

Burlington Fine Arts Club.

1884.


EXHIBITION OF DRAWINGS
OF
ARCHITECTURAL SUBJECTS
BY
DECEASED BRITISH ARTISTS.



PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

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Metchim & Son, 20, Parliament Street, S.W., and 32, Clement's Lane, E.C.

LIST OF CONTRIBUTORS.

* The Contributors whose names are thus marked are Members of the Club.

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HIS GRACE THE ARCHBISHOP OF CANTERBURY.

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INTRODUCTORY REMARKS.

THIS is the first of our Club Exhibitions in which an attempt has been made to deal specially with Architecture as a branch of Fine Art; and the project of forming it was felt by the Committee to be in a great degree experimental. Thus, the Resolution that it should be defined as one of "Drawings of Architectural Subjects by Deceased British Artists," left its scope to be finally determined by such interpretation of these words as a sub-Committee should consider itself free to adopt. For the task of organizing such an Exhibition as should be both useful and attractive was one which laid open divers questions for discussion. Some of these it may be well to indicate. It might be contended, on the very threshold, that Architecture, like Sculpture, does not admit of full illustration, without the help of solid form; as by means of models, or by actual casts requiring space such as is afforded at the Crystal Palace, or the South Kensington Museum. Assuming, however, that a fair enough suggestion can be made by graphic art on a flat surface, such as could find accommodation in our Gallery, the problem how the subject can best be dealt with remains beset with difficulties. Apart from the necessity, by no means unimportant or easy, of separating the technical element from what properly belongs to the Fine Art which it is our aim to cultivate, the wideness of the field of study is in itself a source of bewilderment. Regarded from the most purely æsthetic point of view, some classification is requisite to a philosophic treatment, even in an Exhibition Gallery:—a division into styles; an analysis of the objects of construction, whether ecclesiastical, civil, or military; a representation

of internal, apart from that of external, form; and, finally, a distinct consideration of ornament, both as applied to the constructive element, and as a branch of the Arts allied to and merging in those of Sculpture and Painting.

Were we to take a historic view of the subject, a choice would have to be made between a system having reference to the buildings themselves, and one which concerned itself more with the artists who designed them. In the former case, to be at all comprehensive, no illustration would be possible, beyond the superficial, or merely elementary. If it be desired to confine ourselves to a single style, what style should have the preference? Some particular period might indeed be selected. For example, an adequate illustration of the successive revivals in recent times, first of Classic, and afterwards of Gothic, architecture, might have been attended with some profit. But a still better field of study is to be found among the buildings themselves, as they actually stand and are undergoing the test of daily use and observation, while others are constantly rising up afresh in ever increasing profusion.

Again, there is the temptation, hard to resist, of allowing our taste for Art to be led away into side channels by antiquarian learning or local associations, often investing with a special interest some building in itself devoid of architectural merit or attraction.

When, on the other hand, we endeavour to treat the subject in that sort of historic fashion above mentioned, which gives to the Architect the first consideration, it would seem reasonable to hope that by means of a collection of original designs, some new light might be thrown upon artistic conceptions not always equally apparent in the buildings which have been their visible result. It was by this hope that the sub-Committee were mainly directed in their earlier inquiries. But impediments of various kinds were found to stand in the way of its realization. Drawings of this kind by

our earlier architects were difficult to meet with, and when they were known to exist, it was found that they were either deposited in public institutions, such as the Soane Museum, or that at South Kensington, having no power of lending them to a private society, or they were so bound up in books as not to be available for exhibition on the walls of a gallery. These obstacles rendered the designs of the earlier architects almost unobtainable; and it was not thought expedient to fill the gallery with the perspective drawings of the modern school, which it is the fashion to issue from the architect's office, dressed in gay and unreal effects by pupils and assistants.

Sensible of these difficulties, and at the same time of the necessity of restricting in some way the wideness of scope afforded by the definition which had been adopted, the Committee deemed it their most expedient course to abstain from imposing, in the first instance, any severe limitation as to date, style, or purpose of building, except that the exhibition of works of living Artists* was (according to the recognized practice of the Club) forbidden; and to allow the character of the Exhibition to be in a great measure determined by the nature of the examples which might be found available for selection. Merely intimating, therefore, that while on the one hand purely professional designs, such as plans, elevations, sections, and other working drawings, would in general be excluded; so, on the other hand, it was not desired to exhibit landscapes or subject-pictures to which buildings were only accessory, or subordinate to a pictorial treatment; they endeavoured to ascertain, by means of a somewhat general inquiry, what works of an admissible quality would be forthcoming if required. The drawings most sought for were those in which, while to represent the architectural character of a building had been the primary aim of the draftsman, the subject had been regarded by him throughout from the Artist's, as distinguished

* Since the Catalogue was printed, it has been discovered that one drawing (at least) by a living artist has unintentionally been included in the collection.

both from the builder's and from the antiquary's or topographer's point of view.

The result of this inquiry is to be seen in the Exhibition before us. To the vagueness and latitude of construction of the terms under which the collection began, its extent and variety has been mainly due; and while this variety has imparted to it a somewhat miscellaneous character, it may have its advantage in affording matter of interest to spectators of equally varied learning and proclivities. The intermixture and combination of such sources of interest have at the same time rendered it impossible to adopt any purely philosophical system of arrangement.

With a few exceptions, to be specially referred to below, the objects exhibited come strictly within the category of *Artists' Drawings*, their attraction being derived partly from the graphic art which they display and partly from the subject delineated. In arranging the Gallery, both these considerations had to be borne in mind, and the grouping has been influenced partly by the one and partly by the other. As far as the variety of sizes, strength, materials, and degrees of finish of the Drawings would permit, those representing similar styles of Architecture have been placed together; but the proper sequence has often had to give way to the requirements of space and general expediency.

For a list of the buildings represented, the reader is referred to the numerical Catalogue which follows, but to ascertain the names of the Architects and the circumstances of erection, recourse must in general be had to Architectural and Historical Works and other authorities. With respect to the graphic Artists who have depicted them, some notes and memoranda are given in an Appendix, in which references are made to numerous volumes wherein Engravings of their Drawings may be found, and where evidence is preserved of the vast amount of industry and talent which, chiefly within the

present century, has been expended by Deceased British Artists in the illustration of Architectural subjects. Many of these Artists are little known beyond the circle of Antiquaries and Students of Architecture, and among these chiefly by their engraved works. Yet in their original drawings there are often a delicacy and a brilliancy of touch, together with other artistic qualities, which surpass the work of the Engraver, and throw photography far into the shade. Those of E. Blore, J. Coney, F. Mackenzie, A. Pugin, and others illustrate and justify this observation.

As no distinction has been made in the admission of Drawings between those Artists who have been professional Architects, and those who have confined themselves to graphic delineation, one marked result of this Collection is the prominence it gives to a few of the former class, and the evidence which it affords how well qualified some of them have been to take a high place in the ranks of the latter. Drawings by the two Cockerells, by Barry, Wyatt, Ferrey, Pugin, Papworth, Street, and others bear out this assertion; though, generally speaking, as it is reasonable to expect, the works of the professional Painters, with Turner at their head, must be allowed to occupy the foremost position.

Widely comprehensive as the Collection is, in its array of different Masters and styles of Drawing and Painting, the limitation to one class of subject gives to all a sufficient unity of purpose to enable it to afford opportunities of making some instructive comparisons between different Artists. For example, there will be found near together Pencil Drawings, very similar in size and motive, by Edridge, Prout, Holland and Burgess, in which it is interesting to study the artistic relations to one another. Many such juxtapositions might be pointed out; but these, and other matters of profitable study, may well be left to the observation of intelligent spectators.

A few Architects' designs, which form the chief exceptions above referred to, have been hung in a separate apartment. Among

these, however, are some of the most remarkable works in the Collection. By the liberality of Her Majesty the Queen, and of his Grace the Duke of Devonshire, an important series of drawings by Inigo Jones* has been placed on view there; and in the same room will be found a set of original designs by the late Mr. Decimus Burton for the still incomplete Arches at Hyde Park Corner. These, kindly lent by the Architect's niece, have a special interest at the present time.

It had also been hoped that it would have been possible to bring together a curious series of original Drawings, illustrative of Sir Christopher Wren's successive designs for St. Paul's Cathedral; the Dean and Canons having placed their collection at the disposal of the Committee. But here, as at All Souls' College, Oxford, the Wren Drawings were found to be mounted in books, to exhibit which would have required special arrangements, which were not practicable. This interesting passage in the history of Architecture, has, however, some illustration in the copy (No. 314) by Mr. Penrose of one of the All Souls' designs, and in the two highly finished interiors of St. Paul's (Nos. 207, 208); and also in Sangallo's design for St. Peter's (Nos. 307, 309), and Turner's superb View of Ely Cathedral (No. 175), a design and building each of which is said to have afforded suggestions to the architect of St. Paul's.

The Committee desire, in conclusion, to express the sincere thanks of the Club, for assistance and good will, to Her Majesty the Queen, to His Grace the Archbishop of Canterbury, to His Grace the Duke of Devonshire, the Dean and Canons of St. Paul's, the Society of Antiquaries, the Royal Institute of British Architects, and to many private Collectors and other persons, of some of whose kind offers of contributions the Committee regret to have been unable to avail themselves.

*For the description of these drawings, and for the note on Inigo Jones in the Appendix, the Club is indebted to the pen of its Member, Mr. Eustace J. A. Balfour.



CATALOGUE.

The measurements are in inches and eighths, the width preceding the height.
In each case the first name is that of the artist, and the last that of the lender.

- 1—J. J. SCOLES. The Erechthæum, Athens. Showing its condition after the first siege.
Water colour. "1824." 34 by 21-2.
S. J. Nicholl.
- 2—C. R. COCKERELL, R.A. The Temple of Theseus, Athens.
Water colour. 23-7 by 16-3.
Mrs. F. P. Cockerell.
- 3—HARRY WILLSON. Outer wall of Forum of Nerva. (Forum Transitorium.)
Via delle Colonnacce, Rome. Formerly known as the Temple of Pallas.
Cf. No. 12.
Water colour. "1842." 11-2 by 15.
Sir William Drake.
- 4—WILLIAM J. MÜLLER. Caryatides, Erechthæum, Athens. From the interior of the Portico. The Pilaster to the left occupies the place of the figure removed by Lord Elgin, now in the British Museum. It is now replaced by a terra-cotta copy. Cf. Nos. 1, 8, and 22.
Water colour. 11-2 by 16-5.
Henry-Vaughan.
- 5—C. R. COCKERELL, R.A., and F. P. COCKERELL. "Study of the Mausoleum at Halicarnassus, from the texts of Pliny, Vitruvius, and Martial—from the measurements of the fragments recently excavated by the British Government, and now in the British Museum—and according to the idea published in the Classical Journal, 1847, by C. Newton and the author, C. R. Cockerell, R.A." Designed by C. R. Cockerell, R.A., and painted by F. P. Cockerell. Exhibited at the Royal Academy, 1859.
Water colour. 26 by 32-4.
Mrs. F. P. Cockerell.

- 6—C. R. COCKERELL, R.A. Temple of Apollo Epicurius at Bassae, near Phigaleia in Arcadia. This drawing represents the temple as it was when Mr. Cockerell made the excavations to discover the bas-reliefs now in the British Museum. "The first he saw of them was by creeping into a hole among the fallen blocks of the temple, where a fox had made its home, and scraping among the rubbish which formed its nest, so to speak, he saw, by a crack of light coming through from above, some beautiful work which induced him to undertake the excavations." An engraving from this drawing is published in his work on the Temples of Ægina and Bassae. London, 1860.

Water colour. 1810. 28-4 by 14-4.

Mrs. F. P. Cockerell.

- 7—C. R. COCKERELL, R.A. "The Theatre of Pompeii restored; as it may have appeared in the interval of the earthquake A.D., 63, and the final catastrophe which overwhelmed the city A.D., 79; from admeasurements and delineations on the spot." Exhibited at the Royal Academy in 1831.

Water colour. 32-2 by 17-4.

Mrs. F. P. Cockerell.

- 8—SIR CHARLES BARRY, R.A. The Erechthæum, Athens; from the S.W. Barry was in Greece in 1818.

Water colour. 20-4 by 14-2.

J. W. Barry.

- 9—W. J. MÜLLER. Columns for supporting Choragic Tripods, above the Theatre of Dionysus, Acropolis, Athens.

Water colour. 9-5 by 13-6.

Edward Hamilton, M.D.

- 10—C. R. COCKERELL, R.A. The Acropolis, Athens, with the Ruins of the Temple of Jupiter Olympius.

Water colour. About 1810. 32-7 by 9.

[This drawing was much injured by damp six or seven years ago, and the sky, then of a plain blue, completely destroyed. It was repainted by a restorer, and pasted on the drawing.]

Mrs. F. P. Cockerell.

- 11—G. A. MOORE. The Temple of Segesta, Sicily.

Water colour. "1837." 18-2 by 12-5.

Matthew Wyatt.

- 12—SIR C. L. EASTLAKE, P.R.A. Outer wall of the Forum of Nerva, formerly known as the Temple of Pallas, Rome. Entablature with frieze illustrating domestic attributes of Minerva. Statue of the Goddess above. Cf. No. 3.
Water colour. 13-2 by 17.
Lady Eastlake.
- 13—J. J. SCOLES. The Temple of the Winds, Athens.
[This drawing, as well as No. 14, may be compared with Stuart's views of same places to illustrate the destruction caused by the Greek sieges of 1822.]
Water colour. "1824." 8-2 by 10-6.
S. J. Nicholl.
- 14—J. J. SCOLES. The Choric Monument of Lysicrates. Cf. Nos. 23 and 24.
Water colour. "1824." 8-2 by 10-6.
S. J. Nicholl.
- 15—J. J. KIRBY. The Pantheon, Rome. Exterior. With ideal surroundings. In this drawing, and in No. 16, all modern additions are omitted.
Water colour. 28-4 by 19-6.
Her Majesty the Queen.
- 16—J. J. KIRBY. The Pantheon, Rome. Section. The constructive parts of the dome are omitted.
Water colour. 27-4 by 19-2.
Her Majesty the Queen.
- 17—ROBERT ADAM. Three compositions of Roman ruins.
Water colour. 3-7 by 3-4, circular 3-4 diameter, and ditto.
Miss Wood.
- 17A—W. J. MÜLLER. The Parthenon, Athens. East end.
Water colour. "1838." 16-6 by 11-4.
Frank Dillon.
- 18, 19—J. B. PAPWORTH. Two Compositions of Ruins from Palestrina (the ancient Præneste). Exhibited by the "Associated Artists in Water Colours" in 1808.
Water colour. 25-4 by 17-2, and 25-2 by 17-2.
Wyatt Papworth.

20—F. P. COCKERELL. The Arch of Titus, Rome.

Water colour. 18-2 by 12-4.

Mrs. F. P. Cockerell.

21—SIR CHARLES BARRY, R.A. The Ponte Rotto, Rome.

Pencil. About 11 by 8-4.

J. W. Barry.

22—JAMES STUART. The Erechthæum, Athens. Stuart calls the plate after this drawing "View of the West End of the Temple of Minerva Polias and of the Pandrosium." The Turkish Commander, Disdor Aga, is seen watching the excavations being carried on. Stuart himself, in a Greek dress, to the right drawing the ruins.

Water colour. About 1751. 15-2 by 10-6.

Royal Institute of British Architects.

23—JAMES STUART. The Choragic Monument of Lysicrates. "Taken from the further end of the Garden belonging to the Hospitium of the Capuchins." At that time more than half the monument was concealed. The space around is now cleared, but the monument is still the property of France.

Water colour. About 1751. 15-2 by 10 6.

Royal Institute of British Architects.

24—JAMES STUART. The Octagon Tower of Andronicus Cyrrhestes, known as the Tower of the Winds. "Taken from the window of the house of the Muderess Effendi. The Turk with the long hair is the Sheik Mustapha, the head of those Dervishes who perform the circular dance in the Tower of the Winds, at the top of which he has placed a large wooden model of his turban. The female figures represent a Christian matron of distinction accompanied by her three daughters and a maid servant."

Water colour. About 1751. 17-4 by 12-4.

Royal Institute of British Architects.

25—JAMES STUART. "View of the Acropolis, Athens. Taken from the situation of the Ancient Piraic Gate." In the foreground a body of Turks engaged in playing "Jereet." The old Turkish walls, the tower, and the fortress into which the north wing at the Propyleum was built, are shown here.

Water colour. About 1751. 27-6 by 14.

Royal Institute of British Architects.

- 26—JAMES STUART. "Amphitheatre of Pola in Istria, from the West."
Water colour. 1750. 18-4 by 12.
Royal Institute of British Architects.
- 27—JAMES STUART. "Temple of Rome and Augustus, Pola."
Water colour. 15-2 by 10-6.
Royal Institute of British Architects.
- 28—JAMES STUART. "Doric Temple at Corinth." Here we see twelve columns
and a considerable portion of the Architrave; some forty years later
(in 1795) Hawkins found only seven columns standing. Three still remain.
Water colour. 1751. 15-2 by 10-6.
[These seven drawings (Nos. 22 to 28) were engraved in Stuart and Revett's
great work between the years 1762 and 1816.]
Royal Institute of British Architects.
- 29—SIR CHARLES BARRY, R.A. The Great Hall, Karnak.
Water colour. 26-2 by 36-7.
J. W. Barry.
- 30—SIR CHARLES BARRY, R.A. The two Obelisks in front of the temple of
Rameses II., Luxor. That to the right is now in the Place de la Concorde,
Paris.
Pencil. About 1818. 13-2 by 18-1.
J. W. Barry.
- 31—SAMUEL PROUT. Interior of the Basilica of Constantine, with the Bell
Tower of Sta. Francesca Romana, Rome.
[Engraved by J. B. Allen in Jennings's "Landscape Annual," 1831, as the
"Temple of Peace."]
Water colour. 11-5 by 16-6.
Frederick Nettlefold.
- 32—SIR M. DIGBY WYATT. Arch of Titus, Rome.
Water colour. 27-6 by 20.
Lady Wyatt.
- 33—SIR CHARLES BARRY, R.A. Phile. General view from the Island of
Biggeh.
Pencil. 27 2 by 16.
J. W. Barry.

Sketches in oil, sketches in water colour, sketches in chalk, in bistre, and with the reed pen, and sketches with the etching needle—these all, in the hands of the great Dutchmen, were not merely studies for themselves but possessions for their public, just as expressive and interesting as work more prolonged and elaborate. Therefore the *amount* of finish which each of such finished sketches received was not the important matter: with the greatest artists the amount was often but small: they knew that the important matter was the *sufficiency* of finish—its capacity for conveying to one mind the impression received by another.

And it is characteristic of Dutch Art, and especially of Dutch Landscape Art, that it had no period of painful and tentative labour, like that during which the art of other schools had had to struggle slowly towards freedom of expression. Profiting no doubt by the experience of the Past, and the near Past especially of Bruges and of Leyden, it gained almost at once the power of finish always expressive, always economical, yet often very swift and summary. The work of its earliest Masters—Roghman say, and Van Goyen—has neither pettiness of manipulation when it is most delicate, nor uncertainty when it is most rapid. The signs of an art mature and masculine—economy of means, decision of hand—are promptly upon it. Roghman, it appears, made few pictures, but many drawings. There are five and twenty in the Museum of Rotterdam alone. His drawings, therefore, must have been acceptable to the public of his day, and they show that a public then existed capable of the intelligent interpretation of the work of an artist

who left much to be interpreted. Van Goyen, if he did not make many drawings, painted many pictures with at least as marked an economy of means as he has used in the few drawings we know, and of which the present Exhibition of this Club affords at least one admirable example. His science of large design and the expressive completeness of his gradations of tone enabled him—often in picture and drawing alike—to dispense with the easier attraction of various colour, so that even a modern master of colour, Théodore Rousseau, was wont to hold him up as a model to his own pupils.

Van Goyen travelled and Roghman travelled, but their art, like that of Rembrandt—their younger and greater contemporary, who remained at home—continued to be not an imported art, but an art of the soil; and it was only at a later period that the experience of travel, and the contact with an art very different from their own, was to bring to the Dutchmen a new method with a false ideal. There was first the true Dutch time, rich and fertile—a time in which Van Goyen painted, with a seeming monotony always delicately varied, the long river banks, the low-lying towns, and the great high skies of Holland; in which Cuyper fixed interest on the common aspects of the afternoon fields, steaming in moist sunshine; in which Adrian van Ostade passed from the vulgarities of the alehouse to the skilfully rendered charm of the cottage door and the bench in the sunlight; in which Jan Steen perfected himself in as keen and comprehensive a knowledge of the world of men as Art has ever displayed; and in which Rembrandt

- 51—SIR CHARLES BARRY, R.A. Colosseum, Rome. Before the building of the Buttress wall under Pius VII.
Pencil. About 13 by 9.
J. W. Barry.
- 52—JOSEPH NASH. Interior of Wollaton Hall, near Nottingham.
[Lithographed in "The Mansions of England." 3rd Series.]
Water colour. "1841." 14-6 by 20.
J. C. Robinson.
- 53—SIR M. D. WYATT. The Church of the Confraternità of SS. Andrea and Bernadino (Dei Nobili della Giustizia), Perugia. Façade decorated by Agostino Ducci.
Water colour. 9-2 by 14.
Matthew Wyatt.
- 54—GEORGE DODGSON. From the Top of St. Paul's.
Water colour. 17 by 13.
J. Chisholm Gooden.
- 55—JOSEPH NASH. Interior of a Hall in Hampton Court Palace, in the time of Wolsey.
Water colour. 16-6 by 11-2.
J. C. Robinson.
- 56—W. H. BARTLETT. Exterior of Town Hall, Ghent. Cf. No. 136.
Sepia. 6-5 by 9.
Sir Wm. Drake.
- 57—THOMAS MALTON. Street now destroyed, leading to Old Palace Yard, Westminster. Front of the Old Law Courts on the left.
Water colour. 18-5 by 12-7.
E. H. Martineau.
- 58—W. W. DEANE. Hall of the Senate, with Tintoretto's Pietà above the Throne. Doge's Palace, Venice.
Water colour. 26-6 by 18.
Mrs. W. W. Deane.
- 59—SIR M. D. WYATT. Interior of an Italian Church.
Water colour. 9-6 by 15-4.
Matthew Wyatt.

- 60— . PYNE. Interior of Shakspeare's House, Stratford-on-Avon.
 [From the collection of James Ward, R.A.]
 Water colour. 13-5 by 7-4.
 George Smith.
- 61—R. W. BILLINGS. Court Yard of Newark Castle, on the Firth of Clyde.
 [Engraved by G. B. Smith in the "Baronial and Ecclesiastical Antiquities of
 Scotland." Vol. 4, plate 24.]
 Sepia and Indigo. 8-7 by 7-4.
 John Hebb.
- 62—THOMAS ALLOM. "A design for improving the property on the banks of
 the Thames between London and Blackfriars Bridges." View looking down
 the river.
 [This drawing and No. 63 were exhibited at the Royal Academy in 1846
 and 1848.]
 Water colour. 52 by 28-4.
 Mrs. Allom.
- 63—THOMAS ALLOM. See No. 62. View looking up the river.
 Water colour. 47 by 20-4.
 Mrs. Allom.
- 64—THOMAS MALTON. "Great Court, Somerset Place."
 [Engraved in Malton's "London and Westminster," plate dated 5th Nov.,
 1796.]
 Water colour. 12 by 8-3.
 Sir Wm. Drake.
- 65—THOMAS MALTON. North side of the Great Court, Somerset Place.
 Cf. No. 66.
 Water colour. 9-4 by 6-4.
 James Worthington.
- 66—THOMAS MALTON. "North side of the Great Court, Somerset Place."
 [Engraved in Malton's "London and Westminster," plate dated 5th Nov.,
 1796.] Cf. No. 65.
 Water colour. 12 by 8-3.
 Sir Wm. Drake.
- 67—THOMAS MALTON. Broker's Exchange ; interior of the Bank of England.
 Water colour. 19-6 by 13-5.
 E. H. Martineau.

- 68**—J. S. COTMAN. Interior of Crosby Hall, Bishopsgate Street ; when used as a cloth wareroom.
Water colour. 1831. 22 by 15-2.
J. R. Bulwer, Q.C., M.P.
- 69**—JOSEPH NASH. Library at Merton College, Oxford.
Water colour. "1861." 11 by 13.
Sir Wm. Drake.
- 70**—JOSEPH NASH. Entrance to Speke Hall, Lancashire.
[Lithographed in "The Mansions of England." 4th Series.]
Water colour. 11-2 by 16-1.
P. C. Hardwick.
- 71**—F. R. COCKERELL. Interior of the Church of Santo Spirito, Florence.
Sepia. 9-3 by 7-4.
Mrs. F. P. Cockerell.
- 72**—CHARLES WILD. Quadrangle, St. John's College, Oxford.
Water colour. 1820. 8-5 by 5-7.
J. W. Wild.
- 73**—FREDERICK MACKENZIE. West Doorway of Rochester Cathedral.
[Engraved by R. Roffe in the "Beauties of England and Wales," vol. 8,
p. 639.]
Water colour. 7-1 by 5-5.
Sir Wm. Drake.
- 74**—S. H. GRIMM. Cowdray House, near Midhurst, Sussex, W. view. Built about 1530, by Fitzwilliams, Lord Southampton. Afterwards the seat of Lord Viscount Montague. Burnt 1793. The ruin still exists.
Water colour. 16-4 by 11-4.
Richard Fisher.
- 75**—S. H. GRIMM. Cowdray House, N.E. front. See No. 74.
Water colour. 16-4 by 11-4.
Richard Fisher.
- 76**—THOMAS MALTON. Part of the Bank of England and Old Royal Exchange.
Water colour. 13-6 by 17-7.
E. H. Martineau.

- 77**—J. M. W. TURNER, R.A. "Sketch of a building in London after a fire."
 [Probably the drawing exhibited in the Royal Academy in 1792 as "The
 Pantheon, the Morning after the Fire." The Pantheon was burnt on
 14th January, 1792.]
 Water colour. 9-4 by 11-6.
 P. C. Hardwick.
- 78**—GEORGE DODGSON. Greenwich Hospital.
 Water colour. 12-6 by 9.
 J. A. Bostock, C.B.
- 79**—SAMUEL PROUT. Albert Dürer's House, Nuremberg.
 [Exhibited by the Fine Art Society, 1880. See Ruskin's Notes, p. 59.]
 Pencil. 10-4 by 8.
 The Fine Art Society.
- 80**—JAMES MALTON. West Front of Trinity College, Dublin.
 [Engraved by the Artist in his work on Dublin, with different figures. Plate
 dated "March, 1793."]
 Water colour. 1796. 30 by 20-4.
 Henry Doyle, C.B.
- 81**—EDWARD DAYES. Greenwich Hospital.
 Water colour. "1788." 22-2 by 16-4.
 Henry Pilleau.
- 82**—SIR JEFFRY WYATVILLE, R.A. Windsor Castle. Gateway and Keep.
 Water colour. 13-6 by 18-1.
 Matthew Wyatt.
- 83**—PAUL SANDBY, R.A. Windsor Castle. "View from the Black Rod, the
 Round Tower, Royal Court, and Devil's Tower, &c."
 Water colour. 17 by 11.
 Her Majesty the Queen.
- 84**—PAUL SANDBY, R.A. Gateway, Windsor Castle.
 Water colour. 19-2 by 14.
 Her Majesty the Queen.
- 85**—GEORGE SHEPHERD. Church of St. Clement Danes, London. 1814.
 Water colour. 5-3 by 8-5.
 Sir Wm. Drake.

- 86—GEORGE SHEPHERD. Church of St. Martin's-in-the-Fields, London. 1815.
Water colour. 5-3 by 7-6.
Sir Wm. Drake.
- 87—SIR JEFFRY WYATVILLE, R.A. Bird's-eye "Sketch View of Alterations
at Windsor."
Pen drawing, tinted. 22 by 10.
Matthew Wyatt.
- 88—A. WELBY PUGIN. "An Old House, Rouen."
Water colour. 5-4 by 9-6.
P. P. Pugin.
- 89—JOSEPH NASH. Wollerton Manor House, near East Barsham, Norfolk,
Erected about 1500.
[Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic
Architecture," 4to., 1830.]
Sepia. 8-7 by 7.
Wyatt Papworth.
- 90—SIR JEFFRY WYATVILLE, R.A. "The Old Limekiln Seat in the Slopes,
Windsor Castle."
Brown and Grey. 7-4 by 11.
Matthew Wyatt.
- 91—FREDERICK MACKENZIE. Interior of the Church of St. Stephen,
Wallbrook.
Water colour. 4-6 by 6-7.
Sir Wm. Drake.
- 92—PAUL SANDBY, R.A. Postern Gate, Canterbury. Now destroyed.
Water colour. 5-7 by 4-2.
His Grace the Archbishop of Canterbury.
- 93—JOSEPH NASH. Tower of Wollerton Manor House, near East Barsham,
Norfolk. Erected about 1500.
[Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic
Architecture," 4to., 1830.]
Sepia. 6-7 by 9-2.
Wyatt Papworth.

94—J. A. BELL & F. MACKENZIE. Four views in the University of Cambridge.

Sepia.

(1) Caius College. Front in Trinity Street (by Bell).

3-6 by 5-4.

(2) Trinity, from St. John's Old Bridge (by Bell).

5-4 by 3-5.

(3) Gateway, Trinity Stables (by Mackenzie).

5-5 by 4.

(4) St. John's College New Bridge (by Bell).

5-6 by 4.

[1, 2 and 4 are engraved by J. Le Keux in "Memorials of Cambridge."]

Mrs. Lange.

95—F. MACKENZIE & J. A. BELL. Four views in the University of Cambridge.

Sepia.

(1) University, or Great St. Mary's Church (by Bell).

5-4 by 3-7.

(2) The University, or Pitt Press (by Mackenzie).

5-3 by 3-7.

(3) Queen's College, Second Court (by Mackenzie).

5-6 by 3-7.

(4) St. Peter's College, Gisborne Court (by Mackenzie).

5-6 by 3-7.

[Engraved by J. Le Keux in "Memorials of Cambridge."]

Mrs. Lange.

96—JOHN BURGESS. Old Houses; Street in Dinan, Brittany.

Pencil. 10-6 by 14-5.

R. P. Spiers.

97—EDWARD BLORE. Monument to one of the Babington Family, in Church of Kingston-on-Soar, near Kegworth. [Not engraved.]

Sepia. 8-6 by 8-2.

Rev. E. W. Blore.

98—SAMUEL AUSTIN. Old Church, Malvern Wells.

Water colour. 11 by 8-4.

Sir William Drake.

- 99—SAMUEL PROUT. Domo d'Ossola.
 [Engraved by Wm. Wallis in Jennings's "Landscape Annual," 1830.]
 Water colour. 23-4 by 17-4.
 T. S. Kennedy.
- 100—HENRY EDRIDGE, A.R.A. "The Abbey Church of St. Ouen from Place Rabec, Rouen."
 Pencil. "1819." 12-1 by 17-5.
 The Fine Art Society.
- 101—HENRY EDRIDGE, A.R.A. Evreux Cathedral. Exterior.
 Pencil. "1819." 11-4 by 17-7.
 Geo. Smith.
- 102—JOSEPH NASH. Hall of Eltham Palace, Kent. Exterior. Erected about 1480.
 [Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic Architecture," 4to., 1830.]
 Sepia. 8-7 by 6-6.
 Wyatt Papworth.
- 103—JOSEPH NASH. Episcopal Palace, Croydon, as it appeared after the fall of the East End Wall, 6th June, 1830.
 [Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic Architecture," 4to., 1830.]
 Sepia. 9-7 by 8.
 Wyatt Papworth.
- 104—HENRY EDRIDGE, A.R.A. Entrance to Taunton, Somersetshire.
 Sepia and Grey. 9-4 by 12-3.
 Jas. Worthington.
- 105—CHARLES WILD. Trinity College, Cambridge. Library and part of North side of Neville's Court. The former by Wren, the latter built about 1613-15.
 Water colour. 10 by 6-4.
 J. W. Wild.
- 106—BENJAMIN FERREY. Vincennes.
 Water colour. 7 by 5.
 Mrs. Ferrey.
- 107—FREDERICK NASH. Interior of Westminster Abbey.
 Water colour. 35 by 44.
 Earl of Northbrook, G.C.S.I.

- 108—THOMAS ALLOM. Truro Church, Cornwall.
 [Engraved by E. Challis in Fisher's "Cornwall Illustrated," 1831.]
 Sepia. 6 by 3-6.
 W. D. Hertz.
- 109—JOHN CARTER. West Front, Ely Cathedral.
 Water colour. 6-5 by 8.
 R. R. Holmes.
- 110—EDWARD BLORE. Interior of Peterborough Cathedral.
 [Coloured by another hand.]
 Water colour. 18-4 by 13-6.
 Rev. E. W. Blore.
- 111—A. WELBY PUGIN. St. Martin's Church, Herne, Kent.
 Water colour. 6-6 by 9-3.
 T. S. Kennedy.
- 112—CHARLES WILD. Iffley Church, Oxfordshire; Norman doorway and part of interior.
 Water colour. 1814. 5-4 by 7-1.
 J. W. Wild.
- 113—J. SCARLETT DAVIS. Interior of the Church of St. Eustache, Paris.
 Water colour. "1836." 10-7 by 6-2.
 William Vokins.
- 114—J. SCARLETT DAVIS, Interior of the Church of St. Roch, Paris. (?)
 Water colour. "1836." 11-1 by 6 4.
 William Vokins.
- 115—SAMUEL PROUT. The Marien Kapelle, from the Market Place, Würzburg.
 Water colour. 27-4 by 21.
 James Worthington.
- 116—SAMUEL PROUT. East end of the Cathedral, from the Market Place, Würzburg.
 Pencil. 11-2 by 17.
 T. S. Kennedy.
- 117—SAMUEL PROUT. The Cathedral of St. Maurice, Angers.
 Pencil. 10-4 by 16.
 T. S. Kennedy.

- 118—J. W. ARCHER. Monument to Alfrid, King of Bernicia (the Northern Division of Northumberland), at Bewcastle, Cumberland ; West side.
Water colour. 10-3 by 14-5.
R. P. Spiers.
- 119—JOHN CARTER. "The Porch, or principal entrance at the West front of Lichfield Cathedral."
Brown and blue. "1782." 9-4 by 14-7.
J. C. Jackson.
- 120—BENJAMIN FERREY. Church of St. Nicholas, Caen.
Water colour. 7-1 by 5.
Mrs. Ferrey.
- 121—BENJAMIN FERREY. Le Mans Cathedral.
Water colour. 7 by 4-7.
Mrs. Ferrey.
- 122—J. S. COTMAN. A Norman Tower on a flat shore.
Water colour. 15 by 10-3.
Mrs. Edwin Field.
- 123—A. WELBY PUGIN. Amiens from the South-East.
Water colours. 9 by 5-4.
P. P. Pugin.
- 124—F. MACKENZIE and J. A. BELL. Four views in the University of Cambridge.
Sepia.
(1) Trinity College Entrance Gateway (by Mackenzie).
3-6 by 5-3.
(2) King's College, Interior of Hall (by Mackenzie).
3-6 by 5-4.
(3) St. John's College New Buildings (by Mackenzie).
4 by 5-5.
(4) Queen's College Entrance Gateway, "as taken in 1837" (by J. A. Bell).
4 by 5-4.
[Engraved by John Le Keux in "Memorials of Cambridge."]
Mrs. Lange.

- 125**—HUGH O'NEILL. West Doorways, Rouen Cathedral.
Pencil. 11-3 by 15-2.
R. Phené Spiers.
- 126**—EDWARD BLORE. Interior of Roslin Chapel, near Edinburgh.
Sepia. 6-4 by 9-4.
Rev. E. W. Blore.
- 127**—WILLIAM ALEXANDER. Porch, St. Peter's in the East, Oxford.
Water colour. 5-6 by 7-6.
R. Phené Spiers.
- 128, 129**—GEORGE AITCHISON. Two views in the Tower of the Church of
St. Bartholomew the less, London, 1824.
Inigo Jones was christened in this Church, 19th July, 1573.
Water colour. Each 10 by 16.
George Aitchison, A.R.A.
- 130**—PAUL SANDBY, R.A. West Gate, Canterbury.
Water colour. 5-7 by 4-2.
His Grace the Archbishop of Canterbury.
- 131**—W. L. LEITCH. Doorway in Glasgow Cathedral.
Water colour. 7-6 by 8-3.
J. L. Roget.
- 132**—D. H. MCKEWAN. Interior, Hardwick Hall.
Water colour. 21-6 by 14-4.
J. A. Bostock, C.B.
- 133**—GEORGE DODGSON. Courtyard, Haddon Hall.
Water colour. "1858." 19-4 by 13.
J. Chisholm Gooden.
- 134**—JOHN BURGESS. Calvary; Pleyben, Finisterre. Built 1670.
Water colour. 21-4 by 14-6.
E. Bollans.
- 135**—LAKE PRICE. Interior of the Choir of the Frari, Venice
[Lithographed by Joseph Nash in Lake Price's "Interiors and Exteriors in
Venice," fo., 1843, pl. 20.]
Water colour. "1840." 17-2 by 13-3.
Sir William Drake.

- 136—W. H. BARTLETT. Exterior of Town Hall, Ghent. Cf. No. 56.
Water colour. 6-5 by 9.
W. D. Hertz.
- 137—SAMUEL PROUT. Tour de l'Horloge, Evreux.
Pencil. 10 by 15-4.
T. S. Kennedy.
- 138—THOS. H. CROMEK. A Norman Doorway.
Water colour. 9-6 by 12.
T. S. Kennedy.
- 139—SAMUEL PROUT. Houses in Cologne.
Pencil. 7 by 10-1.
Sir William Drake.
- 140—BENJAMIN FERREY. Gateway, Athelhampton, Dorsetshire.
Water colour. 16 by 21-7.
Mrs. Ferrey.
- 141—JOSEPH NASH. Drawing Room in Speke House, Lancashire.
[Lithographed in the "Mansions of England." 4th Series.]
Water colour. 19 by 13.
Henry Vaughan.
- 142—SAMUEL PROUT. Church of Sta. Maria dei Miracoli, Venice.
Pencil. 10 by 14-2.
Edward Hamilton, M.D.
- 143—HUGH O'NEILL. Chapel in Beaumaris Castle.
Pencil. 17 by 12.
R. P. Spiers.
- 144—J. H. D'EGVILLE. Tintern Abbey.
Water colour. "1844." 13-2 by 16-3.
Edward Hamilton, M.D.
- 145—JOHN BURGESS. Stratford-on-Avon Church, with old pew and stone pulpit,
removed during recent restorations.
Water colour. 12-2 by 17-2.
E. Bollans.

- 146—JAMES HOLLAND. Desecrated Church of St. Laurent, Rouen.
Pencil. "1850." 11-6 by 17. Edward Hamilton, M.D.
- 147—JOHN BURGESS. Chartres Cathedral ; North Porch and Texier's Spire.
Water colour. 14 by 23-4. E. Bollans.
- 148—S. A. HART, R.A. Interior of the Abbey Church of St. Albans ; looking West.
Water colour. 13 by 16-2. R. Phené Spiers.
- 149—UNKNOWN. Interior of the Abbey Church of St. Albans ; looking East.
Water colour. 16-6 by 21-4. George Smith.
- 150—SAMUEL PROUT. Part of the Façade of the Knights' Hall, Castle of Heidelberg.
Water colour. 9-3 by 12-6. Frederick Nettlefold.
- 151—J. C. BUCKLER. Fountain's Abbey, Yorkshire.
Water colour. "1840." 14-4 by 20-3. Jas. Worthington.
- 152—SAMUEL PROUT. Church in Normandy.
Water colour. 9-3 by 14-1. Henry Vaughan.
- 153—UNKNOWN. Church of St. Pierre, Caen, Normandy. The Moat was filled up in 1860.
Pen and ink, outline. 21-3 by 17. Robert Hampson.
- 154—T. TALBOT BURY. Pulpit in Strasbourg Cathedral.
Water colour. 16-1 by 27-6. Matthew Wyatt.
- 155—THOS. HEARNE. Dunstable Church, Bedfordshire ; exterior.
Water colour. 5-3 by 8-4. Jas. Worthington.

- 156—HENRY EDRIDGE, A.R.A. Christ Church, Oxford.
Pencil. 11-2 by 15-1.
The Fine Art Society.
- 157—JOHN CONEY. Westminster Abbey.
Water colour. 24-2 by 29-2.
Jas. Worthington.
- 158—THOS. HEARNE, Thaxted Church, Essex; exterior.
Water colour. 7-6 by 9-7.
Jas. Worthington.
- 159—WILLIAM ALEXANDER. Entrance to Bishop's Palace, Wells.
Grey. 9-4 by 7.
George Smith.
- 160—J. M. W. TURNER, R.A. Leiston Abbey, near Aldborough, Suffolk.
Water colour. 10-4 by 12.
J. C. Jackson.
- 161—J. M. W. TURNER, R.A. Battle Abbey, Sussex.
Water colour. 10-1 by 6-1.
Frederick Nettlefold.
- 162—A. WELBY PUGIN. A Church on the Rhine.
Water colour. 7-5 by 10-4.
P. P. Pugin.
- 163—A. WELBY PUGIN. Bishop's Palace, Beauvais. Now Palais de Justice.
Water colour. 9-1 by 12-7.
P. P. Pugin.
- 164—A. WELBY PUGIN. A Gothic Building in a Town.
Water colour. 7-6 by 9-1.
P. P. Pugin.
- 165—CHARLES WILD. Church of St. Jacques, Antwerp; interior.
[The Altar of the Holy Sacrament.]
Water colour, 23 by 29.
J. W. Wild.

- 166—J. M. W. TURNER; R.A. Interior of Westminster Abbey. Inscribed
 "William Turner, Natus 1775."
 Water colour. 15-4 by 21-2.
 John Morris.
- 167—J. M. W. TURNER, R.A. A Country Church on a height.
 Water colour. 9 2 by 6-7.
 George Smith.
- 168—W. W. DEANE. North Porch of Chartres Cathedral, 1871.
 Water colour. 38 by 27.
 Mrs. W. W. Deane.
- 169—J. M. W. TURNER, R.A. Melrose Abbey.
 Water colour. 16-3 by 13-3.
 James Worthington.
- 170—J. M. W. TURNER R.A. Gothic arch in the Cloister wall of Evesham Abbey,
 Worcestershire. Signed "W. Turner."
 Water colour. 10-6 by 8-2.
 James Worthington.
- 171—J. M. W. TURNER, R.A. St. Mary's Church, Stafford.
 Water colour. 6 by 4-1.
 P. C. Hardwick.
- 172—CHARLES WILD. North Porch, Chartres Cathedral.
 Water colour. 14-3 by 10-6.
 J. W. Wild.
- 173—CHARLES WILD. Rouen Cathedral; South Transept. Exterior.
 [The subject enlarged was engraved in a coloured Aquatint Facsimile in
 a Series of 12 Views of Foreign Cathedrals.]
 Water colour. 6 by 9-5.
 J. W. Wild.
- 174—W. W. DEANE. "L'Orto del Paradiso." Church of Santa Prassede, Rome.
 Water colour. 19-4 by 28.
 Mrs. W. W. Deane.

- 175—J. M. W. TURNER, R.A. Interior of Ely Cathedral.
Water colour. 19-4 by 25.
Stephen Winkworth.
- 176—DAVID COX. Lcominster Church. Exterior. Afterwards restored by Sir
Gilbert Scott, 1866.
Sepia and Grey. 12-6 by 9-4.
J. S. Storr.
- 177—W. W. DEANE. Chapel behind the Puerta de Justicia. Alhambra, Granada.
Water colour. 19-4 by 23-4.
Mrs. W. W. Deane.
- 178—THOS. GIRTIN. Jedburgh Abbey.
Water colour. 12 by 14-5.
Jas. Worthington.
- 179—J. M. W. TURNER, R.A. Four views of English Ruins.
(1) St. Mary's, Colchester.
(2) Rumborough Priory, Suffolk.
(3) Hedingham Castle, Halsted, Essex. Pure Anglo-Norman. Between
1088 and 1107, A.D. Once the seat of the Ancient family of the
De Veres, Earls of Oxford. King Henry the VII. was entertained here
in great state.
(4) Portchester Castle, Hants.
Water colour. Each 4-6 by 3.
Hon. Rowland Winn.
- 180—SAMUEL PROUT. Bamberg.
Pencil. 16 by 10.
T. S. Kennedy.
- 181—DAVID ROBERTS, R.A. Burgos Cathedral. West Front.
[Engraved by E. Challis in Jennings's "Landscape Annual," 1837.]
Water colour. "1836." 10-2 by 15-4.
Henry Vaughan.
- 182—G. E. STREET, R.A. Monument, East of San Pietro Martiri, Verona.
Water colour. "1872." 9-4 by 11.
A. C. Street.

- 183—G. E. STREET, R.A. Das Goldene Dach. Innsbruck.
Water colour. "1868." 8-2 by 11-2.
A. C. Street.
- 184—G. E. STREET, R.A. Crypt of the Duomo, Aquileja.
Water colour. "1872." 8-2 by 10-2.
A. C. Street.
- 185—G. E. STREET, R.A. Capital : Lower Arcade, Piazzetta front of Doge's
Palace, Venice.
Water colour. "1868." 8-5 by 10-6.
A. C. Street.
- 186—GEORGE DODGSON. Gothic porch of a Cathedral.
Charcoal. 17-4 by 10-7.
W. H. Cope.
- 187—SAMUEL PROUT. The Entombment ; in the Church of St. Jacques,
Dieppe.
Pencil. 17-6 by 13-6.
J. H. Hutchinson.
- 188—SIR M. D. WYATT. Church of San Benedetto, Subiaco ; interior.
Water colour. 29 by 21.
Lady Wyatt.
- 189—DAVID ROBERTS, R.A. Transept of the Church of St. Miguel, Xeres.
[Engraved in Jennings's "Landscape Annual," 1836.]
Water colour. "1834." 10-2 by 14-2.
Henry Vaughan.
- 190—DAVID ROBERTS, R.A. Church of the Holy Sepulchre, Jerusalem.
Water colour. "April 11, 1839." 19 by 12-6.
Sir Thomas Brassey, K.C.B., M.P.
- 191—C. R. COCKERELL, R.A. Interior of the Church of San Paolo fuori le
Mura, Rome. Before the Fire of July, 1823.
Sepia and Indigo, 12 by 8.
Mrs. F. P. Cockerell.
- 192—SAMUEL PROUT. Rubens's House, Antwerp. The Italian screen and
archway, leading into the garden, designed by Rubens.
[Exhibited by the Fine Art Society in 1880. See Ruskin's Notes, p. 59.]
Pencil. 11-1 by 16.
The Fine Art Society.

- 193—F. P. COCKERELL. "Laborare et Orare." Cloisters of a Monastery.
 [Composition suggested by St. Antonio, Padua.]
 Water colour. 22 by 16-4.
 Mrs. F. P. Cockerell.
- 194—DAVID ROBERTS, R.A. Church of the Nativity at Bethlehem.
 Water colour. "April 6th, 1839." 20 by 14.
 Sir Thomas Brassey, K.C.B., M.P.
- 195—THOMAS ALLOM. Fountain of Sultan Ahmet III., near the Bab-i-Hum-
 mayoun, or Great Gate of the Seraglio, Constantinople. This name, literally
 the "High Gate," is said to have originated, through its French equivalent,
 the designation "The Sublime Porte" for the seat of Turkish diplomacy.
 [Engraved by E. Challis in Walsh's "Constantinople, &c." Vol. 2, p. 6.]
 Water colour. 11-6 by 8.
 Mrs. J. S. Storr.
- 196—C. ROGERS COTTON. Whitby Abbey; with the Tower standing.
 Sepia. 13-7 by 9-4.
 J. C. Jackson.
- 197—W. W. DEANE. Chapel of the Holy Cross, St. Mark's, Venice.
 Water colour. 9-6 by 16.
 Mrs. W. W. Deane.
- 198—SIR M. D. WYATT. Baptistery, St. Mark's, Venice.
 Water colour. 8 by 11-2.
 T. H. Wyatt.
- 199—THOMAS ALLOM. Interior of Greek Church of St. Theodore. Pergamus,
 Asia Minor.
 [Engraved by T. A. Prior in Walsh's "Constantinople, &c." Vol. 2, p. 35.]
 Water colour. 11-6 by 16-3.
 Mrs. J. S. Storr.
- 200—J. PARK. Cathedral and Tower of Pisa.
 Indian Ink. 19-4 by 13.
 G. P. Boyce.

- 201—SAMUEL PROUT. Palazzo Pisani a San Polo. Grand Canal, Venice.
 [Engraved by W. R. Smith in Jennings's "Landscape Annual," 1831.]
 Water colour. 16-3 by 10-4.
 Frederick Nettlefold.
- 202—JOHN BURGESS. Westminster Abbey. Interior.
 Water colour. 10 by 17-2.
 E. Bollans.
- 203—DAVID ROBERTS, R.A. Part of a Gothic ruin. Early English.
 Sepia. 9-2 by 12-4.
 G. P. Boyce.
- 204—SAMUEL PROUT. Petrarch's Tomb at Arqua.
 [Exhibited by the Fine Art Society, 1880. See Ruskin's Notes, p. 59.
 Engaved by Wallis in Rogers's "Italy," 1830, p. 88.]
 Pencil. 10 by 14-3.
 The Fine Art Society.
- 205—SAMUEL PROUT. Petrarch's House at Arqua.
 [Exhibited by the Fine Art Society, 1880. See Ruskin's Notes, p. 59.
 Engraved by Charles Heath in Jennings's "Landscape Annual," 1830.]
 Pencil. 10 by 14-3.
 The Fine Art Society.
- 206—THOMAS ALLOM. Ruins of Hierapolis, Asia Minor. From the Theatre.
 [Engraved by S. Fisher in Welsh's "Constantinople, &c." Vol. 2, p. 17.]
 Water colour. 12-1 by 17-6.
 Mrs. J. S. Storr.
- 207—F. P. COCKERELL and J. E. GOODCHILD. Interior of St. Paul's
 Cathedral, London, according to an unexecuted design by Sir Christopher
 Wren.
 Sepia. 36-4 by 34 (top round.)
 Royal Institute of British Architects.
- 208—F. P. COCKERELL and J. E. GOODCHILD. Interior of St. Paul's
 Cathedral, London, according to an unexecuted design by Sir Christopher
 Wren.
 Sepia. 37-4 by 28.
 Royal Institute of British Architects.

Nos. 209 to 231 ARE ON THE FIRST SCREEN.

- 209—SYDNEY SMIRKE, R.A. "Convent of the Certosa, Pavia." (?)
Pencil. About 9 by 5-4.
Sydney Smirke.
- 210—SYDNEY SMIRKE, R.A. Palazzo Doria, Genoa.
Indian ink. 9-2 by 6-4.
Sydney Smirke.
- 211—SYDNEY SMIRKE, R.A. Porta Pia, Anconà (Vanvitelli).
Indian ink. About 6-6 by 7.
Sydney Smirke.
- 212—SYDNEY SMIRKE, R.A. Villa Falconieri, Frascati (Bramante).
Pencil. About 7-4 by 4.
Sydney Smirke.
- 213—J. SCARLETT DAVIS. An old French building.
Pencil, grey, and slight tint. 7-5 by 10-2.
John Paget.
- 214—FREDK. MACKENZIE. York Minster; Interior.
Water colour. 6-5 by 9-5.
James Worthington.
- 215—FREDK. MACKENZIE. Canterbury Cathedral; Interior, South Aisle.
Water colour. 6-5 by 9 5.
James Worthington.
- 216—J. SCARLETT DAVIS. Tomb of Heloise and Abelard. Cemetery of Père
la Chaise, Paris.
Pencil and Grey. 11-3 by 15.
John Paget.
- 217—SYDNEY SMIRKE, R.A. Cortile of Palazzo Massimi. (The last work of
Baldassare Peruzzi), Rome.
Pencil, Sepia, and slight colour. 7-3 by 9-2.
Sydney Smirke.
- 218—CHARLES WILD. "Hotel de Ville, Cologne."
Pencil. "1825." 9 by 11-6.
J. W. Wild.

- 219**—CHARLES WILD. Interior of a Church in Belgium.
Pencil (outline for a picture). 7-6 by 13-4.
J. W. Wild.
- 220**—J. SCARLETT DAVIS. Tower of Cathedral, Mechlin.
Pencil. 5-2 by 8-5.
John Paget.
- 221**—J. SCARLETT DAVIS. "North side of Saint Denis."
Pencil and Grey. 6-2 by 10-3.
John Paget.
- 222**—BENJAMIN FERREY. Nine Sketches in Germany and Italy; from a
Scrap-Book.
(1) Gothic Hexagonal Lantern. "Sanctus Bell." "1858."
(2) Lantern. "Stadthaus Platz," Cologne.
(3) Spire, Amiens. "1858."
(4) St. Stephen's Church, Vienna. Details of Tower.
(5) North Porch, St. Stephen's, Vienna.
(6) Bell Tower, Church of the Apostles, Cologne.
(7) Worms Cathedral.
(8) Campanile of the Hotel de Ville, Verona.
(9) Part of Giotto's Campanile, Sta. Maria del Fiore, Florence.
Pencil. 5-5 by 8-2 and smaller.
B. F. Ferrey.
- 223**—G. E. STREET, R.A. Coutances Cathedral. Interior, Transept looking
North.
Pencil. "1855." 10-1 by 14-6.
A. C. Street.
- 224**—G. E. STREET, R.A. St. Remy, Rheims. Interior of Choir.
Pencil. "1855." 9-2 by 13-7.
A. C. Street.
- 225**—J. SCARLETT DAVIS. A French Building. Transition Renaissance.
Pencil, Sepia and Blue. 4-1 by 6-6.
John Paget.
- 226**—J. SCARLETT DAVIS. Church of St. Jacques, Paris. Now destroyed, with
the exception of the Tower. West Door.
Pencil, Sepia and Blue. 3-6 by 7-1.
John Paget.

- 227—G. E. STREET, R.A. Courtyard of Jacques Cœur's House, Bourges.
Pencil. "1856." 13-7 by 10-3.
A. C. Street.
- 228—G. E. STREET, R.A. Church of St. Etienne, Caen. Exterior.
Pencil. "1855." 12 by 9-6.
A. C. Street.
- 229—CHARLES WILD. Five studies of Architectural Details, &c.
[Leaves of a Sketch Book.] (1, 2) From Chartres Cathedral.
(3) From Strasbourg Cathedral. (4, 5) From Rheims Cathedral.
Pencil. 9 by 8 (and smaller.)
J. W. Wild.
- 230—G. E. STREET, R.A. Church of Sta. Maria, Como. Exterior of Apse.
Pen and ink. "1867." 9-1 by 11-4.
A. C. Street.
- 231—G. E. STREET, R.A. Bourges Cathedral. Nave, looking north.
Pencil. "1856." 9-2 by 14-4.
A. C. Street.

Nos. 232 to 243 ARE ON THE SECOND SCREEN.

- 232—EDWARD BLORE. Cromer Church, Norfolk. Exterior. The mullions and tracery of the windows, which, when the sketch was made, had been removed, and formed a kind of ornamental parapet to the churchyard wall, are here restored from careful measurements by the artist. [Not engraved.]
Pencil. 11-2 by 8-2.
Mrs. Keyser.
- 233—EDWARD BLORE. Doncaster Church, Yorkshire. Exterior. Before its destruction by Fire in 1853. [Not engraved.]
Pencil. 10-7 by 8-7.
Mrs. Keyser.
- 234—EDWARD BLORE. Howden, Yorkshire. The Chapter House.
[Not engraved.]
Pencil. 6-5 by 9-7.
Mrs. Keyser.

- 235—EDWARD BLORE. Bridlington Priory Church, Yorkshire. Interior.
 [Not engraved.] Pencil. 6-6 by 11-4.
 Mrs. Keyser.
- 236—EDWARD BLORE. Caistor Church, Northamptonshire. Exterior.
 [Not engraved.] Pencil. 8-4 by 10-7.
 Mrs. Keyser.
- 237—EDWARD BLORE. Ripon Minster, Yorkshire. West Front.
 [Not engraved.] Pencil. 8-6 by 11-4.
 Mrs. Keyser.
- 238—JOHN CONEY. Amiens Cathedral. West Front, &c.
 [From the Bale collection.] Pencil. About 1822. 11 by 15.
 W. J. N. Millard.
- 238A—WILLIAM BURGESS, A.R.A. A Sketch Book of Architectural Details,
 drawn on Vellum. Pen and ink. 6 4 by 9-2.
 A. Emerson.
- 239—FREDERICK MACKENZIE. In St. Mary's Church, Beverley.
 Sepia. 3-7 by 6.
 R. Phené Spiers.
- 240—FREDERICK MACKENZIE. Interior of the Radcliffe Library, Oxford.
 [Engraved by John Le Keux (same size) in Dr. James Ingram's "Memorials
 of Oxford," 3 vols., 4to., 1837. Also, in aquatint by J. Bluck (10 by
 8 inches) in Ackermann's "History of the University of Oxford,"
 2 vols., 1814.] Sepia. 5-4 by 3-6.
 R. Phené Spiers.
- 241—WENCESLAUS HOLLAR. Views in London.
 (1) Westminster, from the River.
 Indian ink. "1625." 16-4 by 4-5.
 (2) Westminster Abbey and Hall, from the River.
 Indian ink. 5-4 by 4-4.
 (3) Westminster Abbey and Hall, and St. James's Palace, from Pall Mall.
 Indian ink. 11-6 by 4.
 Her Majesty the Queen.

- 242—R. P. BONINGTON. "The Loggetta del Bigallo, Florence."
Water colour. 4 by 6-4.
Henry Vaughan.
- 243—R. P. BONINGTON. Gisors Cathedral.
Pencil. 3-6 by 4-6.
Henry Vaughan.
- 243A—A. WELBY PUGIN. Interior of Church of St. Vincent, Rouen.
Water colour. 6 by 9-4.
P. P. Pugin.
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Nos. 244 to 268 ARE ON THE THIRD SCREEN.

- 244, 245—EDWARD BLORE. Two Mediæval Monuments.
[Not engraved.]
244. To John Broughton. Broughton, Oxfordshire, 1340.
Indian ink. 6-1 by 8.
245. Effigies of Sir John Cockaine and his brother, Judge Cockaine.
Ashbourne, Derbyshire. 1410.
Indian ink. 4-6 by 8.
Mrs. Keyser.
- 246—JOHN CONEY. Lincoln Cathedral. Interior, looking South-East.
Pencil. "1818." 14-1 by 18-7.
George Smith.
- 247, 248, 249—EDWARD BLORE. Three drawings of Mediæval monuments.
[Not engraved.]
247. To Sir Roger Kerdiston. Repeham, Norfolk, 1337.
Indian ink. 4-7 by 8-2.
248. To One of the Bohuns. Hereford Cathedral, 1350.
Indian ink. 4-7 by 8.
249. To the Alards or Finches. Winchelsea, Sussex, 1325.
Indian ink. 8 by 5-5.
Mrs. Keyser.
- 250—CHARLES WILD. Church of St. Remy, Dieppe. Interior.
Water colour. "1821." 8 by 10.
J. W. Wild.
- 251—JOHN CONEY. Hotel de Ville, Bruges. [Engraved by the Artist in his
"Beauties of Continental Architecture." 4to., 1843.]
Pencil. "1824." 14-6 by 10-2.
George Smith.

- 252—SIR CHARLES BARRY, R.A. The Holy Sepulchre, Jerusalem.
Lamp black. 6-5 by 8-1.
J. W. Barry.
- 253—SIR CHARLES BARRY, R.A. Vestibule of St. Peter's, Rome.
Sepia. 9 by 12-5.
J. W. Barry.
- 254—JOHN CONEY. Exeter Cathedral. View from South Aisle, looking North-east.
Pencil. "1820." 11-2 by 17-3.
George Smith.
- 254A—JOHN BURDEN. Cirencester Church; South Entrance.
[A Drawing of the same subject, by the same artist, is engraved in the " Beauties of England and Wales " vol. 5, p. 607.]
Water colour. 1815. 11-1 by 13-1.
A. H. Church.
- 255—FREDERICK MACKENZIE. Lincoln Cathedral.
[Outline for an engraving, etched by Augustus Pugin, finished in mezzotint by William Say, and published 1829.]
Pencil. About 21 by 16.
Wyatt Papworth.
- 256—RICHARD CATTERMOLE. West central Doorway, Lincoln Cathedral.
Pencil, Pen and Sepia. 6 by 8.
T. J. Willson.
- 257—AUGUSTUS PUGIN—South Doorway of Presbytery; Lincoln Cathedral.
Pen and Indian ink. 1818. 6 by 8.
T. J. Willson.
- 258—AUGUSTUS PUGIN—Lincoln Cathedral. North view, showing the Rood Tower, the greater and lesser Transepts, and Deanery Tower demolished in 1848, in front.
Sepia. 4-4 by 6.
T. J. Willson.
- 259—AUGUSTUS PUGIN. Interior of Presbytery of Lincoln Cathedral, with Tomb of Bishop Burghersh, and (to the right) part of the base of the Reliquary. On the opposite side are the " Cantelupe Tombs." The canopies of Bishop Burghersh's and the adjoining tomb (East) fell down about 1760 owing to persons climbing upon them.
[The restoration here shown was made from the fragments by the direction of the late E. J. Willson, architect.]
Pencil. 1819. 4-3 by 6-3.
T. J. Willson.

- 260**—W. H. BARTLETT. Lincoln Cathedral. Interior of nave and transept, looking North-East.
Pencil and sepia. 1827. 6 by 8-1.
T. J. Willson.
- 261**—W. H. BARTLETT. Lincoln Cathedral. Interior of nave from North Aisle ; looking East.
Pencil and Sepia. 1827. 6-1 by 8-4.
T. J. Willson.
- 262-264**—AUGUSTUS PUGIN. Three views of Lincoln Cathedral (restored from suggestions of the late E. J. Willson, architect).
(262) The Eastern End.
4-4 by 6-5.
(263) General view from Broadgate. Below the Cathedral are the ruins of the Bishop's Palace, and to the right of it the Priest-Vicar's College.
6-5 by 5.
(264) The West front ; the South transept and Galilee porch beyond. The West spires, of timber, were destroyed in 1807.
Sepia. "1819." 4-4 by 6-3.
T. J. Willson.
- 265**—JOHN CARTER. Peterborough Cathedral.
Indian ink, tinted. 3-6 by 4-4.
J. C. Jackson.
- 266**—JOHN CARTER. South-West View of Canterbury Cathedral. Inscribed "J. Carter. Taken 1785. Drawn 1786." Before the Anselm Tower was destroyed.
Indian ink, tinted. 4 by 4-3.
J. C. Jackson.
- 267**—W. H. BARTLETT. Lincoln Cathedral. Exterior, looking South-West from Cloister.
Pencil and Sepia. 1827. 8-4 by 6-6.
T. J. Willson.
- 268**—W. H. BARTLETT. Lincoln Cathedral. Exterior, looking North-West.
Pencil and Sepia. 1827. 6-2 by 8-3.
T. J. Willson.

Nos. 269 to 271 ARE ON THE STAIRCASE.

- 269**—J. M. W. TURNER, R.A. A Church, by River.
 [One of Turner's earliest drawings. Executed at about the time when, as a youth, he worked in the office of Mr. Hardwick, architect.]
 Water colour. 15 by 10-6.
 P. C. Hardwick.
- 270**—J. M. W. TURNER, R.A. View of a Church.
 [One of Turner's early attempts at colouring when a boy. The building is probably ideal.]
 Water colour. Oval. 16-4 by 11-6.
 P. C. Hardwick.
- 271**—J. M. W. TURNER, R.A. Gateway of Lambeth Palace.
 [A drawing, possibly this, of "The Archbishop's Palace at Lambeth" was the first work which Turner exhibited at the Royal Academy. This in 1790, when he was 15 years old. See date of birth on drawing No. 166.]
 Water colour. 15-2 by 9-4.
 P. C. Hardwick.

THE FOLLOWING DRAWINGS ARE IN THE WRITING ROOM.

- 272**—THOMAS MALTON. Exterior of St. Paul's Cathedral, London. West Front.
 [Engraved in aquatint in Malton's "London and Westminster." Plate dated 1st March, 1801.]
 Water colour. 38 by 26.
 Royal Institute of British Architects.
- 273 to 295**—INIGO JONES. Twenty-three Sheets of Architectural Designs drawn by and under the direction of Inigo Jones. See Appendix.
273. The Lodge at Sherbourne. Finished drawing by Flitcroft. Authorship of Design uncertain. Style of Inigo Jones.
274. Design for a Palace by Inigo Jones. Drawing by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 40.

275. A Garden Scene, with Colonade. Designed and drawn by Inigo Jones.
276. The principal plan and elevation of a house, by Inigo Jones. Drawing by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 7.
277. Another portion of 274.
278. Architectural Vista for a Scene. Drawing and design by Inigo Jones.
279. Two Sketches for Chimney Pieces, by Inigo Jones.
280. Four Sketches for Carving in High-Relief, by Inigo Jones.
281. Architectural Vista for a Scene, especially interesting owing to the Gothic Pavilion in the centre. Drawing and design by Inigo Jones.
282. Chimney Piece, probably designed by Inigo Jones.
283. Sketches for Capitals, mostly of the Composite Order, by Inigo Jones.
284. A very highly finished and elaborate Architectural Vista for a Scene, by Inigo Jones.
285. Elevation and plan of a house, by Inigo Jones. Drawn by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 15.
286. Design for a building in the shape of a Greek Cross, by Inigo Jones. Drawing by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 27.
287. A View in an Italian Town. Probably by Inigo Jones.
288. A View of Pisa Cathedral, by Inigo Jones.
289. Two Designs of Chimney Pieces, by Inigo Jones.
290. One of the Designs made by Inigo Jones for the West Front of Old St. Paul's. The Design that was actually executed is shown in Kent's Designs of Inigo Jones. Vol. II., plates 55 and 56.
291. Sketch for a Triumphal Arch, in honour of James I., dated 1622 and 1623, by Inigo Jones.
292. Two Sketches in Rome showing Trajan's Column and the Pantheon. Probably by Inigo Jones.
293. Design for an Altar Piece.
294. Sketch Design for a Screen at Winchester Cathedral, by Inigo Jones.
295. The same, showing how Kent worked up Inigo Jones's Sketches for illustrations for his book.

The Duke of Devonshire.

296—DECIMUS BURTON. Sketch design for Royal Arch, Constitution Hill.

Pencil.

Miss Wood.

297—DECIMUS BURTON. Elevations and Ground Plan of the Entrance Gate to the Green Park, Nov. 1825. Inscribed, "This design was returned from the Commissioners of Woods with their letter, dated January 14th, 1826, containing the communication of its being approved by His Majesty, to be executed instead of the original design I submitted.—D. B."

Indian ink. 15 by 20.

Miss Wood.

298—DECIMUS BURTON. "Proposed Design for the Entrance Gate to the Green Park, &c., or as the Royal Entrance to the Palace;" showing scheme for a Royal road distinct from Constitution Hill. Inscribed, "Aug. 15th, Received back from the Right Hon. Sir Chas. Long as approved by His Majesty, to be put in execution, with the exception that the windows shall not be diminished at the top.—Appd. G. R."

Sepia and Indigo.

Miss Wood.

299—DECIMUS BURTON. Sketch design for Entrance Gate to the Green Park, without the Porter's Lodges of the earlier design.

Pencil.

Miss Wood.

300—DECIMUS BURTON. Two alternative designs for the Entrance Gates to Hyde Park.

Sepia.

Miss Wood.

301—PHOTOGRAPH. Hyde Park Corner prior to 1827. From an old oil painting.

Miss Wood.

302—PHOTOGRAPH. From an oil painting, by James Holland, of Hyde Park Corner in 1827, with the Entrance Arch to the Green Park; with the sculptural decorations as originally intended. Inscribed with a protest by the architect (Decimus Burton) against the substitution of the Wellington statue for a Quadriga with Britannia Triumphans. Mr. Decimus Burton is said to have executed a will, afterwards revoked, bequeathing £2,000 for effecting the change he desired.

Miss Wood.

302A—THOMAS SANDBY, R.A. Whitehall, with the South Gateway; attributed to Holbein. Destroyed in 1760.

Indian ink. "1743." 21-2 by 13-6.

Her Majesty the Queen.

- 303—JAMES STUART. Ornamental design. A Vase supported by Griffins.
[Engraved in "The Antiquities of Athens." Vol. I.]
Indian ink. 11-5 by 10-4.
Wyatt Papworth.
- 304—SIR JAMES THORNHILL. Design for decoration of a wall and ceiling.
Water colour. 7-2 by 12-1.
C. J. Shoppee.
- 305—SIR JAMES THORNHILL. Design for decoration of a staircase wall.
Indian ink. 11-4 by 10-2.
C. J. Shoppee.
- 306—THOS. HENRY WYATT and SIR M. DIGBY WYATT. "Sketch design; New Government Offices in extension of the Banqueting House, Whitehall." [Drawn by Sir M. D. Wyatt.]
Water colour. 13-6 by 8-5.
Matthew Wyatt.
- *307—After ANTONIO DI SANGALLO. Unexecuted design for St. Peter's, Rome. See Bonanni "Numismata Summorum Pontificum," Rome 1696. Vol. III. This elevation of the façade as well as the half-elevation, half-section, No. 309, corresponds with the wooden model, now preserved in St. Peter's, executed by Antonio Labacco under Sangallo's direction. Bonanni states that a design was also engraved on copper, for the approval of Paul III., but by his time the plate was worn out, and that therefore he has had others engraved for his work. These latter plates correspond very closely with the designs here exhibited. There is also a medal of Paul III., struck in 1549 for the Jubileum of 1550; the reverse shows with considerable detail Sangallo's façade. It may be mentioned that Sangallo died in 1546, and the Pope himself in November, 1549. Cf. No. 309.
Indian Ink. 28 by 20.
Her Majesty the Queen.
- 308—INIGO JONES. Design for Whitehall Palace, Westminster side.
[This and No. 310 were probably the perspective views originally furnished to the King.]
Indian ink. 37 by 23.
Her Majesty the Queen.

* Nos. 307 and 309 do not come within the prescribed scope of the Exhibition, but are placed here in consideration of their special interest.

*309—After ANTONIO DI SANGALLO. Unexecuted design for St. Peter's, Rome, half elevation, half section. Cf. No. 307.

Indian ink. 33-4 by 19.

Her Majesty the Queen.

310—INIGO JONES. Design for Whitehall Palace, the water side. Cf. No. 308.

Indian ink. 36 by 23.

Her Majesty the Queen.

311—SCHOOL OF ADAM. Design for a Chimney Piece.

Indian ink, tinted. 8-4 by 7-4.

C. J. Shoppee.

312—THE BROTHERS ADAM. Elevation of "The British Coffee House" in Cockspur Street. (Erected about 1770.)

"The Coffee-house was kept in 1759 by the sister of Bishop Douglas, so well known for his works against Lauder and Bower, and was then, and indeed long after frequented by Scotchmen." [From the office of the Brothers Adam.]

Indian ink. 9-2 by 16-1.

Wyatt Papworth.

313—SCHOOL OF ADAM. Two Designs for Chimney Pieces.

(1) Indian ink. 10 by 8-4.

(2) Indian ink, tinted. 6-4 by 5-4.

C. J. Shoppee.

314—After SIR CHRISTOPHER WREN. Design for St. Paul's Cathedral, retaining part of the Gothic building. Section.

[Copy, by Mr. Penrose, from a drawing by Wren at All Souls' College, Oxford.]

F. C. Penrose.

315—Photograph of Inigo Jones's Banqueting House in Whitehall. (Taken for the Society for Photographing Relics of Old London.)

J. L. Roget.

* Nos. 307 and 309 do not come within the prescribed scope of the Exhibition, but are placed here in consideration of their special interest.

- 316**—W. HOLLAR, after VANDYCK. Portrait of Inigo Jones.
Etching. 5-2 by 7-6.
C. J. Shoppee.
- 317**—SIR ANTHONY VANDYCK. Portrait of Inigo Jones.
Red Chalk. 7-4 by 10-1.
C. J. Shoppee.
- 318**—W. HOWITT, after VANDYCK. Portrait of Inigo Jones.
Wood carving. 9-3 by 16.
Matthew Wyatt.
- 319**—THOMAS SHERRATT, after VANDYCK. Engraving of Vandyck's
Portrait of Inigo Jones at Barber's Hall.
Line Engraving. 8-2 by 10.
C. J. Shoppee.
- 320**—WILLIAM BURGES, A.R.A. Prize Design for a Memorial Church at
Constantinople.
[Lithographed in R. P. Pullan's "Architectural Designs of William Burges,"
1883, No. 2.]
Water colour. 8-6 by 25-4.
Mrs. R. P. Pullan.
- 321**—WILLIAM BURGES, A.R.A. Design for the Bishop's Throne, Cork
Cathedral. [Signed, "A. H. Haig, 1877." Lithographed in R. P. Pullan's
"Architectural Designs of William Burges," 1883, No. 22.]
Water colour. 19-6 by 34 4.
Mrs. R. P. Pullan.
- 322**—JOHN DOBSON. The Railway Station, Newcastle. Designed by the
Artist.
Water colour. 31 by 18-4.
Miss Dobson.





A P P E N D I X .

Containing Biographical Memoranda, arranged in alphabetical order, of Artists represented in this Exhibition; with some Notes of their Engraved Works; and Numerical References to the Drawings Exhibited.

N.B.—The “Catalogues” referred to in the following Memoranda are those of past Exhibitions at the Club, in some of which Biographical Memoranda were made which it is not necessary now to repeat.

ADAM, *The Brothers, Architects.*

Designed the Adelphi, &c.

150 plates by Bartolozzi, Piranesi, and others, of plans, elevations, &c., of the principal buildings erected by them in the reign of George III., were published under the title “The Works in Architecture of the late Robert and James Adams.” 3 vols., fo., 1822. Nos. 311—313.

ROBERT, the elder; b. 1728, d. 1792.

Designed Lansdowne House, the Whitehall façade of the Admiralty, &c. He painted classic landscape compositions in water colour, and published, in conjunction with Charles Louis Clérissseau, “Ruins of the Palace of the Emperor Diocletian at Spalatro, in Dalmatia,” folio, 1764, containing 61 plates by Bartolozzi and others. A portion of a Journal written by Robert Adam during a tour in Italy in 1760 and 1761 is printed in the “Library of the Fine Arts,” vol. II., pages 165 and 235.

No. 17.

AITCHISON, George, F.R.I.B.A., *Architect and Civil Engineer*; b. 1792, d. 1861.

Was apprenticed to his father, a builder, in 1808; and, in 1813, was articled to Henry Hake Seward, an architect. From 1823 to 1826 he was principal clerk to Mr. Thomas Hardwick, architect, and he afterwards was surveyor and architect to the St. Katherine’s Dock Company; to the Road stations of the London and Birmingham Railway, and to various undertakings in London. He was a skilful man of business, besides attaining to excellence in various branches of his profession, and he was noted for his draftsmanship. Nos. 128, 129.

ALEXANDER, William, F.S.A., *Water Colour Painter*; b. 1768, d. 1816. See Cat. 1871.

21 plates (by T. Medland) after his drawings of "Egyptian Monuments in the British Museum, from the Collection formed by the National Institute under the direction of Bonaparte," were published in 1805-7.

Chiefly known by his sketches in China with Lord Macartney. He also illustrated English topography in the "Beauties of England and Wales," and "Britannia Depicta." Was a man "of cultivated tastes, an artist, antiquary and connoisseur" (Redgrave). Nos. 127, 159.

ALLOM, Thomas, F.R.I.B.A., *Architect and Topographic Painter*; b. 1804, d. 1872. See Cat. 1880.

To the works there mentioned as containing prints after his drawings should be added "Constantinople and the Scenery of the Seven Churches of Asia Minor" (letterpress by Rev. R. Walsh), and "France Illustrated" (120 plates), 4 vols., 8vo., 1840. Nos. 62, 63, 108, 195, 199, 206.

ARCHER, John Wykeham, F.S.A., *Topographic Water Colour Painter and Engraver*; b. 1808, d. 1864. See Cat. 1880.

He was employed by the Duke of Northumberland to make drawings of Druidical and other remains on his estates. He published 37 etchings of "Vestiges of Old London," 4to., 1851. No. 118.

AUSTIN, Samuel, *Water Colour Painter*; d. 1834. See Cat. 1871.

Drawings by him were engraved in W. H. Pyne's "Lancashire Illustrated," 1831. No. 98.

BARRY, Sir Charles, R.A., F.R.S., F.R.I.B.A., *Architect*; b. 1795, d. 1860.

Designed the Houses of Parliament, Bridgewater House, the Travellers' Club, &c. He travelled abroad from June, 1817, to August, 1820, in France, Italy, Greece, Turkey, Egypt, Palestine, and Syria, and made many sketches. It was at one time intended to publish those made in Egypt, which were then unique (Life by Rev. Alfred Barry, now Bishop of Sydney, pp. 15, 66, 67). The views in that country now exhibited were made during a tour with Mr. Godfrey. Nos. 8, 21, 29-31, 44, 50, 51, 252, 253.

BARTLETT, William Henry, *Topographic Landscape Painter*; b. 1801, d. 1854. See Cat. 1880, and list there given of works illustrated by him, to which should be added "Ireland, Scenery and Antiquities."

Nos. 56, 136, 260, 261, 267, 268.

BATTY, Robert, Lieut.-Colonel Grenadier Guards, F.R.S., *Topographic Draftsman*; d. 20th Nov. 1848, aged 59.

He published from his drawings made in 1819 "French Scenery," 4to., 1822; from drawings in 1820, "German Scenery," 4to., 1821 (another edition, 1823); "Welsh Scenery," 8vo., 1823; "Views on the Rhine, in Belgium and Holland," 8vo., 1826; "Hanoverian and Saxon Scenery," 4to., 1828-9; "Select Views of some of the principal Cities of Europe," 4to., 1830-3; and also some works relating to his military career. No. 46.

BELL, J. A., *Topographic Draftsman*.

Nos. 94, 95, 124.

BILLINGS, Robert William, M.R.I.B.A., *Architect and Topographic Draftsman*.

Published "Architectural Illustrations and Account of the Temple Church, London," 4to., 1838; several works relating to Carlisle, Worcester, and Durham Cathedrals, 1839-1843; Illustrations of Kettering Church, Northamptonshire, 1843; and Brancepeth Church, Durham, 1841, 1845; "Architectural Antiquities of the County of Durham," 4to., 1846; and "Baronial and Ecclesiastical Antiquities of Scotland," 4 vols., fo., 1848-52. No. 61.

BLORE, Edward, D.C.L., F.R.S., F.S.A., F.R.I.B.A., &c., *Architect and Draftsman*; b. 13th September, 1789, d. 4th September, 1879.

Son of Thomas Blore, the historian of Rutland, for whose work Edward Blore made an early drawing. He illustrated Surtees's "History of the Antiquities of Durham." Becoming intimate with Sir Walter Scott, he designed an extension of the new house at Abbotsford, which was his earliest work. After this he was associated with Turner, Nasmyth, and Callcott in illustrating Scott's "Provincial Antiquities" and "Picturesque Scenery of Scotland." He was one of the earliest revivers of Gothic architecture, and was employed in the restoration and improvement of some important buildings, among them Peterborough Cathedral, Lambeth Palace, Windsor Castle, Buckingham Palace, and Westminster Abbey. Blore was a refined and delicate draftsman. From his drawings were engraved "The monumental remains of noble and eminent persons, comprising the Sepulchral Antiquities of Great Britain," 30 plates, royal 8vo., 1826; and many of the plates in J. Britton's "Cathedral Antiquities," 5 vols., 4to., 1836.

Nos. 97, 110, 126, 232-237, 244, 245, 247-249.

BONINGTON, Richard Parkes, *Landscape and Figure Painter*; b. 1801, d. 1828. See Cat. 1880. Nos. 242, 243.

BUCKLER, John Chesel, *Architect and Topographic Draftsman* ; b. 1770, d. 1851.

Chiefly known as a Draftsman. Plates from his drawings are in "Views of Cathedral Churches in England and Wales," 4to., 1822 ; "Views of Eaton Hall, Cheshire," fo., 1826 ; "Fifty Views of Endowed Grammar Schools," 4to., 1827 ; "Account of the Royal Palace of Eltham," 8vo., 1828 ; "History of the Architecture of the Abbey Church of St. Albans," 8vo., 1847 ; and "The Cathedral of Iona," 4to., 1866. Some of these works are in conjunction with J. Buckler. No. 151.

BURDEN, John, *Water Colour Painter* ; b. , d.

Was a drawing master, a native of Gloucestershire, and published some views of local scenery and buildings. Among those are two engravings, "The Vale of Severn from Standish Park," and "The City of Gloucester from Robin's Hood's Hill," both signed "John Burden, del., Will. Poole, sculp.," and published by W. Miller, of Albermarle Street, 1st November, 1804. No. 254A.

BURGES, William, A.R.A., F.R.I.B.A., *Architect* ; d. 20th April, 1881, in his 54th year.

He matriculated at the University of London, and studied engineering at King's College ; but desiring to become an architect, he was articled to E. Blore. Later on he worked under Digby Wyatt. He helped Clutton in his "Domestic Architecture of France." He was in Italy in 1853-54. On his return he designed the decorative part of Leighton's picture of the Cimabue Procession, exhibited at the Royal Academy in 1855. About this time, in conjunction with Poynter and other artists, he worked upon designs of mediæval furniture. In the competition for Lille Cathedral his drawing obtained the first prize. In conjunction with Clutton he restored the Chapter House at Salisbury, being occupied especially with the sculpture. Later in life at Cork and elsewhere, his most characteristic work was the application of sculpture to architecture. Other works of his may be found at Worcester College, Oxford ; Waltham Abbey, with its Reredos ; and the Art School of Bombay. But his most important works were the Cathedral at Cork, entirely carried out by him, and the Restoration of Cardiff Castle for the Marquis of Bute. There, and at his house at Kensington, he had full play for his talent as a decorator. He wrote many papers and articles on subjects of Art and Archæology, in the "Gentleman's Magazine," "Ecclesiologist," "Builder," "Building News," "Archæological Journal," &c. ; and published plates of Architectural Drawings 1867 and 1870.

Nos. 238A, 320, 321.

BURGESS, John, *Landscape Painter* ; b. 1814, d. 1874. See Cat. 1880.

Nos. 96, 134, 145, 147, 202.

BURTON, Decimus, F.R.I.B.A., *Architect*; b. 1800, d. 1881.

Pupil of his father, James Burton. His name is indissolubly associated with the revival of the classic style of architecture which had its rise, culmination, and complete downfall during his long life. Best known as the designer of several Metropolitan buildings, viz :—The Colosseum in the Regent's Park (now destroyed), which, with its dome, wider than that of St. Paul's, was erected by him at the age of 23; The Arches at Hyde Park Corner, only two years later; the Athenæum Club; and Holford House and the Marquis of Hertford's Villa, both in the Regent's Park.

Nos. 296, 300.

BURY, T. Talbot, F.R.I.B.A., *Architect and Designer*; b. 1815, d. 1877.

Pupil of Augustus Pugin, and assistant of A. Welby Pugin, in some of his architectural works, both erected and published. He wrote on "The Remains of Ecclesiastical Woodwork," and the "History and Description of the Styles of Architecture of Various Countries," in Weale's "Rudimentary Architecture," sm. 8vo., 1849.

No. 154.

CALLCOTT, Sir Augustus Wall, R.A., *Landscape and Figure Painter*; b. 1779, d. 1844. See Cat. 1871.

No. 45.

CARTER, John, *Architectural Draftsman and Etcher*; b. 1748, d. 1817.

He wrote on Gothic Architecture, and was a prolific sketcher. For twenty years he was employed as draftsman to the Society of Antiquaries, where original drawings by him are preserved of sectional and other views of English Cathedrals, which were engraved in the Society's "Cathedrals" together with some of Wells, and St. David's, which remain unpublished.* He also made drawings for Gough's "Sepulchral Monuments," and "Croyland Abbey," and published "Specimens of Ancient Sculpture and Painting, &c., to the reign of Henry VIII.," 2 vols., 8vo., 1780 (another edition 1838); "Views of Ancient Buildings in England," 6 vols., 16mo., 1786-1793; and a series of "Specimens of Gothic Architecture, &c., in England," in 4 pocket volumes of slight etchings, 1824; &c.

Nos. 109, 119, 265.

* The Club received permission from the Council of the Society of Antiquaries to exhibit a selection of these elaborate drawings, but the Committee regret that they have been unable, through want of space, to avail themselves of this liberal offer.

CATTERMOLE, Richard, *Topographic Draftsman, &c.*; fl. 1814-1818.

Made some drawings for W. H. Pyne's "History of the Royal Residences of Windsor Castle, &c." (coloured engravings), 3 vols., 4to., and for Britton's "Architectural Antiquities." He afterwards became a clergyman. No. 256.

COCKERELL, Charles Robert, R.A., P.R.I.B.A., &c., *Architect*; b. 1788, d. 1863.

Was Professor of Architecture at the Royal Academy. Designed the Cambridge University Library, the Taylor and Randolph Buildings at Oxford, &c., &c., and completed St. George's Hall, Liverpool. Between 1810 and 1817 he travelled much in Greece, Asia Minor, Italy, and Sicily; and, by his learned acquaintance with remains of classic architecture, earned a European reputation. He published in 1830 a supplement to Stuart and Revett's "Athens," and in the same year "The Temple of Jupiter Olympus at Agrigentum," fo.; also "Iconography of the West Front of Wells Cathedral," 1851, and "The Temples of Jupiter Panhellenius at Ægina, and of Apollo Epicurius at Basso, near Phigaleia in Arcadia," 1860; and divers papers on architectural subjects. He was highly distinguished as a draftsman and colourist.

Nos. 2, 5-7, 10, 47, 191.

COCKERELL, Frederick Pepys, F.R.I.B.A., *Architect*; b. 1832, d. 1878.

Pupil of Philip Hardwick, R.A. Studied also in Paris. His principal executed works were the partial rebuilding of Thomas Sandby's Freemasons' Hall and Tavern in Great Queen Street, in 1866; and the erection of several gentlemen's mansions. These are Italian; but he built the High School at Highgate in the Gothic style, wherein he was equally at home, as may be seen in Marske Church, Yorkshire. Like his father, he was an able graphic artist and an excellent painter in water colours. In 1871 he was Hon. Sec. of the Royal Institute of British Architects.

Nos. 5, 20, 34, 35, 38-40, 71, 193, 207, 208.

CONEY, JOHN. *Architectural Draftsman and Engraver*; b. 1786, d. 1833. See Cat. 1871.

He was apprenticed to, but did not practice as, an architect. Drew and etched "Views of Warwick Castle," 1815; 141 large plates for the edition of Dugdale's "Monasticon," 6 vols., fo., 1817-1830 (which plates were published separately in 1842 as "Ecclesiastical Edifices of the Olden Time"); some views in Clarke's "Architectura Ecclesiastica, Londini, fo., 1819;" "Cathedrals, Hotels-de-ville, &c., in France Holland, Germany, and Italy," 32 plates, 1832; some small etchings of Foreign Architectural Sketches, 4to.; and "Beauties of Continental Architecture," plates and vignettes, fo., 1843 (Nattali).

Nos. 157, 238, 246, 251, 254.

COTMAN, John Sell, *Landscape and Marine Painter*; b. 1782, d. 1842. See Cat. 1871.

Published "Etchings (24) of Ancient Buildings in various parts of England," fo., 1811; "Specimens of Norman Gothic Architecture in the County of Norfolk" (50 plates), fo., 1817; "A Series of Etchings illustrative of the Architectural Antiquities of Norfolk," fo., 1818; "Antiquities of St. Mary's Chapel, at Stourbridge, near Cambridge," fo., 1819; "Engravings of Sepulchral Brasses in Norfolk," 1819 (another edition 1839); and he illustrated Dawson Turner's "Architectural Antiquities of Normandy" (100 plates), 2 vols., fo., 1822-30, from original sketches made in 1817-19. He also published some soft ground etchings under the name "Liber Studiorum," fo. (Bohn), 1838. Nos. 68, 122.

COTTON, C. ROGERS. No. 196.

COX, David, *Landscape Painter*; b. 1783, d. 1859. See Cat. 1871. No. 176.

CROMEK, Thomas H., *Water Colour Painter and Etcher*; b. , d. 1873. See Cat. 1880.

He printed privately 13 "Etchings on Various Subjects," 1815. No. 138.

DAVIS, John Scarlett, *Architectural Painter, &c.*; fl. 1825-32.

Sketched abroad and painted in conjunction with James Holland. His favourite subjects are architectural interiors, treated in a picturesque manner with groups of figures. He is said to have had an odd habit when painting foreign churches, of substituting representations of other, and known, pictures for those actually on the walls. An example probably occurs in No. 113. Published in 1832 some lithographs of Bolton Abbey, said to have been "drawn by him from nature on the stone." The account given of him in "Redgrave's Dictionary" contains some errors; see the "Athenæum," 16th Sept., 1882. Nos. 113, 114, 213, 216, 220, 221, 225, 226.

DAYES, Edward, *Water Colour Painter*; b. 1763, d. 1804. See Cat. 1871. No. 81.

DEANE, William Wood, *Water Colour Painter*; b. 1825, d. 1873. See Cat. 1880.

Was apprenticed to, but did not practice as, an architect.

Nos. 58, 168, 174, 177, 197.

D'EGVILLE, James Hervieu, *Water Colour Painter*; b. 1805, d. 1880.

Son of Mr. James Hervieu D'Egville, the well-known *maître de danse*. Was educated as an architect, and studied under Augustus Pugin, but soon abandoned that profession, and devoted himself to painting. He travelled in Italy with the younger Charles Mathews, and there is an amusing account of the two young architects in the Autobiography of the well-known actor. On his return, he studied water colour painting with John Varley. Joined the New Water Colour Society (now the Royal Institute), to which, for many years, he contributed admirable drawings, of which those of Venice are the best known. No. 144.

DOBSON, John, F.R.I.B.A., *Architect*; b. 1787, d. 1865.

Was articled to a builder at Newcastle, and had much practice as an architect in the Northern Counties. The Central Railway Station at Newcastle, greatly admired for the lightness of its roof, was one of his chief works. He studied with John Varley, who wished him to devote his talent to water colour painting. In 1815 he sent to the Royal Academy the first coloured architectural design exhibited there. Before that time the drawings sent by architects were in Indian ink, without artistic effect. He is said to have been the originator of the more attractive treatment of designs which now prevails. No. 322.

DODGSON, George Haydock, *Water Colour Painter*; b. 1811, d. 1880.

Member of the Old Water Colour Society, and an artist of refined taste. Originally educated as an engineer. He suffered much from a nervous *tic*, accompanied by a tremor of hand, which was not without its influence on his manner of painting. This life-long malady is said to have arisen from a prolonged strain on the faculties which he underwent as a young man, when employed for days and nights together in making calculations for the railway works of George Stephenson in the North of England. In drawing architecture, which was always a pleasure to him, he was thus prevented from representing minuteness of detail otherwise than in a suggestive manner. Some of his early drawings are engraved in "Belcher's Scenery of the Pickering and Whitby Railway." Night scenes in a wide-roofed church, with broad effects of light and shade, were among his favourite subjects.

Nos. 47, 54, 78, 133, 186.

EASTLAKE, Sir Charles Locke, P.R.A., *Historical Painter*; b. 1793, d. 1865.

He resided long in Rome. In architectural drawing he had some early instruction from Samuel Prout. No. 12.

EDRIDGE, Henry, A.R.A., *Miniature and Landscape Painter*; b. 1769, d. 1821.
See Cat. 1871.

Originally an engraver (pupil of William Pether), and then a painter of portraits. He practised landscape in the latter part of his career under the guidance, it is said, of the works of Hearne. His own architectural drawings had evidently a strong influence on the manner of Samuel Prout. Some fine examples, belonging to Miss James, of his work in this department were at the Bethnal Green Museum in 1874; and there are, at the British Museum, pencil sketches of his in Normandy, dated 1810, 1817 and 1819. Nos. 100, 101, 104, 156.

FERREY, Benjamin, F.S.A., F.R.I.B.A., *Architect*; b. 1810, d. 1880.

Received his professional education under Augustus Pugin, and in early life assisted the latter in his various architectural publications. Subsequently he had an extensive practice in ecclesiastical, secular, and domestic buildings, including the restoration of Wells Cathedral; Priory Church, Christchurch; and Romsey Abbey Church; St. Stephen's, Rochester Row, Westminster (Baroness Burdett-Coutts); Town Hall, Dorchester; Bulstrode (Duke of Somerset); Wynnstay (Sir W. Wynn, Bart.), &c. Was a Queen's Gold Medallist; Hon. Diocesan Architect of Bath and Wells; and a Consulting Architect to the Incorporated Church Building Society. He sketched with ability and industry in France, Germany, and Italy, both in pencil and water colour, and made good finished drawings of his architectural designs. Illustrated E. W. Brayley's "Antiquities of the Priory of Christchurch, Hants," 4to., 1834; and wrote "Recollections of A. Welby N. Pugin and his father, Augustus Pugin, with Notices of their Works," 8vo., 1861. Nos. 106, 120, 121, 140, 222.

GIRTIN, Thomas, *Landscape Painter*; b. 1773, d. 1802. See Cats. 1871 and (Girtin Exhibition), 1875. No. 178.

GRIMM, Samuel Hieronymus, *Landscape Painter*; b. 1734, d. 1794. See Cat. 1871. Nos. 74, 75.

HART, Solomon Alexander, R.A., *Historical Painter*; b. 1806, d. 1881.

A native of Plymouth. It was proposed to bind him apprentice to Warren the engraver, but finding the terms too hard, he taught himself to draw the antique at the British Museum, and became an Academy Student. At first he practised miniature painting. He travelled in Italy in his earlier life, and was a man of information and literary tastes; so that in later years, having survived his power as an artist, he was enabled to do good service as librarian to the Royal Academy. Some "Reminiscences," from his own dictation, were privately printed in 1882 by his friend Mr. Alexander Brodie. No. 148.

HEARNE, Thomas, F.S.A., *Topographic Water Colour Painter*; b. 1744, d. 1817. See Cat. 1871.

Practised as an engraver in early life, having been apprenticed to Woollett. Was in the Leeward Islands between 1771-1775, as draftsman to the Governor. His English drawings, many of them engraved by Wm. Byrne in the "Antiquities of Great Britain," 1777 to 1781, mark an epoch in the history of topographic drawing and engraving. Nos. 155, 158.

HOLLAND, James, *Water Colour Painter*; b. 1800, d. 1870; See Cat. 1880.

His views in Venice and elsewhere are more frequently studies of colour and picturesque effect than careful representations of architectural form. He was however a skilful and suggestive sketcher with pencil and brush, and many of his topographic pictures have been engraved: for example, in W. H. Harrison's "Tourist in Portugal" (Landscape Annual), 1839. No. 146.

HOLLAR, Wenceslaus, *Engraver*; b. 1607, d. 1677. See "Hollar" Cat. 1875.

Though not strictly a "British Artist" his name is placed here in virtue of the invaluable illustrations which he has preserved for us of British architectural topography in the 17th century. Nos. 241, 316.

INIGO JONES, *Architect*; b. 1573, d. 1652.

Considering what a high place has been assigned to Inigo Jones as an architect, it is strange how little is known about his early life and work. Very few authorities agree about the dates of his journeys to Italy and Denmark, and the authorship of not a single one of the buildings supposed to belong to his early manner has remained unchallenged. We can, however, say for certain that after his return from his second journey to Italy, he was appointed surveyor to the King (James I.) in the year 1615. Whatever works he carried out before this date in Great Britain must have belonged to the Renaissance rather than the Paladian style. Heriot's Hospital, in Edinburgh, for instance, has been, on fair evidence, attributed to him. It certainly is a building showing great genius in the designer, whoever he was; but it belongs to the Scotch renaissance, and has even definitely Gothic features about it. But it must be clear that Inigo Jones's early efforts must have been in the style then used by everyone around him; for, had it not been so, the reputation he acquired as being the first to introduce the Paladian manner, would have come to him earlier. Unfortunately none of his drawings of this early period seem to be in existence. Those that are being exhibited at the Burlington Club are all of date after his

appointment to the office of Royal Surveyor. The most important of these are Nos. 308 and 310, lent by the kindness of Her Majesty the Queen, and are from the Windsor Collection. They are the original perspective views of the Westminster and River Fronts of the great Palace, of which only the Banqueting Hall was carried out. The remainder, Nos. 273 to 295, are lent by the kindness of the Duke of Devonshire. This Collection, which is very large, was originally formed by Lord Burlington, with the assistance of Kent, the architect. It contains a large number of highly finished drawings by a man of the name of Flitcroft; these drawings were made under Kent's superintendence, in order to be engraved in his "Designs of Inigo Jones." Of these we have several examples. It further contains many designs, by the master's own hand, for buildings; of these also we have examples. Perhaps the most interesting set, however, is that of sketches for scenes. Inigo Jones was Master of the Court revels, and, in this capacity, had to construct the scenery at the Court plays. It is in some of these, perhaps, that we see the exhibition of his most brilliant imagination.—E. J. A. B. Nos. 273-295, 308, 310.

KIRBY, John Joshua, F.R.S., F.S.A., *Topographic and Architectural Draftsman*; b. 1716, d. 1774.

Out of many drawings, made by him, he published "Twelve prints of Monasteries, Castles, Ancient Churches, and Monuments in the County of Suffolk," 1748. He lectured on perspective at the St. Martin's Lane Academy, and taught architectural drawing to George III. when Prince of Wales. He wrote a defence of Dr. Brook Taylor's system of perspective, and published a version of that writer's work under the title "Dr. Brook Taylor's Method of Perspective made Easy, both in theory and practice, &c., by Joshua Kirby, painter," 4to., Ipswich, 1754. For the frontispiece of this book Hogarth designed his well-known caricature. There are several later editions. "The Perspective of Architecture," was published by him in 1761, at the King's expense. And he made views engraved by Woollett, of Kew Palace, whereof he was clerk of the works. His father, John Kirby, was a Suffolk schoolmaster and topographer; and the educational writer, Mrs. Trimmer, was his daughter. He started in life as a coach and house painter, but was induced by Gainsborough to try landscape. Nos. 15, 16.

LEITCH, William Leighton, *Landscape Painter*; d. 25th April, 1883, in his 79th year.

A Member of the Royal Institute of Painters in Water Colours. Practised in early life as a scene painter at the Glasgow Theatre, and also trod the boards there as an actor. Large separate plates have been executed from his compositions. Some

drawings by him are engraved in John Parker Lawson's "Scotland Delineated," 2 vols., fo. 1847-54; and Clemant Pelle's "Il Mediterraneo Illustrato," 4to. (Florence), 1841. A few spirited pencil sketches of buildings in Sicily (Palermo Cathedral, &c.) were among the large collection of his drawings recently sold at Christie's, by his executors. No. 131.

MACKENZIE, Frederick, *Architectural Painter and Draftsman*; d. 25th April, 1854, aged 67. See Cat. 1871.

A distinguished draftsman of architecture. Pupil of John A. Repton, architect. Published "Etchings of Landscapes," 1812; "Specimens of Gothic Architecture," 1816 (in conjunction with A. W. N. Pugin). Made drawings for Ackermann's "Westminster Abbey" (coloured aquatints), "History of the University of Oxford," 2 vols., 4to., 1814, and "History of the University of Cambridge" (coloured aquatints), 2 vols., 4to., 1815; some (of Salisbury Cathedral) for Britton's "Cathedral Antiquities," 5 vols., 4to., 1836; Jos. Skelton's "Illustrations of Antiquities of Oxfordshire," fo., 1823, 4to., 1827; I. Ingram's "Memorials of Oxford," 4to., 1837; Le Keux's "Memorials of Cambridge" (letterpress by Thos. Wright and H. L. Jones), 2 vols., 8vo., 1841-42, 8vo., 1845, 4to., 1858, &c., and many other works.

Nos. 73, 91, 94, 95, 124, 214, 215, 239, 240, 255.

McKEWAN, David Hall, *Water Colour Painter*; b. 1817, d. 1873. See Cat. 1880. His drawings of architecture were chiefly of interiors of old English mansions.

No. 132.

MALTON, James, *Architect and Architectural Draftsman*; b. , d. 28th July, 1803.

Published "A Picturesque and Descriptive View of the City of Dublin, 1791," obl. fo., 1794-95; "Essay on British Cottage Architecture," 4to., 1798; "The Young Painter's Maulstick, being a Practical Treatise on Perspective," 4to., 1800; and "A Collection of Designs for Rural Retreats, as Villas, principally in the Gothic and Castle styles of Architecture," 4to., 1802. No. 80.

MALTON, Thomas, *Architectural Draftsman*; b. 1748, d. 1804. See Cat. 1871.

Published "A Picturesque Tour through the Cities of London and Westminster," 2 vols. 8vo., 1792; and "Picturesque Views in the City of Oxford," 4to., 1802. His manner of drawing was well suited to the method of reproduction, in aquatint over etched outlines, which was mostly employed in the engravings from his works. He taught Turner perspective, but it was his father T. A. Malton, who wrote the treatise on that science. Nos. 57, 64-67, 76, 272.

MOORE, George Belton, *Architectural Draftsman and Teacher*; d. Nov., 1875, in his 70th year.

Teacher of drawing in the Royal Military Academy, Woolwich, and in University College, London. Published "Perspective, its Principles and Practice," 2 vols., 8vo., 1850; and "The Principles of Colour applied to Decorative Art," 12mo., 1851. No. 11.

MÜLLER, William James, *Landscape Painter*; b. 1812, d. 1845. See Cat. 1880.

Published "Picturesque Sketches of the Reign of Francis I.," folio, 1841.

Nos. 4, 9, 17A.

NASH, Frederick, *Water Colour Painter*; b. 1781, d. 1856. See Cat. 1871.

Son of a builder, and pupil of Malton, he was "occasionally employed as a draftsman by Sir Robert Smirke, R.A." Drawings by him, mainly of architectural subjects, are engraved in the following works:—"A Series of Views, Interior and Exterior, of the Collegiate Chapel of St. George, at Windsor, folio," 1805; "Twelve Views of the Antiquities of London," 4to., 1805—1810; R. Ackermann's "History of the Abbey Church of St. Peter's, Westminster" (coloured plates), 2 vols., 4to., 1812; "History of the University of Oxford," 1814; and "Picturesque Views of the City of Paris and its Environs," 2 vols., 4to., 1819—1823. He made many drawings for Britton's "Architectural Antiquities." No. 107.

NASH, Joseph, *Water Colour Painter*; b. 1808, d. 1878.

See Cat. 1880, and list there of works containing prints after his drawings, published between 1838 and 1846. These were chiefly, if not exclusively, of architectural subjects. He was a pupil of Augustus Pugin, and sketched from nature and drew on stone "A Series of (23) Views Illustrative of Pugin's Examples of Gothic Architecture" (letterpress by W. H. Leeds), 4to., 1830. His best known work is the "Mansions of England." Nos. 52, 55, 69, 70, 89, 93, 102, 103, 141.

O'NEILL, Hugh, *Architectural Draftsman*; b. 1784, d. 1824.

Some of his sketches of the ruins of Christ Church, Oxford, were published in 1809. Among the sketches he made were more than 500 of architectural antiquities of Bristol, etchings of 50 of which were published by J. Skelton, F.S.A., in 1826 (Redgrave). There are some effective drawings by him in bistre and grey at the British Museum. Nos. 125, 143.

PAPWORTH, John Buonarotti, V.P.R.I.B.A., *Architect*; b. , d. 1847.

Was chiefly a designer of furniture, ornamental gardens, &c. Was the first Director of the Government School of Design, and Secretary of the Associated Artists in Water Colours. Published "Sixty-six Select Views of London" (coloured), 4to., 1816; "Rural Residences" (coloured), Imp. 8vo., 1818—4to., 1832; and "Hints on Ornamental Gardening" (coloured plates), Imp. 8vo., 1823. Nos. 18, 19, 37, 41.

PARK, J.

No. 200.

PRICE, Lake, *Water Colour Painter*. [Living Artist.]

Published "Interiors and Exteriors in Venice," 8vo., 1843. Illustrated in lithography, Richard Ford's "Tauromachia, or the Bull Fights of Spain," folio, 1852.

No. 135.

PROUT, Samuel, *Water Colour Painter*; b. 1784, d. 1852. See Cat. 1871.

The following numerous works were published by Prout:—"Elementary Drawing-book of Landscapes," obl. 8vo.; "Bits for Beginners" (24 plates); "Relics of Antiquity," fo., 1811; "Rudiments of Landscape" (64 lithographs), obl. 4to., 1813; "Studies," 1816 (Ackermann); "New Drawing-book in the manner of chalk, containing 12 Views in the West of England," obl. 4to., 1819; "Views (12) in the North of England," obl. 4to., 1821; "Illustrations of the Rhine" (24 lithographs), obl. 4to., 1824 (30 lithographs), fo., 1853; "Facsimiles of Sketches made in Flanders, and Germany," fo., 1833; "Sketches at Home and Abroad" (48 lithographs), royal 4to., 1844; "Hints on Light and Shadow, Composition, &c., illustrated by examples," 4to., 1838, 1848; "Microcosm: the Artist's Sketch-book of Groups of Figures, Shipping, and other picturesque objects" (24 lithographs), royal 4to., 1841, 1851. He drew illustrations to T. Roscoe's "The Tourist in Switzerland and Italy" (Landscape Annual), 8vo., 1830-1833; "The Continental Annual," 8vo., 1832; T. Roscoe's "Continental Tourist," 3 vols., 1849-50, &c. A series of miniature engravings by John Pye, after his drawings, are contained in the "Royal Repository," an annual Pocket-book published by Suttaby & Co. A collection of artist's proofs from these plates, the gift of the engraver's daughter, are in the British Museum. Some of the artistic qualities of Prout's architectural drawing are analyzed in a pamphlet by Mr. Ruskin, entitled "Notes on Samuel Prout and William Hunt, illustrated by a Loan Collection of Drawings exhibited at the Fine Art Society's Galleries, 1879-80."

Nos. 31, 79, 99, 115-117, 137, 139, 142, 150, 152, 180, 187, 192, 201, 204, 205.

PUGIN, Augustus, *Architectural Draftsman and Architect*; b. 1762, d. 1832.

He was by birth a Frenchman, but having killed a man in a duel, he fled from his native country, and having obtained employment as a scene-painter at the Swansea theatre, where John Nash, the architect, happened to be a patron, and sometimes an amateur actor, he was led to enter Nash's office, where he remained for 20 years. He was an admirable draftsman, and largely employed in books of architectural topography. The following are only some of the works he illustrated:—Ackermann's "Microcosm of London" (coloured aquatints, with figures by Rowlandson), 1808—1811; Ackermann's "Westminster Abbey" (coloured aquatints), 2 vols., 4to., 1812; his "History of the University of Oxford," 2 vols., 4to., 1814; and his "History of the University of Cambridge" (coloured aquatints), 2 vols., 4to., 1815; "A Series of Views in Islington and Pentonville" (32 plates, description by Brayley), royal 4to., 1819; "Specimens of Gothic Architecture" (61 plates, some after Mackenzie), 4to., 1820,—third edition (by E. J. Willson), 2 vols., 4to., 1825; "Specimens of the Architectural Antiquities of Normandy" (engraved by J. and H. Le Keux), 1837—edition by J. Britton, 1833—in French 1855; and "Paris and its Environs, in 200 Picturesque Views," 2 vols., 4to., 1831. Charles J. Mathews, the actor, who was articled to him as a pupil, says that in painting, he produced his effects with three colours only, namely—indigo, light red, and yellow ochre. There is a fine coloured drawing by him, in the Museum at South Kensington, of St. Mary's Church, Oxford.

Nos. 257-259, 262, 264.

PUGIN, Augustus Welby Northmore, *Architect*; b. 1812, d. 1852.

Designed the Roman Catholic Cathedrals in St. George's Fields, and at Killarney, and other churches, and was much employed in the decoration of the Houses of Parliament. He published the following works (mostly illustrated):—"Examples of Gothic Architecture, Selected from various Ancient Edifices in England," 3 vols., 4to., 1831-38,—second edition (by E. J. Willson), 1850; "Gothic Furniture in the Style of the 15th Century," 4to., 1835; "Designs for Gold and Silver Smiths," 4to., London, 1836; "Designs for Iron and Brass Work in the Style of the 15th and 16th Centuries, selected from those existing at Rouen, Caen, &c. &c., Etched by A. W. P.," 4to., 1836; "Contrasts, or a Parallel between the Noble Edifices of the 14th and 15th Centuries and Similar Buildings of the Present Day," 4to., 1836, 1841; "A Series of Ornamental Timber Gables, from existing examples in England and France, of the 16th Century," 4to., 1831,—second edition (letterpress by E. J. Willson), 1839; "Roman Catholic Church of St. George's, Southwark," 2 plates, 4to., 1841; "The True Principles of Pointed or Christian Architecture," 130 plates,

4to., 1841, 1853; "An Apology for the Revival of Christian Architecture in England," 4to., 1843, 1853; "The Present State of Ecclesiastical Architecture in England," 36 plates, 8vo., 1843; "A Glossary of Ecclesiastical Ornament and Costume, Compiled and Illustrated from Ancient Authorities and Examples," 4to., 1844,—Second Edition, revised by Rev. Bernard Smith, 1846; "Floriated Ornament," 31 designs in gold and colours, 4to., 1849; "Treatise on Chancel Screens and Rood Lofts," 4to., 1851; besides divers controversial writings. He was a rapid and clever sketcher in water colours. Nos. 83, 111, 123, 162-164, 243A.

PYNE.

No. 60.

ROBERTS, David, R.A., *Landscape Painter*; b. 1796, d. 1864. See Cat. 1871.

His engraved works are numerous. They are chiefly contained in the following series:—"Picturesque Sketches in Spain, taken in 1832 and 1833," folio, 1835-36; "The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia" (lithog. by Louis Haghe; descriptions by Rev. Geo. Croly), 3 vols., folio, 1842-49; "Egypt and Nubia" (ditto, with descriptions by Wm. Brockedon), 3 vols., folio, 1846-49; 5 vols., imp. 8vo., 1858; "Italy: Classical, Historical, and Picturesque," 1859; J. P. Lawson's "Scotland Delineated," folio, 1847; T. Roscoe's "Tourist in Spain" ("Landscape Annual") 4 vols., 8vo., 1835-38. A picture of the Temple of Baalbec, exhibited at the Royal Academy in 1841, was engraved by John Pye in W. R. Finden's "Royal Gallery of British Art," 2 vols., imp. fo., 1838-51. A Life of Roberts, by James Ballantyne, was published, 4to., 1866, with some of the painter's etchings of ruins.

Nos. 36, 181, 189, 190, 194, 203.

SANDBY, Paul, R.A., *Water Colour Painter*; b. 1725, d. 1809. See Cat. 1871.

Among his drawings are many views of Windsor and its architecture. Etchings by him were published in 1750 and 1763; also, in 1777, "Thirty-five Views in Wales," 4to.; "Sixteen Views in Naples and other parts of Italy," folio; "Six Views in London" (some by Thomas Sandby), folio. Then came "The Virtuosi's Museum, containing select Views in England, Scotland, and Ireland" (108 copper plates), obl. 4to., 1778; and "A Collection of 150 ditto," 2 vols., obl. 4to., 1781, and folio, 1783.

Nos. 83, 84, 92, 130.

SANDBY, Thomas, R.A., *Architect*; b. 1721, d. 1798.

Was the first Professor of Architecture to the Royal Academy. Built Freemasons' Hall for Wm. Tyler, in 1786. [It was partially rebuilt by F. P. Cockerell.] Was a good draftsman. No. 302A.

SCOLES, Joseph John, F.R.I.B.A., *Architect*; b. 1798, d. 1863.

Articled to Mr. Ireland. Travelled in the East in 1822. Designed the Catholic Church in Farm Street, Grosvenor Square, and other Churches (Redgrave).

Nos. 1, 13, 14.

SHEPHERD, George Sidney, *Topographic Water Colour Painter*; fl. 1821-1860.

Made numerous drawings of buildings, some of which are engraved in Charles Clarke's "Architectura Ecclesiastica Londini; a series of views of the Churches in London, Southwark, and Westminster" (122 plates, some by J. Coney, and others), fo. 1819, and 4to., 1820.

Nos. 85, 86.

SMIRKE, Sydney, R.A., F.R.I.B.A., *Architect*; b. 1798, d. 1877.

Professor of Architecture to the Royal Academy. Was part designer of the University and Conservative Clubs, built Paper Buildings, constructed the Reading Room at the British Museum, and restored the Temple and some other Churches. He visited Italy and Sicily between 1822 and 1824, and when on his travels was a most industrious sketcher with the pencil. Many papers by him on architectural objects are in the *Archæologia*, and the journals of the Royal Institute of British Architects.

Nos. 42, 43, 48, 49, 209-212, 217.

STREET, George Edmund, R.A., P.R.I.B.A., &c., *Architect*; b. 1824, d. 1881.

Studied under Mr. Owen Carter at Winchester, and then under Mr. (afterwards Sir) G. G. Scott. His executed works are numerous, all it is believed in the Gothic style, of which he was a warm advocate; and he was diocesan architect to several Cathedrals. He is now best known as the designer of the new Law Courts. Besides papers in the journals of the Royal Institute of British Architects, and of other learned societies, he wrote "Brick and Marble in the Middle Ages: Notes of a Tour in the North of Italy" (woodcuts), 8vo., 1855; and "Some Account of Gothic Architecture in Spain," 8vo., 1865,—second edition 1869.

Nos. 182-185, 223, 224, 227, 228, 230, 231.

STUART, James, *Architect*; b. 1713, d. 1788.

Born in London. Supported his mother by painting fans for Goupy, in the Strand, where he probably learned his peculiar use of body-colour noticeable in the Athenian drawings. Set out for Italy in 1742, working his way there. In Rome while working as an artist, he fell in with Revett, and with Gavin Hamilton, the painter and excavator of antiquities, who appears to have promoted their scheme for the

Grecian journey. In the preface to the 1st volume of his work, Stuart says that they issued a programme in the form of a series of proposals. "We (*i.e.*, Stuart and his friend Revett), did not set out from Rome till the month of March, 1750, and we arrived at Venice too late in the year for the Curran ships, on board of one of which we had designed to embark for Zant." The interval was, therefore, spent in a visit to Pola, where a number of drawings and measurements were made; two of them are exhibited, Nos. 26, 27; they were not published till 1816 in the 4th volume of the work. At length, leaving Venice in January, 1751, they changed ship at "Zant," and proceeded to Corinth "where we measured the ancient temple and made some views" (see No. 28 in present exhibition). They then proceeded in a Greek coasting vessel from the port of Cenchrea to Porto Leone (the Piræus). Speaking of their work in Greece, Stuart says "In particular we determined to avoid Haste and System, those most dangerous enemies to accuracy and fidelity." After two years at Athens, they proceeded to Salonica, visited several of the Ægean Islands and from Smyrna returned to England in 1755. After publishing, in 1762, in conjunction with Revett, the first volume of their "Antiquities of Athens," he acquired great fame, practised as an architect, and delayed further publication, to the annoyance of Revett, whose rights he therefore bought up. He designed Lord Anson's house in St. James' Square, now No. 13, the first Grecian building in England. At Shuckburgh, Lord Anson's seat in Staffordshire, built an Octagon Tower of the Winds, &c. Also the Chapel and Infirmary at Greenwich Hospital. Designed also several medals.

Nos. 22-28, 303.

THORNHILL, Sir James, *Historical Painter*; b. 1676, d. 1734.

His employment in the decoration of walls and ceilings, with allegorical figures, connects him with architecture, while his exertions in promoting education in art, and the fact of his having been father-in-law of Hogarth, give him a place in the history of the English school of painting. He decorated the interior of the dome of St. Paul's.

Nos. 304, 305.

TURNER, Joseph Mallord William, R.A., *Landscape Painter*; b. 1775, d. 1851.

See Cat. 1871.

Except what he derived from the study of nature, Turner's chief education in art was architectural. He was a pupil of Thomas Malton's, and worked in Mr. Hardwick's office, and not only were buildings the subjects upon which he first tried his hand as a draftsman, but some of his finest works are careful delineations of architecture. In our collection we have examples of both extremes of this ascending course.

Nos. 77, 160, 161, 166, 167, 169-171, 175, 179, 269-271.

WILD, Charles, *Architectural Draftsman and Water Colour Painter*; b. 1781, d. 1835.
See Cat. 1871.

Member of the Water Colour Society. Besides making many carefully finished drawings, he sketched the details of architecture with great readiness and precision. Published the following graphic works—"Twelve beautiful specimens of the Ecclesiastical Architecture of the Middle Ages, selected from the Cathedrals of England," fo.; "Twelve perspective views of the exterior and interior parts of the Metropolitan Church of Canterbury," 4to., 1807; "Twelve perspective views of the exterior and interior parts of the Cathedral of York," fo., 1809; "An Illustration of the Architecture of the Cathedral Church of Chester," royal 4to., 1813; "An Illustration of the Architecture of the Cathedral Church of Lichfield," royal 4to., 1813; "An Illustration of the Architecture and Sculpture of the Cathedral Church of Lincoln," fo., 1819; "An Illustration of the Architecture and Sculpture of the Cathedral Church of Worcester," fo., 1823; "Twelve etched outlines selected from Architectural Sketches made in Belgium, Germany, and France," 4to., 1833 (a second series, fo., 1836). Two series of 24 etchings by John Le Keux and others executed under Wild's direction from his sketches, were published in 1837, under the title "Selected Examples of Architectural Grandeur in Belgium, Germany, and France."

Nos. 72, 105, 112, 165, 172, 173, 218, 219, 229, 250.

WILLSON, Harry, *Water Colour Painter*.

Painted architecture in a manner founded on that of Samuel Prout, but not without some distinctive quality. Published "Fugitive Sketches in Rome and Venice," fo., 1838; "The Use of a Box of Colours," 4to., 1842, royal 8vo., 1851.

No. 3

WYATT, Sir Matthew Digby, F.R.I.B.A., *Architect*; b. 1820, d. 1877.

Son of Matthew Wyatt, Metropolitan Police Magistrate, and pupil of his own brother, Thomas Henry Wyatt, whose office he entered at the age of 16. Between 1844 and 1848, he travelled in France, Germany, and Italy, and his sketches then made were published. He took an active part in the formation of the first International Exhibition, in 1851, and afterwards of the architectural courts at the Crystal Palace, for which latter purpose he travelled abroad with Owen Jones. He was employed as architect in erecting some public, and many private, buildings; among the latter, the Mansion of Lady Marian Alford, at Knightsbridge. Besides writing reports, papers for learned societies, and many articles and pamphlets on Art, he published "Specimens of the Geometrical Mosaics of the Middle Ages," small folio, 1849; "Industrial Arts of the 19th Century at the Great Exhibition, 1851,"

2 vols., folio, 1851-53 ; and "Metal Work and its Artistic Design," folio (50 coloured plates), 1852. Descriptions of the Crystal Palace Courts were published by him, in conjunction with the late John Burley Waring, in 1854. He was also Slade Professor at Cambridge ; and he built the Paddington Station of the Great Western Railway, in conjunction with Brunel.

Nos. 32, 53, 59, 188, 198, 306.

WYATVILLE, Sir Jeffry, R.A., *Architect* ; b. 1766, d. 1840.

Was employed by King George IV. to make extensive alterations at Windsor Castle. The son of Joseph Wyatt, one of a family of architects, he assumed the name "Wyatville" by Royal License, on the occasion of the King's laying the first stone of the gateway to the Quadrangle in 1824, and was knighted on the completion of the private apartments in 1828. His "Illustrations of Windsor Castle," 2 vols., folio, 1841, were published (edited by Henry Ashton, architect), after his death. There is a Memoir of him in 4to., 1834, by John Britton, for whose works he made some drawings.

No. 82, 87, 90.



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