

NATIONAL
MUSEUM
OF
SCIENCE
AND ART
DUBLIN

GENERAL GUIDE
TO THE
ART COLLECTIONS

ILLUSTRATED
CATALOGUE
OF
WATER-COLOUR & OIL PAINTINGS
CHALK & PENCIL DRAWINGS ETC
BY
A. MC GOOGAN
1915

GENERAL GUIDE)

PRICE SIXPENCE

(PART XII.

SECOND EDITION

CRAWFORD GALLERY
C O R K



NATIONAL MUSEUM OF SCIENCE AND ART

CATALOGUE

OF

Water-Colour and Oil Paintings,
Chalk and Pencil Drawings, etc.

BY

A. McGOOGAN

With a Frontispiece in colour and sixteen reproductions in black and white



DEPARTMENT OF AGRICULTURE
AND
TECHNICAL INSTRUCTION.

DUBLIN

1920

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PREFATORY NOTE TO FIRST EDITION.

THIS collection of water-colour paintings, chalk drawings, and oil paintings was transferred from the Royal Dublin Society by the Science and Art Museum Act, 1878, and was originally hung in the Annex. On the completion of the passage rooms between Leinster House and the new Museum building, about 1892, it was transferred to one of these; but, as the transfer had to be done hurriedly, the arrangement was not satisfactory. Last year the re-arrangement was carried out by Mr. A. McGoogan, Assistant in the Art and Industrial Division, the framing and mounting of the water-colours having previously been made uniform.

The collection is a miscellaneous one, but it includes a good number of very valuable and interesting examples of the Irish and English Schools, which are frequently borrowed for study in the Metropolitan School of Art.

It is to be hoped that the biographical catalogue may prove of use to those visitors who take an interest in this very important branch of Fine Art.

J. J. BUCKLEY,
Keeper, Art and Industrial Division.

April, 1915.

INTRODUCTION.

THAN this, probably, no more representative collection of water-colour painting, no collection more broadly illustrating the rise and progress of this essentially modern art, exists. This is all the more remarkable from the fact that the drawings were not originally selected with the view of forming any such collection, but were simply acquired from time to time as examples for the pupils of the Royal Dublin Society's Art Schools.

It is to be regretted that a good many of the drawings are disfigured by stamps and dated inscriptions testifying that they were formerly the property of the Society's Schools. Unfortunately this system of marking became a necessity owing to occasional thefts of the drawings. It is related that among the treasures thus abstracted was Prout's superb drawing of "Petrarch's House at Arqua," now forming No. 49 of the collection. Some months after its regretted disappearance one of the masters of the School chanced upon it in the window of an unpretentious little curio shop in an obscure alley off Clarendon Street, and learned from the dealer that the drawing was modestly priced at half-a-crown. He was a peace loving man, and rather than have an unseemly wrangle about its ownership, he quietly paid the sum asked and returned the drawing to its old *habitat*.

If, then, the stamping and inscribing of many of the drawings on the front was an act of vandalism it was, unfortunately, rendered necessary by the circumstances, and is, therefore, to some extent excusable. When the collection is viewed as a whole these extrinsic blemishes disappear. The test of good art is its absorptive and effacing qualities. One must take the goods the gods give, and, inscriptions or no inscriptions, art lovers have reason to feel thankful for the impeccable taste which inspired the gathering together of such a collection of widely-representative water-colour drawings—a collection rich in works by De Wint and Prout, eloquent of the labours of several notable Irish artists and crowned by the inclusion of a Turner.

A. McGOOGAN.



Roadside View of the banks of the Liffey near Lucan (No. 17), by J. J. Barralet.

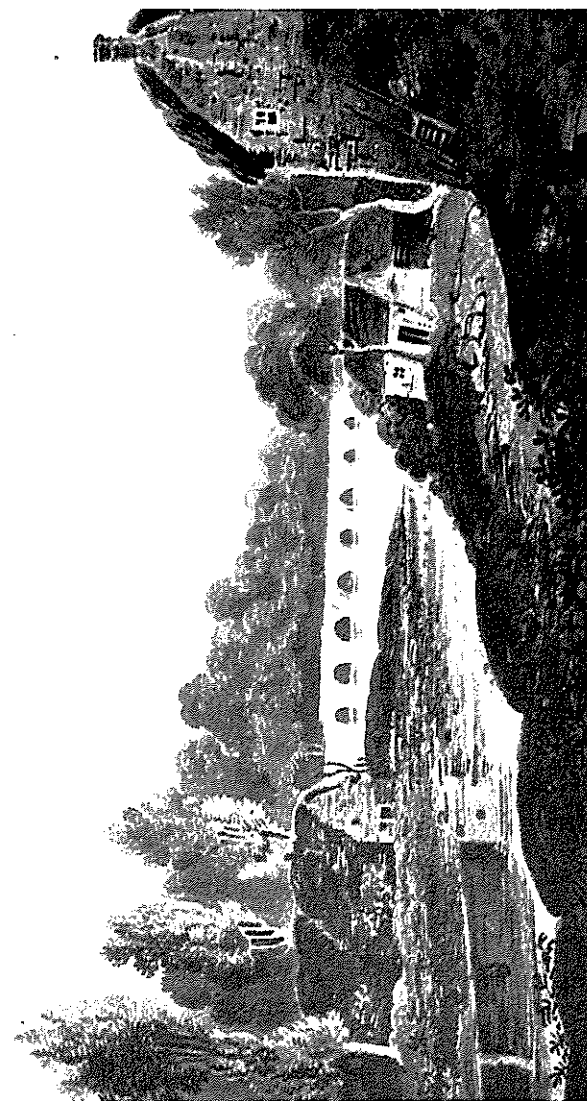
Catalogue.

ROOM No. 2.

** Except where otherwise specified all the items on the walls of this room are water-colour drawings.

1. Lake scene with cottage. *W. Brocas.*
2. View on the Lagan. *Andrew Nicholl.*
3. Rural avenue. *Andrew Nicholl.*
4. Sea-piece with fishing smacks. *H. Brocas, Senr.*
5. Landscape with water. *H. Brocas, Senr.*
6. Coast scene. *W. Brocas.*
7. Wooded roadside. *A. Nicholl.*
8. Lock scene. (1834). *A. Nicholl.*
9. Blot of architectural landscape. *Peter De Wint.*
10. View near Santry, Co. Dublin. *A. Nicholl.*
11. Seascape with stormy sky. *J. M. W. Turner.*
12. Woodland and river. (Signed and dated 1835.) *A. Nicholl.*
13. Old-world village with half-timbered house *H. Brocas, Senr.*
14. Woodland and river scene. *Artist unknown.*
15. Ruins of an abbey. *G. H. Dodgson.*
16. Coast scene with a view of headland. *W. C. Smith.*
17. Roadside view of the banks of the Liffey near Lucan. (Dated 1782.) *J. J. Barralet.*
18. Country roadside scene. *A. Nicholl.*
19. A rural lock. *J. D. Harding.*
20. Village scene. *Hugh W. Williams.*

21. Old Drumcondra Bridge, Dublin. *A. Cramer.*
22. Landscape with figures. *J. Herve' D'Egville.*
23. Coast scene with castle. *H. Brocas, Senr.*
24. Castle bordering on a lake. *Paul Sandby.*
25. Woodland with stream. *Artist unknown.*
26. River and landscape scene. *G. V. Du Noyer.*
27. Wharf scene. (*Sepia drawing.*) *Samuel Prout.*
28. Ecclesiastical ruins. (*Sepia drawing.*) *Samuel Prout.*
29. Cow sheds. (*Sepia drawing.*) *Samuel Prout.*
30. Lord Portlester's Chapel, St. Audoen's Church, Dublin. (*Indian ink drawing.*) *George Petrie.*
31. Shady avenue. *A. Nicholl.*
32. View near Crumlin. *A. Nicholl.*
33. The Gap of Dunloe. *H. Brocas, Senr.*
34. Smithy at Holnicote, Somerset. (Signed and dated 1810.) *F. Nicholson.*
35. The Pass of Tall-y-Myn. *Joshua Cristall.*
36. View of a Flemish inn-yard. *T. Sidney Cooper.*
37. Seascape with vessels. *A. V. Copley Fielding.*
38. Landscape. *W. J. Müller.*
39. Landscape. *G. H. Dodgson.*
40. Autumn: Kensington Gardens. *A. Nicholl.*
41. Italian landscape with cascades. *J. D. Harding.*
42. Lincoln Cathedral. *Peter De Wint.*
43. Cloisters of Chester Cathedral. *G. H. Dodgson.*
44. Martigny on the Lake of Geneva. *Samuel Prout.*
45. Distant view of Belfast and the Cave Hill. *A. Nicholl.*
46. Evening scene, landscape with ruined castle. *G. H. Dodgson.*



Old Drumcondra Bridge, Dublin (No. 21), by A. Cramer.

47. View of a Cathedral city. *G. H. Dodgson.*
48. Street corner in Mayence. *Samuel Prout.*
49. Petrarch's house at Arquà. *Samuel Prout.*
50. Mules carrying iron-ore on the banks of the Wye. (Signed and dated 1809.)
R. Hills.
51. British Men of War. (Signed and dated 1791.) *Nicholas Pocock.*
52. Still-life group. *Peter De Wint.*
53. Still-life group. *Peter De Wint.*
54. Landscape with cows. *Peter De Wint.*
55. Landscape with ruined castle. *W. L. Leitch.*
56. Roadside view in Co. Donegal. *A. Nicholl.*
57. Coast scene with lighthouse on headland.
A. Nicholl.
58. Moorland with cattle in water. *Peter De Wint.*
59. Four sketches illustrating the proper method
60. of beginning and progressively com-
61. pleting a water-colour drawing. For
62. guidance of novices. *Peter De Wint.*
63. Evening scene, with figures on a terrace, trees and cattle. *Peter De Wint.*
64. Rural fishing scene with waterfall. *W. A. Nesfield.*
65. Country roadside. *A. Nicholl.*
66. Houses of the Naval Knights, Windsor Castle. *F. Nash.*
67. Rural lock-scene. *Peter De Wint.*
68. View of Kingstown Harbour and Killiney Hill from Carrickmines. (Dated 1849.)
William Craig.
69. View of Flint Castle, North Wales.
J. Varley.
70. Still-life group. *Peter De Wint.*
71. St. George's Chapel, Windsor. *F. Nash.*
72. View of Stirling Castle. *H. W. Williams.*
73. Postern Gate of York Castle. (Signed and dated 1810.) *F. Nicholson.*

74. View of Ringsend and Irishtown from the Grand Canal, Dublin. *J. H. Campbell.*
75. View near Conway Castle. *J. Varley.*
76. View on the Dee near Llangollen, North Wales. *J. Varley.*
77. York Cathedral from the river. *F. Nicholson.*
78. Water Tower, Chester, evening view. *F. Nicholson.*
79. Landscape with sheep and cattle. *H. Brocas, Senr.*
80. Foreign landscape with castle on eminence. *Artist unknown.*
81. Malmesbury Abbey, Entrance. *John Coney.*
82. Rural cottage scene. *Peter De Wint.*
83. Woodland with waterfall. *Alfred D. Fripp.*
84. Ruins of Dunbrody Abbey, Co. Wexford. *H. Brocas, Senr.*
85. Lock scene. *Chas. Bentley.*
86. Carnarvon Castle. *H. Brocas, Senr.*
87. Pastoral scene. (Signed and dated 1805.) *John Varley.*
88. View of a castle. *K. Goebel.*
89. Lake scene, evening. *A. V. Copley Fielding.*
90. City river scene. *Thomas L. C. Rowbotham.*
91. Mountain view with waterfall. *Mrs. Charles Pearson.*
92. Coast scene. *J. H. Mole.*
93. Mountain and lake view. *Fred Taylor.*
94. Country scene with cottage and cattle. (Dated 1847.) *W. Brocas.*
95. A rural ferry. (Dated 1810.) *W. Havell.*
96. Upland meadow with pond. *A. Nicholl.*
97. Old bridge over the Saône at Lyons. *J. D. Harding.*
98. Landscape with sluice-gate. *J. H. Mole.*
99. Dinnertime in a cornfield. *Ed. Duncan.*
100. Coast scene with ruined church on rock. *H. Brocas, Senr.*
101. Lake scene with boatmen and cottages. *H. Brocas, Senr.*



Woodland with Waterfall (No. 83), by Alfred D. Fripp.

102. Landscape with cattle. *H. Brocas, Senr.*
103. Hilly pastoral scene with castle, and armed men. (*Drawing in red chalk.*) *Artist unknown.*
104. Cascades at Tivoli near Rome ; men fishing. (*Pen drawing washed with sepia.*) *Artist unknown.*
105. Landscape with figures. The end of Saravalle, near Loretto. (*Pen drawing washed with sepia.*) *Balthazar Lauri.*
106. Classical landscape with ruins and figures. (*Pencil drawing.*) *R. Cooper.*
107. Italian landscape with citadel on rocky eminence. (*Pen drawing washed with sepia.*) *Balthazar Lauri.*
108. Landscape with ruined castle on eminence. (*Pencil drawing.*) *R. Cooper.*
109. Ruins of an old castle. (*Pencil drawing with Indian ink wash.*) *Artist unknown.*
110. Two architectural landscapes. (*In red chalk.*) *Vataux.*
111. The *Olde Huis* at Vollenhove, 1729. (*Indian ink drawing.*) *Abraham De Haan.*
112. Woman reading. (*Red chalk.*) *Etienne Jeaurat.*
113. Nude male study. (*Pencil drawing with red tinting.*) *Anton Rafael Mengs.*
114. Landscape ; Passo della Barchetta all'armata. (*Pen drawing with sepia wash.*) *Canaletto.*
115. Female water-carrier with hound. (*Red chalk.*) *Domenico Zampieri.*
116. Female head in profile. (*Pastel drawing.*) *Federigo Baroccio.*
117. Study of a semi-draped male figure. (*Red and white chalks.*) *Sir Anthony Van Dyck.*
118. Figure of a Shepherdess. (*Red chalk.*) *Carlo Maratti.*
119. Two classical female studies. (*Red chalk and pencil.*) *Claude Vignon.*

120. Study of a nude female figure. (*Red chalk.*) *François Boucher.*
121. Two Mythological scenes. (*Indian ink drawings.*) *Abraham Bloemart.*
122. Two studies. (a) Study of Pallas; (b) A Saint. (17th century.) (*Pen drawings washed with sepia.*) *Artist unknown.*
123. Study of a male head. (*Black chalk.*) *Bernardino Parasole.*
124. Draped female figure resting on a shield. (*Pen drawing washed with sepia.*) 17th century. *Artist unknown.*
125. Two drawings. (a) A female saint holding a tazza and a palm branch. (*Pen and ink drawing washed with sepia.*) (b) A study of an ancient archer. (*Pen drawing washed with Indian ink.*) *Artist unknown.*
126. Study of a Bishop enthroned, with attendant figures. Venetian school. (*Pen drawing washed with sepia.*) *Artist unknown.*
127. The Crucifixion of St. Andrew. (*Tinted pen drawing.*) *Jacopo Palma.*
128. Bothwell Castle. (*Sepia drawing.*) *Hugh W. Williams.*
129. Ruins at Dunfermline, 1811. (*Sepia drawing.*) *Hugh W. Williams.*
130. Raglan Castle, Merioneth. (*Sepia drawing.*) *Hugh W. Williams.*
131. Landscape. (*Black chalk.*) *J. B. C. Chatelain.*
132. Landscape. (*Black chalk.*) *J. B. C. Chatelain.*

ROOM No. 1.

133. Design for the Proscenium arch of a Court Theatre. (*Pen and ink drawing with sepia wash and yellow tinting.*) *Francesco Primaticcio.*

134. Studies of wolves. (*Black chalk.*) *M. F. Quadal.*
135. Studies of lions' heads. (*Black chalk.*) *Charles Le Brun.*
136. Studies of rabbits. (*Black chalk.*) *M. F. Quadal.*
137. Studies of calves' heads. (*Red and black chalks.*) *M. F. Quadal.*
138. Design for ornamental statuary. Bacchante seated on a pedestal surrounded by the Three Graces on a plinth. (*In red chalk.*) *Artist unknown.*
139. Studies of classical vases. (*Red chalk.*) *C. F. Natoire.*
140. Design for a fountain: shells and dolphins. (*Red chalk.*) *C. F. Natoire.*
141. Two friezes: figures and trophies. (*Red chalk.*) *C. F. Natoire.*
142. Group of male figures. (*Pen drawings washed with sepia.*) *Annibale Carracci.*
143. (a) Bacchanalian scene. (*Indian ink drawing.*) *Gianni.*
(b) Battle of Centaurs and Lapithæ. (*Pen drawing washed with sepia.*) *Charles Le Brun.*
144. Amorino riding on a fabulous winged sea-monster. (*Pen drawing washed with sepia.*) *Artist unknown.*
145. A classical trophy: arms and fasces in centre flanked by captives. (*Sepia drawing.*) *Artist unknown.*
146. Two small architectural studies. (*One in pencil and the other in pencil and wash.*) *John Ruskin.*
147. Antique vases. (*Sepia drawing.*) *Artist unknown.*
148. Antique vases. (*Sepia drawing.*) *Artist unknown.*
149. Half of an ornamental design for a panel: figure of Cupid in a vesica-shaped

ornament in centre ; classical scrolls ; winged females and amorini ; renaissance style. (*Pencil drawing.*) *Artist unknown.*

150. Three ornamental designs, antique Roman style ; panel with scrolls ; frieze with honeysuckle ornament ; panel, scrolls with head in centre. (*Pencil drawing.*) *Artist unknown.*
151. Four vases and a pedestal. (*Red chalk.*) *Artist unknown.*
152. Classical frieze introducing two winged monsters affrontés, with a male figure. (*Red chalk.*) *C. F. Natoire.*
153. Studies of a fountain and four vases, classical style. (*Red chalk.*) *C. F. Natoire.*
154. Study of a classical vase. (*Red chalk.*) *C. F. Natoire.*
155. Antique vase ; the body decorated with fauns' heads and fluted. (*Sepia drawing.*) *Artist unknown.*
156. Studies of various objects : urns, fountains, vases, etc. (*Red chalk.*) *C. F. Natoire.*
157. Studies of bears, boars, deer and wolves. (*Oil painting.*) *M. F. Quadal.*
158. Studies of dogs : St. Bernards, Mastiffs and Bull-terriers. (*Oil painting.*) *M. F. Quadal.*
159. Studies of leopards' heads. (*Oil painting.*) *M. F. Quadal.*
160. Life-size studies of bears' heads. (*Oil painting.*) *M. F. Quadal.*
161. Life-size studies of deers' heads. (*Oil painting.*) *M. F. Quadal.*
162. Life-size studies of wolves' heads. (*Oil painting.*) *M. F. Quadal.*
163. Life-size studies of owls, squirrels and guinea-pigs. (*Oil painting.*) *M. F. Quadal.*



A Rural Ferry (1810) (No. 95), by William Havell.

BIOGRAPHICAL NOTES.

BAROCCIO, FEDERIGO.

Italian painter. Born at Urbino in 1528, the son of Ambrogio Barocci, the sculptor. After receiving preliminary instruction in design from his father he was placed under Battista Franco to be grounded in painting. In 1548 he repaired to Rome where he made ardent study of the works of Raphael, and remained four years. On his return to Urbino his reputation grew apace, so much so that Pope Pius IV. invited him to Rome to assist in decorating the Belvedere Palace. While working at the Vatican he was poisoned, probably with arsenic, by a rival; but although he escaped death he was an invalid for four years, and even for some time afterwards his labours had to be confined to two hours a day. Spending his life alternately between Rome and his native city, he died in Urbino in 1612. Baroccio took Correggio as his exemplar, but was never able to reach his standard owing to a certain affectation and grandiosity in his figures. He excelled as a draughtsman, but his colouring was inferior, due to his avoidance of yellow tints and an excessive employment of vermilion and ultramarine. His picture of "The Nativity" is in Windsor Castle.

116. Female head in profile. (*Pastel drawing.*)

BARRALET, JOHN JAMES.

Of French extraction, he was born in Dublin about 1748, became a pupil at the Dublin Society's School under James Mannin and won a premium in 1764; he worked for a time as a painter in water-colours and crayons in his native city, where he rose to considerable reputation as a teacher, and afterwards went to London, and in 1773 opened a drawing school in James's Street, Golden Square. In 1770 he began exhibiting in the Royal Academy, but afterwards elected to send in his pictures to the Society of Arts which, in 1774, awarded him a gold palette for a "View of Brentford from Kew." In 1777 he became a Fellow of the Society, and in 1779 returned to Dublin where he was employed in making drawings for antiquarian publications and in painting scenery. In 1795 he emigrated to America and settled in Philadelphia, where he worked as a book illustrator. He is credited with having invented there a ruling machine for the use of engravers, as well as having introduced vital improvements in the ink employed in copper-plate printing. He died at Philadelphia on January 16, 1815. For a list of his original and engraved works, see Strickland's *Dictionary of Irish Artists*. Barralet was slovenly in habits, hot-tempered and touchy, a persistent snuff-taker and eccentric to a fault.

17. Roadside view of the banks of the Liffey near Lucan. (*Water-colour.*) (*Signed and dated 1782.*)

BENTLEY, CHARLES.

Born in Tottenham Court Road, London, in 1806. He began his career as an engraver, but afterwards painted coast and river scenes in water-colour and earned some distinction as a book illustrator. Having first exhibited at the Water-Colour Society in 1832, he became an Associate in 1834, and a Member in 1843. His death occurred in London in 1854.

85. Lock scene.

BLOEMART, ABRAHAM.

A Dutch painter and engraver, he was born at Gorcum about 1564. His father, an architect and sculptor by profession, placed him under Joost de Beer, but he largely gained his knowledge and expertness by studying the works of Frans Floris. In 1581 he journeyed to Paris for further study, and on returning home in 1584, placed himself under Hieronymus Francken at Herenthals. Subsequently he worked at Amsterdam, but ultimately repaired to Utrecht, where he died in 1658. Prolific in his output, he painted history and mythology as well as landscapes, animals and flowers. He was an admirable colourist, but his draughtsmanship was not infrequently negligent and slovenly. His picture of "The Nativity" is in the Louvre. As an engraver he showed both spirit and capacity.

121. Two Indian ink drawings of mythological scenes.

BOUCHER, FRANCOIS.

French court painter, born at Paris in 1703. A pupil of Le Moine, he started life as an engraver, but began to tread the path destined for him in 1723, when he gained the first prize at the Academy with his picture of "Evilmerodade setting free Jehoiakim." In 1727 he repaired to Italy for study, and in 1734, three years after his return, was elected Academician by virtue of his picture, "Rinaldo and Armida," now in the Louvre. In 1755 he became Director of the famous tapestry manufactory of Gobelins, but resigned his position on his appointment in 1765 as First Painter to the King. He died in his apartments in the Louvre in 1770 whilst seated before an unfinished picture. Boucher's art forms an epitome of his gay, elegant, superficial, heartless, and insincere period. Excelling as a pastoral painter after the manner of Watteau, he was an untiring and versatile worker, and himself computed that he had made some 10,000 drawings and sketches and painted some 1,000 pictures and studies.

120. Study of a nude female figure in red chalk.



Rural Lock-scene (No. 67), by Peter De Wint.

BROCAS, HENRY, Senior.

Born in Dublin in 1762, he was a self-taught artist and practised chiefly as a landscape painter in water-colours. He was also much employed as an engraver, supplying many portraits, political caricatures, etc., to the Dublin magazines, besides engraving several substantive plates of considerable merit. As an artist in water-colour and oils he began exhibiting in Dublin in 1800, and as late as 1830 sent four drawings to the Royal Hibernian Academy. In 1801 he was appointed Master of the Landscape and Ornament School of the Royal Dublin Society in succession to William Waldron, and held the position until his death in October, 1837. Four of his children became artists. A representative list of his works is given in Strickland's *Dictionary of Irish Artists*.

- 4. Sea-piece with fishing smacks.
- 5. Landscape with water.
- 13. Old-world village with half-timbered house.
- 23. Coast scene with castle.
- 33. The Gap of Dunloe.
- 79. Landscape with sheep and cattle.
- 84. Ruins of Dunbrody Abbey, Co. Wexford.
(Engraved in "The Dublin Monthly Museum," 1814.)
- 86. Carnarvon Castle.
- 100. Coast scene with ruined church on rock.
- 101. Lake scene with boatmen and cottages.
- 102. Landscape with cattle.

BROCAS, WILLIAM.

Third son of the afore-mentioned Henry Brocas, he was born in Dublin in 1794. Taught by his father, he practised in his native city principally as a portrait and figure painter, but occasionally executed landscapes in water-colour. In 1809 he began exhibiting at the Society of Artists, but from 1828 until within a few years of his death largely confined his exhibits to the Royal Hibernian Academy, of which he became an Associate in 1854, and a Member in 1860. In 1842 he was elected President of the newly organised Society of Irish Artists, established to give moral support to native art and "for the avowed and determined purpose of refuting the aspersions cast upon Irish Artists by English critics."

Some of his subject pictures, notably "Sunday Morning" (R.H.A., 1847), were engraved for the National Art Union. Like his father he also did good work as an engraver, etching portraits and caricatures for the two Dublin publishers, Sidebotham and Le Petit. He died in Dublin in 1868.

1. Lake scene with cottage.
6. Coast view.
94. Country scene with cottage and cattle.
(Signed and dated 1847.)

CAMPBELL, JOHN HENRY.

Born in 1757, this artist was the son of Herefordshire parents who settled in Dublin. Here he gained his art education at the Dublin Society's School, and subsequently established himself as a landscape painter in oil and water-colour. In 1800 he began exhibiting by sending in a drawing, "Moonlight," to the exhibition held at Allen's, No. 32 Dame Street. Towards the close of his career he sent in pictures twice to the Royal Hibernian Academy, being represented at its initial exhibition in 1826. Painting many views of picturesque Irish scenery, he enjoyed a well-deserved reputation as an artist in water-colour, and died in May, 1828.

74. View of Ringsend and Irishtown from the Grand Canal, Dublin.

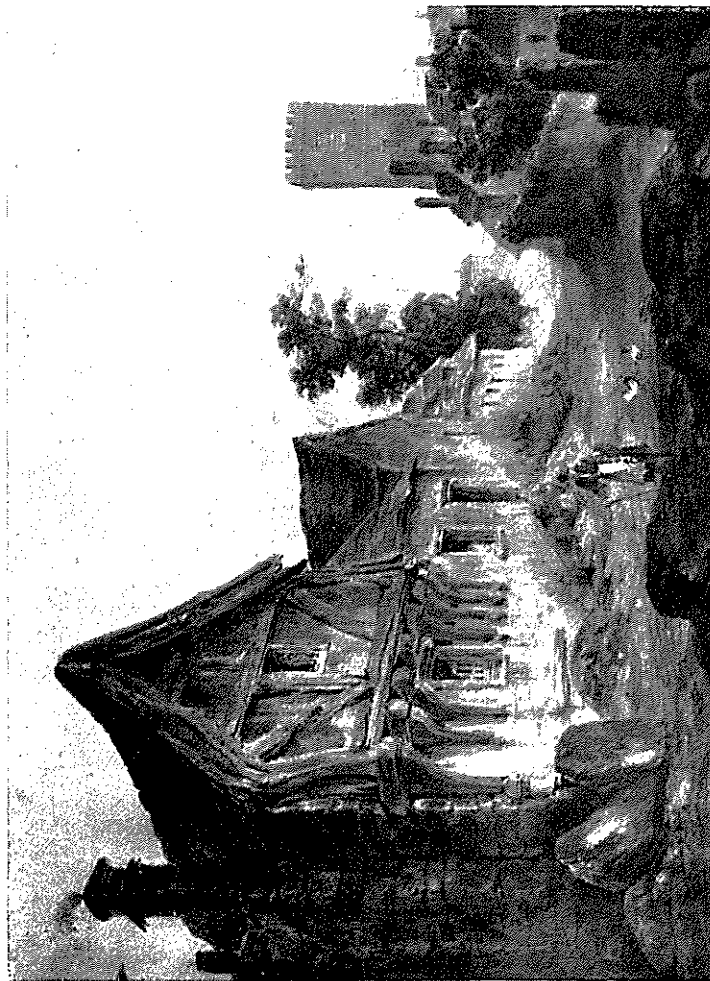
CANALETTO, ANTONIO.

Antonio Canal, better known as Canaletto, noted as a painter of perspective views, was born at Venice in 1697. His father happening to be a scene painter, he became his pupil, and in handling the double-tie brush and the lining tool acquired that knowledge of perspective and that facility and promptitude of workmanship which gained him his celebrity. Deeming, however, the rewards of scene painting inadequate, he determined upon higher flights, and in 1719 went to Rome to study the antiquities there. Returning to Venice he occupied himself for long in painting views of his native city which impressed as much by their truth as their beauty. In 1746 he journeyed to London and there, during his stay of a couple of years, painted several memorable views, all noteworthy for their deep sense of colour and their fine perspective. Canaletto is said to be the first artist who profited by using the camera lucida for his pictures. He died in Venice, the city he had glorified, in 1768.

114. Landscape: Passo della Barchetta all'armata. (*Pen drawing washed with sepia.*)

CARRACCI, ANNIBALE.

Born in Bologna in 1560. His father was a tailor, and he himself at first followed that trade, but his artistic proclivities carried him unerringly into the studio of his uncle, Lodovico Carracci, notable as the founder of the Eclectic School. In 1580 Annibale repaired



Old-world Village with half-timbered house (No. 13), by Henry Brocas, Sen.

to Parma, where he made profitable study of the works of Correggio, and lingered there, fascinated, until 1589. His great work was the partial decoration of the Farnese Palace at Rome, begun in 1600, and which engrossed his attention for four years. The frescoes with which he adorned this splendid edifice were of a supreme technical excellence, but owing to his comparative illiteracy, they betray a lack of imaginative grasp. He died in Rome in 1609, and lies beside the divine Raphael.

142. Group of male figures. (*Pen drawing washed with sepia.*)

CHATELAIN, JEAN BAPTISTE CLAUDE.

Engraver and draughtsman, was born at Paris about 1710. In early life he served as a French officer in the campaign of Flanders, and subsequently turned artist. On coming to London he was employed by Boydell as an engraver of landscapes after Claude and Rembrandt and of views of London and Italy. He was a man of great natural powers, but only worked under pressure, being idle and dissolute. His capacity for drawing landscapes from imagination either in chalk or with the pen was probably unexcelled. Few of his drawings are known, but such as have been preserved are of a high consistency and well appraised. He died in London in 1771.

131. Landscape in black chalk.

132. Landscape in black chalk.

CONEY, JOHN.

Born in Ratcliff Highway, in 1786. He distinguished himself as an architectural draughtsman. His chief occupation for fourteen years was in making drawings and engravings for a new edition of Dugdale's *Monasticon*. He painted views of architectural subjects in England and on the Continent. Exhibited at the Royal Academy from 1805 to 1821, and died in 1833.

81. Malmesbury Abbey, Entrance.

COOPER, RICHARD, Junior.

Born at Edinburgh, c. 1740, he was the son and pupil of Richard Cooper the engraver. After studying at Paris and in Italy, he became drawing master at Eton. Painted landscapes and views of Rome, Windsor, Richmond, etc. Exhibited at the Royal Academy, 1787-1809. Was living in 1814, but the date of his death is unrecorded.

106. Classical landscape with ruins and figures.
(*Pencil drawing.*)

108. Landscape with ruined castle on eminence.
(*Pencil drawing.*)

COOPER, THOMAS SIDNEY.

Born at Canterbury in 1803, he began life as a coach painter. Sir Thomas Lawrence helped him to enter the Royal Academy Schools, but soon after, or in 1827, he went to Brussels and studied under Verboeckhoven. He returned to England in 1831, and in 1833 began exhibiting at the Royal Academy, of which he was elected Associate in 1845, and Member in 1867. As a painter of cattle and pastoral scenes in oils and water-colours, he won enviable distinction. He lived almost to be a centenarian, dying in 1902, and worked at his easel nearly to the last.

36. View of a Flemish inn-yard.

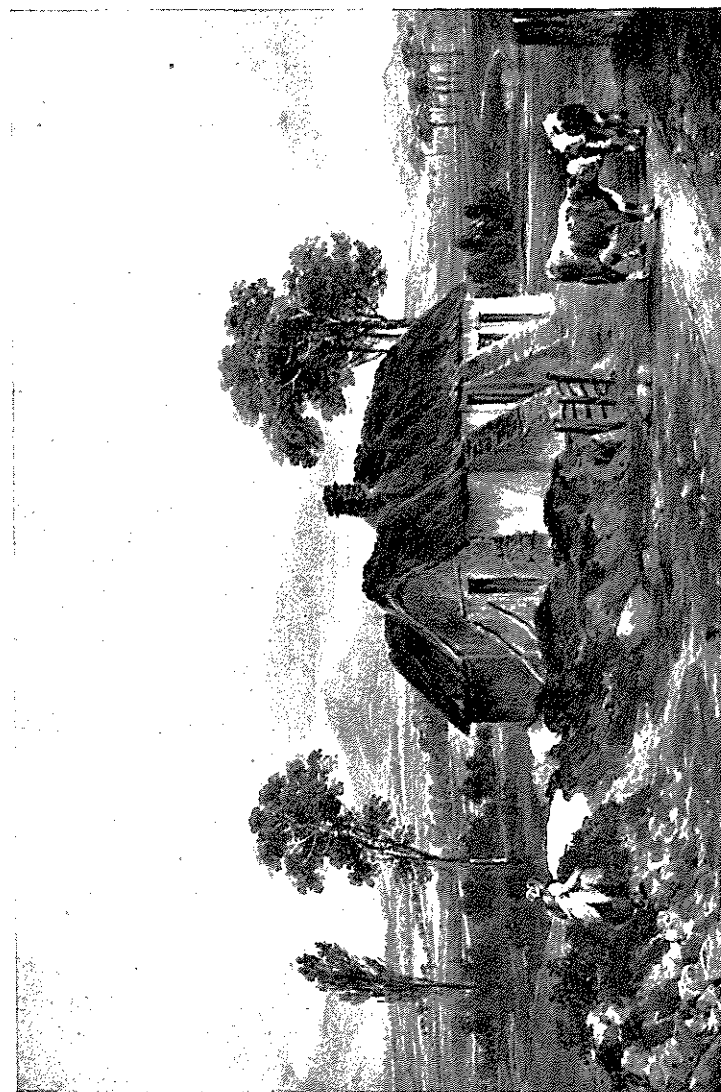
CRAIG, WILLIAM.

Born in Dublin on December 11, 1829. In 1847 he entered the Royal Dublin Society's School, and immediately began exhibiting at the Royal Hibernian Academy, on whose walls he was regularly represented as a landscape painter in water-colours until 1862. In the following year he went to America and became one of the foundation members of the American Society of Water-Colour Painters. He met his death accidentally by drowning on Lake George, on August 26, 1875. His early work was noted for its brilliant transparency of colouring, but in later life, when he worked for the most part for the auction dealers, his art deteriorated.

68. View of Kingstown Harbour and Killiney Hill from Carrickmines. (*Signed and dated 1849.*)

CRAMER, A.

Nothing definite is known concerning this artist, who was probably an amateur. Since the underspecified water-colour drawing is a view of old Drumcondra Bridge, it is noteworthy that a family of Cramers was living at Drumcondra in the second and third decades of the nineteenth century. They were people of some position, owning property in County Carlow. A few details concerning the family tree can be gleaned from the Cramer wills preserved in the Public Record Office of Ireland. Coghill Cramer of Clontarf died in 1802, and was buried in the family vault in St. Werburgh's Church. His widow, Anne Peppard Cramer, died in 1832, leaving sons Oliver, John, and Jacob, and daughters, Catherine and Anne. Her will was administered by Catherine Cramer of Drumcondra. On his death in 1836, Captain John Cramer, R.N., late of Drumcondra, left equal sums of £500 to his brothers Oliver and William, and his sisters



Country Scene (No. 94), by William Brocas.

Catherine and Anne. It would appear that this Anne Cramer was the artist in question, and that within the following seventeen years she became Mrs. Coleman by marriage. By will proved in 1853, Catherine Cramer of Lower Sherrard Street, Dublin, constituted her brother Oliver her executor, and left to her sister Anne Coleman the sum of £1,000, which she had already lent to her.

21. Old Drumcondra Bridge, Dublin. (*Signed*
"A. Cramer.")

CRISTALL, JOSHUA.

A water-colour painter, born at Cambourne, Cornwall, in 1767. His early taste for art was secretly encouraged by his mother but gravely disapproved of by his father, a Scotsman, who followed sea-faring, and, much against his will, he was bound 'prentice to a London china-dealer. Through this association he became a china painter at Turner's manufactory near Broseley, but he was conscious of his shortcomings and studied art under great difficulties. Ultimately he entered the Academy Schools and gained the friendship of Dr. Munro. He was one of the foundation members of the Water-Colour Society, and three times its President. In his first period he painted classical landscape with figures, but afterwards he worked on genre subjects and rustic groups. He died in 1847 and was buried at Goodrich-on-the-Wye.

35. The Pass of Tall-y-Myn.

D'EGVILLE, J. HERVÉ.

A landscape and portrait painter, of whom little is known. He was a member of the New Water-Colour Society, and first began exhibiting in 1837. He worked practically to the last, and died in 1880, aged about 65.

22. Landscape with figures.

DE HAAN, ABRAHAM.

Dutch painter, born at Amsterdam in 1710. He was a pupil of Cornelius Pronk, and painted portraits and architectural subjects. A picture of "Game" from his brush is in the Gallery at Christiana. He died in 1750.

111. The *olde huis* at Vollenhove. (*Indian ink drawing, dated 1729.*)

DE WINT, PETER.

Water-colour painter, the son of an American-Dutch doctor who had settled at Stone, Staffordshire, where he was born in

1784. Tuition was first given him by John Raphael Smith, crayon painter and engraver, in whose studio he gained the friendship of William Hilton, R.A., whose sister he married. In 1807 he became a student of the Royal Academy. In 1810 he was elected an Associate, and in 1811 a Member of the Society of Painters in Water-Colours, and for nearly forty years was a contributor to its exhibitions. Possessing an original style, he painted occasionally in oils, but water-colour was his true medium, and the level country of Lincolnshire provided subjects for many of his drawings, which are remarkable for their breadth of treatment, long low perspective and dignified colour. He died in London in 1849, and was buried in the churchyard of the Savoy. Of the undernoted examples of his art, Nos. 9, and 59-62 have a unique value as showing his methods of workmanship.

9. "Blot," such as a young artist is recommended to make before commencing his picture in order to try the quantities of light and shade, as well as the proportions of warm and cool colours.

42. Lincoln Cathedral.

52. Still-life group.

53. Still-life group.

54. Landscape with cows.

58. Moorland with cattle in water.

59.) Four sketches indicating to the novice the proper method of beginning, carrying on and completing a water-colour drawing. The view treated is Welsh.

63. Evening scene, figures on a terrace with trees and cattle.

67. Country lock-scene.

70. Still-life group.

82. Rural cottage scene.

DODGSON, GEORGE HAYDOCK.

Water-colour painter, born at Liverpool in 1811. Early in life he entered the office of George Stephenson, the railway engineer, but eventually made up his mind to pursue art as a profession. He was elected a Member of the New Water-Colour Society, but resigned, and was elected Associate of the Old Society in 1848, and a full Member in 1852. His death occurred in 1880.

15. Ruins of an abbey.

39. Landscape.



View of Kingstown Harbour and Killiney Hill from Carrickmines (1849) (No. 68), by William Craig.

- 43. Cloisters of Chester Cathedral.
- 46. Evening scene, landscape with ruined castle.
- 47. View of a Cathedral city.

DUNCAN, EDWARD.

Water-colour painter, born in London in 1803. Showing artistic capability at an early period, he was articled to Robert Havell, the aquatint engraver, and while with him had opportunity of copying and studying the water-colour work of William Havell (q.v.). Giving up engraving, he became a member of the New Society of Painters in Water-Colours, but withdrew, and was elected an Associate of the Old Society in 1848, and a full Member in 1849. His more important works are chiefly coast scenes and shipping treated with great truthfulness to nature. He died in London in 1882.

- 99. Dinner-time in a cornfield.

DU NOYER, GEORGE VICTOR.

Topographical draughtsman, born in Dublin in 1817, the son of a French music-teacher. Originally the pupil of George Petrie, he was appointed in 1837 a draughtsman on the Ordnance Survey, and thereby developed an intense enthusiasm for the study of ancient Irish art and archaeology. Subsequently, about 1845, he became drawing master for a time at St. Columba's College, Stackallan. For twenty years onwards from 1841 he exhibited drawings at the Royal Hibernian Academy. Some of his work was lithographed, notably a sketch of "Donnybrook Fair in 1830." Eleven volumes of his drawings of Irish antiquities are preserved in the Royal Irish Academy. In later life he became attached to the Geological Survey of Ireland, and while engaged on his duties in the North he contracted scarlet fever and died at Antrim in 1869.

- 26. River and landscape scene. (*Signed and dated 1844.*)

FIELDING, ANTHONY VANDYKE COPLEY.

Water-colour painter, born in 1787, the second of four sons of Theodore Nathan Fielding, the portrait painter, all of whom followed art as a profession. He was a pupil of John Varley and became speedily successful, enjoying great vogue for his landscapes and sea-pieces, the bulk of which are noted for their warmth and beauty of colour and their delicate treatment of light and mist. Elected an Associate of the Society of Painters in Water-Colours in 1810, he became President in 1831, and held the position until his death at Hove in 1855.

- 37. Seascape with vessel.
- 89. Lake scene, evening.

FRIPP, ALFRED DOWNING.

Water-colour painter, born in Bristol in 1822, the son of the Rev. S. G. Fripp of Clifton, and the younger brother of Geo. Arthur Fripp, the artist. Early in life he came under the influence of W. J. Müller (q.v.), but when 18 went to London and entered the Royal Academy Schools. In 1846 he became a full Member of the Water-Colour Society, and succeeded Wm. Callow as its Secretary, holding the post till his death at Hampstead in 1895. He was a successful painter of Irish and Welsh landscapes in which figures predominate.

83. Woodland with waterfall.

GIANNI.

An eighteenth-century historical painter of the Italian school, concerning whom little is known. There is a drawing by him in the Musée at Nice.

143. (a) Bacchanalian scene. (*Indian ink drawing.*)**GOEBEL, KARL.**

Austrian painter and water-colourist, born at Vienna in 1824. He was the posthumous son of Karl Peter Goebel, also a painter. Water-colour drawings by him are preserved in the art galleries of Leipzig and Vienna. He died at Vienna, on February 10, 1899.

88. View of a castle.

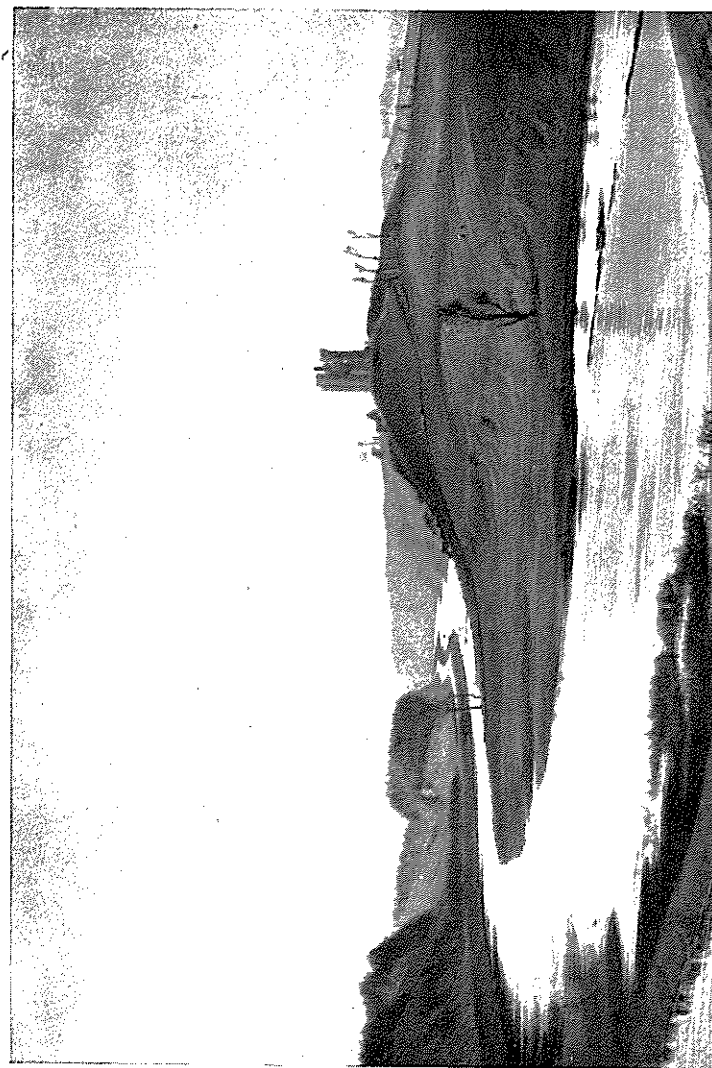
HARDING, JAMES DUFFIELD.

Oil and water-colour painter, born at Deptford in 1798, the son of an artist. He received lessons from Samuel Prout (q.v.) and learned engraving under C. Pye. At the age of 18 he gained the Society of Arts' Medal for an original landscape, and was an early exhibitor at the Water-Colour Society and the Royal Academy. In 1820 he was elected an Associate of the Water-Colour Society, and the following year a Member. He devoted much attention to etching, and published several works on the subject. In 1824, and again in 1830, he visited Italy. He was an excellent lithographer and published views of home and foreign scenery. He died at Baines in 1863.

19. Rural lock-scene.

41. Italian landscape with cascades.

97. Old bridge over the Saône at Lyons.



River and Landscape Scene (1844) (No. 26), by G. V. Du Noyer.

HAVELL, WILLIAM.

Painter in oils and water-colours, son of a drawing master, born at Reading in 1782. He first exhibited at the Royal Academy in 1804. He was one of the original members of the Water-Colour Society on its foundation in 1805; but he seceded in 1813. In 1817 he went to India, where he practised portrait painting for eight years. In later life he devoted himself to oil painting, but was not particularly successful, and his closing years were marked by reverses and disappointment. He died at Kensington in 1857.

95. A rural ferry. (*Signed and dated 1810.*)

HILLS, ROBERT.

Animal painter in water-colours. Born at Islington in 1769. Received some early instruction from John Gresse, a fashionable drawing master. Exhibited at the Royal Academy in 1791, and was one of the founders, in 1804, of the Old Water-Colour Society, and a regular contributor until 1818. After this date he exhibited drawings yearly at the Royal Academy. Subsequently he rejoined the Water-Colour Society, and exhibited until his death in 1844. He also executed a large number of etchings of animals, of which fully twelve hundred are in the British Museum.

50. Mules carrying iron-ore on the banks of the Wye. (*Signed and dated 1809.*)

JEURAT, ETIENNE.

French painter of history, mythology and genre. Born at Vermenton in 1699, he was a younger brother of Edme Jeurat, the engraver. Becoming a pupil of Nicholas Vleughels, he imbibed from him the Flemish convention, but his style was tempered by the influence of Watteau, whose acquaintance he had made. In 1724 he went to Rome and devoted himself advantageously to classical and historical subjects. In 1733 he was received at the Académie Royale de Paris, his diploma-picture being entitled "Pyramus and Thisbe." In 1767 he became Painter to the King and Keeper of the Gallery at Versailles. For a period he made designs for the Tapestry factories of Beauvais and Gobelins. He was possessed of literary ability and wrote *contes*, one of which, "L'Indiscret," attained great popularity. He died at Versailles in 1789.

112. Woman reading. (*Red chalk.*)

LAURI, BALTHAZAR.

Born at Antwerp about 1570. Making his way to Rome in early youth, he became a pupil of his countryman, Paulus Brill, and developed into a sound landscape painter. He died in Rome in 1642.

105. The end of Saravalle near Loretto. (*Pen drawing washed with sepia.*)

107. Italian landscape with citadel on rocky eminence. (*Pen drawing washed with sepia.*)

LE BRUN, CHARLES.

French historical painter, born at Paris in 1619. After receiving some preliminary tutoring from his father, a sculptor by profession, and from an indifferent painter called Perrier, he was lucky enough to make the acquaintance of Poussin, who took him to Italy, where he spent four profitable years studying the antique. On his return to Paris he sprang into immediate vogue, and was much in demand as a decorator of chateaux and hotels. Introduced to the notice of Louis XIV. by Cardinal Mazarin, he was taken into Royal favour, and assumed a dictatorship over the trend of French art. It was in keeping with the fact that he was the *fons et origo* of the French Academy (established in 1648), that it ultimately bestowed on him all its honours. Notable also was his establishment of a French School of Art in Rome. He was the first Director of the famous Tapestry manufactory of Gobelins. Falling from his high estate with the rise of Mignard, he became hypochondriac, and died at Paris in 1690.

135. Studies of lions' heads in black chalk.

143. (b) Battle of Centaurs and Lapithæ. (*Pen drawings washed with sepia.*)

LEITCH, WILLIAM LEIGHTON.

Water-colour painter, born at Glasgow in 1804. When a boy he became inspired by David Roberts's scenery at the Theatre Royal, in his native city, and in 1824 he became a scene painter at the same house. In 1830 he received an engagement in London at the Queen's Theatre, Tottenham Court Road, but abandoned the scene-loft for good in 1833, when he repaired to Italy for extended study. Returning in 1837, he took up pupil teaching in water-colour painting as a profession, and began exhibiting at the Royal Academy and elsewhere. He had the honour of giving lessons to Queen Victoria and other members of the Royal Family. He died in London in 1883.

55. Landscape with ruined castle.

MARATTI, CARLO.

Italian painter and etcher, born at Camurano in 1625. Having shown an early inclination for art, he was sent by his father to Rome at the age of eleven, and studied for years under Andrea Sacchi, becoming his favourite pupil. Returning home in due



Mules carrying iron-ore on the banks of the Wye (1809) (No. 50), by Robert Hills.

course, he revisited Rome in 1650 and gained so much vogue as a painter of sacred pictures that Salvator Rosa sarcastically dubbed him "Carluccio delle Madonne." To redeem himself from the aspersion of being one-ideaed, he executed for the Baptistery of the Lateran his picture, "Constantine destroying the Idols," a work so finely composed and so brilliantly painted that it silenced all his detractors. Not only that, but it obtained for him the good will of Pope Alexander VII., thanks to whose patronage he became the most popular artist in Rome. His picture, "Europa," is in the National Gallery of Ireland. He died at Rome in 1713.

118. Figure of a Shepherdess in red chalk.

MENGES, ANTON RAFAEL.

Court painter, the son of an artist, born at Aussig in Bohemia in 1728. After studying in the Dresden Gallery, he, in 1741, went to Rome with his father, where he busied himself copying the works of Raphael in miniature, and also became the pupil successively of Marco Benefial and Sebastian Conca. On returning to Saxony he was made one of the painters to the King Elector. Rome, however, drew him back again, and in 1754 he became the head of the newly constituted Art Academy there. In 1761, on the invitation of Charles III., he repaired to Madrid, where he decorated the ceilings of several apartments in the Royal Palace and was elected a member of the Academy. His best work was done in fresco. He died in Rome in 1779.

113. Nude male study in pencil with red tinting.

MOLE, JOHN HENRY.

Water-colour painter, born at Alnwick in 1814. He started life as a solicitor's clerk and never received any instruction in art; but from his earliest years he had spent his leisure in its practice, and in 1835 began to paint miniatures. Subsequently he devoted his attention to landscape painting. He was elected an Associate in 1847 of the New Society of Painters in Water-Colours, afterwards a Member, and in 1884 he became its Vice-President. He died in 1886.

92. Coast scene.

98. Landscape with sluice-gates.

MÜLLER, WILLIAM JAMES.

Landscape and figure painter, born at Bristol in 1812. He was the son of a German naturalist, then curator of the Bristol Museum, and was intended to follow engineering; but the art bias in him was overpowering, with the result that he was placed under J. B. Pyne. He first exhibited at the Royal Academy in 1833. Immediately afterwards he made a tour of Germany, Switzerland,

and Italy. In 1838-9 he visited Greece and Egypt. In 1843 he joined the Government expedition to Lycia, where he made some of his most notable drawings. His reputation was now established, but his health was in inverse ratio to his fame, and he returned to Bristol, where he died in 1845. He was a great colourist, both in oil and water-colours, and was endowed with great rapidity and power as a sketcher. Few artists have been more versatile: he painted landscapes, seascapes, architectural subjects, and figures, with equal fidelity and facility.

38. Landscape.

NASH, FREDERICK.

Topographical painter, son of a builder, born at Lambeth in 1782. He was a pupil of T. Malton, jun. In 1800 he first exhibited at the Royal Academy, and he continued to do so, with intervals, up to 1847. He was appointed a Member of the Water-Colour Society in 1810. After being made architectural draughtsman to the Society of Antiquaries, he travelled in France, Switzerland, Germany, etc., and contributed illustrations to many architectural and topographical publications. He spent his declining years at Brighton, where he died in 1856.

66. Houses of the Naval Knights, Windsor Castle.

71. St. George's Chapel, Windsor.

NATOIRE, CHARLES JOSEPH.

French painter and engraver, born at Nîmes in 1700. He was a pupil of Louis Galloche and Lemoine. In 1721 he was awarded the first prize by the Académie des Beaux Arts for his picture, "The Mother of Samson offering a sacrifice to God." Subsequently he went to Rome and gained a premium from the Academy of St. Luke. In 1751 he was a director of the French Academy at Rome, and was honoured for his labours by being made a Knight of the Order of St. Michael. He died at Castel Gandolfo in 1777.

139. Studies in classical vases. (*Red chalk.*)

140. Design for a fountain. (*Red chalk.*)

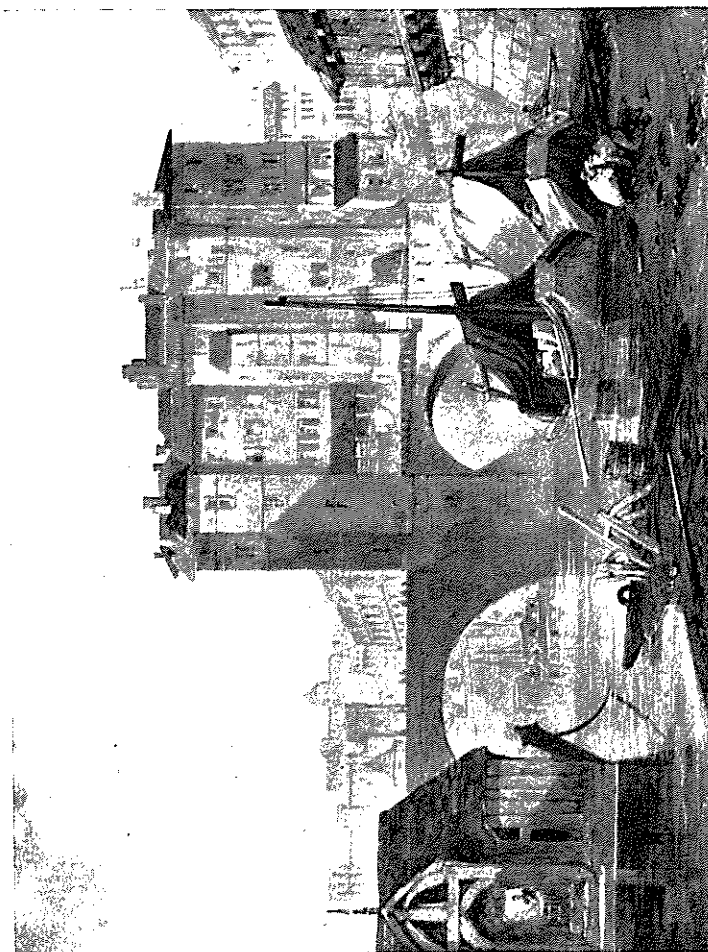
141. Two friezes: figures and trophies. (*Red chalk.*)

152. Classical frieze with winged monsters, etc. (*Red chalk.*)

153. Studies of a fountain and four vases, Classical style. (*Red chalk.*)

154. Study of a classical vase. (*Red chalk.*)

156. Studies of various objects: urns, fountains, vases, etc. (*Red chalk.*)



Old Bridge over the Saône at Lyons (No. 97), by J. D. Harding.

NESFIELD, WILLIAM ANDREWS.

Water-colour painter, born at Chester-le-Street in 1793, the son of a clergyman. Educated at Winchester, Cambridge and Woolwich, he served in the Peninsular War, but left the army in 1816. Subsequently he became a landscape gardener and began painting rural scenes. He first exhibited at the Old Water-Colour Society in 1823, and subsequently became a Member. His death occurred in 1881.

64. Rural fishing scene with waterfall.

NICHOLL, ANDREW.

Water-colour painter, the son of a bootmaker, born at Belfast in 1804. He began life as a compositor, and was for years employed on the *Northern Whig*. Bitten from youth by an enthusiasm for art, he had already, while working at the "case," gained some local reputation as a landscape painter. About 1830, mastered by his passion, he repaired to London, and made copies of many of the pictures in the Dulwich Gallery. Subsequently he took up his residence in Dublin, where he began exhibiting at the Royal Hibernian Academy in 1832, and was elected an Associate in 1837. In 1840 he returned to London where he exhibited for many years at the Royal Academy and elsewhere. In 1849 he was appointed by Government teacher of painting and drawing at the Colombo Academy, Ceylon. During his residence there he made many drawings of local scenery at the instance of his distinguished fellow-townsmen, Sir James Emerson Tennant, then Colonial Secretary. Shortly after his return to Europe he again took up his residence in Dublin, and in 1860 became a full Member of the Royal Hibernian Academy. Many of his Irish drawings were engraved or lithographed. Restless by nature, he returned to Belfast for a time and began giving lessons in landscape drawing. This not proving successful, he again repaired to London, where he died in 1886 at a ripe old age.

- 2. View on the Lagan.
- 3. A rural avenue.
- 7. Wooded roadside.
- 8. Lock scene. (Signed and dated on the original white mount, "A. Nicholl, 10th Nov., 1834.")
- 10. View near Santry, Co. Dublin.
- 12. Woodland and river scene. (*Signed and dated 1835.*)
- 18. Country roadside scene.
- 31. Shady avenue.
- 32. View near Crumlin,

- 40. Autumn: Kensington Gardens.
- 45. Distant view of Belfast and the Cave Hill.
- 56. Roadside view in Co. Donegal.
- 57. Coast scene with lighthouse on headland.
- 65. Country roadside.
- 96. Upland meadow with pond.

NICHOLSON, FRANCIS.

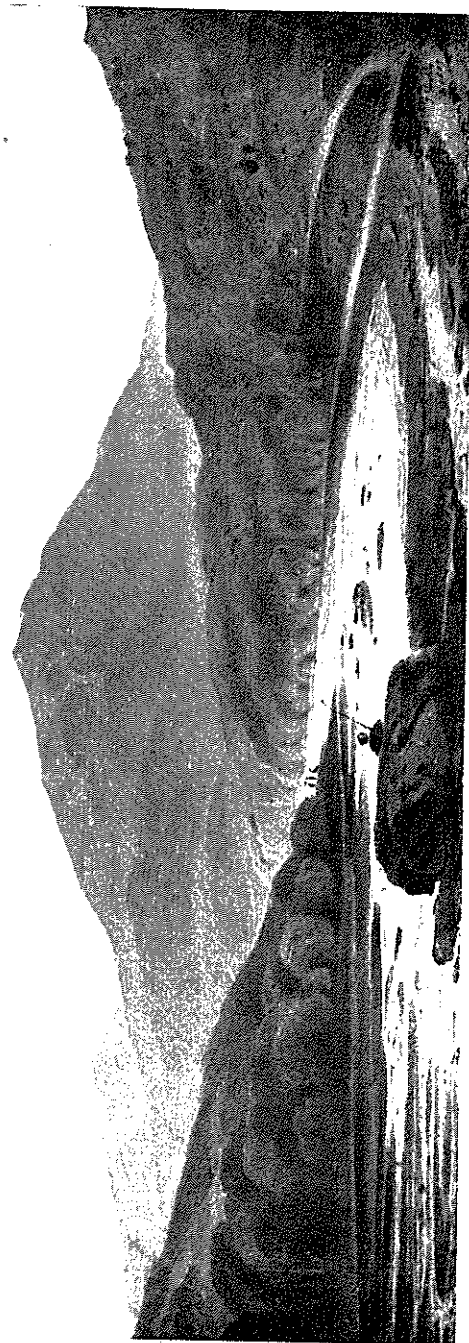
Water-colour painter, born at Pickering in Yorkshire in 1753. His art instruction was not extensive, amounting only to a few lessons from a third-rate Scarborough artist. At first he devoted himself to painting horses, dogs, and game, but on settling for a time at Whitby in 1783 he began painting portraits and giving drawing lessons. Subsequently he turned his attention to landscape painting, and in 1789 exhibited at the Academy. After residing for a time at Knaresborough and Ripon he finally removed to London, where he became one of the foundation members of the Water-Colour Society. In later life he devoted himself to lithography, and died in 1844. His career is chiefly memorable for the technical developments made by him in the practice of water-colours, especially the device of stopping out the lights.

- 34. Smithy at Holnicote, Somerset. (*Signed and dated 1810.*)
- 73. Postern Gate of York Castle. (*Signed and dated 1810.*)
- 77. York Cathedral from the river.
- 78. Water Tower, Chester, evening.

PALMA, JACOPO.

Italian painter, known as "Il Giovine," born at Venice in 1544. After receiving preliminary instructions from his father, Antonio Palma, he was taken to Rome at the age of fifteen by the Duke of Urbino, and there made a thorough study of the works of Polydoro Caravaggio. Although it has been complained of him that his canvases betray a certain soullessness, he was a painter of ability and excelled in the treatment of heads. In later life, after the death of Tintoretto and Paolo Veronese, he grew careless, and his technique degenerated. Several of his works are preserved in the Vienna Gallery. He died in 1628.

- 127. The Crucifixion of St. Andrew. (*Tinted pen drawing.*)



View on the Dee near Llangollen, North Wales (No. 76), by J. Varley.

PARASOLE, BERNARDINO.

Italian painter, son of Leonardo Norsini, the engraver (who took his wife's name on his marriage), born at Norcia, about 1600. His inclusive dates have not come down to us and can only be roughly approximated. A pupil of Giuseppe Cesari, he had just begun to earn a sound reputation as an historical painter when death carried him off prematurely. A few engravings exist made by him after his own designs.

123. Study of a male head in black chalk.

PEARSON, MRS. CHARLES.

Portrait and landscape painter. Her maiden name was Dutton, and she was born in 1799. Early in life she married a solicitor called Pearson, who afterwards became a Member of Parliament. She exhibited portraits at the Royal Academy between 1821 and 1842. She died in 1871.

91. Mountain view with waterfall.

PETRIE, GEORGE.

Landscape painter, only child of James Petrie, the miniature painter, born in Dublin in 1790. He was intended for the medical profession, but his early artistic inclinations carried him into the Dublin Society's Drawing School, where he gained a silver medal for figure drawing in 1805. Subsequently he assisted his father for a time, but ultimately decided to devote himself to landscape painting in water-colours. After tours of Wicklow, Wales, Kerry and King's County he showed many pen drawings and water-colour paintings at the various exhibitions held in Dublin from 1809 to 1819. His only contributions to the Royal Academy were views of Glenmalur and Glendalough, both commissioned by Lord Whitworth, the Irish Viceroy, and exhibited in 1816. Owing to the combined accuracy and beauty of his work he was much employed as a topographical draughtsman, and from 1819 onwards supplied many illustrations to Guides to Dublin and other parts of Ireland. His lifelong association with the Royal Hibernian Academy began in 1826, the year of its inaugural exhibition. He was immediately elected an Associate, and in 1828 became a Member. He was the first exclusively water-colour painter to be given the full honours of the Academy, the old insensate prejudice against water-colour work not having entirely disappeared. In October, 1857, he was elected President, but finding himself at variance with the bulk of the members on points of organisation, he resigned in February, 1859, and was made an Honorary Member. As a water-colourist he was lacking in ease and flexibility, painting in a stiff conventional manner. His best work, remarkable for its truth and delicacy, was done in pencil

and in wash. A many-sided man, his gifts as an antiquary have somewhat obscured his abilities as an artist. He wrote and illustrated several valuable books on Irish antiquities, and in 1828 was elected Member of the Royal Irish Academy. Throughout his life he devoted himself ardently to the collection and preservation of Irish folk music, and in 1855 published a volume of old Irish airs. Whether with pencil or pen he was a slow and cautious worker and fastidious to a degree. In him the steady glow of mediaeval art revived, for "he was unsparing of his labour and indifferent about reward" He died in Dublin in 1866.

30. Lord Portlester's Chapel, St. Audoen's Church, Dublin. (*Indian ink drawing.*)

POCOCK, NICHOLAS.

Water-colour painter, born about 1741, the son of a Bristol merchant. In early life he obeyed the call of the sea, and became captain of a merchant vessel; but later on, under the encouragement of Sir Joshua Reynolds, he abandoned sea-faring and took to art. He devoted himself for the most part to marine subjects, but also painted a few landscapes. He was an original member of the Old Water-Colour Society (1805), and first began exhibiting in 1782. He died at Maidenhead in 1821.

51. British Men of War (*Signed and dated 1791.*)

PRIMATICCIO, FRANCESCO.

Italian painter, born at Bologna of good family in 1504. His earlier studies were pursued under Innocenzo da Imola and Bagnacavallo, but he transferred himself later to the studio of Giulio Romano, whose influence on his style was as marked as it was salutary. Owing to the good report of his patron, the Duke of Mantua, he was sent for by Francis I. to assist in decorating the Palace of Fontainebleau. Some time after his arrival he quarrelled with his envious brother-painter, Il Rosso, and returned to Italy, but on the death of his rival he hastened back to Fontainebleau, and was made by the King Director of the works there, a position he held with distinction under four monarchs. His easel pictures are rare, but there is a fine series of drawings by him in the Louvre. The under-noted design betrays the influence of Giulio Romano, who provided the scenery for the theatrical performances at the court of Mantua 1533-1545. It is thoroughly characteristic of the ornamentation of the famous ducal theatres of the Italian Renaissance.

133. Design for the Proscenium arch of a Court Theatre. (*Pen and ink drawing with sepia wash and yellow tinting.*)



Upland Meadow with pond (No. 96), by Andrew Nicholl.

PROUT, SAMUEL.

Water-colour painter and lithographer, was born at Plymouth about 1784, and received instruction in art from a drawing master of that town. John Britton first employed him when collecting materials for his "Beauties of England and Wales." In 1802 he went to London, and in 1803 began exhibiting at the Royal Academy. In 1819 he was elected a member of the Water-colour Society. In the same year he paid his first visit to the Continent, from that period onwards confining his work to continental architecture and street scenes, in which his quality of selectiveness in matters of the picturesque is particularly noticeable. He was a painter of breadth rather than minute detail, but produced brilliant effects of light, shade and colour, and subtly portrayed the weather-beaten aspect of venerable buildings. He died in Camberwell in 1852.

- 27. Waterside view. (*Sepia drawing.*)
- 28. Ecclesiastical ruins. (*Sepia drawing.*)
- 29. Cow sheds. (*Sepia drawing.*)
- 44. Martigny on the Lake of Geneva. (*Water-colour.*)
- 48. Street corner in Mayence. (*Water-colour.*)
- 49. Petrarch's house at Arqua. (*Water-colour.*)

QUADAL, MARTIN FERDINAND.

Painter and engraver, born at Niemtschitz in Moravia in 1736. Restless by nature and unable to settle long anywhere, he came early in life to London, and afterwards visited France and Italy. In 1779 he came to Dublin, where he practised, with distinction, as an animal painter, several of his studies of this kind being purchased by the Dublin Society. At this period he also painted a portrait of Richard 4th Viscount Powerscourt, now the property of the Powerscourt family. Afterwards he returned to London. He was working in Vienna in 1787, in St. Petersburg in 1797, and again in London in 1805. Afterwards he returned to St. Petersburg, where he died in 1811. Although he excelled perhaps as an animal painter, he was a comprehensive artist and executed portraits, genre subjects and military scenes.

- 134. Studies of wolves. (*Black chalk.*)
- 136. Studies of rabbits. (*Black chalk.*)
- 137. Studies of calves' heads. (*Red and black chalks.*)
- 157. Studies of bears, boars, deer, and wolves. (*Oil painting.*)

158. Studies of dogs. (*Oil painting.*)
 159. Studies of leopards' heads. (*Oil painting.*)
 160. Life-size studies of bears' heads. (*Oil painting.*)
 161. Life-size studies of deers' heads. (*Oil painting.*)
 162. Life-size studies of wolves' heads. (*Oil painting.*)
 163. Life-size studies of owls, squirrels and guinea-pigs. (*Oil painting.*)

ROWBOTHAM, THOMAS CHAS. LEESON.

Landscape painter in water-colours, son of T. L. Rowbotham, and born in Dublin in 1823. He left Ireland in extreme youth, and eventually succeeded his father as drawing master at the Royal Naval School, New Cross. In 1858 he became a member of the New Society of Painters in Water-Colours. He exhibited also at the British Artists and Royal Academy, 1840-1858. He painted continental and other landscapes, and was a steady, untiring worker. His "Views in Wicklow and Killarney" were published in chromo-lithography. He exhibited in all some 460 works. Died in London in 1875.

90. Continental river scene.

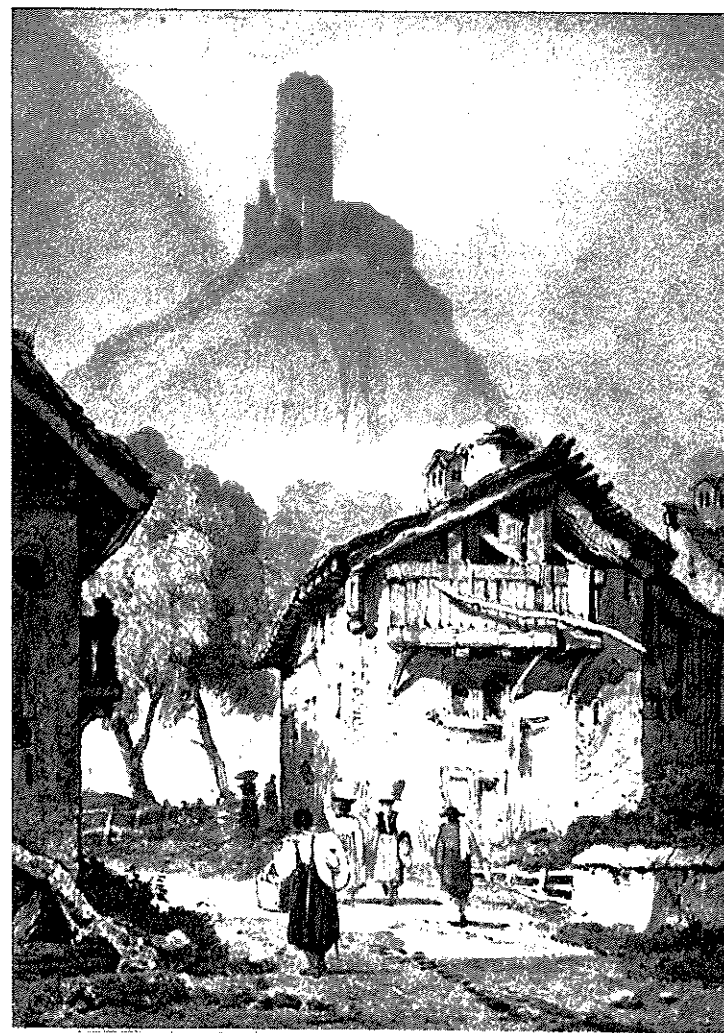
RUSKIN, JOHN.

Famous art critic, born in London in 1819, the son of a wine merchant. He was at first intended for the Church, but the artistic bias was all dominant. Originally the pupil of Copley Fielding, he afterwards studied under J. D. Harding, but was largely influenced by the works of Samuel Prout and Turner. Many of his earlier drawings of architectural details, executed in pencil and wash, were handled with remarkable fineness. He first sprang into note in 1842, when the first volume of his "Modern Painters" was issued. In 1869 he was appointed Slade Professor at Oxford, and lectured there almost continuously until 1884. The evangel of the Pre-Raphaelite movement, his influence on art, life and letters has been great. He died at Brantwood in 1900.

146. Two small architectural studies, one in pencil and the other in pencil and wash.

SANDBY, PAUL.

Water-colour painter, descended from an old county family, born at Nottingham in 1725. He and his elder brother Thomas were employed in the military drawing office of the Tower of London. In 1746 he was engaged as draughtsman on the survey



Martigny on the Lake of Geneva (No. 44), by Samuel Prout.

of the roads of the Highlands of Scotland, and he made many sketches of the scenery and antiquities around him. Abandoning the work in 1751, he went to live with his brother at Windsor. He was a foundation member of the Royal Academy in 1768. He has been called "The father of water-colour art," because he raised it in public estimation, and was the first of its exponents to reveal its great potentialities. None before him had contrived to infuse nature into topographical work—a signal advance. He was also an accomplished etcher, and the first English engraver in aquatint. He died in London in 1809.

24. Castle bordering on a lake.

SMITH, WILLIAM COLLINGWOOD.

Marine painter, was born at Greenwich in 1815. He received some slight instruction from J. D. Harding (q.v.), but for the most part was self-taught. He first exhibited (in oils) at the Royal Academy in 1836. Elected an Associate of the Old Water-Colour Society in 1843, he became a full Member in 1849, and subsequently Treasurer. He painted marine views, landscapes and architectural views. He died at Brixton Hill in 1887.

16. Coast scene with headland.

TAYLOR, FREDERICK.

Sporting painter, was born at Boreham Wood, near Elstree, in 1802, the son of a country gentleman. Educated at Eton and Harrow, he afterwards studied art at the Royal Academy, under Horace Vernet and Delaroche in Paris, and in Rome. He lived for some time in Italy, and shared a studio with his friend R. P. Bonington in Paris. He was elected a Member of the Old Water-Colour Society in 1834, and in 1858 became its President. Although he excelled as an etcher, he is best known for his water-colour paintings of sporting scenes in old-world costume. Of his work Ruskin wrote: "Few drawings of the present day involve greater sensation of power. Every dash tells, and the quantity of effect obtained is enormous in proportion to the apparent means." He died at West Hampstead in 1889.

93. Mountain and lake view.

TURNER, JOSEPH MALLORD WILLIAM.

English landscape painter, son of a London barber, was born in 1775. His ordinary education was indifferent; as an artist he was largely self-taught. He began as a painter of water-colours, in friendly rivalry with Girtin. He was elected an Associate of the Royal Academy in 1799, and a full Member in 1802. He was for a time also Professor of Perspective. Of

the present school of water-colour painters he may well be claimed as one of the principal founders; and his landscapes, both in water and in oil, rank him as one of the greatest masters of his art, both for fertility of invention and for truthful realisation of air and light. Many technical advances in the art of water-colours, such as the mode of taking out lights from the masses of colour by means of bread, were due to his genius. He died at Chelsea in 1851, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral.

11. Seascape with stormy sky.

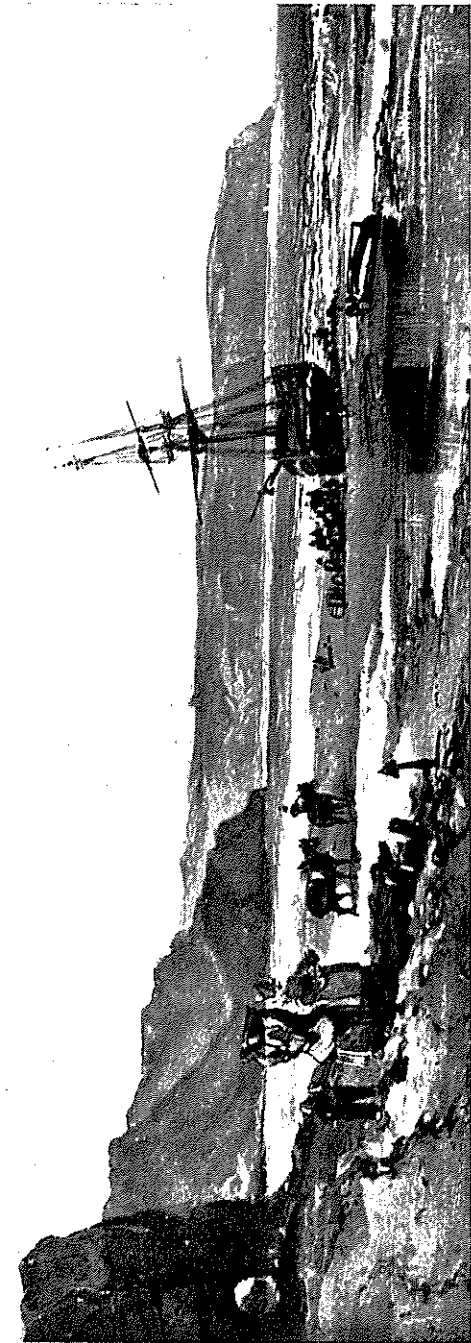
VAN DYCK, SIR ANTHONY.

Portrait painter, born at Antwerp in 1599, of good family, his father being a silk merchant. In 1615 he entered the Academy of the divine Rubens, and remained with him five years as an assistant. In 1620 he came to England for a short period and worked for James I. England, however, was hardly ripe for him, and in 1621 he returned to his beloved Antwerp, and subsequently visited Italy, where he did much notable work. By 1626 his fame as a portrait painter had been permanently established. In 1632 Charles I. invited him to return to London, and gave him apartments in the Liberty of the Blackfriars, where he honoured him with personal visits and sat to him. He was given the distinction of "Principal Painter in Ordinary to their Majesties at St. James's," and was Knighted on July 5, 1632. Spared the pain of seeing his royal patron's humiliation, he died in London in 1641.

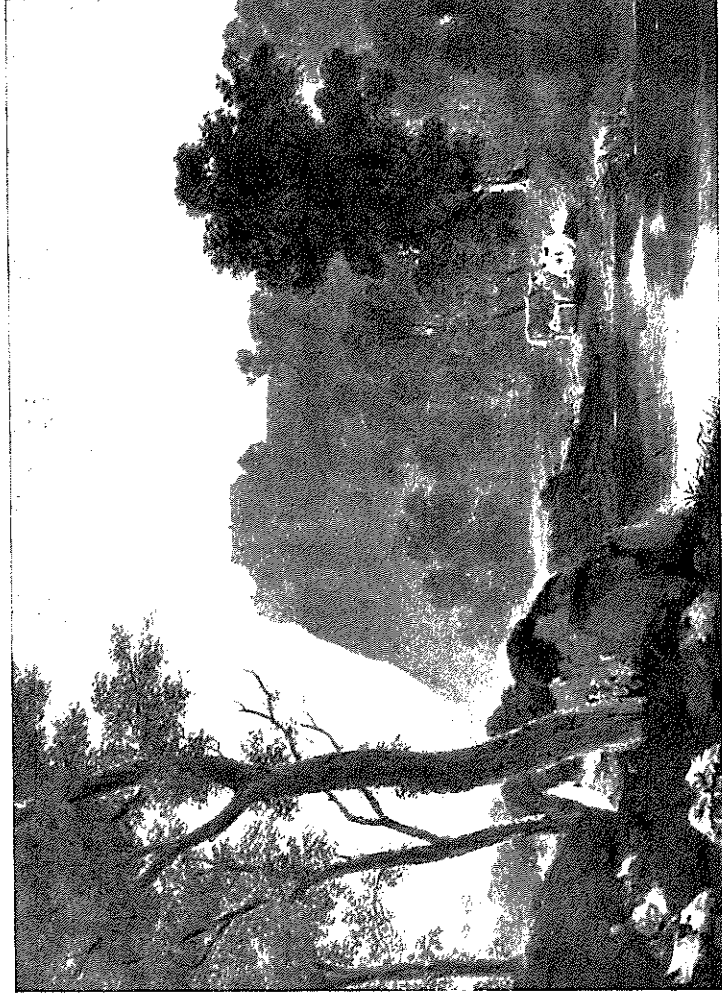
117. Study of a semi-draped male figure in red and white chalks.

VARLEY, JOHN.

Landscape painter, born at Hackney in 1778. In early youth he showed a decided leaning towards art, but his father, a man of some scientific attainments, desired for him a career more practical, and apprenticed him at the age of thirteen to a silver-smith. With the death of his father shortly afterwards matters became straightened. His mother placed him with a law-stationer, and sedulously fostered his taste for art. Afterwards he found employment with a portrait painter in Holborn, and studied under C. J. Barrow at a night drawing school. With Girtin and Turner he formed one of the association of young artists who met at the house of their patron, Dr. Munro, a connoisseur and London physician. In 1804 he became one of the founders of the Water-Colour Society, and exhibited there a great number of drawings, chiefly of Welsh scenery. Forming a close friendship with William Blake, he fell under the spell of his mysticism. Although eminently successful for years as a landscape painter and drawing master, his closing period was marked by worry and trouble due to pecuniary difficulties. His death occurred in 1842.



Coast Scene (No. 16), by William Collingwood Smith.



View of Stirling Castle (No. 72), by H. W. Williams.

- 69. View of Flint Castle, North Wales.
- 75. View near Conway Castle, North Wales.
- 76. View on the Dee, near Llangollen, North Wales.
- 87. Pastoral scene. (*Signed and dated 1805.*)

VATAUX.

Nothing is known concerning this artist. His name is not included in any Dictionary of Art or of General Biography.

- 110. Two architectural landscapes in red chalk.

VIGNON, CLAUDE.

French painter and etcher, born at Tours about 1590. The son of a retainer in the household of Henri IV., he was patronised by Louis XIII. and by Richelieu. Beginning his studies in Spain he afterwards repaired to Italy, where he declared his allegiance to the style of Caravaggio. But on his return to France he became a pupil of Fréminet, and, notwithstanding his former protestations, imitated his master's technique with ability and success. Later on he became an art critic and a Professor in the Academy. In the rôle of paterfamilias he had a conspicuous and unenvied success, having thirty-four children, only three of whom became artists. He died in Paris in 1670.

- 119. Two classical female studies. (*Red chalk and pencil.*)

WILLIAMS, HUGH WILLIAM.

Landscape painter, born at sea in 1773, and came of a good Welsh family. In youth he settled in Edinburgh, and became Scotch by adoption. When in his forties he travelled for some years in Italy, Greece and the Greek Islands, ultimately returning in 1818. By the publication of his "Travels" and his "Views in Greece" he acquired the name of Grecian Williams. He died at Edinburgh in 1829.

- 20. Village scene. (*Water-colour.*)
- 72. View of Stirling Castle, 1810. (*Water-colour.*)
- 128. Bothwell Castle. (*Sepia drawing.*)
- 129. Ruins at Dunfermline, 1811. (*Sepia drawing.*)
- 130. Raglan Castle, Merioneth. (*Sepia drawing.*)

ZAMPIERI, DOMINICO.

Italian painter, commonly known as Domenichino, born at Bologna in 1581. He was placed at first under Dionysius Calvaert, who treated him with such severity for a trivial offence that he induced his father to transfer him to the Academy of the Carracci, where to the astonishment of his fellow-pupils, he immediately gained a prize. Subsequently he went to Rome where he did much fine work in fresco for the Basilian Abbey of Grotta Ferrata. Later on he attained the distinction of being appointed principal painter and architect to the Pontifical Palace by Pope Gregory XV. His death occurred in 1641.

115. Female water-carrier with hound. (*Red chalk.*)

