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# Burlington Fine Arts Club



CATALOGUE OF A COLLECTION

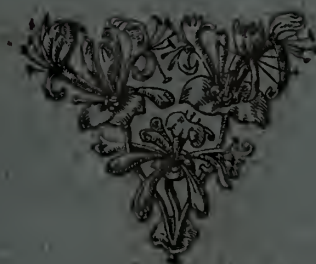
OF

PICTURES

DECORATIVE FURNITURE

AND

OTHER WORKS OF ART



LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

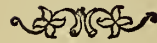
1907



Under Revision]

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# Burlington Fine Arts Club



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



## CATALOGUE

NOTE.—*The Pictures are numbered, beginning on the left of entrance door.  
The Furniture, etc., are described after the Pictures.  
The Committee accept no responsibility for the accuracy of the  
attributions in the Catalogue.*

### PICTURES

1 MADONNA AND CHILD.

By SANDRO BOTTICELLI.

A similar group occurs in the large altarpiece at Berlin of the Madonna and Child with two Saints.

*Lent by Mr. James Mann.*

2 THE NATIVITY. A predella picture.

Florentine School, ascribed either to FRA FILIPPO LIPPI, or to PESELLINO.

*Lent by Sir Henry Howorth, K.C.I.E.*

3 THE MADONNA IN ADORATION OF THE INFANT CHRIST, WITH THE LITTLE ST. JOHN.

School of FRA ANGELICO.

*Lent by Earl Brownlow.*

4 PORTRAIT OF GIOVANNI ONIGO, A YOUNG NOBLEMAN OF TREVISO.

Ascribed to GIORGIONE.

Brought from Italy this year.

*Lent by Mr. Herbert Cook.*

## 5 THE FINDING OF MOSES.

By BONIFAZIO VERONESE.

*Lent by Mr. George Salting.*

## 6 PORTRAIT OF A YOUNG MAN.

Signed by MARCO BASAITI.

From the Capel-Cure Sale.

*Lent by Mr. George Salting.*

## 7 PEDLAR AT A PEASANT'S COTTAGE.

By ISAAC OSTADE.

*Lent by Mr. Otto Beit.*

## 8 THE CASTLE OF BENTHEIM.

By JACOB RUYSDAEL.

Belongs to the artist's early period and represents a Westphalian castle not far from the frontier of Holland.

*Lent by Mr. Otto Beit.*

## 9 THE ADORATION OF THE SHEPHERDS.

By ADRIAEN OSTADE.

Signed and dated 1667.

*Lent by Mr. Otto Beit.*

## 10 A PAIR OF CIRCULAR LANDSCAPES, WITH FIGURES.

<sup>&</sup>  
12 By ESAIAS VAN DER VELDE.Signed and dated 1623. *Lent by Mr. Everard Green ("Rouge Dragon").*

## 11 A LADY PLAYING THE MANDOLINE.

By TERBORG.

*Lent by Mr. Otto Beit.*

## 13 YOUNG WOMAN PLAYING THE HARPSICHORD.

By VERMEER (of Delft).

*Lent by Mr. Otto Beit.*

- 14 PORTRAIT OF AN ECCLESIASTIC. On the reverse a kneeling Magdalen, probably one of the figures in a *Noli me tangere*.

The reverse probably painted by CONRAT WITZ (of Basel). Swabian School, *flor.* from 1435. The front appears to be of later date.

*Lent by Sir Frederick Cook, Bt.*

- 15 SHIPPING ON THE DORT.

Signed A. CUYP.

*Lent by Mr. F. Leverton Harris.*

- 16 THE CASTLE OF BENTHEIM.

By JACOB RUYSDAEL.

*Lent by Sir Hickman Bacon, Bt.*

- 17 THE MILKMAID.

By NICHOLAS MAES.

Formerly in Mr. Walter's Collection.

*Lent by Mr. Otto Beit.*

- 18 PORTRAIT OF MISS RICH. A Sketch.

By HOGARTH.

*Lent by Mr. Max Michaelis.*

- 19 PORTRAIT OF QUEEN CHARLOTTE.

By GAINSBOROUGH.

Larger version in Buckingham Palace.

*Lent by Mr. Max Michaelis.*

- 20 EMBARKATION OF THE REGENT (LATER GEORGE IV) FROM WHITEHALL ON THE OCCASION OF THE OPENING OF WATERLOO BRIDGE, JUNE 18TH, 1817.

By CONSTABLE.

This picture was exhibited at the Royal Academy in 1832, and was sold at the Constable Sale, 1838, for 63 guineas. The picture caused Constable much difficulty, and he spent many years upon it. It is remarkable for the freedom with which the palette knife is used in the foreground, and for the legend of its

having been 'toned' with blacking, which the present condition of the picture proves to have been little more than a legend."—C. J. Holmes, *Constable*, p. 250.

*Lent by Sir Edward Tennant, Bt.*

Waterloo Bridge was designed by Rennie, and the first stone was laid on the 11th of October, 1811. It was at first known as the "Strand Bridge." Only in 1816 was the present name adopted. It was esteemed by critics of the time as a colossal monument "worthy of Sesostris or Caesar."—See Pugin and Britton on "The Public Buildings of London." 1838.

21 PORTRAIT OF MRS. PAYNE GALLWEY. A Sketch.

By SIR JOSHUA REYNOLDS.

*Lent by Mr. Max Michaelis.*

22 SUNRISE AT SEA.

By CONSTABLE.

Study. On the back is written: "Purchased from Mr. Hugh Constable, grandson of the artist."

*Lent by Sir Hickman Bacon, Bt.*

23 HAMPSTEAD—STORMY WEATHER.

By CONSTABLE.

Study. On the back is written: "Purchased from the sale of Miss Isabel Constable, daughter of the artist."

*Lent by Sir Hickman Bacon, Bt.*

24 THE STANDARD-BEARER.

By W. ETTY, R.A.

Study.

*Lent by Mr. F. E. Sidney.*

25 CHARLES TOWNELEY, THE COLLECTOR, IN HIS LIBRARY WITH HIS MARBLES (now in the British Museum.)

By ZOFFANY.

The following is taken from Michaelis's "Ancient Marbles in Great Britain" (1882): "A painting by Zoffany, a regular guest at the house, represents Towneley in his library, surrounded by his beloved books and a few chosen antiques, in conversation with Hancarville, near whose chair stand Charles Greville and Thomas Astle. . . . By this time the collection formed one of the greatest sights



in London, and might, in fact, have taken a high place among the collections of antiques of the day, not only in England but in all Europe. . . . The drawing-room contained a selection of the most beautiful busts, including Towneley's favourite, that exquisite portrait of a Roman lady, which is best known under the name of the Clytie."

*Lent by the Lord O'Hagan.*

26 PORTRAIT OF MISS RIDGE.

By SIR JOSHUA REYNOLDS.

Daughter of Counsellor Ridge, a gentleman belonging to the Irish Bar, mentioned in Goldsmith's poem of "The Retaliation." The counsellor was a great friend of Sir Joshua. Painted 1773.

*Lent by Sir Edward Tennant, Bt.*

27 A HEATH SCENE, WITH WINDMILLS.

By COTMAN.

*Lent by Sir Edward Tennant, Bt.*

28 PORTRAIT OF LEWIS THE COMEDIAN, AS THE "MARQUIS" IN THE "MIDNIGHT HOUR."

By GAINSBOROUGH.

*Lent by Sir Edward Tennant, Bt.*

29 PORTRAIT OF ISABELLA OF AUSTRIA.

Attributed to FRANS POURBUS (the Younger).

*Lent by Mr. H. L. Bischoffsheim.*

30 PORTRAIT OF A LADY.

On the back it is stated to be Queen Elizabeth, when Princess, or in the early part of her reign, by Sir Antonio Mor. From the Rinuccini Collection, and there described as "La Regina d'Inghilterra."

*Lent by Mr. Christopher Head.*

31 PORTRAIT OF QUEEN CATHERINE OF ARAGON.

English School, of the time of SIR ANTONIO MOR.

*Lent by Mr. Christopher Head.*

*On the Table:*

## 32 THE MAGDALEN.

By CORREGGIO.

The recently discovered original of the better known copy in the Uffizi, at Florence. Probably the painting referred to in an extant letter as the Magdalen of Albinea, and painted by Correggio in 1517.

(See "Rassegna d'Arte," 1901, p. 125.)

*Lent by Mr. George Salting.*



## FURNITURE

*(Described from left to right)*

### *Against the North Wall*

MAHOGANY TABLE with shaped top and raised edges; supported on plinth, having three ball-and-claw feet, carved with foliage.

English, XVIIIth century.

*Lent by Mr. J. C. J. Drucker.*

MAHOGANY ARMCHAIR with carved back, ball-and-claw feet.

English, early XVIIIth century.

*Lent by Mr. J. C. J. Drucker.*

SIDE TABLE (one of a pair). The frame carved and gilt in the style of Louis XVI. The top inlaid with a fan-pattern, and painted with medallions, festoons, and ribbons.

English, late XVIIIth century.

*Lent by Mr. F. Leverton Harris.*

WALNUT-WOOD CHAIR with ball-and-claw feet. The back carved with shell-like ornaments.

English, early XVIIIth century.

*Lent by the Rev. Edmund McClure.*

POLE SCREEN OF MAHOGANY. The plinth and legs carved with acanthus foliage. The tapestry panel has a design of flowers in a vase.

English, early XVIIIth century.

*Lent by Mr. Robert Hadfield.*

Over the Fireplace is a MIRROR with a boldly carved frame of walnut-wood in the style of Michael Angelo.

Italian, XVIth century.

*Belonging to the Club.*

On right of Fireplace: POLE SCREEN OF MAHOGANY on turned plinth and three feet. The panel embroidered in "petit-point" with a landscape and seated figure of a lady wearing a crown.

English, early XVIIIth century.

*Lent by Mr. Robert Hadfield.*

SIDE-TABLE OF SATINWOOD, pair to the one on left of Fireplace, on either side of which are

TWO WALNUT-WOOD CHAIRS with carved and openwork backs, and ball-and-claw feet.

English, early XVIIIth century.

*Lent by Mr. W. C. Alexander.*

*Against the East Wall*

CABINET OF WALNUT inlaid with other woods. Folding doors enclose numerous drawers, the fronts of which are ornamented with architectural mouldings and scrolls.

South German, XVIIth century.

*Lent by Mr. Saxton Noble.*

In the Alcove:

MAHOGANY SETTEE in the style of Chippendale with ball-and-claw feet. The back formed of four openwork splats of scroll design and terminal eagles' heads, the seat covered with contemporary needlework with design of flowers. Two chairs *en suite*.

English, late XVIIIth century.

*Lent by Rev. Edmund McClure.*

CABINET OF EBONY containing numerous drawers, the fronts forming an elaborate architectural design, having ornaments in gilt bronze and inlays of lapis lazuli, jasper, and painted mother-of-pearl.

Italian, XVIIth century.

*Lent by Sir F. Beaufort Palmer.*

*Against the South Wall*

MAHOGANY SETTEE in the style of Chippendale with ball-and-claw feet, the back formed of three pierced splats. The whole carved with a design of floral scrolls.

English, early XVIIIth century.

*Lent by Mr. J. C. J. Drucker.*

FOUR CHAIRS OF WALNUT-WOOD on ball-and-claw feet with pierced scrolled backs, veneered with finely grained walnut and carved on the top of backs and legs with conventional foliage.

English, early XVIIIth century.

*Lent by Mr. Christopher Head.*

CABINET OF SATINWOOD resting on four tapering legs. The edges are banded with tulip and other woods, and it encloses several drawers with silvered handles, the centre one of which is fitted as a *secrétaire*. On the top are two small cupboards, and the whole is painted with a design of wreaths and scrolls.

English, late XVIIIth century.

*Lent by Mr. F. Leverton Harris.*

WALNUT-WOOD STOOL with club feet, covered with contemporary needlework in "point hongroise."

English, early XVIIIth century.

*Lent by Lieut.-Colonel Lyons.*

TRIANGULAR TABLE IN MAHOGANY. Style of Chippendale, supported on three cabriole legs. The top revolves and supports three flaps which form a circle.

English, XVIIIth century.

*Lent by Lieut.-Colonel Lyons.*

OAK "DRAW" TABLE, resting on four bulbous legs between which are straight stretchers. The supporting brackets are pierced and carved.

Dutch, early XVIIth century.

*Lent by Mr. F. E. Sidney.*



## WORKS OF ART

*(Described from left to right)*

### *West Wall*

PAIR OF FIGURES. The Virgin and the Angel of the Annunciation. Carved in wood, painted, and gilt.

South German (Tyrolese), XVIth century. *Lent by Mr. F. Leverton Harris.*

TABLE CABINET OF ROSEWOOD, inlaid with ivory, folding doors and hinged top. The interior mounted with marble columns, between which are a figure of Jupiter and other ornaments in gilt bronze.

Italian, XVIIth century. *Lent by Sir F. Beaufort Palmer.*

BOX covered with tortoiseshell, and inlaid with engraved bands of ivory and ebony.

Italian, XVIIth century. *Lent by Sir F. Beaufort Palmer.*

### *North Wall*

On Mahogany Table:

PORCELAIN VASE, in green glaze, with floral design in low relief.

Height, 21½ inches.

Chinese.

*Lent by Mr. R. H. Benson.*

On Side Table:

BOWL AND COVER (one of a pair) of Imari porcelain, painted with conventional flowers and foliage and gilt.

Height, 13½ inches.

Japanese, XVIIIth century.

*Lent by Mr. Alfred Darby.*

On the Mantel-shelf:

BRONZE VASE, with ring handles, inlaid with a lattice pattern of copper enclosing formal figures of dragons in silver.

Old Chinese.

*Lent by Mr. C. Newton Robinson.*

ALABASTER STATUETTE, painted and gilt. The Assumption of the Virgin. The Virgin stands with folded hands supported on clouds upheld by cherubs. Signed: *A° Cano fecit*, 1663.

Spanish, XVIIth century.

*Lent by Mr. F. E. Sidney.*

BRONZE VASE, with two handles formed of dragons, masks, and rings; the whole surface covered with formal scrolls inlaid in gold and silver.

Old Chinese.

*Lent by Mr. C. Newton Robinson.*

On the Side Table:

IMARI BOWL AND COVER. Pair to the one on left of Fireplace.

Japanese, XVIIIth century.

*Lent by Mr. Alfred Darby.*

*East Wall*

On Walnut-wood Cabinet:

SHALLOW BOWL OF CELADON PORCELAIN. Round the outside in relief the Hak-kwa, the eight sacred trigrams, combinations of short and long bars. Lid of wood with knob of carved jade.

Chinese.

*Lent by Mr. R. H. Benson.*

On Ebony Cabinet:

BRONZE INCENSE BURNER, with cover, decorated with bands inlaid in lines of gold and silver; handles formed of grotesque heads.

Chinese or perhaps Japanese.

*Lent by Mr. Saxton Noble.*

*South Wall*

Above the Glass Case:

DISH OF VENETIAN GLASS, having a radiating spiral design in the glass, and a central ornament and bordure of imbricated pattern, gilt and enamelled.

Italian (Venetian), XVIth century.

*Lent by Lieut.-Colonel Lyons.*

In the Glass Case:

PORCELAIN VASE, painted in aubergine and two shades of green, with a design of rocks, peacocks, prunus, paeonies, and bamboo on a yellow ground.

Height, 11½ inches.

Chinese (early Kang-he).

*Lent by Sir William Bennett, K.C.V.O.*

PAIR OF PORCELAIN KYLINS (or Lions), on square bases, painted in dark blue, light and dark green, yellow and aubergine. One has a young one at its side and the other a ball which revolves, and both have movable eyes.

Height, with base, 10½ inches.

Chinese (Ming, or perhaps early Kang-he).

*Lent by Sir William Bennett, K.C.V.O.*

PORCELAIN VASE, of peach-bloom colour, with trumpet-shaped neck and oviform body, standing on a shallow bowl (reversed) of the same colour.

Height of vase, 8 inches.

Chinese (Kien-lung period).

*Lent by Sir William Bennett, K.C.V.O.*

LARGE CIRCULAR DISH OF FAMILLE VERT, the centre decorated with a basket of flowers within a broad bordure of green, having eight panels, four peach-shaped, and four irregular ovals, reserved in white, containing emblems of the elements, etc. The bordure has an inner band of trellis-work interrupted with paeonies, and an outer band of butterflies enclosed by lotus flowers, between which are oblong cartouches, reserved in white, containing cloud ornaments. The whole is painted and enamelled in colours of exceptional brilliancy.

Marked on the back with flower within double ring.

Diameter, 22 inches.

Chinese (Famille Vert of Kang-he period).

*Lent by Sir William Bennett, K.C.V.O.*

On the Satinwood Cabinet:

BALLOON-SHAPED BRACKET CLOCK, in mahogany case, by James Evill, of Union Street, Bath.

English, circa 1790.

*Lent by Sir William Bennett, K.C.V.O.*



On the Glass Case:

JAR OF ENAMELLED EARTHENWARE in the form of a PINE-CONE. On the foot is a design of conventional foliage in blue, the colours on the body being yellow and green.

Height, 8 inches.

Italian (Diruta), XVIth century.

*Lent by Mr. W. B. Chamberlin.*

In the Glass Case:

TWO-HANDLED JAR, enamelled earthenware, painted in dark blue and manganese purple. On either side a large fish surrounded by a design of conventional oak leaves. On the handles is a crutch in green, the badge of the Hospital of Santa Maria Nuova at Florence.

Height, 12 inches.

Italian (Tuscan), early XVth century.

*Lent by Mr. Henry Oppenheimer.*

TWO-HANDLED JAR, similar to the above, with a hound coursing a hare, which is repeated on the reverse.

Height, 12 $\frac{1}{4}$  inches.

Italian (Tuscan), early XVth century.

*Lent by Sir Edgar Speyer, Bt.*

TWO-HANDLED JAR, similar, with a dog on either side.

Height, 12 $\frac{1}{4}$  inches.

Italian (Tuscan), early XVth century.

*Lent by Mr. Henry Oppenheimer.*

TWO-HANDLED JAR, similar, with heron in front, and a deer on the reverse.

Height, 13 inches.

Italian (Tuscan), early XVth century.

*Lent by Sir Edgar Speyer, Bt.*

PILGRIM BOTTLE of earthenware, enamelled in yellow, blue, and green, and mounted in bronze, chased and gilt. On one side a river god and on the other three amorini: the handles formed of twisted cords.

Height, 11 $\frac{3}{4}$  inches.

Hamilton Palace Collection (922).

French (Nevers), XVIIth century.

*Lent by Mr. P. L. Argenti.*

SIMILAR BOTTLE, with handles formed of rams' heads: painted with a river god and cupids sporting with swans.

Height, 11½ inches.

Hamilton Palace Collection (922).

French (Nevers), XVIIth century.

*Lent by Mr. P. L. Argenti.*

SHALLOW DISH of earthenware, enamelled in colours, with a portrait-head of a lady. Inscribed: VIVA FAMETA (FIAMMETTA?) BELLA.

Diameter, 10¾ inches.

Italian, XVIth century.

*Lent by Mr. Alfred Darby.*

### *On Table in centre of the Room*

BRONZE INCENSE BURNER. On the body archaic patterns in low relief. On the lid, around a seated figure with begging bowl (probably Maitreya Buddha), are apertures in the form of the Hak-kwa (the eight sacred trigrams).

*Lent by Mr. Saxton Noble.*

### *On Table near Recess*

VASE OF CLOISONNÉ ENAMEL, with ring handles, enamelled with conventional lotus flowers in red, white, and dark blue on a turquoise ground.

Height, 14½ inches.

Old Chinese.

*Lent by Mr. Alfred Darby.*

STAND OF CLOISONNÉ ENAMEL IN FORM OF A TABLE, entirely covered with small geometrical designs in red, white, and dark blue on a turquoise ground.

Height, 12¼ inches.

Old Chinese.

*Lent by Mr. Alfred Darby.*

PORCELAIN VASE of splashed ware; masses of richly varied colours, through which the white ground shows in places.

Height, 16 inches.

Chinese.

*Lent by Mr. R. H. Benson.*

THE ORIENTAL RUGS on the tables and sofas are

*Lent by Sir Hickman Bacon, Bt.*



