

MEMOIRS  
OF  
PAINTING,  
WITH  
A CHRONOLOGICAL HISTORY  
OF  
*The Importation*  
OF  
*Pictures by the Great Masters*  
INTO  
ENGLAND  
SINCE THE FRENCH REVOLUTION.

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BY W. BUCHANAN, ESQ.

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“ La chute du trône de Constantin porta dans l'Italie les débris de l'ancienne Grèce ; la France s'enrichit à son tour de ces précieuses dépouilles.”

J. J. ROUSSEAU.

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VOL. II.

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COLLECTION  
OF  
PICTURES  
OF  
MONSIEUR LE PRINCE DE TALLEYRAND,  
PURCHASED AND IMPORTED INTO ENGLAND  
BY MR. BUCHANAN.

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THE collection of cabinet pictures of the Flemish and Dutch schools, formed by Monsieur de Talleyrand, had long been considered one of the most select in France. It was composed of chefs-d'œuvre drawn from the various collections of Hesse Cassel, Malmaison, the Prince de Conti, the Duc de Valentinois, the Duc d'Alva, the Duc de Choiseuil, de Poullain, of Randon de Boisset, de Tolozan, Van Leyden, de Schmidt, Clos, Solirène, the Duc Dalberg, and Robit; and had the advantage of being formed under the direction of Monsieur le Brun, one of the most intelligent connoisseurs of the French capital.

In the year 1817, Monsieur de Talleyrand having expressed himself inclined to dispose of

his collection by private contract, the author of these sketches waited upon him in Paris for the purpose of making proposals to purchase the same, and after a short conversation with Monsieur de Talleyrand, and having examined the collection, he agreed to give him the sum at which the collection had been valued, provided he would reserve a Claude which hung in a situation too high to be examined critically, and make a deduction of 30,000 francs for the same, being the sum at which it had been valued. To these terms Monsieur de Talleyrand would not consent at the time, and would make no deduction whatever; but he desired to take the proposition regarding the Claude into consideration, and to give an answer the following day.

In the mean time, a gentleman who had introduced Mr. Buchanan to Monsieur de Talleyrand wrote a letter to the secretary of that nobleman, without the knowledge of the former, proposing some modification of the offer in regard to the collection without the Claude, which it appears had given offence either to Monsieur de Talleyrand himself or to his secretary; for on the following day, when Mr. Buchanan attended by appointment to conclude the transaction (and he had determined not to allow the affair of the Claude to stand in the way of it), he was informed that Monsieur de

Talleyrand had gone from home, and that the pictures were no longer visible.

Finding his views defeated from this casualty, and no probability of again having an interview with the proprietor himself, and being at the same time informed that Monsieur de Talleyrand had changed his intention of selling this fine collection of pictures, he returned to England, and had been there for several weeks, when he was again informed that this collection was to be sold on the 7th of July by public sale in Paris, of which he received a printed catalogue.

Having previously received intimation that something of this kind might be the case, Mr. Buchanan had taken care to have credits in readiness to operate on at a short notice, as one of the principal causes for not terminating the affair at the first interview with Monsieur de Talleyrand was, his not having carried with him credits for a sum adequate to that which would have been required, *argent comptant*, had the terms proposed been agreed to; and the affair of the Claude was intended either to create a diminution on the aggregate sum, if accepted, or to keep the affair open until the proper arrangement for the payment of the whole should be made, and the money received from England. On the second occasion, therefore, as he was prepared for the affair, whatever shape it might assume, he set off immediately

for Paris to negotiate with the gentleman who he was informed had been named, as agent for the disposal of these pictures, being anxious to secure for this country so celebrated a collection if it were possible.

On Mr. Buchanan's arrival in Paris he found that the pictures, although still on the walls of the Hotel de Talleyrand, had been placed entirely under the control of Monsieur Bonnemaïson; and as he was informed that several competitors for them had come into the field, he lost no time in concluding a transaction with that gentleman, by which he was to pay \$20,000 francs for the collection as it stood described in the printed catalogue, which contained forty-six pictures, the greater proportion of which were of the first class.

To give a correct idea of the importance of this small but select collection, the *catalogue raisonnée*, as then made out, is here translated, and to it is affixed the price at which each picture was valued, with the name of the purchaser when the collection afterwards came to be divided; for it may here be remarked, that the public sale, which had been thus announced, was countermanded, and, with the exception of two pictures for the Duc de Berri, two for Monsieur Aynard, and one for Monsieur Bonnemaïson, all the other pictures of consequence were reserved for English purchasers.

NOTICE  
TO THE CATALOGUE  
OF PICTURES,  
PRINCIPALLY OF THE  
*FLEMISH AND DUTCH SCHOOLS,*  
TO BE SOLD AT PARIS,  
ON THE 7th AND 8th JULY, 1817.

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To avoid confounding this notice with those which appear at the commencement of catalogues which accompany the sale of works of art in general, and which are rarely useful, we beg leave only to say, that the pictures, or rather the chefs-d'œuvre, here announced, ornamented, in 1814, the saloon where the memorable treaty of the peace of Paris was signed, and are still such as were then seen by so many illustrious personages, and by the ministers of so many powers, without any addition or diminution, of which

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we are fully authorised to give the most ample guarantee.

If this explanation may appear insufficient for some, and particularly to strangers, to convince them of the importance of those objects, we have to inform them, that they originally occupied places in the most celebrated cabinets of Paris and Amsterdam; that the most refined taste, aided by the best knowledge, regulated the selection of them, and that they were purchased with the greatest liberality, at any price, wherever they could be found: we shall also state for the satisfaction of the Parisian amateurs who have not seen this collection, the names of some of the celebrated works of those masters, which without doubt they have already heard of by reputation.

Every amateur must indeed have heard of those celebrated pictures known by the names of *La Ferme au Colombier*, by Philip Wouwermans; *La Paix de Munster* of Terburg; *L'Enfileuse de perles* of Francis Mieris; *La Moisson des foins* of Adrian Vanden Velde; *Les Fagots*, and *La Pêche aux ecrivisses* of Berchem; *Les Joueurs de quilles* of Jean Steen; *Le Manchot*, *les Œuvres de miséricorde* of Teniers; *La Leçon de Musique* of Metz, *Le petit Dessinateur* of Karil du Jardin, &c.

Who is there, shall we add, who has not heard

of the collections of the Prince de Conti, the Duc de Valentinois, the Duc de Choiseuil, de Poullain, of Randon de Boisset, de Tolozan, Van Leyden, de Schmidt, Clos, Solirène, and the rich collection of Robit, from which the pictures above cited came, and which are described in this catalogue?

From those collections came the Paul Potter, No. 25; the Backhuysen, No. 2; the two Ostades, Nos. 22, 24; the two Vanderheydens, Nos. 15, 16; and the Adrian Vanderwerf, No. 43.

The picture representing "Les Œuvres de miséricorde," No. 30, was painted for the ancient family of the Duke of Alva; the William Vanden Velde, No. 41, ornamented the royal gallery of Sardinia; the Cuyp, No. 10, that of the last king of Poland; the Claude Lorrain, No. 17, that of Malmaison, and previous to that the gallery of the Prince of Hesse Cassel.—Feeling that such identity is to each picture the highest eulogium as ascertaining its origin, we have composed this catalogue, not of useless phrases and epithets, but of circumstantial descriptions, simple and clear, for the sake of the lovers of art who may not have the advantage of seeing them personally.

With regard to the short remarks on many of the articles, they are less intended in the way of praise, than as indicatory of the qualities particular



to each picture, and the rank which each work holds among the other productions of the master himself.

How can we say too much of the greater number of those chefs-d'œuvre? who is capable of giving a just idea of their excellence? how express the beauties of the two landscapes, Nos. 10 and 17? to be felt they must be seen. In the one, Claude Lorrain appears to have robbed nature of her charms; in the other, Cuyp has represented the rays of light, and the fatiguing heat of the sun, in a manner which is altogether surprising. In the first of these there is a thin air which one would wish to inhale. In the second, the atmosphere is charged with a warm vapour which appears almost oppressive.

How difficult is it to combine all those parts, so gray, yet so clear and resembling the pearl, which Wouermans has rendered, in so light and elegant a manner, in that celebrated work called *Le Colombier*.

We may say as much of the Marine View of Backhuysen; the broad roll of the billows, the clouds following each other in rapid succession, and the effect of the wind upon all the objects which are represented in this picture, forms in itself a perfect illusion, a perfect representation of nature.

There is nothing which comes from the pencil of Berchem more enchanting than his landscape called *Les Fagots*; to the usual vivacity and spirit of his touch, he has joined a fresh and brilliant colouring, and a general propriety in the composition. Berchem is one of those painters whose works, while they attract at a distance, bear the most minute examination, and which we always regard with satisfaction and delight.

The delicate and soft pencil of Adrian Vanden Velde triumphs in the *Moisson des foins*, particularly as he has in it carefully avoided those dark tones which sometimes obscure his works; here he has given a true representation of animated nature, in a manner clear and powerful.

F. Mieris has been generally allowed by connoisseurs to have surpassed himself in his beautiful picture of *l'Enfileuse de Perles*. In judging strictly of the works of this painter, it must be allowed that they are sometimes deficient in freshness; in this picture, however, all is carried to the highest degree of perfection, as well in the carnations as in the draperies and other accessories, which are executed without hardness, and produce a forcible and brilliant effect.

Metzu, with a soft harmony and inconceivable magic of colouring, charms and fixes the attention of the observer. We are not less struck with the

beauty of the means employed by him, than with the happy result which these produce in forming a perfect whole.

In No. 39 Terburg has avoided the superfluity of grays so generally prevalent in the demi-tints of many of his works. The other picture by this master, No. 38, *la Pair de Munster*, is one of those monuments consecrated to a great event in history, while at the same time it adds to the glory of the art which has commemorated it.

A new interest has arisen to give value to this picture, since, by a circumstance for ever memorable, it was present in the Saloon, and under the view of the Allied Sovereigns at the moment of signing the Treaty of 1814; a treaty which, like that of 1648, terminated the long contests of the period, and gave peace to a people overwhelmed with all the disasters of war.

We have said, in regard to the picture by Isaac Ostade, No. 24 of this catalogue, and it is an undeniable truth, that it holds the first rank among all which we know of this master, either in Paris, Holland, or elsewhere; it was only by dint of money that it was obtained from the heirs of Monsieur Muylmann.

*Les Œuvres de miséricorde* of Teniers the younger presents so many figures that we have thought it necessary to confine ourselves to a

simple indication of the groups and subjects; for however little we may have studied the general features of the works of this artist, it is easy to imagine the interesting spirit and vivacity of the situations and impressions which such a subject affords room for, under his flowing pencil. The genius of Teniers was equally adequate to express the tumultuous gaiety of a village feast, and the agitation of persons overwhelmed with wretchedness, or animated by benevolence. We find in the cheerful *Manchot* the usual attributes of this master's talent, as well as in the pastoral landscape, No. 32.

In No. 22 by Adrian Ostade, we find the happiest effect of *clair-obscur*, which makes one easily conceive the ardour with which the possession of it has been so often disputed on former occasions.

We should here exceed our limits if we were to notice all the pictures of this collection, and represent the high rank which they hold in painting; it must suffice to assure the public they are worthy of the same rank as those of which we have given the above *coup-d'œil*, and like them, have always afforded pleasure to those who have possessed them.

With regard to the Christian-names of the masters, we have taken for our authority, as in their surnames, the orthography of Campo Weyer-

man, and of Houbraken. Descampes has, in this respect, committed several errors, which many well authenticated signatures have enabled us to detect.

The size of the pictures are taken by the French foot, which have been reduced into inches and lines.

The amateurs of art will not be astonished if before quitting the pen we express the regret which the approaching dispersion of this collection occasions to us. We doubt not but they participate in our feelings, and will allow that the dispersion of this collection, formed at such an expense, and under circumstances so peculiarly favourable, is an irreparable loss to Paris, and to the arts in France.

The pictures in this collection were as follows :

1. Jan Asselyn—painted on wood—size seven and a-half inches diameter.
2. Ludolf Backhuysen—on canvas—height 21 inches by 31 inches.

A yacht is seen, at a little distance from the shore, tacking about on a sea agitated by a high wind, waiting for some persons of distinction who are preparing to go on board. While one of them is taking leave of his friends, another is carried on the back of a sailor to a boat, which is ready to

convey them. On the left is a sand-bank; in the fore-ground are five other persons, among whom one man has his hand on his hat to guard it against the wind. Some stakes placed on the right mark the remains of a bank. Several barks and five vessels are in view, one of which has its fore-sail partly unfurled; the shore is sandy.

In this picture the sky is beautifully clouded, and the oppositions of light and shade are well understood; the sea is painted with great truth and transparency, and a general harmony runs throughout the composition. It comes from the cabinet of M. Schmidt of Amsterdam, and has always been esteemed the chef-d'œuvre of Backhuysen.

This picture was sold to John Webb, Esq. for 700 guineas. It is now in the collection of Alexander Baring, Esq. M. P.

3. Nicholas Berchem—on wood—height 15 inches, by 20 in breadth.

In a broad path-way which descends into a valley, a female villager on horseback is preceded by two cows which she is driving to market; a villager follows her, accompanied by his dog, and appears bent down by the weight of a load of brush-wood, from which this picture takes its name of *Les Fagots*.

On the side of a field another female is reclining by a shepherd, who plays on a pipe, while he is guarding a flock of goats and sheep. At the end of the road a long valley is seen, watered by a rivulet, which washes the walls of several villages. On the left a chain of mountains touches the horizon, where all disappears under a blue and aërial sky.

This picture, in which the touch of Berchem shines in all its vigour, is of a pure and brilliant colouring, and breathes the freshness of morning. It came last from the cabinet of M. Le Duc de Dalberg, and is one of the most capital works of the master.

This picture was purchased by Edward Gray, Esq. for 800 guineas, who afterwards parted with it to John Webb, Esq. for the same price. It is now in the collection of Alexander Baring, Esq.

4. Nicholas Berchem—on wood—height 11 inches, by 15 in breadth.

Several fishermen, having extended their nets by the sea-side, are amusing themselves in catching craw-fish.

On the left of the picture, and on the top of a bank, two sailors are seated, one of whom converses with an Armenian, while a small boat, moored near the spot, shows they are shortly

going to embark. On the right, and in the distance, two barks have anchored at the side of steep rocks. The sea is calm, the heavens are clear and vapoury, and the setting sun sheds on this scene the golden tint of his last rays.

In this picture, known by the name of *La Pêche aux Ecrivisses*, Berchem has placed himself in rivalry with Claude Lorrain; the same harmony, the same truth, and the same aërial illusion runs throughout. It is No. 12 in the catalogue of Mr. Solirène's cabinet.

This picture was valued at 200 guineas. It passed into the collection of Mr. Aynard.

5. Nicholas Berchem—on wood—height 24 inches, by 16 in breadth.

View of a narrow defile. Beyond a rugged and steep foot-path rises the point of a rock, the foot of which is partly hid by pine trees. The junction of two roads is divided by a deep hollow, and is traversed by a goat and several oxen, which are painted in a masterly manner; these are driven by four villagers, among whom is a woman on horseback, who points out to her companions something on their way. Other figures are disposed on the side of the road. Towards the left, and at some distance, a little wooden bridge is



seen, which crosses the hollow, and in the farther distance appear at the top of a hill several buildings overlooked by a chateau flanked with towers.

This rich composition, in which the cattle are in his best manner, is from the cabinet of Sabattier. It was purchased by Edward Gray, Esq. for 350 guineas.

6. John Both—on wood—height 14 inches, by 18 in breadth.

The view of a mountainous country. In the middle, and on the right of the spectator, several large trees are grouped together, which grow on the sides of a rising ground, and are surrounded by brambles and rocks. On the left is a winding road, where a farm servant, leading a cow, passes a villager who is conducting two mules, on one of which he is seated; further on is a third person, and beyond these objects are several eminences covered with wood, the limits of which are bounded by mountains.

The warm colouring of this landscape represents one of those sultry evenings so often experienced in southern climates.

This picture had lost somewhat of its original purity, and was valued at 150 guineas.

7. Breenberg—on copper—oval, 8 inches by 11.

8. *Idem*—on copper—oval, 8 inches by 11.

Landscape.—This and the preceding were sold to Monsieur Delahante.

9. Breughel—painted on copper—12 inches by 15.

A cart, with foot passengers, gentlemen on horse-back with their servants, occupy a large road, beyond which is seen a fertile country.

The pictures of Breughel are esteemed by those amateurs who search after delicate and spirited penciling. This picture is from the cabinet of the Duc de Valentinois. Purchased by E. Gray, Esq.

10. Albert Cuyp—on wood—height 25 inches, 33 breadth.

This picture represents the side of a lake, and the landscape is filled with a variety of details of the most imposing and beautiful description.

On the right, and between the second and far distance, a chain of mountains extends across the picture, from one of which descends a torrent. On the left, a lake is confined by rocks, most of which are surmounted by buildings. The fore-ground is enriched with large trees, plants, brambles, and fragments of rock, and is enlivened by figures and various animals, forming three distinct groups.

One of these groups appears in the centre of a field, and is composed of an old man conducting an ass, on which is seated a young woman carrying an infant in her arms. Another presents two peasants who converse, one of whom holds a piebald horse by the bridle, while the other guards four cows that are lying behind him; further on, a man and woman, standing in the middle of a flock of sheep, compose the third group.

To illuminate his subject, the painter has chosen the golden light of a setting sun; and to unite these different objects with harmony, he has surrounded them with that ambient air which so often produces the magical charm of his beautiful pictures.

This picture, which comes from the gallery of the last King of Poland, presents all those qualities which distinguish the excellent talents of Cuyp: in the warmth of his colouring, in the truth and purity of his tones, the effect of air and of sunshine which he appears to have had always at his command, and in which he has equalled Claude Lorraine, and surpassed every other master.

This fine picture was purchased by Alexander Baring, Esq. for 1100 guineas.

11. Dietrich—on canvas—height 20 inches by 18 breadth.

View of the mountains of Tivoli on the side of Cascatelli.

12. Dietrich—companion to the preceding.

These pictures were of but little consequence.

13. Domenichino—on copper—height 10 inches by 14 breadth.

St. John baptizing in the river Jordan. This subject, composed of eight small figures, is represented in a landscape, where a mass of large trees is seen on the left; and on the right, in the distance, an elevated ground covered with manufactories.

It is well known how rare pictures of this great master are; this comes from the cabinet of the late Monsieur Le Brun, who, during his life, would never part with it, and who always valued it as one of the cabinet gems of this master.

Purchased by Edward Gray, Esq. of Harringay House, Hornsey, for 250 guineas.

14. Gerard Dow—on wood—height 12 inches by 10 in breadth.

A hermit is seen, half-length, the face turned to the left, clothed in the order of St. Francis; his hands joined, are holding a crucifix, which he contemplates with the most profound devotion. His head is partly bald, his hair and beard are quite white. On the right of this hermit is a little

barrel and basket, and before him is a sand-glass, which indicates to him the flight of time. The back part of this picture represents a subterraneous vault, at the entrance of which is a broken tree. On the wood of a Rosary the name of the master, and the year it was painted, 1664, are written. The late Monsieur Le Brun prized this picture highly.

Purchased by E. Gray, Esq. for 400 guineas.

15. Vander Heyden—on wood—height 16 inches by 20 in breadth.

View of a public place in Holland. On the right is a gentleman's house, built of brick, the ground-floor of which is a shoemaker's shop; this building adjoins a Gothic church: farther on is a low wall, beyond which are other edifices partly hid by trees. On the left a small house is flanked by a turret, and confined by a row of trees.

This beautiful picture has successively ornamented the cabinets of Messrs. Randon de Boisset, de Tolozan, de Serèville; with its wonderful penciling is combined the beauty of being clear and serene. It is enriched by the figures of Adrian Vanden Velde.

16. Vander Heyden—on wood—height 18 inches by 22 breadth.

View of the interior of a town in Holland. A

deep canal, with low water, occupies the foreground of the picture, and extends to the right under a wooden bridge, along the side of two buildings which separate a little street. The first of these buildings is of brick, the other is a church, where four columns of the Corinthian order ornament the front, which is of Gothic architecture. Beyond the canal two men are conversing, leaning their arms on a parapet at the top of a stair. Another person crosses the bridge; and many trees, through which are seen the tops of several houses, occupy in different places the rest of the view.

This picture is from the cabinet of Schmidt of Amsterdam, No. 38 of that catalogue; the figures are by Adrian Vanden Velde.

These two pictures were sold to Monsieur Delahante for 750 guineas. From him they passed into the collection of H. R. H. the Duke de Berri.

17. Claude Gelée, called Le Lorrain—on canvas—28 inches by 41.

This beautiful landscape was one of the principal ornaments of the gallery of Hesse Cassel, and afterwards occupied a place in the superb collection of the Empress Josephine at Malmaison.

The composition of this picture is simple yet grand. Between two masses which balance each other with great skill, it presents a vast

extent of country, where the effects of a morning light and an airy vapour are finely represented.

On the right of the picture, and in the fore-ground, are seen copse-wood and small trees, among which is a chestnut-tree, the branches of which appear to spread themselves aloft. In the second distance, and on the left, beyond a river which gently glides along the shade, a thick and verdant forest spreads itself along the side of a mountain, the summit of which is crowned with large rocks.

In the principal fore-ground is a meadow enriched with various plants, on which browses a flock of goats and sheep, while the shepherd who watches them plays his pipe; behind this there is a stone bridge, over which passes a cowherd driving five oxen; further on is a rising ground covered with trees, in the middle of which the ruins of an edifice are discernible; the eye reposes at last on an extended plain, terminated by a lake, wherein is reflected the azure tint of the heavens. These again are bounded by a chain of mountains of a blue and vapoury tint, which close this beautiful pastoral scene, possessing all the smiling effects of a spring morning. The originality and great purity of this fine painting speak its own praise; but we may at the same time add, that we are unacquainted with any other of the master

which carries a finer enamel of surface.—It is of the quality of the celebrated Altieri picture.

This picture was purchased by E. Gray, Esq. for 1200 guineas, the sum at which it was valued by the Prince de Talleyrand himself, and on which sum he would make no abatement. Mr. Buchanan could not, on first seeing it, judge of its high qualities from the height at which it was hung in the saloon, but he afterwards fully acknowledged the superlative merits of this picture when he had an opportunity of examining it more closely. The sum at which it was sold to Mr. Gray was much under its intrinsic value.

18. Karel Dujardin—on copper—8 inches diameter.

A draftsman seated in the fore-ground of the landscape is studying a group of fine chestnut-trees, which crown a little rising ground opposite to him; a river which runs at the side of this clump receives their shadow and reflects the colour of their foliage. In the middle distance a carriage passes along, drawn by four horses; while farther on is a range of trees, above which appears a hill surmounted by fortifications. Three cows standing in the river add to the richness of this beautiful little composition.



This picture is known among connoisseurs by the name of *Le petit Dessinateur*, and has been engraved in the Choiseul collection, of which it formed a part. It unites the fresh colouring of spring with the dewy verdure of a fine morning. In point of execution it has always been considered as perfect.

This picture was purchased by Mr. Gray for 300 guineas. It was ceded by him to John Webb, Esq., and by that gentleman sold to Alexander Baring, Esq. M.P., in whose collection it now is.

19. Karel Dujardin—companion to the preceding — on copper — 9 inches diameter.

On the banks of a river two fishermen are seen drawing their nets; on the opposite bank two cows and sheep are drinking; further on, other cattle repose on the grass, overshadowed by a mass of large trees. On the left is represented an extensive, but barren, open country. The colouring of the picture is light, and the whole is painted in a style of happy simplicity. It is from the cabinet of Schmidt of Amsterdam, and is No. 128 of the catalogue of that sale.

This picture was also purchased by Edward Gray, Esq., and forms one of his select collection.

20. Gabriel Metz—canvas—height 16 inches, by 14 broad.

A young lady of a graceful air, represented *de profil*, is sitting in the interior of an apartment before a table, covered with a Turkey carpet. In her left hand she holds a piece of music, and is going to sing; on the other side of the table a person is standing with his hat on, who appears to be her music-master, and is tuning his violin. The lady is dressed in a *Corset rouge*, with large sleeves, and a robe of coloured satin; a spaniel dog stands beside her, a violoncello rests on the table, and China ornaments placed on the mantelpiece, enrich the back ground of this precious picture. It is from the Choiseul collection, in which it is engraved. Nothing in painting can present a more beautiful piece of harmony,—nothing can more forcibly express the magical power of colouring than this fine picture.

This picture was purchased by John Webb, Esq. for 500 guineas; from him it passed into the collection of Mr. Sebastian Erard, by whom it was sold to the Right Hon. Mr. Secretary Peel, in whose collection it now is.

21. Francis Mieris—on wood—height  $8\frac{1}{2}$  inches by  $6\frac{1}{2}$  broad.

A young lady is seated before a table covered

with a Turkey carpet, and is engaged in stringing a pearl necklace, which she takes out of a small lacquered box; her attention is attracted by something which causes her to raise her eyes, and she turns to the spectator a beautiful face adorned with curling light hair, ornamented with a simple bow of blue ribbon. A necklace of pearls, a double cape of cambric, a petticoat of gray satin, a red body, the sleeves of which are ornamented with a slashed silver stuff, compose the dress of this charming young person. A servant who has just placed a silver ewer on the table is standing in the shade, apparently waiting her mistress's orders: the back ground of the picture represents a bedchamber.

There is a lively, light, and brilliant colouring, of the most perfect harmony and effect, in this small picture, the high finishing and truth of which places it in the first rank of this scarce master's works, and puts it on a par with the best productions of G. Dow.—It comes from the cabinet of Van Leyden. It is known to connoisseurs by the title of *L'Enfileuse de perles*.

This picture was sold to Monsieur Aynard of Paris, along with the small Paul Potter, No. 25, for 22,000 francs; and by him it was again sold to Monsieur Valedau, agent du Change, in whose collection these two pictures now are.

22. Adrian Ostade—on wood—14 inches by 20.

A Dutch peasant holding an infant in her arms is seen at the door of a cottage, where a projecting fence over the door throws on her face a reflected light, and produces an effect as happy as it is striking. The light which shines on the infant's head, the branches of a vine, which overshadow a window and rest on the fence, contribute, with several other accessory details, to give a picturesque character to the exterior of this rustic dwelling.

This picture, which is engraved in the Choiseul cabinet, was for a while in the possession of the Prince de Conti, afterwards it returned to the family of the Duc de Choiseul Praslin, from whom it came some years back into the possession of Monsieur de Talleyrand.

The figures are of the largest size of the master, and it may be regarded as one of his works which is both rich and rare. In colouring it is equal to Rembrandt.—Purchased by Edward Gray, Esq. for 500 guineas, in whose collection it now is.

23. Adrian Ostade—on wood—11 inches by 9.

The interior of an alehouse:—On the right two men are standing smoking and overlooking tri-

trac players; towards the centre of the hall another smoker is leaning his elbow on a large stick, and holds an earthen chafing-dish, at which he lights his pipe; behind him one of his companions converses with the mistress of the alehouse, in presence of another woman; two other persons are in the back ground of the picture at the side of a chimney.

This little production was painted at the best time of Adrian Ostade, but it has suffered at some period or another, and therefore lost a great part of its value.

24. Isaac Van Ostade—on wood—31 inches by 41.

View of a country inn, before which several villagers, travellers, and others, stop to take refreshment. One of these, seated in a little cart, converses with a young female servant, who carries a pitcher in her right hand, and a pail on her back; a child standing, and a boor, who reclines on the grass, take part in this conversation. Other children are at a little distance, and form a separate group. At the door of the inn a stable-boy is feeding a horse, which forms part of the team of a cart, in which two peasants are occupied in placing luggage. On the other side, two travellers are preparing to place a trunk on a carriage, to which is harnessed a white horse.

On the left come other persons, who conduct a waggon loaded with wood, and drawn by several horses.

This picture, which is of a most golden and brilliant colouring, unites in richness all those qualities of the art wherein the Dutch painters have excelled, and there is no other of this master known in France, worthy of being compared to it. It comes from the famous cabinet of Muylmann.

This picture was purchased for 700 guineas by Alexander Baring, Esq., in whose collection it now is.

25. Paul Potter—on wood—9 inches by 11 inches.

The middle ground and distance of this little picture offer to the view an extensive plain covered with cattle. The fore-ground is occupied by three cows of a proportion of about four inches, one of which, of a red and white colour, is seen in profile, and is grazing; a second, of a yellow colour, lies alongside a tree, and appears to chew the cud, while a third, which is black, is finely foreshortened, and completes the group.

The beautiful penciling of this picture which is extremely delicate, without being over-finished or hard; an exact imitation of nature in all parts:

of the landscape ; its fine keeping and harmony ; and the great truth of character in the animals themselves, lead us to regard this as one of the valuable productions of the master. It was sold along with the little Mieris above-mentioned, to Monsieur Aynard of Paris, for 22,000 francs. It is now in the collection of Monsieur Valedau.

26. Jacob Ruysdael—on canvas—22 inches by 25.

This landscape represents part of a forest traversed by a river, which forms a waterfall in the fore-ground :—the leaves of the trees are varied according to their species ; the colouring is strong and true ; the lights are well managed, and the heavens charged with clouds, announce a rainy day.

The pictures of Ruysdael sometimes are too dark, sometimes we find them hard in their colouring ; this has none of these defects, and if we find in it the simplicity usual in the works of that master, we likewise find that force of nature and truth which constitute the most powerful charm of the art.

This picture was sold in France by Monsieur Laneuville.

27. Ruysdael—on wood—9 inches 6 lines, by 12 inches 6 lines.

28. Ruysdael—its companion.

These two small pictures were sold to Monsieur Delahante.

29. Jan Stein—painted on wood—12 inches by 10.

Three Dutch peasants play at the game of ninepins in the court of an alehouse, surrounded by trees. Near the players a child looks on, whilst two men and a woman, seated on the grass, amuse themselves with drinking and smoking; further on, a horse is tied to a low wooden palisade, on the other side of which two persons are seen passing.

This little picture has ornamented the celebrated cabinets of Randon de Boisset, and Poullain. It afterwards belonged to Monsieur Le Brun, and is engraved in the collection of his pictures.

It was purchased by E. Gray, Esq. for 250 guineas, and in point of excellence ranks with the famous picture of the Bowl Players by this master, formerly in the collection of Walsh Porter, Esq.

30. David Teniers, jun.—on copper—22 inches by 29.

The Works of Mercy. This rich composition, known by the name of "*Les œuvres de miséricorde*," consists of more than twenty figures of a proportion of seven inches, and of fourteen or fifteen figures of a smaller size.



A benevolent old man near a table, which is placed at the outside of his house, distributes bread, wine, and clothes, to a crowd of poor people who have come to implore his charity. Not far from this scene, another person is seen at the door of a prison, who comes to relieve or console those unfortunate prisoners whom the laws of their country have placed in the power of relentless creditors. In the various distances of the picture other acts, as connected with this subject, are represented. A man offers hospitality to two pilgrims, a Priest carries the host to a sick person, and a group of persons are employed in burying the dead. This picture has always been considered as one of the most capital works of D. Teniers, as well from the richness of its subject, and the beautiful and clear manner in which it is executed, as the variety of expression with which it abounds. It was originally painted for the Duke of Alva, and afterwards formed one of the set of capital pictures in the Royal Gallery of Madrid, known by the name of the *Teniers Gallery*.

This chef-d'œuvre was esteemed, in France, to be worth 20,000 francs. It was purchased by Edward Gray, Esq. for 800 guineas, and now forms one of the chief ornaments at Harringay House. It is superior to that in the Louvre.

## 31. David Teniers, jun. — on wood — 18 inches by 24.

A man with one arm is seated in a room before a bench, whereon are placed some little cakes; he holds with his left hand two dogs in a leash, one of which is a barbet, and the other a species of terrier. On his right is a woman holding in one hand a flask, and in the other a glass of liquor which she offers to him, while he presents to her some money.

The singularity of this person, with his two companions, causes a servant who is standing in part behind the door to laugh heartily. Another person is seen at a small window overhead, who peeps into the chamber, and appears likewise struck with the oddity of the visitors. A second chamber is seen at the back part of the picture, where a chymist is engaged in the process of distillation.

This picture, known by the name of *Le Manchot* of Teniers, was formerly in the collection of Monsieur de Solirène. The joyous expression in the heads of the persons; the extraordinary truth, and the vivacity in the characters of the animals; a lightness and facility of touch, a transparency and force of colouring, and a charming variety in all the parts of this picture, rank it among the most capital works of the master. It.

was purchased by John Webb, Esq. for 600 guineas, and was by that gentleman afterwards ceded to Alexander Baring, Esq. in whose possession it now is.

32. David Teniers, jun.—on wood—12 inches 6 lines by 24 inches.

A shepherd seated on a stone, near a small bank, is playing on a kind of hautboy, and tends a herd of oxen, cows, and sheep; while a young man passing turns to look at him: these figures are to the left of the picture, and in front of a small thicket of trees.

On the opposite side of a river is an extensive and well wooded country, where are seen cattle, a farm-house, and the point of a steeple in the distance. This picture is from the collection of Mr. Clos; it is finely coloured, indicative of a mid-day sun, and is painted with all the spirit of the master.

This picture was purchased by John Webb, Esq. for 200 guineas.

33. David Teniers, jun.—on copper.

Portrait of a young man, dressed in black, with a collar, full face, his hat in his hand; in a landscape. This is the portrait of Teniers himself, and a strong resemblance, which greatly enhances its value.

This picture was purchased by John Webb, Esq. for 120 guineas.

34, 35, 36, 37. David Teniers, jun.—Four small pictures, on wood, of about 8 inches by 6, representing the Seasons personified.

38. Gerard Terburg—on copper—17 inches by 22.

The peace of Munster. In a saloon of the Episcopal palace of that city are represented the plenipotentiaries who signed the famous treaty of 1648, commonly called the peace of Munster, or of Westphalia. The painter has, in a composition of ninety-six ministers, or deputies, of which this memorable assembly was composed, succeeded in giving distinctly the resemblance of more than sixty of them.

In the centre of the hall is a round table, on which two boxes are placed, on a green velvet cloth, apparently intended to enclose the documents of the treaty.

Several ambassadors, ranged in a half-circle beyond the table, raise their hands while one of them reads this solemn act; two others place their hand on the Holy Bible, which a priest holds open.

Above these personages are placed in gradation the other deputies, whose countenances express the most profound attention and the various feel-

ings which the reading of the treaty seems to impress them with.

It is not our department here to detail who were the men more or less celebrated who signed the treaty of Munster; but we may be permitted to believe that a painting which preserves their resemblances, executed with so much care and ability, and thus recalls to us one of the most interesting events in modern history, may be considered as an inestimable monument of art.

If we consider this picture as regarding the art only, we find that Dargenville, Descamps, and Houbraken, cite it as the most interesting of all the works of Terburg. This master himself considered it as one of his best productions, and left it to his family, where it remained till purchased by the late Monsieur Van Leyden, from a descendant of this master also named Terburg, who was a receiver of the government rents at Deventer.

There is a fine engraving of this picture by Suyderhoeff. It was purchased by Monsieur Bonnemaïson, who sold it to His Grace the Duke of Wellington.

39. Gerard Terburg—on wood—22 inches by 18.

A young lady, clothed in a white satin petticoat

and a large jacket of yellow velvet trimmed with ermine, is seated before a table covered with a rich cloth, and has her eyes fixed on a sheet of music, which she turns over, indicating that she is preparing to play on a lute which is on her knee. A gentleman is going to accompany her, and is holding a music-book which is open. This person is dressed in black velvet with short sleeves. On the left, and near him, is another gentleman, with a large hat and a brown cloak on his shoulders. The lady's face is agreeable, gentle, and modest; her bosom a little uncovered, and her hair tied with a string of pearls and fastened with a black bow of ribbon.

This picture is from the collection of de Schmidt of Amsterdam. The figures are of his largest proportion of the cabinet size, and are seen about three-quarters of the figure. This picture presents the most true and brilliant colouring, and may be said to possess all that is most beautiful of the master. It was purchased by Alexander Baring, Esq. for 750 guineas.

40. Adrian Vandevelde—on canvas—10 inches by 13.

The Hay-harvest. A beautiful picture, which formed part of the famous collection of Robit, and also of the cabinet of Monsieur de Sérévile.

Ten hay-makers are represented in the front of a field : while one of them is asleep on the ground, four of his companions are loading a hay cart, and the five others, among whom are two women, are ranged around an overturned tub on which is seen a dish of ham.

These having finished their dinner are going to repose themselves, while an old man is enjoying himself in smoking his pipe, and is amused at a woman resisting a lad who is striving to embrace her.

There are sometimes pictures in which a master surpasses himself. A true connoisseur easily distinguishes the beautiful and delicate tints which constitute superiority, and will easily see in "the Hay-harvest" the high degree of beauty which the pencil of Vandevelde was capable of attaining in his most happy efforts. Our opinion of this picture is supported by that of the best connoisseurs.

This picture was purchased by Alexander Baring, Esq. for 300 guineas, and now forms one of his select collection.

41. William Vandevelde—on wood—15 inches by 18, six lines.

On a broad river, whose waters are calm and limpid, are seen fourteen to fifteen barks and large

boats; among which the principal is a yacht, which steers towards the widest part: whilst the pilot standing at the helm commands the manœuvres that are to be made.

Several barks row on the river; others are at anchor, or aground; some are drying their sails;—and all are filled with figures admirably diversified.

This picture was originally in the gallery of the king of Sardinia, and afterwards in the cabinet of Monsieur de Séréville. Its richness is wonderful; and what constitutes one of its merits in the eye of the intelligent connoisseur, is the scientific manner in which the sails of the vessels are opposed to the sky, without producing an unpleasant effect. It may be regarded as a chef-d'œuvre of the master.

This picture was purchased by Alexander Baring, Esq. for 600 guineas.

42. Wynants and Vandeveldt—on wood  
—13 inches by 16.

A farm servant, accompanied by a female peasant with a basket on her head, and a little boy, conduct four oxen in a beaten path. On the foreground of the landscape one of the animals has stopped to drink; the others pass in front of some fallen earth, on which the sunshine strikes forcibly.



In the right corner lies an old oak, the bark partly taken off, its top gone, and almost without branches, and at the foot of it are various wild plants.

Beyond the road, three trees cross the edge of a field, which a thick hedge separates from the barren ground which is covered with moss.

This picture is of finished execution, as well as of marked effect. The figures and animals are in the finest manner of Adrian Vandevelde, which greatly enhances the value of the picture.

It was purchased by Edward Gray, Esq. for 250 guineas.

43. Adrian Vanderwerff—on wood—16 inches by 12.

Saint Margaret, with a crucifix in her hand, treads Satan under foot in the form of a monster; she is dressed in a white satin gown, without sleeves, and wears a rich girdle, with a cloak falling at the back and looped on the right side. Whether this picture is taken as a whole, or in detail, it is equally pleasing and perfect. There reigns a taste in the arrangement, a Raphaelesque grace in the figure, a harmony in the colouring, and a rich mellowness in the penciling, which are rarely to be met with in the same picture. It comes from the celebrated cabinet of Tolozan.

This picture may be considered as probably the finest example of the master in England. It was purchased by E. Gray, Esq. for 400 guineas.

44. Philip Wouermans—on wood—25 inches by 32.

A Military Convoy.—Among the numerous persons who form this escort, three suttlers' carts loaded with children, are seen stopping at the door of a little alehouse. Two officers mounted on superb horses are near this group; one of these waits in the road for his companion, who empties a quart pot, while a boy gives his horse some refreshment. A trumpeter, who is watering his horse in the river, is conversing with a female, who is fetching water; and farther on, three carts loaded with baggage are seen to defile along a road, where some horsemen are followed by foot passengers.

In this point the road rises, and the convoy stretches along the side of a hill on which is built a miller's house, and a windmill is situated on a rock near the house. Over the alehouse is an old pigeon-house, which gives the name to this picture. The right side of the landscape is watered by a river, beyond which is seen an open and mountainous country.

This celebrated picture, the details of which it

is more easy to enumerate than to describe its beauties, is in all respects a chef-d'œuvre, in which taste, knowledge, and high finishing rival each other, and dispute for pre-eminence in the eyes of the connoisseur.

It is known by the name of *La Ferme au Colombier*, and was last in the collection of the *Duc de Praslin*, and in the sale which he made in 1808 of the reserved part of his grandfather's celebrated collection.

This picture is in the most beautiful state of preservation, and exceedingly clear and transparent in all its parts. It was purchased for 1200 guineas, by Alexander Baring, Esq. who afterwards refused a much larger sum which was offered for it.

45. Philip Wouermans—on canvas—24 inches by 21.

In the middle of a sandy country runs a little river, on the banks of which at different distances are bathers, fishermen, and horsemen, who are watering their horses.

On a little bridge which crosses this river, a man is passing towards the right where a woman reposes with two children; and at the end of the same road, on a rising ground, are several other persons, who are engaged in country sports.

Cottages and trees give variety to the view, and a mountain terminates the distance.

This picture was formerly in the celebrated cabinets of de Choiseul and Tolozan,—it is of a fine silvery gray colour; it has often been cited as a model of harmony in this admired style of Wouvermans' pictures, which is so much more esteemed than that of those which are of a brown or foxy colour.

This picture is generally known by the name of *Les Sables*. It was purchased by Edward Gray, Esq. for 600 guineas.

46. Philip Wouvermans—on wood—10 inches by 12.

On a road bounded on the right by a river, a travelling merchant is leading a horse loaded with packages, and conversing with a young girl, who opens a bundle of linen she has got to wash. Three other washerwomen appear at a small distance from her, and further on to the right, two men are in a little boat on the river.

This picture was bought twenty years ago from the President Haudry of Orleans, for the collection of Mr. Muylmann of Holland, whence it passed into the collection of Monsieur de Talleyrand.

It is known by the name of *Les Blanchisseuses*,

and its high reputation is well known to the connoisseurs.

It was purchased for 250 guineas, by Alexander Baring, Esq. in whose collection it now is.

When this small but celebrated collection of chefs-d'œuvre was purchased by Mr. Buchanan, he communicated the circumstance to a few of those amateurs whom he knew to be desirous of possessing works of the highest class: three of those gentlemen expressed a desire to make a division of the principal pictures of this select collection, and each named what pictures he would choose. Very few of consequence were left out, and thus it became altogether unnecessary to send the pictures into the market. A few of the fine pictures remained in France, but, as already said, these did not exceed four in number. The small pictures of trifling value were also sold there, as not being of sufficient consequence to be transmitted to England.