a pupil ; with slight alterations it is the same in design as the Vierge aux Rochers in the Louvre (see fig. 23). Leonardo’s use of almost monochromatic colouring differs strongly from the style of his pupils and imitators Luini, Andrea da Solario (see fig. 24), and Beltraffio, all of whom are represented by excellent and characteristic examples. Of the earlier Milanese school the gal­lery contains two magnificent examples by Ambrogio Borgognone, —the Marriage of St Catherine especially being a work of the highest importance and beauty (see fig. 22). The gallery possesses rare examples of the early German masters (see fig. 25, by William of Cologne), though it is weak in the works of the later Germans, as Albert Durer, who is represented only by one portrait, which is signed (see fig. 26), and Hans Holbein the younger, who is totally absent except for the noble portrait lent by the duke of Norfolk. @@1 The collection is, however, unusually rich in fine examples of early Flemish art,—of the Van Eycks and their school (see fig. 28). The portrait of Jean Arnolfini and his wife (signed and dated) is one of Jan van Eyck’s noblest works on a small scale,—only surpassed, perhaps, by the Madonna and Worshipper in the Louvre. The En­tombment of Christ by Van der Weyden the elder (see fig. 29), the three or more examples of Memling, the Exhumation of St Hubert by Dierick Bouts, the Reading Magdalene by Van der Weyden the younger (see fig. 30), and the Saints and Donor by Gheerardt David are all unrivalled examples of these great painters. The delicate little panel of the Madonna by Margaret van Eyck is a work of much interest. The later Flemish and Dutch schools are equally well represented, especially by a number of noble portraits by Rem­brandt (see fig. 33), Rubens, and Vandyck ; a portrait of an old woman, the “ Chapeau de Poil,” and the portrait of Van der Geest (wrongly called Gevartius) are among the finest works of these three masters (see figs. 31 and 32). Hobbema, Ruysdael, De Hooge, Wouwerman, and others of their school are very richly represented (see figs. 34 and 35). Of the Spanish school the National Gallery contains an excellent portrait head of Philip IV. (see fig. 37) by Velazquez, a full-length of the same king, not wholly by his hand, and also two pictures of sacred subjects and a curious boar-hunting scene of much interest, but of inferior beauty. The examples of Murillo, like most out of Seville, are but third-rate specimens of his power. The Kneeling Friar as an example of Zurbaran’s work is unrivalled either in Spain or out of it (see fig. 36). Among the pictures of the French school a number of fine landscapes by Claude Lorrain and a very masterly Bacchanalian Scene by Nicolas Poussin are the most notable (see figs. 38 and 39). The English school is hardly represented in a manner worthy of the chief national collec­tion, but it is supplemented by a large number of fine paintings in the South Kensington Museum. The chief treasures in this branch possessed by the National Gallery are Hogarth’s series of “ Marriage à la Mode,” some noble portraits by Reynolds and Gainsborough, and an unrivalled collection of Turner’s works of all periods (see figs. 40, 41, and 43).

The royal gallery at Hampton Court (London), among a large number of inferior paintings, contains some of great value, especially the Baptism of Christ, an early work of Francia, a most magnificent portrait of Andrea Odoni by Lor. Lotto, both signed, and a portrait of a youth attributed to Raphael. The chief treasure of the palace is the grand series of decorative paintings (nine in number) executed in tempera on canvas by Andrea Mantegna in 1485-92 for the duke of Mantua, but much injured by repainting. The equally celebrated cartoons designed by Raphael for tapestry to decorate the Sistine Chapel are now moved to the South Kensington Museum. The gallery also possesses several fine examples of Tintoretto, many good Flemish and Dutch pictures, some small but fine examples of Holbein and his school, and a number of historically interesting works by English painters of the 17th century. The portrait of a Jewish Rabbi by Rembrandt is one of his finest works,—a perfect masterpiece of portraiture.

The Dulwich gallery is especially rich in works of the Dutch school, and contains some noble portraits by Gainsborough and Reynolds, as well as an interesting early work by Raphael, — the *predella* with seven small subjects painted in 1504 as part of the large altarpiece for the monastery of St Anthony in Perugia ; the main part of this large retable, which is the property of the heirs of the duke of Ripalda, has been for many years deposited but not exhibited in the National Gallery. The National Portrait Gallery @@2 at Kensington contains many paintings of different schools which are valuable both as works of art and from their interest as portraits. The Royal Academy has placed in the attics of Burlington House its valuable collection of diploma pictures, and in an adjoining room a few treasures of earlier art, among them a large cartoon of the Madonna and St Anne by Leonardo da Vinci,—similar in subject to, but different in design from, an unfinished picture by him in the Louvre, and a copy of his *Cenacolo* at Milan by his pupil Marco d’Oggiono, of priceless value now that the original is an utter wreck. In the same room is a very beautiful but un­

finished piece of sculpture by Michelangelo, a circular relief of the Madonna.

England is especially rich in collections of drawings by the old masters. The chief are those in the British Museum, in the Taylor Buildings at Oxford, and in the possession of the Queen and of Mr Malcolm of Poltalloch. Among the collection in Windsor Castle are eighty-seven portraits in red chalk by Holbein, all of wonderful beauty. The celebrated “Liber Veritatis,” a collection of original drawings by Claude Lorrain, is in the possession of the duke of Devonshire at Chatsworth. In Buckingham Palace is a fine collec­tion of paintings of the Flemish and Dutch schools. An almost incredibly large number of fine paintings of all schools are scattered throughout the private galleries of Britain ; an account of the chief of these is given by Dr Waagen, *Treasures of Art in Britain,* London, 1854. But many of the collections described by Dr Waagen have since been moved or dispersed; the Peel and Wynn Ellis pictures have been purchased by the National Gallery, which has also acquired important pictures from the sales of the Eastlake, Barker, Novar, Hamilton, and Blenheim collections. The largest private galleries which still exist in England are those of the duke of Westminster (Grosvenor House), the duke of Sutherland (Stafford House), the earl of Ellesmere (Bridgewater House), and the marquis of Exeter (Burghley House). The public gallery at Liverpool contains some very important Italian pictures, as does also the growing collection in Dublin. The Edinburgh National Gallery possesses a few speci­mens of early masters, among them part of the great altarpiece by the unknown “Master of Liesborn,” a picture of St Hubert by the “Master of Lyversberg,” some fine Dutch pictures, and Gains­borough’s masterpiece, the portrait of the Hon. Mrs Graham, to­gether with many examples of the excellent portraits by David Allan and Sir Henry Raeburn. In the palace of Holyrood is pre­served a very beautiful altarpiece, with portraits of James III. and his queen and other figures. It is supposed to have been painted about 1480 by Van der Goes of the school of the Van Eycks. Eng­land is especially rich in the finest examples of Nicolas Poussin and Claude Lorrain ; the paintings by the latter in Grosvenor House, the National Gallery, and elsewhere in the country are unrivalled by those of any foreign gallery.

The Louvre is rich in works of nearly all schools, and especially in fine examples of Signorelli, Mantegna, Raphael, Titian, Paul Veronese, Correggio, and the later Bolognese painters. Its chief glory is the possession of some of the very rare works of Da Vinci,— La Vierge aux Rochers, the Virgin and St Anne, and the wonder­ful portraits of Mona Lisa and La belle Ferronnière. It is chiefly weak in examples of the earlier Venetian painters, not possessing a single genuine work by Giovanni Bellini. It contains some very beautiful frescos by Botticelli and by Luini, and the finest work of Murillo which exists out of Seville,—the Virgin in Glory. The later Flemish and Dutch schools are well represented : the small painting of the Virgin with a kneeling Worshipper by Jan van Eyck is one of the loveliest pictures in the world ; but the Louvre is otherwise deficient in paintings of his school. The portraits by Holbein, Rubens, and Vandyck are of great importance. In the French school the Louvre is of course unrivalled : the paintings of Nicolas Poussin and Claude Lorrain are the best among them ; but the general average of merit is very low. The Louvre also possesses a magnificent collection of drawings by the old masters.

The Berlin gallery, now rapidly being added to, contains a large number of very important Italian pictures ; among them is Sig­norelli’s finest easel picture (see fig. 8),—a classical scene with Pan and other nude figures playing on pipes, a masterpiece of powerful drawing. The gallery is more especially rich in works of the German, Flemish, and Dutch schools, including six panels from the large altarpiece of the Adoration of the Lamb at Ghent by Hubert and Jan van Eyck. The Dresden gallery is mainly rich in paint­ings of the Flemish and Dutch schools, but also contains some fine Italian pictures. Raphael’s Madonna di San Sisto is the chief glory of the collection, together with many fine examples of Giorgione, Palma Vecchio, Titian, Paul Veronese, and Correggio, and a number of works of the later Bolognese school. The gallery is especially remarkable for its genuine examples of that very rare master Giorgione. The Pinakothek at Munich possesses some good Italian pictures, among them four by Raphael and a number of fine Titians. It contains a large collection of German, Dutch, and Flemish paint­ings, with a number of fine portraits by Albert Dürer and Vandyck. It is especially rich in works of Lucas Cranach the elder, of Mem­ling, of Roger van der Weyden, of Wohlgemuth, and of Rembrandt. @@3 The Cassel gallery is mainly rich in Flemish and Dutch paintings. The small Wallraf-Richartz Museum at Cologne contains a few paintings of great interest to the student of early German art.

The Belvedere Gallery at Vienna is exceptionally rich in works of the Venetian school, especially of Palma Vecchio, Titian, and Paul Veronese. Holbein, Rubens, Vandyck, and other masters of the Flemish and Dutch schools are richly represented, Vienna also contains some large private galleries, chiefly rich in Flemish

@@@1 England generally is, however, very rich in the works of Holbein,—chiefly portraits.

@@@2 Now temporarily moved to Bethnal Green.

@@@3 A most valuable catalogue of the Munich pictures, well illustrated with photographs, has recently been published.