

**A CATALOGUE OF PICTURES,
STATUES, BUSTS &C., AT
HENDERSYDE PARK, WITH SOME
ACCOUNT OF THE PARK, WOODS,
PLEASURE GROUNDS, &C.**

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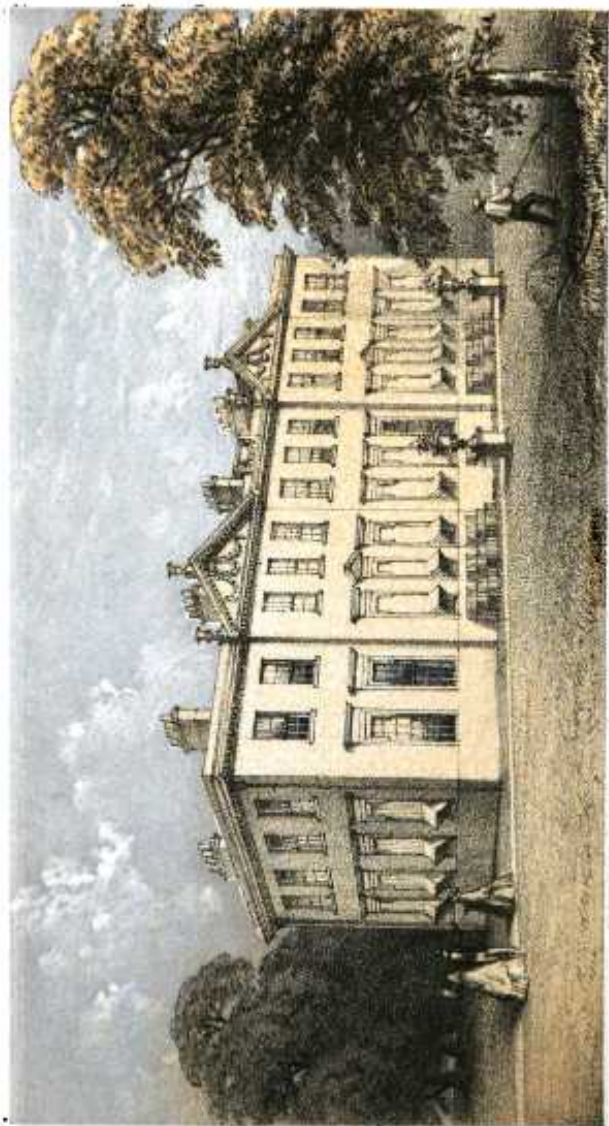
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JOHN WALDIE

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CATALOGUE
OF THE
PICTURES, BUSTS, BRONZES, &c.,
AT
HENDERSYDE PARK,
WITH SOME ACCOUNT OF THE PARK, WOODS,
PLEASURE GROUNDS, &c.



SOUTH EAST FRONT

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VIEW OF HENDERSYDE PARK.
YEAR 1854. ROXBURGHSHIRE, SCOTLAND.
THE GREAT OF ROXBURGH, ESQ.

A
CATALOGUE

OF

PICTURES, STATUES, BUSTS, ANTIQUE COLUMNS,
BRONZES, FRAGMENTS OF ANTIQUE BUILDINGS,
TABLES OF FLORENTINE AND ROMAN
MOSAIC, SCAGLIOLA AND INLAID
WOOD; INDIAN, NEAPOLITAN
AND OTHER CHINA,

WITH NOTICES OF THE

LARGE COLLECTION OF BOOKS IN THE VARIOUS APARTMENTS,

AT HENDERSYDE PARK,

TO WHICH IS ADDED

*Some particulars of the Exterior of the House and adjoining
Buildings, and of the Pleasure Grounds, Gardens, Walks,
Shrubberies, and Woods, and of the Island of
Sharpitlaw, with its Woods and Walks,
and the Suspension Bridge leading
from the Walk on the North
side of the Mill Stream
to the Island.*



PRINTED FOR PRIVATE CIRCULATION.

MDCCLIX.

George ...

KELSO: PRINTED BY ROBERT STEWART

PREFACE TO THE PRESENT EDITION.

1859.

THE lapse of 24 years since the First Edition of this Catalogue was printed, and the acquisition of several fine Pictures and Busts, especially since the year 1845, have made it necessary to make an entirely new Catalogue, as the arrangement of the former has unavoidably been changed, and a number of other articles have been added besides new Pictures, Busts, and Columns.

The noble and most striking Picture, for splendid effect of light and shade, of the Vision of Jacob by Guido, is placed in an excellent position for light, and the acquisition of this magnificent Work of Art has been quite a grand finale to the later part of this collection. The superb gem (of the School of Raffaele) of the Virgin, Infant Jesus, and Joseph, hung close to the landing on the Staircase, and with fine light on it, was also added to this collection since 1851; and there is a finely-com-

posed View of the Colosseum, &c., by Panini, in the Entrance Hall, which makes a good companion to the large View of the Foro Romano, also by Panini, before any excavations were made there. Both these Roman Views harmonize well with the brilliant colors of the Ducal Palace at Venice, always ascribed to Guardi, and for a number of Years the property of J. Waldie's kind friend, Mrs Hassells of Fox Earth, near Newcastle, Staffordshire.

Several Photographs and Miniatures have also been added to the collection of late years, and seven fine original Views, by Mr George Griffith, in oil colors, from his own Sketches, taken on the spot during several tours in France, Germany, and Italy, as well as in North Wales. They are very well finished and accurate, but scarcely equal in rich tone of color to many of the later ones of his Aunt, Mrs Admiral Watts, in the same room. It would be unnecessary to say anything more relative to the Pictures enumerated in the former Catalogue of 1835. Besides those since obtained, already mentioned, are Guido's fine Head of Santa Catarina, Murillo's Head of St Antonio, both painted for the Costaguti Palace at Rome, the Assumption of the City of Venice,

(the original sketch for the Ceiling of the Council Chamber at Venice, and brought from thence by Sir Thomas Lawrence,) and the magnificent Three-quarters length of St Sebastian, one of the chef d'œuvres of the Italian part of Cardinal Fesch's large and beautiful collection at Rome, sold there in 1845.

Many of the best Marble Busts were obtained at Rome in 1845 and in 1857, and are done by Mr Theed and Cavaliere Benzoni. The former is now the favorite Artist of the Queen and Prince Consort, and is resident in London; and the latter is certainly the best Italian Sculptor now living at Rome; the four splendid Columns from the Villa Adriana support nobly his four Busts of the Seasons, universally allowed to be one of the best productions of the best Studio of Sculpture in Rome, and they were much admired by the Empress of Russia, and Grand Duchess Olga, the King of Bavaria, and Queen Christina of Spain, in the Spring of 1857. J. Waldie has mentioned all the above new objects of Art in the Preface to this new Catalogue for the benefit of those long familiar to the older one, printed 24 years ago, and now embodied in this of 1859. J. Waldie has thought it worth while to add to