

170
A 134

Ä

H A N D - B O O K

OF THE

HISTORY OF

THE SPANISH AND FRENCH

SCHOOLS OF PAINTING.

INTENDED AS A SEQUEL TO

“KUGLER'S HAND-BOOKS OF THE ITALIAN, GERMAN, AND DUTCH
SCHOOLS OF PAINTING.”

BY

SIR EDMUND HEAD, BART.

LONDON :

JOHN MURRAY, ALBEMARLE STREET.

1848.

Ä



LONDON :
GEORGE WOODFALL AND SON,
ANGEL COURT, SKINNER STREET.

CONTENTS.

Preface	Page iii
Principal Literary Materials for the History of the Spanish and French Schools of Painting	xi

HISTORY OF PAINTING IN SPAIN.

CHAPTER I.

Influence of Religion on Spanish Painting	1
---	---

CHAPTER II.

Early Spanish Masters	22
---------------------------------	----

CHAPTER III.

Progress of Spanish Painting—Connexion with Italian Art	42
---	----

CHAPTER IV.

Masters of the Middle Period of Spanish Art—Influence of Foreign Artists on the Schools of this Time	62
---	----

CHAPTER V.

Schools of Southern Spain	98
-------------------------------------	----

CHAPTER VI.

	Page
Velazquez and Murillo	134

CHAPTER VII.

Successors of Velazquez and Murillo	192
---	-----

SKETCH OF THE HISTORY OF PAINTING
IN FRANCE.

CHAPTER I.

Illuminated Manuscripts — King René—Painters before N. Poussin	220
---	-----

CHAPTER II.

Nicolas Poussin and Eustache Lesueur	233
--	-----

CHAPTER III.

Epoch of Louis XIV.	265
-----------------------------	-----

CHAPTER IV.

Painters of the Eighteenth Century	294
--	-----

CHAPTER V.

School of David and his Followers	327
---	-----

Appendix	343
--------------------	-----

Additions and Corrections	353
-------------------------------------	-----

Index	355
-----------------	-----

P R E F A C E.

ANY person who has turned over Kugler's "Hand-book of Painting" in the original German, must have been struck with the summary manner in which the Spanish, French, and English schools are treated. The first of the three is disposed of in twenty-four pages, the French school occupies twenty, and that of England claims no more than thirteen. The abridged history of each school is indeed given with truth and conciseness; but there is a total want of proportion between these parts of the book and those which treat of the Italian, Flemish, Dutch and German masters. It was a sense of this defect which led me, when I undertook to edit the second part of the translation of Kugler, to propose to myself the compilation of a sketch of the Spanish and French schools, such as might serve in some degree as a manual for travellers, and might afford a cursory view of the history of art in those countries. In fact, a Hand-book ought not to aim at more than this; the reader should turn readily to the name and date of any artist, and see