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978-1-108-07889-4 - Treasures of Art in Great Britain: Being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated Mss., &c. &c.: Volume 4

Gustav Friedrich Waagen

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This four-volume work by Gustav Friedrich Waagen (1794–1868), edited and translated by Lady Eastlake (1809–93), was published between 1854 and 1857. As Waagen explains in his preface, he had previously published an account of his experiences on his first visit to Britain in 1835, but this new and longer work was addressed primarily to a British audience. It also differs in that the earlier work was more of a general travelogue, whereas these volumes, after an introductory essay, provide a more detailed catalogue – albeit in epistolary form – of works of art in public and private collections. Waagen was crucial to the adoption in Britain of the new approach to art history pioneered by German scholars, and his work is still consulted on matters of provenance and quality. Volume 4 is a supplement describing more works in the British Museum and National Gallery, as well as private collections including that of the Prince Consort.

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of Paintings, Drawings,  
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VOLUME 4

GUSTAV FRIEDRICH WAAGEN

EDITED AND TRANSLATED BY

ELIZABETH EASTLAKE



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# GALLERIES AND CABINETS OF ART

IN

## GREAT BRITAIN:

BEING AN ACCOUNT OF MORE THAN FORTY COLLECTIONS OF

PAINTINGS, DRAWINGS, SCULPTURES, MSS.,

&c. &c.

VISITED IN 1854 AND 1856, AND NOW FOR THE FIRST TIME DESCRIBED.

BY DR. WAAGEN,

DIRECTOR OF THE ROYAL GALLERY OF PICTURES, BERLIN.

FORMING A SUPPLEMENTAL VOLUME TO THE 'TREASURES OF ART IN GREAT BRITAIN,'  
THREE VOLUMES.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1857.

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## P R E F A C E.

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ALTHOUGH the works of art of every kind contained in the public and private galleries of Great Britain, and described in my 'Treasures of Art,' published in 1854, are of almost incredible amount, yet, no sooner had those three somewhat bulky volumes appeared than I was invited to visit collections and inspect pictures of the existence of which I had been previously unaware. Knowing, further, that numerous already-described collections had, since the publication of my work, received considerable additions, I formed the resolution, with the kind encouragement of Mr. Murray, whose desire it is to promote in every way the knowledge of the art-treasures in this country, of adding a fourth volume to those already before the public. My visit to England in 1854, followed up by one in 1856, and another in 1857, enabled me to collect fresh materials, the abundance of which will astonish all who have hitherto taken interest in my researches. This fourth volume consists therefore partly of additions to collections already described, partly of collections not known to me before. In both respects, no less in London than in the country, I have adhered to the same plan of arrangement pursued in the first three volumes. The reflection that time would impart an especial value to this work has induced me, as far as leisure possibly permitted, to give such a description of every work of art as might suffice in future to identify it. This is the more important from the number of pictures which necessarily change their owners; such, for instance, since the publication of my former volumes, has been the fate of the pictures belonging to

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Lord Colborne—the collections of Mr. Rogers, of his sister Miss Rogers, of the Earl of Orford, the Earl of Shrewsbury, and others. But though I may justly claim to have done all in my power to make myself acquainted with the treasures of art in this country, yet I am well aware how far I am, even now, from having had cognizance of much that is worthy of notice; so that a follower in the same path, who may bring more knowledge and equal love to the task, will still reap a considerable harvest.

I cannot conclude this short Preface without here expressing my gratitude to all those who have served not only me, but the cause of art in this land, by the kindness with which they have promoted and facilitated my labours.



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