6. French School.

René, king of Anjou, 1408-80, learned painting in Italy, and is said to have practised the art in France.

Jean Fouquet, b. between 1415 and 1420, belongs also to the Italian school. Jean Clouet of Tours, 11.1480; his son Jean Clouet the younger, c.1485-1545, and grandson Francois Clouet (Janet). Jean de Gourmont, (1.1557.

Jean Cousin, c.1500-c.1589.

Ambroise Dubois, 1543-1615.

Antoine le Nain, and his brother Louis, fl. 1629-77.

Simon Vouet, 1590-1649.

François Perrier, 1590-1656.

Nicolas Poussin, 1594-1665.

Jacques Stella, 1596-1657.

Jacques Blanchard, 1600-38.

Valentin de Boullongne, 1600-34. Claude Gelée (Lorrain), 1600-82.

Charles Antoine Dufresnoy, 1611-65. Pierre Mignard (Le Romain), 1612-95. Gaspar Dughet (called Poussin after his brother-in-law Nicolas), 1613-75. Eustache le Sueur, 1616-55.

Sébastien Bourdon, 1616-71.

Charles le Brun, 1619-90.

Jacques Courtois (Le Bourguignon), 1621-76.

Jean Jouvenet, 1644-1717.

Jean Baptiste Santerre, 1651-1717.

Inferior French painters who worked in the 17th and 18th centuries were the Boullongne (father and two sons), Nicolas de Largillière, Hyacinthe Rigaud, Nicolas Lancret, Pierre Sub- leyras, Carl van Loo, Claude Vernet, and Madame le Brun.

Antoine Watteau, 1684-1721.

Jean Baptiste Pater, 1699-1736. François Boucher, 1704-70.

Jean Baptiste Greuze, 1725-1805.

Jean Honoré Fragonard, 1732-1806. Jacques Louis David, 1748-1825. He carried to its highest point the dull pseudo-classic style inaugurated by Joseph-Marie Vien, 1716-1809.

Many other painters of fourth-rate talent worked and obtained much popu­larity throughout the 18th century. Fierce Paul Prud'hon, 1758-1823. François Marius Granet, 1775-1849. Jean Augustin Ingres, 1780-1867. Horace Vernet, 1789-1863.

Théodore Géricault, 1791-1824.

Léopold Robert, 1794-1835.

Ary Scheffer, 1795-1858.

Paul Delaroche, 1797-1856.

Eugène Delacroix, 1799-1863. Alexandre Gabriel Decamps, 1803-60. Théodore Rousseau, 1812-67.

Jean François Millet, 1814-75.

Henri Régnault, 1843-7L

7. British School.

Nicholas Hilliard, 1547-1619 (minia­turist).

Isaac Oliver, 1555-1617 (miniaturist). George Jamesone, 1586-1644, pupil of Rubens (portraits).

Peter Oliver, 1601-60 (miniaturist). Robert Walker, d.c.1660 (portraits). Samuel Cooper, 1609-72 (portraits). John Hoskins, d.1664 (portraits). William Dobson, 1610-46, follower of Vandyck.

Isaac Fuller, d.1672 (portraits).

Henry Stone, 1616-53 (portraits). Robert Streater, 1624-80 (portraits). Henry Anderton, 1630 to after 1665 (portraits).

John Riley, 1646-91 (portraits).

Sir Peter Lely, came to England in 1641. Sir Godfrey Kueller, 1646-1723 (por­traits)^

John Greenhill, 1649-76 (portraits). John Michael Wright, c.1655-1700. Jonathan Richardson, 1665-1745 (por­traits).

Charles Jervas, 1675-1739 (portraits). Sir James Thornhill, 1676-1734 (wall decoration).

William Aikman, 1682-1731.

William Hogarth, 1697-1764 (satirist).

S. Scott, d.1772.

Francesco Zuccarelli, 1701-88 (land­scape).

Thomas Hudson, 1701-79, Reynolds’s master.

James Wootton, d.1765 (animals).

Three brothers Smith of Chichester, 1707-66 (landscape).

Francis Hayman, 1708-66.

Allan Ramsay, 1709-84.

Richard Wilson, 1713-82, founder of the English school of landscape.

Sir Joshua Reynolds, 1723-92 (por­traits).

George Stubbs, 1724-1806 (animals). Francesco Bartolozzi, 1725-1815 (en­graver).

Francis Cotes, 1725-70.

Paul Sandby, 1725-1809 (water-colour). Thomas Gainsborough, 1727-88 (por­traits and landscape).

Nathaniel Hone, 1730-84 (miniatures). Nathaniel Dance, second half of 18th century.

Joseph Wright of Derby, 1734-97 (night scenes).

Geoιge Romney, 1734-1802 (portraits). Johann Zoflany, 1735-1810.

John Singleton Copley, 1737-1815. Benjamin West, 1738-1820.

Richard Cosway, 1740-1821 (miniatures). Angelica Kaufmann, 1741-1807 (por­traits).

Hackert, 1741-1800 (water-colour·).

James Barry, 1741-1806.

Henry Fuseli, 1741-1825.

Mary Moser, 1744-1819 (flower painter). David Allan 1744-96.

James Northcote, 1746-1831.

F. Wheatley, 1747-1801 (water-colour). John Smith, 1750-1812 (water-colour). Robert Smirke, 1752-1845.

John Webber, 1752-93 (water-colour). John Cozens, 1752-99 (water-colour). Thomas Bewick, 1753-1828 (wood-en­graver).

Sir George Beaumont, 1753-1827 (por­traits).

Sir William Beechey, 1753-1839.

Henry Bone, 1755-1834 (miniatures on enamel).

Gilbert Stuart, 1755-1828.

Thomas Stothard, 1755-1834.

Sir Henry Raeburn, 1756-1823 (por­traits).

James Gillray, 1757-1815 (caricaturist). William Blake, 1757-1828 (poetry).

T. Rowlandson, 1757-1827 (caricaturist). John Hoppner, 1759-1810.

John Opie, 1761-1807.

Edward Bird, 1762-1819.

Samuel Woodforde, 1763-1817.

George Morland, 1764-1804 (animais).

N. Pococke, 1765-1821.

John (Old) Crome, 1769-1821, founder of the Norwich school of landscape. Sir Thomas Lawrence, 1769-1830 (por­traits).

H. Howard, 1769-1847.

James Ward, 1769-1859 (landscape). Thomas Phillips, 1770-1845.

Sir Martin Shee, 1770-1850.

George Clint, 1770-1854.

II. W. Williams, 1773-1829 (classical buildings).

Henry Thomson, 1773-1843.

Thomas Girtin, 1773-1802 (landscape). Thomas Hargreaves, 1775-1846 (minia­tures).

Joseph Mallord William Turner, 1775- 1851.

John Constable, 1776-1837 (landscape). John Varley, 1777-1842 (water-colour). John James Chalon, 1777-1854 (land­scape).

John Christian Schetky, 1778-1874 (marine).

John Jackson, 1778-1831 (landscape). William Payne, fl.1786-90 (water­colour).

John Thomson, 1778-1840.

James Laurent Agasse of Geneva, c. 1779-1846.

Sir Augustus Callcott, 1779-1844. Andrew Wilson, 1780-1848.

Alfred Chalon, 1780-1860(water-colour). J. 8. Cot man, 1780-1843 (water-colour). John Simpson, 1782-1847.

Sir William Allan, 1782-1850(portraits).

C. Wild, 1782-1835 (water-colour). Thomas Uwins, 1782-1857.

De Wint, 1783-1849 (water-colour). Samuel Prout, 1783-1825 (water-colour). Sir David Wilkie, 1785-1841.

W. Hilton, 1786-1839.

1. R. Haydon, 1786-1846.

Will. Mulready, 1786-1863.

A. Fraser, 1786-1865.

Georgo Jones, 1786-1869.

William Etty, 1787-1849.

Copley Fielding, 1787-1855 (landscape). Sir J. Watson Gordon, 178S-1864.

W. Collins, 1788-1847.

John Martin, 1789-1854 (imaginative

landscape).

Sir John Gordon, 1790-1865.

II. P. Briggs, 1792-1844.

John Linnel, b.1792.

Francis Danny, 1793-1861.

David Cox (senior), 1793-1858 (water­

colour).

Sir Charles Eastlake, 1798-1865.

G. S. Newton, 1794-1835.

1. R. Leslie, 1794-1859.

J. F. Heιτing, 1795-1865.

David Roberts, 1796-1864 (architecture and landscape).

Clarkson Stanlield, 1798-1867 (land­scape).

James Holland, 1800-70.

George Cattennole, 1800-68 (water­colour).

William Simson, 1800-47 (water-colour). R. P. Bonington, 1801-28.

Sir Edwin Landseer, 1802-73 (animals). George Lance, 1802-64 (still life).

Sir Francis Grant, 1803-78.

Horatio Macculloch, 1805-67 (land­

scape).

Sir Daniel Macnee, 1806-82.

William Dyce, 1806-64.

Sir George Harvey, 1806-76.

John Fre<l. Lewis, 1806-76 (Oriental

scenes).

Thomas Duncan, 1807-45.

Joseph Nash, 1807-78 (architecture). Aaron Penley, 1807-70 (water-colour). Thomas Creswick, 1811-69 (landscape). Edw. Will. Cooke, 1811-80 (marine). Daniel Maelise, 1811-70.

Will. James Muller, 1812-45 (water­

colour).

William Brodie, 1815-81.

James Drummond, 1816-77.

A. L. Egg, 1816-63.

John Phillip, 1817-67.

Tiιos. Seddon, 1821-56(Pre-Raphaelite). Samuel Bough, 1822-78 (landscape). Tħos. Leeson Rowbotham, 1823-75

(water-colour).

Dante Gabriel Rossetti, 1828-82 (Pre- Raphaelite).

John Samuel Raven, 1829-77 (land­scape).

Picture Galleries of Europe.

The following list gives some indication of the manner in which the existing pictures of various schools are distri­buted among the chief galleries of Europe.

The National Gallery, London, contains for its size a very large number of highly important pictures of the Italian schools, many of them signed and dated ; in fact, as a representative collection, embracing as it does well-chosen specimens of every school and in­cluding many paintings of very rare masters, it is hardly surpassed by any gallery in the world. Though weak in paintings of Giotto and his school, it possesses many early Sienese pictures of great interest and exceptional importance (see fig. 1), and a collection unrivalled out of Italy of the works of the best Florentine painters of the 15th century, as Paolo Uccello, Lippo Lippi, Pollaiuolo, Signorelli, Botticelli, Lorenzo di Credi, and others (see fig. 6). Of the very few existing easel pictures by Pisanello @@1 the National Gallery contains one (signed), St George and St Anthony. The portrait by Andrea del Sarto is one of his finest works,—full of life and expression and rich in tone. In addition to a large painting on canvas of the school of Michelangelo—Leda and the Swan @@2—the National Gallery possesses two unfinished pictures, a Madonna and Angels and an Entombment of Christ, both of which, in spite of many adverse criticisms, appear to be genuine works of Michel­angelo, the former in his early, the latter in his later manner—a very remarkable possession for one gallery, seeing that the only other genuine easel painting by him is the circular panel of the Madonna in the tribune of the Uffizi (Florence). No four pictures could better represent Raphael’s highly varied manners than the miniature Knight’s Dream, the Ansidei Madonna, the St Catherine, and the Garvagh Madonna, which in the dates of their execution

cover nearly the whole of his short working life. In the Venetian school the National Gallery is almost unrivalled : it contains a large number of fine examples of Crivelli (see fig. 14),—Venice not possessing one ; two rare panels by Marziale, both signed and dated (1500 and 1507); the finest specimens of Giovanni Bellini (see fig. 15) and his school which exist out of Venice ; one of Titian’s noblest works,—the Ariadne and Bacchus, finished in 1523 for the duke of Ferrara, together with two other fine pictures of earlier date ; and the masterpiece of Sebastiano del Piombo, his Raising of Lazarus, partly designed by Michelangelo. The smaller schools of Ferrara and Cremona are well represented by examples of nearly all their chief painters. Of the Umbrian school the gallery pos­sesses two or rather three important, though much injured, panels by Piero della Francesca (see fig. 10), a fine picture by Fiorenzo di Lorenzo, as well as one of Perugino’s best works, the triptych from the Certosa near Pavia (see fig. 12), and other paintings by him. Correggio is represented by three fine pictures, classical and re­ligious, specimens of unusual excellence (see fig. 21). Of the Bolognese school there are three works by Francia, one signed (see fig. 19), and specimens of the painters of the later school,— Annibale Caracci, Guido (see fig. 20), and others. Paul Veronese’s Dream of St Helena and the group of portraits of the Pisani family, arranged as the scene of the family of Darius before Alex­ander, are among his finest works. The three pictures by Lotto are excellent examples of his supreme talents in portraiture ; and no collection outside Brescia and Bergamo is so rich in the noble portrait pictures of Moretto and his pupil Moroni. Leonardo da Vinci (the rarest of the great masters) is represented by a very beautiful picture @@3 which appears to have been partly finished by

@@@1 Some small panels attributed to Pisanello in Rome and elsewhere are of very doubtful genuineness.

@@@2 Not exhibited ; it is probably a pupil’s copy of the marble group of the same subject designed by Michelangelo.

@@@3 In addition to the strong internal evidence in favour of this picture being at least in part a genuine work of Da Vinci, it is expressly mentioned as being by him in the *Trattatο della Pittura* (ii. 17 and iv. 1), written by the Milanese Lomazzo before 1584. The painting was then in the church of 8. Francesco at Milan, where it remained till 1796.