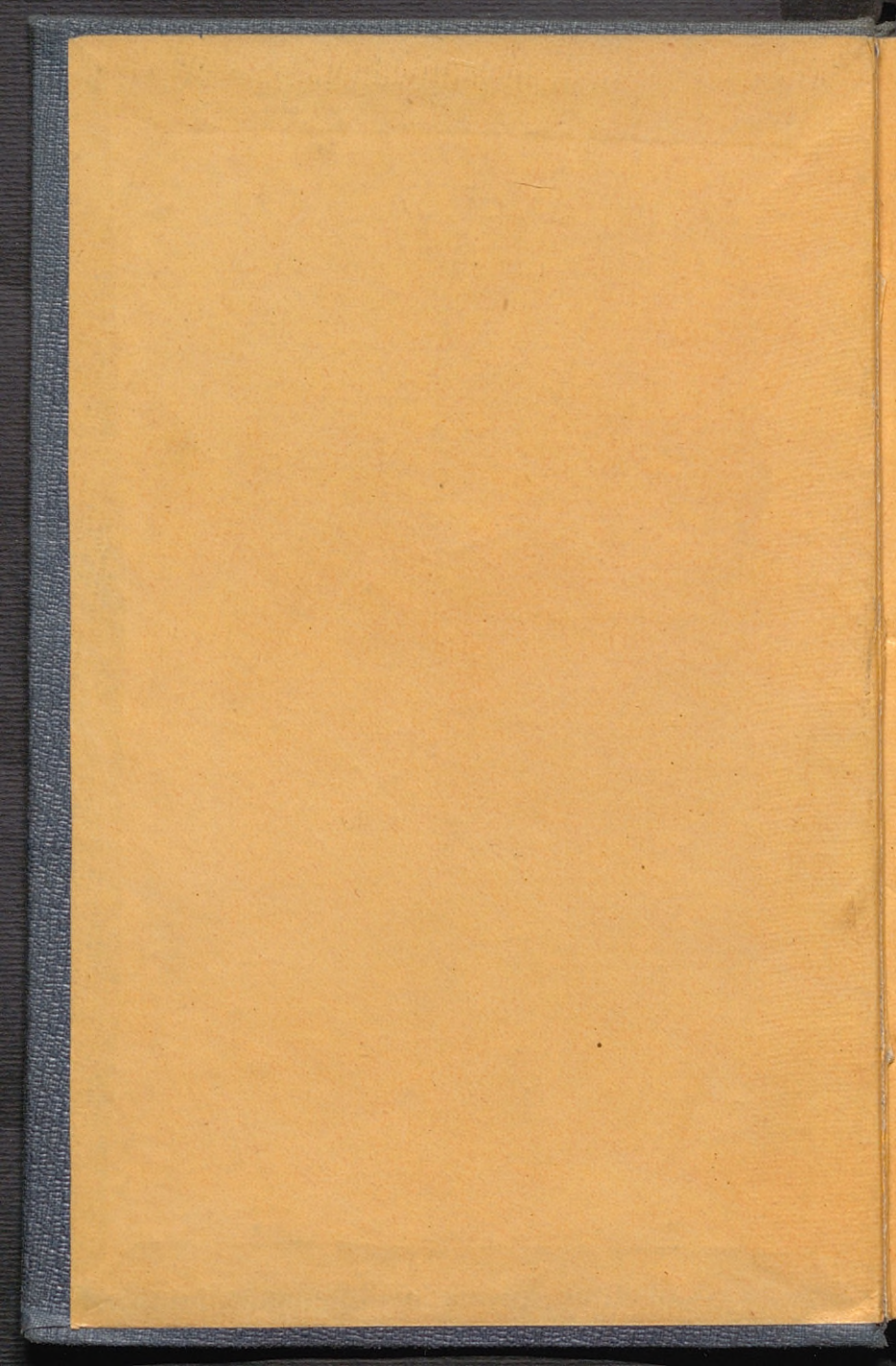


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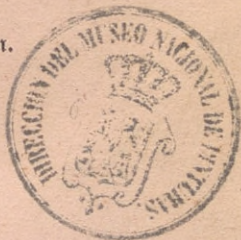
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OF
SIR JOHN SOANE'S MUSEUM,
WITH
BRIEF NOTICES OF SOME OF THE MORE INTERESTING
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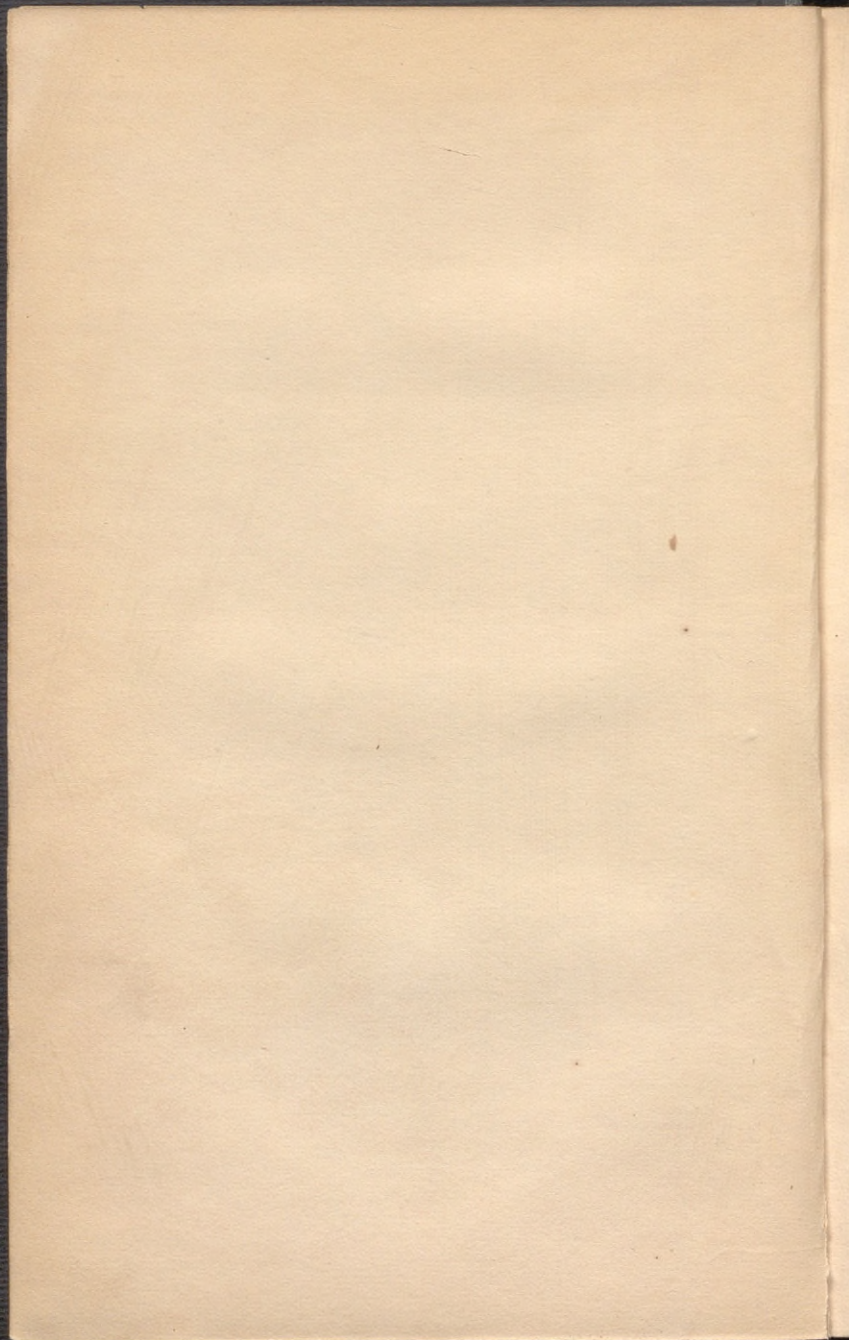
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GENERAL DESCRIPTION

SIR JOHN SOANE'S MUSEUM

WITH NOTES OF SOME OF THE MORE INTERESTING

[ENTERED AT STATIONERS' HALL.]



By Sir John Soane

LONDON

PRINTED BY RICHARD CLAY AND COMPANY, BUNGAY, SUFFOLK

1854

WENT TO THE PRESS IN 1854


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TO THE GENERAL DIVISIONS

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

SIR JOHN SOANE'S MUSEUM.

In the year 1833, Sir John Soane obtained an Act of Parliament (3rd Will. IV. chap. 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 the 20th January, 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."

The Trustees have consequently, since they entered on their trust, kept the Museum open to general visitors on Thursdays and Fridays during the months of April, May, and June in each year, and likewise on Tuesdays from the first in February

to the last in August, for the accommodation of foreigners, persons making but a short stay in London, artists, and those who, from particular circumstances, may be prevented from visiting the Museum in the months first specified, and to whom it may be considered proper that such favour should be conceded.

MODE OF ADMISSION, &c.

Persons desirous of obtaining admission to the Museum can apply either to a Trustee, by letter to the Curator, or personally at the Museum, a day or two before they desire to visit it; in the latter case, the applicant is expected to leave a card, containing the name and address of the party desiring admission, and the number of persons proposed to be introduced; or the same can be entered in a Book kept for the purpose in the Hall, when, unless there appears to the Curator any satisfactory reason to the contrary, a Card of Admission for the next open day is forwarded by post to the given address.

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.

The Trustees are,—

JOHN TIDD PRATT, Esq. 5, Bolton Street, Piccadilly.

SIR CHAS. BARRY, R.A., No. 1, Old Palace Yard.

GEO. JONES, R.A., 8, Park Square West, Regent's Park.

PHILIP HARDWICK, R.A., 21, Cavendish Square.

The additional Trustees chosen by different Societies are,—

SIR PHILIP DE MALPAS GREY EGERTON, Bart. M.P.
by the Royal Society.

The Right Hon. the Earl of ABERDEEN, by the Society of Antiquaries.

SIR CHARLES LOCK EASTLAKE, P.R.A., by the Royal Academy.

His Royal Highness PRINCE ALBERT, by the Society of Arts, &c.

WILLIAM THOMPSON, Esq., Alderman, M.P., by the Lord Mayor and Aldermen of London.

Curator.

GEORGE BAILEY, Esq., at the Museum.

It being impracticable, from the great extent and variety of this Collection, to condense a Catalogue Raisonnée thereof, or even the most concise Inventory of the different Works of Art therein, into the compass of a moderate sized volume, it has been considered expedient, instead of attempting

such a course, to provide a general description of the place, calculated to inform the stranger and casual visitor of the entire arrangement, and to point out the more prominent and striking objects therein; leaving those which would be generally considered as less interesting to be studied according to the taste or leisure of the individual, whether amateur or professional artist, either from his own resources, or with the assistance of the detailed Catalogue, prepared for the purpose and placed on the table in the Library for reference, as may be preferred.

The small work now produced is little more than an abridgment of that printed 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.

The peculiar designations given by Sir John Soane in that work to the several rooms and to

various portions of the building are, for obvious reasons, retained in this, as are likewise the positions of the several Works of Art in the Museum, so far as has been found compatible with the arrangements necessary for the accommodation of the greatly increased number of visitors, now that it partakes of the character of a Public Institution, and has ceased to be simply the private residence of an individual artist.

G. BAILEY.

SIR JOHN SOANE'S MUSEUM.



FIGURATIVE 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 twelfth century.

The Canephoræ, 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 the

ENTRANCE HALL AND RECESS.

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

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

On the *west* side are three Reliefs:—

Nymphs decorating a Terminus. (4.)

A Sacrifice to Bacchus. (5.)

Nymphs binding Cupid. (6.)

A marble bust of the late Sir Thomas Lawrence, P.R.A., by R. W. Sievier, Esq. (7.)

Torso of a female figure (supposed to be Leda, or Psyche,) cast from the antique now at Naples. (8.)

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

Cupid asleep, awakened by Nymphs. (13)

A Vintage. (14.)

Cupid bound. (15.)

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:—

A Sacrifice to Venus. (18.)

Æneas carrying his father, Anchises, out of Troy. (24.)

The door, in which are some fine specimens of ancient painted glass, leads into the STAIRCASE, and from thence you enter

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 book-cases, from which springs a canopy composed of three segmental arches.

The ceiling of the Library and Dining Room is formed in compartments, and is enriched with Pictures by the late Henry Howard, R.A.

In the central compartment (*south*), surrounded by Paintings of architectural decorations, is represented

Phœbus 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 Phœbus, 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."

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

The picture in the semi-circular 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.

The walls are painted of a deep vermilion colour, the Mouldings, the Soffites of the Arches, and the Ornaments, in imitation of bronze; the general effect is heightened by the introduction of numerous mirrors.

On the large Stand at the *north* end of the room is a Model, in cork, of part of the ancient city of Pompeii, showing the excavations round the

Temple of Isis, the two Theatres, and the place usually known as the Soldier's Quarters, &c., as they appeared in the year 1820.

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

The Parthenon, the Propylea, the Tower of Andronichus Cyrrhestes (or Tower of the Winds); the triple Temple of Erechtheus, Minerva Polias, and Pandrosus at Athens; the Temple formerly on the banks of the River Ilissus, and the Arch of Theseus (or Hadrian) at Athens. The Pantheon, the Temple of Antoninus and Faustina, and the Temple of Fortuna Virilis, at Rome. The Circular Peripteral Temple at Tivoli. The Temple of Augustus at Pola. The Great Temple at Pæstum. The Portico (or Exchange) at Palmyra; three Sepulchral Monuments at Palmyra; the Temple of Venus at Bâlbec. A Sepulchral Monument at Mylasa. A Design for the restoration of the Mausoleum of Mausolus, and a Model of a Building designed to be erected at St. Cloud, in imitation of the ancient structure at Athens, known as the Choric Monument of Lysicrates.

Beneath (in the Pedestal of the Stand), are drawers containing a collection of Prints, and of Architectural Drawings; amongst which are Designs for a new Parliament House by William Kent, made about 1740; the original Designs, by

Sir William Chambers, for Somerset Place, and various drawings of those buildings as executed under his superintendence; and on either side are arranged a variety of antique fictile Vases, Alabaster Urns, and antique Bronzes.

On the *east* side, over the chimney-piece, is a Portrait of Sir John Soane, painted by Sir Thomas Lawrence, P.R.A., in 1829; almost the last picture painted by that distinguished artist. Beneath, on the chimney-piece, is a highly finished 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.

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.; and near it, to the left, a Bronze Jug, found amongst some ancient ruins in Rome. On the other side of the vase is a Chopine, bearing the date of 1593, discovered in digging for the foundations of a house in Bath Street, Bath.

On the *east* side of the Library, over the chimney-piece, upon the cornice of the bookcases springs a large flat Arch, forming a Recess; and, to connect the symmetry, there are two semi-circular Arches. Upon the shelf forming the cover of the bookcases, as likewise on the opposite side of the room, are a variety of Greek and Etruscan Vases, of different forms and decorations, likewise

some Specimens of Wedgwood's imitation of Etruscan Pottery; the walls behind these Vases are covered with looking-glass.

On the chimney-piece are some Antique Bronzes, and a highly-finished Model of the Corinthian order, after that of the three Columns in the Campo Vaccino at Rome, usually called the remains of the Temple of Jupiter Stator.

Upon a pedestal table at the *south* end of the room is a Greek painted fictile Vase, two feet eight inches high, formerly in the Collection of Lord Cawdor.

Between the piers at this end of the room, are two deep Recesses, filled with bookcases, surmounted by Busts of Homer (64), Shakspeare (62), Ben Johnson (63), Camden (61), and Inigo Jones (1), terminated with two windows, the internal surface of the shutters to which are faced with looking-glass; the bookcases forming portions of the south end of the room, are connected together by semi-circular Arches.

The *west* side of the room corresponds in its architectural decorations with the *east* side.

On the pedestal part of the bookcase, in the pier, is a Model of a 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, and those of his eldest son, Mr. John Soane: on each side of this Model are

several small Busts in Bronze, and two small Vases in Bronze of peculiar design.

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," formerly the property of the Marchioness of Thomond, to whom it was bequeathed by Sir Joshua, and at the sale of whose effects in the year 1821 it was purchased by Sir John Soane for 510 guineas.

The small pedestal Library Table of Walnut Tree beneath, and on which is a marble slab, inlaid with a variety of specimens of rare marbles and precious stones, formerly belonged to Sir Robert Walpole.

The window at the *north* end of this room is enriched with several subjects of sacred history in ancient Painted Glass, the splayed jambs of the window being filled in with looking-glass, to add to the effect.

Under this window is a low pedestal bookcase, on which are two large China Jars, some antique Pateræ, and likewise an Astronomical Clock, by Raingo, of Paris, formerly the property of His Royal Highness the late Duke of York.

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. (82.) Flora. (89.) Sappho. (93.) Faustina. (94.) Plautilla. (106.) Geta. (107).

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 Greenwich, created a baronet in 1714), with those of his wife.

The door at the *north-east angle* of this room leads into

THE LITTLE STUDY,

which contains a considerable Collection of Marble Fragments of Greek and Roman Sculpture, of antique Bronzes, and some curious natural productions.

Over the door leading from the Library is a cast in plaster (20) of The Apotheosis of Homer, from the original marble, the work of Archelaus of Priene, formerly in the Colonna Palace at Rome, but now in the British Museum.

Over the chimney-piece, which is decorated with three pieces of ancient Sculpture (142, 143, 144), is a large Fragment of an antique Altar (111), several Fragments of Marble Cornices, Bases of Columns, of Candelabra, &c.; and in the recesses on each side of the chimney are four ancient Marble Cinerary Urns (139, 140, 146, 147).

On the *west* side are likewise many Fragments of ancient Greek and Roman Sculpture, Paws of Animals of fine execution, and some small Models of Bas-reliefs in Wax; likewise a large Fungus taken from the rocks, in the Island of Sumatra (40); a beautiful Section of a Cornuammonis (33); and some other natural productions.

DRESSING ROOM AND RECESS.

This 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 in a picturesque form, so as to resemble the remains of a ruined cloister: these fragments are portions of the ancient Palace at Westminster, known of late as "the Old House of Lords," and "Prince's Chamber," which being in a very dilapidated and ruinous condition, were taken down in the year 1823, in order to form the New Royal Gallery, erected in that year, (and destroyed in the great fire 1834,) from the design, and under the superintendence of Sir John Soane; 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 New Masonic Hall, erected in the year 1829, adjoining Freemason's Hall in Great Queen Street, from the Design of Sir John Soane.

Over the door, *south*, are some fictile Vases, antique Pateræ, &c., and suspended from the sides, and on the shelves over the bookcases, are several interesting ancient Bronzes, viz:—

A metal Aspersion; the Tri-form Diana; an ancient Bronze Lamp, with an early Christian Monogram; a pair of richly embossed metal Stirrups, found on the banks of the Boyne, &c.

In this room there are likewise two Drawings of Banditti by Mortimer. (20—23.)

Two Engravings by Hogarth—

The Laughing Audience. (21.)

The Chorus, or the Rehearsal of the Oratorio of Judith. (24.)

A small Drawing by Canaletti. (18.)

Also, a Collection of Casts in sulphur, from Gems, the works of Nathaniel Marchant, R.A. (10—13.)

The RECESS is lighted by a Bell Light, under which is a small antique Marble Capital, a small antique Head in marble, and some Fragments of Foliage of ancient Sculpture.

From this Recess, you pass through a portion of the MUSEUM into the

CORRIDOR,

adjoining the Picture Room, which is lighted from above, so as to exhibit the numerous Architectural Ornaments, Marble Fragments, and plaster casts of Cornices, Bas-reliefs, &c. attached to the Walls, in the most effective manner, amongst which the following will probably be generally considered as deserving particular observation:—

Model in terra-cotta of a Bas-relief, in the Arch of Constantine at Rome—Morning, or the East. (16.)

The original is about eight feet diameter.

Casts in plaster of portions of an ancient Biga. (17—33.)

Cast in plaster—One half of the Capital of one of the external Columns of the Portico of the Temple of Erechtheus at Athens. (18.)

Ditto of one of the Antæ of the same Temple. (19)

Ditto of the Patera from the frieze of the Temple of Jupiter Tonans at Rome. (20.)

Fragments of antique Pilaster Capitals. (22, 23.)

Fragment of part of a Marble Seat of Greek Sculpture. (24.)

Model in terra-cotta of a Bas-relief, from the antique in the Arch of Constantine at Rome—Evening, or the West (32), companion to (16).

Marble Fragment of ancient Sculpture, probably part of a Fountain. (35.)

Cast in plaster of part of an antique Bas-relief, representing the Temple of Apollo at Delphos, with a Sacrifice. (37.)

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 the church at Ashbourne, in Derbyshire. (44.)

Cast in plaster of part of the Cornice of the three Columns in the Campo Vaccino at Rome, generally known as the remains of the Temple of Jupiter Stator. (45.)

Also of part of the Capital. (47.)

Casts in plaster from the Bosses of the large Window in the south front of Westminster Hall. (68—94.)

The grotesque heads and foliage, &c., are casts from ornaments in the interior of Westminster Hall. (25, 26, 27, 28, 48, 49, 52, 60, 79, 80, 81, 82.)

Cast in plaster,—one quarter of one of the Capitals of the Circular Peripteral Temple at Tivoli. (75.)

Cast from part of the frieze of the same Temple. (88.)

A fragment of an Egyptian Capital. (76.)

STUDENTS' ROOM.

The STAIRCASE at the *north* end of the Corridor leads into the STUDENTS' ROOM, the ceiling and walls of which are covered with Plaster Casts from Antique Ornaments, fragments of Ancient Sculpture, &c.

There is likewise a large Collection of Models in Wood of various Modern Buildings, chiefly erected from the Designs and under the superintendence of Sir John Soane.

The drawers contain a Collection of Architectural Drawings of various descriptions.

Returning to the Corridor, you enter

THE PICTURE ROOM,

lighted from the top, the Ceiling of which is most elaborately enriched with Plaster Ornaments, in compartments, forming Arched Canopies.

On the *north* and *west* sides of this room are *Cabinets*, and on the *south* are *Movable Planes*, with 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 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 in this Room contain Books relating chiefly to the Fine Arts.

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

In the *Cabinet*, *north* side, are

Four Prints, by Piranesi, viz.—

View of the Triumphal Arch of Septimius Severus at Rome. (31.)

View of the Pantheon at Rome. (32.)

View of the remains of the Monument of Cecilia Metella at Rome. (33.)

View of the Triumphal Arch of Constantine at Rome. (34.)

Study of a Head from one of the Cartoons, by Raffaele d'Urbino. (35.)

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.

Copy of two Heads from one of the Cartoons of Raffaele d'Urbino, made by John Flaxman, Sculptor. (36.)

Painting, by the late John Jackson, R.A.—Portrait of a Lady. (37.)

Painting, by Sir A. W. Callcott, R.A.—The Passage Point, an Italian composition. (38.)

Painting, by Henry Howard, R.A.—Comus listening to the Incantations of Circe. (48.)

“ ————— I have oft heard
My Mother Circe, with the Sirens three,
Amidst the flowry-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.”

Painting on Copper—The Virgin, Saints, &c.

Drawing by the late Joseph Gandy, A.R.A.—An idea for the Restoration of the ancient Temples at Eleusis. (49.)

Painting, by Francis Danby, A.R.A.—Moonlight Scene from the Merchant of Venice—Lorenzo and Jessica. (50.)

“ How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears.”

Painting, by Zucherelli—A Landscape with figures. (141.)

On the doors of the *Cabinet* on the *north* side, and the corresponding *Planes* on the *south* side are—

Two Drawings in body colours, by W. Hodges, R.A.—Views in India. (52, 55.)

Four Paintings, by W. Hogarth — “An Election,” viz.—

The Entertainment. (53.)

The Canvassing for Votes. (56.)

The Polling. (73.)

The Chairing of the Members. (78.)

These pictures were painted between the years 1753 and 1758, and purchased of Hogarth by David Garrick, under rather peculiar circumstances, for 200*l*. They were purchased by Sir John Soane, at the sale of Mrs. Garrick's effects in 1823, for 1650 guineas.

At the *east* end of the room are three Paintings, by Canaletti, viz.:—

A View in Venice, with the Rialto. (61.)

A View of the Piazza San Marco in Venice (63.)

A View on the Great Canal at Venice. (66.)

This picture, which is considered by many as the *chef-d'œuvre* of Canaletti, was formerly in the collection of Alderman Beckford, at Fonthill.

There are likewise in this Room fifteen original Drawings in Indian ink, by Piranesi—

Views of the Temples at Pæstum. (51, 54, 69, 70, 71, 72, 74, 75, 76, 77, 125, 133, 139, 140, 146.)

Eleven Drawings in body colours of Architectural Ruins, by Clerisseau. (64, 65, 67, 68, 102, 103, 104, 128, 138, 209, 210.)

On the *Movable Planes* on the *south* side, and in the RECESS behind, are a variety of Architectural Drawings, from the Designs of Sir John Soane, and of Buildings erected under his super-

intendence; and on the sides of the RECESS there are likewise—

A Painting, by the late Sir F. Bourgeois, R.A.—A Scene in Coriolanus, with a Portrait of the late John Kemble as Coriolanus. (99.)

A Painting, by Watteau—"Les Noces." (111.)
Portrait of Sir John Soane, painted in the year 1779, at Rome, by Hunneman.

In the RECESS is 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, 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, is a Model of the south front of the Bank of England, as rebuilt from his Designs in the years 1823-5.

On the *west* side of the room are—

A Portrait of Sir F. Bourgeois, R.A. (144.)

A Painting, by Mrs. (since, the Baroness) Cosway—A Persian Lady worshipping the rising Sun. (145.)

A Sketch in oil, by Sir James Thornhill (126), of his original design for the Ceiling of the Great Hall at Greenwich Hospital.

A Painting, by W. Hamilton, R.A.—The Landing of King Richard the Second at Ravensburg. (147.)

A Painting, by H. Fuseli, R.A.—The Italian Count. (143.)

A Painting, by E. Bird, R.A.—The Cheat detected. (149.)

A Portrait of Sir John Soane, in Masonic Costume, by the late John Jackson, R.A. (142.)

And

Portrait of Mrs. Soane, by the same artist (148) left unfinished, in consequence of his decease, in 1831, when he was engaged on this picture.

In the *Cabinet* on the left of the door is a Painting, by Samuel Scott—"View on the River Thames near the Tower of London;" some Architectural Drawings by Zucchi and others; and in the *Cabinet* on the *right* side are several Architectural Drawings by Piranesi and Bibiena.

Leaving the Picture Room and repassing the Corridor, the small STAIRCASE to the *right* hand leads to the lower part of the Museum and the apartment designated

THE MONK'S PARLOIR, ORATORY, &c.

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, a variety of carvings in Wood and Ivory, sundry Engraved Brasses, &c.

The large window, doors, &c., are filled in with specimens of ancient Painted Glass, the greater number being scriptural subjects.

From the window of this room a view is obtained of the Gothic Fragments, noticed at p. 20, which are arranged to resemble the remains of a ruined cloister.

The Glazed Cases on the *east* side contain a collection of Vases found in ancient Tombs in the interior of Peru, and some other antiquities. The *Cabinet* on the *south* side, and the Drawers on the *west* side, are filled with Architectural Drawings.

In the small recess at the *north-east* angle, designated the ORATORY, is a fine specimen of ancient Flemish Carving in Wood, representing the Crucifixion.

LOWER PART OF THE MUSEUM.

CORRIDOR, ANTE-ROOM, CATACOMBS, &c.

From the MONK'S PARLOIR you pass into the CORRIDOR, in which are a variety of Busts, Statues, and Architectural Fragments, amongst which may be noticed—

A Bust of General Paoli. (127.)

A Mask of Mary, Queen of Scots. (122.)

A Bust of Napoleon the First. (589.)

Two antique marble Capitals from the Villa Adriana. (137, 138.)

A medallion Relief in plaster, from one in the Lothbury Court of the Bank of England, executed by Thos. Banks, R.A. in the year 1801, after the antique in the Arch of Constantine at Rome. (139.)

An ancient Roman Altar, in Marble. (515.)

A Bas-relief, by John Flaxman, R.A., representing Piety, part of a monument to

Mrs. Samuel Knight, in Milton Church, near Cambridge. (217.)

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

In the ANTE-ROOM is a fine Cast of the celebrated Statue of the Venus de Medicis.

On the table, inlaid with a variety of specimens of Marbles, are—

A Bust of the late J. P. Kemble, modelled by J. Gibson. (303.)

Two antique marble Heads. (302, 304.)

Two antique Heads in plaster—The Sons of Laocoön. (305, 307.)

A Bust in plaster,—the Baron Cuvier, by P. Merhews, presented by Madame Cuvier to the late Sir Thomas Lawrence. (306.)

Against the *east* wall is a Bas-relief, representing the Graces gazing on a sleeping Cupid (265); and various Architectural Ornaments in plaster.

The sash-door on the *east* side of this room leads into the MONUMENT COURT, the walls of which are enriched with various fragments of ancient buildings and pieces of sculpture. In the centre is an "Architectural Pasticcio," about thirty feet high, composed of a marble pedestal,—a marble capital of Hindu architecture,—a capital in stone of the same dimensions and design as those in the temple at Tivoli,—and another capital of Norman

design; these are surmounted by architectural groups of varied forms, composed of fragments from different works, chiefly in cast iron, placed on each other; the whole terminated with a pineapple.

On the *south* side of the ANTE-ROOM are—

A Bas-relief, by T. Banks, R.A.—The Angel opening the door of St. Peter's prison. (278.)

A Cast in Plaster, alto-relievo,—“Endymion.” (279.)

A medallion Portrait of Handel. (280.)

On the *west* side are a variety of Casts in plaster of Architectural Ornaments; and on the *north* side, a Cast in plaster, alto-relievo,—“Perseus and Andromeda.” (323.)

In the CATACOMBS, at the *north-west* angle, is a collection of ancient marble Cinerary Urns and Vases, &c.

Two antique marble Windows, turning on pivots, and sculptured on each side. (413, 415.)

A Model in clay of Hercules holding Cerberus, by Henry Webber. (405.)

Antique Bas-relief in terra-cotta, found in the ruins of Hadrian's villa near Rome. (428.)

THE SEPULCHRAL CHAMBER

is the next object of attention, in the centre of which, raised a few inches above the level of the pavement, is the splendid ancient Egyptian

Sarcophagus discovered by Belzoni, 19th of October, 1817, in a Royal tomb in the valley of Beban el Malook, near Gournou, Thebes.

Beneath the Sarcophagus are 18 fragments of the cover.

It is thus described by Belzoni :—

“What we found in the centre of the saloon merits the most particular attention, not having its equal in the world, and being such as we had no idea could exist. It is a Sarcophagus of the finest Oriental alabaster, and is transparent when a light is placed in the inside of it. It is minutely sculptured, within and without, with several hundred figures, which do not exceed two inches in height, and represent, as I suppose, the whole of the funeral procession and ceremonies relating to the deceased, united with several emblems, &c. I cannot give an adequate idea of this beautiful and invaluable piece of antiquity, and can only say, that nothing has been brought into Europe from Egypt that can be compared with it. The cover was not there; it had been taken out and broken into several pieces, which we found in digging before the first entrance.”—*Narrative of the Operations and recent Discoveries in Egypt and Nubia*, p. 236.

The Sarcophagus is formed out of an astonishingly large mass of the variety of calcareous Stone to which the name of Arragonite has been given.

The external dimensions are as follow :—

Length at the top, 9 feet 4 inches; breadth, in the widest part, 3 feet 8 inches; depth at the head, 2 feet 8 inches; depth at the foot, 2 feet 3 inches.

The sides are about $2\frac{1}{2}$ inches thick at the top, increasing a little in thickness towards the bottom, which is about $3\frac{1}{2}$ inches thick.

It was purchased by Sir John Soane of Mr. Salt, in the year 1824, for the sum of £2,000.

The exact period in which this splendid Monument of remote antiquity was produced, and even the use to which it was originally applied, appears still to be involved in some uncertainty.

When it was first discovered by Belzoni, it was considered by Dr. Young to be the Tomb of PSAMMIS.

The Hieroglyphics in the Cartouche, which are supposed to express the name of the Sovereign in whose reign it was formed, and whose body it originally contained, indicate that of OSIREI-MENEPHTHA, or OI-MENEPHTHA, according to the force which may be given to the first character in his name, who reigned about 1350 years B.C., or, according to Rossellini and others, 1580 years B.C., and was the father of Rameses 2nd, whose conquests are represented on the great Temple of Ammon at Thebes.

Sir Gardner Wilkinson has however expressed an opinion that it was not the Sarcophagus, but a Cenotaph to that monarch.*

Behind the arch, on the *north* side, is a recess, the walls of which are decorated with Casts of Architectural Ornaments from the Antique, and numerous fragments of Sculpture; and in which is the outer wooden case of a Mummy, of singular form and workmanship, formerly in the gallery of the Duke of Richmond, at Whitehall (516.) A Cast from the candelabrum in the Villa Borghese (500), and a Canopus Vase. (499).

In the recess on the *west* side is a colossal bronze Head of 'Jupiter' (437); a Cast from a colossal Head of Egyptian Sculpture, in the possession of Samuel Rogers, Esq. (443); and, beneath it, a Bust in marble of Heydigger (444), Master of the Revels to King George the Second; likewise a large antique Vase of terra-cotta (451), and another of Oriental alabaster. (450.)

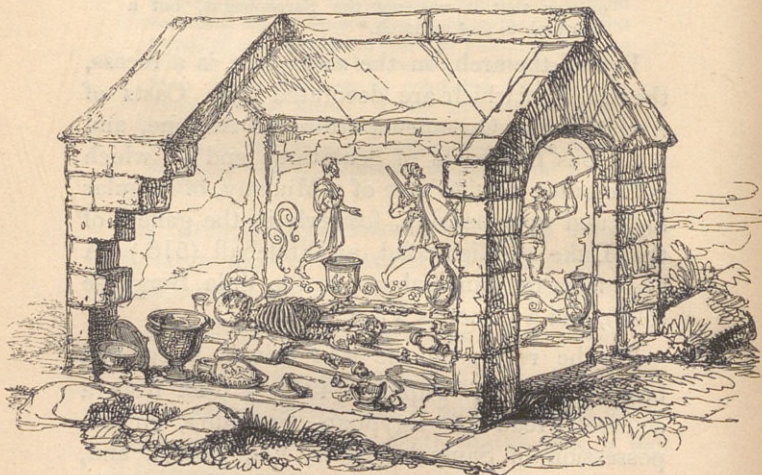
* See Topography of Thebes, p. 108.

On the *south* and *east* sides of the Chamber are a variety of fragments of antique Sculpture, and of Architectural Ornaments.

The doorway on the *east* side leads into the

CRYPT,

in which are several Models, in cork, of Ancient Tombs and Sepulchral Chambers, discovered at Capua, and in different parts of Sicily; the walls of some are decorated with paintings and sculpture; in the centre of the chamber lies the remains of the deceased, surrounded with vases and other funereal accompaniments.



ANCIENT TOMB.

On the *north* side, is a Patina, discovered in the year 1827, in a Cavern situate in the Cañadas del Chasma, at the Peak of Teneriffe, and in which were likewise found 13 Mummies of the Guanches,

aborigines of the Island; this vessel is supposed to be at least 500 years old; there is likewise a small Model, by T. Banks, R.A.—“The Dying Patriot.”

Affixed to the wall is a Marble Tablet, on which is the following Inscription:

TO THE MEMORY OF A BELOVED WIFE,
WHO DEPARTED THIS LIFE
ON THE TWENTY-SECOND DAY OF NOVEMBER,
1815.

Epitaph, by a Friend.

I did not know thee in that happier hour,
When smiling youth upon the lap of life
Sprinkles her gayest flow'rs: it was not mine
To catch the early sparkles of thine eyes,
Or list the playful wit of youthful hours,—
Dew-drops that gem the rosy bands of hope,
And love, and joy, with graces all their own.
Yet, oh! how much remained to tell the past,—
How rich an harvest shew'd what spring had been!
Lamented friend! thou hadst indeed a heart
Illumed with virtues, whose transcendent blaze,
Like the bright comet, seldom seen, nor long,
But once beheld, can be forgot no more.

There is one,
Whose stricken heart, whose downward-blending eye,
Best tell thy goodness, best proclaim his loss;
For he hath climb'd the steeps of life with thee,
Repos'd in myrtle bowers, gained fortune's smile,
Inhaled the noblest breath of fame, and felt
That all were sweet,—for all were shared with thee.

Eternal Father! Thou, whence all proceeds
Of woe or joy that marks this mingled state
Of transient being, look in mercy down,
To soothe and heal this lacerated heart;
And through the weary lapse of ling'ring time
Support him, till that welcome hour arrive
Which grants re-union in a better world!

And another, beneath—

TO THE MEMORY OF JOHN SOANE, JUN.,
WHO DEPARTED THIS LIFE, IN HIS THIRTY-SEVENTH YEAR,
ON THE TWENTY-FIRST OF OCTOBER,
1823.

On the *south* side is a Model, by J. Flaxman, R.A., of a Colossal Statue of Britannia, 230 feet high, submitted by him, in the year 1799, to the Committee for raising the Naval Pillar or Monument, under the patronage of his H.R.H. the Duke of Clarence. The site proposed by the artist was the summit of Greenwich Hill.

Ascending the STAIRS, you return to the

GROUND FLOOR OF THE MUSEUM.

UNDER THE STUDENTS' ROOM.

Amongst the numerous marble fragments of Architectural Ornaments, Sculpture, Busts, Plaster Casts, and Models, in this part of the Museum, the following may be noticed as among the more generally interesting—(the whole of the subjects being, however, numbered, and a manuscript catalogue thereof placed on the table in the LIBRARY, any one desirous of further information relative to any part of the Collection can obtain it by reference thereto) :—

A Cast in plaster of a Colossal Head of Minerva—alto-relievo. (102.)

A Cast in plaster of a Bust of the late John Philip Kemble—John Flaxman, R.A. (1143.)

South side :—

A Cast in plaster of a Head (supposed Diana), found amongst the remains of an ancient temple at Bath. (1152.)

A Model in clay of the Monument erected to Lord Mansfield in Westminster Abbey, 1796—John Flaxman, R.A. (1163.)

Several ancient Greek terra-cottas, and marble Fragments of ancient Greek Sculpture. (1161, 1162, 1164.)

Model of a Statue of the Right Hon. William Pitt, in the Town Hall at Glasgow, by John Flaxman, R.A. (1087.)

Small marble Statue of Venus. (566.)

Antique marble Statue of Esculapius. (603.)

North side :—

Antique marble Mask, or “Bocca della Verita.” (1125.)

Marble Pilaster Capital, of Greek Sculpture. (1131.)

Cast in plaster of the Hercules Hesperides, from the bronze Statue now in the British Museum. (1144.)

Antique marble Statue of the Ephesian Diana, or Dea Multimamma, with appropriate emblems, the extremities of black marble. (613.)

A Group—The Dying Spartacus, by J. Gott. (1140.)

GALLERY UNDER DOME.

The front of the continued pedestal round the aperture is decorated with a variety of marble Fragments, and Casts of Architectural Ornaments from ancient buildings.

On the *north* side is a Cast from a portion of a large antique frieze, in the Medici Gardens at Rome, and beneath it, 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.

On the *west* side, a marble Fragment of an antique Sarcophagus, representing the Rape of Proserpine.

On the pedestal are arranged a variety of ancient marble Busts, and funereal and bacchanalian Vases.

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, by
FRANCIS CHANTREY, Sculptor, 1830.

Each side of the pedestal is a small Statue:—

On the right, Michael Angelo Buonarotti.

On the left, Raffaele d'Urbino.

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

Above, is a Cast in plaster of the Bust of the late Sir Thomas Lawrence, P.R.A., from the Marble in the Entrance Hall, the work of R. W. Siever, Esq.

On the piers and spandrels of the arches which support the Dome, are a variety of Fragments of ancient Sculpture in marble, of 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 marble and Casts from ancient friezes, bas-reliefs, &c.

In the RECESS on the *west* side stands a Cast in plaster of the Apollo Belvidere. (875.)

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

On the wall behind, are four plaster Models of designs by John Flaxman, R.A. :—

A Bas-relief, Adam and Eve in Paradise. (959.)

A Group representing Charity. (961.)

A Bas-relief, Satan flying from the angels Gabriel and Ithuriel. (965.)

A Figure representing Faith. (967.)

Over the bookcases, are Casts in plaster of—

Portions of a capital, from the Temple of Vesta on the Tiber. (956, 958.)

Part of the frieze of the circular Temple at Tivoli. (963.)

Part of the capital of the Three Columns in the Campo Vaccino. (964.)

Part of the capital, from the Temple at Tivoli. (1027.)

From the *south-west* angle of the MUSEUM, you enter the

LOBBY TO THE BREAKFAST ROOM.

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" (1) and "Evening." (90.)

Under the Medallion at the *west* end—

A Cast from the antique Bas-relief in the British Museum—The Apotheosis of Homer. (91.)

A Cast from an unfinished work of Michael Angelo Buonarroti—The Holy Family. (92.)

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

A large Model in terra-cotta, of the Hercules Farnese. (85.)

A Cast in plaster of a very elaborately wrought Salver. (20.)

A Bust of Palladio. (43.) A Bust of Matidia. (77.)

And three Vases, after the antique.

On the *south* side—

A piece of ancient Mosaic, found in the Emperor Hadrian's Villa, near Rome, representing a Genius in a Car, drawn by two Stags, formerly in the Collection of Bishop North. (23.)

A large Bas-relief in bronze, representing the Escape of Clælia and her Companions. (37.)

Nine Casts in plaster of Architectural Ornaments, Foliage, &c., of cinque-cento work. (2, 3, 4, 5, 6, 7, 8, 32, 33.)

Likewise several Marble Heads of antique Sculpture, Fragments of Architectural Ornaments, Pieces of Tessellated Pavement, small Bas-reliefs in terra-cotta, &c.

From this LOBBY you pass into the

BREAKFAST ROOM,

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

In the centre of the 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 Drawings on the Walls.

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 burial-ground of the parish of St. Giles-in-the-Fields, at St. Pancras; in the vault whereof, the remains of Mr. John Soane, the eldest son of Sir John, who died at the age of 37 years, were deposited on the 29th October, 1823; and those of Sir John Soane on the 30th January, 1837.

On the Bookcase, beneath, stands a small Figure of a Winged Victory, modelled by John Flaxman, R.A., from the original at Rome, on each side of which is a Coloured Engraving by Campanella, of the decorations of the sides of an apartment in the Villa of the Emperor Antoninus Pius, in the Villa Negroni at Rome:—there are likewise in this room six other Engravings of a similar description,

several Engraved Portraits of distinguished Personages, and two Prints of Landscapes by William Wollett; also a small Picture by James Ward, R.A., a Portrait of a Dog, and another by Van Assen of the same subject.

On the jambs of the centre window, *east*, are a collection of 100 Casts in Sulphur, from Gems, engraved by Edward Burch, R.A., a small Medallion Head of Inigo Jones, carved in Ivory, and a Drawing by R. Westall, R.A., of a Scene from Macbeth.

In the *Cabinets* right and left, 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; an Engraved Portrait of David Garrick, published by Pine in 1779, and a Lithographic Print of Giovanni Belzoni, the discoverer of a variety of Egyptian Antiquities.

In the centre, on the *south* side of the room, is a Picture by the late 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.—Scene 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, designed by Sir John Soane in 1794. Beneath it, is the original terra-cotta Model of the Sculpture in the Chapel at Blenheim,

by Rysbrack, representing the Surrender of the French General, Field Marshal Tallard, to the Duke of Marlborough, after the battle of Blenheim. Likewise 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 brought by a French Officer to whom he made a present of it.

To the left is—

A Portrait of Napoleon Buonaparte in his 28th year, painted at Verona by a Venetian artist named Goma, in the year 1797.

On the right—

A Miniature Portrait of the Emperor Napoleon, painted at Elba, in 1814, by Isabey.

Under these Portraits are two Medallion Reliefs in plaster—

A Madonna and Child, after Donatello; and another from an ancient Bronze found at Dodona.

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 some Antique Bronzes; three small Busts, in terracotta, of John Flaxman, senior, W. Hayley, the Poet, and Henry Howard, R.A.; and three Bas-reliefs, by John Flaxman, R.A.

The Door at the *south-west* angle leads to

THE STAIRCASE, &c.

Over the Door leading into the LIBRARY, &c., is a Bas-relief representing Autumn: and over the Door leading into the HALL, another, Trajan going to the Chase, modelled after that in the Arch of Constantine at Rome.

In the Niche at the foot of the Stairs, is a small Model (7), by John Flaxman, R.A., of the Archangel Michael overcoming Satan,—from which he executed a large group, in marble, for the Earl of Egremont, at Petworth.

Ascending a few steps, and passing a large Picture by Durno, painted in Rome, for the late Alderman Boydell, “a Scene from the Merry Wives of Windsor,” Act iv. Scene 2, you arrive at

THE SHAKSPEARE RECESS,

in which is a Cast of the Bust of Shakspeare, from the Monument in the Church at Stratford-upon-Avon (18); beneath it, a Drawing of one of the Bas-reliefs, by Flaxman, in the front of Covent Garden Theatre, representing the Modern Drama. On the *west* side are two Paintings, by Henry Howard, R.A.; the larger one, designated the “Vision of Shakspeare,” 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 are sporting about him : on one side the stars are shooting from their spheres "to hear the Sea-maid'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 smaller Picture is "Lear and Cordelia."

"Howl, howl, howl, howl, O ! ye are men of stones ;
Had I your tongues and eyes, I'd use them so
That Heaven's vault should crack. O ! she is gone for ever."

In the Window are ten specimens of Ancient Painted Glass, among which are, the Annunciation,—the Prodigal Son,—the Raising of Lazarus, —St. Peter, St. Paul, &c.

Proceeding up the STAIRS you pass the Mercury, in Bronze (20), said to be an original work of Giovanni de Bologna ; a small Model by E. H. Baily, R.A. (19), representing "Adam, outstretched on the cold ground," as described by Milton (*Paradise Lost*, book 10) ; and a Bust in marble of the late Sir William Chambers, R.A. (21), 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.*

Over the Door, leading into the *north* Drawing Room, is a Bust by George Garrard, A.R.A., of Richard Brinsley Sheridan (22); and over that, leading into the *south* Drawing Room, is a Cast from a Relief by H. Webber (23), The Judgment of Midas, to which composition the Gold Medal of the Royal Academy was adjudged in the year 1776.

SOUTH DRAWING ROOM.

The Ceiling of this room is formed into domical compartments and flat surfaces, enriched with a variety of Architectural Ornaments: the Walls are painted of a deep yellow, and the mouldings coloured to imitate bronze. The doors are of solid mahogany, inlaid with ebony; the Bookcases are likewise of mahogany.

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

On the Screen in the centre is a series of Eight Paintings, by W. Hogarth—The Rake's Progress.

These eight pictures, painted about the year 1734, were formerly in the collection of the late Alderman Beckford; they were purchased by Sir John Soane, in the year 1802, for 570 guineas.

North side, over the entrance door:—

A Drawing, by Frank Howard—The Trial of Queen Katharine; Shakspeare's Henry VIII. Act ii. Scene 4. (1.)

Six Drawings in body colours, by Clerisseau—Architectural Compositions. (2, 15, 16, 17, 18, 19.)

A 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. (3).

Two Drawings by R. Cosway, R.A.:—

Andromache and Astyanax. (4.)

Mars reposing in the lap of Venus. (20.)

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

At the *east* end are two Paintings by W. Owen, R.A.:—

The Portrait of Sir John Soane, in the year 1803. (31.)

The Portraits of Mr. John Soane and Mr. George Soane, sons of Sir John Soane, painted in the year 1804. (30.)

On the *south* side—

A Drawing by Sir P. P. Rubens, of a Design for an Emblematical Frame for the Royal Portrait of King Charles I. (32.)

A Village Scene, by Isaac Van Ostade. (33.)

Three Drawings by the late Thomas Stothard, R.A. (34, 35, 36.)

A Drawing, by Paolo Cagliari (Paolo Veronese) from a Picture by Giacomo Robusti (Il Tintoretto) in the Church of St. Rocco at Venice. (37.)

Three Drawings, by Corbould. (38, 39, 40.)

A Drawing in body colours, by Clerisseau. (41.)

A Drawing in crayons, by Michael Angelo Ricciolinus, after a fresco in the Vatican, by Raffaele 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. (42)

At the *west* end are—

Two Drawings, by Clerisseau—Architectural Compositions. (43, 54.)

A Drawing, by J. P. Pannini, representing a View of the Interior of the Paulina Chapel in the Vatican Palace at Rome, and the exposing of the Holy Sacrament, called the Quarant-hora. (44.)

Five engraved Portraits, viz.—

James Wyatt, Architect, R.A. (47.)

Samuel Thornton, Esq., one of the original Trustees of this Museum. (48.)

George Nugent Grenville Temple, Marquis Buckingham. (49.)

Samuel Bosanquet, Esq. (50.)

John Yenn, Architect, R.A. (51.)

Likewise an engraved Portrait of Sir John Soane, by C. Turner, A.R.A. from the picture by Sir Thomas Lawrence. (45.)

A Sketch in chalk by John Flaxman, R.A. a Portrait of Mrs. Soane. (52.)

Two engraved Diplomas of the Royal Academy, the one dated November, 1795,

constituting John Soane, Esq. an Associate of the Royal Academy (53); the other dated 8th April, 1802, constituting him a Royal Academician. (46.)

On the Tables in the centre, and around the Room, are Glass Cases containing a variety of antique Bronzes, Medals, and other Works of Art, viz.—

Case 101 contains part of the series of Medals (73 in number) 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.

This Case contains, likewise, 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 on the 24th March, 1835, and some other silver and bronze Medals; also a Device in Jewelry, representing King Charles the First defending his royal rights, and found among the royal baggage after the battle of Naseby.

The richly carved and gilded Ivory Table and the four Ivory Chairs in the centre of the room, of Indian workmanship, are said to have been formerly in Tippoo Saib's palace at Seringapatam.

On the Tables at the *east* end are Cases containing a variety of antique Bronzes, &c.

In the Recesses over the Bookcases are several Models of Statues by J. Flaxman, R.A., viz.—

First Sketch of a Statue of the Marquis of Hastings. (125.)

Ditto of Sir Joshua Reynolds. (127.)

Ditto of J. P. Kemble, in the character of Cato. (128.)

Ditto of the Right Hon. William Pitt. (129.)

Ditto of the Rt. Hon. Warren Hastings. (130.)

Over the Pillars, on the *south* side, are several Ancient Busts, likewise

One of John Flaxman, R.A. (134.)

Another of Sir Christopher Wren. (136.)

Another of Inigo Jones. (138)

On the Piers between the Pillars are three Medallions after the antique, and in the Recesses are two Casts of antique Candelabra from the Vatican Museum.

The folding doors form the communication with

THE NORTH DRAWING ROOM.

The colour and the general style of decoration of this room corresponds 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 flower in the centre, and the end compartments plain.

On the *north* and *south* sides of the room are *Cabinets* formed to contain Drawings similar to those in the Picture Room.

In this room is a large collection of Architectural Drawings, chiefly of buildings designed by Sir John Soane, and several Paintings and Sketches by Modern Masters, amongst which the following are prominent:—

A Painting by the late J. M. W. Turner, R.A. (59.) Van Tromp's Barge entering the Texel in 1645.

A Painting by Sir C. L. Eastlake, P.R.A. The Cave of Despair, from Spenser's Faëry Queen, Book i. Canto 9, Stanza 35, &c. (75.)

Two Paintings by the late W. Daniel, R.A.—Scenes in the East Indies. (76, 81.)

A Painting by George Jones, R.A.—The Royal Procession at the Opening of the New London Bridge, 1st August, 1831. (79.)

Two Sketches by George Jones, R.A., made in Westminster Abbey at the Coronation of King William IV. and Queen Adelaide, on the 8th September, 1831. (77, 82.)

A Small Landscape by Ruysdael. (83.)

A Painting by the late William Hilton, R.A.—Marc Antony reading Cæsar's Will. (85.)

A Drawing in Body colours by George Barrett, R.A.—Scene in Mr. Lock's Park at Leatherhead. (78.)

Two Drawings made by Sir John Soane, 1779.—A Geometrical Elevation of part of the Entablature and portions of two of the Columns of a Temple at Tivoli. (69.)—A Geometrical Elevation of the remains of a Temple at Tivoli. (73.)

Seven Drawings of various portions of a Design by Sir John Soane for a new House of Lords, made in 1794, in obedience to an order of a Committee of the House of Lords. (60, 66, 67, 70, 71, 87, 88.)

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. (90.)

View of a Design for the Royal Gallery in the House of Lords, erected, from the Designs of Sir John Soane, between the 30th October, 1823, and 1st February, 1824. (72.)

View of the Court of Chancery, at Westminster, as executed from the Designs of Sir J. Soane, in the year 1823. (61.)

View of the Court of King's Bench, at Westminster, as completed in the year 1826, from the Designs of Sir John Soane. (62.)

In the Recesses over the Bookcases on the *south* side are some curious specimens of ancient China.

The 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.

A detailed description of these Gems is given between the pages 58 and 69 of the "Description of the House and Museum, &c." which lies on the Table for the use of Visitors.

Between these Cases is a Chronometer, made by T. Mudge, as a companion to that for which he received the Parliamentary reward of £5,000.

Returning to the

STAIRCASE,

and ascending towards the second floor, the first object that presents itself is a Bust of the Right Hon. William Pitt, by Flaxman. (24.)

Next to this Bust is a Drawing by the late J. M. W. Turner, R.A. 1803.—A View in the Vale of Chamouni.

Beneath is a lithographic fac-simile of a Drawing made by the late Sir Thomas Lawrence in 1814;—a Portrait of His Majesty King George IV.; and engraved Portraits of Sir Thos. Lawrence, P.R.A., and of John Flaxman, Sculptor, R.A. The five characters from Shakspeare are Etchings after Mortimer.

A few steps lead to

THE TIVOLI RECESS.

On the *west* side near the floor is a Cast of a Bas-relief of a Grecian Feast, arranged and modelled by the late J. Flaxman, R.A., whilst pursuing his studies in Italy. (28.)

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 subject is—The Grief of Achilles for the Death of Patroclus, and Thetis, hearing his lamentation, rising from the sea to comfort him. (29.)

Above, is an original terra-cotta Model, by Banks, of one of his most celebrated works—Caractacus before Claudius. (30.)

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 Flaxman in 1788. (31.)

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 Model of a Sleeping Child, from the original marble executed by the late Sir Francis Chantrey, R.A., in the year 1820, and placed in the Library at Killerton.

Over it is a Cast from the Shield of Achilles, designed and modelled by the late John Flaxman, R.A., and executed in silver, gilt, by Messrs. Rundell and Bridge, for His Majesty King George the Fourth. (35.)

Also Two small Statues of Cupid and Psyche, from the original Marbles worked by John Flaxman, R.A., for Samuel Rogers, Esq. (33, 34.)

Above is a Copy of a piece of the Entablature of the circular Temple at Tivoli, half the size of the original.

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

On the STAIRCASE adjoining the TIVOLI RECESS, is a Model in clay by J. Flaxman, R.A., for a Monument intended to have been erected to the Right Hon. William Pitt. (41.)

Over this Model is a Cast from the Antique of a Stork and Serpent, in the Museum of the Vatican. (40.)

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 M. Denman (38); and a Medallion Portrait of the late J. Flaxman, R.A., at the age of 24, executed by himself. (43.)

Higher on the STAIRCASE are three small Bas-reliefs, by J. Flaxman, R.A.:—

The Golden Age. (45.)

Mercury conveying Pandora to Epimetheus. (46.)

The Silver Age. (47.)

In the niche to the right is a Bust of the late George Dance, Architect, R.A., by G. Rossi, R.A. (50); and over is a Cast in plaster of the Ephesian Diana. (51.)

In the large recessed pannel in the Wall of the Staircase is arranged a number of fine Casts in plaster, from antique Fragments, chiefly in the Museum of the Vatican.

Through the Archway to the left, you enter the

LOBBY, &c.,

to the MORNING ROOM and MODEL ROOM, the Doors and the Windows of which, looking into the Staircase, are enriched with numerous specimens of ancient Painted Glass, and the Walls are decorated with a variety of small Prints and Drawings.

MORNING ROOM.

In this room is a considerable Collection of Paintings, Drawings, and Engravings, amongst which, on the *north* side, are—

Eight Etchings after Mortimer, of various characters in Shakspeare's Plays, viz.—York, Cassandra, Richard II., Falstaff, Edgar, The Poet, Beatrice, Bardolph. (1—8.)

Three Engravings by Bartolozzi, after Designus by Cipriani—

Maternal Love. (9.)

Maternal Solitude. (10.)

Filial Affection. (11.)

A Portrait of Mrs. Soane, the mother of Sir J. Soane, aged 84, by J. Downman, A.R.A. (13.)

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

On the *east* side, are—

Eight Drawings of Heads by Mortimer. (14—19, 26, 28.)

A Painting by George Jones, R.A.—The Smoking Room at Chelsea Hospital. (23).

Two Drawings, by J. Webber, R.A.—Scenes from Sterne's Sentimental Journey. (21, 24.)

Two Drawings by W. Hamilton, R.A.—Girl with Cows, and Children and Donkey. (22, 25.)

A Drawing executed with Pen and Ink by John Mathews, copied from a Picture by Andrea Ruthart—David Anointed King by the Prophet Samuel. (20.)

On the *west* side:—

A Drawing by J. M. W. Turner, R.A. 1798, —Part of the remains of Kirkstall Abbey, in Yorkshire. (29.)

A Painting by Sir A. W. Callcott, R.A.—View on the Thames, below Greenwich. (30.)

Two Drawings of Landscapes by Ruysdael, from the Collection of Count Victor, originally belonging to Louis XVI. (31, 33.)

A Drawing by J. M. Moore—The Mountain Lory. (32.)

Over the Chimney-piece, is a Drawing by the late Mrs. Pope—The Bust of Shakspeare, encircled by all the flowers mentioned in his works. (35.)

A Drawing of an ancient Fresco in the Aldobrandini Palace, representing the Roman Sponsalia. (37.)

Two Drawings by Paolo Veronese—St. Matthew and St. Mark, formerly in the Collection of the late B. West, Esq. P.R.A. (36, 38.)

A Drawing in body colours by Clerisseau,—the Interior of a Sepulchral Chamber. (43.)

A Painting by John Wood,—Psyche conveyed by Zephyrs to the Valley of Pleasure. (44.)

A Sketch of a Dog by Rubens, formerly in the Collection of Walsh Porter, Esq. (45.)

On the small Table, the top of which is inlaid with specimens of various kinds of Marble, is a Cabinet, said to have been presented by King Philip of Spain, to Queen Mary, of England,

The door at the *south-east* angle leads into

THE MODEL ROOM AND RECESS.

From the windows in this RECESS, views are obtained of the Gardens of Lincoln's Inn Fields, of Lindsey House, (a work of Inigo Jones,) the Royal College of Surgeons, the New Hall and Library of Lincoln's Inn, St. Paul's Cathedral, the Spires of numerous Churches, and other Public Buildings.

On each side of the centre window are three Paintings by Luigi Mayer, representing the Ruins of the ancient Temples at Agrigentum and Selinunti.

On the *north* side, Models of two Medallion Reliefs, after those in the Arch of Constantine at Rome.

In the recess to the left, is a Model of a Group representing Maternal Tenderness, by John Flaxman, R.A.

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

Above is a small Bas-relief, representing The Adoration of the Magi, by John Flaxman, R.A.

In the recess to the right is a Figure of Resignation, by J. Flaxman, R.A.

This is a model of a statue forming part of a monument of the Baring family, in Micheldever Church, Hampshire.

Above, is a Bas-relief, by J. Flaxman, R.A., the subject, Joseph's Dream.

On the Mahogany Stand, in the centre of the room, are three large Models in cork, of the remains of the Temples at Pæstum, and beneath a Model of the remains of the ancient Walls, &c., of the City of Pæstum; a Model of the Temple of Fortuna Virilis at Rome, and a Model of Stonehenge, on Salisbury Plain.

Amongst the Models placed around the room are the following:—

In Cork,—the Circular Temple at Tivoli,—the remains of a Structure at Albano, known as the Monument of the Horatii and Curiatii,—the three Columns in the Campo Vaccino at Rome, generally known as the remains of the Temple of Jupiter Stator,—the remains of the Temple of Jupiter Tonans, and the Triumphal Arch of Constantine at Rome.

Models in Clay,—a Monument designed by T. Banks, R.A., to commemorate a great Naval Victory obtained by Earl Howe;—a Monument, designed to be erected in memory of Captains Riou and Mosse, who fell in the attack on Copenhagen, 2d April, 1801, by J. Flaxman, R.A.;—a small Model representing An Escape, or the Intervention of Providence, by C. Rossi, R.A.

On the Chimney-piece are two Models, by J. Flaxman, R.A., of Hope and Charity, from a Monument in the Temple Church, to the memory of W. Moore, Esq.

On the Walls are a Collection of Architectural Drawings, &c., chiefly of Buildings designed by Sir John Soane, amongst which are, on the *west* side,—

View of a Triumphal Bridge made from the original sketches, by Sir John Soane, of a Design he presented, in 1778, to the Ducal Academy at Parma. (27.)

A Drawing by T. 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. (3.)

Sketches of a Design for new Houses of Parliament, Courts of Judicature, &c., adjoining Westminster Hall, made from the original Design prepared by Sir John Soane in the year 1796. (4.)

Drawing by Sir John Soane, 1784—Section of a Building proposed as a Museum for the Dilettanti Society. (6.)

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. (14.)

On the *north* side—

A View in the Portico, with the principal Entrance, being part of a Design for a Royal Palace, made by Sir J. Soane in 1827. (7.)

View, from the River Thames, of a Design for new Houses of Parliament, &c., from sketches made by Sir John Soane in 1796. (8.)

View of a Design for the Fronts next St. James's Park, of the new State Paper Office, made by Sir John Soane, in 1830. (9.)

Sectional View of a Cenotaph, erected to the memory of the Right Hon. William Pitt, in the year 1819, adjoining the National Debt and Life Annuities Office, in the Old Jewry, from the Design and under the superintendence of Sir John Soane. (10.)

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

A View of part of the Museum as arranged in 1813.

Sketch of a Design for the principal Entrance to a Palace, made in 1821, and proposed, by Sir J. Soane, to be erected on Constitution Hill in the Green Park. (15.)

View of a Sepulchral Church made by Sir J. Soane, in 1796, and proposed to be erected at Tyringham, in Buckinghamshire. (16.)

View of a Design for Gothicising the Fronts of the Court of King's Bench at Westminster, made by Sir John Soane, in obedience to an order of a Select Committee of the House of Commons, in May, 1824. (17.)

View of a Design, made by Sir John Soane in 1823, to render the Entrances into the House of Lords, and the Rooms and Offices appertaining thereto, more commodious, consistent with the general plan of the adjacent buildings, and to preserve those great national monuments from destruction by fire. (18.)

View of a Design for a National Monument, made by Sir John Soane in the year 1818. (19.)

View of a Design, made by Sir John Soane in 1823, in the Gothic style, to render the Entrances into the House of Lords, &c., more commodious. (20.)

On the *east* side are—

A Drawing in pencil by Sir John Soane, Fragment of an antique Frieze. (1.)

A Copy in chalk of the Aurora of Guido. (23.)

Three Drawings in one frame. (24, 25, 26.)

Elevation of the South Front of the Bank of England, as rebuilt from the Designs and under the superintendence of Sir J. Soane, 1823-25.

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

View of the Exterior of the Bank of England, taken at the north-west angle.

Four Drawings of remains of Italian Buildings, in body colours, by Fabris.

Drawing of the celebrated Mosaic Pavement found at Otricoli, now in the grand Saloon of the Vatican, by C. H. Tatham, Architect. (2.)

Drawing by C. H. Tatham, Architect (5), of a Design for a Ceiling in the Villa Borghese, by Mario Asprucci, Architect, 1796.

View of a Design for one of the Principal Entrances into the proposed New House of Lords, made by Sir John Soane in 1794. (29.)

A General Plan of the Bank of England as it existed in the year 1831, with an elevation of the South Front. (22.)

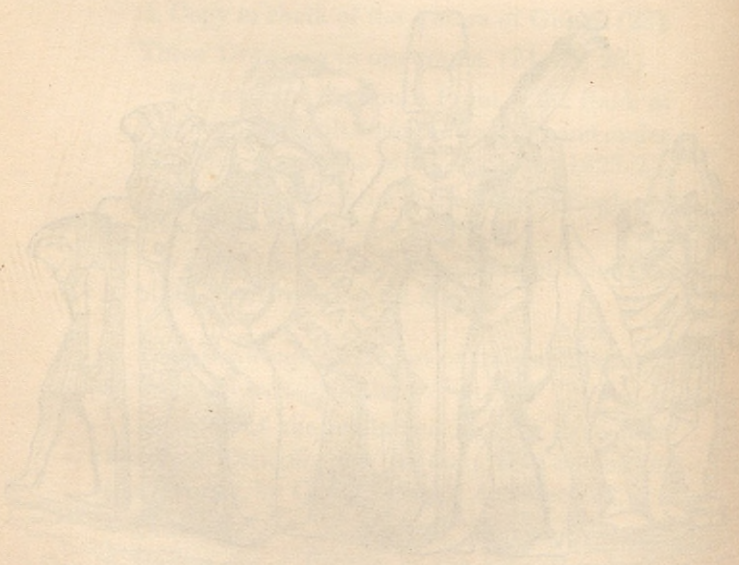
Three Drawings in one frame. (33, 34, 35.)

Designs made by Sir John Soane for a Monument to His Royal Highness the late Duke of York, as Commander-in-Chief, and submitted to the Committee in 1829.



SUNDRY BRONZES, ETC. IN THE COLLECTION.

A General Plan of the Fleet of England as it
 existed in the year 1884, with an elevation of the
 South Front (23)
 The Docks in one form (22, 24, 25)
 Design made by Sir John Scott for a
 Monument to His Royal Highness the late Duke
 of York, as Commander-in-Chief and Admiral
 to the Committee in 1825.



A view of the interior of the building