

General description of Sir John Soane's Museum : with brief notices of some of the more interesting works of art.

Contributors

Sir John Soane's Museum.

Publication/Creation

Oxford : Printed by H. Hart, 1905.

Persistent URL

<https://wellcomecollection.org/works/bq3tcnfn>

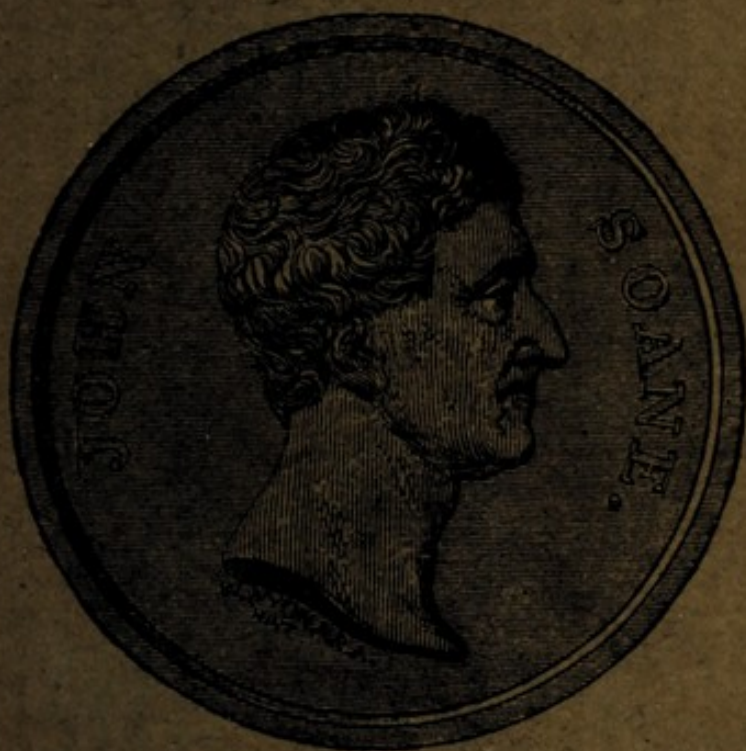
License and attribution

Conditions of use: it is possible this item is protected by copyright and/or related rights. You are free to use this item in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s).



Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
<https://wellcomecollection.org>

General Description OF Sir John Soane's Museum



WITH BRIEF NOTICES OF SOME OF
The More Interesting Works of Art

EIGHTH EDITION

19 ILLUSTRATIONS AND PLANS

Printed at Oxford by Horace Hart

1905

M

12406

Price 6d. To be had at the Museum only

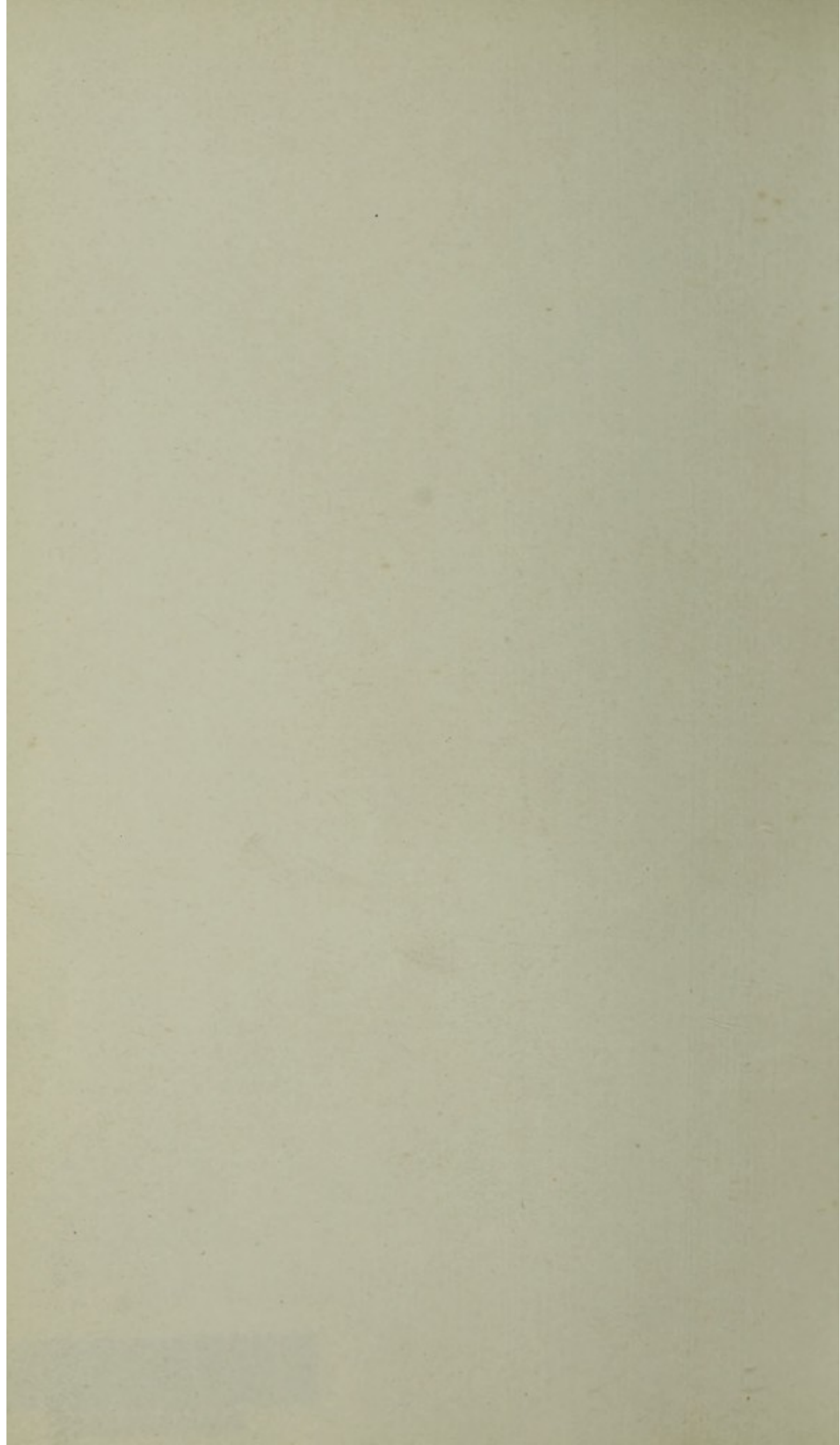
ENTERED AT STATIONERS' HALL

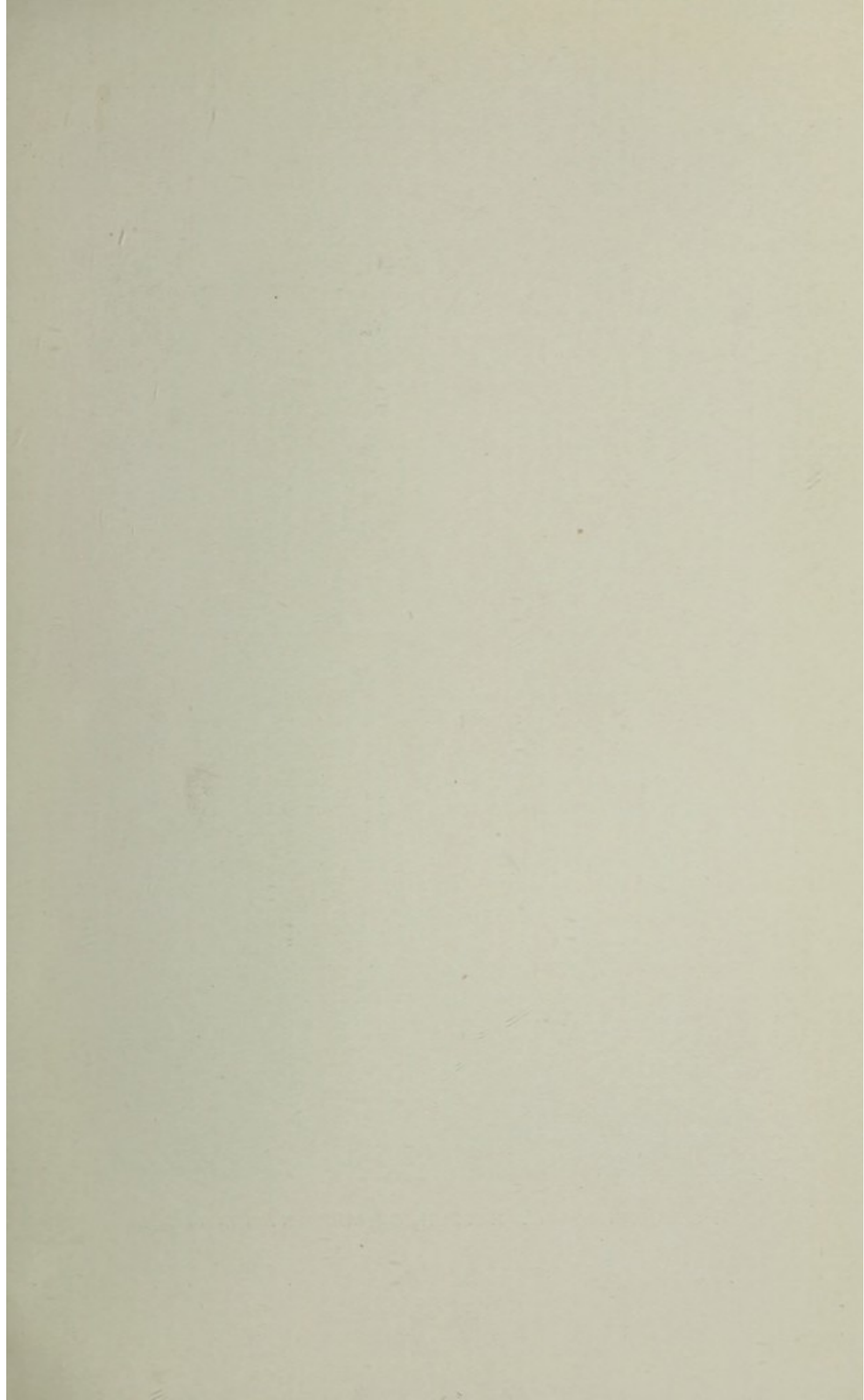
[ALL RIGHTS RESERVED]



22502854989









SIR JOHN SOANE'S MUSEUM, 13 LINCOLN'S INN FIELDS.

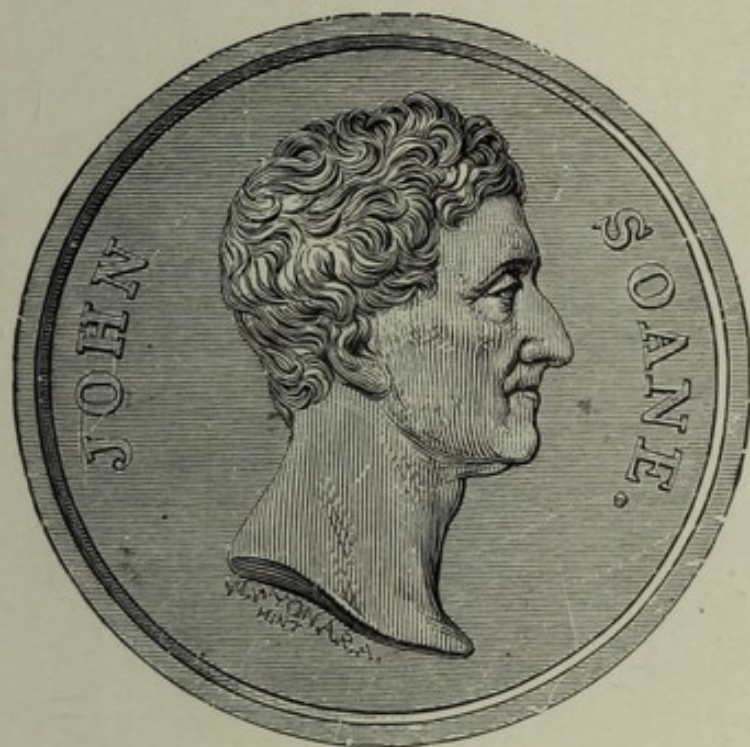
To face Title-page.

70497

General Description

OF

Sir John Soane's Museum



WITH BRIEF NOTICES OF SOME OF

The More Interesting Works of Art

EIGHTH EDITION

WITH 19 ILLUSTRATIONS AND PLANS

Printed at Oxford by Horace Hart

1905

WELLCOME
LIBRARY

General Collections

M

12406

YW. 431

RULES

1. It has been arranged by the Trustees that the Museum shall be open to general Visitors on Tuesdays, Wednesdays, Thursdays, and Fridays in March, April, May, June, July, and August; Public Holidays excepted. The hours of attendance are from 11 to 5 o'clock.

2. The Premises being kept up as at the time they were the residence of Sir John Soane, R.A., Visitors are requested to comply with the Notices affixed in the Museum, especially as regards refraining from touching the Fittings, and Objects, and Works of Art, in the several rooms and galleries.

3. No person shall be admitted who is intoxicated or uncleanly in person or dress; and Visitors must be quiet and orderly in their demeanour.

4. No child under the age of fourteen years will be admitted unless under the care of a suitable guardian. No dogs shall be admitted.

5. No Visitor shall smoke or partake of refreshments in the Museum.

6. Any person wilfully destroying or injuring any article in the Museum will be prosecuted under the provisions of 24 & 25 Vict., cap. 97, sec. 39, which renders offenders liable to imprisonment for a period not exceeding six months, with or without hard labour.

7. No Visitor who wilfully offends against any of the foregoing rules, or who is guilty of any disorderly or improper conduct, shall be allowed to remain on the premises.

8. The Servants and Attendants are strictly charged not to accept any Money from Visitors.

INDEX TO THE GENERAL DIVISIONS

	PAGE
ENTRANCE FRONT	9
ENTRANCE-HALL AND RECESS	10
DINING-ROOM AND LIBRARY	11
LITTLE STUDY	17
DRESSING-ROOM	18
CORRIDOR, adjoining the Picture-Room	20
PICTURE-ROOM	21
STUDENTS' ROOM	29
MONK'S PARLOUR	29
Lower Part of the Museum :—	
CORRIDOR AND CRYPT	31
SEPULCHRAL CHAMBER	32
NEW CHAMBER, CATACOMBS, &c.	36
Ground Floor of the Museum :—	
UNDER THE STUDENTS' ROOM	41
GALLERY AROUND AND UNDER DOME	45
NEW PICTURE-ROOM	48
LOBBY TO BREAKFAST-ROOM	50
BREAKFAST-ROOM	52
STAIRCASE	56
SHAKESPEARE RECESS	57
SOUTH DRAWING-ROOM	58
NORTH DRAWING-ROOM	65
TIVOLI RECESS	73
LIST OF THE ARTISTS REFERRED TO	75

SIR JOHN SOANE'S MUSEUM

SIR JOHN SOANE, R.A., F.R.S., F.S.A., was Professor of Architecture at the Royal Academy of Arts in London; Architect to the Bank of England, of which establishment he designed the present four façades, as well as the rotunda, and most of the public offices. He was also one of the Architects attached to the former Office of Works under the Crown; Architect to the College of Surgeons; Grand Superintendent of Works of the United Fraternity of Free and Accepted Masons of England; Member of the Academies of Vienna, Parma, &c. He was extensively employed, and highly distinguished, in his profession during the end of the eighteenth and beginning of the last century.

He was born near Reading, September 10, 1753; and died at his house, No. 13, Lincoln's Inn Fields, on January 20, 1837, aged 83 years.

In the year 1833 Sir John Soane obtained an Act of Parliament (3 Will. IV, cap. 4), intituled 'An Act for settling and preserving Sir John Soane's Museum, Library, and Works of Art, in Lincoln's Inn Fields, in the county of Middlesex, for the benefit of the Public, and for establishing a sufficient Endowment for the due maintenance of the same.'

On the decease of Sir John Soane on January 20, 1837, the Act came into operation; the Trustees named therein entered on their trust, and immediately took the necessary steps for carrying

into effect the enactments thereof to the fullest extent of which the funds placed at their disposal by the Founder would admit.

The first section of the Act, which prescribes the Rules of the Institution as respects its public exhibition, enacts that 'The said Trustees and their successors shall and will, from time to time, and at all times thereafter as occasion shall require, inspect and exercise a due control over the said Museum, Library, Books, Prints, Manuscripts, Drawings, Maps, Models, Plans, and Works of Art, and the House and Offices in which the same are deposited, and provide for the due preservation of the same, in the said House, being No. 13, in Lincoln's Inn Fields aforesaid, so that free access shall be given at least on two days in every week throughout the months of April, May, and June, and at such other times in the same or in any other months as the said Trustees shall direct, to Amateurs and Students in Painting, Sculpture, and Architecture, and to such other persons as shall apply for and obtain admission thereto, at such hours and in such manner, and under such regulations for consulting and inspecting and benefiting by the said collection, as the said Sir John Soane shall have established previous to his decease, or as the said Trustees shall establish relating thereto.'

It has now been arranged by the Trustees that the Museum shall be open to general Visitors on Tuesdays, Wednesdays, Thursdays, and Fridays, in March, April, May, June, July, and August; Public Holidays excepted. The hours of attendance are from 11 to 5 o'clock.

Saturdays and Mondays are reserved for Students and for cleaning the premises, and repairs, &c., as well as for the meetings of the Trustees.

Persons desirous of obtaining admission to the Museum on private days, and during the recess, can apply either to a Trustee, by letter to the Curator, or personally at the Museum.

Access to the Books, Drawings, MSS., or permission to copy Pictures or other works of Art, is to be obtained by special application to the Trustees or the Curator.

It being impracticable, from the great extent and variety of this Collection, to condense a *catalogue raisonné* into the compass of a moderate-sized volume, it has been considered expedient merely to provide a general description of the place, calculated to inform the stranger of the entire arrangement and to point out the more prominent and striking objects; leaving those which would be generally considered as less interesting to be studied according to the taste or leisure of the individual.

This small work is little more than an abridgment of that printed in quarto by Sir John Soane in the year 1835, under the title of 'DESCRIPTION OF THE HOUSE AND MUSEUM on the North Side of Lincoln's Inn Fields, the Residence of SIR JOHN SOANE, &c., with Graphic illustrations and Incidental Details.'

Of that work only 150 copies were printed, and presented by Sir John Soane to some illustrious personages in this and in foreign countries, to public Literary and Scientific Institutions, and to private friends. There was also a translation into French, for distribution abroad.

A printed Catalogue of the Manuscripts, Printed Books, and Books of Engravings and of Drawings preserved in the Museum can be seen on the Library Table.

WALTER L. SPIERS.

THE LIFE TRUSTEES (1904).

- 1889 EDWIN FRESHFIELD, Esq., LL.D., F.S.A.,
31, Old Jewry, E.C.
- 1894 J. MACVICAR ANDERSON, Esq., F.R.I.B.A.,
6, Stratton Street, W.
- 1899 SIR ASTON WEBB, R.A., F.S.A., F.R.I.B.A.,
1, Hanover Terrace, Ladbroke Square, W.
- 1904 SIR WILLIAM EMERSON, F.R.I.B.A.,
8, The Sanctuary, Westminster, S.W.
-

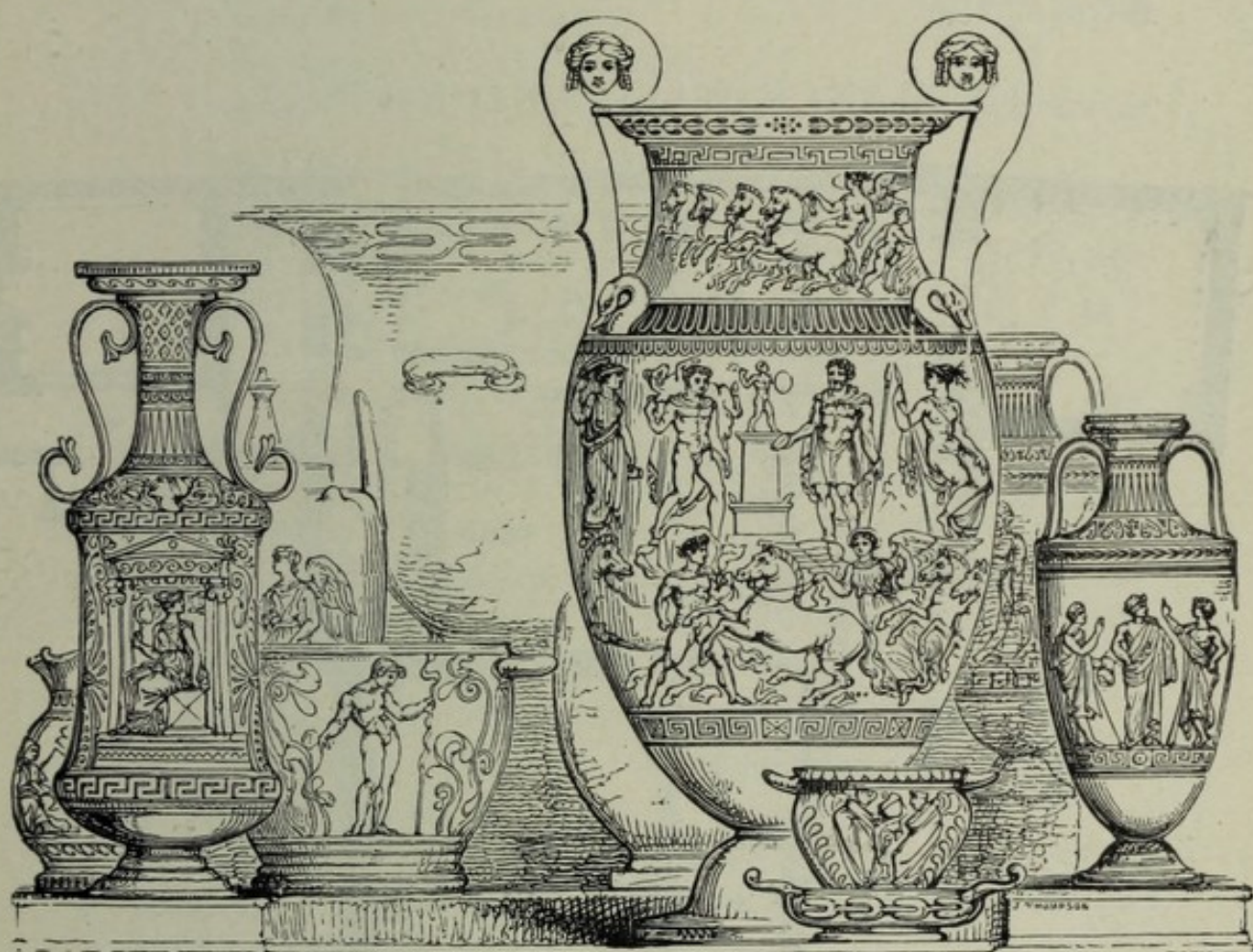
ADDITIONAL TRUSTEES ELECTED BY DIFFERENT SOCIETIES.

- 1894 CHARLES HERCULES READ, Esq., Sec. S.A.,
British Museum.
- 1895 ALDERMAN SIR JOHN WHITTAKER ELLIS,
Bart., Solent Lodge, Cowes.
- 1896 SIR EDWARD JOHN POYNTER, Bart., P.R.A.,
F.S.A., 22, Albert Gate, S.W.
- 1896 SIR GEORGE M. BIRDWOOD, K.C.I.E., C.S.I.,
M.D., LL.D., 119, The Avenue, West
Ealing, W.
- 1897 PROFESSOR ARTHUR H. CHURCH, M.A., F.R.S.,
D.Sc., Shelsley, Kew Gardens.
-

CURATOR.

WALTER L. SPIERS, A.R.I.B.A.,
At the Museum.

SIR JOHN SOANE'S MUSEUM



FICTILE VASES IN THE COLLECTION.

THE ENTRANCE FRONT.

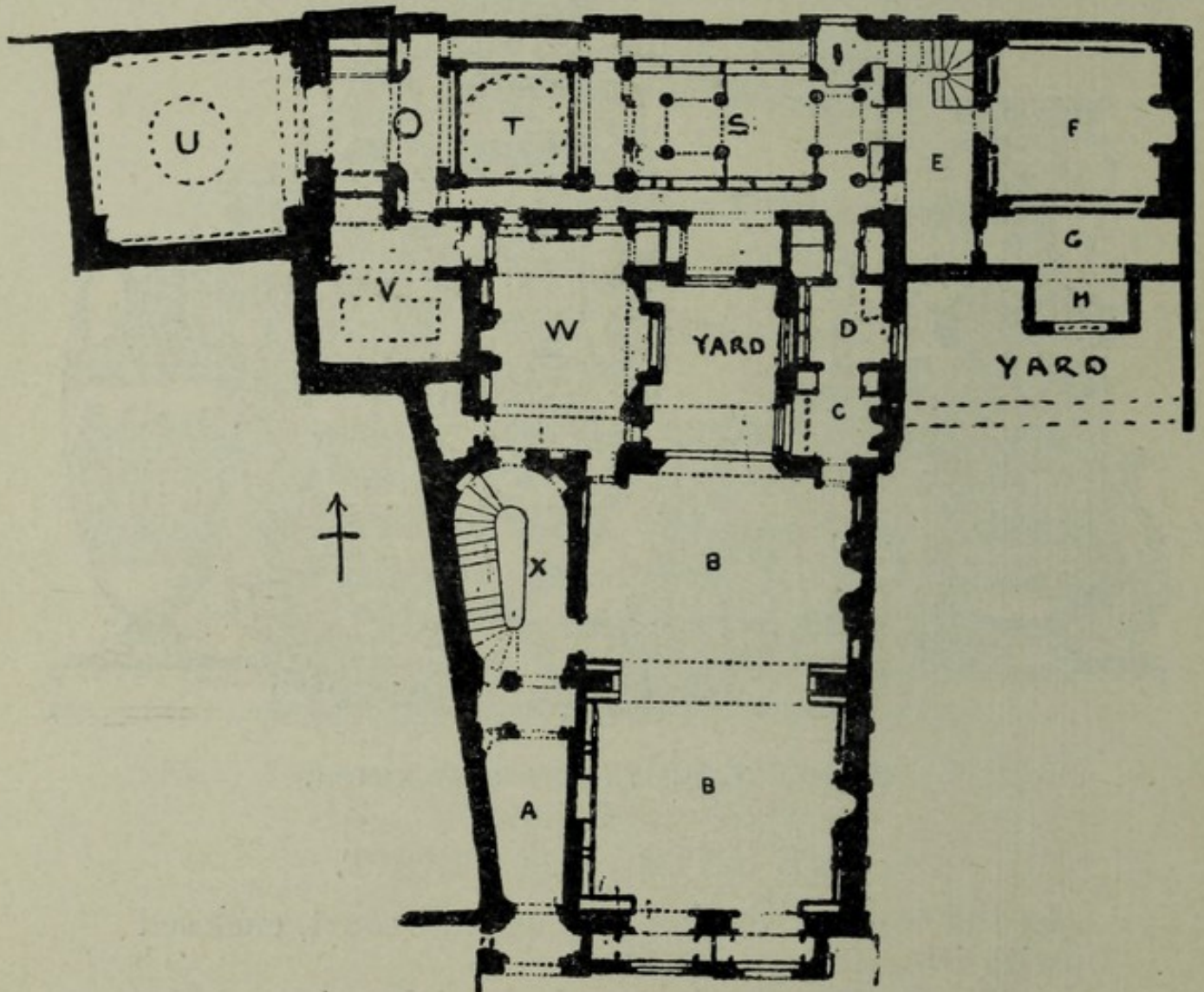
In the front of the house is a small court, enclosed with iron railing.

The Gothic corbels attached to the piers of the front, between the windows of the ground and of the first floor, are fragments from ancient buildings erected probably about the close of the fifteenth

century. The Canephorae, in terra-cotta, on each side of the gallery on the second floor, are copied from the Caryatides in the front of the Temple of Pandrosus, at Athens.

A flight of stone steps leads from the front court into (A) the

ENTRANCE HALL AND RECESS.



The ceiling of the HALL is connected with the walls by a small cove, and is enriched with three rosettes in plaster, after the antique.

The walls are coloured to imitate porphyry, and decorated with casts, after the antique, medallion reliefs, and other sculptures.

On the *West* side are three plaster Reliefs:—

Nymphs decorating a Terminus.

Sacrifice to Bacchus.

Nymphs binding Cupid.

Also Marble bust of the late Sir Thomas Lawrence, P.R.A., by R. W. Sievier.

Torso of a female figure (supposed to be Leda, or Psyche), cast from the antique, now in the National Museum at Naples.

On the *East* side are likewise three Reliefs:—

Cupid asleep awakened by Nymphs.

Vintage. Cupid bound.

The ceiling of the RECESS is formed by a portion of a dome charged on four points, with a large Flower in the centre, similar to the original in the soffite of the portico of the Temple of Mars the Avenger, at Rome.

On the walls are two medallion Reliefs:—

Sacrifice to Venus. Aeneas carrying his father, Anchises, out of Troy.

The door, in which are some fine specimens of ancient painted glass, leads to the STAIRCASE (X), and to (B) the

DINING-ROOM AND LIBRARY,

which may be considered as one room, 40 feet long and 21 feet broad, being separated only by two projecting piers formed into bookcases, from which springs a canopy composed of three segmental arches.

The ceiling of the Library and Dining-Room is formed in compartments, enriched with Pictures

by Henry Howard, R.A., painted 1835-1836. In the central compartment (*South*), surrounded by Paintings of architectural decorations, is represented

Phoebus in his Car, preceded by Aurora and the Morning Star, led on by the Hours,—

‘jocund to run
His longitude through Heaven’s high road;’

The Zephyrs are sporting in his train.

The central compartment (*North*) represents Pandora, whom the assembled Gods ‘endowed with all their gifts.’

Formed by Vulcan, who is contemplating his work, she is dressed by the Graces, and presented by Minerva with a veil and cestus. Near her stands Pitho (the Goddess of Persuasion); on the left are Phoebus, Diana, Mars, Venus, and Cupid; on the right, Juno, Cybele, and Bacchus. In the midst, Jupiter, attended by Victory, and Nemesis holds the fatal Vase, fraught with so much mischief to mankind. Iris is hovering in the sky admiring, and Mercury, putting on his talaria, prepares to conduct the beautiful snare ‘to th’ unwiser son of Japhet.’

The picture in the semicircular compartment nearest the door represents Epimetheus receiving Pandora; and that nearest the chimney, the Opening of the Vase whence, according to the poet, issued all the ills of human life.

In the oblong compartment nearest the door are represented the Horae, or Seasons (anciently supposed to be only three), diffusing their various productions. In the corresponding compartment, Night is advancing with the Pleiades in her train.

The walls of the rooms are painted of a deep vermilion colour, the mouldings, the soffites of the arches, and the ornaments in imitation of bronze; numerous mirrors are introduced. On each side

are arranged antique fictile Vases, Alabaster Urns, and antique Bronzes.

On the *East* side, over the chimney-piece, is a Portrait of Sir John Soane, aged 76, painted by Sir Thomas Lawrence, P.R.A., in 1829; almost the last picture painted by that artist. Beneath, on the chimney-piece, is a model, in plaster, of the Board of Trade and Privy Council Offices, &c., at Whitehall, being a design for completing the buildings north and south of Downing Street made by Sir John Soane in the year 1826. The northern portion only was carried out by this architect; it was altered in 1846-7 for the Government to its present appearance, by Sir Charles Barry, R.A., Architect.

Upon the pedestal part of the bookcase in the *East* pier, between these rooms, is a beautiful Greek painted Vase, of extraordinary design and in fine preservation, which was formerly in the collection of Sir Henry Englefield, Bart.; near it, a Bronze Jug found among ruins in Rome, presented to Sir John by Mrs. Somerville, and remarkable for the position of the handle; also a grotesque head as a Vase, in bronze; also a Chopine bearing the date of 1593, discovered in digging for foundations of a house in Bath Street, Bath. It is decorated with the arms of the Spekes of Haslebury, Wilts., and others.

At the sides are three small Busts in bronze, two being of Napoleon I.

On the *East* and *West* sides of the Library, upon the cornice of the bookcases, spring large flat arches, forming recesses between two semicircular arches. Upon the shelf, forming the cover of the bookcases, are several Greek and Etruscan Vases of different forms and decorations; likewise specimens of Wedgwood's imitation of Etruscan Pottery; the

walls behind these works are covered with looking-glass.

On the chimney-piece are Bronzes, including a fine cinque-cento statuette of Hercules, a head of Athena forming the weight of a steelyard, and a highly-finished model of the Corinthian order, after that of the three Columns of the Temple of Castor in the Forum at Rome. Over the chimney-piece is a Bas-Relief of six small figures by J. and W. Tassie; and two small Bas-Reliefs by J. Flaxman, R.A., of The Silver Age, and The Golden Age.

Between the piers at the *South* end are two deep recesses containing bookcases, surmounted by Busts of Shakespeare, Camden, Ben Jonson, Homer, and Inigo Jones, and terminated with two windows, looking on to the gardens of Lincoln's Inn Fields.

On the pedestal part of the bookcase in the *West* pier between these rooms, is a model of a portion of the Monument erected over a family tomb in the burial-ground of St. Giles-in-the-Fields, at St. Pancras, in the year 1815, to the memory of Elizabeth, the wife of Sir John Soane. The tomb now contains, likewise, the remains of Sir John Soane, who died in the year 1837, and those of his elder son, Mr. John Soane, who died in the year 1823.

To the right of the entrance-door is a Picture by Sir Joshua Reynolds, P.R.A., called 'The Snake in the Grass, or Love unloosing the Zone of Beauty.' It was bequeathed by Sir Joshua to his niece, the Marchioness of Thomond; at the sale of whose effects, in the year 1821, it was purchased by Sir John Soane for 510 guineas.

On the richly carved side table beneath is placed a marble slab inlaid with a variety of specimens of

rare marbles and precious stones, and on this again is placed a very fine Astronomical Clock made by Raingo, of Paris, formerly the property of Frederick Duke of York, died 1828. On the central table is a small glass case containing eighteen figures, models of chessmen by Wedgwood, from the designs of Flaxman.

On a low pedestal bookcase below the North window are the following objects: In the centre, in a glass case, a superb MS. illuminated (about 1540) by the celebrated artist Giulio Clovio, a pupil of Michael Angelo (his works, which are now extremely rare, were highly esteemed by Raffaello, Giulio Romano, and other great artists of his time, and are mentioned by Vasari with the greatest admiration); two large Chinese Vases, two antique Alabaster ones, and two marble Vases of Italian workmanship, on octagonal stands.

Two small frames exhibit the Autographs of Inigo Jones, 1623, and of Sir C. Wren, 1716.

The painted glass in lower part of North window represents several subjects from Sacred History, the Creation and Fall, the Day of Judgement, &c., and is ancient.

The Pedestal Library Table of Walnut formerly belonged to Sir Robert Walpole. On it stands, under a glass case, a Greek painted fictile Vase, formerly in possession of Lord Cawdor; and on each side bronze figures of Jupiter Serapis, and Vertumnus from Herculaneum on modern pedestals.

The eight Chairs, of singular design and richly inlaid with mother-of-pearl, bear the arms of Sir Gregory Page, Bart. (the son and heir of Sir Gregory Page, of Wricklemarsh, near Blackheath), with those of his wife, Martha, third daughter of

Robert Kenward, of Yalding, co. Kent, Esq., whom he married in 1721.

These Chairs probably came from Wricklemarsh, which was sold by the nephew, Sir G. Page Turner, in the year 1783 to the Cators of Beckenham.

The finely carved arm-chair in the north room is probably an early example of Chippendale's work.

The bookcases in these rooms contain Prints and Architectural Drawings; with numerous volumes of Drawings and Designs by Sir John Soane. Amongst the more rare and valuable Books are Boydell's Shakespeare, with proof impressions of the plates, selected by Alderman Boydell; the copy of Hogarth's Works presented by him to his friend Dr. Schomberg; an illuminated copy of the Bible; a translation of Scamozzi's Architecture by Inigo Jones; the Museo Pio Clementino; Montfaucon's *L'Antiquité Expliquée*; *Voyage Pittoresque de Naples et Sicile*; *Histoire de l'Art par les Monumens*; *Iconologie Historique*, par M. de la Fosse; *Tableaux Historiques de la Révolution Française*; *Cérémonies et Coutumes Religieuses de tous les Peuples du Monde*; the Works of Perronet; a complete copy of the Works by Piranesi; Camden's *Britannia*; *Lives of the Great Painters*; Blondel's *Architecture Française*; an illustrated copy of Pennant's *London*; *The Gentleman's Magazine*, from 1736 to 1825; and numerous others of general literature, including Dictionaries. Besides these, there is the interesting Volume of Drawings by John Thorpe, the Facsimile of the Sketch-book by Inigo Jones, and original drawings by Bramante and others.

In the recesses over the bookcases are several Busts, after the antique:—

One, from the original marble in the British

Museum, supposed to be Dione, Flora, Sappho, Faustina, Plautilla, Geta.

The door at the *North-East* angle of this room leads into (c) the

LITTLE STUDY,

which contains a large collection of Marble Fragments of Greek, Roman, and other Sculpture, and of antique Bronzes.

Over the door leading to the Library is a cast of "The Apotheosis of Homer," from the original marble, the work of Archelaus of Priene.

The original marble, formerly in the Colonna Palace at Rome, is now in the British Museum.

Over the chimney-piece, which is decorated with three pieces of ancient Sculpture, are also a large fragment of an antique Altar, fragments of Marble Cornices, Bases of Columns, of Candelabra, Antefixae, &c.; and in the recesses on each side of the chimney are four ancient Marble Cinerary Urns of a small size; and on the shelf a small bronze figure of Mercury, by Giovanni di Bologna.

On the walls are likewise many fragments of ancient Greek and Roman Sculpture; a reduced copy in marble of the Bas-Relief representing the Slaughter of Niobe's Children, now in the Villa Albani at Rome; paws of Animals of fine execution; some small models of Bas-Reliefs in wax; a beautiful section of a Cornu-Ammonis; some other natural productions; a frame containing four cameos, of Hercules (Farnese), Flora, Omphale (?), and Apollo in Wedgwood ware; and two bronze figures on pedestals.

On a shelf under the window is a bronze figure of a Sea-Nymph; a large bronze Lamp from Hercu-

laneum ; an ancient bronze Lamp with an early Christian monogram ; and a figure of Oceanus in terra-cotta.

The three windows in this and the room adjoining have been reglazed in order to utilize the numerous specimens of Painted Glass which had previously been placed in various positions in the Museum, and little seen.

Beyond this STUDY is (D) the

DRESSING-ROOM.

This small room is lighted by two windows : that on the *West* side affords a view of the MONUMENT COURT ; that on the *East*, of the MONK'S YARD, &c., in which is a collection of Gothic fragments arranged so as to resemble the remains of a ruined cloister. These fragments are portions of the ancient Palace at Westminster, known as 'the Old House of Lords,' and 'Prince's Chamber,' which, being in a very dilapidated and ruinous condition, were taken down in 1823, in order to form the New Royal Gallery erected in that year from the design, and under the superintendence, of Sir John Soane (and destroyed in the great fire of 1834). There are likewise some models of Capitals of Columns, and other portions of buildings erected from his Designs.

In the centre of the ceiling of this room is a highly finished model of the domical light in the Masonic Hall, in Great Queen Street, which was erected in the year 1829, from the design of Sir John Soane, but no longer exists.

Four small bookcases comprise Krafft's *L'Art de la Charpente* ; Ferrerio's *Palazzi di Roma* ; Dalton's *Antiquities in Greece and Egypt* ; Strutt's *Sylva Britannica* ; Campbell and Woolfe and

Gandon's *Vitruvius Britannicus*, 5 vols.; Adam's *Spalatro*; Cassas's *Voyage Pittoresque de la Syrie*; Gibbs' *Radcliffe Library*; Boffrand's *Livre d'Architecture*; Edmondson's *Heraldry*; Cotman's *Etchings*; Allason's *Pola*; Major's *Paestum*; Wood's *Roman Bath at Bath*; Macklin's *Bible*, 6 vols., &c.

Over the opening formed by the bookcases is a Drawing of the Tomb of Sir John Soane (*see* page 14, Model), and suspended on the sides of the opening are four glazed frames containing collections of Casts in sulphur from Gems, engraved by Nathaniel Marchant, R.A., and Edward Burch, R.A.; a frame containing six fragments, chiefly of Egyptian workmanship, and an oriental perforated brass Bowl, to which an antique bronze Roman handle has been fixed.

On the shelf in the window are the Tri-form Diana, of bronze; a pair of richly embossed metal Stirrups found on the banks of the Boyne; a bronze figure of Mars from the Cosway collection; an antique bronze figure of Flora; and the Egyptian Antinous in bronze.

Under these, on a Cabinet of Drawers, are three Wedgwood plaques, representing the Feast of the Gods, the War of the Giants, and the Death of Niobe's Children; and a group in plaster—The Dying Spartacus, by Joseph Gott. On the walls are an original sketch by Canaletto; two Drawings of Banditti by J. Mortimer. Two Etchings by Hogarth — The Laughing Audience; and The Chorus, or, the Rehearsal of the Oratorio of Judith. A small etching by Rembrandt; a portrait in chalk of Maria Denman, by John Flaxman, R.A.; and some early Designs by Sir John Soane, including View of the Opera House proposed to be built on the site of Leicester House and Gardens; and a frame con-

taining three designs—View of the new Vestibule at the Bank of England; the Great Hall at Bentley Priory, for the Marquis of Abercorn; and the Withdrawing-Room at Wimpole, for the Earl of Hardwicke.

This leads to a portion of the MUSEUM (E)—the

CORRIDOR,

which is lighted from above, so as to exhibit numerous Architectural Ornaments, marble fragments, and plaster casts of Cornices, Bas-Reliefs, &c., attached to the walls in the most effective manner. Among these are:—

Cast in plaster—part of the Pedestal of a Roman Altar, showing three figures.

Large Bas-Relief in bronze, representing the Escape of Cloelia and her Companions—the original antique is at Wilton.

Model in terra-cotta of a Bas-Relief in the Arch of Constantine at Rome—Morning, or the East.

The original is about eight feet diameter.

Cast in plaster of part of an antique Bas-Relief, representing the Temple of Apollo at Delphi, with a Sacrifice.

Cast in plaster—one-half of the Capital of one of the external columns of the Portico of the Erechtheum at Athens.

Ditto of one of the Antae of the same Temple.

Fragments of antique Pilaster Capitals.

Casts in plaster of portions of an ancient Biga.

Model in terra-cotta in Bas-Relief, from the antique in the Arch of Constantine at Rome—Evening, or the West.

Cast in plaster—Head of Medusa (?) surrounded by leafage, forming a large sunk patera.

Two Fragments of Marble Seats of Greek Sculpture.

Cast in plaster of part of the Cornice of the three columns of the Temple of Castor and Pollux in the Forum at Rome. Full size.

Also part of the Capital. Full size.

Cast of half of a Bull's skull from an antique Frieze.

Two casts in plaster of the Corbels of the large south window in Westminster Hall.

A fragment of an Egyptian Capital, sculptured in a variety of marble not found in the Valley of the Nile. It is published in Piranesi's Works.

Cast in plaster—one quarter of one of the Capitals of the circular peripteral Temple of Vesta at Tivoli.

Cast from part of the Frieze of the same Temple.

Six casts in plaster of portions of Vases.

Portion of a decoration of Horses and Car in marble.

A glazed door leads into (F) the

PICTURE-ROOM,

which is lighted by a lantern light, the Ceiling of which is most elaborately enriched with plaster ornaments in apartments forming arched canopies.

On the *North* and *West* sides are *Cabinets* formed with *movable Planes*, and on the *South* are two *movable Planes*, all having sufficient space between for Pictures. By this arrangement the small space of 13 feet 8 inches in length, 12 feet 4 inches in breadth, and 19 feet 6 inches in height, which are the actual inner dimensions of this Room, is rendered capable of containing as many Pictures as an

ordinary Gallery of the same height, 45 feet long and 20 feet broad.

The pedestal Cases contain octavo Books relating to the Fine Arts and general Literature, &c.

Model of the Porphyry Sarcophagus of Clement XII, formerly under the portico of the Pantheon at Rome, now in the Church of St. John Lateran.

The following comprise some of the most interesting Pictures, Drawings, &c., in this room:—

On the doors of the *Cabinet* on the *North* side, and on the corresponding *Planes* on the *South* side, are—

Four Paintings by W. Hogarth, entitled ‘An Election,’ viz.—

The Entertainment	} North
The Canvassing for Votes	} side.
The Polling	} South
The Chairing of the Member	} side.

These pictures were painted between the years 1753 and 1758 and purchased of Hogarth by David Garrick, under rather peculiar circumstances, for £200. They were purchased by Sir John Soane, at the sale of Mrs. Garrick’s effects in 1823, for 1,650 guineas.

Above the first two on the *North* side are two Paintings by Canaletto, viz.—

View in Venice with the Rialto; and View of the Piazza San Marco in Venice.

These pictures were formerly in the Collection of the Earl of Bute.

Within the *Cabinet* on the *North* side appears the large Engraved Bird’s-eye View of the City of Rome, 3 feet 6 inches high, and 8 feet 6 inches in length, by G. Vasi, 1765.

Above it are two Engravings by G. B. Piranesi:—View of the Pantheon at Rome; and View of the Remains of the Monument of Cecilia Metella at Rome.

Design for Interior of the Grand Entrance to a Royal Palace, 1821, by Sir John Soane.

Six paintings of Italian Temples by Luigi Mayer.

Four small drawings, in body colours, of remains of Italian Buildings, by P. Fabris—a Sepulchral Chamber; the Amphitheatre at Pola; Virgil's Tomb; and Grotta di Posilipo.

Drawing in crayons, by Dr. Wolcot—Portrait of Dr. Mounsey, Physician to the Royal Hospital at Chelsea, died 1788, aged 94 years.

Painting—The Mountain Lory, by J. M. Moore.

On the inside of these movable *Planes*, on the *West* side, are—

Drawing—An idea for a Restoration of the Temple of Ceres and Buildings at Eleusis, by Joseph Gandy, A.R.A.

Painting—Psyche conveyed by Zephyrs to the Valley of Pleasure, by John Wood, 1826.

A Head, from one of the Cartoons by Raffaele d'Urbino; and Copy of two Heads from another Cartoon, drawn by John Flaxman, sculptor.

Pope Leo the Tenth ordered Raffaele d'Urbino to paint twelve cartoons, in order to have twelve pieces of tapestry worked after them, which were accordingly finished in Flanders. Seven of the cartoons were brought to England, and the other five remained in the family of the weaver for several generations. The few heads that could be saved out of them were brought to England about the year 1720, and sold to Mr. Jonathan Richardson, sen.

The drawings on the *East* side consist of—

Drawing—Design by Sir John Soane for a monument to H.R.H. the Duke of York as Commander-in-Chief, and submitted to the Committee in 1829.

Drawing, by Mrs. Pope, dated 1835—The Bust

of Shakespeare, with all the Flowers mentioned in his works.

Two Drawings by S. P. Gover—Monument to Cardinal Beaufort; and to Bishop Waynflete; both in Winchester Cathedral.

Portrait—Mrs. Parry (mother of Admiral Parry), by John Jackson, R.A.

Two sketches in Indian ink by James Barry, R.A., from Milton's 'Paradise Lost'—Adam's Detection; and the Fallen Angels.

On the *East* side of the room, and over the chimney-piece, is a series of eight Paintings by W. Hogarth—The Rake's Progress.

On the lower line: (1) The Heir; (2) The Levée; (3) Orgies; (4) The Arrest. Above: (5) The Marriage; (6) The Gaming-house; (7) The Prison; (8) The Mad-House. These pictures, painted about the years 1734-6, and sold by the artist for £184 16s. (£138 12s., Britton, Beauties of Wiltshire), were formerly in the collection of Alderman Beckford, at Fonthill, Wiltshire, and escaped the fire there of February 12, 1755; they were purchased by Sir John Soane, in the year 1802, for 570 guineas (£598 10s.).

Over these paintings are:—

Water-colour Drawing—Milton dictating to his daughters, by R. Westall, R.A.

Two Drawings in body colours—Views in India—Near Agra; and at Fatehpur, Sikri, by W. Hodges, R.A.

In this room, in various positions, are eleven bold original Drawings in Indian ink, by Giam-Battista Piranesi, and four by his son, Francesco Piranesi—Views of the Temples at Paestum.

On the *West* side, on the left of the door, are placed:—

Painting by Mrs. Maria Cosway—A Persian Lady worshipping the rising Sun.

Portrait of Sir John Soane in Masonic Costume, by John Jackson, R.A.

Painting by H. Fuseli, R.A.—the Italian Count. On the *inside* of the *Cabinet* :—

Engraving by G. B. Piranesi, of the Interior of the Chiesa della Madonna degli Angioli, at Rome.

Two Drawings of parts of the Bank of England, north front as intended, 1804, and one of the Courts, 1805, designed by Sir John Soane.

Architectural Ruins; 'A Vision'—Two of the offices at the Bank of England, The Rotunda, and the Consols Dividend Office, in ruins; by Sir John Soane. Exhibited 1832.

Drawing of a Design for an Entrance to a Park, by Sir John Soane.

Two Drawings in Indian ink—Architectural Ruins, &c., by Ant. Zucchi, A.R.A. Over the door of this room are :—

Portrait of Sir F. Bourgeois, R.A., by Sir Wm. Beechey, R.A.

Sketch in oil by Sir James Thornhill, his original design for the Ceiling of the Great Hall at Greenwich Hospital.

On the *right* of the door are placed :—

Painting—The Landing of King Richard II from Ireland, at Milford Haven, in 1399, by W. Hamilton, R.A.

Portrait of Mrs. Soane, by John Jackson, R.A.; left unfinished in consequence of his decease in 1831, when he was engaged on this picture.

Painting by E. Bird, R.A.—The Cheat detected. On the *inside* of the *Cabinet* are :—

Drawing of Tyringham Hall, Buckinghamshire, the seat of William Praed, Esq., 1796-9, as designed by Sir John Soane.

Three interesting Architectural Drawings by F. Galli Bibiena.

On the three sides of the two *movable Planes* on the *South* side are several Architectural Drawings (most of them, if not all, having been exhibited at the Royal Academy) of Buildings designed by, and some erected under the superintendence of, Sir John Soane, amongst which are—

The National Debt Redemption Offices, Old Jewry.

View of the Interior of the New $3\frac{1}{2}$ per Cent. Reduced Annuities Office at the Bank of England.

Designs (collection of) made between 1776 and 1819.

Entrances to the Parks and Metropolis, 1817.

Plans and Interiors of the Ground Floor of the Museum, 1822.

Public and Private Buildings (collection of) executed between 1780 and 1815.

Design made in 1821 for a Palace, proposed to be erected on Constitution Hill in the Green Park.

Grand National Entrance into the Metropolis, exhibited 1826.

Various Offices in the Bank of England.

Design for the completion of the New Buildings at south angle of Downing Street, 1827.

Design—New Masonic Hall, adjoining Freemasons' Hall, Great Queen Street, 1826–8, now destroyed.

New State Paper Office, Duke Street, Westminster, 1829–33. The last work by Sir John Soane, and now destroyed.

Two Drawings of a Design for a Triumphal Bridge over the Thames from Lambeth to Westminster, for which Sir J. Soane obtained the

Gold Medal and Travelling Studentship of the Royal Academy in 1776.

Design for a Royal Palace to be erected in the Green Park, 1821.

Library and Drawing Room in a Villa at Ealing, 1802.

Breakfast Room in a Villa at Ealing, 1802.

Collection of sketches of Buildings erected and designed by Sir John Soane.

When the *movable planes* are open there is seen the RECESS (G) containing a Statue of a Nymph by Sir R. Westmacott, R.A., from the original marble in the possession of the Earl of Carlisle. Behind it (in H) is a model of the Board of Trade and Council Offices at Whitehall, as erected under the superintendence of Sir J. Soane in the years 1824-7; and in front of it is a model of the South façade of the Bank of England, as rebuilt from his designs in the years 1823-5.

On each side of this RECESS (H) are the following Designs by Sir John Soane:—

A Corridor in the Bank of England.

Various Rooms, &c.—Interior of Sir John Soane's Museum, as arranged about 1822; drawn by J. Gandy, A.R.A.

View of south-east angle of Bank of England

Corridor in the Bank of England.

Design for a Royal Palace, 1817.

View of the exterior of the Bank of England taken at the north-east angle.

Between the *movable planes* (in G) and the RECESS (H), on the two sides and their returns, of a well-hole, prepared partly for lighting the Monk's Parlour, and partly for light to the Gallery when the Planes are opened, are arranged various Models in wood of designs by Sir John

Soane, as well as the following Drawings and Paintings:—

Series of Original Studies for a Triumphal Bridge, &c., by Sir John Soane.

View of a Triumphal Bridge made from the original sketches, by Sir John Soane, of a Design he presented, in 1779, to the Ducal Academy at Parma.

View of the New Buildings, forming the principal alterations and additions in the establishment of the Royal Hospital at Chelsea, executed from the designs and under the superintendence of Sir John Soane, between the years 1809 and 1815.

Painting—A scene in Coriolanus, with a Portrait of John Kemble as Coriolanus, by Sir F. Bourgeois, R.A.

Five Engravings by G. B. Piranesi, namely, The Arch of Constantine, The Coliseum, and The Arch of Septimius Severus at Rome; The Temple of Vesta at Tivoli; and The Tomb of Caius Cestius.

Also the following designs by Sir John Soane:—

View of north-west angle of Bank of England.

Three Drawings of Corridors in one frame.

Design for a new House of Lords, 1794.

Design for a Mausoleum to the Earl of Chatham.

View of the exterior of the Bank of England, north-west angle, 1805.

Painting—Study of a Head. Venetian School.

(*For the New Picture-Room (U) see page 48.*)

On leaving the Picture-Room, the small STAIR-CASE on the *right* hand leads up to the

STUDENTS' ROOM (PRIVATE),

the ceiling and walls of which are covered with numerous plaster Casts from Antique Ornaments, fragments of Ancient Sculpture, &c.

The drawers contain a collection of Architectural Drawings of works by Sir John Soane, George Dance, and other architects.

Above the well-hole in the floor is a cast from the renowned Shield of Achilles, designed and modelled by John Flaxman, R.A., and executed in silver-gilt by Messrs. Rundell and Bridge, for his Majesty King George IV.

Turning to the *right* are steps (1) leading *down* to the lower part of the Museum, and the apartment (κ) designated the

MONK'S PARLOUR.

The ceiling and walls of this room are covered with numerous fragments and casts in plaster of different parts of Ecclesiastical and other structures of the Middle Ages, including a variety of Carvings in Wood and Ivory, a Mediaeval Reliquary Casket, a finely carved Ivory Triptych (Greek Church) with four paintings inside, &c.

In the large window are twenty-two specimens of old Painted Glass, representing Saints, &c.

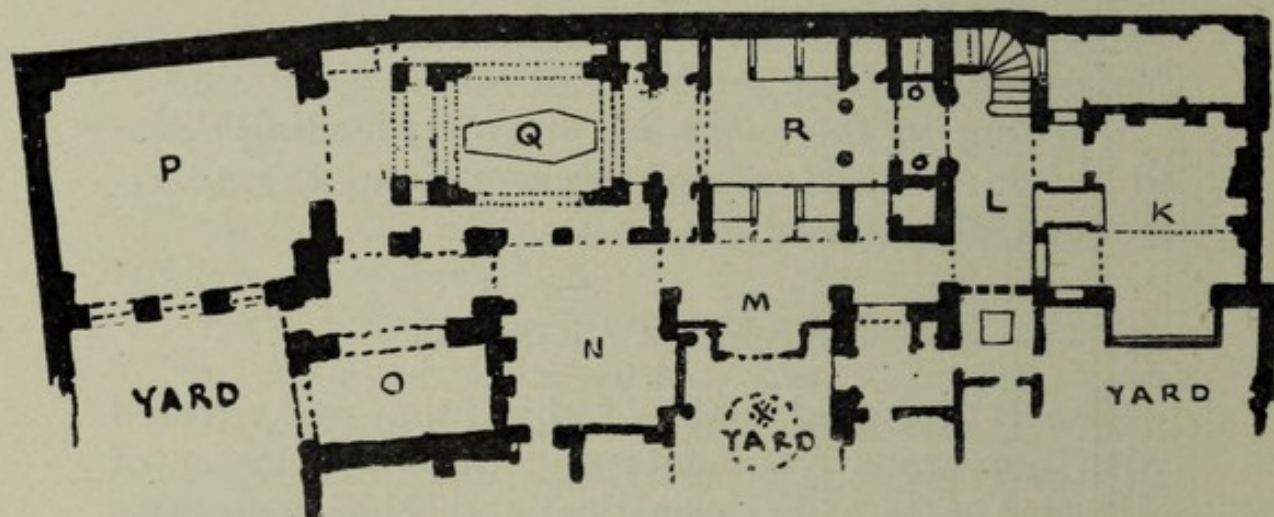
On the *West* side is a Triptych of Carved Wood (German), and a model of the Lanthorn or Ventilator in the roof of Westminster Hall, which was renewed in 1819-20; in front of this is a finely turned Column on a pedestal, of wood, forming a Barometer.

The Glazed Cases on the *East* side contain a collection of Vases, &c., found in Tombs in the

interior of Peru, and some other antiquities; also on the lower shelf, a Patina, discovered in the year 1827, in a cavern situate in the Cañadas del Chasma, Teneriffe.

The *Cabinet* on the *South* side and the *Drawers* on the *West* side are filled with Architectural Drawings. On the former is placed a fine specimen of ancient Flemish carving in wood, representing the Crucifixion, and a Mediaeval reliquary casket.

PLAN OF THE BASEMENT.



K.—The Monk's Parlour.
L.—Corridor.
M.—Glazed Recess.
*.—The Monument Court.
N.—Ante-room.

O.—Catacombs.
P.—New Chamber.
Q.—Sepulchral Chamber.
R.—Crypt.

On the *North* side is a richly carved Side Table, with a marble slab as top; formerly in Lord Yarborough's House at Chelsea, taken down in 1810.

To the left of this is a Bust in marble of Heidegger (John James, 1659–1749), Master of the Revels to King George the Second; and to the right a plaster Bust of A. Palladio, architect, born 1518, died 1580.

LOWER PART OF THE MUSEUM.

The CORRIDOR (L) contains a variety of Architectural Fragments; amongst them may be noticed—

Busts of General Paoli, the Corsican Patriot, born 1726, died 1807, and Field-Marshal Blucher.

Bust of Napoleon the First, after Canova.

Mask of Thomas Banks, sculptor, taken in early life.

Mask of Mary, Queen of Scots, from the tomb in Westminster Abbey.

Cast of a sleeping child, by Sir Francis Chantrey, R.A., from the original marble, executed by him in 1820, and placed in the library at Killerton.

Two antique marble Capitals from Hadrian's Villa at Tivoli.

Passing into the CRYPT (R),

On each side of the opening is a Statue in plaster, one being of the Venus de Medici; and the other of a Venus, somewhat similar, but without the Dolphin support.

On the right is a marble Tablet, with an inscription—

TO THE MEMORY OF A BELOVED WIFE,
Who departed this life on the 22nd day of November, 1815.

And another beneath—

TO THE MEMORY OF JOHN SOANE, JUN.,
Who departed this life, in his thirty-seventh year, on the
21st October, 1823.

A plaster cast of 'Venus at the Bath'; and a Model by J. Flaxman, R.A., of a Colossal Statue of Britannia, 230 feet high.

It was submitted by him, in the year 1799, to the Committee for raising the Naval Pillar or Monument, under the

patronage of H.R.H. the Duke of Clarence. The site proposed by the artist was the summit of Greenwich Hill.

On the left are two Models of Hope and Charity, from a monument in the Temple Church to the memory of W. Moore, Esq.

On the slab is a cast from the Antique, of a Stork and Serpent from the Museum of the Vatican.

Then follows (Q) the

SEPULCHRAL CHAMBER,



which is lighted from the Dome of the Gallery (T) above it. In the centre is the splendid alabaster SARCOPHAGUS OF SETI I, king of Egypt about 1370 B.C. This magnificent object was discovered by Giovanni Belzoni on October 19, 1817, in the course of the excavations which he was making in the tomb of Seti I; the tomb is commonly known as 'Belzoni's Tomb,' and is situated in the rocky valley (on the west bank of the Nile, almost opposite the ancient capital Thebes), called Bibân Al-Mulûk, or 'The Valley of the Tombs of the Kings.' The Sarcophagus was brought to England about the year 1820, and was offered for purchase to the Trustees of the British Museum for £2,000; want of funds, however, prevented the acquisition of this fine monument, and it was subsequently purchased from Mr. Salt, into whose hands it had passed, by Sir John Soane, who deposited it in his Museum.

Mr. E. A. Wallis Budge, D. Litt., has obligingly written the following description of the Sarcophagus.

The SARCOPHAGUS of Seti I is formed of a well-chosen monolithic block of limestone, or arragonite, which was hewn from the famous quarry near the town called by the Greeks 'Alabastronpolis'; the stone is white, close in texture, and hard, and comparatively thick slices of it are semi-transparent. It is 9ft. 4in. long, 3ft. 8in. wide near the shoulders,

1ft. 10in. wide at the head, 2ft. wide at the foot, and its height varies from 2ft. 8in. at the shoulders to 2ft. 3in. at the foot. In thickness the stone varies from 2½in. to 4in.

The COVER likewise was formed of a monolithic block of limestone, and was about 1ft. 3in. high; it was broken probably between 900 and 800 B.C., when it was found necessary to remove the body of the king to a place of safety in the hiding-place at Dêr al-Baharî, where the mummy was found in 1881. Seventeen fragments were found by Belzoni in the sarcophagus chamber in 1817, and two or three others were discovered in one of the corridors of the tomb some eighty years later. The fragments now in the Soane Museum were rejoined in 1864 by Mr. Joseph Bonomi, a former Curator, and may be seen in the glass cases which are now in the New Chamber (P). The cover was held in its place on the sarcophagus by means of a projecting ridge, which ran all round and fitted into a rectangular cavity on the inner side of the upper edge of the sarcophagus. The cover was probably swung over the sarcophagus by means of ropes which passed through holes, of which three are still visible, and lowered into its place, care being taken to protect the brittle edges of both the cover and sarcophagus, by covering them with thin plates of metal. The grooves into which strips of metal were forced with the same object may be noted.

The cover and the sarcophagus are ornamented inside and out with scenes and texts from a very ancient Egyptian religious work, now generally known as 'The Book of the Gates,' or 'The Book of the Pylons.' The figures and scenes, and the hieroglyphics were originally inlaid with a light, greenish-blue composition which was made from sulphate of copper, but the dampness of the English climate has caused the fillings of most of the characters to drop out, and the originally brilliant white alabaster has become of a yellowish-brown tint through smoke. The 'Book of the Gates' was written and illustrated with the view of teaching the pious Egyptians who worshipped Osiris and Râ the manner of the region through which their souls would pass after death, and the character of the beings whom they would meet there; in short, the work was intended to be a Guide to the Underworld. The name given to the Underworld by the Egyptians was 'Tuat' ★   and it was supposed to consist of a long, narrow valley, which ran

towards the north, parallel with Egypt, but to the left of it, and, then sweeping eastwards in a curve, it continued its course on the right of the country, towards the south. When the sun set on this world, he was supposed to enter the Tuat at the end on the west, and to emerge from it at the end on the east. The Tuat may be said to have been divided into twelve sections, which were, practically, identified with the twelve hours of the night; the first and last of these, however, were much smaller than the others, and served as antechambers or vestibules. A river flowed through the Tuat, and it was chiefly by its means that the boat of the sun was able to make its way from one end of it to the other.

The first division is without a gate, and is called Amentet. The sun appears in a boat in the form of a disc, wherein is enclosed the beetle-god Khepera, i. e. the germ of the sun-god of the following day. Having passed through Amentet, the sun-god in his night form enters the first division of the Tuat proper, which is provided with a gate that is guarded by the serpent Saa-set. In front of the gate is a strong fortress with battlements protected by a fence of metal work. Through the fortified portion of the gateway runs a passage, each end of which is guarded by a fiery serpent and a god. No resistance is offered to the passage of the boat of the sun, for the god utters the word of power proper for the occasion, the doors of the gateway fly open, and the divine beings who guard them welcome the god with words of joy and acclamation. The god of the second gate is called Akebi, the god of the third Tchetbi, the god of the fourth Teka-hra, the god of the fifth Setemarf, the god of the sixth Akhenar, the god of the seventh Set-hra, the god of the eighth Abta, the god of the ninth Stu, the god of the tenth Amnetuf, and the gods of the eleventh are Sebi and Reri. As the sun-god of night passes through each division of the Tuat he addresses the various beings whom he finds in them, and his words become the means whereby the inhabitants of the Tuat obtain food and light; as the god leaves each division, and its doors close upon him, those whom he leaves behind begin to weep and to utter cries of lamentation.

When the sun-god passes through the fifth gate and enters the sixth division of the Tuat, he arrives at the kingdom of Osiris, the god and judge of the dead. Osiris, or Sar, as he is called in the text, is seated on a throne at the top of a flight of nine steps; on each step is a god, and

these nine gods form the company of gods who were his divine attendants. A pair of scales rests on a mummied form, and in these the souls of the dead were weighed. Close by is an ape which is driving away a pig, symbol of Set, the god of evil and opponent of Osiris. The legends which refer to this scene and mention the attributes of Osiris, and record the words of Anubis, the ape, &c., are written in the so-called 'enigmatic' or 'secret' writing; renderings of these will be found in 'Records of the Past,' vol. x, p. 114. An examination of the texts proves that in the nineteenth dynasty at least, a knowledge of the 'Book of the Gates' was believed by the Egyptians to be essential for salvation; and it was thought that those who learned its words, and remembered the representations of the fiends and demons which its scenes contained, would have no difficulty in making their way from this world into the Sekhet-hetepu or Elysian Fields. The 'Book of the Gates' proves that the enemies of the sun-god were destroyed each day, and it seems that the doom of mortals was decided at midnight, when Osiris passed judgement on all those who were brought before him. For the righteous, lands were measured out by the god with the rope of Maāt, and the blessed lived thereon in peace to all eternity. The wicked were, on the other hand, condemned to annihilation; their souls and shades were destroyed in pits of burning fire, and their 'accursed bodies' were hacked in pieces by huge knives wielded by those who were ordered to carry out the sentences of punishment passed by Osiris. The great aim of every pious Egyptian was to obtain a seat in the boat of the sun-god, for only by this means was he certain to reach the kingdom of Osiris at all. To make sure of this it was necessary to lead a good life upon earth, and to protect the body, both living and dead, with amulets of every kind, whereon words of power were inscribed. Safeguarded by these things, the souls of the dead were supposed to make their way into Amentet, where they entered the boat of the sun-god; there they were allowed to remain, provided that their amulets, &c., were correct and were sufficiently powerful, until the kingdom of Osiris was reached. As they passed on their way they saw the righteous souls and beings of the various divisions of the Tuat on the right hand, and the wicked on the left; the worshippers of Osiris then left the boat of the sun-god, and, after an examination, or a 'weighing of words,' the devotees of Rā, or the 'sun-god,'

reseated themselves and continued their journey with him through the rest of the night, and 'came forth by day' with him when he rose on this world the following morning.

On the bottom of the sarcophagus, inside, is a figure of the goddess Nut, to whose keeping the body of the dead king Seti I was committed. On each side of her are texts recording the names and titles of the king, and the speeches of the gods Seb and Nut. With these are versions of the seventy-second and eighty-ninth chapters of the 'Book of the Dead.'

Four or five of the groups of scenes which form the representations of the divisions of the Tuat appear to belong to a very ancient magical work which contained formulae and ceremonies for making the sun rise daily, and was probably in use among the pre-dynastic inhabitants of Egypt.

On the walls are several casts of Architectural Ornaments from the antique, numerous fragments of Sculpture, a cast of the Face of Mrs. Siddons, died July, 1831, and a post-mortem mask of Parker the mutineer, the 'rear-Admiral' of the Mutiny at the Nore in 1797, remarkable for its striking likeness to Oliver Cromwell. In the arched recesses are several Cinerary Urns of beautiful design.

Further *West* is the

NEW CHAMBER (P),

which contains, on the slab in the window, the remains of the *lid* of the *Sarcophagus* described in the preceding pages.

Looking through the windows, in the yard may be seen various ancient stone Capitals, Friezes, Obelisks, &c., and a cast from a Head of Egyptian sculpture, formerly in the possession of Samuel Rogers, Esq.

On the *North* side are placed—

A cast of a stone Chimney-piece, formerly in the room known as Queen Elizabeth's bed-

CINERARY URNS.



IN BASEMENT Q.



IN BASEMENT O.



ALL IN BASEMENT Q.



GROUND FLOOR T.



IN BASEMENT Q AND K.



chamber in the Palace of Westminster, on the west side of the Great Hall.

Bust in plaster of the Baron Cuvier, by P. Merhews, presented by Madame Cuvier to Sir Thomas Lawrence.

Cast in plaster of a Bust of John Philip Kemble, by John Flaxman, R.A.

On the Mahogany Stand in the centre of the room are large Models in cork of the remains of the three Temples at Paestum; beneath are Models of the three Doric Columns to a larger scale; and also Models of the Temple of Fortuna Virilis at Rome; the Temple of Vesta at Tivoli; the remains of an Etruscan Tomb at Albano, known as the monument of the Horatii and Curiatii; the three Columns of the Temple of Castor and Pollux in the Campo Vaccino at Rome, the remains of the Temple of Vespasian; and a smaller model of the Temple of Neptune at Paestum.

Returning to the South is a Chamber (o) called

THE CATACOMBS,

containing several ancient marble Cinerary Urns.

Many Vases after the antique.

Two antique marble Windows turning on pivots and sculptured, with masks in relief, on each side.

A monument to Earl Howe, to commemorate a great naval victory obtained by him, designed by T. Banks, R.A.

Numerous marble Heads of antique Sculpture, fragments of Architectural Ornaments, small Bas-Reliefs, &c.

An ancient marble Roman Altar.

The angle of a Box which contained the Four Vases of the Genii of Amenti, in which were deposited

parts of the viscera of the embalmed person. This is placed in a glazed case.

Passing to the East is (N) the

ANTE-ROOM.

In which are,

A model of an equestrian statue of King George III, by P. Turnerelli.

The outer wooden case of a Mummy, formerly in the gallery formed by Chas. 3rd Duke of Richmond at Whitehall.

Cast in plaster alto-relievo—Endymion.

Medallion Portrait of Handel.

A cast in plaster alto-relievo, Perseus rescuing Andromeda.

Cast of a Griffin from a Frieze.

Cast from the antique Bas-Relief in the British Museum—The Apotheosis of Homer.

On the table and shelves are placed a large collection of Models in wood of various Buildings, chiefly erected from the Designs and under the superintendence of Sir John Soane.

Adjoining, to the East is (M) the

GLAZED RECESS,

which contains on the right two models in cork of ancient Sepulchral Chambers discovered at Capua. The walls of the same are decorated with paintings and sculpture; in them lay the remains of the deceased, surrounded with vases and other funereal accompaniments.

Bas-relief by T. Banks, R.A.—The Angel opening the door of St. Peter's Prison, and numerous works by John Flaxman, R.A., including,

Small Bas-Relief, representing The Adoration of the Magi.

Model of a group representing Maternal Tenderness.

This group was executed as large as life, and put up in Christ Church, Hampshire, to the memory of Lady Fitzharris.

Model in clay for a Monument intended to be erected to the Right Hon. William Pitt.



ANCIENT TOMB.

Two statuettes of Cupid and Psyche, worked from his original marbles for Samuel Rogers, Esq.

Model in clay of the Monument erected to Lord Mansfield in Westminster Abbey, 1796.

Bas-Reliefs of the heads of Mr. and Mrs. Flaxman.

Model in clay for a Monument designed to be erected in memory of Captains Riou and Mosse, who fell in the attack on Copenhagen, April 2, 1801.

Model of a Figure of Resignation.

This forms part of a monument of the Baring family, in Micheldever Church, Hampshire.

Bas-Relief, Joseph's Dream.

Mercury conveying Pandora to Epimetheus.

Bas-Relief, Adam and Eve in Paradise.

Bas-Relief, Satan flying from the Angels Gabriel and Ithuriel.

and on the left :

Model in clay of the Statue of Sir Joshua Reynolds, P.R.A., in St. Paul's Cathedral.

Figure representing Faith.

Casts from the antique of an Eagle and Monkey, and of a Goat and Serpent, in the Vatican at Rome.

Model of a Sleeping Girl, by Thomas Banks, R.A., being the original study (1793) of the monument to Miss Boothby, the daughter of Sir Brooke Boothby, in Ashbourne Church, Derbyshire.

Group representing Charity.

The STAIRCASE (in L) leads up to the

GROUND FLOOR OF THE MUSEUM.

GALLERY UNDER THE STUDENTS' ROOM.

(See S in Ground Floor on Page 10).

Amongst the numerous marble fragments of Greek, Roman, and Mediaeval Sculpture, and Architectural Ornaments, Busts, Plaster Casts, and Models, in this part of the Museum, the following may be noticed as the more generally interesting :

Arranged in the *middle* and *side* passages, and on the *North* wall :—

On the right are:—

Plaster Cast of the Hercules Hesperides, from the bronze Statue in the British Museum.

2ft. 8in. high. Found in the ruins of a temple at Gebelet near Beyroot, or Berytus, in Syria.

Cast in plaster of a Head (supposed Diana), found amongst the remains of an ancient temple at Bath.

Cast of a Model of the figure (restored) called 'The Ilyssus,' in the Elgin Collection at the British Museum.

Antique marble Mask, or 'Bocca della Verità.'

Marble fragment of ancient sculpture, probably part of a fountain. Behind it is a Plaster Model of the two figures Day and Twilight, on the tomb of Giuliano de' Medici in the Church of S. Lorenzo at Florence, by Michael Angelo.

Plaster Cast of a Support to a Seat, Bench, or Table, perhaps Roman.

Fragment of a marble Seat of Greek Sculpture.

Terra-cotta figure of a Painter (?Vandyke); Cast of panel of Bernard Gilpin's Tomb in Houghton-le-Spring Church.

On the left are:—

Small Model representing an Escape, or the Intervention of Providence, by C. Rossi, R.A.

Model of Krishna, the Hindoo Deity, with one of his wives, both seated on a crocodile; presented by T. Banks, R.A.

A reduced copy of the Group of the Laocoon and Sons; behind it are Plaster Casts of the heads of the Children to a larger scale.

The original group was found in 1506, near the baths of Titus at Rome. School of Rhodes, B.C. 200.

Model in clay of Hercules holding Cerberus, by Henry Webber.

Small Model—The Dying Patriot, by T. Banks, R.A.
Terra-cotta figure of James II.

In the *South* passage are:—

Plaster Cast of a Model of the figure (restored)
called 'Theseus,' in the Elgin Collection at the
British Museum.

Model for the Statue of William Pitt in the
Town Hall at Glasgow, by J. Flaxman, R.A.

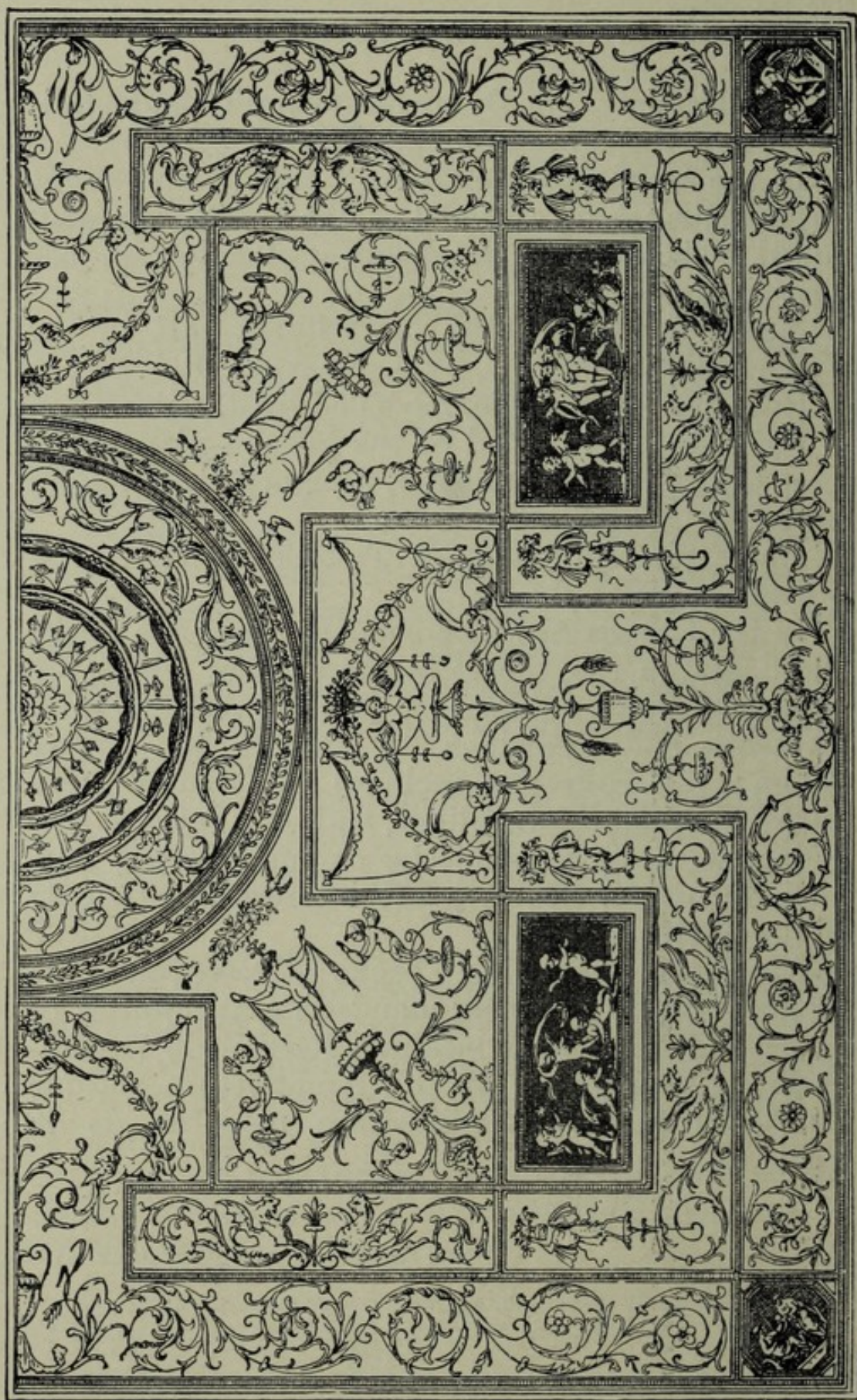
Bust of J. P. Kemble, modelled by J. Gibson.

Four Models in wood of the ground plan of the
Law Courts at Westminster, designed by Sir John
Soane.

Many pieces of Roman Tessellated Pavement,
Mediaeval Tiles, &c.

In the Presses on which some of the above works
stand, and in the Closet in the window recess, are
placed 55 folio volumes of original Architectural
Sketches and Drawings by Robert and James
Adam; this collection includes many elaborately
coloured designs for ceilings, wall decorations, bas-
reliefs with figure subjects, chimney-pieces, mir-
rors, furniture, &c., of great interest to Students
in decorative art.

Also the following books:—Description de
l'Égypte, in 24 volumes; Landseer's Antiquities of
Dacca; Percier et Fontaine's Recueil de Décora-
tions; Hittorff and Zanth's Architecture antique
de la Sicile, and Architecture moderne de la
Sicile, &c.



DESIGN FOR A CEILING.
Adam's Collection, vol. xvi (Ceilings v), p. 51.

Continuing *West*, there succeeds (T) the
GALLERY UNDER THE DOME.



EAST SIDE.



WEST SIDE.



EAST SIDE.



SOUTH SIDE.



NORTH SIDE.



WEST SIDE.

On the continued pedestal round the aperture are arranged various ancient marble Busts, including one of Livia, wife of the Emperor Augustus

and mother of Tiberius; and funereal and bacchanalian Vases.

On the *North* side, and beneath these, is a cast from a portion of a large antique frieze in the Medici Gardens at Rome; and beneath it a cast of a frieze of cinque-cento work.

On the *South* side, a cast from one of the large festoons of fruit and flowers between the pilasters under the portico of the Pantheon at Rome; and beneath it a cast of a panel of Arabesque scroll work.



WEST SIDE, UNDER VASES.

On the *West* side the front of an antique Sarcophagus, representing the Rape of Proserpine.

In the centre on the *East* side, raised on an ornamental pedestal, is a marble Bust of the FOUNDER of this Museum; at the back of which is the following inscription:

JOHN SOANE, Esq., R.A.

PRESENTED AS A TOKEN OF RESPECT,

FRANCIS CHANTREY, Sculptor, 1830.

Behind the Pedestal of this Bust is an ancient engraved and inlaid marble, found in the Emperor Hadrian's Villa near Rome, representing a Genius in a Car drawn by two Stags; it was formerly in the collection of Bishop North.

On each side of its pedestal is a small statue :—

On the right, Michael Angelo Buonarroti.

On the left, Raffaello Sanzio da Urbino.

These two small statues are cast from the original models by John Flaxman, R.A., which were in the possession of the late Samuel Rogers, Esq.

Above the bust is a cast in plaster of the Bust of Sir Thomas Lawrence, P.R.A., from the Marble in the Entrance Hall, the work of R. W. Sievier, sculptor.

On the piers and spandrels of the arches, which support the Dome, are several Fragments of ancient Sculpture in marble, architectural Ornaments in marble and terra-cotta, and casts in plaster of ancient Candelabra.

The four Heads on the projecting tablets on the crowns of the arches are casts in plaster from antique Statues.

The walls are likewise covered with fragments of sculptured marbles, two Cinerary Urns, and casts from ancient friezes, bas-reliefs, &c.

On the *East* side Antique marble Statue of the Ephesian Diana, or Dea Multimamma, with appropriate emblems, the extremities being of black marble.

Antique marble Statue of Esculapius.

On the *North* wall—Cast in plaster of a very elaborately wrought Salver, having a head in the centre with the inscription

CAROLUS I D G DUX

On the *South* wall—Antique Bas-Relief in terra-cotta, found in the ruins of Hadrian's Villa near Rome.

On the *West* side stands a large cast in plaster of the Apollo Pythoktonos or Boëdromios (the Apollo

Belvedere), from the Vatican, probably a marble copy of a bronze original, third century B.C.; discovered in the year 1400 at Antium.

The left hand and fingers of right hand are restorations.

This cast from the original statue was taken by Richard, Earl of Burlington, about the year 1718, and placed by him in his celebrated villa at Chiswick.

Over the two Bookcases on the *West* side is a Bust of Matidia, niece of the Emperor Trajan; and another Bust supposed to represent Ariadne.

Over the Bookcase, behind the Statue, on the *South* side is a Bust of George Dance, architect, R.A., by C. Rossi, R.A.; and an antique Marble Vase on each side of it.

Over the Bookcase, on the *North* side, is a Bust of Antinous, as Bacchus; and an antique Marble Vase on each side of it.

These and adjoining Bookcases contain the Works of Philibert de l'Orme; Androuet du Cerceau; sundry original Sketch-books, Note-books, MSS., Reports, Valuations, &c., by Sir J. Soane; Pilkington's Dictionary of Painters; Cellini's Vita; Combe's Terra-cotta; Ward's Gresham College; Moreri's Grand Dictionnaire Historique; Cottingham's Westminster Hall; Albertolli's Works on Ornament; Lysons' Gloucestershire; Inwood's Erechtheion; Wilkins' Magna Graecia; Woburn Abbey Marbles; Original Drawings by various Masters, as Adam, Caldara, Reveley, Sandby, and Roubiliac and other Sculptors; Neale's Westminster Abbey, &c.

Behind the Statue has been lately formed (U) a

NEW PICTURE-ROOM,

from the designs of a former Curator, James William Wild, Esq. It is lighted by a domical skylight of

elegant design. In the centre is an inscribed sepulchral Vase of veined alabaster antique, and a small marble Statue of Aphrodite (the so-called Venus of the Capitol, Rome).

On the *West* side is placed a painting—
A View on the Grand Canal at Venice.

This picture, 4ft. by 6ft. 7in., considered by many as the *chef-d'œuvre* of Canaletto, bought in 1807 from the collection of Alderman Beckford, at Fonthill, was originally in the Calonne collection.

Portrait of (Sir) John Soane, painted in the year 1779 at Rome, by Hunneman.

On the *North* side are—Painting by J. M. W. Turner, R.A., Admiral Tromp's Barge entering the Texel in 1645.

Painting by Sir C. L. Eastlake, P.R.A., 1830—The Cave of Despair, from Spenser's 'Faery Queen,' book i, canto 9, stanza 35, &c.

Drawing by J. M. W. Turner, R.A., 1798—Part of the remains of Kirkstall Abbey, in Yorkshire.

Painting by William Hilton, R.A., 1834—Marc Antony reading Caesar's Will.

Painting, by Sir A. W. Callcott, R.A.—View on the Thames below Greenwich.

Painting by Samuel Scott—View on the River Thames from near the Tower of London.

On the *South* side is the large Painting by Sir A. W. Callcott, R.A.—The Passage Point, an Italian composition.

Painting by Francesco Zuccarelli, R.A.—A Landscape with figures.

On the *East* side, Painting on Copper; The Virgin, Saints, &c.—Sketch for an Altar-piece (Besançon Cathedral) by Fra Bartolommeo, painted 1511–12.

The upper portion, here absent, is preserved in the Royal

Gallery at Stuttgart—Aug. Castan, *La Physionomie primitive du retable de Fra Bartolommeo*, &c., 8vo, 1889, p. 29.

N. Marchant, R.A., die sinker to the Mint.

Two small Drawings in ink of Landscapes, by J. Ruysdael.

And another fine Landscape by him in oil.

Two Drawings by Paolo (Cagliari) Veronese—St. Mark and St. Matthew, formerly in the collection of B. West, P.R.A.

Drawing in body colours by George Barret, R.A.—Scene in Mr. Lock's Park at Leatherhead. Exhibited 1777.

On the walls are also hung ten Drawings in body colours, being Compositions of Architectural Ruins by C. Clérisseau (remains of the Forum of Nerva, at Rome; remains of the Temple of Antoninus and Faustina, and the three Columns in the Campo Vaccino; and two others).

At the *South-west* angle of the MUSEUM GALLERY (T) is a door leading into (V) the

LOBBY TO THE BREAKFAST-ROOM,

lighted by two skylights, the first one being of coloured glass.

At the *East* and *West* ends are two Casts from Medallion reliefs, executed by Thomas Banks, R.A., in the year 1801, in the Lothbury Court of the Bank of England, after those in the Arch of Constantine at Rome, representing 'Morning' and 'Evening.'

Under the Medallion at the *West* end—

Cast from an unfinished work of Michael Angelo Buonarroti—The Holy Family.

The original Marble is in the Royal Academy of Arts, having been bequeathed to that Institution by Sir George Beaumont.

Bas-relief, representing the Graces gazing on a sleeping Cupid.

Casts in plaster of Architectural Ornaments, foliage, &c., of cinque-cento work; two antique marble fragments of ornaments.

The Table of carved woodwork has on it a Slab, inlaid with a variety of specimens of Marbles, and an antique marble Vase. Beneath it is a portion of a border of a Roman Mosaic Pavement, of marble.

Above the Bookcase is a small figure of a winged Victory, cast from an antique Bronze, now in the Museum at Berlin.

On the *East* side—Portraits:—

Sir John Soane, aged 43, by George Dance, R.A., 1795.

Mrs. Soane, the mother of Sir J. Soane, aged 84, by J. Downman, A.R.A.

Sir John Soane, aged 21, by N. Dance, R.A.

Mrs. Soane and Sons, 1805, by Van Assen.

John Soane, the eldest son of Sir John Soane, aged 12 years, by J. Downman, A.R.A.

The following are by G. Dance, R.A.:—

Sir John Soane, R.A.

George Wyatt, uncle to Sir John Soane; and a copy of the same.

George Soane, aged 13.

George Soane, the younger son of Sir John Soane, aged 13 years, 1793.

George Barret, R.A., sketched by himself.

On the *South* side are arranged:—

Two Drawings by W. Hamilton, R.A.—Girl with Cows; and Children with Donkey.

Coloured Drawing of an ancient Fresco in the Aldobrandini Palace at Rome, representing the Roman Sponsalia.

Oil Painting by A. Watteau—‘*Les Noces*.’

Drawing by F. Wheatley, R.A.—‘*The Milkmaid*.’

On the *West* side are arranged:—

Drawing in water-colours by J. M. W. Turner, R.A., 1803—*The Valley of Aosta*; *St. Hugo denouncing the Shepherd of Cormayeur*.

Sketch of a dog by P. P. Rubens, formerly in the collection of Mr. Walsh Porter.

On the Bookcases and on the Shelf are numerous antique fragments of Marble Busts, many articles of Blue China, Statuettes, a Prisoner or Captive in *Capo di Monte China*, and a Casket said to have been presented by King Philip of Spain to Queen Mary of England.

Within the dwarf Bookcases are chiefly arranged Catalogues of Works of Art and of Institutions, as the Royal Academy of Arts from 1769, and its predecessor, the Incorporated Society of Artists of Great Britain, 1760–8; Illustrated Copies of Evelyn’s *Memoirs*; Naunton’s *Court of Queen Elizabeth*; many volumes of Pamphlets, &c.

This ANTE-ROOM or LOBBY leads into (w) the

BREAKFAST-ROOM,

in the centre of which rises a spherical Ceiling, springing from four segmental arches, supported by Pilasters; the Spandrels of the Dome and the Soffites of the Arches are decorated with a number of small mirrors.

In the centre of this Ceiling is an Octagonal Lantern-Light, enriched with eight Scriptural Subjects in Painted Glass, and at the *North* and *South* ends of the room are Skylights, which diffuse a strong light over the several Pictures and Draw-

ings on the walls of this very uniquely designed apartment.

At the *North* end of the Room is a large Drawing of the Monumental Tomb erected by Sir John Soane, in the year 1815, to the memory of Elizabeth his wife, in the old burial-ground of the Parish of St. Giles-in-the-Fields, at St. Pancras; in the vault the remains of Mr. John Soane, the elder son of Sir John, who died at the age of 37 years, were deposited on October 29, 1823; and those of Sir John Soane on January 30, 1837.

On the Bookcase beneath stands a plaster bust of Hermes, between two Greek Vases. On each side are coloured engravings by Angelo Campanella, of the Decorations of the sides of an apartment in the ancient Villa of the Emperor Antoninus Pius discovered 1777 (the Villa Negroni), at Rome.

In this room are, likewise, six engravings of other similar apartments, several engraved Portraits of distinguished Personages; and two prints of Landscapes by William Woollett; a small picture, a Portrait of Fanny, a favourite dog, by James Ward, R.A.; and another by Van Assen of the same subject.

Three Engravings by F. Bartolozzi, R.A., after designs by J. B. Cipriani, R.A.—Maternal Love; Maternal Solitude; and Filial Affection.

Small and fine coloured Drawing on vellum of the Three Graces.

By Raffaello d'Urbino, painted 1504-5 (?); now at Chantilly. The late Duc d'Aumale paid £25,000 for the picture in 1885.

In the centre window, *East* side, are five subjects of Flemish painted glass; and on the jambs a small medallion Head of Inigo Jones, carved in Ivory; a drawing by R. Westall, R.A., of a scene from

Shakespeare's 'Macbeth,' and two engraved portraits.

Under the window is a Glass Case containing choice Illuminated MSS. of the thirteenth and fifteenth centuries, one showing the binding, in the covers of which are two nielli, the clasps having the legends 'Dominus tecum' and 'Ave grazia plena.'

In the *Cabinets* on the right and left hand are two elaborately finished Drawings of ancient Ceilings: that on the left from the Emperor Hadrian's Villa at Tivoli; that on the right from the Baths of Livia, in the Imperial Palace at Rome; also an engraved Portrait of David Garrick in the character of Wolsey, published by R. E. Pine in 1779; and a lithographic print of Giovanni Belzoni, the discoverer of a variety of Egyptian Antiquities, including the Sarcophagus in the Basement of this Museum.

In the centre, on the *South* side of the room, is a Picture by Henry Howard, R.A.—The Contention of Oberon and Titania for the Indian boy:

OBERON.—Give me that boy, and I will go with thee.

TITANIA.—Not for thy Kingdom. Fairies, away!

We shall chide downright if I longer stay.

Midsummer Night's Dream, act ii. sc. 2.

On each side of this Picture is a view of the interior of one of the principal entrances to the New House of Lords in 1794; and a third of the Entrance to the Bank of England, all three designed by Sir John Soane.

Beneath the Picture is the original Model, in terracotta, of the Sculpture in the Chapel at Blenheim Palace, by M. Rysbrack, representing the Surrender of the French Field-Marshal Tallard to the Duke of Marlborough after the Battle of Blenheim.

A richly mounted Pistol, said to have been taken by Peter the Great from the Bey, Commander of the Turkish Army, at Azof, 1696, and presented by Alexander I, Emperor of Russia, to the Emperor Napoleon at the Treaty of Tilsit in 1807, who carried it with him to St. Helena, from whence it was bought by a French officer to whom he had made a present of it.

To the left of it is—Portrait of Napoleon Bonaparte in his 28th year, painted at Verona by a Venetian artist, Francesco Goma, in the year 1797; an exceedingly early and interesting portrait, probably the earliest. On the right of it is—Miniature Portrait of the Emperor Napoleon, painted at Elba in 1814, by Isabey.

Under these Portraits are two Medallion Reliefs in plaster—Madonna and Child, after Donatello; and another from an ancient bronze, found in Paramythia in 1792, and lately acquired for the British Museum.

This subject is by some antiquaries supposed to be the visit of Venus to Anchises, from Homer's Hymn; others believe it to be the Apotheosis of Paris and Helen.

Over the Chimney-piece on the *West* side are three antique Bronzes, one of a Lion; three small Busts in terra-cotta, of John Flaxman, senior, of W. Hayley, the Poet, and of Henry Howard, R.A.; and on the face of it are three Bas-reliefs, by John Flaxman, R.A.

The Bookcases comprise—Androuet du Cerceau's *Leçons de Perspective Positive*, 1676; Burnet's *History of his own Times*; Bosio's *Roma Sotterranea*; Wheler and Spon's *Journey into Greece*; Hume's *History of England*; Evelyn's *Sculptura*; Willis's *Survey of Cathedrals*; Alberti's *Architecture*; three editions of the *Poliphili Hypnerotomachia*, by F.

Colonna, one dated Venice, 1545, and two Paris, 1561; Bonanni's *Templi Vaticani Historia*, fol., 1696; Chandler's *Debates*; Bailey's *Dictionarium Britannicum*, fol., 1730; Shakespeare's *Plays*, by Johnson and Steevens; *An Universal History* in sixty volumes; *Le Grand's Fabliaux*; A. Dürer's *Pittore e Geometra Chiarissimo*; *The Annual Register*, from 1758 to 1824, in sixty-six volumes; *Walpole's Royal and Noble Authors*; *Reynolds' and West's Lectures*; *Hollar's Views of Ancient Buildings*; *Stukeley's Antiquities*; *Urry's Works of Chaucer*; *Œuvres du Sieur D. Marot*; *Thormayer's Dresden*; *Works of Ben Jonson*; *Dietterlin's Architettura*; *Architecture*, by Perrault, Vignola, Scamozzi, and De l'Orme; *Sandford's Kings of England*; *Percy's Hermit of Warkworth*; *Strutt's Works*; *Fiddes' Life of Wolsey*; *Bailey's Dictionary*, and *Pennant's History of London*, extra illustrated with numerous drawings and engravings, formerly belonging to Mr. Henry Fauntleroy.

The door at the *South-west* angle leads to the STAIRCASE (*), and that at the *South-east* angle into the LIBRARY.

STAIRCASE.

Over the door leading into the LIBRARY is a Bas-relief representing Autumn; and over the door leading into the HALL another—Trajan going to the Chase, modelled after that on the Arch of Constantine at Rome.

In the Niche at the foot of the Stairs is a small Model, by John Flaxman, R.A., of the Archangel Michael overcoming Satan.

From it he executed a large group in marble for the Earl of Egremont at Petworth.

Ascending, and passing a large Picture (it was bought in 1805) by J. Durno, painted in Rome for Alderman Boydell—A Scene from the 'Merry Wives of Windsor,' act iv, scene 2, representing Falstaff in disguise led out by Mrs. Page, appears (Q) the

SHAKESPEARE RECESS,

in which is a cast of the Bust of Shakespeare, from the Monument in the Church at Stratford-on-Avon.

The Painting on the West wall is by Henry Howard, R.A., designated 'The Vision of Shakespeare,' and represents

The Bard resting on the lap of Fancy, contemplating the 'Visions of Glory,' which she invokes while Lyrical Poetry rising from the earth invites him to ascend the brightest Heaven of Invention. Tragedy and Comedy are calling before him the shadowy forms of his principal Dramatic Characters; near him Titania watched by Oberon is sleeping in her bower, and a train of Fairies is sporting about him: on one side the stars are shooting from their spheres 'to hear the Seamaid's music,' on the other side is the Tempest, the Enchanted Isle and its Inhabitants; above is Hecate riding on a Cloud; and Genii, the offspring of Fancy, are hovering near her sweetest child.

The Window of Painted Glass is a copy, executed by Mr. Collins, of the Strand, of one of the compartments of the celebrated window designed by Sir Joshua Reynolds, P.R.A., and presented by him to New College, Oxford, about the year 1777—the subject, Charity.

On the STAIRS is a small bow window, containing fourteen specimens of old Painted Glass, under which is a group—Cupid and Psyche, a cast from the antique. Beyond this window is a Bust in marble of Sir William Chambers, R.A., Architect

of Somerset House, on the Pedestal of which is the following Inscription:—

‘I herewith transmit you the Bust of the late Sir W. Chambers, so much prized by the Gentlemen of this Department. Their very high esteem for him induced them to obtain the skilful services of Mr. Westmacott as the Sculptor; and he, sharing their veneration for the deceased, exerted himself, as the Bust abundantly testifies.’—*Extract from a letter received from J. W. Hiort, Esq., of His Majesty’s Office of Works, December 12, 1832.*

In the doorway is a cast of the Venus de’ Medici.

Over the door (now closed) leading into the *North* Drawing-Room (R) is a Bust by G. Garrard, A.R.A., of Richard Brinsley Sheridan; and over that leading into the *South* Drawing-Room is a Cast from a Relief by H. Webber, the Judgement of Midas, to which composition the Gold Medal of the Royal Academy was adjudged in the year 1776.

SOUTH DRAWING-ROOM.

From the windows in the RECESSES of this room (R), views are obtained of the Gardens of Lincoln’s Inn Fields, of Lindsey House (a work of Inigo Jones), the Royal College of Surgeons, and the New Hall and Library of Lincoln’s Inn.

The Ceiling of this room is formed into domical compartments and flat surfaces, enriched with a variety of Architectural Ornaments. The doors are of solid mahogany inlaid with ebony.

The principal works of Art as arranged in this room are as follow:—

On the *North* side, over the entrance door:—

Drawing in body-colours by C. Clérissseau.

Eight Etchings after John Mortimer, of various characters in Shakespeare’s Plays, viz.—The Poet, Bardolph, Falstaff, Beatrice, Cassandra,

Richard II, York, and Edgar, over the middle of the folding-doors being a portrait of the Artist.

Drawing by Miss Denman of one of the Bas-reliefs by J. Flaxman, in the front of Covent Garden Theatre, representing the modern Drama.

PLAN OF THE DRAWING-ROOM FLOOR.

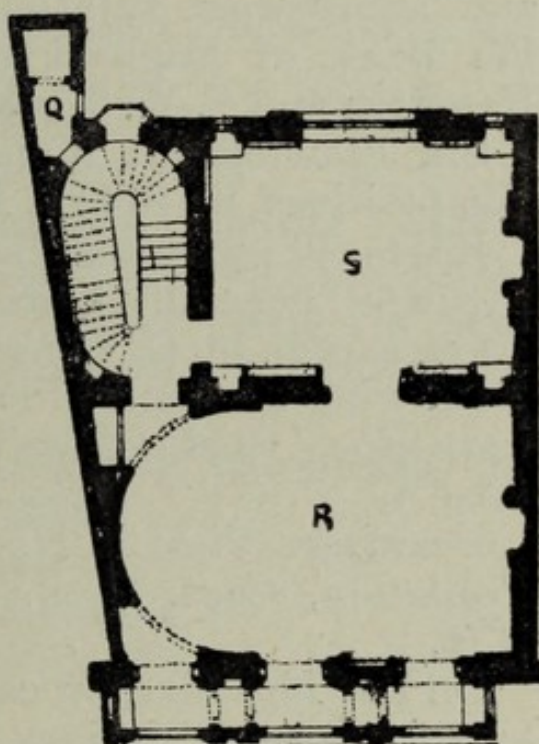
REFERENCES.

Q.—The Shakespeare Recess
(*on the staircase*).

The Tivoli Recess is over
it.

R.—South Drawing-Room.

S.—North Drawing-Room.



Chalk drawing; reduced copy by R. Cosway, R.A., of the Aurora, painted by Guido.

Drawing in crayons, by M. A. Ricciolinus, after a fresco in the Vatican, by Raffaello d'Urbino, painted about the year 1514; the subject, Attila, King of the Huns, stopped in his advance to the Attack of Rome by St. Leo, aided by the miraculous interposition of St. Peter and St. Paul.

Three drawings in one frame—Elevation of the South, East, and West Fronts of the Bank of England, as rebuilt from the designs and under the superintendence of Sir J. Soane, 1823-5.

Two drawings by J. Webber, R.A.—Scenes from Sterne's 'Sentimental Journey.'

Four glazed frames, containing nineteen small Paintings in body-colours on silk, by Labelle, consisting of Landscapes, Shipping, and Architectural Compositions.

Engraved print of the Disposition of the Lamps and Transparent Painting on the South Front of the Bank of England, April 24, 1789, by Wm. Hamilton and P. W. Tomkin.

Six drawings in Indian Ink of Architectural Compositions, by Robert Adam.

Engraved portrait of James Stuart, F.R.S., F.S.A., Architect (generally known as 'Athenian Stuart').

Caricature, by G. Dance, R.A.

Drawing by Frank Howard—The Trial of Queen Katherine, Shakespeare's 'Henry VIII,' act ii, scene 4.

Drawing—View in Nootka Sound, with H.M.S. *Resolution*, Capt. Cook, by John Webber, R.A., 1778.

On the *East* side, on each side of the Chimney-breast, are two Paintings by W. Owen, R.A.:—

Portrait of Sir John Soane, painted in the year 1803; and Portraits of Mr. John Soane and Mr. George Soane, sons of Sir John Soane, painted in 1804. Under each of these are two drawings by Clérisseau.

Painting of a Hen defending her Chickens, by Sir Francis Bourgeois. Over the large looking-glass.

On the Chimney-piece are two plates of Italian Faïence, a large Chinese plate, and two Vases in Wedgwood ware.

On the *South* side —

Lithographic facsimile of a Drawing made by

Sir T. Lawrence in 1814—Portrait of His Majesty King George IV.

Drawing in body-colours by C. Clérisseau—Interior of a Subterranean Hall.

General Plan of the Bank of England as it existed in the year 1831, with an elevation of the South Front.

Engraving of Four Children, by John Dean, after Rubens.

Design by Sir John Soane for a new House of Lords, made in the year 1796.

Drawing in crayons by Michael Angelo Ricciolinus, from a fresco in the Vatican Palace painted by Raffaele d'Urbino about the year 1508: subject—Theology, or the Dispute on the Sacrament.

Drawing of 'Three Ladies in the Dresses for next year,' i.e. about 1782-3.

Three engraved Portraits:—

James Wyatt, R.A., Architect.

George Nugent Grenville Temple, Marquis of Buckingham.

John Yenn, R.A., Architect.

At the *West* end are:—

Drawing by C. Clérisseau—Sepulchral Chamber, 1773.

Drawing by G. P. Pannini—View of the Interior of the Pauline Chapel in the Vatican Palace at Rome.

Drawing in water-colour of a Landscape, by Geo. Barret.

Eight Drawings of Heads by John Mortimer.

Engraved Portrait of John Mortimer, R.A., 1782, by himself.

Sketch in chalk by John Flaxman, R.A.—Portrait of Mrs. Soane.

Two engraved Diplomas of the Royal Academy, the one dated November, 1795, constituting John Soane, Esq., an Associate of the Royal Academy; the other dated April 8, 1802, constituting him a Royal Academician.

Sir John Soane, by C. Turner, A.R.A., from the picture by Sir Thomas Lawrence, P.R.A.

Plan and two Sections of the Bank Stock Office in the Bank of England, as built in 1792, from the designs of Sir John Soane.

Drawing in body-colours, by C. Clérisseau—an Architectural Composition.

Aquatint Engraving by W. Ward, from a painting by W. Hogarth—Garrick in the Green Room, with portraits of various eminent actors and actresses of the day, &c.

Address to Sir John Soane from the Architects of England, on the presentation to him of the Gold Medal, March 24, 1835.

In the room are placed:—A richly-carved and gilded Ivory Table and four Ivory Chairs, of Indian workmanship, said to have been formerly in the palace of Tippoo Sahib (died 1799), at Seringapatam.

On tables round the room are six glazed Cases containing various Antique, Egyptian, and other Bronzes, &c., and on another stand an Academy Model by E. H. Baily, R.A., representing 'Adam outstretched on the cold ground,' as described by Milton in 'Paradise Lost,' Book x.

The glazed Case in the centre window contains 86 transparent gems selected from the Capece Latro Collection (Cases 157 and 158, North Drawing-Room).

At the *West* end on the Cabinet of Drawers is a

fine chiming Clock by Vulliamy, and seven pieces of Porcelain and Pottery.

In the glazed Cases in the middle of the room are exhibited Illuminated MSS., curious printed Books, &c., amongst them being an original MS. of the *Gierusalemme Liberata*, by Torquato Tasso (begun 1560 and completed 1570). The second volume of a French translation of Josephus (the first volume is in the Bibliothèque Nationale at Paris); this fine manuscript belongs to the latter part of the fifteenth century, and probably formed part of a series of historical books and romances executed in the Low Countries for Edward IV, whose arms are found in the margin of one of the pages. Fr. Christophoro Landino's *Comento sopra Dante*, with sixteen woodcuts and three drawings, 1481. The first three folio editions of Shakespeare's plays, 1623, 1632, 1664. 1623 is very rare, 1664 (having seven additional plays) is also very rare, as the greater part of the edition was destroyed in the great fire of London, 1666. Two sketch-books of Sir Joshua Reynolds. MS. entitled *The Second Epistle*, by Margaret Lucas, Duchess of Newcastle.

Philosopher and poet: she was the second wife of Duke William. Born about 1624, she published *Philosophical Fancies*, 1653; *Nature's Picture* (miscellanies), 1656; *Plays*, 1662; and died 1673.

Printed Books—*Lettres sur les Ouvrages, &c., de J.-J. Rousseau*, 8vo, 1788, having inserted in it a careful portrait in Indian ink, and an autograph letter of the author; *Stultifera Navis*, by Sebas. Brant, with woodcuts, block printing, 1488; *Ortus Sanitatis*, 1517; Boetius, *De Philosophico Consolatu*, 1501.

On the tables are also two Models of Figures, one in terra-cotta.

In the recess, Case 101 contains 73 of the series of Medals struck in France during the Consulate and the reign of the Emperor Napoleon the First.

Case 102 contains a further portion (67 in number) of the series of the Napoleon Medals.

These medals were selected by the Baron Denon for the Empress Josephine.

Over the Bookcases on the *South* side are several Models of Statues by J. Flaxman, R.A., viz.:—

First Sketch for a Statue of Sir Joshua Reynolds.

Ditto of J. P. Kemble in the character of Cato.

Ditto of the Right Honourable William Pitt.

Ditto of the Right Honourable Warren Hastings.

Ditto of the Marquis of Hastings.

Cast of a figure of a King, probably Henry VII.

At each end of the RECESS on the *South* side the lights have painted Glass of five Saints, one being dated 1825. Above are plaster casts of Busts:—

John Flaxman, R.A.

Inigo Jones, Architect.

Sir Christopher Wren, Architect.

Head of (supposed) Emperor Marcus Aurelius.

Three Medallions after the antique, two Reliefs being after those in the Arch of Constantine at Rome; also two Casts of antique Candelabra from the Vatican Museum.

Engravings—Portraits of Sir C. Wren and Inigo Jones, both from Cunningham's *Lives of British Artists*.

A Head of a Child, in chalk.

A Mother and Child, engraved by Albano.

Sectional View of a Cenotaph, erected in the

year 1819 to the memory of the Right Honourable William Pitt, adjoining the National Debt and Life Annuities Office, Old Jewry, from the Design of Sir John Soane.

The Statue, which is of bronze, was the work of Sir Richard Westmacott, R.A.

View of part of the Museum, as arranged in 1813, drawn by J. Gandy, A.R.A.

On the folding-doors forming the communication with (s) the *North* Drawing-Room are hung two Drawings, both by C. H. Tatham, Architect:—

The celebrated Mosaic Pavement found at Otricoli, now in the grand saloon of the Vatican; and another, Design for a Ceiling in the Villa Borghese, by Mario Asprucci, Architect, 1796.

Also two embroidered Fire Screens.

NORTH DRAWING-ROOM.

The colour and the general style of decoration of this room correspond with that of the SOUTH DRAWING-ROOM, excepting that the centre compartment of the Ceiling is constructed in the form of a flat groin with a deep coffer and a flower in the centre, and with the end compartments plain.

On the *East* side are arranged:—

Entrance to the Gallery of Sir Francis Chantrey, R.A., Sculptor, by Sir J. Soane, 1831.

Drawing by Sir P. P. Rubens—Design for an Emblematical Frame for a Portrait of King Charles I.

Village Scene, by Isaac Van Ostade.

Three Drawings by E. H. Corbould—View of Greenwich Hill; Dragoons passing a Ford; Saving a Drowning Child, from 'The Adopted Child.'

Drawing in Pencil by Sir John Soane—Fragments of an antique Frieze.

Two Chinese Shaving Dishes.

Two Paintings by W. Daniell, R.A.—Scenes in the East Indies.

Painting by George Jones, R.A.—The Royal Procession at the Opening of the New London Bridge, August 1, 1831 (under it is a key to the portraits).

Two sketches by the same artist, made in Westminster Abbey at the Coronation of King William IV and Queen Adelaide, on September 8, 1831.

Two Drawings, Compositions, by G. P. Pannini.

Drawing, an Interior of a Sepulchral Chapel, by Sir John Soane.

Drawing by Paolo Cagliari (Paolo Veronese), from a picture by Jacopo Robusti (Il Tintoretto), in the Church of S. Rocco at Venice.

Three small Drawings by T. Stothard, R.A.

On the *South* side are:—

Drawing of a Bird's-eye View of a Design for a British Senate House, by Sir J. Soane, 1779, Rome, with Plan opposite.

On and within the *Screens* are other Designs by Sir John Soane:—

Perspective View, the Fronts next Abingdon Street and the River Thames, of a design for new Houses of Parliament and Courts of Judicature, made by Sir J. Soane in 1796, with Ground Plan under.

Various Designs for Churches.

Design for a Royal Palace.

Designs for the Board of Trade at Whitehall, 1825.

Design for a Triumphal Bridge.

Design for a Temple to H.R.H. the Duke of York, and two Gateways, 1829, being three Drawings in one frame.

Drawings of portions of a Design for a new House of Lords, made in 1794, in obedience to an order of a Committee of the House of Lords.

Elevation of a Design to extend the North front of Westminster Hall with the Law Courts.

Views of the Museum and Picture Gallery at Dulwich, 1811.

Interior of New Masonic Hall, Freemasons' Hall.

Bank of England; Bird's-eye View of various Offices.

Drawing, executed 1778 with pen and ink, by John Matthews, copied from a Picture by Andrea Ruthart—David anointed King by the Prophet Samuel.

On the *West* side are:—

View of a Design for a Church, intended to have been erected at Tyringham, Bucks, by Sir J. Soane—moonlight effect.

Drawing by Thomas Sandby, F. Wheatley, and J. Mortimer—View in Privy Gardens, Whitehall, taken about the year 1782, with part of the east front of the Banqueting House.

Painting in body-colours, by C. Clérisseau—Ruins.

Coloured Print, 'Les Trois Grâces de Gougisberg.'

Two Drawings in Indian ink, by R. Cosway, R.A.—Mars reposing in the lap of Venus, and Andromache and Astyanax.

Two Engravings:—

A Cottage Door with Figures, and Interior of a Barn with Figures, by P. H. Baudouin.

Painting by Francis Danby, A.R.A.—Moonlight Scene from ‘The Merchant of Venice’; Lorenzo and Jessica.

‘How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep into our ears.’

Painting by George Jones, R.A.—The Smoking-Room at Chelsea Hospital.

Coloured Sketch of a Design for a Transparency for the Bank of England, April 24, 1789, by Robert Smirke, R.A.

Design for a Mausoleum, by Sir J. Soane, 1796.

Two small coloured Prints of Girls in Swiss Costume.

Water-colour—Sea View; Ship in a Storm, by B. Oakley, 1792.

Painting in body-colours, by C. Clérisseau.

Engraving of Satan overcome by the Archangel Michael, by J. Thomson, after J. Flaxman, R.A.

On the *North* side. On and within the *Cabinets* are Designs by Sir John Soane—

Part of a Design for the House of Lords.

Interior View, Court of King’s Bench at Westminster, as completed in the year 1826, from the Designs of Sir John Soane.

Design for a Sepulchral Chapel, 1827.

Entrance to the Scala Regia, New House of Lords, 1794.

Geometrical Elevation of part of the Entablature, and portions of two of the Columns of the remains of a Temple at Tivoli. Drawn in 1779.

Design for an Approach to a new House of Lords, 1794.

Design for another Approach to a new House of Lords, 1797.

Design for an Entrance to Hyde Park.

Interior View of the Court of Chancery at Westminster, as executed from the designs of Sir J. Soane, in the year 1823.

Interior View of Design for Sepulchral Chapel, 1827.

Part of a Design for new House of Lords, 1800.

Principal Entrance, new House of Lords, 1794.

View of a Design for the Royal Gallery in the House of Lords, erected between October 30, 1823, and February 1, 1824.

Geometrical elevation of the remains of a Temple at Tivoli. Drawn in 1779.

Engraving by F. Bartolozzi after J. B. Cipriani of a Ticket for a Ball at the Mansion House on April 17, 1775.

In the Bookcases (108 and 110) are placed Hogarth Illustrated, by Ireland; Letters of H. Walpole to Sir Horace Mann; the Tatler and Spectator; Falconer's Shipwreck; Dobson's Life of Petrarch; Williams's Life of Sir T. Lawrence; Nollekens and his Times; Mémoires of M. de Bourrienne; Histoire de Napoléon; Mémoires de Napoléon; Napoleon in Exile; Las Casas' Journal; Lettres de Napoléon à Josephine; Mémoires de Madame la Duchesse d'Abrantès; many volumes of Poetry and Illustrated Books, &c.

In the middle window, the two glazed Cases (157, 158) contain a collection of ancient and modern Gems, Cameos, Intaglios, &c., formerly in the collection of M. Capece Latro, Archbishop of Tarentum.

Between these cases is a Chronometer, made as a companion to that one for which T. Mudge in 1793 received the Parliamentary reward of £5,000.

In the side windows are placed three small glazed cases—

The two cases in the left window contain various Medals; miniatures of Sir John Soane, Mrs. Soane, and of Madame Storace, who died August 24, 1817; a gilt key, the handle having apparently the initials of Frederick, Prince of Wales, surmounted by a coronet; a Watch, said to have belonged to Sir Christopher Wren; and other small articles of interest.

The case in the right window contains impressions in gold, silver, and bronze of the Medal struck by the Architects of England in honour of Sir John Soane, and presented to him, with an Address, on March 24, 1835; also some other silver and bronze Medals; and an enamelled Device set with Jewels, said to represent King Charles I defending his rights; it was found among the royal baggage after the Battle of Naseby.

Bought in 1833 from the Executor of Mrs. Barnes, of Redland Hall, near Bristol.

On the large Stand in the middle of the room is a Model in cork of part of the ancient city of Pompeii, showing excavations round the Temple of Isis, the two Theatres, and the place usually known as the Soldiers' Quarters, &c., as they appeared in the year 1820.

Above it are arranged twenty highly-finished Models in plaster of Paris, of ancient Greek and Roman Buildings, restored by M. Fouquet of Paris, viz. :—

At Rome—The Pantheon, Temple of Antoninus and Faustina, Temple of Fortuna Virilis.

At Palmyra—The Portico or Exchange, three Sepulchral Monuments.

At Athens—The Propylaea, The Parthenon, or Temple of Minerva, The Tower of the Winds, The Arch of Hadrian, The Choragic Monument of Lysicrates, The Temples of Minerva Polias, and the shrines of Erechtheus and Pandrosus, generally known as the Erechtheum, and the Temple on the Ilyssus, near Athens.

At Pola—The Temple of Augustus.

At Mylassa—the Monument.

At Tivoli—The Circular Peripteral Temple of Vesta.

At Baalbec—The Temple of Venus.

At Paestum—The Great Temple.

At Halicarnassus—The Tomb of Mausolus.

In the Pedestal of the Stand are fourteen Drawers containing a large collection of Prints and many Architectural and other Drawings; amongst the latter are twenty-eight Drawings in Indian ink, entitled, 'Ruins of Architectural Edifices' or of Architectural Compositions, and twenty of 'Scenery,' by Robert Adam, some dated 1782; and seven other Drawings of Scenery. Designs for a new Parliament House by William Kent, made about 1740; many original Designs, by Sir William Chambers, for Somerset House, with various Drawings of that structure as executed under his superintendence, during the years 1775 to 1788. Several Designs by Sir John Soane, including large Drawings of his Design to render the Houses of Lords and Commons more commodious. Several portfolios, and large volumes of Engravings.

On the right of fireplace is a stand, on which is a Model in cork of the Arch of Constantine at Rome; and below it a Model of an Obelisk erected in the Market Place, Reading, by Edward Simeon in 1804, from the design of Sir John Soane.

Returning to the STAIRCASE, and ascending towards the second floor, are the following Engravings, &c.

Engraving—View of the Castle of S. Angelo at Rome, by Piranesi.

Coloured Engraving of the Transparent Painting exhibited on April 24, 1789, in the front of the Bank of England; W. Hamilton, R.A., pinxt., and P. W. Tomkins, sculpt.

Bust of William Pitt, by J. Flaxman, R.A.

Unfinished Drawing of a view in Venice.

Large coloured woodcut—The Descent of the Holy Ghost: inscribed to James Stewart Mackenzie, by J. B. Jackson, after Titian.

In the *Centre*, higher up, is a painting by Henry Howard, R.A.—Comus listening to the Incantations of Circe.

‘I have oft heard
My mother Circe, with the Sirens three,
Amidst the flow’ry-kirtled Naiades,
Culling their potent herbs and baleful drugs;
Who, as they sung, would take the prison’d soul
And lap it in Elysium; Scylla wept
And chid her barking waves into attention,
And fell Charybdis murmur’d soft applause.’

The five characters from Shakespeare above the picture are Etchings after J. Mortimer.

Engraved Portraits—Samuel Thornton, one of the original Trustees of this Museum; Sir Thomas Lawrence, P.R.A.; Samuel Bosanquet, Esq.; and John Flaxman, R.A.

Medallion Portraits of Mr. and Mrs. Flaxman.

Two engravings by John Dean, 1783, of Our Saviour and the Woman of Samaria, after Giuseppe Chiari; and of a Shepherd and Shepherdess, after Bloemart.

TIVOLI RECESS.

On the *West* side near the floor is a cast of a Bas-relief of a Grecian Feast, arranged and modelled by J. Flaxman, R.A., whilst pursuing his studies in Italy.

Over it is a plaster cast of an alto-relievo modelled by T. Banks, R.A., whilst pursuing his studies in Italy between the years 1772 and 1779—the Grief of Achilles for the death of Patroclus, and Thetis, hearing his lamentation, rising from the sea to comfort him.

Above is an original terra-cotta model by T. Banks, R.A., of one of his most celebrated works, Caractacus before Claudius.

The historical circumstances connected with this subject are given in Hume's History of England, chap. i. p. 9, and in the Annals of Tacitus, lib. xii.

Over this model is a Bas-relief in terra-cotta, from the Borghese Vase, modelled at Rome by J. Flaxman in 1788.

On the artist's return to England it was worked in marble for Mr. Knight, of Portland Place.

On the *North* side facing the entrance is—

A plaster cast of a piece of the Entablature of the circular Temple at Tivoli.

Higher on the STAIRCASE is a small recessed window, containing specimens of old painted Glass, and a carefully finished model in a glass case of the State Paper Office, now destroyed.

On the jambs of the window is a Medallion relief of a Cupid Bacchus, crowned with a chaplet of Ivy and Indian Corn, and bound with the Sacred Fillet: copied from an antique Gem, by Miss Denman.

Also a Medallion Portrait (full face) of J. Flaxman, R.A., at the age of twenty-four, executed by himself; and two Engravings—*Les Dernières Paroles de J.-J. Rousseau* (died 1778), by H. Guttemburg, after J. M. Moreau, le jeune; and *Christ lying in a Manger*, by John Dean, after Vandyke.

Higher up are—

Four large Mezzotint Engravings by John Dean, 1783—of *Democritus*, after Spagnoletto; *A Holy Family*, after A. del Sarto; *The Decollation of St. John*, after Dobson; and *The Harmony between History and Poetry*, after Romanelli, at Wilton House.

Two Engravings—*Mary Queen of Scots*, by F. Bartolozzi, after F. Zuccheri; and *Mademoiselle Catherine*, by C. Grignion, after F. Hayman.

Beyond these is a Hall Clock by W. Threlkeld, London, c. 1710; the case inlaid with fine marquetry work. The Museum stops at the barrier across the stairs; the rooms on the second and third floors are reserved for the use of the Curator and the domestic servants, and are private.

LIST OF THE ARTISTS

TO WHOM REFERENCE IS MADE HEREIN.

NAME	BORN	DIED	PAGE
ADAM, Robert	1728	1792	43, 60, 71
Adam, James c.	1730	1794	43
BAILY, Edward H., R.A. . .	1788	1867	62
Banks, Thomas, R.A. . . .	1735	1805	{ 38, 39, 41, 43, 50, 73 (2)
Barret, George, R.A. . . .	1728	1784	50, 51, 61
Barry, James, R.A. . . .	1741	1806	24
Bartolommeo, Fra	1475	1517	49
Bartolozzi, Francesco, R.A. .	1727	1815	53, 69, 74
Baudouin, P. A.	1723	1769	67
Beechey, Sir William, R.A. .	1753	1839	25
Belzoni, Giov. Batt. . . .	1778	1823	32, 54
Bibiena (Francesco Galli da) .	1659	1739	26
Bird, Edward, R.A.	1772	1819	25
Bourgeois, Sir P. Francis, R.A.	1756	1811	28, 60
Buonarroti, Michael Angelo .	1475	1564	47, 50
Burch, Edward, R.A. . . . c.	1750	1814	19
CAGLIARI (Paolo Veronese) . .	1528	1588	50, 66
Callcott, Sir Aug. W., R.A. . .	1779	1844	49 (2)
Campanella, Angelo c.	1748	c. 1815	53
Canaletto (Antonio da Canale)	1697	1768	19, 22, 49
Canova, Antonio	1757	1822	31
Chambers, Sir William, R.A. . .	1726	1796	57, 71
Chantrey, Sir Francis L., R.A. .	1781	1842	31, 46
Cipriani, Giovanni B., R.A. . .	1727	1785	53, 69
Clérisseau, Chas. Louis	1721	1820	{ 50, 58, 61 (2), 62, 67, 68
Clovio, Giulio	1498	1578	15
Corbould, Edw. H.	1815	—	69
Cosway, Richard, R.A.	1740	1821	59, 67
Cosway, Mrs. Maria C. L. . . .	1759	1838	24

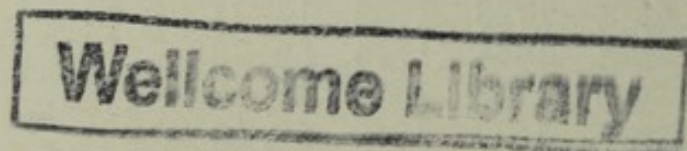
NAME	BORN	DIED	PAGE
DANBY, Francis, A.R.A. . . .	1793	1861	68
Dance, George, R.A. . . .	1740	1825	29, 51 (3), 60
Dance, Nath., R.A. . . .	1734	1811	51
Daniell, William, R.A. . . .	1769	1837	66
Dean, John c.	1750	1798	61, 72, 74 (2)
Denman, Miss Maria . . .	—	1861	58, 73
Donatello	1386	1466	55
Downman, John, A.R.A. . .	1750	1824	51 (2)
Durno, James c.	1750	1795	57
EASTLAKE, Sir C. L., P.R.A. .	1793	1865	49
FABRIS, Pietro fl. c.	1770	—	23
Flaxman, John, R.A. . . .	1755	1826	14, 15, 19, 23, 29, 31, 38, 39, 40, 41, 43, 47, 55, 56, 59, 64, 68, 72 (2), 73, 74
Fouquet, L.	—	—	70
Fuseli, Henry, R.A. . . .	1741	1825	25
GANDY, Joseph M., A.R.A. .	1771	1843	23, 27, 65
Garrard, George, A.R.A. . .	1760	1826	58
Gibson, John, R.A. . . .	1790	1866	43
Giovanni di Bologna . . .	1524	1608	17
Giulio Clovio	1498	1578	15
Goma, Francesco fl.	1797	—	55
Gott, Joseph	1785	1860	19
Gover, S. P.	—	—	24
Grignion, Charles	1716	1810	74
HAMILTON, William, R.A. .	1751	1801	25, 51, 60, 72
Hilton, William, R.A. . . .	1786	1839	49
Hodges, William, R.A. . . .	1744	1797	24
Hogarth, William	1697	1764	19, 22, 24, 62
Howard, Frank	1805	1866	60
Howard, Henry, R.A. . . .	1769	1847	12, 54, 55, 57, 72
Hunneman, Christopher W. c.	1730	1793	49
ISABEY, Jean Baptiste . . .	1767	1855	55
JACKSON, John Baptist . . .	1701	1780 ?	72
Jackson, John, R.A. . . .	1778	1831	24, 25 (2)

LIST OF THE ARTISTS

77

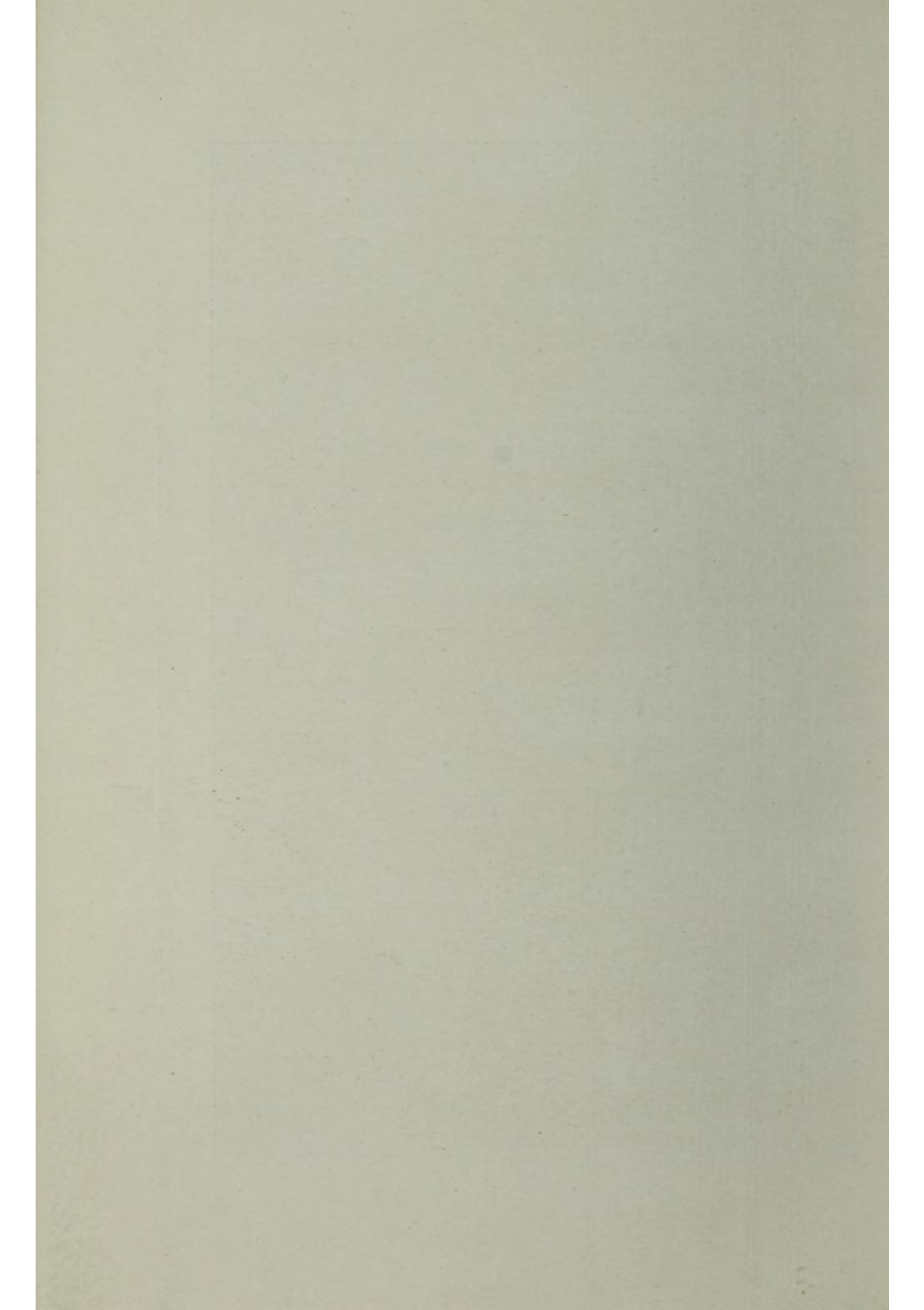
NAME	BORN	DIED	PAGE
Jones, George, R.A.	1786	1869	66, 68
KENT, William	1685	1748	71
LAWRENCE, Sir Thomas, P.R.A.	1769	1830	13, 61, 62, 72
Labelle	—	c.1830	60
MARCHANT, Nathaniel, R.A. .	1739	1816	19, 50
Matthews, John	<i>f.</i> 1778	—	67
Mayer, Luigi	<i>f.</i> 1776	—	23
Merhews, P.	—	—	38
Moore, J. Marchmont	—	—	23
Mortimer, John Hamilton, R.A.	1739	1779	{ 19, 58, 61 (2), 67, 72
OAKLEY, B.	<i>f.</i> 1792	—	68
Ostade, Isack Van	1621	1649	65
Owen, W., R.A.	1769	1825	60
PANNINI, Giovanni P.	1695	1769	61, 66
Piranesi, Francesco	1756	1810	24
Piranesi, Giovan. Battista . .	1720	1778	{ 22, 24, 25, 28, 72
Pope, Mrs. C. M.	<i>c.</i> 1776	1838	23
RAFFAELLE D'URBINO	1483	1520	23, 53, 59, 61
Reynolds, Sir Joshua, P.R.A. .	1723	1792	14, 41, 57, 63
Ricciolinus, M. A.	1654	1715	59, 73
Rossi, Charles, R.A.	1762	1839	42, 48
Rubens, Sir Peter Paul	1577	1640	52, 65
Ruysdael, Jacob van	1628	1682	50 (3)
Rysbrack, Jan Michiel	1693	1770	54
SANDBY, Thomas, R.A.	<i>c.</i> 1721	1798	67
Scott, Samuel	<i>c.</i> 1710	1772	49
Siever, Robert W.	1794	1865	11, 47
Smirke, Robert, R.A.	1751	1845	68
Soane, Sir John	1753	1837	
Stothard, Thomas, R.A.	1755	1834	66
TASSIE, James	1735	1799	14
Tatham, Charles Heathcote . .	1771	1842	65
Thomson, James	1789	1850	68
Thornhill, Sir James	1676	1734	25
Tintoretto (Jacopo Robusti) .	1518	1594	66
Tomkins, Peltro W.	1759	1840	60, 72
Turner, C., A.R.A.	1774	1857	62

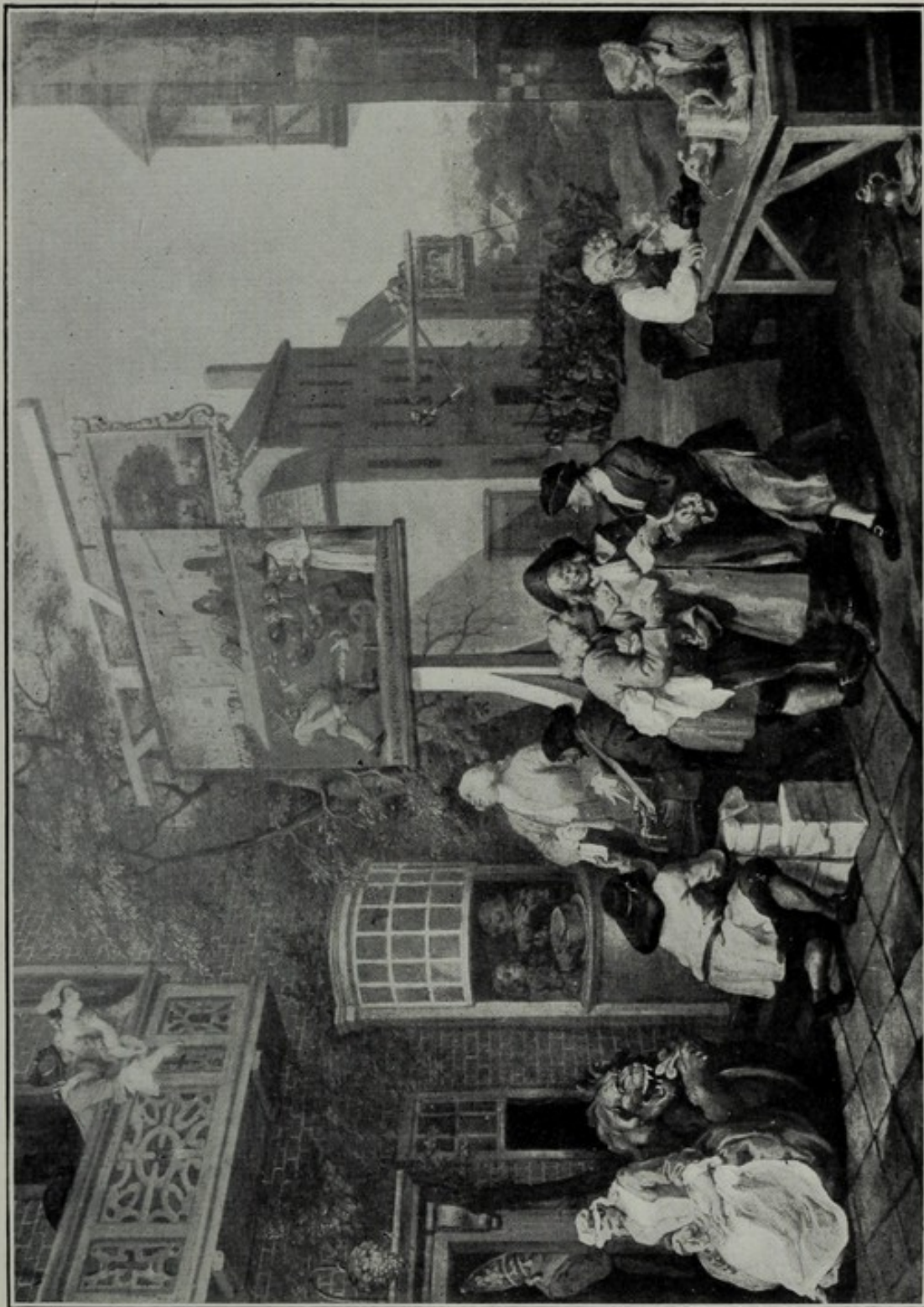
NAME	BORN	DIED	PAGE
Turner, J. M. W., R.A. . . .	1775	1851	49 (2), 52
Turnerelli, Peter	1774	1839	39
VAN ASSEN, Antonio B. . . .	—	<i>f.</i> 1793	51, 53
Vasi, Giuseppe	1710	1782	22
Veronese (Paolo Cagliari)	1528	1588	50, 66
WARD, James, R.A.	1769	1859	53
Ward, William, A.E.	1766	1826	62
Watteau, Antoine	1684	1721	52
Webber, Henry	<i>before</i> 1776	<i>aft</i> 1779	42, 59
Webber, John, R.A.	1752	1793	60 (2)
Westall, Richard, R.A. . . .	1765	1836	24, 53
Westmacott, Sir Richard, R.A.	1775	1856	27, 58
Wheatley, Francis, R.A. . . .	1747	1801	52, 67
Wolcot, Dr. John (Peter Pindar)	1738	1819	23
Wood, John	1801	1870	23
Woollett, William	1735	1785	53
ZUCCARELLI, Francesco, R.A. .	1702	1788	49
Zucchi, Antonio, A.R.A. . . .	1726	1795	25





AN ELECTION.—I. THE ENTERTAINMENT. BY W. HOGARTH, R.A.—See p. 22





AN ELECTION.—2. THE CANVASSING FOR VOTES. BY W. HOGARTH, R.A.—See p. 22

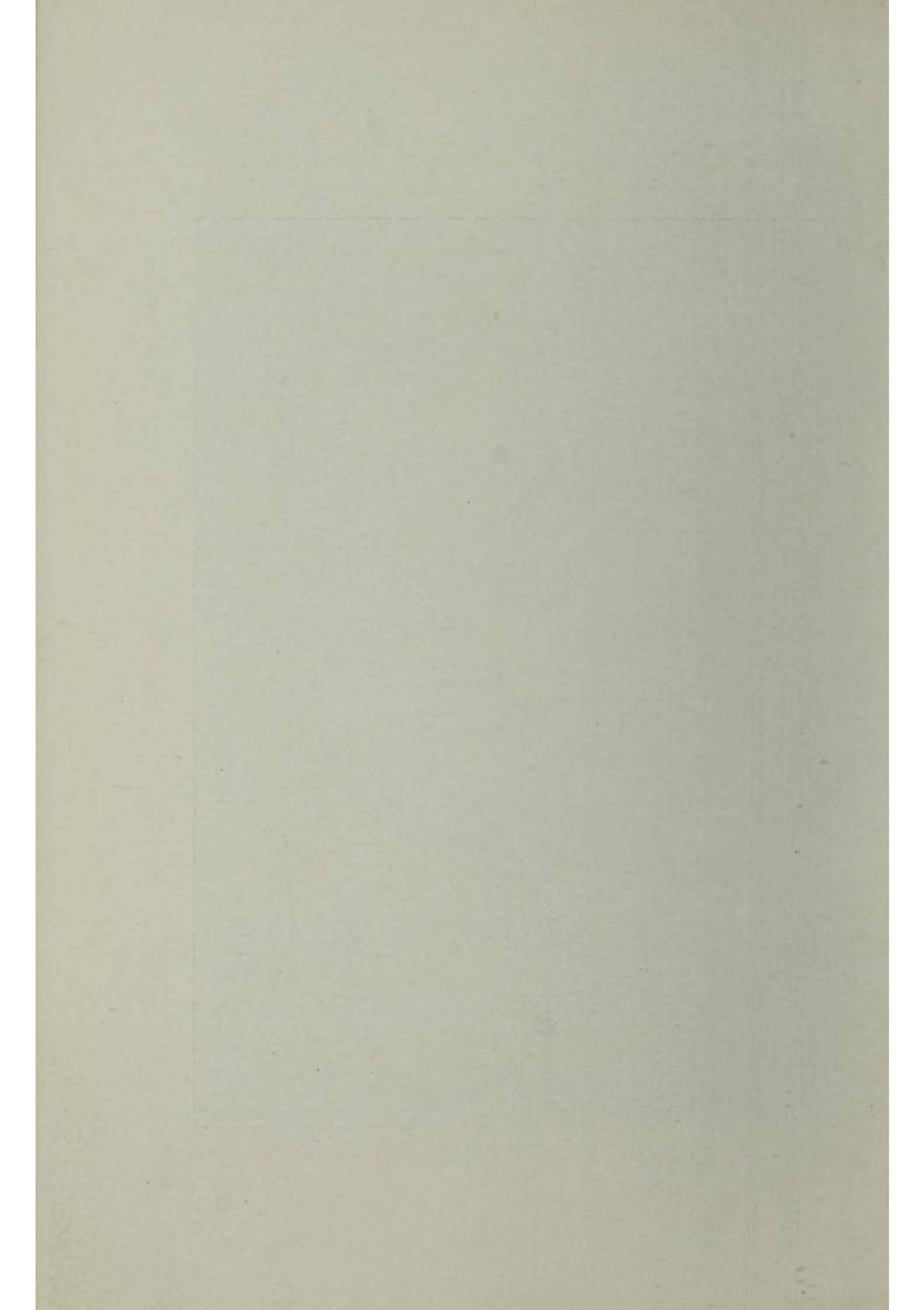
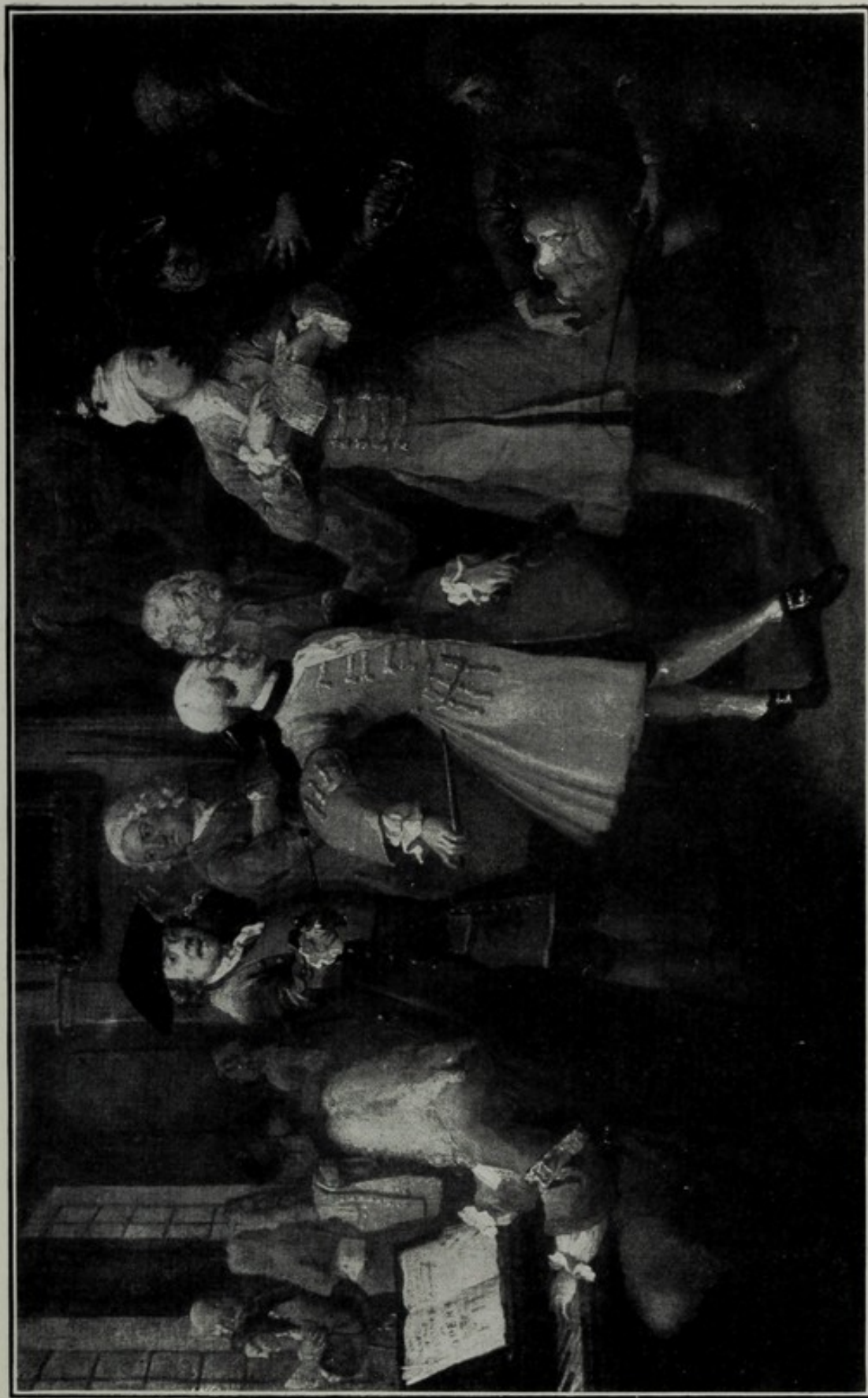


PLATE IV



THE RAKE'S PROGRESS. — 2. THE LEVÉE. BY W. HOGARTH, R.A. — See p. 24

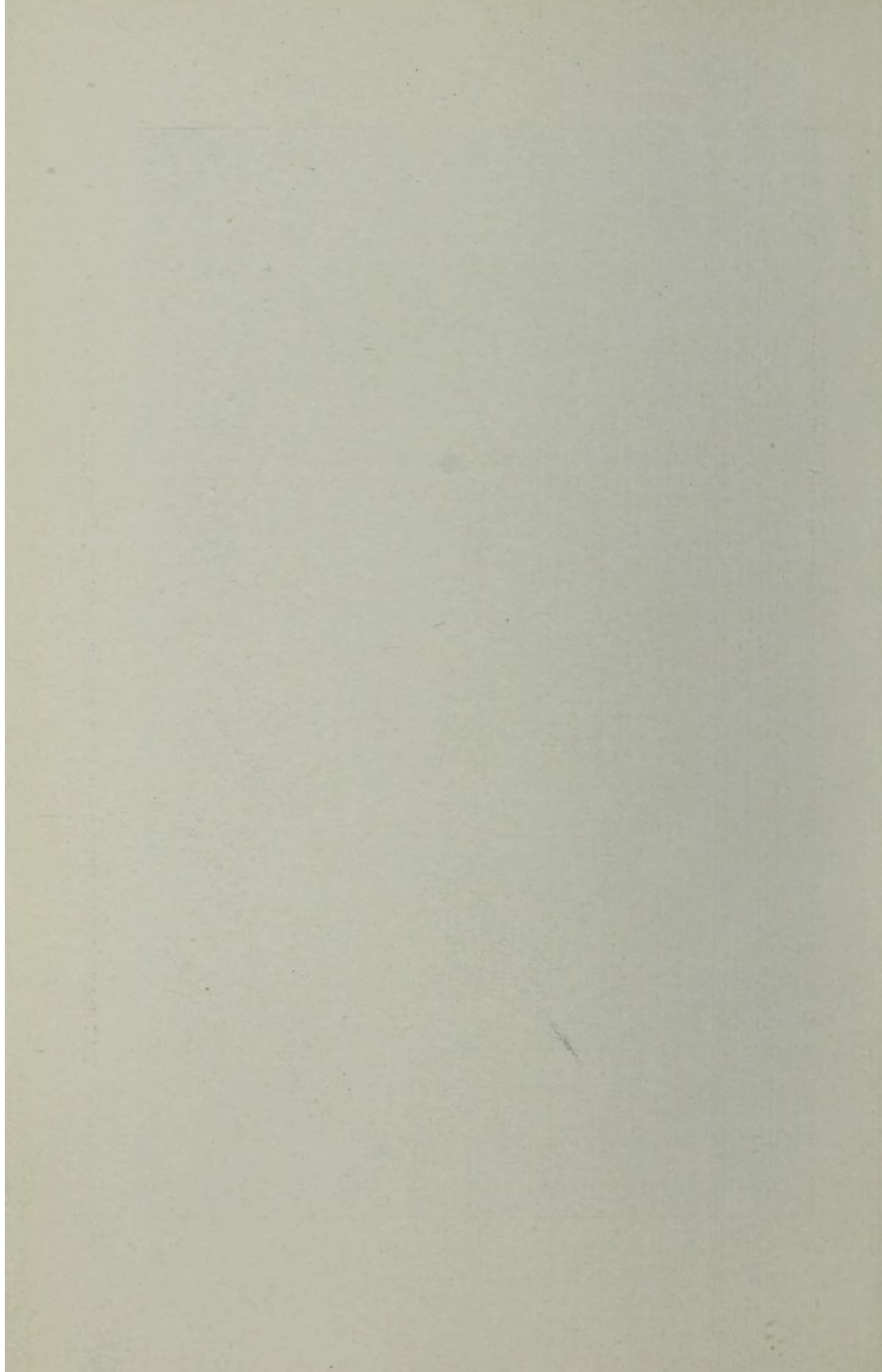
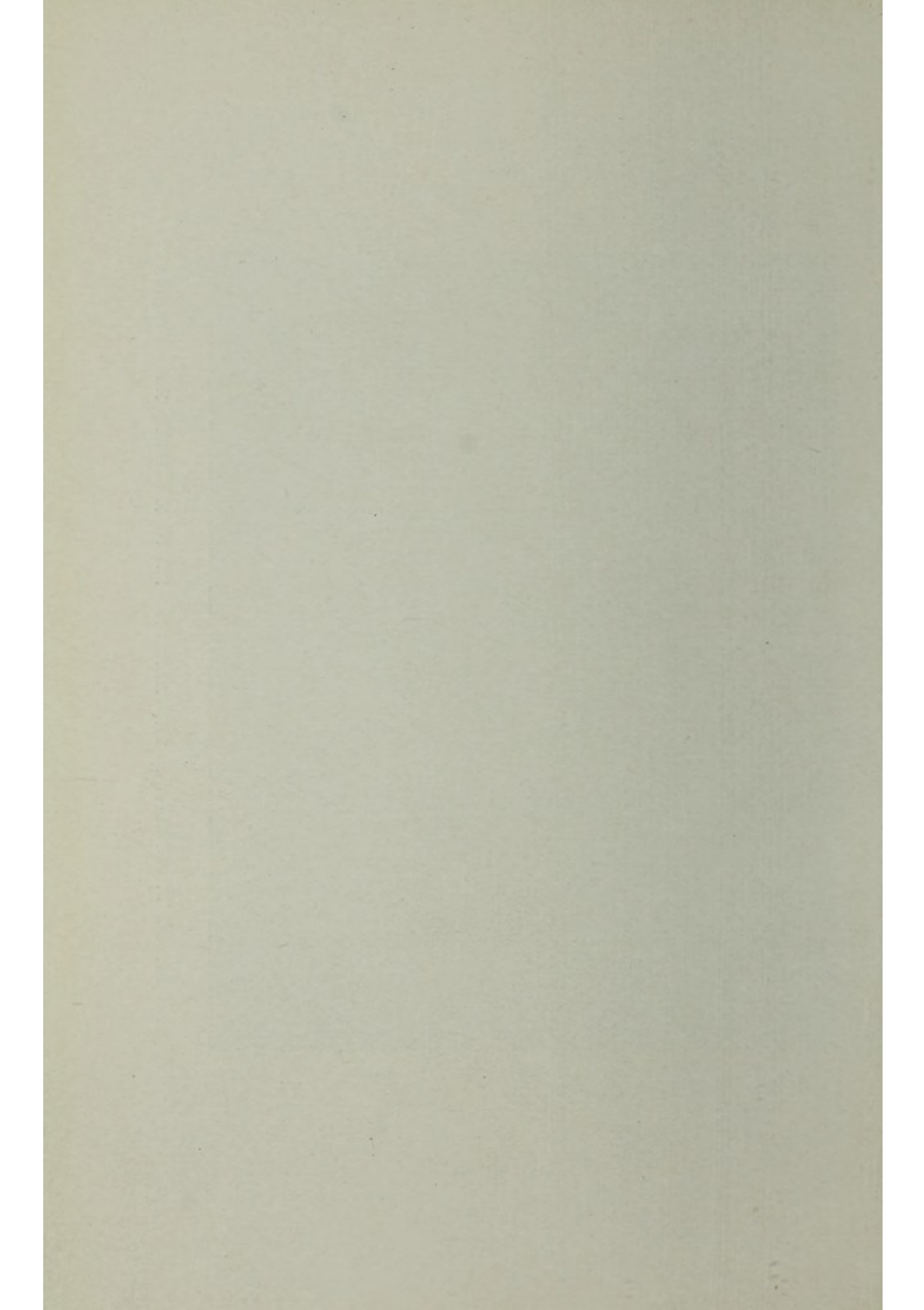
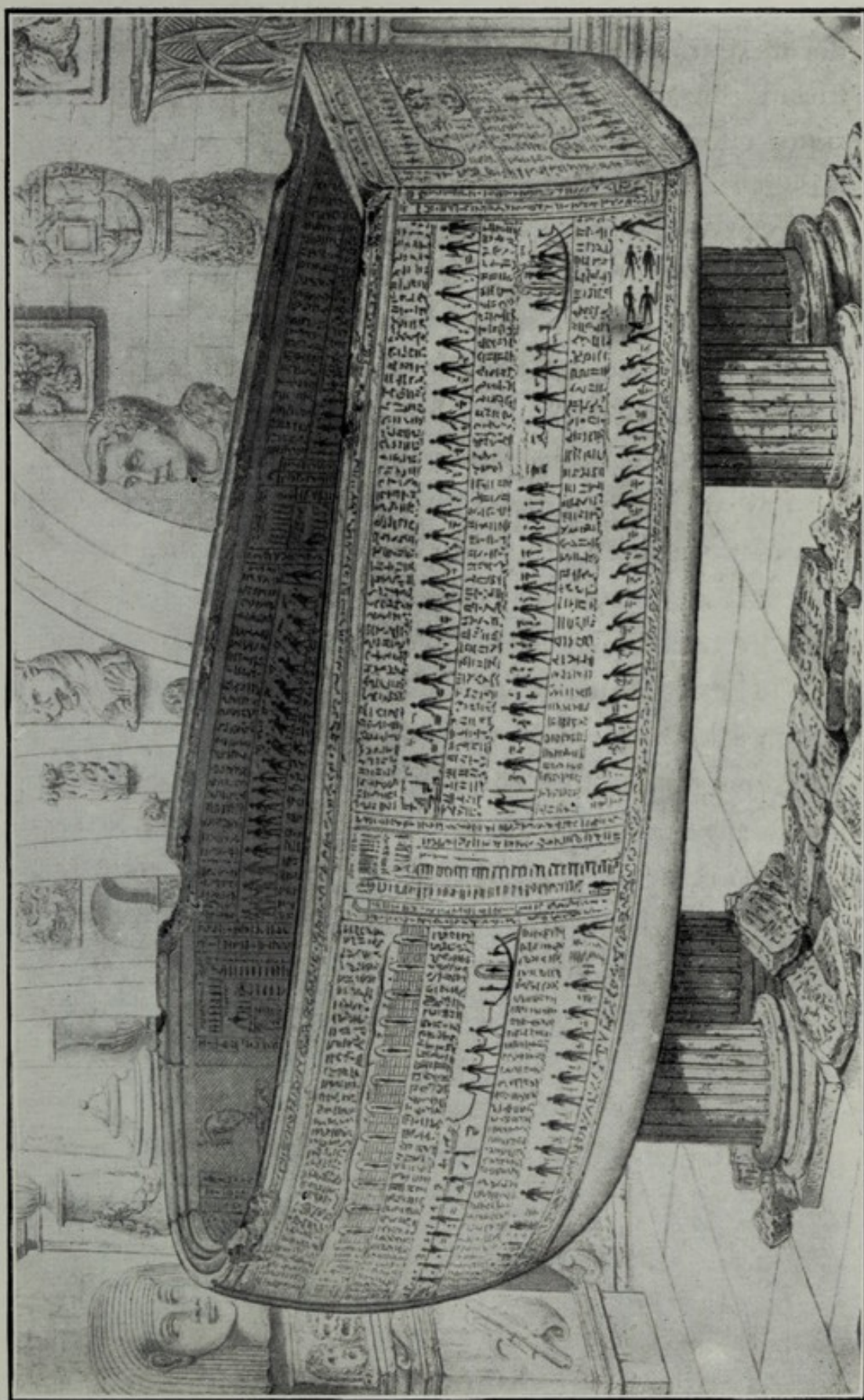


PLATE V

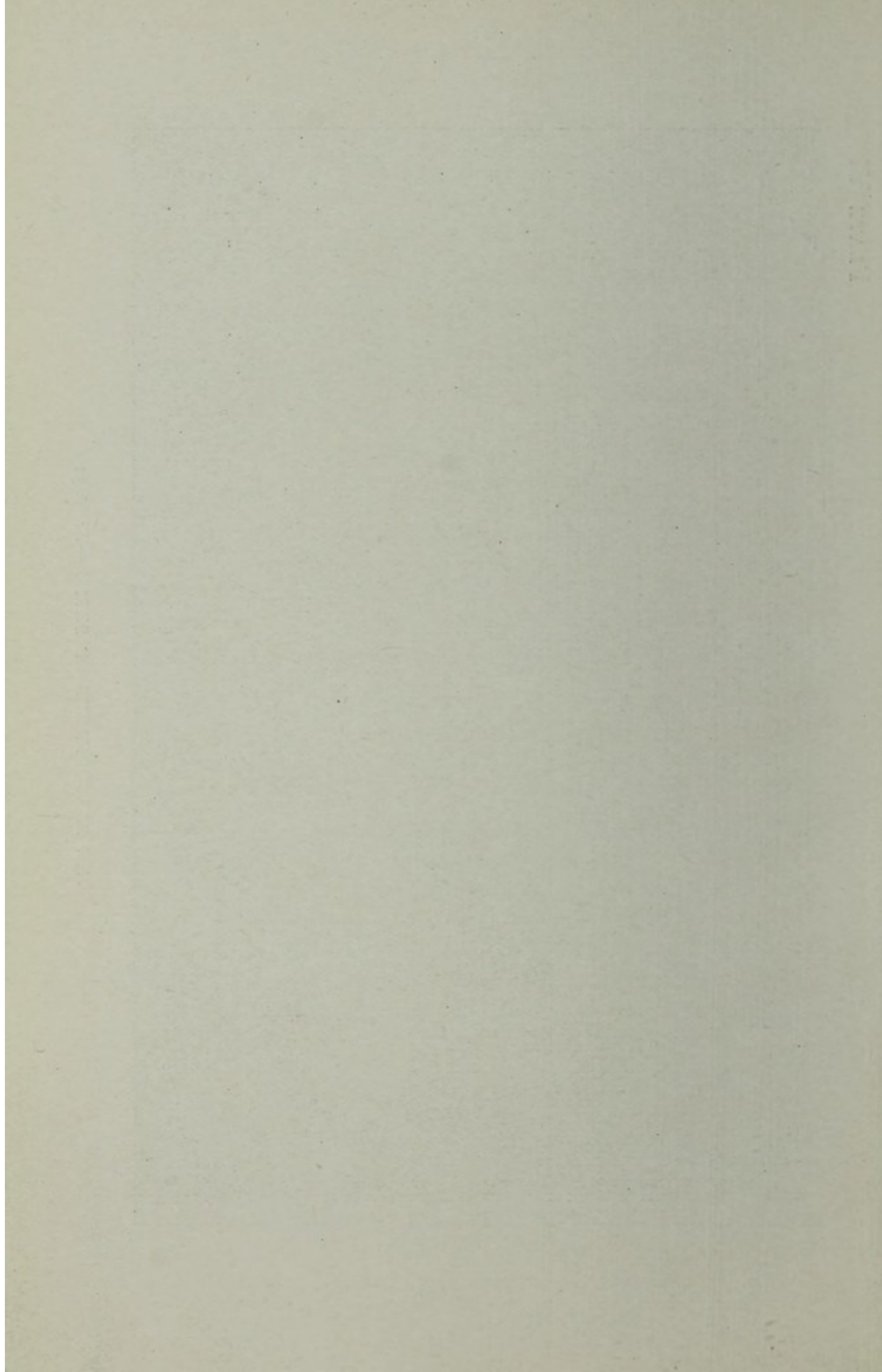


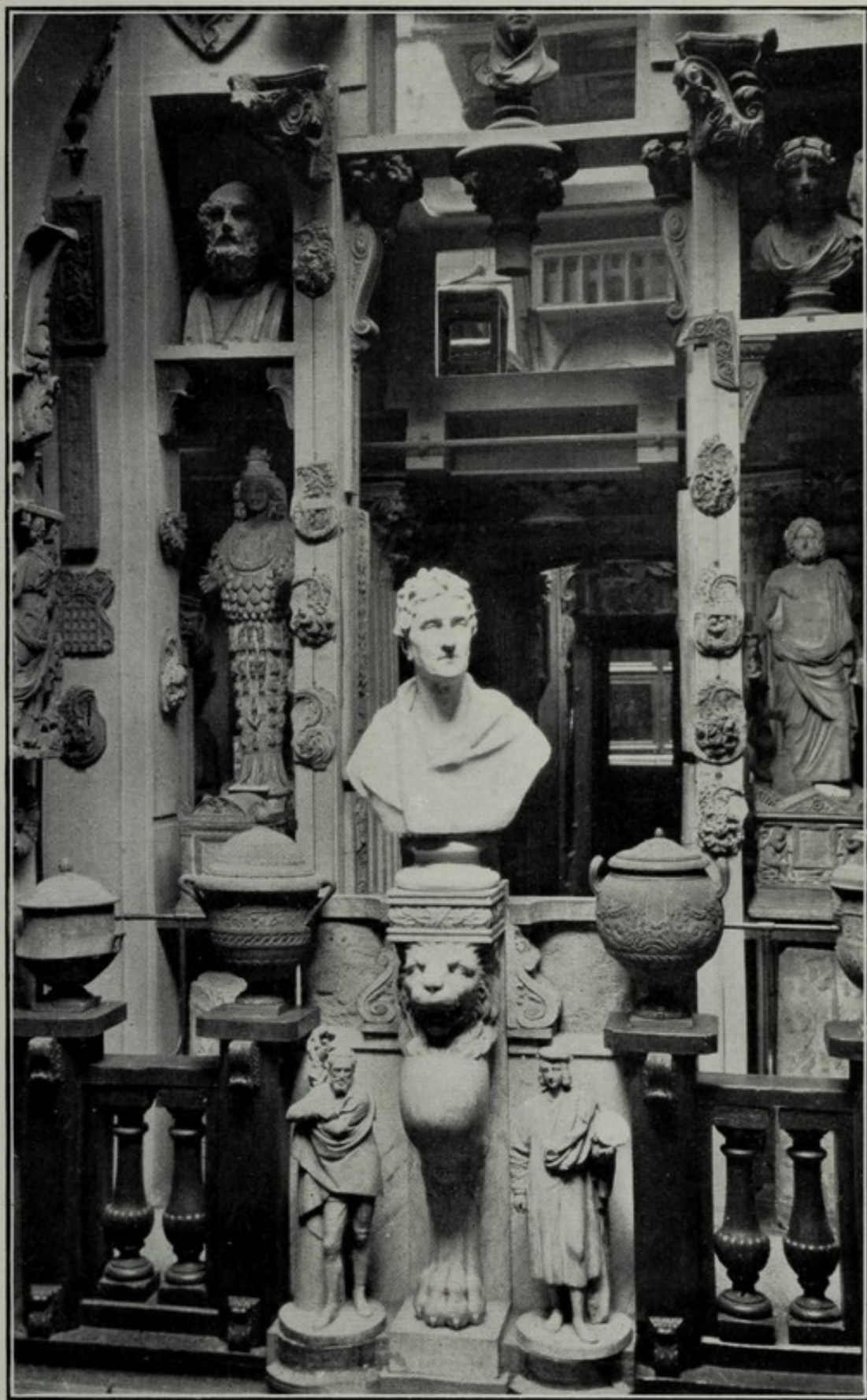
THE RAKE'S PROGRESS.—4. THE ARREST. BY W. HOGARTH, R.A — See p. 24





THE SARCOPHAGUS OF SETI I.—See p. 32





A VIEW OF THE INTERIOR OF THE MUSEUM.—*See p. 45*

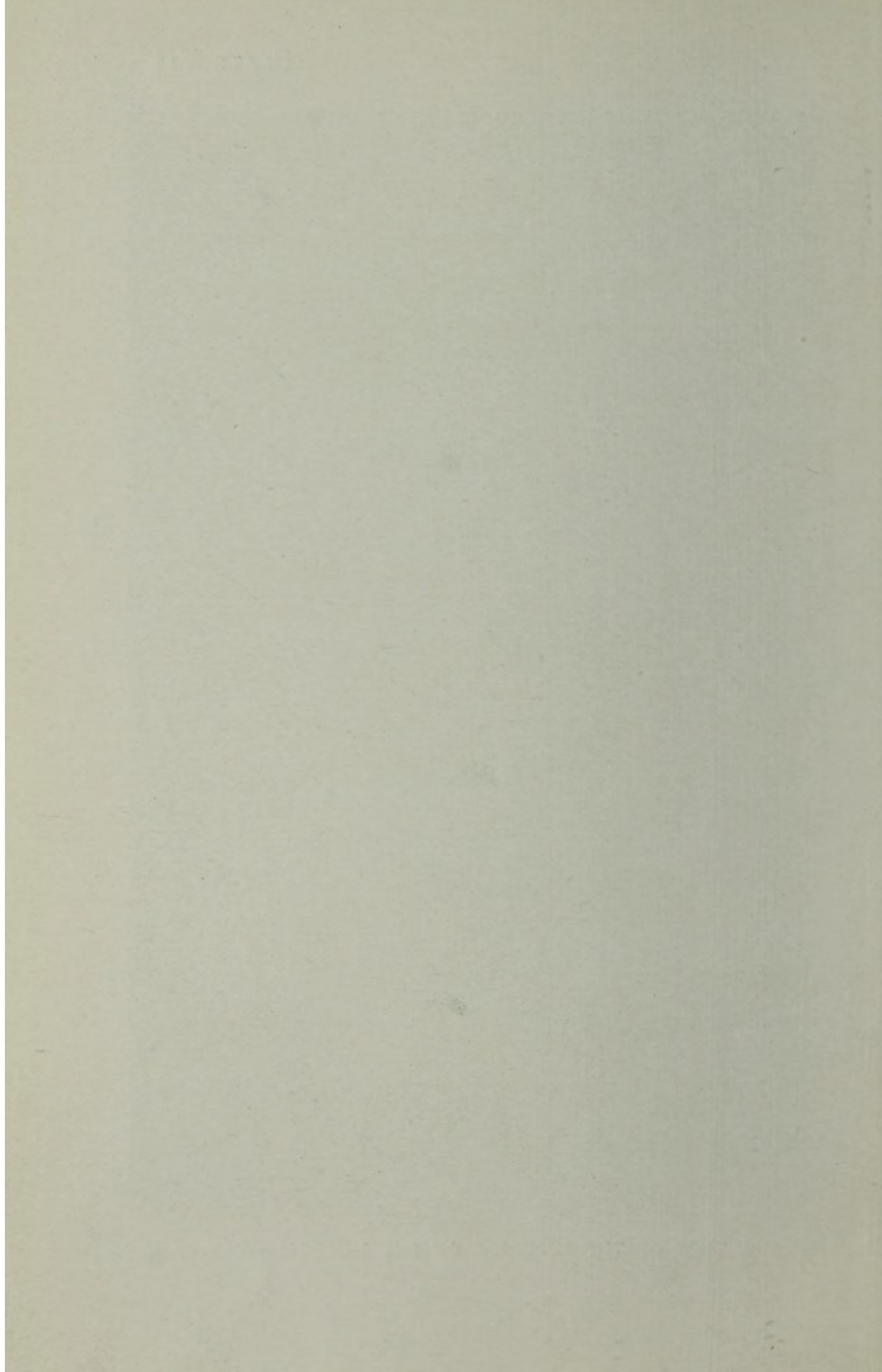
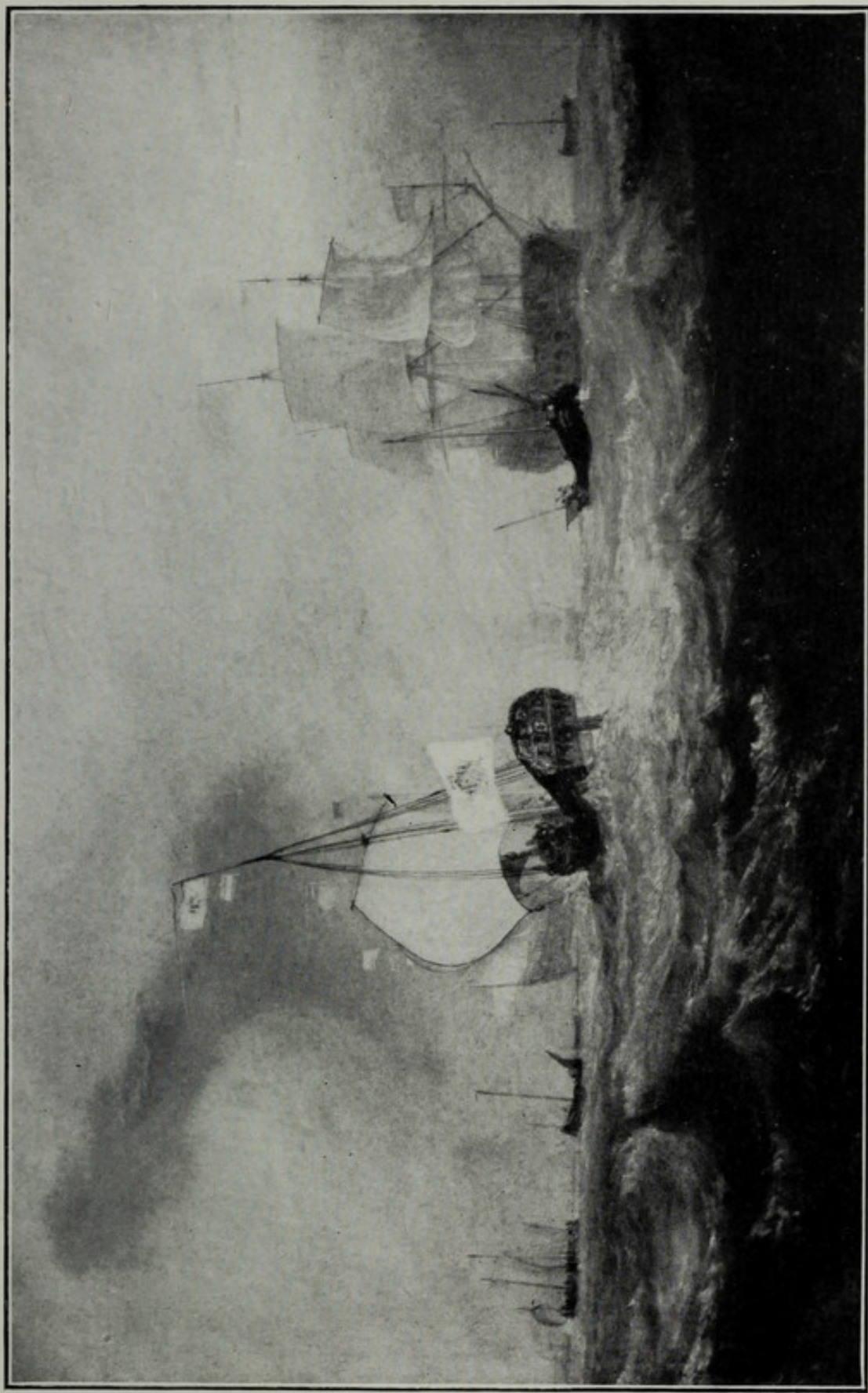


PLATE VIII



VAN TROMP'S BARGE ENTERING THE TEXEL. BY J. W. M. TURNER, R.A.—See p. 49

By permission of the Art Reproduction Co.

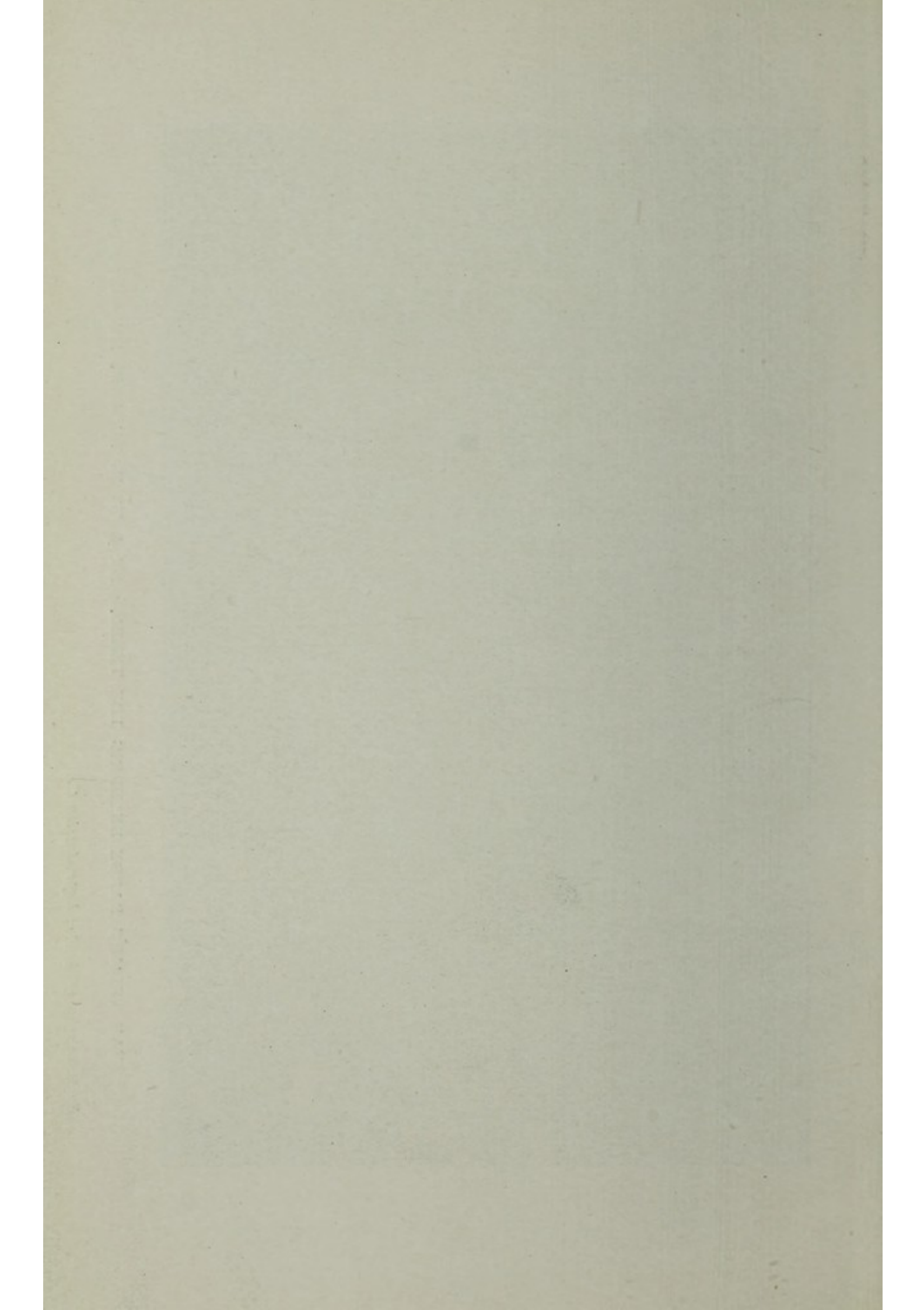
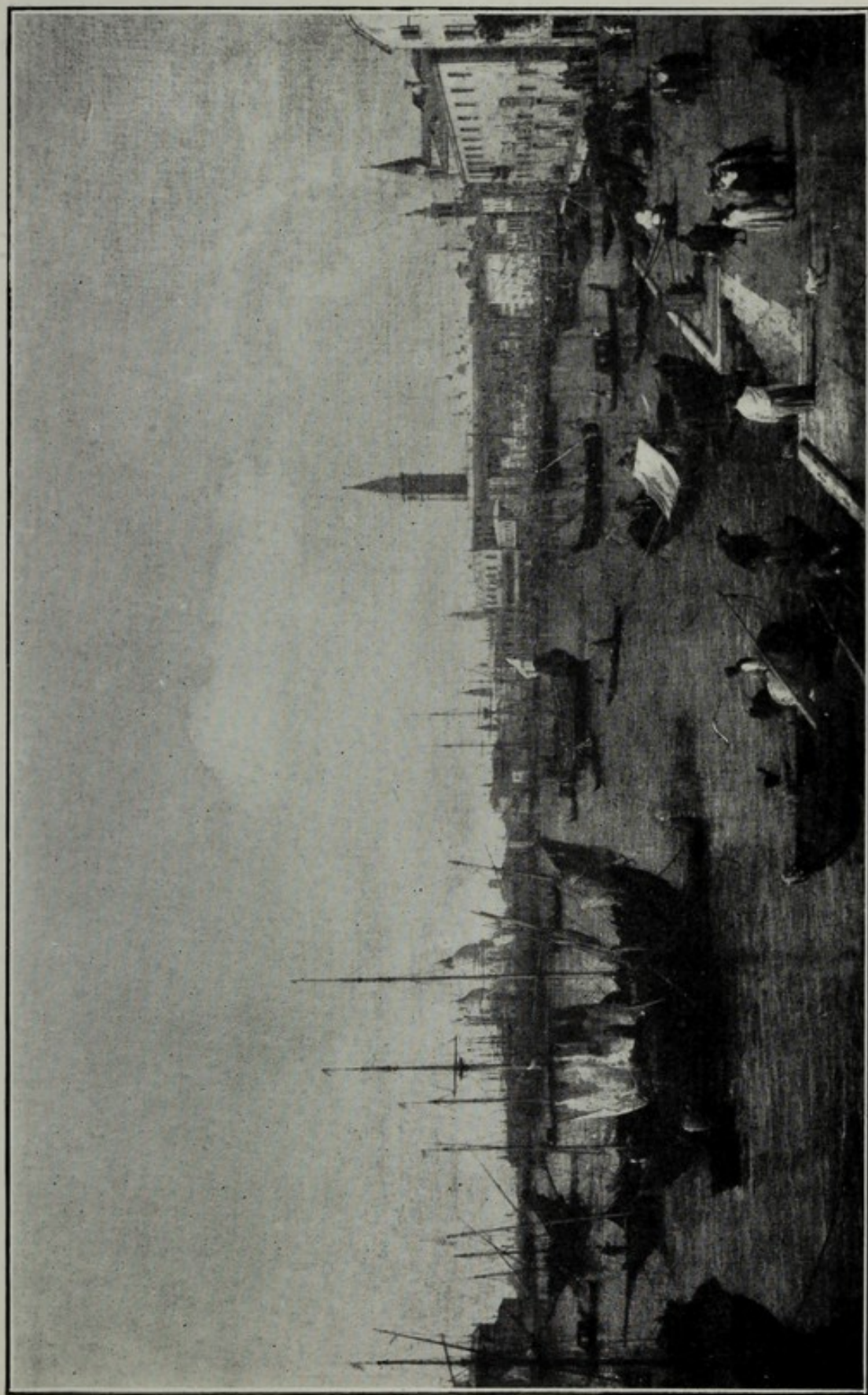
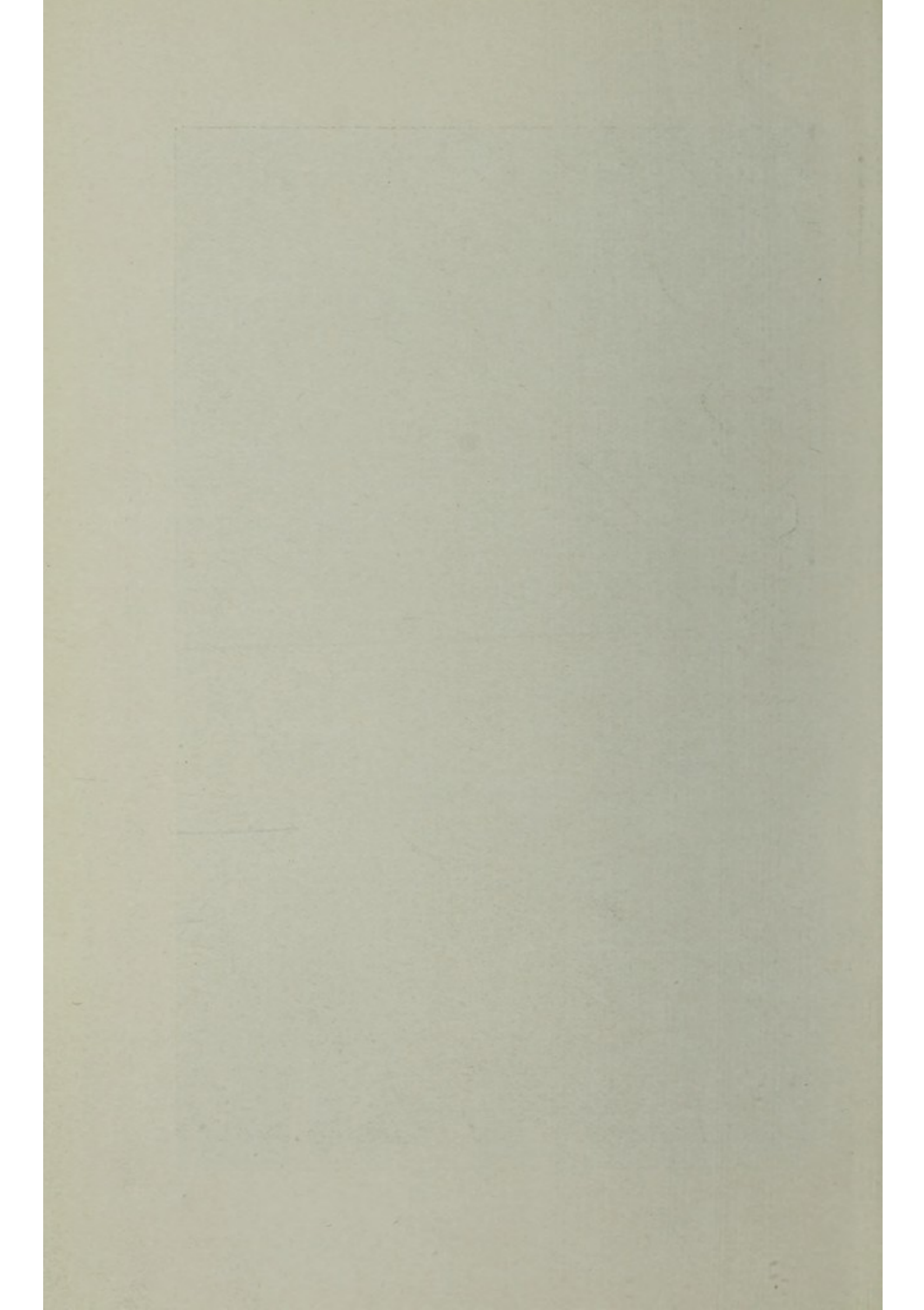


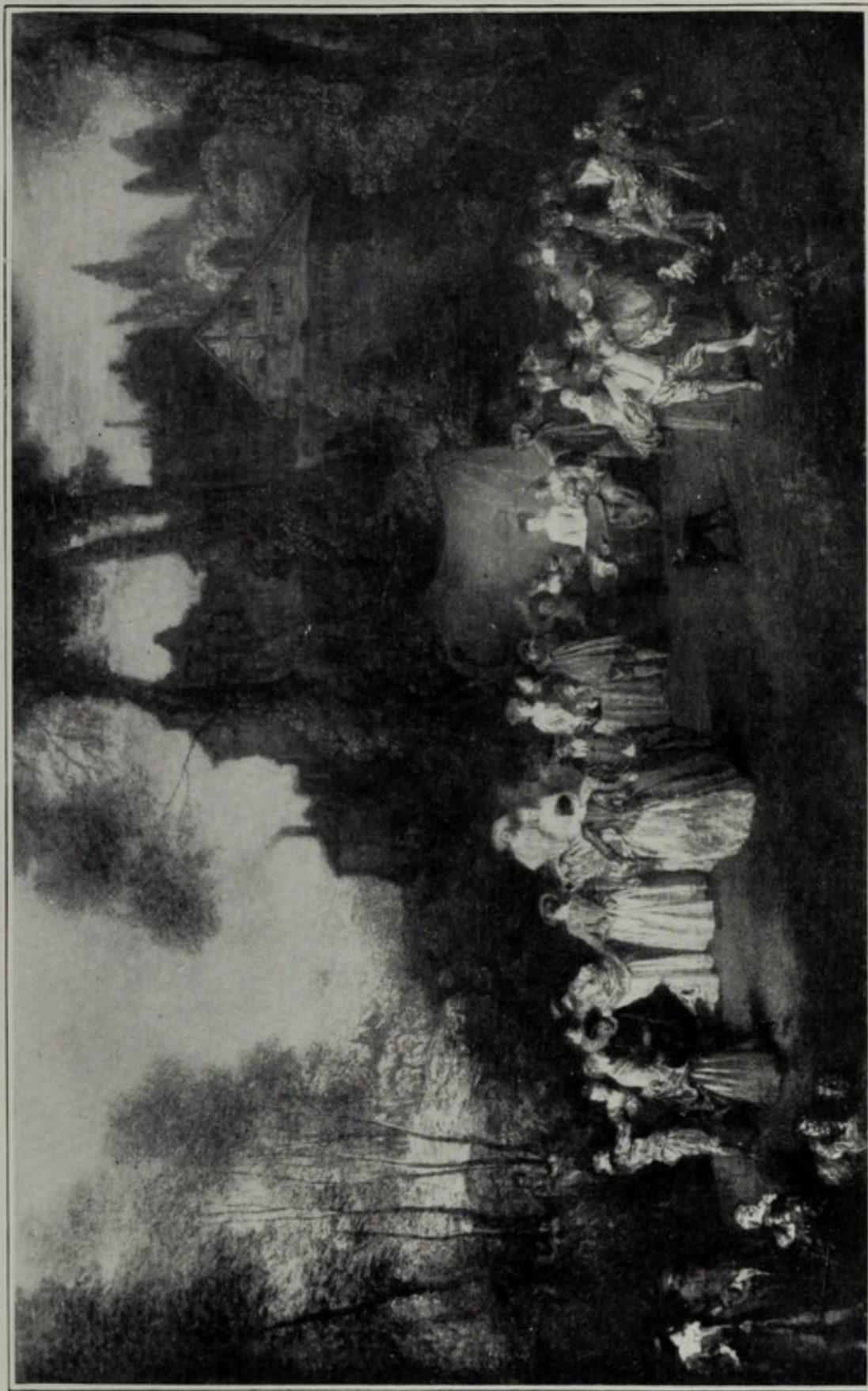
PLATE IX



A VIEW OF THE GRAND CANAL, VENICE. BY CANALETTO.— See p. 49

By permission of the Art Reproduction Co.





LES NOCES. BY A. WATTEAU.—See p. 52

By permission of Messrs. Dickinson.

THE LOST IN THE WOODS







