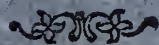


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# Burlington Fine Arts Club



CATALOGUE OF A COLLECTION  
OF  
PICTURES  
DECORATIVE FURNITURE  
AND  
OTHER WORKS OF ART



LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1908

From the Library of  
Frank Simpson

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, Works of Art, etc., are described after the Pictures.  
The Committee accept no responsibility for the accuracy of the  
attributions in the Catalogue.*

### PICTURES

1 ST. MICHAEL AND ST. FRANCIS.

Early Spanish (or perhaps Portuguese) School, *circa* 1480.

*Lent by Sir Frederick Cook, Bt.*

2 THE DAY OF PENTECOST.

Early Portuguese School, *circa* 1460.

*Lent by Sir Frederick Cook, Bt.*

3 TWO VOILETS OF A TRIPTYCH, WITH THE PORTRAITS OF FERDINAND AND ISABELLA KNEELING, WITH THEIR PATRON SAINTS FERDINAND AND ELISABETH.

Probably painted by a Flemish artist working in Spain in the XVth century.

The arms on the frame are said to be those of Don Manuel, Ferdinand's Prime Minister.

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

4 THE MEETING OF JOACHIM AND ANNA AT THE GOLDEN GATE OF THE TEMPLE.

By FRAY JUAN CORREA.

Spanish School, *circa* 1550.

From the monastery of Valdeiglesias, and subsequently in the Spanish Gallery of Louis Philippe in the Louvre.

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

## 5 THE HOLY FAMILY.

By ZURBARAN.

Spanish School (1598-1662).

*Lent by Mr. W. M. de Zoete.*

## 6 THE ANNUNCIATION.

Signed by MAESTRO JUAN DE BURGOS.

Two panels, in original Gothic frames.

Spanish School, *circa* 1450.*Lent by Sir J. C. Robinson, C.B.*

## 7 THE CRUCIFIXION.

By PEDRO CAMPAÑA.

Spanish School (1503-*circa* 1570).*Lent by Sir Frederick Cook, Bt.*

## 8 THE VIRGIN AND CHILD AND ST. ANNE.

By ALEXO FERNANDEZ.

School of Seville, *circa* 1510-20.*Lent by Sir J. C. Robinson, C.B.*

## 9 A VENETIAN COURTYARD.

By GUARDI.

Venetian School (1712-1793).

*Note.*—The church on the right was demolished many years ago. The Piazza of San Marco is seen through the archway.*Lent by Mr. W. B. Chamberlin.*

## 10 VIEW FROM THE CHURCH OF THE CASTELLO, VENICE.

By GUARDI.

Venetian School (1712-1793).

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

## 11 PORTRAIT OF A WARRIOR.

By PIETRO DELLA VECCHIA.

Venetian School (1605-1678).

*Lent by Mr. W. M. de Zoete.*

12 A ROMAN CONSUL ON HIS TRIUMPH (formerly known as "The Triumph of Scipio Africanus").

By REMBRANDT.

Dutch School (1606-1669).

Signed and dated 1655.

Exhibited at the "Fêtes de Rembrandt" Exhibition at Leyden, 1906.

*Lent by Mr. B. Newgass.*

13 PORTRAIT OF A LUTHERAN MINISTER.

By JACOB GERRITZ CUYP.

Dutch School (1594-circa 1652).

The sitter's age is given on the picture as forty-six, and the picture is signed and dated 1648.

*Lent by Mr. Ralph Brocklebank.*

14 PORTRAIT OF THE MARCHESE DI SERRA.

By VAN DYCK.

Flemish School (1599-1641).

Dating from his Genoese period.

*Lent by Mr. George Salting.*

15 VIEW ON THE ORWELL, NEAR IPSWICH.

By THOMAS GAINSBOROUGH, R.A.

English School (1727-1788).

Early period, about 1747-8.

*Lent by Sir Charles Darling.*

16 FAITH PRESENTING THE EUCHARIST, OR THE CHURCH TRIUMPHANT.

By MURILLO.

Spanish School (1618-1682).

Painted in 1665 for a semicircular space on the wall of the nave of the Church of Sta. Maria la Blanca, Seville.

Companion to "The Immaculate Conception" now in the Louvre.

*Lent by Sir Alexander Henderson, Bt.*

## 17 NARCISSUS.

By BOLTRAFFIO.

Milanese School (1467-1516).

The same model reappears in the profile portrait of a youth (also in the character of Narcissus) in the Uffizi Gallery; again in a profile of St. Sebastian in the Frizzoni collection at Bergamo; and again in a profile drawing in the Louvre.

*Lent by Mr. George Salting.*

## 18 PORTRAIT OF THE MARCHESA DI SERRA (wife of No. 14).

By VAN DYCK.

Flemish School (1599-1641).

Dating from his Genoese period.

*Lent by Mr. George Salting.*19 RECEPTION BY POPE PIUS VI, IN THE HALL OF AUDIENCE IN  
THE CONVENT OF SS. GIOVANNI E PAOLO, VENICE.

By GUARDI.

Venetian School (1712-1793).

*Lent by Dr. Ludwig Mond.*

## 20 THE TOILET OF VENUS.

By ANNIBALE CARRACCI.

Bolognese School (1560-1609).

Transferred from panel to canvas.

Formerly in the collection of Mr. Munro of Novar.

*Lent by Sir Frederick Cook, Bt.*

## 21 SAN MARCO FROM THE PIAZZETTA.

By GUARDI.

Venetian School (1712-1793).

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

## 22 ANTONY AND CLEOPATRA.

By G. B. TIEPOLO.

Venetian School (1692-1769).

Sketch, with variations, for the large fresco in the Labbia Palace, Venice. The Queen is in the act of dropping the pearl into the glass of vinegar. In the fresco, Antony is seated on the far side of the table and the horse seen in the sketch on the left is omitted in the fresco.

Painted about 1745.

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



- 23 THE BAPTISM BY JOHN IN JORDAN.  
 By DOMENICHINO.  
 Bolognese School (1581-1641). *Lent by Sir Frederick Cook, Bt.*
- 24 EVENING SCENE, MILKING.  
 By ALBERT CUYP.  
 Dutch School (1620-1691). *Lent by Mr. W. B. Chamberlin.*
- 25 PORTRAIT OF A GENTLEMAN.  
 By VAN DER HELST.  
 Dutch School (1611-12—1670).  
 Signed and dated 1653. *Lent by Mr. W. M. de Zoete.*
- 26 PORTRAIT OF MRS. MARY ROBINSON ("PERDITA").  
 By SIR JOSHUA REYNOLDS, P.R.A.  
 On panel.  
 Mrs. Robinson, the daughter of Captain Darby, was born in America. She married at the age of fifteen, went on the stage, and won the affections of the Prince of Wales in her character as "Perdita." She died in 1800.  
*Lent by Sir Hickman Bacon, Bt.*
- 27 DIANA AND ENDYMION.  
 By WILLIAM ETTY, R.A.  
 English School (1787-1849).  
 The figure of Diana bending over Endymion, asleep on Mount Latmus, suggests the crescent moon.  
 Exhibited at the Royal Academy, 1839. *Lent by Mr. Ralph Brocklebank.*

IN THE WRITING ROOM

- THE POOL OF LONDON.  
 By JOHN GENDALL.  
 English School (1789-1865).  
 A native of Exeter, Gendall exhibited frequently at the Royal Academy from 1818 to about 1860. He is chiefly associated with Devonshire landscapes. Turner is said to have thought highly of his work, and it is clear from "The Pool of London" that the admiration was mutual.  
*Lent by the Rt. Hon. the Earl of Portsmouth.*

## FURNITURE

*(Described from left to right)*

### *Against the West Wall*

MAHOGANY PEDESTAL of Adams design, the front veneered and having an ornament of scrolls and husks. The mouldings carved with rose and ribbon.

Height, 3 feet 9 inches.

English, end of XVIIIth century.

*Lent by Lt.-Colonel Lyons.*

### *Against the North Wall*

CHAIR WITH HIGH BACK, shaped seat, and cabriole legs carved with shells on the shoulders. The high, curved back is pierced and elaborately carved with scale pattern and husks surmounted with scrolls and a scallop shell.

Height, 4 feet 1½ inches.

English, (?) end of XVIIth century.

*Lent by the Rev. Lewis Gilbertson.*

CHAIR OF WALNUT WOOD, with shaped seat and pierced back, with scrolls and foliage carved in relief; cabriole legs with foliage and scrolls carved on the shoulders, the feet formed as eagles' claws holding balls, the claws being made of brass.

English, early XVIIIth century.

*Lent by Mr. Harris Brown.*

SATINWOOD COMMODE (one of a pair) with doors enclosing shelves; bowed front and sides; the body of mahogany is veneered with satinwood inlaid with rose, mahogany, sycamore, tulip, and other coloured and stained woods, in an elaborate design of festoons and foliated scrolls tied with ribbons, the top having a basket of flowers and lozenge pattern.

English, circa 1790.

*Lent by Mr. Pierpont Morgan.*

MAHOGANY CHAIRS (two) in the style of Chippendale, with tapering legs and stretchers carved with gothic mouldings and foliage. The backs are pierced with scrolls and small gothic arches and carved in a similar manner to the lower part.

English, *circa* 1760.

*Lent by Sir Thornley Stoker.*

Over the Fireplace is a

MIRROR, with boldly carved frame of walnut wood in the style of Michael Angelo.

Italian, XVIIth century.

*Belonging to the Club.*

Right of the Fireplace:

MAHOGANY CHAIRS (two) in the style of Chippendale, same as the pair on the other side of the Fireplace.

English, *circa* 1760.

*Lent by Sir Thornley Stoker.*

SATINWOOD COMMODOE, pair to the one on left of Fireplace.

English, *circa* 1790.

*Lent by Mr. Pierpont Morgan.*

CHAIR OF WALNUT WOOD, style of Chippendale, the back pierced with straight supports connected with small rosettes, the top carved with acanthus scrolls in low relief; in the centre of the front is a flower enclosed by acanthus foliage. The cabriole legs have lion masks and foliage, and the feet are formed as lions' claws.

English, *circa* 1740.

*Lent by Colonel Eustace Balfour.*

*In the Alcove*

CASSONE OF WALNUT WOOD, the top rising in tiers, carved with conventional flowers on a matted ground divided by acanthus foliage, below which is a bold gadroon. The body of the cassone has two bands of ornament continued on the sides and divided by a plain moulding. The upper part carved with S-shaped scrolls enclosing alternately grotesque masks and pendent acanthus foliage. In the centre of the

lower part is a boldly carved mask in the midst of elaborate scrolls with flowers and fruit. The whole is supported at either end by terminal winged sphinxes with claw feet.

Italian, XVIth century.

*Lent by Mr. W. M. de Zoete.*

On either side of the Cassone:

PAIR OF WALNUT-WOOD CHAIRS in the style of Chippendale with lyre shaped backs, the splats carved with conventional shells, scrolls, and husks. The cabriole legs are carved on the shoulders with scallop shells and foliage, and terminate in lion's claw feet. Both chairs bear the letters W F stamped on the back, possibly the initials of the maker.

English, XVIIIth century.

*Lent by Mr. C. A. Ionides.*

MAHOGANY CARD TABLE in the style of Chippendale, on cabriole legs terminating with claw and ball feet.

English, circa 1760.

*The property of the Club.*

### *Against the South Wall*

MAHOGANY CHAIRS (a pair) with openwork oval back, the splats carved with an urn with ram's head handles, holding wreaths of husks. The tapering legs have husk ornamentation.

English, end of XVIIIth century.

*Lent by Mr. C. A. Ionides.*

CABINET OF SATINWOOD (semicircular), inlaid with various other woods and painted. On the top is inlaid a shallow covered vase with snake handles; festoons of husks and foliage; a band of roses with leaves painted round the edge. The front has four doors, each inlaid with a vase of flowers in dark woods within oval painted wreaths, and there are bouquets of flowers also painted in the corner of each panel.

English, end of XVIIIth century.

*Lent by Colonel Eustace Balfour.*

MAHOGANY CHAIRS (two) in the style of Hepplewhite with shield-shaped backs, the centre splats carved with an interlaced ribbon enclosing a rosette; those on either side having foliage and a graduated beading. Tapering legs with plain mouldings.  
 English, end of XVIIIth century. *Lent by Mr. C. A. Ionides.*

LARGE CABINET OF WALNUT WOOD in two parts. The centre ornament of the two upper panels, which form doors, is an obelisk within an architectural frame supported by winged chimeræ, military trophies, groups, and pendent swags of fruit. The end panels are carved with strapwork and scrolls in low relief. Between the panels are terminal figures with scrolls, masks, drapery, and baskets of fruit. In the centre of the lower panels, which are separated from the upper by drawers, are grotesque masks in architectural frames with swags of fruit and conventional branches of olive. The end panels, similar to those above, are likewise enclosed by grotesque terminal figures.  
 French, period of Henri II. *Lent by Mr. W. M. de Zoete.*

MAHOGANY CHAIRS (two) in the style of Hepplewhite. Shield-shaped backs pierced and carved, with an urn holding wheat-ears and drapery falling from the handles; circular turned legs.  
 English, end of XVIIIth century. *Lent by Mr. C. A. Ionides.*

MAHOGANY COMMODOE in the style of Chippendale with shaped front and carved base. The body of oak is veneered with finely grained mahogany and rests in a stand carved in scrolls supported by cabriole legs; it has the original handles and escutcheons.  
 English, middle XVIIIth century. *Lent by Sir Thornley Stoker.*

*In the Centre of the Room*

MAHOGANY TABLE with gallery in the style of Chippendale, the mouldings carved with ribbon and rose pattern, beneath which are panels of pierced lattice work within scroll borders. The cabriole legs have pagoda-shaped ornaments and foliage carved on the shoulders, and terminate in scroll feet.  
 English, second half of the XVIIIth century. *Lent by Colonel Eustace Balfour.*

## WORKS OF ART

*(Described from left to right)*

### *West Wall*

PORCELAIN VASE, decorated in black lacquer, encrusted with mother of pearl (*lac burgauté*), with design of river scenes and figures.

Height, 2 feet 4 inches.

Chinese, XVIIIth century.

*Lent by Mr. C. Newton-Robinson.*

### *On the Top of Glass Case*

BRACKET CLOCK, in ebonized case with metal-gilt mounts, striking the hours and playing a tune at the hours of 3, 6, 9, and 12, the tunes, of which there are four, being changeable. Made by Richard Templer, London.

English, XVIIIth century.

*Lent by Lt.-Colonel Lyons.*

On either side of the Clock are:

TWO TANKARDS of maple wood, with couchant lions for thumb-pieces; the bodies of the tankards resting on similar animals as feet.

Norwegian, XVIIIth century.

*Lent by Mr. C. Newton-Robinson.*

## IN GLASS CASE

### *Top Shelf*

PAIR OF PLATES, painted in red, blue, and green; the centre with rocks and flowers and an animal resembling a tiger (motive derived from Kakiyemon ware of Japan); on the edge four shaped panels, on a blue ground, containing flowers and birds.

Diameter, 9 inches. Mark, in red, A R in cipher (Augustijn Reygens).

Delft doré, *circa* 1663.

*Lent by Mr. George Salting.*

CIRCULAR RIBBED DISH, painted in red and dark blue heightened with gold in imitation of early Imari ware.

Diameter, 9 inches. Mark, in red, A P K in cipher (Adrien Pynacker and Cornelius Keyser).

Delft doré, *circa* 1690.

*Lent by Mr. Christopher Turnor.*

PAIR OF FIGURES, enamelled in colours, of a man and woman in peasant costume with baskets on their backs.

Height, 11 inches.

French (Strassburg), XVIIIth century.

*Lent by Mr. Max Rosenheim.*

JUG, enamelled in brilliant colours with the Adoration of the Magi. With the original silver-gilt lid and foot.

Height, 6½ inches. Mark, W. R.

German (Nuremberg), about 1670.

*Lent by Mr. Max Rosenheim.*

LARGE CIRCULAR DISH, enamelled in brilliant colours; red, puce, blue, and green, richly gilt. In the centre Juno with a peacock and Mercury amidst clouds and rainbow. The borders are decorated with an elaborate design of strap-work, festoons, scrolls, flowers, and shells.

Diameter, 15¾ inches. Mark, in red, J. A. P. K. (Jacob and Adrien Pynacker with Cornelius Keyser).

Delft doré, *circa* 1680.

*Lent by Mr. M. B. Kennedy.*

SIMILAR DISH. The centre painted with Minerva and Hercules.

Delft doré, XVIIth century.

*Lent by Mr. M. B. Kennedy.*

SMALL OCTAGONAL BUTTERDISH, with cover enamelled in red, blue, and green, and gilt in the style of Japanese Kakiyemon ware. The cover surmounted with the figure of a lion.

Height, 3½ inches. Diameter, 4 inches. Marked in blue V A.

Delft doré, XVIIth century.

*Lent by the National Museum of Science and Art, Dublin.*

PAIR OF PLATES, enamelled with red and blue, and gilt in imitation of early Imari ware.

Diameter, 9 inches. Mark, in red, A P K. (Adrien Pynacker and Cornelius Keyser).  
Delft doré, *circa* 1690. *Lent by Mr. Christopher Turnor.*

CIRCULAR RIBBED DISH. Similar.

Diameter, 10 inches. Similar mark with the numbers 189 and 918 below in red.  
Delft doré. *Lent by the Rev. Lewis Gilbertson*

SMALL TEA CANISTER and Cover, enamelled with prunus flowers in red, green, and blue, on a black ground, and having reserved panels with similar flowers at each corner.

Height,  $4\frac{1}{4}$  inches. Marked in blue with V E in cipher, with  $\frac{8}{0}$  underneath  
(Louwys Fictor).  
Delft, *circa* 1689. *Lent by Mr. George Salting.*

PAIR OF TWO-HANDLED OCTAGONAL VASES, painted with amorini and musical trophies in rose lake, and bouquets of flowers and bands of foliage in natural colours.

Height, 11 inches. Marked  $\frac{C S}{G 65}$  in blue.  
French, end of XVIIIth century.

*Lent by Mr. C. H. Read.*

SMALL FOUR-SIDED JARDINIÈRE, enamelled with delicate colours, and gilt with a design of trees, flowers, birds, and insects, in imitation of Chinese porcelain.

Height,  $4\frac{1}{2}$  inches. No mark.  
Delft doré, XVIIth century.

*Lent by Mr. Max Rosenheim*

SMALL TEA CANISTER, enamelled with river scenes, pagodas, and trees in yellow and green on a black ground, in imitation of lacquer.

Height, 4 inches. Marked in yellow V E in cipher, with the figure 5 below  
(Van Eenhoven, "Louwys Fictor, successor").  
Delft, XVIIth century.

*Lent by Mr. George Salting.*



*On Middle Shelf*

LARGE CIRCULAR DISH, enamelled in brilliant colours and gilt. In the centre Venus and Cupid. Similar dish to the pair on the upper shelf lent by Mr. M. B. Kennedy.

Diameter,  $15\frac{3}{4}$  inches. Mark, in red, J A P K in cipher (Jacob and Adrien Pynacker with Cornelius Keyser).

Delft doré, *circa* 1680.

*Lent by the National Museum of Science and Art, Dublin.*

VASE, decorated with a pastoral scene in dark brown transfer. The base moulded and painted to represent a flight of steps of rustic masonry, with a cow in the foreground and sprays of flowers and leaves above.

Height, 11 inches. Marked in blue with three crowns, beneath which are the

M B. E.  
initials 2. (Marieberg).  
K.

Sweden, second half XVIIIth century.

*Lent by Mr. C. H. Read.*

BEAKER. Eight-sided, painted in imitation of Imari ware, with rocks, flowers, and birds in red and dark blue and gilt.

Height,  $7\frac{1}{3}$  inches. Mark, in red, A. P. K. (Adrien Pynaker and Cornelius Keyser).

Delft doré, *circa* 1690.

*Lent by Mr. M. B. Kennedy.*

DEEP PLATE. Enamelled in colours with the figure of a goddess, the border having bands of alternate green and rose-colour enclosing panels with flowers in imitation of Chinese "famille rose" porcelain.

Diameter, 9 inches. Marks, in black, B with a K above (? Marseilles).

French, XVIIIth century.

*Lent by Mr. C. H. Read.*

SHALLOW PLATE of Oriental Porcelain of similar design, which has served as a model for the one above.

*Lent by Mr. C. H. Read.*

COVERED JUG, painted in the front with a group of children with baskets of flowers in rose-carmine; on the body are bouquets of flowers in natural colours. The cover has a similar decoration, and is surmounted by a knob in the shape of a pear with leaves. The cover is connected with the handle of the jug by a gilt metal mount, which forms a hinge with thumb-piece.

Height,  $11\frac{7}{8}$  inches. (Sceaux, Penthievre.)

French, end of XVIIIth century.

*Lent by Mr. Max Rosenheim.*

OCTAGONAL BEAKER. Enamelled in yellow-green, aubergine, and red, with conventional chrysanthemums in shaped panels, on a diapered ground in imitation of "Ming" porcelain.

Height,  $8\frac{1}{4}$  inches. No mark.

Delft, late XVIIth century.

*Lent by Mr. George Salting.*

JUG WITH COVER. The body painted in detached bouquets, the front having an elaborate cipher above which is a star with rays, the cover having a branch of vine and grapes in place of a knob.

Height, 11 inches. Marks, M. with A. B. S. 1769. in puce, and the inscription "Por La Moure" in blue.

South of France (probably Moustiers).

*Lent by Mr. C. H. Read.*

LARGE CIRCULAR DISH. Enamelled in brilliant colours and gilt, similar to the one on the other side and to the two above lent by Mr. M. B. Kennedy.

In the centre The Rape of Europa.

Diameter,  $15\frac{3}{4}$  inches. Mark, in red, J. A. P. K. in cipher (Jacob and Adrien Pynacker with Cornelius Keyser).

Delft doré, XVIIth century.

*Lent by the National Museum of Science and Art, Dublin.*

There is an exactly similar dish in the Loudon Collection at the Hague.

### *Lower Shelf*

PAIR OF CIRCULAR RIBBED DISHES, enamelled in red and dark blue and gilt, in imitation of early Imari ware.

Diameter, 9 inches. Marked in red, A. P. K. in cipher (Adrien Pynacker with Cornelius Keyser).

Delft doré, circa 1690.

*Lent by Mr. Christopher Turnor.*

TEAPOT. Painted in purple brown with grotesque figures and animals, detached bouquets, and insects.

Height,  $5\frac{3}{4}$  inches. No mark.

French (Moustiers?), first half of the XVIIIth century.

*Lent by Mr. C. H. Read.*

VASE. Painted with landscape and figures in grisailles with a bordure of flowers and scrolls in colours.

Height, 8 inches. No mark.

South German (Nuremberg?), circa 1700.

*Lent by Mr. C. H. Read.*

POT-POURRI VASE, the cover, pierced so that the perfume may escape, is encrusted with flowers enamelled in natural colours to represent a bouquet; the vase has handles formed as roses and is decorated with a scallop edging; on the foot are insects.

Height,  $6\frac{1}{2}$  inches. Strassburg.

French, XVIIIth century.

*Lent by Mr. Max Rosenheim.*

TUREEN IN FORM OF A GOOSE, life sized, painted in natural colours.

Height, 16 inches. Marks P H in cipher with J below (Paul Hannong, Strassburg).

French, middle of the XVIIIth century.

*Lent by Mr. Max Rosenheim.*

TUREEN with eagle heads, painted in natural colours, as handles. The borders and shell-like mouldings in rose-crimson and foliage in green.

Height, 9 inches. Marks P H in cipher (Paul Hannong, Strassburg).

French, middle of the XVIIIth century.

*Lent by Mr. Max Rosenheim.*

PLATEAU FOR TUREEN, with similar borders, the centre painted with bouquets of flowers in natural colours.

Diameter,  $16\frac{1}{2}$  inches.

French, middle of the XVIIIth century.

*Lent by Mr. Max Rosenheim.*

FOUNTAIN AND BASIN. Painted in colours and gilt, at the base are three masks of Satyrs from the centre one of which issues a tap of gilt metal with ivory handle, above this is a military trophy with two portraits, escallop shells, and bouquets. On the cover, which is surmounted by an artichoke, is a river scene with figures and shipping. The Basin, in the form of an escallop shell, is painted with a pastoral scene and bouquets, and has a bordure of shells and scrolls.

Height of Fountain, 17 inches; diameter of Basin, 15 inches. No mark.

Delft, XVIIIth century.

*Lent by Mr. Eden-Dickson.*

JUG. Enamelled in red, blue, and green, and gilt in imitation of old Imari ware.

Height, 7 inches. Mark A R in cipher (Augustijn Reygens).

Delft doré, circa 1670.

*Lent by the Rev. Lewis Gilbertson.*

BOWL with rectangular sides and indented corners, enamelled with Chinese subjects in brilliant colours and gilt. In the centre are two figures beneath a tree with a table on which rests a vase with sacred fungi, on the sides similar vases with flowers and foliage. The outside bears a similar decoration.

Height, 3 inches; diameter, 10½ inches. No mark.

Delft doré, XVIIIth century.

*Lent by Mr. George Salting.*

PLATE. Painted in brilliant red and dark blue, heightened with gilding; in imitation of oriental porcelain.

Diameter, 9 inches. Marks A P K in cipher (Adrien Pynacker and Cornelius Keyser)

with <sup>324</sup> underneath.

Delft doré, XVIIth century.

*Lent by Mr. Max Rosenheim.*

PLATE with shaped edge, painted with flowers in natural colours.

Diameter, 9½ inches. Marks H with 39 beneath in blue and 90 in black (J. Hannong, Strassburg).

French, XVIIIth century.

*Lent by Mr. C. H. Read.*

PLATE. Enamelled in red, green, and yellow, in imitation of Chinese  
"Famille Verte."

Diameter,  $8\frac{3}{4}$  inches. Ansbach.

German, XVIIIth century.

*Lent by Mr. Max Rosenheim.*

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BUST OF GALILEO GALILEI in bronze. By Pietro Tacca, *circa* 1610.

Height with marble base,  $31\frac{1}{2}$  inches.

Italian, XVIIth century.

*Lent by Mr. Max Rosenheim.*

*On the Satinwood Commode*

BRONZE VASE ornamented with raised strapwork scrolls terminating in  
grotesque masks, the whole of the scrolls inlaid with silver heightened  
with gold. The handles are plain with dragon masks on the shoulders.

Height, 17 inches.

Early Chinese.

*Lent by Mr. C. Newton-Robinson.*

*On the Mantelshelf*

BRONZE MASK OF A BACCHANTE, with ivy leaves, berries, and fillet in the  
hair.

Height, with marble base,  $9\frac{3}{4}$  inches.

Antique.

*Lent by Mr. Henry Oppenheimer.*

BRONZE STATUETTE OF A BOY CARRYING A BOOK in his left hand, the right hand  
on his breast, and head turned to the right.

Height,  $16\frac{1}{2}$  inches.

Italian, XVIth century.

*Lent by Mr. Henry Oppenheimer.*

BRONZE BUST OF CHARLES I wearing the jewel and ribbon of the George,  
with the lions, unicorn, and other emblematic figures in relief on the  
armour.

Height, with marble base,  $9\frac{3}{4}$  inches.

English, (?) XVIIth century.

*Lent by Mr. C. A. Ionides.*

*On the Satinwood Commode*

BRONZE JAR, cast to represent a three-handled earthenware vessel bound with cord. At the bottom is a long inscription in Chinese characters.

Height, 14 inches.

Old Chinese,

*Lent by Mr. R. C. Witt.*

*On the Walnut Wood Cassone in Alcove*

ALBARELLO. Painted with the portrait of a gentleman and inscription with name of drug, enclosed in a wreath of foliage and fruit.

Height,  $8\frac{1}{2}$  inches.

Italian, *circa* 1500.

*Lent by the Rev. Lewis Gilbertson.*

ALBARELLO. Similar, with portrait of a lady.

Height, 9 inches.

Italian, *circa* 1500.

*Lent by the Rev. Lewis Gilbertson.*

*SOUTH WALL**On the semicircular Satinwood Cabinet.*

PAIR OF OVAL VASES. Enamelled in dark blue on a white ground, with a design of lotus flowers and foliage, with vandykes above. In imitation of Chinese blue and white porcelain.

Height, 10 inches. No mark.

Delft, XVIIth century.

*Lent by the Rev. Lewis Gilbertson.*

*On the Walnut Wood French Cabinet*

WINE COOLER, in hammered copper with brass handles, the rim, lower half of body and foot having a bold gadroon ornament.

Height, 13 inches; length, 29 inches.

English, *circa* 1700.

*Lent by Lt.-Colonel Lyons.*

*On the Mahogany Commode*

BELL OF GILT BRONZE, the body barrel-shaped, ornamented with the EIGHT TRIAGRAMS, and an inscription stating that it was made in the fifty-second year of the Emperor Kang-shi, corresponding with the year 1712. The handle formed of two dragons entwined.

Height, 12½ inches.

Chinese, XVIIIth century.

*Lent by Mr. Ernest Saltmarshe.*

*On the Table near the Door*

PORCELAIN PLAQUE, in frame and mount of rosewood, with a medallion of pale green Jade carved with a lotus flower and leaf. The plaque has on one side a ground of powder blue with a border of lotus flowers on a diapered ground, and on the other rocks and peony flowers on a white ground in a similar border (*Famille verte*).

Height, with stand, 17 inches.

Chinese, XVIIIth century.

*Lent by Mr. Max Rosenheim.*

CIRCULAR BOX OF RED LACQUER. Carved with landscape, figures, rocks, trees, and emblems on a diapered ground.

Soochow, XVIIIth century.

*Lent by Mr. Ernest Saltmarshe.*

HEART-SHAPED BOX. Similar, with design of dragons, clouds, and vases.

Soochow, XVIIIth century.

*Lent by Mr. Ernest Saltmarshe.*

*On the Chippendale Table in Centre of Room*

CASKET OF NEEDLEWORK. Worked in coloured silks; figures in high relief, the hands and faces of which are in a composition resembling wax, the bodies of both men and animals being in "stump" work. The two doors in front enclose five drawers, and within the lid is a portrait in wax in high relief, with natural hair and the drapery made of brocade. Encrusted with jewels, seed pearls, and turquoise, etc.

English, end of XVIIth century.

*Lent by Mr. C. W. Dyson Perrins.*

*On the Table farthest away from the Door*

CASKET OF LACQUER encrusted with mother-of-pearl, with fall-down front enclosing four drawers.

Height,  $9\frac{1}{2}$  inches.

Chinese.

*Lent by Mr. W. G. Rawlinson.*

LONG-NECKED BOTTLE of cloisonné enamel, dark blue and other colours on a turquoise ground.

Height, 20 inches.

Old Chinese.

*Lent by Mr. Stanley Leathes.*

CASKET OF NEEDLEWORK ("Petit Point"). Worked in coloured silks with biblical subjects (Rachel and Jacob), animals, birds, buildings, and flowers. The front has two doors which enclose five small drawers.

Height, 12 inches; width,  $9\frac{1}{2}$  inches.

English, XVIIth century.

*Lent by Mr. C. W. Dyson Perrins.*

*ON THE STAIRCASE*

PANEL OF CORDOVA LEATHER, stamped and painted on a silver and gilt ground, with flowers and scrolls; in the centre the head of St. John the Baptist in a charger.

Size, 25 × 18 inches.

Spanish, XVIIth century.

*Lent by Mr. Everard Green (Rouge Dragon).*

PANEL OF NEEDLEWORK, worked in gold and silver thread and coloured silks on white satin. In the centre panel are biblical scenes: Esther and Ahasuerus; Judith and Holofernes; within borders with hunting scenes, birds, and beasts in stump work.

English, second half of the XVIIth century.

*Lent by Mr. Herbert Cook.*

PANEL OF NEEDLEWORK, in two compartments, worked in silks and gold and silver thread on white satin. In the centre of each compartment are two figures in a landscape within borders of vases of flowers and various birds.

English, second half of the XVIIth century.

*Lent by Mr. Herbert Cook.*



The Turkish embroideries on the tables are lent by Mr. J. C. J. Drucker.  
The Italian embroidery is lent by the Rev. Lewis Gilbertson.

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*IN THE WRITING ROOM*

A "TROMPE-L'ŒIL," contained in a rectangular box, the inside painted to represent the interior of a Dutch house with doorways opening out into other rooms, in one of which a woman is sitting reading. The walls are hung with pictures and there is a large picture painted on the ceiling. There are peep holes cut in either end, and the effect of looking through them is to throw the whole interior into perspective, the picture painted on the ceiling taking its place on the wall, while chairs and broom stand out against the walls, and the figure of the dog is thrown forward into the middle of the room. On the outside at the top is the painted figure of a woman in bed with a child much foreshortened. On the one side and ends are nude figures representing Art and its three sources of inspiration, Glory, Lucre, and Love.

By SAMUEL VAN HOOGSTATEN.

Dutch School (1627-1678).

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





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