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Sunderland CATALOGUE

Public Art OF

Gallery.

PAINTINGS

BY THE

HON. JOHN COLLIER.

12th Dec.,

1921, to

31st Jan.,

1922.

Lent by the Artist,

The National Gallery,

and others.



## FOREWORD.

There are few modern British artists whose work is so widely known—more especially through reproduction—as that of the Hon. John Collier. There are, however, many people, especially in the provinces, who have not had the opportunity of viewing the original works, and never before have so many of them been brought together for public exhibition, as on this occasion.

The Committee acknowledge with sincere thanks, the kindness of the artist in lending, and in assisting to secure the loan of many of the pictures. Thanks are also due to the Trustees of the National Gallery; the Corporation of Merthyr Tydfil; the Governors of The School, Harrow; the River Wear Commission, and several private owners, for loans to the Exhibition.

The Hon. John Collier, O.B.E., is the second son of the late Lord Monkswell, and was born in London on the 27th January, 1850. After being educated at Eton, he studied at the Slade School and in Paris and Munich. He is the author of several works on painting, including "A Primer of Art," "A Manual of Oil Painting," and "The Art of Portrait Painting." For many years Mr. Collier has been one of the most popular exhibitors in the Royal Academy. He is generally known as a figure painter, is Vice-President of the Royal Society of Portrait Painters, and holds several other distinctions in the Art world.





to Vermala, Switzerland.

inter scene from the path leading up from  
na in the Valley of the Rhone, to the still higher  
village of Vermala, about 6,000 feet above the  
The sky is dark against the brilliant white of  
ow in the sunshine. (28" x 20").

### Villa Carlotta.

inter wall of the Villa Carlotta at Cadenabbia,  
Como, Italy. (24" x 15").

ellagio, Italy.

for the background of the picture, "1  
No. 6. (30" x 25").

## EGPYTIAN SERIES.

In these studies, painted mostly in 1920, but some  
few in 1888, the artist has endeavoured to give an im-  
pression of the clearness and brightness of the air.  
There is a prevailing sense of light, which, except in  
the interiors, prevents any dark shadows.

### 36.—The Great Pyramid from the Cairo Road.

A sketch of part of the Great Pyramid, reflected in a  
pool by the side of the Cairo Road. (10" x 7").

### 37.—Mocattam Hills from the Pyramids.

View across the Valley of the Nile, to the Mocattam  
Hills behind Cairo. A study from near the same place  
as No. 38. (14" x 20").

### 38.—The Desert from the Second Pyramid.

The Pyramids of Gizeh, on the edge of the desert,  
about eight miles from Cairo. This view of a great  
Amphitheatre of sand, is close to the Second Pyramid.  
(21" x 31").

### 39.—The Little White Mosque in the Temple of Luxor.

The Temple of Luxor, almost on the banks of the  
Nile, was built chiefly by Amenhotep III., and Rameses  
II. It has not yet been fully excavated, as the Mosque  
in the Courtyard of Rameses II. is of such sanctity  
that no one has dared to remove it. It is now expected  
that arrangements may soon be made to re-erect it else-  
where. It is a picturesque foil to the Grand Colonnade  
of Amenhotep III. (20" x 14").

### 40.—Roman Arch in the Temple of Luxor.

This, and No. 42, give an idea of the wall  
decoration of the Temple. Part of the Egyptian work  
has been destroyed to make room for a Roman Arch.  
(17" x 11").

### 41.—Interior of the Temple at Philæ.

The great Temple of Isis at Philæ, was built by  
Nectanebo and some of the Ptolemies. It is the most  
imposing of the numerous ruins which used to make  
the Island of Philæ such an interesting and picturesque  
spot. The Island and ruins are now, to a great extent,  
submerged in the lake formed by the Barrage. The  
Temple, being mostly Ptolemaic, is quite a late example  
of old Egyptian Architecture. It is the only Temple  
in Egypt which has, or had, much remaining of the  
original colouring. (22½" x 14").

### 42.—An Inner Room in the Temple of Luxor.

A study showing the delicate and elaborate decora-  
tion of Egyptian Temples. The carving is in a very  
low relief and was, originally, highly coloured.  
(15" x 11").



#### 43.—The Nile from the Tombs of the Kings.

There is a sandstone ridge in the Theban Hills, which falls in a sheer precipice to the Temple of Deir-el-Bahari, in the plain below. Immediately behind this ridge are the wonderful Tombs of the Kings. The ridge looks over the Nile and the little strip of irrigated land on each side, which constitutes Upper Egypt. (15" × 24").



#### 44.—Columns in the Temple at Philæ.

The Temple is distinguished by the richness and variety of the capitals of the columns. Ptolemaic art, though somewhat decadent, was quite inventive in the matter of columns.

The artist made these studies of Philæ, in the early Spring of 1888, when he camped in the Temple. On re-visiting it, in 1920, in a boat, he found the water nearly up to the top of the columns. (23" × 14½").

#### 45.—Remains of the Coptic Church in the Temple of Luxor.

A view of the Courtyard of Amenhotep III. Though the vista of columns is seen the altar of a little Coptic Church, which was built among the ruins and is now itself a ruin. (15" × 11").

#### 46.—Columns in the Temple of Luxor.

These are columns surrounding the Courtyard of Amenhotep III. They are of a different style from those of the Great Colonnade. (20" × 14").

#### 47.—The Theban Hills from Luxor.

Thebes was long the capital of Ancient Egypt. Its period of greatest development was during the 18th and 19th Dynasties, *circa* 1700 B.C. to 1200 B.C., but for long afterwards it was considered the most splendid town known. Homer speaks of its wealth and its hundred gates. Diodorus and Strabo mention its stately public buildings, magnificent temples, and its 20,000 chariots of war. Even to-day, its ruins are the most extensive and imposing of any in the world. Most of them are on the West Bank, though the greatest of all, the remains of the Temple of Karnak, are on the East Bank, near the village of Luxor, from whence this view is taken. (21" × 31").

#### 48.—Sunset at Assouan.

(10" × 7").

#### 49.—The Nile at Assouan.

A view of the river two or three miles below the Barrage. It shows the curious colouring of the Assouan scenery; the hills being of a bright yellow sandstone, not found elsewhere, which glows in the sunshine in an extraordinary manner. The bed of the stream is broken by fantastic islets, some of which are of a shiny black rock. (14" × 20").



## EGYPTIAN ANTIQUITIES.

The paintings of Egyptian scenery have been specially lent by the Hon. John Collier, as an aid to the visualisation of Egypt, and the better understanding of a number of antiquities recently acquired for the Sunderland Museum.

The finds, which are exhibited in two glass cases opposite the pictures, are from the Tombs of Sedment, a village 60 to 70 miles South of Cairo. The excavations were made by Prof. Flinders Petrie and his staff, during 1920 to 1921. Many of the objects are of artistic beauty and historic interest.

The most striking exhibits are the two Funeral Boats. They are of the 9th Dynasty (3,900 B.C.), and are therefore, 5,800 years old. These boats have been secured through the generosity of Sir James Marr, Bart., C.B.E., J.P., Sunderland.

A number of the Pictures are available for purchase.

Particulars may be had from the Director or Staff.