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978-1-108-07384-4 - Companion to the Most Celebrated Private Galleries of Art in London: Containing Accurate Catalogues, Arranged Alphabetically, for Immediate Reference, Each Preceded by an Historical and Critical Introduction

Anna Jameson

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A professional author of art and literary criticism as well as travel writing, Anna Jameson (1794–1860) journeyed widely in Europe and North America, and moved in the literary circles which included the Brownings and Harriet Martineau. Many of her other works are also reissued in the Cambridge Library Collection. In 1844, she published this book on the great private art collections of London. She begins with an essay on the formation of the collections, from the seventeenth-century earl of Arundel onwards, and then describes in turn the Queen's Gallery, the Bridgewater, Sutherland, Grosvenor and Lansdowne galleries, and the collections of Sir Robert Peel and of the poet Samuel Rogers. For each collection there is an introductory essay, a *catalogue raisonnée* and a note of the most important items in the collection. This work is a fascinating and valuable guide to mid-nineteenth-century taste and fashion in art.

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WITH A PREFATORY ESSAY ON ART, ARTISTS,  
COLLECTORS, & CONNOISSEURS.

BY MRS. JAMESON.

THE GALLERY OF HER MAJESTY THE QUEEN.  
THE BRIDGEWATER GALLERY.  
THE SUTHERLAND GALLERY.  
THE GROSVENOR GALLERY.  
THE COLLECTION OF THE MARQUESS OF LANSDOWNE.  
THE COLLECTION OF THE RT. HON. SIR ROBERT PEEL.  
THE COLLECTION OF MR. ROGERS.

LONDON  
SAUNDERS AND OTLEY, CONDUIT STREET.  
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TO

THE RIGHT HONOURABLE

SIR ROBERT PEEL, BART.

&c. &c. &c.

THIS VOLUME

IS

WITH HIS KIND PERMISSION

VERY GRATEFULLY AND RESPECTFULLY

DEDICATED.

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\* Washington Allston died at Boston, while these sheets were going through the press, in June, 1843.

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## A CATALOGUE

OF

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 B. G.—BRIDGEWATER GALLERY.  
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\* Theodore von Holst, the painter of this portrait, a man of extraordinary but unregulated genius, died in February, 1844.

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A Baptism of Christ—School of Perugino.

A very fine Portrait of Velasquez.

The Duke of Brunswick at the ball at Brussels the night before the battle of Waterloo, by Wilhelm Hensel, of Berlin; and many pictures by modern English painters.

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## GENERAL INTRODUCTION.

A PREFATORY ESSAY ON ART, ARTISTS, COLLECTORS,  
AND CONNOISSEURS.

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I CALL this book a COMPANION, not a GUIDE to the galleries of art; too sensible of its many deficiencies to give it a title implying a degree of responsibility, as well as an amount of completeness, to which it has no pretension. But the reader, in turning over these pages, will find that I have here endeavoured to unite the attractions of a pleasant companion and a safe guide; to arrange information methodically, for immediate reference, like plants in a botanic garden; yet now and then to wander into “the pleasure grounds and haunts of ease” of reflection or fancy; to combine the convenience and order of a book of reference, with a certain degree of amusement and interest arising from new illustrations of thought and criticism. In the arrangement of the pictures, I have aimed at the combination of two advantages—first, a simple, intelligible classification; and, secondly, the facility of reference afforded by a dictionary. Thus each catalogue is divided into three sections: the first containing the Italian, Spanish, and French schools; the second, the Flemish, Dutch, and German schools; and the third, the painters of our own country. The names in each section are alphabetically arranged, and the pictures by each painter under his name. There is also a general catalogue of all the known and interesting

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portraits contained in the several collections included in this volume. A volume, containing a similar analysis of the collections of the Duke of Devonshire, the Duke of Wellington, Lord Ashburton, Mr. Hope, Mr. Neeld, Mr. Munroe, and some others, would complete the work.

There can be no doubt of the value and convenience of such a register, not only for present, but for future purposes; but its value must consist mainly in its accuracy as a register, and not on its attractions as a critical work, and I have at least endeavoured to be accurate. I say, *endeavoured*, for as to achieving complete accuracy, those alone can tell who have tried how difficult is the mere attempt; those alone can tell who have tried what it is to hunt a fact, mis-stated, through a dozen volumes—to trace a name mis-spelt—to ascertain a date—to decide between opposing authorities—to compare disputed points—or, hardest task of all! to knock down a charming theory or a pretty story with a dry row of figures—to take from some favourite picture its pretensions to authenticity, and stick a doubt or a lie on the face of it. I have had the courage to do this, in some flagrant instances, where I could have *no* doubt. Where there was a doubt in my mind, I acted on the principle of legal justice and mercy—I gave the benefit of that doubt. We must take it for granted that in many cases, a Titian, a Paul Veronese, &c., means simply a Venetian picture, of the style and time of Titian or Veronese. I firmly believe, for instance, that half the pictures which bear Titian's name, were painted by Bonifazio, or Girolamo de Tiziano, or Paris Bordone, or some other of the *Capi* of the Venetian school, which produced such a swarm of painters in the sixteenth century. An approach to accuracy is all I can pretend to; and if the reader but knew all, it *is* some merit.

Another matter of difficulty and delicacy may be here alluded to. Nothing can exceed the kindness, the polite

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and prompt attention, the willing aid, I have received from all those whose pictures I have here attempted to register. I have to acknowledge it gratefully—the more gratefully, because I have felt from the first, that not only it is impossible to flatter, but impossible even to satisfy the proprietor of a fine collection, by any catalogue *raisonné* of his pictures, however accurate or laudatory; and this for reasons which have nothing to do with the mere pride of the owner in that which is his *own*, but with worthier and deeper feelings, in which we can truly sympathize. All who possess fine pictures, and really love them, are familiar with minute beauties, which it is a mortification to have passed over. Every good picture (by which I mean every picture which has something good in it) is not mere surface and colour; it has a *countenance*, like the countenance of a friend, or a lover, of which certain expressions are revealed only to certain eyes, at certain moments. Then there are the associations of long acquaintance; accidental gleams of lamp or sunshine have lighted up the shadowy nooks, and startled the eye with revelations of hidden beauty and meaning;—or, in hours of lassitude and sorrow—hours when the “fretful stir unprofitable” of this painful, actual world, has hung heavy on the spirit—the light breaking from behind the trees, or far-off distance, stretching away, away, and leading the fancy after it, till it melts into Elysium,—or rural groups—revels of satyrs or clowns—or face of pure-eyed virgin or serene saint—has arrested the troubled course of thought, and stamped a consecration on certain pictures, which it would be a pleasure to see commemorated, but which no accidental visitor can enter into. “I cannot express to you,” said a most distinguished statesman of the present day, as we stood together in the midst of his beautiful pictures—“I cannot express to you the feeling of tranquillity, of restoration, with which, in an interval of harassing official business, I look round me here.” And

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while he spoke, in the slow, quiet tone of a weary man, he turned his eyes on a forest scene of Ruysdaal, and gazed on it for a minute or two in silence—a silence I was careful not to break,—as if its cool, dewy verdure, its deep seclusion, its transparent waters stealing through the glade, had sent refreshment into his very soul!

And then, again, there is some one favourite picture, preferred, not so much for its intrinsic merit, but because it has been obtained with difficulty,—has been competed for, conquered from some rival amateur,—or it is a recent acquisition, and “the honeymoon is not yet over”—or it has been picked up for a trifle, and turned out a prize—or it has been rightfully or wrongfully doubted and abused, consequently has assumed an exaggerated value and importance in the mind of the possessor, even from the force of contradiction—who knows? Now one cannot well put these delightful *dilettante* fancies into a catalogue *raisonné*, but how truly, deeply, cordially, one can understand and sympathize with them!

The original plan was to have prefaced the whole with a history of English collections and collectors, filling up the outline of Dr. Waagen; such a thing well and completely done, would occupy a volume of itself, and certainly form a very amusing and edifying *exposé* of our national progress in matters of taste. A brief sketch, or chronicle, such as the limits of a preface confine me to, will, however, prepare the mind of the reader for the details given in the historical and critical introductions to each gallery.

Foreigners and critics love to flout at English taste: it is therefore a curious fact, and one we have reason to be proud of, that the earliest instance on record of any private individual indulging a taste for art, was our own Lord Arundel. I believe he was the first collector, of private rank, in civilized Europe. It was not till the end of the fifteenth century that painting, from being wholly eccle-



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siastical, began to be devoted to civil and social purposes—that portraiture came into fashion, and that compositions from the classical poets, and small decorative and devotional pictures, began to be painted. Even these, up to the end of the sixteenth century, were very rare; and most of the panel paintings of this time which remain to us have been cut from the doors of cabinets and presses, the friezes of bedsteads, the tops of harpsichords, and other pieces of furniture. Pictures must have multiplied, and become articles of trade, as well as common for mere decorative purposes, before the idea of collecting those most remarkable could have suggested itself. The Venetians and the Flemings first made pictures articles of commerce. As early as the fifteenth century a few Flemish pictures were imported into Italy, and bought as curiosities; and in the middle of the succeeding century we find the Bassano family carrying on a sort of manufactory of small pictures, recommended by their splendid colours, and various, though low and common-place treatment. These were dispersed through Italy, and sold at fairs as articles of commerce, much like the Dutch and Flemish pictures of the same and succeeding periods. More than a century later, we hear of the *Feria*—the *markets* for pictures, at Cadiz and Seville, where the young Murillo sold his wares.

I find no mention of collectors of pictures, and founders of picture galleries, before the middle of the sixteenth century, and then they were all princes of the sovereign houses of Italy—the Medici, the Gonzaga, the Este, and the Farnese families. It is true that there had previously existed collections of works of art, if not of pictures: witness Isabella D'Este, and her cabinet of gems and antiques at Mantua, open to the learned and to artists, before the time of the Medici, and before Lorenzo's famous Accademia; but *she* was a sovereign princess. I can find no

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example of any *private* individual indulging this costly, magnificent taste, previous to that of the Earl of Arundel. He appears to have been, not only the first Englishman, but the first subject in Europe, who, out of his own private fortune, and inspired by a genuine feeling of their beauty and value, collected round him, ancient and modern works of art, as statues, busts, ancient inscribed marbles, gems, drawings, pictures, chased work in gold and silver, everything, in short, which the Italians class under the general name of *virtù*. Lord Arundel was, in fact, the first *virtuoso* not only of his own country but his own time. I never look at his portrait by Van Dyck, in the Sutherland Gallery, with its thoughtful, melancholy, refined expression of countenance, without a deep interest; and those works of art which he obtained have, through association with his name and fate, a value, to my fancy, beyond their own. The Laughing Boy, by Lionardo da Vinci, now, I believe, in the possession of Mr. Beckford; Raphael's Little St. George, now at Petersburg; the Pomfret marbles, at Oxford; the antique statues and busts, at Wilton; the Marlborough gems, famed throughout the world—formed only a part of the Arundel collection. The Duke of Buckingham followed Lord Arundel—but it is almost an injustice to name them together! What was taste and enthusiasm in Arundel, was sheer vanity and ostentation in Buckingham. What a proof we have of the spirit which actuated Buckingham, in one anecdote of him! Arundel had employed William Petty, uncle to that Sir William Petty, who was the ancestor of the present Marquess of Lansdowne, to collect antiques for him in Greece and Syria. Buckingham, then all-powerful, gave a similar commission to Sir Thomas Roe, English ambassador at Constantinople, and instructed him, at the same time, to throw every possible obstacle in the way of Petty! Dalla-

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way relates the anecdote.\* He does not quote his authority, but one can believe anything of Buckingham—at once so haughty and so servile—so magnificent and so mean! At Paris and at the court of Madrid he had made the acquaintance of Rubens, and persuaded the painter to cede to him the collection of pictures, gems, antiques, &c., formed by himself when in Italy, and since his return. Rubens sold the whole to him for 10,000*l.*, reluctantly, as it appears, for he did not want the money; and as for Buckingham, he scarcely lived to call himself possessor of the treasures he had coveted. Assassinated a few months after (in 1628), many of his pictures were dispersed. King Charles, Lord Arundel, and Lord Montague, purchased several from the family; others descended to his young son, the Duke of Buckingham. The old catalogue of this collection, published by Bathoe, is now lying before me; it contained 220 pictures; among them, three by Raphael, three by L. da Vinci, nineteen by Titian, seventeen by Tintoretto, and thirteen by Rubens himself.

It is clear that, previous to 1643, the works of art accumulated in England were of the highest value and importance. The gallery of Charles I. was unequalled by that of any crowned head.† No subject in Europe possessed such treasures as had been collected by Arundel and Buckingham. But then came the deadly struggle between Charles and his Parliament: all these precious objects were lost, dispersed, and went to enrich and adorn foreign capitals. Charles's collection was confiscated, and sold. Of Lord Arundel's, a portion was sold in Holland, for his subsistence; the rest scattered among different members of his family: and as for the rich collection of the Duke of

\* "Anecdotes of the Arts in England."

† For a particular account of the Royal collections in England from Charles I. to the present time, see the "Companion to the Public Galleries."

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Buckingham, part was sold in the Netherlands, for the maintenance of the young duke, some pictures were pawned to Sir Peter Lely, the rest were confiscated by Parliament.

The next private collection of which we hear anything, was that of Sir Peter Lely. He had purchased a number of pictures, drawings, &c., from the widow of Van Dyck. On the sale of King Charles's collection, and the dispersion of the Duke of Buckingham's, he obtained others. His collection might be termed magnificent, for a private individual; it contained 167 pictures, 26 by Van Dyck, and many by Titian and Rubens. The original drawings possessed by Lely were also particularly valuable. Many of those I have seen in Lawrence's collection bore Lely's mark on them, and must have been part of the plunder of the cabinets of Charles I. and Arundel. There is a passage in Roger North's Life of Lord Guildford, which, for its quaint and forcible expression, dwells in the memory. He was an intimate friend of Lely; and after telling us that he had a whole magazine of original sketches of the best masters, he adds, "and drawings, likewise, of divers finishings, *which had been the heart of great designs and models.*" If Roger North had been a dilettante of the first water, he could not have expressed better the peculiar value and sentiment and significance of a genuine drawing.

But to proceed with our chronicle. What had been taste in Arundel, magnificence in Buckingham, science in Lely, became in the next century a *fashion*, subject to the freaks of vanity, the errors and absurdities of ignorance, the impositions of pretension and coxcombry. The great Duke of Marlborough filled Blenheim with pictures—the fruit of his campaigns—the gifts of cities and princes—and the Blenheim collection remains to this day one of the finest in England. Sir Robert Walpole, the minister, formed a large collection at Houghton; after his death, purchased by the Empress Catherine, for 30,000*l.*, and

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now at St. Petersburg. Luckily, some of the finest Van Dycks—those of the Wharton family—had been sold previously to the Duke of Devonshire; they used, within my memory, to adorn Devonshire House; but are now among the glories of that glorious palace, Chatsworth, where they are empanelled in the dining-room. Richardson, the painter, whose admirable book on his own art met in his time with more scoffers than readers, left a collection of drawings and pictures, sold in 1747.\* In 1758, was sold by auction, a collection formed by Sir Luke Schaub, a merchant and banker, the Angerstein of his time. It produced 8000*l.* Among his pictures was the Sigismunda of the Duke of Newcastle. The price given for it, (400*gs.*, a large sum in those days,) provoked Hogarth to wrath and envy, and a vain competition which covered him with ridicule. Others of Sir Luke Schaub's pictures were, the Christ healing the Lame Man, now in the Queen's Gallery; † “The Tent of Darius,” in the Grosvenor Gallery; ‡ and Van Dyck's small study for the portrait of Venetia Digby. § Another great collector in the beginning of the last century was Sir Andrew Fountaine, of Narford, whose descendant, the present Mr. Fountaine, has inherited the elegant tastes of his ancestor. Dr. Mead, the physician, had at this time a very good collection, dispersed on his death in 1754. General Guise bequeathed his pictures, 220 in number, to Christ Church College, Oxford, in 1765. A Mr. John Barnard, of Berkeley Square, possessed at this time sixty-six pictures. A certain Mr. Jennens, then of Ormond Street, could boast of the possession of 358 pictures. Mr. Bouchier Cleeve, of Foot's Cray, in Kent, possessed seventy-seven pictures: among them the two large pictures of Salvator Rosa, now in the Gros-

\* The drawings, 4749 in number, sold for 1966*l.* The pictures for about 700*l.*

† No. 132. ‡ No. 41.

§ It was lately in the possession of Sir Eliab Hervey. The large picture is at Windsor, No. 6.

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venor Gallery; the Pordenone, in the Sutherland Gallery; the Jan Steen and the Van Dyck, in the Queen's Gallery; and eight sea pieces of Vander Velde. In the collection of Sir Gregory Page were two fine pictures by Rubens, now in the Grosvenor Gallery, and twelve pictures of the History of Cupid and Psyche, now at Hampton Court; also, I believe, the two great Landscapes by Francesco Millé, now in the Bridgewater Gallery. This Sir Gregory Page was a personal friend and great admirer of Adrian Vander Werff, and had twelve of his best pictures: eight were purchased for the Louvre, at the price of 33,000 fs.; one is now in Her Majesty's Gallery.\*

All these collections were formed previous to 1765, about which time the first Earl Grosvenor laid the foundation of the magnificent Grosvenor Gallery. The collections of the Duke of Devonshire, at Devonshire House, of Lord Methuen,† of Agar Ellis,‡ the first Marquess of Lansdowne§ and Lady Holderness,|| were formed between 1760 and 1790. Mr. Hope, of Amsterdam, brought over his fine gallery of Dutch pictures from Amsterdam to England about 1790.

This enumeration goes to prove that the purchase of pictures had by this time become a *fashion*. But was it anything more? In looking over the catalogues it is impossible not to feel, that with no want of money or zeal, there was a want of elevated taste, as well as a want of knowledge. "A Landscape," Claude; "a Holy Family," Raphael; a "sea-piece," Vander Velde; "an Old Man's Head," Rembrandt; "a Riposo," Ludovico Carracci or

\* No. 162. The pictures of Sir Gregory Page Turner were sold at Blackheath in 1816.

† Now at Corsham.

‡ Merged in the Grosvenor collection. See p. 229.

§ Sold and dispersed. See p. 287.

|| Sold in 1802. She was by birth a Dutch woman, and possessed, by purchase or inheritance, many exquisite pictures of the Dutch school.