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SCIENCE AND ART DEPARTMENT  
OF THE COMMITTEE OF COUNCIL ON EDUCATION,  
SOUTH KENSINGTON.

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BETHNAL GREEN BRANCH MUSEUM.

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CATALOGUE

OF THE

COLLECTION OF PAINTINGS, PORCELAIN,  
BRONZES, DECORATIVE FURNITURE,  
AND OTHER WORKS OF ART,

LENT FOR EXHIBITION

IN THE

BETHNAL GREEN BRANCH OF THE  
SOUTH KENSINGTON MUSEUM,

BY SIR RICHARD WALLACE, BART., M.P.

*June 1872.*

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BY C. C. BLACK, M.A.

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*EIGHTH EDITION.*



LONDON:

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PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.  
FOR HER MAJESTY'S STATIONERY OFFICE.

1874.

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*Price Sixpence.*





Collection

Sir Richard Wallace

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# THE BETHNAL GREEN BRANCH OF THE SOUTH KENSINGTON MUSEUM.

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UNDER THE DIRECTION OF THE LORDS OF THE COMMITTEE OF  
COUNCIL ON EDUCATION.

LORD PRESIDENT, THE RIGHT HON. LORD ABERDARE.

VICE-PRESIDENT, THE RIGHT HON. W. E. FORSTER, M.P.

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## INTRODUCTION TO FIRST EDITION.

I. In tracing the origin of the Branch Museum of Science and Art at Bethnal Green it will be necessary to refer, though briefly, to the early days of the parent institution, at South Kensington, from whence a considerable portion of the new edifice and of its contents have been derived.

II. The South Kensington Museum stands on 12 acres of land, acquired by the Government at a cost of 60,000*l.*, being a portion of the estate purchased by Her Majesty's Commissioners for the Exhibition of 1851, out of the surplus proceeds of that undertaking.

III. Here, in 1855, a spacious building was constructed, chiefly of iron and wood, under the superintendence of the late Sir William Cubitt, C.E., at a cost of 15,000*l.*, intended to receive several miscellaneous collections of a scientific character



mainly acquired from the Exhibition of 1851, and which had been temporarily housed in various places.

IV. In addition to the collections already alluded to, the whole of the Fine Art collections which had been exhibited at Marlborough House since 1852 was also removed thither, and this was supplemented by numerous and valuable loans by Her Majesty the Queen and others.

V. This building was opened on June 22nd, 1857, as THE SOUTH KENSINGTON MUSEUM. Although in many respects well suited to its purpose, this iron building was avowedly of a temporary character, and from the first it was intended to replace it by buildings of a more architectural character and of more substantial materials. The erection of these permanent buildings was commenced at once, and at the beginning of the year 1865 sufficient progress had been made to render the removal of the iron building necessary.

VI. It appeared to the Lords of the Committee of Council on Education that "this iron building might usefully be divided into three portions, and that one of these portions might be offered to the proper authorities in the north, east, and south of London respectively, at a nominal sum, in order to assist in the formation of district museums, security being required for the completion of each portion in a suitable manner, and for its permanent appropriation to public uses." After some correspondence with other Departments of the Government, it was decided that measures should be taken for carrying out this proposal.

VII. On May 6, 1865, a meeting of noblemen and gentlemen interested in the establishment of Suburban or Metropolitan District Museums was held at the South Kensington Museum, the Lord President of the Council, Earl Granville, being in the chair, at which the proposal was fully discussed, and a strong desire was expressed by the representatives of the various suburban districts of the north, east, and south of London to secure a share of this building, the great difficulty felt in each case being the providing of a suitable site. It was decided that after a period of six months each district should be at liberty to put in its claim to a portion of the iron building, and send its application to the Science and Art Department.

VIII. On March 7th in the following year (1866) Mr. now Sir Antonio Brady addressed the following letter to the Lord President of the Council :

Stratford, E., 7 March 1866.

May it please your Lordship,

WHEN I and others acting with me had the honour of attending the meeting held under your Lordship's presidency, in the Lecture Room of South Kensington Museum, on the 6th May last, on the subject of Local Metropolitan Museums, I put in a plea on behalf of the million artisans inhabiting the densely populated manufacturing and labouring districts in the East of London ; and I pointed to a site most admirably placed in the very centre of the East-end, which I then hoped might be made available for the proposed museum.

The land in question, containing about  $4\frac{1}{2}$  acres, is close to Mile-end Station, one mile from Shoreditch on the Great Eastern Railway ; it is near the junction of the Hackney and Cambridge Heath Roads, and is the centre of a network of railways, and omnibuses run in all directions, at twopenny and threepenny fares to and from all parts of London.

The site is about one mile and three quarters from the Bank of England, and two miles from the General Post Office, and taking the proposed site as a centre, within a radius of two miles are comprised a large portion of the following extensive districts, viz.: City of London, Shoreditch, Finsbury, St. Luke's, Old Street, Hoxton, Islington, De Beauvoir Town, Canonbury, Ball's Pond, Kingsland, Dalston, Clapton, Homerton, Hackney, Victoria Park, Old Ford, Bow, Stepney, Limehouse, Poplar (including West India Docks), parts of Rotherhithe and Bermondsey (including Surrey and Commercial Docks), Shadwell, Wapping, St. George's-in-the-East (including London and St. Katharine's Docks), Tower, Whitechapel, and Mile-end.

This circle of two miles radius embraces the N.E. and E. postal districts, part of the N. district, and parts of the E.C. and S.E. districts.

The land in question was bought as a gift to the poor in King James's reign, when this part of London was open fields, and the trustees, with the consent of the Charity Commissioners, have unanimously agreed to sell the land for the purposes of the proposed museum, and to invest the purchase-money, which has been conditionally offered and accepted.

I have now the pleasure of informing your Lordship that, if this site is acceptable to the Government, I am authorised, on the part of the committee acting with me, to guarantee to raise the purchase-money necessary to acquire the fee simple, and to offer this magnificent site to the Government for the purpose of erecting thereon a museum for the East-end of London.

The site is marked red in the accompanying maps, and is more particularly described in the plan hereunto annexed ; it will be seen that it

occupies a most commanding position. There is no other suitable spot unbuilt on, but if we had the choice of any ground in the East-end we should recommend the position of this site in preference to any other.

It is not my purpose to enter on the advantages of local museums. After what passed at the meeting at South Kensington, the value of institutions such as we wish to see established in the East-end is admitted on all hands; but what I desire respectfully to submit to your Lordship is the kind of museum which those acting with me would wish to see erected.

During the past year the subject of local museums has been much ventilated, and as the time has now arrived when it seems a necessity to provide more room for the great national collections, we respectfully submit that it is a good and fitting opportunity to make the national collections more useful and more accessible than they now are, and I trust this splendid site may induce the Government to entertain the propositions I have the honour to submit for their consideration.

1st. From inquiries made since the meeting last May, it is found that it will be utterly and entirely impracticable for a permanent building to be erected by local efforts, or to maintain the necessary staff if a building were otherwise provided; and we feel that this could only efficiently be done by the Government as a part of one comprehensive scheme. We find it will require all our efforts to raise the funds to pay for the site, and under these circumstances we humbly submit to your Lordship that the Government should, in exchange for the site, take the whole matter into their own hands as a national affair.

2ndly. The scheme that commends itself most to our minds is, not to distribute the superfluities of the British Museum *piecemeal* amongst several local museums, but that typical collections illustrating one branch of science should be arranged in one of several museums in different quarters of the metropolis. The British Museum would thus be relieved of its plethora without impairing the value of any one collection; for instance, the natural history collections may be kept together in one place, the ethnological in another, so that anyone requiring to study any particular branch would know to what museum to resort.

In any plan of a museum that may be adopted for the improvement of the working classes, we submit that if they are to benefit by it to the fullest extent, it must be placed in a neighbourhood accessible to them, and must be open of an evening. We submit that it be made *educational in the widest sense of the word*, and that convenient and comfortable refreshment-rooms be added to the other attractions of the place.

I am to request that your Lordship will be pleased to communicate your wishes in this matter, that we, on our part, may at once take the necessary means to give legal effect to this arrangement, if concurred in by your Lordship.



The land being unoccupied would be available immediately the preliminary agreements were finally settled.

I have, &c.

(Signed) ANTONIO BRADY, J.P.,

*Honorary Secretary.*

To the Right Honourable  
Earl Granville, K.G., Lord President  
of Her Majesty's  
Most Honourable Privy Council.

IX. This letter was at once taken into favourable consideration by the Lords of the Committee of Council on Education, Earl Granville and Mr. Bruce being respectively President and Vice-President. A change of Government shortly afterwards took place which caused some delay, but on December 6, 1866, the Duke of Buckingham being President and Mr. Corry Vice-President, a minute was passed recommending the proposal to the favourable consideration of the Lords Commissioners of Her Majesty's Treasury, and asking that an estimate of the probable cost might be included in the votes of the ensuing year. The following paragraph occurs in this minute :—

“ My Lords regret that Mr. Brady's offer on behalf of Bethnal Green can be adduced as the sole proof of the practical earnestness of the several districts of the metropolis to act in establishing district museums. Their Lordships, therefore, propose that the iron columns, flooring, stairs, window fittings, heating arrangements, &c. of the whole of the iron building should be re-erected as soon as practicable at Bethnal Green, on the free site provided by the locality, but that brick walls and a slate roof should be used instead of iron ; and they estimate that the cost will be 20,000*l.* The works would thus be of a permanent nature.”

X. The Treasury (the Right Hon. B. Disraeli being then Chancellor of the Exchequer) accepted the proposal to re-erect the structure and to provide for its maintenance, and a vote of 5,000*l.* on account was granted by the House of Commons towards the cost of removal and re-erection of the building, but some delay arose in consequence of legal difficulties as to the conveyance of the ground. By the untiring efforts of Sir Antonio Brady, the Rev. Septimus Hansard, rector of Bethnal Green, Mr. J. M. Clabon, Dr. J. Millar, and others, heartily seconded by the trustees of the land and supported by the Government, these difficulties were at length surmounted, a special Act of Parliament having been obtained for the pur-

pose (31 Vict. c. 8.), and on 13 February 1869, the four gentlemen above named, acting on behalf of the subscribers to the fund for the purchase of the site, attended at the Council Chamber, Downing Street, and presented to the Lord President and Vice-President of the Committee of Council on Education the title-deeds of the site.\*

XI. After the removal of the materials had taken place the erection of the building was at once commenced in accordance with plans prepared for the Department of Science and Art under the direction of Major-General Scott, C.B.

XII. At the beginning of the present year (1872) the building was sufficiently advanced for the reception of objects. Two important collections, formerly exhibited in the iron buildings, already existed in the South Kensington Museum ready for transfer to Bethnal Green, the ANIMAL PRODUCTS COLLECTION, intended to illustrate the various applications of animal substances to industrial purposes, and the FOOD COLLECTION, one of the most popular divisions of the Museum. These, with an important series of examples of Economic Entomology recently formed by Mr. Andrew Murray, now occupy the whole of the space on the ground floor under the galleries, and it is confidently believed that they will prove of great and abiding interest and educational value, forming as they do no inconsiderable contribution towards the establishment of a complete trade museum, the necessity for which at the East-end of the metropolis has long been recognised.

XIII. The galleries of the building on the first floor are at present assigned to Paintings and other Fine Art objects, and the Lords of the Committee of Council on Education are indebted to the generous liberality of Sir Richard Wallace, Bart., for the loan of a collection of Art Treasures of almost unexampled beauty and value, occupying the whole of the space assigned to this division. These Art Treasures, collected by the late Marquis of Hertford, K.G., during a period of 30 years, have hitherto been comparatively unknown to the English public, a large por-

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\* The whole of the official correspondence on the subject of the establishment of this Branch Museum has been printed as a Parliamentary Paper No. 218, session of 1872.

tion of the objects having been specially brought over from Paris within the last three months at the expense of Sir Richard Wallace.

XIV. The basement of the building contains a range of spacious and well-lighted rooms. A portion of this will serve as Refreshment Rooms, and it is proposed to use the remainder for educational purposes, including a Library, and rooms in which classes may receive instruction in the various branches of Science and Art.

XV. In accordance with the desire of Her Majesty the Queen the Museum was, on the 24th June 1872, opened in state by His Royal Highness the Prince of Wales on behalf of Her Majesty, the Prince being accompanied by Her Royal Highness the Princess of Wales.

June 1872.

HENRY COLE,  
Director.

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The paintings have been arranged, as far as the exigencies of space permit, according to the various National Schools of Art. The numbering begins at the head of the South staircase, and continues from left to right round the walls, comprehending the neighbouring screens. The order of the schools will be found as follows: English, Dutch and Flemish, Italian and Spanish, and French.

A similar system of numeration, beginning at the same point, has been attempted with regard to the porcelain, bronzes, furniture, &c.

The water-colour paintings are arranged on screens on the ground floor.



# CATALOGUE OF SIR RICHARD WALLACE'S COLLECTION.

## PAINTINGS IN OIL.\*

*An Alphabetical Index of the Painters, with Biographic Notices, will be found at page 49.*

### SOUTH GALLERY. ENGLISH (1—41).

No.

**REYNOLDS, SIR JOSHUA, P.R.A.**

- 1 WILLIAM, DUKE OF QUEENSBERRY, KNOWN AS "OLD Q."

**GAINSBOROUGH, THOMAS, R.A.**

- 2 MISS HAVERFIELD, AFTERWARDS MRS. WYLD.

*Known as "The Morning Walk."*

**REYNOLDS, SIR JOSHUA, P.R.A.**

- 3 MRS. ROBINSON (known as "Perdita," from her performance of that part in the "Winter's Tale" of Shakespeare), Actress and Authoress (1758-1800).

**LAWRENCE, SIR THOMAS, P.R.A.**

- 4 PORTRAIT OF A LADY.

**GAINSBOROUGH, THOMAS, R.A.**

- 5 PORTRAIT OF A LADY.

*Possibly a portrait of Mrs. Robinson (see above, No. 3).*

**LAWRENCE, SIR THOMAS, P.R.A.**

- 6 LADY BLESSINGTON, AUTHORESS (1789-1849).

**REYNOLDS, SIR JOSHUA, P.R.A.**

- 7 MISS BOWLES.

*Engraved under the title of "Love me, Love my Dog."*

- 8 NELLY O'BRIEN.

*A celebrated beauty of the time, and frequent sitter to Reynolds.*

- 9 THE YOUTHFUL ST. JOHN.

- 10 MRS. CARNAC.

*Engraved by J. R. Smith.*

**LANDSEER, SIR EDWIN, R.A.**

- 11 A HIGHLAND GROUP.

**CLOUET, FRANÇOIS, called JANET.**

- 12 THE EARL OF HERTFORD: on panel.

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\* The oil paintings are all on canvas, with the exceptions noted in the Catalogue.



**WESTALL, RICHARD, R.A.**

- 13 THE WAKING OF APHRODITE.

**WILKIE, SIR DAVID, R.A.**

- 14 SCOTS LASSIES DRESSING.
- 
- 15 THE SPORTSMAN REFRESHING.

**ARTIST UNKNOWN.**

- 16 PRINCE DE LIGNE : a sketch, on panel.

**REYNOLDS, SIR JOSHUA, P.R.A.**

- 17 MRS. HOARE AND SON.

**HOPPNER, JOHN.**

- 18 GEORGE, PRINCE OF WALES, AFTERWARDS GEORGE IV. (1762-1830).

**ROMNEY, GEORGE.**

- 19 PORTRAIT OF MRS. ROBINSON, "PERDITA."
- 
- See No. 3.*

**REYNOLDS, SIR JOSHUA, P.R.A.**

- 20 THE STRAWBERRY GIRL.

*From the Rogers Collection.**The painter thought so highly of this work that he called it "one of the half dozen of original things" he had produced.*

- 21 MRS. NESBITT.

*Wife of Alexander Nesbitt, Esq., M.P., and sister to Mr. Thrale the brewer, a friend of Dr. Johnson.***LAWRENCE, SIR THOMAS, P.R.A.**

- 22 PORTRAIT OF A LADY.

**MORTON, A.**

- 23 THE DUKE OF WELLINGTON AND COLONEL GURWOOD.

*From Lord Northwick's Collection.***BUYS, CORNELIUS.**

- 24 THE REJECTED SUITOR.

**BEAUMONT, SIR GEORGE HOWLAND.**

- 25 CONWAY CASTLE.

**BUYS, CORNELIUS.**

- 26 THE FRENCH LESSON DISTURBED.

**NEWTON, GILBERT STUART.**

- 27 LADY THERESA LEWIS.

**REYNOLDS, SIR JOSHUA, P.R.A.**

- 28 PORTRAIT OF LADY ELIZABETH SEYMOUR-CONWAY, DAUGHTER OF THE 1ST MARQUIS OF HERTFORD.

**STANFIELD, CLARKSON.**

- 29 BACHARACH, ON THE RHINE.

*29 1855 Bernal sale (610)**2. 1855 Bernal sale (611)*

**REYNOLDS, SIR JOSHUA, P.R.A.**

- 30 PORTRAIT OF MRS. BRADDYLL.  
*From the Collection of Lord Charles Townshend.*
- 31 PORTRAIT OF FRANCES, COUNTESS OF LINCOLN, DAUGHTER OF THE  
FIRST MARQUIS OF HERTFORD.

**ROBERTS, DAVID, R.A.**

- 32 CHURCH PORTAL IN SPAIN.

**GRANT, SIR FRANCIS, P.R.A.**

- 33 COUNT D'ORSAY: a sketch, on panel.

**SANT, JAMES, R.A.**

- 34 PORTRAIT OF A LADY.

**HILTON, WILLIAM, R.A.**

- 35 VENUS APPEARING TO DIANA AND HER NYMPHS.  
*From Lord Charles Townshend's Collection.*

**FRITH, WILLIAM POWELL, R.A.**

- 36 A LADY BEARING WINE ON A SALVER.

**BAXTER, CHARLES.**

- 37 FEMALE FIGURE.

**STONE, FRANK, A.R.A.**

- 38 BOULOGNE FISH GIRL.  
39 AFTER THE MASQUERADE.

**ROBERTS, DAVID, P.R.A.**

- 40 CHURCH OF ST. OMAR, LIERRE, BELGIUM.

**COOPER, THOMAS SIDNEY, R.A.**

- 41 GROUP OF CATTLE.

## SCREEN A. (SOUTH SIDE). ENGLISH (42—53).

**BONINGTON, RICHARD PARKES.**

- 42 LA TOUR AU MARCHÉ, BERGUES: on panel.
- 43 FRANCIS I. (KING OF FRANCE, 1515—47) AND MARGUERITE DE  
NAVARRE.
- 44 SEA-PIECE: A CUTTER GETTING UNDER WAY.
- 45 HENRI IV. (KING OF FRANCE, 1589—1610) AND THE SPANISH AMBAS-  
SADOR.

*This picture represents the incident of the Ambassador finding  
the King playing with his children.*

**BONINGTON, RICHARD PARKES.**

- 46 SEASHORE: A BRIG AGROUND.

**LANDSEER, SIR EDWIN, R.A.**

- 47 DOUBTFUL CRUMBS.

**BONINGTON, RICHARD PARKES.**

- 48 VENICE: THE PIAZZA OF SAN MARCO.  
 49 LANDSCAPE WITH TIMBER WAGGON: FRANCE.  
 50 HENRI III. (KING OF FRANCE, 1574-89) RECEIVING THE ENGLISH  
 AMBASSADOR.  
 51 THE SEINE NEAR ROUEN.  
 52 A CHILD AT PRAYERS.  
 53 ANNE PAGE AND SLENDER.—*Merry Wives of Windsor.*
- 

WEST AND NORTH GALLERIES. DUTCH AND  
 FLEMISH (54—120).

**CUYP, ALBERT.**

- 54 RIVER SCENE, DORT, HOLLAND.

**NUYEN, WYNAND JAN JOSEPH.**

- 55 RIVER SCENE: CALM.

**COQUES, GONZALES.**

- 56 A FAMILY GROUP.

**WEENIX or WEENINX, JAN.**

- 57 COCKATOO AND OTHER BIRDS.

**DE VOS, CORNELIUS.**

- 58 PORTRAIT OF A BURGOMASTER.

**VANDYCK, SIR ANTHONY.**

- 59 PORTRAIT OF THE WIFE OF PHILIPPE LE ROY.  
*From the Collection of the King of Holland.*

**SULLY, THOMAS.**

- 60 HER MAJESTY THE QUEEN.

**JORDAENS, JACOB.**

- 61 THE RICHES OF AUTUMN.

**DE VOS, CORNELIUS.**

- 62 PORTRAIT OF A LADY.  
*Companion picture to No. 58.*

**VANDYCK, SIR ANTHONY.**

- 63 PORTRAIT OF PHILIPPE LE ROY, SEIGNEUR DE RAVELS.  
*From the Collection of the King of Holland.*

**VANDEVELDE, ADRIAN.**

- 64 THE MIGRATION OF JACOB (Gen. xxxii. 22.)  
*From the Collection of Cardinal Fesch.*

**WEENIX OF WEENINX, JAN.**

- 65 MACAW AND OTHER BIRDS.  
 66 DEAD GAME, FRUIT, AND MONKEY.  
 67 DEAD PEACOCK AND HARE.

**CUYP, ALBERT.**

- 68 DORT, HOLLAND: MAN OF WAR AND FISHING CRAFT.

**WEENIX OF WEENINX, JAN.**

- 69 DEAD GAME.

**HEEM, JAN DAVID DE.**

- 70 STILL LIFE.

**WEENIX OF WEENINX, JAN.**

- 71 DEAD HARE AND GAME.

**RUYSDAEL, JACOB.**

- 72 LANDSCAPE.

**WEENIX OF WEENINX, JAN.**

- 73 DEAD GAME AND DOG.

**CHAMPAGNE, PHILIPPE DE.**

- 74 A PORTRAIT.

**BOL, FERDINAND.**

- 75 THE TOPER.

**HOBBEEMA, MEINDERT.**

- 76 LANDSCAPE.

*This picture was painted on the occasion of Hobbema's reception into the Royal Academy of Amsterdam. Signed and dated 1663.*

**WEENIX** or **WEENINX, JAN BAPTISTA.**

- 77 DEAD GAME AND PEACOCK.

*From the Collection of Cardinal Fesch.***VAN DER HELST, BARTHOLOMEW.**

- 78 FAMILY PORTRAITS.

**RUBENS, PETER PAUL.**

- 79 THE "RAINBOW" LANDSCAPE.

**RUYSDAEL, JACOB.**

- 80 LANDSCAPE WITH WATERFALL.

*From Baron Denon's Collection.***WEENIX** or **WEENINX, JAN BAPTISTA.**

- 81 FRUITS, FLOWERS, AND PEACOCK.

**MAES, NICOLAS.**

- 82 BOY WITH HAWK.

**RUBENS, PETER PAUL.**

- 83 HELENA FORMAN, SECOND WIFE OF RUBENS.

**PYNACKER, ADAM.**

- 84 LANDSCAPE WITH GOATS AND SHEEP.

**WEENIX** or **WEENINX, JAN BAPTISTA.**

- 85 DEAD SWAN AND PEACOCK.

**CHAMPAGNE, PHILIPPE DE.**

- 86 THE ADORATION OF THE SHEPHERDS.

*From the Collection of the Marquis de Montcalm.***VANDEVELDE, WILLIAM.**

- 87 SHIPPING IN A CALM.

*From the Shuckburgh Collection.***WEENIX** or **WEENINX, JAN.**

- 88 RUINED TEMPLE ON THE SEASHORE, WITH FIGURES.

**VANDEVELDE, WILLIAM.**

- 89 THE BATTLE OF SOLEBAY (SOUTHWOLD BAY), SUFFOLK, FOUGHT BETWEEN THE DUTCH, AND ENGLISH AND FRENCH, 1672.

**BOTH, JAN.**

- 90 ITALIAN LANDSCAPE.



**VANDYCK, SIR ANTHONY.**

- 91 FULL-LENGTH MALE PORTRAIT, UNKNOWN.

**GELÉE, CLAUDE, called CLAUDE LORRAIN.**

- 92 LANDSCAPE.

**BERCHEM or BERGHEM, NICOLAS.**

- 93 SEA-PIECE, WITH A GALLEY.

**MORE, SIR ANTONIO.**

- 94 ROBERT DUDLEY, EARL OF LEICESTER (1532?-1588).

**PORBUS, FRANCIS.**

- 95 AMBROSE DUDLEY, EARL OF WARWICK (1530?-1589): on panel.

**VANDYCK, SIR ANTHONY.**

- 96 THE VIRGIN AND CHILD.

*From the Collection of Cardinal Fesch.*

**HACKAERT, JAN.**

- 97 LANDSCAPE.

**VANDERNEER, AART.**

- 98 WINTER SCENE, WITH SKATERS.

**HOOGHE, PETER DE.**

- 99 AN INTERIOR.

**REMBRANDT VAN RYN, PAUL.**

- 100 PORTRAIT OF THE BURGOMASTER PALEKAN AND HIS SON.

*From the Collection of the King of Holland.*

- 101 THE UNMERCIFUL SERVANT.

*An Illustration of the Parable, Matt. xviii. 32. From the Stowe Collection.*

**EVERDINGEN, ALDERT VAN.**

- 102 LANDSCAPE.

**REMBRANDT VAN RYN, PAUL.**

- 103 YOUTHFUL HEAD.

**PYNACKER, ADAM.**

- 104 LANDSCAPE.

**HOOGHE, PETER DE.**

- 105 AN INTERIOR, WITH WOMAN PEELING APPLES.

**VANDERNEER, AART.**

- 106 SKATING SCENE.



**REMBRANDT VAN RYN, PAUL.**

- 107 PORTRAIT OF THE WIFE AND DAUGHTER OF THE BURGOMASTER PALEKAN.

*From the Collection of the King of Holland.*

**RUBENS, PETER PAUL.**

- 108 THE CRUCIFIED SAVIOUR.

**HACKAERT, JAN, and VANDEVELDE, ADRIAN.**

- 109 AN AVENUE.

**RUBENS, PETER PAUL.**

- 110 THE HOLY FAMILY WITH ST. ELIZABETH AND ST. JOHN THE BAPTIST.

*From the Boursault and Casimir Perier Collections.*

**ARTIST UNKNOWN.**

- 111 JANE SEYMOUR, QUEEN OF HENRY THE EIGHTH (died 1538).

**WEENIX or WEENINX, JAN BAPTISTA.**

- 112 DEAD GAME.

**REMBRANDT VAN RYN, PAUL.**

- 113 PORTRAIT OF AN OLD LADY.

**RUBENS, PETER PAUL.**

- 114 CHRIST'S CHARGE TO PETER.

*From the Gallery of the King of Holland.*

**ARTIST UNKNOWN.**

- 115 EDWARD THE SIXTH, KING OF ENGLAND (1537-1553).

**VANDYCK, SIR ANTHONY.**

- 116 PORTRAIT: THE WIFE OF CORNELIUS DE VOS, PAINTER.

- 117 MALE FIGURE, CALLED "PARIS."

*The picture has been engraved by Schiavonetti with the above title.*

**PYNACKER, ADAM.**

- 118 LANDSCAPE.

*From Colonel Hugh Baillie's Collection.*

**CHAMPAGNE, PHILIPPE DE.**

- 119 THE MARRIAGE OF THE VIRGIN AND ST. JOSEPH.

**PORBUS, FRANCIS.**

- 120 ALLEGORIC PICTURE: THE POWER OF LOVE.

## SCREEN B. DUTCH AND FLEMISH (121—146).

**SCHALCKEN, GOTTFRIED.**

121 CANDLELIGHT EFFECT.

**JARDIN, KAREL DU.**

122 BOORS MERRYMAKING: on panel.

**MIERIS, WILLIAM VAN.**

123 THE MUSICIAN REFRESHED: on panel.

**VAN HUYSUM, JAN.**

124 FRUIT AND FLOWERS.

**DOUW, GERHARD.**

125 ST. ANTHONY IN PRAYER: on copper.

**TENIERS, DAVID.**

126 COTTAGE BY A RIVER: on panel.

**GELÉE, CLAUDE, called CLAUDE LORRAIN.**

127 A COAST SCENE ON THE MEDITERRANEAN.

**OSTADE, ADRIAN VAN.**

128 INTERIOR, WITH PEASANTS.

**CAMPHUYZEN, DIRK THEODOR RAPHAEL.**

129 LANDSCAPE: EVENING.

**WOUVERMANS, PHILIP.**

130 LANDSCAPE WITH FIGURES.

**NETSCHER, GASPARD.**

131 LADY HOLDING AN ORANGE.

**MIERIS, WILLIAM VAN.**

132 THE VEGETABLE SELLER: on copper.

**RUBENS, PETER PAUL.**

133 TRIUMPH OF HENRI IV. OF FRANCE: on panel.

*This is a sketch for the picture in the Louvre.***MIERIS, WILLIAM VAN.**

134 DUTCH COURTSHIP: on panel.

**VANDERNEER, AART.**

135 RIVER SCENE BY MOONLIGHT.

**OSTADE, ISAAC VAN.**

136 THE MARKET PLACE.

**VANDERNEER, EGLON HENDRICK.**

137 THE DRAWING: on panel.

**REMBRANDT VAN RYN, PAUL.**

138 THE GOOD SAMARITAN: on panel.

**VANDEVELDE, WILLIAM.**

139 THE EMBARKATION OF WILLIAM THE THIRD.

**OSTADE, ADRIAN VAN.**

140 THE TAVERN.

**HOBBEEMA, MEINDERT.**

141 THE WATER MILL.

*From the Collection of the King of Holland.*

**NETSCHER, GASPARD.**

142 A YOUNG LADY WITH A GUITAR: on panel.

143 A YOUNG LADY WITH FLOWERS: on panel.

**WYNANTS, JAN.**

144 LANDSCAPE.

**BOTH, JAN.**

145 ITALIAN LANDSCAPE.

**OSTADE, ISAAC VAN.**

146 HALT AT A TAVERN.

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SCREEN C. DUTCH AND FLEMISH (147—193).

**SCHALCKEN, GOTTFRIED.**

147 NEEDLEWORK BY CANDLE LIGHT.

**RUYSDAEL, JACOB.**

148 WILD DUCK SHOOTING.

**RUBENS, PETER PAUL.**

149 THE ADORATION OF THE MAGI: on panel.

*This is a sketch for the large picture at Antwerp.*

**ZEEMAN, REMY.**

- 150 SHIPS IN SHALLOW WATER.

**BERCHEM OF BERGHEM, NICOLAS.**

- 151 LANDSCAPE WITH CATTLE.

**HONDECOETER, MELCHIOR DE.**

- 152 DEAD GAME.

**NEEFS, PETER.**

- 153 INTERIOR OF A GOTHIC CHURCH.

**CUYP, ALBERT.**

- 154 RIVER SCENE, WITH SHIPPING.

**COQUES, GONZALES.**

- 155 A FAMILY GROUP.

**VANDERWERF, ADRIAN.**

- 156 VENUS AND CUPID.

**BOURSSE, L.**

- 157 INTERIOR OF A COTTAGE : painted on panel.

**METZU, GABRIEL.**

- 158 WOMAN AT A MIRROR.

**WEENIX OF WEENINX, JAN.**

- 159 SEA-PORT: on panel.

**RUBENS, PETER PAUL.**

- 160 THE ADORATION OF THE WISE MEN: a sketch.

**METZU, GABRIEL.**

- 161 FEMALE FIGURE.

**MIERIS, WILLIAM VAN.**

- 162 NYMPH AND SATYR: on copper.

**WOUVERMANS, PHILIP.**

- 163 OUTSKIRTS OF A CAMP.

**MIERIS, WILLIAM VAN.**

- 164 JOSEPH AND POTIPHAR'S WIFE: on copper.

**CUYP, ALBERT.**

- 165 AVENUE NEAR DORT, HOLLAND.

**POTTER, PAUL.**

- 166 A HOMESTEAD WITH CATTLE: on panel.

**WOUVERMANS, PETER.**

- 167 LANDSCAPE.

**VANDERWERF, ADRIAN.**

- 168 CLASSIC GROUP.

**REMBRANDT VAN RYN, PAUL.**

- 169 PORTRAIT OF THE PAINTER: on copper.

**TERBURG, GERHARD.**

- 170 A LADY AT HER TOILETTE.

**HEYDE or HEYDEN, JAN VAN DER.**

- 171 THE JESUITS' CHURCH, AMSTERDAM.

*From the Collection of the Comte de Morny.*

**REMBRANDT VAN RYN, PAUL.**

- 172 A YOUTHFUL NEGRO.

*From the Stowe Collection.*

**OSTADE, ISAAC VAN.**

- 173 LANDSCAPE WITH FIGURES.

**RUBENS, PETER PAUL.**

- 174 HENRI QUATRE AND MARIE DE MEDICIS.

*This and the companion picture No. 178 are sketches for groups in the Henri IV. series in the Louvre, Paris.*

**MIERIS, WILLIAM VAN.**

- 175 PARIS AND CENONE.

- 176 VENUS REPOSING: on panel.

**HEYDE or HEYDEN, JAN VAN DER.**

- 177 COLOGNE CATHEDRAL.

**RUBENS, PETER PAUL.**

- 178 ALLEGORIC SKETCH FOR A LARGER PAINTING.

**MIERIS, WILLIAM VAN.**

- 179 VENUS AND CUPID.



**HEYDE** or **HEYDEN, J. VAN DER.**

- 180 A CHURCH: on panel.  
*Figures by A. Vandervelde.*

**MAES, NICOLAS.**

- 181 BOY WITH HAWK.

**VOYS, ARY DE.**

- 182 DUTCH COURTSHIP.

**WOUVERMANS, PHILIP.**

- 183 LANDSCAPE: SHOEING A HORSE.

**REMBRANDT VAN RYN, PAUL.**

- 184 PORTRAIT OF THE PAINTER.

**BERCHEM** or **BERGHEM, NICOLAS.**

- 185 LANDSCAPE, WITH PASTORAL GROUP.

**VANDEVELDE, WILLIAM.**

- 186 BOATS AT LOW WATER.

**NETSCHER, GASPARD.**

- 187 THE LACE MAKER: on panel.

**VANDEVELDE, WILLIAM.**

- 188 SHIPPING.

**WOUVERMANS, PHILIP.**

- 189 A HORSE FAIR.

**REMBRANDT VAN RYN, PAUL.**

- 190 A PORTRAIT.

**BERCHEM** or **BERGHEM, NICOLAS.**

- 191 THE FERRY BOAT.

**WOUVERMANS, PHILIP.**

- 192 BY THE RIVER SIDE: on panel.

**DOUW, GERHARD.**

- 193 A MONK READING BY CANDLELIGHT: on copper.



## SCREEN D. DUTCH AND FLEMISH (194—219).

**JARDIN, KAREL DU.**

- 194 THE SMITHY: SHOERING PACK MULES.

**VANDEVELDE, WILLIAM.**

- 195 DUTCH MAN OF WAR SALUTING.
- 
- Known by the title of "Le Coup de Canon."*

**JARDIN, KAREL DU.**

- 196 MALE PORTRAIT.

**BROUWER, ADRIAN.**

- 197 BOOR ASLEEP.

**RUYSDAEL, JACOB.**

- 198 LANDSCAPE.

**REMBRANDT VAN RYN, PAUL.**

- 199 LANDSCAPE.

**HOBBEMA, MEINDERT.**

- 200 OUTSKIRTS OF A WOOD.

**STEEN, JAN.**

- 201 AN INTERIOR WITH FIGURES.

**MIERIS, WILLIAM VAN.**

- 202 THE DRUMMER: on copper.

**CUYP, ALBERT.**

- 203 WATERING HORSES.

**STEEN, JAN.**

- 204 THE HARPSICHORD LESSON.

**VANDERNEER, AART.**

- 205 RIVER SCENE: MOONLIGHT.

**TENIERS, DAVID.**

- 206 INTERIOR OF A TAVERN.

**TERBURG, GERHARD.**

- 207 GIRL READING A LETTER.

**VANDERNEER, AART.**

- 208 RIVER SCENE: EVENING: on panel.

**TENIERS, DAVID.**

209 THE WOMAN TAKEN IN ADULTERY.

**METZU, GABRIEL.**

210 MISTRESS AND MAID.

**WITTE, EMANUEL DE.**

211 INTERIOR OF A CATHEDRAL; SERMON TIME: on panel.

**HOBBEMA, MEINDERT.**

212 LANDSCAPE.

**POTTER, PAUL.**

213 CATTLE.

**METZU, GABRIEL.**

214 LOOKING OVER A LETTER: on panel.

**BERCHEM OF BERGHEM, NICOLAS.**

215 HALT AT AN INN.

**VANDEVELDE, ADRIAN.**

216 NOONDAY SLUMBER.

**VANDERNEER, AART.**

217 RIVER SCENE.

**OSTADE, ADRIAN VAN.**

218 THE FISHMONGER: on panel.

**STEEN, JAN.**

219 MERRYMAKING.

## SCREEN E. DUTCH AND FLEMISH (220—241).

**RUBENS, PETER PAUL.**

220 CAVALRY FIGHT AT A BROKEN BRIDGE.

**WEENIX OF WEENINX, JAN BAPTISTA.**

221 DEAD GAME.

**MAES, NICOLAS.**

222 AN INTERIOR: on panel.

**VANDEVELDE, WILLIAM.**

- 223 THE BREEZE SPRINGING UP.

**COQUES, GONZALES.**

- 224 FAMILY PORTRAITS.

**STEEN, JAN.**

- 225 A DANCE IN A TAVERN.

**MAES, NICOLAS.**

- 226 THE SERVANT ON THE STAIR.

**VANDEVELDE, WILLIAM.**

- 227 THE FISHING SMACK: on panel.

**CUYP, ALBERT.**

- 228 GROUP OF HORSES.

**MIREVELT, MICHAEL JANSEN.**

- 229 PORTRAIT OF A LADY: on panel.

**TENIERS, DAVID.**

- 230 PEASANTS: on panel.

**CUYP, ALBERT.**

- 231 CATTLE: on panel.

**BERCHEM or BERGHEM, NICOLAS.**

- 232 ITALIAN LANDSCAPE.

**CUYP, ALBERT.**

- 233 LANDSCAPE WITH SHEEP.

**METZU, GABRIEL.**

- 234 THE SPORTSMAN ASLEEP: on copper.

*Known under the title of "Le Chasseur Endormi." From the Collection of Cardinal Fesch.*

**PÖTTER, PAUL.**

- 235 CATTLE.

**HALS, FRANK.**

- 236 A CAVALIER.

**HOBBEEMA, MEINDERT.**

- 237 A WOODY LANE.

**METZU, GABRIEL.**

238 BARGAINING FOR FISH: on panel.

**CUYP, ALBERT.**

239 SHOWING THE WAY.

**TENIERS, DAVID.**

240 SOLDIERS GAMBLING.

*In the background the painter has introduced the Release of St. Peter.**From the Collection of the Marquis Aguado.***CUYP, ALBERT.**

241 HORSEMEN AT A TAVERN.

## SCREEN F. (SOUTH SIDE). DUTCH AND FLEMISH (242—251).

**VAN STRY, JACOB.**

242 CATTLE.

**WOUVERMANS, PETER.**

243 LOADING A BOAT: on panel.

**WEENIX or WEENINX, JAN.**

244 DEAD GAME AND FRUIT: on panel.

**LE DUCQ, JAN.**

245 LADIES AND CAVALIERS CARD-PLAYING.

**BACHHUYZEN, LUDOLPH.**

246 TAKING IN SAIL.

**VAN HUYSUM, JAN.**

247 FLOWERS.

**WEENIX or WEENINX, JAN BAPTISTA.**

248 DEAD GAME.

**BERCHEM or BERGHEM, NICOLAS.**

249 LANDSCAPE WITH FIGURES.

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**CUYP, ALBERT.**

- 250 ABOUT TO MOUNT: on panel.

**WYNANTS, JAN.**

- 251 LANDSCAPE.
- 

NORTH GALLERY. ITALIAN (252—269).

**ZAMPIERI, DOMENICO, called DOMENICHINO.**

- 252 WOMAN IN EASTERN COSTUME.

*This head, both in costume and attitude, somewhat resembles the painter's "Cumæan Sibyl" in the Tribune at Florence.*

**ALBANO, FRANCESCO.**

- 253 VENUS AND CUPIDS.

*From the Collection of the Marquis de Montcalm.*

**DOLCE, CARLO.**

- 254 SACRED STUDIES.

**VANUCCI, ANDREA, called DEL SARTO.**

- 255 THE VIRGIN AND INFANT SAVIOUR WITH CHILDREN.

*From the Collection of the King of Holland.*

**CANALETTO, ANTONIO.**

- 256 VENICE: PANORAMIC VIEW TAKEN FROM THE GIUDECCA.

**CANLASSI, GUIDO, called CAGNACCI.**

- 257 TARQUIN AND LUCRETIA: on copper.

**DA VINCI, LEONARDO.**

- 258 THE VIRGIN AND CHILD: on panel.

**SALVI, GIAMBATTISTA, called SASSOFERRATO.**

- 259 THE VIRGIN AND CHILD.

- 260 THE VIRGIN AND CHILD WITH ST. KATHARINE OF ALEXANDRIA.

**RENI, GUIDO, called GUIDO.**

- 261 THE VIRGIN, INFANT SAVIOUR, AND ST. JOHN.

**LUINI, BERNARDINO.**

- 262 THE VIRGIN AND CHILD: on panel.



**BARBARELLI, GIORGIO, called GIORGIONE.**

263 VENUS DISARMING LOVE.

**CANALETTO, ANTONIO.**

264 VENICE : THE CHURCH OF SAN GIORGIO MAGGIORE AND THE CUSTOM HOUSE.

**CIMA, GIOVANNI BAPTISTA, called CIMA DA CONEGLIANO.**265 ST. KATHARINE OF ALEXANDRIA.  
*From Lord Northwick's Collection.***SCHOOL OF RAPHAEL.**

266 PORTRAIT, UNKNOWN: on panel.

**CANALETTO, ANTONIO.**

267 VENICE : CHURCH OF S. SIMONE, ON THE GRAND CANAL.

**ALLORI, ANGELO, called BRONZINO.**268 AN ITALIAN LADY: on panel.  
*Inscribed—Fallax Gratia et vana est Pulchritudo.***ROSA, SALVATORE.**269 LANDSCAPE WITH APOLLO AND THE SIBYL.  
*From Lord Ashburnham's Collection.*

## SCREEN F. (NORTH SIDE). ITALIAN (270—290).

**CANALETTO, ANTONIO.**

270 VENICE : VIEW ON THE GRAND CANAL.

**GUARDI, FRANCESCO.**

271 VENICE : CHURCH OF THE SALUTE AND CUSTOM HOUSE.

272 VENICE : THE BRIDGE OF THE RIALTO.

273 VENICE : THE VOYAGE OF THE BUCENTAUR.

*This picture represents the annual procession of the Doge of Venice to the Lido to wed the Adriatic Sea.*

274 VENICE : ARCADE OF SAN GIORGIO MAGGIORE: on panel.

275 VENICE : THE ARCADE OF THE DUCAL PALACE.

276 COURTYARD OF THE DUCAL PALACE: VENICE.

277 VENICE : THE CHURCH OF SAN GIORGIO MAGGIORE, AND THE LIDO.

278 VENICE : CHURCH OF THE MADONNA DELLA SALUTE.

**CANALETTO, ANTONIO.**

279 VENICE : ON THE GRAND CANAL.

280 VENICE : BOAT RACE IN CARNIVAL TIME ON THE GRAND CANAL.

**GUARDI, FRANCESCO.**

- 281 VENICE: MOUTH OF THE GRAND CANAL.  
 282 VENICE: CHURCH OF S. GIORGIO MAGGIORE, AND THE LIDO.

**CANALETTO, ANTONIO.**

- 283 VENICE: PIAZZETTA OF SAN MARCO, WITH CARNIVAL FESTIVITIES.  
 284 VENICE: THE DOGE'S PALACE AND THE QUAY OF THE SCLAVONIANS.  
 285 VENICE: THE CUSTOM HOUSE AND THE CHURCH OF THE SALUTE.  
 286 VENICE: PIAZZA OF SAN MARCO, AND GREAT BELL TOWER.  
 287 VENICE: VIEW ON THE GRAND CANAL.  
 288 VENICE: THE PIAZZETTA OF S. MARCO AND THE ENTRANCE TO THE GRAND CANAL.

**SALVI, GIAMBATTISTA, called SASSOFERRATO.**

- 289 VIRGIN AND CHILD.

**PIPPI, GIULIO, called ROMANO.**

- 290 THE HOLY FAMILY: on panel.

NORTH AND EAST GALLERIES, DUTCH,  
 FLEMISH, AND SPANISH (291—309A).

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 291 DON BALTHAZAR, INFANTE OF SPAIN, SON OF PHILIP IV.  
*From the Collection of Mr. Wells.*

**HEEM, JAN DAVID DE**

- 292 FRUIT AND FLOWERS.

**WEENIX or WEENINX, JAN BAPTISTA.**

- 293 DEAD GAME AND DOG.

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 294 THE ADORATION OF THE SHEPHERDS.  
 295 THE ANNUNCIATION.  
*From the Collection of the Marquis Aguado.*

**HONDECOETER, MELCHIOR DE.**

- 296 FOWLS AND PEACOCK.

**FYT, JAN.**

- 297 STILL LIFE, WITH A PAGE AND PARROT.

**MURILLO BARTOLOMÉ ESTEBAN.**

- 298 JOSEPH LOWERED INTO THE WELL BY HIS BRETHREN.

*This picture is described in Stirling's Annals of the Artists of Spain, Vol. III. p. 1416.*

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 299 DON BALTHAZAR, INFANTE OF SPAIN.

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 300 VIRGIN AND CHILD.

**HEEM, JAN DAVID DE.**

- 301 STILL LIFE.

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 302 THE HOLY FAMILY AND ST. JOHN THE BAPTIST.

- 303 THE VIRGIN AND CHILD.

*From the Collection of Colonel Hugh Baillie.*

**SNYDERS, FRANK.**

- 304 DEAD GAME AND SHELL FISH.

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 305 THE CHARITY OF ST. TOMAS DE VILLANUEVA.

*From the Collection of Mr. Wells, of Redleaf.*

**HEEM, JAN DAVID DE.**

- 306 FRUIT AND FISH.

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 307 EQUESTRIAN PORTRAIT OF DON BALTHAZAR, INFANTE OF SPAIN.

*From the Rogers Collection.*

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 308 VIRGIN AND CHILD.

**WEENIX or WEENINK, JAN BAPTISTA.**

- 309 PEACOCKS AND DUCKS.

**PARET D'ALCAZAR, LUIS.**

- 309A A SPANISH CITY

SCREEN G. SPANISH AND ITALIAN (310—325)

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 310 THE VIRGIN AND CHILD IN GLORY WITH SAINTS.  
*From the Collection of the Marquis Aguado.*

**CANALETTO, ANTONIO.**

- 311 VENICE : VIEW ON THE GRAND CANAL.  
312 VENICE : THE DOGE'S PALACE, PIAZZETTA, AND GREAT BELL TOWER.

**VECELLI, TIZIANO, called TITIAN.**

- 313 THE RAPE OF EUROPA.

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 314 A SPANISH PRINCESS.

**CANALETTO, ANTONIO.**

- 315 VENICE : THE CHURCH OF THE MADONNA DELLA SALUTE.

**VECELLI, TIZIANO, called TITIAN.**

- 316 DANAE: SKETCH FOR A LARGER PICTURE.  
*The picture of which this is a sketch is in the Museum of Naples.*

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 317 THE ASSUMPTION OF THE VIRGIN.  
318 THE ESPOUSALS OF THE VIRGIN MARY AND ST. JOSEPH.

**CANALETTO, ANTONIO.**

- 319 VENICE : THE GRAND CANAL AND THE BRIDGE OF THE RIALTO.

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 320 PHILIP THE FOURTH, KING OF SPAIN. (Reigned 1621—1665.)  
321 A SPANISH LADY.  
*From the Collection of the Marquis Aguado.*  
322 THE BOAR HUNT: *Sketch for the Picture in the National Gallery, London.*

**CANALETTO, ANTONIO.**

- 323 VENICE : ON THE GRAND CANAL.

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y**

- 324 GASPAR DE GUZMAN, DUKE OF OLIVAREZ, MINISTER TO PHILIP THE FOURTH. (Born 1587; died 1645.)  
*The life-size picture of this subject is in the Royal Gallery at Madrid.*

**CANO, ALONZO.**

- 325 THE VISION OF SAINT JOHN.



EAST AND SOUTH GALLERIES. FRENCH  
(326—411).**VERNET, HORACE.**

- 326 THE SOLDIER TURNED PLOUGHMAN.

**LEYS, HENRI, Baron.**

- 327 SOLDIERS PLAYING CARDS.

**DECAMPS, ALEXANDRE GABRIEL.**

- 328 AN EXECUTION IN THE EAST.

**VERNET, HORACE.**

- 329 JUDAH AND TAMAR.

**SCHLESINGER.**

- 330 THE FIVE SENSES: FEELING.

- 331 THE FIVE SENSES: SMELLING.

- 332 THE FIVE SENSES: HEARING.

- 333 THE FIVE SENSES: SEEING.

- 334 THE FIVE SENSES: TASTING.

**VERNET, HORACE.**

- 335 THE ARAB TALE-TELLER.

**FLEURY, JOSEPH NICOLAS ROBERT.**

- 336 CHARLES V. (1500—1558) AT THE MONASTERY OF ST. JUST.

*In 1557, Philip II. of Spain despatched an Ambassador to Charles V. to beseech him to abandon the solitude of St. Just, and calling upon him for his advice in the critical condition of affairs in Spain. See Mignet's Charles V.*

**DECAMPS, ALEXANDRE GABRIEL.**

- 337 A TROOP WATERING THEIR HORSES.

**VERNET, HORACE.**

- 338 THE BROTHERS OF JOSEPH DIPPING HIS COAT.

- 339 DEATH OF THE STAG.

- 340 DUCK SHOOTING.

**PRUD'HON, PIERRE PAUL.**

- 341 THE ASSUMPTION OF THE VIRGIN: a sketch.

**VERNET, HORACE.**

- 342 HERDSMEN DRIVING CATTLE IN THE NEIGHBOURHOOD OF ROME.

**PRUD'HON, PIERRE PAUL.**

- 343 THE REPOSE OF VENUS.

**FRAGONARD, HONORE.**

- 344 THE FOUNTAIN OF PLEASURE.



**COGNIET, LÉON.**

- 345 BOIS GUILBERT CARRYING OFF REBECCA.—
- Ivanhoe.*

**VERNET, HORACE.**

- 346 GOING OUT HAWKING.  
 347 GRENADIERS OF THE IMPERIAL GUARD.  
 348 REVIEW IN THE PLACE DU CARROUSEL, PARIS, BY BONAPARTE, WHEN  
 FIRST CONSUL.  
*Engraved.*

**ZIEM, FELIX.**

- 349 VENICE: LOOKING DOWN THE GIUDECCA.
- 
- Finished sketch for the great picture in the Luxembourg Museum, Paris.*

**VERNET, HORACE.**

- 350 A NEGRESS.  
 351 ALLAN MACAULAY.—*Scott's Legend of Montrose.*  
 352 A MOOR.

**ROUSSEAU, THEODORE.**

- 353 LANDSCAPE, WITH CATTLE DRINKING.

**DESPORTES, ALEXANDRE FRANÇOIS.**

- 354 DEAD GAME, DOGS, AND FRUIT.

**LANDELLE, CHARLES.**

- 355 AN ARMENIAN WOMAN.

**COROT, JEAN BAPTISTE CAMILLE.**

- 356 MACBETH AND BANQUO MEETING THE WITCHES.

**DECAMPS, ALEXANDRE GABRIEL.**

- 357 THE PATROL AT SMYRNA.

**TROYON, CONSTANT.**

- 358 LANDSCAPE, WITH CATTLE.

**DESPORTES, ALEXANDRE FRANÇOIS.**

- 359 DEAD GAME AND DOG.

**SAINT JEAN, SIMON.**

- 360 FLOWERS AND FRUIT.

**GALLAIT, LOUIS.**

- 361 THE DUKE OF ALVA, SPANISH GOVERNOR OF THE NETHERLANDS,
- 
- 1567-73: THE OATH.

**MARILHAT, PROSPER.**

- 362 COMPOSITION: THE ERECTHEION, ATHENS.

**ISABEY, EUGÈNE.**

- 363 FISHING BOATS ON THE SHORE.

**VERNET, CLAUDE JOSEPH.**

- 364 RIVER SCENE.

**DELAROCHE, PAUL.**

- 365 THE REPOSE IN EGYPT.

*Known as "La Vierge au Lezard."***SCHEFFER, ARY.**

- 366 FRANCESCA DA RIMINI.

*This picture represents the vision seen by Dante and his guide of the fate of two guilty lovers whirled for ever through the air. On the scroll surrounding the picture are inscribed in early Gothic characters, various passages from the story of Francesca, as related by Dante in the fifth book of the "Inferno."*

- 367 MARGARET AT THE FOUNTAIN.—Goethe's Faust.

**VERNET, CLAUDE JOSEPH.**

- 368 A SHIPWRECK.

**PRUD'HON, PIERRE PAUL.**

- 369 PORTRAIT OF THE EMPRESS JOSEPHINE.

**SCHOPIN, HEINRICH FRIEDRICH.**

- 370 THE EMPEROR NAPOLEON THE FIRST DIVORCING JOSEPHINE.

**DELACROIX, FERDINAND VICTOR EUGENE.**

- 371 THE DEATH OF MARINO FALIERO, DOGE OF VENICE, A.D. 1355.

**GUDIN, JEAN ANTOINE THÉODORE.**

- 372 SCHEVENING, STORM TO LEEWARD.

**GREUZE, JEAN BAPTISTE.**

- 373 GIRL READING A LETTEP.

- 374 DAY DREAMS.

- 375 FILIAL PIETY.

**PATER, JEAN BAPTISTE.**

- 376 A VILLAGE FESTIVAL.

**WATTEAU, ANTOINE.**

- 377 A MUSIC PARTY.

**SAINT JEAN, SIMON.**

- 378 FRUIT AND FLOWERS.

**BOUCHER, FRANÇOIS.**

379 AMPHITRITE.

**GREUZE, JEAN BAPTISTE.**

380 NYMPH SACRIFICING TO CUPID.  
*Commonly known as "L'Offrande à l'Amour."*

**PLATZER.**

381 THE RAPE OF HELEN: on copper.

**PATER, JEAN BAPTISTE.**

382 A PASTORAL GROUP.

**SAINT JEAN, SIMON.**

383 FRUIT AND FLOWERS.

**GREUZE, JEAN BAPTISTE.**

384 GIRL'S HEAD.

385 HEAD OF A BACCHANTE.

**POUSSIN, NICOLAS.**

386 THE DANCE OF THE SEASONS.  
*Engraved by Raphael Morghen. From the Collection of  
 Cardinal Fesch.*

**BOUCHER, FRANÇOIS.**

387 THE SHEPHERD'S PIPE.

388 A SHEPHERDESS'S TOILET.

**NATTIER, JEAN MARC.**

389 THE BATH.  
*A portrait of Madame de Chateauroux, a mistress of Louis XV.*

**BOUCHER, FRANÇOIS.**

390 JUPITER DISGUISED AS DIANA, FOR THE LOVE OF CALISTO.

392 AUTUMNAL PLEASURE.

**CALLET, ANTOINE FRANÇOIS.**

393 LOUIS THE FIFTEENTH, KING OF FRANCE. (Reigned 1715-1774.)

**LEBRUN, MADAME.**

394 PORTRAIT OF MADAME PERREGAUX: on panel.

**GREUZE, JEAN BAPTISTE.**

395 A PORTRAIT.

**BOUCHER, FRANÇOIS.**

396 THE SLEEPING SHEPHERDESS.

**UDRY, JEAN BAPTISTE.**

397 DOG AND PHEASANTS.

**WATTEAU, ANTOINE.**

398 PICNIC PARTY.

**LEMOYNE, FRANÇOIS.**

399 PERSEUS AND ANDROMEDA.

**UDRY, JEAN BAPTISTE.**

400 WILD DUCK HUNTING.

401 THE FOX.

**WATTEAU, ANTOINE.**

402 LANDSCAPE WITH PASTORAL GROUPS.

**LEMOYNE, FRANÇOIS.**

403 TIME REVEALING TRUTH.

**UDRY, J. B.**

404 HAWK AND PARTRIDGES.

**SAINT-JEAN, SIMON.**

405 FLOWERS.

**LARGILLIÈRE, NICOLAS DE.**

406 LOUIS XIV., KING OF FRANCE (REIGNED 1643-1715), AND HIS FAMILY.

**POUSSIN, GASPAR.**

407 LANDSCAPE, TIVOLI.

*From Lord Ashburnham's Collection.***BOUCHER, FRANÇOIS.**

408 PASTORAL GROUP.

**SAINT JEAN, SIMON.**

409 FRUIT AND FLOWERS.

**GREUZE, JEAN BAPTISTE.**410 SOPHIE ARNOULD, ACTRESS OF THE THEATRE FRANÇAIS, PARIS.  
(1740-1803.)

411 GIRL'S HEAD.

## SCREEN A. (NORTH SIDE). FRENCH (412—421).

**NATTIER, JEAN MARC.**

- 412 MARIA LECZINSKA, QUEEN OF LOUIS XV. (1703-68.)  
*Engraved by J. Tardieu.*

**GREUZE, JEAN BAPTISTE.**

- 413 FIDELITY.

**DROUAIS.**

- 414 THE SCHOOL BOY: tapestry, by Cozello, after Drouais.

**DE MARNE, JEAN LOUIS.**

- 415 THE TRAVELLING DOCTOR: PORT OF GENOA.

**LANCRET, NICOLAS.**

- 416 A PASTORAL GROUP.

**LEBRUN, MADAME.**

- 417 PORTRAIT OF A YOUNG NOBLEMAN.

**DROUAIS.**

- 418 THE CAT: tapestry, by Cozello, after Drouais.

**DE MARNE, JEAN LOUIS.**

- 419 REVEL IN A GUARD HOUSE.

**ARTIST UNKNOWN.**

- 420 PORTRAIT OF MARY QUEEN OF SCOTS (1542-1587): on panel.

**BOUCHER, FRANÇOIS.**

- 421 A LADY AND MILLINER.

## SCREEN H. FRENCH (422—463).

**WATTEAU, ANTOINE.**

- 422 SENTIMENTAL PROMENADERS.

**GREUZE, JEAN BAPTISTE**

- 423 A MAGDALEN.

**PATER, JEAN BAPTISTE.**

- 424 A COURT FESTIVAL.



**GREUZE, JEAN BAPTISTE.**

- 425 THE BROKEN MIRROR. "LE MIROIR CASSÉ."  
*From the Collection of Cardinal Fesch.*

**PATER, JEAN BAPTISTE.**

- 426 SEASIDE VIEW, WITH FIGURES.

**GREUZE, JEAN BAPTISTE.**

- 427 GIRL WITH DOVES.

**PATER, JEAN BAPTISTE.**

- 428 LANDSCAPE WITH PASTORAL GROUPS.

**WATTEAU, ANTOINE.**

- 429 THE TOILET.

**PATER, JEAN BAPTISTE.**

- 430 THE BATH.

**GREUZE, JEAN BAPTISTE.**

- 431 FEMALE HEAD.

**PATER, JEAN BAPTISTE.**

- 432 PASTORAL GROUP.

**LANCRET, NICOLAS.**

- 433 THE DANCER: PORTRAIT OF MDLLE. CAMARGO.

**WATTEAU, ANTOINE.**

- 434 A LOVING CONVERSATION.

**PATER, JEAN BAPTISTE.**

- 435 THE DANCE.

- 436 PLEASURE SEEKERS.

- 437 BLINDMAN'S BUFF.

- 438 SOLDIERS HALTING.

**LANCRET, NICOLAS.**

- 439 GIRL IN A KITCHEN: on copper.

**WATTEAU, ANTOINE.**

- 440 PASTORAL GROUP.

**DIAZ, N.**

- 441 VENUS AND CUPID: a sketch, painted on panel.

**GREUZE, JEAN BAPTISTE.**

- 442 GIRL'S HEAD.

**LANCRET, NICOLAS.**

- 443 THE BIRD CATCHER.  
444 GROUP OF MASQUERS.

**FRAGONARD, HONORE.**

- 445 THE SCHOOLMISTRESS.

**WATTEAU, ANTOINE.**

- 446 LANDSCAPE, WITH PASTORAL GROUP.  
*From the Collection of the Comte de Morny.*

**GREUZE, JEAN BAPTISTE.**

- 447 INNOCENCE.  
448 BOY AND DOG.

**LANCRET, NICOLAS.**

- 449 GROUP OF MASQUERS.  
450 GROUP OF BATHERS.

**GREUZE, JEAN BAPTISTE.**

- 451 CUPID.

**WATTEAU, ANTOINE.**

- 452 GILLES AND HIS FAMILY: on panel.

**DIAZ, N.**

- 453 VENUS DISARMING CUPID: a sketch, painted on panel.

**BOUCHER, FRANÇOIS.**

- 454 THE WATER MILL.

**DETROY.**

- 455 THE HUNTING BREAKFAST.

**VERBÖECKHOVEN, EUGENE.**

- 456 CATTLE AND SHEEP: on panel.

**ROQUEPLAN, CAMILLE ETIENNE JOSEPH.**

- 457 ROUSSEAU AND MADEMOISELLE GALLEY.

**VANLOO, JEAN BAPTISTE.**

- 458 A MASQUERADE PARTY.

**JACQUAND, CLAUDE.**

- 459 SOLDIERS GAMBLING.

**SCHELFHOUT, ANDREAS.**

460 WINTER: on panel.

**DIAZ, N.**

461 NYMPHS AND CUPIDS: on panel.

**LANCRET, NICOLAS.**

462 PORTRAIT OF AN ACTRESS.

*Engraved by G. F. Schmidt, under the title of "La Bell Grecque."***DETROY.**

463 THE STAG PULLED DOWN: a sketch.

## SCREEN I. FRENCH (464—480).

**PATER, JEAN BAPTISTE.**

464 COMPLIMENTARY CONVERSATION.

**GREUZE, JEAN BAPTISTE.**

465 SORROW: on panel.

**NATTIER, JEAN MARC, and TOQUÉ.**

466 THE DUKE OF PENTHIÈVRE.

**WATTEAU, ANTOINE.**

467 PALACE GARDEN WITH FIGURES.

**GREUZE, JEAN BAPTISTE.**

468 THE BROKEN EGGS.

**PATER, JEAN BAPTISTE.**

469 A PASTORAL LANDSCAPE.

**BOUCHER, FRANÇOIS.**

470 PORTRAIT OF MADAME DE POMPADOUR (1722-1764).

**PATER, JEAN BAPTISTE.**

471 PASTORAL LANDSCAPE.

**WATTEAU, ANTOINE.**

472 ARLEQUIN AND COLOMBINE: on panel.

**GREUZE, JEAN BAPTISTE.**

473 GIRL'S HEAD.

**VERNET, HORACE.**

474 APOTHEOSIS OF NAPOLEON.

**RAOUX.**

475 LADY AT HER MIRROR.

**NATTIER, JEAN MARC.**

476 PORTRAIT OF A LADY.

**BELLANGÉ, HIPPOLYTE.**

477 SOLDIERS FORDING A STREAM.

**VERNET, HORACE.**

478 POLISH LANCERS.

479 THE BRIGAND ENTRAPPED.

**NATTIER, JEAN MARC.**

480 PORTRAIT OF THE COUNTESS DE DILLIÈRES.

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 SCREEN J. FRENCH (481—500).
**FRAGONARD, HONORÉ.**

481 GARDEN OF THE CHÂTEAU DE FONTAINEBLEAU.

**DECAMPS, ALEXANDRE GABRIEL.**

482 WELL IN SYRIA.

**DELAROCHE, PAUL.**

483 THE LAST SICKNESS OF CARDINAL MAZARIN, PRIME MINISTER OF LOUIS XIV. OF FRANCE (1602-61).

**VERNET, HORACE.**

484 THE DEAD TRUMPETER.

**BOUCHER, FRANÇOIS.**

485 SHEPHERD AND SHEPHERDESS.

**BONHEUR, ROSA.**

486 THE WAGGON.

**DECAMPS, ALEXANDRE GABRIEL.**

487 ARABS RESTING.

**MARILHAT, PROSPER.**

488 ON THE BANKS OF THE NILE: on panel.

**DELAROCHE, PAUL.**489 CARDINAL RICHELIEU (PRIME MINISTER OF LOUIS XIII. OF FRANCE)  
ON THE RHONE: 1642.**VERNET, HORACE.**

490 THE DOG OF THE REGIMENT WOUNDED.

**FRAGONARD, HONORÉ.**

491 A YOUNG SCHOLAR.

**BOILLY, LOUIS LEOPOLD.**

492 PAYING A VISIT.

**COUTURE, THOMAS.**

493 ROMAN LUXURY.

**MARILHAT, PROSPER.**

494 BENISOEFF, ON THE NILE.

**DECAMPS, ALEXANDRE GABRIEL.**

495 THE MIRACULOUS DRAUGHT OF FISHES: a sketch.

**CALAME, ALEXANDRE.**

496 SCENE IN SWITZERLAND.

**PAPETY, DOMINIQUE LOUIS FÉRÉOL.**

497 THE TEMPTATION OF ST. HILARION: on panel.

**DECAMPS, ALEXANDRE GABRIEL.**

498 TURKISH FORTRESS: SMYRNA.

**GREUZE, JEAN BAPTISTE.**

499 FEMALE PORTRAIT.

**BOILLY, LOUIS LEOPOLD.**

500 THE SORROWS OF LOVE.



## SCREEN K. FRENCH (501—563).

**MARILHAT, PROSPER.**

501 DATE PALMS.

**VERNET, HORACE.**

502 AN ALBANIAN CHIEF.

**PAPETY, DOMINIQUE.**

503 SPRING: painted on panel.

**DIAZ, N.**

504 FOUNTAIN IN CONSTANTINOPLE.

**VERNET, HORACE.**

505 LION HUNTING.

*Engraved.***ROBERT, LOUIS LEOPOLD.**

506 THE BRIGAND ASLEEP: on panel.

507 BRIGAND ON GUARD.

508 DEATH OF THE BRIGAND.

**ROQUEPLAN, CAMILLE.**

509 SUMMER ENJOYMENT.

**VERNET, HORACE.**

510 A GIAOUR.

**PAPETY, DOMINIQUE.**

511 AUTUMN: on panel.

**GROS, ANTOINE JEAN, Baron.**

512 NAPOLEON BONAPARTE.

**COUTURE, THOMAS.**

513 DUEL AFTER THE MASQUERADE.

**VERNET, HORACE.**

514 NAPOLEON AT JENA.

**PAPETY, DOMINIQUE.**

515 NEAPOLITAN PEASANTS.

**ROQUEPLAN, CAMILLE.**

- 516 THE DUKE OF ORLEANS, "PHILIPPE EGALITÉ" (1747-1793): copy after Reynolds.

*The original picture is stated by Leslie in his Life of Reynolds to have been burnt at Carlton House.*

**COUTURE, THOMAS.**

- 517 MASQUERADERS.

**GROS, ANTOINE JEAN, Baron.**

- 518 JOACHIM MURAT, MARSHAL OF FRANCE, AFTERWARDS KING OF NAPLES (1771?-1815).

**BELLANGÉ, HIPPOLYTE.**

- 519 THE DESPATCH: on panel.

**DELAROCHE, PAUL.**

- 520 EDWARD V. (1470-1483) AND THE DUKE OF YORK IN THE TOWER.  
*Engraved, and known as "Les Enfants d'Edouard."*

**MEISSONIER, JEAN LOUIS ERNEST.**

- 521 POLICHINEL: on panel.

**MÜLLER, CHARLES LOUIS.**

- 522 LOOKING INTO THE MIRROR.

**DELAROCHE, PAUL.**

- 523 THE TEMPTATION OF ST. ANTHONY: on panel.

**FAUVELET, JEAN.**

- 524 PHEASANTS: a sketch, on panel.

**VERNET, HORACE.**

- 525 THE DUKE OF NEMOURS ENTERING CONSTANTINE, ALGERIA.

**BELLANGÉ, HIPPOLYTE.**

- 526 GRENADIER: on millboard.

**DECAMPS, ALEXANDRE GABRIEL.**

- 527 THE WITCHES' CAULDRON: a sketch.

**GERICAULT, JEAN LOUIS ANDRÉ THEODORE.**

- 528 SKETCH OF A HORSE.

**PRUD'HON, PIERRE PAUL.**

- 529 MOTHER AND CHILD: on panel.  
*Known as "La mère heureuse."*

**GÉROME, JEAN LÉON.**

530 GUARD OF THE HAREEM.

**DECAMPS, ALEXANDRE GABRIEL.**

531 IN THE ROMAN CAMPAGNA.

**COUTURE, THOMAS.**

532 TIMON THE MISANTHROPE.

**DELAROCHE, PAUL.**

533 JEANNE DARC IN PRISON: a sketch.

**BONHEUR, ROSA.**

534 ROEDEER.

**GERICAULT, J. L. A. T.**

535 A CAVALRY SKIRMISH.

**VERNET, HORACE.**

536 FISHERMAN EMBARKING.

**MEISSONIER, JEAN LOUIS ERNEST.**

537 THROWING DICE: on panel.

**SCHEFFER, ARY, and ISABEY, EUGENE.**

538 PORTRAIT OF A CHILD.

**SCHEFFER, ARY.**

539 THE SISTER OF MERCY: on panel.

**MEISSONIER, JEAN LOUIS ERNEST.**

540 THE CONNOISSEURS: on panel.

**MERLE, HUGUES.**

541 READING THE BIBLE: on panel.

**VERNET, HORACE.**

542 BRIGANDS IN PRAYER.

**PETTENKOFER.**

543 THE AMBUSCADE.

**DELAROCHE, PAUL.**

544 JEANNE DARC IN PRISON.

**DECAMPS, ALEXANDRE GABRIEL.**

545 THE PHILOSOPHER.

**MEISSONIER, JEAN LOUIS ERNEST.**

546 NAPOLEON I. AND STAFF: on panel.

547 VISITORS: on copper.

*This was the first picture exhibited by the artist.***ISABEY, EUGÈNE.**

548 THE YOUNG MOTHER.

**MEISSONIER, JEAN LOUIS ERNEST.**

549 CAVALIER: TIME OF LOUIS XIV.: on panel.

**DECAMPS, ALEXANDRE GABRIEL.**

550 GUARD OF THE SERRAGLIO.

**DELAROCHE, PAUL.**

551 OUR SAVIOUR PREACHING.

*This is a lunette sketch for a wall painting.***DECAMPS, ALEXANDRE GABRIEL.**

552 JOSEPH SOLD BY HIS BROTHERS.

**PRUD'HON, PIERRE PAUL.**

553 PUPPIES: on panel,

**VERNET, HORACE.**

554 FRENCH CHURCH IN ALGIERS.

**DECAMPS, ALEXANDRE GABRIEL.**

555 MULES AT BOULAC.

556 THE FINDING OF MOSES.

**ISABEY, EUGENE.**

557 SCENE IN THE GARDEN OF A PALACE.

**ACHENBACH, ANDREAS.**

558 SEASHORE: EBB TIDE.

**BRASCASSAT, JACQUES RAIMOND.**

559 GOAT AND KID: Study from Life.

**ISABEY, EUGÈNE.**

560 A PROMENADE BY THE SEA.

**DECAMPS, ALEXANDRE GABRIEL.**

561 A WELL IN THE EAST.

562 VILLA DORIA-PAMFILI, NEAR ROME.

**PRUD'HON, PIERRE PAUL.**

- 563 THE YOUNG BATHER.  
*Known as "le Zephyr."*

## SCREEN L. FRENCH (564—598).

**MEISSONIER, JEAN LOUIS ERNEST.**

- 564 SUBJECT FROM BOCCACCIO'S DECAMERON: on panel.  
 565 ST. JOHN IN PATMOS: on panel.

**COUTURE, THOMAS.**

- 566 THE YOUNG DRUMMER.

**MEISSONIER, JEAN LOUIS ERNEST.**

- 567 THE ROADSIDE INN: on panel.

**ROQUEPLAN, CAMILLE.**

- 568 CASTEL GANDOLFO, PAPAL STATES: SUNSET.

**PATER, JEAN BAPTISTE.**

- 569 THE VISIT.

**FRAGONARD, HONORÉ.**

- 570 A LADY CARVING HER NAME.

**VERNET, HORACE.**

- 571 A COSSACK.

**DELAROCHE, PAUL.**

- 572 A MOTHER AND CHILDREN: on panel.

**LEPICIÉ, NICOLAS BERNARD.**

- 573 TEACHING TO READ: on panel.

**MEISSONIER, JEAN LOUIS ERNEST.**

- 574 THE SENTINEL: TIME OF LOUIS XIII.  
 575 CAVALIER: TIME OF LOUIS XIII.  
 576 MURDERERS WAITING THEIR VICTIM.

**VERNET, HORACE.**

- 577 THE GUARDSMAN TURNED NURSE.  
 578 A COSSACK.

**DELAROCHE, PAUL.**

- 579 AN IDLE SCHOLAR: on panel.  
*Known as "La jeunesse de Pic de Mirandole."*



**LEPICIÉ, N. B.**

580 BREAKFAST: on panel.

**MEISSONIER, JEAN LOUIS ERNEST.**

581 A MUSQUETEER OF LOUIS XIII.

**LANCRET, NICOLAS.**

582 THE BROKEN NECKLACE.

**PETTENKOFER.**

583 ROBBERS IN A CORNFIELD: on panel.

**VERNET, HORACE.**

584 AN ALBANIAN.

**MEISSONIER, JEAN LOUIS ERNEST.**

585 THE GAMBLERS.

**BOILLY, LOUIS LEOPOLD.**

586 THE DEAD MOUSE.

**MEISSONIER, JEAN LOUIS ERNEST.**

587 TRAVELLERS HALTING: on panel.

**VERNET, HORACE.**

588 A MONK IN PRAYER.

**DELACROIX, FERDINAND VICTOR EUGÈNE.**

589 FAUST AND MEPHISTOPHELES.

**ROQUEPLAN, CAMILLE.**

590 PEASANTS OF BERN, FRANCE.

**VERNET, HORACE.**

591 ARAB TRAVELLING.

**BONHEUR, ROSA.**

592 HIGHLAND SHEEP.

**LEYS, HENRI, Baron.**

593 COMING TO A FEAST.

**SCHEFFER, ARY.**

594 THE PRODIGAL SON.

**DUPRÉ, JULES.**

595 LANDSCAPE: CROSSING THE BRIDGE.

**TROYON, CONSTANT.**

596 A STORM COMING ON.

**GÉRÔME, JEAN LÉON.**

597 THE DRAUGHT PLAYERS: on panel.

**ROQUEPLAN, CAMILLE.**

598 PAGE AND MAIDEN.

**PRUD'HON, PIERRE PAUL.**

599 SLEEPING NYMPH AND CUPIDS: a sketch.

PAINTINGS IN WATER-COLOURS, &c,  
ENGLISH AND FRENCH.

GROUND FLOOR, SCREEN I. (601—622*b*).**ROBERTS, DAVID.**

601 BAALBEC, SYRIA.

**FIELDING, COPLEY.**

602 LANDSCAPE.

**HARDING, JAMES DUFFIELD.**

603 ON THE MOSELLE.

**FIELDING, COPLEY.**

604 MAKING FOR HARBOUR.

**BONINGTON, RICHARD PARKES.**

605 LANDSCAPE WITH FIGURES: RETURNING FROM THE VINTAGE.

**ROBERTS, DAVID.**

606 LOUVAIN, BELGIUM.

**BONE, HENRY.**

607 MARY, QUEEN OF SCOTS: enamel.

**DERBY, WILLIAM.**

608 LADY LYNTHURST: after Sir Thomas Lawrence.

**ROQUEPLAN, CAMILLE.**

609 YOUTH AND AGE.

**BONINGTON, RICHARD PARKES.**

610 LADY AT HER TOILET.

611 LADY AND PAGE.

**BONE, HENRY.**

612 LADY GERTRUDE FITZPATRICK: enamel on copper, after Reynolds.  
*Engraved under the title of "Collina."*

613 A NYMPH OF BACCHUS: enamel.  
*The above is a portrait of the celebrated Lady Hamilton (1761-1815).*

614 LADY COCKBURN AND CHILDREN: enamel, after Reynolds.

**SULLY, THOMAS (after).**

615 HER MAJESTY THE QUEEN: reduced water-colour copy.

**BONINGTON, RICHARD PARKES.**

616 A LADY AND TWO DAUGHTERS: TIME OF CHARLES I.

617 THE LETTER.

618 THE EARL OF SURREY (1515?-1547) AND THE FAIR GERALDINE.

**BONE, HENRY.**

619 LADY ANNE FITZPATRICK: enamel on copper, after Reynolds.  
*Engraved under the title of "Sylvia."*

**ROBERTS, DAVID.**

620 MOSQUE IN CAIRO, EGYPT.

**DERBY, WILLIAM.**

621 SARAH, DUCHESS OF MARLBOROUGH (1660-1744): after Sir Godfrey Kneller.

622 THE DUKE OF WELLINGTON:

**VERNET, HORACE.**

622a NAPOLEON AT ST. HELENA: dated 1825.

**GERICAULT, J. L. A. T.**

622b THE PRINCE REGENT, AS COLONEL OF THE 10th HUSSARS.

SCREEN II. (623—645).

**CHARLET, N. T.**

623 SOLDIERS COOKING.

**LAMI, EUGÈNE.**

624 A TOAST AT VERSAILLES.

**PAPETY, DOMINIQUE.**

625 OUTSIDE THE WALLS OF ROME.

**BELLANGÉ, HIPPOLYTE.**

626 THE PRISONER.

**RIGAUD, HYACINTHE.**

627 LOUIS XIV., KING OF FRANCE (REIGNED 1643—1715).

*Portrait in bistre, from which Pierre Drevet the engraver worked.*

**BELLANGÉ, HIPPOLYTE.**

628 A TRENCH BEFORE SEBASTOPOL.

**LAMI, EUGÈNE.**

629 THE GREEN ROOM OF THE OPERA.

**VERNET, HORACE.**

630 POLISH LANCERS.

**ROQUEPLAN, CAMILLE.**

631 BLUEBEARD.

632 A PAGE.

**VERNET, HORACE.**

633 MARSH SHOOTING.

**BELLANGÉ, HIPPOLYTE.**

634 ATTACK ON ST. JEAN D'ACRE.

**ZIEM, FELIX.**

635 VIEW IN CONSTANTINOPLE.

**BELLANGÉ, HIPPOLYTE.**

636 THE SOLDIER'S HALT.

**BRASCASSAT, JACQUES RAIMOND.**

637 DOGS ATTACKING A WOLF.

**DECAMPS, ALEXANDRE GABRIEL.**

638 THE ASTRONOMER.

**PILS, ISIDORE ALEXANDRE AUGUSTIN.**

639 ARAB ENCAMPMENT.

**DECAMPS, ALEXANDRE GABRIEL.**

640 M. LE CURÉ AT DINNER.

**ROQUEPLAN, CAMILLE.**

641 THE DROPPED ROSE.

**DELAROCHE, PAUL.**

642 THE TALES OF THE QUEEN OF NAVARRE.

**BELLANGÉ, HIPPOLYTE.**

643 WATERLOO.

**ZIEM, FELIX.**

644 VENICE.

**BELLANGÉ, HIPPOLYTE.**

645 BODY GUARD OF NAPOLEON I.

SCREEN III. (646—657*a*).**ROBERTS, DAVID.**

646 MOORISH FESTIVAL IN TETUAN, MOROCCO.

**FIELDING, COPLEY.**

647 VIEW IN THE HIGHLANDS.

**PROUT, SAMUEL.**

648 VIEW IN ROUEN.

**BONINGTON, RICHARD PARKES.**648*a* VENICE: THE DUCAL PALACE.**NASMYTH, W. A.**

649 LOCH AWE AND BEN CRUACHAN.

**ROBERTS, DAVID.**

650 VALLADOLID, SPAIN.



**FIELDING, COPLEY.**

- 651 THE WEALD OF SUSSEX.

**TURNER, JOSEPH MALLORD WILLIAM.**

- 652 RICHMOND, YORKSHIRE.

*Signed.*

- 653 GROUSE SHOOTING.

*Signed.*

**LANDSEER, SIR EDWIN.**

- 654 PORTRAIT OF A LADY: chalk drawing.

**FIELDING, COPLEY.**

- 655 LOCH KATRINE.

**TURNER, J. M. W.**

- 656 SCARBOROUGH.

*Signed and dated 1809.*

- 657 WOODCOCK SHOOTING.

*Signed and dated 1813.*

**BONINGTON, R. P.**

- 657a VENETIAN GROUP.

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SCREEN IV. (658—669).

**DELAROCHE, PAUL.**

- 658 READING THE BIBLE.

**BELLANGÉ, HIPPOLYTE.**

- 659 NAPOLEON BONAPARTE AT WATERLOO.

**LAMI, EUGÉNE.**

- 660 THE GREAT STAIRCASE AT VERSAILLES.

**DECAMPS, ALEXANDRE GABRIEL.**

- 661 THE BATHERS.

**DELAROCHE, PAUL.**

- 662 THE YOUNG PRINCES (EDWARD V. AND THE DUKE OF YORK) IN THE  
TOWER.

**BELLANGÉ, HIPPOLYTE.**

- 663 THE EMPEROR NAPOLEON AT WATERLOO.

**DECAMPS, ALEXANDRE GABRIEL.**

- 664 A COURT OF JUSTICE IN TURKEY.

- 665 INTERIOR OF A HAREEM.

**LAMI, EUGÈNE.**

666 THE REVEL: EVE OF THE FRENCH REVOLUTION.

**JOHANNOT, TONY.**667 MINNA AND BRENDA.—*The Pirate.***DECAMPS, ALEXANDRE GABRIEL.**

668 ARABS FORDING A RIVER.

**ROQUEPLAN, CAMILLE.**

669 THE STOLEN KISS.

## SCREEN V. (670—680c).

**LAMI, EUGÈNE.**

670 A ROYAL DRIVE ; TIME OF LOUIS XIV.

**PILS, ISIDORE A. A.**

671 ARAB HORSEMAN.

**DECAMPS, ALEXANDRE GABRIEL.**

672 FORDING A STREAM.

**LAMI, EUGÈNE.**

673 BRITISH HORSE ARTILLERY MARCHING PAST.

674 THE ROYAL PROCESSION TO OPEN PARLIAMENT.

**PILS, ISIDORE A. A.**

675 A CHASSEUR DE VINCENNES.

**MARILHAT, PROSPER.**

676 ON THE NILE.

**DECAMPS, ALEXANDRE GABRIEL.**

677 COMBAT OF GREEKS AND TURKS.

678 LET OUT FROM SCHOOL, CONSTANTINOPLE.

679 BURNING OF A GREEK VILLAGE.

**PILS, ISIDORE A. A.**

680 CAMP OF ZOUAVES.

**BELLANGÉ, HIPPOLYTE.**

680a TROOPS MARCHING THROUGH A FLEMISH CITY.

**DECAMPS, A. G.**

680b ORIENTAL GROUP.

680c HALT IN THE DESERT.

SCREEN VI. (681—697.)

**PAPETY, DOMINIQUE.**

681 JAPANESE WOMAN.

**FLEURY, J. N. R.**

682 RICHELIEU, PRIME MINISTER OF LOUIS XIII. (1585-1642).

**STANFIELD, CLARKSON.**

682<sub>a</sub> THE CHURCH OF S. GIORGIO MAGGIORE, VENICE.

**CALLOW.**

684 FRENCH FISHING BOATS.

**DELAROCHE, PAUL.**

684<sub>a</sub> THE MURDER OF THE DUC DE GUISE.

*A sketch for the picture in oil.*

**VERNET, HORACE.**

685 CHARGE OF CUIRASSIERS.

**DECAMPS, A. G.**

686 CART-HORSES.

687 A WELL IN THE EAST.

**ROBERTS, D.**

688 THE CATHEDRAL OF MAINZ.

**COGNIET, LÉON.**

689 THE RETREAT FROM MOSCOW: 1812.

**BELLANGÉ, H.**

690 AN IMPERIAL GUARD.

**RAFFET, D. A. M.**

} In one frame.

690<sub>a</sub> SOLDIERS OF THE REPUBLIC.

**LEÏS, BARON.**

691 A DOORWAY, ANTWERP.

**RAFFET, D. A. M.**

} In one frame.

692 THE TRIAL OF MARIE ANTOINETTE.

**DECAMPS, A. G.**

693 SUMMER SPORTS.

**ROQUEPLAN, CAMILLE.**

694 THE TIMBER WAGGON.

**WINTERHALTER, H.**

695 A GIRL OF FRASCATI.

**COGNIET, LÉON.**

- 696 THE POLISH STANDARD BEARER : 1814.

**DELAROCHE, PAUL.**

- 697 THE ALCHEMIST.

## SCREEN VII. (698—720).

**BONINGTON, RICHARD PARKES.**

- 698 THE JEWELLER.  
 699 MEDORA.  
 A TURK IN REPOSE. } In one frame.  
 700 INATTENTION.  
 701 THE HALL STAIRCASE.  
 702 SCENE IN VENICE.  
 DEATH OF LEONARDO DA VINCI. } In one frame.  
 703 OLD MAN AND CHILD.  
 704 MAID AND PAGE.  
 HENRY IV. RECEIVING THE SPANISH AMBASSADOR.

*The King being discovered playing as a horse for his children, asked the Ambassador if he were a father, and on receiving an affirmative reply, observed quietly, "Then I shall finish my round."*

- 705 WOMAN ASLEEP.  
 706 EASTERN WOMEN.  
 707 ROUEN, NORMANDY.  
 708 THE DUCAL PALACE, VENICE.  
 709 INTERIOR OF A FRENCH CHURCH.  
 710 SUNSET: PAYS DE CAUX.  
 711 TOWERS OF ASINELLI AND GARISENDI, BOLOGNA.  
 712 A DEAD CALM.  
 713 THE DOGE'S PALACE, VENICE.

**STANFIELD, CLARKSON.**

- 714 A NARROW CANAL, VENICE.

**RAFFET, D. A. M.**

- 715 FRENCH INFANTRY IN SQUARE. } In one frame.
- 
- NAPOLEON AFTER AUSTERLITZ. }

**DOWNMAN, J.**

- 716 FEMALE PORTRAIT.  
*Dated 1783.*  
 717 A LITTLE GIRL.  
*Dated 1781.*  
 718 PORTRAIT OF A LADY.  
*Dated 1781.*  
 719 PORTRAIT OF A LADY.  
*Dated 1781.*

**GIRARD, ERNEST.**

720 FEMALE PORTRAIT.

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SCREEN VIII. (721—736).

**DECAMPS, ALEXANDRE GABRIEL.**

721 THE SENTINEL.

722 SENTINELS IN THE EAST.

723 AMUSEMENT IN THE HAREEM.

**BELLANGÉ, H. H. A.**

724 THE HUSSAR'S ADIEU.

**ROQUEPLAN, CAMILLE.**

725 A SEASIDE GROUP.

726 THE FISHERMAN'S CHILDREN.

**SCHEFFER, ARY.**

727 MOTHER AND CHILD.

**PAPETY, DOMINIQUE.**

728 ITALIAN MOTHER AND CHILD.

**VERNET, HORACE. BELLANGÉ, HIPPOLYTE.**

729 MILITARY SKETCHES.

**VERNET, HORACE.**

730 THE DEFENCE OF PARIS, 1814.

**BELLANGÉ, HIPPOLYTE.**

731 DRAGOONS UNDER MARCHING ORDERS.

**JOHANNOT, TONY.**

732 THE FAIR SLEEPER.

**VERNET, HORACE.** } In one frame.

732a LA CHASSE.

**VERNET, HORACE.**

733 ON THE MARCH.

733a THE SOLDIER'S GRAVE. } In one frame.

**GÉRICAULT, J. L. A. T.**

734 TROOP HORSES IN STABLE.

735 A FIGHT OF HORSES.

**CHARLET, N. T.**

736 A MARCH IN WINTER.

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## BIOGRAPHICAL INDEX OF PAINTERS.

*\*\* If not otherwise specified, the pictures are painted in oil.*

**Achenbach (Andreas).** Living German painter.

Born at Cassel, North Germany, 1815; studied at Düsseldorf; travelled in Norway, and painted storms, icebergs, wreck of the "President" steamship; has travelled much and worked hard; has received many diplomas and decorations.

558 Seashore: Ebb-tide.

**Albano (Francesco).**

Born at Bologna, Italy, 1578; one of the earliest pupils of the Carracci; executed many works in Rome, particularly scenes from Ovid in the Verospi Palace; very successful in painting nude children; died 1660.

253 Venus and Cupids.

**Aubry (Louis François).**

Born at Paris, 1770; pupil of Vincent and Isabey; painted portraits, chiefly in miniature; those of the King and Queen of Westphalia considered his best; date of death unknown.

1611 Pauline Bonaparte: miniature.

**Augustin (Jean Baptiste).**

Born at Saint Dié, France, 1759; lived in Paris from 1781; enamel miniature painter; named miniaturist to the King, 1819; Chevalier of the Legion of Honour, 1821; died of cholera, 1832.

1612 Napoleon I.: miniature.

1616 Napoleon I. „

1632 Lady, unknown „

1696 Louis XVIII. „

1773 Lady, unknown „

**Backhuysen (Ludolph).**

Born at Embden, Holland, 1631; marine painter; studied under A. Van Everdingen; preferred to paint rough weather, and often ran risks in studying storms at sea; died 1709.

246 Taking in Sail.

**Baxter (Charles).**

Born in London, 1809; painted chiefly portraits and single figures of peasants and fancy subjects.

37 Female Figure.

**Beaumont (Sir George Howland, Bart.).**

Born 1753; great patron of art, and himself a landscape painter; died 1827.

25 Conway Castle.

**Bellangé (Joseph L. Hippolyte).**

Born in Paris, 1800; studied under Baron Gros, historical painter; painted principally military subjects; among others, the death of two friends in a Crimean battle, exhibited at International Exhibition, 1862; died 1866.

477 Forging a Stream.

519 The Despatch.

526 Grenadier.

626 The Prisoner: water colour.

628 Trench before Sebastopol

”

634 St. Jean D'Acree

”

636 The Soldier's Halt

”

643 Waterloo

”

645 Body Guard of Napoleon I.

”

659 Napoleon Bonaparte at Waterloo

”

663 The Emperor Napoleon

”

680a Soldiers passing through a Flemish city

”

690 An Imperial Guard

”

**Berchem (Nicolas).**

Born in Haerlem, Holland, 1624; real name Claas, but always used the nickname of Berchem (hide him); very successful landscape painter, decided to be equal to J. Both in a special trial of skill; died 1683.

93 Sea Piece, with a Galley.

151 Landscape, with Cattle.

185 Landscape, with Pastoral Group.

191 Ferry Boat.

215 Halt at an Inn.

232 Italian Landscape.

249 Landscape, with Figures.

**Boilly (L. L.)**

Born at La Bassée, France, 1761; self-taught; painted domestic subjects and portraits, humours of the lower classes; accurate in drawing; exhibited from 1800 to 1826; died at Madrid, 1845.

492 Paying a Visit.

500 Sorrows of Love.

586 Dead Mouse.

**Bol (Ferdinand).**

Born at Dort, Holland, 1611 ; studied under Rembrandt, and painted chiefly portraits, much in the style of his master ; much esteemed also as an etcher ; died 1681.

75 The Topper.

**Bone (Henry), R.A.**

Born at Truro, England, 1755 ; painted on porcelain at Plymouth and Bristol ; executed many enamels after works of great artists, chiefly historical portraits ; died 1834.

607	Mary Queen of Scots :	enamel.
612	Lady Gertrude Fitzpatrick	„
613	Lady Hamilton	„
614	Lady Cockburn and Children	„
619	Lady Anne Fitzpatrick	„

**Bonheur (Rosa).** Living French painter.

Born at Bordeaux, France, 1822 ; well known as a painter of landscapes, cattle, and horses ; several of her best works at the Luxembourg, Paris ; her "Horse Fair" has been more than once repeated and engraved ; has received the Cross of the Legion of Honour.

486	The Waggon.
534	Roedeer.
592	Highland Sheep.

**Bonington (Richard Parkes).**

Born near Nottingham, 1801 ; in 1816 resided in Paris, and studied at the Ecole des Beaux Arts, also under Baron Gros ; visited Italy, and painted landscape and figure subjects both in oil and water ; died early, and much regretted, in 1828.

42	Tower near Dunkirk.	
43	Francis I. and his Sister.	
44	Sea Piece.	
45	Henri IV. and the Spanish Ambassador.	
46	Sea Shore : Brig aground.	
48	Piazza of S. Marco, Venice.	
49	Landscape : France.	
50	Henri III. receiving the English Ambassador.	
51	Seine near Rouen.	
52	Child at Prayers.	
53	Anne Page and Slender.	
605	Returning from the Vintage : water colour.	
610	Lady at her Toilet.	„

611	Lady and Page :	water colour
616	Lady and Daughters	”
617	The Letter	”
618	Earl of Surrey and the Fair Geraldine	”
648a	Venice : Ducal Palace	”
657a	Venetian Group	”
698	The Jeweller	”
699	Medora	} ”
	Turk in Repose	
700	Inattention	”
701	The Hall Staircase	”
702	Scene in Venice	} ”
	Death of L. Da Vinci	
703	Old Man and Child	”
704	Maid and Page	} ”
	Henri IV. receiving the Spanish Ambassador	
705	Woman Asleep	”
706	Eastern Women	”
707	Rouen	”
708	Ducal Palace, Venice	”
709	French Church	”
710	Sunset : Pays de Caux	”
711	Towers, Bologna	”
712	Dead Calm	”
713	Doge's Palace, Venice	”

#### **Both (Jan).**

Born at Utrecht, Holland, 1610; painted, chiefly in Italy, landscapes, the figures of which were usually by his brother Andrew; returned to Utrecht after Andrew's death in 1645; died in 1650.

90 Italian Landscape.

145 Italian Landscape.

#### **Bouchardy (Etienne).**

French miniature painter, date about 1823; pupil of Gros and Sicardy.

1625 Miss Wilson Croker, after Sir T. Lawrence.

1810 Lady Blessington, after Sir T. Lawrence.

#### **Boucher (Francois).**

Born at Paris, 1704; studied under Le Moyne; enjoyed high court favour under Louis XV.; painted many pictures of so-called pastoral subjects and scenes of heathen mythology; died 1768.

379 Amphitrite.

387 Shepherd's Pipe.



- 388 Shepherdess's Toilet.
- 390 Jupiter Disguised as Diana.
- 392 Autumnal Pleasure.
- 396 Sleeping Shepherdess.
- 408 Pastoral Group.
- 421 Lady and Milliner.
- 454 Water Mill.
- 470 Madame de Pompadour.
- 485 Shepherd and Shepherdess.

**Boursse (J.)**

Of this artist, a Dutchman, as of several of his countrymen, no biographic facts are discoverable. His pictures are said to have been often mistaken for those of De Hooghe.

- 157 Interior of a Cottage.

**Brascassat (Jacques Raymond).**

French ; born 1806 ; studied in the School of Fine Arts, Paris ; in 1825 obtained a second-class medal, subsequently went to Rome ; principal works in landscape and history ; died 1867.

- 559 Goat and Kid.
- 637 Dogs and Wolf : water colour.

**Bronzino (Il.)**

Real name Angiolo Allori ; born at Florence, 1535 ; visited Rome, 1552 ; admired and imitated Michael Angelo ; painted much in churches and public buildings in Florence ; his great painting, "Christ releasing the Spirits of the Just," in the Uffizi Gallery, Florence ; died 1607.

- 268 Portrait of an Italian Lady.

**Brouwer (Adrian).**

Born at Haerlem in Holland, 1608 ; studied under F. Hals ; was of very irregular life ; was imprisoned as a spy, but released by Rubens, who strove vainly to reform his habits ; died in poverty, 1640.

- 197 Boor Asleep.

**Buys (Cornelius).**

Born at Amsterdam, 1745 ; studied under his father Jacob, and in the academy of his native city ; was successful also in engraving ; known to be living in 1820.

- 24 Rejected Suitor.
- 26 French Lesson disturbed.

**Cagnacci (Guido).**

Born at Castel Durante in 1601 ; pupil of the celebrated Guido Reni ; lived much at Vienna, and was patronised by Leopold I. ; his works more common in Germany than in Italy ; died in 1680.

- 257 Tarquin and Lucretia.



**Calame (Alexandre).**

Born at Vevay, Switzerland, 1815; studied at Geneva; painted chiefly mountain and lake scenery in France, Switzerland, and Italy; a successful engraver and lithographer; received various medals and honours; died 1864.

496 Scene in Switzerland.

**Callet (Antoine François).**

Born in France, 1741; studied under Boizot; in 1759 gained first prize for painting; restored Lemoyne's ceiling of S. Sulpice; exhibited many large classic and allegoric pictures; ceilings of the Hall of Apollo in the Louvre and of Aurora in the Luxembourg, and several portraits of the Bourbon sovereigns; died 1823.

393 Louis XV.

**Callow (W.)** Living English painter.

684 French Fishing Boats.

**Camphuyzen (Dirk Theodor Raphael).**

Born at Gorcum in Holland, 1586; painted landscapes, generally with sparkling effects of water; little is certainly known of his life; died (presumably) in 1627.

129 Landscape: Evening.

**Canaletto (Antonio).**

Real name Antonio Canal; born in Venice, 1697; originally a scene painter; his numerous views of Venice are well known; his nephew (or, as Nägler says, his uncle) Bernardo so alike in style as scarce to be distinguished; resided some time in London; died 1768.

- 256 Venice: Panoramic View taken from the Giudecca.
- 264 Venice: Church of S. Giorgio Maggiore and the Custom House.
- 267 Venice: Church of S. Simone on the Grand Canal.
- 270 Venice: View on the Grand Canal.
- 279 Venice: On the Grand Canal.
- 280 Venice: Boat Race in Carnival on the Grand Canal.
- 283 Venice: Piazzetta of S. Marco with Carnival Festivities.
- 284 Venice: The Doge's Palace and the Quay of the Slavonians.
- 285 Venice: The Custom House and the Church of the Madonna Della Salute.
- 286 Venice: Piazza of S. Marco and Great Bell Tower.
- 287 Venice: View on the Grand Canal.
- 288 Venice: Piazzetta of S. Marco and the Entrance to the Grand Canal.

- 311 Venice: View on the Grand Canal.  
 312 Venice: The Doge's Palace, Piazzetta, and Great Bell Tower.  
 315 Venice: The Church of the Madonna Della Salute.  
 319 Venice: The Grand Canal and the Bridge of the Rialto.  
 323 Venice: View on the Grand Canal.

**Cano (Alonso).**

Born at Granada in Spain, 1601; studied under Pacheco and Juan del Castillo; was distinguished as painter, sculptor, and architect; numerous works to be found in Cordova, Madrid, Seville, and elsewhere; died 1667.

- 325 Vision of Saint John.

**Champagne (Philippe de).**

Born at Brussels, 1602; seems to have been mainly self-taught; went to France in 1621, and lived mostly at Paris, where he died in 1674; many of his works to be found in Paris and in the Museum of Brussels.

- 74 Portrait.  
 86 Adoration of the Shepherds.  
 119 Marriage of the Virgin and St. Joseph.

**Charlet (Nicolas Toussaint).**

Born in Paris, 1792; son of a dragoon; employed in measuring and registering recruits; dismissed in 1816, and studied under Gros; first lithograph of "La Garde meurt, mais ne se rend pas," very successful; has executed nearly 2,000 lithographs, and numerous coloured and sepia drawings; painted in 1863 "An Episode of the Russian Campaign," and "The Passage of the Rhine by Moreau;" died 1845.

- 623 Soldiers Cooking: water colour.

**Charlier.**

A French miniature painter of the 18th century; supposed to be a pupil of Boucher; often painted small copies after this master.

- 1708 Group, time of Louis XV.  
 1776 Triumph of Amphitrite. } After Boucher.  
 1777 Toilet of Venus. }

**Cima da Conegliano.**

Born at Conegliano, near Treviso, in the Venetian territory, year uncertain; his pictures are dated from 1489 to 1517; a Baptism, at Venice, a Virgin and Child with Saints, at Parma (the latter plundered by the French), and many others, resembling in style the Bellini; his native town frequently used as a background to his pictures.

- 265 St. Katharine of Alexandria.

**Claude Lorrain.**

Real name Claude Gellée; born at Chamagne in Lorraine, France, 1600; very poor; originally a pastrycook, afterwards servant to some artists with whom he went to Rome; was by no means rapidly successful, but made his way by great perseverance, often painting a picture several times over before he could be satisfied; was never a good figure painter, but remarkable for his truth to nature in his numerous landscapes; many of his best works now in England; made drawings of all his pictures in a book called by him "Libro di Verità," now in the Devonshire collection; died 1682.

- 92 Landscape.
- 127 Coast Scene on the Mediterranean.

**Cogniet (Leon).**

Born in Paris, 1794; pupil of Guérin; painted at first classic subjects, subsequently military scenes in Russia and Spain, and "A Scene of the Barricades," exhibited in the Luxembourg, 1830; obtained first great prize, 1817; various medals and Legion of Honour, 1817.

- 345 Bois Guilbert and Rebecca.
- 689 Retreat from Moscow: water colour.
- 696 Polish Standard Bearer „

**Cooper (Thomas Sidney), R.A.** Living English painter.

Born at Canterbury, 1803; very poor, and supported himself by drawing at a very early age; received gratuitous instruction from a scene-painter named Doyle; painted scenes in the provinces; afterwards studied at British Museum and Royal Academy; studied animal painting in Netherlands; driven from Holland by the Belgian revolution; first picture in Suffolk Street, 1833; A.R.A., 1845; R.A., 1867; frequently paints in conjunction with F. R. Lee, R.A.

- 41 Cattle.

**Coques (Gonzales).**

Born at Antwerp, 1614; received instruction from D. Ryckaert the elder; strove to imitate Vandyck, though always confining himself to small size; was very successful in his family groups, for which he received so many orders that he rarely painted anything else; died 1684.

- 56 Family Group.
- 155 Family Group.
- 224 Family Portraits.

**Corot (Jean Baptiste Camille).** Living French painter.

Born in Paris, 1796; studied under Michallon and V. Bertin; travelled in Italy; showed great originality in treatment of landscape; first exhibited in 1827; received medals in 1833, 1848, 1855, and the Legion of Honour, 1846.

- 356 Macbeth and the Witches.



**Cosway (Richard), R.A.**

Born at Tiverton, Devonshire, 1740; studied under Hudson, and at the Royal Academy; celebrated as a miniature painter; was a follower of Swedenborg; R.A. in 1771; died 1821.

- 1666 Portrait of a Lady.
- 1711 Miss Crofton.
- 1722 Mrs. Fitzherbert.
- 1760 Duchess of Devonshire and Lady Duncannon.

**Couture (Thomas).** Living French painter.

Born at Senlis, France, 1815; studied under Gros and Delaroche; paints history, portraits, and fancy subjects.

- 493 Roman Luxury.
- 513 Duel after the Masquerade.
- 517 Masqueraders.
- 532 Timon the Misanthorpe.
- 566 Young Drummer.

**Cuyp (Albert).**

Born at Dort, Holland, 1605; studied under his father; many of his pictures represent his native city and the river Maes; very successful in all atmospheric effects, and sometimes, though more rarely, painted interiors, fruit, and flowers; many of his works are in England, where they have always been highly valued, even before his reputation stood high on the Continent; died (probably) 1691.

- 54 River Scene, Dort.
- 68 Dort.
- 154 River Scene, with Shipping.
- 165 Avenue near Dort.
- 203 Watering Horses.
- 228 Group of Horses.
- 231 Cattle.
- 233 Landscape, with Sheep.
- 239 Showing the Way.
- 241 Horsemen at a Tavern.
- 250 About to Mount.

**Decamps (Alexandre Gabriel).**

Born in Paris, 1803; studied under Bouchat and Abel de Pujol; disliked severe classicism and preferred realistic style; painted much in Turkey, the Levant, and Egypt; shows fondness for introducing scriptural figures in his Eastern sketches; obtained medals in 1831 and 1834; Legion of Honour, 1839; Officer of ditto, 1851; died at Fontainebleau, 1860.





**Delaroche (Paul).**

Really baptised Hippolyte, but always known as Paul; born in Paris, 1797; tried landscape unsuccessfully, and turned to history; studied under Gros; exhibited first in 1819; in 1824 obtained a gold medal for three pictures, one being "Jeanne Darc in Prison;" in 1827 received the Legion of Honour; many other paintings; "The Death of Queen Elizabeth" (in Luxembourg Gallery); in 1831 "The Children of Edward IV.," "Richelieu on the Rhone," and "The Last Hours of Mazarin;" his greatest work, "The Hemicycle of the Ecole des Beaux Arts, Paris," was finished in 1841, and nearly burnt, 1855; his pupil Robert Fleury restored it admirably; died 1856.

- 365 The Repose in Egypt.
- 483 Cardinal Mazarin's Last Sickness.
- 489 Cardinal Richelieu on the Rhone.
- 520 Edward V. and Duke of York in the Tower.
- 523 Temptation of St. Anthony.
- 533 Jeanne Darc in Prison: a sketch.
- 544        "      in Prison.
- 551 Our Saviour Preaching.
- 572 Mother and Children.
- 579 Idle Scholar.
- 642 Tales of the Queen of Navarre: water colour.
- 658 Reading the Bible                                "
- 662 Young Princes in the Tower                 "
- 684a Murder of the Duc de Guise                "
- 697 The Alchemist                                    "

**De Marne (Jean Louis).**

Born at Brussels, 1752; studied in Paris; travelled much in Switzerland and Italy; member of the Academy in 1783; painted much for the Manufactory of Porcelain at Sèvres; works much esteemed in Russia; style resembling that of Dujardin or Berchem; died near Paris, 1829.

- 415 Travelling Doctor.
- 419 Revel in a Guard House.

**Derby (William).**

Born at Birmingham, 1786; studied under J. Barber; came to London, 1806; portrait and miniature painter; copied paintings in Stafford Gallery; made drawings for "Lodge's Portraits of Illustrious Personages" with great skill; also, by commission from the Earl of Derby, portraits of the house of Stanley from the time of Henry VIII.; died 1847.

- 608 Lady Lyndhurst:                                water colour.
- 621 Sarah, Duchess of Marlborough        ,,
- 622 Duke of Wellington                            ,,

**Desportes.**

Born in Champagne, France, 1661; received some instruction from Bernaert, a pupil of Snyders, and painted the same class of subjects, animals and

hunting pieces; much employed by Louis XIV. in his various palaces; in 1699 was made a member of the Paris Academy; said to have visited England and painted several pictures; died 1743.

354 Dead Game and Fruit.

359 Dead Game and Dog.

#### **Detroy (François).**

Born at Toulouse, 1645; studied under Loir and Lefèvre at Paris; member of the Academy; sent by Louis XIV. to Bavaria to paint the Dauphiness; many paintings of court scenes and ladies as goddesses; his portraits to be found at Paris, Versailles, and St. Petersburg; died 1730.

455 Hunting Breakfast.

463 The Stag pulled down.

#### **De Vos (Cornelius).**

Of this artist little is known, beyond the fact that he was a favourite pupil of Vandyck, who painted his portrait, also that of his wife (No. 115 of this collection). Several of his works exist in various capitals of Europe, according to Nögler.

58 Portrait of a Burgomaster.

62 Portrait of a Lady.

#### **De Witte (Emanuel).**

Born at Alkmaer, Holland, 1607; studied under E. Van Aelst and P. Neefs; painted market pieces and church interiors with great skill; of quarrelsome disposition, and much in debt; said to have drowned himself after a public-house quarrel, 1692.

211 Interior of a Cathedral, sermon time.

#### **Diaz.**

Many Spanish painters of this name; the sketches here exhibited resemble in choice of subject those of an artist of the name who flourished about 1750.

441 Venus and Cupid.

453 Venus disarming Cupid.

461 Nymphs and Cupids.

504 Fountain in Constantinople.

#### **Dolci (Carlo).**

Born at Florence, Italy, 1616; studied under Jacopo Vignali; well known for small highly-finished heads of the Virgin, the Saviour, the Magdalen, and similar subjects; a beautiful head called "La Poesia" in the Corsini Gallery at Florence; painted a few life-size subjects, of which most are in Florence; one, a "St. John in Patmos," is in the possession of a private gentleman in London; died 1686.

254 Sacred Studies.

**Domenichino.**

Domenico Zampieri, born at Bologna; one of the best scholars of the Carracci; painted many excellent works at Rome; "The Flagellation of St. Andrew" (fresco), the series of frescos at Grotta Ferrata, "The Martyrdom of St. Sebastian" (fresco), and the well-known "Communion of St. Jerome" (oil), and several spandril pictures for the cupolas of Roman churches; was much calumniated by rivals; died at Naples, 1641, not improbably poisoned by desire of Spagnoletto and other Neapolitan enemies.

252 Woman in Eastern Costume.

**Douw (Gerhard).**

Born at Leyden, Holland, 1613; was at first taught glass-painting, afterwards studied under Rembrandt; his paintings are small, generally single figures, or at most two or three, very perfect both in colour, and light and shade; his laborious finish has probably never been exceeded, and his works have always commanded high prices; died 1675.

125 St. Anthony in Prayer.

193 Monk Reading by Candlelight.

**Downman (John), A.R.A.**

Student of Royal Academy, 1769; elected A.R.A. 1795; painted portraits and a few historic and scriptural subjects; died in North Wales, 1824.

716 Female Portrait: water colour.

717 Little Girl                    "

718 Portrait                       "

719 Portrait                       "

**Drouais (Hubert).**

Born in Paris, 1699; pupil of Detroy, friend of Nattier, Oudry, and Van Loo; member of the Academy, 1759; painted portraits in oil, miniature, and pastel with success; died 1767.

414 The School Boy.

418 The Cat.

N.B.—These are not oil paintings, but copies in tapestry, after Drouais.

**Dupré (Jules).** Living French painter.

Born at Nantes, on the Loire; successful in landscape.

595 Crossing the Bridge.

**Everdingen (Aldert Van).**

Born at Alkmaer, North Holland, 1621; studied under Roland Savery and Peter Molyneux; remarkable for his success in landscape, particularly in rocky foregrounds and waterfalls, probably learnt during his stay in Norway, having been shipwrecked on that coast; was a skilful etcher, and is well known by his illustrations of "Reynard the Fox," republished in England in 1843; died 1675.

102 Landscape.



**Fauvelet (Jean).** Living French painter.

Born at Bordeaux ; painter of domestic subjects.

524 Pheasants.

**Fielding (Copley V.)**

Born 1788 ; exhibited at Water Colour Society, Spring Gardens, 1810 ; elected President of that body, 1847 ; style very pure and free from body colour ; died at Worthing, 1855.

602	Landscape :	water colour.
604	Making for Harbour	„
647	View in the Highlands	„
651	Weald of Sussex	„
655	Scottish Lake	„

**Fleury (Robert Joseph Nicholas).** Living French painter.

Born at Cologne, on the Rhine, 1797 ; studied under Horace Vernet, Girodet, and Gros ; intimate with Géricault ; travelled to Switzerland and Rome ; stayed there four years ; in 1829 took to animal painting for some time ; then portraits ; in 1833 exhibited "The Eve of St. Bartholomew," now in the Luxembourg ; received the Legion of Honour, 1836 ; many works exhibited at the Paris Exhibition, 1855 ; "Charles V. at St. Juste" (No. 336 in this collection), in 1857.

336 Charles V. at the Monastery of St. Just.

682 Richelieu.

**Fragonard (Honoré).**

Born at Nice, France, 1733 ; studied in the French Academy at Rome ; became a member of the Paris Academy, 1735 ; painted historical subjects, also allegoric and pastoral subjects in the style of Louis XV. period ; his aerial perspective very harmonious ; died 1806.

344 Fountain of Pleasure.

445 The Schoolmistress.

481 Garden of Château de Fontainebleau.

491 Young Scholar.

570 Lady Carving her Name.

**Frith (W. P.), R.A.** Living English painter.

Student at Royal Academy, 1837 ; exhibited at British Institution, 1839 ; made A.R.A., 1845 ; R.A., 1853 ; well known by his engraved pictures of "The Derby Day," "Ramsgate Sands," "The Railway Station," and other popular subjects.

36 Lady bearing Wine on a Salver.

**Fyt (J.)**

Born in Antwerp, Flanders, 1625 ; an excellent painter of animals, particularly dogs, and was much employed by Rubens, Jordaens, and others to introduce animals into their works ; died 1671.

297 Still Life.

**Gainsborough (Thomas), R.A.**

Born at Sudbury, Suffolk, 1727; came to London, 1742, and studied under Gravelot and F. Hayman; was unsuccessful in London; in 1760 practised both portrait and landscape painting at Bath; in 1774 removed to London, and was considered rival to both Reynolds and Wilson; original member of the Royal Academy; died 1781. Well-known pictures: "The Blue Boy" (Marquis of Westminster's Gallery), "Miss Graham" (Edinburgh National Gallery), and very many portraits and landscapes.

2 Miss Haverfield.

5 Portrait of a Lady.

**Gallait (Louis).** Living Belgian painter.

Born at Tournay, Belgium, 1810; studied at Antwerp and Paris; exhibited between 1835 and 1853 many important works, chiefly historic; pictures in International Exhibition, 1862, much admired; is a member of the Royal Academy of Belgium; received Legion of Honour, 1841.

361 The Duke of Alva: The Oath.

**Gaye (Joseph).**

Miniature painter; born at Tarbes, South of France; pupil of Aubry; flourished about 1842.

1665 Portrait of a Boy.

**Geefs (Isabelle-Marie-Françoise).**

Born at Brussels, 1814; pupil of Navez; historical and portrait painter.

1798 Female Head: miniature.

**Géricault (Jean Louis André Theodore).**

Born at Rouen, Normandy, 1790; pupil of Carle Vernet and Guérin; travelled in Italy; stayed some time in London; led an irregular life; died by a fall from his horse; his best known picture, "The Raft of the Medusa," in the Louvre at Paris; died 1824.

528 Sketch of a Horse.

535 Cavalry Skirmish.

622b The Prince Regent: water colour.

**Gérôme (Jean Léon).** Living French painter.

Born at Vesoul, France, 1824; pupil of Delaroche; exhibited first in 1847; paintings mostly small, but in Paris Exhibition, 1855, exhibited a large picture, "Le Siècle d'Auguste;" mural painting in church of St. Severin, Paris; his "Duel after the Masquerade," "Phryne before the Judges," and "The Crucifixion" (the last exhibited at the Royal Academy, 1870) are well known in this country.

530 Guard of the Hareem.

597 Draught Players.



**Giorgione.**

Real name Giorgio Barbarelli ; born at Castelfranco in the Venetian States, 1477 ; studied under Giovanni Bellini along with Titian, by whom he was greatly admired ; the first to break through the archaic style, and introduce freedom in outline and breadth of light and shade ; left comparatively few pictures, as many which were frescos have perished ; died of the plague at Milan, 1511.

263 Venus Disarming Love.

**Grant (Sir F., P.R.A.)** Living English painter.

Born 1803 ; exhibited for the first time at the Royal Academy, 1834 ; elected A.R.A. 1842 ; R.A. 1851 ; P.R.A. 1866.

33 Count D'Orsay.

**Greuze (Jean Baptiste).**

Born at Tournus, Burgundy, 1725 ; educated gratuitously by Grandin at Lyons ; studied at Paris, and later at Rome ; had many disagreements with the Academy at Paris, which he finally quitted ; pictures almost invariably domestic subjects, and much esteemed ; died in poor circumstances, 1805.

- 373 Girl Reading a Letter.
- 374 Day Dreams.
- 375 Filial Piety.
- 380 Nymph Sacrificing to Cupid.
- 384 Girl's Head.
- 385 Head of a Bacchante.
- 395 A Portrait.
- 410 Sophie Arnould, Actress of the Theatre Français,  
Paris.
- 411 Girl's Head.
- 413 Fidelity.
- 423 A Magdalen.
- 425 The Broken Mirror.
- 427 Girl with Doves.
- 431 Female Head.
- 442 Girl's Head.
- 447 Innocence.
- 448 Boy with Dog.
- 451 Cupid.
- 465 Sorrow.
- 468 The Broken Eggs.
- 473 Girl's Head.
- 499 Female Portrait.

**Gros (Antoine Jean, Baron).**

Born at Paris, 1771 ; scholar of David ; in 1793 travelled in North Italy ; painted Napoleon at the Bridge of Arcola, 1796 ; painted many pictures of

the battles of Napoleon, spandrils of Pantheon, Paris, and numerous portraits ; great opponent of the "Romantic" school ; died at Paris, 1835.

512 Napoleon Bonaparte.

518 Joachim Murat, King of Naples.

**Guardi (Francesco).**

Born at Venice, 1712 ; pupil of Canaletto, and painted the same class of subjects ; shows less mechanical accuracy but more freedom of touch and harmony of colour than his master, who is often credited with his pupil's works ; died 1793.

271 Custom House and Church of Salute, Venice.

272 Bridge of the Rialto, Venice.

273 Voyage of the Bucentaur, Venice.

274 Arcade of S. Giorgio Maggiore, Venice.

275 Arcade of the Ducal Palace, Venice.

276 Courtyard of the Ducal Palace, Venice.

277 Church of S. Giorgio Maggiore, and the Lido, Venice.

278 Church of the Madonna Della Salute, Venice.

281 Mouth of the Grand Canal, Venice.

282 Church of S. Giorgio Maggiore, Venice.

**Gudin (Theodore).** Living French painter.

Born at Paris, 1802 ; studied under Girodet-Trioson ; belonged afterwards to the "Romantic" school, along with Géricault and Delacroix ; paints landscape and sea pieces ; upwards of eighty marine pictures in the Museum of Versailles.

372 Schevening.

**Guérin (Jean Baptiste).**

Born in Strasbourg, France, 1798 ; pupil of Regnault.

1635 A Lady, unknown.

1680 A Lady, unknown.

**Guido (Reni).**

Born at Bologna, 1575 ; studied in the school of the Carracci, but was dismissed by Lodovico ; soon showed himself superior to his teachers ; his early paintings, such as the Crucifixion of St. Peter (Borghese Gallery, Rome), and the Dispute between SS. Peter and Paul (Brera Gallery, Milan), somewhat resemble the strong, coarse style of Caravaggio ; his later works, the Aurora fresco (Rospigliosi Palace, Rome), the Assumption (Church of St. Ambrogio, Genoa), the St. Michael (Church of the Cappuccini, Rome), the St. Sebastian (Gallery, Bologna), and very many others, are well known examples of his remarkable purity and grace ; took to gaming in later life, and painted many hurried and very inferior pictures to supply his continual needs ; died 1642.

261 The Virgin, Infant Saviour, and St. John.

**Hackaert (Jan).**

Born at Amsterdam, 1636; very successful landscape painter; travelled in Germany and Switzerland, and gave thereby much variety to his subjects; was often assisted by Adrian Vandervelde, who added human figures and cattle to his landscapes, of which habit No. 109 is an instance; died 1699.

- 97 Landscape.
- 109 An Avenue.

**Hall (Pierre Adolphe).**

Born at Boras, Sweden, 1739; studied under Eckhard and Reichart; settled in France, where his miniatures were much esteemed; got into political troubles and died poor at Liége, 1794.

- 1634 A Peasant Girl.
- 1642 A Princess, unknown.
- 1643 A Lady, unknown.
- 1644 A Lady, unknown.
- 1645 The Misses Gunning.
- 1646 Mademoiselle Duthé.
- 1660 A Lady, unknown.
- 1662 A Lady, unknown.
- 1664 A Lady, unknown.
- 1736 Mademoiselle Ledoux.
- 1746 The Painter's Family.
- 1749 A Lady, unknown.
- 1752 A Lady, unknown.

**Hals (Franz).**

Born at Mechlin, 1584; studied under Karel van Mander; soon became remarkable for the vigorous, life-like character of his portraits; very rapid in execution, and is said to have painted a head of Vandyck in two hours; refused to accompany Vandyck to England; his greatest work is a picture containing the portraits of the members of the Archers' Company, at Delft; died 1666.

- 236 A Cavalier.

**Harding (James Duffield).**

Born at Deptford, Kent, 1798; taught by his father and by Samuel Prout; began with water colours, tried oil for some years, and reverted to water colour; did much to develop lithography; published many works on Art Instruction, elementary and advanced; died 1863.

- 603 On the Moselle: water colour.

**Heem (Jan David de).**

Born at Utrecht, 1600; confined himself entirely to still life, in which, particularly as to glass and crystal, he was held to be beyond all rivalry; was obliged to leave Utrecht from political troubles, and died at Antwerp, 1674.

- 70 Still Life.
- 292 Fruit and Flowers.

- 301 Still Life.  
306 Fruit and Fish.

**Heyde (J. Vander).**

Born at Gorcum, Holland, 1637; probably unequalled as a painter of street architecture, in which his minute accuracy is never tedious or oppressive; Adrian Vandervelde sometimes supplied his figures, as will be seen in No. 180; died 1712.

- 171 Jesuits' Church, Amsterdam.  
177 Cologne Cathedral.  
180 Church. (Figures by A. Vandervelde.)

**Hilton (William), R.A.**

Born at Lincoln, 1786; taught by his father, an engraver; student of the Royal Academy, 1800; exhibited 1803; elected A.R.A., 1813; R.A., 1819; painted historic and fancy subjects; was not successful in selling his works; made keeper of the Academy, 1827; died 1839.

- 35 Venus appearing to Diana and her Nymphs.

**Hobbema (Meindert).**

The place and date of his birth are disputed, that of his death unknown; little in fact is known save from his works, which sufficiently testify to his great powers; was elected to the Royal Academy of Amsterdam, 1663 (see his diploma picture No. 76); most of his paintings are taken from the neighbourhood of Haerlem.

- 76 Landscape.  
141 Water Mill.  
200 Outskirts of a Wood.  
212 Landscape.  
237 Woody Lane.

**Hondecoeter (Melchior de).**

Born at Utrecht, 1636; studied under his father and J. B. Weenix; like them, he painted still life, dead game, and, above all, live fowls, in which last subject he was unrivalled; called in Italy "the Raphael of Poultry;" died 1695.

- 152 Dead Game.  
296 Fowls and Peacock.

**Hooghe (Peter de).**

Little is known of De Hooghe's life; his paintings of interiors are very well executed, and his favourite and successful device of throwing brilliant sunlight through a window is well illustrated in No. 105.

- 99 An Interior.  
105 An Interior, with Woman Peeling Apples.



**Hoppner (John), R.A.**

Born in London, 1759 ; originally a chorister in the Chapel Royal ; studied at the Royal Academy ; patronized by the Prince of Wales ; became a fashionable portrait painter ; elected A.R.A., 1793 ; R.A., 1795 ; died 1810.

19 Portrait of a Lady.

**Isabey (Jean Baptiste).**

Born at Nancy, France, 1767 ; studied under David ; painted much in miniature and portrait ; director of court ceremonies, festivities, and opera decorations under Napoleon and after the Restoration ; officer of the Legion of Honour, and member of many academies ; died 1855.

1602	Napoleon I. and the Empress Josephine : miniature.	
1605	Napoleon I.	”
1608	Napoleon I.	”
1617	Napoleon I.	”
1621	Maréchal Lebrun	”
1654	Mademoiselle Mars, Actress	”
1666	A Lady, unknown	”
1682	Madame de Talleyrand	”
1684	The Duchess of Ragusa	”
1691	The Duke of Wellington	”
1715	The Duke of Wellington	”
1804	A Lady, unknown	”
1805	A Lady, unknown	”
1806	A Lady, unknown	”
1807	A Lady, unknown	”
1809	A Lady, unknown	”
1814	A Lady, unknown	”
1815	A Lady, unknown	”
1822	Portrait of the Painter	”
1824	A Lady, unknown	”

**Isabey (Eugène).** Living French painter.

Son of J. B. Isabey ; subjects chiefly marine.

363	Fishing Boats on the Shore.
548	Young Mother.
557	Garden of a Palace.
560	Promenade by the Sea.

**Jacquand (Claude).** Living French painter.

Born at Lyon, France, 1805 ; historic and fancy subjects ; painted “The Death of Gaston de Foix,” “The Café Procope,” and others.

459 Soldiers Gambling.



**Janet.** French; born about 1510; died after 1571.

A name given, one knows not why, to François Clouet, a portrait painter in oil and miniature, who worked in Paris, 1540; portraits by him at Fontainebleau of Francis I. and Henry II.

12 The Earl of Hertford.

**Jardin (Karel du).**

Born at Amsterdam about 1635; scholar of Berchem; went to Italy when very young, and resided at Rome several years; returned to Holland and met with great success; revisited Italy, and died at Venice, aged 42; his paintings are brilliant and highly finished, and somewhat scarce; died 1678.

122 Boors Merrymaking.

194 The Smithy: Shoeing Pack Mules.

196 Male Portrait.

**Johannot (Tony).**

Born at Offenbach, Hesse Darmstadt, 1804; of great acquirements both in art and science; known chiefly by his numerous and original illustrations to romances and poems, Moliere's dramas, "Gil Blas," "Don Quixote," and others; died at Paris, 1852.

667 Minna and Brenda: water colour.

**Jordaens (Jacob).**

Born at Antwerp, 1594; scholar of Adam van Oort, whose daughter he married; never visited Italy, but copied such Italian pictures as he met with; befriended by Rubens, who engaged him to assist in cartoons for the King of Spain; numerous works of J. in Flanders and the public galleries of Europe; Triumph of Prince Frederick of Nassau (at the Palace in the Wood, near the Hague), Merrymaking (Belvedere Gallery, Vienna), and similar subjects; died 1678.

61 The Riches of Autumn.

**Lami (Louis Eugène).** Living French painter.

Born in Paris, 1800; pupil of Gros and of Horace Vernet; painted portraits, but chiefly battle pieces; "The Battle of Hondschoote," "The Fight at Puerto di Miravete" (at Versailles), and others.

624	A toast at Versailles:	water colour.
629	Green Room, Opera	"
660	Great Staircase at Versailles	"
666	The Revel	"
670	Royal Drive: Time of Louis XIV.	"
673	British Horse Artillery Marching Past	"
674	The Royal Procession to Open Parliament	"

**Lancret (Nicolas).**

Born at Paris, 1690; studied under Claude Gillot and Watteau; pictures in subject and sentiment much resemble Watteau's; elected into the Paris Academy; died at Paris, 1743.

- 416 Pastoral Group.
- 433 The Dancer (Mlle. Camargo).
- 439 Girl in a Kitchen.
- 443 Birdcatcher.
- 444 Group of Masquers.
- 449 Group of Masquers.
- 450 Group of Bathers.
- 462 An Actress.
- 582 Broken Necklace.

**Landelle (Charles).** Living French painter.

Born at Laval, France, 1816; paints historic and fancy subjects.

- 355 An Armenian Woman.

**Landseer (Sir Edwin), R.A.**

Born in London, 1802; sketched animals when very young; student of the Royal Academy, 1816; exhibited in 1820 "St. Bernard Dogs discovering a Traveller in the Snow;" his works numerous and well known through engravings; "Jack in Office," 1833; "Bolton Abbey," 1834; "The Shepherd's Chief Mourner," 1835, and very many more; some of the best in Sheepshanks and Vernon Collections; elected A.R.A., 1826; R.A., 1831; Knighted in 1850; died Oct. 1st, 1873.

- 11 Highland Group.
- 47 Doubtful Crumbs.
- 654 Portrait of a Lady: chalk.

**Largillière (Nicolas de).**

Born at Paris, 1656; studied at Antwerp under François Gobeau; a landscape painter; took to history and portrait painting; visited England, painted Charles II. and some nobles; returned to Paris, painted Louis XIV., and was elected to Paris Academy; revisited England and painted James II. and Queen; principal work a Crucifixion in the Church of St. Genevieve; died at Paris, 1746.

- 406 Louis XIV. and his Family.

**Lawrence (Sir Thomas), P.R.A.**

Born at Bristol, 1769; took portraits in crayons when only ten years old; student of the Royal Academy, 1787; elected A.R.A. (although two years too young), 1791; named painter to the King, 1792; R.A., 1794; Knighted by Prince Regent, 1815; President of Royal Academy, 1820; Chevalier of

the Legion of Honour, 1825; painted many portraits of sovereigns and statesmen in Waterloo Gallery, Windsor; died 1830.

- 4 Portrait of a Lady.
- 6 Lady Blessington.
- 22 Portrait of a Lady.

#### **Lebrun (Marie Louise Elisabeth).**

Born at Paris (name Vigée), 1755; studied painting at a very early age, chiefly under Joseph Vernet; at 16 painted many portraits and made many enemies; member of the Academy of St. Luke, 1774; married J. B. Lebrun, a connoisseur of great eminence; member of Paris Academy, 1783; in 1789 left France and travelled for many years, welcomed in all the capitals of Europe; in England from 1802 to 1805; died in Paris, 1842.

- 394 Portrait of Madame Perregaux.
- 417 Young Nobleman.

#### **Le Ducq (Jan).**

Born at the Hague, 1636; studied under Paul Potter; painted at first cattle, afterwards officers, card-playing and military groups; afterwards exchanged painting for military life; died 1695.

- 245 Ladies and Cavaliers Card-playing.

#### **Lemoine (François).**

Born at Paris, 1688; studied for 12 years under L. Galloche; member of the Academy, 1718; visited Italy, 1723; engaged during seven years on the ceiling of Church of St. Sulpice, Paris, and that of the Salon d'Hercule, Versailles; lost health, and after his wife's death his mind became affected; stabbed himself in alarm at the unexpected visit of a friend, 1737.

- 399 Perseus and Andromeda.
- 403 Time Revealing Truth.

#### **Lépicicé (Nicolas Bernard).**

Born in Paris, 1735; relinquished the study of engraving from weakness of sight; member of the Academy, 1768; professor, 1769; afterwards painter to the King; studied animal painting; health always uncertain; died 1784.

- 573 Teaching to Read.
- 580 Breakfast.

#### **Leys (Baron Henri).**

Born at Antwerp, 1814; pupil of De Braekeleer; exhibited at Brussels first in 1833; in the International Exhibition of 1862 exhibited the Institution of the Golden Fleece, Mary of Burgundy giving alms, the Inquisition proclaimed in the Netherlands, and other pictures; died 1869.

- 327 Soldiers Playing at Cards.
- 593 Coming to a Feast.
- 691 Doorway, Antwerp: water colour.

**Luini (Bernardino).**

Signs himself *Lovini*; born at Luino in the Milanese territory, Italy; studied under Leonardo da Vinci; his pictures frequently mistaken for those of Da Vinci; series of paintings of the life of the Virgin at Saronò, and many paintings in the churches and galleries of Milan; was living 1530.

262 Virgin and Child.

**Maes (Nicolas).**

Born at Dort, Holland, 1632; studied at Amsterdam under Rembrandt; painted small historical works and afterwards portraits, in which last he was very successful, likewise small figure pieces; died 1693.

82 Boy with Hawk.

181 Boy with Hawk.

222 An Interior.

226 The Servant on the Stair.

**Marilhat (Prosper).**

Born at Vertaizon, France, 1811; known chiefly as a painter of eastern landscapes; died 1847.

362 The Erectheion.

488 Banks of the Nile.

494 Benisoef on the Nile.

501 Palms.

676 On the Nile: water colour.

**Meissonier (Jean Louis Ernest).** Living French painter.

Born at Lyon, France, 1811; studied at Paris under Leon Cogniet; began with pictures of a moderate size; in 1836 adopted his present style of highly-finished miniature; his first exhibited picture of this class is No. 547 of this collection; his works command extraordinary prices; Chevalier of the Legion of Honour, 1846; officer of the same, 1856; great Medal of Honour, Paris Exhibition, 1855; Member of the Institute, 1863.

521 Polichinel.

537 Throwing Dice.

540 Connoisseurs.

546 Napoleon I. and Staff.

547 Visitors.

549 Cavalier: Time of Louis XIV.

564 From the Decameron.

565 St. John in Patmos.

567 Roadside Inn.

574 Sentinel: Time of Louis XIII.

575 Cavalier: Time of Louis XIII.

576 Murderers Waiting their Victim.

581 Musqueteer of Louis XIII.







said to have painted more of these than any other Dutch artist ; invited to England by Charles I., but refused from fear of the plague ; his portrait taken by Vandyck ; died 1641.

229 Portrait of a Lady.

**More (Sir Antony).**

Born at Utrecht, Holland, 1525 ; scholar of John Schoreel ; travelled for some time in Italy ; imitated the style of Holbein ; recommended to Charles V. by Cardinal Granville ; painted Philip the Infante, King John III. of Portugal and his Queen, and was sent to England to paint the Princess Mary ; returned to Spain after her death, offended Philip II., and withdrew to the Netherlands ; patronized by the Duke of Alva ; died at Antwerp, 1581.

94 Robert Dudley, Earl of Leicester.

**Morton (Andrew).**

Born at Newcastle-on-Tyne, 1802 ; student at Royal Academy, 1818 ; painted chiefly portraits ; present work executed in 1841-2 ; last picture "Chelsea Pensioners visiting Greenwich Pensioners ;" died Aug. 1st, 1845.

23 The Duke of Wellington and Col. Gurwood.

**Müller (Charles Louis).** Living French painter.

Born at Paris, 1815 ; studied under Leon Cogniet, Baron Gros, and in the Ecole des Beaux Arts ; historical and portrait painter ; many important works, chiefly in Paris ; in Luxembourg Gallery are Lady Macbeth, and the Roll-call of the condemned in the Reign of Terror ; decorated the Hall of State in the Louvre ; is an officer of the Legion of Honour.

522 Looking into the Mirror.

**Murillo (Bartolomé Esteban).**

Born near Seville, Spain, 1618 ; studied under his uncle, Juan del Castillo ; early paintings, rustics and beggars ; visited Madrid, and, by Velasquez' friendship, saw the great Italian pictures in royal collections ; returned to Seville, and painted many masterpieces of sacred subjects ; invited to Madrid by Charles II., but declined ; some of his best paintings were robbed from Spain by Sout ; died from accident, 1682.

294 The Adoration of the Shepherds.

295 The Annunciation.

298 Joseph Lowered into the Well by his Brethren.

300 Virgin and Child.

302 The Holy Family and St. John the Baptist.

303 Virgin and Child.

305 The Charity of St. Thomas de Villanueva.

308 Virgin and Child.

310 The Virgin and Child in Glory, with Saints.

317 Assumption of the Virgin.

318 The Espousals of the Virgin Mary and St. Joseph.

**Nasmyth (Alexander).**

Born in Edinburgh, 1758; pupil of Allan Ramsay; resided several years at Rome; painted landscape and portraits (among others, the only authentic likeness of Robert Burns); settled in Edinburgh; died 1840.

649 Loch Awe: water colour.

**Nattier (Jean le Marc).**

Born in France, 1685; was much esteemed as a portrait painter throughout the reign of Louis XV.; died 1766.

389 The Bath.

412 Maria Leczinska.

466 Duke of Penthièvre. (Painted in conjunction with Toqué.)

476 Portrait of a Lady.

480 Countess de Dillières.

**Neefs (Peter, the elder).**

Born at Antwerp, 1570; scholar of H. Steenwyck; like his teacher, painted interiors of churches, &c. with great skill; figures in his pictures sometimes by the elder Teniers, John Breughel and others; died 1651:

153 Gothic Church.

**Netscher (Gaspar).**

Born at Heidelberg, Germany, 1639; driven by war to Holland; studied at first game and still life, afterwards (under Terburg) small subjects by which he is known; sailed from Amsterdam to visit Italy, but landed at Bordeaux, married there and returned to Holland; Sir W. Temple invited him to England; he painted some portraits here but did not stay long; died at the Hague 1684.

131 Lady Holding an Orange.

142 Young Lady with a Guitar.

143 Young Lady with Flowers.

187 The Lace-maker.

**Newton (Gilbert Stuart), R.A.**

Born at Halifax, Nova Scotia, [1794; studied under his uncle; came to England, 1818; visited Italy; painted portraits and small figure subjects; elected A.R.A., 1828; R.A., 1832; married in his native country, 1832; became deranged, died 1835.

27 Lady Theresa Lewis.

**Nüyen (Wigand Joseph). Living Dutch painter.**

Born at the Hague, Holland, 1813; studied under Schelfhout; paints landscape, towns and sea views with great success; member of the Academies of Antwerp and Amsterdam.

55 River Scene.

**Ostade (Adrian Van).**

Born at Lübeck, Germany, 1610; studied under F. Hals; well known as a painter of rustic life, interiors of taverns, &c.; resided at Haerlem, but left for Amsterdam during the French war of 1662; continued at Amsterdam till his death 1685.

- 128 Interior, with Peasants.
- 140 The Tavern.
- 218 The Fishmonger.

**Ostade (Isaac Van).**

Born at Lübeck about 1617; style similar to that of his brother Adrian, but more inclined to out-door scenes; died 1671.

- 136 Market Place.
- 146 Halt at a Tavern.
- 173 Landscape with Figures.

**Oudry (Jean Baptiste).**

Born in Paris, 1686; studied under Largillière; at first painted portraits and history, afterwards hunting pieces; many of the latter in the French palaces; died 1755.

- 397 Dog and Pheasants.
- 400 Wild Duck Hunting.
- 401 The Fox.
- 404 Hawk and Partridges.

**Papety (Domenique Louis Féréol).**

Born at Marseille, France, 1815; painted history and fancy subjects; died 1849.

- 497 Temptation of St. Hilarion.
- 503 Spring.
- 511 Autumn.
- 515 Neapolitan Peasants.
- 625 Outside Rome: water colour.
- 681 Japanese Woman ,,

**Paret d'Alcazar (Luis).**

Born at Madrid, Spain, 1747; studied under A. G. Velasquez; travelled in Italy; selected by Charles III. to paint a series of the Spanish seaports; died 1799.

- 309a Spanish City.

**Pater (Jean Baptiste).**

Born at Valenciennes, France, 1695; went early to Paris and studied under Watteau; painted pastoral scenes, masquers, &c., in style of his master; died 1736.

- 376 Village Festival.
- 382 Pastoral Group.
- 424 Court Festival.
- 426 Seaside View, with Figures.
- 428 Landscape, with Pastoral Groups.
- 430 The Bath.
- 432 Pastoral Group.
- 435 The Dance.
- 436 Pleasure Seekers.
- 437 Blind Man's Buff.
- 438 Soldiers Halting.
- 464 Complimentary Conversation.
- 469 Pastoral Landscape.
- 471 Pastoral Landscape.
- 569 The Visit.

**Petenkofer** ( . ) Living German painter.

- 543 The Ambuscade.
- 583 Robbers in a Cornfield.

**Pils** (**Adrian Auguste Isidore**). Living French painter.

Born in Paris 1813; studied under Picot; obtained the "Grand Prix de Rome" in 1838; painted sacred subjects, then, after visiting the Crimea, eastern and military; received several medals and in 1868 the Legion of Honour.

- 639 Arab Encampment : water colour.
- 671 Arab Horseman ,,
- 675 Chasseur de Vincennes ,,
- 680 Camp of Zouaves ,,

**Platzer** (**Joseph**).

Son of Ignaz Platzer, sculptor; born at Prague, Bohemia, 1752; studied architecture under Wolf; worked at Vienna with little success for several years; decorated the National Theatre at Prague and the Court Theatre at Vienna; was very successful in triumphs and architectural landscapes; appointed King's painter 1796; died 1810.

- 381 Rape of Helen.

**Porbus F. (the elder)**.

Born at Bruges, Flanders, about 1540; studied under his father and F. Floris; painted history, landscape and portraits; member of Academy at Antwerp 1564; painted in Antwerp Cathedral a Circumcision, at Oudenarde an Adoration of the Magi; died 1580.

- 95 Ambrose Dudley, Earl of Warwick.
- 120 The Power of Love.



**Potter (Paul).**

Born at Enkhuyzen, Holland, 1625; taught by his father; resided at the Hague; paintings sold rapidly; Maurice, Prince of Orange patronized him greatly; worked continually and died 1654.

- 166 Homestead with Cattle.
- 213 Cattle.
- 235 Cattle.

**Poussin (Gaspar).**

Born of French parents at Rome, 1613; real name Dughet but adopted that of his sister's husband, Nicholas Poussin; very great in landscape; resided long at Rome, where "Poussin's Valley," from which he often chose his subjects, is well known; painted series of landscapes in Church of St. Martino ai Monti, Rome; died there 1675.

- 407 Landscape: Tivoli.

**Poussin (Nicholas).**

Born at Andelys, Normandy, 1594; always admired Italian art; was invited to accompany Cav<sup>e</sup>. Marino to Rome, but could not go; in 1624 went thither; for a long time was very poor; painted the Martyrdom of S. Erasmus (in Vatican Museum); one set of the Seven Sacraments now in the Rutland collection, another of the same in the Stafford Gallery; returned to Paris and was made painter to the King, Louis XIII; persecuted by rivals at court; left Paris and passed his life at Rome, maintaining himself by easel pictures; died at Rome 1665.

- 386 Dance of the Seasons.

**Prout (Samuel).**

Born at Plymouth, 1783; came to London about 1805; very skilful in architectural subjects; made many artistic tours in France, Italy, and Germany; contributed regularly to the Society of Painters in Water Colours; many of his works have been engraved; died 1852.

- 648 Rouen: water colour.

**Prud'hon (Pierre Paul).**

Born at Cluny, France, 1758; educated by the monks and sent by the Bishop of Mâcon to study at Dijon; married at 19; obtained at Paris the chief prize, and was sent to Rome, 1782; returned to Paris, 1789, in great poverty; unhappy in domestic life; executed many important works; member of the Institute, 1816; died 1821; has been called "The Correggio of France."

- 341 Assumption of the Virgin.
- 343 Repose of Venus.
- 369 Empress Josephine.
- 529 Mother and Child.

- 553 Puppies.  
 563 Young Bather.  
 599 Sleeping Nymph and Cupids.

**Pynacker (Adam).**

Born at Pynacker, a village near Delft, Holland, 1621; visited Italy when young and stayed some years in Rome; returned to Holland and was much engaged in landscape painting; died 1673.

- 84 Landscape, Goats and Sheep.  
 104 Landscape.  
 118 Landscape.

**Quaglia (Ferdinando).**

Born at Piacenza, Italy 1786; miniature painter; two of his best works are Junot, Duke of Abrantès, and the Empress Josephine.

- 1606 The Empress Josephine.

**Raffet (Denis Auguste Marie).**

Born at Paris, 1804; studied under Gros and Charlet; very successful in military subjects; member of Legion of Honour, 1849; died 1860.

- 690 $\alpha$  Soldiers of the Republic: water colour.  
 692 Trial of Marie Antoinette ”  
 715 French Infantry in Square }  
       Napoleon after Austerlitz } ”

**Raoux (Jean).**

Born at Montpellier, France, 1677; studied under Bon Boullongne; sent to Italy with King's pension; received into the Academy of Paris as historical painter, but executed chiefly fancy subjects and portraits; said to have visited England; chief work, "Telemachus in Island of Calypso;" died 1734.

- 475 Lady at her Mirror.

**Raphael (School of).**

It not unfrequently happens that pictures exist to which the name of a well-known master cannot warrantably be assigned, although obvious traces exist of that master's influence. In such cases it is not unreasonable to ascribe the work to some unknown pupil of the great master. The present portrait is certainly an example of the grandly simple style practised and taught by Raphael Sanzio of Urbino.

- 266 Portrait.

**Rembrandt.**

Proper name Rembrandt Hermanszoon van Rijn; born at Leyden, Holland, 1606; pupil of Jacob van Swanenburg, Pieter Lastman of Amsterdam, and Jacob Pinas of Haarlem; soon became successful; in 1630 settled at Amster-

dam; twice married; in embarrassed circumstances and declared insolvent in 1656; continued to work hard and successfully; his most celebrated work "The Night Watch" in the Amsterdam Gallery; greatly esteemed as an etcher; died 1669.

- 100 Portrait of the Burgomaster Palekan and his Son.
- 101 The Unmerciful Servant.
- 103 Youthful Head.
- 107 Portrait of the Wife of the Burgomaster Palekan and Daughter.
- 113 Portrait of an Old Lady.
- 138 The Good Samaritan.
- 169 Portrait of the Painter.
- 172 A Youthful Negro.
- 184 Portrait of the Painter.
- 190 Portrait.
- 199 Landscape.

#### **Reynolds (Sir Joshua) P. R. A.**

Born at Plympton, Devonshire; studied under Hudson, a portrait painter; accompanied Captain Keppel to Italy, 1749; returned to England 1752; his portrait of his friend (then Admiral Keppel) greatly admired; rated at once as the first of English painters; Royal Academy founded 1768, and Reynolds chosen as President; delivered his discourses on Art from January 1769 to December 1790; exhibited in that time 244 pictures; paid two visits to Holland and the Netherlands; picture of Mrs Siddons as the Tragic Muse exhibited 1784; relinquished painting, owing to weakness of sight, 1789; died 1792, and was buried in St. Paul's Cathedral.

- 1 Duke of Queensberry.
- 3 Mrs. Robinson.
- 7 Miss Bowles.
- 8 Nelly O'Brien.
- 9 The Youthful St. John.
- 10 Mrs. Carnac.
- 17 Mrs. Hoare and Son.
- 20 The Strawberry Girl.
- 21 Mrs. Nesbitt.
- 28 Lady Elizabeth Seymour-Conway.
- 30 Mrs. Braddyll.
- 31 Countess of Lincoln.

#### **Rigaud (Hyacinthe).**

Born at Perpignan, south of France, 1659; received small instruction from his father and others; when 18 established successfully at Lyons; went to

Paris, 1681, to study historical painting; by advice of Le Brun took to portraiture; greatly admired Vandyck's style and strove to imitate it; much patronized by Louis XIV. and the Court; painted a few historical pieces; in 1700 was made a member of the Academy; many of his works engraved by Drevet; died 1743.

627 Louis XIV.

#### **Robert (Louis Leopold).**

Born at Chaux-de-Fonds, Switzerland, 1794; came to Paris 1810; studied under Gros and Gerard; travelled in Italy; best known by scenes of brigand and peasant life; his pictures "Harvest Home in the Pontine Marshes," and "The Boatmen of Chioggia" well known from engravings; died 1835.

506 Brigand Asleep.

507 Brigand on Guard.

508 Death of the Brigand.

#### **Roberts (David), R.A.**

Born near Edinburgh, 1796; had little or no tuition in art; scene-painter at Glasgow, Edinburgh, and Drury Lane; vice-president of the Society of British Artists, Suffolk Street, 1823; exhibited at Royal Academy, 1826; travelled in Spain and Morocco, 1832; in Egypt and Syria, 1833-39; elected A.R.A. 1839; R.A. 1841; died in London, 1864.

32 Church Portal in Spain.

40 Church of St. Omar, Lierre.

601 Baalbec : water colour.

606 Louvain "

620 Mosque in Cairo "

646 Moorish Festival "

650 Valladolid "

688 Cathedral of Mayence "

#### **Romano (Giulio).**

Born at Rome, 1492; family name Pippi; chief scholar of Raphael, who left him instructions to complete his (Raphael's) unfinished works; many paintings in churches of Rome; Stoning of St. Stephen in church of that name at Genoa; his best pictures in Palazzo del T, Mantua, built by him; also in Ducal Palace, Mantua, where he died, 1546.

290 Holy Family.

#### **Romney (George).**

Born at Dalton, Lancashire, 1734; successfully established at York, but removed to London, 1762; painted portraits, though preferring history, especially after a visit to Rome; returned to England, 1775; continued portrait painting with great success; died 1802.

18 George, Prince of Wales, afterwards George IV.



**Roqueplan (Camille).**

Born at Mallefont, south of France, 1803; pupil of Gros; produced numerous works in oil and water; suffered for many years from bad health; died 1855.

- 457 Rousseau and Mlle. Galley.
- 509 Summer Enjoyment.
- 516 The Duke of Orleans, "Egalité."
- 568 Castel Gandolfo.
- 590 Peasants of Bearn.
- 598 Page and Maiden.
- 609 Youth and Age: water colour.
- 631 Blue Beard " "
- 632 A Page " "
- 641 The Dropped Rose " "
- 669 The Stolen Kiss " "
- 694 Timber Waggon " "

**Rosa (Salvatore).**

Born at Naples, 1615, in poor circumstances; was helped and taught by Lanfranco, Falcone, and Spagnoletto; painted in Viterbo, Rome, and Florence; clever poet, dramatist, actor, and musical composer; grand and gloomy in landscapes, battle pieces, history; Death of Regulus, Conspiracy of Catiline (Pitti Gallery, Florence); died at Rome, 1673.

- 269 Landscape, with Apollo and the Sibyl.

**Rousseau (Théodore).**

Born 1812; pupil of Gros and of Bertin; well known as landscape painter; obtained Legion of Honour, 1852; Grand Medal at Paris International Exhibition 1867; died 1868.

- 353 Landscape, with Cattle Drinking.

**Rubens (Peter Paul).**

Born at Siegen, Westphalia, 1577; his mother returned to her native city, Antwerp, in 1587; Rubens studied under Verhaagt, Van Noort, and Otto Venius for four years; in 1600 entered the service of the Duke of Mantua; visited Venice and Rome; sent on a mission to Philip III. of Spain; revisited Rome and Genoa; resided at Antwerp from 1610 to 1620; received at Paris the commission for the series of paintings of the life of Marie de Medicis, finished in 1623, and now in Louvre; in 1628 went as a diplomatist to Philip IV. of Spain, and painted there many works; visited England in 1629 as envoy to Charles I.; died in 1640; pictures bearing his name said to amount to some thousands; many of his best at Antwerp, Munich, and Vienna.

- 79 "Rainbow" Landscape.
- 83 Helena Forman.
- 108 The Crucified Saviour.

- 110 The Holy Family, with S. Elizabeth and S. John the Baptist.
- 114 Christ's Charge to S. Peter.
- 133 Triumph of Henri IV. of France.
- 149 Adoration of the Magi.
- 160 Adoration of the Wise Men.
- 174 Henri Quatre and Marie de Medicis.
- 178 Allegoric Sketch.
- 220 Cavalry Fight at a Broken Bridge.

**Ruysdael (Jacob).**

Born at Haarlem, Holland, 1625 ; friend and probably pupil of Berchem ; well known for his landscapes ; scenery generally Dutch, but from his fondness for waterfalls he may perhaps have visited Norway ; figures frequently painted by Lingelbach, A. Vandevelde, or Wouvermans ; died at Haarlem 1681.

- 72 Landscape.
- 80 Landscape with Waterfall.
- 148 Wild Duck Shooting.
- 198 Landscape.

**Saint-Jean (Simon).**

Born at Lyon, France, 1808 ; studied under A. Thierriat ; confined himself to flower painting ; received various medals, and in 1843 the Legion of Honour ; died 1860.

- 360 Flowers and Fruit.
- 378 Fruit and Flowers.
- 383 Fruit and Flowers.
- 405 Flowers.
- 409 Fruit and Flowers.

**Sant (James), R.A.**

Born in London, 1820 ; studied under J. Varley and at Royal Academy ; successful and very fashionable portrait painter ; has painted a few original figure subjects ; elected A.R.A., 1861 ; R.A., 1871.

- 34 Portrait of a Lady.

**Sarto (Andrea del).**

Born in Florence, 1487 ; real name Vannucci, but called Sarto, "tailor," from his father's trade ; pupil of Piero di Cosimo ; studied carefully the works of Masaccio, Ghirlandaio, Leonardo, and Michael Angelo ; his own works, (particularly the frescos in the Annunziata cloister at Florence) got him the title of "Faultless;" visited Francis I. at Paris in 1518 ; misapplied money entrusted to him by Francis, and died unhappy, 1530.

- 255 The Virgin and Infant Saviour, with Children.

**Sassoferrato.**

Born in Italy, 1605; so called from his birthplace, family name Salvi; studied at Rome and under Domenichino at Naples; seldom ventured on large compositions; executed many good copies of Raphael and other great masters; principal picture an altar piece in the Church of S. Sabina, Rome; died 1685.

259 The Virgin and Child.

260 The Virgin and Child, with St. Katharine of Alexandria.

289 The Virgin and Child.

**Schalcken (G.).**

Born at Dort, Holland, 1643; studied under Van Hoogstraten and Gerhard Douw; celebrated for his candlelight effects in cabinet pictures; visited England and tried life-sized portraits, not very successfully; returned to Holland, and followed his art in his accustomed manner; died at the Hague, 1706.

121 Candlelight Effect.

147 Needlework by Candlelight.

**Scheffer (Ary).**

Born at Dort, Holland, 1795; exhibited when only 12 years old in the Salon at Amsterdam; in 1811 studied under Guérin at Paris; in 1816 obtained the great prize at Antwerp with "Abraham and the Three Angels;" in 1822 painted the "Francesca da Rimini" in this collection; known by his Mignon, Faust and Margaret, Dante and Beatrice, which have been engraved and are very popular; very successful also in portraits and Scripture subjects; died at Argenteuil, near Paris, 1858.

366 Francesca da Rimini.

367 Margaret at the Fountain.

538 Portrait of a Child.

539 The Sister of Mercy.

594 The Prodigal Son.

**Schelfhout (Andrew).**

Born at the Hague, Holland, 1787; very accurate in his landscapes, particularly scenes of winter; in 1819 received the gold medal from the Academy of Antwerp; in 1841 refused to accept the silver medal from the Hague, because there was a gold one; date of death unknown.

460 Winter.

**Schlesinger (Henri). Living German painter.**

Studied at Frankfort-on-the-Main and afterwards at Paris; received medals in 1840 and 1847; paints chiefly fancy subjects, several of which have been engraved; works occasionally exhibited in London, or at the Crystal Palace.

- 330 Feeling.
- 331 Smelling.
- 332 Hearing.
- 333 Seeing.
- 334 Tasting.

**Schopin (H.F.).**

Born at Lübeck, of French parents, 1804 ; pupil of Baron Gros ; entered the Ecole des Beaux Arts, 1821 ; obtained the Grand Prix de Rome in 1831 by his picture "Achilles pursued by the River Xanthus" ; returned from Rome in 1835 ; has since exhibited various pictures.

- 370 Napoleon Divorcing Josephine.

**Sicardy (Luc).**

Born at Avignon, France, 1746 ; painted chiefly miniatures, also masquerade or "Pierrot" groups ; died 1825.

- 1641 Lady, unknown : miniature.
- 1742 Madame Cail                     ,,
- 1750 Lady, unknown                 ,,

**Snyders (Franz).**

Born at Antwerp, 1579 ; taught by H. Van Balen ; excellent in still life and hunting pieces ; frequently painted animals in the pictures of Rubens ; visited the Archduke Albert at Brussels, and received commissions for hunting pieces from Philip III. of Spain ; Rubens and Jordaens at times added figures to his subjects of dead game and fish ; died at Antwerp, 1657.

- 304 Dead Game and Shellfish.

**Stanfield (Clarkson), R.A.**

Born at Sunderland, 1798 ; bred originally to the sea ; painted scenery and particularly dioramas for London pantomines ; first large picture, "Wreckers off Fort Rouge," exhibited 1827 ; in 1832 elected A.R.A. ; in 1835, R.A. ; has painted many and well known landscapes and sea pieces, with British and Continental scenery ; in 1839, painted scenery of King Henry V., and in 1842 that of Acis and Galatea, for Mr. Macready ; died in London, 1867.

- 29 Bacharach, on the Rhine.
- 682a S. Giorgio Maggiore, Venice : water colour.
- 714 Canal, Venice                     ,,

**Steen (Jan).**

Born at Leyden, Holland, about 1626 ; son of a brewer ; pupil of Knuffer at Urecht and Van Goyen at the Hague ; became a brewer and tavern keeper at Delft ; was an habitual hard drinker ; painted almost exclusively tavern scenes ; died 1679.



- 201 An Interior, with Figures.
- 204 The Harpsichord Lesson.
- 219 Merrymaking.
- 225 Dance in a Tavern.

**Stone (Frank).**

Born at Manchester, 1800; followed commerce till his 24th year; quite self-taught; in 1831 came to London; member of Old Water Colour Society from 1832 to 1847; gradually relinquished water colour for oil; well known by many pictures, which have been engraved, mostly love scenes also French sea subjects; elected A.R.A. 1851; died in London, 1859.

- 38 Boulogne Fish Girl.
- 39 After the Masquerade.

**Sully (Thomas).**

Born in England, but went to America as a child; educated at Washington; in 1820 came to London; much noticed by Sir T. Lawrence; painted Queen Victoria ascending the Throne, 1837; returned to America, 1838; present picture exhibited at Royal Academy, 1845; died at Philadelphia, November 1872, aged 90.

- 60 Her Majesty.

**Teniers (David, Junr.)**

Born at Antwerp, 1610; taught by his father, by A. Brouwer, and by Rubens; painted, like his father, festivals, interiors of taverns, guard-houses, and landscapes; imitated with great skill the styles of many masters, foreign and national; very rapid in execution, and has left very many works; died at Brussels, 1694.

- 126 Cottage by a River.
- 206 Interior of a Tavern.
- 209 The Woman taken in Adultery.
- 230 Peasants.
- 240 Soldiers Gambling.

**Terburgh (Gerhard).**

Born at Zwoll, Holland, 1608; received some instruction from his father; when young travelled to Rome; did not stay long in Italy; was successful in Paris, where he lived for some time; most important work the Congress of Munster (1648), lately presented to the nation by Sir R. Wallace, Bart.; visited Madrid, and was much in favour at the Spanish Court; died at Deventer, Holland.

- 170 Lady at her Toilette.
- 207 Girl Reading a Letter.

**Tiziano Vecelli, known as Titian.**

Born at Piave di Cadore, a mountain town of Venetia, 1477; studied under Bellini; employed with Giorgione in 1495-6 on public works; in 1523,

painted for the Great Council Hall in Venice, The Battle of Cadore (destroyed by fire); shortly after, The Death of S. Pietro Martire (destroyed by fire in 1867); portrait of the Emperor Charles V. when at Bologna in 1530; many great works in Venice; Pope Paul III. in 1543; visited Rome in 1548; Madrid in 1550; stayed there three years and painted many works; at Innsbruck in 1553 to paint Ferdinand, King of the Romans; lived to the age of 99, and painted down to the last year of his life, 1576.

313 Rape of Europa.

316 Danae.

#### **Troyon (Constantine).**

Born at Sèvres, near Paris, 1813; employed in painting porcelain there; subsequently painted landscapes and animals with great success; exhibited his first pictures in 1833; grand picture of Oxen Ploughing in the Luxembourg; received numerous medals; member of the Academy of Amsterdam in 1847; Legion of Honour, 1849; died 1865.

358 Landscape, with Cattle.

596 Storm coming on.

#### **Turner (Joseph Mallord William), R.A.**

Born in London, 1775; began copying drawings when nine years old; in 1787 exhibited two drawings at the Royal Academy; in 1789 became an Academy student; sketched much from nature in company with Girtin; elected A.R.A., 1799; and R.A., 1802; began his book of sketches, "Liber Studiorum," in 1807; lived in London (visiting Italy in 1819, 1829, and 1840) till his death in 1851; many of his best paintings in the National Gallery, having been bequeathed by him to the nation.

652 Landscape: water colour.

653 Grouse Shooting „

656 Scarborough „

657 Woodcock Shooting „

#### **Vander Helst (Bartholomew).**

Date of birth uncertain, supposed at Haarlem between 1601 and 1613; seems to have passed his life mainly at Amsterdam; painted many excellent portraits; his masterpiece "The Banquet of the Arquebusiers at Amsterdam," 35 life-sized figures, highly praised by Reynolds; date of death unknown.

78 Family Portraits.

#### **Vanderneer (Arnold).**

Born at Amsterdam, 1619; nothing known as to his instruction; his favourite subjects, river scenes by moonlight, or with skaters, are both illustrated in this collection; was alive in 1690.

98 Winter Scene, with Skaters.

106 Skating Scene.

- 135 River Scene by Moonlight.
- 205 River Scene : Moonlight.
- 208 River Scene : Evening.
- 217 River Scene.

**Vanderneer (Eglon Hendrick).**

Born at Amsterdam, 1643 ; taught by his father Arnold and by Jacob Vanloo ; resided from 1663 to 1667 at Paris ; painted, like many Dutch artists, small portraits and domestic groups ; employed by the Elector Palatine of Dusseldorf, where he died, 1703.

- 137 The Drawing.

**Vanderwerf.**

Born near Rotterdam, 1659 ; studied under C. Picolett and Eglon Vanderneer ; copied when young a Mieris so perfectly as to deceive connoisseurs ; in 1696, commissioned by the Elector of Dusseldorf to paint pictures for transmission to Florence ; much patronized by the Elector ; studied Italian drawings and casts diligently ; praised by Reynolds for his drawing and drapery ; extreme finish in colouring, perhaps excessive ; died in 1722.

- 156 Venus and Cupid.
- 168 Classic Group.

**Vanderveelde (Adrian).**

Born at Amsterdam, 1639 ; no relation to the other two painters of the same name ; studied under J. Wynants, landscape painter ; very skilful in animals, and often painted figures in pictures of Wynants, Hobbema, Hackaert, and others ; successful in several paintings from the Life of Christ ; left many works, though he died at the age of 33, in 1672.

- 64 Departure of Jacob into Egypt.
- 109 An Avenue.
- 216 Noon-day Slumber.

**Vanderveelde (W., Junr.)**

Born at Amsterdam, 1633 ; taught by his father and by Simon de Vlieger ; well esteemed in Holland, but joined his father in England ; engaged by King Charles II. to put into colours the black and white sketches of the elder painter ; continued to serve James II ; died 1707.

- 87 Shipping in a Calm.
- 89 Battle of Solebay.
- 139 Embarkation of William III.
- 186 Boats at Low Water.
- 188 Shipping.
- 195 Dutch Man-of-War Saluting.
- 223 Breeze springing up.
- 227 Fishing Smack.

**Vandyck (Sir Anthony).**

Born at Antwerp, Flanders, 1599 ; studied under Van Balen and Rubens ; repaired an accident to one of Rubens' pictures so well as to deceive the master ; in 1619 travelled by Rubens' advice in Italy ; painted many portraits, particularly at Genoa ; painted many of his best works in Flanders on his return ; visited England in 1629, and again 1631 ; was knighted by Charles I. in 1632 ; painted numerous portraits of the nobility, married and travelled to Paris ; returned to England, studied alchemy ; died 1641 ; buried in St. Paul's Cathedral.

- 59 Wife of Philippe Le Roy.
- 63 Philippe Le Roy.
- 91 Male Portrait.
- 96 Virgin and Child.
- 116 Wife of Cornelius de Vos.
- 117 The Shepherd Paris.

**Van Huysum (Jan).**

Born at Amsterdam, Holland, 1682 ; instructed by his father, also a flower painter ; little of incident in his life, but the excellence of his works is well known ; attempted landscape but with no great success ; died at Amsterdam, 1749.

- 124 Fruit and Flowers.
- 247 Flowers.

**Vanloo (Jean Baptiste).**

Born at Aix in Provence, 1684 ; taught by his father ; painted in churches of Toulon when very young ; visited Rome and studied under B. Luti ; resided at Turin and Paris ; elected into the Paris Academy ; in 1737 came to England ; very successful as a portrait painter at Court and elsewhere ; (the present picture seems to be a royal masquerade) ; health failing, he returned to Provence, where he died, 1746.

- 458 Masquerade Party.

**Van Stry (Abraham).**

Born at Dort, 1753 ; painter of fruit and flowers in early life, then portraits and domestic groups, also landscapes in the style of Cuyp ; member of the Academies of Amsterdam and Antwerp ; died 1830.

- 242 Cattle.

**Velasquez.**

Born at Seville, 1599 ; (real name Don Diego Rodriguez de Silva y Velasquez) ; studied under Herrera and Pacheco ; began by street scenes and beggar groups ; (Water Carrier of Seville in the collection of Madrid) ; in 1622, introduced by Olivarez to King Philip IV. at Madrid ; portraits of the King and Count Olivarez at Madrid, (the original sketches in this collection) ; in great favour at Court ; painted the Expulsion of the Moors from Spain ; by



advice of Rubens, visited Venice, Rome and Naples in 1629-30; painted many of his best works in Italy, and after his return; in 1648-51 again in Italy and collected largely for King Philip IV.; in 1656 was made a Cavalier of St. Iago; buried with great pomp in the Church of S. Juan, 1660.

- 291 Don Balthazar, Infante of Spain.
- 299 Don Balthazar, Infante of Spain.
- 307 Don Balthazar on Horseback.
- 314 A Spanish Princess.
- 320 Philip the IV., King of Spain.
- 321 A Spanish Lady.
- 322 The Boar Hunt.
- 324 Gaspar de Guzman, Duke of Olivarez.

**Verboeckhoven (Eugène).** Living Belgian Painter.

Born at Warneton, West Flanders, in 1799; studied under Ommeganck; has painted landscapes and portraits, but chiefly sheep and other animals; his success very great; is a Knight of the Order of Leopold and of the Legion of Honour.

- 456 Cattle and Sheep.

**Vernet (Claude Joseph).**

Born at Avignon, south of France, 1714; studied in Rome under Adrian Manglard; painted landscape generally, but specially preferred harbour views; employed by Louis XV. to paint all the harbours, government dock-yards, &c., of France; died 1789.

- 364 River Scene.
- 368 Shipwreck.

**Vernet (Horace).**

Grandson of Joseph Vernet; born 1789 at Paris; taught by his father Carle; at 13 was able to maintain himself by drawing for the *Journal des Modes*, &c.; failed in an academic competition of classic drawing; always opposed to that school; in 1809 married and exhibited his first picture; greatly devoted to military subjects; Legion of Honour in 1814, for activity in defence of Paris; Officer in 1825; Commandant in 1840; Director of the French Academy at Rome from 1828 to 1839; has painted scenes of Italian brigand life, Scriptural subjects, and innumerable battle pieces, many at Versailles; died at Paris, 1863.

- 326 Soldier turned Ploughman.
- 329 Judah and Tamar.
- 335 Arab Tale-teller.
- 338 The Brothers of Joseph Dipping his Coat.
- 339 Death of the Stag.
- 340 Duck Shooting.



engravings and copies; at Florence a grand cartoon of a battle piece in competition with Michael Angelo (both have perished); and some of the many pictures ascribed to him; in 1516 visited Francis I. of France, who showed him much honour; died at Cloux near Amboise, 1519; left an immense number of drawings, pictorial, mechanical, and anatomical.

258 The Virgin and Child.

#### **Voys (Ary de).**

Born at Leyden, Holland, 1641; studied under Nicholas Knupfer and A. van den Tempel followed the manner of Gerhard Douw, and painted small domestic groups, like so many other Dutch artists; pictures highly finished, and very scarce, as he is said to have been lazy and in easy circumstances; died about 1698.

182 Dutch Courtship.

#### **Watteau (Antoine).**

Born at Valenciennes of poor parents, 1684; at 18 journeyed to Paris and painted scenery for the Opera; was helped and taught by Claude Gillot; studied the Rubenses in the Luxembourg; obtained an academic prize for historic painting; invented the style of subject known by his name, and copied by other painters, *i.e.* fine gentlemen and ladies playing at what was called "pastoral" life; had poor health and died early, 1721.

- 377 Music Party.
- 398 Pic-nic Party.
- 402 Landscape, with Pastoral Groups.
- 422 Sentimental Promenaders.
- 429 The Toilet.
- 434 A Loving Conversation.
- 440 Pastoral Group.
- 446 Landscape, with Pastoral Group.
- 452 Gilles and his Family.
- 467 Palace Garden, with Figures.
- 472 Arlequin and Colombine.

#### **Weenix (John Baptiste).**

Born at Amsterdam, 1621; son of an architect; studied under Micker and Abraham Blœmaert and Nicholas Moojaert; when 18 painted several successful pictures; visited Rome and was much favoured by Cardinal Pamfili; painted various subjects but is best known by his pictures of Dead Game; died in his 39th year, in 1660.

- 77 Dead Game and Peacock.
- 81 Fruit, Flowers, and Peacock.
- 85 Dead Swan and Peacock.
- 112 Dead Game.
- 221 Dead Game.

- 248 Dead Game.
- 293 Dead Game and Dog.
- 309 Peacocks and Ducks.

**Weenix (Jan).**

Born at Amsterdam, Holland, 1644; taught by his father J. B. Weenix, who died when he was sixteen; painted in same style as his father, and in hunting pieces, dead game &c, surpassed him; much patronized by Friedrich Wilhelm, Elector of Düsseldorf, at which place many of his best works exist; died in 1719.

- 57 Cockatoo and other Birds.
- 65 Macaw and other Birds.
- 66 Dead Game, Fruit, and Monkey.
- 67 Dead Peacock and Hare.
- 69 Dead Game.
- 71 Dead Hare and Game.
- 73 Dead Game.
- 88 Ruined Temple on the Seashore.
- 159 Seaport.
- 244 Dead Game and Fruit.

**Westall (Richard), R.A.**

Born at Hertford, 1765; apprenticed to an heraldic engraver, 1779; student of Royal Academy, 1786; kept house with Mr. (afterwards Sir T.) Lawrence; painted historic and classic subjects; illustrated Milton, Shakespeare, the Bible, &c.; elected R.A., 1794; died 1836.

- 13 Waking of Aphrodite.

**Wilkie (Sir David), R.A.**

Born at Culter, Fifeshire, Scotland, 1785; studied in the Trustees' Academy, Edinburgh, 1803; student of the Royal Academy, 1805; exhibited his first picture, "Village Politicians," 1806; elected A.R.A. 1809; R.A., 1811; stayed three years (1825-28) on the Continent; appointed painter to the King 1830; knighted, 1836; died at sea, returning from an Eastern tour, 1841.

- 14 Scots Lassies Dressing.
- 15 Sportsman Refreshing.

**Winterhalter (Francis Xavier).**

Born at Baden, Germany, 1806; studied at Munich and Rome; about 1834 went to Paris where he principally resided; painted a few fancy subjects and very many royal and princely portraits in many countries; a Grand Officer of the Legion of Honour; died 1873.

- 695 Girl of Frascati: water colour.



**Wouvermans (Peter).**

Born at Haerlem, Holland, 1625; brother of the more celebrated Philip; studied under Rogman and also under Philip Wouvermans; style and subjects very similar to those of Philip, died 1683.

- 167 Landscape.
- 243 Loading a boat.

**Wouvermans (Philip).**

Born at Haerlem, Holland, 1620; taught by his father Paul, and by Jan Wynants; seems to have resided always in Haerlem; much oppressed by poverty, his family being numerous and his pictures not esteemed by his contemporaries as they deserved; died in 1668.

- 130 Landscape, with Figures.
- 163 Outskirts of a Camp.
- 183 Shoeing a Horse.
- 189 Horse Fair.
- 192 By the River Side.

**Wynants (Jan).**

Born at Haerlem, Holland, about 1600; little is known of his history; painted numerous landscapes, the figures often added by his pupils Wouvermans and A. Vandevelde; was alive in 1677.

- 144 Landscape.
- 251 Landscape.

**Zeeman (Reinier).**

Born at Amsterdam, 1612; marine painter, accurate in both shipping and figures; date of death not known.

- 150 Ships in Shallow Water.

**Ziem (Felix).** Living French painter

Born at Beaune, France; paints chiefly marine landscapes, frequently subjects from Venice; No. 349 in this collection is a reduced rendering of a large picture in the Luxembourg; Chevalier of the Legion of Honour, 1857.

- 349 Venice.
- 635 View in Constantinople: water colour.
- 644 Venice „

**Artists unknown.**

- 16 Prince de Ligne.
  - 111 Jane Seymour, Queen of Henry VIII.
  - 115 Edward VI., King of England.
  - 420 Mary, Queen of Scots.
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## PORCELAIN.

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Porcelain, by which is to be understood the hard, fine, and semi-vitreous paste used in the fabrication of the finer kinds of ceramic ware, has, from the earliest date at which we find it mentioned, been recognised solely as an importation from the East, to which circumstance it owes its ordinary appellation of China ware, or more simply "China." As an Eastern importation only it was known down to the end of the 17th century. About the year 1700, however, a German chemist named Böttcher made the fortunate discovery that the material components of porcelain, till then supposed peculiar to China, were easily obtainable in Europe. The natural result of this discovery was the establishment of many manufactories of porcelain, mostly under royal or princely patronage. Of these the earliest was the royal factory of Dresden, and two noble specimens of its ware will be found in this collection, Nos. 911-12.

The porcelain of Sèvres, however, has on the whole found most favour in the eyes of connoisseurs in this art, a favour amply deserved by the delicacy as well as brilliancy of its tints, the skill of the artists employed, both in painting and gilding, and the excellent quality of the material. The manufacture of porcelain was established in France first at Vincennes in the year 1753, and removed in a few years to Sèvres, where it has been since carried on, notwithstanding the various changes of Government which have taken place. The seemingly extravagant prices often paid for small objects, such as a cup and saucer, would doubtless startle those who have not given their attention to this subject. Porcelain of excellent quality is made in England; and if the products of our own country have not stood so high in the eyes of amateurs as those of the Continent, it is but justice to remember that the master pieces of these countries have been produced in establishments fostered by their respective Governments, and, therefore, to a certain extent independent of financial considerations, while the works of Wedgwood and other great English potters have been the fruits of individual industry, energy, and intelligence.

The regulations as to dating Sèvres porcelain were carefully framed by superior authority on the first establishment of the works, and have been, on the whole, accurately observed; the year being denoted, as in our own plate-marks, by an alphabetic letter, the painter's or gilder's name by some chosen device. Thus, Le Guay employed his initials L. G., and Vincent the punning emblem 2,000 (*vingt cent*). As the bases of several cups are visible, the spectator can observe the variety of marks; one cup, No. 789, may be mentioned, in which the original double L for Louis has been replaced by the letters R. F., signifying *Republique Française*. The most esteemed period of Sèvres manufacture is between 1753 and 1793, and a choice cup and saucer will at times sell for literally hundreds of pounds, while the price of a vase must be estimated in thousands. These objects have been all executed in what is known as *pâte tendre*, or soft paste, a composition differing in its

constituents from the hard porcelain of the East, and more liable to injury in the hazard of the furnace. About 1804 the director of the Sèvres works devoted much of his attention to the production of hard paste, and the death at this time of the two principal workmen to whom had been entrusted the mixture of the materials for soft paste caused this branch of the art to be entirely discontinued. In 1847 it was revived, some of the old clay which had been mixed forty-five years before being then employed, but the chief products of Sèvres at the present day are of hard porcelain. Two specimens of the *pâte dure* of Sèvres are the vases Nos. 854 and 860.

Nos. 864, 866, 868 are very choice specimens of the variety of porcelain known as *jewelled*, from the introduction of small dots of translucent enamel, which add greatly to the brilliant effect of the porcelain, and resemble a decoration of precious stones.

Attention should be given to a vase and cover, No. 808, which is intended to typify a ship with mast, rigging, and pendant. This form of ornament, very rare in Sèvres ware, is probably allusive to the ship borne in the armorial shield of Paris. While speaking of this object, it is well to notice the ebony base on which the vase is placed, decorated as it is with exquisitely wrought gilt metal, which was produced, as an inscription tells us, at the private workshop of the Count of Choiseul-Gouffier.

No.

751 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, 18th CENTURY.

*Gros bleu* ground, with heads and festoons of flowers, gilt, by  
Le Guay.

752 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1765.

Green ground painted with medallion of children and goat.

753 VASE AND COVER WITH GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, 18th CENTURY.

Dark blue and gold, with highly embossed festoons in gilt  
porcelain.

754 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1765.

Green ground painted with medallion of children and lamb.

755 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, 18th CENTURY.

*Gros bleu* ground, with heads and festoons of flowers, gilt, by Le Guay.

756 STATUETTE, WHITE BISCUIT OF SÈVRES, ON SÈVRES PORCELAIN  
STAND: FRENCH, 18th CENTURY.

Psyche, after Falconnet.

757 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, MARK OF 1767.

*Gros bleu* ground painted with flowers and military subjects.

758 VASE, "EVENTAIL," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Painted with marine subjects.

759 VASE, "EVENTAIL," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Companion to last No.

760 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, MARK OF 1767.

761 STATUETTE, WHITE BISCUIT OF SÈVRES, ON SÈVRES PORCELAIN  
STAND: FRENCH, 18th CENTURY.

Cupid, after Falconnet.



- 762 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground, with landscape and marine medallions.
- 763 VASE: SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground, with painting of Jupiter disguised as Diana.
- 764 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
*Bleu du Roi* ground, with exotic birds.
- 765 VASE AND COVER WITH GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with medallion of rustic life.
- 766 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1768.  
*Bleu du Roi* ground painted with flowers.
- 767 VASE AND COVER WITH GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with medallion of father and daughters.
- 768 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1768.  
*Bleu du Roi* ground painted with flowers.
- 769 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with medallion of musical teaching.
- 770 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground, with exotic birds.
- 771 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, painting of peasant on mule.
- 772 TEA POT, SÈVRES PORCELAIN: FRENCH, MARK OF 1763.  
 Green ground, with bird medallions.
- 773 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
*Rose du Barry* ground, with medallions of flowers.
- 774 TEA POT, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Pale blue ground, with bust medallions.
- 775 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Ground *gros bleu*, gold and white, with medallion of puppet show.
- 776 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Dark blue ground, with bust medallions.
- 777 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN, FRENCH, 18th CENTURY.
- 778 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 779 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 A fine specimen of the favourite colour known as *Rose du Barry*.
- 780 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 781 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 782 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Dark blue ground, with bust medallions.



- 783 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, painted with fishing subjects, gilt, by Le Guay.
- 784 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Green ground, with mythologic figures.
- 785 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Ground, dark blue and gold, painted with soldiers drinking.
- 786 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Dark blue ground painted with military subjects.
- 787 FLOWER VASE, "JARDINIÈRE," VINCENNES PORCELAIN: FRENCH, MARK OF 1755.  
 Turquoise blue ground, with medallions of Cupids.
- 788 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Dark blue ground painted with military subjects.
- 789 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Canary yellow ground painted with republican emblems.
- 790 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Dark blue ground, with portrait of Oliver Cromwell.
- 791 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Dark blue ground, with marine medallions, gilt, by Le Guay.
- 792 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue, with medallion of infant bacchantes.
- 793 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1772.  
 Turquoise blue ground, with medallions of Cupids.
- 794 VASE AND COVER WITH GILT METAL STAND AND NECK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with medallion of bathers.
- 795 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARKED 1776.  
 Pink and blue flowers on a gold spotted ground.
- 796 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue, with medallion of infant bacchantes.
- 797 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Rose du Barry* ground, painted with birds.
- 798 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
 Ground, *gros bleu* and green, painted with military subjects.
- 799 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Dark blue, green, and gold foliage, with paintings of military subjects.
- 800 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
 Ground, *gros bleu* and green, painted with military subjects.
- 801 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 White ground with lattice-work and gardening tools painted.
- 802 STANDISH, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*This Standish was presented by Louis XV. to the Dauphiness Marie Antoinette, and bears on the medallions at the four sides, the bust of the King, the monogram of the Dauphiness, and the arms of France.*
- 803 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 White and blue reeded pattern.

- 804 FLOWER STAND, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
Pedestal-shaped, painted with flowers and interlacing green bands.
- 805 CASKET, SÈVRES PORCELAIN, MOUNTED IN WROUGHT SILVER: FRENCH 18th CENTURY.  
Turquoise blue ground, painted with flowers on white.
- 806 FLOWER STAND, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
Pedestal-shaped, painted with flowers and interlacing green bands.
- 807 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
Green ground, with bird medallions.
- 808 VASE AND COVER, "VAISSEAU À MÂT," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pierced cover with flag at the top; ground dark blue and gold.  
*This form of vase, intended to resemble a ship, is very rare in Sèvres porcelain.*
- 809 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
Green ground, with bird medallions.
- 810 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with roses and lattice-work.
- 811 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise ground shading into ornament of dark blue.
- 812 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground, turquoise blue, with scallops of flowers.
- 813 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue and white ground, with perforated border.
- 814 VASE AND COVER WITH GILT METAL STAND AND NECK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
The ornament of this vase is aquatic, the masses of gilding being intended to represent falling water: the handles are formed by dolphins.
- 815 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia, by Louis XV.*
- 816 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia, by Louis XV.*
- 817 VASE AND COVER WITH GILT METAL STAND AND NECK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
The ornament of this vase is similar to that of No. 814.
- 818 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia, by Louis XV.*
- 819 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground; boys and dead game.  
*This form of cup and saucer, of which several specimens will be found, is known in French as "Trembleuse."*
- 820 VASE, TERMED "NEF DE VAISSEAU," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

- 821 TEA POT, JEWELLED SÈVRES PORCELAIN: FRENCH, MARK OF 1754.  
Turquoise blue ground with small chains fastened to the cover.
- 822 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia,  
by Louis XV.*
- 823 VASE AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* and gold ornamented with siren handles, gilt, by Le Guay.
- 824 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, 18th CENTURY.  
*Gros bleu*, gold, and white.
- 825 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground, with girls reading.
- 826 VASE AND CANDLEHOLDER, SÈVRES PORCELAIN: FRENCH, 18th CEN-  
TURY.
- 827 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with military groups.
- 828 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground, dark blue, the cup painted with Perseus and Andromeda;  
the saucer with allegoric figures.
- 829 VASE AND CANDLEHOLDER, SÈVRES PORCELAIN: FRENCH, 18th CEN-  
TURY.
- 830 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground, turquoise blue, with rustic scenes.
- 831 VASE, SÈVRES PORCELAIN: FRENCH, LATE 18th CENTURY.  
Painted with wreaths of flowers and *grisaille* medallions.
- 832 EWER AND BASIN, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Painted with Ganymede, Leda, and Venus.
- 833 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia,  
by Louis XV.*
- 834 VASE, BOTTLE-SHAPED, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 835 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th  
CENTURY.  
*Rose du Barry* ground, with quatre foil pattern and medallion.
- 836 VASE, BOTTLE-SHAPED, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 837 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia,  
by Louis XV.*
- 838 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, 18th CENTURY.  
*Gros bleu*, gold, and white.
- 839 VASE AND CANDELABRUM, SÈVRES PORCELAIN: FRENCH, MARK  
OF 1756.  
Green ground, with elephant handles.
- 840 CANDLESTICK, SÈVRES PORCELAIN: FRENCH, MARK OF 1773.  
Gilt statuette of an infant.
- 841 CLOCK, SÈVRES PORCELAIN, MOUNTED IN GILT METAL: FRENCH,  
18th CENTURY.
- 842 CANDLESTICK, SÈVRES PORCELAIN: FRENCH, MARK OF 1773.  
Companion to No. 840.



- 843 VASE AND CANDELABRUM, SÈVRES PORCELAIN : FRENCH, MARK OF 1756.  
Companion to No. 839.
- 844 VASE, SÈVRES PORCELAIN: FRENCH, LATE 18th CENTURY.  
Painted with wreaths of flowers and *grisaille* medallion.
- 845 VASE, PAINTED WITH A RUSTIC GROUP, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 846 VASE AND PEDESTAL; PAINTED AND GILT, WITH JEWELLED LID, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 847 VASE, PAINTED WITH A RUSTIC GROUP, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 848 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground painted with birds on white and pierced cover.
- 849 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Gold spotted ground: subject, Cupids.
- 850 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground painted with scenes of peasant life.
- 851 EWER AND BASIN, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, with jewelled ornament.
- 852 JUG AND COVER, SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
*Rose du Barry* ground, with bird medallions.
- 853 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, with rustic subjects.
- 854 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground and festoons of flowers.
- 855 CUP, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 17th CENTURY.  
Dark blue ground: subject, loading a vessel.
- 856 TRAY, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground with pierced border.
- 857 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Medallions of birds on white ground, painted and relieved ornament.
- 858 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Festoons of flowers.
- 859 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground with peasant children.
- 860 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground and festoons of flowers.
- 861 MUSTARD POT, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue mounted in silver gilt.
- 862 SALT CELLAR, SÈVRES PORCELAIN: FRENCH, 18th CENTURY,  
Turquoise blue mounted in silver gilt.
- 863 SALT CELLAR, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue mounted in silver gilt.  
*This and numbers 861-2 are companion objects.*
- 864 VASE AND COVER, JEWELLED PORCELAIN OF SÈVRES: FRENCH, 18th CENTURY.  
Painted with figure of Bacchus.



- 865 CANDLESTICK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu.*
- 866 VASE AND COVER, JEWELLED PORCELAIN OF SÈVRES: FRENCH, 18th CENTURY.  
Painted with Pygmalion and Galatea.
- 867 CANDLESTICKS, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu.*
- 868 VASE AND COVER, JEWELLED PORCELAIN OF SÈVRES: FRENCH, 18th CENTURY.  
Painted with Venus and Cupids.
- 869 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with shepherd and shepherdess.
- 870 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground *bleu du Roi*, painted with dogs hunting.
- 871 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, MARK OF 1774.  
*Bleu du Roi* and gold ground, painted with commercial subjects.
- 872 VASE AND COVER, "POT POURRI," SÈVRES PORCELAIN: FRENCH MARK OF 1757.  
*Rose du Barry* ground, with subject medallions and flowers.
- 873 CUP, SAUCER, SUGAR BOWL, AND TRAY, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, painted with medallions of children.
- 874 CUP, SAUCER, AND SUGAR BOWL ON TRAY, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pink and gold ground.
- 875 VASE, SÈVRES PORCELAIN, WITH GILT METAL FOOT AND HANDLES: FRENCH, 18th CENTURY.  
Painted with monkeys in blue and gold.
- 876 VASE, SÈVRES PORCELAIN, WITH GILT METAL FOOT AND HANDLES: FRENCH, 18th CENTURY.  
Companion to last No.
- 877 VASE AND COVER, SÈVRES PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
*Gros bleu.*
- 878 VASE, SÈVRES PORCELAIN, GILT METAL ORNAMENTS OF MASKS AND STATUETTES: FRENCH, 18th CENTURY.
- 879 VASE, SÈVRES PORCELAIN, GILT METAL ORNAMENTS OF MASKS AND STATUETTES: FRENCH, 18th CENTURY.
- 880 CLOCK ON PEDESTAL OF SÈVRES PORCELAIN, WITH MARBLE BASE: FRENCH, 18th CENTURY.
- 881 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
*Gros bleu* and white ground, painted with fishing subjects.
- 882 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
Companion to last No.
- 883 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, painted with roses.
- 884 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 885 VASE, GOBLET-SHAPED, SÈVRES PORCELAIN: FRENCH, MARK OF 1768.  
Turquoise blue ground, perforated border, with dolphin handles and bird medallions.

- 886 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground, gold dusted, with birds in gold.
- 887 MUG, SÈVRES PORCELAIN: FRENCH, MARK OF 1754.  
*Gros bleu* ground, painted with gold birds.
- 888 TEA POT, SÈVRES PORCELAIN: FRENCH, MARK OF 1753.  
Companion to last No.
- 889 SUGAR BOWL, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Companion to last No.
- 890 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
Companion to last No.
- 891 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
*Rose du Barry* ground, painted with trophy and medallion of Cupid.
- 892 VASE, GOBLET-SHAPED, SÈVRES PORCELAIN: FRENCH, MARK OF 1768.  
Turquoise blue ground, perforated border, with dolphin handles and bird medallions.
- 893 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1774.  
White ground, with blue scallops.
- 894 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1760.  
Turquoise blue ground, with medallions of peasants dancing.
- 895 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1760.  
Turquoise blue ground, painted with rustic groups.
- 896 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1760.  
Turquoise blue ground, with medallions of peasants quarrelling.
- 897 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1767.  
Birds and flowers painted on a green ground.
- 898 VASE AND COVER WITH GILT METAL STAND AND NECK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Gadroons in dark blue.
- 899 TEA SERVICE OR "CABARET," SÈVRES PORCELAIN: FRENCH, MARK OF 1766.  
Green ground with pierced border, and painted with figure subjects.
- 900 TEA SERVICE OR "CABARET," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground, dark blue and gold: subject, peasant children.
- 901 TEA SERVICE OR "CABARET," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pale blue and white, medallions of flowers and pierced border.
- 902 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue and white flutes.
- 903 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1767.  
White ground with scrolls, gold, and flowers.
- 904 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Painted with birds and medallions.

- 905 BOWL AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, painted with peasant children.
- 906 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Painted with birds and medallions.
- 907 CUP AND SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Medallions on powdered gold ground.
- 908 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with festoons of blue.
- 909 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with figures and flowers.
- 910 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with figures and flowers.
- 911 EWER, OLD DRESDEN PORCELAIN, WITH GILT METAL MOUNTS: GERMAN, 18th CENTURY.  
The pattern is that known as *May-flower*, much adopted in Chelsea porcelain.
- 912 EWER, OLD DRESDEN PORCELAIN, WITH GILT METAL MOUNTS: GERMAN, 18th CENTURY.
- 913 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue, with medallion of the Genius of Commerce.
- 914 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue, with medallion of the Genius of France.
- 915 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue, with medallion of the God of War.
- 916 VASE ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, painted with cupids and flowers.
- 917 VASE ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, painted with birds and flowers.
- 918 VASE ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, painted with cupids and flowers.
- 919 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with foliage in relief.
- 920 VASE, CONTAINING CLOCK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, medallion of LOUIS XV. in relief.
- 921 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with foliage in relief.
- 922 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1762.  
Green ground, with figures and flowers.
- 923 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH MARK OF 1762.  
Green ground, painted with rustic group.



- 924 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1762.  
Green ground, with figures and flowers.
- 925 EWER AND BASIN, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise ground, with flowers,
- 926 VASE, SÈVRES PORCELAIN, WITH WHITE MARBLE PLINTH: FRENCH, 18th CENTURY.  
Dark blue and gold.
- 927 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue and gold.
- 928 VASE, SÈVRES PORCELAIN, WITH GILT METAL PEDESTAL: FRENCH, 18th CENTURY.  
Painted with sailors taking in merchandise.
- 929 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue and gold.
- 930 VASE, SÈVRES PORCELAIN, WITH WHITE MARBLE PLINTH: FRENCH 18th CENTURY.  
Dark blue and gold.
- 931 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue and gold.
- 932 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White flutes painted with flowers.
- 933 VASE, SÈVRES PORCELAIN, ON GILT METAL PEDESTAL: FRENCH, 18th CENTURY.  
Painted with marine subjects.
- 934 VASE, SÈVRES PORCELAIN, ON GILT METAL PEDESTAL: FRENCH, 18th CENTURY.  
Companion to last No.
- 935 VASE, SÈVRES PORCELAIN, ON GILT METAL PEDESTAL: FRENCH, 18th CENTURY.  
Companion to last No.
- 936 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White flutes painted with flowers.
- 937 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 938 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1756.  
*Gros bleu* ground, with dolphins on cover, the border of which is perforated.
- 939 VASE: SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground, with marine subjects.
- 940 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Companion to last No.
- 941 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with roses and lattice-work.
- 942 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with roses and powdered gold band.
- 943 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Blue ground, with medallions and roses.
- 944 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with jewelled bands, gilt, by Le Guay.



- 945 CREAM JUG, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with jewelled bands, gilt, by Le Guay.
- 946 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with jewelled bands, gilt, by Le Guay.
- 947 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Green ground, with group of Satyr and Nymph.
- 948 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Green ground, with group of river god and nymph.
- 949 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Green ground, with group of Venus and Cupids.
- 950 COFFEE CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Pale blue ground, with medallions "en grisaille."
- 951 SUGAR BOWL, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Pale blue ground painted with musical instruments.
- 952 TEA CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Pale blue ground painted with flowers.
- 953 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Pale blue and white, medallion of trophies.
- 954 CUP, COVER, AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Green and rose ground, with medallion of Cupid.
- 955 TEAPOT, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Green ground, with garlands of flowers on white.
- 956 EWER, SÈVRES PORCELAIN, GILT METAL BASE: FRENCH, 18th CENTURY.  
 Painted with roses and cornflowers.
- 957 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground with Watteau subjects.
- 958 EWER, SÈVRES PORCELAIN, GILT METAL BASE: FRENCH, 18th CENTURY.  
 Companion to No. 956.
- 959 TEA SERVICE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Gold stars on a white ground.
- 960 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with geometric pattern.
- 961 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with exotic birds.
- 962 COFFEE CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 White ground, painted with roses in garlands.
- 963 BOWL AND COVER, ORIENTAL PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
 Pattern in white, pale salmon colour and gold.
- 964 BOWL AND COVER, ORIENTAL PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
 Companion to last No.
- 965 TOILET SERVICE, SÈVRES CHINA: FRENCH, 18th CENTURY.  
 Eight boxes and shaving brush in Sèvres china, *pâte tendre*; four glass bottles.
- 966 VASE SUPPORTING A CLOCK, SÈVRES PORCELAIN AND GILT METAL: FRENCH, 18th CENTURY.

- 967 VASE: SÈVRES PORCELAIN.  
Dark blue and gold.
- 968 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground *bleu du roi*, with medallions en grisaille.
- 969 VASE AND COVER, SÈVRES PORCELAIN, ON GILT METAL STAND:  
FRENCH, 18th CENTURY.  
*Bleu au roi* ground, with paintings of fishers hauling their boats.
- 970 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, painted with rustic groups and trophy.
- 971 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 17th CENTURY.  
*Bleu du roi*, with geometric pattern in gold.
- 972 STAND FOR FLOWERS, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH,  
18th CENTURY.
- 973 STAND FOR FLOWERS, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH,  
18th CENTURY.
- 974 STAND FOR FLOWERS, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH,  
18th CENTURY.
- 975 STAND, FOR NIGHTLIGHT, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with top formed by a sitting hen.
- 976 PAIR OF EGG CUPS, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 977 FLOWER BASKET, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Perforated work in turquoise blue and gold.
- 978 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with festoons of flowers.
- 979 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with birds on white.
- 980 CUP, COVER AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with gold birds.
- 981 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with pink cameo busts.
- 982 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, LATE 18th CENTURY.  
Painted with bust "en grisaille" of Benjamin Franklin.
- 983 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Blue and gold ground, painted with children gardening.
- 984 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, gold and flowers.
- 985 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu*, white, and gold.
- 986 CUP, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du roi* ground, birds' eyes and medallions of flowers.
- 987 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Medallions and festoons of flowers.
- 988 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground with medallion busts.
- 989 CREAM JUG, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground painted with flowers.

- 990 CREAM JUG, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pale blue ground, with medallions.
- 991 CREAM EWER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Scale pattern of blue and gold, with medallions of birds.
- 992 TEA-SERVICE OR "CABARET," PAINTED WITH MARINE SUBJECTS,  
SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*This service, though painted in imitation of old Dresden, bears  
the Sèvres mark.*
- 993 EWER AND BASIN, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green and gold ground with figure subjects.
- 994 STATUETTE OF CUPID IN WHITE BISCUIT OF SÈVRES, ON PORCELAIN  
STAND: FRENCH, 18th CENTURY.
- 995 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with rustic groups.
- 996 VASE FOR PERFUMED WATER, SÈVRES PORCELAIN: FRENCH, 18th  
CENTURY.  
*Gros bleu* ground, with a scarf ornament in relief.
- 997 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pale blue ground, with medallions of fruit and flowers.
- 998 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
With Medallion group of Mars and Venus.
- 999 VASE AND COVER, MARBLE AND GILT METAL STAND, SÈVRES  
PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue and white flutes and gadroons.
- 1000 BOWL, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, white and gold spiral ribbon handles.
- 1000a BOWL, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Companion to last No.
- 1000b BOWL AND COVER, CHINESE PORCELAIN, MOUNTED IN GILT METAL.
- 1000c BOWL AND COVER, CHINESE PORCELAIN, MOUNTED IN GILT METAL.
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## DECORATIVE FURNITURE, BRONZES, &c.

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In this division of the collection the first objects to which attention may be profitably drawn are the wood carvings of Italy. The earliest of these are two chests carved with roses, thistles, and fleur de lys, dating probably from the early part of the 16th century. The console tables supported by boldly carved statues of boys belong probably to the next century, to which date also may be safely assigned the magnificent frame of the Domenichino picture in the N. Gallery, No. 252. This masterpiece, for such it may fairly be termed, is probably due to an artist of Siena, in which city a school of wood carving has for several centuries been established and still flourishes. Though less striking in design than the last-mentioned object, the frame of the portrait No. 266 should not be overlooked, as it is a very pure and good specimen of Italian Renaissance art. Its date, 1542, is carved on the centres of the two uprights. The state chairs, Nos. 1395-96, will not fail to catch the eye, and the skilful execution of the Venetian carver deserves high praise. These chairs, of which there are six in all, formed part of the Strawberry Hill collection, and the two here shown, being freshly gilt and covered with French silk of the present day (strictly in accordance, however, with the ancient style), were employed on the occasion of the opening of the Museum by their Royal Highnesses the Prince and Princess of Wales.

The Boule work of the time of Louis XIV. has been so called from the name of the artist who invented and first practised it. André Charles Boule, born at Paris in 1642, was a man of varied talent and well practised in architecture, painting, and other fine arts. The title "sculpteur en mosaïque" which appears in the royal *brevet* granted to him, probably refers to the inlay of tortoiseshell and brass, with which his name is most commonly associated. Of this work numerous and admirable specimens exist in this collection. The fancy and skill of the artist are perhaps most clearly visible in the amusing decorations of the table-tops Nos. 1316-17-18; and the pedestals Nos. 1314, 1319 may be referred to as specimens of a simple method resorted to by Boule for effecting a pleasing variety in objects where general symmetry was essential. This he brought about by alternating, or, as heralds would say, *counter-changing*, the materials of his work, so that tortoiseshell in the one pedestal, coffer, or other object should be represented by metal in the other, and *vice versa*. A variety in Boule work consisted in sometimes backing the tortoiseshell by metal, so as to produce a more brilliant effect of colour, and this practice, more in favour with Boule's successors than with himself, has received the designation of New Boule work.

Attention should be given to No. 1163, the magnificent *escritoire* or writing table made for Stanislaus, King of Poland, by Riesener, an artist of the time of Louis XV. of France. The inlay of wood which forms the main ornament of this table was practised in the 15th and 16th centuries in Tuscany, where



many fine specimens may still be found in the choir-seats and sacristies of churches. The art was there known as "intarsiatura," but in France and this country as marquetry; and was never brought to higher perfection than by Riesener and his contemporary David, by whom the cabinet No. 1154 was wrought.

The bronzes of this collection may be conveniently considered under the two heads, Italian and French. The first of these classes comprises what are commonly termed "cinque cento," or 16th century bronzes, and are not unfrequently reduced copies of the Greek statues and groups, which at that period were being frequently unearthed from the ruins where they had lain hid for centuries. The Borghese Gladiator, the Knife Grinder, and the Wrestlers, both now at Florence, the colossal statues on the Quirinal Hill at Rome (one of which served as the model for the "Achilles" in Hyde Park) will all be found here, as also the group known as the Rape of the Sabines, this latter the work of a contemporary artist, John of Bologna. The *cinque cento* sculptors, however, by no means confined themselves to mere copying, and several noble groups of various events in the legend of Hercules are ascribable to the Italian school of Bernini.

About this time French sculptors were turning their attention to what may perhaps be not inappropriately designated decorative sculpture, and the magnificent bronze groups of Jupiter and Juno (Nos. 1346 and 1347), the Horses of Marli in gilt bronze, a reduced copy of the well-known work of G. Coustou, and a very energetic Nessus and Deianira, No. 1329, may be instanced as favourable specimens of what are usually termed "Louis XIV. bronzes." Notice must also be taken of a very noble portrait bust of Charles IX. of France (No. 1379), the life-like expression of which can scarcely have been given but by a contemporary artist; unfortunately, the sculptor's name is not known. France has in no degree deteriorated in her manipulation of bronze, as the statue of Cupid by Falconnet, and two statuettes of satyrs by Clodion sufficiently testify.

Another, and a highly important, branch of art is fully illustrated in this collection, that is, the use of gilt metal as a decorative adjunct to furniture. Although at first the casual observer may consider this a lower class of art, and belonging rather to the artisan, an inspection of the works of Gouthière will soon correct such an error, as their graceful design and perfect execution assert at once the claim of their maker to the title of artist. Many specimens of Gouthière's works are to be found in this collection, among them may be mentioned a clock, No. 1067, to which, as the artist has signed his name in full, he presumably attached unusual value. Many, however, will probably see more pleasing evidences of his talent in the candelabra, Nos. 1070 to 1073. the girandoles, Nos. 1551 to 1554, and the rich mountings by which he has embellished the vases of jasper, Nos. 1275 and 1284.

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No.

- 1001 SET OF DRAWERS, MAHOGANY, AND GILT METAL: FRENCH, 18th CENTURY.  
 1002 SIDE BOARD, MAHOGANY, AND GILT METAL: FRENCH, 18th CENTURY.  
 1003 CABINET, BOULE WORK, WITH MARBLE TOP: FRENCH, 18th CENTURY.

Above the centre panel is a medallion of Henri IV., King of France.

- 1004 CABINET, BOULE WORK, WITH MARBLE TOP: FRENCH, 18th CENTURY.  
 Above the centre panel is a medallion of Sully, Prime Minister of Henri IV., King of France.
- 1005 STATUETTE, BRONZE, ON VERD' ANTIQUE PEDESTAL: FRENCH, 18th CENTURY.  
 A female Bacchante.
- 1006 STATUETTE, BRONZE, ON VERD' ANTIQUE PEDESTAL: FRENCH, 18th CENTURY.  
 Companion to last No.
- 1007 CANDELABRUM, BRONZE STATUETTE, NYMPH BEARING VINE BRANCH: ITALIAN, 16th CENTURY.
- 1008 CANDELABRUM, BRONZE STATUETTE, NYMPH BEARING VINE BRANCH: ITALIAN, 16th CENTURY.
- 1009 CANDELABRUM, STATUETTE, NYMPH BEARING A VINE BRANCH, BRONZE AND GILT: ITALIAN, 16th CENTURY.
- 1010 CANDELABRUM, STATUETTE, NYMPH BEARING A VINE BRANCH, BRONZE AND GILT: ITALIAN, 16th CENTURY.
- 1011 COFFER AND STAND, OLD BOULE WORK: FRENCH, 17th CENTURY.  
 This coffer appears to have been made for the King, as seems by the fleur de lys ornament and royal crown.
- 1012 GROUP, BRONZE, VENUS AND ADONIS: ITALIAN, 16th CENTURY.
- 1013 CLOCK, OLD BOULE WORK: FRENCH, 17th CENTURY.  
 The ornament is a mask surrounded with rays.
- 1014 STATUETTE, BRONZE, VENUS DISARMING CUPID: ITALIAN, 16th CENTURY.
- 1015 CLOCK, TORTOISESHELL AND GILT METAL: FRENCH, 17th CENTURY.  
 Signed with the maker's name, Thuret.
- 1016 GROUP, BRONZE, PSYCHE DISCOVERING CUPID: FRENCH, 18th CENTURY.
- 1017 CABINET, OLD BOULE WORK, WITH "PAVONAZETTO" MARBLE TOP: FRENCH, 18th CENTURY.
- 1018 CABINET, OLD BOULE WORK, WITH "PAVONAZETTO" MARBLE TOP: FRENCH, 18th CENTURY.
- 1019 CLOCK, ENAMEL GLOBE AND GILT METAL STATUETTES: FRENCH, 18th CENTURY. BY FALCONNET.  
 Louis XV. taught by Minerva.
- 1020 CABINET, WOOD MARQUETRY WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.
- 1021 SIDE BOARD, MAHOGANY, AND GILT METAL: FRENCH, 18th CENTURY.
- 1022 STATUETTE, BRONZE, REPRESENTING NATURE: FRENCH, 18th CENTURY.
- 1023 STATUETTE, BRONZE, REPRESENTING ART: FRENCH, 18th CENTURY.
- 1024 GROUP, BRONZE: ITALIAN, 16th CENTURY.  
 Warrior bearing off a captive.
- 1025 GROUP, BRONZE: ITALIAN, 16th CENTURY.  
 Nessus and Deianira.
- 1026 INKSTAND, JAPANESE LAC, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.
- 1027 CANDLESTICK, GILT METAL, FRENCH: 18th CENTURY.
- 1027<sup>a</sup> CANDLESTICK, GILT METAL, FRENCH: 18th CENTURY.
- 1028 CLOCK, ENAMEL, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.  
 The subject is Love and Time.
- 1029 CASKET, OLD BOULE WORK, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.

- 1030 CASKET, OLD BOULE WORK, WITH GILT METAL MOUNTS: FRENCH, EARLY 18th CENTURY.
- 1031 CASKET, OLD BOULE WORK, WITH GILT METAL MOUNTS: FRENCH, EARLY 18th CENTURY.
- 1032 STATUETTE, BRONZE, THE "KNIFE GRINDER;" AFTER THE ANTIQUE: ITALIAN, 16th CENTURY.  
The original marble statue is in the Uffizi Gallery, Florence.
- 1033 STATUETTE, BRONZE, THE CROUCHING VENUS; AFTER THE ANTIQUE: ITALIAN, 16th CENTURY.  
The original marble statue is in the Uffizi Gallery, Florence.
- 1034 CANDELABRUM, THREE BRANCHED, GILT METAL: FRENCH, 18th CENTURY.
- 1035 CANDELABRUM, THREE BRANCHED, GILT METAL: FRENCH, 18th CENTURY.
- 1036 TRIPOD, OLD BOULE WORK: FRENCH, 18th CENTURY.
- 1037 TRIPOD, OLD BOULE WORK: FRENCH, 18th CENTURY.
- 1038 GROUP, BRONZE, ON MARBLE PEDESTAL, THE RAPE OF THE SABINES: ITALIAN, 16th CENTURY.  
A reduced copy of the well-known group by John of Bologna.
- 1039 VASE, PORPHYRY, ON MARBLE BASE, WITH GILT METAL ORNAMENT OF SNAKES AND MASK: FRENCH, 17th CENTURY.
- 1040 VASE, PORPHYRY, WITH GILT METAL ORNAMENT OF SNAKES AND MASK: FRENCH, 17th CENTURY.
- 1041 VASE, PORPHYRY, ON MARBLE BASE, WITH GILT METAL ORNAMENT OF SNAKES AND MASK: FRENCH, 17th CENTURY.  
*This and the two preceding numbers are companion objects.*
- 1042 VASE, CUT FROM SOLID PORPHYRY: ITALIAN, 16th CENTURY.  
A stone of extreme hardness and, in this instance, of particularly fine quality.
- 1043 VASE, CUT FROM SOLID PORPHYRY: ITALIAN, 16th CENTURY.  
*Companion to 1042.*
- 1044 GROUP, BRONZE, BOREAS AND ORITHYIA: ITALIAN, 16th CENTURY.
- 1044<sup>a</sup> GROUP, BRONZE, BOREAS AND ORITHYIA: ITALIAN, 16th CENTURY.
- 1045 CLOCK, GILT METAL ON MARBLE BASE, WITH ALLEGORIC FIGURE. FRENCH, 17th CENTURY.  
The figure represents Science contemplating a scroll.
- 1046 STATUETTE, BRONZE, HERCULES AND THE ERYMANTHIAN BOAR: FRENCH, 17th CENTURY.
- 1047 GROUP, GILT BRONZE, HERCULES AND THE CRETAN BULL: ITALIAN, 17th CENTURY.
- 1048 GROUP, BRONZE GILT, HERCULES VANQUISHING NESSUS: ITALIAN, 17th CENTURY.  
Copy of the marble group by John of Bologna in the Piazza dell'Indipendenza, Florence.
- 1049 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE: FRENCH, 18th CENTURY.  
Statuette of Cupid, after Falconnet.
- 1050 CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
This cabinet is decorated with gilt metal statuettes, in low relief, and medallions of the time of Louis XIV.
- 1051 CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
This cabinet is decorated with gilt metal statuettes, in low relief, and Louis XIV. medallions.



- 1052 GROUP, BRONZE, PLUTO AND PROSERPINE : FRENCH, 18th CENTURY.  
The original group is by Girardon.
- 1053 GROUP, BRONZE, THE BIRTH OF VENUS: ITALIAN, 17th CENTURY.
- 1054 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE: FRENCH, 18th CENTURY.  
Statuette of Psyche, after Falconnet.
- 1055 HORIZONTAL CLOCK, ENAMEL GLOBE, WITH BRONZE AND GILT METAL STATUETTES: FRENCH, 18th CENTURY.  
The group represents Love restraining Time.
- 1056 CABINET, TORTOISESHELL AND GILT METAL, WITH STATUETTES IN HIGH RELIEF: FRENCH, 18th CENTURY.  
The medallion on the top of the panel represents the three Fates.
- 1057 CLOCK, STAINED WOOD, WITH STATUETTES OF GILT METAL: FRENCH, 17th CENTURY.  
The three Fates are also represented here.
- 1058 BEDSIDE TABLE, MARQUETRY AND GILT METAL, WITH PLAQUES OF SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 1059 BEDSIDE TABLE, MARQUETRY OF WOODS WITH PLAQUES OF SÈVRES PORCELAIN, AND MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.
- 1060 CABINET, AMBOYNA WOOD AND GILT METAL: FRENCH, 18th CENTURY.  
A medallion in the centre represents a sacrifice to Cupid.
- 1061 VASE, SUPPORTING A CANDELABRUM, BRONZE AND GILT METAL; WROUGHT BY GOUTHIERE: FRENCH, LATE 18th CENTURY.
- 1062 VASE, SUPPORTING A CANDELABRUM, BRONZE AND GILT METAL; WROUGHT BY GOUTHIERE: FRENCH, LATE 18th CENTURY.
- 1063 CENTRAL TABLE, MAPLE WOOD ORNAMENTED WITH GILT METAL: FRENCH, 18th CENTURY.
- 1064 MUSICAL CLOCK, GILT METAL, WITH FOLIAGE AND STATUETTES: FRENCH, 18th CENTURY.  
Signed "Dallié, horloger de Madame la Dauphine."
- 1064a MUSICAL CLOCK, GILT METAL, ORNAMENTED WITH CARVED AND PIERCED WORK: FRENCH, 18th CENTURY.
- 1065 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.
- 1066 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.
- 1067 CLOCK, GILT METAL, SUPPORTED BY STATUETTES OF THE SAME: FRENCH, DATED 1771.  
This clock, of which the group by Boizot  *fils*  represents the junction of the rivers Rhone and Saone, was presented by the municipality of Lyons to the governor of that city, the Duc de Mortemar; wrought in metal by Gouthière.
- 1068 LIBRARY TABLE, TORTOISESHELL AND GILT METAL: FRENCH, 17th CENTURY.
- 1069 CABINET, PANELLED MARQUETRY AND GILT METAL: FRENCH, LATE 18th CENTURY.
- 1070 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE: FRENCH, 18th CENTURY.  
Statuettes of Psyche and Nymph.
- 1071 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE: FRENCH, 18th CENTURY.  
Statuettes of Cupid and Nymph.
- 1072 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE: FRENCH, 18th CENTURY.  
Statuettes of Psyche and Nymph with festoons of flowers.



- 1073 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE PEDESTAL: FRENCH, 18th CENTURY.  
Statuettes of Cupid and Nymph holding vine branches.
- 1074 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Tripod stand ornamented with festoons and cherubs' heads.
- 1075 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Companion to last No.
- 1076 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Companion to last No.
- 1077 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Companion to last No.
- 1078 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
Tripod stand and vase festooned with fruits.
- 1079 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
Companion to last No.
- 1080 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Female Hermes and Dolphin.
- 1081 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Companion to last No.
- 1082 TABLE, CARVED AND GILT METAL, WITH GREEN PORPHYRY SLAB: FRENCH, EARLY 18th CENTURY.
- 1083 TABLE, CARVED AND GILT METAL, WITH GREEN PORPHYRY SLAB: FRENCH, EARLY 18th CENTURY.
- 1084 TABLE, WOOD, WITH GILT METAL MOUNTS AND RED PORPHYRY SLAB: FRENCH, 18th CENTURY.
- 1085 STANDISH, GILT METAL: FRENCH, 18th CENTURY.  
Supported on four eagles; the lid opens with a spring. Classic urns contain ink, and it is ornamented with medallions and cameos. It belonged formerly to a Princess of Savoy.
- 1086 SET OF SHELVES, MARQUETRY, ORNAMENTED WITH GILT METAL AND WEDGWOOD MEDALLIONS: FRENCH, 18th CENTURY.
- 1087 CANDLESTICK, GILT METAL: FRENCH, 17th CENTURY.
- 1088 CANDLESTICK, GILT METAL: FRENCH, 17th CENTURY.
- 1089 GROUP IN BRONZE, CUPID VANQUISHING PAN: FRENCH, 18th CENTURY. BY JEAN JACQUES CAFFIERI (1723-1792).
- 1090 CABINET WITH MARBLE TOP, MARQUETRY, AND GILT METAL: FRENCH, 17th CENTURY, BY FOULET.
- 1091 HORIZONTAL CLOCK, WITH GILT METAL STATUETTES: FRENCH, 18th CENTURY.  
The subject represents the toilet of Venus.
- 1092 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
Statuettes of Cupids supporting lily stems.
- 1093 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
Companion to last No.
- 1094 STATUETTE OF ELEPHANT, ENAMELLED ON METAL: CHINESE.  
The housings and stand are ornamented with *champlevé* and *cloisonné* enamel.
- 1095 STATUETTE OF ELEPHANT, ENAMELLED ON METAL: CHINESE.  
Companion to last No.
- 1096 VASE, BRONZE, WITH GILT ORNAMENT IN RELIEF: CHINESE.
- 1097 VASE, BRONZE, WITH GILT ORNAMENT IN RELIEF: CHINESE.

- 1098 VASE, CHAMPLEVÉ AND CLOISSONNÉ ENAMEL : CHINESE.
- 1099 PRICKET CANDLESTICK, SILVER AND CLOISSONNÉ ENAMEL : CHINESE.
- 1100 PRICKET CANDLESTICK, SILVER AND CLOISSONNÉ ENAMEL : CHINESE.
- 1101 CASE FOR PERFUMES, CHASED GILT METAL : CHINESE.  
The ornament represents dragons in water.
- 1102 VASE, PERFORATED GILT METAL AND CLOISSONNÉ ENAMEL : CHINESE.
- 1103 VASE, PERFORATED GILT METAL AND CLOISSONNÉ ENAMEL : CHINESE.
- 1104 BOWL AND COVER: CHINESE PORCELAIN, MOUNTED IN GILT METAL.
- 1104<sup>a</sup> BOWL AND COVER: CHINESE PORCELAIN, MOUNTED IN GILT METAL.
- 1105 GROUP, BRONZE, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1106 GROUP, BRONZE, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.  
Copies from the marble *colossi* on the Quirinal Hill, Rome.
- 1107 STATUETTE, BRONZE, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1108 STATUETTE, BRONZE, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1109 CANDLESTICK, GILT METAL, WITH SILVER STATUETTE: FRENCH, 18th CENTURY.
- 1110 CANDLESTICK, GILT METAL, WITH SILVER STATUETTE: FRENCH, 18th CENTURY.
- 1111 CABINET, MAHOGANY WITH PLAQUES OF SÈVRES PORCELAIN : FRENCH, 18th CENTURY.
- 1112 CABINET, INLAY OF WOOD WITH PLAQUES OF SÈVRES PORCELAIN : FRENCH, 18th CENTURY.
- 1113 CABINET, AMBOYNA WOOD AND GILT METAL, WITH PLAQUES OF SÈVRES PORCELAIN : FRENCH, 18th CENTURY.  
The medallions are painted with pastoral subjects. The cipher of Queen Marie Antoinette is on the cross bar.
- 1114 VASE: CHINESE PORCELAIN.
- 1115 VASE: CHINESE PORCELAIN.
- 1116 CIRCULAR TABLE, INLAY OF WOODS, WITH SÈVRES PORCELAIN : FRENCH, 18th CENTURY.
- 1117 CABINET, INLAY OF WOODS, WITH PLAQUES OF SÈVRES PORCELAIN AND GILT METAL: FRENCH, 18th CENTURY.
- 1118 CABINET, MAHOGANY, WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.
- 1119 CABINET, MARQUETRY, AND GILT METAL: FRENCH, 18th CENTURY.  
A medallion in the centre represents a sacrifice to Cupid.
- 1120 CABINET, WOOD AND PLAQUES OF SÈVRES PORCELAIN, WITH GILT METAL ORNAMENTS: FRENCH, 18th CENTURY.
- 1121 TABLE ON MAHOGANY PILLAR WITH TOP OF SÈVRES PORCELAIN : FRENCH, 18th CENTURY.  
Painted with birds.
- 1122 TABLE, MARQUETRY AND GILT METAL, WITH PLAQUES OF SÈVRES PORCELAIN: FRENCH, LATE 18th CENTURY.  
Painted with garlands of flowers.
- 1123 TABLE OF VARIOUS WOODS, WITH TOP OF SÈVRES PORCELAIN : FRENCH, 18th CENTURY.  
*Rose du Barry* ground, with rustics drinking.
- 1124 CABINET: WOOD MARQUETRY WITH GILT METAL ORNAMENT : FRENCH, 18th CENTURY.

- 1125 TABLE, JAPANESE LAC AND GILT METAL MOUNTS: FRENCH, 18th CENTURY.
- 1126 TABLE, MARQUETRY OF WOODS, QUATREFOIL PATTERN, WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.
- 1127 COFFER, LAPIS LAZULI, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
Small figures in full relief compose the ornament.
- 1128 BEDSIDE TABLE, MARQUETRY AND GILT METAL: FRENCH, 18th CENTURY.
- 1129 BEDSIDE TABLE, MAHOGANY, AND GILT METAL MOUNTS AND RAIL: FRENCH, 18th CENTURY.
- 1130 CIRCULAR TABLE, MAHOGANY, WITH PLAQUES OF SÈVRES PORCELAIN, AND MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.  
In the centre of the table are the initials M. L. C. formed in flowers.
- 1131 WRITING TABLE, MARQUETRY AND GILT METAL MOUNTS: FRENCH 18th CENTURY.
- 1132 INKSTAND, SÈVRES PORCELAIN, MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.  
Turquoise blue ground.
- 1133 CHAIR, WOOD CARVED IN OPEN WORK AND GILT, CUT VELVET BROCADE: ITALIAN, 16th CENTURY.
- 1134 SOFA, CARVED AND GILT WOOD: FRENCH, EARLY 18th CENTURY.
- 1135 CHAIR, CARVED AND GILT WOOD: FRENCH, EARLY 18th CENTURY.
- 1136 CHAIR, CARVED AND GILT WOOD, TAPESTRY OF BEAUVAIS: FRENCH, 18th CENTURY.
- 1137 SOFA, CARVED AND GILT WOOD, TAPESTRY OF BEAUVAIS: FRENCH, 18th CENTURY.
- 1138 CHAIR, CARVED AND GILT WOOD, TAPESTRY OF BEAUVAIS: FRENCH, 18th CENTURY.
- 1139 STATUETTE, BRONZE, A RIVER GODDESS: FRENCH, PRESENT CENTURY.
- 1140 GROUP IN BRONZE, HERCULES AND THE NEMEAN LION: ITALIAN 16th CENTURY.
- 1141 CANDELABRUM, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.  
Statuette of Satyr.
- 1142 CANDELABRUM, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.  
Statuette of Satyr.
- 1143 GROUP, BRONZE, CHILDREN AT PLAY: ITALIAN, 16th CENTURY.
- 1144 GROUP, BRONZE, BOY AND DOG: ITALIAN, 16th CENTURY.
- 1145 GROUP, BRONZE, BOY AND SWAN: ITALIAN, 16th CENTURY.
- 1146 GROUP, BRONZE, CHILDREN AT PLAY: ITALIAN, 16th CENTURY.
- 1147 BOOK-CASE, MARQUETRY AND GILT METAL, WITH MARBLE TOP: FRENCH, 18th CENTURY.
- 1148 CABINET WITH MARBLE TOP, MARQUETRY AND GILT METAL: FRENCH, 18th CENTURY.
- 1149 STATUETTE, BRONZE, THE MUSE URANIA: ITALIAN, 16th CENTURY.
- 1150 STATUETTE, BRONZE, THE MUSE CLIQ: ITALIAN, 16th CENTURY.
- 1151 STATUETTE, BRONZE, THE DANCING FAUN: ITALIAN, 16th CENTURY.
- 1152 CHEST OF DRAWERS, MAHOGANY AND GILT METAL: FRENCH, 18th CENTURY.
- 1153 INKSTAND, SÈVRES PORCELAIN, MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.



- 1154 UPRIGHT CABINET, MARQUETRY AND GILT METAL ORNAMENT AND MOUNTS: FRENCH, LATE 18th CENTURY.  
The marquetry is by David.
- 1155 STATUETTE, BRONZE, INFANT SATYR SUPPORTING TWO LIGHTS: FRENCH, 17th CENTURY.
- 1156 STATUETTE, BRONZE, CHILD BEARING DOG AND BIRD: FRENCH, 17th CENTURY.
- 1157 CABINET, MARQUETRY AND GILT METAL: FRENCH, LATE 18th CENTURY.  
Geometric pattern, with central group of flowers and bagpipes.
- 1158 TABLE, WOOD VARNISHED, WITH GILT METAL MOUNTS: FRENCH, LATTER HALF OF 17th CENTURY.  
This varnish, called from the name of its inventor, "Vernis Martin," was much used for snuff boxes and other small articles.
- 1159 BOOKSHELVES, WOOD VARNISHED, WITH GILT METAL MOUNTS: FRENCH, LATTER HALF OF 17th CENTURY.  
The figures represent Cupid and Psyche, Peace and War.
- 1160 INKSTAND, WOOD VARNISHED, WITH GILT METAL MOUNTS: FRENCH, LATTER HALF OF 17th CENTURY.  
Boat-shaped, the prow and stern supported by mermaids.
- 1161 ALLEGORIC GROUP, BRONZE: FRENCH, EARLY 18th CENTURY.  
This group, which represents Louis XV. protecting Religion and Truth from Falsehood, is said to have been executed after Damiens' attempt on the King's life.
- 1162 GROUP, BRONZE: ITALIAN, 16th CENTURY.  
Warrior bearing off a captive.
- 1163 WRITING TABLE OR BUREAU, MARQUETRY AND GILT METAL: FRENCH, LATE 18th CENTURY.  
This fine piece of workmanship was made by Riesener for Stanislaus, King of Poland.
- 1164 GROUP, GILT BRONZE, THE HORSES OF MARLI: FRENCH, 17th CENTURY.
- 1165 GROUP, GILT BRONZE, THE HORSES OF MARLI: FRENCH, 17th CENTURY.  
The originals of these well-known figures are by Guillaume Coustou, b. 1678, d. 1746, and stood formerly at the entrance to the Riding School at Marli.
- 1166 WINGED CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
This cabinet is ornamented in gilt metal, and on the centre panel is a representation of the departure of Helen.
- 1166<sup>a</sup> WINGED CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
This cabinet is ornamented in gilt metal, and on the centre panel is a representation of Ajax Oileus bearing off Cassandra.
- 1167 CABINET, OLD BOULE WORK, WITH GILT METAL FIGURES: FRENCH, 17th CENTURY.
- 1168 CABINET, OLD BOULE WORK, WITH GILT METAL FIGURES: FRENCH, 17th CENTURY.
- 1169 CANDLESTICK, GILT METAL BASE, WITH BRONZE STATUETTES: FRENCH, 18th CENTURY.
- 1170 CANDLESTICK, GILT METAL BASE, WITH BRONZE STATUETTES: FRENCH, 18th CENTURY.
- 1171 TOILET MIRROR, TORTOISESHELL AND GILT METAL, OLD BOULE WORK: FRENCH, 18th CENTURY.  
Belonging formerly to a noble French family.



- 1172 CASKET, DAMASCENED STEEL AND GOLD: ITALIAN, 16th CENTURY.
- 1173 PEDESTAL, BRONZE AND GILT METAL, WITH IVORY STATUETTES: FRENCH, 18th CENTURY.
- 1174 CASKET, TORTOISESHELL AND GILT METAL, OLD BOULE WORK: FRENCH, LATE 17th CENTURY.
- 1175 COFFRET, TORTOISESHELL, INCRUSTED WITH GOLD.  
The panels are decorated with architectural designs in low relief.
- 1176 PEDESTAL, BRONZE AND GILT METAL, WITH IVORY STATUETTES: FRENCH, 18th CENTURY.
- 1177 COFFER, OLD BOULE WORK: FRENCH, 18th CENTURY.
- 1178 STANDISH, BOULE WORK: FRENCH, DATED 1710.  
Belonging formerly to the College of Surgeons in France.
- 1179 TABLE CLOCK, SILVER, PARCEL GILT ON IVORY DRUM: GERMAN, 16th CENTURY.  
Drum carved with figures of Neptune and Amphitrite, Sea Monsters, &c.
- 1180 TOBACCO GRATER, BOXWOOD, CARVED IN LOW RELIEF: FRENCH, 17th CENTURY.
- 1181 TOBACCO GRATER, IVORY, CARVED IN LOW RELIEF: FRENCH, 17th CENTURY.
- 1182 STATUETTE, BRONZE: FRENCH, PRESENT CENTURY.  
The Empress Josephine represented as the Genius of Painting.
- 1183 CASKET, OLD BOULE WORK, IMITATION CHINESE STYLE: FRENCH, LATE 17th CENTURY.
- 1184 STATUETTE, BRONZE: FRENCH, PRESENT CENTURY.  
The Emperor Napoleon represented as the Protector of Art and Science.
- 1185 IVORY GROUP IN HIGH RELIEF, THE TOILET OF VENUS: FRENCH 17th CENTURY.
- 1186 IVORY CARVING IN HIGH RELIEF, SATYRS AND NYMPHS: ITALIAN, 16th CENTURY.
- 1187 DIPTYCH, CARVED IVORY, REPRESENTING SCENES FROM THE OLD AND NEW TESTAMENT: GERMAN, END OF 13th CENTURY.
- 1188 INKSTAND, TORTOISESHELL, INCRUSTED WITH GOLD: NEAPOLITAN, 18th CENTURY.  
The maker's name was Sarao, and is shown in piqué work under the bell.
- 1189 CANDELABRUM, STEEL AND GILT METAL: FRENCH, 18th CENTURY.  
Supported on an ovoid vase ornamented with grapes, festoons, and masks.
- 1190 LIONESS IN BRONZE: ITALIAN, 18th CENTURY.
- 1191 CANDLESTICK, BRONZE: ITALIAN, 16th CENTURY.  
Supported on hermes of children.
- 1192 CANDLESTICK, BRONZE: ITALIAN, 16th CENTURY.  
Companion to last No.
- 1193 INKSTAND, BRONZE: ITALIAN, 16th CENTURY.  
Supported by three nude boys on the cover is a female figure with armorial shield.
- 1194 BUST, BRONZE, ON PORPHYRY PEDESTAL: ITALIAN, 16th CENTURY.  
Male bearded bust in armour.
- 1195 GROUP, BRONZE: ITALIAN, 16th CENTURY.
- 1196 BUST, BRONZE, A ROMAN POET, ON MARBLE PEDESTAL: ITALIAN, 16th CENTURY.
- 1197 BUST, BRONZE, A ROMAN POET, ON MARBLE PEDESTAL: ITALIAN, 16th CENTURY.

- 1198 STATUETTE, BRONZE, INFANT BACCHUS: ITALIAN, 16th CENTURY.
- 1199 STATUETTE, BRONZE, INFANT CUPID: ITALIAN, 16th CENTURY.
- 1200 CANDELABRUM, STEEL AND GILT METAL: FRENCH, 18th CENTURY.  
Supported on an ovoid vase ornamented with grapes, festoons and masks.
- 1201 GROUP, GILT METAL, ON VERD ANTIQUE PEDESTAL: ITALIAN, 16th CENTURY.  
Nessus and Deianira.
- 1202 STATUETTE, BRONZE: ITALIAN, 16th CENTURY.  
Venus Anadyomene.
- 1203 STATUETTE, BRONZE, PARCEL GILT: ITALIAN, 16th CENTURY.  
Seated female figure.
- 1204 STATUETTE, BRONZE, PARCEL GILT: ITALIAN, 16th CENTURY.
- 1205 STATUETTE, BRONZE, A COMBATANT, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1206 STATUETTE, BRONZE, A COMBATANT, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1207 GROUP, BRONZE, NESSUS AND DEIANIRA: ITALIAN, 16th CENTURY.
- 1208 CANDELABRUM, GILT BRONZE: FRENCH, EARLY 18th CENTURY.  
A kneeling boy.
- 1209 CANDELABRUM, GILT BRONZE: FRENCH, EARLY 18th CENTURY.  
Boy blowing a conch shell.
- 1210 PEDESTAL, BRONZE, SUPPORTED BY SATYRS: ITALIAN, 16th CENTURY.  
Surmounted by a bronze statuette of Cupid standing on a dolphin.
- 1211 STATUETTE, BRONZE: FRENCH, 18th CENTURY.  
Boy holding conch shell.
- 1212 STATUETTE, BRONZE: FRENCH, 18th CENTURY.  
Boy sounding horn.
- 1213 STATUETTE, BRONZE: FRENCH, 18th CENTURY.  
Boy playing triangle.
- 1214 STATUETTE, BRONZE: FRENCH, 18th CENTURY.  
Boy playing pipe.
- 1215 STATUETTE, MARBLE: FRENCH, 18th CENTURY.  
Venus playing with Cupid.
- 1216 STATUETTE, MARBLE: FRENCH, 18th CENTURY.  
Venus giving grapes to Cupid.
- 1217 STATUETTE, MARBLE: FRENCH, 18th CENTURY.  
Venus nursing Cupid.
- 1218 STATUETTE, MARBLE: FRENCH, 18th CENTURY.  
Venus chastising Cupid.
- 1219 VASE, WHITE MARBLE AND GILT METAL: FRENCH, PRESENT CENTURY.  
Amphora supported on three hermes of satyrs.
- 1220 STATUETTE, BRONZE, INFANT BACCHUS: ITALIAN, 16th CENTURY.
- 1221 STATUETTE, BRONZE, INFANT CUPID: ITALIAN, 16th CENTURY.
- 1222 VASE, WHITE MARBLE, WITH GILT METAL STATUETTES: FRENCH, 18th CENTURY.  
The ornaments are cornucopias and infant marine deities.
- 1223 VASE, WHITE MARBLE, WITH GILT METAL STATUETTES: FRENCH, 18th CENTURY.  
Companion to last No.

} by Falconnet.

- 1224 VASE AND COVER, ALABASTER, MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.
- 1225 GROUP, BRONZE, HERCULES SLAYING NESSUS: FRENCH, 17th CENTURY.
- 1226 BOWL, SILVER GILT, BEATEN WORK, ON GILT WOODEN STAND: GERMAN.
- 1227 EWER AND BASIN, SILVER, WITH BEATEN AND CHASED ORNAMENT: FRENCH, 18th CENTURY.
- 1228 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Three female figures supporting a basket of grapes.
- 1229 EWER AND BASIN, SILVER GILT, WITH BEATEN AND CHASED FOLIAGE ORNAMENT: FRENCH, 18th CENTURY.  
The border of roses on the ewer is beaten, that on the basin chased.
- 1230 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Three female figures supporting a basket of grapes.
- 1231 EWER AND BASIN, SILVER, BEATEN WORK: FRENCH, 18th CENTURY.  
Border of shells and seaweed ornament.
- 1232 BOWL, COVER, AND STAND, SILVER GILT: FRENCH, 18th CENTURY.
- 1233 EWER AND COVER ON OPEN WORK-STAND, SILVER GILT: ENGLISH, 18th CENTURY.
- 1234 EWER AND COVER ON OPEN WORK-STAND, SILVER GILT: ENGLISH, 18th CENTURY.
- 1235 DRINKING CUP, AN OSTRICH, SILVER GILT: GERMAN, END OF 16th CENTURY.
- 1236 BOWL, COVER, AND STAND, SILVER, CHASED AND BEATEN WORK: FRENCH, 18th CENTURY.  
A medallion of Queen Anne is let into the cover.
- 1237 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Three female figures supporting a basket of grapes.
- 1238 EWER AND BASIN, SILVER GILT, BEATEN WORK: FRENCH, 18th CENTURY.  
Border of swans as ornament.
- 1239 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.
- 1240 VASE AND STAND, SILVER PARCEL GILT: ENGLISH, 18th CENTURY.  
Bowl, shell-shaped, with medallions on base.
- 1241 EWER AND BASIN, SILVER: FRENCH, 18th CENTURY.  
Festoons and foliage ornament in beaten work.
- 1242 VASE AND STAND, SILVER PARCEL GILT: ENGLISH, 18th CENTURY.  
With shell-shaped bowl, and medallions on base.
- 1243 BOWL, ROCK CRYSTAL, WITH ENAMELLED GOLD COVER: PERSIAN.
- 1244 TRAY, ROCK CRYSTAL, MOUNTED IN GILT METAL: GERMAN, 16th CENTURY.
- 1245 JUG, GLASS, PAINTED IN ENAMEL: GERMAN.
- 1246 MIRROR, SILVER MOUNT, CHASED OPEN WORK: FLORENTINE WORK, 17th CENTURY.  
An inscription on the back with the maker's name, Bernardo Cennini, has the date CCMCCCL.
- 1247 CLOCK, SILVER GILT AND ENAMEL: GERMAN, 16th CENTURY.  
This remarkable specimen of metal work consists of a lobed circular base, supported on the backs of couchant dogs, and covered with a profusion of Renaissance ornament and statuettes. The clock movement is horizontal, forming the base of a three sided canopy, beneath which is the statuette of a German emperor seated on a lion. The panels are everywhere covered with translucent enamels and astronomic medallions.



- 1248 STAND FOR HOLY WATER, "BÉNITIÉRIE," SILVER GILT: FRENCH, 17th CENTURY.  
 St. John baptizing our Saviour, in embossed work, and ornaments of scroll foliage.
- 1249 VASE, SILVER GILT: FRENCH, 18th CENTURY.  
 Carved foliage, kneeling man supporting a shell.
- 1250 PEDESTAL, GILT METAL: FRENCH, 17th CENTURY.  
 Twining serpents.
- 1251 VASE AND COVER, ORIENTAL PORCELAIN, AND GILT METAL MOUNTS.
- 1252 VASE, ORIENTAL PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, LATE 17th CENTURY.  
 Pale green.
- 1253 EWER, ORIENTAL PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, LATE 17th CENTURY.  
 Companion to last No.
- 1254 EWER, ORIENTAL PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, LATE 17th CENTURY.  
 Sea green, with imitative coral branch handles.
- 1255 CASTER, SILVER: ITALIAN, 17th CENTURY.  
 The pedestal is carved and chased; the ornament is a strap and scroll foliage.
- 1256 CHAMBER CANDLESTICK, LACQUERED WARE AND GILT METAL: FRENCH, LATE 18th CENTURY.  
 The bowl is lacquered, and the extinguisher in the shape of a classic urn.
- 1257 PLAQUE, GILT METAL, IN HIGH RELIEF: FRENCH, 18th CENTURY.  
 Represents a group of musical instruments, and has most likely been intended for the centre ornament of a cabinet.
- 1258 PLAQUE, GILT METAL, IN HIGH RELIEF: FRENCH, 18th CENTURY.  
 This represents doves, arrows, torches, and emblems of heathen deities.
- 1259 CANDELABRUM, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.  
 Statuette of Huntress.
- 1260 CANDELABRUM, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.  
 Companion to last No.
- 1261 CHAMBER CANDLESTICK, SILVER GILT: 18th CENTURY.
- 1262 CHAMBER CANDLESTICK, SILVER, CHASED AND BEATEN WORK: FRENCH, 18th CENTURY.
- 1263 INKSTAND AND CANDELABRUM, SILVER GILT: FRENCH, PRESENT CENTURY.  
 Classic vases contain the ink and sand.
- 1264 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE PEDESTAL FRENCH, 18th CENTURY.  
 Statuettes of Cupid and Nymph holding vine branches.
- 1265 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE PEDESTAL FRENCH, 18th CENTURY.  
 Statuettes of Cupid and Nymph holding vine branches.
- 1266 BOWL, SILVER GILT, BEATEN WORK: RUSSIAN, 18th CENTURY.  
 Engraved with coats of arms, and a medallion of Catherine, Empress of Russia.
- 1267 CASE FOR BURNING PERFUMES, GILT METAL: FRENCH, 18th CENTURY.



- 1268 BOWL, SILVER GILT, BEATEN WORK: RUSSIAN, DATED 1753.
- 1269 VASE, ORIENTAL PORCELAIN AND GILT METAL MOUNTS.
- 1270 VASE, DERBYSHIRE SPAR, WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.  
Female bust on handles.
- 1271 VASE, DERBYSHIRE SPAR, WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.  
Companion to last No.
- 1272 EWER, DERBYSHIRE SPAR, WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.  
The handle is ornamented with a female satyr.
- 1273 EWER, MALACHITE AND GILT METAL: FRENCH, 18th CENTURY.  
A Triton is coiled round the neck of the vase.
- 1274 EWER, MALACHITE AND GILT METAL: FRENCH, 18th CENTURY.  
A Triton is coiled round the neck of the vase.
- 1275 VASE AND COVER, SICILIAN JASPER, WITH GILT METAL MOUNT, AND ORNAMENT IN RELIEF: FRENCH, 18th CENTURY.  
The ornament is composed of foliage and infant fauns.
- 1276 VASE AND COVER, SICILIAN JASPER, WITH GILT METAL MOUNT AND ORNAMENT IN RELIEF: FRENCH, 18th CENTURY.  
Companion to last No.
- 1277 VASE, JASPER, ON GILT METAL TRIPOD STAND: FRENCH, 18th CENTURY.  
The ornament is composed of satyrs' heads, festoons of grapes, and a serpent twining.
- 1278 CHIMNEY ORNAMENT, OR CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Three children supporting a cannon.
- 1279 CHIMNEY ORNAMENT, OR CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Companion to last No.
- 1280 CANDELABRUM, BRONZE, ON SPAR AND GILT METAL BASE: FRENCH, PRESENT CENTURY.  
Statuette of Infant Satyr.
- 1281 CANDELABRUM, BRONZE, ON SPAR AND GILT METAL BASE: FRENCH, PRESENT CENTURY.  
Companion to last No.
- 1282 TRIPOD TAZZA, BRECCIA MARBLE AND GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
Rams' heads and feet, and ornament of snake.
- 1283 TRIPOD TAZZA, BRECCIA MARBLE AND GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
Companion to last No.
- 1284 TRIPOD VASE, GREEN JASPER, WITH GILT METAL MOUNTS: FRENCH, PRESENT CENTURY.  
The ornament is composed of infant satyrs and rams' heads in full relief.
- 1285 TRIPOD VASE, GREEN JASPER, WITH GILT METAL MOUNTS: FRENCH, PRESENT CENTURY.  
Companion to last No.
- 1286 PAIR OF EWERS, LAPIS LAZULI, MOUNTED IN SILVER GILT: FRENCH, 18th CENTURY.
- 1287 GROUP, BRONZE, HERCULES OVERCOMING ANTEUS: ITALIAN, 16th CENTURY.
- 1288 VASE, SEA-GREEN, ORIENTAL PORCELAIN, GILT METAL MOUNTS: FRENCH, 18th CENTURY.

- 1289 VASE, SEA-GREEN, ORIENTAL PORCELAIN, GILT METAL MOUNTS: FRENCH, 18th CENTURY.
- 1290 CLOCK, SUPPORTED ON SPHINXES OF GILT METAL: FRENCH, EARLY PRESENT CENTURY.
- 1291 CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
With figure of Winter in gilt metal.
- 1292 CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
With figure of Autumn in gilt metal.
- 1293 CABINET, EBONY AND GILT METAL: FRENCH, 18th CENTURY.  
Ornamented with Boule plaques, pietra-dura, and medallion of Euterpe.
- 1294 CABINET, EBONY AND GILT METAL: FRENCH, 18th CENTURY.  
Ornamented with Boule plaques, pietra-dura, and classic medallion.
- 1295 CABINET, MAHOGANY, AND GILT METAL: FRENCH, PRESENT CENTURY.
- 1296 CIPPUS, OR FRAGMENTARY COLUMN, EBONY FLUTED AND WREATHED WITH GILT METAL: FRENCH, 18th CENTURY.
- 1297 CIPPUS, OR FRAGMENTARY COLUMN, EBONY FLUTED AND WREATHED WITH GILT METAL: FRENCH, 18th CENTURY.
- 1298 VASE, AFRICAN PORPHYRY, FESTOONED WITH GILT METAL: FRENCH, PRESENT CENTURY.
- 1299 VASE, AFRICAN PORPHYRY FESTOONED WITH GILT METAL: FRENCH, PRESENT CENTURY.
- 1300 CIPPUS, OR FRAGMENTARY COLUMN: EBONY FLUTED AND WREATHED WITH GILT METAL: FRENCH, 18th CENTURY.
- 1301 CIPPUS, OR FRAGMENTARY COLUMN: EBONY FLUTED AND WREATHED WITH GILT METAL: FRENCH, 18th CENTURY.
- 1302 VASE, AFRICAN PORPHYRY: ITALIAN, 16th CENTURY.
- 1303 VASE, AFRICAN PORPHYRY: ITALIAN, 16th CENTURY.
- 1304 ASTRONOMIC CLOCK, INLAID WOOD AND GILT METAL: FRENCH, 18th CENTURY.  
Ornamented with flowers, scientific and rustic implements in high relief.
- 1305 CABINET, TORTOISESHELL AND GILT METAL, OLD BOULE WORK: FRENCH, LATE 17th CENTURY.  
Ornamented with groups of Apollo and Daphne, Apollo and Marsyas, and figures of the four seasons.
- 1306 CABINET, TORTOISESHELL AND GILT METAL, OLD BOULE WORK: FRENCH, LATE 17th CENTURY.  
Companion to last No.
- 1307 CABINET, TORTOISESHELL AND GILT METAL, OLD BOULE WORK: FRENCH, 17th CENTURY.  
With bust medallions on centre panel.
- 1308 CLOCK WITH BOULE CABINET AND CASE ORNAMENTED WITH GILT METAL: FRENCH, 17th CENTURY.
- 1309 ASTRONOMIC CLOCK, INLAY OF WOOD, ORNAMENTED WITH GILT METAL: FRENCH, LATE 17th CENTURY.
- 1310 STATUETTE, MARBLE, A BACCHANTE BEARING AN EWER: FRENCH, 18th CENTURY.
- 1311 STATUETTE, MARBLE, A BACCHANTE HOLDING GRAPES: FRENCH, 18th CENTURY.

- 1312 STANDISH, PORPHYRY BASE, MOUNTED ON GILT METAL: ITALIAN, 16th CENTURY.  
The inkstand and other furniture are of rare marbles; the mountings of the base contain antique cameos; the arms are those of Pope Pius the Sixth, to whom this inkstand is said to have been presented by the Emperor Napoleon.
- 1313 VASE, BRONZE, ON SERPENTINE MARBLE PEDESTAL: FRENCH, PRESENT CENTURY.  
A marine triumph in low relief.
- 1313A VASE, BRONZE, ON SERPENTINE MARBLE PEDESTAL: FRENCH, PRESENT CENTURY.  
A marine triumph in low relief.
- 1314 PEDESTAL, OLD BOULE WORK: FRENCH, 17th CENTURY.
- 1315 LIBRARY TABLE, TORTOISESHELL, INLAID WITH BRASS AND WHITE METAL: FRENCH, 17th CENTURY.
- 1316 TABLE, OLD BOULE WORK: FRENCH, 17th CENTURY.  
The ornament of the table-top is of a singularly bold character.
- 1317 TABLE, OLD BOULE WORK: FRENCH, 17th CENTURY.  
The style of ornament is similar to that of the preceding No.
- 1318 CONSOLE TABLE, BOULE WORK: FRENCH, 17th CENTURY.  
The style of ornament is similar to that of the two preceding numbers.
- 1319 PEDESTAL, OLD BOULE WORK: FRENCH, 17th CENTURY.
- 1320 CHEST OF DRAWERS, OLD BOULE WORK: FRENCH, 17th CENTURY.
- 1321 STATUETTE, MARBLE, A VEILED WOMAN, BY RAFFAELLE MONTI: ITALIAN, PRESENT CENTURY.
- 1322 GROUP, BRONZE, HERCULES VANQUISHING CACUS: ITALIAN, LATE 16th CENTURY.
- 1323 GROUP, BRONZE, THE WRESTLERS: ITALIAN, 16th CENTURY.  
A reduced copy of the antique marble group, in the gallery of the Uffizi, Florence.
- 1324 GROUP, BRONZE, HERCULES AND THE ERYMANTHIAN BOAR: FRENCH, 17th CENTURY.
- 1325 CHEST OF DRAWERS, TORTOISESHELL AND GILT METAL: OLD BOULE WORK: FRENCH, 17th CENTURY.
- 1326 LIBRARY TABLE: OLD BOULE WORK: FRENCH, 17th CENTURY.
- 1327 CHEST OF DRAWERS, NEW BOULE WORK, WITH MARBLE TOP: FRENCH, late 17th CENTURY.
- 1328 GROUP, BRONZE: ITALIAN, 16th CENTURY.  
Nessus and Deianira.
- 1329 GROUP, BRONZE: FRENCH, 17th CENTURY.  
Nessus and Deianira.
- 1330 EQUESTRIAN STATUETTE, BRONZE: FRENCH, 17th CENTURY.
- 1331 GROUP, BRONZE, HERCULES AND THE STAG OF DIANA: ITALIAN, 16th CENTURY.
- 1332 STATUETTE, BRONZE, A GUITAR PLAYER: FRENCH, 17th CENTURY.
- 1333 GROUP, BRONZE, VIRTUE FETTERING BRUTE FORCE: ITALIAN, 16th CENTURY.
- 1334 STATUETTE IN BRONZE, HENRI IV. OF FRANCE, ON BOULE PEDESTAL: FRENCH, 17th CENTURY.
- 1335 CHEST OF DRAWERS, EBONY AND GILT METAL WITH MARBLE TOP: FRENCH, 17th CENTURY.  
The panels are ornamented with an inlay of white metal and mother of pearl, plain and ornamented.



- 1336 STATUETTE, A SATYR IN BRONZE SUPPORTING A CANDELABRUM; BY CLODION: FRENCH, 18th CENTURY.
- 1337 STATUETTE, A FEMALE SATYR SUPPORTING A CANDELABRUM; BY CLODION: FRENCH, 18th CENTURY.
- 1338 CUPBOARD FOR AN ANGLE, "ENCOIGNURE," AMBOYNA WOOD ORNAMENTED IN GILT METAL: FRENCH, LATE 18th CENTURY.  
From the Palace of the Trianon, Versailles; the work of Riesener and Gouthière.
- 1339 CUPBOARD FOR AN ANGLE, "ENCOIGNURE," AMBOYNA WOOD ORNAMENTED IN GILT METAL: FRENCH, LATE 18th CENTURY.  
From the Palace of the Trianon, Versailles; the work of Riesener and Gouthière.
- 1340 BUST, BRONZE, LOUIS, PRINCE OF CONDÉ: FRENCH, 17th CENTURY.
- 1341 BUST, BRONZE: MARECHAL TURENNE: FRENCH, 17th CENTURY.
- 1342 STATUETTE, BRONZE: A BULL. COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1343 CHEST, WOOD CARVED AND GILT OPEN-WORK WITH IMITATIVE JEWELLED BORDER: ITALIAN, 16th CENTURY.
- 1344 CHEST, WOOD CARVED AND GILT OPEN-WORK, WITH IMITATIVE JEWELLED BORDER: ITALIAN, 16th CENTURY.
- 1345 TABLE, TOP OF VERDANTIQUE MARBLE UPON FRAME OF GILT WOOD: ITALIAN, 16th CENTURY.
- 1345a TABLE.  
Companion to the last No.
- 1346 GROUP OF STATUETTES, BRONZE, JUPITER TRIUMPHING OVER THE TITANS: FRENCH, 17th CENTURY.
- 1347 GROUP OF STATUETTES, BRONZE, JUNO SUPPORTED BY THE WINDS: FRENCH, 17th CENTURY.  
Juno, being the Goddess of Rain, is attended by the Winds.
- 1348 CHAIR: CARVED AND GILT WOOD, MAROON VELVET: ITALIAN, LATE 16th CENTURY.
- 1349 CHAIR: CARVED AND GILT WOOD, MAROON VELVET: ITALIAN, LATE 16th CENTURY.
- 1350 BUST, FEMALE, THE DRAPERY AND PEDESTAL FORMED OF VARIOUS MARBLES: ITALIAN, 16th CENTURY.
- 1351 BUST, FEMALE, THE DRAPERY AND PEDESTAL FORMED OF VARIOUS MARBLES.
- 1352 GROUP, OBELISK SHAPED, OF ALLEGORIC FIGURES IN MARBLE, LAPISLAZULI, AND GILT METAL: FRENCH, 17th CENTURY.  
A figure of Ceres is looking up to Science.
- 1353 GROUP, OBELISK SHAPED, OF ALLEGORIC FIGURES IN MARBLE, LAPISLAZULI, AND GILT METAL: FRENCH, 18th CENTURY.  
A figure of Neptune looks up to Iris.
- 1354 INKSTAND, LAPISLAZULI, MARBLE, AND ROMAN MOSAIC: ITALIAN, 18th CENTURY.
- 1355 CONSOLE TABLE, WITH GILT METAL ORNAMENT: FRENCH, EARLY 18th CENTURY.  
Scroll foliage with dragons, female mask in centre, and top of Breccia marble.
- 1356 CONSOLE TABLE, WITH GILT METAL ORNAMENT: FRENCH, EARLY 18th CENTURY.  
Scroll foliage with top of Verdantique marble.
- 1357 OVAL TABLE, EBONY AND GILT METAL MOUNTS: FRENCH, 18th CENTURY.



- 1358 CONSOLE TABLE, BLACK AND GOLD JAPANESE LAC, WITH GILT METAL MOUNTS AND MARBLE SLAB: FRENCH, 18th CENTURY.  
Finely carved festoons of roses, mermaids at the corners and doves in the centre, most probably by Gouthière.
- 1359 STATUETTE, BRONZE, BY FALCONNET, THE SHEPHERD PARIS: FRENCH, 18th CENTURY.
- 1360 STATUETTE, BRONZE, BY FALCONNET, VENUS DISROBING: FRENCH, 18th CENTURY.
- 1361 GROUP, MARBLE, CUPID AND PSYCHE: ARTIST UNKNOWN.
- 1362 CLOCK, GILT METAL: FRENCH, 17th CENTURY.  
An elaborate composition of Love, on the summit, surveying the ravages of Time, who emerges from the mouth of a rocky cavern.
- 1363 TABLE, BOULE WORK: FRENCH, 17th CENTURY.  
In centre is a medallion of rustics pursuing a dog: parts of the side panels are heightened in effect by introducing brass below the tortoise shell.
- 1364 OCCASIONAL TABLE, BOULE WORK: FRENCH, 18th CENTURY.
- 1365 COFFEE POT, SILVER: FRENCH, 17th CENTURY.
- 1366 GROUP, BRONZE, PHEBUS DRIVING AWAY TIME: FRENCH, 17th CENTURY.
- 1367 CLOCK, BOULE WORK AND GILT METAL: FRENCH, 17th CENTURY  
Probably made for a hunting seat, as the figure of Diana and the other decorations all refer to the chase.
- 1368 WRITING TABLE, MAHOGANY WITH GILT METAL MOULDINGS AND BRANCHES: FRENCH, EARLY PRESENT CENTURY.
- 1369 CABINET, MAHOGANY, WITH GILT METAL ORNAMENT: FRENCH, LATE 18th CENTURY.
- 1370 TABLE: THE FRAME OF OPENWORK CARVED AND GILT WOOD, WITH TOP OF ROMAN MOSAIC AND MALACHITE: FRENCH, EARLY 18th CENTURY.
- 1371 ANGLE CUPBOARD, "ENCOIGNURE," BOULE WORK: FRENCH, 17th CENTURY.
- 1372 ANGLE CUPBOARD, "ENCOIGNURE," BOULE WORK; THE WORK OF RIESENER AND GOUTHIERE: FRENCH, 17th CENTURY.
- 1373 INCENSE BURNER, CHAMPLEVÉ AND CLOISONNÉ ENAMEL: CHINESE.
- 1374 INCENSE BURNER, CHAMPLEVÉ AND CLOISONNÉ ENAMEL: CHINESE.
- 1375 CONSOLE TABLE, VERDANTIQUE SLAB SUPPORTED ON A CUPID AND DOLPHIN, GILT WOOD CARVED IN FULL RELIEF: ITALIAN, 17th CENTURY.
- 1376 CONSOLE TABLE, VERDANTIQUE SLAB SUPPORTED ON A CUPID AND DOLPHIN, GILT WOOD CARVED IN FULL RELIEF: ITALIAN, 17th CENTURY.
- 1377 MIRROR, IN FRAME OF GILT METAL AND BLUE STEEL: FRENCH 18th CENTURY.
- 1378 STATUE, BRONZE, CUPID, BY FALCONNET: FRENCH, late 18th CENTURY.
- 1379 BUST, BRONZE, CHARLES IX., KING OF FRANCE: FRENCH, 16th CENTURY.
- 1380 CISTERN, CHINESE PORCELAIN, ON CARVED WOODEN BASE.
- 1381 CISTERN, CHINESE PORCELAIN, ON CARVED WOODEN BASE.
- 1382 CONSOLE TABLE, SLAB OF INLAID MARBLES AND FLORENTINE MOSAIC, SUPPORTED BY GILT WOODEN STATUETTES OF BOYS: ITALIAN, LATE 16th CENTURY.

- 1383 VASE, PORPHYRY: FRENCH, EARLY 16th CENTURY.
- 1384 VASE, PORPHYRY: FRENCH, EARLY 16th CENTURY.  
The handles formed of basilisks.
- 1385 CLOCK AND PEDESTAL, BOULE AND GILT METAL: FRENCH, 18th CENTURY.  
Belonged formerly to the Town Hall, Yverdon, Switzerland.
- 1386 STATUETTE IN BRONZE OF A RIVER GOD, THE NILE: ITALIAN, 16th CENTURY.  
*Reduced copy of an Antique Marble Statue in the Vatican Museum, Rome.*
- 1387 STATUETTE IN BRONZE OF A RIVER GOD, THE TIBER: ITALIAN, 16th CENTURY.  
*Reduced copy of an Antique Marble Statue, now in the Museum of the Louvre, Paris.*
- 1389 BUST, MARBLE: CAROLINE, QUEEN OF GEORGE II.  
By J. M. Rysbraeck; Flemish; born 1694, died 1770.
- 1390 BUST, MARBLE: CHARLES I., KING OF ENGLAND: FRENCH (?), 18th CENTURY.
- 1391 CANDELABRUM, BRONZE STATUETTE, ON MARBLE AND GILT METAL PEDESTAL, BY CLODION: FRENCH, 18th CENTURY.
- 1392 CANDELABRUM, BRONZE STATUETTE, ON MARBLE AND GILT METAL PEDESTAL, BY CLODION: FRENCH, 18th CENTURY.
- 1393 BUST, BRONZE, LOUIS XIV., KING OF FRANCE (BORN 1639, DIED 1715): FRENCH, 17th CENTURY.
- 1394 CLOCK, OLD BOULE WORK, WITH STATUETTES OF VENUS AND CUPID: FRENCH, 18th CENTURY.
- 1395 CHAIR OF STATE (PART OF A SUITE OF SIX), CARVED WOOD FRAME: VENETIAN, 17th CENTURY; THE CUSHIONS OF MODERN FRENCH SILK AND APPLIQUÉ VELVET.
- 1396 CHAIR OF STATE (PART OF A SUITE OF SIX), CARVED WOOD FRAME: VENETIAN, 17th CENTURY; THE CUSHIONS OF MODERN FRENCH SILK AND APPLIQUÉ VELVET.  
This suite of chairs formed part of the furniture of the Doge's Palace, Venice.
- 1397 FOOTSTOOL, GILT WOOD COVERED WITH SILK AND APPLIQUÉ VELVET: FRENCH, PRESENT CENTURY.
- 1398 FOOTSTOOL, GILT WOOD COVERED WITH SILK AND APPLIQUÉ VELVET: FRENCH, PRESENT CENTURY.
- 1399 CLOCK, GILT METAL AND BRONZE STATUETTES: FRENCH, 17th CENTURY.
- 1400 BAROMETER, GILT METAL AND BRONZE STATUETTES: FRENCH, 17th CENTURY.
- 1401 BAROMETER, TORTOISESHELL AND GILT METAL: FRENCH, 17th CENTURY.
- 1402 DOOR KNOCKER, BRONZE: ITALIAN, 16th CENTURY.  
Boy standing on a mask between two dolphins.
- 1402A DOOR KNOCKER, BRONZE: ITALIAN, 16th CENTURY.  
Companion to the last No.
- 1403 HORIZONTAL CLOCK, GILT METAL, SURMOUNTED BY A STATUETTE OF THE INFANT MARS: FRENCH, 17th CENTURY.  
The spaces between the numbers are enriched with paste diamonds.
- 1404 LIBRARY TABLE, MAHOGANY, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.

- 1405 CHEST : TORTOISESHELL AND GILT METAL : OLD BOULE WORK.  
FRENCH, 17th CENTURY.
- 1405A CHEST : TORTOISESHELL AND GILT METAL : OLD BOULE WORK.  
FRENCH, 17th Century.
- 1406 CLOCK, TORTOISESHELL AND GILT METAL: FRENCH, 17th CENTURY.  
Signed with the maker's name, Thuret.
- 1407 CLOCK, OLD BOULE WORK: FRENCH, 17th CENTURY.  
The statuettes represent Cupid above, and Time below.
- 1408 VASE, CHINESE PORCELAIN.
- 1408A VASE, CHINESE PORCELAIN.
- 1409 STATUETTE, BRONZE, THE INFANT SUMMER: ITALIAN, 16th CENTURY.
- 1409A STATUETTE, BRONZE, THE INFANT AUTUMN: ITALIAN, 16th CENTURY.
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\* \* *Additional objects belonging to this division, Nos. 1551 to 1584, will be found at page 137.*

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## MAIOLICA AND OTHER EARTHENWARE.

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The enamelled earthenware to which the name of Maiolica has been applied was originally produced by Moorish workmen in the southern part of Spain, at that time under Mahomedan sway. After the final defeat of the Mahomedan sovereigns in the year 1492 by Ferdinand V., many Moorish artificers doubtless remained in Spain, notwithstanding the departure of their rulers for Africa, and evidence of this may be seen in the early specimens of Maiolica, where the old Moorish lusted ornament is found combined with the armorial bearings of Spain's new masters. Instances of this exist in Nos. 1457 and 1466.

The name Maiolica is merely a corrupt pronunciation of the word *Mayorca*, or *Majorca*, and was given to the ware by the Italians, who first chanced to meet with it in that island. The style of ornament was imitated by the potters of Central Italy, who very soon surpassed their models in fertility of invention, skilful design, and, it may be added, in richness of lustre, the latter art in particular having been carried at Gubbio to a degree of perfection which has never been excelled, and in some tints not equalled, by modern artists.

The principal seats of this manufacture in the 16th century were Urbino, Castel-Durante, Faenza, Forli, and other towns of Central Italy; but there was no district of Italy entirely ignorant of the art. In the 18th century Maiolica painting fell greatly into decay: the traditions of the art, however, were never wholly lost, and praiseworthy efforts have of late been made to revive its former glories in the cities of Naples and Florence.

In Nos. 1471-1474 will be found specimens of an interesting variety of earthenware, known, as often happens in similar instances, by the name of its inventor. Bernard Palissy, a French potter, born in 1509, was a man of great enthusiasm and indomitable perseverance, qualities which, in his case, were so excessive as to render him utterly regardless of the claims of his wife and children. His autobiography shows us to what straits they were reduced, by his unceasing devotion to his art and by the numerous failures which preceded his final success. His style of work, the peculiarities of which are obvious to the spectator, did not long continue in fashion. Palissy died in prison, to which he had been condemned as a Huguenot.

A small group of the *Virgin and Child*, No. 1542, should be noticed as the work of one of the Della Robbia family, probably of Luca della Robbia himself. This artist, who lived at Florence, in the latter half of the 15th century, originated a class of sculpture in enamelled earthenware, which was carried on by his nephews, after his death, in the year 1500. Numerous groups and large compositions in high relief, often heightened by colour, are to be found as decorations, both internal and external, of public buildings in Tuscany. A very good collection of this ware may be seen in the South Kensington Museum.

Although in no sense connected with earthenware, the juxtaposition to it of two Limoges enamels, Nos. 1470 and 1475, renders a few remarks upon



this peculiar art not out of place here. Enamelling consists in the application of vitreous colours, rendered fluid by heat, to a metallic surface, usually of gold, silver, or, in larger objects, of copper. This art, though practised in Britain and elsewhere at an extremely early date, is most generally known by the wonderful specimens produced at Limoges, a town in the south-east of France, in the 12th, 13th, and, after an interval, in the 15th and 16th centuries. Of the two objects here exhibited, one, No. 1475, is the work of Pape, and must be dated about 1440-50. It is a tazza, on which is represented the death of Cleopatra, painted "en grisaille," *i.e.* in light and shade, without any admixture of positive colour. No. 1470, is a highly important specimen of the rare works of Martial Courtois, an artist very noteworthy for the brilliant colour of his enamels. The subject represents Apollo and the Nine Muses, all playing upon musical instruments; Pegasus and the fountain of Hippocrene are introduced. The method of execution consists of opaque colours, glazed over, where needful, with transparent enamels, and heightened by means of gold and foil. A rich border of arabesques surrounds the chief subject, and the back of the dish is likewise entirely covered with very brilliant arabesques. The initials of the painter are introduced on a rock in the foreground of the picture.

Enamel decoration has been for centuries, and still continues to be extensively used by the Chinese, and specimens of their work may be seen both in Nos. 1094 to 1104*a*, and in the two magnificent incense burners, Nos. 1373-74, on the ground floor of the Museum.

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No.

- 1410 DEEP PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Painted with the subject of the Salutation.
- 1411 DEEP PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Painted with the Judgment of Paris.
- 1412 DEEP PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Painted with a dance of children, after M. Antonio.
- 1413 PLATE, MAIOLICA OF PESARO: ITALIAN, 16th CENTURY.  
Painted with the Judgment of Paris, dated 1548, and initialed probably by Terenzio Terenzi.
- 1414 PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Painted with a sacrifice.
- 1415 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with arabesques.
- 1416 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted with the Temptation of Joseph.
- 1417 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Subject unknown.
- 1418 TAZZA, MAIOLICA OF FORLI? ITALIAN, 16th CENTURY.  
Painted with a group of shepherds adoring Cupid.
- 1419 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Ornamented with oak branches in relief: badge of the Della Rovere family.
- 1420 TAZZA, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted with a head of Cleopatra, on a blue ground.
- 1421 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with the Triumph of Germany.

- 1422 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with Joseph's brethren selling him into slavery.
- 1423 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Lucius Brutus returned from Rome.
- 1424 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with Lucius Brutus marching on Rome.
- 1425 DEEP PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with Hannibal crossing the Tagus.
- 1426 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with a female portrait and legend. One of a class called "Amatoria," and meant as a love gift to the person whose picture is represented on the plate.
- 1427 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with a female portrait and legend: of similar character to the last No.
- 1428 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Subject, Adam and Eve.
- 1429 DEEP PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Painted with dark blue and white, with grotesques, boy and dog in centre.
- 1430 DEEP PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Painted with an allegoric female figure.
- 1431 DEEP PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Warrior and Cupids.
- 1432 TAZZA, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Chronos (Time) devouring his children.
- 1433 PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Painted with Pyramus and Thisbe.
- 1434 TAZZA, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Mutius Scævola burning his hand.
- 1435 DEEP PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Warlike grotesques in blue and yellow.
- 1436 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted with unknown subject.
- 1437 DEEP PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Geometric pattern, with bust in centre.
- 1438 DEEP PLATE, MAIOLICA OF FAENZA? ITALIAN, 16th CENTURY.  
Painted with an unknown subject.
- 1439 PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Dark blue and white, Cupid in centre.
- 1440 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with the triumph of Juno: one of the well-known Gonzaga Este service.
- 1441 TAZZA, MAIOLICA: ITALIAN, LATE 17th CENTURY.  
Group in costume of the period.
- 1442 DEEP PLATE, MAIOLICA OF URBINO? ITALIAN, 16th CENTURY.  
Painted with armorial shields and arabesques.
- 1443 DEEP PLATE, MAIOLICA OF RIMINI: ITALIAN, 16th CENTURY.  
Contest of Apollo and Pan.

- 1444 TAZZA, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with Phalaris the Tyrant.
- 1445 PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Seated figure playing a drum.
- 1446 PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Interlaced ornament, with portrait in centre.
- 1447 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Dark blue grotesques, dated 1526.
- 1448 FLAT PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Subject, Virgin and Child, with scriptural legend.
- 1449 DEEP PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Group: a shepherd bearing a lamb.
- 1450 DEEP PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Adam and Eve.
- 1451 PLATE, MAIOLICA OF CAFFAGIOLO? ITALIAN, 16th CENTURY.  
An Emperor returning from war.
- 1452 DEEP PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Painted with our Saviour driving out the money changers from the Temple.
- 1453 DEEP PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Classic subject.
- 1454 DISH WITH RAISED CENTRE, MAIOLICA: ITALIAN, 16th CENTURY.  
Oak branches on green ground: probably allusive to the Della Rovere family.
- 1455 DISH, MAIOLICA: SOUTH SPANISH, LATE 15th CENTURY.  
With imitation of Arab ornament in dark blue and lustre.
- 1456 DISH, LUSTRED MAIOLICA: ITALIAN, LATE 15th CENTURY.  
Scale and foliage ornament, with Turkish horseman in centre.
- 1457 DISH, MAIOLICA: SOUTH SPANISH, END OF 15th CENTURY.  
Dark blue and lustre ornament, with shield of Castile and Leon in centre.
- 1458 DISH, LUSTRED MAIOLICA OF GUBBIO OR PESARO: ITALIAN, 16th CENTURY.  
Female figure in centre, and conventional border.
- 1459 DISH, MAIOLICA: ITALIAN, 16th CENTURY.  
Ornament in white on white, with shield of arms in centre.
- 1460 DISH, MAIOLICA: ITALIAN, EARLY 16th CENTURY.  
Border of grotesque monsters *al Patanazzo*, with group of Greek warriors in centre.
- 1461 DISH, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted by Nicolo d'Urbino, with the marriage of Cupid and Psyche, after Raphael.
- 1462 DISH, MAIOLICA OF FABRIANO: ITALIAN, 16th CENTURY.
- 1463 DISH, MAIOLICA: SOUTH SPANISH, LATE 15th CENTURY.  
Wholly painted in lustre, with figure of bull in centre.
- 1464 PLATE, MAIOLICA OF VENICE: ITALIAN, 16th CENTURY.  
Border of boys and hunting dogs.
- 1465 PLATE, MAIOLICA OF VENICE: ITALIAN, 16th CENTURY.  
With a bishop's shield of arms in centre.

- 1466 DISH, MAIOLICA: SOUTH SPANISH, END OF 15th CENTURY.  
Wholly painted in lustre, with shield of Castile, Leon, and Arragon in centre.
- 1467 DISH, MAIOLICA: ITALIAN, 16th CENTURY.  
A group of warriors in centre.
- 1468 DISH, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Ornament of grotesques, with classic group in centre.
- 1469 DISH, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted by Xanto with the Birth of Venus.
- 1470 DISH, PAINTED ENAMEL OF LIMOGES: FRENCH, 16th CENTURY.  
A remarkable work of Martial Courtois: Apollo and the Muses, with border and back of arabesques.
- 1470a PLAQUE, LIMOGES ENAMEL: PORTRAIT OF HENRI D'ALBRET, KING OF NAVARRE: FRENCH, LATTER HALF OF 16TH CENTURY.  
A work of Leonard Limousin, whose signature it bears.
- 1471 DISH, PALISSY WARE: FRENCH, 16th CENTURY.  
Relief ornament of masks and foliage, brightly mottled on back.
- 1472 DISH, PALISSY WARE: FRENCH, 16th CENTURY.  
Radiating ornament in green, yellow, and white.
- 1473 PLATE, PALISSY WARE: FRENCH, 16th CENTURY.  
Ornamented with raised mythologic group.
- 1474 DISH, ENAMELLED EARTHENWARE, BY PALISSY: FRENCH, 16th CENTURY.
- 1475 TAZZA, LIMOGES ENAMEL: FRENCH, 15th CENTURY.  
Painted "en grisaille" with the Death of Cleopatra.
- 1476 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, EARLY 16th CENTURY.  
The subject is a group of bathers; on the back of the plate is a fine signature in lustre of Maestro Giorgio d'Ugubbio, and the date Ap. 17, 1525.
- 1477 PLATEAU, MAIOLICA: ITALIAN, 16th CENTURY.  
Coat of arms in the centre.
- 1478 TAZZA, MAIOLICA: ITALIAN, 16th CENTURY.  
Allegoric subject.
- 1479 DISH, EARLY ITALIAN MAIOLICA.  
Mythologic group: Juno, Venus, and Neptune.
- 1480 TAZZA, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Scroll and foliage: vase in centre.
- 1481 DISH, FAYENCE OF RHODES (COMMONLY KNOWN AS PERSIAN), COLOURED AND GILT.
- 1482 TAZZA, MAIOLICA: ITALIAN, 16th CENTURY.  
Three female figures.
- 1483 PLATE, FAYENCE OF RHODES.  
White floral ornament.
- 1484 DISH, FAYENCE OF RHODES.  
White with birds and flowers.
- 1485 PLATE, FAYENCE OF RHODES.  
With geometrical ornament.
- 1486 PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Fable of Narcissus.
- 1487 PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Betrayal of Our Saviour.
- 1488 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Girl bearing water to Temple of Vesta.



- 1489 PLATE, "SGRAFFIATA," OR INCISED MAIOLICA: ITALIAN, 16th CENTURY.  
Cherubs' heads and animals in relief: the Virgin and Child in centre.
- 1490 DISH, "MAIOLICA SGRAFFIATA": ITALIAN, BEGINNING OF 16th CENTURY.  
Group of figures in costume of the period.
- 1491 PLATE, MAIOLICA: ITALIAN, 17th CENTURY.  
With portrait of lady in centre.
- 1492 TAZZA, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
The Judgment of Paris.
- 1493 DISH, LUSTRED MAIOLICA OF PESARO OR GUBBIO: ITALIAN, 16th CENTURY.  
Painted with female head.
- 1494 PLATE, LUSTRED MAIOLICA: ITALIAN, 16th CENTURY.  
Scylla and Glaucus, signed Xanto, dated 1535.
- 1494A DEEP PLATE, LUSTRED MAIOLICA: SOUTH SPANISH, 16th CENTURY.
- 1494B DEEP PLATE, LUSTRED MAIOLICA: SOUTH SPANISH, END OF 15th CENTURY.
- 1495 DEEP PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Grotesques and imbricated ornaments.
- 1496 DEEP PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Female portrait in centre.
- 1497 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Grotesques, masks, and portrait in centre.
- 1498 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Initial A in centre, lustred on back.
- 1499 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
With ornamental border of Pan's pipes, drums, and fruit.
- 1500 DISH, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Subject, Judgment of Paris, dated 1540.
- 1501 PLATE, "AMATORIA," LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Painted with figure and legend "Onesta Babassa, 1535."
- 1502 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Cupids and arabesques.
- 1503 TAZZA, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.
- 1504 DISH, LUSTRED MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Orpheus in Hades, signed Fra Xanto.
- 1505 DISH, LUSTRED MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
The Resurrection, by Xanto, 1535.
- 1506 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Signed, Maestro Giorgio, 1528.
- 1507 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Mythological group.
- 1508 TAZZA, LUSTRED MAIOLICA: SPANISH, 17th CENTURY.  
Flowers in crimson lustre.
- 1509 TAZZA, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Diana and Actæon.

- 1510 DISH, LUSTRED MAIOLICA OF GUBBIO : ITALIAN, 16th CENTURY.  
Venus and Cupid, signed and dated 1557, Maestro Prestino.
- 1511 PLATE, LUSTRED MAIOLICA OF DERUTA OR GUBBIO : ITALIAN, EARLY  
16th CENTURY.  
Stag in centre.
- 1512 DISH, LUSTRED MAIOLICA OF GUBBIO : ITALIAN, 16th CENTURY.  
Female bust in centre.
- 1513 DRUG VASE, MAIOLICA : ITALIAN, 16th CENTURY.
- 1514 BOWL, MAIOLICA OF URBINO : ITALIAN, 16th CENTURY.  
Interior of bowl—Curtius leaping into the gulf.
- 1515 DRUG VASE, MAIOLICA : ITALIAN, 16th CENTURY.  
With legend.
- 1516 DRUG VASE WITH HANDLES, MAIOLICA : ITALIAN, 15th CENTURY.
- 1517 PLATE, WITH SUNK CENTRE, MAIOLICA OF CASTEL DURANTE :  
ITALIAN, 16th CENTURY.  
Dark blue and "grisaille" ornament, with bust of Virgil in  
centre.
- 1518 DRUG VASE WITH HANDLES, MAIOLICA : ITALIAN, 15th CENTURY.
- 1519 TANKARD OF GREY EARTHENWARE : FLEMISH, 16th CENTURY.
- 1520 JUG, PERSIAN WARE, WITH METAL COVER.
- 1521 BUST, MAIOLICA OF ROME? ITALIAN, 17th CENTURY.  
With inscription, Laura.
- 1522 STATUETTE, ENAMELLED EARTHENWARE : FLEMISH, 16th CENTURY.
- 1523 PILGRIM'S BOTTLE, MAIOLICA OF CASTEL DURANTE : ITALIAN, 16th  
CENTURY.  
The death of Goliath.
- 1524 CISTERN, MAIOLICA OF URBINO : ITALIAN, 16th CENTURY.  
Fabius ordering the vases of the Samnite Ambassadors to be  
thrown into the Lake of Thrasymene.
- 1525 TAZZA, MAIOLICA : ITALIAN, 16th CENTURY.  
Pierced.
- 1526 TAZZA, MAIOLICA OF FAENZA : ITALIAN, 16th CENTURY.  
Dark blue and orange, Cupid in centre.
- 1527 STATUETTE, PORCELAIN OF DOCCIA : ITALIAN, 18th CENTURY.  
Warrior.
- 1528 CANDLESTICK, ENAMELLED EARTHENWARE : GERMAN, 16th CENTURY.
- 1529 STATUETTE, PORCELAIN OF DOCCIA : ITALIAN, 18th CENTURY.  
The youthful Bacchus.
- 1530 VASE, LUSTRED MAIOLICA OF GUBBIO : ITALIAN, 16th CENTURY.  
Scroll foliage outlined in blue.
- 1531 DRUG EWER, MAIOLICA : ITALIAN, EARLY 16th CENTURY.
- 1532 VASE, MAIOLICA OF PADUA? ITALIAN, 16th CENTURY.  
Grotesques on blue and yellow ground.
- 1533 SALTCELLAR, ENAMELLED EARTHENWARE : PALISSY (FRENCH), 17th  
CENTURY.
- 1534 FIGURE OF A SWAN, ENAMELLED EARTHENWARE : ITALIAN? 17th  
CENTURY.
- 1535 SAUCE-BOAT, MAIOLICA OF URBINO : ITALIAN, 16th CENTURY.  
Neptune on a dolphin.
- 1536 JUG, ENAMELLED EARTHENWARE : SPANISH, 18th CENTURY.  
Rude incised ornament of animals.

- 1537 FIGURE OF A LION, MAIOLICA OF ROME: ITALIAN, EARLY 17th CENTURY.  
Holding armour and shield.
- 1538 CISTERN, MAIOLICA OF URBINO, PAINTED WITH THE TRIUMPH OF AMPHITRITE: ITALIAN, 16th CENTURY.
- 1539 PLATE, WITH SUNK CENTRE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted with warrior releasing a captive.
- 1540 PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Foliated ornament in blue and lustre.
- 1541 TAZZA, MAIOLICA: ITALIAN, 16th CENTURY.  
"Coppa puerpera" painted with a combat, and Orpheus and Eurydice.
- 1542 GROUP, IN HIGH RELIEF, ENAMELLED EARTHENWARE (DELLA ROBBIA): ITALIAN, 17th CENTURY.  
The Virgin and Child.
- 1543 FRAGMENT OF A BOWL, PAINTED BOTH INSIDE AND OUTSIDE BY SOME EMINENT ARTIST IN MAIOLICA: ITALIAN (URBINO), 16th CENTURY.
- 1544 FLUTED TAZZA, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Judith and Holofernes.
- 1545 TANKARD, GRÉS DE FLANDRE: 16th CENTURY.  
Grey and blue mottled ground, ornamented with bosses.
- 1546 TANKARD, WITH METAL COVER AND BASE: FLEMISH, 16th CENTURY.  
Ground Venetian red, with floral ornament and inscriptions on yellow band.
- 1547 TANKARD, GRÉS DE FLANDRE: 16th CENTURY.  
With metal cover: marks, arms, and ornament in relief.
- 1548 TANKARD, "CANETTE," STONWARE: FLEMISH, 16th CENTURY.  
With metal cover: a coronetted shield of arms embossed in front.
- 1549 JUG, STONWARE: FLEMISH, 16th CENTURY.  
With scroll foliage.
- 1550 PILGRIM'S BOTTLE, STONWARE: FLEMISH, 16th CENTURY.  
Ruby mottled ground and blue ornament in relief.
- 1550A TANKARD, STONWARE: FLEMISH, 16th CENTURY.  
On the metal lid is engraved a noble's shield of arms, with auroch's horns above the helmet.

## DECORATIVE FURNITURE, BRONZES, &amp;c.

*(Continued from page 128.)*

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- 1551 GIRANDOLE, GILT METAL: FRENCH, 18th CENTURY.  
The ornament comprises a Satyr's head, with festoons of ivy, Pan's pipes and cymbals; the work of Gouthière.
- 1552 GIRANDOLE, GILT METAL: FRENCH, 18th CENTURY.  
*Companion to No. 1551.*
- 1553 GIRANDOLE, GILT METAL: FRENCH, 18th CENTURY.  
*Companion to No. 1551.*
- 1554 GIRANDOLE, GILT METAL: FRENCH, 18th CENTURY.  
*Companion to No. 1551.*
- 1555 TRIPOD VASE, BRONZE, PARCEL GILT: ITALIAN, 16th CENTURY.  
With rams' heads and serpent candelabra.
- 1556 CHEST OF DRAWERS, BOULE AND GILT METAL, WITH TOP OF BRECCIA MARBLE: FRENCH, 17th CENTURY.
- 1557 CABINET, BOULE WORK, METAL GROUND AND TORTOISESHELL INLAY: FRENCH, LATE 17th CENTURY.  
Ornamented with groups of Apollo and Marsyas and figures of the four seasons.
- 1558 CHEST OF DRAWERS, BOULE WORK: FRENCH, 18th CENTURY.  
Classic scroll pattern with red marble top.
- 1559 CHEST OF DRAWERS, BOULE WORK: FRENCH, 18th CENTURY.  
*Companion to No. 1558.*
- 1560 CLOCK AND BAROMETER, EBONY AND GILT METAL: FRENCH, EARLY 18th CENTURY.  
The work of Ferdinand Berthoud.
- 1561 BUST, BRONZE, LOUIS PRINCE OF CONDÉ: FRENCH, 17th CENTURY.
- 1562 GROUP, BRONZE, SAMSON AND THE LION: FRENCH, 17th CENTURY.
- 1563 PAIR OF FIRE DOGS: FRENCH, EARLY 18th CENTURY.
- 1564 CLOCK, GILT METAL: FRENCH, 18th CENTURY.  
A peasant and dog combating a winged monster.
- 1565 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
Statuette of nymph bearing lilies and other flowers, the work of Gouthière.
- 1566 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
*Companion to No. 1565.*
- 1567 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
*Companion to No. 1565.*
- 1568 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
*Companion to No. 1565.*
- 1569 CLOCK, BOULE WORK: FRENCH, 17th CENTURY.  
Hercules (with spear) and the Nemean lion on the top; below Venus and Adonis.



- 1570 CLOCK, BOULE WORK AND GILT METAL: FRENCH, 17th CENTURY.  
On the summit is a figure of Cupid, below which are the four quarters of the globe represented by costume figures; on the pedestal a medallion of Hercules relieving Atlas.
- 1571 CANDELABRUM, BRONZE STATUETTE ON MARBLE AND GILT METAL PEDESTAL: FRENCH, 18th CENTURY.
- 1572 CANDELABRUM: FRENCH, 18th CENTURY.  
*Companion to No. 1571.*
- 1573 CANDELABRUM: FRENCH, 18th CENTURY.  
*Companion to No. 1571.*
- 1574 CANDELABRUM: FRENCH, 18th CENTURY.  
*Companion to No. 1571.*
- 1575 ANGLE CUPBOARD, "ENCOIGNURE," MARQUETRY AND GILT METAL: FRENCH, 17th CENTURY.  
*En suite with 1090.*
- 1576 ANGLE CUPBOARD, "ENCOIGNURE," MARQUETRY AND GILT METAL: FRENCH, 17th CENTURY.  
*En suite with 1090.*
- 1577 CUPBOARD, BOULE WORK: FRENCH, 17th CENTURY.
- 1578 CUPBOARD, BOULE WORK: FRENCH, 17th CENTURY.
- 1579 CANDELABRUM, GILT METAL, BY GOUTHIERE: FRENCH, 17th CENTURY.  
A tripod, supported on sphinxes, bears a lapis lazuli vase, from which issue flower branches to hold lights. The whole stands upon a tripod of wood and gilt metal.
- 1580 CANDELABRUM, GILT METAL, BY GOUTHIERE: FRENCH, 17th CENTURY.  
*Companion to No. 1579.*
- 1581 TABLE, FRAME OF GILT METAL AND BRONZE, WITH MALACHITE TOP: FRENCH, PRESENT CENTURY.
- 1582 TABLE, FRAME OF BOULE WORK, WITH GILT METAL MOUNTS AND LEATHER TOP: FRENCH, 17th CENTURY.
- 1583 TABLE, FRAME OF MARQUETRY, WITH GILT METAL MOUNTS AND LEATHER TOP: FRENCH, 17th CENTURY.
- 1584 HELMET, IRON, EMBOSSED AND PARCEL GILT: ITALIAN, 16th CENTURY.  
The crest is formed by a Salamander.
- 1585 DECANTER, ENGRAVED GLASS MOUNTED WITH GILT METAL: FRENCH (?), 17th CENTURY.
- 1586 DECANTER; COMPANION TO LAST NO.
- 1587 STATUETTE, BRONZE; A SEMI-HUMAN MONSTER; ON MARBLE PEDESTAL: ITALIAN, 16th CENTURY.
- 1588 OCCASIONAL TABLE, BOULE WORK: FRENCH, 17th CENTURY.
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## MINIATURES.

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- No.
- 1601 NAPOLEON I., EMPEROR OF THE FRENCH, drawing in sepia, by ISABEY.
- 1602 NAPOLEON I. AND EMPRESS JOSEPHINE, by ISABEY: dated 1812.
- 1603 NAPOLEON I. IN THE UNIFORM OF THE INSTITUT FRANÇAIS.
- 1604 THE EMPRESS JOSEPHINE.
- 1605 NAPOLEON I., by ISABEY.
- 1606 THE EMPRESS JOSEPHINE, by QUAGLIA: dated 1814.
- 1607 NAPOLEON I., small drawing, by HORACE VERNET. In emblematic frame, by E. V. LE DUCQ.
- 1607a HORTENSE BEAUHARNAIS, by MADAME DE MIRBEL.
- 1608 NAPOLEON I., by ISABEY.
- 1609 PORTRAIT OF THE EMPRESS MARIE LOUISE.
- 1610 NAPOLEON I., EMPEROR OF THE FRENCH.  
This miniature was placed in the "coffret de mariage" of the Empress Marie Louise.
- 1611 THE PRINCESS PAULINE BONAPARTE, by AUBRY.
- 1612 NAPOLEON I., by AUGUSTIN.
- 1613 PAULINE BONAPARTE, PRINCESS BORGHESE, after GERARD. (1770-1837).
- 1614 DUC DE REICHSTADT, SON OF NAPOLEON I.
- 1615 NAPOLEON I. AS FIRST CONSUL.
- 1616 NAPOLEON I., by AUGUSTIN.
- 1617 NAPOLEON I., by ISABEY: dated 1811.
- 1618 NAPOLEON I.
- 1619 NAPOLEON I., in enamelled frame.
- 1620 JÉROME BONAPARTE, KING OF WURTEMBERG.
- 1621 MARÉCHAL LEBRUN, DUKE OF PIACENZA, by ISABEY.
- 1622 MARÉCHAL LEBRUN, DUKE OF PIACENZA: drawing in sepia.
- 1623 NAPOLEON II., KING OF ROME.
- 1624 JÉROME BONAPARTE, KING OF WURTEMBERG.
- 1625 MISS WILSON CROKER, after LAWRENCE, by BOUCHARDY. (1819-20).
- 1626 PORTRAIT OF A LADY, UNKNOWN: signed P. L.
- 1627 PORTRAIT OF A LADY, UNKNOWN.
- 1628 PORTRAIT OF A LADY, UNKNOWN.
- 1629 PORTRAIT OF THE PRINCESS CHARLOTTE OF WALES, DAUGHTER OF GEORGE IV.: enamel, by BONE, after LAWRENCE.
- 1630 GEORGIANA, LADY DOVER: enamel, by BONE, after LAWRENCE.

- 1631 MARCHIONESS OF CONYNGHAM, by J. SINGRY.
- 1632 LADY, UNKNOWN, by AUGUSTIN: dated 1824.
- 1633 LADY, UNKNOWN.
- 1634 HEAD OF A PEASANT GIRL, by HALL, Swedish miniature painter: dated 1785.
- 1635 LADY, UNKNOWN, by J. GUÉRIN.
- 1636 LADY, UNKNOWN.
- 1637 PORTRAIT OF AN ACTRESS, by D. BRUGNOTTI: dated 1775.
- 1638 PORTRAIT OF A LADY.
- 1639 PORTRAIT OF A LADY, TIME OF LOUIS XIV.
- 1640 PORTRAIT OF A LADY.
- 1641 PORTRAIT OF A LADY, by SICCARDI.
- 1642 PORTRAIT OF A PRINCESS, by HALL.
- 1643 PORTRAIT OF A LADY, by HALL.
- 1644 PORTRAIT OF A LADY, by HALL.
- 1645 THE MISSES GUNNING, by HALL.
- 1646 MADMOISELLE DUTHÉ, by HALL.
- 1647 MADAME DE POMPADOUR, after BOUCHER.
- 1648 LADY, UNKNOWN.
- 1649 LADY, UNKNOWN.
- 1650 LADY, UNKNOWN, by MRS. MEE?
- 1651 GENTLEMAN, UNKNOWN.
- 1652 PORTRAIT OF A CHILD, by FRAGONARD.
- 1653 PORTRAIT, UNKNOWN, by E. GABE: dated 1850.
- 1654 MADMOISELLE MARS, painted by ISABEY: dated 1819.
- 1655 MADMOISELLE MARS: enamel.
- 1656 FEMALE PORTRAIT, UNKNOWN.
- 1657 THE EMPRESS EUGÉNIE.
- 1658 PORTRAIT OF A LADY.
- 1659 PORTRAIT OF A LADY AS CLEOPATRA.
- 1660 PORTRAIT OF A LADY, by HALL.
- 1661 FRENCH PEASANT.
- 1662 PORTRAIT OF A LADY, by HALL.
- 1663 MADAME LA DUCHESSE DE TARANTE.
- 1664 PORTRAIT OF A LADY, by HALL.
- 1665 PORTRAIT OF A BOY, by GAYE.
- 1666 PORTRAIT OF A LADY, by R. COSWAY, R.A.
- 1667 EUGÈNE BEAUHARNAIS.
- 1668 PORTRAIT OF A LADY.
- 1669 PORTRAIT OF A LADY.
- 1670 PORTRAIT OF A LADY.
- 1671 PORTRAIT OF A LADY.

- 1672 PORTRAIT OF A LADY.
- 1673 PORTRAIT OF A LADY.
- 1674 PORTRAIT OF A LADY.
- 1675 PORTRAIT OF A LADY.
- 1676 PORTRAIT OF A LADY.
- 1677 PORTRAIT OF A LADY.
- 1678 PORTRAIT OF A LADY.
- 1679 PORTRAIT OF A LADY, probably by OZIAS HUMPHREY, R.A. (1743-1810).
- 1680 PORTRAIT OF A LADY, UNKNOWN, by GUÉRIN.
- 1681 MADAME LEBRUN, PAINTER: enamel, after an oil painting by herself.
- 1682 MADAME DE TALLEYRAND, by ISABEY.
- 1683 MRS. PADDON: enamel, by BONE, after NEWTON.
- 1684 THE DUCHESS OF RAGUSA, by ISABEY.
- 1685 A LADY, UNKNOWN.
- 1686 A LADY, UNKNOWN.
- 1687 A LADY, UNKNOWN.
- 1688 LOUIS XVIII., KING OF FRANCE, by MDLLE. LYSINSKA (MDME. DE MIRBEL), 1815.
- 1689 THE DUCHESS DE BERRI, by MDME. DE MIRBEL.
- 1690 FREDERICK, DUKE OF YORK, SON OF GEORGE III.: enamel, by ESSEX, after LAWRENCE.
- 1691 THE DUKE OF WELLINGTON, by ISABEY.
- 1692 PORTRAIT, REPRESENTING DIANA: FRENCH, 18th CENTURY.
- 1693 A WOODLAND SCENE, WITH FIGURES: FRENCH, 18th CENTURY.
- 1694 A GROUP OF BATHERS: FRENCH, 18th CENTURY.
- 1695 AN OUT-DOOR REPAST: FRENCH, 18th CENTURY.
- 1696 LOUIS XVIII., KING OF FRANCE, by AUGUSTIN.
- 1697 CHARLES X., KING OF FRANCE.
- 1698 EDWARD, LORD CONWAY, time of CHARLES I.: by SAMUEL COOPER. (1609-1672).
- 1699 OLIVER CROMWELL, by S. COOPER.
- 1700 MADAME DE POMPADOUR, by NATTIER.
- 1701 LADY, UNKNOWN.
- 1702 LADY, UNKNOWN.
- 1703 LADY, UNKNOWN.
- 1704 THE MISSES GUNNING.
- 1705 LOUIS XVII. (THE DAUPHIN), SON OF [LOUIS XVI., [KING OF FRANCE.
- 1706 CHARLES II. IN ARMOUR.
- 1707 FEMALE FIGURE, WITH FLOWERS.
- 1708 GROUP, TIME OF LOUIS XV., by CHARLIER.
- 1709 A BATHER.
- 1710 STANISLAUS, KING OF POLAND.
- 1711 MISS CROFTON, painted by R. COSWAY, R.A.



- 1712 MALE PORTRAIT, UNKNOWN, TIME OF THE COMMONWEALTH: by S. COOPER. (1609-1672).
- 1713 MALE PORTRAIT, UNKNOWN, TIME OF ELIZABETH.
- 1714 PORTRAIT OF A LADY.
- 1715 THE DUKE OF WELLINGTON, by ISABEY.
- 1716 MALE PORTRAIT, UNKNOWN, TIME OF THE COMMONWEALTH: by T. FLATMAN. (1633-1688).
- 1717 LORD FALKLAND, ROYALIST, TIME OF CHARLES I.: by SAMUEL COOPER. (1609-1672).
- 1718 CHARLES II., KING OF ENGLAND: by T. FLATMAN. (1633-1688).
- 1719 MALE PORTRAIT, UNKNOWN, TIME OF ELIZABETH: by N. HILLIARD. (1547-1619).
- 1720 ADMIRAL BLAKE, TIME OF THE COMMONWEALTH.
- 1721 LADY LEVESON GOWER, by VILLIERS—HUET? (1805-6).
- 1722 MRS. FITZHERBERT, by RICHARD COSWAY, R.A.
- 1723 MADAME BOULANGER.
- 1724 CATHERINE II., EMPRESS OF RUSSIA.
- 1725 FEMALE PORTRAIT, UNKNOWN.
- 1726 LADY, UNKNOWN.
- 1727 LADY, UNKNOWN.
- 1728 VENUS AND CUPID.
- 1729 LADY, UNKNOWN.
- 1730 NYMPH AND CUPID, by CHARLIER.
- 1731 CUPID AND NYMPHS.
- 1732 ANNE HYDE, DUCHESS OF YORK: enamel, by BONE, after SIR P. LELY?
- 1733 LOUIS XVI., KING OF FRANCE.
- 1734 LOUIS XVI., KING OF FRANCE.
- 1735 PORTRAIT OF AN OFFICER.
- 1736 MADemoisELLE LEDOUX, by HALL.
- 1737 PORTRAIT OF MDLLE. CAMARGO, A DANCER, TIME OF LOUIS XV.
- 1738 THE DUKE OF BERWICK.
- 1739 LADY, UNKNOWN, by MRS. MEE.
- 1740 GEORGE, PRINCE OF WALES.
- 1741 MARIA LECZINSKA, QUEEN OF LOUIS XV.
- 1742 MADAME CAIL AS A BACCHANTE, by SICCARDI.
- 1743 LADY, UNKNOWN.
- 1744 ALEXANDER I., EMPEROR OF RUSSIA.
- 1745 RENÈE, WIFE OF JEAN DE THOU, 14th CENTURY.
- 1746 THE FAMILY OF THE PAINTER, by HALL.
- 1747 LADY, UNKNOWN, TIME OF LOUIS XIV.
- 1748 CARDINAL RICHELIEU: sketch, by ROBERT FLEURY.
- 1749 LADY, UNKNOWN, by HALL.
- 1750 LADY, UNKNOWN, by SICCARDI: dated 1790.
- 1751 THE TOILET OF VENUS.

- 1752 LADY, UNKNOWN, by HALL.
- 1753 MADEMOISELLE RACHEL: enamel.
- 1754 LADY, UNKNOWN.
- 1755 LEDA AND THE SWAN.
- 1756 A BACCHANTE.
- 1757 VENUS REPOSING.
- 1758 A PRINCESS OF FRANCE.
- 1759 A RECUMBENT FIGURE.
- 1760 DUCHESS OF DEVONSHIRE, AND LADY DUNCANNON, by R. COSWAY, R.A.
- 1761 CATHERINE II, EMPRESS OF RUSSIA.
- 1762 A LADY OF THE IMPERIAL COURT OF FRANCE.
- 1763 PORTRAIT IN OIL, JEAN DE THOU, 14th CENTURY.
- 1764 THE SWING.
- 1765 MADAME DE STAEL, DAUGHTER OF MONSIEUR NECKER.
- 1766 A LADY, UNKNOWN, TIME OF LOUIS XIV.: by T. FLATMAN ?
- 1767 A LADY, UNKNOWN, PRESENT CENTURY.
- 1768 FEMALE PORTRAIT, enamel, by JOSEPH LEE.
- 1769 GENTLEMAN, UNKNOWN, 18th CENTURY.
- 1770 GEORGE, PRINCE OF WALES: by R. COSWAY, R.A.
- 1771 MADAME LETIZIA RAMOLINI, MOTHER OF NAPOLEON 1ST.
- 1772 GENTLEMAN, UNKNOWN, TIME OF WILLIAM III.
- 1773 LADY, UNKNOWN, by AUGUSTIN, dated 1815.
- 1774 LADY, UNKNOWN, PRESENT CENTURY.
- 1775 VENUS RECLINING.
- 1776 TRIUMPH OF AMPHITRITE, *after* BOUCHER by CHARLIER: body colour: on vellum.
- 1777 TOILET OF VENUS, *after* BOUCHER: on vellum.
- 1778 SIR WALTER SCOTT, by MADAME DE MIRBEL: on vellum.
- 1779 J. FENIMORE COOPER, AMERICAN NOVELIST, by MADAME DE MIRBEL: on vellum.
- 1780 NAPOLEON I., MARIE LOUISE, AND THE KING OF ROME: in enamelled frame.
- 1781 MEDALLION, GILT METAL, BUST OF MARIE ANTOINETTE, DAUPHINESS OF FRANCE.
- 1782 MEDALLION, GILT METAL, BUST OF LOUIS XVI., DAUPHIN OF FRANCE.
- 1783 MEDALLION, GILT METAL, BUST OF LOUIS XVI.: DUMAREST, maker.
- 1784 MARIA LECZINSKA, QUEEN OF LOUIS XV. OF FRANCE.
- 1785 MARIE ANTOINETTE, QUEEN OF FRANCE.
- 1786 LOUIS XV., KING OF FRANCE.
- 1787 CHARLES I., KING OF ENGLAND: worked in silk.
- 1788 THE TRIUMPH OF AMPHITRITE, by BOUCHER.
- 1790 A LADY, UNKNOWN.

- 1791 THE TOILET OF VENUS, by BOUCHER.
- 1792 MADAME LEBRUN, PAINTER.
- 1793 MASQUED BALL AT THE PANTHEON, LONDON.
- 1794 A LADY, TIME OF LOUIS XIV.: enamel, after RIGAUD. (Possibly Mdlle. de Fontanges).
- 1795 A LADY, UNKNOWN.
- 1796 SKETCH: THE CARNIVAL AT VENICE.
- 1797 A LADY, UNKNOWN: enamel, by BONE, after REYNOLDS
- 1798 FEMALE HEAD, by FANNY GEEFS: BELGIAN.
- 1799 FEMALE PORTRAIT BUST, UNKNOWN.
- 1800 LADY, UNKNOWN.
- 1801 LADY, UNKNOWN, by MANSION.
- 1802 LADY, UNKNOWN.
- 1803 LADY, UNKNOWN, by MANSION.
- 1804 LADY, UNKNOWN, by ISABEY.
- 1805 LADY, UNKNOWN, by ISABEY.
- 1806 LADY, UNKNOWN, by ISABEY.
- 1807 LADY, UNKNOWN, by ISABEY.
- 1808 FEMALE PORTRAIT, by FIOCCHI, after CHAPLIN.
- 1809 LADY, UNKNOWN, by ISABEY.
- 1810 LADY BLESSINGTON, after LAWRENCE, by BOUCHARDY.
- 1811 THE DUCHESS OF SUTHERLAND.
- 1812 WILLIAM II., KING OF HOLLAND.
- 1813 LADY, UNKNOWN.
- 1814 LADY, UNKNOWN, by ISABEY.
- 1815 LADY, UNKNOWN.
- 1816 MADEMOISELLE DE FRANCE, daughter of the Duchesse de Berri, by ISABEY.
- 1817 THE EMPRESS MARIE LOUISE AND THE KING OF ROME, by ISABEY.
- 1818 PORTRAIT, UNKNOWN, IN A PYRENEAN HEAD-DRESS, by MANSION.
- 1819 MADEMOISELLE SONTAG, SINGER, afterwards Countess de' Rossi.
- 1820 LADY, UNKNOWN, by FIOCCHI.
- 1821 LADY, UNKNOWN.
- 1822 ISABEY, PAINTER, by himself.
- 1823 LADY, UNKNOWN.
- 1824 LADY, UNKNOWN, by ISABEY.
- 1825 LADY, UNKNOWN, by MANSION.
- 1826 THE THREE GRACES, after RAPHAEL.
- 1827 JOHN CHURCHILL, DUKE OF MARLBOROUGH.

## SNUFF BOXES AND JEWELLERY.

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- 1830 **MINIATURE**, in gold and enamelled frame.  
With armorial shield of the Hertford family on the back.
- 1831 **MINIATURE**, with ring of rubies and coronet of emeralds and diamonds.  
Maria Countess of Coventry, dated 1757.
- 1832 **JEWEL** of the **ORDER** of the **GARTER**.  
The St. George an onyx cameo; the inscription in diamonds and enamel.
- 1833 **JEWEL**, a pear-shaped open work **GOLD CASE**, set with garnets, pearls, and rose diamonds: Indian.
- 1834 **JEWEL**, a **CROWNED EAGLE**; the body formed of a baroque pearl, the wings, tail, and suspensory chain of enamel and precious stones.
- 1835 **JEWEL**, a **RABBIT**; the body formed by a baroque pearl, the head and neck white and gold enamel.
- 1836 **GOBLET**, gold and blue enamel, set with precious stones, the feet formed of elephants' heads.  
From the Summer Palace at Pekin.
- 1837 **GOBLET**, gold and blue enamel, set with precious stones, the feet formed of elephants' heads.  
From the Summer Palace at Pekin.
- 1838 **JEWEL**, a **FEMALE HALF FIGURE** holding a mirror; the body onyx, the dress enamel and precious stones.
- 1839 **WATCH**, hexagonal, in case of rock crystal and black enamel: French, 17th century.
- 1840 **BOXWOOD CARVING**, with architectural designs and inscriptions in four languages, relative to the Acts of Mercy.
- 1841 **DEVOTIONAL TABLET**, gold.  
On one side, in translucent enamel, are the figures of Charlemagne and Saint Louis; on the other the kneeling figures of Pierre de Bourbon and his wife Marie, protected by the Holy Virgin and Saint Peter.
- 1842 **WATCH**, in hexagonal case of engraved rock crystal; the face and mounts in coloured enamels: French, middle of 16th century.
- 1843 **PENDENT CRUCIFIX**, tortoiseshell, backed with mother of pearl, with figure and instruments of the passion in gold and enamel.
- 1844 **JEWEL**, **SIX OSTRICH FEATHERS** of white enamel and garnets, beneath which is an ornament set with table diamonds.
- 1845 **JEWEL** of the **ORDER** of the **GARTER**, the one side of carved lapis lazuli, the other of gold.
- 1846 **SNUFF BOX**, chased gold: French, 18th Century.
- 1847 **SIGNET**, the handle of chased gold, with flowers of painted enamel.
- 1848 **SNUFF BOX**, interlacing strap work of white enamel on gold.
- 1849 **COFFRET**, gold filigree work.
- 1850 **SNUFF BOX**, chased and tinted gold.
- 1851 **SNUFF BOX**, gold, chased in waving and spotted pattern.
- 1852 **OPERA GLASS**, dark blue enamel with coloured and white ornament.



- 1853 SNUFF BOX, gold, with reeded and tinted ornament.
- 1854 HOLDER of COFFEE CUP, "zarf": gold enamel, studded with precious stones.
- 1855 JEWEL, a DOVE; the body of a baroque pearl, the head and wings of white and gold enamel.
- 1856 SNUFF BOX, gold, ornamented with rustic figures in various tints of metal.
- 1857 SWEETMEAT BOX, "BONBONNIERE," gold, with peasant subjects in enamel.
- 1858 SWEETMEAT BOX, lapis lazuli and diamonds.  
The work of Roucel, jeweller to Louis XVI.
- 1858A SWEETMEAT BOX, heliotrope, with interlacing gold ornament.
- 1859 SNUFF BOX, ornamented with paintings in imitation of "Vernis Martin."
- 1860 SWEETMEAT BOX, green enamel and tinted gold, with enamel painting.
- 1861 SNUFF BOX, Japanese gold lac, mounted in gold.
- 1862 SWEETMEAT BOX, green enamel and tinted gold, with *grisaille* paintings.
- 1863 VASE, rock crystal, engraved; the bowl in gadroons, the lip with scroll foliage and masks.
- 1864 SWEETMEAT BOX, green enamel and gold, with *grisaille* paintings.
- 1865 SWEETMEAT BOX, gold, with rustic subjects in painted enamel.
- 1866 SWEETMEAT BOX, tortoiseshell, with landscape in gold piqué work.
- 1867 SNUFF BOX, painted with a village minstrel and other groups on gold diaper ground.
- 1868 SWEETMEAT BOX, tortoiseshell, with butterflies in gold piqué work.
- 1869 SWEETMEAT BOX, gold, ornamented with paintings of Watteau subjects.
- 1870 SWEETMEAT BOX, mother of pearl and gold inlay in scroll compartments.
- 1871 SNUFF BOX, onyx, set in enamelled gold.
- 1872 WATCH, gold, embossed and tinted: French, 18th century.  
*The figures of the hours are Turkish, the watch having been intended as a present to the Grand Seigneur*
- 1873 SNUFF BOX, gold, embossed with mythologic group.
- 1874 SWEETMEAT BOX, gold, with flowers in enamel.
- 1875 SNUFF BOX, chased and embossed gold, with enamel paintings.
- 1876 SWEETMEAT BOX, diapered gold, with a shepherd playing on the *cornemuse*, and other subjects in enamel.
- 1877 SNUFF BOX, gold and translucent enamel, with enamel paintings of rustic life.
- 1878 SNUFF BOX, diapered gold, with country scenes in enamel.
- 1879 SNUFF BOX, dark blue and gold enamel, with medallion paintings after Boucher.
- 1880 SWEETMEAT BOX, diapered gold, with shepherdesses in enamel.
- 1881 SWEETMEAT BOX, tinted gold, with *grisaille* enamels.
- 1882 ORNAMENT, jade, pierced and set with rubies and emeralds: Indian.
- 1883 SNUFF BOX, gold, engine turned and tinted.
- 1884 SNUFF BOX, diapered gold and translucent enamel, with scenes of rustic life in painted enamel.
- 1885 SWEETMEAT BOX, tortoiseshell and gold piqué work.
- 1886 SNUFF BOX, heliotrope, embossed with fruit and flowers in decorative stones.

- 1887 SWEETMEAT BOX, rock crystal, engraved; on the lid a bust of Achilles.
- 1888 SNUFF BOX, gold and translucent enamel, with miniature on the lid.
- 1889 SNUFF BOX, gold, enamelled in scale pattern.
- 1890 SNUFF BOX, gold, enamelled, with medallions of sporting subjects.
- 1891 MEDAL, gold, with silver reverse: Caroline, sister of Napoleon I.
- 1892 MEDAL, gold, with silver reverse: Josephine, Empress of the French.
- 1893 MEDAL, gold, with silver reverse: Pauline, sister of Napoleon I.
- 1894 MEDAL, gold, with silver reverse: Hortense Beauharnais, daughter of the Empress Josephine.
- The above medals were struck on the occasion of a visit by the Empress and Princesses to the Hotel des Monnaies, Paris.*
- 1895 SNUFF BOX, tortoiseshell, with miniature of the Empress Josephine.
- 1896 SNUFF BOX, gold, with miniatures of Cardinal Fleury, Madame de Montespan, and Louis XIV., by Petitot.
- 1897 SNUFF BOX, green enamel, ornamented with butterflies in tinted gold.
- 1898 SNUFF BOX, tortoiseshell, with painting of a lancer, by Horace Vernet.
- 1899 SNUFF BOX, tortoiseshell, gold mounted.
- 1900 SNUFF BOX, gold enamel, with painting of blind man's buff, after Watteau.
- 1901 SNUFF BOX, gold lac, on mother of pearl ground, with gold mounts: Chinese, "Burgos" work.
- 1902 SNUFF BOX, tortoiseshell, with painting of ladies in a wood.
- 1903 SNUFF BOX, tortoiseshell, with group of hunting implements in gold piqué work.
- 1904 SNUFF BOX, tortoiseshell, with painting of Greek *palikari*, by Decamps.
- 1905 SNUFF BOX, "Vernis Martin," with out-door scenery painted on gold ground.
- 1906 SNUFF BOX, tortoiseshell, with miniature painting of a lady.
- 1907 SNUFF BOX, "Vernis Martin," with exotic birds painted on gold ground.
- 1908 SNUFF BOX, "Vernis Martin," painted on sides and lid with peasants and fruit.
- 1909 SNUFF BOX, tortoiseshell, with miniatures of two ladies.
- 1910 SWEETMEAT BOX, gold and pale blue enamel, with group from Greuze's picture, "L'Accordée du Village."
- 1911 SNUFF BOX, "Vernis Martin," painted on sides and lid with classic landscapes.
- 1912 SWEETMEAT BOX, gold, with enamels of Europa and the Bull, and other classic subjects.
- 1913 SNUFF BOX, wood, "Vernis Martin," painted with mythologic subjects.
- 1914 MINIATURE, in enamel: a lady of the time of Louis XIV.
- 1915 PECTORAL CROSS, table garnets, with central painting.
- 1916 HEAD of a CANE, gold, with embossed scroll pattern.
- 1917 CASE, ivory, incrustated with trees and birds in gold: Japanese.
- 1918 SNUFF BOX, tortoiseshell, with painting of peasants drinking.
- 1919 SNUFF BOX, gold, embossed with subject of a peasant playing the bagpipes.
- 1920 SWEETMEAT BOX, green enamel and gold piqué on tortoiseshell.
- 1921 SNUFF BOX, boxwood, with painting of a lady in a garden.

- 1922 SNUFF BOX, gold and green enamel, with royal fleur de lys, and circles of enamel and pearls; in centre a portrait of Louis XIV., by Petitot.
- 1923 SNUFF BOX, green enamel and gold, with miniature of the time of Louis XIV. on lid.
- 1924 SNUFF BOX, gold, with *rococo* scroll ornament.
- 1925 SNUFF BOX, tortoiseshell, with miniature of a lady, time of Louis XV.
- 1926 SNUFF BOX, gold, with scenes of infant warriors in relief.
- 1927 SNUFF BOX, gold and green enamel, with enamel painting on lid.
- 1928 SWEETMEAT BOX, gold, ornamented with groups in relief, enriched with diamonds.
- 1929 SWEETMEAT BOX, gold, enamelled, with pattern of peacock's feathers.
- 1930 SNUFF BOX, gold, with groups in relief of tinted gold.
- 1931 SWEETMEAT BOX, gold and light blue enamel, with domestic paintings.
- 1932 SNUFF BOX, gold, with sporting groups in relief, tinted.
- 1933 SNUFF BOX, gold, with portrait of Pauline Bonaparte, Princess Borghese.
- 1934 SNUFF BOX, gold, with portrait of Jérôme Bonaparte, King of Westphalia.
- 1935 OPERA GLASS, chased and tinted gold: English.
- 1936 TABLETS, tortoiseshell and gold piqué.
- 1937 SWEETMEAT BOX, gold, with enamel paintings of peasant life on top and sides.
- 1938 SNUFF BOX, gold and green enamel, with paintings of the Fine Arts on top and sides.
- 1939 SNUFF BOX, gold and various enamel, with paintings of peasant life on top and sides.
- 1940 SNUFF BOX, Japanese gold lac, mounted in gold.
- 1941 SWEETMEAT BOX, jade encrusted with gold enamel, and groups in tinted gold.
- 1942 SWEETMEAT BOX, blue monochrome group on diapered gold ground.
- 1943 SWEETMEAT BOX, gold chased, and set with diamonds.
- 1944 SWEETMEAT BOX, plaques of Sèvres porcelain set in gold.
- 1945 TANKARD, rock crystal.
- 1946 SWEETMEAT BOX, enamelled gold, enclosing Sèvres plaques.
- 1947 SWEETMEAT BOX, enamelled gold, ringed with pearls and green enamel.
- 1948 SWEETMEAT BOX, Mocha stone, set in gold and diamonds.
- 1949 SNUFF BOX, carnelian, with interlacing gold ornament; on the lid Leda and the Swan in cameo.
- 1950 SWEETMEAT BOX, blue monochrome enamel, groups on chased gold ground.
- 1951 SNUFF BOX, gold, with hunting groups in relief, of tinted gold.
- 1952 SWEETMEAT BOX, tortoiseshell, ornamented with *grisaille* enamels.
- 1953 SNUFF BOX, gold, engine turned.
- 1954 SWEETMEAT BOX, gold and dark blue enamel, with paintings by George Beaulieu.
- 1955 SWEETMEAT BOX, gold and dark blue enamel, with paintings, and tinted gold foliage.
- 1956 SNUFF BOX, gold and coloured enamel, with enamel paintings of marine subjects.
- 1957 SWEETMEAT BOX, chased gold, with enamel paintings.
- 1958 SNUFF BOX, gold and diamonds, with enamels of a lion hunt and other Eastern subjects.



- 1959 SWEETMEAT BOX, gold, with enamel of "L'Accordée du Village" and other subjects after Greuze; by Roucel, jeweller to the King.
- 1960 SNUFF BOX, Japanese gold lac, mounted in gold.
- 1961 EYE GLASS, handle of Florentine mosaic (*pietra dura*).
- 1962 SNUFF BOX, Japanese gold lac, mounted in gold.
- 1963 SWEETMEAT BOX, ornamented with paintings in Watteau style.
- 1964 SWEETMEAT BOX, ornamented with painting of Louis XVI. and his Queen at the Chateau of Meudon; by Van Blarenberghe.
- 1965 SWEETMEAT BOX, enamel enriched with diamonds, with enamel of Rinaldo and Armida, and other subjects from Ariosto.
- 1966 SWEETMEAT BOX, chased gold, with paintings on vellum of domestic life, by Van Blarenberghe.
- 1967 SWEETMEAT BOX, chased gold, with paintings on vellum of a fair, and similar subjects by Van Blarenberghe.
- 1968 SWEETMEAT BOX, with painting on vellum of the Chateau d'Amboise, by Van Blarenberghe.
- 1969 SNUFF BOX, with paintings of horse racing in England and Italy, by Swebach.
- 1970 MINIATURE, profile of a lady, unknown.
- 1971 MINIATURE PAINTING on vellum by Van Blarenberghe: The Fair of S. Germain, dated 1763.
- 1972 DAGGER, the handle and mounts of chased steel, the sheath of jade inlaid with gold: Indian.
- 1973 SWEETMEAT BOX, gold, with armorial shield of a bishop engraved on lid.
- 1974 FORK AND SPOON, silver gilt handles, chased with a bishop's shield: French, time of Louis XIV.
- 1975 FORK, silver gilt, the handle chased with foliage: French, time of Louis XIV.
- 1976 MARROW SPOON, silver gilt.
- 1977 SPOON, silver gilt, the handle chased with wild boar and dog.
- 1978 KNIFE, silver gilt, chased handle.
- 1979 KNIFE, the blade of Indian steel, the handle of jewelled jade, the sheath of velvet, ornamented with jewels and enamels: formerly belonged to Tippoo Saib.
- 1980 CARD COUNTERS, black and white enamel on gold, with the Imperial device of the bee: formerly belonged to the Emperor Napoleon I.
- 1981 CUP AND COVER, gold, set with pearls, garnets, and turquoises: Hungarian.
- 1982 PAPER WEIGHT, scientific instruments in gold and lapis lazuli on niello base: Russian.
- 1983 CHAIN, Trinchinopoly gold: Southern India.
- 1984 ORNAMENT WITH SUSPENSORY HOOK, silver gilt, pierced work with a monogram.
- 1985 CASE OF SPOONS (6) AND SUGAR TONGS, silver, with gilt stems and niello bowls: Russian.
- 1986 DAGGER, "KHANDJAR," the hilt and sheath mounts of enamel, with classic medallions "*en grisaille*."  
*A weapon of European make, presented to Tippoo Saib.*
- 1987 BADGE, silver, parcel gilt: belonged formerly to an Orange lodge in Ireland.
- 1988 CHAMBERLAIN'S KEY, silver gilt: English, time of George II.
- 1989 WAIST BUCKLE, pierced and relieved silver: Renaissance style.



- 1990 KNIFE, the hilt and sheath mounts set with garnets, the sheath of painted enamel: South German.
- 1991 CLASP KNIFE, the handle of mother of pearl inlaid with the royal cipher and ornaments in gold.
- 1992 MOUTHPIECES FOR PIPES (3), amber, set with precious stones: Constantinople work.  
*Presented by the Pasha of Egypt to the Emperor Napoleon III.*
- 1993 KNIFE, handle of green jade, sheath of carved sandal wood: Indian.
- 1994 SHUTTLE, "NAVETTE," rock crystal and gold, set with garnets.
- 1995 SHUTTLE, "NAVETTE," chased gold, with enamel medallions.
- 1996 NECKLACE, ivory and gold piqué work.  
*Presented by Queen Marie Antoinette to the Princesse de Lamballe.*
- 1997 MOUTHPIECES FOR PIPES, dark amber set with enamel and diamonds: Constantinople work.
- 1998 WAIST BELT, gold, set with turquoises and garnets: Hungarian.
- 1999 DISH, steel, damascened with gold: North Italian, 16th Century.
- 2000 ORNAMENT, with suspensory hook: silver gilt pierced work, with a monogram.
- 2001 MONSTRANCE, silver parcel gilt: Italian, 16th Century.
- 2002 NECKLACE, gold filigree beads: Indian.
- 2003 SCISSORS, the handles of open work cut steel: German, 17th Century.
- 2004 SCISSORS, steel, damascened with gold: Indian.
- 2005 KNIFE, FORK, and SPOON, silver gilt and chased, the handles of pale tortoiseshell incrustated with gold: French, early 18th Century.
- 2006 KNIFE, FORK, and SPOON, silver gilt, the handles of pale tortoiseshell incrustated and piqué with gold: French, early 18th Century.
- 2007 KNIFE and FORK, with sheath of silver gilt, chased openwork set with garnets, and suspensory gold chain: German, 17th Century.
- 2008 PENKNIFE, the handle of dark blue enamel and chased gold flowers: French, 18th Century.
- 2009 BASKET, gold filigree: Genoese work.
- 2010 HAIR PIN, with onyx bust: Italian, 16th Century.
- 2011 FRUIT KNIFE, handle of mother of pearl, inlaid with gold.
- 2012 HAIR PIN, with *cinqe cento* cameo bust, set in enamelled gold.
- 2013 PIPE, the bowl of French porcelain, mounted in silver gilt.
- 2014 HUNTING KNIFE, the handle of carved jade, the guard and sheath-mounts set with garnets and turquoises: Hungarian.
- 2015 PINNERS, (two pairs), steel cut open work: German, 15th Century.
- 2916 STAND or PEDESTAL, Spanish broccatello marble, with frame of copper, chased and gilt: Italian, 16th Century.
- 2017 KEY, the handle formed by a royal crown in wrought steel.
- 2018 WRITING DESK, leather with silver mounts: English, 17th Century.  
*Belonging formerly to King Charles II., whose cipher and crown are embossed on it.*
- 2019 STAND, wood inlaid with stained ivory and mother of pearl: French, 17th Century.
- 2020 VASE, copper gilt and inlaid: German, 17th Century.
- 2021 SHUTTLE, "navette," cut steel open work: French, 18th Century.  
*The monogram renders it probable that this object belonged to Madame Louise, daughter of Louis XV.*
- 2022 KNIFE, the handle of jade incrustated with gold, the blade incrustated with animals and foliage in gold: Indian.

- 2023 KNIFE, FORK, and SPOON, gold, with handles of bloodstone incrustated with gold: Italian, 16th Century.  
*Belonged formerly to Cardinal Mazarin.*
- 2024 KNIFE and SPOON, the handles painted in enamel with emblematic figures: French, early 17th Century.
- 2025 DESSERT KNIVES (2), the handles of dark blue and coloured enamels: French, 17th Century.
- 2026 SUGAR SPOONS (2), silver gilt beaten work: French, 17th Century.
- 2027 SHUTTLE, gold pierced and chased: French, 18th Century.
- 2028 HUNTING KNIFE, onyx handle, mounted in chased gold, set with rubies and turquoises: Hungarian.
- 2029 KEY OF WREST, silver gilt, rococo ornament.
- 2030 PLATE, silver filigree with opaque blue enamels: Indian.
-

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BETHNAL GREEN MUSEUM

Vincent Brooks, Day & Son, Lith.





Vincent Brooks, Day & Son Lith

BETHNAL GREEN MUSEUM.



*Sanctioned by the Science and Art Department*

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A GUIDE

TO THE

BETHNAL GREEN

BRANCH

OF THE

SOUTH KENSINGTON MUSEUM

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*ILLUSTRATED with VIEWS and WOOD ENGRAVINGS*

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LONDON

SPOTTISWOODE & CO., PRINTERS

NEW-STREET SQUARE, E.C.

38 ROYAL EXCHANGE, E.C.

87 CHANCERY LANE, W.C.

30 PARLIAMENT STREET, S.W.

1872

*Sold in the Bethnal Green Museum*

# CATALOGUES

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*SOUTH KENSINGTON MUSEUM  
AND BETHNAL GREEN BRANCH MUSEUM.*

THE MUSEUMS are open daily; FREE on *Mondays, Tuesdays, and Saturdays*. On Students' days, *Wednesdays, Thursdays, and Fridays*, the public are admitted on payment of SIXPENCE each person. The hours on *Mondays, Tuesdays, and Saturdays* are from 10 A.M. till 10 P.M.; on *Wednesdays, Thursdays, and Fridays*, from 10 A.M. till 4, 5, or 6 P.M., according to the daylight.

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*SOUTH KENSINGTON MUSEUM.*

*Tickets of Admission* to the Museum, including the Art Library and Educational Reading Room, are issued at the following rates:—Weekly, 6*d.*; Monthly, 1*s.* 6*d.*; Quarterly, 3*s.*; Half-yearly, 6*s.*; Yearly, 1*os.* Yearly Tickets are also issued to any School at 1*l.*, which will admit all the pupils of such school on all Students' days. Tickets to be obtained at the Catalogue Sale Stall of the Museum.

*THE ART LIBRARY.*

THE LIBRARY is contained in the new Rooms, on the West side of the North Court, and is entered through a door in the West Cloisters of the North Court. (*See Ground Plan.*) It consists at present of upwards of 20,000 volumes, and possesses a collection of Engravings, Drawings, and Photographs, illustrative of Architecture, Ornament, &c. A portion of these are framed, and exhibited in the Museum of Art, to illustrate its various sections. It is emphatically a special Library, the object of which is to aid in the acquisition and development of artistic knowledge and taste, and to furnish means of reference on questions connected with Art. In order, as far as possible, to extend its utility, books not readily to be procured in local libraries are allowed to circulate from it to the Provincial Schools of Art.

The Library is open morning and evening, during the same hours as the Museum. (*See above.*)

*THE EDUCATIONAL READING ROOM.*

THIS READING ROOM is at present situated in the range of temporary buildings at the left or western side of the principal entrance to the Museum. The books and periodicals relate chiefly to elementary instruction at home and abroad; but several standard works in History, Science, and General Literature are included in the Collection. The number of volumes exceeds 18,000; many of these are presentations or contributions on loan from the various educational publishers. On Students' days the Reading Room is open to all visitors; on Free days admission is restricted to Clergymen, Teachers of Schools for the Poor, or holders of tickets. (*See above.*)

## BETHNAL GREEN MUSEUM.

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THE Building now known as the BETHNAL GREEN MUSEUM, but of which the full official title is the BETHNAL GREEN BRANCH of the SOUTH KENSINGTON MUSEUM, is situate at the northern end of a large oblong open space, bought as a gift to the poor in the reign of King James I., the Parish Church of St. John occupying a corresponding position at the southern extremity. Those who remember the outline of the iron building in which for several years the treasures of the South Kensington Museum were safely and conveniently housed, will not fail to recognise in the new building of East London a strong resemblance to its elder and western sister, so much criticised as the 'Brompton Boilers.' Of this resemblance, a simple explanation is afforded in the fact that the whole interior framework of iron columns, floors, stairs, and other fittings have been made available in the present construction, to which, however, the substitution of brick walls and a slate roof for the corrugated iron of the older building has given dignity and permanence.

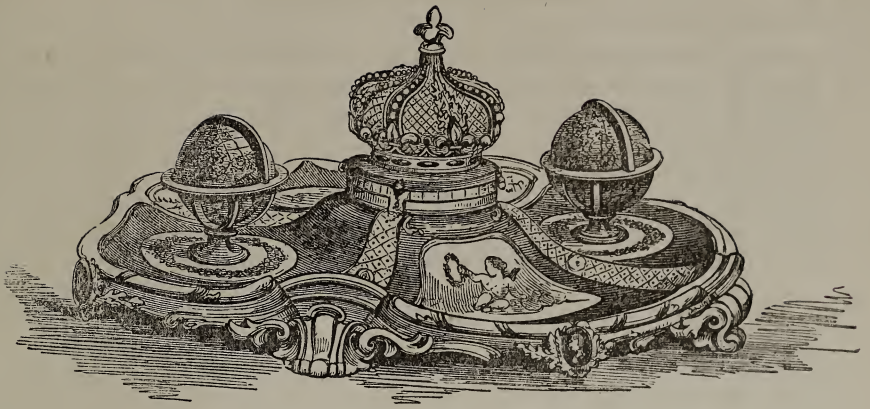
It is to be regretted that financial difficulties have prevented the carrying out in its full extent the original plan of the buildings, and have given to the West (and principal) Front more particularly a maimed and truncated appearance, by no means in accordance with the designs of its intelligent architect, Mr. J. W. Wild. The only instance, in fact, of anything beyond strictest utilitarianism, consists in the insertion of twenty-six panels of mosaic work below the cornice, thirteen on each side; of these, the southern series represent the

various events and operations of agricultural life, those on the northern side illustrating the achievements of fine and mechanical art and of the various sciences. These compositions are from the designs of Mr. F. W. Moody, and were executed by pupils of the South Kensington Museum. They are in light and shade only, colour being nowhere admitted, save in the panel illustrating the lately discovered and highly valuable process of spectrum analysis, where the use of prismatic colour was essential.

In front of the principal entrance has been erected the well-known fountain of enamelled earthenware (or Maiolica), made by Messrs. Minton, which will be remembered by many as a principal ornament of the International Exhibition of 1862, and which was afterwards placed in the Horticultural Gardens. The bright colours of the maiolica vases and the crowning figure of St. George and the Dragon form a striking contrast to the dark red brick of the Museum building.

The interior arrangements of the building are perfectly simple. A large hall, around which runs a double gallery, the lower one raised some feet above the level of the hall, and of moderate height; the upper gallery reaching to the roof, and obtaining in consequence an upper light, very favourable to the exhibition of pictures and other art works.

In proceeding to compile a general Guide to the Bethnal Green Museum, as at present constituted, it has been thought advisable to begin with



STANDISH : Sèvres porcelain.

### *THE LOAN COLLECTION.*

The system of exhibiting objects of art contributed on loan from their owners, which was originated at South Kensington in 1853, and greatly developed in 1862, has ever since been an important element in the attractiveness of that institution. In the establishment of the Eastern Branch Museum, it was resolved not to neglect this valuable source of help, and circumstances have given to the Loan Department of Bethnal Green an importance far beyond that which it bears at South Kensington. The unexampled liberality of Sir Richard Wallace in placing at the disposal of the authorities the chief treasures of the long-celebrated, though rarely seen, Hertford Collection of Art Objects, has filled the whole available space of the Museum, and thus obviated the necessity—it might be better to say, precluded the possibility—of accepting the kind offices of any other friend. The whole ground-floor and upper galleries of the Museum are occupied by art-treasures from this single source.

In offering a brief notice of the chief objects of interest, it will be convenient to consider them in the order in which they naturally present themselves to a visitor entering by the Western doorway. After passing the staircases which lead upwards to the FOOD and ANIMAL PRODUCT COLLECTIONS, and downwards to the Refreshment Room on the left, and to the offices of the Administrative Staff on the right, the visitor proceeds to the Central Hall of the Museum. His attention will probably be first arrested by a series of screens, covered with water-colour paintings, by English and French artists.



The Screen No. I., on the left hand, shows two of those wonderfully accurate transcripts of foreign scenery which David Roberts brought back from his Mediterranean travels, and which contrast admirably with the character of Copley Fielding's neighbouring drawings—genuinely English—whether in the calm landscape or the fresh breezy struggle with a chopping sea. A highly important work, of somewhat unusual size in this class of art, is Harding's 'View on the Moselle.'

The reverse of this screen contains some interesting enamels by Bone, after portraits by Sir Joshua Reynolds; two drawings, by W. Derby, of unusual force and finish; and a few small Boningtons, an artist whose works may be more conveniently considered later. But we would draw attention to two drawings which, from their somewhat unfavourable position, may be overlooked, yet form to our mind a contrast, probably accidental, but of singular vividness. No. 622*b* represents George Prince of Wales in all the dignity that well-preserved youth, the carefully-planned uniform of 'The Tenth,' and the vigorous pencil of Géricault could impart. In No. 622*a* Horace Vernet has given us Napoleon in the last scene of his eventful history. Seated on a bench, in the do-nothing attitude of enforced leisure, his over-corpulent frame clad in loose garments, his head shielded from the fierce sun of St. Helena by a broad, flapping straw hat, it is impossible to refrain from pity for the

'gallant horse fallen in front rank.'

Screen No. II. is confined to the works of French water-colour painters, and by right of chronology as well as of the rank of his model, Rigaud claims notice for his drawing, in bistre, of Louis le Grand, in full-blown dignity. The other works are of the present century, and, as may be expected from their nationality, are in many cases brilliant renderings of the stern scenes of battle.

In the third Screen, some early drawings, by Turner, should on no account be overlooked, nor the exquisite Copley Fieldings, by which they are contrasted.

Bellangé, in Screen No. IV., gives us two drawings, almost identical in composition, of 'Napoleon on the Battle-field, attended by his Staff.' One might have supposed that the painter would select by preference one of his hero's many victories, but his persistent introduction of the English uniform on the dead soldier fixes the scene to be that of Napoleon's

last and fatal defeat. Attention should be given to a very spirited composition by Eugène Lami, in which a wild orgie of Louis XV. times is rebuked by a preternatural warning of the Belshazzar type. This screen also contains a small drawing by Delaroche, of his picture of 'The Sons of Edward IV. in the Tower of London,' so well known by engravings and photographs. An oil painting of the same subject, also from the master's hand, will be found in the upper gallery.

On the fifth Screen, some of Lami's State ceremonials will probably catch the eye, two of which may create more interest as dating no farther back than the early years of our present sovereign. A very favourite drawing, by A. G. Decamps, is 'The Turkish School let out to Play,' in which the grave turbans and shaven crowns contrast oddly with the bright eyes and faces of fun proper to the schoolboy in all countries. Space will not allow of our lingering over all the subjects of interest here exhibited, but Delaroche's 'Murder of the Duc de Guise' on Screen VI. must not be overlooked. The composition is identical; the tall form of Guise lies at full length on the spectator's right, the centre is filled by the group of courtly murderers, who are turning towards the doorway on the left, in the opening of which is visible their cowardly king.

On Screen No. VII. are 16 drawings by Bonington, and those who look upon the painter's various excellences, whether displayed in rich sunny landscapes, solemn church interiors, historical groups, or compositions inspired by (not plagiarised from) the time-honoured masters of the art, will renew their wonder, and regret that such a career should have been cut short at the immature age of twenty-seven.

Screen No. VIII. takes us back to France, with its usual sad preponderance of military subjects. It is a real relief when Horace Vernet, turning, in No. 732*a*, to less dreadful warfare, shows us, with a rare touch of humour, the exploits of a sturdy sportsman against the wild denizens of the forest.

### *French Furniture.*

Turning from the consideration of paintings, it is now necessary to take notice of the noble collection of furniture which occupies a great part of the hall. The main portion of this—indeed, almost all—is French, and of the reigns of Louis XIV. and Louis XV.; nor is this wonderful, as at no period, before or since, has so much of artistic power been devoted to

what some may deem the less worthy branch of decorative furniture. Chief among the names of these artists, judging by the impress he left upon the decorative art of the period, was André Charles Boule, the inventor of that style of ornament which, receiving its name from him, is known as Boule or Buhl work. It is not clear whence the later and erroneous spelling originated, as the name of the artist is well known, and the royal patent of Louis XIV. conferring his rank is still extant. The beautiful effect produced by his inlay of tortoise-shell and gilt metal laid on wood has obtained such favour as to perpetuate this style of ornament, although at the present day additional brilliancy is obtained (a doubtful success) by backing the tortoise-shell with brass. The number and variety of Boule objects is so great, that any specification of their particular merits is unnecessary. It may, however, be mentioned, that in three tables (Nos. 1,316-18) the artist has allowed his fancy more than usual scope, and instead of confining himself to scroll foliage, has given us a community of monkeys engaged in various occupations usually pursued only by their tail-less and younger cousins. Boule work is also employed to decorate several of the massive cabinets which are placed at the eastern and western extremities of the hall, as also on the numerous bracket and pedestal clocks ranged along its sides.

The visitor will scarcely fail to notice the extensive use of gilt metal in the French furniture of this epoch, whether as an accessory to wood or Boule work, or employed by itself for candelabra, clock-cases, and other objects. An astronomic clock (No. 1,304) on the northern side of the hall is remarkable for the richness of design and skilful workmanship of its rustic ornament; and towards the eastern end stand, on a massive slab of verdantique marble, four candelabra (Nos. 1,571-74) formed by nymphs upholding lily-stems, the grace of which cannot fail to attract attention. These, as also two tripod candelabra, enclosing vases of lapis-lazuli (Nos. 1,579, 1,580), and a set of four girandoles (Nos. 1,551-54) are admirable specimens of the art of Gouthière, the most skilful workman on record in this branch of art. He flourished in the latter half of the eighteenth century.

#### *Sculpture and Bronzes.*

Ranged along the sides of the hall, and in the many furniture cases, are various works in bronze—busts, statuettes, and groups—by French sculptors. Among the former, notice should be taken of a fine head of Louis XIV. (No. 1,393),

possibly by Coysevoix. On the opposite side, and just beyond the central staircase, the bust No. 1,379 challenges attention. Though by an unknown artist, none who examine it can doubt that its author was a master of his craft; and seldom, perhaps, has the dignifying power of art been more clearly exemplified than in giving value to the painfully feeble features of Charles IX. of France. If such were really the lineaments of the king who sanctioned and took part in the Massacre which has of late been so warmly discussed, much of the guilt of that great crime must be removed from the king himself, and thrown upon the wire-pullers of this royal puppet. A bronze statue, life-size, by Falconnet, of Cupid, archly putting finger to lip (No. 1,378), will be recognised by many as the original of many reproductions in Sèvres porcelain, one of which (No. 761) will be found in the upper gallery, as well as a companion Psyche (No. 756), designed by the same artist. Two highly-important groups of French sculpture in bronze must not be passed without notice (Nos. 1,346, 1,347), though the name of the artist is unfortunately lost. They stand on marble pedestals to the right and left of the visitor on entering, and represent respectively Jupiter destroying the Giants with his Thunder, and Juno supported on clouds by the Winds. These groups refer to the belief of the Greeks, which assigned to Zeus (the Greek Jupiter) dominion over the upper sky, where lightning was formed, and to Here (the Greek Juno) the lower region of clouds and rain. Two marble statuettes of Bacchantes, or Devotees of the Wine-God, occupy a similar position at the opposite end of the hall. These figures are likewise French.

At the sides of the central staircases which lead to the galleries are placed, upon pedestals of ebony and gilt metal, two pairs of vases of porphyry, a stone which, though usually of a purple colour (the word 'purple' being in fact derived from the Greek *porphyryon*), is occasionally found of green or even black ground. The vases (Nos. 1,302, 1,303) on the south side are Italian. The pair (Nos. 1,298, 1,299) are of French workmanship, and of the present century. Goat's heads in gilt metal form the handles. In the north-east part of the hall are an earlier pair (Nos. 1,383, 1,384), also of French work, in which the stiff line of the basilisk handles testifies to the difficulty encountered by the sculptor.

#### *Italian Furniture.*

Although the furniture and sculpture hitherto described have been almost entirely French, it must not be supposed



that Italy, the mistress of the arts, is unrepresented in this collection. A Venetian chest of simple quadrangular form (No. 1,343), the sides and cover of which are boldly carved in open work and gilt, deserves a closer examination than its present somewhat unfavourable position will permit. The ornament, composed chiefly of roses, thistles, and fleur-de-lys, might lead to the erroneous conjecture that the national emblems of Britain and France had been here combined, but the date, which is clearly of the 16th century, must negative such a supposition. Two console tables (Nos. 1,375, 1,376), each of which is supported by a Cupid and Dolphin, in carved and gilt wood, and a similar object (No. 1,382), showing a finely-carved group of boys, are all Italian, and date probably about the year 1700. The tops of Italian tables are mostly of marble: two of these are *verdantique*; the third, an inlay of various ancient marbles, with three small panels of what is known as Florentine Mosaic, an art representing flowers, shells, or, as in the present case, even landscapes, by the juxta-position of coloured stones. It may not be out of place here to refer to the different character of Roman Mosaic—an art always practised in Italy, and of late years followed with great success in other countries, mainly in Russia and England. In this art the materials are *tesserae* of earthenware or glass artificially coloured and capable of a far closer imitation of Nature than is possible in Florentine Mosaic. A fine panel of Roman Mosaic, set in malachite, forms the top of a table (No. 1,370), the frame of which is a beautiful specimen of French wood-carving of the 18th century. Before quitting the subject of Italian furniture, however, we must not omit to notice two specimens which are sure to attract attention, namely, the two Chairs of State (Nos. 1,395, 1,396). The suite of six chairs to which these two belong were formerly in the well-known collection of Horace Walpole, at Strawberry Hill. They are of Venetian manufacture, and are supposed to have formed part of the furniture of the Ducal Palace. The two here exhibited, having been re-gilt and covered with modern French silk and velvet made in imitation of their original decoration, were placed on the dais for the use of their Royal Highnesses the Prince and Princess of Wales on the occasion of the opening of the Museum.

#### *Marble Busts.*

In marble busts this collection is not rich. Two (Nos. 1,350, 1,351) may be noted as exemplifying a practice which,

though to be found in several specimens of Græco-Roman art, and in vogue likewise during the period of the Renaissance, has never found favour among the best judges, namely, the constructing busts of different coloured marbles. In this instance the drapery has been formed of brown and white *breccia*, contrasting (to our mind harshly and unpleasantly) with the whiteness of the head. A far more pleasing specimen of art is the bust (No. 1,389), by Rysbraeck, of Caroline, Queen of George II., whose energy and sagacity were often a valuable aid to her husband in critical times, and who will be known, even to those who do not read history, by Scott's brilliant sketch of her in the 'Heart of Mid-Lothian.' Near to this bust is a very poetical rendering of the head of Charles I. (No. 1,390), seemingly by a French sculptor.

An object which, from its position on the floor of a case, may easily escape the notice which it deserves, is a Bronze Knocker (No. 1,402). In the 16th century, when even the humblest articles of domestic economy became vehicles for the display of artistic skill, the knockers of palace-gates were frequently exquisite and fanciful groups, and this Boy between two Dolphins is no unfavourable specimen of its class.

In the cases, and placed on the tops of tables and chests of drawers, a careful observer will find many groups and statuettes, chiefly French, well deserving attention. Among them may be mentioned a very clever Guitar Player (No. 1,332), and two equestrian statuettes, one of which (No. 1,334) shows the well-known features of Henri IV.; the other, and perhaps the better in art (No. 1,330), although obviously a portrait, does not appear to have been identified.

Of objects wrought in the rarer materials, the chief portion are in the upper gallery. Two groups in marble and lapis-lazuli (Nos. 1,352, 1,353) should be noticed, as graceful compositions, although their allegoric signification does not seem very clear, nor possibly very important. No. 1,354, an Ink-stand and accompaniments, is a choice collection of the more valued marbles and decorative stones tastefully combined, while the Standish (No. 1,312), a yet more important specimen of the same art, and decorated with *pietra-dura* cameos, is stated in the Catalogue to have been presented by Napoleon to Pope Pius the Sixth. That it once belonged to that pontiff is clear from the papal tiara surmounting the arms of Braschi.

## THE PICTURE GALLERIES.

In proceeding to visit the pictures and objects of art in the upper gallery, the visitor is recommended to ascend the southern or right-hand stair, and begin with the paintings of the English school, which will be found to extend from the stair-head to the western wall of the building. The No. 1 of the Catalogue represents the well-known Duke of Queensberry, whose effigy has obtained this post of honour more—it may be presumed—out of deference to the artist than to the sitter. Below hangs ‘Mrs. Robinson,’ the ‘Perdita’ of Shakespeare’s play and of domestic romance, and near to her the full-length portrait (No. 5), by Gainsborough, entitled, we regret to observe, ‘Portrait of a Lady.’ It seems strange that so important a work of the master should not have sufficed to preserve the name of the sitter for a century, but in Gainsborough’s case enquirers have not the advantage of private memorandum-books, so valuable in the analogous instance of Sir Joshua Reynolds. Curiously enough, though the lady’s name be now lost, that of the dog is well known, being the artist’s favourite ‘Fox,’ who often figures in his master’s works. A very favourite portrait of ‘Lady Blessington,’ by Lawrence, is close by; and lower down, two charming works of Reynolds, ‘Miss Bowles’ (No. 7) and ‘Nelly O’Brien’ (No. 8), the best and most fascinating representation which the artist has left us of a very favourite subject. It is pleasant to see from this picture and from the ‘Mrs. Hoare’ (No. 17) that there could even then be found a few faithful Abdiels who could resist the monstrous demands of fashion as regards the head-dress. Passing some small reminiscences of Sir E. Landseer and Sir D. Wilkie, we come upon one—and by no means the worst—of the many portraits of Wellington, who is here represented as sparing a moment, before going to some ceremonial, to explain to Colonel Gurwood the date of his Waterloo despatch. Beneath may be observed two clever little bits of domestic comedy (Nos. 24, 26), which, let us remark by the way, are not quite in their right place. ‘Cornelius Buys’ was a Dutchman. The ‘French Tutor’ interrupted by a watchful mother when teaching his pupil the verb ‘I love,’ is very amusing. Nos. 28, 30, and 31 are as charming a trio of heads, by Reynolds, as can well be imagined—high-born ladies, with more in their features than high birth alone gives. Various other paintings, the works of artists, some but recently gone, and

others, happily, still among us, fill the remaining space on this wall. The remaining pictures of the English school will be found on Screen A, where Landseer's magnificent 'Mastiff' cannot fail to attract observation. All the other pictures are by Bonington, and as we had previously occasion to remark, testify to the great and varied talent of the young artist. Nos. 43, 45, and 50 show us three French sovereigns, each under circumstances very typical of his character; and No. 53 lets us see 'Master Slender' sorely embarrassed by the finery of his new surcoat, which must have been a costly purchase for one who kept 'only three men and a boy till his mother be dead.' The landscapes are very pleasing, and the 'Piazza of St. Mark, at Venice,' admirably recalls the blinding glare of an Italian summer noon.

### *Sèvres Porcelain.*

The cases which stand in this division of the gallery contain many exquisite specimens of Sèvres porcelain. This highly-valued manufacture has, from its first establishment in 1753, been supported by the French Government, and the careful investigator will find in the varied decorative pictures of the cups, saucers, and vases evidences of the opinions prevailing at the date of their manufacture. It is interesting to trace how national taste changes from the mythologic amours of the vase (No. 763) and the gay military uniforms or poetic peasants of cups Nos. 771, 785 to the later dated cups (Nos. 789, 790), ornamented significantly with Roman *fascas*, caps of liberty, and a portrait of Oliver Cromwell.

In the second case, the porcelain objects are of singular rarity and value. We may particularise No. 808, a vase of unusual form and difficulty of execution, the rarity of which causes a specimen, when offered for sale, to fetch a price reckoned not in hundreds but in thousands of pounds. (*See Illustration, p. 16.*) The shape is intended to represent a ship or ancient galley, with mast, shrouds, and pennant. Attention should be given to the semi-circular pedestal of black wood on which the vase is placed, as an admirable specimen of wrought metal decoration, executed, as its inscription testifies, at the private workshop of a French nobleman. No. 802 is a Standish, made by order of Louis XV., whose medallion-bust is on the margin, and given by him to Marie Antoinette, then Dauphiness of France, whose monogram is on the opposite side. The geographical character of the decoration may have



had reference to the fondness of the Dauphin (the unhappy Louis XVI.) for that science. (*See Illustration, p. 7.*)

In the third case of Sèvres porcelain the most noteworthy objects are a series of vases (No. 815 and other numbers) forming part of a service presented by Louis XV. to the Empress Catherine II. of Russia. On the cup No. 828 are two figures in the exaggerated theatrical garb of the Louis XIV. period, in which, but for the inscription, it would be difficult to recognise Perseus and Andromeda.



VASE, called '*Vaisseau à Mât*:' Sèvres porcelain.

In a small upright case near by are several miscellaneous objects of interest: a handsome Boule inkstand, dated 1710, belonging formerly to the French Royal College of Surgeons and a mirror of similar manufacture, the property of a noble

French family, will scarcely escape notice, nor, probably, two good specimens of tortoise-shell, incrustated with gold, the inkstand (No. 1,188) and the coffret (No. 1,175). Attention may be drawn to two small bronze statuettes of the Emperor Napoleon and the Empress Josephine, to two tobacco graters (Nos. 1,180, 1,181), one in boxwood, one in ivory), used in the early days of snuff-taking, when it was not unusual for a gentleman to scrape (*raper*) his own tobacco: hence the word *rappee*. A diptych, or pair of tablets, of carved ivory is of German work, and of 13th century date.

Turning again to the pictures, and passing with admiration a 'River Scene' by Cuyp (No. 54), and another by Van Nüyen (No. 55), we come upon a fine group of portraits. No. 60, a portrait of Queen Victoria, painted in the early years of her reign by Sully, an English artist settled in America, is flanked on each side by two noble Vandycks (Nos. 59 and 63), 'Philippe Leroy and his Wife.' 'The Riches of Autumn' (No. 61) is a good specimen of Jordaens, a painter not very much known in this country.

The visitor comes now to the western window of the building, opposite to which are three cases, fitted with some of the choicest specimens of Sèvres porcelain, and of jasper and other decorative stones in the collection. In the first case, three vases (Nos. 854, 857, 860) are the only instances in this collection of 'hard paste,' a more durable but less beautiful material than the 'tender paste' employed in the best period of the art. Four cups are noticeable from the curious socket-shaped form of their saucers, adopted as a prevention against the cup slipping, and known by the name of 'trembleuse.' An ewer and basin in this case is an instance of what is called 'jewelled Sèvres,' the effect of jewels being attained by small dots of translucent enamel.

The central case contains vases, tazzas and other ornamental ware of a very striking character, the materials employed being jasper of Sicily, a green variety of this stone from Russia, malachite, lapis-lazuli, and the 'Blue John' spar of Derbyshire. The mountings of these valuable stones are all of gilt metal, elaborately wrought by Gouthière.

In the third case we again find some rarities in Sèvres porcelain. The jewelled dark blue vases (Nos. 864, 866, 868) are painted with classic subjects, the central one being the

legend of Pygmalion and Galatea, showing the moment when the marble statue receives life (*see illustration*). A vase (No. 872) must not be passed over, as its colour, called in England *Rose Dubarry*, is so highly esteemed among collectors as to render it one of the most valuable pieces of the collection.

### *Dutch and Flemish Pictures.*

Recurring to the Dutch and Flemish pictures upon the second part of the West wall, a striking head, by F. Bol, of a man holding a German wine-glass, will attract attention, near which are three landscapes, each the production of a great master: No. 76, by Hobbema; No. 80, 'The Waterfall,' by Ruysdael; and, in the central post of honour, the celebrated 'Rainbow' landscape, by Rubens, of which marvellous work the least satisfactory feature is that from which the picture derives its distinctive title. No. 83 is a portrait of Rubens' second wife, whose features must be familiar to all students of her great husband's works, as she was frequently his model. On this and the North wall will be found many paintings of dead game, swans, peacocks and similar still life, the works of J. B. Weenix and of his son.

On the North wall the first object of importance is a large 'Adoration of the Shepherds,' by Philip of Champagne (No. 86), next to which is a very fine work of W. Vandervelde, 'Shipping in a Calm.' A smaller piece, by the same artist (No. 89), has a more definite interest, as representing one of the tough struggles for naval supremacy which frequently took place at that period between ourselves and the Dutch. A Landscape by Both (No. 90), shows how that painter's long residence in Italy enriched his style, by adding the picturesque features of southern lands to the atmospheric effects so well rendered by Dutch landscape painters. Two interesting portraits (Nos. 94, 95) hang close by, one of Robert Dudley, Earl of Leicester, the celebrated favourite of Queen Elizabeth, by Sir A. More, the other of his brother Ambrose, by Porbus. Vandyck's 'Virgin and Child,' from the Fesch collection, will not be passed by, to which succeed three magnificent examples of Rembrandt, 'The Unmerciful Servant' (from the parable in St. Matthew), and the life-like portraits of the Burgomaster Palekan, his wife and children. Below these life-sized works will be found several landscapes by various good but less known painters, and two marvellous Interiors, by De Hooghe (Nos. 99 and 105).





VASE. Jewelled Sèvres porcelain.



The Screens B and C contain many cabinet pictures of high interest. A few may be specified rather as being liable to be casually overlooked than from any great superiority over their neighbours. A beautiful Sunset effect (No. 129) is by Camphuyzen, an artist whose works are very rare in this country. A fresh little River Scene, by Teniers (No. 126), should be noticed, as also the wonderfully-finished 'Vegetable Seller,' by W. van Mieris (No. 132). An unusually small Rembrandt, 'The Good Samaritan' (No. 138), requires and will repay close examination. No. 141, 'The Water Mill,' by Hobbema, is a well-known work of the painter, formerly in the collection of the King of Holland.

On Screen C attention should be drawn to No. 149, a bold and effective sketch by Rubens of 'The Adoration of the Magi,' afterwards painted in full-size with unusual gorgeousness of colour, and now in the Museum at Antwerp. Another rendering of the same subject is No. 160. 'The Temptation of Joseph' (No. 164) is another instance of the brilliant colour and careful finish in which W. van Mieris delighted, and the neighbouring landscapes by Cuypp and Paul Potter need only to be named. On the side of this screen, facing the gallery, are three fine heads by Rembrandt, one being from this painter's frequent model—himself; and three of Vander Heyden's intensely accurate transcripts of buildings must not be overlooked. Of these, No. 177 shows Cologne Cathedral, with the historical crane on the top of its unfinished tower.

On Screen D, among many beautiful cabinet pictures, attention may be drawn to No. 199, a Landscape by Rembrandt, as this great painter's reputation rests mainly on his figure pieces. No. 204, 'The Harpsichord Lesson,' by Jan Steen, should not be neglected, and on the inner side will be found (No. 211) 'A Church Interior,' by Emanuel de Witte, a painter comparatively unknown in this country, but remarkable for the simple truthfulness of his execution. Near to this hangs (No. 216) a Group, by Adrian Vandervelde, an artist who was frequently engaged to supply figures to landscape painters. Screen D contains, among others, a very striking portrait by Frank Hals, a painter remarkable for rapidity of finish, accompanied, as is not usual, by great minuteness of detail. 'The Sleeping Sportsman,' by Metz (No. 234), is a well-known and highly-valued specimen of this painter. No. 240, by David Teniers, should be examined, not alone for its merit, but to note the curious way in which

the artist has given to a merely military group of the period an historic and sacred character, by inserting in the background a group of St. Peter and the Releasing Angel.

The cases in the Dutch and Flemish division contain several fine pieces of Boule furniture, as also excellent bronze groups by French sculptors. A complicated group (No. 1,161) is said to have been modelled after the attempt on the life of Louis XV. by Damiens; and No. 1,089, representing Cupid overcoming Pan, is a spirited composition by Caffieri, a sculptor of the South of France. In the next furniture case are a writing-table and set of shelves, somewhat differing from the ordinary French style, being made of wood covered with light green varnish, called 'Vernis Martin,' after the name of its inventor, and much used in the early part of the last century for snuff-boxes. The classic inkstand on the table, which forms part of the *suite*, is traditionally said to have been used by Napoleon after the Battle of Austerlitz. The upright cabinet in this case (No. 1,154) is a very fine specimen of inlaid wood by David. By far the most important specimen of marquetry, as this work is termed, is the writing-table in Case 11, made for Stanislaus, King of Poland, by Riesener, a well-known artist of the 18th century. The monogram of the King, S. R., may be seen on the sides.

The square, upright case is devoted to Maiolica, a class of earthenware which, originating in Morocco and thence extending to Spain, was afterwards imitated by Italian potters and carried by them to a high degree of perfection. Specimens of both Spanish and Italian ware will be found in this case.

Above and around the staircase are a few more Dutch pictures of high importance: two grand sacred groups by Rubens (Nos. 110 and 114), an 'Old Lady' by Rembrandt (possibly the painter's mother), and two Vanduycks, of which No. 117 is believed to be his own portrait. Two interesting portraits of 'Jane Seymour, Queen of Henry VIII. and her son Edward VI.,' are by an unknown artist, probably Italian.

#### *Italian and Spanish Pictures.*

The Italian pictures in this collection are comparatively few, with the exception of a numerous series of Venetian views by Canaletto and Guardi. 'A Sibyl,' by Domenichino (No. 252), will, however, not fail to be noticed as well for its own merits

as for the splendidly carved frame, a work of some Florentine (or probably Sienese) artist of the 16th century. 'The Holy Family,' by Andrea del Sarto (No. 255), from the collection of the King of Holland, is a well-known work of the painter, and (No. 258) a 'Virgin and Child' must not be overlooked, being one of the works of that very rare though very renowned painter, Lionardo da Vinci. 'St. Catherine of Alexandria' (No. 265), a striking portrait (No. 266) by a scholar of Raphael, a brilliant 'Female Head' (No. 268) by Bronzino, and one of Salvator Rosa's poetical landscapes (No. 269), are typical of four distinct schools of the long and varied line of Italian art.

Next to, and in some degree mixed with, the Italian school are the works of Spanish painters. No less than three portraits of Don Balthazar, the son of Philip IV., from the hand of Velasquez, are to be found here, of which the finest (No. 291) was formerly the property of Mr. Wells, of Redleaf. Several sacred subjects by Murillo show the great tenderness and thoroughly naturalistic treatment of this truly national painter. A small 'Virgin and Child with Saints' (No. 310, Screen G), is a charming specimen of Murillo. On this screen likewise are two very perfect works of Velasquez (Nos. 320, 324), being companion portraits of Philip IV. of Spain and of the Count of Olivarez, his celebrated Minister. *Replicas* of these beautiful paintings have been executed by the painter in life-size for the Museum of Madrid. Near them hangs a fine head of a Lady (No. 221) and the 'Boar Hunt' (No. 322), a sketch from (or for) the picture in the National Gallery. The only two Titians in the collection (Nos. 313, 316) are, like the Velasquez above-mentioned, small copies, or possibly original designs, for larger works of the master; the 'Rape of Europa' and 'Danae:' the latter of which belongs to the Museum of Naples.

The glass cases in this division of the gallery contain some of the largest specimens of decorative furniture. Two very fine Boule cabinets (Nos. 1,050, 1,051) have been ornamented in a somewhat unusual manner by the insertion of medals struck in commemoration of the wars of Louis XIV. At one extremity of Case 17 are two good copies, in gilt bronze, of the marble statues by Coustou, known as the Horses of Marli; at the other are groups, likewise gilt, representing two events in the life of Hercules. Case 19 is occupied by similar objects to the last one, among which may be specified the marquetry



cabinet (No. 1,090), the ornament of which is different in style to those hitherto described. Two angle-cupboards or 'encoignures' (see illustration), of companion workmanship, are numbered in the Catalogue Nos. 1,575, 1,576. The numerous table and bracket clocks in these cases will not fail to attract notice. Among them, No. 1,067 in this case should be observed, as being signed by the designer, Boizot, and by the metal-worker, Gouthière, of whose skill we have already spoken. In Case 21, among the ordinary profusion of Boule, clocks, and Sèvres, will be found two noble ewers (Nos. 911



ANGLE CUPBOARD, 'Encoignure': wood marquetry and gilt metal.

912) of Dresden porcelain, covered with hawthorn blossoms in the so-called 'Mayflower' pattern. Case 22 is chiefly devoted to wrought metal-work, among which may be noted two tables (Nos. 1,082, 1,083), with slabs of rare green porphyry, and an inkstand (No. 1,085) of very fine workmanship, bearing the arms of Savoy.

The Cases 12, 16, 18, 20, are devoted to earthenware, mostly



the many varieties of maiolica produced in the various towns of Italy, among which it does not seem necessary to cite any for special observation, unless it be the ware of Gubbio, remarkable for its brilliant lustre in various tints, some of which (notably the crimson) have hitherto defied the skill of modern manufacturers to reproduce. These objects, which were mostly the work of one man, Giorgio Andreoli, will, with one exception, be found in Case 18. The most important work of Maestro Giorgio, however, marked No. 1,476, will be found in the central case of the east window. A few specimens of the interesting variety known as Persian ware are in Case 18.

### *French Pictures.*

The East wall and the South wall, as far as the staircase, as well as all the screens corresponding, are occupied by pictures of the French school. The first pictures which attract the eye after completing the survey of the Spanish school, are those of the prolific and favourite painter Horace Vernet—three of his Eastern scenes, the central one a group of Arab chiefs of the present day, the other two representing Scriptural subjects, the costumes of the two periods being, as the painter warrantably conceives, identical. It is curious to compare the different treatment of the same story by Murillo (No. 298) and Vernet (No. 338). A very spirited Eastern subject, by Decamps (No. 328), and a grand work of Robert Fleury (No. 336), must not be passed by. No. 341 is a beautiful sketch by Prud'hon of his grand picture in the Louvre, and No. 343 a graceful classic design by the same artist. Crossing the eastern window we are struck by a brilliant painting of never-wearying Venice by Ziem, while below we recognise Vernet in his best-known character, Painter of the French Army. No. 348 showing us Napoleon in his full glory at Paris, No. 347 his eclipse at Elba. Nos. 353, 356, 358 are three landscapes by different artists, all treated in original methods. No. 357 is a wild scene by Decamps, looking more like a horde of robbers than the 'Patrol,' as it is designated. No. 361 should be noticed, being one of the few Belgian pictures in the collection, and painted by Gallait, whose large historic pictures in the Exhibition of 1862 excited much admiration.

Before proceeding farther with the French paintings, it may be convenient to notice the three cases in front of the eastern window. One case is filled principally with Chinese work, vases, candlesticks, and statuettes, gilt and enamelled, ugly

in form and patiently beautiful in ornament as usual ; also a pair of richly-coloured bowls of porcelain, mounted in gilt metal. Another case contains a few objects only, but of exceptional excellence. No. 1,470 is an unusually fine specimen of Limoges enamel, a class of decoration carried to higher perfection in that city than elsewhere, and consisting of colours liquefied by heat applied to a surface of metal, usually copper. The present dish representing Apollo and the Muses, is the work of Martial Courtois, a well-known painter, who, in common with other artists, heightened the brilliancy of his colours by applying foil at the back. No. 1,470*a*, a less attractive but equally skilful work, is by Leonard Limousin. Below these (No. 1,474) is an earthenware dish of peculiar character, the work of Bernard Palissy, a French potter of the 16th century, who devoted all his energy to the production of this class of earthenware. A few more of his works are in the same case. No. 1,476 has been already spoken of as a masterpiece of Maestro Giorgio d'Ugubbio, by whom it has been signed on the back, and dated April 17, 1525.

Proceeding to the South gallery, we meet at once with three noble paintings—the lovely 'Virgin and Child' of Delaroche, the awful scene from Dante's 'Vision,' by Ary Scheffer, and Goethe's 'Margaret at the Fountain,' by the same artist, a graceful and delicate rendering of a mournful tale. Near to this hangs a striking head of the Empress Josephine, by Prud'hon (No. 369) ; and, curiously enough, immediately below is hung Schopin's picture of 'Napoleon divorcing Josephine,' in which the painter has clearly indicated his ideas of the respective dignity of the two chief actors. Next to this is a brilliant composition by Delacroix, 'The Execution of Marino Faliero.' Beyond this, the South wall, up to the point where the English school begins, shows many examples of the painters most in favour during the reigns of Louis XIV. and Louis XV. The classic and pastoral groups of Boucher, the beautiful, too uniformly beautiful, heads of Greuze, and portraits of kings and royal favourites, mingle with a very charming landscape by Watteau (No. 402) ; another of totally different character by Gaspar Poussin, and a noble classic subject by Nicolas Poussin, 'The Dance of the Seasons' (No. 386), which last is well-known from engravings. A pleasing portrait of Sophie Arnould the actress, by Greuze (No. 410), completes the circuit of the walls. The corresponding screens are crowded with French pictures of interest. On Screens K and L will be found a numerous collection of Meissonier's diminutive

treasures, so numerous indeed as to defy separate notice. All that can be done is to mention a fearful scene of 'Murderers waiting for their Victim' (No. 576); the wonderfully true 'Roadside Inn' (No. 567); 'The Connoisseurs' (No. 540) perhaps the most finished piece of all; the 'Polichinel' (No. 521) very humorous, and of more than common size; and 'Visitors' (No. 547), interesting as being the earliest picture exhibited by the painter. On Screen L, No. 570, by Fragonard, 'A Lady Carving her Name' is very sweetly painted; and on the other are some capital 'Highland Sheep' (No. 592), by Rosa Bonheur, near to which is a fine bit of mediæval life by Leys (No. 593). On Screen K we may mention H. Vernet's 'Lion Hunt' (No. 505) and three scenes of 'Brigand Life' (Nos. 506-8), by Leopold Robert; Delaroche's well-known 'Children of Edward' (No. 520), which the painter has executed in a larger size; 'Joan of Arc in Prison' (No. 544), by the same artist; and, on the other side, several of Decamp's vivid Eastern landscapes.

On Screen J, there is little danger that any one will pass by Delaroche's two pictures, representing, as they do, the last scenes in the lives of the two great cardinals who successively governed France, pictures interesting from their subjects, and amazing for the vigour and skill with which they have been wrought out. Among the graceful vanities of Louis XV., with which Screen I is filled, Greuze's 'Broken Eggs' (No. 468) stands out remarkable for its unusual strength of treatment. On Screen H will be found (No. 447) 'Innocence,' the most perfect of the many female heads by this master; No. 445, a very pleasing composition by Fragonard, entitled 'The Schoolmistress,' unfavourably placed; and several of the so-called 'Pastorals,' by Watteau, Lancret and Pater, whose beauty compels us to overlook their impossibility from a severely logical point of view. One side of Screen A has been devoted to a few remaining pictures of the French school, among which may be specified a very clever portrait by Madame Lebrun (No. 417), two heads in tapestry (Nos. 414, 418), and a very interesting 'Mary Stuart,' by an unknown artist (No. 420).

The cases in this gallery are, as usual, filled with furniture and Sèvres porcelain, the latter material being frequently combined with inlaid wood in cabinets or small occasional tables. In one are two *commodes*, or chests of drawers, very richly decorated with gilt metal, on which are ranged a *suite*



of unusually fine Sèvres vases. In another the spectator may contrast the massive richness of Italian furniture, as seen in the chair No. 1,133 (as also in the chairs of state on the ground floor), with the less oppressive grandeur of the carved wood and Beauvais tapestry of France (Nos. 1,133-38).

There are yet two divisions of objects in this collection to be noticed, which need occupy, however, a space very disproportionate to the interest which they are likely to excite. The miniatures are remarkably rich in portraits of the Imperial period, comprising not merely numerous representations of the Reigning Family, but likewise of the ladies of that time, mostly by Isabey. The opposite side of the screen is devoted mainly to the Legitimist party. Louis XVIII., Charles X., the Duchess de Berri, are accompanied by two somewhat French-looking portraits of the Duke of Wellington, by Isabey, and by many other personages more or less connected with Royal races.

Of the rich array of snuff-boxes and sweetmeat-boxes, difficult, if not impossible, to distinguish as to their use, there is little to be said beyond what the descriptive labels tell us. Two goblets of enamelled gold from the Summer Palace of Pekin should be noticed, as likewise (No. 1,841) a small but very choice specimen of French translucent enamel of the 15th century. No. 1,971 is a masterpiece of the peculiar skill of Van Blarenbergh, an artist unsurpassed in this particular line of art.

In Case 27 will be found many objects of precious materials, interesting also from their associations. No. 1,979 is a handsome dagger-knife, formerly belonging to Tippoo Saib; No. 1,986, an Indian weapon, but of French make, presented by the French Government to the same prince. No. 1,980 are a set of card counters used by the Emperor Napoleon, and bearing the Imperial device of the bee. But the most touching of these relics is No. 1,996, a small necklace of ivory beads, delicately ornamented in gold *piqué* work. This had been presented by Marie Antoinette to her devoted friend, the Princesse de Lamballe, and was round the neck of that unfortunate lady when she was butchered by the mob of Paris in September 1792.



## THE FOOD COLLECTION.

The Food Collection occupies the north lower gallery of the building, on the left hand of the visitor when coming into the Museum, and is accessible either by the main staircase half way down the hall, or by a smaller flight of steps immediately adjoining the entrance. It has been already found that this division has proved especially attractive, and in an age when chemical and physiological knowledge is so highly valued, it is not wonderful that the objects here displayed, showing as they do in visible, tangible, and easily understood forms the results of long and patient investigations should be highly popular, and convey much of accurate knowledge to those who have no time to search it out for themselves. The visitor will here find placed before him what the poet has cynically termed

‘the sodas and magnesias  
‘That form that bitter draught, the human species;’

and when looking at the jars, trays, and saucers, in which the various constituents of the human body are exposed to view, will probably be amazed to find how large a proportion of his own frame, as of many other organisms, consists mainly of water. Analyses of the various substances employed as food explain easily the causes of certain effects which may have long puzzled a speculative enquirer. Many interesting diagrams show the relative amount of sugar, tea, and tobacco consumed by the population of various countries; the quantity of matter daily wasted—and therefore requiring to be daily supplied—by the soldier (whether in peace or in war), the sailor, the refined lady, the active schoolboy; the various nutritive values of vegetables, among which the lowest is assigned to the indigestible cucumber, thus fully justifying the sentence of the old physician, that the last process in preparing it for consumption ought to consist in throwing it out of window.

A series of drawings should not pass unobserved, being enlarged, but faithful delineations of many articles, in which we all have a daily recurring interest, such as tea, coffee, and cocoa. Among these are given representations of the products as supplied for our use, and seen under a high microscopic power, thus clearly manifesting the genuine article as distinct from the many contaminating materials with which it is frequently adulterated. Under this unerring test turmeric, Prussian blue, and sundry genuinely British hedge leaves are seen to form a heavy percentage of cheap tea.

The various breads used by different nations are well illustrated here, as also the varieties of bread in use among ourselves. Among the foreign specimens attention may be drawn to a substance marked 'Dika Bread,' which, though not of appetising appearance, resembling indeed a lump of *breccia* marble, is nevertheless very nutritious, and might probably yield a product analogous to chocolate. The nuts from which it is made are very abundant in Gaboon, Central Africa, and the bread is used by the natives, when scraped, as an ingredient for the savoury stews which the Western African knows so well how to compound.

The case of wines and distilled spirits may, if impartially examined, help the enquirer to a right conclusion on the momentous question, 'what to eat, drink, and avoid,' and the delicate lady whose strengthening glass of brown sherry, duly sanctioned by courtly skill, is an absolute *sine qua non*, may possibly learn a less Pharisaic repugnance towards the miserable gin-drinker, whose despised beverage is often not more potent, though less cunningly disguised, than her own.

A truly formidable array of substances employed in adulteration of our food, drinks, and condiments can be seen by such as are willing to attain a useful but displeasing branch of knowledge, from the comparatively harmless admixtures of water, wheat-flour, and turnips, the employers of which are guilty of nothing more heinous than stealing the poor man's money, to the far more deadly minerals which madden his brain, poison his children with cheap confectionery, and destroy whatever healing virtue may exist in the drugs from which he hopes to restore shattered health.

Turning to a less painful subject, the visitor may be much interested by inspecting the many strange objects considered as delicacies by other nations, more particularly the inhabitants of China and Japan. Shark's fins, sea-slugs, and above all, the edible bird's-nests may seem both by name and on inspection of their appearance not appetising, and the very ugly iguana lizard aptly typifies the 'strange flesh which some did die to look on,' eaten by Shakespeare's Mark Anthony; but the devourers of raw oysters or even of cooked periwinkles have no warrant to taunt other nations with want of delicacy in the choice of food.

Ample illustrations of the much valued tobacco plant, in its various stages of preparation, are to be found here, and large diagrams of edible and poisonous *fungi* may afford

some guidance to those who venture on the tempting but perilous path of mushroom-gathering.

This brief notice of the Food Collection must not be terminated without a commendatory reference to the admirable series of printed descriptions which are placed within or near to the various cases, and contain singularly brief and clear explanations of all matters on which the general visitor is likely to need information.

Having thus reached the eastern end of the North Gallery, the visitor, already instructed as to how man has provided against his primary and most immediate want of food, has now before him a series of illustrations in what way he has utilised the inferior animals with a view first to the necessities of clothing, next to many uses subsidiary to and resulting from civilisation.

### ANIMAL PRODUCTS.

The Eastern wall cases are filled with numerous varieties of wools, English, foreign, and colonial, and those interested in the investigation of their comparative qualities as to weight, felting properties, &c., should examine the diagrams and tabulated information which in this, as in the previous collection, are amply supplied.

Near to the raw material of cloth will be found cases in which the processes necessary to producing the fabric are clearly shown, as also many specimens of the manufactured article bearing in their slight yet distinct variations, evidence of their different nationalities. Want of space prevents a complete exhibition of this highly interesting series.

Another division to which attention may be paid illustrates the reconversion of waste materials, the well-known *shoddy* industry, an art which however profitable to the manufacturer and pleasing to the political economist, is little likely to find favour in the eyes of the private purchaser.

The study of WOOL leads naturally to an examination of the analogous but not identical substance of hair, on which it may be worth remembering that certain pseudo-philosophers, basing false doctrine upon false assertions, strove to found a justification of negro slavery! The beautifully long fleeces of the alpaca and of the Cashmere goat, both of high commercial value though in singularly different spheres, the vicuna, guanaco, and other animals of



South America, are gradually merged into the more commonly known materials of cow-hair, horse-hair, and bristles, while the unscientific spectator may be surprised at learning that the porcupine quills, which he has probably known as pen-holders, are genuine aggregations of hairs; a fact by the way which strictly construed, might warrant the admission into this case of the horn of the rhinoceros.

The more delicate and beautiful skins of wild animals are known as FURS, and it is curious to note at how early a period that which had probably been the original garment of rich and poor, obtained by hard fatigue and personal danger, became the coveted possession and the legally enforced privilege of monarch and peer. The collection, though by no means perfect, is sufficient to illustrate this luxurious and by no means unimportant division of animal products.

In the SILK division the visitor who examines the case of silk-producing moths may not improbably be surprised at the number and diversity of these valuable insects. But although some of the varieties are sufficiently important to have caused experiments relative to their profitable culture in this country, no other variety, nor indeed all other varieties together, are so commercially valuable as the *Bombyx mori*, or mulberry-leaf-eating silkworm, known to most as a plaything, but, when fed in sufficient numbers, a valuable branch of industry. As the use of this beautiful and healthful material for clothing has more than tripled within the present century, it is easy to see that any increase in the

‘Millions of spinning worms  
Who in their green shops weave the smooth-haired silk  
To deck our sons.’

is a matter of prime commercial importance; and sericulture, as the art of rearing silkworms is termed, is practised in most of the warmer districts of the world. Silks of various countries are shown here, and it is remarkable that as yet none have surpassed in quality those of China, where the art was first practised, and whence, along with other and far more potent civilisers of the world, it was transmitted to Europe. Little need be said about the division of FEATHERS: the beauty of the ornamental varieties being sure to command attention.

To the highly important division of LEATHER, likewise, but small space will be given, the utility being, of course, indisputably obvious, and the specimens exhibited telling their own history with sufficient clearness.



The beautiful substance, Ivory, brings to the contemplation of the magnificent tusks and elephant's skull fixed upon the western wall of the Museum. It is somewhat melancholy to reflect upon the wholesale destruction of noble beasts which is continually going on for the possession of so small a part of their frame ; and when we think of the constant demands of trade for all classes of objects, from the concentric balls of China to the knife-handles and shirt-buttons of Europe, none can wonder that the supply of material gradually diminishes, the price rapidly augments, and that it is already thought worth while to ransack the so-called 'ivory mines' of Siberia in search of the tusks of præ-Adamite mammoths.

Less alarm need be felt as to the supply of the helmet shells from which cameos are cut, or the mother-of-pearl oyster, both of which will probably long suffice for the demands of Rome and Birmingham. Tortoise-shell, also, we may probably long enjoy ; but we learn that the deer's antlers (known in commerce as 'buckhorn'), notwithstanding their annual reproduction, are yearly becoming scarcer.

Before quitting the bone and ivory cases, the visitor should notice the straight horn of the narwhal, from which were formed the ivory sceptres of mediæval queens, and which doubtless served as the painter's model when drawing the spirally-grooved horn of the fabulous unicorn. Also, attention may be given to the teeth of the cachalot or spermaceti whale, a far more terrible antagonist to the sailor than the timid Arctic whale, with his toothless mouth fringed only by blades of elastic whalebone.

Illustrations will also be found of animal oils and fats, an important but not, perhaps, a very attractive branch of industry, as also of the various insects, cochineal, kermes, and lac, each of which yields a red dye, and of the common nut-gall of the oak, much used for ink and black dyes, while those who, without pushing their investigations farther, will merely take the trouble to read a table hanging near the case, informing them to what various uses the poor worn-out horse is put when mercifully released from labour.

If the brief notice here given of this interesting and instructive division of the Museum shall induce some casual visitors to avail themselves of the aids to knowledge so amply provided, both in the printed descriptions already alluded to, and in the Penny Guides, a good object will have been attained.

C. C. B.



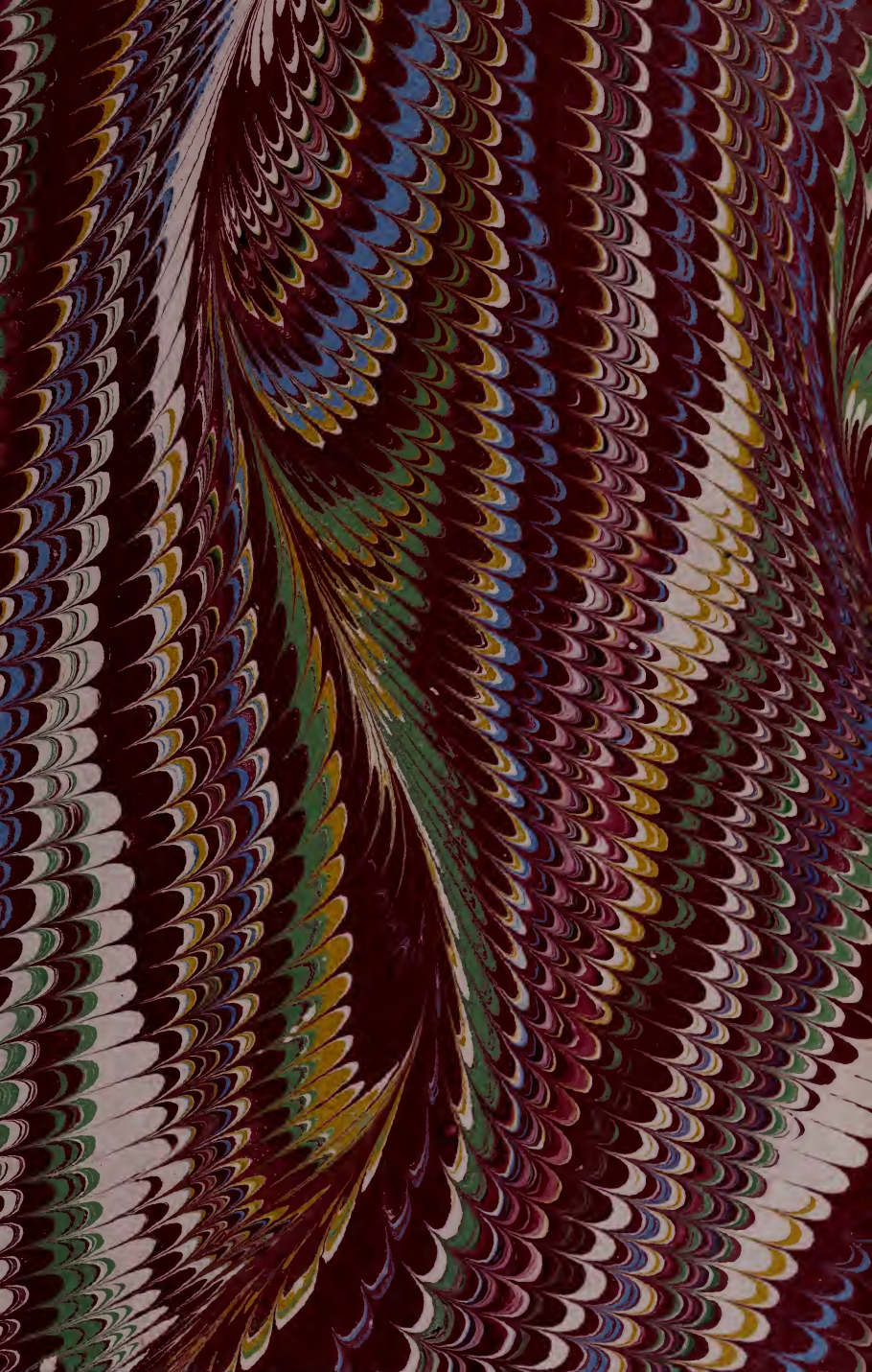
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