An Old Oak.
- No. 989.—Watermills.
- No. 990.—Landscape; an extensive flat, wooded country.





No. 990.

JACOB VAN RUYSDAEL.

No. 991.—The Broken Tree.

No. 1390.—View on the Shore at Scheveningen.

RUYSCH, Rachel, 1664—1750 (*Dutch School*).

No. 1445.—A Study of Flowers.

No. 1446.—A Study of Flowers.

RUYSDAEL, Salomon van, 1600(?)—1670 (*Dutch School*).

No. 1344.—Landscape.

No. 1439.—Fishing in the River.

RYCKAERT, Martin, 1587—1631 (*Flemish School*). No. 1353.—A Landscape, with Satyrs.SAENREDAM, Pieter, 1597—1665 (*Dutch School*). No. 1896.—Interior of a Church in Holland.

SALVI. See SASSOFERRATO.

SALVIATI. See ROSSI.

SAN DANIELE, Pellegrino da. See MARTINO DA UDINE.

SAN SEVERINO, Lorenzo da. See LORENZO.

**SANTACROCE, Girolamo.** *See GIROLAMO.*

**SANTI, Giovanni,** 144(?)—1494 (*Umbrian School*). **No. 751.**—Madonna and Child.

**SANZIO, Raffaello,** called **RAPHAEL**, 1483—1520 (*Roman School*).

**No. 27.**—Portrait of Julius II., seated in a chair.

**No. 168.**—St. Catherine of Alexandria.



**No. 168.** RAFFAELLO SANZIO, CALLED RAPHAEL.

**No. 213.**—The Vision of a Knight; or, Duty and Pleasure.

**No. 744.**—The Madonna, Infant Christ, and St. John.

**No. 1171.**—The Virgin and Child, attended by St. John the Baptist and St. Nicholas of Bari; commonly known as the "Madonna degli Ansidei."

**SANZIO, After.**

**No. 661.**—The Madonna di San Sisto.

**No. 929.**—The Madonna and Child.

**SARTO, Andrea del (ANDREA D'AGNOLO),** 1486—1531 (*Tuscan School*).

**No. 17.**—The Holy Family.

**No. 690.**—His Own Portrait.



No. 1171.

RAFFAELLO SANZIO, CALLED RAPHAEL.



No. 690.

ANDREA DEL SARTO.

**SASSOFERRATO (GIOVANNI BATTISTA SALVI)**, 1605—1685 (*Roman School*).

No. 200.—The Madonna in Prayer.

No. 740.—The Madonna and Infant Christ.

**SAVERY, Roelandt**, 1576—1639 (*Dutch School*). No. 920.—Orpheus.

**SAVOLDI, Giovanni Girolamo**, 1480(?)—155(?) (*Veneto-Brescian School*).

No. 1031.—Mary Magdalene Approaching the Sepulchre.

No. 1377.—The Adoration of the Shepherds.

**SCHALCKEN, Godfried**, 1643—1706 (*Dutch School*).

No. 199.—Lesbia Weighing Jewels against her Sparrow.

No. 997.—An Old Woman.

No. 998.—A Duet or Singing Lesson.

No. 999.—A Candle Light.

**SCHETKY, John Christian**, 1778—1874 (*British School*). No. 1191.—H.M. Ship *Royal George*, of 100 guns, Sinking at Spithead, August 29th, 1782.



**SCHIAVONE, Gregorio**, 15th century (*Paduan and Venetian Schools*).

No. 630.—The Madonna and Child Enthroned, with various Saints.

No. 904.—Madonna and Infant Christ.

**SCOREL, Jan van**, 1495—1562 (*Dutch School*).

No. 720.—The Holy Family at a Fountain: A Repose in Egypt.

No. 721.—Portrait of a Lady.

**SCOTT, Samuel**, 17(?)—1772 (*British School*).

No. 313.—Old London Bridge, 1745.

No. 314.—Old Westminster Bridge.

No. 1223.—View of a Portion of Old Westminster Bridge.

No. 1328.—View of Westminster from the Thames.

**SEBASTIANO del PIOMBO**. See **LUCIANI**.

**SEGNA di BUONAVENTURA**, 14th century (*Sienese School*). No. 567.—Christ on the Cross, with the Virgin and St. John.

**SHEE, Sir Martin A., P.R.A.**, 1770—1850 (*British School*). No. 677.—Portrait of Lewis as the Marquis in *The Midnight Hour*.



No. 200.

SASSOFERRATO.



**SIGNORELLI, Luca**, 1441(?)—1523 (*Tuscan School*).

No. 910.—The Triumph of Chastity.

No. 1128.—The Circumcision.

No. 1133.—The Nativity.

No. 1776.—Adoration of the Shepherds.

No. 1847.—The Virgin Crowned by Angels.

**SMIRKE, Robert, R.A.**, 1752—1845 (*British School*).

No. 1777.—Scene from *Don Quixote*.

No. 1778.—Sancho Panza and the Duchess.



No. 923.

ANDREA DA SOLARIO.

**SNYDERS, Frans**, 1579—1657 (*Flemish School*). No. 1252.—A Fruit Piece.

**SNYERS, Pieter**, 1681—1752 (*Flemish School*). No. 1401.—A Study of Still Life.

**SOLARIO, Andrea da**, 1460(?)—1515(?) (*Milanese School*).

No. 734.—Portrait of Gio. Christophoro Longono.

No. 923.—Portrait of a Venetian Senator.

**SORGH, Hendrick Martenz**, 1611—1670 (called also **ROKES**) (*Dutch School*).

No. 1055.—Boors at Cards.

No. 1056.—Group of Two Figures Drinking.



No. 321.

THOMAS STOTHARD, R.A.

SPAGNA, Lo, 14(?)—15(?) (GIOVANNI DI PIETRO) (*Umbrian School*).

No. 1032.—The Agony in the Garden.

No. 1812.—Christ on the Mount of Olives.

SPAGNA, Lo, Ascribed to. No. 691.—An "Ecce Homo."

SPAGNOLETTA. See RIBERA.

SPINELLO ARETINO, 1333(?)—1410 (*Tuscan School*).

No. 581.—St. John the Baptist, with St. John the Evangelist and St. James the Greater.

No. 1216.—Fragment of a Fresco representing the Fall of the Rebel Angels, in the Church of St. Maria degli Angeli at Arezzo.

No. 1216 a and b.—Two Fragments from a Decorative Border of the above-mentioned Picture.

No. 1468.—The Crucifixion.

STEEN, Jan, 1626(?)—1679 (*Dutch School*).

No. 856.—The Music Master.

No. 1378.—An Interior, with Figures.

No. 1421.—A Terrace Scene, with Figures.

STEENWYCK, Hendrick, Junior, 1580—1649 (*Flemish School*).

No. 1132.—An Interior.

No. 1443.—Interior of a Church



**STEENWYCK, Herman**, 17th century (*Dutch School*). No. 1256.—A Study of Still Life.

**STORCK, Abraham**, 1630(?)—1710(?) (*Dutch School*). No. 146.—A View on the Maes, with Shipping and Rotterdam in the distance.

**STOTHARD, Thomas, R.A.**, 1755—1834 (*British School*).

No. 317.—A Greek Vintage: A Dance in the Vineyard.

No. 319.—Cupid Caressed by Calypso and her Nymphs.

No. 320.—Diana and her Nymphs Bathing.

No. 321.—Intemperance: Mark Antony and Cleopatra, with Various Allegorical Figures.

No. 322.—A Battle.

No. 1069.—From the Myth of Narcissus.

No. 1070.—Cupids Preparing for the Chase.

No. 1163.—The Pilgrimage to Canterbury (after Chaucer).

No. 1185.—Nymphs and Satyrs.

No. 1827.—A Nymph Sleeping.

No. 1829.—Sans Souci.

No. 1830.—Shakespeare Characters.

No. 1832.—Cupid Bound to a Tree.

No. 1833.—Lord William Russell taking Leave of his Children.

No. 1835.—Scene from *Romeo and Juliet*.

No. 1836.—Lady Reclining.

**STUART, Gilbert**, 1755—1828 (*American School*).

No. 229.—Portrait of Benjamin West, P.R.A.

No. 1480.—Portrait, said to be of the Painter.

**STUBBS, George, R.A.**, 1724—1806 (*British School*). No. 1452.—Landscape, with a Gentleman Holding his Horse.

**SUNDER.** See **CRANACH**.

**TACCONI, Francesco**, 15th century (*School of Cremona*).

No. 286.—The Virgin Enthroned, holding the Child upon her Knee.

**TENIERS, David, the Elder**, 1582—1649 (*Flemish School*).

No. 949.—Rocky Landscape.

No. 950.—The Conversation.

No. 951.—Playing at Bowls.

**TENIERS, David, the Younger**, 1610—1690 (*Flemish School*).

No. 154.—A Music Party.

No. 155.—The Misers, or Money-changers.

No. 158.—Boors Regaling.

No. 242.—Players at Tric-trac, or Backgammon.

No. 805.—An Old Woman Peeling a Pear.

No. 817.—Château of Teniers at Perck.



No. 154. DAVID TENIERS, THE YOUNGER.

No. 857-60.—The Four Seasons:—

No. 857.—Spring.

No. 859.—Autumn.

No. 858.—Summer.

No. 860.—Winter.

No. 861.—River Scene.

No. 862.—The Surprise.

No. 863.—Dives, or the Rich Man in Hell.

No. 952.—The Village Fête, or *Fête aux Chaudrons*.

No. 953.—The Toper.

TERBORCH or TERBURG, Gerard, 1614(?)—1681 (*Dutch School*).

No. 864.—The Guitar Lesson.

No. 896.—The Peace of Münster.

No. 1399.—Portrait of a Gentleman.

THEOTOCOPULI, Domenico, called EL GRECO, 1548(?)—1625 (*Spanish School*).

No. 1122.—St. Jerome (?).

No. 1457.—Christ Driving Out the Traders from the Temple.

THORNHILL, Sir James, 1676—1734 (*British School*). An Incident in the Life of St. Francis. A Design.

TIEPOLO, Giovanni Battista, 1692—1769 (*Venetian School*).

No. 1192.—Design for an Altar-piece (?).

No. 1193.—Design for an Altar-piece (?).

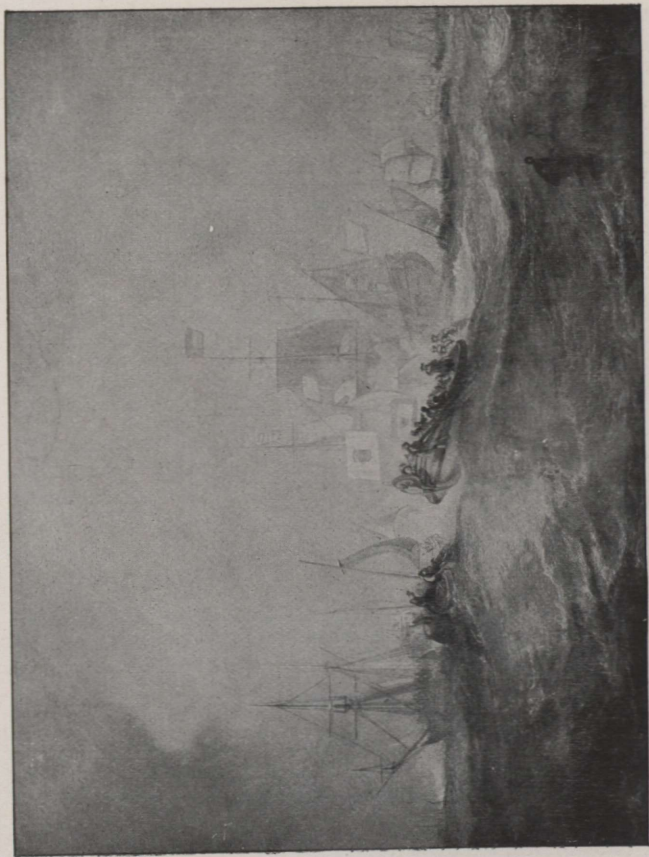
No. 1333.—The Deposition from the Cross.

TINTORETTO. See ROBUSTI.

TISIO, Benvenuto, da GAROFALO, 1481—1559 (*Ferrarese School*).

No. 81.—The Vision of St. Augustine.

No. 170.—The Holy Family, with Elizabeth and the young St. John, and two other Saints.



J. M. W. TURNER, R.A.

No. 369.

No. 642.—Christ's Agony in the Garden.

No. 671.—The Madonna and Child Enthroned, under a Canopy.

**TITIAN.** See **VECELLIO**.

**TREVISI, Girolamo da.** See **GIROLAMO**.

**TURA, Cosimo, 1420(?)—1495** (*Ferrarese School*).

No. 772.—The Madonna and Child Enthroned.

No. 773.—St. Jerome in the Wilderness.

No. 905.—The Virgin Mary.

**TURNER, Joseph M. W., R.A., 1775—1851** (*British School*).

No. 369.—The Prince of Orange, afterwards William III., Landing at Torbay, November 5th, 1688.

No. 370.—Venice: The Dogana, Campanile of San Marco, Ducal Palace, Bridge of Sighs, &c. (Canaletti painting).

No. 458.—Portrait of Himself when Young.

No. 459.—Moonlight: A Study at Millbank.

No. 461.—Morning on the Coniston Fells, Lancashire.

No. 463.—Æneas with the Sibyl. Lake Avernus.

No. 465.—Mountain Scene, with a Castle on a Hill in the middle ground; a Man Angling in a Stream in the foreground.

No. 468.—View on Clapham Common.

No. 469.—Sea Piece.

No. 470.—The Tenth Plague of Egypt.

No. 471.—Jason in Search of the Golden Fleece.

No. 472.—Calais Pier: French Fishermen Preparing for Sea. The English Packet Arriving.

No. 473.—The Holy Family.

No. 474.—The Destruction of Sodom.

No. 475.—View of a Town (a sketch).

No. 476.—The Shipwreck. Fishing Boats Endeavouring to Rescue the Crew.

No. 477.—The Goddess of Discord Choosing the Apple of Contention in the Garden of the Hesperides.

No. 478.—The Blacksmith's Shop.

No. 479.—The Sun Rising in a Mist.

No. 480.—The Death of Nelson, October 21st, 1805, at the Battle of Trafalgar, on Board the *Victory*.

No. 481.—Spithead: Boat's Crew Recovering an Anchor.

No. 482.—The Garreteer's Petition.

No. 483.—London, from Greenwich.

No. 484.—St. Mawes, Falmouth Harbour, Cornwall.

No. 485.—Abingdon, Berkshire, with a View of the Thames: Morning.

No. 486.—Windsor.

No. 488.—Apollo Killing the Python.





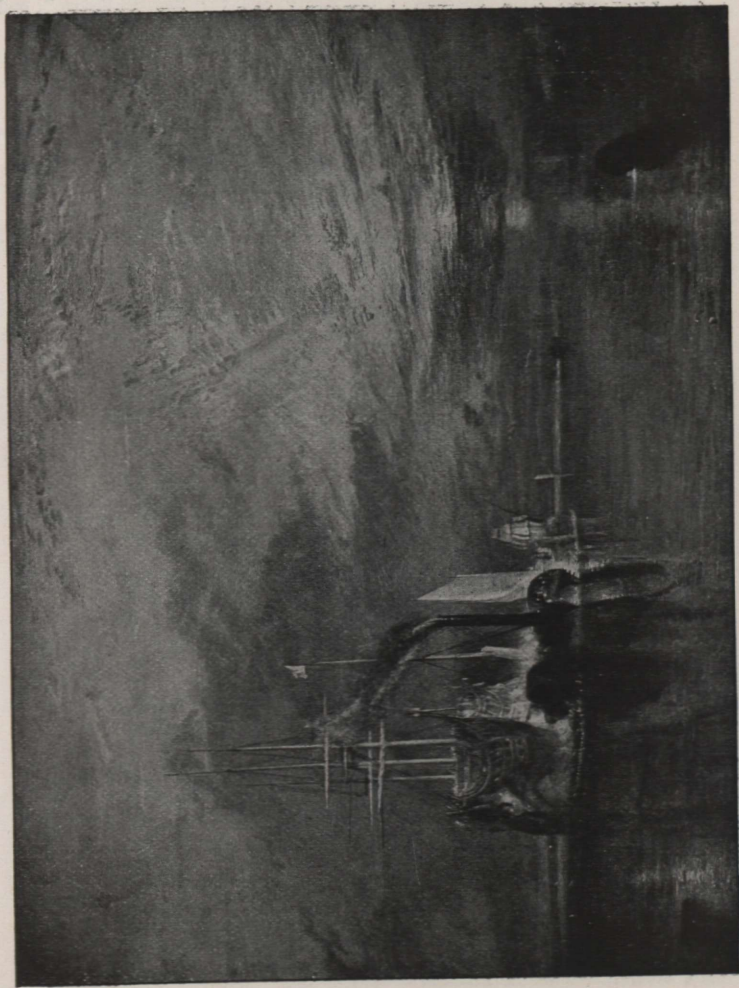
J. M. W. TURNER, R.A.



No. 496.

J. M. W. TURNER, R.A.

- No. 489.—Cottage Destroyed by an Avalanche.
- No. 490.—Snowstorm: Hannibal and his Army Crossing the Alps.
- No. 491.—Harvest Dinner, Kingston Bank.
- No. 492.—A Frosty Morning; Sunrise.
- No. 493.—The Deluge.
- No. 494.—Dido and Æneas Leaving Carthage on the Morning of the Chase.
- No. 495.—Apuleia in Search of Apuleius.
- No. 496.—Bligh Sand, near Sheerness: Fishing Boats Trawling; a Cloudy Sky.
- No. 497.—Crossing the Brook.
- No. 498.—Dido Building Carthage; or The Rise of the Carthaginian Empire.
- No. 500.—The Field of Waterloo, June 18th, 1815.
- No. 501.—The Meuse: Orange-Merchantman Going to Pieces on the Bar.
- No. 502.—England: Richmond Hill on the Prince Regent's Birthday.
- No. 505.—The Bay of Baïæ: Apollo and the Sibyl.
- No. 506.—Carthage: Dido Directing the Equipment of the Fleet; or The Morning of the Carthaginian Empire.



J. M. W. TURNER, R.A.

- No. 507.—Scene from Boccaccio; commonly called "The Birdcage," and sometimes "The Garden of Boccaccio."
- No. 508.—Ulysses Deriding Polyphemus
- No. 510.—Pilate Washing his Hands.
- No. 511.—View of Orvieto.
- No. 512.—Caligula's Palace and Bridge, Bay of Baiæ.
- No. 513.—The Vision of Medea.
- No. 514.—Watteau Painting.
- No. 515.—Lord Percy Under Attainder, 1606.
- No. 516.—Childe Harold's Pilgrimage.
- No. 517.—Shadrach, Meshach, and Abednego Coming Forth from the Burning Fiery Furnace.
- No. 520.—Apollo and Daphne. The Vale of Tempe.
- No. 523.—Agrippina Landing with the Ashes of Germanicus.
- No. 524.—The "*Fighting Temeraire*" tugged to her last berth to be broken up.
- No. 526.—The New Moon.
- No. 528.—Peace. Burial at Sea of the Body of Sir David Wilkie.
- No. 529.—War. The Exile and the Rock Limpet.
- No. 530.—Snow Storm; Steamboat off a Harbour's Mouth Making Signals, in Shallow Water, and Going by the Lead.
- No. 531.—Shade and Darkness. The Evening of the Deluge.
- No. 532.—Light and Colour. The Morning after the Deluge.
- No. 534.—Approach to Venice, looking towards Fusina.
- No. 535.—The *Sun of Venice* Going to Sea.
- No. 536.—Fishing Boats bringing a disabled ship into Port Ruysdael
- No. 538.—Rain, Steam, and Speed. The Great Western Railway.
- No. 544.—Venice, Morning. Returning from the Ball.
- No. 545.—Whalers.
- No. 548.—Queen Mab's Grotto.
- No. 549.—Undine Giving the Ring to Masaniello, Fisherman of Naples.
- No. 550.—The Angel Standing in the Sun.
- No. 551.—The Hero of a Hundred Fights.
- No. 553.—Mercury Sent to Admonish Æneas.
- No. 556.—The Battle of Trafalgar, October 21st, 1805.
- No. 558.—Fire at Sea (unfinished).
- No. 559.—Petworth Park. Tillington Church in the distance (unfinished).
- No. 560.—Chichester Canal (unfinished).
- No. 561.—Mountain Glen (unfinished).
- No. 561a.—A Mountain Stream.
- No. 562.—Harvest Home (a sketch).
- No. 813.—Fishing Boats in a Stiff Breeze off the Coast.
- No. 1180.—Cliveden on Thames.





PAOLO UCCELLO.

No. 582.

## TUSCAN SCHOOLS.

*FLORENTINE*, 15TH CENTURY.

No. 226.—The Virgin and Child, St. John the Baptist, and Angels.

No. 227.—St. Jerome in the Desert, kneeling before a Crucifix.

No. 296.—The Virgin Adoring the Infant Christ.

No. 586.—The Madonna and Child Enthroned, surrounded by Angels and Saints.

No. 781.—The Angel Raphael Accompanies Tobias on his Journey into Media, to Marry Sara, the Daughter of Raguel.

No. 1196.—A Combat between Love and Chastity.

No. 1199.—The Madonna and Child, attended by the Infant St. John and an Angel.

No. 1301.—Portrait of Girolamo Savonarola.

*SIENESE (?)*, 14TH or EARLY 15TH CENTURY.

No. 1317.—The Marriage of the Virgin.

*SIENESE*, LATE 15TH CENTURY.

No. 1108.—The Virgin Enthroned, attended by Saints and other Figures.

No. 1842.—Heads of Angels.

**UBERTINI**, Francesco, called **IL BACHIACCA**, 1494—1557 (*Florentine School*).

No. 1218.—The History of Joseph (Part I.).

No. 1219.—The History of Joseph (Part II.).

**UCCELLO**, Paolo, 1397—1475 (*Tuscan School*). No. 583.—The Battle of Sant'Egidio, 1416.

**UGOLINO** da **SIENA**, 14th century (*Sieneese School*).

No. 1188.—The Betrayal of Christ.

No. 1189.—The Procession to Calvary.

**UMBRIAN SCHOOL**, 15TH to 16TH CENTURY.

No. 585.—Portrait of a Lady.

No. 646.—St. Catherine.

No. 647.—St. Ursula.

No. 702.—The Madonna and Child.

No. 912.—The Story of Griselda, from Boccaccio's "Decameron."

No. 913.—The Story of Griselda.

No. 914.—The Story of Griselda.

No. 1304.—Marcus Curtius (?).

**UNKNOWN**, 16th century (*British School*). No. 1652.—Portrait of Catherine Parr.

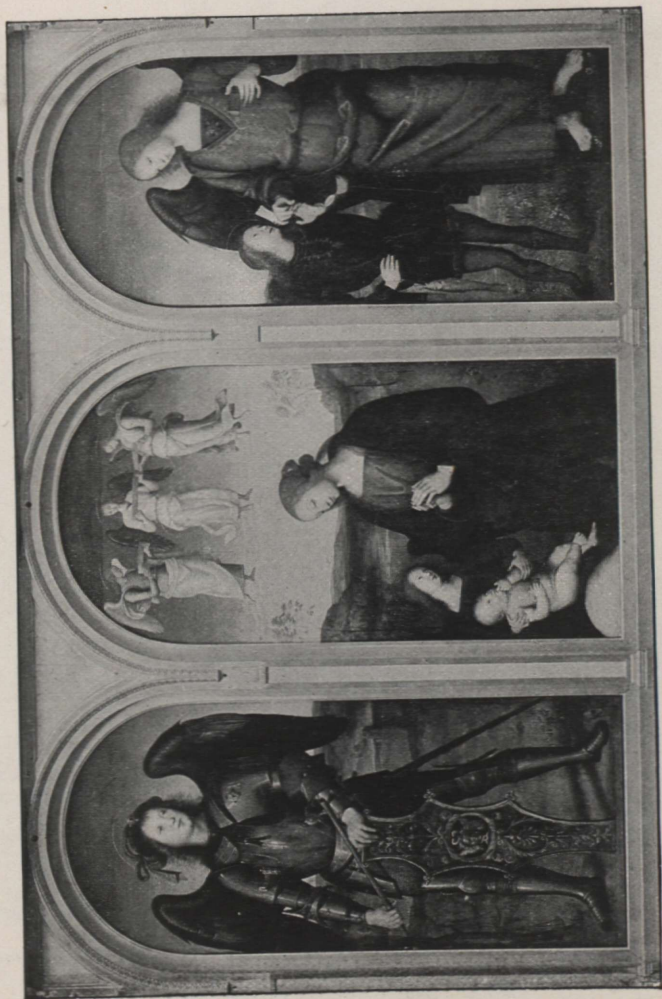
**UNKNOWN** (*British School*).

No. 1076.—Portrait of a Young Man (supposed to be the Poet Gay).

No. 1097.—Landscape.

No. 1681.—View of St. Paul's from the Thames.

**UNKNOWN**, late 18th century (?) (*British School*). No. 1254.—View of Hyde Park Corner, looking eastward.



PIETRO VANNUCCI, CALLED PERUGINO.



No. 35.

TIZIANO VECELLIO, CALLED TITIAN.

VALDES LEAL, Juan de, 1630—1691 (*Spanish School*). No. 1291.—The Assumption of the Virgin.

VAN DEELEN. See DEELEN.

VAN DYCK. See DYCK, Sir Anthony Van.

VAN EYCK. See EYCK.

VANNUCCI, Pietro, called PERUGINO, 1446—1523 (*Umbrian School*).

No. 181.—The Virgin and Infant Christ, with St. John.

No. 288.—The Virgin Adoring the Infant Christ; The Archangel Michael; The Archangel Raphael and Tobias.

No. 1075.—The Virgin and Child, with St. Jerome and St. Francis.

No. 1441.—The Adoration of the Shepherds.





No. 1944.

TIZIANO VECELLIO, CALLED TITIAN.

- VANNUCCI**, Ascribed to. No. 1431.—The Baptism of Our Lord.
- VAROTARI**, Alessandro, called **PADOVANINO**, 1590—1650 (*Venetian School*).  
 No. 70.—Cornelia and her Children.  
 No. 933.—Boy with a Bird.
- VECELLIO**, Tiziano, called **TITIAN**, 1477—1576 (*Venetian School*).  
 No. 4.—A Holy Family.  
 No. 34.—Venus and Adonis.  
 No. 35.—Bacchus and Ariadne.  
 No. 270.—Christ Appearing to Mary Magdalene after His Resurrection.  
 No. 635.—The Madonna and Child with St. John the Baptist and St. Catherine Embracing the Divine Infant.  
 No. 1944.—Portrait of Ariosto.
- VECELLIO**, School of.  
 No. 3.—A Concert, or a Maestro di Cappella Giving a Music Lesson.  
 No. 32.—The Rape of Ganymede.  
 No. 224.—The Tribute Money.
- VELAZQUEZ**, Don Diego de Silva y, 1599—1660 (*Spanish School*).  
 No. 197.—Philip IV. of Spain Hunting the Wild Boar.  
 No. 745.—Philip IV., King of Spain.  
 No. 1129.—Philip IV., King of Spain.  
 No. 1148.—Christ at the Column.  
 No. 1315.—Portrait of the Spanish Admiral Pulido-Pareja.  
 No. 1375.—Christ in the House of Martha.
- VELAZQUEZ**, Attributed to.  
 No. 741.—Dead Warrior.  
 No. 1376.—Sketch of a Duel in the Prado, near Madrid.  
 No. 1434.—A Betrothal.
- VELDE**, Adriaen van de, 1635(?)—1672 (*Dutch School*).  
 No. 867.—The Farm Cottage.  
 No. 868.—The Ford.  
 No. 869.—Frost Scene.  
 No. 982.—A Forest Scene.  
 No. 983.—A Bay Horse.  
 No. 984.—Landscape, with Cattle.  
 No. 1348.—Landscape, with a Goat and Kid.
- VELDE**, Jan Jansz van de, 1622—1642(?). No. 1255.—A Study of Still Life.
- VELDE**, Willem van de, the Younger, 1633—1707 (*Dutch School*).  
 No. 149.—A Calm at Sea.  
 No. 150.—A Fresh Gale at Sea.  
 No. 870.—Shipping in a Calm.  
 No. 871.—Coast Scene: A Calm.  
 No. 872.—Shipping Off the Coast.  
 No. 873.—The Coast of Scheveningen.



No. 1315. DON DIEGO DE SILVA Y VELAZQUEZ.



No. 978. WILLEM VAN DE VELDE, THE YOUNGER.

- No. 874.—A Calm at Sea.
- No. 875.—A Light Breeze.
- No. 876.—A Gale.
- No. 977.—Sea Piece.
- No. 978.—River Scene.
- No. 979.—Shipping.
- No. 980.—Dutch Ships of War Saluting.
- No. 981.—A Storm at Sea.

**VENETIAN SCHOOL, 15TH to 18TH CENTURY.**

- No. 595.—Portrait of a Lady.
- No. 1121.—Portrait of a Young Man.
- No. 1123.—Venus and Adonis.
- No. 1377.—Adoration of the Shepherds.
- No. 1439.—Portrait of a Venetian Senator.
- No. 1490.—Portrait of a Venetian Senator.
- No. 1695.—Landscape and Nymphs.

**VENEZIANO, Bartolommeo, 16th century (*Venetian School*).** No. 287.—Portrait of a Young Man.

**VENEZIANO, Domenico. See DOMENICO.**



**VENUSTI, Marcello**, 1515(?)—1580(?) (*Florentine School*).

No. 1194.—Christ Driving Out the Traders from the Temple.

No. 1227.—The Holy Family.

**VERMEER, Jan**, or **VAN DER MEER of DELFT**, 1632—1675 (*Dutch School*).

No. 1383.—A Young Lady at a Spinnet.

**VERMEER, Jan**, Ascribed to. No. 1699.—The Lesson.

**VERNET, Claude Joseph**, 1714—1789 (*French School*).

No. 236.—Castle of Sant' Angelo, Rome.

No. 1057.—A River Scene, with Figures.

No. 1393.—View of a Mediterranean Seaport.

**VERONESE, Paolo**. See **CALIARI**.

**VERONESE SCHOOL**, 15TH CENTURY.

No. 1135.—The Legend of Trajan and the Widow (I.).

No. 1136.—The Legend of Trajan and the Widow (II.).

**VICTORS** or **VICTOORS, Jan**, 1620—1672 (*Dutch School*). No. 1312.—The Village Cobbler.

**VIGÉE LE BRUN, Mme. Elizabeth Louise**, 1755—1842 (*French School*).

No. 1653.—Portrait of the Artist.

**VINCI, Leonardo da**, 1452—1519 (*Tuscan School*). No. 1093.—The Virgin of the Rocks.

**VIVARINI, Antonio**, 15th century (*Venetian School*).

No. 768.—St. Peter and St. Jerome.

No. 1284.—St. Francis and St. Mark.

**VIVARINI, Bartolommeo**, 15th century (*Venetian School*). No. 284.—The Virgin and Child, with St. Paul and St. Jerome.

**VLIET, Willem van der**, 1584—1642 (*Dutch School*). No. 1168.—Portrait of a Jesuit.

**WALSCAPPELLE, Jacob**, 16(?)—17(?) (*Dutch School*). No. 1002.—Flowers, Insects, and some Strawberries.

**WARD, James, R.A.**, 1769—1859 (*British School*).

No. 688.—Landscape, with Cattle.

No. 1043.—A Landscape, Gordale Scar, Yorkshire.

No. 1158.—View of Harlech Castle and Surrounding Landscape.

No. 1175.—Regent's Park in 1807 (a cattle piece).

**WATTS, George F., R.A.**, 1817— (*British School*). No. 1654.—Portrait of Mr. Russell Gurney, Recorder of London.

**WEENIX, Jan Baptist**, 1621—1660 (*Dutch School*). No. 1096.—A Hunting Scene.

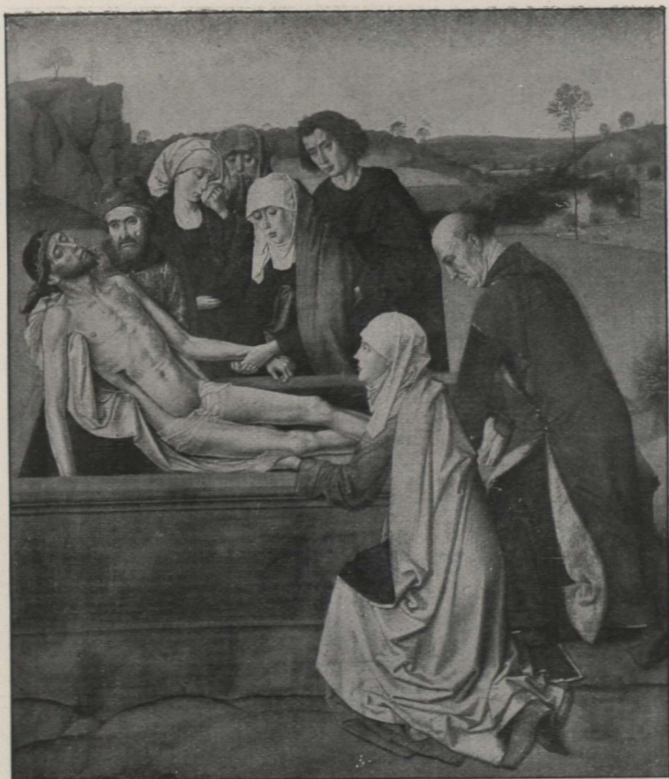
**WEENIX, Jan, the Younger**, 1640—1719 (*Dutch School*). No. 238.—Dead Game, and Dog.

**WEIER, Jacob**, 16(?)—1690 (*Dutch School*). No. 1470.—A Battle Scene.



No. 1093.

LEONARDO DA VINCI.



No. 664.

ROGIER VAN DER WEYDEN.

*Sint Jans Beelden -*

WERDEN, The Meister von. See GERMAN SCHOOLS.

WESTALL, Richard, R.A., 1765—1836 (*British School*). No. 1414.—Portrait of Philip Sansom, juv., when a Child.WET, J. de, 17th century (*Dutch School*). No. 1342.—Landscape.WEYDEN, Rogier van der, 14(?)—1464 (*Flemish School*).

No. 664.—The Descent in the Tomb.

No. 711.—“Mater Dolorosa.”

No. 712.—“Ecce Homo.”





WEYDEN (?), Van der, Later School of.

No. 654.—The Magdalen.

WHITCOMBE, Thomas, 1760—(?) (*British School*). No. 1659.—The Battle off Camperdown.

WILKIE, Sir David, R.A., 1785—1841 (*British School*).

No. 99.—The Blind Fiddler.

No. 122.—The Village Festival.

No. 329.—The Bagpiper.

WILS, Jan, 16(?)—1670 (*Dutch School*). No. 1007.—Rocky Landscape.

WILSON, Richard, R.A., 1713—1782 (*British School*).

No. 108.—The Ruins of the Villa of Mæcenas, at Tivoli.

No. 110.—Landscape, with Figures, representing the Destruction of Niobe's Children.

No. 267.—Landscape, with Figures.

No. 301.—View in Italy.

No. 302.—View in Italy.

No. 303.—View in Italy.

No. 304.—Lake Avernus, with the Bay of Naples in the Distance.



No. 304.

RICHARD WILSON, R.A.

- No. 1064.—On the River Wye.  
 No. 1071.—A Rocky River Scene.  
 No. 1290.—Landscape, with Figures.  
 No. 1779.—River Scene, with Ruins.

WITTE, Emanuel de, 1607—1692 (*Dutch School*). No. 1053.—Interior of a Church, probably at Delft, with Figures.

WOUWERMAN, Jan, 1629—1666 (*Dutch School*). No. 1345.—Landscape.

WOUWERMAN, Philips, 1619—1668 (*Dutch School*).

- No. 878.—Halt of Officers.  
 No. 879.—Interior of a Stable.  
 No. 880.—On the Sea Shore.  
 No. 881.—Gathering Faggots.  
 No. 882.—Landscape.  
 No. 973.—Sandbank on a River.  
 No. 975.—The Stag Hunt.  
 No. 976.—A Battle.  
 No. 1060.—Two Vedettes on the Watch.

WRIGHT, Joseph, of DERBY, 1734—1797 (*British School*). No. 725.—An Experiment with the Air Pump.



No. 880.

PHILIPS WOUWERMAN.

**WYNANTS, Jan**, 17th century (*Dutch School*).

No. 883.—Landscape.

No. 884.—Landscape, with Figures.

No. 971.—Landscape.

No. 972.—Landscape.



No. 230. FRANCISCO ZURBARAN.

**ZAGANELLI, Bernardino da Cotignola**, 16th century (*Ferrarese School*).

No. 1092.—The Martyrdom of St. Sebastian.

**ZAIS, Giuseppe**, 17(?)—1784 (*Venetian School*).

No. 1296.—A Rural Landscape.

No. 1297.—A Riverside Scene. (Companion to the previous picture.)

**ZAMPIERI, Domenico**, called **DOMENICHINO**, 1581—1641 (*Bolognese School*).

No. 48.—Landscape, with Figures, representing the Story of Tobias and the Angel.

No. 75.—Landscape, with Figures, representing the Story of St. George and the Dragon.

No. 77.—The Stoning of St. Stephen.

No. 85.—St. Jerome and the Angel.

ZEEUW, Marinus de. *See* MARINUS.

ZOFFANY, Johann, R.A., 1733—1810 (*British School*). No. 1487.—Portrait of Thomas Gainsborough, R.A.

ZOPPO, Marco, 15th century (*Bolognese School*). No. 590.—The Dead Christ, a Pietà.

ZORG, Hendrik Martenz. *See* SORGH.

ZURBARAN, Francisco, 1598—1662 (*Spanish School*).

No. 230.—A Franciscan Monk.

No. 232.—The Nativity, or Adoration of the Shepherds.

No. 1930.—Portrait of a Lady as St. Margaret.

#### ELEVEN GREEK OR GRÆCO-ROMAN PORTRAITS.

No. 1260.—Portrait of a Woman.

No. 1261.—Portrait of a Young Man.

No. 1262.—Portrait of a Young Woman.

No. 1263.—Portrait of a Young Woman.

No. 1264.—Portrait of a Young Man.

No. 1265.—Portrait of a Man.

No. 1266.—Portrait of a Young Woman.

No. 1267.—Portrait of a Young Woman.

No. 1268.—Portrait of a Young Man.

No. 1269.—Portrait of a Young Woman.

No. 1270.—Portrait of a Young Woman.



Selections from

## Cassell & Company's Publications.

---

**French Porcelain.** By E. S. AUSCHER, formerly Chef de Fabrication at Sèvres. Translated and Edited by WILLIAM BURTON (Author of "English Earthenware," etc.). Containing 24 Plates in Colours, and 48 in Black and White, with numerous reproductions of the various marks. 30s. net. This Edition is limited to 1,250 Copies.

**English Earthenware and Stoneware.** By WILLIAM BURTON (Author of "English Porcelain," etc.). Containing 24 Plates in Colours, and 54 Black and White Plates, with numerous reproductions of the various marks. 30s. net. This Edition is limited to 1,450 Copies.

**The Work of George W. Joy.** With an Autobiographical Sketch, a Technical Note, and Some Remarks on the Painting of the Nude. Profusely illustrated with 30 REMBRANDT PHOTOGRAVURES, 20 REPRODUCTIONS IN COLOUR OF PICTURES AND DRAWINGS, and 9 ILLUSTRATIONS of Studies in Chalk, etc. £2 2s. net. This Edition is limited to 1,000 Copies.

**The Water-Colour Sketches of J. M. W. Turner, R.A., in the National Gallery.** With 58 Facsimile Reproductions in Colour, comprising the Rivers of France—the Seine; the Rivers of England; the Ports of England. The Descriptive Text written by THEODORE A. COOK, M.A., F.S.A. Price £3 3s. net. This Edition is limited to 1,200 Copies.

**The National Portrait Gallery.** Edited by LIONEL CUST, M.A., F.S.A., Director of the Gallery. Illustrating every Picture in the National Portrait Gallery. Issued under the sanction and with the authority of the Trustees. Two Volumes, price £6 6s. net. Half-morocco, £8 8s. net. Full-morocco, £10 10s. net. This Edition is strictly limited to 750 numbered Copies. Uniform with the *Édition de Luxe* of "The National Gallery."

**Great Pictures in Private Galleries.** A Selection of the Most Famous Modern Pictures in the Private Galleries of Great Britain reproduced in Colours. Vol. I., containing 48 Pictures, mounted on specially selected art paper. Cloth, 12s. ; half-leather, 15s.

**The British Isles.** Depicted by Pen and Camera. Complete in 3 Vols., each containing about 400 Illustrations from Photographs expressly taken for the work, and 12 Coloured Plates. Extra Crown 4to, 21s. net.

**A History and Description of the Old French Faïence.** By M. L. SOLON. Edited by W. BURTON. With 24 Plates in Colours and 48 Black and White Plates. 30s. net. Limited to 1,200 Copies.

**Pictorial England and Wales.** With upwards of 320 beautiful Illustrations prepared from copyright Photographs. Cloth gilt, gilt edges, 9s.

**Pictorial Scotland and Ireland.** With 320 Copyright Illustrations from Photographs. Cloth gilt, 9s.

**Pictorial Scotland.** (Being the portion of the above Work devoted to Scotland.) With 225 Copyright Illustrations from Photographs. Cloth gilt, 7s. 6d.

**Pictorial Ireland.** (Being the portion of the above Work devoted to Ireland.) With 96 Copyright Illustrations. Cloth gilt, 5s.

Sig.: G.B. L. 291  
 Tit.: The National Gallery [Tra  
 Aut.:  
 C6d.: 2000027702 291



Publications.

T. BRADLEY  
 HATHERELL,  
 S.A., A.R.I.E.  
 Inster. Cheap

**Artistic Anatomy.** By PROF. MATHIAS DUVAL. With Illustrations. 3s. 6d.

**A Manual of Oil Painting.** A Treatise on the Practice and Theory of Oil Painting. By the HON. JOHN COLLIER. *Eighth Edition.* Cloth, 2s. 6d.

**The Art of Making and Using Sketches.** By G. FRAIPONT. With 50 Illustrations. With Preface by EDWIN BALE, R.I. 2s. 6d.

**Landscape Painting in Water=Colour.** By J. MACWHIRTER, R.A. With 23 Coloured Plates. Cloth, 5s.

**Marine Painting in Water=Colour.** By W. L. WYLLIE, A.R.A. With 24 Coloured Plates. 5s. Uniform with MacWhirter's "Landscape Painting in Water-Colour."

**Colour.** By PROF. A. H. CHURCH. With Six Coloured Plates. 3s. 6d.

**A Primer of Sculpture.** By E. ROSCOE MULLINS. With Illustrations. Cloth, 2s. 6d.

**The Tidal Thames.** By GRANT ALLEN. With India Proof Impressions of 20 magnificent Photogravure Plates, and many other Illustrations after Original Drawings by W. L. WYLLIE, A.R.A. *New Edition.* Cloth, 42s. net.

**The History of "Punch."** By M. H. SPIELMANN. With nearly 170 Illustrations, Portraits, and Facsimiles. In One Volume, cloth, 16s. *Large Paper Edition, £2 2s. net.*

**Sacred Art.** The Bible Story Pictured by Eminent Modern Painters. Edited by A. G. TEMPLE, F.S.A. With nearly 200 Full-page Illustrations on Plate Paper, and descriptive text. Complete in One Volume, large 4to, 9s.