

Burlington Fine Arts Club



EXHIBITION OF  
THE HERBERT HORNE  
COLLECTION OF  
DRAWINGS

WITH SPECIAL REFERENCE TO THE WORKS OF  
ALEXANDER COZENS

WITH SOME DECORATIVE FURNITURE AND  
OTHER OBJECTS OF ART



LONDON

PRIVATELY PRINTED FOR THE BURLINGTON FINE ARTS CLUB

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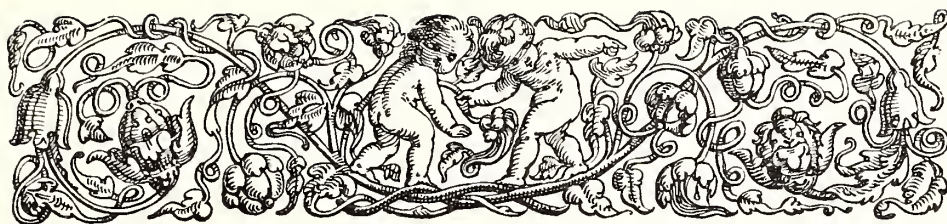
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## PREFACE

**I**T must have been about twenty years ago that Herbert Horne began seriously to collect old drawings. At that time he was only on the threshold of his studies in Italian art, and so he included a number of the finest examples of the work of English artists in his collection. In 1904, however, the year before he permanently took up his abode in Florence, he had become so fully engrossed in his Italian studies that he decided not to take his English drawings with him, and disposed of them *en bloc* to Mr. Edward Marsh.

As a whole, the collection is a good example of the thoroughness, as well as of the fine taste and judgment of Horne in anything he undertook; and although it is hardly to be compared in importance with the fruits of his later work in a larger field which have raised him to the very highest place among the authorities on the Florentine school, it is still a worthy memorial of him, as the last of his studies of English art before he left us; and as typical of the many minor things with which he occupied himself before he settled down to work in Italy.

Further, it will be seen that the collection is unusually rich in the work of Alexander Cozens; and though it is true that Horne was not the first to recognize the importance of this artist, he was certainly one of the foremost. Again, while he had practically ceased to take any interest in English art after settling in Florence, yet at the very time of his death he

was engaged on an exhaustive study of Cozens which, it is hoped, was near enough to completion to be published. "You will be glad to hear," began one of his letters to me just over a year ago, "that the Anglo-Russian Alliance is shortly to have a leg-up; and the world in general is to be informed how Peter the Great was the father, in every sense of the word, of the British School of Water Colour Painting. Of course you and I know that it all came about thro' Alexander C."

It has accordingly been decided to supplement Horne's collection with other examples of the work of the artist to whom he so rightly attributed a paramount influence on the foundation of water-colour painting in this country.

Of Horne's life and work in Florence I could say little that is not already well known to the Members of this Club; but of his earlier training and of his varied activities in this country, through which his great gifts were developed, no record has been kept. The present seems to be the best occasion for noting the outlines of his life and work before he really "found himself" in Florence.

He was born on 18 February 1864. It was at "Miss Moore's," that incomparable day school in Hereford Square, that I first met him, at the beginning of the Summer term in 1874. One of our tutors there was Daniel Barron Brightwell, to whom and to "W. H. P." the "Botticelli" was dedicated in 1908, "To whom I owe my initiation in these studies," the dedication runs, "D. B. B., W. H. P. for remembrance." Both had been dead for some years. Even in those early days he was collecting scraps of old glass, tiles, etc., and making rubbings of brasses. Then he went to Kensington Grammar School and was afterwards articled to an architect. On completing his apprenticeship he was taken into partnership by Mr. A. H. Mackmurdo, and from about 1882 to 1890 the firm of Mackmurdo and Horne occupied the first floor of 28 Southampton Street, Strand, and it was here that "The Hobby Horse" first saw the light in April 1884. To the first number of this, Horne contributed a frontispiece

and two poems; and to subsequent numbers many of the verses published, in 1891, in a little volume called "Diversi Colores," besides numerous essays and articles on literary and artistic subjects. The task of editing this remarkable magazine from 1886 to 1893—with a break of a few months in 1892—brought him into close touch with many of the most considerable writers and thinkers of that time; and while the public were still laughing at the absurdities of the "aesthetic movement," and utterly blind to the serious side of the great awakening, Horne was steadily fostering what was of promise for the future, heedless of popular favour, and making the Magazine a solid and enduring monument of the period, out of the best materials available.

In 1887 he edited a selection of Herrick's "Hesperides" for the "Canterbury Poets" Series, and in the following year "Nero" for the "Mermaid" Series. It was in 1889 that he first visited Italy, accompanied by Frederic Shields. This tour was undertaken at the expense of Mrs. Russell Gurney as a preliminary to the building and decorating of the Memorial Chapel in the Bayswater Road. It was no more than a flying visit of four or five weeks, but its effects on the design are evident enough. A house on Brook Green, another at St. Margaret's, and some additions to Mr. Vaughan's house at Eton are the only other considerable work that Horne undertook before he practically abandoned architecture as a profession and devoted himself more and more to literature and the fine arts.

After the publication of "The Hobby Horse" had ceased, he took to writing in various periodicals, and to editing one or two little volumes of Belles Lettres for Mr. Elkin Mathews, designing their title-pages, etc., as he had done for "The Hobby Horse." In 1894 he contributed a volume on "The Binding of Books"—which has just been republished—to Mr. Kegan Paul's series of "Books about Books." In 1903 he made a translation of Vasari's life of Leonardo da Vinci, with copious notes, which was published by the Unicorn Press; and in the following year he designed a fount of

types for the Merrymount Press at Boston, U.S.A., the first volume for which it was used being his translation of Condivi's "Life of Michelangelo." To all of these little works he devoted a great deal of time and immense research; nothing that he did was undertaken lightly or achieved without the most searching study in anything that could possibly be of service in bettering the work.

To enumerate these early achievements of Horne is easier than to realize their value or significance at a mere glance. "It is of little importance *what* we do," he wrote of Inigo Jones, "but it is of all importance *how* we do it." It would be as unfair to Horne as to Jones to measure his genius by the amount of work actually completed. And yet it may be fairly said that each one of these apparently trifling contributions to the great outburst of literary and artistic feeling which marked the close of the last century is a stone as well and truly laid as any on which alone a sound reputation can be built. Even in his earliest work, when he was only just of age, there was a "strength and warrantise of skill" that promised much more, if people had only seen it, than some of the more brilliant and taking beginnings of many of his contemporaries. The intense seriousness with which he regarded anything he undertook was one of the secrets of his more solid, if less brilliant, success in those early days when his friends were building up fair houses (and letting them), and he was still at work laying his foundations. Whatever he did was solid, enduring; and when his writings are collected they will hardly fail to impress the present generation with the real weight that was the one thing wanting to steady the brilliant period of *fin de siècle*.

As a critic, his judgment was early disclosed in his admiration of men like Inigo Jones, Gibbs, Girtin, or Alexander Cozens and his son John Robert, whose names in the 'eighties and 'nineties of the last century were practically unknown to the general public. "I seem to feel a firm and judicious hand all through," was Brightwell's comment on his editing of the "Nero" in 1888. "The chief interest to me is to trace, as I think I do,

in the whole, the evidence of a genuine critical faculty, which is really very rare. All we blundering scribblers who pronounce hasty judgments in papers and magazines and so-called reviews call ourselves critics; but the genuine critics are almost as rare as the genuine poets." Among the Pre-Raphaelites, again, it is interesting to know how he singled out Rossetti, and from Rossetti's works the good from the bad. "I saw Christina Rossetti last night," wrote Shields to him in 1887, "and she was expressing high esteem for that you wrote in a recent *Hobby Horse* about her brother's work: she did not agree with your remarks—but she recognized that they were your own—thought out—considered—and with a backbone in them which separated them clearly from the mere gabbling that composes the staple of many utterances about Rossetti." For the conventional humbugs that passed, in his early days, for standards of criticism, he had an amused contempt; though it was only when he saw the public interest in danger that he expressed it.

As for this collection of English drawings, shall we call it a memento, rather than a memorial, of Horne? "Architecture, documents, music, and his collections were the dearest objects of his life," Mrs. Berenson has written of him in "*Rassegna d'Arte*," "and by leaving them to the Italian Government he has himself created a worthy monument to one of the most assiduous and conscientious men of study of our time." It is framed in the Palazzo in the Via dei Benci of which he wrote to me in 1912, when his health was beginning to cause more serious anxiety, "Just a year ago I at last managed to buy an historic, little house here, built in 1490, by Giuliano da San Gallo. And all last year have been busy restoring it. There is yet another year's work to be done before it will be finished. If I could only have pulled it thro' it would have been what the Italian part of the S.K.M. ought to be and isn't." Had he not found a wider scope for his critical studies, his English collection would doubtless have become larger and more complete; but as an example of his sureness in laying foundations, of his fine judgment in fastening on the best that was available in

the very few years in which the collection was formed—and what lifetime is long enough to bring all the opportunities a collector would like?—it is perhaps better as it is. It is essentially the collection of a critic; of the student whose aim it is to search out the roots of English art, rather than of the dilettante who merely culls the flowers. Each drawing, it will be noticed, is mounted by his own hand within a border which is of his own design, and on the back of each is written by him the account of it, on which the following catalogue is based. Here, as in all that he did, we may discern the spirit of Inigo Jones's marginal note which Horne was so fond of quoting: "In the name of God, Amen."

R. D.





## ALEXANDER COZENS AND HIS INFLUENCE ON ENGLISH PAINTING

**E**NGLISH water-colour painting was based on topography, the plain portraiture of places, which occupied so many unambitious but accomplished talents during the eighteenth century. According to notions generally current, it was the genius of Girtin and still more of Turner which transformed this modest tradition into a school of splendid landscape. But the elements which this tradition embodied were more complex than appears. If it looked back through the Sandbys to earlier "draftsmen" like Francis Place, and to that prince of topographers, Hollar, it could also look back through Gainsborough to Van Dyck, whose now scattered sketches in water-colour of the English countryside were the first interpretations of our landscape by a great master. But more potent than this invigoration from Flemish fluency and breadth, translated with such charm by Gainsborough, was the side-wind of inspiration from the classic South. And here is the importance of Alexander Cozens. The Continental followers of Claude were often facile and able composers, but rarely escaped being formal or insipid. Cozens must have learnt much from Claude, but more from his enchanting drawings than from his pictures; and he was by no means a mere imitator; he could look at nature with his own eyes and express through landscape the poetry of his own mood and temperament.

Alexander Cozens was the son of Peter the Great and a Deptford

woman, daughter of a publisher called Cozens. Bred in Russia, he showed a gift for art as a boy, for the Tsar sent him to Italy to study painting. He came to England from Rome in 1746. On the journey he lost a number of the drawings that he had made in Italy; they dropped out of his saddle as he was passing through Germany. By a curious chance some of these drawings were discovered by his son John when travelling on the Continent twenty years later; he restored them to his father, and they are now in the British Museum.

Alexander's production as a painter was small, for his main activity was teaching. He taught drawing at Eton, at the Court (the future Prince Regent was his pupil), and at Bath during the season. His methods were in the extreme of contrast to those of the staid topographers. These were concerned above all with fidelity, and with a craftsmanlike mastery of their materials. They learnt to lay a wash with perfect sureness and delicacy; however modest their aim, they knew their business thoroughly. But Cozens had a rather un-English interest in theory. He published books on "The Various Species of Composition in Nature," "A New Method of Drawing Original Landscapes," "A Treatise on Perspective," "The Shape, Skeleton, and Foliage of Thirty-two Species of Trees,"<sup>1</sup> and "The Principles of Beauty, relative to the Human Head."<sup>2</sup> Although on one side he seems to set great store on *à priori* principles, on the other he prized the hints and suggestions that come to the mind in contemplating the shapes of things till, emptied of their everyday significance, they start the recombining fancy on fresh inventions. Leonardo recommended looking at old stained walls and streaked stones for hints of fresh designs; and it was from him perhaps that Cozens got his notion of splashing a medley of blotted colours on a plate, taking an impression from the pigment on

<sup>1</sup> Nineteen drawings of Forest Trees in Indian ink, said to be dated 1786; twenty-five studies of Skies; and twelve drawings of Animals were sold in 1882 at the Duke of Hamilton's sale. These had formerly belonged to Beckford.

<sup>2</sup> A print of this book, published in 1778, and lent by Mr. Roger Fry, will be found on the table.



paper (Blake was to use a similar method in his monotypes), and working up the impression into a composition by emphasizing and defining the masses and forms it vaguely evoked. Such a method was as sure to be hailed with facile enthusiasm by the fashionable amateurs of Bath Society as to disgust the orthodox teachers and practitioners. "Blotmaster to the town," was Edward Dayes' contemptuous title for Cozens. But Cozens' interest in design rather than in representation is just what makes him interesting.

In the present exhibition enough of Alexander's rare drawings have been got together to show the quality of his art as probably it has never been shown before. It is true that his earlier work, done in Italy, of the more careful and topographical character, is hardly represented. But his variety of method in handling bistre and Indian ink, his originality of composition, and his emotional sensitiveness and power—these are admirably illustrated in the selection shown. In his freest vein he uses his brush with a loose impetuosity which reminds one curiously of Chinese monochrome sketches—the kind of work beloved by those Chinese artists who valued spontaneous freshness and personal expressiveness above all else in landscape. Yet such sketch-designs as No. 28, probably a memory-impression of Lake Albano, show how bigly he could plan in light and dark, and how well suggest a landscape's structure. It was indeed the naked elements rather than the superficial aspect of a scene which appealed to his imagination; and in nature it was the solitary and the spacious rather than the agreeably picturesque which evoked his deepest feelings. Contemporaries complained of his sombreness; it was said that his dark-brown bistre sketches were like "nature viewed through a dark-coloured lens." This may be a reference to a practice Cozens had of drawing on stained, or perhaps oiled paper (formerly used for tracing). Examples are shown in the exhibition; they have doubtless acquired a yet darker tone with time.

The first European who saw Niagara (in the seventeenth century) recorded his impressions, and his chief emotion seems to have been one of

scandal and repulsion at so monstrous and unseemly an exhibition of Nature's energies. And in spite of the cult of the Romantic, which all through the eighteenth century was so strong an undercurrent, the tendency was rather to seek a delicious "horror" from mountain sublimities and wild torrents than to contemplate them steadily as part of a world we seek to understand, or to find in them something answering our own aspirations and emotions.

Among the earlier landscape painters of Europe it is only occasionally—as in some of the etchings and paintings of that rare master Hercules Seghers—that we find a passion for the wilderness, a delight in the side of nature which is most aloof from and least amenable to the average man—all that fund of feeling, in fact, which was to find so abundant and rich expression in the poetry and, to a less degree, in the painting of the nineteenth century, but which we already find in the most personal and felt work of Alexander Cozens.

Cozens married a sister of Robert Edge Pine.<sup>1</sup> He died in 1786, in Duke Street, Piccadilly. We know almost nothing about him as a man, though a pupil has recorded his affection for him and writes of the "gentle virtues" that endeared him to many.

Alexander's son, John Robert, born in 1752, had shown precocious gift as a child, and at the time of his father's death was already a distinguished artist. In the British Museum is a small book of studies in composition by Alexander, which belonged to John Cozens and was doubtless made originally for his instruction.

Along with this training John Cozens inherited a temperament attuned to the beauty of the austerer things of nature, and disposed to solemn reverie. Like his father he aimed at producing the impress of a single mood, and therefore used little colour, from choice, not from necessity or

<sup>1</sup> Pine painted a portrait of J. R. Cozens in 1773, which was exhibited in the National Portrait Exhibition, 1878, and sold at Christie's with a portrait of Anne Juliet Cozens, aged thirteen, also by Pine, on 19 January 1884.

timidity, as has often been assumed (his contemporary, Francis Towne, for instance, used a fairly full range of bright tints); yet he has passages of shy and tender colour which are of singular sweetness.

John Cozens worked in Switzerland and Italy in 1776. He travelled in company with Richard Payne Knight, so well-known in his day as an amateur and collector, but does not seem to have travelled on with him to Sicily in the following spring, when Knight wrote a diary which was translated by Goethe. His second visit to Italy was in the company of Beckford, the brilliant author of "Vathek"; this was in 1782. Twelve years later he lost his reason, and died in 1799.

Wordsworth's "Descriptive Sketches" were published in 1793; but the sense for the beauty and grandeur of Alpine scenes which he expresses in that volume is far more encumbered with eighteenth-century traditions and conventions than are J. R. Cozens' sketches made nearly twenty years earlier. For the first time in European art a landscape-painter sees the high mountain solitudes in their reality, with a vision of poetic directness.

It was from these drawings of Cozens' that Turner first learnt to appreciate mountain-structure and the beauty of vast horizons. Cozens was attended in his illness and affectionately cared for by Dr. Monro, at whose house Turner and Girtin, as boys, used to spend their evenings copying drawings in the doctor's collection, among which were a great number by Cozens. Turner and Girtin were trained professionally to be topographical draughtsmen; but this study of a larger art brought them into touch with the traditions of Europe; it lifted and enlarged the style of both. Turner found in Cozens an inspiration truly congenial to his ambitious spirit; the profound impression made on him by his predecessor's picture<sup>1</sup> of "Hannibal crossing the Alps" has been recorded. In this exhibition are shown some of the sketches made by Cozens in Switzerland in 1776 side by side with

<sup>1</sup> This picture appears to have disappeared about 1876, but is probably still in existence. Mr. Dalhousie Young, a descendant of Alexander Cozens, remembers it as a boy. It was exhibited at the Royal Academy in 1776, and is said to have been in oils.

Turner's copies from them, always translated into a colder key of colour and modified in detail by Turner's peculiar artifice. A great number of these copies exist. Girtin's copies tended rather to a warmer tone than that of the original; and it was more the poetic sentiment and large outlook of Cozens which appealed to him than the actual style, for Girtin's natural affinities were rather with the royal breadth of Rubens and the bold planning of Canaletto, and his instinctive mastery of his medium was far greater than Cozens' ever was. Constable again has expressed the extreme of enthusiasm for Cozens, calling him "the greatest genius that ever touched landscape"—a genius whose work was "all poetry."

We see then how rich a stream of influence poured into English landscape art from the Cozenses, father and son. The race of topographical draughtsmen produced men of really exquisite accomplishment at their best—men like Dayes and Hearne and Rooker—but more by the inspiration of Alexander Cozens and the achievement of his son than by any other influence this tradition was liberated from its pedestrian and provincial tendencies: and it was not only the water-colour school but the whole art of landscape in England, as represented in its greatest masters, which was quickened and fertilized by their genius and example.

Herbert Horne, in collecting, had no ambition for show-pieces, or for what dealers like to call "important" drawings, always preferring something slighter if it was more personal on that account; as we see in his examples of Richard Wilson. And he found a special interest in following up the relations between the men who, whatever their current fame, really counted and were significant; he liked to illustrate such links as that shown in this exhibition between Gainsborough and Grignon, and their master Gravelot. But among all his English drawings it was, I think, the rare examples of Alexander Cozens he had succeeded in getting, and the question of Cozens' influence on his successors, that interested him most keenly.

L. B.



# CATALOGUE



NOTE.—*All the drawings exhibited, unless otherwise stated, form part of the Herbert Horne Collection, lent by Mr. Edward Marsh, C.M.G.*

*The attributions are also those of Herbert Horne, and the notes on the pictures from his hand, except those enclosed in square brackets, for which the Committee are responsible.*

*The DRAWINGS are numbered beginning on the left of the Entrance Door. The FURNITURE, WORKS OF ART, etc., are described after the pictures.*

1 HEAD OF A GIRL. MARY BEALE (1632-1697).

8 by 6½ in.

2 SKETCH OF A DOG. SIR ANTHONY VANDYCK (1599-1641).

9 by 7½ in.

3 PORTRAIT HEAD OF A MAN. SIR GODFREY KNELLER (1646-1723).

11½ by 8 in.

4 ANIMALS IN A LANDSCAPE. FRANCIS BARLOW (1626?-1702).

9½ by 13 in.

[Barlow was a painter and etcher, chiefly of animal subjects, some of which were etched by Hollar.]

- 5 PORTRAIT OF CHARLES, DUKE OF MARLBOROUGH. SIR JOSHUA REYNOLDS (1723-1792).  
6 by 4 in.  
On the back of the drawing, below, is written in pencil, in Reynolds' hand: "Marlborough." And above, in a later hand: "by Sir Joshua Reynolds. Chas. Duke of Marlborough."  
Owing to the perished condition of the paper, the drawing had to be laid down.
- 6 STUDY OF A FLASK. RICHARD WILSON (1714-1782).  
 $10\frac{1}{2}$  by  $9\frac{1}{2}$  in.  
Signed: "R. W."  
From the Warwick Collection.
- 7 PORTRAIT OF A YOUNG MAN IN A BLUE COAT. UNKNOWN.  
From the collection of John Chaloner Smith, with his mark stamped on the old mount. On the mount was written in pencil "James Annesley?"
- 8 STUDY OF MALE AND FEMALE SAINT. SEBASTIAN RICCI (1662-1734).  
 $12\frac{1}{2}$  by 13 in.  
Oil-sketch on paper.  
[Ricci worked much in England, painting the hall of Burlington House and the altar-piece in Chelsea Hospital.]
- 9 STUDY OF FLOATING FIGURES. SEBASTIAN RICCI.  
 $9\frac{1}{2}$  by 13 in.  
Oil-sketch on paper.
- 10 PORTRAIT OF AN OLD MAN. WILLIAM HOGARTH (1697-1764).  
 $7\frac{1}{2}$  by  $6\frac{1}{4}$  in.
- 11 LANDSCAPE SKETCH. RICHARD WILSON.  
10 by  $7\frac{3}{4}$  in.  
A view probably near Naples. The two sketches on the back of "M[onte] Novo" and "Nissida" appear to have been taken from Pozzuoli.

## 12 INTERIOR WITH FIGURES. WILLIAM HOGARTH.

11½ by 9¼ in.

The name "Hogarth" is partially legible in the lower right-hand corner.

## 13 STUDY OF FOLIAGE. RICHARD WILSON.

11¼ by 17¼ in.

From the Warwick Collection.

## 14 LANDSCAPE SKETCH. RICHARD WILSON.

3¾ by 6 in.

From the collections of Henry Reveley, writer (mark), Christie's, 11 May 1852, and Dr. Edward Riggall, Sotheby's, 2nd Portion of Prints and Drawings, 4th July, 1901, Lot 103.

## 15 STUDY FOR A BOOK ILLUSTRATION. HUBERT FRANÇOIS BOURGUIGNON GRAVELOT (1699-1773).

5½ by 3½ in.

[Gravelot worked in England for over twenty years. He was Gainsborough's teacher, and had great vogue and influence as a book-illustrator.]

## 16 STUDY OF HERBAGE, ON A HILLSIDE. ALEXANDER COZENS (d. 1786).

8 by 10½ in.

Signed: "Alex<sup>r</sup> Cozens."

## 17 VIEW ON THE RHONE. ALEXANDER COZENS.

6 by 10 in.

*Lent by Thomas Girtin, Esq.*

## 18 RIVER AND BOAT. ALEXANDER COZENS.

5 by 6½ in.

*Lent by Thomas Girtin, Esq.*

## 19 ROCKS AND TREE. ALEXANDER COZENS.

9 by 12 in.

*Lent by A. P. Oppé, Esq.*

## 20 A WOOD. ALEXANDER COZENS.

6 by 8 in.

Signed: "Alex<sup>r</sup> Cozens."

The study for this drawing is in the British Museum, 1888—1—16—9, fol. 6.

## 21 TREE AND DISTANT HILLS. ALEXANDER COZENS.

6½ by 8 in.

Signed: "Alex<sup>r</sup> Cozens."

The study for this drawing is in the British Museum, 1888—1—16—9, fol. 9.

## 22 MOUNTAIN AND WOODED VALLEY. ALEXANDER COZENS.

8½ by 11½ in.

Signed: "Alex<sup>r</sup> Cozens."

In the print-room of the British Museum is a mezzotint of this drawing, in reverse, with some slight variations, inscribed: "A. Cozens, inv<sup>t</sup>. W. Pether, fct. Published according to Act of Parliament May 5, 1784." It is numbered "39" in the upper right-hand corner.

## 23 MOUNTAIN LANDSCAPE. ALEXANDER COZENS.

9 by 12 in.

*Lent by J. P. Heseltine, Esq.*

## 24 A HARBOUR; A TOWER ON THE RIGHT IN THE FOREGROUND. ALEXANDER COZENS.

6½ by 8 in.

Signed: "Alex<sup>r</sup> Cozens."

The following obituary notice of Alexander Cozens occurs in the "European Magazine" for 1786, vol. 9, Jan.—June, p. 381: "April 23. In Duke Street, Piccadilly, Mr. Alexander Cozens; well known to the lovers of the Arts, by his works on the principles of beauty in the human head, on the original composition of landscape," etc.



## 25 LANDSCAPE, WITH DARK HILL. ALEXANDER COZENS.

$8\frac{1}{2}$  by  $11\frac{1}{2}$  in.

Signed: "Alex<sup>r</sup> Cozens."

An etched plate, numbered "16," and worked upon in pencil and wash. Probably intended as an illustration for one of his treatises on landscape painting.

## 26 LANDSCAPE, WITH TREES BLOWN IN A STORM; A MOUNTAIN PEAK IN THE BACKGROUND. ALEXANDER COZENS.

$6\frac{3}{4}$  by  $8\frac{1}{4}$  in.

In the upper left-hand corner is his mark, a crescent.

In the Dyce Collection, in the South Kensington Museum, are two drawings of the same period as this one, and worked in the same way. No. 668, inscribed: "Al: Cozens. 1763." No. 669, inscribed: "Alex<sup>r</sup> Cozens 1768," not 1763, as stated in the Catalogue. In the upper left-hand corner is the mark, a crescent.

## 27 MOUNTAIN LANDSCAPE. ALEXANDER COZENS.

9 by 12 in.

*Lent by J. P. Heseltine, Esq.*

## 28 LAKE ALBANO. ALEXANDER COZENS.

10 by 15 in.

*Lent by A. P. Oppé, Esq.*

29 SUNSET LANDSCAPE, WITH RIVER AND WATER-MILL.  
ALEXANDER COZENS.

$13\frac{1}{2}$  by  $16\frac{1}{2}$  in.

*Lent by Sir Hickman Bacon, Bart.*

## 30 LANDSCAPE, WITH CRAGS ABOVE RIVER. ALEXANDER COZENS.

$17\frac{1}{2}$  by 22 in.

*Lent by A. P. Oppé, Esq.*

- 31 SKETCH OF A TEMPLE, IN A LANDSCAPE. ALEXANDER COZENS.

$6\frac{1}{4}$  by 8 in.

Signed: "Alex<sup>r</sup> Cozens."

- 32 THICKET ON A RIVER BANK. ALEXANDER COZENS.

$8\frac{1}{2}$  by  $11\frac{3}{4}$  in.

Signed: "Alex<sup>r</sup> Cozens."

- 33 LANDSCAPE, WITH WOODED CRAG. ALEXANDER COZENS.

$8\frac{1}{2}$  by  $11\frac{3}{4}$  in.

Signed: "Alex<sup>r</sup> Cozens."

In the print-room of the British Museum is a mezzotint of this drawing, in reverse, with some slight variations, inscribed: "Alex<sup>r</sup> Cozens Inv<sup>t</sup>. W<sup>m</sup> Pether fecit. Published as the Act directs by A. Cozens July 20 1785." The plate is numbered "42" in the upper right-hand corner.

- 34 LANDSCAPE STUDY, A RIVER BETWEEN HILLS. ALEXANDER COZENS.

9 by  $12\frac{1}{2}$  in.

Signed: "Alex<sup>r</sup> Cozens."

- 35 LANDSCAPE SKETCH. ALEXANDER COZENS.

$6\frac{1}{4}$  by 8.

*Lent by Randall Davies, Esq.*

- 36 SKETCH: TREES AT EVENING. ALEXANDER COZENS.

6 by 8 in.

Signed: "Alex<sup>r</sup> Cozens."

- 37 LANDSCAPE: PLAIN AND HILLS. ALEXANDER COZENS.

$9\frac{1}{4}$  by  $12\frac{1}{2}$  in.

Signed: "Alex<sup>r</sup> Cozens."

- 38 LANDSCAPE (SIMILAR TO No. 34). ALEXANDER COZENS.

9 by 12 in.

- 39 LANDSCAPE STUDY, WITH FALLEN TREE. ALEXANDER COZENS.  
5 by 7 in.  
*Lent by A. P. Oppé, Esq.*
- 40 LANDSCAPE, WITH WINDING STREAM. ALEXANDER COZENS.  
5 by 7 in.  
*Lent by A. P. Oppé, Esq.*
- 41 COAST SCENE. ALEXANDER COZENS.  
5 by 7 in.  
*Lent by Randall Davies, Esq.*
- 42 LAKE OF NEMI. ALEXANDER COZENS.  
6½ by 8 in.  
*Lent by Randall Davies, Esq.*
- 43 LANDSCAPE COMPOSITION, WITH GOATHERD. ALEXANDER COZENS.  
4 by 6½ in.  
*Lent by Randall Davies, Esq.*
- 44 LANDSCAPE: A DARK COAST. ALEXANDER COZENS.  
4 by 6 in.  
*Lent by A. P. Oppé, Esq.*
- 45 PORTRAIT SKETCH OF A MAN SEATED ON A CHAIR. CHARLES GRIGNON, THE ELDER (1716-1810).  
15 by 10½ in.  
The sheet containing these drawings was one of the eight sheets which were found by my friend Randall Davies. One of these sheets contained a man's head; on the back was written the name "Grignon."  
In the Print Room of the British Museum is a drawing (1890—5—12—94), formerly in the collection of Dr. Percy, of a full-length figure of a young man, in charcoal on blue paper heightened with white, which closely recalls both in manner and method the drawings on this sheet. On the back is written: "Thos. Grignon of Great Russell St. Covent [Garden]. Drawn by Charles Grignon Senr. 1737 on Thomases return from Paris, aged 24 years."  
[Grignon was a pupil, with Gainsborough, of Gravelot.]

46 LANDSCAPE STUDY. THOMAS GAINSBOROUGH (1727-1788).  
9 by 10½ in.

47 ILLUSTRATION TO "JOSEPH ANDREWS." [T. HEARNE  
(1744-1817) AND F. BARTOLOZZI (1727-1815)].  
10 by 12½ in.

[There is an engraving by W. Byrne of this subject on which it is stated that the drawing is by T. Hearne, the figures by F. Bartolozzi. It certainly recalls the manner of John Collet, to whom it was once attributed.]

48 LANDSCAPE. WILLIAM MARLOW (1740-1813).  
6 by 7½ in.

49 LANDSCAPE COMPOSITION. WILLIAM TAVERNER (1703-1772).  
10 by 15 in.

In the "Gentleman's Magazine" for 1772, vol. xlii, p. 496, is the following obituary notice of him: "20 Oct. William Taverner Esq.; of Doctor's Com. One of the best landscape painters England ever produced; but as he painted only by way of amusement, his paintings are very rare, and will bear a high price."

50 VIEW OF TIVOLI. RICHARD WILSON.  
10 by 16 in.

On the lower edge of the back of the drawing were traces of an inscription which had been cut away, but which appears to have run thus: "from Paul Sandby's Coll<sup>n</sup> 1811. W.E. P. 116. N. View of Tivoli."

In the lower left-hand corner are the traces of a mark, apparently Paul Sandby's, which has been cut away.

In the lower right-hand corner are the initials of William Esdaile.

At the sale of the prints and drawings of William Esdaile of Clapham Common, Part I, on 19, 20, and 21 March 1838, there were three drawings of Tivoli by Richard Wilson, viz.:

"Lot 782. Tivoli; *a beautiful drawing.*" Fetched £5 10s.  
(Probably this drawing.)

"Lot 783. Tivoli." Fetched £3 3s.

"Lot 624. Tivoli." Fetched 19s.

"Lot 640. Tivoli; *on blue paper heightened with white.*" Fetched 18s.

There are several versions in oil of this composition, for all of which this drawing appears to have been used.

51 PORTRAIT OF A LADY. FRANCIS COTES (c. 1725-1770).

8 $\frac{1}{4}$  by 12 in.

52 LANDSCAPE COMPOSITION. RICHARD WILSON.

6 $\frac{3}{8}$  by 5 $\frac{1}{2}$  in.

Signed "R. W. 1754."

In 1811 a volume of fifty plates was published, engraved in facsimile after a series of Sketches and Designs, contained in a Sketch Book of R. Wilson's, done at Rome in 1752. Wilson returned to England in 1755. This composition was probably done in Rome.

53 LANDSCAPE SKETCH. THOMAS GAINSBOROUGH.

7 $\frac{1}{2}$  by 9 $\frac{3}{4}$  in.

54 LANDSCAPE. THOMAS GAINSBOROUGH.

6 by 8 in.

Reproduced in facsimile in Sir Walter Armstrong's "Gainsborough and his Place in English Art," London, 1898, to face p. 160. Sir W. Armstrong considers this drawing executed c. 1770. Also reproduced in Mrs. Arthur Bell's book on Gainsborough.

55 LANDSCAPE: POND, WITH HORSES DRINKING. THOMAS GAINSBOROUGH.

9 $\frac{1}{2}$  by 11 $\frac{3}{4}$  in.

Reproduced in colour in Sir Walter Armstrong's "Gainsborough and his Place in English Art," London, 1898, to face p. 172. Sir W. Armstrong considers this drawing executed c. 1780. Also in Mrs. Arthur Bell's book on Gainsborough.

## 56 LANDSCAPE COMPOSITION. ?GAINSBOROUGH.

9¼ by 12 in.

By some imitator of Gainsborough. Qy. Paul Sandby, R.A.

Reproduced in Mrs. Arthur Bell's book on Gainsborough as a genuine drawing.

[This is certainly by Paul Sandby.]

## 57 PORTRAIT OF A LADY. [? JOHN HAMILTON MORTIMER.]

10½ by 8½ in.

## 58 LANDSCAPE COMPOSITION. RICHARD WILSON.

5½ by 7 in.

## 59 WATERMILL. PAUL SANDBY (1725-1809).

6 by 8¾ in.

## 60 WINDSOR PARK. PAUL SANDBY.

5½ by 7 in.

Signed: "P. S. 1781."

## 61 WOODY LANDSCAPE: HORSEMAN BY A STREAM.

THOMAS GAINSBOROUGH.

10 by 14 in.

On the back is written in pencil: "WE. Lambert's Coll<sup>n</sup> P 45 No. 170. Gainsborough. Capital." Marks of:

Thomas Gainsborough,<sup>1</sup>

William Esdaile,

William Benoni White (Picture Dealer),

Sale at Christie's, May 1879.

<sup>1</sup> "Mr. Gainsborough's manner of pencilling was so peculiar to himself, that his works needed no signature, nor is it known that he ever made use of any to his pictures, but the author has seen one or two drawings which were distinguished by a mark in gold letter, which he himself had applied by the same process that is used by the bookbinders in the decoration of their book covers" (E. Edward's "Anecdotes of Painters," London, 1808, p. 142).

## 62 A ROMAN AQUEDUCT. RICHARD WILSON.

$9\frac{1}{4}$  by  $14\frac{1}{2}$  in.

This drawing is, apparently, of one of the Roman Aqueducts, and was done during Wilson's journey to Italy, 1749-1755.

The old mount bore this signature: "R. Wilson."

In the Dyce Collection at South Kensington Museum are several studies of Italian landscapes, worked on tinted paper, in the same manner as this drawing. One of these, No. 643, a view of the "Lake of Nerni," is dated 1753.

## 63 PORTRAIT SKETCH OF A MAN SEATED ON A CHAIR.

CHARLES GRIGNON, THE ELDER.

$14\frac{1}{2}$  by  $10\frac{1}{4}$  in.

One of the eight sheets found by R. D.

## 64 LANDSCAPE WITH COTTAGE. THOMAS GAINSBOROUGH.

$7\frac{1}{2}$  by  $9\frac{1}{2}$  in.

## 65 THE LAKE OF LUGANO. FRANCIS TOWNE (1762-1815).

11 by 18 in.

Signed on the back: "No. 3. A view of the Lake of Lugarno taken from Mendris August 24<sup>th</sup> 1781. Francis Towne."

## 66 THE CHIMNEYPiece. HENRY FUSELI (1741-1825).

$17\frac{1}{4}$  by 11 in.

There is a small study for this at the South Kensington Museum.

## 67 THE TOILET. HENRY FUSELI.

$17\frac{1}{2}$  by  $11\frac{1}{2}$  in.

From the collection of Dr. John Percy, with his mark on the back.

## 68 THE FIREPLACE. HENRY FUSELI.

$14\frac{1}{2}$  by  $9\frac{1}{4}$  in.

Dated "Oct. 98."

## 69 LANDSCAPE. J. M. W. TURNER (1775-1851).

$9\frac{1}{4}$  by  $14\frac{3}{4}$  in.

A copy of the drawing by John Robert Cozens (No. 70 in this Exhibition), inscribed: "Between Chamouni & Martinach, August 30, 1776."

In the opinion of Sir W. Armstrong, Turner's copy was done *c.* 1793.

Reproduced side by side with the Cozens in Sir Walter Armstrong's "Turner," London, 1902, Plate 10.

## 70 BETWEEN CHAMOUNI AND MARTIGNY (?). JOHN ROBERT COZENS (1752-1799).

$9\frac{1}{4}$  by  $14\frac{1}{4}$  in.

Reproduced side by side with the copy of this drawing by Turner in Sir Walter Armstrong's "Turner," London, 1902, Plate 10.

Tracing of the inscription on the back in pencil, in Cozens' handwriting, taken before the drawing was laid down: "Between Chamouni & Martinach August 30, 1776. No. 16."

In the right-hand corner, in another hand, was written in pencil the word "Savoy" and the number "8." Qy. Payne Knight's.

## 71 LANDSCAPE. J. M. W. TURNER.

$9\frac{1}{2}$  by  $14\frac{1}{2}$  in.

Inscribed on the back: "Lake of Geneva from Divone in Franche Compte."

A free copy of the drawing (No. 72 in this Exhibition), by John Robert Cozens, inscribed: "Lake of Geneva from the Canton of Bern, August 18, 1776."

## 72 THE LAKE OF GENEVA. JOHN ROBERT COZENS.

$9\frac{1}{2}$  by 14 in.

Tracing of the inscription on the back written by Cozens in pencil, taken before the drawing was laid down: "Lake of Geneva August 18 1776, No. 6."

In the top right-hand corner was the number "2."



## 73 FALLS OF THE REICHENBACH. JOHN ROBERT COZENS.

$9\frac{1}{4}$  by  $7\frac{1}{4}$  in.

Tracing of the inscription in pencil (qy. in Payne Knight's hand) made before the drawing was laid down: "9<sup>th</sup> & lowest view on the Riguenbac."

In the top right-hand corner was the number "28."

## 74 THE GOATHERD. JOHN ROBERT COZENS.

$17\frac{1}{4}$  by  $21\frac{1}{2}$  in.

Signed and dated: "John Cozens 1778."

## 75 LANDSCAPE. J. M. W. TURNER.

$9\frac{1}{2}$  by 15 in.

Inscribed on the back: "Lake of Thun near Unterseven."

A copy of the drawing (No. 76 in this Exhibition), by John Robert Cozens, inscribed: "Upon the Aar between Underseven and the Lake of Brientz."

Cited by Sir Walter Armstrong in his "Turner," London, 1902, p. 238.

## 76 ON THE AAR. JOHN ROBERT COZENS.

$9\frac{1}{4}$  by  $14\frac{1}{4}$  in.

Tracing of the inscription in pencil on the back, in Cozens' handwriting, taken before the drawing was laid down: "Upon the Aar between Underseven [Unterseen] and the Lake of Brientz."

A copy of this drawing by Turner is in this collection.

## 77 BETWEEN LAUTERBRUNNEN AND GRINDELWALD.

JOHN ROBERT COZENS.

$9\frac{1}{2}$  by 14 in.

Inscribed on the back: "Between Lauterbrun & Grindelwald."  
In the top right-hand corner was the number "18."

78 VIEW FROM THE BRIDGE AT UNTERSEEN. JOHN ROBERT COZENS.

9½ by 14 in.

This drawing had been laid down when it came into my possession; but on the old mount, copied no doubt from Cozens' handwriting on the back of the drawing, was this title: "View from the Bridge of Underseen."

"His first visit to Italy . . . took place in . . . 1776, in company with R. Payne Knight. A set of fifty-seven grey drawings, formerly in the Townley Collection, afterwards in that of the late Hon. Rowland Allanson Winn, and now more or less dispersed . . . were the result of this visit." "When the volume came into Mr. Winn's possession it was inscribed 'Views in Swisserland, a present from Mr. R. P. Knight, and taken by the late Mr. Cozens under his inspection during a Tour in Swisserland in 1776.'" "A very few of these sketches are from the North of Italy." (Roget's History of the "Old Water-Colour" Society, London, 1891, i, 64.)

The British Museum acquired a large part of this series of Swiss drawings a few years after I bought these.

79 A ROMANTIC LANDSCAPE. GEORGE ROMNEY (1734-1802).

13½ by 18 in.

80 PORTRAIT OF WILLIAM BLAKE. CATHERINE SOPHIA BLAKE.

6½ by 4½ in.

On the back of the drawing is written "Blake by his Wife."

Bought of Daniels the print-seller in Mortimer Street, about 1886, who said that he had it from an old lady, to whom it had been given by Mrs. Blake.

Reproduced in Ellis and Yeats' book on Blake.

81 GROUP OF FIGURES. THOMAS STOTHARD (1755-1834).

6¾ by 5½ in.

On the back is written: "Goldsmith's deserted Village, p. 122."

- 82 HAR AND HEVA BATHING; MNETHA LOOKING ON  
WILLIAM BLAKE (1757-1827).

$7\frac{1}{4}$  by  $11\frac{3}{4}$  in.

[One of set of twelve designs illustrating Blake's poem "Tiriël."]

- 83 STUDY (IN PENCIL) FOR "SERENA." GEORGE ROMNEY.

11 by  $8\frac{1}{4}$  in.

[Miss Honora Sneyd, who was once affianced to the Major André executed by Washington in the American War of Independence, was painted four times by Romney. The study, No. 83, corresponds in design with the versions in the Collections of the Duke of Sutherland and in the Victoria and Albert Museum (see photographs on table). Other versions, however, exist. There is some evidence that Lady Hamilton also sat to Romney as Serena ("Romney," H. Ward and Roberts, vol. ii, pp. 146, 147, 186).]

- 84 COVENT GARDEN PIAZZA. THOMAS SANDBY (1721-1798).

15 by 12 in.

This drawing was ascribed to Paul Sandby when it came into my hands: but it is doubtless a study by Thomas Sandby for the large view of Covent Garden Piazza, engraved by E. Rooker in 1768.

On the old mount was pasted this cutting from a sale catalogue: "7. Sandby, View of the South-Eastern Piazza of Covent Garden, before it was burnt down, and the Hummums built there; taken from near the Tavistock Hotel, in water colours, *very curious and masterly.*"

- 85, 91, 93, 96 FOUR STUDIES FOR THE PICTURE OF THE  
FIVE CHILDREN OF THE EARL GOWER, NOW AT  
TRENTHAM. GEORGE ROMNEY.

$9\frac{1}{2}$  by  $9\frac{1}{2}$  in.;  $13\frac{1}{4}$  by 10 in.; 14 by 10 in.;  $10\frac{1}{4}$  by  $10\frac{1}{2}$  in.

[The figures in this group, Romney's undoubted masterpiece, are Anne (holding the Tambourine), step sister to the other children, and afterwards wife of Dr. Vernon (Harcourt), Archbishop of York, Georgiana, afterwards Countess of St. Germans, Charlotte Sophia, afterwards Duchess of Beaufort, Susanna, afterwards Lady Harrowby, and Granville, afterwards Earl Granville. Sittings extended over

1776 and 1777. No. 96 of the Studies comes nearest to the finished picture (see photograph on table) ("Romney," H. Ward and Roberts, vol. ii, pp. 62, 63).]

86 "STUDYING FLESH TINTS." THOMAS ROWLANDSON (1756-1827).

8 by  $7\frac{1}{4}$  in.

[Inscribed by the artist: "Studying Flesh Tints. Sir Peter Paul Rubens setting his Palate."]

87 THE BATHS OF DIOCLETIAN AT ROME. WILLIAM PARS (1742-1782).

$8\frac{1}{2}$  by  $14\frac{1}{2}$  in.

88 and 121 STUDIES FOR THE DESIGN FOR THE PAINTING OF LADY HAMILTON AS "ALOPE." GEORGE ROMNEY.

15 by 22 in.; 11 by 14 in.

[Alope, Creon's or Cercyon's daughter, beloved of Poseidon. She exposed her child by him, until it was found and restored by shepherds. The Fitzwilliam Museum also contains a study for the picture which seems also to have been called "Ceyx and Alcyone," though for what reason is not clear. Lady Hamilton apparently sat for the figure of Alope ("Romney," H. Ward and Roberts, vol. ii, p. 180).]

89 CATTLE. THOMAS ROWLANDSON.

5 by  $7\frac{1}{4}$  in.

90 FOX HUNTING. THOMAS ROWLANDSON.

9 by  $11\frac{1}{2}$  in.

92 AT GRIPS. THOMAS ROWLANDSON.

10 by  $8\frac{1}{2}$  in.

94 DEER UNDER A TREE. THOMAS ROWLANDSON

$8\frac{3}{4}$  by 12 in.

## 95 THE SAVOY. THOMAS ROWLANDSON.

$9\frac{1}{2}$  by 13 in.

Making the northern approach to Waterloo Bridge, with the ruins of the Savoy, and the old houses in the Strand. The first stone of the bridge was laid 11 October 1811, and the bridge was publicly opened 18 June 1817.

## 97 LANDSCAPE, WITH FIGURES AND CATTLE. THOMAS ROWLANDSON.

$8\frac{1}{2}$  by 12 in.

## 98 "THE ROYAL OAK" INN. THOMAS ROWLANDSON.

$7\frac{1}{4}$  by  $11\frac{1}{2}$  in.

## 99 and 110 STUDIES FOR THE PAINTING OF "SHAKESPEARE NURSED BY COMEDY AND TRAGEDY." GEORGE ROMNEY.

$11\frac{1}{4}$  by  $13\frac{1}{2}$  in.; 11 by  $14\frac{1}{4}$  in.

Engraved in stipple by Benjamin Smith, and published 4 June 1803.

The head of Comedy was a portrait of Emma Hart, afterwards Lady Hamilton.

[Comedy reclines, smiling, and nearly full face. Tragedy kneels in profile. Two versions of the picture exist, that in the collection of Mr. Tankerville Chamberlayne (see photograph on table) and one at Petworth. Painted about 1791. Study No. 99 seems to have been the one finally adopted ("Romney," H. Ward and Roberts, vol. ii, p. 182).]

## 100 DENBIGH CASTLE. EDWARD DAYES (1760-1804).

$6\frac{3}{4}$  by  $8\frac{3}{4}$  in.

[Probably drawn in 1794, in company with James Moore. See No. 101.]

## 101 KILGERRAN CASTLE. THOMAS GIRTIN.

4 by 6 in.

Inscribed: "Kilgarron Cas<sup>e</sup>, Pembrok<sup>e</sup>. Jas. Moore Del<sup>t</sup> Girtin fecit."

From the collections of Dr. Percy (mark back and front) and Dr. Edward Riggall.

"The late Dr. Percy had in his famous collection two drawings—one of Kilgarron Castle, the other of Manorbeer Castle, in South Wales. Both were inscribed: *Moore del<sup>t</sup> Girtin fecit*. That is, they were sketched by Moore, and either worked up, or completed in a copy, by Girtin. The 'Moore' of these drawings was James Moore, F.S.A., an antiquarian and topographer, who took the young artist with him as travelling companion and employed him to make drawings of architecture" (L. Binyon, "Thomas Girtin, his Life and Works," London, 1900, p. 16).

## 102 LADY HAMILTON AS "CIRCE." GEORGE ROMNEY.

15 by 9 in.

First sketch, before the left arm was uplifted, of the picture of Lady Hamilton as "Circe," now in the possession of Herbert C. Gibbs, Esq. The painting measures 94 by 58 in.

This picture was one of thirteen works by Romney, formerly the property of Mr. Walter J. Long, of Preshaw, Hants, which were sold at Christie's, 28 June 1890, when the picture in question fetched 3,850 guineas. It had been bought from the painter by the great-uncle of the vendor.

[The study does not exactly correspond with the Circe in the Gibbs Collection (see photograph on table). Painted not later than 1782 ("Romney," H. Ward and Roberts, vol. ii, p. 182).]

## 103 ABBEY RUIN ON A RIVER. THOMAS GIRTIN.

5 by  $7\frac{3}{4}$  in.

## 104 STUDY FOR PORTRAIT OF A LADY, SEATED, TO RIGHT. GEORGE ROMNEY.

12 by  $8\frac{1}{2}$  in.

- 105 HARLECH CASTLE. THOMAS GIRTIN.  
14½ by 21¼ in.  
Unfinished drawing. On the back was written in pencil:  
"Harlech Castle, Girtin."
- 106 PARIS—ILE DE LA CITE AND THE SEINE. THOMAS GIRTIN.  
6¼ by 20 in.  
[This subject was not engraved in the "Views of Paris" drawn and etched in outline by Girtin in 1802 and published as aquatints after his death in 1803.]
- 107 ABOVE LYME REGIS. THOMAS GIRTIN.  
9½ by 20 in.
- 108 A STUDY FOR THE PORTRAIT OF A LADY. GEORGE ROMNEY.  
18¾ by 11½ in.  
Christie's, 1893.
- 109 A BARN. THOMAS GIRTIN.  
5 by 7¾ in.
- 111 CLIFFS AND HARBOUR. J. M. W. TURNER.  
4¼ by 8 in.
- 112 LLANGOLLEN. JOHN SELL COTMAN (1781-1842).  
9 by 13 in.  
Inscribed on the back in pencil: "from off Llangollen Bridge, N. Wales."  
A version in colour of this subject was in the collection of the Right Hon. Chas. Seale Hayne, M.P. Sold at Christie's on 16 and 18 April 1904, Lot 158, 31 guineas. It appeared to be of a somewhat later date than this drawing.

- 113 STUDY FOR PORTRAIT OF A LADY, SEATED, TO RIGHT; HER CHIN SUPPORTED BY HER RIGHT HAND.

GEORGE ROMNEY.

11½ by 9½ in.

[Possibly a study for the Elizabeth, Countess of Derby, in the Collection of Lord Glenconner (see photograph on table), for which she gave sittings 1776-1778 ("Romney," H. Ward and Roberts, vol. ii, p. 44).]

- 114 HELVELLYN IN CUMBERLAND. JOHN CONSTABLE (1776-1837).

8 by 14½ in.

- 115 LANDSCAPE—"THE COMING STORM." JOHN SELL COTMAN.

7 by 10 in.

- 116 STUDY FOR CASSANDRA. GEORGE ROMNEY.

16 by 10 in.

[In this case, too, the study does not correspond exactly with the finished picture in the Collection of Mr. Tankerville Chamberlayne (see photograph on table) ("Romney," H. Ward and Roberts, vol. ii, pp. 181, 182).]

- 117 LANDSCAPE. JOHN SELL COTMAN.

5½ by 10½ in.

- 118 WHITBARROW SCAR. JOHN CONSTABLE.

6½ by 9 in.

Inscribed on back in Constable's writing: "Whit borrow scar—  
2 Sept. 1806."

Described by C. J. Holmes in his book on Constable, Westminster, 1902, p. 240.



- 119 STUDY FOR THE PORTRAIT OF A LADY, SEATED ON THE GROUND, UNDER A TREE, TO RIGHT. GEORGE ROMNEY.

10 by 8 in.

- 120 GOTHIC INTERIOR. JOHN CONSTABLE.

8½ by 7¼ in.

Qy. The Strangers' Hall at Norwich.

This drawing recalls a water-colour in the South Kensington Museum of the Porch of East Bergholt Church, Suffolk, dated 9 June 1806, No. 224—1888.

- 122 ST. JACQUES, DIEPPE. JOHN SELL COTMAN.

11¼ by 9 in.

Signed and dated: "J. S. Cotman 1819. East end of St. Jacques at Dieppe."

- 123 THE SPINNING WHEEL. SIR DAVID WILKIE (1785-1841).

7 by 10¼ in.

- 124 STUDY FOR THE PAINTING OF MISS FRANCES WOODLEY. GEORGE ROMNEY.

18¼ by 10½ in.

Engraved in mezzotint by James Walker, and published 12th December 1781.

[Daughter of the Governor of the Leeward Islands, and "one of the most remarkable beauties of the day." Married in 1784 Henry Banks of Kingston Lacy. Sittings for the picture (see photograph on table) were given in 1780 and 1781 ("Romney," H. Ward and Roberts, vol. ii, p. 174).]

- 125 LANDSCAPE: A TOWN IN A VALLEY. PETER DE WINT (1784-1849).

9½ by 13 in.

**126 SKETCH OF FANNY CORNFORTH. DANTE GABRIEL ROSSETTI**  
(1828-1882).

13 by 17 $\frac{3}{4}$  in.

On the back is written in George P. Boyce's hand: "Sketch of Fanny Cornforth by D. G. Rossetti. Given by D. G. R. to George P. Boyce Dec<sup>r</sup> 7 '62."

Signed with his monogram in front, and the inscription: "D. G. R. to G. P. B. Dec. 7 '62."

Bought at the Boyce Sale at Christie's 1 July 1897 in Lot 28.

**127 STUDY FOR THE PAINTING OF MASTER JOHN WALTER [OR WHARTON] TEMPEST. GEORGE ROMNEY.**

16 by 10 in.

Engraved in mezzotint by James Walker, and published 1 February 1781.

[Sittings were given in 1779 and 1780. The original picture is said to be in the Collection of Lady Londonderry. Another version belonged to Mr. Asher Wertheimer (see photograph on table), but evidently represents the boy at an earlier age than in the study, and the attitude also varies considerably ("Romney," H. Ward and Roberts, vol. ii, p. 155).]

**128 PORTRAIT OF RESHID PASHA. SIR DAVID WILKIE.**

17 $\frac{1}{2}$  by 12 $\frac{1}{2}$  in.

On the old mount was written "Reshid Pasha."

Reshid Pasha, Secretary of State to the Sultan.

Constantinople, 11 January 1841: "Went to Redschid Pacha. He seemed pleased with the picture of the Sultan. Gave sitting for drawing of himself" (Wilkie's Journal printed in Allen Cunningham's "Life," vol. iii, p. 361).



## FURNITURE AND WORKS OF ART

THE collection of Furniture exhibited on the present occasion has been chosen to illustrate a phase in the history of English cabinet work which characterized the latter part of the eighteenth century. The light and elegant type of furniture which came into vogue towards the end of the third quarter of the century presents a marked contrast to the bolder and more massive work of the previous period. In place of dark mahogany enriched with carving, veneers of light and coloured woods, such as satin, sycamore (harewood), tulip and rosewood, were employed. In this "age of satinwood" mahogany was still used to some extent, but the dark Cuba wood known as Spanish mahogany was largely discarded in favour of the paler Honduras variety. The decoration of furniture consisted of a variety of designs in delicate inlay, or rather marquetry, and subsequently of painted ornament. Fashion for a time ran in the direction of what was termed the "French taste," but the classical designs introduced by the Adam Brothers won the day and dominated every form of furniture until the close of the eighteenth century.

The six remarkable cupboards or commodes here shown well illustrate the use at this period of inlaid woods, and incidentally of gilt brass (ormolu) mounts—an uncommon feature on English furniture. Among these are examples of the rare commodes of late Louis XV design, somewhat similar to the one at Nostell Priory made by Thomas Chippendale from designs by Robert Adam. The fine commode with ram's-head mounts of ormolu, described on page 48, is in all probability the work of Chippendale and Adam. This piece may be compared with the superb inlaid writing table produced by these two artists for Harewood House. Another striking piece is the commode made by Sheraton or one of his contemporaries for George IV when Prince of Wales. Painted decoration is shown on the Hepplewhite satinwood chairs and the gilt armchairs from Sir William Lever's collection.

The Chinese porcelain which accompanies the furniture dates mostly from the eighteenth century, and much of it, like the furniture, is mounted with ormolu in the French style. Attention should be drawn to the marble tazza, with mounts of chased ormolu, lent by Countess Grey.

H. C. S.

## FURNITURE

*(Described from left to right)*

### *Against the West Wall*

PAIR OF CHAIRS of painted satinwood; the oval backs, painted with husks and surmounted by a knot, have in the centre the Prince of Wales' feathers, with a "true-lover's knot," and coloured flowers below. The stuffed seats rest on turned legs painted with flowers and leaves.

English; late XVIIIth century.

Height, 3 feet 3 inches. Width, 1 foot 8 inches.

*Lent by Sir William H. Lever, Bart.*

A similar chair is figured on Plate 8 of Hepplewhite's "Cabinet-Maker and Upholsterer's Guide."

COMMODORE, of semicircular form, of satinwood inlaid with mahogany, purple wood, and other coloured and stained woods in the manner of Pergolesi. The top has an elliptical lunette, a fan-shaped design the panels filled with formal leafwork, flowers and animals, and a border of scrolls and trailing tendrils. The frieze is of scrolls and tendrils with a vase in the centre. The front, which opens with a door in the centre, is inlaid with arabesques of classical design with birds and animals; the whole resting on tapering feet. The surface is much bleached.

English; about 1770-80.

Height, 2 feet 9½ inches. Width, 4 feet 10 inches. Depth, 2 feet.

*Lent by Sir William H. Lever, Bart.*

*Against the North Wall*

PAIR OF SATINWOOD CHAIRS, the open backs, which are scrolled over, have each a design of interlacing rings and an oblong panel painted in grisaille; the rounded caned seats rest on turned and painted legs.

English; about 1800.

Height, 2 feet 7 inches. Width, 1 foot 6 inches.

*Lent by E. B. Ellice Clark, Esq.*

COMMUNE, of semicircular form, veneered with mahogany, ebony, tulip, and purple wood, and other coloured and stained woods. The top, bordered with a key pattern, is inlaid with palm branches united by ribbons, and is edged with a gadroon moulding of ormolu. The frieze is decorated with swags of husks and opens in the centre as a drawer, and at the sides as hinged doors. The cupboard doors below are inlaid with urns surrounded by wreaths. The tambour front is hollowed. The pilasters have a guilloche design of rosettes, and pendent husks. The lower moulding and the carved and turned feet are of gilt wood.

English; about 1790.

Height, 3 feet. Width, 4 feet 3 inches. Depth, 1 foot 9 inches.

*Lent by Henry Hirsch, Esq.*

This commode, the key of which bears the Prince of Wales' feathers with the Royal supporters, is said to have come from the Royal Pavilion at Brighton. It was probably made for Carlton House by Sheraton or one of his contemporaries at the order of George IV when Prince of Wales.

WORK-TABLE, or "Pouch" Table, of painted and inlaid satinwood. The top has an oval panel painted with figures of Venus and Cupid in a landscape, surrounded by wreaths of flowers. The sides are decorated with similar wreaths.

English; late XVIIIth century.

Height, 2 feet 4 inches. Width, 20 inches. Depth, 15 inches.

*Lent by Leopold Hirsch, Esq.*

*Over the Fireplace*

GILT CONVEX MIRROR, with scrolls of foliage above and below, a sconce on either side, and surmounted by an eagle with outspread wings.

English; XVIIIth century.

Height, 4 feet 8 inches. Width, 3 feet 2 inches.

*Lent by the Savile Club.*

*Against the North Wall*

TOILET CASE, of mahogany fitted with various compartments and bottles; with a drawer for writing implements at the side, and a slide for writing and a drawer below. The top is inlaid with a bouquet of flowers in an oval panel, with ornamental scrolls in the corners; the stand is banded with satinwood.

English; late XVIIIth century.

Height, 2 feet 3 inches. Width, 1 foot 5 inches. Depth, 1 foot.

*Lent by Lieut.-Colonel Lyons.*

PAIR OF SATINWOOD ARMCHAIRS, the open backs headed by a band of rings, with lattice design below, the caned seats resting on turned legs.

English; about 1800.

Height, 2 feet 10 inches. Width, 1 foot 9 inches.

*Lent by Charles Shannon, Esq., A.R.A.*

SATINWOOD COMMODOE, of serpentine form, with bowed front and curved sides, inlaid with tulip, yew, holly, purple, and other coloured and stained woods. The centre of the top has a fan-shaped panel surrounded by a banded wreath, at other side of which are sprays of flowers. The sides, which open as cupboards, are inlaid with urns; the centre panel of the front has a figure of a bull set with ivory, which is encircled by wreaths of husks suspended from ribbons. The tapering pilasters are inlaid with husks and honeysuckle. The top is edged with a gadroon moulding of ormolu; the shoulders, base, and feet are also enriched with chased ormolu.

English; about 1770-1780.

Height, 2 feet 9½ inches. Width, 4 feet 8 inches. Depth, 2 feet.

*Lent by Sir William H. Lever, Bart.*

*Against the East Wall*

SEMICIRCULAR PIER TABLE, of harewood, satin, tulip, and other woods; the top inlaid with fan-shaped design, husks, and floral scrolls, the front with triglyphs; the tapering legs inlaid with husks.

English; late XVIIIth century.

Height, 2 feet 10 inches. Width, 3 feet 9 inches. Depth, 1 foot 8 inches.

*Lent by the Rt. Hon. Sir Alfred Mond, Bart., M.P.*

*On Either Side of the Alcove*

PAIR OF TORCHÈRES, of gilt wood, of tripod form; the circular upper parts are mounted with three satyrs' masks from which hang swags of grapes; on the ledge below hung with lambrequins is a fountain; the uprights finish in hoofs. Each is surmounted with an urn with three twisted candelabra.

English; XVIIIth century.

Height, 6 feet 9 inches. Width, 2 feet.

*Lent by Sir William H. Lever, Bart.*

*In the Alcove*

PAIR OF SATINWOOD CHAIRS; the oval backs have central uprights of husks carved and painted, and two crossed palm branches similarly treated; the caned seats are supported by tapering legs painted with husks.

English; XIXth century.

Height, 3 feet. Width, 1 foot 8 inches.

*Lent by Mrs. Frank Dawes.*

SATINWOOD SIDEBOARD, delicately banded and inlaid with lines of ebony and holly partly stained; in the centre of the front is a bowed drawer with concave doors at either side; on six tapering legs.

English; late XVIIIth century.

Height, 3 feet. Width, 3 feet 11 inches. Depth, 1 foot 11 inches.

*Lent by Charles Shannon, Esq., A.R.A.*

*Opposite the Alcove*

OBLONG TABLE, of Louis XV design, in mahogany, rosewood, satinwood, and other coloured and stained woods. The top is inlaid with an oval panel of musical instruments and with floral designs. The serpentine sides are inlaid with flowers and emblems. The cabriole legs are mounted with ormolu.

English; about 1780.

Height, 2 feet 4½ inches. Width, 2 feet 6½ inches. Depth, 1 foot 7½ inches.

*Lent by Leopold Hirsch, Esq.*

PAIR OF ARMCHAIRS, painted white and green; the seats and shield-shaped backs upholstered; curved arms, tapering and fluted legs.

English; late XVIIIth century.

Height, 3 feet. Width, 1 foot 11 inches.

*Lent by Charles Shannon Esq., A.R.A.*

*Against the East Wall*

CIRCULAR CARD TABLE of satinwood, inlaid with stained and coloured woods. The top is decorated with feathers, wreaths, and husk ornament, and the front with sprays of roses. The legs, of baluster form, are carved and painted.

English; late XVIIIth century.

Height, 2 feet 5 inches. Width, 3 feet 2 inches.

*Lent by Mrs. R. H. Benson.*

*Against the South Wall*

SMALL CIRCULAR CARD TABLE, of painted satinwood, banded with tulipwood; on the top is a semicircular panel of cupids and waves, a shell with pearls and leaves, and a border entwined with leaves. The front and tapering legs are painted with swags.

English; late XVIIIth century.

Height, 2 feet 5 inches. Width, 2 feet 7 inches.

*Lent by H. H. Fuller, Esq.*



PAIR OF ARMCHAIRS of painted satinwood; the shield-shaped backs are painted with peacocks' feathers, and the curved splats enclose in the upper part a bouquet of painted flowers springing from a vase; the arms are painted with husks and leaves; the fronts are shaped, and the tapering legs are decorated with peacocks' feathers.

English; late XVIIIth century.

Height, 3 feet 2 inches. Width, 1 foot 9 inches.

*Lent by Sir William H. Lever, Bart.*

PAIR OF COMMODES, of Louis XV design, of satinwood, tulipwood, and coloured and stained woods. The fronts, of serpentine form, are enclosed by doors, each inlaid with oval panels containing vases of flowers; these are united where the doors meet by scrolls with pendant husks. The concave sides have oval panels. The tops, each decorated with an inlaid panel, are edged with an ormolu moulding, and the four corners and legs, of cabriole form, are mounted with ormolu on the shoulders and feet. The fronts open on three drawers.

English; about 1780.

Height, 3 feet. Width, 3 feet 1 inch. Depth, 2 feet.

*Lent by Leopold Hirsch, Esq.*

These commodes, though slightly later in date, present a certain comparison with a commode, the property of Lord St. Oswald at Nostell Priory, which was made by Thomas Chippendale from designs by Robert Adam. A similar piece belonging to the Marquess of Salisbury is at Hatfield. See Macquoid, "History of English Furniture," Part IV, p. 35.

PAIR OF GILT ARMCHAIRS; the oval backs, of reed and ribbon design, are each furnished with a splat elaborately painted with flowers on a pale blue ground, and having a central medallion painted with a scene from the history of Venus and Adonis. The arms are carved with husks; the legs are turned and fluted.

English; late XVIIIth century.

Height, 3 feet 4 inches. Width, 2 feet.

*Lent by Sir William H. Lever, Bart.*

The settee which accompanies these chairs is illustrated in Macquoid's "History of English Furniture," Part IV, p. 235.

SATINWOOD COMMODOE, with incurved sides and straight front, inlaid with rosewood, mahogany, tulipwood, and various coloured and stained woods. The top has an oval panel of fan and fluted ornament. The frieze, which opens in front as a drawer with ring handles of ormolu, is inlaid on the front and sides with a band of oval rosettes. Beneath are cupboard doors, each having in the centre a sunk panel surrounded by leaf ornament and a band of beaded ormolu and inlaid with a vase of flowers. The tapering pilasters on the front and sides are decorated with chased ormolu of guilloche design surmounted by rams' heads supporting trusses chased with husks. The curved feet are mounted with husks and acanthus. The front encloses three drawers.

English; about 1770.

Height, 3 feet. Width, 4 feet 10 inches. Depth, 2 feet 10 inches.

*Lent by Sir William H. Lever, Bart.*

A library table of similar character designed by Robert Adam and made by Thomas Chippendale belongs to Lord Harewood at Harewood House, Yorkshire. See Macquoid, "History of English Furniture," Part IV, p. 51.

ENGLISH SATINWOOD COMMODOE of Louis XV design—a pair to the commode already described.

*Lent by Leopold Hirsch, Esq.*

ARMCHAIR, of painted satinwood—a pair to the armchair already described.

*Lent by Sir William H. Lever, Bart.*

### *Centre of the Room*

OBLONG SOFA TABLE, mahogany, veneered with burr woods and rosewood, and banded with satinwood. It has two drawers and flaps, and is supported at either end by pilasters resting on yoke-shaped legs.

English; about 1800.

Height, 2 feet 4 inches. Width (open), 4 feet 10 inches. Depth, 2 feet.

*Lent by the Misses Alexander.*

CIRCULAR LIBRARY OR "RENT" TABLE, of mahogany. The revolving top has a sunk receptacle in the centre, and contains twelve drawers inlaid with the letters of the alphabet; it rests on a square pedestal fitted with a cupboard.

English; late XVIIIth century.

Height, 2 feet 8 inches. Diameter, 3 feet 8 inches.

*Lent by Lady Sackville.*

A table of similar construction is figured in Sheraton's "Designs for Household Furniture."

SATINWOOD WORK-TABLE OR "POUCH" TABLE, inlaid with lines of dark wood; the tapering legs are united by turned stretchers.

English; about 1800.

Height, 2 feet 4 inches. Width, 1 foot 3 inches.

*Lent by Mrs. John Lane.*

SQUARE OCCASIONAL TABLE, of satinwood, banded with tulipwood and edged with lines of ebony and holly. The top opens with two flaps supported by runners; the interior is lined with green cloth.

English; late XVIIIth century.

Height, 2 feet 5 inches. Width, 1 foot 6 inches.

*Lent by H. H. Fuller, Esq.*

NEST OF THREE OCCASIONAL TABLES, satinwood, dwindling in size so as to fit one inside the other.

English; about 1800.

Height, 2 feet 6 inches to 2 feet 5 inches. Width, 1 foot 6 inches to 1 foot 2 inches.

*Lent by Mrs. Frank Dawes.*

A set composed of four such tables is figured in Sheraton's "Designs for Household Furniture," where it is termed a "Quartetto Table."

PEMBROKE TABLE, veneered with satinwood, mahogany, kingwood, and other woods; the serpentine top with two flaps has oval and shaped panels surrounded by harewood and banded with satinwood. The tapering legs are veneered with kingwood and edged with lines of holly.

English; late XVIIIth century.

Height, 2 feet 4 inches. Width (open), 3 feet 2 inches. Depth, 2 feet 6 inches.

*Lent by Charles Shannon, Esq., A.R.A.*

BEECHWOOD CHAIR, painted in red, with conventional floral designs in colours; the top of the back is scrolled over and headed with caning; the caned seat is supported in front by X-shaped legs.

English; early XIXth century.

Height, 2 feet 10 inches. Width, 1 foot 7 inches.

*Lent by Lady Sackville.*

THREE BEECHWOOD CHAIRS, painted in black, with floral and other designs in colour; rounded backs, with three looped splats; dipped seats, fluted on the front and sides, the front legs tapering and headed by paterae.

English; late XVIIIth century.

Height, 3 feet 1 inch. Width, 1 foot 8 inches.

*Lent by the Rt. Hon. Sir Alfred Moud, Bart., M.P.*

MAHOGANY CHAIRS AND ARMCHAIRS, of Hepplewhite design.

*The property of the Club.*

MAHOGANY PEMBROKE TABLE; the oval top with two flaps is banded with satinwood and inlaid with a fan-shaped panel; the legs are tapering.

English; late XVIIIth century.

Height, 2 feet 4 inches. Width (open), 3 feet 4 inches.

*Lent by the Rt. Hon. F. Leverton Harris, M.P.*

## WORKS OF ART (CHINA, ETC.)

### *On the Commode against the West Wall*

PYRAMID of Pomegranates, with trailing foliage; stoneware glazed in green, yellow, aubergine, and buff.

Chinese; Ming dynasty.

Height, 8 inches.

*Lent by Mrs. R. H. Benson.*

MARBLE VASE AND COVER, of tazza shape, mounted with ormolu. The mounts comprise a rim pierced with scrollwork and hung with swags of drapery, handles formed as rams' heads, a knob with acanthus leaves to the cover, and an oval base chased with scrolls and fluting.

French; period and style of Louis XVI.

Height, 20 inches. Width, 21 inches.

*Lent by Countess Grey.*

PYRAMID of Lychees, with trailing foliage; stoneware glazed in green, yellow, and aubergine.

Chinese; Ming dynasty.

Height,  $7\frac{3}{4}$  inches.

*Lent by Mrs. R. H. Benson.*

### *On the Commode to the left of the Fireplace*

PAIR OF URN-SHAPED SPAR VASES, mounted with ormolu. The covers when inverted form candlesticks, and are chased with acanthus and surmounted by knobs; the handles are formed of satyrs' masks, and the square plinths have circular fluted pedestals with wreaths.

English; style of Louis XVI.

Height, 10 inches.

*Lent by Mrs. R. H. Benson.*

TEA CADDY, ten-sided, of ivory, with tortoiseshell edges and gold mounts; in front is an oval miniature on ivory.

English; late XVIIIth century.

Height, 5 inches.

*Lent by H. Avray Tipping, Esq.*

*On the Mantelpiece*

PAIR OF PORCELAIN BOWLS, with mottled "tiger-skin" glaze (green, purple, and yellow).

Chinese; mark and period of K'ang Hsi (1662-1722).

Height,  $2\frac{1}{2}$  inches. Diameter,  $4\frac{3}{4}$  inches.

*Lent by Hon. Harold Nicolson.*

PAIR OF PORCELAIN COCKS, painted in colours of the *famille rose*. The ormolu mounts of Louis XV style are formed as scrolls chased with branches of foliage.

Chinese; period of Ch'ien Lung (1736-1795).

Height,  $17\frac{1}{2}$  inches.

*Lent by Mrs. R. H. Benson.*

MAHOGANY BRACKET CLOCK, "balloon" shaped, inlaid in front with a shell.

Maker: T. THWAITES, CLERKENWELL."

English; late XVIIIth century.

Height, 18 inches. Width, 12 inches.

*Lent by Lieut.-Colonel Lyons.*

*On the Commode to the right of the Fireplace*

PAIR OF PORCELAIN PHOENIXES (*Feng-huang*), painted in colours of the *famille rose*.

Chinese; period of Yung Chêng or Ch'ien Lung (1723-1795).

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

*Lent by Mrs. R. H. Benson.*

OVAL TEA CADDY, of engraved ivory, edged with tortoiseshell and mounted with gold.

English; late XVIIIth century.

Height,  $4\frac{1}{2}$  inches.

*Lent by H. Avray Tipping, Esq.*

*On the Semicircular Tables against the East Wall*

PAIR OF PEAR-SHAPED PORCELAIN VASES, painted in blue with ladies and children in gardens.

Chinese; mark and period of K'ang Hsi (1662-1722).

Height, 10½ inches.

*Lent by H. Clifford Smith, Esq.*

*On the Sideboard in the Alcove*

PORCELAIN BOWL, painted in colours of the *famille verte* on a "café-au-lait" brown ground.

Chinese; period of K'ang Hsi (1662-1722).

Height, 3½ inches. Diameter, 7½ inches.

*Lent by Ernest Innes, Esq.*

PORCELAIN FIGURE OF AN ELEPHANT, with flambé red and purple glaze, bearing on its back a European clock in ebony case; the elephant's feet are mounted with gilt copper, and the clock is surmounted by two gilt figures of Chinese children; on carved blackwood stand.

Chinese; period of Ch'ien Lung (1736-1795).

Height, 17½ inches. Width, 10 inches.

*Lent by Lady Wake.*

PORCELAIN BOWL, painted in blue with panels of ladies and flowers.

Chinese; period of K'ang Hsi (1662-1722).

Height, 3½ inches. Diameter, 8 inches.

*Lent by Ernest Innes, Esq.*

*Below the Sideboard*

TALL PORCELAIN VASE, with flaring mouth, bulbous body, and lightly spreading foot, painted in blue with floral designs.

Chinese; period of K'ang Hsi (1662-1722).

Height, 18½ inches. Diameter, 9 inches.

*Lent by Ernest Innes, Esq.*

*SOUTH WALL**On the Pair of Satinwood Commodes*

PAIR OF PORCELAIN PARROTS, painted with coloured glazes (green, blue, and red), mounted on ormolu plinths chased in the Louis XV style. Chinese; XVIIIth century.

Height, 11½ inches.

*Lent by Mrs. R. H. Benson.*

*On the Centre Commode*

SET OF THREE PORCELAIN VASES, painted in colours with flowers in reserves on a ground of rose-pink enamel. The ormolu mounts on the rims and bases are chased with compositions of scrollwork in the Louis XV style.

Chinese; period of Ch'ien Lung (1736-1795).

Height, 10 and 12 inches.

*Lent by Henry Hirsch, Esq.*

*On the Sofa Table*

PAIR OF SHEFFIELD PLATED CANDLESTICKS, with circular plinths, tapering stems headed by paterae, vase-shaped sockets with acanthus ornament, and movable nozzles.

English; late XVIIIth century.

Height, 11 inches.

*The property of the Club.*

*On the Sofa Table and Oval Pembroke Table*

PAIR OF PORCELAIN VASES, painted with splashes of dark blue under a turquoise-blue glaze; mounted with rims and handles of ormolu formed as scrolls chased with branches of foliage, and bases chased in the manner of the period of Louis XV.

Chinese; period of Ch'ien Lung (1736-1795).

Height, 17 inches.

*Lent by Mrs. R. H. Benson.*



*On the Circular Library Table*

SATINWOOD KNIFE-VASE, banded with satinwood and inlaid longitudinally with chequered lines of ebony and holly, the cover painted with a band composed of bunches of flowers united by ribbons. The cover rises on a central shaft fitted with a "spring-piece" of satinwood and reveals a terracing in five steps pierced with holes for spoons.

English, late XVIIIth century.

Height, 2 feet 2 inches. Diameter,  $11\frac{1}{2}$  inches.

*Lent by Mrs. R. H. Benson.*

OBLONG MAHOGANY TEA CADDY, banded with tulipwood and edged with satinwood. The top, front, and the inner side of the lid inlaid with coloured shells; the interior fitted with three boxes for tea, their tops veneered with satinwood and inlaid with vases of coloured flowers.

English; late XVIIIth century.

Height,  $5\frac{3}{4}$  inches. Width,  $11\frac{1}{2}$  inches.

*Lent by Thomas Girtin, Esq.*

The condition of the inside of this box, which has not been exposed to the light, enables one to judge of the appearance of some of the inlaid furniture of this period when it left the maker's hands.

OVAL TEA CADDY, of harewood, the top and front set with panels of satinwood inlaid and etched with floral designs.

English; late XVIIIth century.

Height,  $4\frac{1}{2}$  inches. Width, 6 inches.

*Lent by Martin A. Buckmaster, Esq.*

SQUARE TEA CADDY, veneered with bands of light and coloured woods, each side set with a circular panel of figured wood.

English; late XVIIIth century.

Height,  $4\frac{1}{2}$  inches.

*Lent by Martin A. Buckmaster, Esq.*

OBLONG TEA CADDY, veneered with "partridge-wing" West India satinwood and tulipwood, and inlaid with oval waved panels of green stained wood and holly. Probably from the workshop of Chippendale and Haig.

English, about 1780.

Height,  $5\frac{1}{4}$  inches. Length, 12 inches. Depth,  $5\frac{3}{4}$  inches.

*Lent by Mrs. Percy Macquoid.*

OBLONG TEA CADDY, with coved top, veneered with mahogany, walnut, and other woods, and edged with a feathering of ebony and holly; the front and top set with oval fan-shaped panels of inlay.

English; late XVIIIth century.

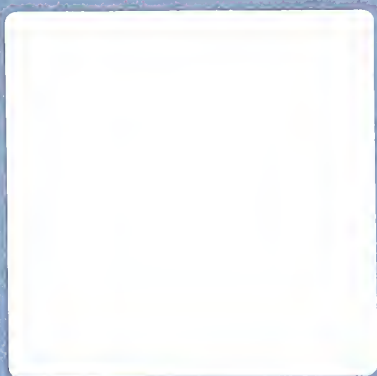
Height,  $6\frac{1}{2}$  inches. Width, 11 inches.

*Lent by H. Clifford Smith, Esq.*

Rugs.

*Lent by Mrs. R. H. Benson and Mr. Ernest Innes.*





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