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# Burlington Fine Arts Club



CATALOGUE OF A COLLECTION

OF

PICTURES

DECORATIVE FURNITURE

AND OTHER WORKS OF ART



LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1904

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Frank Simpson

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CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.  
TOOKS COURT, CHANCERY LANE, LONDON.



## CATALOGUE

NOTE.—*Pictures only are numbered, beginning on the left of entrance door. Bronzes, enamels and furniture are described at the end of the Catalogue.*

### I ST. HENRY THE EMPEROR.

By GERARD DAVID.

Flemish School (flourished 1483-1523).

Probably the painting on the outside shutter of a triptych, of which No. 7 is the reverse. *Lent by Everard Green, Esq. (Rouge Dragon).*

### 2 VIRGIN AND CHILD.

By JOACHIM PATINIR.

Flemish School (1490-1523).

This painting appears to be the work of two hands, the figures and near landscape being distinct in handling from the distant background, which seems correctly ascribed to Patinir. *Lent by C. Brinsley Marlay, Esq.*

### 3 VIRGIN AND CHILD AND ATTENDANT ANGELS.

By the "MAÎTRE DE FLÉMALLE."

Flemish School (circa 1460).

Cf. No. 6.

*Lent by George Salting, Esq.*

4 *Collection of Pictures, Decorative Furniture*

4 ST. MICHAEL, WITH THE FIGURE OF KNEELING DONOR.

Signed BARTOLOMEUS RUBEUS [? ROUX, ROSSO, otherwise unknown].

Southern French School (circa 1470). *Lent by Julius Wernher, Esq.*

5 VIRGIN AND CHILD.

Hispano-Sicilian School (circa 1500).

This remarkable painting has been ascribed in turn to the Flemish, Spanish, Portuguese and Russian Schools. There seems, however, a plausible connection with southern Italy and Sicily; more particularly with the art of Antonello da Messina, who may, as some suppose, have visited Spain and there seen eastern types.

*Lent by George Salting, Esq.*

6 VIRGIN AND CHILD AND ATTENDANT ANGELS.

By the "MAÎTRE DE FLÉMALLE."

Cf. No. 3.

*Lent by Sir J. C. Robinson, C.B.*

7 ST. LAWRENCE.

By GERARD DAVID.

Flemish School (flourished 1483-1523).

See No. 1.

*Lent by Everard Green, Esq. (Rouge Dragon).*

8 VIRGIN AND CHILD ENTHRONED, WITH SS. URSULA AND  
CATHERINE AND KNEELING DONOR.

By COSIMO ROSSELLI.

Florentine School (1439-1507).

*Lent by C. Brinsley Marlay, Esq.*

- 9 THE VIRGIN AND AN ANGEL KNEELING IN ADORATION OF THE [Since withdrawn.]  
INFANT JESUS; LANDSCAPE BACKGROUND, AND CHOIR OF  
ANGELS ABOVE. Tondo.

Probably by JACOPO DEL SELLAIO.

Florentine School.

See following No.

*Lent by Sir Edgar Vincent, K.C.M.G., M.P.*

- 10 THE STORY OF CUPID AND PSYCHE. A cassone front.

By JACOPO DEL SELLAIO.

Florentine School.

Sellaio was an assistant of Ghirlandaio, and shows in his many extant productions that he was influenced by Botticelli, Cosimo Rosselli, and Verrocchio. The Crucifixion in S. Frediano at Florence is his best authenticated painting.

*Lent by C. Brinsley Marlay, Esq.*

- 11 ST. SEBASTIAN.

Probably by ANDREA SOLARIO.

Lombard-Venetian School.

*Lent by the Rt. Hon. Lord Windsor.*

- 12 THE VIRGIN BESTOWING HER GIRDLE ON ST. THOMAS.

Ascribed to FRA BARTOLOMMEO.

Florentine School (1475-1517).

*Lent by the Earl Egerton of Tatton.*

- 13 VIEW IN VENICE.

By FRANCESCO GUARDI.

Venetian School (1712-1793).

*Lent by Frederick Anthony White, Esq.*

6 *Collection of Pictures, Decorative Furniture*

Since withdrawn.] 14 VIRGIN AND CHILD, known as "THE MADONNA DEI CANDEL-  
ABRI D'ORO."

Ascribed to BOTTICELLI.

Florentine School (1447-1510).

*Lent by the Lady Wantage.*

15 A BISHOP AND OTHER FIGURES UNDER AN ARCHWAY.

By TIEPOLO.

Venetian School (1696-1770).

*Lent by the Earl Egerton of Tatton.*

16 THE FLIGHT INTO EGYPT.

Attributed to GAROFALO, or MARCO MELONI.

From the Adrian Hope collection.

Marco Meloni of Carpi was a follower of Costa, influenced by Perugino. He flourished about 1500-1520. Some attribute the picture to Ercole di Giulio Grandi.

*Lent by Sir William Farrer.*

17 PORTRAIT OF HIS DAUGHTER.

By EL GRECO.

Spanish School (1548-1625).

*Lent by Sir John Stirling-Maxwell, Bart., M.P.*

18 ST. JOHN THE BAPTIST.

By BASAITI.

Venetian School (circa 1500).

*Lent by the Earl Egerton of Tatton.*

19 VIRGIN ADORING THE INFANT SAVIOUR.

SCHOOL OF GHIRLANDAIO.

Florentine (circa 1470).

*Lent by C. Brinsley Marlay, Esq.*



20 PORTRAIT OF GEORGE CANNING AS A BOY.

By GAINSBOROUGH.

*Lent by the Marquis of Clanrikarde.*

21 and 22 THE TROJAN HORSE (A PAIR).

(i). The Building.

(ii). The Procession.

By G. B. TIEPOLO.

Venetian School (1696-1770).

*Lent by Frederick Anthony White, Esq.*

23 QUEEN HENRIETTA MARIA, WIFE OF CHARLES I. BUST [Since withdrawn.]  
PORTRAIT IN PROFILE TO RIGHT.

A sketch. From the Hamilton Palace collection. By VAN DYCK.

*Lent by James Edward Reiss, Esq.*

24 PORTRAIT OF KITTY FISHER.

[Since withdrawn.]

By F. COTES, R.A.

Other portraits of this celebrated beauty of the day (d. 1767) are at Petworth, Saltram, Crewe, Peckforton, Lansdowne House, and elsewhere; besides engravings by Houghton and Purcell.

*Lent by Sir Edward Stern.*

25 PORTRAIT OF HIS NEPHEW, GAINSBOROUGH DUPONT.

[Since withdrawn.]

A sketch. By GAINSBOROUGH.

“Van Dyck was in the artist's mind when he painted it, but the Fleming never put so much vivacity into a human head as we see here. It was the result of one sitting of little more than an hour.” (Sir W. Armstrong's “Gainsborough,” p. 152.)

*Lent by Sir Edgar Vincent, K.C.M.G., M.P.*

[Since withdrawn.] 26 PORTRAIT OF A MAN, BUST TO LEFT.

By ROMNEY.

*Lent by C. Brinsley Marlay, Esq.*

27 PORTRAITS (AS CHILDREN) OF CHARLOTTE STUART, COUNTESS  
CANNING, AND LOUISA STUART, MARCHIONESS OF WATER-  
FORD.

Painted by the latter when a child seven years old.

*Lent by the Marquis of Clanrikarde.*

28 THE HOLY FAMILY AND LITTLE ST. JOHN.

Painted by LOUISA, MARCHIONESS OF WATERFORD.

*Lent by the Marquis of Clanrikarde.*

29 ILLUMINATED PAGE FROM A MISSAL, REPRESENTING THE  
DONOR KNEELING BEFORE THE VIRGIN AND CHILD.

Italian (late sixteenth century).

*Lent by Capt. Nevile Wilkinson.*

30 THE BOAR HUNT, OR ATALANTA AND MELEAGER.

A sketch. By RUBENS.

Flemish School (1577-1640).

*Lent by Herbert Cook, Esq.*

[Since withdrawn.] 31 LANDSCAPE WITH SHEPHERD AND FLOCK.

By DAVID COX.

(1783-1859.)

*Lent by Sir Alexander Henderson, Bart., M.P.*

32 MARIA, COUNTESS WALDEGRAVE, AFTERWARDS DUCHESS OF [Since withdrawn.]  
GLOUCESTER.

Replica of a picture at Nuneham. By SIR JOSHUA REYNOLDS.

*Lent by Lieut.-Col. Cooper.*

33 THE STAG HUNT.

A sketch. By RUBENS.

Flemish School (1577-1640).

*Lent by Julius Wernher, Esq.*

34 LANDSCAPE.

[Since withdrawn.]

By COROT.

French School (1796-1875). *Lent by Sir Alexander Henderson, Bart., M.P.*

35 A COUNTRY SCENE.

By WYNANTS.

Dutch School (1615-1679).

*Lent by the Marquis of Clanrikarde.*

36 ITALIAN SCENE, PEASANTS AND CATTLE.

By NICHOLAS BERGHEM.

Dutch School (1620-1683).

*Lent by the Marquis of Clanrikarde.*

37 PORTRAIT GROUP OF THE KEMBLE FAMILY.

By HARLOW.

English School (1787-1819).

*Lent by Sir Cuthbert Quilter, Bart., M.P.*

10      *Collection of Pictures, Decorative Furniture*

38 AN ANGEL MINISTERING TO A SAINT (? PAUL THE HERMIT).

A sketch. By RUBENS.

Flemish School (1577-1640).

*Lent by A. W. Leatham, Esq.*

39 A ROCKY LANDSCAPE, WITH CATTLE AND FIGURES IN FORE-  
GROUND.

By NICHOLAS BERGHEM.

Dutch School (1620-1683).

*Lent by the Marquis of Clanrikarde.*

[Since withdrawn.] 40 PORTRAIT OF A GENTLEMAN.

By VAN DER HELST.

Dutch School (1611-1670).

*Lent by Sir Edward Stern.*

41 THE TRIUMPH OF ROME.

An allegorical sketch. By RUBENS.

Flemish School (1577-1640).

*Lent by Herbert Cook, Esq.*

42 THE MARRIAGE OF CONSTANTINE.

A sketch. By RUBENS.

Flemish School (1577-1640).

*Lent by A. W. Leatham, Esq.*

[Since withdrawn.] 43 A GALLANT AND TWO LADIES IN A GARDEN.

By FRANÇOIS DE TROY.

French School (1645-1730).

*Lent by Lieut.-Col. Lyons.*

44 A RIVER SCENE WITH BUILDINGS AND FIGURES.

By AART VAN DER NEER.

Dutch School (1603-1677).

*Lent by the Marquis of Clanrikarde.*

45 (*on table*). DESCO DI NASCITA, OR DI PARTO, *i.e.*, a tray which it was the custom in the great Florentine families to have painted by an artist of distinction in preparation for the birth of an heir to the head of the House or to his eldest son. On the occurrence of the happy event it was used to bear the costly gifts that were carried to the mother's bedside.

By FRANCESCO UBERTINI, called IL BACCHIACCA.

Florentine School (1494-1557).

In this picture is apparently depicted the period of waiting for news, and on the reverse side is a finely drawn shield of arms surrounded by arabesque ornament. The dexter coat is that of the Massimi; the sinister has yet to be identified.

*Lent by Frederick Anthony White, Esq.*

46 PORTRAIT OF MAXIMILIAN SFORZA, SON OF LODOVICO, DUKE OF MILAN.

By BARTOLOMMEO VENETO.

Dated 1520.

*Lent by Capt. Holford, C.I.E.*

47 THE "MADONNA DEI CANDELABRI."

This is one of the two versions both ascribed to RAPHAEL.

Photographs of the other picture (also in English private possession) are shown for comparison.

*Lent by Sir J. C. Robinson, C.B.*

48 PORTRAIT OF AN UNKNOWN LADY.

Ascribed to GAINSBOROUGH.

Bought by the present owner at Sir Julian Goldsmid's sale in 1896, where it was catalogued as "Early English School," although it had a label on it bearing Gainsborough's name.

*Lent by the Earl of Carysfort, K.P.*

## 49 PORTRAIT OF A LADY IN MOB CAP.

By SIR JOSHUA REYNOLDS.

*Lent by Herbert Cook, Esq.*

## 50 PORTRAIT OF A LADY.

By VERSPRONCK.

Dutch School.

*Lent by Alfred Beit, Esq.*

## 51 SHIPPING IN A CALM.

By WILLIAM VAN DER VELDE.

Dutch School.

*Lent by the Hon. Evan Charteris.*

## 52 LANDSCAPE, WITH FIGURES.

By AART VAN DER NEER and CUYP.

*Lent by Alfred Beit, Esq.*

## 53 STORM OFF DORT.

By CUYP.

Formerly the property of the Prince Regent, then of Francis Jordan, at whose death it passed to the Peacock family.

*Lent by W. C. Alexander, Esq.*

## 54 PORTRAIT OF HIS NEPHEW, GAINSBOROUGH DUPONT.

By GAINSBOROUGH.

See No. 25 in Catalogue.

*Lent by G. Harland-Peck, Esq.*

55 PORTRAIT OF A LADY.

By MOREELSE.

Dutch School.

*Lent by Alfred Beit, Esq.*

56 A SPANISH GIRL.

By MURILLO.

*Lent by Capt. Holford, C.I.E.*



## FURNITURE, ETC.

*(Described from left to right.)*

TWO CHAIRS in mahogany with cabriole legs and ball-and-claw feet covered in old French "moquette."

English (circa 1720).

*Lent by Lieut.-Col. Lyons.*

COMMODOE of satinwood with handles and mounts of ormolu. It has six drawers and two cupboards. The upper part inlaid with a festoon of husks and rosettes. The top of marble.

English, eighteenth century.

*Lent by W. A. S. Benson, Esq.*

In the centre of the wall to the left of fireplace is an OAK TABLE with expanding top and carved supports.

French, sixteenth century.

*Lent by Max Rosenheim, Esq.*

Over the fireplace is a LOOKING-GLASS with frame of carved walnut-wood. Style of Michael Angelo.

*Belonging to the Club.*

Against the wall to the left of the fireplace, ARMCHAIR with high back in walnut wood.

French, sixteenth century.

*Lent by T. Foster Shattock, Esq.*

And TWO RENAISSANCE CHAIRS of walnut-wood.

*Lent by T. Foster Shattock, Esq.*

CABINET of walnut-wood, with four niches containing statuettes in bronze, a shelf for writing, forty-four small drawers, and a cupboard.

North Italian (circa 1540).

*Lent by Max Rosenheim, Esq.*

Against the end wall on the left of the alcove is a CHIPPENDALE FOLDING-TABLE in mahogany, with cabriole legs.

*The property of the Club.*



In the alcove is a CASSONE (or Marriage Coffe). The panel in front painted with a triumphal procession. The victor is seated in a car drawn by richly caparisoned horses preceded by captives in dresses of cloth of gold edged with fur, an escort of knights follow, and the procession is headed by a car laden with the spoils of war, which has just entered the city of Rome, the various public buildings of which may be further identified by the inscriptions upon them. At either end of the Coffe are the arms of the contracting parties, Rinaldi and Pazzi, well-known patrician families.

Florentine (circa 1460).

*Lent by C. Brinsley Marlay, Esq.*

On either side of the Cassone are TWO HIGH-BACKED CHAIRS, one of oak, time of William and Mary, the other with shaped back, pierced and carved, in walnut-wood.

*Lent by T. Foster Shattock, Esq.*

And a CHIPPENDALE CARD-TABLE with cabriole legs and ball-and-claw feet.

*Lent by Lieut.-Col. Lyons.*

Against the long wall an UPRIGHT CABINET of marquetry inclosing "a secretaire" with a drawer above and a cupboard underneath, mounted in ormolu and inlaid with baskets of flowers in various woods. Top of marble.

French, Louis XV.

*Lent by W. A. S. Benson, Esq.*

In the centre RENAISSANCE CABINET of walnut-wood, elaborately carved and inlaid after a design by Androuet Ducerceau.

French, second half of sixteenth century.

*Lent by C. Brinsley Marlay, Esq.*

LOUIS XV COMMODE with shaped front inlaid with a floral design in mahogany and rosewood, scroll handles and ornaments of ormolu.

French.

*Lent by C. Brinsley Marlay, Esq.*

SIX MAHOGANY CHAIRS.

English (eighteenth century).

*Lent by Lord Stavordale.*

The ORIENTAL CARPETS AND RUGS.

*Lent by Sir Hickman Bacon, Bart.*

## BRONZES AND OTHER WORKS OF ART.

On the satinwood commode a SEXAGONAL CASKET OF WOOD set with plaques of carved bone and bands of "*alla certosina*" marquetry. School of the Embriachi.

North Italian (circa 1400).

*Lent by F. Beaufort Palmer, Esq.*

On the oak table, CASKET OF WOOD covered with black and red lacquer, and inlaid with arabesques of mother-of-pearl.

Oriental.

*Lent by F. Beaufort Palmer, Esq.*

SILVER STATUETTE OF ARCHITECTURE.

French.

*Lent by C. Brinsley Marlay, Esq.*

TWO ALBARELLI, with labels inscribed with names of drugs.

Italian (sixteenth century).

*Lent by Capt. Nevile Wilkinson.*

On the mantelshelf a PAIR OF BRONZE FIGURES of Abundance carrying cornucopiae.

Italian (sixteenth century).

*Lent by Julius Wernher, Esq.*

TWO ALBARELLI painted in indigo and purple brown, one with birds and foliage, the other with figures holding serpents.

Spanish (seventeenth century).

*Lent by F. Beaufort Palmer, Esq.*

LOUIS XIV. CLOCK IN BUHL CASE, by "Marcelin" of Paris.

*The Property of the Club.*

TWO ALBARELLI, with labels inscribed with names of drugs.

Italian (sixteenth century).

*Lent by Captain Nevile Wilkinson.*

On the cassone at the end of the room, octagonal CASKET OF WOOD, covered with bone, partly stained, and inlaid with *alla certosina* marquetry, the sides set with quatrefoil cusped panels carved with figures representing the Virtues. School of the Embriachi.

North Italian (circa 1400).

*Lent by F. Anthony White, Esq.*

TWO INCENSE BURNERS of cloisonné enamel and gilt bronze, with handles in the form of dragons, supported on legs with lions' masks. [Since withdrawn.]

Chinese.

*Lent by Alfred Darby, Esq.*

On the Louis XV. secretaire, TWO PARROTS of old Chinese porcelain with French ormolu mounts.

*Lent by R. H. Benson, Esq.*

On the large French cabinet are TWO FIGURES of a RHINOCEROS and a RAM of bronze, inlaid with gold and silver.

Early Chinese.

*Lent by C. Newton Robinson, Esq.*

Upon the Louis XV. commode, GLOBE SUNDIAL of marble, partially gilt, and signed "E. VINET, 1568," supported by a BRONZE FIGURE of Atlas (which shows traces of gilding) on marble base.

*Lent by T. Whitcombe Greene, Esq.*

BRONZE STATUETTE of a youth extracting a thorn from his foot.

[Since withdrawn.]

*Lent by C. Brinsley Marlay, Esq.*

And TWO VASES of Oriental turquoise-blue porcelain splashed with indigo, with French ormolu mounts.

*Lent by R. H. Benson, Esq.*

On the table (near the door), a silver gilt PINEAPPLE CUP. The stem formed as the trunk of a tree, on which are a snail, a tortoise and a frog, and a forester with a sickle. The cover is surmounted by a vase with flowers of silver. Made by Eustachius Hohman.

Nuremberg (late sixteenth century).

*Lent by C. Brinsley Marlay, Esq.*

And a BRONZE VASE with long tapering neck splashed with gold.

[Since withdrawn.]

Chinese.

*Lent by C. Newton Robinson, Esq.*

18 *Collection of Pictures, Decorative Furniture, Etc.*

On a table (near the cassone) are an INCENSE BURNER of cloisonné enamel and bronze, in the form of the sacred lotus with buds and leaves.

Japanese.

*Lent by C. Brinsley Marlay, Esq.*

A LARGE BRONZE MORTAR, with Gothic architectural ornament.

Italian (fourteenth century).

*Lent by T. Whitcombe Greene, Esq.*

HIBACHI of bronze and iron.

Japanese.

*Lent by Licut.-Col. Lyons.*

On the stand in the centre of the room is a BRONZE VASE for burning perfumes (in three parts). The base, which is supported by terminal figures of fauns, has a band of festoons and grotesque masks, and a moulding of acanthus foliage. The body has three figures of classic deities in high relief, between which are grotesque masks and eagles with expanded wings. The cover, which is enriched with Medusa masks, is supported by winged amorini, and surmounted by a figure of Pan seated on a scallop-shell.

Italian (sixteenth century).

*Lent by Julius Wernher, Esq.*

PAIR OF BRONZE VASES, ornamented with grotesque masks and supported by winged terminal figures.

Italian (sixteenth century).

*Lent by Julius Wernher, Esq.*





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