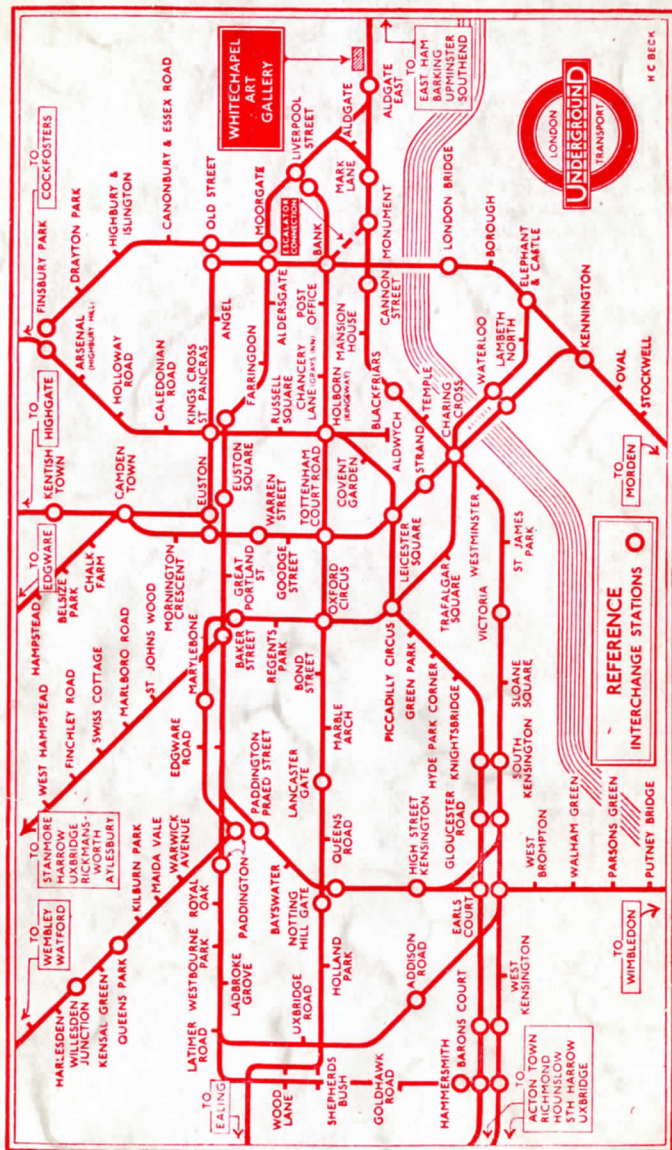


To be returned to
Whitechapel Art Gallery



5 CENTURIES OF EUROPEAN PAINTING

WHITECHAPEL ART GALLERY

1948

WAG/PUB/1/117 (ii)

5 CENTURIES OF EUROPEAN PAINTING

PICTURES LENT FROM
THE NATIONAL GALLERY,
THE COOK COLLECTION,
AND THE COLLECTION
OF VISCOUNT BEARSTED

FEB. 3 - MARCH 14,* 1948

* 20 of the paintings, however, including some of the finest, will have to be withdrawn at the end of February. These pictures are marked with an asterisk in the text.

WHITECHAPEL ART GALLERY

HIGH STREET, WHITECHAPEL, E. 1

TELEPHONE - BISHOPSGATE 1492

Chairman of Trustees: THE VISCOUNT BEARSTED, M.C.

Director: Hugh Scrutton

The Gallery was founded in 1899 as a charitable trust to provide loan exhibitions of, or connected with, the arts. Its endowment is quite inadequate, and voluntary subscriptions are vital to the Gallery's function. During the present exhibition a Society will be launched for the mutual advantage of its members and the Gallery—the members subscribing a minimum of 10/6 annually, and receiving various advantages in their turn. If you are interested in this project, please leave your name and address in the visitors' book in charge of the attendant, or write to the Director, Whitechapel Art Gallery, High Street, E. 1.

Hours of Opening:

Daily 11-6, Sundays 2-6. CLOSED MONDAYS

Station: Aldgate East—Eastern exit is next door to Gallery (see map on end cover).

Buses: 10, 15, 25, 40, 42, 78, 96, 653, 661, 663.

ACKNOWLEDGMENT

The Trustees wish to express their appreciation and cordial thanks to those whose generous co-operation has contributed to this exhibition:—First, to the Trustees and Director of the National Gallery, to Sir Francis Cook, Bart. & The Cook Trustees, & to Viscount Bearsted, for their respective loans of pictures. Secondly, to Mr. S. C. Kaines Smith, Keeper of the Cook Collection, who has taken very great pains with the selecting & making available of the Cook Collection pictures. Thirdly, to the Art Exhibitions Bureau, which has acted as agent for the exhibition of the Cook Collection pictures.

A NOTE ON THE COLLECTIONS

All collections are of interest chiefly for what they contain, but also for how they came to be. With the National Gallery this is too complicated a question to be answered here. A short note however on the two private collections represented at this exhibition may be of interest. That on the Cook Collection has been provided substantially by Mr. Kaines Smith, Keeper of the Collection.

The Cook Collection was founded about 1860 by Sir (then Mr.) Francis Cook, the head of a great commercial house in the City. That was a golden age for collectors of taste and vision who could afford to ignore current commercial values. And from 1869 Francis Cook was able to avail himself of the advice of Sir J. C. Robinson, for many years Superintendent of Art Collections at South Kensington, and a man of exceptional judgment in the whole field of European painting and sculpture.

The Collection was formed on the criterion of quality alone, and represents simply the development of its owner's taste. Its bias is personal, not historical.

Few additions have been made to the Collection since the death of Sir Francis Cook in 1901, but these include a number of extremely fine works acquired by his grandson, the late Sir Herbert Cook, well known as a writer on Giorgione and as a trustee of the National Gallery.

Art historians and others specially interested, have always been readily granted access to the collection in its home at Richmond. Up to the present time however the public has had no chance to know it, except by the appearance of individual paintings at the

Burlington House winter exhibitions and similar occasions. The group now shown, though only a fraction of the whole Collection, is the largest part of it that has yet been assembled for exhibition.

To turn to Lord Bearsted's Collection: this has been assembled in the last forty-five years, and is still being added to. The fifteen very fine paintings shown here represent again not the jewels but the general level of a large collection formed purely for quality. They may serve therefore not only to delight, but also to prove that the great tradition of collecting still continues. What is more, Lord Bearsted has just made over his whole collection, with his house and other works of art, to the National Trust: so that we need not fear the dissipation of the Collection, but can feel, as with the National Gallery pictures: "These things are ours."

THE CATALOGUE

The catalogue can claim to be no more than a convenient assemblage of information from the catalogues of the three collections represented in the exhibition, with biographical and stylistic notes from other sources.

Hugh Scrutton, *Director*.

All pictures are in oil unless otherwise stated.
The following abbreviations have been used:—

N.G., National Gallery	}	the No. following in each case refers to the catalogue of the Collection: e.g. Cook 203 means No. 203 in the Cook Collection catalogue.
Cook, Cook Collection		

Bearsted, Lord Bearsted's Collection

CATALOGUE

NOTE: Pictures marked* in the margin have to be withdrawn from the exhibition on March 1st.

ANTONELLO DA MESSINA

c.1430-79. Venetian School. Born at Messina. Popularised the Flemish method of oil-painting in Italy. His style was strongly affected by contact, first with Flemish painting, and subsequently with Giovanni Bellini. A most forceful portraitist.

*1 CHRIST AT THE COLUMN

Panel, 11in. by 8in.

Cook 132—bought by Sir J. C. Robinson in Granada, 1863; in Cook Collection by 1868.

BARTOLOMMEO, FRA

1472-1517. Florentine School. Pupil of Cosimo Rosselli. Became a Dominican friar, 1500.

The first artist to substitute the lay figure for the living model. A master of picturesque pose, swelling draperies and grandiose rhythm.

2 MADONNA AND CHILD WITH S. JOHN

Canvas, from wood, 22½in. by 27½in.

The Cook Collection possesses a finer version, dated 1516. N.G. 1694—bought 1900.

BASSANO, LEANDRO

1557-1622. Venetian School. Son and pupil of Jacopo Bassano.

3 PORTRAIT OF A LADY

Canvas, 26in. by 21in.

Cook 188.

BERCHEM, NICOLAS

1620-83. Haarlem School. Had many masters, among them Jan van Goyen. Died at Amsterdam. Painted landscape and animals, mostly in an Italianate manner.

4 FIGURES AND CATTLE IN A LANDSCAPE

Canvas 48 $\frac{3}{4}$ in. by 45 $\frac{1}{2}$ in. Signed and dated 1647, on a rock on the right.

Cook 210.

BERKHEYDE, JOB ADRIAENSZ

1630-93. Haarlem School. Painter of landscapes, genre and historical subjects. Worked for some time in England, after 1660.

5 THE OLD STOCK EXCHANGE, AMSTERDAM

Panel, 9 $\frac{1}{4}$ in. by 7 in.

Cook 209.

BOUCHER, FRANÇOIS

1703-70. French School. The favourite painter of Madame de Pompadour, Boucher's style and choice of subject set the fashion for a whole school of decorative art.

6 VENUS, MARS AND VULCAN

Canvas, 14 in by 21 in.

A sketch for a large picture in the Louvre.

Bearsted.

CAPPELLE, JAN VAN DE

1624/5-79. Amsterdam School. Famous as a painter of river and coast scenes, of which the painting shown here is a fine and typical example.

7 BOATS IN A CALM

Canvas, 43 $\frac{1}{2}$ in. by 63 $\frac{1}{2}$ in.

Cook 227.

CARRACCI, ANNIBALE

1560?-1609. Bolognese School; 1580-3 at Parma, where he studied Correggio. 1600, went to Rome. Died in Rome. The picture shown here does not show the studied eclecticism of his figure-paintings, but reveals his feeling for landscape.

8 LANDSCAPE, WITH A HUNTING PARTY

Canvas, 41 in. by 53 in.

N.G. 63—Holwell Carr Bequest, 1831.

CUYP, ALBERT

1620-91. Dordrecht School. His early works are in the manner of van Goyen. A painter of landscapes, portraits, animals and birds, Cuyp shows a breadth and simplicity unusual and extremely welcome in a Dutch painter.

9 PORTRAIT OF A YOUTH AS A HUNTSMAN

Panel, 29 $\frac{1}{2}$ in. by 24 $\frac{1}{2}$ in. An early work.

Cook 233—bought 1875.

DOMENICHINO

1581-1641. Bolognese School. Domenico Zampieri, called Domenichino. Studied under the Carracci in Bologna, and worked as Annabale Carracci's assistant in Rome.

10 LANDSCAPE, WITH TOBIAS AND THE ANGEL

Copper, 17 $\frac{1}{2}$ in. by 13 $\frac{1}{4}$ in.

N.G. 48—Holwell Carr Bequest, 1831.

DULIN, PIERRE, *Ascribed to*

1669-1748. French School. In Rome 1700-4. Became a member of the Académie in 1707. An obscure and unimportant painter, whose achievement in the present painting (if it be by him) is in the nearness of his imitation of Poussin.

11 BACCHANALIAN FESTIVAL

Canvas, 56 $\frac{1}{2}$ in. by 47 $\frac{3}{4}$ in.

The 1929 National Gallery catalogue gave this picture to Poussin. For the complicated set of circumstances obscuring a solid attribution, see the 1946 National Gallery catalogue. It seems clear that there is little ground for believing the painting to be by Poussin; that there are strong grounds—both documentary and stylistic—for believing it to be a rather later copy or imitation of Poussin; and that a case can be made for identifying it with a picture painted by Pierre Dulin about 1699. Dulin's picture is otherwise untraceable, but a documentary description of it exists, which would admit of this identification.

N.G. 42—bought with Angerstein Collection, 1824.

DYCK, SIR ANTHONY VAN

1599-1641. Flemish School and afterwards assistant of Rubens. Worked in England, Italy and Antwerp. Knighted by Charles I. A fluent and extremely productive painter of historical and religious paintings and above all of portraits. He achieved the grand manner, without the slightly shocking vigour of the really grand painters—for instance, Michelangelo or Rubens.

12 THE EMPEROR THEODOSIUS REFUSED ADMISSION INTO THE CHURCH BY ST. AMBROSE

Canvas, 58in. by 55in. A reduced and slightly modified copy of a picture by Rubens in the Kunsthistorisches Museum. Vienna.

N.G. 50—Bought with the Angerstein Collection, 1824.

13 ST. MARK

Canvas, 24½in. by 19in. Formerly attributed to Rubens. Identified after cleaning as a youthful work of Van Dyck while in Rubens's atelier.

Cook 328—bought 1875 from Sir J. C. Robinson.

ELSHEIMER, ADAM

1578-1616. German School. Born Frankfort. c. 1598 in Venice; by 1600 settled in Rome, where he died.

One of the very few great painters to adopt a minute scale. His treatment of landscape powerfully influenced contemporaries and followers: among the former, Rubens, and among the latter, Rembrandt.

14. BAPTISM OF CHRIST

Oil on copper, arched top, 11⅞in. by 8⅝in.

An early work.

N.G. 3904—Presented 1924.

FABRITIUS, CAREL

1614-54. Amsterdam School. Pupil of Rembrandt.

*15 PORTRAIT OF A MAN READING

Canvas, 28½in. by 22½in. Four other versions of this picture exist, all of them connected with Rembrandt, and one of them signed and dated by him 1643 or 1648. Some authorities have maintained the old attribution of the present painting to Rembrandt.

Cook 313—bought 1881 from Sir J. C. Robinson.

GIOTTO

1270-1337. Florentine School. Giotto di Bondone, called Giotto. He transformed the Byzantine other-worldly approach by concentrating on the heroically human aspects of his subjects. This idea became perhaps the dominant theme of all European painting, as it was also classical art. Giotto has therefore always been recognised as one of the central figures in the European tradition.

16 THE LAST SUPPER

Tempera on panel, 8¾in. by 41¼in. A predella. The inscription runs: "Hoc opus fecit Fieri Domina Giovanna uxor olim Gianni de Bardis pro remedio anime issius Gianni:—;Magister Jocti de Florentia." ("The lady Giovanna, widow of Gianni di Bardi, caused this work to be done for the relief of the soul of the said Gianni; Master Jocti (Giotto) of Florence"). Bearsted.

GIOVANNI DI PAOLO

1403-82. Sieneese School. A follower of Sassetta, and, like him, an exceedingly attractive painter.

17 THE PRESENTATION OF THE VIRGIN

Tempera on panel, 8in. by 10½in.

Painted c. 1450. Part of a series of scenes of the Virgin's life. See J. Pope-Hennessy's "Giovanni di Paolo," p. 53.

On loan at the National Gallery, November, 1937 to June, 1946. Bearsted.

GRECO

1541-1614. Spanish School. Domenikos Theotokopoulos, called El Greco. By birth a Cretan, he arrived in Spain about 1576, via Venice and Rome. In Spain he proceeded to fashion a style brilliant in design and harsh in treatment. First and last a colourist. At his best a great religious painter and a superb portraitist.

18 S. JEROME AS CARDINAL

Canvas, 23in. by 18½in. The inscription on the open book reads "L. CORNARO Act. suae 100 1566." Cornaro was a famous Venetian centenarian who died in 1566. Greco presumably used his likeness, posthumously, to represent S. Jerome.

Four other versions of the painting exist. Cossío dates the present example 1571-6, but Mayer puts it after 1600. N.G. 1122—bought 1882.

19 THE DISROBING OF CHRIST ("EL ESPOLIO")

Panel, 24½ in. by 13½ in. Signed in Greek, on a *cartellino* below, right: "Domenikos Theotok Cretan."

Cossío No. 294, Mayer No. 73. A reduced version (painted 1580-90?) of the great life-size picture in Toledo Cathedral (painted 1577-9). This picture rapidly achieved celebrity, and there followed a demand for replicas. This the artist and his workshop satisfied, and there now exist about a dozen versions and copies of varying merit and size.

An old Spanish inscription on the back states that the painting was done by the artist for the Duchess of Alba. It is almost certainly traceable in the inventory of the Marques de Heliche, who died in 1687. Later apparently again in the collection of The Dukes of Alba. According to Cossío, in the collection of the painter Delacroix. From then on, its history can be traced without a break.

Exhibited at the Exhibition of Greek Art at Burlington House, 1946 (No. 351).
Bearsted.

GUARDI, FRANCESCO

1712-93. Venetian School. Brother-in-law of Tiepolo. Influenced by Canaletto, but freer, slighter, and more of an impressionist.

20 A FÊTE DAY IN VENICE—POPE PIUS VI BLESSING THE POPULACE

Canvas, 19½ in. by 26 in. Other versions at Dresden and in the Ashmolean Museum.

From the collection of Walter Burns, Esq.
Bearsted.

21 STUDY OF A CROWD

4½ in. by 9¼ in. Pen and brush in Indian ink, on brownish paper. Presumably a study for the painting above.
Bearsted.

HOBBEEMA, MEINDERT

1638-1709. Amsterdam School. Influenced by J. Ruisdael. Died in Amsterdam. One of the great Dutch landscapists.

22 RUINS OF BREDERODE CASTLE

Canvas, 32½ in. by 42 in. Signed and dated 1667.
N.G. 831—Bought with Peel Collection, 1871.

HOGARTH, WILLIAM

1697-1764. British School. Painter and engraver. Painter of satirical scenes and narrative series (e.g. The Rake's Progress, Marriage à la Mode, etc.), and portraitist.

23 MORNING

Canvas, 29 in. by 24 in. Painted 1738 and engraved by the artist in that year. The scene is Covent Garden. From the Heathcote Collection. Hogarth's manuscript notes show the sale by him to Sir William Heathcote, of this and the next painting ("Morning," £21, "Night," £27 . 6s.).
Bearsted.

24 NIGHT

Canvas, 29 in. by 24 in. Painted 1738 and engraved by the artist in that year. The scene is near Charing Cross. For history, see "Morning" above.
Bearsted.

HOOCH, PIETER DE

1629-c. 83 Delft School. Probably pupil of Fabritius. A painter chiefly of courtyards and interiors; variable, but at his best exceedingly good.

*25 COMPANY IN A ROOM

Canvas, 26 in. by 32 in. Hotstede de Groot, Catalogue Raisonné No. 256, describes the picture as genuine though apparently damaged. He dates it about 1660.
Cook 267.

LIPPI, FRA FILIPPO

1406-69. Florentine School. Pupil of Lorenzo Monaco and follower of Masaccio; influenced by Fra Angelico. A great colourist, an accomplished designer and a charming raconteur.

*26 S. JOSEPH AND S. MICHAEL

Tempera panels, originally pointed, each 32 in by 11½ in. Wings of a triptych painted in 1457 for Giovanni de' Medici. The central compartment, now lost, represented the Virgin adoring the Child, who is carried by two angels. An extant letter from the artist to his patron, dated July 20, 1457, refers to the triptych. This letter, of which a photograph is exhibited here, has a slight sketch at the bottom, showing the triptych in an elaborate Gothic frame. The present frame is a careful reproduction of this design.

MAINERI, GIOVANNI FRANCESCO DE

Active 1489-1504. School of Ferrara. A little-known pupil of Ercole Roberti.

27 CHRIST CARRYING THE CROSS

Linen, backed with canvas, 18in. by 14in. In the Cook catalogue (following Prof. A. Venturi) as after Maineri. Attributed by Crowe and Cavalcaselle to Bonsignori, and by Berenson to Solario. Cook 122.

MASACCIO, SCHOOL OF

Masaccio himself lived 1401-28. His style was simple and massive, with a strong sense of movement, and, like Giotto, he concentrated on human qualities rendered on a heroic scale. He was one of the greatest of European painters. The picture below is probably not by him, but by an artist of his school.

28 THE THREE ACTS OF CHARITY

Panel, 6 $\frac{3}{4}$ in. by 24 $\frac{3}{4}$ in. A predella. (The acts of charity are the giving of wine, bread and accommodation). Probably the work of Fra Filippo Lippi. Bearsted.

MAZZOLINO DA FERRARA, LODOVICO

1478?-1528. Ferrarese School. Pupil of Ercole de' Roberti, influenced by Costa.

*29 PIETA

Panel, 11 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in. Cook 542—bought 1915 from Conte Giambattista Costabili Collection at Ferrara. The drawing for the picture is in the Kupferstich-Kabinett, Berlin.

MEMLING, HANS

1430/5-94. Netherlandish School. Probably apprenticed to Cologne or Mayence painter. Went to Bruges c. 1465. 1467, master painter in Bruges. Influenced by Rogier van der Weyden.

30 PORTRAIT OF A YOUNG MAN AT PRAYER

Panel, arched top, 6 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in., in painted and gilt Gothic frame. Formerly in a Russian Collection. Certified by Dr. M. J. Friedländer, 20. 5. 1922, Berlin: "This portrait is a fine and characteristic work by Hans Memling." Exhibited at the Exhibition of Flemish and Belgian Art, Burlington House, 1927 (No. 50). Bearsted.

MURILLO, BARTOLOMÉ ESTEBAN

1617-82. School of Seville. Studied Velazquez, Ribera and van Dyck in Madrid 1642-4. Returned to Seville, 1644. Died at Seville.

31 THE VIRGIN

Canvas, 29in. by 24. Mayer, "Murillo" (in *Klassiker der Kunst* series, 1913, p. 168) as painted 1670-80. Cook 524—from Wynn Ellis sale, June 17, 1876 (No. 36): formerly in the collection of Joseph Buonaparte.

PACHER, MICHAEL

1435/40-96. Austrian School. Sculptor and painter. His major work is the great carved and painted altar in the church of St. Wolfgang am Abersee, near Salzburg. Brought up in the Austrian Gothic tradition, Pacher infused into some of his work elements of North Italian style.

31 ST. GEORGE AND THE DRAGON

Panel, 51 $\frac{1}{2}$ cm. by 41cm. A companion picture is in the Kunsthistorisches Museum, Vienna. Bearsted—from the Andreas Colli Collection, Innsbruck.

PARMIGIANINO

1504-40. Francesco Mazzola, called Parmigiano or Parmigianino. School of Parma. Influenced by Correggio at Parma after 1518. Went to Rome 1523 and studied Raphael; to Bologna, 1527; returned to Parma, 1531. One of the masters of mannerism and a sensitive portraitist.

32 LAMENTATION OVER THE DEAD CHRIST

Panel, 3in. by 8 $\frac{3}{8}$ in. Cook 99.

PEDRINI, GIOVANNI

Active c. 1515-30. Milanese School. Also known as Gianpetrino. Imitator of Leonardo da Vinci.

*33 MADONNA AND CHILD

Panel, 25 $\frac{3}{8}$ in. by 19. Cook 111.

PINTORICCHIO, BERNARDINO

1454-1513. Umbrian School. Influenced by Signorelli and Perugino. A painter in Rome and Umbria of frescoes and altarpieces mainly decorative in effect.

*34 MADONNA AND CHILD

Tempera on panel, 18 $\frac{1}{2}$ in. by 12 $\frac{3}{4}$ in. Cook 56.

POTTER, PAUL

1625-54. School of Amsterdam. A painter of cattle in landscapes, almost exclusively.

*35 CATTLE BY A STREAM

Panel, 18in by 24½in. Signed and dated 1643. This picture was for some time ascribed to Camphuysen by Kronig, who, misreading the date as 1649, described it and the signature as false. Hotstede de Groot overlooked the date altogether, and described the picture as "if genuine, a very early work about 1645." The removal of heavy and discoloured varnish has placed the genuineness of both signature and date beyond doubt, and established the picture as the earliest known signed and dated work by Potter, painted at the age of 18.

Cook 225—bought 1871 from Sir J. C. Robinson.

POURBUS, FRANS, THE YOUNGER

1569-1622. Son of Frans the Elder, also a painter. Master of the Guild of S. Luke in Antwerp, 1591. Worked for the courts of the Archduke Albrecht at Brussels, Marie de Medici, and the Duke of Mantua. A portrait painter.

36 PORTRAIT OF MARTIN RUZE

Canvas, 26in by 21in., signed and dated 1612. Exhibited at the Exhibition of 17th Century Art, Burlington House, 1938 (No. 91).
Bearsted—from Saxham Hall, Suffolk.

POUSSIN, GASPARD

1613-75. French School. Gaspard Dughet, called Gaspard Poussin. Pupil of his brother-in-law Nicolas Poussin. Worked at Rome and elsewhere in Italy. Died at Rome. A very prolific painter of romantic landscapes, with a predilection for effects of storm.

37 STORM, WITH BIBLICAL FIGURES

Canvas, 79½in. by 60½in.
N.G. 1159—bought 1884.

PREVOST, JEAN

1462?-1529. South Netherlands School. Influenced by Gerard David and Quentin Massys.

38 THE NATIVITY

Panel, 27½in. by 11½in.
The wing of a triptych. Certified by Dr. Friedländer, 1905. Bearsted—1924, from the Collection of Elizabeth, Countess of Northesk.

PYNACKER, ADAM

1622-73. Dutch School. Formed himself upon Jan Both. Travelled in Italy, then lived for some time at Delft and Schiedam, and finally settled down at Amsterdam about 1659. A painter of Italianate landscapes.

39 RIVER SCENE

Panel, 18½in. by 26½in.
Cook 309.

RAPHAEL

1483-1520. Umbrian School. Raffaello Santi, called Raphael. Influenced by Timoteo Viti, Perugino, Leonardo, Fra Bartolommeo and Michaelangelo. The painting shown here is a very early work.

*40 ST. JEROME PUNISHING THE HERETIC SABINIANUS

Panel, 9¾in. by 16½in.

The story illustrated by this picture is as follows:—Sabinianus heretically maintained in debate that there were two wills in Christ, and he used in support of his view a document he had forged, which purported to have been written by S. Jerome. The orthodox party, headed by Sylvanus, accused Sabinianus of having forged the document, but could not prove their accusation. It was finally resolved that if before the ninth hour of the following day St. Jerome took clear action to prove that the document was a forgery, then Sabinianus should be beheaded. If Jerome took no such action, Sylvanus should be beheaded instead. No intervention ensued, the ninth hour arrived and Sylvanus knelt to be executed. At the last second however Jerome appeared, arrested the executioner's poised sword, and bade Sylvanus rise. He then charged Sabinianus with forgery, and with threats of punishment disappeared. Simultaneously the heretic's head fell from his body as if it had received the executioner's sword.

This painting was bought from the Borghese Palace in Rome by William Young Otley in 1798 or 1799. It was then ascribed to Raphael. The attribution has been supported by Crowe and Cavalcaselle, Gronau and Berenson. Morelli gave it to Pintoricchio, and Richter rejected the attribution to Raphael. The painting probably formed part of the predella of a great "Crucifixion" (now in the National Gallery, No. 3943: Mond Bequest) which Raphael painted c. 1502-3.
Cook 64—bought 1875.

REMBRANDT VAN RYN

1606-69. Schools of Leyden and Amsterdam. One of the grand figures of European painting, and also perhaps the greatest of etchers. He made portraits more moving than any other painter has done, and brought the same power, used more dramatically, into his subject-pictures.

- 41 CHRIST BEFORE PILATE
Canvas, 21 $\frac{3}{4}$ in. by 17 $\frac{3}{4}$ in. Signed and dated 1634.
The study for the etching (in reverse) of 1635-6.
N.G. 1400—bought from the Sir C. Eastlake Collection, 1894
- *42 STUDY OF AN OLD BEARDED MAN
Panel, 13 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in.
Cook 314.
- 43 PORTRAIT OF HIS MOTHER
Panel 21 $\frac{1}{4}$ in. by 19in.
Another version dated 1639 and showing the hands, is in the Kunsthistorisches Museum, Vienna.
Cook 320.

REYNOLDS, SIR JOSHUA

1723-92. English School. The most learned and one of the greatest of European artists of his day. In English art, a fashionable portrait painter, exponent of the grand manner, and first President of the Royal Academy.

- 44 A LADY IN A MOB CAP
Canvas, 30in. by 25in.
Probably a late work.
Cook 411.

RING, PIETER DE

1615-60. Dutch School. Pupil of Jan Davidsz de Heem, to whom his work is often ascribed. Painter of still lifes.

- *45 STILL LIFE
Canvas, 33 $\frac{3}{4}$ in. by 44 $\frac{3}{4}$ in. An outstanding example of the artist's work. His signature, a ring, is on the dish on the right.
Cook 324.

ROBERTI, ERCOLE DE'

1450?-96. Ferrarese School. Studied at Padua. Pupil of Tura: influenced by the Bellini, Mantegna and Antonello da Messina.

- *46 THE DEAD CHRIST SUPPORTED BY AN ANGEL
Panel, 7in. by 5in.
Attributed traditionally to Cima da Conegliano; and by Robinson to Zenale.
Cook 120—Acquired by Sir J. C. Robinson in Rome. In Cook Collection by 1868

RUBENS, SIR PETER PAUL

1577-1640. Flemish School. A painter of great energy, both in production and style. The ideas in his head were perhaps as banal as Murillo's; but his grasp of life and of design were such as to give him an irresistible claim to greatness.
Panel, 21 $\frac{1}{4}$ by 19.

- 47 AUTUMN SUNSET
Panel, 19 $\frac{3}{4}$ in. by 36 $\frac{1}{4}$ in.
A replica of, or alternatively a preliminary study for, the National Gallery picture, No. 157. Contains many pentimenti supporting the latter view. The National Gallery picture was painted 1635-8.
Cook 330.
- *48 PORTRAIT OF A MAN
Panel, 43in. by 34in.
Cook 337—bought 1875 from Sir J. C. Robinson.
- *49 FRIEZE OF CUPIDS
Canvas, 8 $\frac{1}{2}$ in. by 31in. Sketch for part of the ceiling of the Banqueting Hall at Whitehall.
Cook 342.

SALVATOR ROSA

1615-73. Neapolitan School. Settled in Rome 1638. One of the founders of the romantic school, he was the first Italian to concentrate on the awe-inspiring aspect of nature.

- 50 SELF PORTRAIT
Canvas, 45 $\frac{1}{2}$ in by 36 $\frac{1}{2}$ in.
Probably painted between 1640 and 1648 in Florence. The inscription presumably means "Either be silent or speak things which are better than silence": which would accord with the carefully expressed formidability of the portrait.
N.G. 4680—presented 1933.

SALVIATI

1510-63. Florentine School. Francesco Rossi, called Salviati. Worked under (among others) Andrea del Sarto. Worked mainly in Florence and Rome.

- 51 PORTRAIT OF A YOUNG MAN
Canvas, 18 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in.
Cook 43.

SASSOFERRATO

1605-85. Roman School. Giovanni Battista Salvi, called Sassoferrato. Follower of the Carracci and Domenichino.

- 52 MADONNA AND CHILD
Panel, circular, diameter 8 $\frac{3}{4}$ in. A copy, with variations, of a Raphael Madonna in the Hermitage.
Cook 78.
- 53 MADONNA AND CHILD
Canvas, 18 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in. The Cook Catalogue lists ten other versions of this painting.
Cook 77.

SCHIDONI, BARTOLOMMEO

1560-1616. School of Parma. Pupil of the Carracci and imitator of Correggio.

- 54 THE SLEEPING CHRIST-CHILD
Panel, 10 $\frac{1}{2}$ in. by 22 $\frac{1}{2}$ in.
Cook 101—bought 1875 from Sir J. C. Robinson.

SIBERECHTS, JAN

1627-1703. School of Antwerp. Lived in England 1672-1703. Painter of landscapes with animals, and farm interiors.

- 55 THE WATER LANE
Canvas, 59 $\frac{1}{2}$ in. by 51 $\frac{1}{2}$ in. Signed and dated 1694. The scene is almost certainly English. A variant of this picture, about half the size, is in the National Gallery (No. 2130).
Cook 356.

STUBBS, GEORGE

1724-1806. English School. Completely at home in depicting the outdoor English country life of his time, Stubbs produced a monumental work on the "Anatomy of the Horse."

- 56 PORTRAIT OF MR. POYNTZ OF BATH
Canvas, 27 $\frac{1}{2}$ in. by 35 $\frac{3}{4}$ in.
Bearsted.

SUSTERMAN, JUSTUS

1597-1681. Flemish School. Pupil of Willem de Vos and Pourbus. Court painter at Florence from 1620. Portrait painter.

- 57 MAGDALENA OF AUSTRIA, WIFE OF COSIMO II, WITH HER SON
Canvas, 54 $\frac{1}{2}$ in. by 68. Painted 1620-1.
Cook 360.

TIEPOLO, GIOVANNI BATTISTA

1696-1769. Venetian School. Influenced by Piazzetta and Paolo Veronese. The greatest decorative painter of the 18th Century, and a master of space, light and colour. Worked in Wurzburg and Madrid, besides Italy. The picture here shown displays a sympathy for the subject remarkable in so brilliantly theatrical a painter.

- 58 THE DEPOSITION
Canvas, 25in. by 16 $\frac{1}{2}$ in.
N.G. 1333—bought 1891.

TINTORETTO

1518-94. Venetian School. Jacopo Robusti, called Tintoretto. Apprenticed to Titian. Influenced also by Michaelangelo and Parmigianino, Tintoretto was a rare thing—a successful eclectic. Impressed but not overwhelmed by the powerful currents of his time—by Michaelangelo, Titian, and mannerism—he exploited elements of all these styles to enhance his own personality. Chiefly known for his great imaginative compositions, but remarkable also for the dignity and insight of his portraits.

- *59 THE FEAST OF DIVES
Panel, 9 $\frac{1}{2}$ in. by 23 $\frac{3}{4}$ in.
Cook 171—bought 1848.
- 60 PORTRAIT OF A VENETIAN SENATOR
Canvas, 40in. by 35 $\frac{1}{2}$ in.
Cook 538—bought 1915.

TITIAN

1477-1566. Venetian School. Tiziano Vecelli, called Titian. Pupil of the Bellini; formed by Giorgione. Titian expressed supremely all the sensuous qualities of man. Magnificent in design, his paintings have too a strong inner fire, sometimes idyllic, sometimes sensual, sometimes religious. His portraits have an incomparable ease and grandeur.

- 61 PORTRAIT OF LAURA DE' DIANTI
Canvas, 45 $\frac{3}{4}$ in. by 36. This picture has been famous since it was painted. It has changed hands many times, and taken its place in collections in Prague, Stockholm, Rome, Paris and Brussels.
Cook 142—bought 1876.

TURCHI, ALESSANDRO

c. 1581-1650. School of Verona. Called L'Orbetto. An obscure eclectic painter.

62 MADONNA AND CHILD WITH SAINTS

Copper, 13 $\frac{3}{4}$ in. by 18 $\frac{1}{2}$ in. Possibly a study for a large painting. Cook 189.

UGOLINO DA SIENA

Active c. 1300-39. Siense School. Close follower of Duccio.

*63 MOSES—tempera on panel, pointed top, 19in by 10in.

*64 AARON—tempera on panel, pointed top, 19in. by 10in.

*65 THE INSTRUMENTS OF THE PASSION AND TWO ANGELS—tempera on panel, 12 $\frac{1}{4}$ in. by 24in.

These three panels are fragments of the large polyptych painted by Ugolino for the high altar of Santa Croce, Florence. The two first panels served as pinnacles, and the third was part of the upper structure of the altarpiece. The National Gallery possesses eight other fragments of the polyptych (Nos. 1188, 1189, 3375-8, 3473 and 4191), and others are known elsewhere.

Cook 1, 2, 3—bought 1910.

VENETIAN, c. 1550

66 PORTRAIT OF A LADY

Canvas, 31 $\frac{1}{4}$ in. by 24 $\frac{3}{8}$ in.
Cook 180.

VERONA, SCHOOL OF, c. 1550

67 PORTRAIT OF A MAN WITH HIS SECRETARY

Canvas, 49 $\frac{3}{4}$ in. by 39 $\frac{1}{2}$ in.
Cook 184.

VERONESE, PAOLO

1528-88. Paolo Caliari called Veronese. His paintings lack every subjective quality. The broad magnificence of his effects however, with his firm drawing, his very lovely sense of colour, and his sensuous exploitation of patterned stuffs, marbles, and other "properties," completely redeem his neglect of the subject.

*68 JUDITH AND HOLOFERNES

Panel, 15 $\frac{1}{2}$ in. by 14 $\frac{1}{4}$ in. Connected with the picture of the same subject, in the Galleria Brignole, Genoa.
Cook 179—bought 1875, from Sir J. C. Robinson.

VERROCCHIO, SCHOOL OF

Verocchio himself lived 1435-88. A great sculptor, but not so great a painter, he was head of one of the most famous Florentine studios. Here he had under him Perugino, Lorenzo di Credi and Leonardo da Vinci. Many pictures remain of which (like that shown here) nothing more can be said than that they were done in this studio.

69 MADONNA AND CHILD

Panel, 29 $\frac{3}{4}$ in. by 20in. Mentioned and illustrated by Van Marle. Bearsted—from the collection of Lady Henry Somerset.

WEYDEN, ROGIER VAN DER

c. 1399-1464. Flemish School. A great but obscure personality, whose influence on painting, in the second half of the 15th century, was dominant in Flanders and elsewhere in Northern Europe, and was considerable even in Italy.

70 PORTRAIT OF A YOUNG GENTLEMAN

Panel, 7 $\frac{1}{2}$ in. by 5 $\frac{1}{4}$ in., in Gothic frame. Painted c. 1460. Exhibited at the Exhibition of Flemish and Belgian Art, Burlington House, 1927 (No. 46).
Bearsted—from the Butler Collection.

WYNANTS, JAN

1625?-82. School of Haarlem. Moved to Amsterdam, 1660. Painter of landscapes, in which Adriaen van de Velde or J. Lingelbach often painted the figures.

71 A HAWKING PARTY

Canvas, 23 $\frac{3}{4}$ in. by 30in. Figures by Lingelbach.
Cook 388—bought 1892.

GLOSSARY

- Cartellino: A paper or card, bearing writing. (Italian).
- Eclectic: That which attempts deliberately to select from different styles their peculiar merits, and to combine them. (An eclectic, a painter, etc., who makes this attempt).
- Mannerism: The Renaissance had asserted human values, and invented visual illusion for their expression. The mannerists, who followed the culmination of the Renaissance achievement, retained the methods of illusion, but abandoned the classical study of man for a style which explored the emotional value of a series of distortions of the human face and figure. These distortions were chiefly elongation, and elaborate gesture and twisting of the figure.
- Pentiment: Something painted by an artist as part of a picture and subsequently painted over. E.g. a man's arm and hand might be painted in a certain position and subsequently painted over and re-done in a different position. (Italian).
- Pietà: A scene of the Virgin with the dead body of Christ. (Italian).
- Polyptych: An altarpiece composed of more than three separately framed pictures.
- Predella: The small horizontally elongated painting, or series of paintings, which were customarily done to stand against the step or base of an Italian altarpiece. (Italian).
- Tempera: The medium of Italian painting most general before the introduction of oil-painting. The colours were dissolved in a mixture of water, white-of-egg, and other things.
- Tryptych: An altarpiece composed of a central picture and two separate wings.