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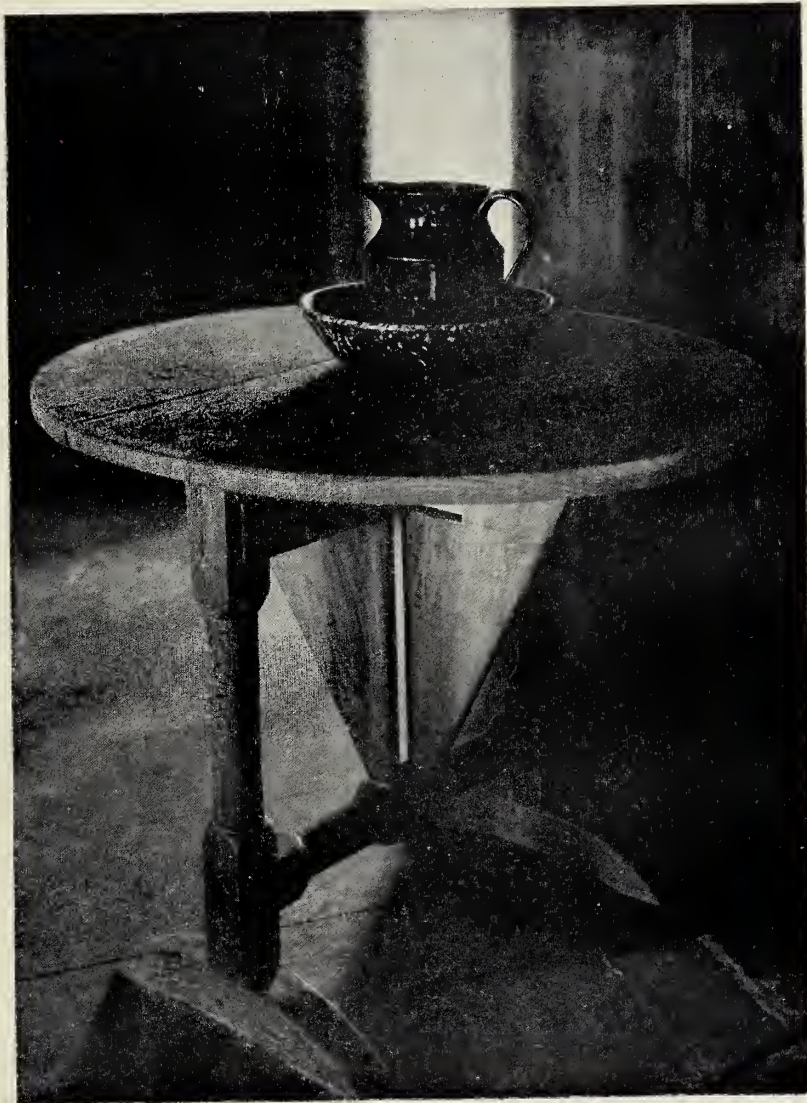
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JULY

ANTIQUES

333



EARLY AMERICAN BUTTERFLY TABLE. OWNED BY MRS.
F. G. HINSDALE OF MATTAPOISETT, MASSACHUSETTS

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

Establishing a Policy in Buying Antiques

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larly of furniture, buy to meet the requirements of actual use in the home. They wish things which are serviceable as well as beautiful and they recognise that they must rely constantly upon the knowledge and trustworthiness of their dealer to insure a profitable choice.

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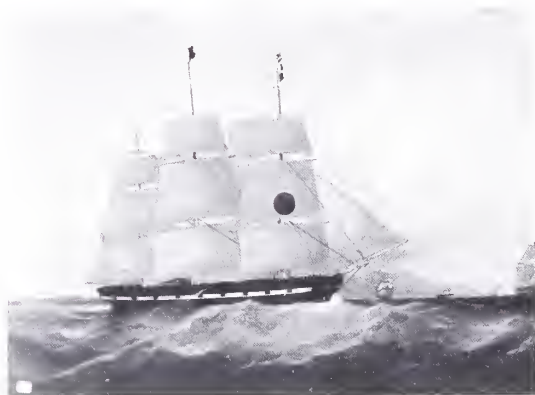
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ANTIQUES

T A B L E o f C O N T E N T S

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A CAPE COD AUCTION

Courtesy N. F. Kelsea

Not the least important element in a successful auction is the right atmosphere. Sophisticated things, made for urban palaces, are at their best under artificial lighting within doors. But the home-wrought furniture of the early settlers acquires an irresistible aspect of mellowed benevolence and sincerity in rural surroundings such as it was first made to serve and to adorn.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume II

JULY, 1922

Number 1

Cobwebs & Dust

The Cover

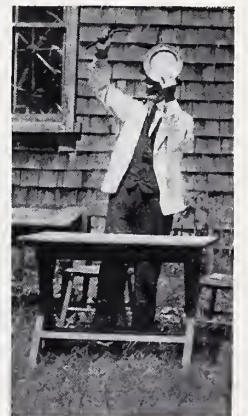
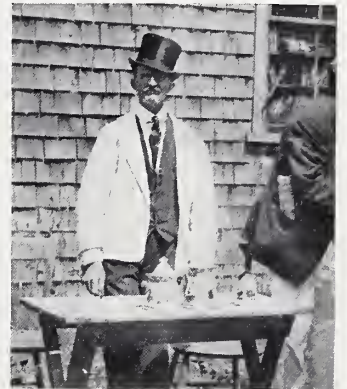
ONE of the simplest of butterfly tables, and for that very reason delightful in its naïve straight-forwardness, is the one illustrated on the cover of this number of ANTIQUES. It came into possession of its present owner through the mediation of E. C. Ford of Marshfield, who, in his turn, had procured it from an elderly resident of Plymouth County, in whose possession it had rested since purchase at an auction, where its sole recommendation had been the uncertain tradition of having "come over in the *Mayflower*." However fallacious the tradition, it served a useful purpose in saving from destruction an interesting and, no doubt, very early piece of furniture. Restoration has been slight. One leaf has been replaced. Otherwise the table is virtually "as was." That the extreme simplicity of its turnings, quite unrelieved by bulbous ornament, brings it into close relation with much old-time English usage may be news to some, but the fact will be evident in due time, when ANTIQUES publishes an article, now in hand, on the English Windsor chair—a type in some ways less graceful but frequently more interesting and usually more virile in design than its American descendant. To return for a moment to the table: it is of maple, with a pine top; sufficient pledges of its Americanism. Its height is approximately 23 inches; its greatest top measure, about 32 inches. In the photograph it supports a Bennington bowl and pitcher.

Speaking of Auctions

When July bestrews with pallid dust the verdant domes of wayside shrubs and overarching trees; when

the erstwhile roistering stream, shrunken to timorous diminishment, picks its way among rocks and stones, like an ancient gaffer hobbling through thick urban traffic; when the collie dog seeks panting respite on the shadowed doorstep beside the farmhouse kitchen—then it is that city folk amuse themselves with rural pilgrimages. Then, too, occurs the hot blooming of red geraniums, and salvia fringing the petticoats of white cottages with vulgar glory, and, vying with them in torrid conspicuousness, the scarlet banner of the auctioneer.

Up in the north-country to be sure, and in those other sequestered districts which the dweller among well-trodden ways seldom penetrates, the summer auction is an event almost unknown. Haying time, the preparation and distribution of arsenical potations for Colorado beetles, the guillotining of the early weed, and other absorbing æstival occupations exact too heavy a toll of daylight hours to admit of gadding. And, besides, what rational being would be moved to sell his household goods and hie himself hence, in the midst of summer's warm allurements? The simonpure north-country auction, then, normally occurs soon after autumn's inheritance of discouraging reality has supervened upon the bounteous promises of spring. By that time the crops—if there are any—have been harvested,



and there is time for sociability. Those who have gained nothing but debts from their year's work may sell out to those who have gained something, and may move, light luggaged, to climes of fairer prospect.

Or the exchange may occur in early spring, before the snows have vanished and the going has been quagged in measureless depths of mire, and before the lengthening rays of a rejuvenated sun have thawed the recurring human determination never to endure another arctic winter in a dwelling of semi-tropic constitution.

But on the Cape things are different. Auctions are a pre-arranged part of the pageantry of summer; as much so as tea houses, and yards full of gaudy wind-motored whirligigs, and roadside booths bristling with bottled drinks of soft entitlement and brazen complexion. And with these things auctions take their due place as colorful spots that but emphasize the imperturbable serenity of that shimmering atmosphere of blue and silver that separates Cape Cod from the category of places geographical and identifies it properly as a blissful state of mind.

The moods engendered by such surroundings are, perhaps, those not safest for the casual auction visitor. He is far too likely to approach the event, mentally and spiritually disarmed—quite forgetful that, just as the variety of serpents has increased in modern Edens, so too the opportunities for gaining costly knowledge have expanded beyond those afforded by experimentation with the fruit of a single tree. And yet, when the flag of the auctioneer beckons and the voice of the auctioneer is calling, who would deny the invitation?

Some Disappointing Loot

During the early spring, the American steamer *Muskegon*, with a considerable supply of impatiently sprouting potatoes in its hold, found itself in the Russian harbor of Theodosia, in the Crimea, where, just now, even potatoes that have passed their prime are viewed with favor. There was little or no real money in the community, but the captain of the *Muskegon* disposed of his potatoes, accepting in exchange personal belongings of various kinds—for the most part of gold, or equal glittering.

The transaction appears to have been largely a private matter. At any rate, when the *Muskegon* reached the port of Boston, the port authorities were not notified of the substitution of Russian treasure for American potatoes. They discovered the matter for themselves and placed the said treasure in the custody of Uncle Sam. Then the newspapers got wind of the affair, and printed thrilling tales of precious loot wrested by revolutionary peasants from the palaces of Russian autocrats, or sacrilegiously torn from the pious enrichments within the tombs of ancient saints to do squalid duty in the purvey of inferior potatoes.

So much talk of Russian loot has passed publicly about, so much has been whispered of the dispersal of rare heirlooms and of gems of Christian art that have not seen profaner light than that of altar candles since Byzantium was in its pride, that ANTIQUES felt it worth while to investigate carefully the *Muskegon* stories, and, if possible, to give its readers an authentic and critical look at these reputed wonders of a still mysterious land and people.



DISAPPOINTING LOOT

Two bracelets and a brooch, which recently constituted part payment for American potatoes in the Crimea. The diamonds in the brooch are real but defective. The bracelets are very thin and quite ugly. They are part of what the newspapers reported to be rich Russian loot.

Cold Fact vs Warm Fiction

The courtesy of the Honorable Samuel W. George, United States Appraiser for the port of Boston, and of Mr. Cyrus L. Doe, expert in the Appraiser's office, made access to this celebrated loot simple of accomplishment. There was a large cigar box full of stuff, and something over; to wit, a translucent vase, perhaps eighteen inches high, of whitish marble, which had been dipped in some kind of ruddy dye until its alabaster surface was suffused with a permanently engaging blush similar to that which characterizes pink tooth paste—and some flappers. Likewise there was a roll of chenille portieres, machine-woven table-covers, and a pair of battered Oriental hall rugs of uncertain origin—the whole strongly suggestive of the decorative accessories of a Greek or Armenian ice-cream parlor in the swarming part of any American city.

The cigar box sheltered the real treasure—a few fistfuls of cheap gold ring-settings, minus their stones; some tawdry brooches; two or three Austrian silver war medals, bearing the medallion portrait of the Emperor Charles; some strings of infinitely thin Turkish gold coins, perforated so as to be available either as currency or as trimming for costumes; a gold chain or two, exhibiting neither mass nor beauty. The like of these articles could be found in sweeping out a sizable pawn shop almost anywhere in the universe.

Besides these things, and some others of similar unimpressiveness, there was a brooch containing a number of fat, but much flawed, diamonds; and two bracelets. All three might date at any time from the mid-eighties, and serve well to illustrate the fact that the showily ugly and the commonplace have long since established their own internationalism.

The Persistence of the Icon

Two icons in this curious collection offer a passing interest,—not as possessing artistic or historic value, and certainly not as antiques, but simply as icons. The first, apparently representing the Virgin and Child with Saint Joseph, is carved from a fine-grained wood, similar to box, and is encased in a wide gold frame. It deserves a glance as showing traces of the persistence of ancient Oriental technique even in modern work. The stylizing of the upper clouds is distinctly eastern, almost Chinese. The clouds of glory at left and right are achieved by ingenious whittling of chips which have curled along the knife blade, after the manner of chips, and have thus been utilized with some effectiveness.

The other icon, less than a score of years old, is a miniature painted crucifix mounted, under glass, on



DISAPPOINTING LOOT

An icon of carved wood in a gold frame. Part of the potato purchase price. Interesting, but not at all notable. The frame is of gold.

an ample gold backing enriched with inferior jewels and supplied with a lengthy chain. Modern though it is, this crucifix conforms to a venerable east-European tradition in the standing, rather than depending, figure of Christ. It is worth comparing, on several grounds, with the thirteenth-century western crucifix illustrated in the Home Market. A mediæval cross might exhibit a similar expansion of the arm ends, which, again, might be decorated, as is the case here, with jewels, or with portrait figures, or apostolic symbols.

All told, the treasure—rugs, jewels, coins, icons and precious stones—was valued by the authorities at perhaps two thousand dollars.

Art,—Roof High

Certainly not worth photographing, and hardly worth discussing on their own account, these various examples of loot, whether they be Russian, or Greek, or from the cheap factories of Germany, will perhaps

justify the space devoted to them if they help to dispel the illusion, still prevalent in America, that, whatever may be said of politics, all other notions that come out of Russia are to be accepted with admiration as representative of a great and free creative genius working unflinchingly toward the goal of artistic excellence.

The exhibits here displayed indicate that in the Crimea, at any rate, the black walnut period still flourishes. The ardent seeker may discover indications of it yet again—not without its accompaniment of loot—by purchasing a ticket for a certain Russian post-card vaudeville in Manhattan, far more widely advertised than the sorry items discussed here, and more highly and conspicuously colored than they, but otherwise, in essence, quite as Victorian; nay, more so,—as Victorian as a strawberry festival in Flatbush before the advent of rapid transit.

More Confidences

IT is a common practice for magazines, old or young, occasionally to request their subscribers to suggest the names of friends who may be led to join them in their periodical literary habit. Hence there was nothing at all unusual in the action of the subscription department of ANTIQUES, when, recently, it adopted a similar procedure. Unusual, however, has been the response, which has already resulted in doubling an extensive mailing list.

For this measure of kindly helpfulness, which implies no small expenditure of time and thought on the part of its subscribers, ANTIQUES extends sincerest thanks. As for the marginal notes and the letters of generous encouragement and good wishing which accompanied many of the submitted lists,—they have kept the Attic in a glow of warm cheerfulness during a chill and foggy spell of weather.

* * *

When everybody knows everybody, there is no call for introductions. This number of ANTIQUES brings together old friends. Alice Van Leer Carrick, author of *Collector's Luck*, contributor of articles on collecting to many current magazines, valued member of the staff of this magazine, is recognised as one of few writers who have been successful in attempts to adorn Minerva with a rose. She has accomplished the feat not once, but many times. W. W. Kent, retired architect, now resident near New York City, combines a rich practical and artistic experience with a quite youthful zest in meeting new encounters. William M. Milliken is Curator of Decorative Arts in the Cleveland Museum of Art. Two other men who are, similarly, excellent representatives of that rapidly increasing body of students and investigators who believe in making the museum affirmatively useful in the serv-

ice of the public are, Samuel W. Woodhouse, Jr., Keeper of the Collections of the Pennsylvania Museum, and Horace H. F. Jayne, Assistant Curator. George H. Sargent, who contributes a monthly commentary on the behavior of old books, lives on a New Hampshire hilltop whence he is able to keep a vigilant eye on all the book markets this side of Mars. Autolykos, by the way, is none other than that scholar, critic, and author, Arthur Hayden, who now resides in London.

* * *

A serious loss has been sustained by the Department of Public Works, New York City, in the theft from its offices of William Bradford's map of New York City, published in 1731. Of this map only three prints are known; that now lost, that which the New York Historical Society owns, and one owned by Cortland Field Bishop, who purchased it at the sale of the William Loring Andrews' collection. The lost map is something to watch for.

* * *

The proofreader says that salvia blooms in the fall and not in July. Please substitute petunias.



DISAPPOINTING LOOT

A modern crucifix with setting of defective gems. More showy than significant.

Tabernacle Mirrors

A Reflective Study

By ALICE VAN LEER CARRICK

[Illustrations from mirrors owned by Mrs. Elmer H. Carleton, and Mrs. Harry E. Burton of Hanover, N. H.; Mrs. Arthur E. Folsom of Winchester, Mass.; Mr. Henry Belknap of Salem, Mass.; and the author.—Ed.]

UNLESS you have formed the pleasant habit of looking through old files of newspapers, yellow with age, and quite delightful by reason of their antiquated news and advertisements, you have no idea of the really attractive, and, oftentimes, highly effective way in which long-ago dealers plied their trades and cried their wares. The advertisement which I am inserting here was printed in *The Columbian Centinel*, May 17th, 1815, and, so far as I know, is the earliest advertisement of these "tabernacle frame" mirrors to appear in an American paper. I wish that it might have been possible to reproduce the exact aspect of this notice, dimmed by time; but, since I can not do it, I must try to make you see how cleverly the device was contrived, the words being printed inside a diminutive mirror three and one quarter inches long and two wide;—a mirror with a cornice, pendant balls and spiral turned columns, very engaging and quite capable of making you wish, more than a century later, for the power to step into this forgotten Court Street shop and choose several looking-glasses from S. Lothrop's "very extensive assortment."

The name, "Tabernacle frame," I borrow from the collecting vocabulary of an English connoisseur, the significance being, of course, that these mirror frames are semi-architectural in character and treatment. Personally, the finer and more dignified ones always remind me of the doorways designed by the famous Adam Brothers; a comparison of the ornamented friezes and stately, columned sides will show you precisely what I mean. At times they have been called "Sheraton mirrors"; for just what reason it is impossible to say, since neither of Sheraton's design books shows models from which they could have been copied. In a way

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A very extensive assortment of
Gilt Framed
LOOKING GLASSES
some of which
are very elegant in the newest
style, and lowest prices.
Warranted work, wholesale
and retail, at the
Looking Glass Warehouse
No.'s 28 & 29
Court Street, near Concert Hall
BOSTON*

From *The Columbian Centinel*, May 17, 1815

they were the logical successors of the larger, more dominating pier-glasses, or perhaps I should say, they were the looking-glasses of the "middling house," and their use was much the same, "to give an air of spaciousness and light," and to reflect the quaint china vases and figures that everybody seemed to possess in those fortunate days.

Their high heyday of popularity was during—and shortly after—the War of 1812, at which time, of course, arose the great interest in the historical picture, the upper pane of glass being painted from the reverse side

usually to show naval engagements, with Perry, Decatur, and MacDonough and their ships as protagonists. This, however, was an American decorative expression solely. England must have had hers, too; especially since the pendant balls are known in that country as Nelson's cannon-balls, while here they are supposed to be emblematic of the Thirteen Original States. Still, I am never sure how intentional either of these uses really is; for the number of the balls varies from nine on the smallest mirrors, to sixteen or seventeen on the largest. Rather I am convinced that these pendants are a legacy from the eighteenth century classicism which so dominated all furniture expression.

The acorn pendant in general preceded the ball, and is not so often found. Sheraton uses both motifs, although infrequently, and it is probable that the two fine mantel looking-glasses, one with balls in the Pierce-Nichols house in Salem, the other with acorns in the Pendleton collection at Providence,* are contemporaneous, made somewhere in the seventeen nineties. Tradition says that the Salem mirror was bought when the house was built, in 1783, but if it is Sheraton, this is



Fig. 1 — GILDED MIRROR-FRAME (1810-1820)

Note that the moulding, while coarser than those shown in Figs. 8, 9, 10, is fundamentally the same.

*Both are illustrated in *Lockwood*, II, Figs. 372 and 373.



Fig. 2

unlikely, for his first book of designs, *The Cabinet Maker and Upholsterer's Drawing Book*, was issued in quarto parts from 1791 to 1794. And, as we are considering an Essex County mirror, I am wondering if some reader, given to research, has run across any advertisements of that Newburyport maker of charming looking-glasses. Years ago, I noticed his label on the back of one of the finest American mirrors I have ever seen, but, lacking both time and experience, I did not, alas, stop to write down the name.

However, I digress, making these meandering expeditions which every collector's mind loves. Our real and present interest is the "tabernacle frame" looking-glass with painted glass, clear mirror, or upper panel in bas-relief. All of the pictures above such mirrors are not historical; indeed, most of them are not. Ships there are, (Fig. 1) laboring over mountainous waves, and sylvan scenes, domestic interludes of mother and child, very like the pictures on lustre pitchers, and that interesting early nineteenth century "Patch" which was so constantly imported; or lovely ladies dressed in the highest mode. In two ways did the mirror reflect the fashions; a woman looking in to observe her coiffure could see not only her own head, but the model of style above her.

Of course, some of these painted pictures are mere travesties of better ones; crudely colored, badly drawn. Here the historical scenes are decidedly superior, for they were evidently done with care and some skill, and, judging from their general aspect, were much more costly. But, occasionally, the landscapes can be very captivating,—the lovely ladies beyond praise. I know of a delightful gilt looking-glass, rather small, with slender columns, and a gilt and white picture a-top, which shows a maiden in the classic draperies of early Empire days, her ringleted hair bound with a fillet, who leans rather languishingly against a harp.

So might Miss Edgeworth's "Belinda" have looked, or Amelia Sedley before she was unlucky enough to marry George Osborne.

But, to my way of thinking, none of the painted decorations compares in effectiveness with the panels ornamented in bas-relief. Occasionally these latter are quite narrow; again they measure from a third to nearly half of the glass space. And the patterns are many and agreeable:—shells, stars, classic figures, bunches of grapes and cornucopias, the last being by far the most frequently found. Usually the frames are in gold; more rarely, in black and gold, while the figure-groups sometimes appear against colored grounds: faint dull blues, rose red or white. This bas-relief type seems to have been common to both England and America; in fact, the handsomest one of my recollection, a looking-glass of large and noble proportions, with a splendidly modeled shell, was imported from England in the early eighteenth hundreds.*

I am so fortunate as to possess one of the desired "Peace Mirrors." (Fig. 2). It is entirely gilt (I do not remember to have seen any of these classic figures in gold and black frames); in length it measures thirty-two inches, and it is seventeen inches wide. The overhanging cornice has thirteen pendant balls—now, I'm sure they must mean the Original States!—and the columns are quite plain, beginning and ending in carved acanthus leaves, while the center has a double acanthus band. The panel

*See also "Antiques Abroad."

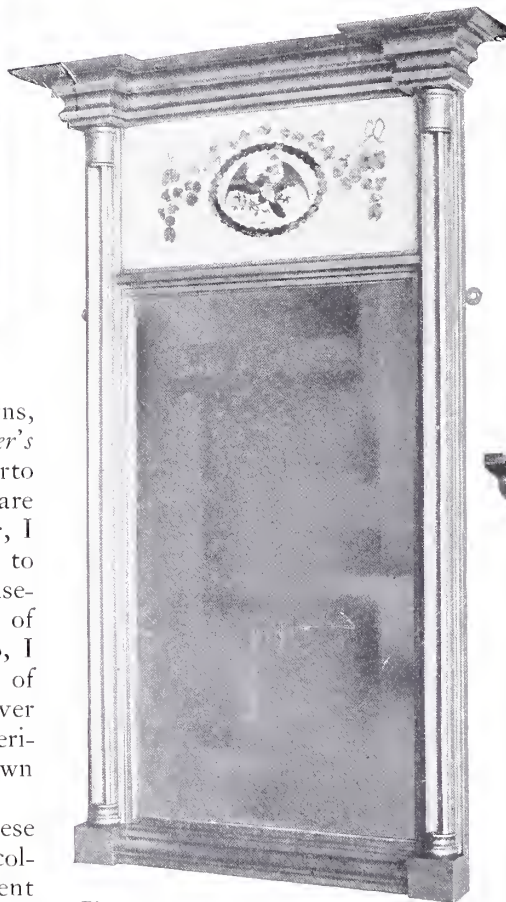


Fig. 3



Fig. 4

Figs. 2, 3, 4 — GILDED MIRROR-FRAMES
(1810-1820)

All three of these suggest the use of standard mouldings, turnings, and blocks. The stucco ornaments in 2 and 4 are applied.

itself is seven inches high; in the centre is a well-modeled figure clad in flowing draperies and holding two doves. On either side are two small heads set in what may be intended to represent the risen suns of Peace, the peace which was so important to the little America of that time. We, today, hardly realize the enthusiasm and the poetry, —one ode, quaintly enough, being sung to the tune of "Rule Britannia"!—which filled the columns of the press; there were Fireworks, Processions, Anthems, Illuminations; "The State House deservedly attracted the first attention. None but a spectator could have imagined the extent of the People collected from Town and Country. The whole of the stately Edifice appeared a blaze of light; exhibiting a constellation of Transparencies. The extensive front of the Colonnade was covered;—the principal Transparency being an emblematical Figure of Peace, surrounded by subordinate figures from the pencil of Col. Sargent." I quote this at length to show how joyous, how fervently impressed our country was, and, therefore, how perfectly possible that a mirror, symbolic of this inspiration, should have been made. I have been able to find no confirmatory evidence in print, but, in this case, I am willing to listen to Tradition.

My second bas-relief mirror is smaller, measuring only twenty-nine inches in length, a little more than thirteen in width (Fig. 5). The black and gold turned columns are heavier than those of the Peace glass, and indicate a slightly later period. The upper panel, of gilt, is eight and one-half inches deep, and the cornucopia, laden with fruit and very decorative leaves, springs from a raised panel six by eight inches, which is enclosed by a spiral twist. On the back is written in a faint and flowing handwriting, "Doct. W. Amsden, Lime, N. H." Some golden summer's day I am going to see if I can find out all about it, its early life and where it was first bought. There is a theory among dealers—I do not vouch for it—that this type is more frequently found in Northern New England than elsewhere. Of course prosperous, long-settled towns like Dover and Portsmouth in New Hampshire, and Burlington and Bennington in Vermont, might easily have had adroit and skilful workers in this craft.

The Grape Cluster (Fig. 4) bas-relief is an auction trophy, too, though, sad to say, not mine. It was bought at a north country sale some years ago, and with us, at

least, it ranks among the rarer designs. It is very large, forty-two inches long by twenty wide, and in excellent condition as to the gilt. The cornice has acorns instead of balls, the columns are boldly roped, and the bas-relief, twelve by six and one-half inches, is enclosed in spiral twists resembling mine. The modelling of the bunch of grapes and leaves is unusually fine. Altogether it is a mirror such as one seldom sees, but often prays for.

I have a third "tabernacle mirror," (Fig. 7) of mahogany with an embellishment of gilt rosettes at the top of the delicately reeded flat columns, a touch that might account for the Sheraton superstition. The narrow inch and one-half strip just under the cornice is carved with shallow formalized acanthus leaves, and the proportions in general are twenty-seven by twelve inches, the cornice jutting out a trifle beyond, and measuring fourteen inches. Sometimes this type of glass has a painted picture at the top, but less frequently, and, on the whole, the feeling of the frame is better carried out by the double panel of plain glass.

A larger, handsomer mirror of this type (Fig. 6), is thirty-nine by sixteen and one-half inches. The overhanging cornice has neither balls nor acorns, an omission which keeps the glass from too much heaviness; and the brass rosettes are exquisite and delicately worked. The glass panels are divided by a reeded strip of mahogany, the columns are twisted rope, and the narrow upper section is carved with acanthus leaves.

Looking-glasses with painted panels are perhaps too well understood to discuss with any particularity. There are all kinds: good, bad, and indifferent; and, at times, desparingly, I think the

indifferent prevail. Still, they can be so excellent, so justly proportioned and decorated, that it is not fair to pass them over entirely. I have chosen two very charming ones for illustration; to be an encouragement in collecting adventures, a high standard of worth to set.

The first is a gilt mirror with a narrow cornice and fifteen pendant balls; the side-columns are slightly hollowed and inset with a quarter-inch spiral twist; the height is thirty-five and one-fourth inches, the width fifteen and one-eighth (Fig. 8). The painted panel at the top is especially appealing; a kneeling, white-clad mother holding out her arms to an apparently reluctant child. Real grace and charm inform the figures; the work is done with a fine ap-



Fig. 5 — BLACK AND GOLD MIRROR-FRAME (about 1820)
All detail coarser than in Figs. 2 and 4. Fruit and horn of plenty suggestive of stencil motifs of Hitchcock chairs.



Figs. 6 and 7 — MAHOGANY MIRROR-FRAMES (probably 1810-1820)

In both these frames the panel shows nondescript decoration. Fig. 6 is rather a thing of doubtfully assembled mouldings. Compare the structurally related parts of Fig. 7.

preciation of the medium, and the costume and coiffure are in the full Empire mode. A painted shell and leaf border in gold and black with dashes of scarlet adds to the panel's effectiveness. This looking-glass was bought from a dealer in Northern Vermont, and, just eight miles south, in another collection, there is a smaller mirror with precisely the same decoration, which may mean that both came from the common source of a near-by shop or a neighboring craftsman.

But the miracle of all "tabernacle mirrors" lives just across the street from me, and I am proud of my proximity to so much worth (Fig. 11.) It is superbly large—fifty-one and one-half inches by twenty-eight—, the Corinthian columns are beautifully fashioned, and above their florid capitals, carved acanthus leaves seven inches high bend as the support to the cornice. Just as in the Pierce-Nichols mantel mirror, the space below the cornice has a latticed design applied on the surface, a touch which makes me place this mirror very early in the nineteenth century. The upper painted panel of glass is marvellously preserved, just enough touched by the hand of Time to be interesting. At either end, silver-rayed suns flare against

a white background, but it is the central panel with a background of tender blue that is the joy of the whole mirror. The proportions are seven and one-half, by seven inches; at the corners are formal designs which make you think of fine clock-spandrels, and the gilt pastoral scene is very touching and artless: thatched cottages, and a meandering stream, a tree that bends so obligingly that none of the landscape's beauties are concealed, and a little miniken man, almost the only masculine touch I have ever found in these painted glasses. I rather fancy that the gold may have been applied as in the old silhouettes, that is, the design was drawn in with a sharp point on the surface color, then the blue removed and the back covered with gold-leaf. I have seen old German silhouettes which gave much the same effect as this mirror. I wish we were certain of its history.

And now, just a word as to columns, for there were so many types; clustered, plain, banded with acanthus leaves, hollowed and adorned with a small, spiral twist, or with little, inset balls (this last being rare, exceedingly), rope-carved, acanthus-carved, turned. All these types are excellent in their own way. It is this way, ill-done or well-

done, which makes them things to be discarded or treasures to be sought with eagerness. Fortunately, the painted panels can be restored—and beautifully. Lothrop's Looking Glass Warehouse was on Court Street. Hardby, in a little forgotten nook, where once stood the mansion of the Royal governors, is the little shop of a most exquisite artisan (I plagiarize worthy Benjamin Franklin), who does this restoring in a manner which would be agreeable to S. Lothrop, could he come to life again. But there are few like him, and I urge care in having such work done, for a worn glass is to be preferred to one badly done over. As to re-gilding, why, I agree with MacIver Percival. I cannot better conclude than by quoting his opinion: "It is best to have them restored (though not re-gilded), because, though carved wood, when showing marks of honourable usage suffers no depreciation—broken plaster surfaces are an eyesore."

Editor's Note.—A good many interesting questions will be suggested by this observant and stimulating "reflective study." Did S. Lothrop, in his little shop, manufacture mirrors as well as sell them? If he did not manufacture them, who did? If, further, the mirrors which have been found scattered about in various old-time towns and villages were of local manufacture, how is one to account for their similarities? Who supplied the designs, who painted the panels, whence came the stucco decorations? There is documentary evidence somewhere to be found on all of these points. Readers of ANTIQUES who have a penchant for old publications are urged to perusal of their advertisements,—particularly those of a somewhat personal nature.

Such personal advertisements are, after all, the most romantically human part of the newspaper of today. Their appeal in old-time publications is, perhaps, more obvious because colored with the glamor of the past. And they have a value in providing historical information, which is as yet only partially appreciated.



Fig. 8



Fig. 9

Figures 8, 9, and 10 are virtually contemporaneous, and date probably from the first decade of the nineteenth century. The influence of David's Madame Recamier is evident in 8, and, indeed, in 9, where the bandeau for the hair and the short-sleeved, high-waisted dress recur. The chief elements of the frame in figure 10 are similar to those appearing in figures 8 and 9; but they are used with both greater precision and greater subtlety. Observe the modified capitals and bases in figure 10 and the relative completeness of the top member as compared with that in figures 8 and 9. In point of style, and perhaps of actual date, it seems to stand between figures 11 and 9, an interesting transitional example.



Fig. 11



Fig. 10



LITTLE-KNOWN MASTERPIECES

Owned by Mr. Nathan Hayward, Philadelphia

VII. STANDING SALT-CELLAR, OF SILVER (*about 1695, approximately actual size*)

Made by John Edwards and John Allen of Boston.

Only American piece of its kind known. Insert shows makers' marks.

For discussion see following pages.

LITTLE-KNOWN MASTERPIECES

VII. *A Unique Early Colonial Salt*

By S. W. WOODHOUSE, JR., and HORACE H. F. JAYNE

SO much has already been written about the Colonial silver of New England, its history, its makers, and its excellence, that it would seem almost impossible to unearth any new fact of interest. However, as is true of all mines of historical research, the deeper the student goes, the wider the vein he uncovers, and the greater his chance of finding an important nugget.

Such a nugget came to light at the recent loan exhibition of silver held at the Pennsylvania Museum in Philadelphia. Among a number of pieces of New England silver lent for the occasion by Mr. Nathan Hayward, the remarkable standing salt-cellar shown in the accompanying illustration was discovered. It is a piece of plate which has been in Mr. Hayward's family for many generations,—so long, indeed, that, in the passage of time, its real use had been forgotten, and that which in days gone by had doubtless occupied a prominent position on the family board, had come, of recent years, to serve in the capacity of flower vase. Much surprise was evinced by the owner when he learned that his vase was made originally for salt and not for flowers; and that the four attached scrolls which, quite naturally, he had believed to be legs, were in reality supports projecting from the top to hold a napkin or a plate for the covering of salt contained in the circular depression.

The surpassing interest of this piece to connoisseurs and collectors of American silver lies in the fact that it is the only American made standing salt-cellar known to exist. Hence as an authentic rarity it is quite unparalleled. In fact, the only other salt-cellar of contemporary Colonial ownership is the Glover Salt in the possession of Harvard University. And this was made in England about 1635. English standing salts of the seventeenth century are, themselves, rare and interesting examples of the silver workers' art. How much more interesting and alluring is the only piece of native smithing of its sort yet discovered!

It will be not out of place to give here a brief history of silver salt-cellars, in general. We shall find it, however, to be a story of degeneration; for scarcely any individual

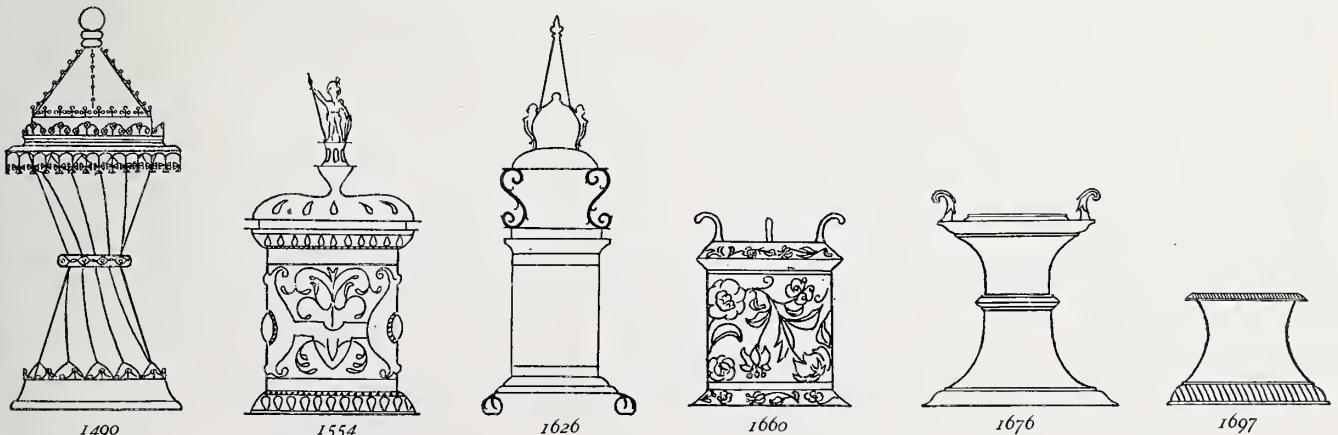
piece of table silver has so markedly shrunk in estimation and importance. In mediæval times the "salt" (the shortened form is, for convenience, generally used) was quite the foremost piece of domestic plate. When it is borne in mind that, in earlier days, almost the whole supply of salt was obtained by laboriously evaporating sea-water, it will be realized that the receptacle which held this precious condiment must have been of considerable consequence in the household.

At the high table, where sat the lord and master, was placed the great salt—a large and elaborate piece. The smaller receptacles (if the family owned any) were placed on other parts of the table. Sir Charles Jackson has shown that the salt never served as a definite dividing line between the nobles and the menials, as has been commonly believed. To be sure, since the great salt stood before the host and the important guests sat near him, in order of their rank, it is easy to understand how the impression gained full credence that the salt itself was the determining factor in the banqueter's importance.

"The principle standing salt having been placed before the lord," as Jackson instructs us, "and smaller salts set on other parts of the table, each person helped himself, from the nearest of these receptacles, with his knife, to as much of its contents as he required and placed it on the side of his trencher; into the salt so placed each slice of meat was dipped, and thence conveyed to the mouth."

In the earliest times these great salts were chiefly the property of the nobles, but it was not much later that associations, such as colleges and guilds, had them designed and made to grace their banquet tables. Such ceremonial examples were kept with reverential care, were brought out only for State occasions, and were handed down from generation to generation. Even to this day, many of them are in the possession of the very bodies for which they were made. It is to these pedigreed salts that we turn in order to trace the history of the family in general.

The earliest types of all—those of the fifteenth and six-



THE PASSING GLORY OF THE STANDING SALT

Drawings illustrative of the succession of salt-cellar types from the fifteenth century to the close of the seventeenth.

teenth centuries—were very large and very impressive, and their form varied greatly. In every case the body was tall, shaped often as an hour-glass, often as the pedestal of a column, and sometimes as an animal, such as an elephant, dragon, or dog, or even a human figure. On the upper part of the body occurred the depression for the holding of the precious mineral. In the earliest forms this depression was covered by a close-fitting lid, always kept on when the salt was not in actual use. Later the lid came to be supported upon balls or scrolls, some distance above the salt, so that the diner could reach under it with his knife and help himself without removing the unwieldy cover.

Since the great salt was one of the most prominent pieces of plate on the table, the silversmith naturally expended much effort in making it beautiful and creditable to his craft. Hence all which have come down to us are richly decorated and beautifully chased with ornamental devices or with scenes of various kinds; and their covers are usually surmounted with delicately sculptured figure finials. Some are set with cut crystal or ivory, and many are gilded. Early examples of these great salts are owned by New College, Oxford, Christ College, Cambridge, Ironmongers Hall, the Vintners Company, and the Norwich Corporation. Still others are shown among the Royal plate in the Tower of London.

This elaborate type of salt, in an infinity of variations, remained popular until the middle of the seventeenth century, when we discover a marked tendency toward simpler forms, directly reflecting the shrinkage of the salt's importance at the banquet. With the Restoration came the omission of the cover; but the scrolls or supports which had served to hold it in place remained and were used to hold a napkin or a covering plate. Hence the origin of the supposed "legs" on our American piece. Toward the end of the seventeenth century, even these scrolls were dropped, and the whole salt diminished, scarcely a hint of its former grandeur left, until it had dwindled to the comparatively insignificant piece that we know and use today.

Mr. Hayward's Colonial standing salt was made by John Edwards and John Allen, of Boston, about 1695, and in the centre of the circular depression we find their marks, IE and IA, in two quatrefoils with a pellet between.

These two silversmiths were partners in the craft, and we have record of their joint workmanship in 1699. They were also brothers-in-law, Edwards' sister, Elizabeth, being John Allen's wife. John Edwards was the elder by a year, having been born in England in 1670, son of John Edwards, chirurgeon of Limehouse, London, who came to the colonies shortly before 1688. During his life Edwards, junior, was not only a preëminent silversmith, but a worthy citizen of Boston. He held a number of public offices in the town, including the position of Fourth Sergeant of the Artillery Company in 1704. He died in 1746, leaving an estate amounting to nearly five thousand

pounds. Two sons and one grandson survived him and continued to ply the trade of silversmith.

John Allen was an American, born in Boston in 1671. His step-uncle was Jeremiah Dummer, one of the earliest and best-known New England silversmiths. It seems highly probable that Allen was apprenticed to Dummer, and from him became skilled in the craft, which he followed until the time of his death in 1760. The partnership between Allen and Edwards dates from the time when Allen married Elizabeth Edwards, but it did not last after the beginning of the eighteenth century; for we have authenticated pieces of plate made by each of the two men, separately, after 1700.

As an example of early silversmithing, the salt is creditable; the joints between the successive steps are well fashioned, the scroll uprights are neatly cast and are finished by hand; time and wear have dulled the cutting of the gadrooned borders, but the metal itself, of excellent quality, still possesses that indefinable "fire", which is so hard to describe, but which is so characteristic of all Colonial silver. Still, not even the most enthusiastic collector would deem it a piece of great beauty. It has much antique charm, to be sure, but further than this we cannot honestly go.

Its original owner was Soloman Stoddart, and it is engraved on the upper border ^{SE}, block letters, standing for Soloman Stoddart and his wife Esther. Stoddart was born in America, probably in Boston, in 1643, and was a student at Harvard, from which he was graduated about 1660. He then entered the ministry. In 1672 he moved to North Hampton, Massachusetts, and about the same time, we suppose, he married a widow, Esther (Wareham) Mather, whose first husband was a descendant of Cotton Mather. She, herself, was the daughter of John Wareham, the first minister of Windsor, Connecticut. Soloman and Esther, we may venture to guess, received the salt after they had been married twenty-five years, or upon the twenty-fifth anniversary of Mr. Stoddart's pastorate, as a present from his grateful parishioners. That they had it made for themselves seems scarcely probable, for the family tradition tells us that Stoddart was a man of very small means, who would have been reluctant to allow himself such a distinct luxury as a standing salt. Esther and Soloman had twelve children, eight of whom lived to marry and have children of their own. One of the daughters, Esther, was the wife of the Rev. Timothy Edwards of Windsor, and the mother of the famous Jonathan Edwards.

Perhaps we may be excused if we seem to have written less about the salt than about its makers and its history. After all, apart from its peculiar rarity, it is the traditions which have clung to it through the centuries, the wide span of its reverend years, and the stories, meagre though they be, of the hands that fashioned it and the hands that prized it and passed it from generation to generation, that give to this venerable salt its grace and elegance in our eyes, and its elusive charm.

Lace and Its Development

II. Venetian Point and Genoese Bobbin Lace

By WILLIAM MATHEWSON MILLIKEN

(Illustrations from the permanent and loan collections of the Cleveland Museum)

A PROFOUND logic lies back of the general development of any craft. Political, social, and economic changes affect it, and fashion plays a most amazing part. This logic dominates the entire evolution of lace. It is observable in the earliest development of lace in Italy, and in its growth, as well as in the passing of leadership in lacemaking to France and Flanders in the late seventeenth century, and in the decadence of the craft in the early nineteenth century. It governed also the fluctuations of the mode and imbued the products of each period with that unmistakable imprint of the time-spirit which the world glibly calls a "style."

The beginnings of lace were sketched in the May number of ANTIQUES; and the story was told of the development of drawnwork from solid embroidery. The next step in the evolution of point lace was cutwork. *Reticella* grew logically from cutwork, only, in turn, to prepare the way for the technical achievements of *punto in aria*.

A knowledge of this development and an understanding of the technical differences between point and bobbin are not absolutely necessary for the æsthetic enjoyment of lace; but they do form a groundwork for a fuller and more complete æsthetic pleasure. Each succeeding development of technique only broadened the field. Solid embroidery, drawnwork, cutwork, and *reticella*, each in its turn, came to add to the *repertoire* of the needle worker, while the bobbin pattern likewise followed a definite evolution, much influenced by its sister technique. To a careful observer, the difference between these techniques—point and bobbin—is no longer a difficulty: the characteristic buttonhole stitches of needlepoint lace can be differentiated, often by a casual glance, from the woven, plaited, or twisted technique of bobbin lace.

From Cutwork to Reticella

Cutwork, as the name suggests, was a method of decorating linen by cutting rectangular apertures of varying sizes, and subsequently filling these openings with needlepoint designs. Such a system, carried to its furthest development, would leave no solid linen at all, only a rectangular large-meshed net. This, indeed, is what actually occurred: and the resultant product was called *reticella* from an Italian word "rete," meaning a net. The lace worker took the framework of cut linen, made it firm by whipping over the threads with a buttonhole stitch, and then used this as a foundation for his needlepoint stitches. Such a piece as that illustrated (Fig. 1) shows this very clearly. A small portion of the original linen may still be seen along the lower edge of the lace.

Considerable labor was involved in cutting out the linen for true *reticella*, so that it was not long before a short cut

was devised. Braids were used to form certain of the longitudinal and transverse supports of the pattern; and the rectangular framework was built up with these as a basis. This type of lacework, of course, is not pure *reticella*; but, nevertheless, it goes by that generic name. The same designs were used in this as in the original type, and the general effect of the finished product is quite similar.

This short cut, however, proved to be but an intermediate step to a further and more far-reaching development. The labor of cutting out the linen having been somewhat lessened by the use of braid, clever workers discovered that even this braid foundation was not essential. They found that the desired pattern could be worked out, stitch by stitch, without the necessity for building on a foundation or for following the more or less fixed patterns which the rectangular groundwork demanded. The result was called *punto in aria*; literally, a stitch in the air. With this new discovery, new horizons were opened for the worker. Complete freedom of design became possible, governed only by the dictates of taste.

In cutwork, the openings cut in the material had to conform in shape to the crossed threads of the warp and woof of the linen. Hence they could be nothing but rectangular. Any great variation from the straight line or geometric pattern, was practicable only in the embroidery upon the linen or in the needle stitches.

At first, *reticella* designs were purely geometric, usually straight lines, circles or segments of circles, bounded always by a rectangular framework. Tentative efforts to introduce a flowing curve were sometimes discernible. With *punto in aria*, curved lines of any form became possible. The rectangular framework, the geometric patterns, could be thrown to the winds. The possibilities, of course, were not fully realized at once, and they were fully achieved only by slow and painstaking effort, until, the new freedom gained, the road lay open for the marvellous technical creations of the later seventeenth century *raised Venetian point*, which was but *punto in aria* in its fullest and most perfect development.

The Point Lace of Venice

Venice was the greatest centre of lacemaking in the sixteenth century. Of course, lace-craft quickly spread, and other important centres developed with quite definite individualities, but the Queen of the Adriatic maintained, for years, her position as leader, particularly in the field of needlepoint. The very large number of pattern books published in Venice, and in the Venetian dialect, supports this conclusion with certainty. Indeed, a careful study of these dated documents gives a veritable resumé of the history of lace design and enables the student to grasp its evolu-

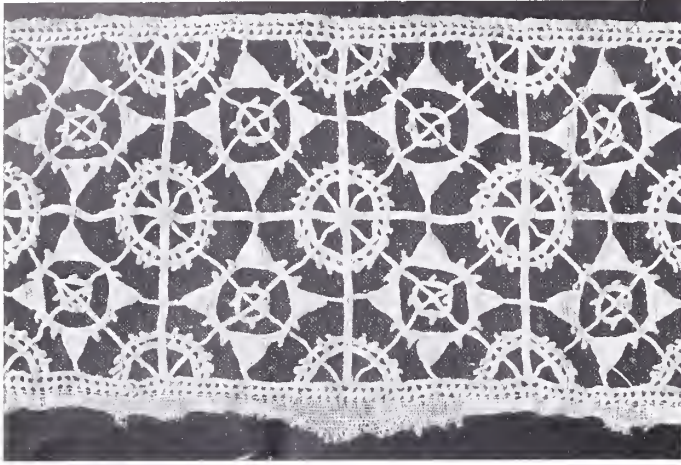


Fig. 1 — RETICELLA (Venice, late sixteenth century)

Based on cutwork patterns. Observe that skeleton of the design consists of squares and diagonals, supporting geometrical figures. Some of the original fabric shows at bottom.

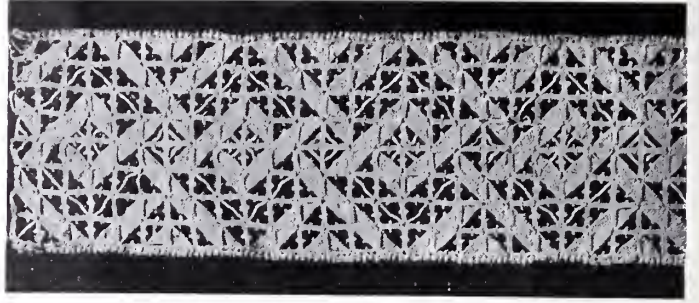


Fig. 2 — RETICELLA (Venice, late sixteenth century)
Based on cutwork patterns.

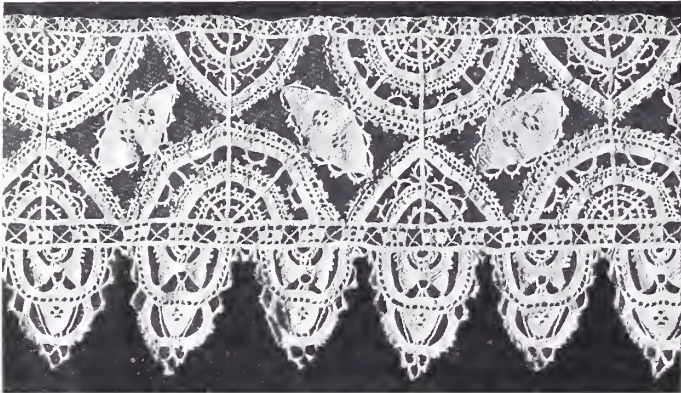


Fig. 3 — PUNTO IN ARIA (Venice, late sixteenth century)
Based on reticella design.



Fig. 4 — RETICELLA (Venice, late sixteenth century)
Based on cutwork patterns.

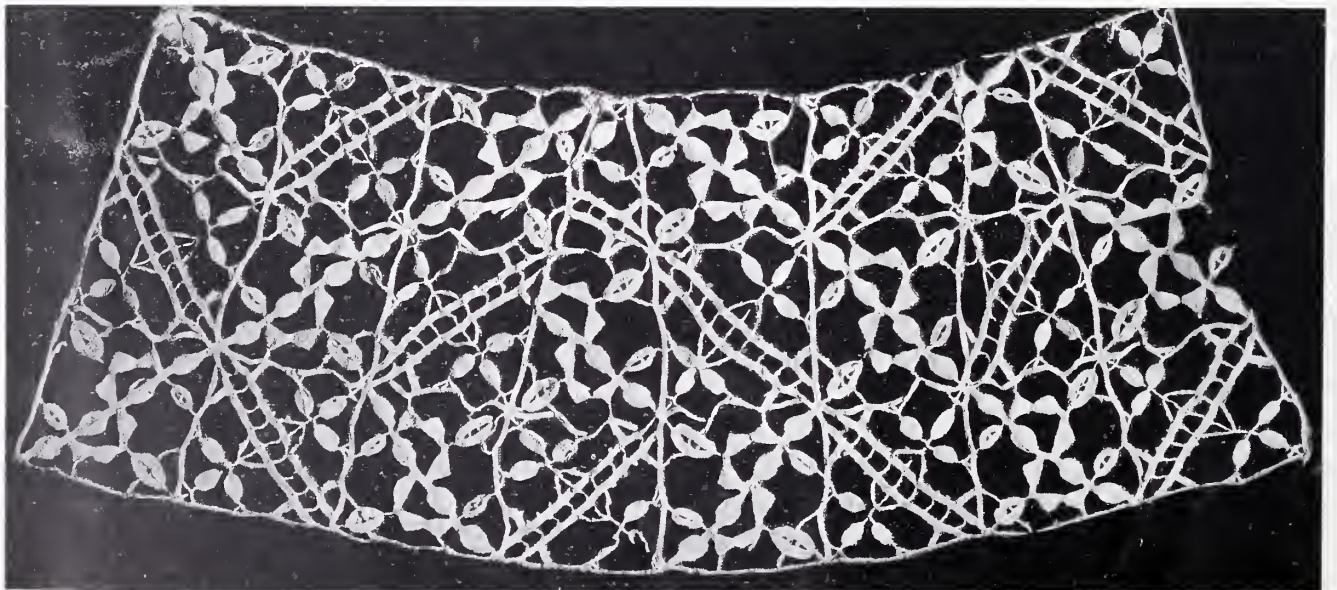


Fig. 5 — PUNTO IN ARIA (Venice, late sixteenth century)

Based on reticella design. Note the strongly marked basic framework in 1, 2, 4; its diminution in 3; its still further concealment in 5

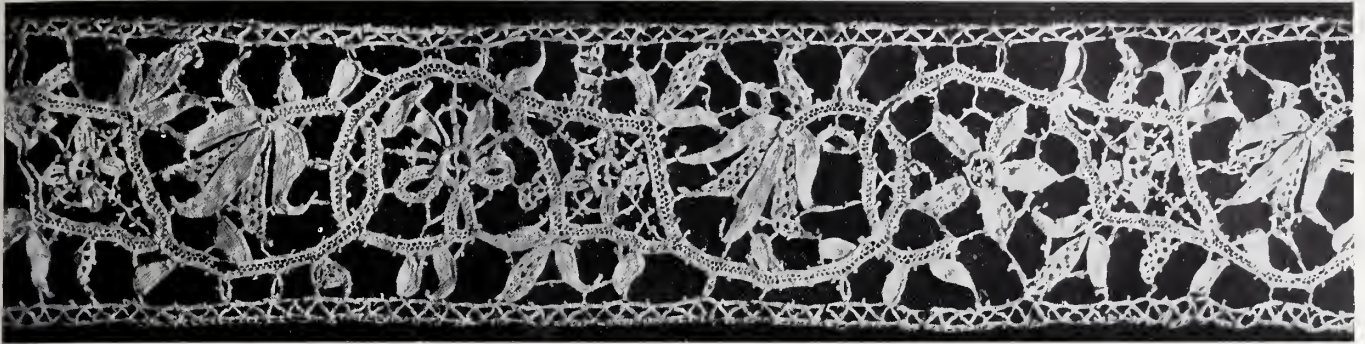


Fig. 6 — PUNTO IN ARIA (Venice, early seventeenth century)
An early use of the scroll, and somewhat tentative. Compare with Fig. 7.

tion. Each publication, naturally, exhibits the latest fashion and allows the observer thus to date, approximately, the beginnings of each new mode. But the books do not—nor could they—tell for how many years each pattern continued to be made, after its first popularity had passed,—by lovers of older fashions or by workers not in contact with the most progressive elements of the social world. Many of the examples illustrated here may have been made at any time within a considerable term of years, but they represent no less truly the general trend of taste and design of a specific period.

It was not to be expected that workers thoroughly versed in the creation of cutwork would change their patterns markedly in their early attempts at *reticella*. Nor did they. Ostaus, in his pattern book, *La perfettione del disegno*, published in Venice in 1561, gives a series of designs for *punto tagliato*, or cutwork. The characteristics of many of these patterns are interlacing diagonal lines. Such a pattern occurs in an example of *reticella* illustrated (Fig. 2). The solid portions of the design are worked in with needle stitches to simulate the solid linen background

of cutwork, though the characteristic rectangular framework of *reticella* appears throughout. In another piece (Fig. 1) the artist has also attempted to give the effect of a cut-

work pattern by the repetition of little solid triangles. Even such a fully developed example of *reticella* as Figure 4 shows traces of this same treatment. This piece is illustrated, however, as summing up the best in *reticella*:—a well-ordered simplicity of design and a thoroughly successful repetition of simple geometric motives.

The same interesting evolution took place when *punto in aria* began to replace *reticella*. The technique developed in advance of the patterns. Hence *reticella* designs were translated into the new technique. Then certain free transcriptions began to be used, and a new type of pattern was finally created. In Figures 3 and 5 the artist retains the rectangular framework of *reticella*, although, in the second piece, he shows considerable freedom in the forms. However, it is in Figure 6 that true *punto in aria* reveals itself. Even the pretense of using a now unnecessary rectangular framework is thrown overboard. A certain hesitancy and awkwardness is observable in the scrolls; but, nevertheless, complete freedom of fancy and design has been achieved. It is only necessary to study the superb collar illustrated (Fig. 7) to discover the scroll treated with complete certainty.

This piece, in its remarkable organization of design, emphasizes the height of achievement reached in the new technique. Design has thrown off for all time the

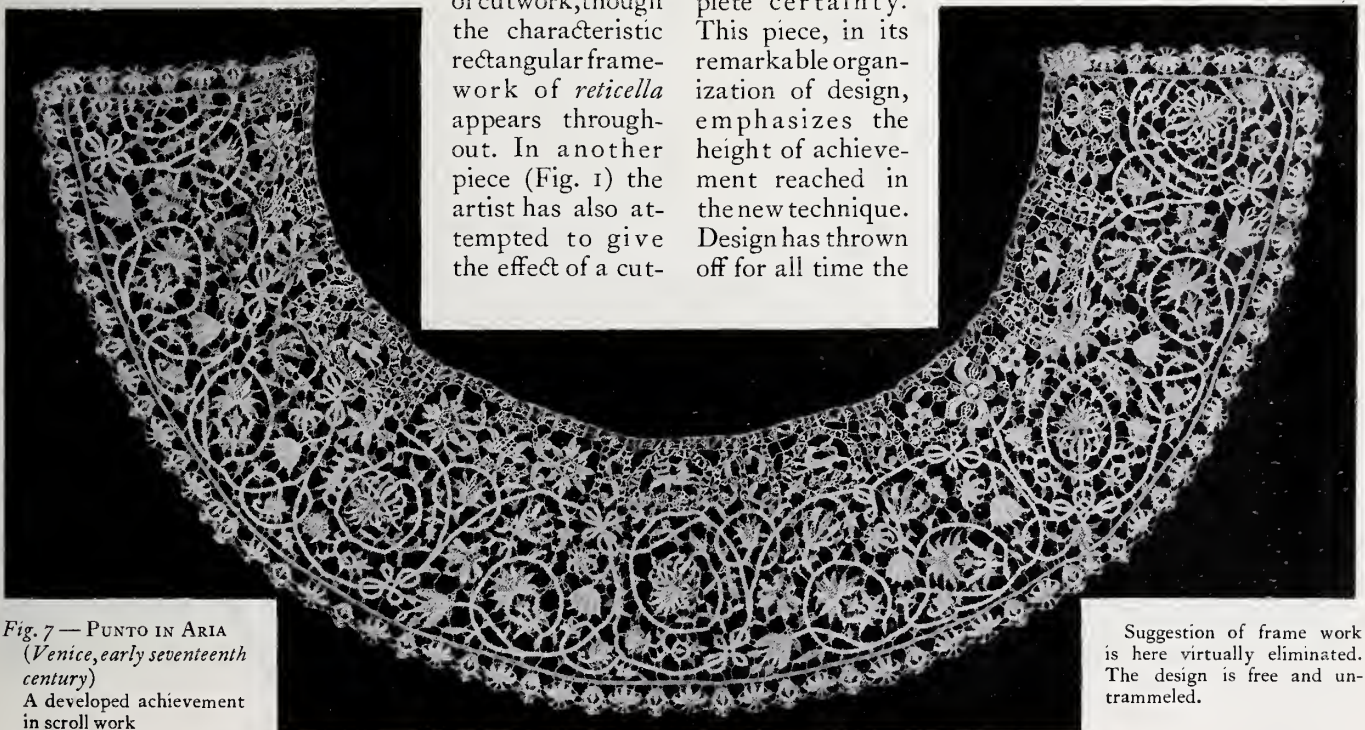


Fig. 7 — PUNTO IN ARIA
(Venice, early seventeenth century)
A developed achievement in scroll work

Suggestion of frame work is here virtually eliminated. The design is free and untrammelled.

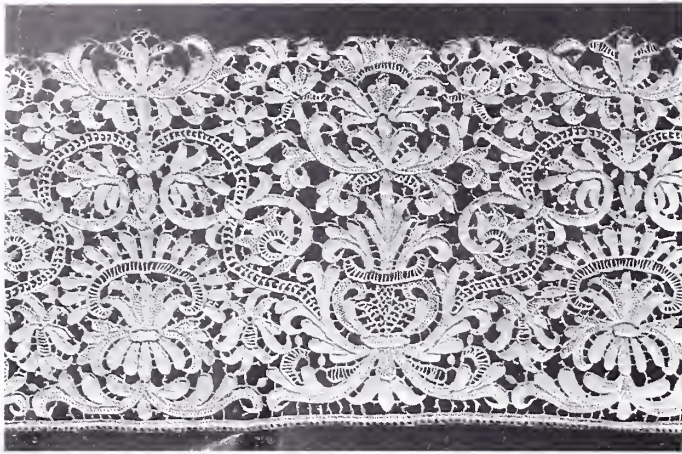


Fig. 8—PUNTO IN ARIA (Italian, early seventeenth century)
Excellent example of Renaissance design.

shackles which had, in large measure, both defined and justified its earlier successes. New triumphs were to come; but in them the worker many times came close to the verge of bad taste. That he did not often offend was due only to the innate refinement of the Italian craftsman.

Another example of *punto in aria* is shown (Fig. 8). It is an excellent example of Renaissance design, displaying marked order and balance. It may be of northern workmanship. Contrast this with the beautiful piece (Fig. 9), which is a direct outgrowth of such a pattern. What a new spirit is manifest! The Baroque has conquered, and the clarity of the earlier scrolls is interrupted by rather meaningless whirls and volutes. This is to be a quality characteristic of the later seventeenth century art. The technique is the same. In fact, nearly all point lace made since 1600, which is not to be classified as *cutwork*, *reticella*, or as some other definite technique, is *punto in aria*. The flat and raised *Venetian point* are of this type, as are, likewise, the eighteenth century needlepoint laces with net ground. However, it is customary to refer to these merely as point lace, or by a more particular name. The term *punto in aria* is generally applied to those laces only which immediately followed *reticella* in development, and are marked by Renaissance rather than by Baroque design.

Bobbin Lace in Venice and Genoa

What was Bobbin lace doing in the meantime? Apparently in the sixteenth century point lace was the more fashionable and more sought after. This seems a reasonable statement, since the design of quite a large proportion of bobbin production was based on needlepoint. Towards the very end of the sixteenth century, however, certain publications began to bring out new modes. As a result, while point and bobbin show the same general evolution of style, designs more particularly adapted to the requirements of each technique began to develop.

The single most famous pattern book was *Le Pompe*, published at Venice in 1557. Many of its motives suggest the growth of the patterns from older braided trimmings (Fig. 14). Such patterns are characteristic of the early Venetian bobbin. Few bobbin lace copies of *reticella* were ever made in Venice; for by the end of the sixteenth century the curved line had definitely invaded bobbin design. The pattern books of Isabetta Catanea Parasole, one of which was published in 1597, emphasize this. Figure 15a shows a more or less tentative use of the curved line; figure 15b shows its complete triumph. Both pieces are characteristic of Parasole's models.

Peculiar to Italy were the distinct individualities of her cities. Venice, as a personality, was quite as distinct from Genoa as Florence was from Rome. Yet, the art of all had a family resemblance in the sixteenth and seventeenth centuries. They were all engaged in the same general movement, although the individual application was entirely personal.

Venice was, undoubtedly, the greatest centre for point lace, although her bobbin craft was distinctive. Genoa, on the other hand, seems to have loved bobbin more than point. This was her especial forte. In the sixteenth century, her bobbin copies of *reticella* were extraordinary achievements, technically and artistically. The millet seed constituted the favorite motif. This, at any rate, is a reasonable supposition; for the motif repeatedly appears in laces made in many places in the Mediterranean world,—places definitely within the sphere of Genoese influence.

Much the same growth of pattern is manifest in Genoa bobbin lace as in the needle point of Venice. In three little

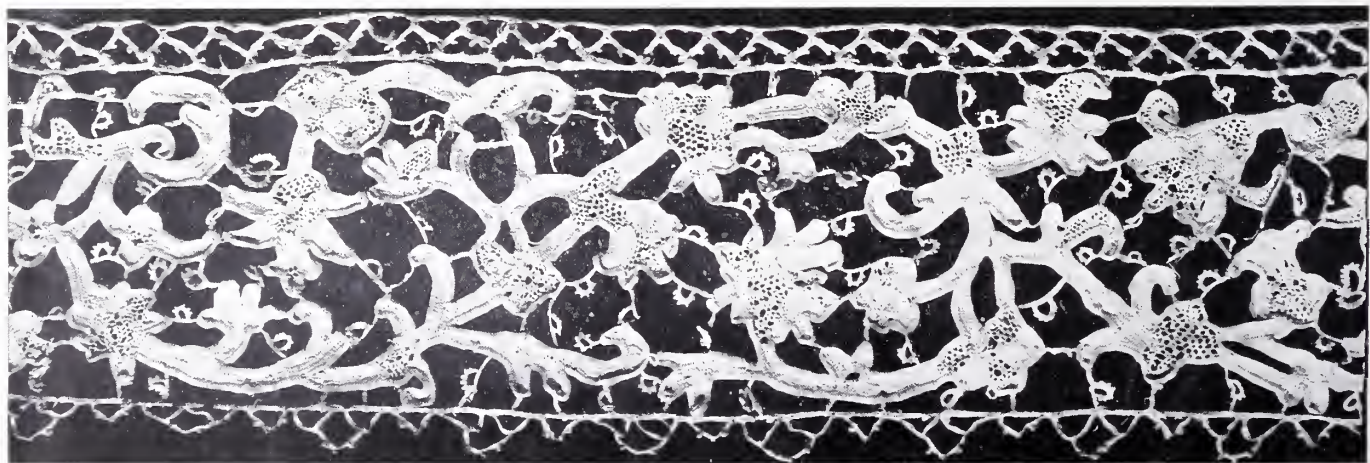


Fig. 9—PUNTO IN ARIA (Venice, seventeenth century)

Compare with Figs. 6 and 7. Characteristic of late seventeenth century work, the scroll less clearly defined because interrupted by rather meaningless branching forms.

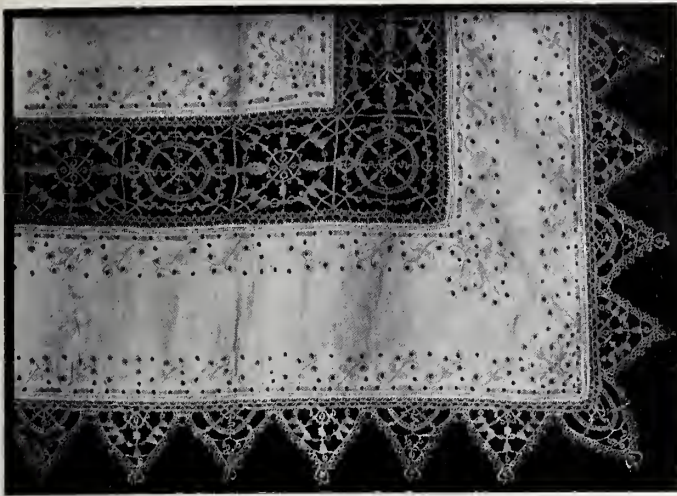


Fig. 10 — BOBBIN LACE (Genoa) late sixteenth century.

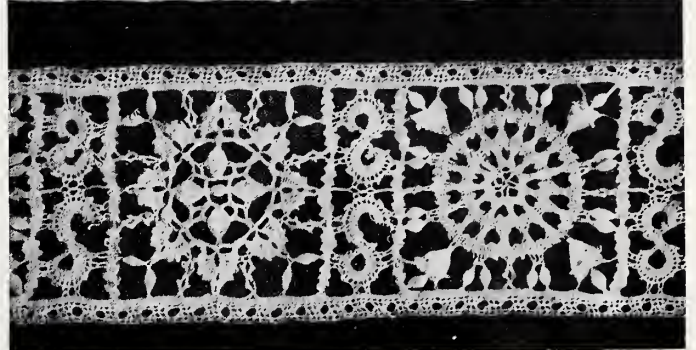
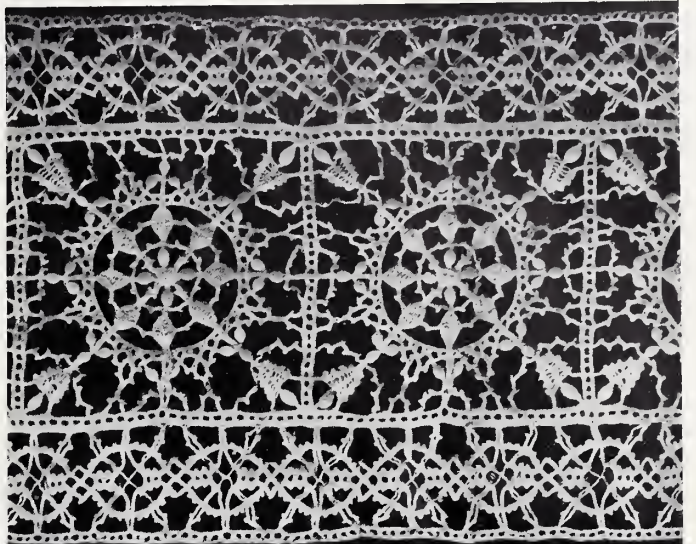


Fig. 12 — BOBBIN LACE (Genoa, late sixteenth century)
Shows the influence of reticella patterns.

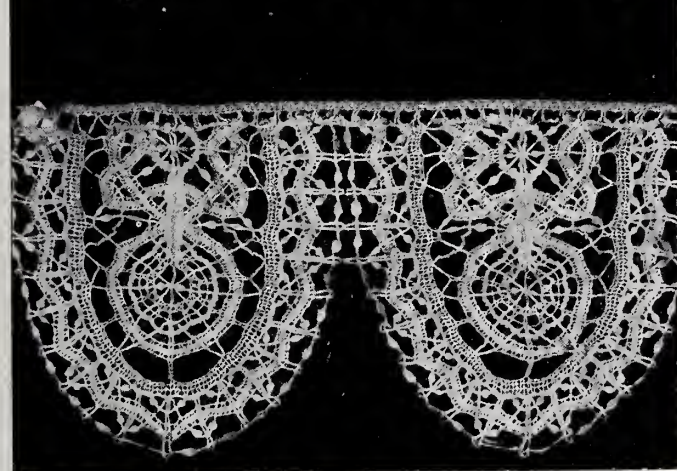
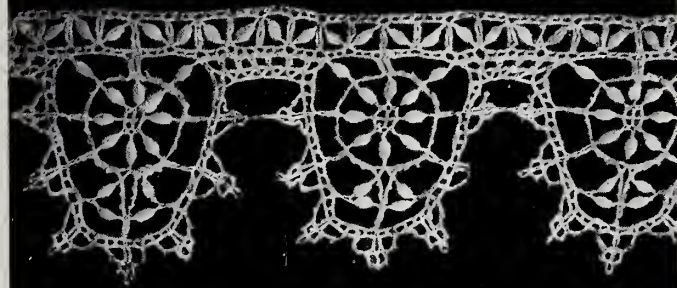
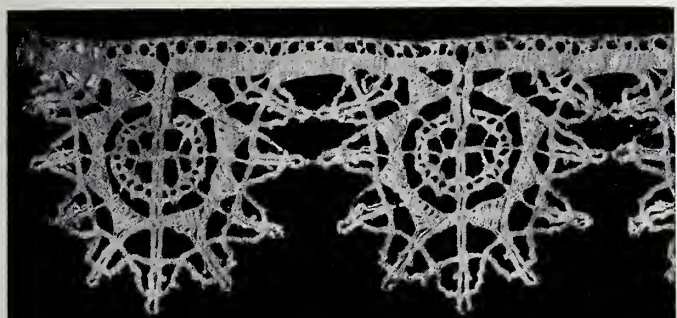


Fig. 11 — BOBBIN LACE (Genoa, sixteenth and seventeenth centuries)
The upper pattern is based on cutwork; the middle on reticella. Note the change from a pointed to a rounded character.

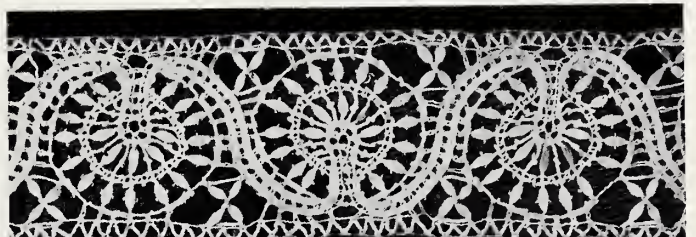


Fig. 13 — BOBBIN LACE (Genoa, seventeenth century)
Based on reticella.

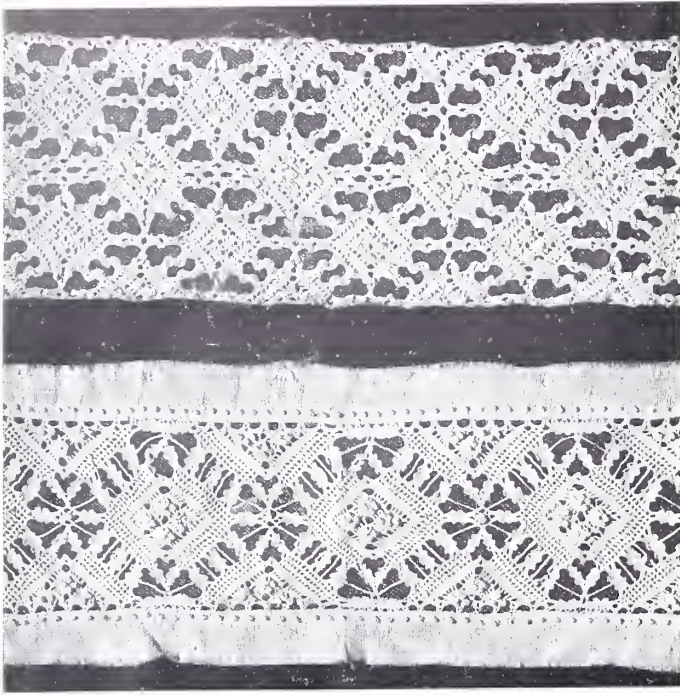


Fig. 14 — BOBBIN LACE (Venice, sixteenth century)
 Designs based on the patterns in *Le Pompe*, which was published in 1557.

bobbin edgings are graphically illustrated (Fig. 11), first an attempt to simulate cutwork in the solid triangles, then the copying of *reticella*, and, finally, the full seventeenth century independent style. The change from a pointed to a rounded character in the points is also to be observed. The influence of *reticella* models is again shown in Figures 12 and 13. Other examples show the tentative use of flowing lines and the final complete realization of patterns peculiarly adapted to bobbin technique.

Point and bobbin craft had developed meanwhile in France and Flanders, where products were so little different from Italian models that it is now hard to differentiate them. Italy was the style centre, and other nations did not wander far from her patterns.

One fact in the progress of lace-making up to this point—the seventeenth century—is worth special observation: lace patterns and lace technique are entirely self supporting. The extraneous assistance of a ground of netting has not yet appeared. That is in accord with the inevitable logic of lace origin. Lace was the outgrowth of embroidery. Simplified to lowest possible terms, it might have begun with punched holes,—their shape and size restrained by buttonhole stitches, and their effectiveness increased by some such vine or leaf pattern embroidery as occurs in the cloth shown in Figure 10.

When the aperture is enlarged, the shape of the basic

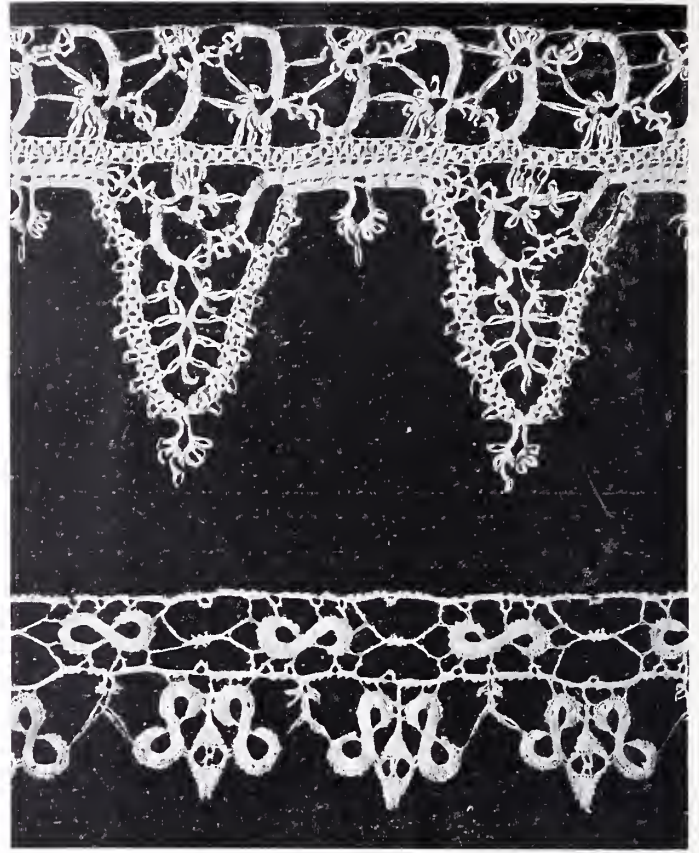


Fig. 15a and 15b — BOBBIN LACE (Venice, early seventeenth century)
 Designs based on patterns of Isabetta Catanea Parasole.
 a. The beginning of the use of the curved line.
 b. The curved line successfully achieved.

material must, as a first requirement, be retained in its proper shape. That implies a rectangular opening whose rectangularity is maintained by strong vertical and horizontal elements which, in turn, are braced by diagonals. In short, the skeleton of early lace may be likened to a truss of thread. Upon this skeleton of straight lines a wheel like pattern inevitably develops. From that the step into the scroll is a short one. That step, however, involves abandonment not only of the textile base, but of the geometric tradition which had grown up with it, and had continued after that base had been quite abandoned.

Thus *reticella* grew from *cutwork*, and *punto in aria* grew from *reticella*. Yet *punto in aria* has its structural limitations. It must carry supporting and bracing lines with the pattern, and by such lines the pattern is inevitably restricted.

(In the next article, the story of lace will be carried on with the development of Venetian point and the Milanese *punto di Milano*.)





PEDIGREED ANTIQUES

VII. STATE BED OF MR. AND MRS. TOM THUMB (1865)

Height, 36 inches. Length, 48 inches. Height above floor, 11 inches.

For description see following page.

*Courtesy of the Bradford Arms,
Plymouth, Mass.*

PEDIGREED ANTIQUES

VII. *The State Bed of General Tom Thumb*

EXTREMES will meet. The ultimate of logic is absurdity. To be great one has but to be extremely small. Tom Thumb proved the truth of the latter statement. Not only was he the most remarkable dwarf known to history; but, being a dwarf, he became a public character famous and sought after on two continents.

He was born in Bridgeport, Connecticut, about 1832; was discovered some years later by the great showman, P. T. Barnum, and promptly taken over as a prize exhibit. Barnum had the wisdom to give his tiny protege the best of training, which developed the midget's naturally ready mind and keen sense of humor. He had, too, a showman's true genius for advertising. During a European trip, which began in 1844 and continued during three years, he procured for Tom Thumb a special equipage, a coach twenty inches high and eleven inches wide. In this, drawn by two ponies, Tom Thumb drove about the cities of his sojourn. He was, at this time, twenty-eight inches tall, and weighed about eighteen pounds. Later in life he gained in weight, but not in height.

In 1863, Tom Thumb married Miss Lavinia Warren of Middleboro, Massachusetts, who was of almost exactly the same height as her husband. A part of the household equipment of this microscopic pair was the state bed, here illustrated, which is said to have been a gift from Mr. Barnum in 1865. There is some reason for believing that it was imported from France.

Aside from its odd personal association, the main reason for publishing it here is that, since its date is well established, it will serve as one item of assistance in establishing a needed chronology of nineteenth-century furniture. Here is a piece of rosewood, the choice material for fine cabinet work from the late forties until the Civil War. In shape it faintly suggests the so-called sleigh bed so widely produced in Empire days. In general, however, it quite perfectly emphasizes the decorative eclecticism of the mid-century, or Mid-Victorian, period. Here are rosettes, which might be classified as Empire, playing in the midst of Rococo volutes and Louis XVI floral festoons. Mouldings have a curiously crinkled surface, as if they had been squeezed out of a bag. The posts of the baldachino derive from late Sheraton, the canopy from the regime of Queen Anne.

The ponderous severity of the Empire style had created demand for something gayer; something revealing, too, a touch of nature. The effort to meet the demand, however, was accompanied by no spontaneous enthusiasm. It became a labor of conscientious compilation uninspired by creative joy, unilluminated by the light of fresh adventure. Since Watteau and Fragonard had long been turned to the wall, there was little gained in facing them front once more and then clothing their dainty Cytherean folk in gray denim frocks and homespun pantalettes.

Barnum doubtless realized this. What Tom Thumb's bed lacked in sprightliness he would make up in regal magnificence. The splendid baldachino must have been the showman's own idea. The workmanship of the diminutive bed is excellent beyond praise. The cabinet making is most accurate and the carvings are delicately and beautifully executed. They are integral with the wood which they decorate, and are not of the machine-cut and glue-fastened type which characterizes the factory black-walnut of the post-Civil War period.

Some day, probably, a favored child will rejoice in possession of this bed. But it will be a tiny child at that, small enough to be comfortably stowed away in a space thirty-six inches wide by forty-eight inches long, and but eleven inches from the floor.

Tom Thumb died in 1883. He was survived for some years by his wife. Following her death, the family effects were sold at Middleboro, in the fall of 1920. At that time the state bed came into the possession of its present owner.

The Franklin Stove

By W. W. KENT

TRAVEL is full of surprises. To ride all of a gray day in a slow train through evergreen forests relieved by rocky meadows, giving now and then glimpses of seaboard towns backed with blue water, bobbing dorys, and picturesque lobster pots piled on the edge of sandy beaches, and to arrive at night at an inn, is, to be sure, not particularly surprising. When, however, on such an October jaunt as this through Nova Scotia, it was discovered that the inn, though in a small village, was well kept by a competent, kindly host; that its office, with low ceiling and open-wood fire, had an old-time air of English hospitality and peaceful cheer, belated and chilled travellers were, at least, pleased. And some of them, observing that the fire was burning in an unusually handsome Franklin stove, resplendently ornamented with acanthus leaves, gleaming brass discs and polished rail (Fig. 1), indeed, began to be surprised. Moreover, this inn possessed two Franklin stoves, the second presiding over a cosy parlor just above the office, and, unlike most wayside inn parlors, no sooner did any one take a seat within it, than a maid came and lighted a fire, if one were not already blazing. This fire too, was built always of scrub pine and smelt of the North. (Fig. 2.) This second open stove bore on its front the name of the makers, forgotten long ago, in Philadelphia, and he who runs close enough may read it any day in the Lovett House parlor.

Encounter with these two pieces brought again to mind some questions: Why have most states of our Union lost their Franklin stoves? Why do we generally design, in their stead, a hole in a brick or stone chimney breast? Why have the old open stoves persisted in many parts of Nova Scotia and Canada? Finally, were our ancestors in the States indebted to Franklin alone for the delightful innovation of ornamental, cast iron, open stoves and their cheerful atmosphere, or is the obligation to be divided?

By some persons most of these questions can be answered as soon as asked; but the last one required of me some research. In so far as I can determine from browsing on the verbiage of earlier writers, Benjamin Franklin had to do with the so-called Franklin stove to the following extent. In 1678, according to Shuffrey's delightful book, *The English Fireplace*, a new form of fireplace was built in England for Prince Rupert. The Prince evidently felt the coal pinch, as we do today, and saw that too much smoke and heat went rapidly up the old perpendicular flue. So a bricklayer, named Bingham, devised a better fireplace. It was made, with a view to consuming more of the smoke and retaining longer the heat, by hanging a baffle-plate, hinged at the junction of its upper and lower halves, in the flue in the rear of and above the grate. When the upper half was pulled forward, the smoke and heat passed down the flue under the baffle-plate and up the flue behind it. When the

upper half was swung back, the smoke and heat went through the opening so made, and, as usual, directly up the flue. This device evidently seemed to Mr. Bingham, and probably to the Prince and others, to retain the heat longer in the fireplace and to consume more smoke when the top of the plate was pulled forward, as was done after the fire had begun to burn well.

In 1711 two Frenchmen, Nicolas Gauger and DuBois, an architect, designed a fireplace with a *soufflet* or blower in the hearth, which, when open, increased the draft by taking in air under the hot iron bottom of the fireplace. Their model also included a caliduct, or zig-zag square sectioned iron pipe, which took in fresh air from outside and passed it around stationary baffle-plates set in different levels of the cali-

duct, as it traversed the back of the fireplace, and finally discharged the heated air into the room.

These two improved fireplaces must have been known to Franklin, as will be seen by referring to any drawing of his model, which shows that he combined the two ideas in his

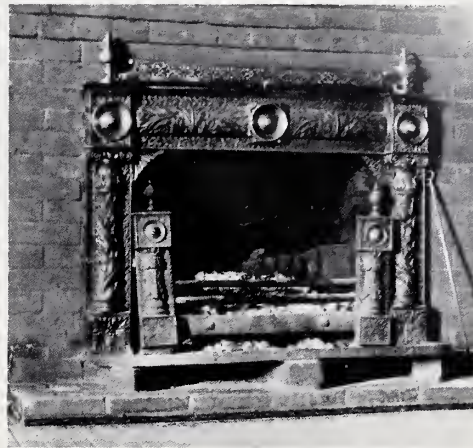


Fig. 1 — FRANKLIN STOVE (early nineteenth century)
Observe the finely patterned brass rail across the top and the well turned finials. Courtesy, Mrs. Manning.



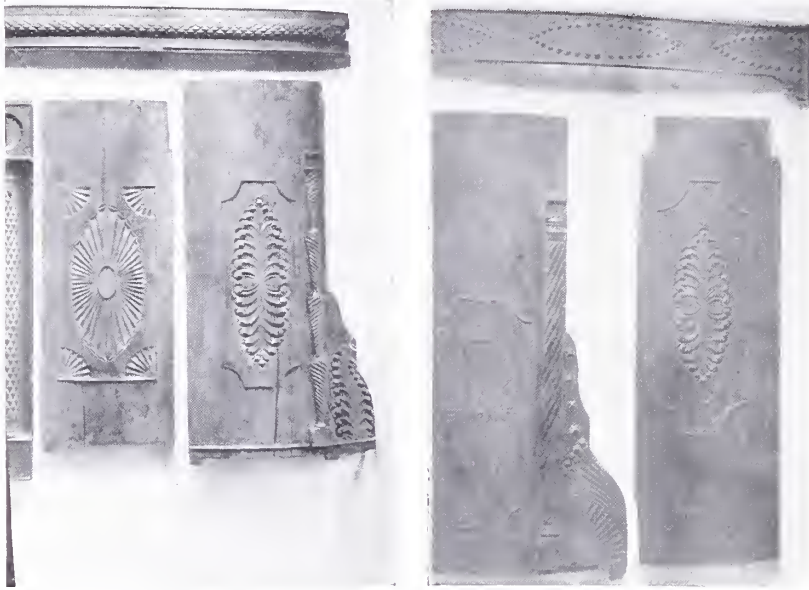
Fig. 2 — FRANKLIN STOVE (early nineteenth century)
This and previous illustration from the Lovett House, Chester, N. S. Courtesy, Mrs. Manning.

newer "Pennsylvania Stove" in 1742. This was an open stove of cast iron, intended to save fuel and to increase the warming of rooms. Wood was its fuel, but its improvement over the earlier stoves lay in the fact that the heat of the fire reached both front and back of the fresh-air caliduct by passing through the flue, which was built down to the hearth level behind the caliduct and then was turned and built perpendicularly up. Franklin also made a flue-cleaning door, or vent, above the fire in the soffit of the fireplace opening, but did not show how to clean out the turn or bottom of the flue at the fireplace level,—which seems a defect that could be overcome by some one today.

Franklin did not have his stove made for sale by, or for, himself; nor did he patent it, perhaps because he realized how the earlier principles of the Frenchmen were embodied in it. But he gave the model to Robert Grace, a friend, who cast and sold the stove or its parts. The idea was pirated in England by an ironmonger (J. Durno, Schuffrey thinks probable), who altered it by making the air chamber of brick and by placing a register in the only cast iron part retained, so that the heat could be controlled from the room. Durno also adapted it, for the English trade, to burn coal instead of wood.*

We see, therefore, that the open stove for wood and coal was improved by successive borrowings and betterings of others' ideas. Such is the story of most inventions. A modern heating and ventilating grate has long been made and

*All this is made more lucid by reading *Franklin's Memoirs*; and also J. Durno's *Description of a New Invented Stove*; W. Glossop's *Stove Maker's Assistant*, of 1772, and other accounts, but especially Schuffrey's, *The English Fireplace*, published by B. T. Batsford, London. The latter is very wisely and fully illustrated, with excellent drawings and photos and quotes interestingly from the various available writings on the subject.



Figs. 3, 4—PATTERNS FOR FRANKLIN STOVES OR GRATES (1790-1810)
Carved white pine patterns for Franklin stove castings. Of very thin wood, carved and glued to templates on the back. *The Author.*

larities therein which attend Franklin's and other inventions. Back to the straight, old unimpeded English flue of Prince Rupert's time he went, except for an improved throat and interior shelf. He devised a fireplace and flue system which led us, alas, into the worship of brick open fireplaces. He abandoned iron work for all but the grate, and made an improved back, sides, and throat, and a straight flue calculated at a sectional area of from one-eighth to one-tenth of the fireplace opening area, as I recall it. These ideas all work well together and are followed now by the best designers, but they would also succeed with a Franklin fire frame or open stove. Therefore, while

praising Rumford for the latter ideas, I cannot help blaming him (although a distant connection) for depriving us of our cast iron, open stove of some form at least; for although brick may radiate more heat, and may outlast iron, the gain in efficiency is not worth the æsthetic loss of the stove. Indeed, most of Rumford's principles may be incorporated in a brick set fire frame.

Franklin's name was probably connected with his stove during the time when Robert Grace cast and sold it, and with the American modifications of it, if not with the English also, until even the mere fire frame, with or without a raised hearth on iron legs, and



Fig. 5—FRANKLIN STOVE (early nineteenth century)
At Fort Anne, Annapolis Royal, N. S. *Courtesy, L. M. Fortier, Esq.*

sold in New York, which, as I recall it, improves on the English and Franklin models; and there are others. We all know of Latrobe and the Baltimore Heater. It is an ugly duckling in appearance, "but it can swim darned well," for it is a great heater, practically and economically.

Count Rumford (Benjamin Thompson), of Concord, N. H., about 1798 condemned Durno's theories in general, and, possibly after suffering from a smoky flue, deprecated the bends and irregu-



Fig. 6 — FRANKLIN STOVE (mid-nineteenth century)
At Fort Anne. An odd mixture of Rococo and Gothic styles. Courtesy, L. M. Fortier, Esq.

without any purely Franklin ideas incorporated, is now dignified by his name. Certain old American farmhouses today contain these frames, with brick hearths built on the floor level, but possibly the raised iron hearth has, in these cases, been lost. The idea in the raised hearth was that of keeping the fire from the floor, radiating more heat and bringing the fire further out into the room than would be possible with a brick hearth at the floor level.

That Franklin had much to do with the development of the ornamental part of the cast iron fire frame and back, I cannot believe. A strong Adam influence is seen in many of them and later ones show the Empire influence. The hob grate appears to have suggested the need of ornamental side pieces and back, when more metal was added to the ancient brick and stone form, of which the origin goes back to the cave dwellings.

The ornamental patterns or forms for the mould in casting were usually made of quite thin, clear, white pine bent to the form of the desired curve by attaching templates to the backs. (Fig. 3.) They were delicately and well carved. Sometimes small brass-headed tacks and nails were driven in to save the labor of carving small bosses. Beads or fillets and lead castings of other repeated ornaments were attached for the same reason. Such lead repetitions on a colonette are seen in the illustration (Fig. 4.)

No one would do less than praise Franklin for his invention of a new stove, because it is largely due to his work that all similar stoves and frames came into such general use in America. But we must not forget that the term "Franklin Stove" is a misnomer when applied to a hearthless, backless fireframe with no part especially due to Franklin's inventive genius. Many such frames were of other men's design, and some came from England, I believe, or were inspired by English designs.

If you visit Nova Scotia and go the round of the south shore to Chester and Halifax, and then, of the north shore, back to Digby or Yarmouth, it is well worth while to stop at lovely Annapolis Royal and visit Fort Anne. There is another good inn in Annapolis, filled with fine old mahogany and china, and a trip out to South Milford and the hospitable house of Thomas at the head of the Liver-



Fig. 7 — FRANKLIN STOVE (early nineteenth century)
Empire style; of date similar to those shown in Figs. 1 and 2.
At Annapolis Royal. Courtesy, James P. Lynch, Esq.

pool Lakes, will explain why Albert Bigelow Paine wrote *The Tent Dwellers* there. But better than pursuing the lakes and their big trout and ancient rock inscriptions, now deciphered as Indian legendary art; better than hunting rare hooked rugs on farmhouse floors, is it to stand on the ramparts of Fort Anne, where French and English fought and fell, see the yellow tide surge up the river, driven from far away Fundy, and wander through the old garrison house with courteous Mr. Fortier, whose charge it is. Here hang the colored coats of arms of the famous French nobles of early Port Royal's history, before the English took it and



Fig. 8 — FRANKLIN STOVE (early nineteenth century)
Empire style. Shows finely executed grape-vine pattern. Altogether an exceptional piece of casting. Compare previous and succeeding illustrations.
At Annapolis Royal. Courtesy, B. B. Hardwick, Esq.

changed it to Annapolis Royal, and here are excellent so-called Franklin stoves. There are yet more of them in the houses of various citizens of Annapolis, who admire and very sensibly use them with an almost reverent spirit, which hesitates to abandon the certain good of the old for the uncertain value of the new. (Figs. 4, 5, 6, 7, 8.)

In the States are many old fire-frames lying in the shops. Such a frame, without the iron hearth, which came into my possession quite accidentally, but whose ornamentation is quite unusual, is illustrated. (Fig. 10.) The extensive modeling of the acanthus is excellent and so is its location on the metal. The ball finials are of brass. It represents beautiful design and fine casting.

Another worth-while example (Fig. 11) is still, I think, to be seen in Hyannis, and bears on its front the name of the maker, H. H. Stimson, Boston. It is a fine stove and deserves a place in a country house. The queer little andirons have left it and gone to some owner unknown to me, but the courteous owner of the stove is Mr. Carroll. Of these irons as harmonious accompaniments of an iron open stove I would say more, as I know of only one other pair in existence. They came from the ancient attic of a house torn down in Brewster, Mass., years ago. Though bereft of their former abode they are still lifelike to the point of animation. Evidently they are English and came, perhaps, from one of those ancient foundries, such as that in the parish of



Fig. 10 — FRANKLIN FIRE FRAME

No iron hearth appears here. The piece suggests very early nineteenth century work, both in type of design and in the extreme refinement of the casting. The influence of wood carving on this is evident. Studio, Frances Adams Kent, Orleans, Mass.

Waldron, Sussex, whence came other andirons of similar form, direct descendants of Elizabethan designs.*

In a splendidly built and beautifully panelled small house on Cape Cod, the birthplace of a famous sea captain, I once saw a so-called Franklin fire-frame with acanthus and grape ornament on side half-columns. Above these were brass discs and above these brass ball finials. All the house was doomed to destruction:



Fig. 9 — FRANKLIN STOVE (early nineteenth century)

Similar to Figs. 7 and 8, but not so well modelled or cast. Well turned finials. Feet should be compared with those of Fig. 8. Courtesy, James P. Lynch, Esq.

the stove and panelled parlor with its recessed window seats, rare in small country houses two hundred years old. No one could contemplate such desecration unmoved. I began by bargaining for the parlor panelling and Franklin stove (for it would not do to take the stove away from its old-time association with such fine woodwork), and I ended by purchasing even the windows, sash, jambs, seats and architraves, which brought also the mouldings of the eaves outside. And now all these are again associated under one roof, as of old, although, unfortunately, not in



Fig. 11 — FRANKLIN FIRE FRAME WITH OLD

ENGLISH ANDIRONS

Made by H. H. Stimson, Boston. Frame of same period as Fig. 10. Andirons much more ancient. Courtesy Carroll Co., Hyannis, Mass.

their former relative positions. However, when I see the old Franklin stove-frame, safe from the junkman's clutch; and reflect that many may yet sit before its cheerful blaze, the rescue seems well worth while. The only regret that lingers is that I could not have acquired the entire house, repaired its weakened timbers and mouldings and so preserved

the beautiful old structure, with its little parlor only seven feet high, as a shrine intact for the Franklin fire-frame which had bestowed such animation and genial warmth on hundreds who once knew its hospitality.

*Mr. Shuffrey gives an illustration of two at Penshurst Place, Kent, England (page 138).

Antiques Abroad

The Elusiveness of Russian Loot: The Burdett-Coutts Sale: and Other Things

By AUTOLYCOS

LONDON: News, or gossip, keeps filtering through concerning an underground exchange of antiques between Russia and the rest of the world, especially in jewels. Substantial fortunes are said to have been made in this traffic. Brilliant emeralds and diamonds so large as to be thought to be imitation have changed hands at Petrograd for a hundred pounds, and have realized, after passing through several countries, ten thousand pounds in Paris, the exchange for jewels. Now comes news that the famous Chapel of the Iberian Virgin at the Kremlin, Moscow, has been broken into and its treasures—including pearls and diamonds to the value of some eight hundred thousand pounds removed. What this works out to in rubles, at the present rate of exchange, is stupendous. According to Sir Henry Penson, Director of the Intelligence Section at the Peace Conference in 1919, today in Germany a stall at a theater costs three pence and a bottle of Rhine wine fourpence. Hence the avidity with which Germans are supposed to be taking up the business of transferring jewels to the outer world.

With this rich traffic, as stealthily carried on as are the dealings in cocaine, comes the counterpoise of sham antiques purporting to come from the same source. A great many of these shams are genuine Russian icons and old Russian enamels, but with this important drawback:—their splendid sparkling emeralds and their large and tempting diamonds are clever fabrications made in Holland and specially designed for the American market. It is a variant of new wine in old bottles or faked old masters in genuine antique frames. The secrecy of the transaction is apt to throw the collector off his guard. When in a whisper he is told that the object has been "looted", that is a nicer word than "stolen", from Prince So-and-So's famous collection at Petrograd, his moral sense becomes blunted and his artistic perspicacity dulled. But readers of ANTIQUES who buy Russian loot, are warned to buy only the framework; if they set out to acquire the jewels, let them employ an expert of their own choosing.



SWANSEA PORCELAIN CREAM JUG
Willow pattern design in blue.

Half the month of May, in London, was taken up with a series of sales of that great Victorian lady, the Baroness Burdett-Coutts, friend of Queen Victoria and contemporary of Dickens. The bidding was sensational. Collectors from all parts of the globe foregathered at Christie's for the dispersal of the pictures including Francis Lemuel Abbott's Lord Nelson, which realized £1890, and Raeburn's glorious portrait of Sir Walter Scott, the last picture the artist painted, which was eagerly competed for and fell at £9660, destined for America (a great advance on the 310 guineas it brought in 1877). Hoppner's William Pitt, which should have been purchased by some Pittsburgh magnate

in honor of the name-giver of that city, fetched, after keen competition, £7350. Sir Joshua Reynolds was represented by nine canvasses. But a sensation came in a little Raphael panel, the "Agony in the Garden," painted in 1505 for the nuns of St. Anthony of Perugia. This is a part of an altar-piece. The principal panel was long on loan at the National Gallery, London. It belonged to the late Mr. Pierpont Morgan and is now in the Metropolitan Museum, New York. It is valued at £100,000. Another panel from the same altar-piece, a "Lamentation over the Dead Christ" is in the collection

of Mrs. J. L. Gardner of Boston. This Burdett-Coutts panel was received with acclamation and won no less than £7350, although the Baroness paid only 450 guineas for it in 1856. Two small Hobbema landscapes realized £13,000.

The four Shakespeare portraits, all equally unauthentic, made a record in coming together *en bloc*, but they did not make a record price. Of Shakespearian items the Daniel First Folio was the *pièce-de-resistance*.* But what can one say of the hideous Garrick-Hogarth-Shakespeare mahogany chair of Rococo design with a large medallion profile portrait of the poet, and hideous embellishments of dramatic trophies and serpents, which was designed by Hogarth for David Garrick? This dreadful piece brought 3000 guineas. If it shows anything, it shows how greatly modern furniture is indebted to Chippendale, who pruned all these monstrosities into beautiful shapes that have endured.

* See ANTIQUES for June, p. 275

At the sale, Sèvres porcelain established new high prices, and a rare Capo di Monti dinner service, discovered in a corded box in the cellar in the Baroness's house in Piccadilly, where it had lain a hundred years unopened, proved a prize. It had been bought by Sir Francis Burdett, the Baroness's father, in the little factory near Naples, and had been delivered to him in London and had not been opened,—a striking instance of how wealth collects art without knowing it.

* * *

From the orchid-house of a banking family's palatial *omnium gatherum*, for the Baroness Burdett-Coutts was not a real collector, we come to the little wee shamrock of Ireland, which country, at the present moment, is free, but not easy. Bands of marauders are turning families out of their homesteads. Most of the refugees come away with hand-grips carrying a spare suit of clothes and the family jewels, if jewels they have. But coming under the writer's notice from Ould Ireland were three groups recently sold in the market hurriedly for a mere song:—one a Swansea cream jug in the form of a cow, with the willow pattern painted in blue.

Wales and Ireland are contiguous. Hence this old jug came over the water to some old farmhouse or squireen's domain and here it is again a hundred years after.

A mirror of early nineteenth century origin, richly gilded and with fine bold foliated leafage as ornament, and an anchor with oak-leaves belongs to a period that is not now imitated. It is late for collectors, but it bespeaks strong design, although somewhat mishandled. Two chairs shown are certainly collectors' examples. Possibly made in Ireland, or more possibly made at Lancaster and shipped to Dublin, they represent two interlocking periods,—the merging of the decadent Chippendale style into the on-



GILT MIRROR (early nineteenth century)

coming Sheraton. The curves of the former were beginning to give way to the straighter lines of the latter. The legs just begin to indicate the tapering form soon to seize the fancy of designers. Such examples, away from London impulses, indicate those provincial origins always so delightful to the collector.

* * *

There is plenty of trouble reported for traveling Americans on the Continent. More or less difficulty is, of course, always likely to be encountered by strangers moving about a country with whose language and customs they are unfamiliar. In the past—that is, before the war—the general desirability of encouraging the habit of American visitation had led to the granting—at the frontiers and elsewhere—of some measure of special dispensation to persons evidently intent only on legitimate sightseeing with its inevitable and highly valued expenditures for hotel accommodations and for souvenirs large and small. The shopkeeper and the boniface were trusted to take discreet, but sufficient, toll of their patrons' pocketbooks, and were, in turn, less discreetly assisted to disgorge to government, through the medium of various forms of taxation.

This subtly organized and measurably painless procedure has now apparently broken down and yielded to something that suggests a gold-strike stampede, with the American tourists playing the part of exploitable mines of precious metal—varying greatly in individual richness, to be sure, but, nevertheless, worth inclusive panning.

The latest method of conducting this lucrative industry is reported from the French frontier. It so happens that for the purpose of conserving the French supply of gold, it is forbidden for a private individual to export or personally to carry gold coinage out of the country.

To carry more than a minimum requirement of any kind of Continental currency beyond the borders of the issuing country is likely to mean confiscation. This is as true of Germany as of France. Germany, furthermore, has contracted a cheering habit of charging export fees on purchases.

However much the reported tales of grief may be discounted, it seems likely that many travelers will return home with sensibilities considerably ruffled.



PROVINCIAL MAHOGANY CHAIRS

Chippendale and Sheraton chairs illustrating points of divergence in the two styles.

A N
ALMANACK

For the Year of *CHRISTIAN* Account
1698.

But by Bishop *Uther's* Account, 1702.
By the Account of others, 1700.
Being the second after *Besset's* or
Leap-Year.

And from the Creation of the World 5665.
But by *Dove's* Computation 5702.

Containing a general Ephemerides of
the Planets Motions, with many other
Matters Useful & Necessary.

Chiefly accommodated to the Latitude
of 40 Degrees North, and Longitude of
about 73 degr. west from *London*. But
may, without sensible Error serve all the
adjacent Places, even from *Newfound-Land*
to the Capes of *Virginia*

By *Daniel Leeds*, Philomat.

Printed and Sold by *William Bradward* at the
Bible in *New-York*, 1698.

Tulley's Farewell 1702.

A N
Almanack

For the Year of our **LORD, 1702**
(The Second after Leap-year.)
And from the **CREATION, 652.**
From the Discovery of *America*,
by *Chr. Columbus*, 210
From the Beginning of *Plymouth*, 82
Of the *Massachusetts* -74
Of *Connecticut* 66
And of the Reign of our Sovereign
K. WILLIAM the Third. 17.

Wherein, we have Changes of the *Moon*, the *Sun's* and
Moon's place, the Time of the *Sun's* Rising & Setting,
Aspects of *Planets*, the *Comets*, *Spring Tides*,
Prognostications of the *Weather*, Time of High
Water at *Boston*; with several Considerable
Circursties.

By **JOHN TULLEY**;
Who dyed as he was finishing this *Almanack*;
and so leaves it as his last *Legacy* to his Country-men.

Boston: Printed by *Bartholomew Green*, and
John Allen. Sold at the Printing House at
the South End of the *Town*. 1702.

TITLE-PAGES FROM TWO RARE ALMANACS

Observe the elaborate pseudo-scholarship of both. The black bordering of the second is a tribute of grief to the editor, who died before his task was finished.

Books—Old and Rare

Almanacs and the Flight of Time

By **GEORGE H. SARGENT**

FOR the book collector who takes the time to read his books, there can be found hours of recreation and instruction in old almanacs. An almanac, like a newspaper, is strictly contemporaneous. At the end of the year it is discarded for a new one, and usually thrown aside as obsolete. But like the newspaper of a past century, it becomes, in course of time, a historical record. The earliest of our almanacs is priceless—for no copy of it is known to exist. It antedated even the *Bay Psalm Book*, and the brief record of it, gathered from *Bradford's Diary*, is "*An Almanack for 1639*. By *William Peirce*, Cambridge. Printed by *Stephen Daye*, 1639." Any almanac printed before the year 1700 is valuable, and many of later date are eagerly sought by collectors, for the fact that at the end of the year such a publication has usually served its purpose to the owner has made the early examples exceedingly scarce.

There is a common impression that the almanac of our forefathers was printed solely for the country trade, and

that the public on which it relied was wholly agricultural. This impression, naturally gained from the contents, is not wholly correct. The opportunities for reading in the country, where the family was engaged in clearing land and laying the foundations for future prosperity, were limited, as was also the power to purchase books. In many homes the reading was confined to the family Bible and the almanac. Yet in the homes of the great and wealthy the almanac was a valued and useful possession, often interleaved, and used as a memorandum book. Some of these contemporary records are of the greatest assistance to the historian and the genealogist. The almanac itself, giving a picture of contemporary life, now forms a useful source of information regarding past customs and events, and, unlike the newspaper, its contents are not colored by local prejudices or personal opinions.

Libraries and historical societies long ago recognized the importance of the almanac, and some great collections are

Poor Richard, 1733.

A N

Almanack

For the Year of Christ

1733,

Being the First after LEAP YEAR.

<i>And makes since the Creation</i>	Years
By the Account of the Eastern Greeks	7241
By the Latin Church, when O ent. T	6932
By the Computation of W. W.	5732
By the Roman Chronology	5682
By the Jewish Rabbies	5494

Wherein is contained

The Lunations, Eclipses, Judgment of the Weather, Spring Tides, Planets Motions & mutual Aspects, Sun and Moon's Rising and Setting, Length of Days, Time of High Water, Tides, Courts, and observable Days.

Fitted to the Latitude of Forty Degrees, and a Meridian of Five Hours West from London, but may without sensible Error, serve all the adjacent Places, even from Newfoundland to South-Carolina.

By RICHARD SAUNDERS, Philom.

PHILADELPHIA:
Printed and sold by B. FRANKLIN, at the New
Printing Office near the Market

THE FIRST "POOR RICHARD"

Benjamin Franklin's almanac, wherein he distributed much wit and wisdom.

throp, and now known only as the compiler of an almanac. Doubtless between this issue of 1639 and that of 1646, Daye printed an almanac annually but neither copy nor record of one exists.

William Peirce's almanacs were slight affairs, mainly devoted to the usual astronomical calculations, which filled sixteen pages. Samuel Danforth followed him for a few years as compiler of the almanacs printed by Stephen and Matthew Daye and Samuel Green. Later came a host of almanac makers, including Samuel Brackenbury, William Brattle, Joseph Dudley, and others, some disguising their identity with initials, while others followed their names with sonorous titles, like "Astrophil," "Philomathematicus" (frequently abbreviated to "Philomath.," "Phil."), or, previous to the Revolution, "Philodespot." Daniel George modestly proclaimed himself "A Student in Astronomy," while others assumed the names of "Abraham Weatherwise," "Timothy Trueman," "Andrew Aguecheek," "Poor Robin," "Richard Saunders," "Poor Richard," etc., the last-named being the nom-de-plume of Benjamin Franklin in his famous publications.

New England was the home of the American almanac, and from its birthplace the family spread over the colonies. The earliest series of American almanacs covering any considerable period of years was that prepared by John Tulley from 1687 to 1702 inclusive. The last of these is entitled *Tulley's Farewel, 1702*, by John Tulley, "who dyed as he was finishing this Almanack; and so leaves it as a last Legacy to his Country-men." The running comments on the calendar pages of 'his may serve as an example of similar commentaries, the prognostications for January being:

to be found in our public institutions. Great private libraries, like those of Henry E. Huntington, have acquired many of the rarest and most desirable of the early almanacs, those of Samuel Danforth, printed at Cambridge by Stephen Daye for the years 1646 and 1647, being the earliest American almanacs known. Daye, the first printer in what is now the United States, followed the printing of the "Freeman's Oath" with the almanac of "William Peirce, mariner," for many years the most noted sailing master who ever came into New England waters, a friend of Bradford, Winslow, and Win-

"Cold enough The cold Strengthens many Heels tript up Frequent Snows about this time. Need of a Fire Snow upon Snow Norwesters Keen Twil freeze by the Fire side Pitty the poor Too many stay at Home (Sunday) Fair in some places, Cold in all. Over shoes and Boots."

Samuel Clough, "A lover of mathematics," followed Tully as an almanac maker, beginning his series in 1700, and ending with *Clough's Farewell* in 1708, his death occurring in October, 1707. These compilers had no monopoly, however, and several other almanacs of the same period are occasionally found, compiled by "N. W." (Nathaniel Whittemore), Edward Holyoke, M. A., Thomas Robie, and others.

Nathaniel Ames's almanacs were published through three generations. The first, *An Astronomical Diary, or, an Almanack for the year 1726*, was by Nathaniel Ames, Jr., who drops the "Junior" in the almanac for 1737, which contains lines on his father's death. The son died in 1764, from which year the almanacs were published in the name of his son, the third Nathaniel Ames, until 1775. The almanacs of Nathaniel Low, issued from 1762 to 1827, are important for their long "run" and for the period during which they were issued, Low being a sincere republican and an able writer of political articles.

With the ending of the eighteenth century, two famous series of New England almanacs had their birth, Robert B. Thomas's *Old Farmer's Almanac*, starting in 1793, and Dudley Leavitt's *Old Farmer's Almanack*, the first of which was issued in 1797. Both are welcome visitors with the new year in thousands of New England homes today. Isaiah Thomas's almanacs are more difficult to acquire, the series beginning in 1772 and continuing until 1821, with varying titles and imprints. All of these standard almanacs, as well as Low's, were issued with various imprints, according to the district in which they were to be sold. The earlier numbers of Leavitt's and Thomas's *Old Farmer's Almanack* are difficult to secure in good condition, but many complete sets are in existence. While the earlier numbers, especially the first, bring prices from a dollar upward, the later ones are so common that they may almost be had for the asking. Collectors should bear in mind, however, that a note on the Leavitt almanac for 1834 states that "One or two years it was not published, although put in the hands of the printer."

Daniel Leeds was New York's first almanac maker. He began his series in Philadelphia in 1687, but when Bradford set up his press in New York City in 1693, issued his first New York almanac in 1694. Leeds continued to issue the New York almanac until 1713, his son, Titan Leeds, continuing it from 1714 to 1744, when the last of the Leeds almanacs was issued with the title *The Dead Man's Almanack*. In 1727 the name of Felix Leeds, a brother of Titan, appears on the New York almanac. No copy of the 1728 almanac has been found, but from 1729 the issues bear the name of Titan Leeds. A series of almanacs issued from 1746 on bears the names of Thomas, Roger, and Richard Moore or More. *Webster's Calendar*, first published in New York City in 1784, as *Webster's New York Almanack*, has been issued consecutively from 1785 or 1786 to date in Albany, New York, with many other *Farmer's Almanacs*, with varying imprints for local booksellers, each of whom had his name and address on the title-page as publisher.

Before Daniel Leeds started his series of almanacs in Philadelphia as a "student in agriculture" in 1687, with William Bradford as printer, Samuel Atkins, "student in mathematicks and astrology," had issued, in 1686, the *Kalendarium Pennsylvaniense, or, America's messenger. Being an almanack for 1686*. Jacob Taylor competed with Leeds for popular favor and issued his first almanac in 1702, continuing the series for many years. Leeds, however, held his own, and, after fourteen years of publication, announced in the almanac for 1700 that he had "filled the Vacancy on top of the Moneths with some Country fashioned Observations," a custom which has been followed by some of his successors to this day. All his almanacs are rare, the *Kalendarium Pennsylvaniense* being particularly valued as the first work of the first printer of Philadelphia and New York—William Bradford.

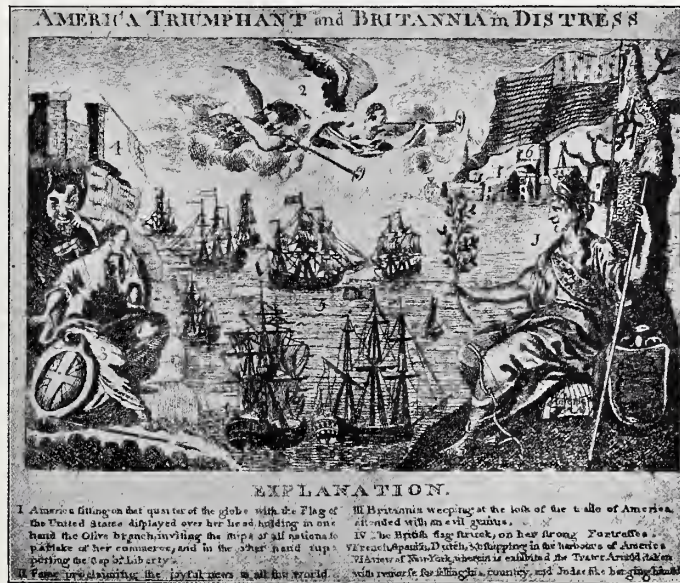
But the most famous of American almanacs are the *Poor Richard* almanacs of Benjamin Franklin. Soon after Franklin had established the "New Printing Office near the Market" in Philadelphia, he turned his attention to almanacs, the publication of which was one of the most popular and profitable of his ventures. Franklin's brother James had published in Newport, R. I., in 1728, the *Rhode Island Almanack*, by "Poor Robin." Benjamin Franklin engaged Thomas Godfrey, the inventor of the quadrant, to compile an almanac for him, which he published in the years 1730, 1731, and 1732.

A quarrel between Godfrey and Franklin caused the compiler to give his almanac for 1733 to Bradford to print. Franklin had published Jerman's almanack for 1732, but that went to Bradford in 1733, leaving Franklin without any almanac for 1733. Nothing daunted, he wrote one himself and published it in December, 1732, as *Poor Richard, 1733*. It was the first of a long line of successful publications. The compilation was credited to Richard Saunders, the name of an English astrologer of the seventeenth century, who had issued a series of almanacs in England known as the *Apollo Anglicanus*. The new venture was an instant "best seller." Franklin continued as editor until the issue for 1758, but for eight years after that his name remained as publisher of *Poor Richard*. The pithy and humorous sayings of Franklin, thus disguised, have passed into proverbs, and the *Poor Richard Almanacks* are treasured as a genuine contribution to English literature. Excessive rarity is a term properly applied to the early issues, and a poor copy of the *Poor Richard* for the year 1739 brought \$565 in the Hurst sale in New York in May, 1904. From 1767 onward the almanack was published by Hall & Sellers of Philadelphia.

The old almanac, then, is not lightly to be regarded. In many parts of the United States it has been identified with the beginnings of printing. It embodies the wit and wisdom of the time. The first issue of the *Old Farmer Almanack* of Robert B. Thomas consisted of 3,000 copies. In forty years the circulation had risen to more than 100,000 copies, and in no year was the supply equal to the demand. More than a half million copies are sold each year, and this is but one of many. An erudite work, *The Old Farmer and His Almanac*, has been written about it by Professor George Lyman Kittredge of Harvard. The general subject has been treated by many writers. But the best reading is found in the old almanacs themselves, and whoever possesses a file of almanacs issued in the seventeenth or eighteenth centuries owns a genuine treasure, if not in material of great monetary value, at least of worth for the pictures

which it presents of contemporary life in the colonies.

Another feature of old almanacs which contributes to their interest is in the illustrations. In the earliest ones, the illustrations were confined to the lunar symbols arranged as an ornamental border to the title-page. In the later eighteenth century crude woodcuts or maps add interest to the text. In *Beers' Almanac* for 1782 is a "Plan of the Investment of York-Town and Gloucester." *Weatherwise's Almanac* for the same year contains an engraving of "America Triumphant and Britannia in Distress." Paul Revere's famous engraving of the Boston Massacre is



FRONTISPIECE OF WEATHERWISE'S ALMANAC (1782).

A cartoon requiring somewhat laborious explanation.

figured in *Gleason's Massachusetts Calendar* for 1772. *Free-better's New-England Almanack* for 1776 has a woodcut variant of Revere's engraving of "America Swallowing the Bitter Draught." Portraits of George and Martha Washington adorn the title of *Bickerstaff's Boston Almanack* for 1790, and others have engravings or woodcuts of John Hancock, Samuel Adams, or other worthies of the Revolution. If these portraits and pictures do not represent the highest form of pictorial art, they have for us today a genuine historical interest, and who will ever forget the delightful little cuts of the agricultural occupations at the top of the calendar of months, the genuine successors of the beautiful miniatures which adorn the Calendars of illuminated Books of Hours of the Middle Ages?

The old almanac is a constant reminder that there is nothing new under the sun, and the collector of these ephemera may spend hours pleasantly in poring over their contents and gathering eternal wisdom from their pages. If, further, he is in need of assurance as to forthcoming rain or shine he has but to consult an almanac of any date, certain that its prophecies are broad enough to cover a multitude of modern weathers.

The Home Market

A Puzzle in Mediæval Dinanderie

By BONDOME

WHEN the crucifix here illustrated was first brought to my attention in photograph, I gave it a quick glance, accepted the notation that it was a piece of thirteenth-century Italian workmanship, and worried no more about it. Later I had occasion to take a second look, and became involved in a quandary, which I propose to share with readers of this column, rather than vainly to attempt solution on my own account.

In dimension, the crucifix is in the neighborhood of 19 x 15 inches. The core is of wood, upon which are mounted plates of copper patterned with bluish enamel and formerly gilded. A Christ figure, in cast bronze, hangs against an oval mandorla in the centre of the cross, each of whose members terminates in a quatrefoil decorated with a figure: at the top, St. John; at the right, the Virgin Mary; at the bottom, the Magdalen; at the left, St. Matthew (probably). These figures are in *repoussé* metal. The copper sheathing, which covers the arms of the wooden cross in front is, as noted, decorated in bluish enamel, faintly engraved. On the sides occurs an edging decorated with delicate vine pattern, beautifully wrought in relief on plates of copper.

The piece is in somewhat battered condition, but to this estate its age, without doubt, entitles it,—particularly since it must, at some time, have been ravished from an ecclesiastical treasury and since then have experienced much adventure and considerable hardship. Of one thing

I am reasonably sure; it is not Italian. Everything about it suggests the work known as *Dinanderie*, which found its chief early impulse in Dinant during the reign of Charlemagne, and thence followed the river valleys into the Rhenish Land and the Low Countries.

This particular crucifix smacks of the school of Cologne of the thirteenth century. At all events I know of nothing in Italian art which is nearly related to it; whereas there are many resemblances to be found among the crucifixes, reliquaries, and other examples of the metal workers' art which are treasured in Cologne, Aachen, Hildesheim, and elsewhere in Germany and in the Low Countries. Perhaps some one who has really intimate knowledge of these matters can fix its origin more closely.

And now another query. The least experienced eye will perceive how infinitely more primitive is the Christ figure than are those of the supporting saints. Indeed, so far removed are they in point of style as to give some ground for belief that they are actually of different periods; the Christ from the close of the

twelfth century, the saints from well into the thirteenth. That may be the case. But it is as easy, and quite as just, to assume that a severe tradition has governed the delineation of Divinity and has been disregarded in that of more nearly mundane beings.

These latter, by the way, exhibit a surprising vitality, and quite extraordinary workmanship,—particularly the



CRUCIFIX, BRONZE AND ENAMELLED COPPER (thirteenth century)

two Mariés, whose characterization is highly individualized, as is far more likely to be the case with female saints of the north than with their sisters of Italian provenance.

As the crucifix appears today, it is of the so-called processional type. Crucifixes that had permanent place on the altar were generally of precious metal. Those which were carried in processions were more likely to be of gilded copper. When not in use, they were supported on an ornamental base supplied with a socket. Into such a socket the tapered wooden end of this crucifix must once have fitted.

The gilding of the bronze Christ and the copper saints still adheres in patches of brilliance on surfaces that have been least worn. In many places the metal sheathing that covers the wood has broken away and has been unskillfully replaced. Once, each of the figures carried a small halo lightly attached. Only that which adorned St. Matthew remains. I feel, too, that the supporting saints are out of

position. The Mother should be on the left of the picture, St. John on the right. The Magdalen is perhaps rightly placed. That would bring St. Matthew at the top. As a possible patron saint, he may belong there.

The crudities and misplacements mentioned, however, in no wise detract from the extraordinary interest of this crucifix. The decoration which, in all probability, once covered its back, has disappeared. The wooden core is, in places, decayed with age and somewhat broken. The bordering of grape vine is far from intact. So, too, part of the enamel has been scraped away, and St. John has quite lost his deep blue background. These are losses, serious losses, but they have been, apparently, the price of escape from treasured obscurity and cloistered calm. Having made the escape and reached an overseas haven, the crucifix is now deserving of investigation by scholars, and of restoration by experts—provided the last process consists mainly of leaving it virtually untouched.

Current Books and Magazines

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department.

GREEK VASE-PAINTING. By Ernst Buschor. Translated by G. C. Richards. With a preface by Percy Gardner. New York: E. P. Dutton and Company; 180 pages, 160 illustrations. Price, \$10.00.

HISTORICAL research has, in a large measure, outlined the artistic activities of the early Greeks in the branches of architecture, sculpture, and coinage. Only vase-painting (fresco and other paintings have perished) needed similar minute and painstaking research, and the collocation of results. For all but experts, conversant with German literature of archæology, the study of such work has been fraught with difficulties. The handbooks published were illustrated by examples chosen, one may almost say, with abandon; even museums "restored" their exhibits recklessly.

With the rise of interest on the Continent, authoritative information came, which brings us to the present day. To supply a need, recognized somewhat imperfectly for the last fifty years, Dr. Ernst Buschor wrote, in German, *Greek Vase-Painting*, a volume intended to tie together a vast amount of material.

So much has the revealing spade turned up that to learn of the beginnings of the art, the stone and bronze ages must be mentioned as yielding the first of primitive designs. The Geometric Style was discovered in 1870, and with it "the history of Greek vases proper begins." Even as Byzantine paintings influenced the early Italian painters, so did the Orient supply motives adapted by the Greek world, "the fusion of both elements into a new unity, and the growth of the archaic style."

Two indices, one of illustrations, the other of names, round out this comprehensive volume. To quote from the preface: "It is, however, a book not adapted for a mere cursory reading, but for careful consideration and study." Although there are a few authoritative books on the subject, what Dr. Buschor has done makes it "very unlikely that his treatment will be superseded for a long time to come." Will not, then, the interested person appreciate the more a really definitive volume?

Antiques in Current Magazines

FABRICS AND TEXTILES

CALICO AND ITS FORGOTTEN MAGIC. William Laurel Harris, in *Good Furniture Magazine* for June. The early calico trade, with illustrations of ancient Indian and oriental cottons.

CHINA AND POTTERY

POTTERY THAT REVEALS A PEOPLE. Maurice Pizard, in *The International Studio* for June. Illustrated. A description of the Demotte collection of Sassanian pottery in the Metropolitan Museum.

AN ITALIAN MAJOLICA PLATE. F. Leverton Harris, in *The Burlington Magazine* for June. Illustrations and description of a fifteenth-century commemorative plate.

LACQUER ON MING PORCELAIN. R. L. Hobson, in *The Burlington Magazine* for June. Illustration and description of a recent acquisition of the British Museum.

THE AUTOCHTHONOUS ART OF AMERICA. Louis C. G. Clark, in *June Art in America*. An illustrated account of early native pottery in North, South and Central America.

FURNISHINGS

THE ACQUISITIVE CONNOISSEUR. Elizabeth Lounsbury, in *Harper's Bazaar* for June. Illustrated. Italian iron lighting fixtures of the seventeenth and eighteenth centuries.

FURNITURE IN ANCIENT EGYPT. Eliza M. Niblack, in *The International Studio* for June. Numerous illustrations and a discursive text.

REPRODUCING ANTIQUE FURNITURE IN THE SCHOOL. TABLES (CONTINUED). Herman Hjorth in the *June Industrial Arts Magazine*. A continuation of a discussion by the same author, illustrated.

THE SIMPLE USE OF THE PERIOD STYLES, II—THE EARLY ITALIAN—FURNISHINGS AND THEIR ARRANGEMENT. Robert S. Ames, in *The House Beautiful* for June. Illustrated. The second of a series by the same author.

ADAPT YOUR FURNITURE TO YOUR HOUSE, V—THE LATE EIGHTEENTH CENTURY. Charles O. Cornelius, in *June Country Life*. Sketches by O. H. Eggers. The fifth of this series.

GLASS

THE ART OF GOLD GLASS. Gustavus A. Eisen, in *The International Studio* for June. Illustrated. Earliest glass making with emphasis on golden beads and golden vessels.

METAL

EARLY NEW YORK SILVER TANKARDS. C. Louise Avery, in *Art in America* for June. Silverware in early New York, with illustrations.

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THE HARDWARE ON YOUR FURNITURE, VI—DUTCH AND FLEMISH. Wm. Winthrop Kent, in *June Good Furniture Magazine*. Illustrated article on early Dutch and Flemish locks, hinges, shutter fasteners, etc.

MISCELLANEOUS

CENTRAL ASIAN RUGS. Major Hartley Clark, in *The Connoisseur* for May. Four pages of rug designs and an illustration of a Turkoman Portière rug.

THE HOOK-RUG—AN AMERICAN ANTIQUE. Frank H. S. Keeble, in *The International Studio* for June. An account of the methods of hooking rugs and an attempt to classify designs.

THE HORNE COLLECTION IN FLORENCE. Arb. John Rusconi, in *The Connoisseur* for May. Profusely illustrated. Pictures, chairs, cabinets, table utensils, pots and pans of Italian ware of the fourteenth and fifteenth centuries.

THE ANCIENT ART OF TILE MAKING. Walter F. Wheeler, in *The American Magazine of Art* for June. Illustrated. Tile making in Spain and Holland.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material and derivation, and should, if possible, be accompanied by photographs.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

24. E. R. M., *Vermont*, inquires concerning the *Connecticut Courant* dated 1764, No. 00, printed in Hartford by Thomas Green, near the North Meeting House.

The *Connecticut Courant*, predecessor of the *Hartford Courant* was published from 1764 to 1820. Number 00, issued in October, 1764, was a prospectus, the actual newspaper appearing for the first time in either November or December of that year. Of this prospectus a facsimile has, we understand, been produced. If the copy is a genuine original, it is sufficiently rare to insure a ready market, either through advertising in the Clearing House of ANTIQUES, by writing those who in that department advertise their interest in such matters, or by direct communication with some one of the great libraries of America. A facsimile copy will develop less interest. It has little or no value.

25. J. A. Z., *Ohio*, inquires concerning date of a silver-plated fruit bowl by the Homan Manufacturing Company, part of whose mark on the bottom of the piece carries the number 1841.

The bowl is doubtless quite recent. The number 1841 may be the piece number, that is to say, the number by which this particular article is catalogued by the maker, or it may refer to the founding of the company, which is a Cincinnati concern.

26. A. M. F., *Vermont*, asks whether there are articles or books which give information in regard to restoring the faded decorations on the backs of old rush-bottomed chairs.

In so far as can be learned, there are no books on this subject. Stencilling is very nearly a lost art, as pointed out in ANTIQUES for April, which contains probably the most comprehensive discussion of stencilling yet published.

Stencil patterns are cut in paper, or in architects' tracing cloth, and the design rubbed with brush or finger on the surface to be decorated. A good deal of so-called stencil work is not really stencilled, but is lightly traced in outline and then painted by hand with liquid bronze paint, or stippled with powdered bronze or gold, and then varnished.

27. F. B. G., *Ohio*, inquires concerning a glass bottle: bluish in color; crooked neck; picture of house on one side; bust of woman inside of wreath and the words "Jenny Lind" on the other side.

This is known as a Jenny Lind bottle, made about 1850 at the Whitney Glass Works. It is listed, and pictured, on page 47 (Figure 24) in *American Bottles, Old and New*, by W. S. Walbridge, and on page 40 (Plate XI, No. 4) in *Early American Bottles and Flasks*, by Stephen Van Rensselaer. The reliefs on the sides represent the glass works and Jenny Lind respectively. Its value may

be determined by referring to any of the specialists in glass who advertise in ANTIQUES, or by advertising in the Clearing House of ANTIQUES.

28. A. G. P., *South Carolina*, makes inquiry about a number of prints and their authors.

The answers indicate the scope of these questions. ANTIQUES, as previously stated, makes no attempt at valuation, but the following notes concerning what appear to be the engravers may be helpful.

1. Peltro William Tomkins (*b. London, 1760*) was an engraver in the chalk and dotted manner. His early works were after Angelica Kauffman, his best plates after Italian and Dutch masters. He engraved the plates illustrating *The Birth of Love*, by Bland Burgess, also some after his own designs, such as *Innocent Play and Love and Hope*.

2. It would seem that Osterwald was the publisher of the prints representing the Public Gardens and the Royal Palace in Paris. This may have been George Osterwald (*b. 1803*), a German painter and etcher, who was a resident of Paris about the year 1830. Concerning Muller and Schwarts (if these are the correct spellings), the editor is in doubt. There was a Heinrich Karl Muller (*b. Strasbourg, 1784*), who died in Paris in 1846. No record of Schwarts is available.

3. Charles Borckhardt was a miniaturist and a member of the Royal Academy in London about 1784 to 1825. Virtually nothing is known about George Noble save that he was an English contemporary of Borckhardt.

4. John Sartain (*1808-1897*) went to America from London in 1830 and settled in Philadelphia where he was a member of the Academy of Fine Arts. His reputation was made by his mezzotint engravings.

5. James Hamilton (*1810-1878*) emigrated to Philadelphia from Ireland at an early age. He did much in the way of illustrating.

29. B. T. M., *Virginia*, possessing a sofa and chairs elaborately trimmed with brass on the under side of which is carved—176 P. E. Guerin, N. Y.—, wishes to know about P. E. Guerin, and when he worked.

The description of these pieces is insufficient to establish their date, and for lack of other sources of information, the editor turns the question over to readers of ANTIQUES, some one of whom may have knowledge of Guerin and can state whether he was, as appears, a metal worker or a cabinet maker.

30. J. T. H., *Vermont*, asks for information about the age and rarity of an "Acorn" clock.

Acorn clocks were manufactured by the Forestville Mfg. Co., Bristol, Conn., about 1830. The concern was not particularly successful and went out of business after a comparatively short existence. These acorn clocks, while not of great value, are far from common, especially when of the eight-day type. If the old decorations in paint and brass are intact, the value is, of course, greater than where these have been destroyed or tampered with.

31. B. M. G., *Toronto*, asks concerning the proper attribution of two seals which he finds attached to the back of a painting of seventeenth-century Dutch origin.

These seals probably represent the family arms of some former owner of the picture, and their identification might prove of considerable interest. For that reason, and because such identification seems unlikely except through personal recognition, the two seals are herewith reproduced. Probably they are Dutch. Can anyone tell whose they are, or were?



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32. W. S., *Kentucky*, asks if a banjo clock (of which a photograph is enclosed) with no name, but with the dead-beat escapement, the T-bridge, and the movement fastened in the case with two long bolts, can be a Simon Willard.

The clock has suffered so much that it is impossible to tell from description and picture whether or not it is a Simon Willard. The hands appear to be old, but the dial has been repainted. The side arms are good. The original glass panels seem to have disappeared, and the front of the case shows no sign of the characteristic Willard inlay. This, however, is not a conclusive consideration. The points noted concerning the works suggest Willard origin, but this can be determined to a certainty only by highly expert examination. This could be arranged for in Boston should the owner care to undertake the trouble and expense.

NOTES

Those who wish to follow the course of love tokens discussed in this column in June will find further information in *The Connoisseur* for February, 1920, by Mr. T. Sheppard, curator of the Municipal Museum, Hull, England.

Tourists' Guide

The following guide has been compiled and is published as of possible interest and help to collectors who, during the period of summer touring, may wish to combine visits to historical collections and to the collections of dealers whose advertisements in *Antiques* have attracted them. The given list, inevitably incomplete, is yet so long that it has been found necessary to confine it to Massachusetts. The map indicates the geographical relation of places named in the advertising columns, and should prove of assistance in planning motor trips along the trail of the antique.

The arrangement is by states and towns. The items noted are collections, historic houses, and advertising dealers. In the case of collections, the days and hours when visiting is permitted, and the admission charges, if any, are noted. The fact that certain houses are listed does not imply that they are open for inspection. Many of them are occupied as private residences.

For a list of dealers other than Massachusetts see the Collectors' Guide, immediately following the Clearing House on page 48. In August it is hoped to publish a Tourist Guide to New England States other than Massachusetts.

MASSACHUSETTS

- DEALERS:** ABINGTON
ELLIOT BROWNE, 228 Washington Square. General line.
- DEALERS:** ACCORD
QUEEN ANNE COTTAGE, Queen Anne Corners. General line.
- EXHIBITS:** AMESBURY
JOHN G. WHITTIER HOUSE, Friend Street. Daily, 25 cents. Household furnishings and personal property of poet.
MACY HOUSE, Main Street. Daily, none. Colonial furniture, etc.
- HISTORIC BUILDINGS:**
ROCKY HILL CHURCH, Friend's Church, Friend Street. OLD POWDER HOUSE, Elm Street. Whittier's cemetery lot.
- MONUMENTS:**
GOVERNOR BARTLETT STATUE. Chain Bridge.
- EXHIBITS:** ASHLAND
ASHLAND HISTORICAL SOCIETY, Public Library building. Saturdays, 2-5; none. Books, manuscripts, pamphlets, pictures, Colonial exhibits, of local interest.
- EXHIBITS:** BEVERLY
BEVERLY HISTORICAL SOCIETY, corner Cabot and Central Streets. Thursdays and Fridays, 2-5; 25 cents. Manuscript collection, articles of historical interest.
- HISTORIC BUILDINGS:**
JOHN BALCH HOUSE. Recently restored.
- EXHIBITS:** BILLERICA
BILLERICA HISTORICAL SOCIETY, Bennet Library. Mondays, Wednesdays, Saturdays, 2-5; none. Collection of historical and local interest.
- HISTORIC BUILDINGS:**
MANNING HOUSE (1696), North Billerica. Unitarian Church (1797), Centre Billerica.
- EXHIBITS:** BOSTON
MASSACHUSETTS HISTORICAL SOCIETY, 1154 Boylston Street. Daily, none.
HARRISON GRAY OTIS HOUSE, 2 Lynde Street. Daily, none. Furniture, china, pottery, etc., of Colonial interest.
OLD SOUTH MEETING HOUSE, Washington and Milk Streets. Daily, 9-5; 25 cents. Articles of Revolutionary interest.
PAUL REVERE HOUSE, 19 North Square. Daily, 10-4; 25 cents. See also Old North Church.
OLD STATE HOUSE, State Street and Washington. Daily, none. Historical collection, ship models, etc.
- DEALERS:**
CHARLES S. ANDREWS, 37 Charles Street. Antique furniture.
BOSTON ANTIQUE EXCHANGE, 33 Charles Street. General line.
BOSTON ANTIQUE SHOP, 59 Beacon Street. General line.
JAMES M. FISKE & Co., 13 Province Street. Restorer oil paintings.
FLAYDERMAN AND KAUFMAN, 65 Charles Street. General line.
GEORGE C. GEBELEN, 79 Chestnut Street. Antique jewelry and silver.

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CHARLES T. GRILLEY, 49 Charles Street. General line.
HILL-McKAY Co., 120 Tremont Street. Appraisers.
S. E. HOLOWAY, 61 Hanover Street. Gilder.
E. C. HOWE, 91 Newbury Street. General line.
JORDAN MARSH COMPANY, Washington Street. Early New England furniture.
C. F. LIBBIE & COMPANY, 3 Hamilton Place. Books and old prints.
MUSICIAN'S SUPPLY CO., 218 Tremont Street. Old violins, etc.
R. P. PAULY, 5 Charles Street. General line.
I. SACK, 85 Charles Street. General line.
SHREVE, CRUMP & LOW, 147 Tremont Street. Antique furniture, jewelry, ship models.

HISTORIC BUILDINGS: BREWSTER
DILLINGHAM HOUSE (1660), West Brewster.
THE PACKET (1770), West Brewster.

DEALERS: BRAINTREE
MELVIN D. REED, 700 Washington Street. General line.

EXHIBITS: BROOKLINE
HISTORIC BUILDINGS:

EDWARD DEVOTION HOUSE, 347 Harvard Street. Saturday, 11-4; none
Early Colonial House, with furnishings of the time.

DEALERS:
H. SACKS & SONS, 62-64 Harvard Street. General line.
CAMBRIDGE

HISTORIC BUILDINGS:
COOPER-AUSTIN HOUSE (1657).

DEALERS:
ANDERSON, CARPENTER & RUFLE, 30 Boylston Street. General line.

EXHIBITS: CHELSEA
CARY HOUSE, 34 Parker Street. Thursdays, none. Household furnishings, pictures, firearms, etc.

HISTORIC BUILDINGS:
PRATT HOUSE, Washington Avenue.

EXHIBITS: CLINTON
CLINTON HISTORICAL SOCIETY. Daily, 2-4; none. Portraits and souvenirs, etc.

HISTORIC BUILDINGS:
HOLDER MEMORIAL BLOCK. City House.

HISTORIC BUILDINGS: COHASSET
UNITARIAN CHURCH.

EXHIBITS: CONCORD
ANTIQUARIAN SOCIETY, Lexington Road. Daily, none. All kinds of antiques.
LOUISA ALCOTT HOUSE, Lexington Road. Daily, optional. Alcott furniture, etc.

HISTORIC BUILDINGS:
OLD MANSE, Monument Street. WRIGHT TAVERN, Lexington Road. EMERSON HOUSE, Lexington. HAWTHORN'S WAYSIDE, Lexington Road. GRAPE VINE COTTAGE, Lexington Road.

DANVERSPORT

HISTORIC BUILDINGS:
SAMUEL FOWLER HOUSE (1809).

EXHIBITS: DANVERS
DANVERS HISTORICAL SOCIETY, Page House, 11 Page Street. Daily, 10 cents. Danvers relics.

HISTORIC BUILDINGS:
HOLTON HOUSE, 117 Holton Street. NURSE HOUSE, off Pine Street. FOWLER HOUSE, High and Liberty Streets. GEN. ISRAEL PUTNAM HOUSE, Maple Street. GOV. ENDICOTT PEAR TREE, Endicott Street.

EXHIBITS: DEDHAM
FAIRBANKS HOUSE, East Street and Eastern Avenue. Daily, none. Furnished as in olden days.

DEDHAM COMMUNITY HOUSE, High Street, FIRST CHURCH (Unitarian) POWDER HOUSE and ROCK.

HISTORIC BUILDINGS:
DEDHAM COMMUNITY HOUSE, High Street. FIRST CHURCH (Unitarian). POWDER HOUSE and ROCK.

MONUMENTS:
AVERY OAK, East Street. PITTS HEAD, Church Green.

EXHIBITS: DEERFIELD
MUSEUM OF THE POCUMTUCK VALLEY MEMORIAL ASSOCIATION. Daily, 9-12 and 1-5; 10 cents. Collection illustrating early New England life.

HISTORIC BUILDINGS:
MEMORIAL HALL, Deerfield Street. THE REV. JOHN WILLIAMS HOUSE, Deerfield Street. FRARY HOUSE, Deerfield Street. SHELDON HOMESTEAD. COL. JOSEPH STUBBINS HOMESTEAD. THE "PINK HOUSE," Deerfield Street.

EXHIBITS: DORCHESTER
FIRST PARISH CHURCH, Meeting House Hall. Sundays, 10:30-12:30; none. Historic furnishings.

EXHIBITS: DUXBURY
JOHN ALDEN HOUSE. Daily, 9:30-5:30; 25 cents. Ancient furniture and antiques.

EXHIBITS: EDGARTOWN
MARTHA'S VINEYARD D. A. R. HISTORICAL BUILDING, Main Street. Daily, 3-6; 15 cents.

HISTORIC BUILDINGS: ESSEX
CHOATE HOUSE on Choate Island.

EXHIBITS: FALMOUTH
FALMOUTH HISTORICAL SOCIETY, Main Street. Daily, afternoons and evenings; none. Miscellaneous.

EXHIBITS: FITCHBURG
ART GALLERY, Public Library, Main Street. Sunday, Wednesday, and Saturday afternoons; none. Pictures and relics.
FITCHBURG HISTORICAL SOCIETY, Grove Street. Thursdays and Sundays, 2-4; none.

EXHIBITS: FOXBOROUGH
FOXBOROUGH HISTORICAL SOCIETY. Saturday p.m., 10 cents. Relics and antiquities.

HISTORIC BUILDINGS:
FIRST HOUSE IN TOWN, South Street. THE SOLOMON HEWES HOUSE, South Street. OLD STONE FACTORY, Granite Street.

EXHIBITS: FRAMINGHAM CENTRE
WALLACE NUTTING COLLECTION. Daily, none.
FRAMINGHAM HISTORICAL AND NATURAL HISTORY SOCIETY, Corner of Vernon and Grove Streets. Saturdays, 3-6; none. Antique furnishings.

DEALERS: GLOUCESTER
T. C. POOLE, Bond's Hill. General line.

EXHIBITS: GREENFIELD
HISTORICAL SOCIETY OF GREENFIELD, corner Church and Union Street. Sunday, 2-6; week days, 10 a.m. General collection.

HISTORIC BUILDINGS:
HOLLISTON HOUSE.

EXHIBITS: GROTON
GROTON HISTORICAL SOCIETY, Public library building. Daily, 2-6; none. General collection.

HISTORIC BUILDINGS:
DANA HOUSE, Lawrence Academy (1791). OLDEST HOUSE, Hollis Street (1706)
UNITARIAN CHURCH, opposite Library (1755). GROTON INN.

EXHIBITS: HEATH
HEATH HISTORICAL SOCIETY, at Old Town House, Heath Centre. Daily, 15 cents. Relics of Heath.

EXHIBITS: HINGHAM
HINGHAM HISTORICAL SOCIETY, Lincoln Street. Daily, 9-12, 2-6; 25 cents. Furnished in period of the seventeenth and eighteenth centuries.

HISTORIC BUILDINGS:
FRANCIS WILLARD BROWN MEMORIAL, home of the Hingham Historical Society, Lincoln Street. (1650). GENERAL BENJAMIN LINCOLN HOUSE, Lincoln Street. WAMPATUCK CLUB HOUSE, South Street. OLD GARRISON HOUSE, North Street. PARSON GAY HOUSE, North Street. THE OLD GRAIN MILL (1643).

DEALERS:
DANIEL F. MAGNER, Fountain Square. General line.

DEALERS: HYANNIS
HYANNIS GALLERIES. Auctioneers and appraisers.

EXHIBITS: HUDSON
HUDSON PUBLIC LIBRARY. Daily, 2-8; none. Small collection.

DEALERS: IPSWICH
R. W. BURNHAM. Antiques, hooked rugs.

DEALERS: JAMAICA PLAIN
ELMER THURSTON, 642 Centre Street. Painter of glass panels.

HISTORIC BUILDINGS:
KINGSTON
MAJOR JOHN BRADFORD HOUSE (1674).

HISTORIC BUILDINGS: LENOX
LENOX LIBRARY, Main Street (1815). LENOX CONGREGATIONAL CHURCH, Main Street (1805). LENOX ACADEMY, now Trinity School, Main Street (1803).

EXHIBITS: LOWELL
HISTORICAL SOCIETY, in Memorial Hall, Merrimac Street. Daily, none. General.

HISTORIC BUILDINGS:
WHISTLER HOUSE, 243 Worthen Street. HOME OF BENJAMIN BUTLER, Andover Street. DURKEE HOUSE, Boulevard. SPALDING HOUSE, Pawtucket Street.

DEALERS:
BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

EXHIBITS: MARBLEHEAD
MARBLEHEAD HISTORICAL SOCIETY, at the Lee Mansion, Washington Street (1768). Daily, 9-5; 15 cents. Silver, pictures, furniture, etc.
ABBOT HALL, Washington Street. Daily, none. Pictures.

HISTORIC BUILDINGS:
KING HOOPER HOUSE, Hooper Street (1745). OLD TOWNE HOUSE, Washington Street (1745). ROBIE HOUSE, Washington Street. ST. MICHAEL'S CHURCH, Summer Street (1714). FORT SEWALL (1742).

EXHIBITS: MARSHFIELD
WINSLOW HOUSE. Daily, 25 cents. Antiques.

HISTORIC BUILDINGS:
DANIEL WEBSTER ESTATE. ADELAIDE PHILLIPS HOME. PEREGRINE WHITE HOUSE. WINSLOW Burying-ground and Church.

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EXHIBITS: MEDFORD
OLD ROYALL HOUSE, George Street. Daily, except Friday, 2-5; 25 cent
Colonial house and furniture.
MEOFORO HISTORICAL SOCIETY. Museum of local antiques. Third Monday
evening, none.

HISTORIC BUILDINGS:
CRADOCK HOUSE, Riverside Avenue. JOHNATHAN WAGE HOUSE, Bradlee Road.

EXHIBITS: MENDON
THE MENDON HISTORICAL SOCIETY. Pitchers, shells, Indian relics, an
antiques.

HISTORIC BUILDINGS:
FIRST PARISH CHURCH.

EXHIBITS: NANTUCKET
FRIENDS MEETING HOUSE, Fair Street. Daily, 9-6; 25 cents. Miscellaneous
historical collections.

DEALERS:
NANTUCKET GALLERIES, 23 Center Street. Auctioneers.

HISTORIC BUILDINGS:
OLD MILL, Mill Hills.

EXHIBITS: NEWBURYPORT
HISTORICAL SOCIETY OF OLD NEWBURY, corner High and Winter Streets
Daily, 2-5; 10 cents.

HISTORIC BUILDINGS:
COFFIN HOUSE, SPENCER PIERCE HOUSE, INOIAN HILL FARM, Pilsbury Place
ADAMS HOMESTEAD.

EXHIBITS: NEW BEDFORD
OLD DARTMOUTH HISTORICAL SOCIETY, Water Street. Daily, 9-5; 25 cents.

DEALERS:
BITTER SWEET SHOP, Hathaway Road. General line.

EXHIBITS: NORTHAMPTON
NORTHAMPTON HISTORICAL SOCIETY, Memorial Hall Building.

HISTORIC BUILDINGS:
HOUSE AT 58 BRIDGE STREET (1658). THE HINCKLEY HOUSE, 54 Prospect
Street (1687). HOUSE AT 48 SOUTH STREET (1775). HOUSE AT 197 ELM
STREET (1799). ROSE TREE INN, Bridge Street.

EXHIBITS: NORTH ANDOVER
NORTH ANDOVER HISTORICAL SOCIETY, Academy Road and Massachusetts
Avenue. Daily, 9-5; 10 cents. Articles of local interest.

HISTORIC BUILDINGS:
GOVERNOR BRADSTREET HOUSE, 159 Osgood Street.

EXHIBITIONS: NORTH WOBURN
RUMFORD HOUSE, Maine and Elm Streets. Daily, none.

EXHIBITIONS: ORANGE
ORANGE HISTORICAL AND ANTIQUARIAN SOCIETY, in Wheeler Memorial
Library. Daily, none. Tools, furnishings, books, etc.

EXHIBITIONS: PEABODY
PEABODY HISTORICAL SOCIETY. Wednesday, 2-5; none.
PEABODY INSTITUTE. Daily, none. Portraits.

HISTORIC BUILDINGS:
NATHANIEL BOWDITCH HOUSE.

EXHIBITIONS: PITTSFIELD
BERKSHIRE ATHENAEUM AND MUSEUM. Daily, 10-5; none.

HISTORIC BUILDINGS:
HOME OF OLIVER WENOELL HOLMES.

EXHIBITIONS: PLYMOUTH
PILGRIM HALL, Court Street. Daily, 10-6; 25 cents. Pilgrim relics.
ANTIQUARIAN HOUSE, Court Street. Daily, 10-6; 25 cents. House furnished
as a residence of date it was built, 1810.

HISTORIC BUILDINGS:
WILLIAM HARLOW HOUSE. JOHN HOWLAND HOUSE.

DEALERS:
YE BRADFORD ARMS, 59 Court Street. Tea room, general line.
OLO CURIOSITY SHOP, 30 Sandwich Street. General line.

DEALERS: REVERE
SIMON STEPHENS, 910 North Shore Road. Hooked rugs.

EXHIBITIONS: RUTLAND
RUFUS PUTNAM HOUSE. North side of Main Street. Daily, 2-5; 10 cents.
Revolutionary and other antiques.

EXHIBITS: SALEM
ESSEX INSTITUTE, Essex Street. Daily, 9-5; none. Historical collection per-
taining to County.

PEABODY MUSEUM, Essex Street. Daily, 9-5; none. Historical collection,
marine paintings, ship models, etc.

HISTORIC BUILDINGS:
HOUSE OF SEVEN GABLES, Turner Street. 25 cents.

OLO CUSTOMS HOUSE, Derby Street.
ROPES MEMORIAL, Essex Street.

WITCH HOUSE, Essex Street.
NICHOLS HOUSE, Federal Street.

ASSEMBLY HOUSE (1782), 138 Federal Street.
DEALERS:
J. S. METCALFE, cor. North & Federal Streets. General line.

EXHIBITS: SANDWICH
SANDWICH HISTORICAL SOCIETY, Town Hall. Saturdays, 3-5; none.

HISTORIC BUILDINGS: SAUGUS
SCOTCH BOARDMAN HOUSE (1651). THE IRON WORKS HOUSE (1636). Both with interesting collections.

EXHIBITS: SHREWSBURY
HOME OF ARTEMUS WARD, Main Street. By permission only, none. Furniture, papers, etc.
SHREWSBURY HISTORICAL SOCIETY, Public Library Building. Daily, none. Antiques, old records, and papers of local interest.

EXHIBITS: SOUTH NATICK
NATURAL HISTORY AND LIBRARY SOCIETY, Bacon Free Library. Wednesdays and Saturdays, 2:30-5:30, optional. Natural history, local history, and antique collections.

HISTORIC BUILDINGS:
SAWIN HOUSE, East Street.
CAPTAIN DAVID MORSE HOUSE, East Street.
PARSON LATHROP HOUSE, East Street.
THAYER HOUSE, Pleasant Street.
ELIOT UNITARIAN CHURCH (on site of Eliot's Church in praying Indian village.)

HISTORIC BUILDINGS: SOUTH SUDBURY
WAYSIDE INN.

DEALERS:
GOULDING'S ANTIQUE SHOP, General line.

DEALERS: SPRINGFIELD
MINNIE MORGAN WILLIAMS, 128 Mulberry Street. General line.
SWAMPSCOTT

HISTORIC BUILDINGS:
DEPUTY GOV. JOHN HUMPHREY HOUSE (1637), 99 Paradise Road. Not open.

EXHIBITS: TAUNTON
OLD COLONY HISTORICAL SOCIETY, 7 Adam Street. Daily, none.

HISTORIC BUILDINGS:
UNITARIAN CHURCH (1637).

MONUMENTS:
WHITE OAK, historic tree, White and Somerset Avenues.

EXHIBITS: TOPSFIELD
PARSON CAPEN HOUSE (1683), Topsfield Historical Society collection. Daily, ten cents.

HISTORIC BUILDINGS:
FRENCH ANDREWS HOUSE (1707).

MONUMENTS:
SOLDIER'S MONUMENT, Village Common.

DEALERS: WAYLAND
KATHERINE N. LORING, Ye Old Halle. General line.

EXHIBITS: WESTBOROUGH
HISTORICAL ROOMS, Main Street. Daily, none. Local objects.

HISTORIC BUILDINGS:
BAPTIST CHURCH WITH PAUL REVERE BELL.
THE GALE TAVERN.
THE FORBES HOUSE.

EXHIBITS: WESTFIELD
WESTFIELD ATHENAEUM, Court and Elm Streets. Daily, 9-8; none. Portraits, commissions, old deeds, etc.

HISTORIC BUILDINGS:
FOWLER TAVERN, 171 Main Street.
MOSELEY HOMESTEAD, 66 Union Street.
WASHINGTON TAVERN, Western Avenue.

MONUMENTS:
GENERAL WM. SHEPARD MONUMENT, Park Square.
104TH REGIMENT, A. E. F., MONUMENT, Southampton Road.

EXHIBITS: WEYMOUTH
WEYMOUTH HISTORICAL SOCIETY, Fogg Opera House, South Weymouth. Daily, except Wednesday; none. General historical collection.

HISTORIC BUILDINGS:
COWING HOUSE, Weymouth.
TUFTS HOUSE, Weymouth.
ABIGAIL SMITH ADAMS BIRTHPLACE, North Weymouth.
OLD NORTH CHURCH, Weymouth Heights.
WESTON HOUSE, Weymouth.

HOTELS: WILLIAMSTOWN
GREYLOCK HOTEL.

EXHIBITS: WORCESTER
WORCESTER HISTORICAL SOCIETY, 39 Salisbury Street. Daily, 2-5; none. Historical objects, books, mss., etc.
AMERICAN ANTIQUARIAN SOCIETY, Salisbury Street, Park Avenue. Daily, except Saturday afternoons, 9-5; none. Largest collection Americana in country. Blue Staffordshire, Morse collection. Early furniture.

HISTORIC BUILDINGS:
SALISBURY MANSION, Lincoln Square.
PAINE HOMESTEAD, Lincoln Street.
GATES HOMESTEAD, Gates Lane.
DAVIS HALL, Providence Street.

CLARENCE H. ALLEN

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Antiques

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HARRISON STREET, LOWELL, MASS.

Open afternoon from 2 until 4. Other hours by appointment
TELEPHONE, Lowell 2780

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its

readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements should be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2 00. Count each word, initial, and whole number as a word, name and address as one word, and send check with copy. Where requested, ANTIQUES will prepare copy.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

COLLECTOR wishes addresses of dealers within forty miles of Falmouth Mass. Wishes to procure piece of Paul Revere silver or pewter. No. 198.

AMERICAN GLASS FLASKS. It will pay you to let me know of any you have for sale. I buy duplicates as well as the rarer varieties for my own collection. G. S. MCKEARN, Hoosick Falls, N. Y.

PRIVATE COLLECTOR desires, in original condition, Willard tall clocks; Willard, Cummins, or Whiting banjo clocks; Dolphin candlesticks, and colored Sandwich lamps. CLIFFORD KAUFMAN, 105 Hillside Avenue, Nutley, N. J.

AMERICAN GLASS FLASKS. Private collector pays highest prices. It will pay you to advise me at once. CLIFFORD KAUFMAN, 105 Hillside Avenue, Nutley, N. J.

ANTIQUES. Hunting antiques all the time. Let me know your wants. E. H. GUERIN, Hopkinton, N. H.

AMERICAN NEWSPAPERS, almanacs, New England primers, before 1830; books and pamphlets relating to American history, before 1840; guides; diaries, and books of travels, also pamphlets relating to California, Oregon, and other Western States published or written before 1865; old letters, documents, etc., written by famous Americans or relating to American history; Indian narratives and captivity; printed single sheets; material relating to the American Revolution; books and pamphlets printed in the Colonies, and many other things wanted. Cash by return mail. CHARLES F. HEARTMAN, Perth Amboy, N. J.

OLD ACTS laws, resolves, charters, sets law magazines, reports, sets or odd vols. Trials, etc., wanted. G. A. JACKSON, 106 Pemberton Building, Boston, Mass.

FOR SALE

BED of solid cherry, mahogany finish, in good condition, with box spring, pineapple posts, \$75. JESAMINE H. CHURCH, 626 Fourth Street, Portsmouth, Ohio.

CURLY MAPLE AND CHERRY CHEST OF DRAWERS; American, about 1795; original brasses; perfect condition; beautifully finished. Photograph on request. Packed for shipment, \$125. SWEETHEART INN, Shelburne Falls, Mass.

EARLY PINE SLANT TOP DESK, four drawers, good style, original brasses. Also pine chests and tables. No. 196.

HISTORICAL GLASS CUP-PLATES, historical flasks, two-quart violin flask, other unlisted flasks. Stiegel and Sandwich glass. Hepplewhite swell-front bureau. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

FRANKLIN STOVE, complete; brass ornaments, fine opening, medium size, all original. No. 197.

LARGE AND FINE PAISLEY SHAWL, black centre, deep colored border. Also a specially beautiful bead bag, unfringed. No. 194.

OPALESCENT GLASS BOWL of Sandwich glass, 14½ inches across top. MRS. JAMES D. TANNER, Concord, Mass.

SQUARE PIANO of beautiful rosewood, suitable for desk or sideboard. LUNA B. CONVERSE, Woodstock, Vt.

TEN-VOLUME SET Audobon (birds and quadrupeds), Lockwood 1861 edition, morocco bound, fine condition. First check for \$350 buys. M. WOODMANSEE, Des Moines, Ia., Box 87.

THE NEW ENGLAND WEEKLY JOURNAL, printed April 8, 1728. In good condition. BYRON HILL, Whitesboro, Tex.

TWO SHERATON FIELD BEDS; posts are small, with reeding on lower ones. Height 60 inches. Beds are so nearly alike could be used as a pair. Handsome cherry desk, corners fluted, ogee feet, fine old brasses. No. 195.

ROSE HILL HOOKED RUGS AND FOOT CUSHIONS, original and old designs. MRS. W. B. DUNCAN, Nuttal, Gloucester County, Va.

ACORN CLOCK; lyre clock; Hepplewhite sideboard; pair Sheraton tables; wavy maple highboy; bonnet-top chest-on-chest; cup-plates and bottles. Three large floors of antiques. G. H. MYLKE, Burlington, Vt.

AMERICAN ANTIQUES found locally—Long tavern table, pine desk, chairs, rugs, glass, etc. Lake Sunapee Route, Hopkinton, N. H. MARION McLEAN, Concord, N. H., Route 1.

ANTIQUÉ FURNITURE; Stiegel Stoddard, Sandwich, and Waterford glass; vases; ornaments; embroideries; prints, etc. THE COLONIAL SHOP, 26 North Water Street, New Bedford, Mass. W. W. BENNETT, proprietor.

ANTIQUES, an exceptional line. MRS. CLARKE'S SHOP, Eighth Street, next Quaker Inn, New Bedford, Mass.

ANTIQUES. Original New England furniture, glass, china, etc., for sale at POMPERANG ANTIQUE SHOP, Woodbury, Conn.

ANTIQUES; Sandwich glass; hooked and braided rugs; china; pewter. YELLOW NOOK TEA ROOM, Kingstown Road, Narragansett Pier, R. I.

CHERRY HIGHBOY, sunburst on top and bottom drawer, \$225. Cherry double chest, nine drawers twenty-seven old brasses \$200. Mahogany claw-foot sideboard, fine condition, \$200. Swell front inlaid bureau, old brass pulls, \$150. Mahogany dining table, six square taper legs, perfect, \$85. Mahogany dining table, six fluted legs, good condition, \$75. Round cherry tip and turn table, snake feet, 36" top, \$40. S. O. TURNER, Brookside, Upper Glen Street, Glen Falls, N. Y.

COLLECTORS of samplers please communicate. Have sixty fine samplers to select from; prices \$5 and up. FRED J. PETERS, 384 Broadway, Flushing, Long Island, N. Y.

EARLY AMERICAN FURNITURE; glass; stencil chairs; hooked rugs, etc. FRED W. REED, Antiques, Windsor, Vt.

GEO. C. FLYNT, Monson, Mass., buys and sells antiques of all kinds.

FRANKLIN FIREPLACE; Pennsylvania dining room cupboard; musical tall clock; rare early swinging basket cradle; many other articles. C. W. UNGER, Pottsville, Pa.

HOOSAC ANTIQUE & HOBBY SHOP, Hoosick Falls, N. Y. When automobiling be sure and stop. Early American furniture, exceptionally fine selection of Historical Glass Flasks and other bottles. Early American Glass and Sandwich Glass.

GENUINE OLD OAK AND MAPLE BUTTERFLY TABLE, exact replica Nutting's, page 400,

excepting drawer. Collection Sunderland china, Lowestoft tea caddie, cover, tray, proof condition. Furniture, pictures, metals. ISABELLE L. SPOONER, Acushnet, Mass.

LARGE ASSORTMENT cup-plates; banjo clock; lower part highboy; Windsor chairs. ARTHUR E. ANDERSON, 772 Pleasant Street, Worcester, Mass.

LARGE STOCK ANTIQUES. Dealers, collectors supplied. Nine miles from Princeton, good roads. Midway between New York and Philadelphia, direct railroad. WILMER MOORE, Hopewell, Mercer County, N. J.

NEW BEDFORD, MASS. House full most interesting old-time furnishings; open afternoons all summer. Wonderful collection glass, silver, rugs, curios; all must be sold. 163 Cottage Street, near Union Street.

NEW HOPE ARTS AND CRAFTS, New Hope, Pa. On the old York Road, halfway between New York and Philadelphia. Handicrafts old and modern.

OLD SHIP lanterns; ship bells; quadrants; binnacle lights; brass swinging lamps; ship models; sea chests; mahogany sideboard; mahogany grandfather's clock, brass works; sleigh bed; commode; sleigh bureau. GLOUCESTER CURIOSITY SHOP, 32 Main Street, Gloucester, Mass.

SCRIMSHAW WORK, splendid examples on whales' teeth and ivory tusks; many depicting ships and whaling. Prices reasonable. FRED J. PETERS, 384 Broadway, Flushing, Long Island, N. Y.

SHIP decorated Lowestoft teapot with American flag; silver lustre cake basket; vases; cups and pitchers matched; Erie Canal and Nottingham bowls and pitchers; very dark blue seven-inch Wedgwood pitcher; Washington and Franklin portraits in cameo relief. All in practically proof condition, surplus collection. SUNDERLAND FARMS, Exeter, R. I.

SHIP PICTURES and family portraits. Have them copied by an expert artist in the old-time way. Few genuine ship models and paintings for sale. A. CLIVE EDWARDS, P. O. Box 511, Salem, Mass.

THE SHIP SHOP, antiques, 190 Hope Street, Bristol, R. I. Figure heads; ship models; mahogany Sheraton four poster; mahogany Sheraton sofa; oval maple duck foot dining room table; Sandwich glass; pewter; furniture. Open afternoons except Sunday and at other times by appointment. Telephone Mrs. WALLIS HOWE, 174W.

THE SHIP TEA ROOM, 190 Hope Street, Bristol, R. I. Open after June 24th. LINDA HARGRAVES, PEGGY HOAR.

SMALL QUEEN ANNE TABLES, with scalloped apron; hooked rugs; Sandwich glass whale oil lamps; cup-plates and bottles. JENNIE L. BASCOM, 10 Union Street, Greenfield, Mass.

SMALL CHERRY LOWBOY; double serpentine mahogany bureau, and many other choice pieces. J. E. DORAN, Smith's Ferry, Holyoke, Mass., R. F. D. 1, Box 125.

SUMMER FURNISHINGS, COLLECTORS! Colored glass, hundreds of pieces, yellow, amber, ruby, blue, apple green, nothing so lovely for the summer table. Curly maple high chest of drawers, \$75; high post bed, beauty, \$75; five rush bottom curly maple chairs, \$75. My charming hooked rugs and candlewick spreads complete the picture. I buy historical bottles, glass, prints, portraits, old silver, anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

THE OX BOW ANTIQUE SHOP, Newbury, Vt. Early New England furniture, hooked rugs, and glass. We specialize in the simple furniture used in the early settlements in Vermont. Write for prices and photographs.

THREE CORNER CUPBOARDS, solid cherry; candlesticks; four poster beds; chest of drawers grandfather's clocks, and many other interesting pieces. THE CLIFT CARR SHOP, 202 Market Street, Maysville, Ky.

TWO FRANKLIN-DYOTT FLASKS, English and

Latin inscriptions; several good pieces of Rockingham; a number of new cup-plates; pair clear glass dolphin candlesticks; field bed and high four poster of early make have recently been added to our stock. Also many other interesting pieces. DOROTHY O. SCHUBART, INC., 231 Fifth Avenue, Pelham, N. Y.

WORCESTER, MASS. Varied stock for dealers. Furniture in rough from original sources. Unusual things, Sandwich, early pottery, Bennington. Constant new arrivals. GATES & GATES, 24 Charlotte Street.

OLD FAMILY PIECES: Inheritance brings me a Queen Anne highboy, dating from about 1720; walnut, stained mahogany. Height 82", width 38"; condition excellent; restoration negligible. Also wonderful point lace mantilla, or scarf, about 34"x72"; white; sound in every thread. And a black Chantilly lace shawl three yards long. All for sale at my own low price or best offer. MRS. CHARLES S. RANSOM, 870 High Street, Dedham Mass.

STAMPS for sale. Old U. S. and Revenue stamps. 892 of Antiques.

COLLECTORS' GUIDE TO DEALERS

Henceforth ANTIQUES will maintain this COLLECTORS' GUIDE listed alphabetically by states. The charge for each insertion of a Dealer's address is \$2.00. Longer announcements by dealers whose names are marked * will be found in the main advertising columns. Contracts for less than six months not accepted.

CONNECTICUT

*D. A. BERNSTEIN, 205 Westport Avenue, Norwalk—General line.

*FARMINGTON STUDIOS, Farmington—General line.

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street—General line.

ILLINOIS

*THE HO HO SHOP, 673 North Michigan Boulevard, North Chicago—General line.

MAINE

CARTER'S ANTIQUE SHOP, Kennebunk—General line.

*CLARENCE H. ALLEN, 338 Cumberland Avenue, Portland—General line.

*W. W. CREAMER, Waldoboro—General line.

MASSACHUSETTS

*ANDERSON, CARPENTER & RUFLE, 30 Boylston Street, Cambridge—Repairers and general line.

*CHARLES S. ANDREWS, 37 Charles Street, Boston—Antique furniture.

*BITTER-SWEET SHOP, Hathaway Road, New Bedford—General line.

*BLUE HEN ANTIQUE SHOP, Harrison Street Lowell—General line.

*BOSTON ANTIQUE EXCHANGE, 33 Charles Street, Boston—General line.

*BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston—General line.

*ELLIOT BROWNE, 228 Washington Street, Abington—General line.

*R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.

*CARESWELL SHOP, Marshfield—General line.

*JAMES M. FISKE & CO., 13 and 17 Province Street, Boston—Restorer oil paintings.

*FLAYDERMAN AND KAUFMAN, 65, 67 and 68 Charles Street, Boston—General line.

*GEORGE C. GEBELEIN, 79 Chestnut Street, Boston—Antique jewelry and silver.

*GOULDING'S ANTIQUE SHOP, South Sudbury—General line.

*CHAS. T. GRILLEY, 49 Charles Street, Boston—General line.

*HILL-McKAY CO, 120 Tremont Street, Boston—Appraisers.

HERBERT N. HIXON, Old Parish House, West Medway—General line.

*E. C. HOWE, 91 Newbury Street, Boston—General line.

*JORDAN MARSH COMPANY, Washington Street, Boston—Early New England furniture.

*LEONARD & COMPANY, 46-48 Bromfield Street, Boston—Auctioneers and Appraisers.

*C. F. LIBBIE & COMPANY, 3 Hamilton Place, Boston—Rare Books and Old Prints.

*KATHERINE N. LORING, Ye Old Halle, Wayland—General line.

*DANIEL F. MAGNER, Fountain Square, Hingham—General line, Appraiser.

*J. S. METCALFE, corner North and Federal Streets, Salem—General line.

*MUSICIAN'S SUPPLY CO., 218 Tremont Street, Boston—Old Violins, Violas, and 'Cellos.

*OLD CURIOSITY SHOPPE, 30 Sandwich Street, Plymouth—General line.

*R. P. PAULY, 5 Charles Street, Boston—General line.

*T. C. POOLE, Bond's Hill, Gloucester—Gen'l line.

*QUEEN ANNE COTTAGE, Queen Anne Corners, Accord—General line.

*MELVIN D. REED, 700 Washington Street, South Braintree—General line.

*I. SACK, 85 Charles Street, Boston—General line.

*H. SACKS & SONS, 62-64 Harvard Street, Brookline—General line.

*SHREVE, CRUMP & LOW, 147 Tremont Street, Boston—Antique furniture, jewelry, ship models.

*SIMON STEPHENS, 910 North Shore Road, Revere—Hooked rugs, repairer of rugs.

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AUGUST

ANTIQUES



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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

Where Honesty Alone Is Insufficient

THE man whose sole duty is to carry out the precise orders of his superiors is, perhaps, sufficiently equipped if he is possessed of honesty.

But where independent decisions must be made, honesty without knowledge becomes a detriment; for it invites confidence without the ability to justify it.

An honest banker may recommend a poor investment; an honest doctor may prescribe the wrong treatment; an honest antique dealer may pass along the spurious under the impression that it is the genuine.

That is why I feel justified in urging upon the collector the advisability of purchasing from a dealer in whom honesty is crowned with knowledge.

Knowledge of old furniture implies much more than book learning. It is the outcome of years of examining, handling, dissecting, and rehabilitating thousands of pieces.

Besides the ability to judge of material, workmanship, and style, knowledge carries the power of accurate financial appraisal.

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Many scarce types of Windsor Chairs, several of which are in yew tree.



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Plates
and
Dishes*

*A fine collection of Old Bristol
and Liverpool Delft*

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Our Antique Room

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 DUTCH BOUDOIR "NIGHT CAP" CARAFE, 29.00

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MAIN STREET
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(Exhibition, Aug. 14, 9.00 a.m. to
10.30 p.m.)

Tuesday, Wednesday, Thurs-
day, AUGUST 15, 16, 17
10 A.M. and 2 P.M. (standard time)
(Open evenings during sale)

THE collection includes rare pieces, once the furnishings of the house of William Simmes, an early American silversmith. Many pieces are marked with his name.

Among these is the Sheraton eight-leg sofa illustrated. The band of branch satinwood along back and arms, together with delicate contours and flutings of legs and posts, makes this a rare collector's piece.

The two Martha Washington arm-chairs shown are handsome mates for the sofa.

In addition, Heppelwhite card tables, several old desks in mahogany, maple and walnut, straight and swell front bureaus in satinwood, curly maple and mahogany, and Colonial high-post field beds will be sold.

Many choice work tables, a ball



and claw foot highboy with bonnet top, a small curly maple lowboy (very choice), and several sets of Windsor and mahogany chairs of

unusual pattern are likewise offered.

Among choice smaller articles are Queen Anne and Chippendale mirrors, old brasses, and a carved fan, together with a collection of silver, some of it made and marked by Simmes.

China and glassware includes 44 pieces of Lowestoft, with lustre ware, and old Staffordshire pieces, as well as Sandwich & Stiegel glass.

Pictures, prints, ship models, pewter ware and numerous hooked rugs, are a part of this rich collection—all to be dispersed at absolute auction to the highest bidder.

On exhibit, but not for sale, hooked rug, 12 x 12 feet, rarest hooked rug ever shown in this country.



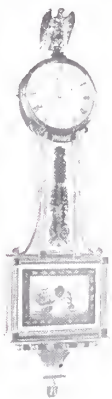
Sale conducted under the management of CHARLES H. SEAVEY, Auctioneer
(Copies of this advertisement may be had at the office of ANTIQUES or from the above at Portsmouth.)

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Country Club: And has for sale at the
lowest Prices the following Articles;
ANTIQUE chairs, Tables, PICTURES
Mirrors, Baskets, China, braided, wo-
ven and hooked Rugs, Pillows and
most other kinds of Antiques too many
to enumerate which she will sell from
the largest to the smallest Quantities
Likewise a very large and complete
Assortment of Jewelry, Smocks, Batik
and Leather-Goods, lately imported, &c. &c.
Also at said Bitter-Sweet Shop may
be had genteel Refreshments if should
be wanted any afternoon.— Likewise
Ice-cream on Saturdays.
Antiquers and others will be kindly
entertained.

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MOLLY NYE GAMMONS NEW BEDFORD, MASS.

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cornice, dentil
edge and original
ornaments.



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Antiques

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Invitation is extended to visit the exhibit at 61 Beacon St.,
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sales. An illustrated book of particulars will be mailed upon
request addressed to

FRANKLIN. R. WEBBER

61 BEACON STREET : : BOSTON, MASS.

(The house itself is included in the sale)

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Norwalk, Conn.



The upheaval of the highway just before my doorway is relieved.
As the motorist travels the Old Boston Post Road, he will
readily find my white cottage between Norwalk and Westport.

But, having been bottled up during half the summer, I have come
to repay the special effort of those who visited me with special
concessions on my own part. The bettering of road facilities
will make no change in that policy.

I should like particularly to have it understood that, after years
of purchasing antiques in behalf of other dealers, I am now
placing my long-time knowledge and my established facilities at
the disposal of individual collectors.

I carry no reproductions, or reconstructions, or semi-modern
examples such as those of late Empire and early Victorian
times. I have, in short, made a rigorously edited collection of
English and early American furniture of the seventeenth and
eighteenth centuries.

To this I have added appropriate mirrors, glassware, silver, rare
china, ornaments, miniatures, and the like. The whole con-
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appropriate to state that I normally offer these things at
prices far lower than those commonly asked by metropolitan
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This is an invitation to visit and view my collection, which is
worthy of examination whether or not the opportunity for
acquisition is utilized.

BERNSTEIN

ON THE OLD POST ROAD (205 Westport Avenue) NORWALK

BURNHAM'S *at* IPSWICH



IPSWICH is an attractive town. Its location, where Bay and River meet, is uncommonly beautiful. Its historic buildings and other monuments date back to the early years of Massachusetts Bay.

It is the natural centre to which, from all sides, drift the heirlooms of the past, to be brought together at Burnham's great "Trading Post."

From Burnham's, homes may be equipped with early or late eighteenth century

panelling and interior trim. Burnham's reputation as dealer in hooked rugs; as repairer, cleaner, and expert, is nation wide. His facilities for collecting old furniture for entire houses are equally notable.

At Burnham's the collector will find early glass, china, metal ware, furniture, in variety and abundance.

There is no finer exhibit of bead bags to be seen anywhere than that now in stock at Burnham's.

In New York City, August 5 to 27, at the
MERCHANDISE FAIR *in the GRAND CENTRAL PALACE*
an exhibit from BURNHAM'S will show the making of HOOKED RUGS;
spinning the yarn on a spinning wheel; and the process of actually
hooking the yarn into the pattern of the rug.

R. W. BURNHAM, Ipswich, Massachusetts

Telephone 199 Ipswich

ANTIQUES

T A B L E *o f* C O N T E N T S

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THROUGH TO THE PACIFIC

THROUGH TO THE PACIFIC

From a Currier and Ives lithograph published in New York City in 1870. It was in 1869 that the Union Pacific Railway was thrown open for public travel.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND INTEREST IN TIMES PAST & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume II

AUGUST, 1922

Number 2

Cobwebs & Dust

The Cover

IT has been stated by no less an authority than Maurice Brix,—though perhaps not in print,—that the work of the eighteenth century Philadelphia silversmiths is sufficiently distinct in design and manner from that of their New England contemporaries to make differentiation a relatively simple matter. How far the average amateur would be capable of succeeding in such a process remains to be discovered after ANTIQUES has printed some such comparative study as it has now in mind. In the meantime, it seems fair to grant to the silver flagon illustrated on the cover special attributes of solidity and reliability due to a Quaker environment.

It is a heavy piece, 13 inches high and weighing 62 ounces,—better than five pounds. Its capacity is three comfortable quarts. That it was destined to purely mundane uses is indicated by the presence of a strainer within the spout, designed and placed for preventing the outflow of cloves, stick cinnamon, and other flavorsome elements calculated to add zest to the poculence of spiced wine.

This silver ambassador of good fellowship was made, probably, close to mid-eighteenth century by Philip Syng, the younger; for it is stamped twice with his mark, the letters "P S" in a shield. This member of the Syng family Bigelow* cites as maker of the silver inkwell which served at the signing of the Declaration of Independence. He lived, it appears, from 1703 to 1789. His father before him, likewise Philip Syng (1676-1739) was a Philadelphia silversmith. A silversmith of the third generation, Philip Syng, Jr., who died untimely in 1761, is mentioned by Brix.†

The particular flagon in question is now the property of T. Van C. Phillips, Esq., of Westtown, Pa. It has passed into his possession in the natural course of family inheritance from its original owner, Andrew Hamilton, who came from England, settled in Philadelphia, and there died in, or about, the year 1765.

The Frontispiece

THE student of men and things may find food for thought in recent, seemingly instinctive, manifestations of growing national, or historical, consciousness among the people of America. In the east such manifestations are, perhaps, most apparent in an increased eagerness for collecting American furniture of an era which owed least to the polite influences of aristocratic English life,—furniture which, in material and design, is close to the soil of early America,—reminiscent, admittedly, of things and places in Europe, yet essentially native. It is no belittlement of Wallace Nutting, or of his *Furniture of the Pilgrim Century*, to urge that his book is rather symptomatic than causative of this eagerness.

Mid-west and far-west are seeking and celebrating their origins with enthusiastic pride. A year since, Vachel Lindsay drove his Pegasus clattering across the Appalachians on the trail of Johnny Appleseed. The reputed "best American novel" of the past season deals with the development of Iowa. A lesser but quite as widely distributed tale follows the fortunes of pioneers who blazed a caravan way far beyond the Mississippi. And, meantime, to pass from fiction to unshorn fact, the city of Sacramento has recently let its whiskers grow, to flaunt once more as symbolic banner and buckler of the prospector for gold; and has memorialized, with great elaboration of detail, the roaring days of '49.

Something big and far-reaching beyond the yelp of

**Historic Silver of the Colonies*, p. 156.

†*Philadelphia Silversmiths*, p. 100.

contemporary politics is stirring here. What it is to mean in terms of national destiny is a topic not meet for discussion in the musty quietude of an Attic dedicated to days and things already long accomplished. Hence it is proper only to point out the enormous expansion likely to occur in the field of collecting from the circumstance that half a continent has paused in its forward rush to look reverently back, and to begin gathering together the memorabilia of its past.

Of such memorabilia the lithograph from which this month's frontispiece has been derived is a minor instance. Issued barely half a century since to signalise the binding of East and West by the construction of the last link of the Union Pacific Railway, it seems in conception, method, and general aspect, infinitely remote from the seeing and thinking of today. A train, drawn by a locomotive endowed with a bulbous smokestack, appears to be dashing across the Missouri River. Just beyond spreads the wide revelation of the Golden Gate. The lively and optimistic imagination of the "70's" could picture as a single stride what must have been an inordinately tedious journey. We of today glide in swift comfort where our fathers jolted wearily; yet our picturing is more laboriously literal than theirs. Perhaps it is because, in the eternal process of equalization, our spirits lag behind where theirs soared irrepressibly in the van.

A Pewter Ship Upon a Pewter Ocean

Is the charming bit of bric-a-brac here illustrated to be classed as ship model or ship motif; and, in either case, can any one offer similar examples for the contemplation of an Attic congregation? This one belongs to Mr. Frank H. Baer of Cleveland, who acquired it quite recently from the collection of the late Mrs. Henry A. Chisholm. It is of pewter and measures fifteen inches in height, by eleven inches in length; quite majestic dimensions for so dainty a craft.

The mainsail is inscribed "August George, Mark Graf von Baden Baden, 1764." The jib bears the characteristic German couplet:

"Auf allen Euren Wegen
Geteil Euch Gottes Segen."

which may freely, if not easily, be translated:

"Whatever be thy journey's end
May the good God thy way defend."

The hull of this dainty ship seems to have been modelled after a nautilus shell, pierced with windows like an elfin coach, and overlaid with fanciful rococo ornament. It rides blithely on two curling waves whence issue tall bulrushes against bow and stern.

A curious finial surmounts the canopy at the rear; three sea serpents with noses in convivial juxtaposition, their bodies intertwined; and, rising above them, one triumphant, untrammelled tail, resembling a corkscrew rampant. The significance of this device is less evident than might be the case had this highly decorative vessel been adopted for the seal of the United States Shipping Board. But it is delicately, indeed exquisitely, wrought, and helps give the stern of the craft a smart, almost saucy lift that adds greatly to its appearance of buoyancy.

The artificer who wrought this pewter vessel was no common maker of thumping beer mugs. Without doubt, he was a silversmith, who, like many another silversmith of the day, whether in Germany, England, or America, turned as readily and enthusiastically to pewter as to the rarer metals. But he is an anonymous artist, for he left no mark or other indication whereby to identify him.

If it should prove possible to establish a category of pewter ships, or even of metal ships with pewter and silver craft as lesser sub-categories, Mr. Baer would like to be put in possession of information to that effect. He has supplied a beginning in contribut-



PEWTER SHIP (eighteenth century)

Frank H. Baer

ing the photograph here reproduced. If other readers of ANTIQUES have pictures of similar things, which they care to send along, ANTIQUES will be happy to hold a special Attic exhibition. The invitation is open to all, collectors, dealers, and present-day craftsmen. The only requirement is that photographs be of vessels in pewter or silver, that they be clear, and that the material and dimensions of each example be noted on the photograph.

Upon Further Reflection

THE article on *Tabernacle Mirrors* in ANTIQUES for July, refers to the fine mirror in the Pierce-Nichols house at Salem, and to another in the Pendleton Collection at Providence. Of the two, the Pierce-Nichols example is, for purposes of study, the more important; and, though it is fairly pictured in Lockwood's *Colonial Furniture in America*, ANTIQUES has felt justified in seeking the kindly mediation of Mr. Henry W. Belknap, Secretary of the Essex Institute, in securing a special photograph of it for publication.

Concerning this mirror, Lockwood makes at least one peculiar error. Having described the cornice with its pendant balls and the applied lattice work below it, he states that "below this is a panel painted on glass; at the ends representing crossed horns, and in the centre two branches of leaves crossed." He is inclined further to date the mirror closer to 1790 than to the traditional date of 1783.

Careful examination of the illustration here presented should suffice to indicate that the decoration below the lattice, or net work, is not glass painting, but is, in fact, applied and gilded stucco. If ever a "war's-end mirror" was produced, this one is its excellent exemplification. The "branches of leaves" are the palms of heroic martyrdom; the trumpets are such long golden tubes as flying Fame is wont to blow,—and blew, apparently in alternate blasts, in Weatherwise's *Almanac of 1782*.*

The independence of the United States was recognised by Great Britain at the peace of Versailles in 1783. The war of the Revolution had ended in the autumn of 1781. On the whole, it seems more reasonable to place this mirror between the close of the war in 1781, and the signing of the peace in 1783, than at any other time. The relation of Sheraton to this type of design, which Lockwood cites as reason for assigning to the mirror in question the date of 1790, is a matter of grave doubt.

The close similarity between this Pierce-Nichols mirror and the fine mirror illustrated in Figure 11 of the article on *Tabernacle Mirrors* calls for no extended comment. Acknowledgment of the latter as belonging in the family of Dean Charles F. Emerson,



AMERICAN MIRROR (1783)

Pierce-Nichols House

of Hanover, N. H., should have been made at the time of its publication.

From Several Corners

CONTRIBUTORS this month are, for the most part, those who tell about their own things. Edgar L. Ashley, for example, a member of the faculty of the Massachusetts Agricultural College, of Amherst, Mass., has, for some years past, spent his summers in Spain in the study of Spanish textile crafts. He has introduced some hitherto unknown types of old native Spanish lace to America. His own collection is considerable. Leonard F. Burbank is a retired lawyer of Nashua, N. H., with a taste for antiques and for antiquarian research. Mrs. Willoughby Hodgson, a resident of London, is author, among other things of the handsome volume *Old English China*, and is a well-known contributor to various periodicals in England and America. Anne R. Congdon is the busy wife of a busy Nashua surgeon. What she writes of hooked rugs is the first-hand evidence of one who does the trick herself. Christine Adams is the pseudonym of one whose love and appreciation of dainty eighteenth-century handicraft is in large measure the outgrowth of doing, on her own account, similar work with similar exquisite precision.

Malcolm A. Norton's collection of old New England chests, which he maintains in Hartford, Conn., has furnished some valuable items for previous publication. In the present instance it is a pleasure to offer, with pictures of the chests, Mr. Norton's own notes upon them.

For this month, *Books Old and Rare* drops out for a brief vacation. It will re-appear in September, with a discussion of old prints. Mr. Milliken's series on laces will be resumed in October. Like several other contributors to ANTIQUES, Mr. Milliken is now abroad.

*ANTIQUES, Volume II, number I, p. 35.

Spanish Blonde Lace

By EDGAR L. ASHLEY

Illustrations from the author's collection

THE ever-changing cycle of capricious fashion has, in the last two or three years, seemed to centre on various phases of things Spanish, and we have witnessed suddenly awakened interest in the rich adornment of the dark beauties of Spain. Paris discovered new and modern possibilities in the old embroidered shawl as the material for evening wraps, *par excellence*, and the happy possessors of old heirloom pieces of the soft and rich blonde laces have brought them out to help give a Spanish atmosphere to northern cities and places of fashion otherwise lacking in romance. But while many have discovered a fascination in the mantillas of old Spain, where the national head-dress still preserves its own, other beautiful examples of Spanish handicraft have remained but little known and have but recently begun to attract the attention of collectors.

The real Spanish blonde, though lacking the historical merit and museum value of many sister laces, has yet a very well-defined place of its own, and much fine and clever handiwork has entered into its production. Unfortunately such a quantity of poor imitation machine - scarfs and mantillas have been thrown upon the market for the past few decades that comparatively few persons realize the worth and merit of the genuine blonde. The uninitiated know only those heavy-patterned products which are distributed to the unwary at Gibraltar and similar ports, where unfortunately they are eagerly seized upon at prices too low for hand work and usually too high for the machine product. When it comes to lace, the Spanish señora or señorita prefers the simple net when she cannot afford the real figured lace. Though many times a traveler in Spain, I have almost never seen one of these modern scarfs worn by a Spanish lady. That is why I am venturing a brief history of blonde lace and the mantilla, with a few illustrations. Spain has always been known as the land of blonde lace, having produced much

of this product herself, and having absorbed much produced in France for the Spanish market. This term, *blonde*, by the way, derives its name from the natural color of the silk used. When, later on, the silk was bleached to a silver white or dyed black, the same term was retained for the different shades.

I am inclined to believe that the merits of Spain as an early lace-producing country and as one establishing certain styles of her own have been somewhat overlooked. Our histories of lace tell us that blonde lace appeared at the end of the seventeenth century, but in El Greco's painting, *The Stripping of Christ*, we find that the painter has portrayed his daughter wearing a mantilla of white Spanish lace.* The picture dates from about 1579. Spanish lace of fine texture, therefore, appears to have been made in the latter part of the sixteenth century. From this time on, through the seventeenth and eighteenth centuries, there is much mention of Spanish blonde. By the time of Louis XIV it was made in black as well as natural silk color, and through compliment to the Sun-King's Spanish consort it was, at that time, very popular at the court of France.

By the eighteenth century the mantilla had become the universal head-dress of every class in Spain. The court dowager paraded in rich bobbin-tissue; the woman of the well-to-do class of La Palma, in black taffeta trimmed with blonde; while the peasant

woman of La Mancha appeared in a mantilla of white muslin in summer, and of flannel garnished with ribbons in cold weather. Since the Spanish lady has appropriated and nationalized the mantilla as a head-dress, the manufacturer of Spanish blonde has been largely absorbed by that characteristic adjunct of Spanish feminine attire.

The mantilla was a development of the earlier *manto* or



Fig. 1 — THE SPANISH MANTILLA (1850)

The Duchess of Montpensier, Infanta of Spain, in mid-century costume of heavy black embroidered silk. Observe the draping of the mantilla over a high comb, which thus protects the hair from too close contact with the scarf.

*See *Old Spanish Masters*, by Timothy Cole, N. Y.: Century Co. for description of this painting.



Fig. 2 — MANTILLA FLOUNCING (late eighteenth century)
An unusual and beautiful piece of blonde.

velo with which the Spanish ladies were wont to veil the face, after a custom probably derived from Moorish women—a remnant of Oriental influence in the Peninsula, of which Spain has preserved many. As late as the nineteenth century the mantilla was thrown over the face, and it is often referred to as serving the double purpose of cloak and veil. To-day, the Spanish señorita seems to prefer to wear her mantilla with its ends no longer free, but bunched at the bosom and fastened with a rose or a carnation. Com-

parison of older Spanish paintings with those of the present will show the change in style of adjustment, the modern seeming far less romantic than that of older times, when the freer use afforded such possibilities of intrigue and incognito.

The eighteenth century was a period rich in blonde made into mantillas. At that time this head-dress was universally worn; peasant as well as aristocrat used lace for a head-covering on every occasion, the quality varying naturally with the rank and means of the possessor, though sometimes mantillas of extremely rich lace were possessed by those whose poverty in the matter of the necessities was in striking contrast to the magnificence of their apparel. But the mantilla has always been held as sacred property and could not be seized for debt. Three distinct types have belonged to the Spanish toilette:

White blonde—used on state occasions, birthdays, bull-fights, and Easter Mondays.

Black blonde—for church wear.

Mantilla de tiro, black silk trimmed with velvet—for other occasions.

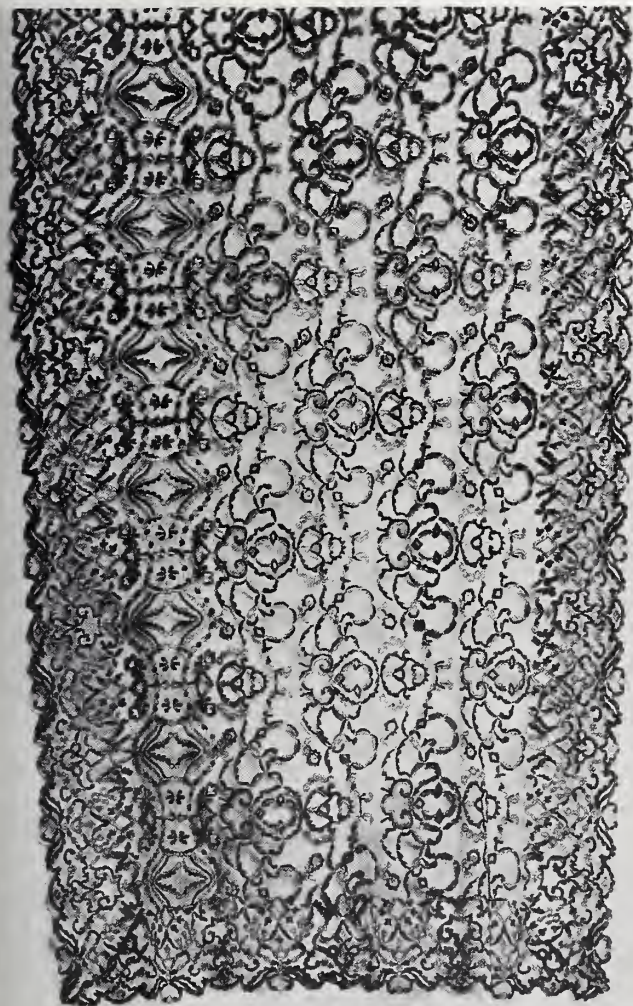


Fig. 3 — SCARF OF BLACK BLONDE (style Louis XV)

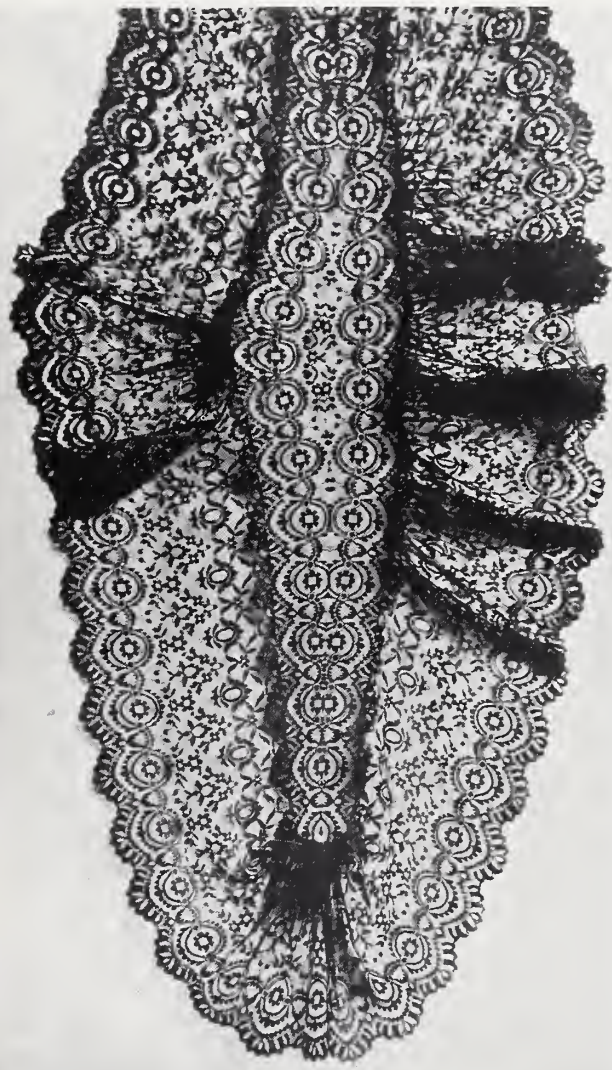


Fig. 4 — A MANTILLA

In the nineteenth century blonde lace was extensively worn, particularly from 1805, when it was the rage in Paris, through the reign of Napoleon III, whose wife, the Empress Eugénie, delighted in the transparent brilliancy of this, her favorite lace. About 1860 there was a revival of fine blonde production, and some very exquisite mantillas were shown at the London exhibition. These ranged in price from twenty to one hundred and fifty pounds.

The illustrations here shown present a few designs of the old bobbin blonde, and two of embroidery on net, which has been extensively used in both silk and thread.

Figure 2 is a portion of a mantilla flouncing of the late eighteenth century. This is a very unusual and beautiful piece of blonde; of a *réseau* of double silk threads, loosely twisted so that tiny meshes alternate with larger ones, and this arrangement varying in several different *réseau* of patterns within the flower designs. The heavy silk *toile* gives a shimmering contrast to the fine gossamer-like *réseau*. A delicate and rich piece.

Figure 3 is a large scarf of black blonde, of the style Louis XV, producing by alternate heavy and light pattern

the effect of sunshine and shadow. This represents the best type of black blonde.

Figure 4 is a mantilla, also of black blonde, showing the full flouncings, which fall in graceful folds as the centre of the narrow central portion is draped over the high Spanish comb. Such pieces one still sees worn by the Spanish court ladies when they appear on gala occasions. The scarf (Fig. 5) is a product of the period 1860, when some very fine blonde was produced. This is in some ways a typical Spanish design, with its rich and bold border surrounding the graceful simpler pattern of the inner portion. It is a lustrous, creamy silk thread, soft and shimmering.

Figure 6 is of approximately the same period; more rigid in its much repeated design, but offering interesting contrasts in its skillfully achieved effects of shading and in its characteristic Spanish border.

In the small scarf of black (Fig. 7), whose pattern is darned upon a fine machine-net, we encounter a bit of that very popular darned lace which has been extensively used for scarfs and mantillas, since it is less expensive than the bobbin. This again is a typical Spanish pattern.

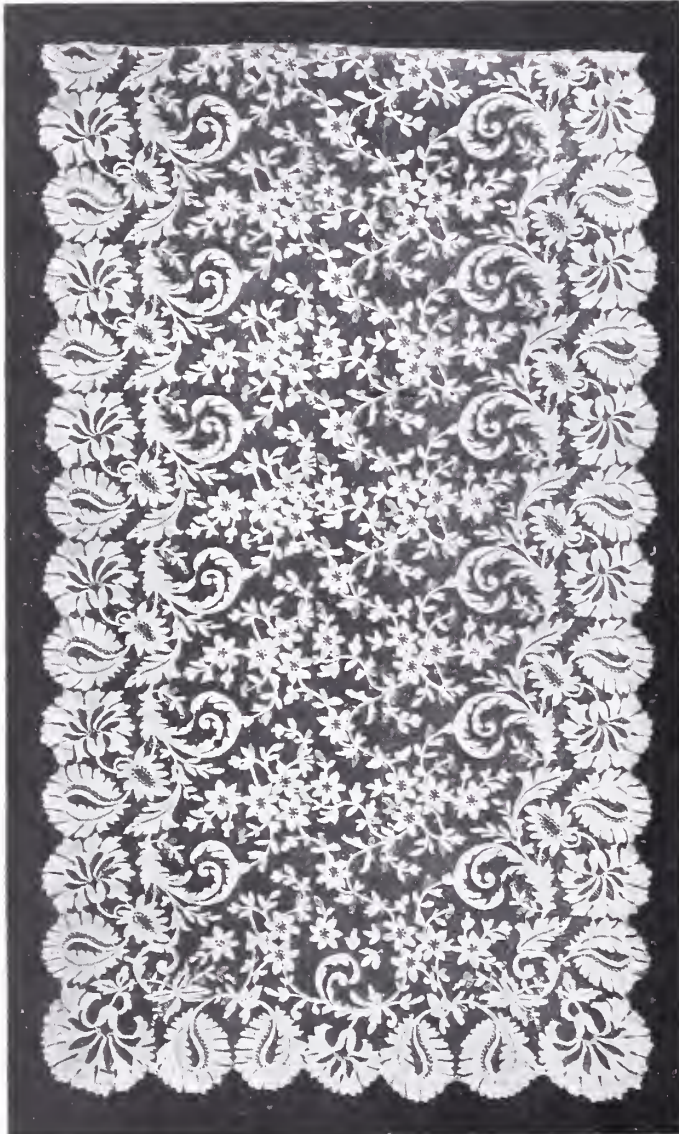


Fig. 5 — SCARF (mid-nineteenth century)

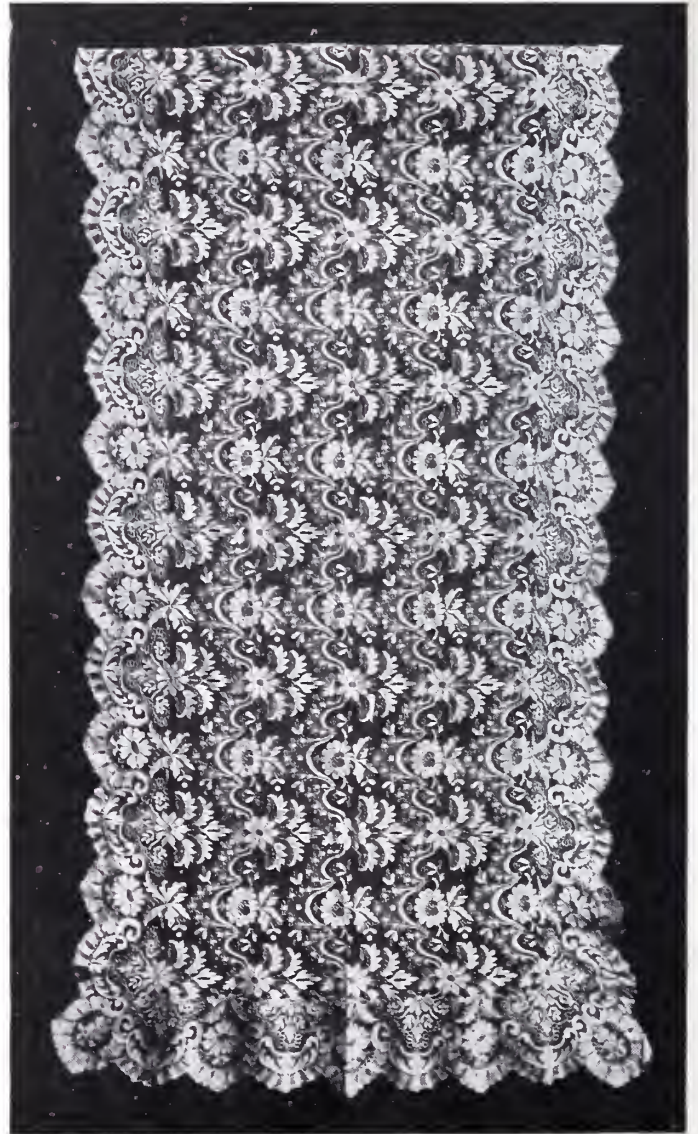


Fig. 6 — SCARF (mid-nineteenth century)



Fig. 7 — SMALL SCARF
Pattern darned on fine machine net. Compare border with that of Fig. 5.

Figure 8 shows a modern piece which, however, exemplifies an ancient Spanish custom: that of basing lace pattern on mosaic and tile decoration. Here is depicted a portion of the Hall of the Ambassadors at Granada, with Moorish inscriptions and a border of characteristic Moorish tiling. The photograph hardly does it justice, since it flattens all detail and produces a papery aspect that is not particularly attractive. As a matter of fact, the piece really possesses merit of workmanship, whatever its defects from the standpoint of propriety in design. Technically perhaps it is not to be classed as lace, since it consists of embroidery upon net, carried almost to the point of solid pattern.

According to some authorities,

Spain is really to be credited more completely with being a lace wearing, than a lace manufacturing country. Most of the thread lace that was used in the Peninsula appears to have been imported from Italy and from the Netherlands.

Much of the so-called Spanish point is not to be distinguished from Venetian point. A good deal of it, no doubt, was imported into Spain for ecclesiastical purposes. The overrunning of the country by the French from 1807 to 1828, and the subsequent closing of the monasteries in 1830 brought much of this ecclesiastical lace into non-ecclesiastical possession, particularly in France. Quite naturally it was assumed to be Spanish lace, and was so named.

Thread bobbin laces appear to have been imported from Flanders and were sufficiently popular to encourage imposition of heavy duties for the purpose of reducing the volume of traffic in them. But more distinctly Spanish than any of the thread lace, perhaps quite as Spanish as the blonde lace, is the lace of gold and silver which attained its greatest popularity in the third decade of the seventeenth century.

These laces, which strongly appealed to the Spanish love of gorgeous display, were used for every imaginable type of trimming, including that of clothes, bed linen and burial caskets. Perhaps the love of silk lace is akin to the older love for the metallic tissue. The appeal of silk lace is to a luxurious, rather than to a fastidious taste, and its appearance has in it a suggestion of wealthy splendor more quickly sensed by the general than is the chaste elegance of needle point or bobbin thread.

For the manufacture of the earlier blonde credit is pretty generally given to France. But in the nineteenth century Spain produced a large part of her own supply, devising the patterns after her own taste. Those were the great days of blonde lace, which was used not only for head and shoulder scarves, but for dress trimming as well. Figure 1 reproduces a picture of the Duchess of Montpensier clad in mid nineteenth century garb: a gown, low cut across the bosom, and glorified with a full skirt of shimmering satin whose two flounces are heavy with black blonde lace.

Thus exquisitely to decorate and to be decorated by a fine and rich fabric, if not quite so praiseworthy as to have designed and made it, is perhaps a rarer accomplishment.

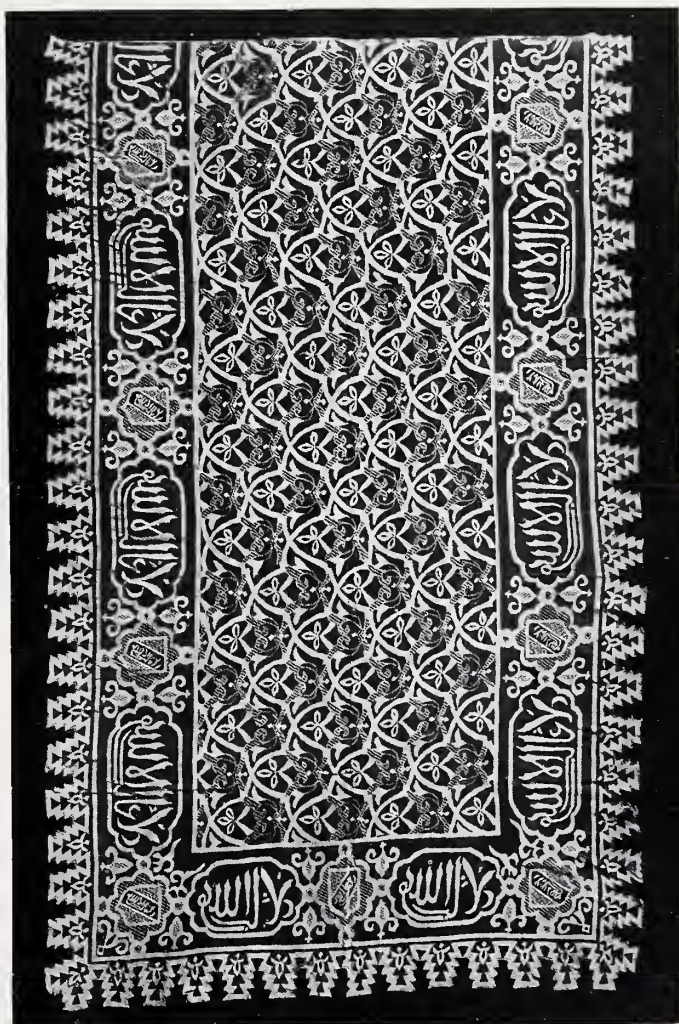


Fig. 8 — AN ARCHITECTURAL TREATMENT
A modern example that is better than it looks. Based on tile patterns in the Alhambra.



John Flintony

'Dimensions of a Brig
 68 feet Keel Star Board
 23 1/2 Beam
 9 feet 9 inches hold
 4 4 tween Decks

Sailor
 give them three allowance of rum
 Shupper or malkins & coff & cc
 Dont let them sleep in the Wakesails
 let them find their own Bedding
 Dont keep them in your cabin out
 and in Nor allow them to come every
 now and then in the cabin nor state
 roomer Nor in among provisions
 Dont let them have the locker all
 ways full of could Wittle in thare
 hands to Eat every minute when
 they please - but allway give them
 three meals every Day and good
 Dont let them Never throw away
 any kind of Damaged provisions them
 selves - let the mate do it or Capt - in -
 & Never throw away Bad provisions
 at sea with out them think very bad
 sometimes they have several pipes full
 when in Distress



PEDIGREED ANTIQUES

VIII. TREASURE CHEST (seventeenth or early eighteenth century)
 and the note book of its Yankee owner
 For description, see following page

Owned by W. W. Creamer
 Waldoboro, Maine

PEDIGREED ANTIQUES

VIII. *A Treasure Chest and its Owner's Note Book*

WHERE John Hinton procured the Dutch treasure chest at the bottom of which his notebook was discovered, nobody seems to know. Likewise nobody seems to know who was John Hinton. The chest was, however, purchased by its present owner, Mr. W. W. Creamer, of Waldoboro, Maine, from a family which, for generations, had followed the sea. With the chest went its contents, such as they were,—for the most part waste paper and ancient cigar ends. But, when these had been cast aside, there yet remained underneath them all a thin sheet of iron, originally intended to cover and protect the elaborate lock work on the lower side of the chest lid; and under this, in turn, a small memorandum book of some thirty-six pages, bound in marbled paper and boasting dimensions of approximately four by seven inches.

On the inner cover of this book appears the name "John Hinton," boldly written. That seems to establish ownership of both book and chest: for many of the notations which adorn the pages of the former concern themselves with deposits in the latter. For example:

"Left Oct. 2, 1799 in the Iorn Chist 2485\$ containing 1000\$ in Bills. In Gould a purse Dobloons at 15¼\$. 9 Light Govs.* 33 Dollars in Gould."

"Left in the Iorn Chist Dec. 1400\$ Spanis & French Gould, English & Potoges."

But these, and others like them, appear to be hasty entries, more for the purpose of putting a check on vagrant memory than constituting any form of actual money account. Indeed, none of the contents of the book are to be viewed as other than random notes of fleeting impressions, news items, fragments of memoranda.

Reflections on the management of employees appear to be older than the lucubrations of the modern industrial engineer. Here are John Hinton's views on the treatment of sailors. They are based, no doubt, upon considerable experience of his own as sea captain, coupled with shrewd observation of the causes of tribulation or success in the case of others. The spelling is evidently Hinton's own invention.

SAILORS!

1

"Give them thar allowance of Rum, Shugger or Mollassis & Coff & etc.

2

"Dont lett them sleep in the waste sails. Lett them finde thar own Beding

3

"Dont ceep them in your cabin out and in nor allow them to come every now & then in the cabin nor state roome nor in among provisions.

*This would seem to imply Government certificates of some kind.—Ed.

4

"Dont lett them have the locker all ways full of could vittles in thare hands to eat every minute when thay please but allway give them three meels every day, and good

5

"Dont lett them never thro away eny kind of damiged provisions them selves lett the mate do it, or cap'n in port, and never thro away Bad provisions at sea without thay stink very bad Sometimes thay have saved piples lives when in distress

6

"Bye all ways good ship provisions never bye Bad it cheep becos Bad provisions is all ways thrown over bord half when sailors is eating & spiles the sooner & is apt to make sailors seck then weeke and docttorin is all the loss of ships."

A little further along occur two pages of what appear to be Masonic quotations:

"May every Brother have Life Love & Leberthy."

"May we never condem that in a Brother wich we would pardon in our selves."

"Love with out Fear & Life with out Care."

And finally:

"Days of Ease & Nights of Plassure the freand we love & the Whoman we dare trust"

John Hinton was indeed of a philosophic mind.

The direction of his voyages, though not their nature, is indicated in one or two memoranda which mention Guiana, the island of Martinique and the Orinoco River, which stream, after having fallen considerably in the early summer of 1799, "Grooed again undtil the 8 of sept." His must have been business with Spanish residents of the West Indies and of the Venezuelan coast; witness the following:

"Aug. 24, 1800,—7623\$ wich I left in the hands of Bartholome Eyries, Martinico ware of he has to give me or my order an account of when ever called on."

In one place "mulls" are mentioned: "left on paid to me G & D the second voyage of mulls my tow mulls and 20 doson land turkel." If these be mules and turtles, then there is, after all, some enlightenment as to the trade. There can be small doubt, however, that rum and molasses formed some part of the cargo of Hinton's vessel. Whether at times the captain took into his personal hold a little more of the former than constituted safe ballast does not appear. But there is some circumstantial evidence, perhaps, in the following entries, though they do not occur in the order given.

The first is a careful notation such as a man might make to establish the *status quo* before departing upon an adven-

ture from which he might return with beclouded memory. The second suggests many things:

"June 30, 1801 Left in my chest of Iron in Gould & silver in 3 Bagg 14135 Dollars, 41 cents In my wooden chest 2608 By me in my pocket book 1018."

"Comer Diffenthaler. When I came out of prison She gave me 8 or 10 Gobs for my own yous."

Nor are dreams an unimportant item in Hinton's memoranda. Once "drempt about my Boy that he was talking with me . . . and He seemed to be very sulky to me."

Another dream proved sufficiently impressive to be noted down, but the handwriting and the spelling make it undecipherable.

A few notes are written in Spanish, but the handwriting is sufficiently similar in all the entries to indicate that Hinton occasionally practised writing a foreign language with whose spoken forms he must have been satisfactorily familiar. None of these Spanish entries, however, appears to be of particular interest.

The name of Hinton's vessel is never once mentioned, but that it was a schooner we may surmise from the following entries:

"Christian Dain enterd on Bord the schooner Bein the 16 of July 1799.

"Charles Walled enterd on Bord the schooner Bein the 24 of July 1799.

"Jose Domingo ditto 24 of July 1799"

The dates in the book range over a period of time from 1797 to 1802. It has been thought that the various entries are those of at least two different owners. Yet an examination of the forms of the script letters whether written with a fine pen or a coarse one, in Spanish words or in English, is at all times sufficiently constant to indicate a single authorship even without the further substantiation of the fragmentary method and the extraordinary spelling of the entries themselves.¹

Whether after 1802 John Hinton, like Wordsworth's Lucy, "ceased to be," or merely parted company with his strong box and his book, is not recorded. Something must have gone wrong with the complicated lock of the former, necessitating the removal of the iron plate which covered its mechanism. The plate was laid away in the bottom of the chest and never replaced, as it doubtless would have been before further utilization for sea voyages.

The chest itself is what is commonly known as a Spanish treasure chest. It is 28 inches long, 15 inches wide, and 15 inches deep, built of iron and heavily reinforced with the same metal. The interior is decorated with bright red and green paint. The lock is an intricate and massive affair, which occupies the entire inside of the lid and is manipulated through the top of this lid; for the keyhole on the front is merely camouflage. The covering plate already noted is of wrought iron crudely etched with dragons and with sections cut out to conform to the pattern.

Despite the denomination of "Spanish Chest" this interesting piece is probably of Dutch origin. It may date from the seventeenth century. Mr. Creamer observes that the late Mr. Henry Rueter owned a similar chest, which he purchased in Holland. George Washington's strong box, now in the National Museum in Washington, he further notes, is quite similar to the one here illustrated, if not identical with it.

A very similar chest, decorated with Dutch pictures, is owned by the Metropolitan Museum in New York;* and yet another, very delightfully ornamented with bird and flower forms, distinctively Dutch, is owned by the New Hampshire Historical Society.

As a companion piece to these notable specimens the chest here illustrated sufficiently justifies publication. And it has gained not a little of interest, if not of value, from its human contacts and from the curious human document which it has so long preserved.

*See *Good Furniture* for June, 1922.



The Art of Japanning*

By MRS. WILLOUGHBY HODGSON

IN a little book dated 1735 and dedicated to Lady Walpole, several "polite" accomplishments are described, among them "a new and curious method of japanning either upon glass, wood, or any metal. . . . As Beautiful and Light as any brought from the East Indies." The writer acknowledges his indebtedness for information contained in his book to some MSS. of "The Great Mr. Boyle," who, it would appear, was one Robert Boyle, son of the Earl of Cork and Fellow of the Royal Society, a versatile genius who has left behind him a multitude of pamphlets on subjects ranging from a treatise on "Seraphic Love" to that of the "Temperature of the Bottom of the Sea."

The art of japanning was practised in Wales, chiefly at Pontypool and Rhyl, where a flourishing trade at one time existed and where some of the most decorative pieces in this style were turned out.† It was also produced in Holland, France, and Spain; and there seems little doubt that it owed its origin to the importation of Chinese lacquer.

†The first mill for rolling sheet iron was erected at Pontypool in 1664, and the invention of tin plating speedily followed. Toward the end of the seventeenth century the manufacture of the lovely Pontypool japanned wares was commenced and continued till about 1800.

A small rival factory was established at Usk about 1763. This was closed in 1860 and it seems more than probable that, when the Swansea and Nantgarw china factories came to grief, some of the painters and decorators from these works found employment in the decoration of Welsh japanned wares. It is a well-authenticated fact that the father of Thomas Barker, the celebrated painter of Bath, was for many years foreman painter at Pontypool.

Designs for decorating this ware were, no doubt, procured by the artists from the same sources as those which supplied the English china factories. Ceramic artists often owned their designs, which they carried from place to place. As they were of a nomadic habit, we find them using the same design on porcelain made at factories situated in widely different areas. I am inclined to believe that the decoration of japanned ware is frequently closely allied to that used upon porcelain, and that the artists employed probably received their training in the china factory.

In 1688 a certain John Stalker wrote a treatise which he dedicated to "The Countess of Darby" and in which he makes the following remarkable statement: "As painting has made an honourable provision for our Bodies, so japanning has taught us a method in no way inferior to it, for the splendour and preservation of our furniture and houses." A perusal of the few pamphlets on the subject has, however, led me to believe that the art known in these days as *lacquering* was called in the seventeenth century *japanning*, and that this was in reality a process evolved from the oriental lacquering of earlier times. It was practised alike by workmen and as a "polite" accomplishment by the ladies of the day. Beautiful results could be obtained at less expense of time, fewer coats of colour and varnish being used than for real lacquer, though the effect obtained, if not so solid and deep, was almost more brilliant. Indeed, it is this brilliance which is one of the most attractive features of old japanned ware.

It is only by a perusal of the quaint and stilted little books which I have mentioned that one may gain any insight into the process by which this form of decoration was applied, and, even then, the understanding is not likely to be, by any means, clear, though the writer claims that "iron snuff boxes" may be made "to look like china," and that metal can be japanned to any colour. He waxes enthusiastic over "a pair of sizzars" so ornamented: "Where from the blades to the rings there were Figures of storks holding the rings in their mouths, which rings were made of Silver." He further reflects, "I do not know that I ever saw anything so genteel."

His recipe for the wonderful effects promised is as follows: "Take any colour you have a mind to and grind it well with water, with a stone and a muller; then let it dry, and



Fig. 1 — GEORGIAN TRAY, JAPANNED (Tin, about 1780)
Black and flame ground surrounded by pierced gallery; basket, fruit, and flowers in natural colors.

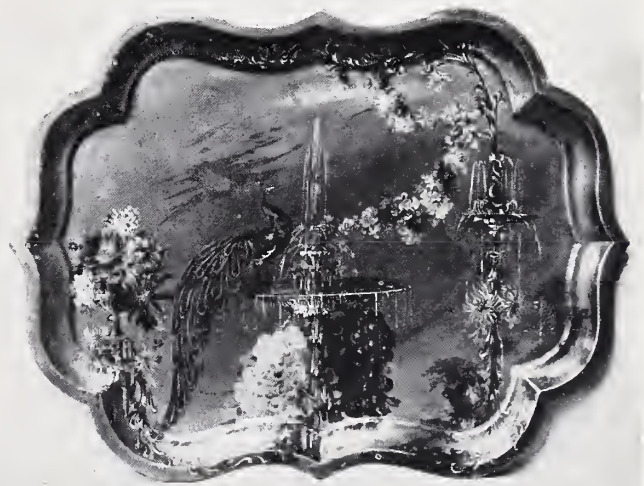


Fig. 2 — JAPANNED TRAY (Tin, mid-nineteenth century)

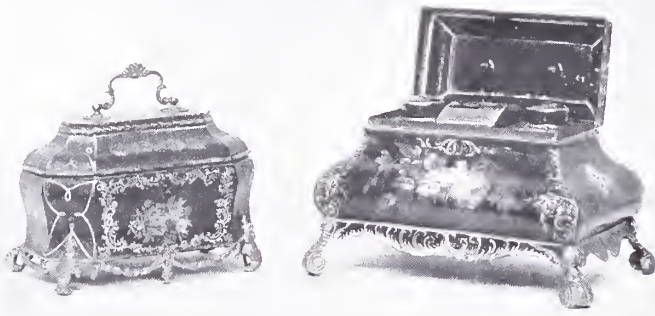


Fig. 3 — TEA CADDIES (Iron, late eighteenth century?)
Japanned, with gilt decoration and flowers in colours.

grind it in a mortar, and sift it if there is occasion; then instead of oil mix it with white varnish and paint with it what you think proper."

The colours are then enumerated thus: "The whites are cerise or Flesh White. Yellows are yellow-oaker, English pink and Dutch pink. Reds are vermilion, Red-lead and Lake. Blues are Blue Bise and Indigo. Blacks are Lamp-black and Ivory or Bone black. Greens are verdigrease ground, or verditer and Dutch-pink ground together. Browns are Fullers earth and Spanish brown. Purples may be made between red and blue till you see them mixed to your mind."

The colours, being diluted with transparent varnish, were laid on in thin layers, each being allowed to dry before another was applied. The scheme of decoration was painted upon a background of black or colours. A fine and very effective groundwork is one in black with tongues of red breaking through at intervals, which was designed to imitate tortoiseshell. It is used with very good effect in conjunction with brightly coloured flowers and fruit. Gold, silver, and bronze powders mixed with varnish were also employed. The first made a fine background for trays, one of which, decorated with a splashing fountain and brilliantly painted peacock, is a really beautiful study in colour. (Fig. 2.)

The catholic use of japanned decoration is well demonstrated in the accompanying illustrations, which further indicate that although the process is, in these days, employed for articles of use rather than of ornament, early examples of the art were things of beauty, worthy of a place of honour today.

In Figure 1 we have a handsome tray, doubtless much older than the second. It is encircled by a pierced gallery, and the black background is one characteristic of old japanned ware, being broken by the red flame forms designed to suggest tortoiseshell. These red tongues appearing here and there through the dense ground colour have a delightful effect, and are quite likely to be encountered upon the background of many of the older pieces. The central basket which adorns this tray contains realistic strawberries, raspberries, foliage, and a peach, well painted in brilliant colours, which even now, though mellowed by age, have lost none of their richness.

Two tea caddies seen in Figure 3 are very graceful pieces



Fig. 4 — CHESTNUT SERVERS (early nineteenth century)
Japanned in colours upon pewter. Pair of pewter candlesticks; ground of red-brown japan, flowers in gold, silver, and colours.

of Georgian japanned ware, and might well be mistaken for jewel caskets. The one with open lid has a rich brown and flame background elaborately gilded upon iron, and is painted with flowers in pink, blue, and white. The tea canisters and sugar box within are of tin, gold edged, and ornamented with coloured flowers. Since these have not been exposed to the air, they are fresh and clear, as is also the tortoiseshell ground colour. A brass handle is attached to the lid, and the feet are gilded to represent brass.

The second caddy has a black ground, and the coloured flower panels are surrounded by arabesque scrolls in gilt. The tin feet and the scrolls at the base are gilt, and a brass handle surmounts the cover. Inside are two tea canisters and a sugar box with flower-painted lid.

In Figure 4 will be seen two vase-shaped receptacles for hot chestnuts.* These are japanned upon pewter, and have lion-head mask and ring handles of the same metal painted to represent brass. One is oval in shape, and is ornamented with flowers in colours; the other is round, with gold, red, and brown leaf decoration. The covers of both are surmounted by gilt acorns.

These chestnut servers were handed round with coffee, the coffee-pot (Fig. 7), also in japanned metal, standing on three legs over a three-cornered charcoal burner. Such coffee-pots are very seldom met with now, and are prized by collectors. Between the chestnut servers will be seen a pair of

*Spanish chestnuts, first boiled and then roasted before the fire or in the oven, were served hot, as dessert, in the receptacles illustrated. Covered servers were employed to keep them hot, and they were picked out of their husks by the company and eaten with salt. At the present time chestnuts are served in a napkin on a dish.



Fig. 5 — JAPANNED JARDINIÈRES (Block tin, about 1820)
Grapes and foliage in gold upon black; and green and gold with flowers in colours.



Fig. 6 — SMOKER'S CHARCOAL BURNER —
(Iron, about 1770)
Stands on tray with pierced border. Black and
flame ground; flowers in colours.

pewter candlesticks, japanned in a red shade of brown, and with formal flower designs in gold, silver, and colours.

Of the two jardinières (Fig. 5), the one with serrated edge was made for the purpose of holding flowers or plants. It is of tin with a black ground, and has a wide band of foliage, grapes, and vine leaves in gold, and gilt handles at either side.

The second began life as a dish cover, and formed one of a large set, but, these articles being no longer in demand, it was deemed wise to give it a fresh lease of life as a flower stand. Made of tin, it has a background of pale green edged with gold, and is ornamented with a wide band of conventional flowers in colours and gold. The old Sheffield plate handle has been removed and small feet added at the base.

Figure 6 is a smoker's charcoal burner—an old and singularly interesting specimen. Here again we have a pierced border, a background flecked with red flames, and flowers well painted in colours. In addition to its beauty of colour and form, this piece is of unusual interest, taking us back as it does to days before the lucifer match, the raised centre receptacle being designed to hold burning charcoal, whilst small tongs rested on the tray, and were used to apply pieces of the red-hot wood to the smoker's pipe.

The coffee-pot illustrated (Fig. 7) is a most decorative specimen, standing on a triangular tray with pierced upstanding edge. It is japanned in sealing-wax red, the cover and neck being surrounded by a band of Greek key pattern in black upon gold; a Chinese landscape and figure painting ornaments the front.

The interesting Georgian teakettle and charcoal brazier (Fig. 8) with its graceful shape, upstanding handle, and flattened spout is japanned upon tin, and is adorned with large flowers and foliage in gold and silver, shading to white. The kettle and brazier, when alight, were placed in a receptacle shaped like a coal scuttle, about eighteen inches high, designed to keep in the heat, and generally elaborately painted to match the kettle. These receptacles are now rarely met with. They make charming coal or wood boxes if strengthened with a movable tin lining.

There exists today but a limited number of really fine specimens of japanned ware, and these command good prices. Smaller pieces, of which there are many examples, and upon which the colours are less brilliant, are cheaper. They may be bought from various antique dealers in London, and, I presume, in America.

In conclusion, let me repeat that very little is known of the old japanning industry. The ground colours were black, black and flame, dark green, pale green, tomato red, orange, canary, gray, brown, deep crimson, and gold. The chief difference to be noted between modern japanned ware and that of older date is the delightfully mellowed colouring of the old and the shiny brightness of the new. In this, as in other old arts, it is "atmosphere" which tells!—a subtle distinction, difficult to express in words; a sense which is felt by the true collector, and without which he would frequently and inevitably come to grief.

There is a type of japanned ware which should not be confused with that here described; namely the stencilled tin ware, used extensively at one time for trays, tea caddies, and various other receptacles. This, at best, is to be looked upon as nothing more than a poor relation of the rich and aristocratic japanned ware whose production was described as a "polite accomplishment" to Lady Walpole.



Fig. 7 — COFFEE POT, BRAZIER
AND STAND (Iron, about 1740)
Japanned in sealing wax red. A
very rare specimen.



Fig. 8 — KETTLE AND CHARCOAL BRAZIER (eighteenth century)
Japanned upon tin. Background decorated with large flowers
and foliage in gold and silver, shading to white.

The Repair of Hooked Rugs

By ANNE R. CONGDON

Illustrations made under direction of the author

WITH today's determination to have "everything in the house old" the hooked rug has, most certainly, come into its own,—the kind that mother used to make, and the kind her mother before her also made. The desirable hooked "mats"—to use the familiar term—are the ones which have been worn and mellowed by the coming and going of many feet. Even those which once were noisy with flaunting vermilion roses fashioned from grandfather's vigorous red flannel shirt have toned into the quiet shades so much sought by present-day decorators. They seem, indeed, to "belong" in rooms equipped with old furniture, old pictures, old china, and glass. The sad thought is that while the much-used, often abused, old rug is the softest in coloring and the most desirable in design, it is, by reason of long ill treatment, usually worn threadbare in the centre: and it always has a fringe of rags at each end, due to much shaking by over zealous housewife or erstwhile "hired girl."

The method of restoring and reclaiming such derelict rugs is the subject of our story.

Figure 2*a* shows a most venerable specimen, which, long before I saw it, had sunk to the lowest depths of dilapidated rugdom and had been cast into the outer darkness of the wood-shed. It certainly appeared beyond hope of redemption; but its soft gray groundwork, its crimson roses and wreath of leaves—drab and indigo, enframed by an edging of brown, offered irresistible appeal for aid. The general process described below is that which finally brought this piece back to a life of use and beauty. After a thorough application of the vacuum cleaner, the rug should be given a hot bath in a solution of boiling-hot "Lux" or "Earthquake." This means spreading the rug on the floor and going over the entire surface with the aid of an ordinary scrubbing brush. This treatment makes the rug a more wholesome thing to work on and it restores the texture so that necessary mending is not unduly apparent. Rugs may be put through the laundry; but I prefer to do

the cleaning myself; for often there are parts of the design which are delightfully soiled, wonderful in color, and which would be spoiled by indiscriminate scrubbing. "Earthquake" is particularly good for what has been a kitchen rug whose accumulated grease spots are to be eliminated.

The old way of repairing a worn-out mat was to cut off the torn and ragged parts and to bind what was left of the piece with a narrow strip of heavy cloth. This spoiled the design and the color scheme, and though the rug might remain useful, it promptly ceased to be ornamental. The plan of binding a rug is not a bad one, but the work should be done in the making. This, indeed, is usual with the hooked mats made in the Provinces and lower Canada.

After the rug is thoroughly dried in the open air, if possible, it should be spread out on a work-table—not put into a frame as one would do in beginning a new rug. Begin by cutting strips of firm burlap, six to eight inches wide. New burlap can be purchased at the shops by the yard, but slightly used, closely woven meal bags are better. Cut the burlap crosswise so that the selvage edges may come together when long pieces are needed. These strips are set two or three inches, at least, under the edge of the rug and sewed securely to the old fabric.

Use strong carpet, or shoe thread: the color is not of importance. When the burlap has been sewed around the rug, burlap and rug are ready to be joined together. Cut off ragged edges of the rug, and carefully fell or hem down the clean edge on the burlap. This is one of the most important steps, as the stitches must hold well enough to keep the rug and burlap together. Moreover, the work must be so accomplished that the rug will be perfectly flat and firm when placed on the floor. Use great care in sewing.

Fig. 2*b* shows the first rug after it has been sewed to the burlap and has been carefully felled down. In this case, great care was taken to keep the outside line straight and to bring the long rent into right position.

Now comes the hooking. Rug hooks are of great variety.

Fig. 1—A frayed specimen once banished to the woodshed: now restored to continue its hospitable offering of "Welcome."

BEFORE



AFTER





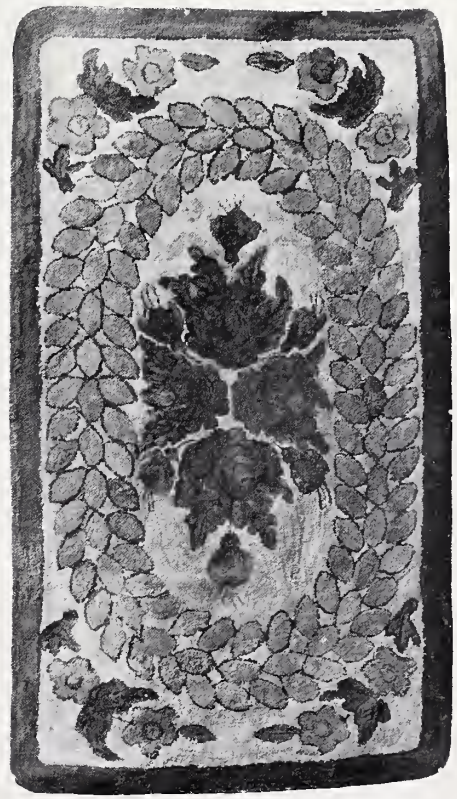
a. The tattered relic as it appeared.



b. Cleaned, sewed to a stout burlap backing and ready for the operation. Note where the old design must be redrawn.



c. Cured, but with the burlap still protruding around the edges, waiting to be turned in and hemmed down.



d. Repaired, trimmed, and ready to take the floor once again. [Could you tell where the mending has been done?]

Fig. 2 — FOUR STAGES IN THE REHABILITATION OF A HOOKED RUG.

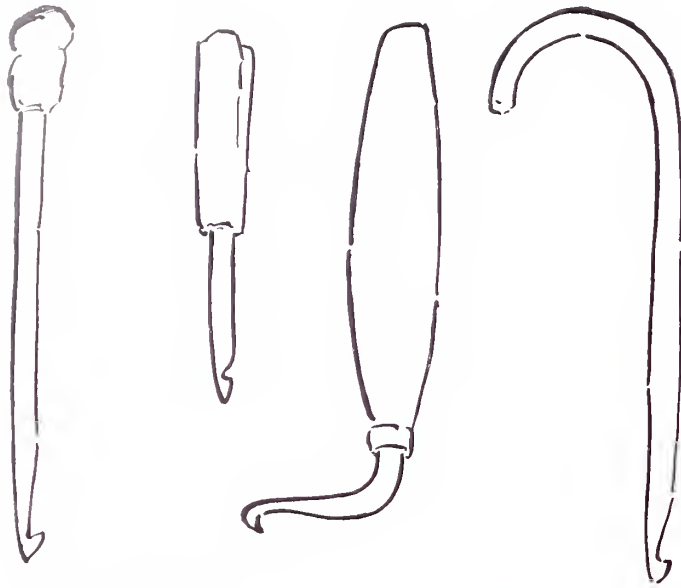


Fig. 3 — RUG HOOKS
Different styles to meet different requirements of handling.

In the old days each woman had her own ideas of a proper hook and they were carved out in the home workshop or at the blacksmith's. The first one in Figure 3, made from a very large nail, is my own pet hook, and has a ball of sealing wax at the end so that it will not hurt the palm of the hand. Other hooks are shown in Figure 3. These are all old-time ones. The working end is always of the same design and is quite similar to that of a crochet hook. It is not often, in repairing, that the pattern has to be filled in, but the example (Fig. 2) is an extreme case, and before beginning to hook it was necessary to measure the border, marking it in with crayon or soft pencil, and also to supply those parts of the design which had been torn away.

Our task is now to match the old colors and the new material, maintaining the original pattern idea and making a new edge for the rug. Some dyeing of rags is often necessary. This you must do for yourself, getting the mending colors as near the old as possible.

In bygone days our grandmothers used any sort of coloring matter which was at hand. The ancient books on household arts give receipts for boiling black alder to make a soft brown dye; tell of wonderful yellows obtained from peach leaves, and describe various ways of obtaining all other kinds of colors and shades. These homemade colors were supposed to be decidedly sunproof, and certainly sound most fascinating and feasible—in the books. But for me, madder never would produce "a fine shade of red"; indigo proved to be a synthetic compound; or, worse

still, nothing more than Prussian blue urged on me by a wily drug clerk.

Finally, arts and crafts societies to the contrary notwithstanding, I found it necessary to fall back on Diamond dyes and another commercial dye called Dyola. If one follows the directions given on the envelope of these dyes, very good results may be obtained. A little experimenting in mixing colors, using more water or less, boiling a longer or a shorter time, as one wishes to make a darker or lighter shade, is almost necessary. But with such experimenting plus the use of care and judgment, the desired results may be obtained. They cannot be obtained by reading, but must be arrived at by experience.

It is taken for granted that one understands the process of "hooking in" mats, which consists in cutting cloth into narrow strips, in this case as near the width of the original strips as possible. Hold the cut strip under the pattern and hook it through from the right side, making loops about half an inch long and placed so closely together as to cover the burlap completely. All ends should be drawn through on the right side. When three or four inches of mending are done, clip off the loop tops and shear them down to the level of the old rug. It is well to hook around the edge of a rug three or four times, usually with black, and so give a wider effect than was original. It was a tendency with our grandmothers to pay much attention to the basket of flowers, the reclining dog, or rampant lion, in the centre, and not give the rug enough margin to balance the central motif.

Fig. 2c shows the rug after hooking is completed. The finish consists of turning back and hemming down the burlap on the wrong side, making as neat corners as possible. To make the new work look like the original, give the repaired rug a thorough pressing. Place it on the floor and, using a damp cloth and hot iron, go over the rug, particularly on the edges and other mended parts. The pressing is a very important matter, as it does for the new part what time has accomplished for the old. Fig. 2d gives the finished rug.

Holes in rugs, usually near the centre, are treated in the same way as the edges. The burlap is basted underneath, the edges of the hole trimmed and sewed down, and the correct colors drawn in to make the pattern of the original design. When this is done, the new hooking is covered on the back with a patch of burlap or denim, the edges of this turned in to give a neat appearance and make the mending firm and more durable.

After all, the repairing of rugs—while a tedious task, perhaps—is not a difficult one and can be accomplished with some diligence and patience.





LITTLE-KNOWN MASTERPIECES

VIII. A STOOL COVER IN REED-STITCH

(Second quarter nineteenth century)

A near relative of the hooked rug.

For description see following page.



*Owned by Mr. Leonard F. Burbank,
Nashua, N. H.*

LITTLE-KNOWN MASTERPIECES

VIII. *Reed-Stitch: A Relative of the Hooked Rug*

By LEONARD F. BURBANK

ALTHOUGH we hear a great deal about gros point and petit point, about sampler stitches and Deerfield embroidery, among the various kinds of fancy work in which our distaff forebears were skilled, yet there is one kind of stitch of their devising which is a rarity seldom mentioned. By what name it was really called I do not know; in fact, I doubt that it had a name. But for beauty, wearing quality, and usefulness, none of the old-time needle work could surpass it as a covering for chairs and stools or as the material for small mats. For want of better entitlement, therefore, and because it deserves a name, I shall call it reed-stitch.

The body of this work consisted of a substantial, fine-woven cloth on which a pattern was drawn; the cloth having been previously stretched over a hoop, or frame. A reed, or length of rattan, was then laid on the drawn pattern, and over this reed the wool or yarn was sewn. The stitches were placed as near together as possible, while, as the work progressed, the reed was bent to conform to the design. When a few inches of the reed had been covered, or when, in its curvings, it became unmanageable, the top of the stitched loops was cut through with a sharp knife, or pointed scissors. This freed the rattan, and produced from the upstanding yarn a pile similar to that of a velvet or moquette carpet.

While the decorative figures of the design were being worked, the reed was bent to conform to the pattern. But in filling-in, the reed was held straight, generally across the cloth and not lengthwise, until the entire piece was completed. In filling-in, several rows could be done before cutting. Considerable care was required not to crush the cut loops or the pile next to which the new loops were being made. After all was finished, the work was carefully evened by shearing.

The cover on the stool in the illustration was made by a Mrs. Margaret Dinsmoor, in what is now Bennington, New Hampshire; though in the old days, of more than eighty years since, it was called Society Land. Not only was the linen base woven by Mrs. Dinsmoor, but the wool with which the work is done was grown, carded, spun, and colored on her farm.

The dye for coloring this wool was the product of field and wood. She drew her own design. In this case, it is a vine of green leaves, among which bloom white flowers with yellow centers. The body of the work, or the filled-in space, in its day was probably a bright pink, but is now faded to a beautiful old-rose tint. In appearance it is not unlike velvet or, more correctly, like very fine Oriental work. Of course the threads are not fastened by knotting, as is the case with Eastern rugs, but, being sewn through the cloth and over a reed, offer a result virtually like that in the drawn-in rug of our early days.

Easy to make, and possessed of splendid wearing qualities, if the old pieces are not obtainable (and one will have to hunt to find them) this kind of work would offer occupation to the modern woman that would amply recompense her for labor expended. As a covering for antique furniture of certain kinds nothing could excel it in appropriateness and beauty.

Like its covering, the stool illustrated was of home design and manufacture—the work of a farmer who likewise lived in Society Land and whose avocation was cabinet-making. As is so often the case with early furniture the design is unique, the fancy of a maker working out his individual motive without relation to any fixed standards. This stool was made about ninety years ago.



Fig. 1 — A GROUP OF BATTERSEA KNOBS

Of these the portrait of Washington and the picture of Nelson's *Vanguard*, dated 1798, are perhaps the most important. Observe that the two members of a pair of knobs are not necessarily identical. Courtesy of George C. Plynt, Esq., Monson, Mass.

From a photograph by A. N. Gouette, Monson, Mass.

Battersea Enamel Knobs

By CHRISTINE ADAMS

Except where otherwise indicated, illustrations from the author's collection.

TOWARD the last quarter of the eighteenth century, when, it sometimes seems, cabinet-makers, potters, and all similar artisans reached the zenith of their ability in creating and fashioning objects of use and beauty for the home, decorated porcelain knobs were introduced. On the assumption that they were made in the Battersea section of London, they have been given the name "Battersea Knobs."* They were designed for the express purpose of adding to the delightfulness as well as the convenience of a looking-glass, for they were placed directly under the frame, one on each side, causing it to tilt slightly forward.

Battersea knobs were designed and made in the painstaking manner that characterized all the enamel work of their period. They belong in the same category as the charmingly sentimental patch-boxes, which were, in many

cases, presented by lovers to their valentines. Dainty and small were these boxes, made to be carried easily in a lady's reticule. With their delicate shades of pink, or blue, or yellow; with their decoration of tiny figures, or landscapes, or with that ancient symbolic greeting, two red hearts pierced by an arrow; with their little inscriptions,

"Love the Giver"
"Alas love's dart "The farther apart
Gone in my heart" or "The tighter the knot"

patch-boxes tell their own story. But the story of the knobs will best be told for them.

Battersea knobs were made in two distinct shapes, round and oval, and rarely exceed three and a quarter inches in diameter. They were produced by first enameling a small disc of copper in white. This copper disc had a slightly up-turned flange, and the small white crystals of dry enamel, or what appeared to be very fine white powder, were poured into this copper casing and smoothed off to give a slightly convex shape. The copper disc was then carefully placed, with others, on racks in a kiln, and was fired to melting heat, a process usually requiring from two to three minutes. When taken from the kiln the hard enamel surface was ready for decoration.

This was the next process. We find an extensive variety of designs used: the Sheraton or Adam urn, which was undoubtedly a popular one; landscape designs in delicate

*That these knobs were actually produced in Battersea seems doubtful. The majority of those which we encounter are quite evidently from the closing years of the eighteenth century and the early years of the nineteenth. The Battersea factory of Stephen Theodore Janssen, however, appears to have been established in 1750 and to have failed some six years later. It endured long enough, however, to develop the manufacture of boxes, bottle-markers, candlesticks, and various other articles of copper covered with decorated enamel. The workmanship of such examples as can reasonably be attributed to the Janssen works is certainly superior to that exhibited in the delightful mirror knobs here discussed. These may have been produced at Bilston in Staffordshire, or perhaps even in Liverpool.

Litchfield, in his *Antiques, Genuine and Spurious*, makes the sensible suggestion that many of the lesser eighteenth-century enamels of England may quite well have been produced in small, independent shops, employing not more than two or three hands each.



Fig. 2 — BATTERSEA KNOBS IN BLACK AND GRAY (eighteenth century)

These may be mourning knobs. They date probably between 1780 and 1800. The mourning figure offering sacrifice in the first pair is worth comparison with the female figure in the eighteenth-century bookplate shown in *ANTIQUES*, Volume I, p. 171. The second pair is very choice in its delicate refinement. Both pairs of knobs are good examples of transfers from copper engraved plates.

spring, summer, and autumn tints; portraits of beauties in poke bonnets as well as in the familiarly known Gainsborough type of headgear; historical personages and emblems, "George Washington," "The eagle and stars," "Lafayette," "Lord Nelson," "Lord Nelson's Flagship"; but we find that only the earliest kinds, those bearing the Sheraton urn and some of the landscape designs, were entirely painted by hand.

Those that were made after 1800 were, in the majority of cases, decorated by a transfer or decalcomania process, hand coloring appearing only in the important parts of the subject, to accentuate the headdress, the eyes, or the lips of a figure subject, or to bring out more vividly the paler tints of landscape designs. The same is true of the knobs decorated in the sepia, or grayish black, tints; very little hand coloring was put on them. It is reasonable to assume that these little ornaments were sufficiently popular to find a ready market, so that the transfer process was resorted to as a means of securing large production at low cost.

After painting, the enamelled disc received a second application of heat, which gave an added glaze to the surface as well as greater brilliancy to the applied colors. When finally decorated and fired, discs were mounted on a convex iron back with its centre perforated and reinforced with a collet that firmly held a brass turned shank, one and three-eighths inches long, which was intended to support the looking-glass frame. The shank terminated in an old-time iron screw. The face of the knob was then framed with a delicate border of thin brass, patterned

much after the manner of all brass trimmings of the period. The beaded frame, of Sheraton influence; the upturned, raised bezel, with its distinct rows of depressions terminating in a half-round delicate flange, and the perfectly flat edge, with its hand-tooled cross-hatching, indicate some of the styles used.

There is another style of mirror ornament distinctly of the same school as the enamelled knobs and exhibiting the same general construction and method of assembling, yet different in one respect. In place of the enamel disc there occurs a fine aquatint or engraving, usually hand colored. This delicately colored print is protected by a very thin convex glass slightly higher than the enamel disc. The brass framework, however, is identical and shows that the period of manufacture was the same as that of the enamelled knobs.

Today these enamelled knobs are frequently found cracked—in some instances with the enamel entirely chipped off—and the decoration marred, not because of their faulty construction—for with care they were made to last indefinitely—but because of rough usage. Impatient persons, ignorant of the fact that this decorated glazed surface is breakable, have sometimes inflicted blows of the hammer when an iron screw, perhaps rusted, has refused to turn in the plaster. Yet a cracked knob is not a knob destroyed. Even the damaged ones should be preserved, for, unless they are too badly hurt, with care they may be touched up, and if not made perfect may yet be preserved.

The collector of the beautiful, somewhat handicapped



Fig. 3 — BATTERSEA KNOBS (probably eighteenth century)

The first pair, showing in the two knobs a continuous single landscape, illustrates the use of a transfer pattern which has been hand-colored in cheerful but delicate tints. Note the up-turned flange bezel of the frame. The second pair properly belongs with a mirror whose upper panel is decorated with a bright landscape. Here the design is applied entirely by hand, the red-roofed house, light green background, and autumnal tree producing a lively color effect. These two knobs have a diameter of $3\frac{3}{4}$ inches—unusually large. The frames are hand tooled.



Fig. 4 — BATTERSEA KNOBS (late eighteenth and early nineteenth century)

The first of these exhibits a style suggestive of the French Revolution. The second, "Hope," appears to be dedicated to marine adventure. The last two knobs are quite delightful hand-tinted engravings mounted under glass. The sports costume worn by the fisherwoman in number three will appeal to the irreverent modernist.

for lack of space, either in a modern apartment or a small country house, will find these tiny rarities very satisfying; for they lend themselves charmingly to decoration in ways other than that of their original usage as mirror ornaments. Placed with prized porcelain or "best china" their delicacy of pattern and subtlety of coloring enable them to hold their own with Lowestoft, Bristol, or other pieces of their period. They serve well, too, for suspending looking-glasses or small picture frames, with appropriate cord and tassel. I have seen them arranged in a cabinet made from the case of a Connecticut shelf-clock,—one with its works and divisions removed and the space thus gained lined with dark velvet as a background against which these mirror ornaments were screwed into position.

Battersea knobs are not easy to find. They were made long ago; they were small and easily lost; many likewise were destroyed by ignorant handling, yet noteworthy collections of them are being made. The joyful possession of even one pair stimulates the ambition to own more.

Now just a word as to the brass and the glass opalescent ornaments that followed directly after the popularity of the enamelled knobs. The brass knobs were patterned after the brass pulls used for furniture; in fact, many were of the same design. More decorative are the opalescent glass knobs, with shank or support of pewter instead of brass. They are late, and, therefore, easily found. In date they belong to the time of our glass cup-plates. Undoubtedly they were made at the same glass factories. But brass knobs and glass knobs are at a sufficient remove from those of Battersea to be worth, some time, a separate discussion.



Fig. 5 — BATTERSEA KNOBS AND MOUNTINGS

Photographed to show the shape and general placing of the shank. The screw-ends are hidden.

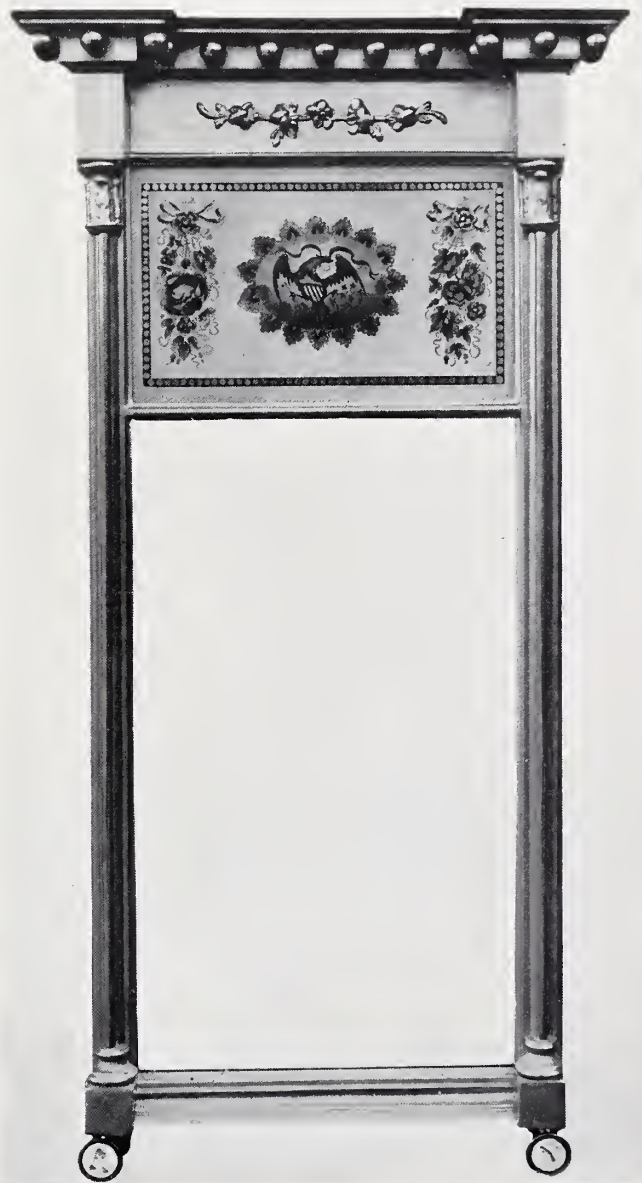


Fig. 6 — MIRROR AND KNOBS

The proper position for these knobs is probably directly under the columns as shown here. In the mirror illustrated provision for fitting to knob shanks has been made by the manufacturer.

Chests of Our New England Grandmothers

By MALCOLM A. NORTON

Illustrations from chests in the author's collection

CHESTS have been in use for many centuries; and until about 1750 they were a principal article of furniture in every home; and nearly every family owned a number of them. Hardly a bride but had a wedding chest, or chests, varying from the simplest types made of pine to those of great beauty of design and elaboration of workmanship. Those with the initials of the bride and the date of her wedding are held in highest esteem by connoisseurs and collectors of antiques.

In some families, the parents of a daughter would have a chest made for her, occasionally as early as her second birthday. Then, at odd times, the things suitable to go into the chest would be made; and, as the child grew older, she would add to it her own handiwork. Such chests were called "dower chests," just as our young ladies of today call their decorated cedar boxes "hope chests." Study of the Colonial marriage records leads to the belief that few of the owners of the dower chests failed to realize their hopes.

But not all chests were wedding or dower chests. These convenient receptacles were used by all persons and for all purposes until the advent of chests of drawers and of highboys caused a decline in their popularity.

To a collector of American antiques an English or foreign-made chest offers little of interest. It is not difficult to tell an American-made chest from those brought into this country. American chests are made from a light-colored oak, sometimes showing a reddish tint, and the tops are, with few exceptions, of native pine. English oak is much darker in color than American oak, and age gives it a blackish look very unlike the color that American oak takes with age.

American chests, however, particularly such pieces as may be traced to Plymouth or its vicinity and to the half century between 1630 and 1680, are among the most eagerly sought and most highly prized examples of early

American handicraft. Those dating from the latter end of the seventeenth century are but little less esteemed. Since the beginnings of New England in 1620, the conditions of American life and the fashions in American furniture have undergone so many and such rapid changes that we are fortunate in finding a few pieces that we know were made in America by the brave English emigrants who landed on Plymouth's Rock.

Of these chests, some of which display markedly high quality in design, wood carving, and cabinet work, there can have been comparatively few makers. That fact accounts in part for a fairly easy classification of the chief types, some of which are illustrated and described in the following notes.

Figure 1. This oak and cedar panelled chest is an authentic Pilgrim piece and is unusual in that it has four end-to-end drawers, instead of two long ones extending across the front. In so far as I know, it is the only piece of its kind and time with drawers so arranged. Samuel Storrs, who came from England to Barnstable, Massachusetts, in 1663, was, it appears, the first owner of this chest, although it may be that he purchased it from some family which was leaving Plymouth Colony at that time; for I believe it to have been made between 1630 and 1650.* This Samuel Storrs left Barnstable in 1698 and settled in Mansfield, Connecticut, where he died in 1719. In his will he left this "old chest with drawers" to his son, Samuel Storrs, Jr., and it remained in the Storrs family until it was added to my collection. The centre panel with its double arch and keystone makes the chest a particularly handsome one.

The little oak and pine box on top of this chest is called a Bible-box and was used to hold the family Bible, a rare and expensive book in those days, and carefully kept.

*This chest is published in Nutting's *Furniture of the Pilgrim Century* where it is ascribed to the period 1660-80.—Ed.



Fig. 1 — PILGRIM CHEST



Fig. 2 — PILGRIM CHEST



Fig. 3 — SUNFLOWER CHEST

Figure 2. This small chest is an unusually beautiful one for its size. The turned feet in front are distinctive; each is of the same piece with its corner post. The chest is of oak and pine, and the mouldings are painted red and black. It was undoubtedly made on the Massachusetts shore, possibly close to Plymouth.

Figure 3. This is an example of the famous Connecticut sunflower chest, so called because of the three sunflowers carved in the centre panel. It is considered the choicest of chests by many collectors. Such pieces are usually made of beautiful quartered American oak, with the top, back, bottom, and the bottom of the drawers of native pine. All these sunflower chests appear to be the work of one man, or possibly of father and son; for the greater number vary in size by less than half an inch, and the drawers of one will fit nicely into almost any other. The small mouldings of pine around the panels and the drawers of these chests are generally painted red, while the spindles and the bosses are painted black.

I never heard of a sunflower chest with a date, initials, or any mark by which to identify the original owner or maker.

There are between fifty-five and sixty known sunflower chests, some with no drawer, others with one drawer, but the greater number with two drawers. They were made in or near Hartford, Connecticut, where about twenty are still owned by collectors.*

Because of the great number of these chests, I consider the Pilgrim chest such as that shown (Fig. 1), more desirable and more valuable. I know of only six high-class Pilgrim chests.

Figure 4. This is a Connecticut chest with two drawers, made very much like a sunflower chest, the two side panels, particularly, resembling those of the sunflower type. It also has large applied spindles. The centre panel is left uncarved and painted with a vine and leaf design, together with the initials "A. S." and the date "April ye 15th 1704," painted in.

*A similar chest is illustrated in Nutting's *Furniture of the Pilgrim Century*, page 15. Of the two the one here illustrated displays a little more refinement in the detail of the spindles or drops. There are also slight variations in the carved design. Similar chests are illustrated by Lockwood, *Colonial Furniture I*, page 33. Nutting suggests that there may be some fifty to seventy sunflower chests in existence.—ED.



Fig. 4 — TULIP CHEST (variant of 3)

This chest is unique, as I know of no other that exhibits carving and painting across the front, together with applied spindles.†

Figure 5. Of the carved oak chests this type has been most frequently found. About 1880 a Hartford collector discovered one of these chests in Hadley, Massachusetts, and, not knowing what to call it, as he had several other chests, he always referred to it as "my Hadley chest."‡ Thus it became known by that name.‡ When collectors first began to pick up old chests they were known simply as wedding chests, or old or panelled chests, but in time various collectors have used the names Hadley, Sunflower, Connecticut, Pilgrim, and Guilford, to distinguish one type from another.

†Published also by Nutting, page 16.

‡A number of chests of this type are illustrated and described by Nutting. To the student of ornament they are likely to offer greater perplexity than will any of the other types. The carving, on analysis, proves to be a rude simplification of the tulip pattern. But the nature of any such simplification is always significant of other influences, either visual or unconsciously inherited. The racial affiliations of this decoration appear to be with the ancient European stock whose distinctive artistic expression we may encounter in the flat carvings of old Tyrolese woodwork, the elaborate interlacings of Norse design, and in Celtic manuscript ornament previous to the eleventh century. Why should there have been an outcropping of this in the Connecticut River Valley of Massachusetts at the far end of the seventeenth century?—ED.



Fig. 5 — HADLEY CHEST



Fig. 6 — GUILFORD CHEST

It is safe to say that there are about seventy Hadley chests, found mostly in Massachusetts and Connecticut.

In color many of these chests were left untinted, but some have been found with the carving colored red and the sunken ground colored black. It is to be remembered that the colors used to decorate the old chests were usually red and black and that the intermingling of the two was used in various ways.

Figure 6. This is an oak frame chest with tulip wood panels and top. Unlike the other types of chest, which have three panels in the front, this has one large panel in the front, and one on each end. The entire chest is covered with a ground coating of dark green paint, decorated with a scroll design in white, which borders the large panel on the front as well as the end panels and the drawer. The entire framework is covered with white dots.

The artist has embellished the ends of the chest with a large pheasant in different colors. On the drawer front are scrolls and conventionalized flowers. On the large panel in the front occurs a symbolic design painted in yellow, pink, white, and red. Here are the red rose of England, the fleur-de-lis of France, the thistle of Scotland, and above each one a crown.

The mother of Charles II of England was Henrietta Maria, daughter of Henry IV of France, and when Charles came to the throne of England, in 1660, he was received with great demonstrations of joy by the people of England, while the people of France looked to him as their friend. At his coronation his way was strewn with flowers; and in the House of Lords the Earl of Manchester welcomed him as "the desire of three kingdoms, England, Scotland, and France."

But we know how soon he was out of favor, and proved one of the biggest scoundrels England ever had for a king. We can only suppose that some ardent Loyalist, living in or near Guilford, Connecticut, about 1660, made all the pieces with this design, and the others quite like them; for they are made, for the most part, of white or tulip wood, and all came from Guilford or its vicinity. So far as I know, they have not been found anywhere else.

It seems unlikely that any one living in a Connecticut colony would paint the fleur-de-lis on any piece of furni-

ture built much later than 1660, for the hatred which developed toward Charles II, and the fact that his reign was ended, and James II was on the throne by 1685, argues against such symbolic paintings at any time much later than the coronation year of 1660. There exist only about eight pieces showing this design,—one a six-leg highboy. This last is a very surprising piece, for all the books tell us that this type of highboy dates from near 1700. I am inclined to believe that the six-leg highboy, together with all similar pieces, has been placed forty years too late.* Be that as it may, the pieces painted with this design are now generally called "Guilford" pieces and "Guilford" chests.

These notes by no means cover all the types of seventeenth-century American chests, but they do suggest the major classifications. Now a word as to the treatment of these and other early pieces.

When a piece of the early period is found, do not attempt to restore it or to make it look clean. Leave it just as you find it; especially an old chest. Such pieces are more interesting and much more valuable in the condition in which they are found.

If there are parts missing, that does not really matter, nor do a few missing parts seriously reduce the value of a piece. Add, if you must, only such parts as are absolutely necessary, but it is much better to omit restoration. A coat of paint that has been put on in recent years should be removed, but first consult an expert as to whether the paint is modern or part of the original color of the piece; this is important.

Never use lye, ammonia, soda, or hot water in any way. Nine times out of ten, the average cabinetmaker will spoil an old piece by improper treatment in removing old paint. Never use a plane, scraper, glass, or sandpaper to clean a piece. Be patient; use all the paint remover necessary to clean it and to show all the beautiful grain in the wood, if it is of quartered oak; then stop. Do not use anything else, no shellac, varnish, oil, or color of any kind; for everything you do will detract from the quality and value of your possession. Collectors want to see their purchases in the condition in which they were found.

This, of course, should not be taken too literally. There is no great satisfaction in filling one's premises with disfigured and broken down articles of old time furniture. Individual taste and feeling must enter somewhat into the treatment of heirlooms—inherited or purchased.

*This is an interesting suggestion. Yet it might be that these decorations were continued by an unreconciled Carlist for some years after the advent of the protestant William of Orange.

Here again the source of design constitutes an interesting question. In this case, it seems entirely safe to ascribe the inspiration for this painted design to communion with contemporary English embroideries.—Ed.



Fig. 6 — SIDE VIEW



Fig. 1 — FROM CLARET PITCHER TO CREAM JUG (about 1815)

A row of examples of Mason's "Ironstone China," decorated in red and blue on a white ground. The business of the Mason family was sold in 1851, but the works still continue and produce many of the old patterns.

Antiques Abroad

Among Other Things: The English Nightingale vs. the American Thrush

By AUTOLYCOS

LONDON: In London at the opening of the season, when one fashionable function follows another, a mild heat wave has added brilliance to the early summer. The Royal Academy and other picture shows have attracted American visitors and the world renowned spectacle of the classical Derby race with its course on Epsom Downs offered a popular attraction. Americans have thronged London; at the theatre, at the opera, in Hyde Park, the transatlantic note has been welcome.

As I write, I have before me over fifty catalogues of sales of antiques which have been conducted in London

within a month. Some of the sales extended over three or four days. Nor were any of them mere village dispersals. Here are fine really authentic treasures, not all of equal value, but few that are meretricious. Many of the sales represent the breaking up of collections of old English families, and others are the natural sequence to the decease of well known collectors. In a measure the interchange of objects of art in England is perennial. Auctioneers, during twenty-five years practice, see the same objects appearing again. This is a factor which adds to authenticity. Certain pictures and certain well known tapestries and pieces of furniture are thus virtually hall-



Fig. 2 — ENGLISH HALL CHAIRS (1814)

These oak chairs with coats-of-arms in colors are no longer used in private families. The usage continues, however, in municipal companies, and in the universities. From the standpoint of design, the middle chair is perhaps most interesting. The ugly Gothic treatment of the third chair is, for the date, worth considering.

marked. But with American buyers recently so much to the fore, the possibility that many familiar examples will again join the procession at a later date is increasingly remote. Mr. Phillip Rosenbach of Philadelphia and New York, who spent over £20,000 on books alone at the Baroness Burdett-Coutts sale, says: "There is a great deal more stuff in England than will ever go to America." And he went on to remark that he would not be surprised to "see the tide turn, and some of the things come back again."

Among the American invaders is an American ornithologist, Mr. Gilbert Pearson, president of the National Society of Audubon, who has made the journey to hear the nightingale and the cuckoo. His pronouncement is that he is not sure that he does not prefer the song of the thrush. This reminds

me that, recently, some rare books on birds have been sold at Messrs. Sotheby's in London. *The Birds of Europe*, five volumes with 449 coloured plates, published in 1837 realised £90, *The Birds of Asia* brought £125, and the *Birds of Australia*, £165, all by that renowned authority, J. Gould.

At the end of May at Christie's a small painting by Corot in size 25 inches by 15 inches, from the collection of the late Lord Mountstephen, depicting a young girl *en promenade* fetched £3150. In the same sale rooms, a week later, Sir Joshua Reynolds' canvas of the Ladies Annabel and Mary Jemima Yorke brought £8400, and four Vandyck portraits realised £27,630: Countess of Southampton, Marquez de Leganez, Mme Kirk, and Lord Wharton. Five Queen Anne chairs sold for £1425, at Messrs. Puttick and Simpson's; part of the spoil left by the fugitive financier Mr. Gerard Lee Bevan, whose portrait has been circulated to all the European police. He had a pretty taste in Chinese porcelain but did not specialise in balance-sheets.

Prices can by no means be said to be diminishing for fine works of art in all fields. Take a collection of snuff boxes and similar objects formed by Marshall Hall, the great English advocate. A good number of foreign dealers and amateurs turned up at Messrs. Sotheby's at this sale, and Queen Mary was one of the visitors. A *bon-bonnière* of Sèvres porcelain decorated with paintings by Dodin after Boucher, only 3½ inches long by 2 inches high, reached the fabulous price of £4000.

As great houses are being given up, much superfluous

furniture is being discarded. Here is the opportunity for the small collector. Hall chairs are now coming into the market with the coats-of-arms of the former owners painted on them. These styles can be identified by reference to old design books, and the illustration shows certain styles prevalent in England in 1814.

* * * *

An interesting class of Staffordshire pottery is exemplified in what is known as Mason's Ironstone China. It is really stone ware and is comparatively heavy in weight, owing to the use of ground flint and ironstone slag in the body. The colours are red and blue and affect a Japanese character. They were made somewhat after 1815 by the successors of Miles Mason. The large ones were used as claret jugs: the smaller sizes as cream jugs.

It is said that this ware imported for use on the Continent of Europe did more damage to the French potters in their export trade than did Nelson's fleet. It has been very popular in England ever since, is much collected, and is still being made today. But old examples appeal to the collector, and a complete series of this old octagonal form is a desirable addition to the china shelf. It bears an oval blue stamp in a scroll at base "Mason's Patent Ironstone China." In ANTIQUES for March I wrote concerning John Raphael Smith, possibly the most eminent mezzotint engraver England produced. He was born in 1752 and died in 1812.

He engraved plates after Sir Joshua Reynolds, Romney, Lawrence and other portrait painters, but he is especially great in his colour prints after George Morland's gallery of English rustic scenes and characters. But his own drawings are quite delightful and just now bring tall prices. I illustrate one not generally known, entitled *The Promenade at Carlisle House*. This is in Soho Square, and American visitors can pay a pilgrimage to Soho Square and see today the fine Adam-fronted houses of the time of King George, the Farmer King.

The plate depicts King George III with his wife and family. He is sitting in a Chippendale chair, while the Queen and one of his daughters are standing. This portrait of the obstinate old monarch, who spoke broken English, is a little more plebeian than that on the coinage of the time. The heavy mouth with its broad uncouth lips is particularly noticeable. It has been passed on, by inheritance to subsequent members of the royal family.



Fig. 3 — THE PROMENADE AT CARLISLE HOUSE

From a drawing by John Raphael Smith who, while chiefly known as an engraver, accomplished some very attractive work on his own account.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department.

CHATS ON ROYAL COPENHAGEN PORCELAIN. By Arthur Hayden. New York: Frederick A. Stokes Company. Price \$4 00.

OF this book there are three editions. The first was published in 1911 in *de luxe* form, with 5 colored and 104 black and white plates. This is now out of print. At the close of the war, another popular edition, reduced in size and price and lacking some of the earlier illustrations,—those in color particularly,—was brought out. Recently another and similar edition in the "Chats" series has appeared. A German edition issued in Leipzig in 1913 is still in print.

The *Encyclopedia Britannica* of 1911 pronounces Royal Copenhagen to be the leading porcelain factory in Europe today. Its fine products are being purchased by museums and by private collectors. Mr. Hayden's book, therefore, was, and still is, timely. It represents much study, special trips to Denmark, and the listing of selected photographs. It carries illustrations of pieces as well as carefully collated reproductions of marks. In treatment it is lively, picturesque, and enthusiastic. But since the evidence is spread generously under the eye of the reader, the latter is privileged to agree or disagree intelligently,—an unusual privilege as publishing goes.

Perhaps the best and most conclusive commentary that can be made upon the work as a whole is that the reading of it produces an immediate and very strong desire to examine the Royal Copenhagen product at closer range. That implies, of course, that the book is dynamically interesting. It holds during the lecture, and, at the same time, stimulates to adventurous quest. This pleasing situation is due, it must be admitted, less to antiquarian considerations than to a sympathetic curiosity developed from Mr. Hayden's evident affection for the modern Royal Copenhagen ware.

The history of most European porcelain factories which date from a century and a half ago, is one of severe labor, brief triumph and early demise. The latter-day effort of such as have survived the vicissitudes of time and change, or have been re-established, is frequently that of an imitative harking back to traditional eighteenth-century designs.

The Royal Copenhagen factory has from the outset been forward looking. That characteristic makes its products today distinguished and distinguishable. It came into being in response to

the same impulse that set other factories going in many European countries during the eighteenth century. To rival the porcelain of China had been the dream of Europe from the earliest days of trade contact with the Orient. Imitation porcelain had been produced in Italy as early as 1568. The soft paste factory of St. Cloud dates from 1695; the great factory of Sèvres from 1756.

It was the fortune of the German Böttger, alchemist and empiricist, to penetrate the Oriental secret of true porcelain in 1709, and to give the royal works at Meissen the benefit of his discovery. The fact of his achievement became known long before his methods were unravelled. The first was published as widely as the recent news of a German discovery of artificial gold; the second was guarded as jealously as the princess of a fairy tale. And it as inevitably escaped.

Böttger's discovery helped to stimulate porcelain manufacture and its accompanying investigations and experiments whether in production of the native European soft paste, or of the Oriental type of hard paste. Royalty and nobility were interested; they became patrons of factories through heavy purchases of fine ware; occasionally founders through actual grant. It was in conformity with something very like a fashion that Frederick V of Denmark determined to have a factory of his own. A royal factory was accordingly built; but little was produced until a French potter, Louis Fournier, was called to take charge. This was during the period 1760-66. The early work, what little of it survives, shows the French manner in both paste and decoration. The death of Frederick and the departure of Fournier put a qui-



etus on the brief undertaking.

The revival of the art of porcelain manufacture in Denmark and its endowment with vitality sufficient to carry it through many tribulations into present-day prosperity and influence must be credited to a native Dane, Frantz Heinrich Müller, an apothecary's apprentice, who devoted all his leisure to the study of botany, mineralogy, and metallurgy. It was his ambition to re-establish the manufacture of porcelain in his native land. In 1775 his efforts were crowned with success. Under the royal patronage of the Dowager Queen Juliane Marie, the old factory, which Fournier had vacated, was rehabilitated, and, at the suggestion of Her Royal Highness, the Royal factory trade-mark was



adopted; three parallel wavy lines—always in blue—representing Denmark's three waterways. That became forthwith, and remains today, the mark of Royal Copenhagen porcelain.

Müller's accomplishments were manifold. He was untiring in the investigative, or scientific, side of the factory's development; he made the important business discovery of the value of stock patterns for volume production and

wide distribution; and at the same time he pushed the development of those rich and artistic designs without whose leavening influence a porcelain manufactory tends quickly toward commercialized ugliness.

The list of painters and modelers employed by the Royal Copenhagen factory during the Müller régime is a long one. They produced overglaze polychrome decorated porcelain, some of which suggests the English wares of the time, some of which seems more nearly related to Continental types. An illustration accompanying this review shows an excellent reproduction of the dedicatory type of Royal porcelain of this period.

The stock pattern underglaze blue and white ware, mostly with salmon scale border and showing a frail flower pattern based on Oriental motifs, is familiar today as a much-used table pattern. Some of the earlier types of this blue underglaze illustrated in the major edition of Mr. Hayden's work display considerably more charm of naïveté than do those which carry the now pretty thoroughly standardized pattern. They are rare enough to be worth searching for.

The retirement of Müller in 1801 was followed by a period of gloom. The early years of the nineteenth century were not auspicious ones on the continent of Europe. Mr. Hayden considers this the period of decadence in the Royal Copenhagen ware. Perhaps the *bisque* re-offerings of Thorwaldsen's sometimes stupid simultaneous capitulations to naturalism and classicism are indicative of this. Yet, in turning the pages of illustrations, one finds, a distinct satisfaction in encountering the rather uninspired, yet academically workmanlike, decorations of the 1830-40 period. They are less laborious, but decoratively more to be commended than the famous "Flowers of Denmark" series of the Müller régime.

What Mr. Hayden calls the "modern Renaissance" begins in 1883 under the inspiration of Philip Schau, and the immediate art directorship of Arnold Krog. This period displays the interesting phenomenon of modern scientific investigation applied consciously and directly to widening the ceramic artist's field of expression, by giving certitude to his media.

The products of this recent period Mr. Hayden discusses *in extenso* and with copious and well-chosen illustrations.

There is first, for the average interest, the continuation of the underglaze blue stock pattern.

Second, there is the further development of underglaze pictorial decoration in a restricted palette of delicate grays, pinks, greens, and blues,

with which most of us are fairly familiar. In the same category are to be reckoned the delightful small figures of human beings, animals, and birds, colored with equal restraint and delicacy.

Opinions will differ as to the beauty of the underglaze pieces of this period. Much of judgment will depend upon whether any particular piece is to be viewed as a work of art, or concretely and specifically in relation to the problems of home use and home decoration.

The decorative subtlety of some of the Royal Copenhagen underglaze plaques is extraordinary—those particularly which display the artist's reverence for the best of Oriental pictorial tradition. In the form of vases and similar receptacles, the modern suppression of elegance in favor of prompt improvisation is occasionally disturbing. But there are charming exceptions.

For the figure subjects in underglaze color it is difficult to find other than praise. For the most part they display an unerring sense of the proper use of the medium, an accurate yet gently amused view of nature, and an extraordinary ability to make the precisely just compromise between imitation and decorative license.

It is in the so-called crystalline glazes that the application of modern science to the ceramic art is most obvious. These rare glazes, which under heat appear to unfold in form of patterned crystals, are not unlike the tracery of Jack Frost on the window pane, yet more poignant in effect because yielding jewel-like color to the play of light.

And recently the Royal Copenhagen factory has begun the making of earthenware,—a decorative *faïence* of ample proportions and a vigorous decoration, which makes it suitable for use where effects are sought more sturdy than those expected of porcelain.

From the standpoint of the collector who likes to exercise his talents selectively among modern varieties rather than avidly among antiquarian rarities, Royal Copenhagen ware evidently offers fascinating opportunities. Enthusiasm, the beginnings of knowledge, and invaluable sources of reference information he will derive from Mr. Hayden. Thus fortified, he may forth fare on his own account and be sure of much enjoyment along the way.

The illustrations accompanying these notes are, with the exception of the first, taken from the *de luxe* edition of *Royal Copenhagen Porcelain*. The first is a presentation vase. It is a typical piece and in pattern closely follows eighteenth century prototypes.

The plaque showing pine tree and snowy mountain exhibits the underglaze pictorial treatment at its best,—decorative rather than representative, and with material and method each respected in relation to the obtainable result.

The vase whose decoration suggests drooping wistaria, or the soft fingering of maiden hair fern, fairly exemplifies crystalline ware, the fine flowering of the struggle between heat and the structure of cunningly compounded glazes, in the secrecy of the fiery furnace.

As for the polar bear, he is quite competent to speak for himself.





CARVED WOOD CANDELABRA (eighteenth century)

The Home Market

Two Youthful Gods of an Indoor Garden

By BONDOME

ANALOGIES to the delightful figures here illustrated are not extremely difficult to encounter in the field of textiles and ceramics. But of counterparts I have found none, though there must be others not entirely unlike them still surviving. Perhaps I should confess to no very diligent search.

But, to begin with, these absorbed youngers, occupied gardenwise in the shadow of renascent classicism crowned with peacocks, are of carved wood,—pine in fact, painted bisque white. They are 22 inches high and 16 inches wide. Quite evidently they were originally designed as candelabra, each leaf cluster concealing a cup for holding a wax light. At some recent date they have been bored and wired for electricity. They look almost unmistakably English.

When one unexpectedly bumps into an alluring bit of eighteenth-century English wood carving, the easy and obvious thing to do is to murmur something about Grin-

ling Gibbons,' betimes looking as intelligent as possible. But in this instance that won't do at all. Gibbons was born in 1648, just a year before Charles I forfeited his royal head. He did his work and achieved his fame during the reigns of Charles II and James I; began to suffer decline in the reign of Queen Anne, and died in the very midst of the career of the first of the four Georges, in 1721.

Gibbons was a wood-carver whose technique is essentially adapted to the material of his work. There is no mistaking it for anything else. The little figures of our discussion are of wood, certainly; but the manner of their carving is that of a sculptor whose conceptions of design were based upon the art of the modeler in clay, not upon that of the chiseller of a non-plastic material.

It would require too much time and space to analyse the differences very far. Suffice it to call attention to the modelling of the heads of these children; the summary

treatment of the hair, the roundness of the faces, as if they had been swept into form by the deft and affectionate touch of a sensitive finger, rather than chipped a bit at a time with a tool of steel. In short, these small boys, although beautifully made of wood, were produced in an age of the sculptor in clay—the potter. Their affiliations are with the bisques of Derby or the basalt wares of Wedgwood. The point is emphasized in the fact that both figures have been pretty thoroughly covered with grayish white paint. The suggestion that they were originally destined to the hand of the gilder I view with increasing doubt. They were, I believe, either models for development in porcelain, or substitutes for that material, contrived for some decorative purpose which called for a scale rather above the usual requirement. The probability that a central member once existed so as to resolve the pair into a group of three seems

reasonable. Some may discover in the line of the balustrade and its upward continuation in the inward branches of the trees indications of use as corner acroteria for a pediment of some kind.

As for date, they belong clearly enough in a period of bucolic romanticism, more easily sensed than defined. From the position of the hands it would appear that each manikin had once been engaged in extracting melody from the oaten pipe. At a venture let us place them not earlier than 1760; and not later than 1780. With the complete material for comparison at hand, it should, further, be possible to determine actual authorship. There is too definite a characterization here, too obvious a mastery of composition and technique to be allowed to pass in unchallenged anonymity.

And they may prove Continental in their origin.

Antiques in Current Magazines

FABRICS AND TEXTILES

A MASTERPIECE OF EMBROIDERY. Gustavus A. Eisen, in the July *International Studio*. An illustration and description of a sixteenth-century embroidered tableau in high relief.

THE VIENNA HOFBURG TAPESTRIES. In the July *International Studio*. Six illustrations and text descriptive of sixteenth-, seventeenth-, and eighteenth-century tapestries released from the storerooms of the Hofburg at Vienna.

FURNISHINGS

THE SIMPLE USE OF THE PERIOD STYLES, III—TUDOR AND JACOBAN. Robert L. Ames, in *The House Beautiful* for July. Illustrated.

ADAPT YOUR FURNITURE TO YOUR HOUSE, VI—COLONIAL OF DUTCH INSPIRATION. Charles Over Cornelius, in *Country Life* for July. Sketches by O. R. Eggers.

ANTIQUES IN THE AMERICAN HOME. Walter A. Dyer, in *Arts and Decoration* for July. Illustrated. An argument in favor of American antiques for American homes.

FROM BOULE TO LOUIS SEIZE. Karl Freund, in the July *International Studio*. Illustrated. An article on evolution in furniture design seen in the works of famous French cabinet makers.

METAL

A CHAPTER OF ANCIENT CHINESE ART. Frank H. G. Keeble, in the July *International Studio*. Illustrated. A study of Taoist bronze figures.

DECORATIVE IRON WORK. Arthur W. Colton, Amy Richards Colton, in *The Garden Magazine* for July. Illustrated. This, the first of a series of articles on the history of ironwork, has to do with its origins.

MISCELLANEOUS

THE DEVELOPMENT OF ORNAMENT FROM ARABIC SCRIPT, II. Archibald H. Christie in July *The Burlington Magazine*. Three pages with drawings of examples from various sources.

BOSTON SHINPLASTERS OF THE CIVIL WAR. Malcolm Storer in July *Old Time New England*. A check list and description, with illustrations, of the paper money used during the Civil War, and now in the collection of the Massachusetts Historical Society.

TWO NOTABLE WAX PORTRAITS. Ethel Stanwood Bolton in July *Old Time New England*. Five pages with illustrations of two wax portraits, recent acquisitions of The Society for the Preservation of New England Antiquities.

EARLY AMERICAN WALL PAPERS, PART I. George Leland Hunter

in July *Good Furniture Magazine*. A history of wall paper during the eighteenth century in America, with illustrations in color from old houses in New England.

THE FAYERWEATHER HATCHMENT. Charles Knowles Bolton in July *Old-Time New England*. Description and illustration of a framed coat of arms.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material and derivation, and should, if possible, be accompanied by photographs.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

33. J. H. H., *Kentucky*, inquires concerning "a solid silver cup (or tankard), five inches high, with marks on the bottom as follows: 'Made in London, A.D., 1762, by Fullerwhite'; a shield; a lion; 'F. W.,' and what appears to be an old English 'G.' It also has the word 'Marjorie' on the bottom. The side of the cup opposite the handle is almost covered with a coat of arms."

This is probably a tankard made by Fullerwhite, as indicated. The name also occurs as Fuller White. The inscription other than marks, is probably that of the donor. Marjorie was probably the recipient. If the lettering is at all like the sketch submitted this part of the marking is far subsequent to the making of the piece. The shield is the crowned leopard's head, indicating that the piece was assayed and probably made in London. The lion is the sign that the silver is of standard quality, and the old English 'G' is the date mark for the year 1762.

Examine the article on *Bookplates* in ANTIQUES, Volume I, p. 169, and see whether the coats-of-arms of the eighteenth century bookplates illustrated are at all similar to that on this cup. General idea of value per ounce of old English silver may be gathered by study of the auction notes in previous numbers of ANTIQUES. For selling, write to leading dealers in silver ware, and to museums, giving weight of piece in ounces and description. Also try the Clearing House in ANTIQUES.

34. D. C. M., *Michigan*, asks: Can you give my any information concerning:

(a) Nine rich pink and white plates inscribed on the back, "Moral Maxims, R. & J. Clews."

(b) The genuineness of a Hepplewhite sideboard (photograph and rough sketch of dimensions enclosed).

(c) Probable date of the snakefoot andirons, ball-top made of turned brass, on the enclosed photograph.

(d) Probable date of the tripod snakefoot table (enclosed photograph) of mahogany with a top that tips and turns on a crow's neck; diameter 36½ inches. Line of inlay about edge.

(e) Date and desirability of chairs shown on enclosed photograph.
(f) Date and type of mirror shown in photograph. What kind of knobs were used to support it?

(a) James and Ralph Clews were potters who worked at Co-bridge in Staffordshire from 1818 to 1834-35. Pink and white transfer designs are usually later than those in blue and are less likely to be listed in collector's handbooks. Hence the lack of mention of the "Moral Maxims."

(b) The Hepplewhite, or better, the Sheraton sideboard, is of a type not uncommon in Pennsylvania and southward. It seems safely genuine.

(c) Dating andirons, or any other piece of furniture, on the basis of a picture is very risky. These could have been made at almost any time from 1730 to yesterday.

(d) The form of table dates from mid-eighteenth century. Inlay of top implies later date. Quite possibly a recent piece; a recent top; or a mistaken effort to improve an old piece. Casters should be removed.

(e) These are peculiar chairs. The light wood suggests pear or apple. The form is a curiously hybrid Hepplewhite, neither English nor American; probably Italian; possibly German; worth a special photograph for further study.

(f) The mirror with its jig-sawed frame belongs in the intermediate Georgian period. If of walnut it might be set in mid-eighteenth century; if of mahogany, from 1770-90. For knobs, see article on page 74 of this number of ANTIQUES.

35. M. W. S., *Virginia*, would like to know about "a chair that has been in the possession of my family for over eighty years. The seat is 14 inches high; there are braces between all four legs."

In so far as opinion may be hazarded on the basis of an insufficient photograph, your chair may be classified as indicating Sheraton influence. The number of splats in the back and the fact that the legs are braced with stretchers, unusual in chairs of this type, suggest a date well within the nineteenth century.

36. F. W. R., *Pennsylvania*, wishes to know the kind of china that forms a dinner service, with the marks, "P. B. & S.," a fan, a Chinaman, "Miako," and a twisted rope. Also the name of the maker, and the meaning of the registry mark "IV, 10, 9, D. V."

The ware you mention has apparently not found its way into any of the manuals for collectors. The registry mark, by the way, is used rather miscellaneously for a number of Staffordshire wares from about 1850. Yours seems to be an earthenware bearing a made up name of Oriental suggestion, "Miako," and a pseudo Chinese pattern. The broken type of design suggests a date later than your informant advised you, perhaps in the eighties. Study types of decoration in bound copies of the art journals from 1860 to 1890 for similar arrangements.

NOTES

Referring to question number 29 from B. T. M., *Virginia*, regarding the bronze decoration on a sofa and chairs, the editor has been informed that P. E. Guerin is a present-day manufacturer and importer of metal ornaments and is conducting business at 21 Jane Street, New York City.

A clear photograph of the piece of furniture would enable its dating and perhaps the identification of its manufacturer. The piece appears to belong within the past twenty-five years.

Tourist's Guide

The following guide has been compiled and is published as of possible interest and help to collectors who, during the period of summer touring, may wish to combine visits to historical collections and to the collections of dealers whose advertisements in ANTIQUES have attracted them.

The list takes up those states in New England other than Massachusetts, which was considered in the July issue of ANTIQUES. For the material pertaining to Connecticut the editor wishes to thank Mr. Rawson W. Haddon, Director of the Mattatuck Historical Society in Waterbury. This society has on file a list of the antique dealers of the state, and in 1923 will be prepared to give information to collectors concerning the dealers, museums, old houses, post roads and important private collections in the state of Connecticut. It is from this material that ANTIQUES has been privileged to draw in making the following compilation.

The arrangement is by states and towns. The items noted are collections, historical houses, and advertising dealers. In the case of collections, the days and hours when visiting is permitted, and the admission charges, if any, are noted. The fact that certain houses are listed does not imply that they are open for inspection. Many of them are occupied as private residences.

For a list of dealers in Massachusetts see the Collectors' Guide, immediately following the Clearing House on page 96.

CONNECTICUT BLACKHALL.

HISTORIC BUILDINGS:

THE THOMAS LEE HOUSE built in 1660, was recently purchased by the local historical society. In this town there are many other interesting buildings, including the Little Boston School.

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265 KING STREET, POTTSTOWN, PA.

EXHIBITS: BRIDGEPORT

BRIDGEPORT SCIENTIFIC AND HISTORICAL SOCIETY. Antiques and rare books.

HISTORIC BUILDINGS:

CORNER OF EAST MAIN STREET AND BOSTON AVENUE. PIXLEY HOUSE, built 1700. Near by mile stone of 1687.

DEALERS:

THE HOMESTEAD, 1464 Fairfield Avenue. General line.

EXHIBITS: CLINTON

STANTON MEMORIAL HOUSE, Boston Post Road. Afternoons, 2-6, none. Old house furnishings of the time.

HISTORIC BUILDINGS:

REDFIELD HOUSE (1706).

EXHIBITS:

DANBURY

MARY WOOSTER CHAPTER D.A.R. in County House Court, 71 Main Street. Antiques, etc.

EXHIBITS:

FAIRFIELD

FAIRFIELD HISTORICAL SOCIETY. Antiquities and rare books

HISTORIC BUILDINGS:

BURR MANSION, the Main Street. On the same street is BENSON TAVERN, now a private residence.

DEERFIELD ACADEMY.

MONUMENTS:

THE GREEN. Fronting the green is the SUN TAVERN where Washington stayed October 1789. On the green is an old whipping post, used now as a bulletin board. In the pond on the west side of the green witches were ducked.

DEALERS:

FARMINGTON

FARMINGTON STUDIOS. General line.

EXHIBITS:

GUILFORD

OLD STONE HOUSE, Whitfield Street (1639). Interesting collection of antiques.

HISTORIC BUILDINGS:

ACADIAN HOUSE (1670), Union Street.

BEECHER HOUSE (1740), HYLAND-WILDMAN HOUSE (1668), STARR HOUSE (1665).

EXHIBITS:

HARTFORD

WADSWORTH ATHENAEUM. Daily, 10-5, none. In the building are the:—

CONNECTICUT HISTORICAL SOCIETY, 9:30-12:30, 1:30-5:30. Paintings, historical furniture, manuscripts.

WATKINSON LIBRARY, daily, none. Early illustrated books.

J. PIERPONT MORGAN COLLECTION, daily, 10-5, none. Italian majolica, French porcelain, Salt glaze ware, famous collection of Meissen porcelain figurines, Bennington pottery, furniture, etc.

HISTORIC BUILDINGS:

CITY HALL. FIRST CONGREGATIONAL CHURCH. MARK TWAIN HOUSE, Farmington Avenue. NOAH WEBSTER HOUSE, West Hartford.

MONUMENTS:

SOLDIER'S MEMORIAL ARCH. FIRST CONGREGATIONAL CEMETERY.

EXHIBITS:

LITCHFIELD

LITCHFIELD HISTORICAL SOCIETY, South and East Streets. Monday and Thursday mornings, Saturday afternoons, none. Local antiquities.

HISTORIC BUILDINGS:

LITCHFIELD LAW SCHOOL (1784). GOVERNOR WOLCOTT'S HOUSE (1753).

SELDON HOUSE, North Street (1760). SELDON-TALLMAGE HOUSE (1775)

REEVE-WOODRUFF HOUSE (1773). SEYMOUR HOUSE, now St. Michael's.

Rectory (1740). OLD CURIOSITY SHOP (1781). HUBBARD HOUSE (1833).

BUTLER HOUSE Corner North and East Streets (1792). PHELPS HOUSE,

East Street (1782). SEYMOUR HOUSE (1807). DEMING HOUSE, North Street,

designed by James Spratt (1793). SANFORD HOUSE (1771).

EXHIBITS:

MADISON

MADISON HISTORICAL SOCIETY. Daily, 3-6, 25 cents. Furniture, china, pewter, etc.

HISTORIC BUILDINGS:

BISHOP HOUSE, Wall Street near Clinton (1690). NOAH BRADLEY HOUSE

(1680). DEACON GRAVE HOUSE (1680). CAPTAIN GRIFFON-SCRANTON HOUSE

(1759). CAPTAIN MEIGS HOUSE (1675).

DEALERS:

THE SANDPIPER SHOP. General line.

EXHIBITS:

MIDDLETOWN

MIDDLESEX COUNTY HISTORICAL SOCIETY, Union and Crescent Streets. Open on application to caretaker, none. Old furniture, household articles, etc.

HISTORIC BUILDINGS:

HENSHAW HOUSE, College and Broad Streets. HAMLIN HOUSE, Main and Washington Streets.

DEALERS:

MYSTIC

MRS. JOHN S. RATHBONE, 8 Park Place. General line.

EXHIBITS:

NEW HAVEN

PARDEE'S OLD MORRIS HOUSE, MORRIS COVE. Mondays, Wednesdays, Saturdays, 2:30-5:30, none. Colonial and domestic articles.

NEW HAVEN COLONY HISTORICAL SOCIETY, 144 Grove Street. Daily, 9:30-12:30, 2-5, none. Colonial and Revolutionary collections, old pewter, etc.

HISTORIC BUILDINGS:

UNITED CHURCH. CENTER CHURCH (1814). PIERPONT HOUSE, Elm Street

(1764). GRADUATES' CLUB (1799). JONES HOUSE, 87 Elm Street (1755).

YALE UNIVERSITY.

MONUMENTS:

JUDGE'S CAVE, West Rock.

DEALERS:

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street. General line.

DEALERS:

NORWALK

NELLIE SPRAGUE LOCKWOOD, 9 Westport Avenue. General line.

D. A. BERNSTEIN, 205 Westport Avenue. General line.

EXHIBITS:

NEW LONDON

NEW LONDON COUNTY HISTORICAL SOCIETY, Shaw Mansion, Bank Street.

Daily, 25 cents, free, Wednesday afternoons. Historical museum and library.

HISTORIC BUILDINGS:

HUGENOT HOUSE, Truman Street. HEMPSTEAD HOUSE, Hempstead Street. (1678).

OLD TOWN MILL (1650), Main Street.

DEALERS:

JAMES DAVIDSON, 191 Howard Street. General line.

EXHIBITS:

OLD SAYBROOK

ACTON LIBRARY MUSEUM. Tuesdays, Thursdays, and Saturdays, 2-6, none.

Historical collection.

MONUMENTS:

LADY FENWICK'S TOMB.

DEALERS:

POQUONNOCK BRIDGE

THE WILD GOOSE TEA HOUSE. General line.

EXHIBITS:

WALLINGFORD

WALLINGFORD HISTORICAL SOCIETY, South Main Street, occupies the SAMUEL

PARSONS HOUSE (1759), antiques, etc.

HISTORIC BUILDINGS:

REV. SAMUEL SMITH HOUSE, Main Street.

EXHIBITS:

WATERBURY

MATTATUCK HISTORICAL SOCIETY, 119 West Main Street. Daily, 2-5, none.

Early American china, glass, pewter, etc. Indian collection.

MONUMENTS:

THE FRANKLIN STATUE in Library Park, by Paul W. Bartlett.

HISTORIC BUILDINGS:

THE PORTER HOUSE, Union City, a Revolutionary Tavern.

HISTORIC BUILDINGS:

WESTPORT

HOUSE on King Street (1760). JESUP HOUSE on Post Road (1811).

EXHIBITS:

WETHERSFIELD

THE WEBB HOUSE on Main Street, part of which was built in 1652, opened by the D.A.R. contains Colonial furnishings and some old wall paper.

HISTORIC BUILDINGS:

Adjoining the WEBB HOUSE, SILAS DEANE HOUSE.

EXHIBITS:

WINDSOR

WINDSOR LIBRARY, Mather Mansion, Broad Street. Tuesdays, Thursdays, and Saturdays, 3-5:30, 7:30-9, none. Colonial home and farm utensils.

OLIVER ELLSWORTH HOME, Palisado Avenue. Tuesdays, Thursdays, and Saturdays, 10-6, 25 cents. Colonial and Revolutionary furniture, souvenirs of famous men.

HISTORIC BUILDINGS:

OLD WARHAM MILL, Poqueonock Avenue. MOORE HOUSE, Elm Street. OLD LOOMIS HOMESTEAD.

MONUMENTS:

OLDEST CEMETERY in State. BISSALL'S FERRY, oldest ferry, still in use.

EXHIBITS:

WINSTED

WINCHESTER HISTORICAL SOCIETY. Occupies the SOLOMON ROCKWELL HOUSE (1813). Antiques, portraits, etc.

HISTORIC BUILDINGS:

OLD MILL HOUSE (1771).

HISTORIC BUILDINGS:

WOODBURY

GLEBE HOUSE (1771).

ORTON HOUSE (1750), J. PLATT HOUSE, MARSHALL HOUSE, part of which was built before 1700, JABES BACON HOUSE (double over hang) on lower road (1750).

MONUMENTS:

GRAVE OF POMPERANG, Indian chief.

MAINE

AUGUSTA

EXHIBITS:

FORT WESTERN (1754). Daily, none. Indian relics, Colonial and Revolutionary articles.

COLUMBIA FALLS

HISTORIC BUILDINGS:

RUGGLES HOUSE.

DEALERS:

KENNEBUNK

CARTER'S ANTIQUE SHOP. General line.

EXHIBITS:

PORTLAND

MAINE HISTORICAL SOCIETY, 485 Congress Street. Daily, 9-5, none.

LONGFELLOW HOUSE, 487 Congress Street. Daily, 8:30-12, 2-5, none.

NATURAL HISTORY ROOMS, 22 Elm Street. Daily, 2-4, none.

SWEET MEMORIAL AND ART MUSEUM, 111 High Street. Daily, 9-4, 25 cents.

DEALERS:

CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.



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EXHIBITS: WALDOBORO
PENAQUID IMPROVEMENT ASSOCIATION. Sunday, none. Local antiquities.
HISTORIC BUILDINGS:
OLD GERMAN MEETING HOUSE. BLOCK HOUSE. POWDER HOUSE. MAR
ANTOINETTE HOUSE.

DEALERS: W. W. CREAMER. General line.

EXHIBITS: WINTHROP
BISHOP MUSEUM.

EXHIBITS: YORK
OLD YORK JAIL (1653). Daily, 9-12, 2-5, 25 cents. Collection of antiques.
HISTORIC BUILDINGS:
McINTIRE GARRISON HOUSE (1645). SEWALL MANSION; BROOKS MANSION
OLD WILCOX TAVERN; CONGREGATIONAL CHURCH.

NEW HAMPSHIRE

EXHIBITS: CONCORD
THE NEW HAMPSHIRE HISTORICAL SOCIETY. Daily, 9-5; none. Extensive
library; portraits, glass, china, and silver of historical interest.

DEALERS: DERBY'S. General line.

EXHIBITS: DOVER
WOODMAN INSTITUTE, 182 Central Avenue. Daily, 2-5, none. Includes William
Damm log garrison house (1675), utensils, tools, and relics of Colonial times.

HISTORIC BUILDINGS: EXETER
GARRISON HOUSE (1659), North and Clifford Streets.
CINCINNATI MEMORIAL HALL (1721), Water Street and Governor's Lane.
FOLSOM TAVERN (1770). GILMAN HOUSE (1736), Front Street.

EXHIBITS: FRANKLIN
WEBSTER'S birthplace. Daily, none. Historical relics.

DEALERS: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM. General line.

EXHIBITS: HANCOCK VILLAGE
HANCOCK HISTORICAL SOCIETY. Daily, none. Fine collection of pewter.

HISTORIC BUILDINGS:
OLD CHURCH with Christopher Wrenn steeple.

DEALERS: FULLER HOMESTEAD. General line.

EXHIBITS: MANCHESTER
MANCHESTER HISTORICAL ASSOCIATION, Carpenter Memorial Library. Satur-
days, 2-5, none. Historical collection.

HISTORIC BUILDINGS:
STARK HOUSE, River Road. OLD TOWN CHURCH, Mammoth Road, East Man-
chester.

MONUMENTS:
BLODGETT MONUMENT, Merrimack Common. STARK MONUMENT, Stark Park.

EXHIBITS: PETERBORO
PETERBORO HISTORICAL SOCIETY. Daily, none. General collection.

DEALERS: THE ANTIQUE SHOP OF THE AMERICAN CITIZENS CLUB. Tea room and general
line.

EXHIBITS: PORTSMOUTH
PORTSMOUTH ATHENAEUM, Market Square. Daily, 2-4:30, none. Collection of
old volumes.

PORTSMOUTH HISTORICAL SOCIETY, Middle Street. Daily, 10-5:30, 25 cents.
Antiques of all kinds.

COLONIAL DAMES MANSION, 154 Market Street. Daily, 10-6, 25 cents. Colonial
furnishings and garden.

THOMAS BAILEY ALDRICH MEMORIAL, Court Street. Daily, 10-5:30, 25 cents.
Aldrich collection of books, papers, etc.

HISTORIC BUILDINGS:
WENTWORTH GARDNER HOUSE, Gardner Street.
TOBIAS LEAR HOUSE, Hunking Street.
PAUL JONES HOUSE, Middle Street.
GOVERNOR BENNING WENTWORTH MANSION, Little Harbor Road.

DEALERS: E. A. WIGGIN, 350 State Street. General line.

HISTORIC BUILDINGS: SHARON
LAW HOUSE (1800).

DEALERS: WASHINGTON
JACQUITH MANSION. Tea room and general line.

RHODE ISLAND

HISTORIC BUILDINGS: LINCOLN
ELEAZER ARNOLD HOUSE (1687).

EXHIBITS: NEWPORT
NEWPORT HISTORICAL SOCIETY, Touro Street. Daily, 9-5, none. General
antique collection.

HISTORIC BUILDINGS:
REDWOOD LIBRARY, Bellevue Avenue. COURT HOUSE, Washington Square.
VERNON HOUSE, Mary Street. PRESCOTT HOUSE, Pelham Street. OLD STATE
HOUSE.

HISTORIC BUILDINGS: PAWTUCKET
OLD SLATER MILL, Main Street Bridge. First cotton mill in America.
THE DAGGETT HOUSE, Slater Park (1685).

DEALERS:
G. R. S. KILLAM, Repairers of clocks.

EXHIBITS: PROVIDENCE
RHODE ISLAND HISTORICAL SOCIETY, 66 Waterman Street. Daily, 9-5, except August, then 10-1; none. Library and historical relics.
PENDLETON HOUSE, entrance through Rhode Island School of Design, 11 Waterman House. Daily, 2-5, none. Chippendale furniture.
JOHN CARTER BROWN LIBRARY, Brown University. Daily, 9-5, none. Exhibition of historical documents.

HISTORIC BUILDINGS:
FIRST BAPTIST MEETING HOUSE, North Main Street (1774) BETSY WILLIAMS COTTAGE, Roger Williams Park. ADMIRAL EZEK HOPKINS HOUSE, Admiral Street. CARRINGTON HOUSE, Williams Street. JOHN BROWN HOUSE, Power Street.

DEALERS:
MRS. CLARENCE A. BROUWER, 260 Brow Street, East Providence. Antique glassware, china.

EXHIBITS: WESTERLY
WESTERLY HISTORICAL SOCIETY, Memorial Library. Daily, none. Collection of local interest.

HISTORIC BUILDINGS:
DR. BABCOCK HOUSE, Post Road. COL. HARRY BABCOCK HOUSE, KING TOM NINIGRET FARM, Post Road. LEWIS HOUSE, Margin Street.

MONUMENTS:
PARK BURIAL GROUND, site of old church. KITCHEMANG, Indian ford.

VERMONT

HISTORIC BUILDINGS: BRANDON
BIRTHPLACE OF STEPHEN A. DOUGLASS.

DEALERS:
HARRIS ANTIQUE SHOP. General line.

EXHIBITS: BURLINGTON
UNIVERSITY OF VERMONT MUSEUM. Daily, none. Collection of American and Indian relics.

DEALERS:
GEORGE H. MYLKES. General line.

EXHIBITS: NEWBURY
CHAPTER HOUSE, Oxbow Chapter, D.A.R. Shown by appointment. Historical relics and antiques of various kinds.

OLD BENNINGTON

HISTORIC BUILDINGS:
OLD FIRST CHURCH. ROBINSON HOMESTEAD (1795). WALLOOMSAC INN. WHITE RIVER JUNCTION

DEALERS:
E. J. JOHNSON. General line.

EXHIBITS: WOODSTOCK
WOODSTOCK D.A.R. HOUSE. Antique collection.

DEALERS:
E. W. ALLEN. General line.
WHITE CUPBOARD INN. General line.

Current Books

(Continued from page 82)

COLLECTING ANTIQUES FOR PLEASURE AND PROFIT. By Felix Gade. New York: G. P. Putnam's Sons; 222 pages, 86 illus. Price, \$6.00.

FEW books on furniture are written around the illustrations contained in them. Occasionally occurs the exception—such as is found in Wallace Nutting's *Furniture of the Pilgrim Century*—and in Felix Gade's *Collecting Antiques for Pleasure and Profit*.

As the title of the latter indicates, and as the author frankly states, this is the narrative of a twenty-five years' search for antique furniture, prints, china, and other works of art, and is neither more nor less than a record of the objects that Mr Gade has, at one time or another, had in his possession, and which he illustrates clearly by text and photograph.

Following a short introduction on the various aspects of collecting, the author takes up, one by one, the various pieces that he owns or has owned, classifying them in successive chapters under the heads of lacquer and marquetry, twist-leg furniture, chairs, chests, clocks, needlework, rugs, carpets, and engravings. Each chapter begins with a paragraph or two on the general characteristics of the particular subject in hand, and then falls back directly to the author's collection, with an illustrated discussion of the piece, and its history.

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The new shop is but a few steps from the Pelham Station of the New York, New Haven and Hartford Main Line, is equally accessible to the Fifth Avenue Station of the Westchester & Boston Railroad, and but five minutes from the Boston Post Road by motor.

Upon request, we will place your name on our mailing list to receive advance notices advising of new and important additions to stock. Please specify in what items you are interested.

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Naturally, many anecdotes of a more or less intimate nature enliven the text. Such a one is the account of a stuffed settee which was bought for a small sum because of the shape of the legs and seat, but which, when various layers of chintz and stuffing over the back had been removed, turned out to be a very lovely and rare example of the Brothers Adam, with several carved splats, and a seat in original petit point.

Some of these stories are interesting, some less so, but each object mentioned is illustrated; albeit the reader sometimes finds it necessary to hunt through many pages for the illustration. As is the case in many other English books, it seems to have been impossible for the publisher to place the picture opposite its descriptive text, or even in close proximity to it. Convenience seems to have been deliberately sacrificed to good looks, or to the exigencies of binding in order that there may be an illustration every second page. This may tend to make the book more attractive to the casual eye, but it is neither useful nor practical from the reader's standpoint, and it is sometimes very annoying to the serious student.

So, too, one regrets the seven chapters entitled "Advice to Collectors," which rather overweight the end of the book. They contain many useful hints, and a great variety of information, but if more judiciously sprinkled through the book they would prove equally valuable and somewhat more readily digested. The chapter on "Taste in Decoration" is, however, one that should be taken to heart by many collectors. To quote the author, "Why should people crowd their sitting rooms with hundreds of jugs, cups and saucers, candlesticks, warming pans, and kettles small and large, making them combined kitchens, sculleries and pantries? Collectors must remember that things suitable for ornament were intended for ornaments when they were made, and each one should be the work of an artist. Everything should be, if possible, of the same period, and each example the best of its kind. Particular care should be taken as to what size and style of house the treasures are placed in, in order that the *toute ensemble* may have a certain charm."

Perhaps this smacks of purism, but departure from the code should be, at least, intelligently deliberate.

Collecting Antiques for Pleasure and Profit is too specific and too highly personal to serve as a reference book for periods and styles. But viewed as an intimate story of a personal collection, and as an introduction to a fascinating study—that of collecting antiques—it should prove helpful. Those who, in the process of establishing their own collections, are anxious to sharpen their perceptions by contact with the experience of others will find the book highly valuable. To have followed the author through the discussion of the things to which he has devoted much time and affectionate study, to have viewed his possessions with an eye stimulated to critical observation, and, in successive instances, to have agreed or disagreed with the judgments expressed, is to have progressed well along the road of connoisseurship.

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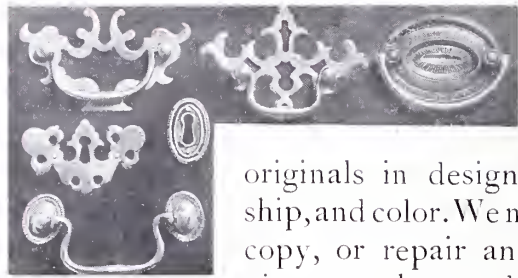
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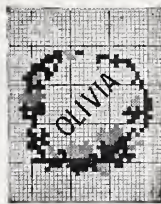
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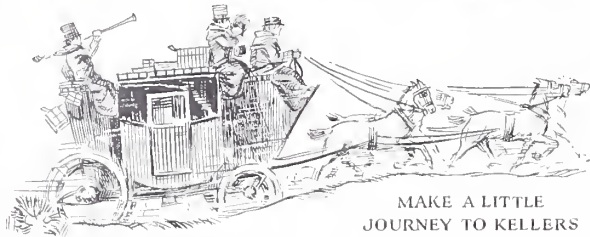


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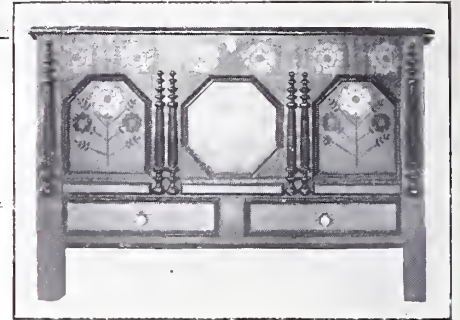


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PAIR YELLOW WHALEOIL LAMPS, old ship, dolphin candlestick, a number of historical colored prints, a pair 4-inch paneled and etched Stiegel flip glasses, and a Jackson plate, view City Hall, N. Y., have just been added to our stock. Also some bottles, cup-plates, and Staffordshire ornaments. DOROTHY O. SCHUBART, Inc., 145 Fifth Avenue, Pelham, N. Y.

PORTRAIT, by George Peter Alexander Healy, dated 1853. Sandwich glass. Paisley shawls. Old costumes. Silhouettes. Carrier and Ives prints. AUSTIN DUNHAM, Box 335, Provincetown, Mass.

RESTORE THESE yourself and save money: maple highboy, no brasses, legs cut down but have the old feet to dowel back on, \$60.00 crated. Maple highboy, top 19 x 36 inches, \$20.00 crated. A bunch of trays and mirrors in need of restoration. Cheap. Photos. FRED B. REYNOLDS, North Andover, Mass.

ROSE HILL HOOKED RUGS AND FOOT CUSHIONS, original and old designs. MRS. W. B. DUNCAN, Nuttal, Gloucester County, Va.

S. HOADLEY MASONIC FACE GRANDFATHER'S CLOCK. Framed set of "The Return of the Prodigal Son." Dolphin dish, cup-plates, lamps,

and Sandwich glass. MRS. J. HERBERT MARBLE, 2 Salem Street, at the Common, Bradford, Mass.

SANDWICH GLASS BANK with silver coins blown in, green and amethyst Sandwich glass bases, cup-plates, highboy, chest-on-chest, many other fine pieces, picking up all the time, let me know your wants. A. M. FAUNCE, 72 Smith Street, New Bedford, Mass.

TEAPOTS, Lowestoft, old blue lustre, etc. Disposing of part of my collection. Can be seen by appointment. Opportunity to match and complete sets. Send description and colored sketch of design wanted. MRS. H. F. BROWNELL, Indian Avenue, Newport, R. I. Tel. 602-R.

THE ANTIQUE SHOP, 1315 Elm Street, Manchester, N. H. Extensive display of glass. Authentic examples of early furniture. Pewter and brass

THE OX-BOW ANTIQUE SHOP, Newbury, Vt. Early New England furniture, hooked rugs, and glass. We specialize in the simple furniture used in the early settlements in Vermont. Write for prices and photographs.

THORWALDSEN'S BAS RELIEF "Light" in bead work. This is a wonderful picture, \$40.00. A very adorable cross-stitch picture, \$25.00. Three very nice English worked samplers. Photos. FRED. B. REYNOLDS, North Andover, Mass.

HOOSAC ANTIQUE & HOBBY SHOP, Hoosick Falls, N. Y. When automobiling be sure and stop. Early American furniture, exceptionally fine selection of Historical Glass Flasks and other bottles. Early American Glass and Sandwich Glass.

COLLECTORS' GUIDE TO DEALERS

Henceforth ANTIQUES will maintain this COLLECTORS' GUIDE listed alphabetically by states. The charge for each insertion of a Dealer's address is \$2.00. Longer announcements by dealers whose names are marked * will be found in the main advertising columns. Contracts for less than six months not accepted.

CONNECTICUT

- *D. A. BFRNSTEIN, 205 Westport Avenue, Norwalk—General line.
- *JAMES DAVIDSON, 191 Howard Street, New London—General line.
- *FARMINGTON STUDIOS, Farmington—General line.
- *MALLORY'S ANTIQUE SHOP, 1125 Chapel Street, New Haven—General line.
- *THE HOMESTEAD, 1464 Fairfield Avenue, Bridgeport—General line.
- *NELLIE SPRAGUE LOCKWOOD, 9 Westport Avenue, Norwalk—General line.
- *MRS. JOHN S. RATHBONE, 8 Park Place, Mystic—General line.
- *THE SANDPIPER SHOP, Madison—General line.
- *THE WILD GOOSE TEA HOUSE, Poquonnock Bridge—Tea house and general line.

MAINE

- *CLARENCE H. ALLEN, 338 Cumberland Avenue, Portland—General line.
- *W. W. CREAMER, Waldoboro—General line.
- MISS STEFANSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick—General line.

MASSACHUSETTS

- *ANDERSON, CARPENTER & RUFLE, 30 Boylston Street, Cambridge—Repairers and general line.
- *CHARLES S. ANDREWS, 37 Charles Street, Boston—Antique furniture.
- *BITTER-SWEET SHOP, Hathaway Road, New Bedford—General line.
- *BLUE HEN ANTIQUE SHOP, Harrison Street, Lowell—General line.
- *BOSTON ANTIQUE EXCHANGE, 33 Charles Street, Boston—General line.
- *BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston—General line.
- *R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.
- *CARESWELL SHOP, Marshfield—General line.
- *MRS. CLARK'S SHOP, Eighth Street, New Bedford—General line.
- *CORNER SHOP AND TEA ROOM, Great Barrington—Tea room and general line.
- *JOSEPH E. DORAN, Smith's Ferry, Holyoke—General line.
- *JAMES M. FISKE & CO., 13 and 17 Province Street, Boston—Restorer oil paintings.
- *FLAYDERMAN AND KAUFMAN, 65, 67 and 68 Charles Street, Boston—General line.
- *GEORGE C. GEBELEIN, 79 Chestnut Street, Boston—Antique jewelry and silver.
- *GOULDING'S ANTIQUE SHOP, South Sudbury—General line.
- *FRANK G. HALE, 2 Park Place, Boston—Antique jewelry.
- *HARLOW & HOWLAND, Duxbury—General line.
- *HILL-McKAY CO, 120 Tremont Street, Boston—Appraisers.
- HERBERT N. HIXON, Old Parish House, West Medway—General line.

- *MRS. D. T. JOHNSON, 534 Locust Street, Fall River—General line.
- *JORDAN MARSH COMPANY, Washington Street, Boston—Early New England furniture.
- *N. F. KELSEA, 142 Main Street, Brockton—Auctioneer and general line.
- *LEONARD & COMPANY, 46-48 Bromfield Street, Boston—Auctioneers and Appraisers.
- *C. F. LIBBIE & COMPANY, 3 Hamilton Place, Boston—Rare Books and Old Prints.
- *KATHERINE N. LORING, Ye Old Ilale, Wayland—General line.
- *DANIEL F. MAGNER, Fountain Square, Hingham—General line, Appraiser.
- *J. S. METCALFE, corner North and Federal Streets, Salem—General line.
- *MUSICIAN'S SUPPLY CO., 218 Tremont Street, Boston—Old Violins, Violas, and 'Cellos.
- *OLD CURIOSITY SHOPPE, 30 Sandwich Street, Plymouth—General line.
- *R. P. PAULY, 5 Charles Street, Boston—General line.
- *T. C. POOLE, Bond's Hill, Gloucester—Gen'l line.
- *QUEEN ANNE COTTAGE, Queen Anne Corners, Accord—General line.
- *MELVIN D. REED, 700 Washington Street, South Braintree—General line.
- *I. SACK, 85 Charles Street, Boston—General line.
- *H. SACKS & SONS, 62-64 Harvard Street, Brookline—General line.
- *SHREVE, CRUMP & LOW, 147 Tremont Street, Boston—Antique furniture, jewelry, ship models.
- *SIMON STEPHENS, 910 North Shore Road, Revere—Hooked rugs, repairer of rugs.
- *SOUTH SUDBURY ANTIQUE SHOP, South Sudbury—General line.
- *A. STOWELL & CO., 24 Winter Street, Boston—Jewellers and repairers of jewelry.
- *THE LITTLE COTTAGE, 493 Auburn Street, Auburndale—General line.
- *MRS. MARY D. WALKER, corner Front and Wareham road, Marion—General line.
- *YE BRADFORD ARMS, 59 Court Street, Plymouth, Tea Room—General line.

NEW HAMPSHIRE

- *THE ANTIQUE SHOP OF THE AMERICAN CITIZENS CLUB, Peterborough—Tea room and general line.
- *DERBY'S, Concord—General line.
- *FULLER HOMESTEAD, Hancock Village—General line.
- *WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Franklin—General line.
- *E. A. WIGGIN, 350 State Street, Portsmouth—General line.
- *JAQUITH MANSION, Washington—Tea room and general line.

NEW JERSEY

- C. M. WILLIAR, 31 Main Street, Bradley Beach—General line.

NEW YORK

- *AMSTERDAM SHOPS, 608 Amsterdam Avenue—General line.
- *L. B. LAWTON, Skaneateles—Hooked rugs.
- *FRED J. PETERS, 384-386 Broadway Murray Hill, Flushing, Long Island—General line.
- *WM. SCHUBART, INC., 145 Fifth Avenue, Pelham—General line.
- *STEPHEN VAN RENSSLAER, 873 Madison Avenue, New York City—General line, firearms.
- *A. WILLIAMS, 62 Ossining Road, Pleasantville—General line.
- *KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, Long Island—General line.

PENNSYLVANIA

- *THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street, Pottstown—General line.
- *WM. BAIL & SON, Malvern—Reproduction of antique brasses.
- *FERDINAND KELLER, 216 South 9th Street, Philadelphia—General line.
- FRANCIS D. BRINTON, Oermead Farm, West Chester—Early Pennsylvania furniture, glass, etc.
- *WILLIAM R. FIELES, Christiana, Lancaster County—Antiques.
- *HUSTON'S ANTIQUE SHOP, 321 South 11th Street, Philadelphia—General line.
- *OSBORNE'S ANTIQUE SHOP, 1026 Pine Street, Philadelphia—General line.
- MARTHA DE HAAS REEVES, 1807 Ranstead Street, Philadelphia—General line.
- *ARTHUR J. SUSSEL, 1724 Chestnut Street, Philadelphia—General line.
- THE ANTIQUE SHOP OF M. S. JACOBS, 1144 1/2 Union Street, Allentown—General line.

RHODE ISLAND

- *MRS. CLARENCE A. BROUWER, 265 Brow Street, East Providence—Antique glassware, china.
- *G. R. S. KILLAM, Pawtucket—Clock repairing.

VERMONT

- *E. W. ALLEN, Woodstock—General line.
- *HARRIS ANTIQUE SHOP, Brandon—Gen'l line.
- *E. J. JOHNSON, White River Junction—General line.

WASHINGTON, D. C.

- J. J. HECK & CO., 427 1/2 Tenth Street, N.W., Washington—Antique jewelry; general line.
- *GEORGE W. REYNOLDS, 1742 M Street N.W., Washington—Antique furniture.

ENGLAND

- *T. ALLEN, "Craigard," Blake Hall Road, Wainstead—Stamps.
- *J. CORKILL, Rock Ferry, Birkenhead, Cheshire—General line.

REPAIRERS

- N. S. HILL, 120 Tremont Street, Boston—China, glass, silver, bric-a-brac.
- *S. EDWARD HOLOWAY, 61 Hanover Street, Boston—Restorer of old wood and metal.

HOTELS

- *HOTEL GREYLOCK, Williamstown, Mass.
- *HANOVER INN, Hanover, N. H.

Whatever the Difference, Business is Business

DEALING in ancient things does not justify ancient methods of dealing.

The business of buying and selling antiques differs, in detail, from many other kinds of business. But the principles which underlie its success are much the same.

The difference lies chiefly in the fact that the antique dealer does not maintain a staple line of goods for a staple line of customers. He is obliged to purchase what he can best find, and, in the main, to fit his customers to his goods rather than his goods to his customers.

This offers a problem, complicated by the fact that, in these days, few dealers can afford to tie up capital in stagnant stocks and to wait until chance encounter brings the rare customer who combines the will and the means to buy the better grade of antiques at the price which it is necessary to ask for them.

The "general demand" often quoted by dealers may keep a business alive; it will never make it prosperous.

Prosperity is the result of turning *general demand* to *particular account* by finding the right customer at the right time.

That can best be accomplished by advertising consistently and sensibly in ANTIQUES, the magazine which collectors consult.

ANTIQUES is ready to advise as to copy and arrangement for advertisements. Finest paper and finest printing ensure results.

ANTIQUES, 683 Atlantic Avenue, BOSTON, MASSACHUSETTS



Nine Chippendale Chairs

THREE of the nine chairs which make up a Chippendale set are illustrated here. They were made about 1770, when Chippendale was at the height of his art. The carving is undoubtedly the work of Chippendale himself.

The chairs have the wide seats characteristic of the time. The hoopskirts of the belles of the day and stiffened coattails of the beaux made them a necessity.

These chairs are in remarkably fine condition and have all their original finish on them.

We are showing a set of old Queen Anne chairs in walnut, also in its original condition. Many other fine pieces of old furniture, glass, china, and silver are on display on our third floor. We shall be pleased to have you view them at your leisure.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silver and Goldsmiths

147 Tremont Street

Boston, Massachusetts

SEPTEMBER

ANTIQUES



A HOOKED CAT AND A HOOKED
CREAM-JUG :: CENTRE FEATURE
OF A HOOKED RUG



Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

The "Lure of the Antique"

THE much-talked-of "lure of the antique" is more than the fascination of hunting bargains in second-hand shops. Rightfully it is the attraction which superior quality holds for persons of a cultivated and discriminating taste.

Since the beginning of the nineteenth century the mechanics of living have wonderfully improved. The art of living has, perhaps, equally declined. Yet to possess real culture is to cherish this rarest of the arts.

That is why cultured people, in planning their homes, almost always seek to environ themselves with the architectural and decorative forms of the seventeenth and eighteenth centuries.

Seldom are such people granted the privilege of owning fine old houses, well located. Yet, in building newly, they may go far toward achieving satisfactory distinction if they will choose furniture which is antique.

The best of such furniture is beyond modern duplication. It was made from patterns drawn by masters of both construction and design. The grades of wood used are, today, often unobtainable. And to this wood time has added a richness which no skilled "ageing" with chemicals can approach.

It is with such furniture, and such furniture only, that I am concerned. I enjoy serving collectors who hold to a similar ideal.

I. SACK, 85 Charles Street, BOSTON, MASS.

(MEMBER of the AMERICAN ANTIQUE DEALERS ASSOCIATION)

10 minutes from Liverpool
20 minutes from Chester

J. CORKILL

Telephone: ROCK FERRY 198
Telegrams: ANTIQUES, BIRKENHEAD

ROCK FERRY, BIRKENHEAD, ENGLAND

One of the Largest and Most Interesting Stocks of Genuine
Antiques in England



DO not think because I have such an enormous stock that it cannot be "right." Remember that in 1780 every house in England had this furniture. Now it is only in one house in a thousand.

Old Liverpool Pottery with American scenes, emblems and ships.

Sets of Chairs, Chippendale, Hepplewhite and Sheraton periods. Also odd ones in endless variety.

About Forty Dining Tables in stock, mahogany and oak, all sizes and prices.

Old Sheffield Plate and Pewter.

Old Glass Lustres, Candlesticks and Paperweights, and a large stock of English and Irish Table Glass.



Every Piece is Genuine

AMERICAN TRADE BUYERS SPECIALLY CATERED TO



THE DINING ROOM OF OUR *Little Colonial House*

is now newly furnished in antique maple, complemented by panelled wall paper in a small flowered pattern with a border. A duck-foot table with a remarkable set of matched ladder-back, rush-seated chairs, a quaint blanket chest of pine and an old low-boy show the infinite decorative possibilities of breakfast or dining rooms furnished in old maple. The corner cabinets show many pieces of old china and pressed glass—unique suggestions for gifts of decided charm, yet small cost.

Jordan Marsh Company
BOSTON, MASSACHUSETTS



AMSTERDAM SHOPS

608 Amsterdam Avenue, New York : Telephone, Riverside 8826

EDITH E. RAND

EARLY AMERICAN FURNITURE—OUR SPECIALTY

Let us help you find the right wall paper and chintz for your living room, dining room, or bedroom, to harmonize with your old American furniture. The reproductions of the old wall papers and chintzes are worth using.



An Invitation to a New and Attractive Tea Room

The success of our WEBSTER PLACE ANTIQUE SHOP & TEA ROOM has led us to expand the two enterprises by separating them. We have, therefore, moved our TEA ROOM across the street to the old WEBSTER BRICK SCHOOL HOUSE, which we have most attractively refitted for the purpose. Here we serve regular dinners and luncheons, and afternoon tea,—dainty yet with understanding of the needs of the hungry motorist. *We invite your patronage.*

Our Antique Shop maintains its stock of EARLY FURNITURE, HOOKED RUGS, GLASS & CHINA
On the Daniel Webster Highway at Franklin, N. H. CLYDE C. BROWN, Proprietor

STOWELL'S

Choice Collection of

Genuine Dutch Silver

Importation includes well-designed, lasting articles, large and small. All are odd, interesting, ever-welcome "Gifts That Last."

Illustrated { DUTCH BOY AND GIRL SALT SHAKERS, \$25.00 pr.
DUTCH SPOON, LARGE SIZE — PRICE 34.00
DUTCH BOUDOIR "NIGHT CAP" CARAFE, 29.00

A. Stowell & Co. Inc.
Jewellers for 99 years
24 WINTER ST., BOSTON





SHERATON SOFA (1790-1800)

IN spite of the unfortunate upholstery in which its last owner dressed it, this sofa exhibits a dignity of proportion and a refinement of detail which place it in the class of rare and highly desirable examples of 18th century American furniture.

It is one of a number of pieces which will justify even a long journey to my store-rooms

E. J. JOHNSON
WHITE RIVER JUNCTION, VERMONT

*Where trunk lines to Green Mountains and to
White Mountains meet and cross.*



*This
Mahogany
Kneec-Hole
Dressing-Table
(In original condition)
is one of many fine
pieces found in my
collection.*

I carry no reproductions, or reconstructions, or semi-modern examples such as those of late Empire and early Victorian times. I have, in short, made a rigorously edited collection of English and early American furniture of the seventeenth and eighteenth centuries.

To this I have added appropriate mirrors, glassware, silver, rare china, ornaments, miniatures, and the like. The whole constitutes a beautiful and distinguished display, which I offer at prices far lower than those commonly asked by metropolitan dealers.

This is an invitation to visit and view my collection, which is worthy of examination whether or not the opportunity for acquisition is utilized.

BERNSTEIN

Norwalk, Conn.

ON THE OLD POST ROAD (205 Westport Avenue)

Opening Auction

at the LEONARD GALLERIES

48 Bromfield Street, BOSTON

*Antiques, Bronzes, Paintings
Oriental Rugs, Etc.*

The entire contents of the residence of MRS.
WILLIAM P. FOWLE, Marblehead, Mass.

September 19th, 1922

On exhibition beginning September 14th.

APPRAISALS

of Personal, Art, and Literary Property by the oldest
Established Appraising Concern in New England.

CONSIGNMENTS

of Antiques and other goods bought outright for cash or
sold on commission.

Antique Collectors and Dealers

*should send their names and addresses and receive our
Auction Catalogues regularly.*

Nantucket and Hyannis Galleries open until September 15.

LEONARD & COMPANY

September Brings

THOUGHTS OF FALL AND WINTER

The House Needs

Some odd pieces of furniture or
kindred embellishment.

I Have Prepared

For every want and invite your
personal inspection or your mail
inquiry.

*Early American and English
ANTIQUES*

FRED J. PETERS

384 BROADWAY (Murray Hill) FLUSHING, LONG ISLAND

For
Hooked Rugs
and Their
Repair

Consult
R. W. Burnham
 Ipswich
 Mass.

One of the Finest
Examples of a
Simon Willard
Grandfather Clock
with Moon Dial

Also
an Aaron Willard
Grandfather Clock
with Rocking Ship

Many Other Rare
Collectors' Clocks



Courtesy Rice Studio

QUEEN ANNE COTTAGE
Telephone, Rockland 652-R
ACCORD, MASSACHUSETTS
 Inland State Road — half way between PLYMOUTH and BOSTON

Auction Sale of Antiques

AT

Goulding's Antique Shop

SOUTH SUDBURY, MASS.

Saturday, Sept. 9, at 1 p. m., sharp

THIS is a clearance sale without any reservation of my entire collection of early New England Antiques.

The stock consists of Highboys, Pennsylvania Walnut Lowboys, Mahogany Tall Secretaries; Mahogany, Cherry, and Curly Maple Slant-front Desks; Tavern Tables of all sizes, Banquet Table, Sheraton Dining Table, Mahogany Drop-leaf Tables, Duck-foot Tables, Card Tables, Tip Tables, Queen Anne Walnut Mirror—4 ft. 9 in. high; Mahogany Chippendale Mirror, 4 ft. high; Picture Mirrors; Tall Clock, elaborately inlaid; Shelf Clock, Terry style; Ball-foot Pine Chests; Ball-foot Bureau, Beechwood; all kinds of old Pine Chests, Swell-front Mahogany Bureaus; Mahogany, Maple, and Cherry Bureaus; High and Low Post Beds, Windsor Comb-back Armchair; Slat-back Armchairs, Spanish-foot Chairs; Wing Chair, inlaid legs; Stencil Chairs, Carved Empire Sofas, Andirons, Pendant Lamp, Iron Work, Pewter and Glassware, Prints, and a great many articles too numerous to mention. Nothing sold before the auction.

JOHN A. FINIGAN, Concord, Mass., *Auctioneer*

Early
American
Sheraton
China
Case

Unrestored condition. Fluted cornice, dentil edge and original ornaments.



PRICE ON
 APPLICATION

GEORGE W. REYNOLDS

1742 M STREET, N. W., WASHINGTON, D. C.

Antiques

ART TREASURES



The DUXBURY SHOP

(REALLY A DELIGHTFUL OLD BARN)

Antiques at DUXBURY, MASS.

Full of old things, some very choice, some very rare, all very interesting.

Just now 6 Hepplewhite Chairs, Lustreware, Painted Settee with dart-shaped spindles, varied collection of old pressed and colored Glass

Under the trees overlooking the pond is Mrs. Shaw's Duxbury Tea Shop
Teas and Luncheons, outdoors or in.

HARLOW & HOWLAND, Boston & Duxbury

I KEEP IN STOCK:



Sofas, bureaus, highboys, tables, chairs, bedsteads, mirrors, clocks, and old time metal ware. Likewise old glass, china and mirror knobs.

I Repair and Refinish:

Old and broken pieces of value, particularly where veneers, inlay, or painted decoration needs careful workmanship.

I execute many commissions by mail and incite correspondence.

E. W. ALLEN : Woodstock, Vermont



TANKARD

MADE BY

JOHN CONEY, Boston

(1655-1722)

This is known as the Sargent tankard having been in that family up to the present time. Note the spout which was added during the temperance wave of 1825.

A fine piece for a collection

GEORGE C. GEBELEIN

79 CHESTNUT STREET :: BOSTON, MASS.

We repair and match old pieces. We execute commissions

Mollie Nye Gammons

Advertises all her good old Friends, Customers and others

That at her BITTER-SWEET SHOP

HATHAWAY ROAD, NEW BEDFORD, MASSACHUSETTS

They will find Antique Chairs, Tables, Pictures Mirrors, Baskets, China, braided, woven and hooked Rugs, Pillows, and most other kinds of Antiques too many to enumerate, which she will sell from the largest to the smallest quantities.

Likewise a very large and complete assortment of JEWELRY, SMOCKS, BATIK AND LEATHER GOODS lately imported, &c. &c.

Antiques for Collections or for Gift

Immediate Specials

SHEFFIELD MUFFINEER & SHEFFIELD CASTER, of best period.
BATTERSEA BOXES & SOME EXCEPTIONAL MIRROR KNOBS in Enamel, Lustre & Glass.
PEWTER TEA CADDY, engraved (Hepplewhite style).
3 OR 4 PERFECT OLD FLIPS.

Usual Stock

STAFFORDSHIRE FIGURES.
COTTAGE CHINA TEA SETS in bright patterns.
LUSTRE WARE in variety.
LAMPS in tin, pewter, glass.
GLASSWARE of many kinds.
OLD LITHOGRAPHS, CHAIRS, TABLE
Various Furniture.

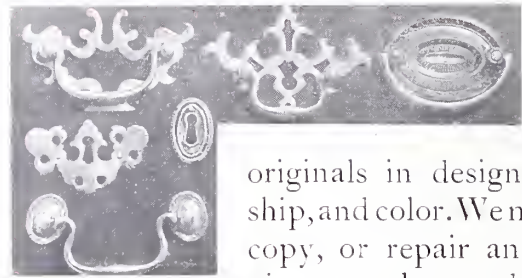
Correspondence on these or other items invited

MRS. MARY D. WALKER

Corner FRONT STREET & WAREHAM ROAD

MARION, MASS.

Hand-made Furniture Brasses



Old-time method faithfully reproduced

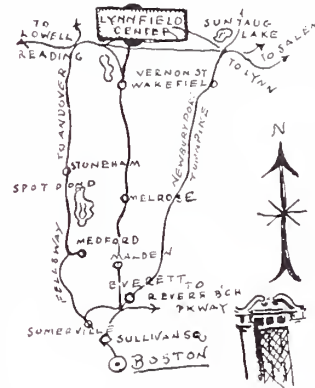
originals in design, workmanship, and color. We make, match copy, or repair anything. One piece or a thousand.

W. M. BALL & SONS

MALVERN

CHESTER COUNTY, PENNA.

A Treasure Chart



FOLLOW IT
AND SEE

Samuel Temple

Lynnfield Centre

Mass.

JANE FRANCES

Antiques

33 River Street : Boston, Mass.

Summer Shop

351 SOUTH STREET, PITTSFIELD, MASS.

On the State Road between Lenox and Pittsfield

Open until November First

ANTIQUES

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FREDERICK E. ATWOOD, *Publisher*

Telephone, Beach 5121



MINERVA IDA ADAMS—The Old Fashioned Doll

By Patten Beard

The old-fashioned doll was a doll with personality. She did not have bobbed hair made of colored wool. She embodied Victorian refinement with dignity and reserve.

(See page 119)

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEvised BY THE FOREFATHERS

Volume II

SEPTEMBER, 1922

Number 3

Cobwebs & Dust

The Cover

IN a letter which came into the Attic, not long since, occurs the query. "Why don't you get out an article distinguishing the good from the bad in hooked rugs?" The suggestion thus specifically offered is excellent. The difficulty to be encountered in meeting it is, primarily, that of fixing standards. What does constitute a good hooked rug,—or a bad one? How indispensable is the element of age? What is the importance of color? How much credit is to be given for close and tidy workmanship, without regard to other considerations?

As for age, no satisfactory proofs have as yet been extracted from the Attic dust heaps, or elsewhere, that would lead to dating any hooked rug previous to 1840. In fact, 1850 seems a more probable year. That, however, is far enough back for the caress of time to have smoothed even the most turbulent color combinations into docility, if not into the beauty of complete harmony. Likewise many, many rugs of later vintage have acquired tone through the passing of years, the tread of muddy boots, successive washings with home-brewed soap and subsequent dryings in the warmth and light of a younger and, doubtless, more ardent sun. And in some rugs of but yesterday knowledge of color values has produced results which, for sheer color quality, compare favorably with those wrought by the slower processes of wear and waiting.

The best of the old rugs exhibit a fine and patient workmanship today almost unapproachable. They are of a time when the making of objects of use was also a means of amusement, or, at worst, of time killing. A decent pride urged to close looping of rug patterns, just as it urged to fine stitching in the outfit of the bride, or in the tiny garments fashioned, with all exquisiteness of love's anticipation, for the dawning babe.

The closer the approach to the present, the keener the competition between the amusement which comes

from some form of self-expression in home-handicraft and the amusement which may be cheaply bought outside at virtually no effort whatsoever. In the course of that competition home-handicraft becomes confining labor, which restricts the freedom of the worker, and hence seeks its compensation in money rather than in spiritual satisfaction. When the requirements not of the specific home, but of a considerable market are to be met, prices, and hence time expended in production, must be kept within fixed limits. This is the simplest aspect of commercialization. It usually results in hurried and, consequently, coarsened workmanship.

The process of commercialization likewise provides the ready-made design on burlap cut to size and stamped in more or less appropriate colors. Perhaps in that fact lies the most serious drawback to the modern hooked rug. An age of high sophistication generally revels in aspects of the primitive, the spontaneous. These qualities are not purchasable from the factory. The patterns of the older rugs are expressive, one and all, of the designer's own personal interest. If she loved flowers, she strewed her garden across her carpet. If she loved animals, the pet dog, or the horse, or the family cat found immortality among the ordered contents of the rag-bag. Perhaps the ancestral dwelling became the model for the design. And sometimes, without doubt, the household crockery or the wood-cuts in such books as were available furnished motifs. But whatever the subject, it was, in a large proportion of instances, reduced to the right terms of conventionalization to accord with the material of its delineation. That is what so often makes the old hooked rug a work of true art.

All in all, the probability of superior quality in design, color, and workmanship favors the older rugs: this, however, not because they are old, but because they were made in a period which encouraged the kind of thinking and doing of which they are a

natural expression. In so far as similar conditions exist, or may be restored today, the modern hooked rug may justly claim attention and praise. The kitten of the cover seems not particularly ancient of hooking, or amazingly fine in texture; but it reveals uncommonly good decorative spotting and, with it, a suggestion of domestic experience turned to use in design. Both of these characteristics contribute to its sum of excellence. It belongs to Jane Frances, Boston.

The Frontispiece

SOMEHOW Miss Minerva Ida Adams, the old-fashioned doll of the frontispiece, seems to call for no commentary beyond the excellent inscriptions supplied to accompany the series of her portraits by her guide, photographer, and friend, Patten Beard. Domestic virtue is written large in every lineament of the lady's countenance, in her sturdy framework, and in the white amplitude of her underpinning. Nor are militant indications entirely lacking. The right to indestructibility has long been recognised in doll circles as one of those inalienable rights whereof dolls may be deprived only at serious risk to the future of the race and to the stability of society.

Having, in her own person, achieved a long step forward in securing this right, Miss Minerva Ida Adams will give herself and the rest of the world no peace until, by law, all dolls are created freely and equally indestructible. In response to the occasional objection that her efforts may result in a dangerous overpopulation of dolls and a consequent decline in their prestige, popularity, and perhaps, their birth rate, Miss Minerva Ida Adams makes the calm rejoinder that, where economic law gets in the way of the rights of dollhood, economic law must be swept aside by the paramountcy of legislative enactment. Since she comes from Worcester, and is hence a native of Massachusetts, she has seen such miracles frequently accomplished. It is to be remarked, however, that since the advent of the flapper doll and of the kewpie, Miss Minerva Ida Adams has been somewhat less insistent upon the doctrine of indestructibility. It is thought that she may be contemplating a new issue, for she has been heard to observe, quite frequently of late, that, in view of the profound convictions of the American people as registered by constitutional amendment, it would be in far better taste for collectors to throw away their old glass liquor flasks and to begin gathering watering pots instead.

Dolls in General

THE race of which Miss Minerva Ida Adams is so important and outstanding a leader, is, by the way,



TOM THUMB AND PARIS FASHIONS OF 1846

much more influential and interesting than many grown-ups are inclined to imagine. An instinctive regard for its own effigy seems to be a characteristic of humanity, which abides—albeit in many cases dormant—throughout life.

An expression of this occurs in the recent donation to the historical committee of Wenham, Massachusetts, of an international collection of dolls. This collection, made up of hundreds of examples, represents some years of collecting in all parts of the world. It has travelled widely in the United States, earning money for various children's charities. It now comes to rest in Wenham to become a monument to childhood, the childhood that persists in all of us. It will, pretty surely, become a place of visitation for all doll lovers, of whom quite the largest number will be persons of mature years. And of these the majority will be proud to confess that, stowed snugly away at home they cherish at least one old-time doll.

A Little About Tom Thumb

HAD it not been for the small measure of research necessitated by the publication of the Tom Thumb bed in *ANTIQUES* for July, slight attention would have been given to an engraving of the microscopic hero which recently blew in through an open window of the Attic. Under the circumstance, however, it is, perhaps, worth reproducing, with a passing word of

remark. The engraving occurs in a bound volume of *Godey's Magazine* for 1846. It will be recalled that in 1844 P. T. Barnum took Tom Thumb to Europe for a three-year tour, during which he supplied his exhibit with a diminutive coach and pair.

The extraordinary interest which Tom Thumb aroused throughout Europe, and particularly in France, at this time is well exemplified in the fact of his being thus introduced as part of a fashion picture forwarded from abroad by "our Paris correspondent." And far beyond the confines of the Attic, recently, the editor encountered another Tom Thumb memento. This, likewise, is a print, a crude Currier and Ives lithograph portrait of the *General*, surrounded by a series of medallions picturing his prowess in a dozen or more feats of agility and strength. It has even less than the usual least of artistic quality among Currier and Ives productions, but, as a Thumb print, it deserves this much of a nod of friendly greeting and appreciation.

Survivors of Far Off Moving Days

A QUITE special quality invests those objects of antiquity which have withstood the perils of family emigration. In the great westward movements that have characterized the expansion—previous to the dilution—of the American people, some household gods must invariably have formed part of the burden of ox cart, mule van, or flat boat. In the valleys of the rivers that carry their tribute of mud and water westward to the Mississippi, many such gods were early re-erected, and still survive, gaining yearly in honorable dignity and veneration. And similar gods may be encountered in almost any community of importance between Boston and San Francisco.

In times of family upheaval, what is the element that determines the choice between the things which must be left behind and those which, at all hazards, must be carried into the new life and the new environment? It is not inevitably a matter of bulk. Bureaus have gone careening across the Alleghenies, while teapots remained behind; and teapots have been tucked away deep in the entrails of feather beds to make their way safely over mountains and through torrents, while fine dressers remained behind to crown an unappreciative wood pile. Sentiment has, in such cases, usually triumphed over logic or any sense of money values.

Some such process of sentiment has preserved against loss or destruction the sampler, of which Miss Laura R. Talbot has sent a tiny but clear photograph from Lansing, Mich., to display in the Attic. It is an unusual sampler in a number of ways. Most of its tribe are indicative of pious duty neatly but joylessly fulfilled: genealogical items, religious sentiments,

moral reflections, the alphabet from "a" to "izzard"; but this one is a love token, pure and simple, which as Miss Talbot says, "was embroidered and given to my grandfather by his sweetheart over one hundred years ago. The letters are done in the finest cross-stitch with black silk thread on what was once white linen, now yellow with age. The flowers are faded blues, greens, and yellows. The edge of the sampler was bound with black ribbon." This is the inscription which it bears:

"GEORGE TALBOT

Long may thou live, happy may thou be.
Blest with content and from misfortunes free.

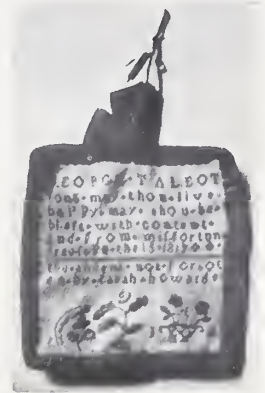
Sept. the 15th, 1812

The absent not forgotten by Sarah Howard."

Quite useless, of course, this sampler was a peculiar offering in a rather thrifty and practical era. The lyric or, at any rate, the rhetorical form of its dedication is not absolutely impeccable. Yet the frail textile has survived the hurly burly and the family uprootings and transplantations of a century; its dry and faded phrases still exhaling the sweet old perfume of young romance.

Intimations of Immortality

ADA WALKER CAMEHL'S story of the brief career of the Mehwaldt pottery possesses an interest not untinged with pathos. There is a particularly keen pleasure in publishing this story, partly because it preserves in adequate form the record of an early American industry; partly because it very happily marks the entrance of the author of *The Blue China Book* into the fraternity of contributors to ANTIQUES. Mrs. Camehl writes that, in so far as she knows, the only other published material on Mehwaldt is that which she herself supplied for the recent volume issued by the Buffalo Historical Society and a news item in a Buffalo paper. N. Hudson Moore has kindled the ardor and directed the steps of so many thousands of collectors with her books on furniture, lace, pewter, clocks, old china, and the art and science of collecting in general, that her advent in the columns of ANTIQUES will be widely welcomed. The spotted dog offers merely a brief introductory bark in her behalf. Rachel C. Raymond's study of the construction of old furniture is the work of a recent college graduate, who followed her general academic training with a course in interior decoration that included rigorous training in draftsmanship. Possibly a collegiate atmosphere may likewise be traced in Louise Kingsley's careful notes on the Treaty of Ghent.



A SAMPLER LOVE TOKEN

Some Early Variants of the Windsor Chair

By JULIA W. TORREY

Illustrations mainly from the collection of J. Corkill, Rock Ferry, England

PROBABLY the oldest, and certainly the most primitive chair of the Windsor type that I have ever seen, was found in a farm-house in Wales. This chair (Fig. 1), clearly represents the first stage in the evolution of the Windsor chair from the three-legged stool, which still survives in out-houses as a milking stool,—though originally it was a part of the very scanty furniture of the household. The farmer made his stool by roughly shaping with his knife a board which he had split from a log, with his axe, and pegging three sticks into it to serve as legs.

In this chair, he has carried the idea one stage farther and produced an article of furniture such as, in all probability, he had never before possessed,—a comfortable arm-chair. For this he chose three branches that were shaped by nature to suit his purpose and carried them up through the seat to support the back rail of his chair. This back rail, again, is not artificially formed, but consists merely of two pieces split from a curved branch and pinned together by the roughly hewn stick which forms the center leg and back support of the chair.

The wood is rather soft oak. What could be simpler or more efficient than this arm-chair made from only six pieces of wood in almost their natural state? The iron stays are, of course, a later addition. With these reinforcements this chair, undoubtedly made before 1700, is

assuredly strong enough for another two centuries of hard use.

It would be most interesting to study such chairs as this in their natural primitive surroundings, but contrary, perhaps, to a popular impression, these surroundings no longer exist. The simple kitchen of two or more centuries ago may still exist, in so far as its four low walls are concerned; but its meagre furnishings, what there were of them, have long been replaced by things which are now the necessities of life even in the humblest cottage. The old farmhouse and cottage kitchens now contain a medley of comfortable, but incongruous furniture, most of which has been, at one time or another, discarded from more pretentious habitations. The great part of the original kitchen furniture has long since found its way to the wood-pile by way of the out-houses. I know of at least one battered milking-stool, now in use, that began its career as a Windsor chair of fair quality.

Almost as primitive in construction as the chair described, and of unknown age, are the "chiollagh," or fireside chairs, of the Isle of Man. If one is very lucky, it is still possible to see an occasional example of these chairs in its original place. Externally the thatch-roofed, whitewashed Manx cottages are as they have been from time immemorial; but internally they are all modernized. The walls and ceilings are covered with



Fig. 1 — A WINDSOR ANCESTOR (sixteenth century)
Perhaps the most primitive form of Windsor.
Iron bracings recently added.

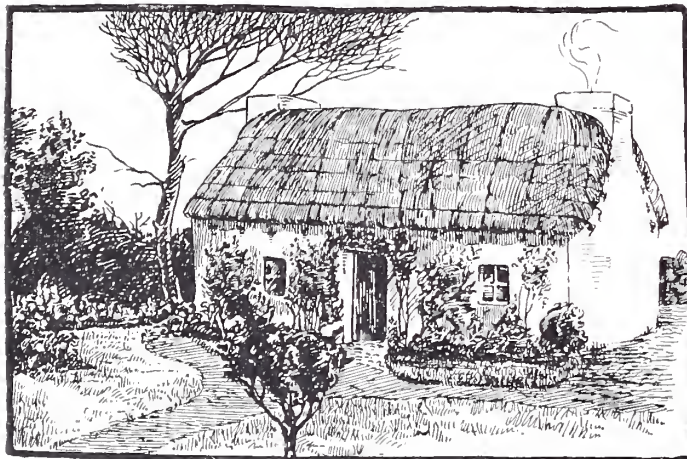


Fig. 2 — AN OLD-TIME MANX COTTAGE
The fireplace illustrated occurs in this cottage.

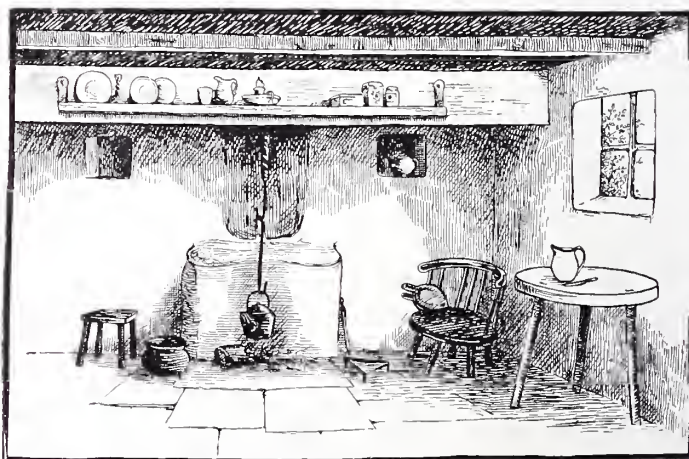


Fig. 3 — A MANX FIRE-PLACE
The old-time fire-places have, in the main, yielded to modern improvements. This sketch is from an unimproved cottage. The place of the "Chiollagh Chair" is apparent.



Fig. 4 — ISLE OF MAN WINDSORS
Pair of "Chiollagh Chairs" from Ballahimmin Farm.

pair, and not so interesting as the well-preserved pair (Fig. 4) which were removed some years ago from a fine old farmhouse kitchen which is now modernized.

These characteristic chairs are a very early type of Windsor and are peculiar to the Isle of Man. It is said that every fireside in the Island had its "Father's chair" and "Mother's chair" all of this character, varying only in the number of their legs,—occasionally three, but usually four or five. The wood in this pair appears to be elm, painted a dark brown and polished, by long wear, to a metallic brightness. The "Father's chair" is twenty-nine inches high, but the seat is only fifteen inches from the floor. The seat is twenty-six inches wide by fifteen deep and three inches thick. The photograph indicates the relative proportions of the "Mother's chair." They also are generous. Both are comfortable, especially the larger one with its tipped-back seat.

Figure 7 illustrates a Lancashire chair of similar construction, but of much later date. Here we have the more finished work of a regular craftsman, probably the village wheelwright. The "bamboo turnings" and the cross stretchers conform to what was the latest fashion about 1790. Although recently found in a small cottage, this chair was originally made for a much more pretentious place. Like most chairs of its type, this one is constructed of ash and elm (the elm always being used for the seat) and painted. Dark green is the usual color of Lancashire and Yorkshire chairs.*

These four chairs represent the simplest, and probably the earliest type of Windsor. The descent of the modern office, or desk chair from them is obvious.

With the exception of the first one illustrated, all the Windsor chairs I have seen anywhere depart from the established principle, applied in Jacobean and still earlier

*It is to be observed that the traditional color of the American Windsor is likewise green.

annual or biennial layers of wall-paper, inches thick; the mud floor has usually been covered with cement; the old "chiollagh" has in almost every case, given way to the "open," built-in range.

A round three-legged table or a rectangular four-legged stool may have survived, but, in the main, the furniture is, unmistakably, of a comfortable Victorian type. Figure 3 presents a sketch of one of the few old Manx fireplaces still in use. It consists of large stone flags sunk into the clay floor under a huge stone chimney, open to the sky. To a projecting stone about half way up this chimney is fastened the iron chain that carries the crane with the pot-hooks. A wood or turf fire is built directly on the flags; and marvellous is the cooking that is done daily over this open fire by one who understands it and would have no other. The "Mother's chair," in which the owner remembers being tied for safety when a child, still survives in its old place. The chair is somewhat the worse for wear and re-



Fig. 5 — CHAIR OF ASH AND ELM (about 1740)



Fig. 6 — COMB BACK CHAIR (about 1760)
Not very far from the tradition followed in America.



Fig. 7 — LANCASHIRE CHAIR (1780-1800)
Combination of round and bamboo turnings is very curious.



Fig. 8—OAK CHAIR

Note the splayed legs so characteristic of the American type. Secondary backs are original spindles cut down and crested.

which illustrates yet another primitive chair. Here the front legs come through the seat four inches from the front and the same distance from the side, obviously far too near the center to be continued as arm supports. The back legs enter the seat in a similar manner, whereas the end spindles of the back are set only three-fourths of an inch from the edge of the seat. These spindles pass through the arms to hold them in place, since the arms and back rail are not continuous. But this construction of the back is evidently too weak to have been much used.

The next (Fig. 6) shows how this weak construction of the back might have been avoided. This "comb-back" with spindles carried up through the back rail and topped with a second shaped one is also far more pleasing. Here we have also an under framing, which cannot fail to give additional strength. This type of stretcher is the one most commonly found on Windsor chairs. On the whole, it is the most suitable. The workman who made this chair was no amateur, as the excellent proportions and finish of his product sufficiently testify. This chair, like the others, is made of ash and elm, painted dark green.

Figure 8 is rather an exceptional example, entirely in oak. The seat is shaped from two-inch stuff, with the grain running from front to back because of the shaped projection which forms the stay for the two strengthening cross-rails. The shaped arms, five inches in width, are pinned to the back-rail by the side spindles passing through both. Two holes in the top rail at each side show the ends of the two pairs of spindles which are now separately capped, but

chairs, of keeping arm and back supports continuous with the legs. The reason for rejecting this stronger method of construction appears to be that, in most cases, the holes for the stick legs had to be bored too near the center of the seat. This may be noted in Figure 5,

which formerly extended to the top. These caps, however, are as smoothly worn as the rest of the chair,—a fact which would suggest that they were not later additions, but that the spindles always passed through them. Probably one or more of the spindles became broken near the top and the others were cut off to match.

The "Butterfield" chair (Fig. 9) is characteristic of a certain remote district in Yorkshire. The name is applied locally to all of the type; but no one seems to know its origin or meaning. They are of very heavy, hard-grained oak throughout. This chair is forty inches in height. The seat is twenty-four by nineteen inches and two and one-half inches thick. The rockers measure forty inches from front to back. Like most rocking, or nursing chairs, this one has the arms placed low. The seat is slightly shaped to fit the "Cupid's bow" front, which is attached with wooden pegs. The four turned spindles supporting the arm are an unusual feature. This chair is perfectly sound everywhere and appears never to have needed any repairs.

Another nursing chair (Fig. 10), of Lancashire ash and elm, is much lighter and more graceful, although like the Butterfield it is of generous dimensions. Here we have the bent "horseshoe" top rail apparently continuous with the fifth spindle, but in reality only pegged into the same hole. This shaped rail was cut with the bow-saw from a strong piece of ash and then bent to form the horseshoe. There are still workmen who remember using the old bow-saw as well as the primitive foot-lathe which was used in turning legs and spindles for these chairs.



Fig. 9—BUTTERFIELD CHAIR (about 1740)

Painted dark green. Compare leg turnings with those of American table on cover of ANTIQUES for July.

In Figure 11, we have a combination of the comb-back with the horseshoe rail. The left-hand arm support is the original, the other is a poor substitute. This chair would have been more attractive with a saddle-shaped seat.

We now come to the Windsors that are said to be



Fig. 10—NURSING CHAIR

Painted dark green. Wide low arms to afford plenty of room with ample support.



Fig. 11 — COMB BACK WINDSOR

typically English, showing the shaped splat, of which our American ancestors seem to have disapproved; for they preferred the pierced spindles only. The Queen Anne solid splat, and the pierced one used so much by Chippendale, were very popular in the fine walnut and mahogany chairs of the period, and the country artisan naturally adapted as well as he could, the town fashions in the substantial furniture which he made for the prosperous yeoman

perhaps its best feature. Figure 13 also shows a well-shaped seat, and an ambitious, if rather crude, cabriole. The shaped top rails and fiddle splats in both these chairs are well cut and well proportioned.

The pierced splat in combination with the comb-back (Fig. 14) and the horse shoe bent rail (Fig. 15) were popular and are found in some of the best English Windsors. Figure 14 is a rather heavy, unpainted chair of ash and elm. The half-tenon cuttings at the bottoms of the legs show that it had once been converted into a rocking chair, though for some reason the rockers have been removed. Unless the rockers were very long, like those of the But-

farmers or merchants in his district.

Little comment is necessary on the Queen Anne features of the Windsors shown in Figures 12 and 13. The specially well-worked seat of 12, made in elm from two-inch stuff, and cut underneath as well as above to make it lighter, is



Fig. 12 — COMB BACK CHAIR
Queen Anne splat, tapered legs and under-cut saddle give this chair an aspect of considerable refinement.



Fig. 13 — OAK WINDSOR: UNPAINTED (about 1730)
Queen Anne influence apparent in legs and splat.



Fig. 14 — COMB BACK CHAIR (about 1760)
Cresting and splat suggest Chippendale influence. Turnings of rests unusually fine. Note splayed legs.



Fig. 15 — WINDSOR CHAIR (about 1760)
The perforated splat is in deference to Chippendale design of the period.

terfield chair, they would make a chair like this top-heavy and unsafe.

In the last example, some of the best features of chair design have been combined in a very pleasing manner. The elaborately pierced and well-proportioned splat is light and graceful, and the whole piece is as well-balanced and charming as many of the more elegant drawing-room chairs of a remarkable period.

It happens that all of the chairs here illustrated derives from a few small sections in the North, which is really the home of spindle-backs and ladder-backs. Far more Windsor chairs were made in the southern counties of England than in the northern ones. Indeed, if there is a typical Windsor, it is the plain hoop-backed sort made originally for tea gardens and taverns in London suburbs, and still turned out extensively for kitchen or any other use where large numbers of strong, light chairs are needed. But it is the old-time individuals, the variants, that are of interest to the collector. Of these no two are exactly alike because they were made one at a time, each for a special customer.

The naïve story that King George III, seeing one of these curious old chairs in a humble cottage, ordered one for his own use in Windsor Castle, is not a convincing ex-

planation of the origin of the name. What would the poor chair look like amid the gorgeous furnishings of the royal apartments?

It is not disparaging to the Windsor chair to say that it is essentially a cottage chair. But much furniture which is appropriate today in the country cottage or in the country porch was intended for far more luxurious use when it was made. These chairs undoubtedly represented the best in the homes for which they were made, in a period when chairs of any kind were something of a luxury. With the exception of the crude home-made ones illustrated, these Windsors were not designed for humble cottages, but for the homes of prosperous country folk.

It is a pity that we cannot deduce something of the life of the past from the interiors of the many fine old gray stone houses in Yorkshire with the long, narrow stone-cased windows that are so characteristic, or the big square brick or sandstone farmhouses in Lancashire, whose exterior appearance has remained unaltered for centuries, but whenever a few isolated specimens like these chairs are found in their natural surroundings they are about the last relics to be discarded from interiors that are now thoroughly well-equipped and up-to-date.

Supplementary Notes on the Windsor Chair

By THE EDITOR

At no point, it would seem, is the difference between English and American mobiliary conceptions more strikingly exemplified than in the design of the Windsor chair. Except as it was of home devising and manufacture for very humble use, the English Windsor too frequently shows signs of being an apologetic effort to be something other than itself, to pass itself off as belonging to a higher station in life than that for which it was properly intended, or as claiming title to a noble ancestry by virtue of faint, often seriously distorted, family resemblances.

Splats, urn-shaped or pierced, and cabriole legs which refuse to accord with apronless saddle seats, are common in the accepted English type. They are apparently quite unknown in early American Windsors. That American makers considered these features unsuitable from the standpoint of design in simple furniture seems unlikely. Urn-shaped and pierced splats they used, and cabriole legs—or their approximation—in home-made pieces in which more elaborate English design was reduced to an almost irreducible minimum of simplicity. But American practicality, it seems fair to guess, viewed the spindle back with its resilient members as far more easeful than a back which offered nothing more sympathetic to the support of a weary spinal column than an unyielding board, however decorative.

Having thus abandoned the formal splat as a back member of his Windsor chair, the American maker quite naturally abandoned its formal accompaniment of the cabriole leg. Thus the chair developed as the product of the more or less skilled wood turner,—a fact which, perhaps, accounts for the superiority of turnings in most American Windsors as compared with contemporary English examples. In this connection, however, consideration should be given to the

fact that, as Edward W. Gregory points out,* the more primitive English Windsors spent their lives on stone floors, well sanded,—reason sufficient for supplying them with stocky supports.

The materials of the English Windsor are frequently ash and elm in combination—elm, in such cases, for the seats. Mrs. Torrey observes them made throughout of oak. Gregory tells us that English Windsor chairs, when constructed of yew, which accumulates an extraordinarily fine patina, are highly prized. The same author, further, mentions the use of cherry and walnut, as well as the familiar birch, beach, and elm; and he attests the occasional, though rare, use of mahogany. In this last material, however, the chair loses most of the characteristics which Americans are inclined to associate with its type.

Of the American Windsor the materials are—or properly were—for the seats, pine; for the legs, stretchers and arms—when the latter were sawed and not bent—maple or birch. Beech has been found and, rarely, oak. Spindles were usually of hickory saplings. Bows were likewise made of hickory or oak.†

The English Windsor is likely to appear somewhat of a hybrid. The American Windsor may be looked upon as an independent and fairly well developed type. Of the two, the American Windsor is the more graceful and the more harmonious in proportion and design. The English Windsor is the sturdier in appearance, frequently the more picturesque and individual; but that is when, like many of those illustrated by Mrs. Torrey, it is a frankly rural type built for comfortable use without much concern for style.

**The Furniture Collector*, p. 128.

†*ANTIQUES*, February, 1922, p. 76.



LITTLE-KNOWN MASTERPIECES

IX. BLOCK FRONT KNEEHOLE DRESSER (*about 1770*)

Attributed to John Goddard of Newport, R. I.

Mahogany: Height 35 inches, length 41 inches, depth 21 inches.

For description see following page.

*Owned by John C. Toland
Baltimore, Maryland*

LITTLE-KNOWN MASTERPIECES

IX. *A Knee-Hole Dresser Attributed to John Goddard*

IN the course of his discussion of John Goddard and his work in ANTIQUES for May, Walter A. Dyer mentions, rather in passing, a tradition that the famous Newport cabinet-maker shipped many of his pieces to the South. In the absence, however, of documentary substantiation or of knowledge of Goddard furniture in the possession of southern collectors, the source of the tradition was not seriously examined, or its validity either questioned or strongly affirmed.

Since publication of Mr. Dyer's article, however, ANTIQUES has been apprised of the existence of a Goddard knee-hole dresser owned by Mr. John C. Toland of Baltimore. Through Mr. Toland's courteous co-operation a picture of this remarkable piece is here reproduced.

Details of its history are lacking. It was found, not many years since, in a corner of southern Virginia. It had been badly handled, as is the case with much eighteenth-century southern furniture that has encountered the vicissitudes of changing fashion and the shifts of fortune which come with war. The original handles had been replaced with wooden knobs, capitals and bases of the inset corner columns were loose or lacking, and the front left foot was impaired. Otherwise, it was virtually intact. It was discovered by a travelling agent, who turned it over to Mr. J. K. Beard of Richmond, from whom Mr. Toland purchased it.

No one could study this dresser and doubt its authenticity.* Neither could he deny the claim made for it in the South, that it is the finest example of Newport workmanship that has yet come to light. Obvious characteristics of the type are, of course, the secondary feet, with volutes joining them to the main bracket supports; the vigorous moulding about the top; the strongly moulded base line; the form of the blocking, and, above all, the marvelously designed and superbly carved shell ornaments.

Perhaps to meet a taste more florid than that to which he customarily catered in New England, perhaps in the face of one of those rare opportunities to express himself fully, regardless of cost, which the artist occasionally encounters, Goddard has here carried out carved decoration with an elaboration nowhere else encountered in his work. The corner columns, rare except in chests-on-chests, are reeded for a third of their elevation. The flat front of the drawer which bears the shell decoration is elaborately latticed in low relief. A rich gadrooning constitutes an extra moulding connecting the bracket-supports, over whose knees the carving is drawn in a Chippendale-like anthemion ornament.

With all its elaboration, the design is perfectly logical,—as Goddard design is pretty sure to be. The cabinet-maker may well have felt that the richness of the shell carving across the upper part of the dresser called for some responding decorative treatment below. The dull pattern of the lattice, again, offers an excellent counter-play to the brilliance of the relief which springs from it. In the original state of the piece, this lattice doubtless found answer in brasses far more elaborate than the ones applied in substitution for the intermediate wooden knobs. The present brasses are in the Quaker mode and belong rather to quiet Pennsylvania walnut pieces than to the compelling inventions of Goddard. What part the keyholes played in their choice is, however, a pertinent question.

It is unfortunate that the complete family history of this handsome dresser is not recorded. Knowledge of it might throw considerable light on the extent of Goddard's activities, and might indicate the proper direction for further search for examples of his work in behalf of southern clients. Possibly the publishing of this illustration may stir memories and re-establish associations out of which helpful information may develop.

*Within a few days material has come to hand which makes it seem advisable to be cautious in attributing all of these shell-topped block fronts unqualifiedly to Goddard. In the Newport group there were other giants. But the present example, being the most elaborate of its type, may properly, in default of evidence to the contrary, be attributed to the master whose name the type bears.



Fig. 1 — FRAGMENTS OF CHANDELIER AND PIECE OF TILE STOVE
The decorative elements here seem characteristic of the period—about 1860. Note particularly the various applications of the acanthus motif on the tile at the right.

Mehwaldt, a Pioneer American Potter

By ADA WALKER CAMEHL

(Illustrations from the author's collection)

I AM one of that company made illustrious by the membership of Horace Walpole and the gentle Elia. "China's the passion of my soul," and I love, as did Charles Lamb, the vari-hued and quaintly-drawn creatures "in this world before perspective," which I find upon the tableware of the early housewives of my country.

Much besides pottery do I gather from my quickly-made acquaintanceships over a broken teapot or a Nankin bowl. Tales of pioneer life and hardship, sidelights upon familiar incidents of our national history, together with ever personal stories of the great human comedy, are poured into my ears as I seek at farmhouse door, or in country kitchen, for ancient treasure. "Those plates were on the table the day father entertained Governor Clinton and his party when they stopped here on a coaching tour through New York state to inspect the canals," explained a lonely old woman, with conscious pride.

"I carried that teapot in my hands when we moved down from the farm, for fear the little swan would be broken off from the cover," said an aged housewife, with the feminine love for a China teapot glowing in her faded eyes:— and there stood the dainty piece of Bristol still intact, with the graceful little swan still mounting guard over the fra-

grant Bohea. May its future owners be as gentle with this fragile treasure!

But the story I have to tell is a hitherto unexploited romance of the pioneer days of our country, a tale of transplanted old-world enterprise, which failed to take deep root in the land of its adoption. I came to the knowledge of it quite by accident, through a chance remark. During a china-hunting tour through the Niagara river region, a German woman, with whom I had bargained for ancient treasures and heirlooms, handed me a small mottled, reddish-brown pitcher, saying:

"You may have that pitcher. It was made by my father many years ago, over at Bergholtz."

I carried the little, plebeian brown pitcher home, placed it with my more showy lustres and rich blues, kept in memory the information as to its origin, and resolved to follow up the trail.

The result of subsequent investigations has been my discovery of the fact that, not five miles from the spot where the Frenchman LaSalle launched the Griffon, the first sailing vessel on the Great Lakes above Niagara Falls, a German potter in the middle of the last century set up his wheel, and, using the clay of the neighboring fields, for nearly forty years fashioned, with his own hands, a variety



Fig. 2 — COVERED CROCKS AND VARIOUS OTHER MEHWALDT DISHES



Fig. 3 — INKSTAND AND PEN TRAY

In the eclecticism of its design this seems to belong to the Civil War period.

of crockery and tableware which, for honest workmanship and artistic merit, deserves a place beside the wares of any American potteries of his day.

In 1808, in Bruessow, a German village near Berlin, was born Charles August Mehwaldt. He came of a line of potters; for his father and his grandfather before him had spent their lives at the potter's wheel. After he had learned the trade, young Mehwaldt, as was the custom of the country, passed several years as a journeyman potter, his *wanderjahre* in search of experience taking him over Russia and into the Holy Land. On his return to his home, he found the country in a state of political unrest. Greater liberties were being demanded by the people, while free America, beckoning

across the sea with an alluring hand, was welcoming many citizens of all classes to voluntary exile.

In 1844, a man of wealth, Williams by name, gathered together several families from the neighborhood of Bruessow and brought the little band to the United States. They purchased a piece of land in western New York, on the Niagara frontier, cleared the timber and built a hamlet of log houses. In 1847, they erected the still standing German Lutheran church. Remembering the village of Bergholtz from which many of them had come, they named the new home New Bergholtz,—later dropping the "New."

Fired by the glowing accounts which came back to the Fatherland from this transplanted colony, a second company came together, in 1851, to follow the first. Among this group were the potter Mehwaldt, his wife, and their five children. They set out in a sailing vessel. The voyage lasted seven weeks, and, as seems to have been the not uncommon fate of sailing vessels during those years, the ship ran ashore and was wrecked upon a sandbar off Long Is-

land. The passengers were rescued by means of a tub, which ran on a cable from mast to the shore, and the German party came on to Bergholtz, making the journey across New York State by way of the Erie Canal. Upon their arrival they found that the great cholera epidemic of 1851 had visited the settlement, and had taken away many of their former associates.

Here Mehwaldt bought a log house and two acres of land and set up his pot works. His outfit was of the most primitive description; a small brick oven in his back yard for firing the clay, and a wooden kick-wheel. These, with his hands and his Old-World training, were all his capital, and here he worked alone at his trade until he died in 1887, at the age of seventy-nine years.

The years during which Mehwaldt came to America and began his work belong to that period which has been called the dark ages of our nation's history. Human slavery was in practice. The Great West was a glittering

lode-star to the adventurer. Railroad travel was in its infancy. American ceramic art had long been an established fact, and many potters had come from Europe to try our clays, among them James Clews and William Ridgway, authors of many of our best-loved old blue dishes. But "the staples of ware fabricated on this continent are few and not of a high degree of perfection," wrote Horace Greeley in 1853, concerning the specimens of American-made pottery at the Crystal Palace Exhibition in New York City. It was not until the event which proved to be the renaissance of the potter's art in the United States—the Centennial Ex-



Fig. 4 — A MEMORIAL WREATH IN EARTHENWARE, COLORED AFTER THE FIRING

hibition of 1876—that this country fully awoke to the possibilities hidden in its soil.

As the Civil War drew near, Mehwaldt's sons were swept away with enthusiasm for their adopted country. "They



Fig. 5 — BOTTLE, BUTTER DISH AND MUG

Not particularly subtle, but showing the hand of the potter in every line.

would go into the barn and sing patriotic songs all night long," said their sister, in telling me of her early life in her father's home. Finally, the three boys ran away and enlisted in the Northern army. Two of them met death on Southern battlefields; only the third returned home. As memorials to his dead soldier boys, the potter made two wreaths of clay flowers to hang upon the walls of the local church. With them hung the photographs and the war records of the soldiers, and an American flag. On a little shelf above these ornaments stood a bouquet of immortelles under a glass dome.

Upon these wreaths the potter seems to have lavished all the wealth of his artistic fancy. They are sixteen inches in diameter. The flowers were modeled from the common garden and wild flowers which grew about his home—the sunflower, rose, daisy, myrtle, zinnia, water lily, buttercup—all massed within a band of green leaves. Loving care and thought are felt in the modeling and arranging of these flowers, leaves, and buds, and each tiny petal and stamen were closely studied before being fashioned into clay. The colors were evidently put on after the wreath was fired. Now somewhat faded and soiled, they were once, no doubt, the nearest approach to the colors of nature which the potter could command. These wreaths are not only unique and interesting examples of our pioneer ceramic art, they are also mute witnesses to a tragic period in our national life.

For his church, Mehwaladt also wrought a huge chandelier of clay, which for many years was the chief artistic feature of the barn-like structure, and which is spoken of by the people of the village today as a marvel of achievement. This chandelier was about four feet in diameter and held two rows of candles. The large, round, central piece was surrounded by small scalloped saucers for holding the candles, and all were held together by festoons of colored clay balls strung on wires. I rescued several pieces of this chandelier, as well as a pair of tall pewter altar candlesticks, from a heap of discarded objects in the church loft. The chandelier was made of coarse, reddish clay, well-modeled and colored, and the fragments show considerable originality and skill in the design and making.

Mehwaladt produced quantities of chimney crocks, earthenware crocks of all sizes, butter-crocks, with handles, to be hung in wells to keep the butter cool; cooking utensils,

candlesticks, all manner of tableware—platters, plates, sauce-dishes, cups and saucers, mugs, pitchers, sugar bowls, vegetable dishes, teapots, and teakettles,—all either of a reddish-brown color mottled with dark spots, or of plain, dark brown. This dark-colored tableware would have suited the country housewife in the story, who, weary with much dish-washing, drove to town one day for the express purpose of buying a set of dishes "that wouldn't show dirt."

These dishes somewhat resemble the brown mottled ware of the Bennington potteries, which was made about the same time; but they lack the rich green and blue shades and the hard metallic glaze of the Vermont specimens.

Potter Mehwaladt also fabricated several German tiled stoves, and quantities of milk-pans. The pans were discarded, however, as soon as tin pans came into general use in the neighborhood. At Christmas-time, he usually turned out many little dinner-sets for children, and toys made in the form of pigs, owls, roosters, and birds, with whistles in their tails. When these figures were filled with water the whistles gave out a variety of tones.

An inkstand by him displays more elaborate workmanship than the table dishes. It is nine inches long and five inches high. Above the large space for pen-holders are two receptacles resting in holes in the top. One of these is for ink, and the other has a perforated top through which to scatter the sand which was used in those days in place of blotting paper. Each end of the stand is decorated with a rose blossom and branch in relief,

while from the front hangs a row of heart-shaped figures. I have also seen a large bread-mixing bowl, which he made, with the words, "Give us this day our daily bread," in German lettering around the outer edge.

The clay which Mehwaladt found in that section was of the common red kind, coarse in quality and calling for much working. "It was not like it was in the old country," said his son, in talking about the experiences of his early life. "It took father a long time to get the right mixture of sand. He had to experiment a great deal, and that meant a great loss. He first formed the wet clay into large lumps like cheeses, piled them on the floor of his workshop, and then took a circular knife and shaved them down very fine, and took out all of the stones and hard materials. He then worked the mixture on the floor with his bare feet. We



Fig. 6 — COFFEE POT
Glazed only in part. Note the marks of the potter's wheel. An interesting example.

boys helped with this, and it was pretty cold work in winter time. He then cut off small pieces of the clay and kneaded them on a table just as bread is kneaded. He had to get out every particle of stone or hard substance. All this was very severe work, and he said that, if he were a young man, he would get up some kind of machine to do this work."

"We children helped to grind the lead for the glaze," said his daughter. "There was a large stone in one corner of the workroom. From the ceiling a pole was suspended, with a flat stone on the end of it, and this pole had to be kept going round and round in order to grind the lead in the tub. My brother and I would stand on chairs and take hold of the handles and get it round and round. We would count 100 and then rest. How our arms used to ache! I can imagine I feel it in my shoulders yet, I was that tired."

Red lead was used for the glaze, also tea lead, which had been burned to ashes. Some of the lead was mixed with animal blood to give a darker glaze, and the mottled effect was produced by splashing the darker mixture upon the surface with a small brush. The potter either dipped the dishes into the glaze or poured the liquid over them from a cup. He tried to make blue ware and white ware, but was unsuccessful with the materials at hand.

Mehwaldt adopted no distinctive mark for his pottery. Several pieces have the letter M scratched in the biscuit, as if done with a sharp-pointed stick. The forms are simple and good and show little attempt at ornamentation. Several of the pitchers have rows of impressed lines around the top, while the more elaborate plates bear around the rim impressions which the potter made by pinching the soft clay between his thumb and forefinger, "just as we fix pie-crust around the edge of a pie," explained his daughter.

A little shop for the sale of these wares was attached to one side of the potter's house, and many orders were filled for the neighboring towns. The ware sold for a low price. "A plate could be bought for two cents," said his daughter, "and pitchers varied in price according to size. A good one could be bought for ten cents."

Today the settlement of Bergholtz consists of about 200

inhabitants, nearly all of German descent, with two German-Lutheran churches, a general store, a post-office, and a blacksmith shop grouped about a village green. Set down in the midst of a foreign race, these people still cling to their own national tongue and manners, and it was no many years ago that a traveler, passing through this village, imagined himself in another land when he saw upon the feet of several of the inhabitants the wooden shoes of the German peasant.

In a recent pilgrimage to the little village I found a man who was a small boy at the time when the potter came to this country, and who entertained me with stories of their long acquaintance. In his German-flavored English he told how many a time he had watched with Mehwaldt all night over the fires of the kilns. Soft wood was used for fuel, either pine or basswood, and the firing was an affair of over a day and a night, with constant watchers in attendance to maintain the required temperature.

"How sleepy we used to get watching the fires! If it got too hot, it bust; if it was too slow, they cracked," he said. The ruin of a kiln full of material was a serious loss in those days of poverty and struggle. He said that the American clay differed so materially from the clay which the potter had been using in Germany that much experiment and loss were necessary in order to get satisfactory results. He gave me a pantomimic account of the potter sitting at his wheel, kicking it with his feet to make it revolve, and pulling and shaping the wet clay with his hands. He said that, for two years before his death, Mehwaldt was unable to work, as he had injured his feet by the constant effort required to turn the wheel.

That there was no one to carry on the business after his death was a source of great disappointment to the potter. "He was proud of his calling," said his daughter, "and would tell how many generations of his family had been potters, and he did not want the business to die with him." Upon his death, however, the works were destroyed and the house sold. Today, nothing remains of the once flourishing pottery which stood for so many years in the village except the pieces of the peculiar mottled ware still upon the shelves of many homes for miles around.

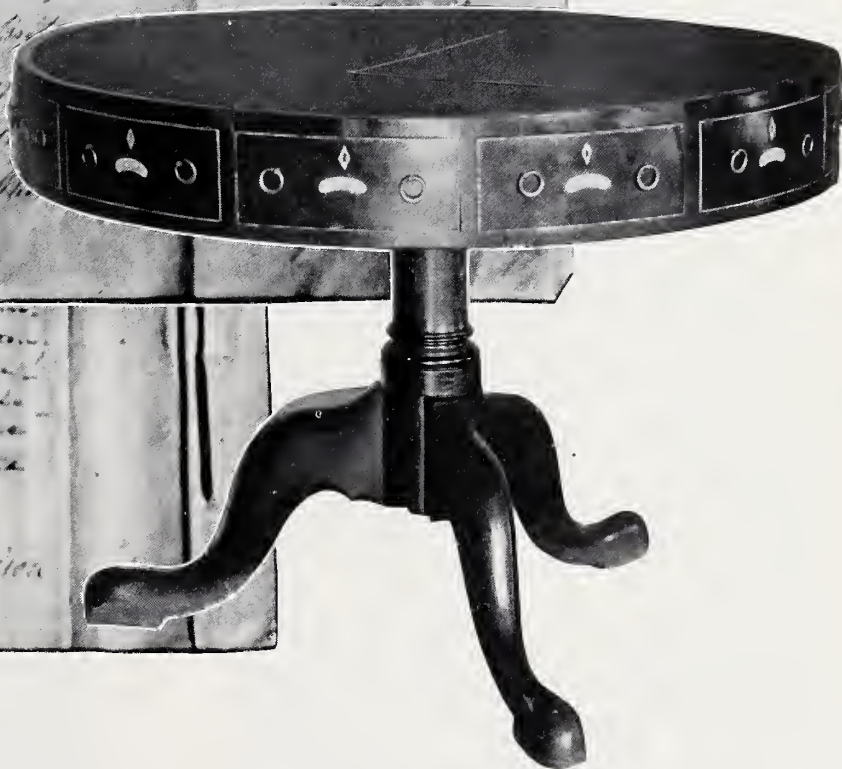


Fig. 7—MEHWALDT PITCHERS

Here are some very snug and hospitable looking jugs. The only ugly one in the lot is the third in front.

Treaty of
Peace and Amity,
between
His Britannic Majesty
and
The United States of America

His Britannic Majesty and the
United States of America do agree of
renewing the Peace which have hitherto
subsisted between them, the two Governments
of restoring upon former principles of perfect
reciprocity, Peace, Friendship and good
Understanding between them, done for
that purpose appointed their respective
Ministers plenipotentiaries, that to wit, His



and a red wax seal
and of the year
1815 and made
Sentence of the
United States the
Treaty is written

under the name

PEDIGREED ANTIQUES

IX. THE TREATY OF GHENT (1815)

And the table on which it was signed.

Height of Table, 32 inches. Diameter, 44 inches.

Manuscript Rest, 20 x 16 inches.

For description see following page.

Property of the American Institute of Architects
"The Octagon House," Washington, D. C.

PEDIGREED ANTIQUES

IX. *The Treaty of Ghent and the Table upon which it was Ratified*

By LOUISE KINGSLEY

THE Octagon House" in Washington was built by Colonel John Tayloe who bought the land for \$1000 on April 19, 1797, from Gustavus Scott the original purchaser from the Government. The architect, Dr. William Thornton (who also designed the Capitol; "Montpelier," the country home of President Madison in Orange County, Virginia; and "Tudor Place" in Georgetown, D.C.) began work in 1798 during the last year of the life of ex-President Washington, who often stopped to talk over its construction as he passed from Mount Vernon to observe the building of the capitol.

The Tayloes had intermarried with the Platers, Taskers, Bladens, and Lloyds of Maryland, and the Corbins, Pages, Lees, Washingtons, Carters, Lewises, Willises, Chinns, Fitzhughes, Langhorns, and Snyders of Virginia. Colonel Tayloe's wife was Anne, daughter of Governor Ogle of Maryland. He himself was educated at Eton and Christ Church College, Cambridge; was a Captain of the Dragoons, and served in the Whiskey Rebellion in Pennsylvania and was created major by President Adams in 1799. His new home, "The Octagon House," was a centre of entertaining, and very likely the circular library table which stood in the circular library on the second floor supported at various times the variously distinguished elbows of Jefferson, Monroe, Adams, Decatur, Porter, Webster, Clay, Calhoun, Randolph, Lafayette, von Steuben, General Van Rensselaer, and the architect, Dr. Thornton.

The Table on which the Treaty of Ghent was Ratified

When the White house was ruined by the British on August 24, 1814, during the War of 1812, Colonel Tayloe, who was then living at "Mount Airy," his country home on the Rappahannock, sent a courier offering "The Octagon House" to the President's family. Mr. Madison accepted, and on September 8, 1814, moved thither to remain more than a year. In this interval, the Treaty of Ghent, bringing peace with Great Britain, arrived, and on February 17, 1815, was ratified by President Madison. The circular table in the library supported the document during the signing.

The table is mahogany, its top covered with a very dark green cloth. An oblong section of this top, plainly observable in the photograph, lifts up to be adjusted as a book or manuscript rest. About the table rim there are twelve pie-shaped drawers which are marked in script, on ivory insets, "Letters," "Receipts," "Bills Paid," and with the

letters of the alphabet for filing, "A B C," "D E F," etc. The table, which is larger than most of its type—an uncommon one,—was undoubtedly imported from England with the rest of Major Tayloe's furniture. It was singularly well adapted to the circular room in which it was placed.

In this room it remained until "The Octagon House" passed from the hands of the Tayloe family, and Mr. John Ogle Tayloe took it to his home, "Ferneaue," King George County, Virginia. In 1897, it was shipped to San Francisco as the property of Mrs. A. H. Voorhies. In 1906 came the earthquake and the fire, but Mrs. Voorhies saved the table. "We wrapped sheets around the circular part of the table," she writes, "and a part of its journey it went turning around as a wheel to a place of safety."

Meanwhile the American Institute of Architects has taken over "The Octagon House" in Washington as national headquarters, and the San Francisco Chapter of the Institute had become interested in the table, and in 1911 secured it for return to its original home. This was accomplished in 1911. So once again this historic table stands in the centre of the circular library for which it is so appropriate, and where it had previously stood for so many years amid the changing scenes of successive generations.

The Treaty of Ghent which President Madison validated with his signature is a document, hand written on pages of fine linen paper, 14 by 8½ inches in size. It had been negotiated by the British and American envoys at Ghent and was signed there December 24, 1814.

Henry Carroll, one of the secretaries of the American delegation, immediately set out for Washington with a copy of the precious document. On January 2, 1815, he left Plymouth on the British sloop of war, *Favorite*. With him was the representative of the British delegation, Anthony Saint John Baker, armed with a duplicate copy for the files of the British Government.

Thirty-nine days later, on a Saturday, Carroll landed in New York. The next noon he was hurrying toward Washington by post-chaise. Shortly after dark on Tuesday evening Carroll put this treaty into the hands of Secretary of State, James Monroe, who immediately carried it to the President.

The reproduction of the treaty illustrated with the table upon which it was ratified shows part of the first page, and of the last with its various signatures and seals. Nowadays treaties are likely to be arranged on less informal appearing volumes. They are typewritten rather than engraved by hand, and the seals which are affixed to the paper rather than stamped in the fibre have a way of falling off. But there is no way of knowing whether one type is more or less binding than the other.

NOTE. For permission to photograph the Treaty of Ghent and for information concerning it acknowledgment should be made of the courtesy of Mr. Gaillard Hunt of the State Department. For the picture of the historic table and for the privilege of reproducing it ANTIQUES is indebted to the American Institute of Architecture through its Secretary, Mr. Edward C. Kemper.



The doll's dresses were like those which her small owner wore. Minerva's morning dress was called a wrapper and it was made of calico, loosely cut.



For the house a blue wool dress with angel sleeves, braided with corded braiding.



Minerva's best dress was a black silk, finished with braid. It was cut low in the neck, but was worn so only for most dressy indoor occasions. Usually she wore a hand-embroidered scarf about her neck.

MINERVA IDA ADAMS -- The Old Fashioned Doll



Minerva's outdoor wrap was a brocaded silk pelisse, made shawl-like to fasten with a clasp at the waist.

Photographs and captions by Patten Beard

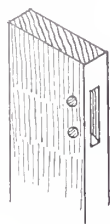
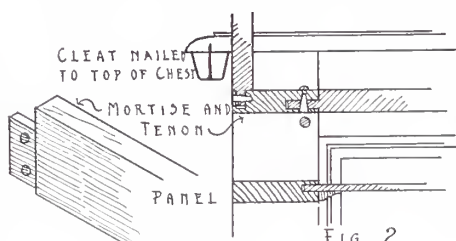


FIG. 1



CLEAT NAILED TO TOP OF CHEST
MORTISE AND TENON
PANEL

FIG. 2

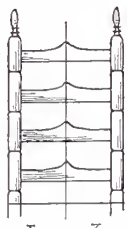


FIG. 3a

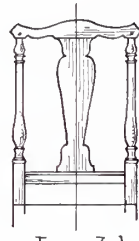


FIG. 3b

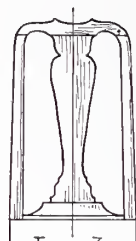


FIG. 3c

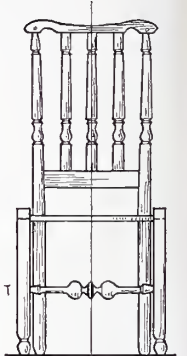


FIG. 3d

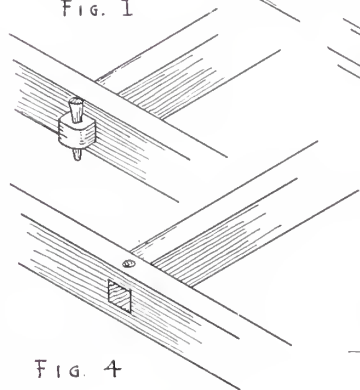
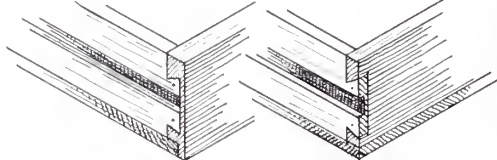


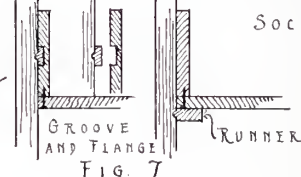
FIG. 4



LAPPED

PLAIN

FIG. 5



GROOVE AND FLANGE
RUNNER
SOCKET

FIG. 7

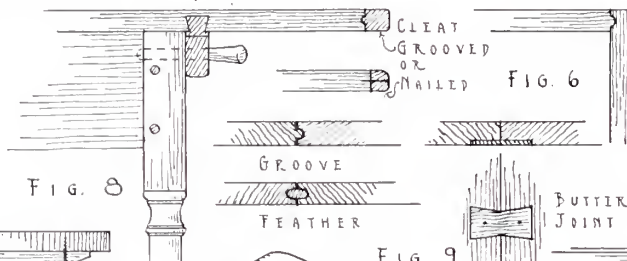


FIG. 6

CLEAT GROOVED OR NAILED
GROOVE
FEATHER

FIG. 8

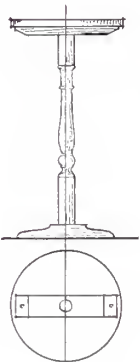
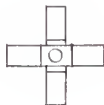


FIG. 12

LEG TENONED



CLEAT SCREWED TO TOP

FIG. 13

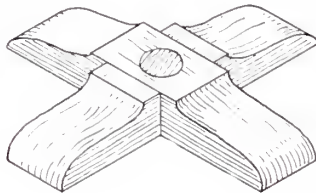


FIG. 9

BUTTERFLY JOINT
SCREW

FIG. 10

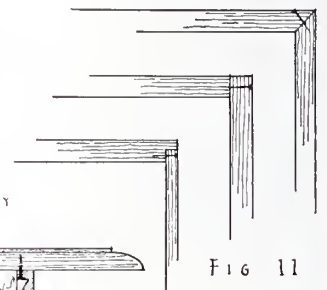
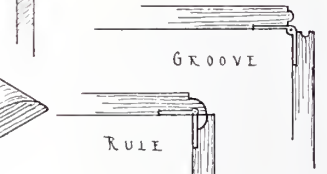


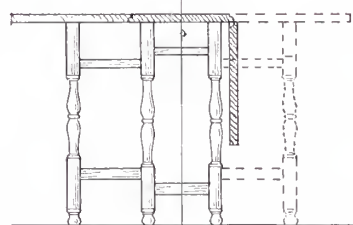
FIG. 11



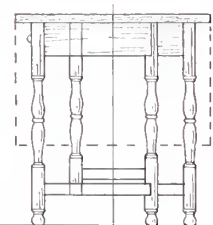
GROOVE

RULE

FIG. 14



ELEVATION
FIG. 15



SIDE

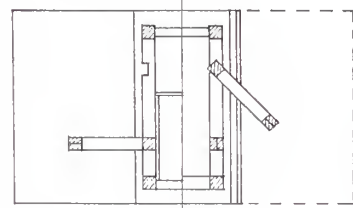
GATE INTO

FITS FRAME

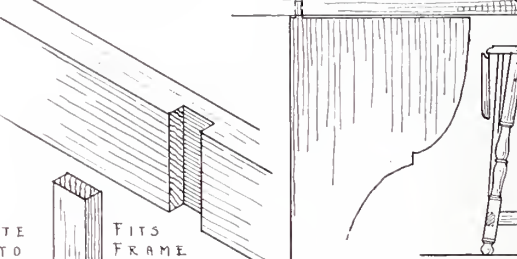
FIG. 16

GATE PEGGED INTO STRETCHER

FIG. 19



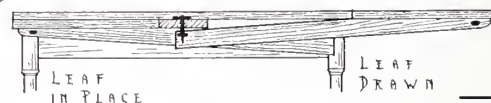
PLAN



BRACKET PEGGED TO TOP

BRACKET PEGGED TO STRETCHER

FIG. 17



LEAF IN PLACE

FIG. 20

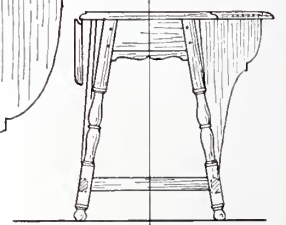


FIG. 18

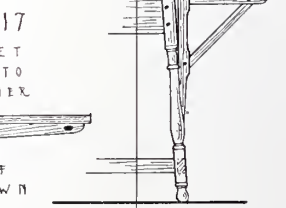


FIG. 21

SCALE
DETAILS 1/2" = 1'-0"
ELEVATIONS 1/2" = 1'-0"

THE POINTS OF CONSTRUCTION IN
EARLY AMERICAN FURNITURE

PART I
DRAWN BY
RACHEL C. RAYMOND

Construction of Early American Furniture

I. Seventeenth Century Types

By RACHEL C. RAYMOND

ONE reason for our appreciation of early American furniture is that it was made not primarily to sell, but to be used. Fashionable folk in England might, perhaps, shift their household furnishings to meet the whims of style; but the early settlers of America expected furniture to endure for at least one lifetime. They ordered what they required from the local joiner, or, quite frequently, made it themselves.

A good many of the old-time hand-work methods are too expensive for employment today except in furniture of the most exclusive and costly kind. Clear evidence of the application of such methods is, therefore, indication of a good piece of furniture,—old or new.

Such evidence, it is to be observed, is not a guarantee of antiquity. But absence of it in a piece bearing the outward aspect of age usually constitutes ground for suspicion.

As a means of assisting the student of furniture to judge more accurately of the merits and demerits of examples that may come under his eye, the accompanying sheet of drawings has been prepared. It is based on the dissection of many old pieces; and, while variations from the methods indicated will be encountered, their representation here is, it is believed, substantially correct.

The old joiners used ample time to produce the best possible workmanship. Their materials were air dried, and therefore well seasoned. Each joint was carefully worked out according to tradition handed down from the previous generation.

The question of the use of glue in joining during the early days is still unsettled, but we are very sure that glue was not depended on as it is today, for the old reliable "draw pin" was indispensable to these workmen. In the accompanying plate are shown the important joints used in furniture before 1700. Many of the joints characteristic of this period are found also in furniture of the eighteenth century; but the tendency toward more elaborate cabinet work developed after 1700. Hence, these variations and refinements and the additional joints used will be covered in Part II.

It is to be borne in mind that the structural methods here reviewed apply primarily to American furniture, and to furniture of the seventeenth century. In general, the early traditions of American furniture-making followed closely upon those of England, which, in some respects, varied from the traditions of the Continent. In seventeenth-century England, glue must have been used for inlay and for constituting a bed for the various applied ornaments which characterize much oak furniture of the period. But it was not counted on to supply stability to joints or to serve as a substitute for the grip which would be exerted by the shrinkage of a green socket on a seasoned stretcher end.

Symonds points out* that in oak pieces made previous

to the seventeenth century, and in country examples turned out well after 1750, the sides of drawers were invariably grooved to work on runners fixed to the sides of the carcass. These early drawers, he further observes, were usually made without dovetailing, but were merely lipped and nailed together. This last is a point which it is well to bear in mind, since it is natural to assume that dovetailing preceded rather than followed lipping and nailing.

There is, apparently, almost no structural rule which an individual craftsman may not at times violate. Hence the discovery, in any piece of furniture, of a departure from generally recognised methods need occasion no ground for doubts as to its genuineness. Where the departures begin to multiply the probabilities of innocence begin to diminish.

As a quick aid to an understanding of the drawings, notes are appended in outline form. Visualization will, perhaps, be assisted by study of the illustrations of actual pieces of the period under consideration.

NOTES

- I. Period Seventeenth Century (characterized by the lack of dependence on glue in joints).
- II. Important materials—Oak, pine, maple, birch, and other native woods.
- III. Joints.
 - A. Mortise and tenon with draw-bore pin. The hole in the tenon was bored slightly off centre with the hole in the mortise, a square pin (usually oak) was driven through these round holes, drawing the two pieces together and making the joint tight.
 1. Frame tenoned into legs (Figs. 1 and 2). Used in chests, tables, chairs, desks, high- and low-boys, cupboards, and settles.
 2. Stretchers tenoned into legs or side stretchers (Fig. 4). Used in tables and chairs.
 - a. Centre stretcher continued through side stretcher and fastened with removable pin (Fig. 4).
 3. Slats (Fig. 3a), splats (Fig. 3b and c), and bannisters (Fig. 3d) tenoned into chair rails.
 4. Top in Dutch-back chairs mortised on uprights. *Note: This chair developed in next period, but early trace of it was found before 1700 (Fig. 3c).*
 5. Rails tenoned into posts of beds, but no draw-pin used—ropes laced through holes in rails keeps parts together.
 6. Crane bracket in drop-leaf table (Fig. 21).
 7. Trestles for tables.
 - a. X trestle with members tenoned.
 - b. Double T trestle tenoned top and bottom.
 - c. Uprights tenoned into shoes (Fig. 13).
 - d. Pedestal table had leg tenoned into cleat or directly into top (Fig. 12).

**Present State of Old English Furniture*, p. 24.

B. Dovetail.

1. Drawer (Fig. 5).
 - a. Lapped—joined front of drawer to sides.
 - b. Plain—joined back to sides.
2. Bible boxes and small case work.
3. Cleat under top of table, chest, desk, or box dove-tailed into top and held in place by a screw or nail at one end (Fig. 8).

C. Groove and tongue, or flange.

1. Panel grooved into stiles and rails. Sometimes the moulding was separate (Fig. 2), but usually it was part of the stile.
2. Rails between drawers in case work (Fig. 6). Used in chest of drawers, etc.
3. Runners for drawers (Fig. 7).
4. Groove in side of drawer to receive flange nailed on side of case (Fig. 7 and 5).
5. Cleats grooved on ends of table tops (Fig. 8).
6. Two boards joined in flush joint (Fig. 9).
 - a. Groove.
 - b. Feather.
- c. Butterfly (used with or without groove or feather).

Note: This method was not good because the grain of wood in the butterfly ran opposite to that in the boards, and when boards shrank and swelled butterfly was forced to crack.

D. Socket.

Note: Green wood was used here and when the wood dried the joint was tight.

1. Uprights, stretchers, seat-frame spindles and arms in chairs and stools (Fig. 3d).
2. Turned feet on chests and legs on William and Mary furniture.
3. Turned peg-handles.

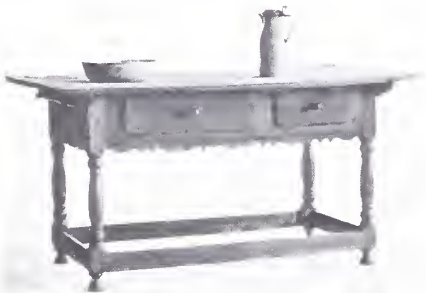
E. Nails (hand wrought), screws, and wooden pins.

1. Boxes and chests had sides nailed. (Fig. 11).

2. Split-spindle decoration and mouldings applied with nails (Plate I).
3. In drawers, bottom was nailed to front and sides (Figs. 7 and 5), sometimes back and sides were nailed instead of dove-tailed.
4. Hinges applied with nails.
5. Cleats sometimes nailed on ends of table tops (Fig. 8).
6. Cleats nailed or screwed under tops of tables, chests, desks, or boxes. (Figs. 2 and 12).
7. Nails used to strengthen dovetail and butterfly joints (Figs. 5 and 9).
8. Top screwed to frame (Fig. 10).
9. Top pegged to frame.
Note: Pegs driven obliquely and pulled against each other making the joint secure.

F. Miscellaneous.

1. Removable top to table secured to frame by wooden pins through cleat and frame (Fig. 8).
2. Extension tables.
 - a. Drop leaf (hinged joint).
 1. Rule.
 2. Tongue and groove. (Fig. 14.)
1. Gateleg (Figs. 15, 16, 19).
2. Butterfly or crane bracket (Figs. 17, 18, 21).
 - b. Draw leaf (Fig. 20).
3. Halved joint used in foot of pedestal table (Fig. 13) and gateleg table (Fig. 16).
4. Shelf table—shelf was movable on a wooden thread of centre leg.
5. Hinges were:
 - a. Strap—H—HL—and rat tail, used on doors.
 - b. Flat—used on drop leaf of table and desk.
 - c. Pin wire—used for top of chest.
 - d. Butterfly—used on slant top of desk or box.



PENNSYLVANIA TABLE Mrs. Loring
Compare Page 120, Fig. 8. Note normal position of pins for maintaining mortise and tenon in place.



SO-CALLED DUTCH CHAIR Mr. Steele
Compare Page 120, Figs. 3a, b, c, and d.



CONNECTICUT CHEST Metropolitan Museum
Compare Page 120, Figs. 1 and 2. Observe points of jointure, mortise tenons, and placing of pins. Objects on chest are Bible boxes.



Fig. 1 — SOME SPOTTED DOGS AND THEIR UNSPOTTED COMPANIONS

The three centre dogs standing with baskets in their mouths are Bennington ware. The other ones, mainly, Staffordshire ware. Much of the allure of the spotted dog lies in the changefulness of his countenance as well as of his spots.

The Spotted Dog & His Kennel Mates

By N. HUDSON MOORE

AMAN told me recently that if, three years ago, anybody had informed him that he would collect china dogs, he would have laughed in derision. Yet in the illustration you will see what has happened to him, for these are his dogs. Not only this, he bought five dogs from me, four greyhounds and a seated coach dog. The first of these I became possessed of about twenty years ago.

The charm exerted by these china dogs is not so unfounded as it may seem. No two are alike, and the potters who painted their faces allowed themselves the greatest latitude when it came to painting the eyes. Some of these appear quite human, both in outline and in expression. Others are truly canine; while others, still, are mere dots. The turn of the head, the size, color, and location of the spots vary in different specimens.

There was hardly a china factory which did not at some time make dogs. All the aristocrats, Bow, Chelsea, Worcester, made them; but their products are extremely rare and almost prohibitive in cost. But the Staffordshire potters turned out dogs by the thousand. I have some, greyhound type, lying down, as small as an inch and a half high and

three inches long. My largest, a seated greyhound, is fourteen inches tall, and has, lying at his feet, a large rabbit which, presumably, he has just killed.

The three dark dogs in the upper tier of the picture are Staffordshire, about 1800. They are door-stops, and the base upon which the dog sits extends far enough beyond it, so that the door will not bump the figure. Dogs similar to these, but not door-stops, brought, at the Temple sale held in New York in January, about as much as a pair of live ones. The two white dogs on top tier are Staffordshire, same period, and are spotted with dabs of gilt. They are furnished with decorative gilt chains.

Of course, the chief prizes in this collection are the three flint enamel Bennington dogs. See how these, no doubt made in the same mold, vary. The two lower are darker than the upper, while each one looks out on the world of collectors with a different degree of fierceness. They were found in separated parts of the country, and their cost varied as much as their countenances. These Bennington dogs also come in white, and carry baskets filled with colored flowers. But they are not so attractive as the dark flint enamel ones.



Fig. 2—TWO CHINESE PORCELAIN DOGS

Good examples of Kian Lung porcelain (about 1735). Very expressive countenances, more ingratiating and less self sufficient than those of their occidental brethren.—*Courtesy Jane Frances.*

The two shiny white dogs, one on each side of the upper Bennington dog, are porcelain of the same type as the little Pomeranians which generally stand with a little red basket in the mouth, and a knob on the end of their very short tails. I have had for many years one of these little Pomeranians, bought in Beverly, Mass., without a tail. I have never seen another just like him, and even though I have constantly to apologize for his tailless appearance, he still occupies a commanding position among my ornaments. They made such little dogs at Bow, and of porcelain of course. Mine is porcelain too, so I handle him with reverence, try to decide if the impressed mark on the base is really a mark, expend worlds of wonder on him as he patiently stands on the shelf and defies time and the perils of frequent dusting.

If you decide to hunt only the spotted dog, your choice will be restricted to spaniels and dalmatians, but of these there are said to be over two hundred patterns. In the unspotted category are the greyhounds, which are, I think, generally finer pieces of potting than the spaniels. There are two in the lower row of the illustration.

Dogs seem to have been the potter's favorite animal. From the Chinese dog, Foo, which served as a knob for Chinese dishes and jars, to the elongated hound-dogs which English and American potters used for handles to jugs and mugs, the changes have been rung through many articles and many dogs.

Dogs' heads were used to make cane- and umbrella-handles, whistles, and drinking-cups. Snuff-boxes of Battersea enamel, in the shape of a spotted spaniel lying down, were once immensely popular. Indeed, they still are and are being reproduced today, another pitfall for the collector.

The old Delft potter made dogs, too, also of the spaniel type, but quite different from those of the English potter. These spaniels, of English make, run in size from thirty inches down to one. Some of the nicest patterns of grey-

hounds are being reproduced in Germany today, and are on sale in this country. England, too, is revising and re-issuing dogs of various shapes, sizes, and degrees of spottiness or spotlessness, as the case may be. But anybody who knows the feel, look, and peculiarities of old Staffordshire ware, need never be deceived by the new product.



Fig. 3—STAFFORDSHIRE DOG

Courtesy Mrs. Brouwer

Books—Old and Rare

The Choosing of Old Prints

By GEORGE H. SARGENT

FOR some years there has been an increasing interest in the collection of old colored prints. The many queries that have come to me from possessors of such prints, and the questions asked by would-be possessors indicate that there is need of a new text-book on the subject. Colored prints possess undeniable attraction, and for decorative purposes they are highly useful, but they do not have the value, as works of art, which attaches to the work of the etcher or the fine engraving. A good engraving is made without reference to the assistance of inks of varying color. The engraver attempts, by means of light and heavy lines, dots, and the agreeable distribution of lights and shadows, to obtain in monochrome the effectiveness of a painting. To translate this back into color is something like Mark Twain's famous "New Guide to the Portuguese."

But as examples of the printer's skill, old color prints may have a value quite apart from that which they possess as engravings.* Many of

them are brilliant examples of coloring, and possess a decorative quality which makes their collection worth while. But a color print is not the result of any one special kind of engraving. The plate of copper or steel may be printed in one color or many. If an impression in colors is desired, the printer, with dabbers, delicately applies the inks to the different parts of the plate, a work which requires great skill and taste, and then places a sheet of dampened paper on the plate and puts it under the press in the usual manner of printing from plates.

Thus it is easy to tell whether a print is genuinely printed in colors, or colored by hand; for in the true color print the spaces between the lines or dots of the plate will

*"Color prints" is a term often so loosely used that care should be taken not to confuse its meaning here with its colloquial meaning. To many careful collectors a color print is a print made from a design engraved on copper, and tinted on the non-engraved surfaces of the plate, before the making of an impression. Such are the prints of Rowlands, Rowlandson, Smith and other English artists and of Ackermann in the early years of the last century.

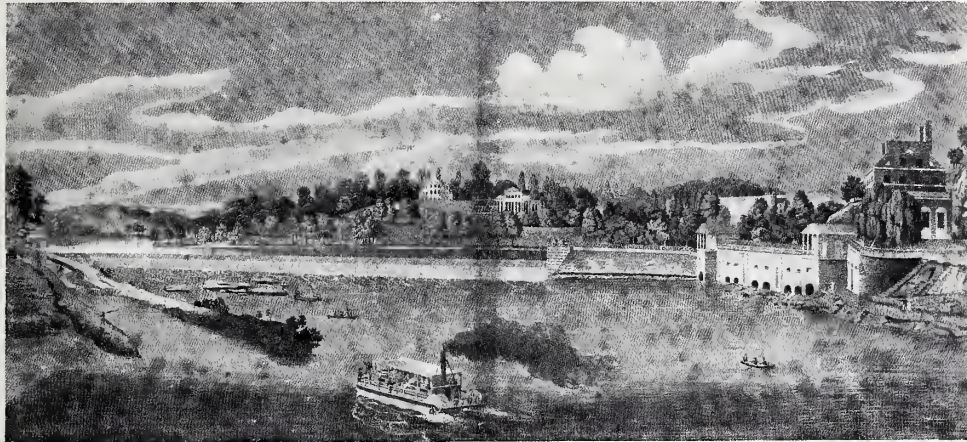
Yet there are color prints which have been produced from wood blocks, though by successive impressions from different blocks.

Old-time "chromos" in full color, and the popular Currier prints, are mainly lithographs printed from stone and best called by their correct name.

appear white, whereas, in a monochrome impression colored by hand, a magnifying glass will show that the color put on with a brush covers the space between the dots and lines as well as the engraved surface itself. Sometimes in old color prints traces of brush work will be found on a plate which has for the most part been printed in color. A little touching up helped. Thus in many of the best of the old color prints, where faces occur, the pupils of the eyes were touched with a brush after the printing.

One warning should be issued at the very outset to the collector of color prints. Obtain only good impressions. Some of the publishers of prints during the late eighteenth and early nineteenth centuries, after making a certain number

of printings from a plate, with resultant wear of its surface and obliteration of its finer lines, would issue a set of impressions in color sufficiently brilliant to divert attention from the actually poor state of the original plate. Again, the high prices prevailing for



FAIRMONT PARK A HUNDRED YEARS AGO

An early engraved view of the Philadelphia Waterworks. Note the early form of the paddle-wheel excursion steamer plying on the Schuylkill.

By Campbell

certain old color prints have led some unscrupulous dealers to sell hand-colored examples as genuine specimens of color printing. Others have secured old plates, engraved more than a century ago, and have made new impressions from them in the original manner. Thus Paul Revere's famous engraving of the "Boston Massacre" appears as a "restrike," as such prints are called, but no collector dealing with a reputable print-seller need fear being offered the restrike for the genuine article. Yet again some reproductions are made on old paper by the photographic process. They are of sufficient merit to deceive any one but an expert. So the possessor of an old print, or the would-be possessor of one, unless he has some special knowledge of the subject, has pitfalls to avoid, and generally should secure the advice of an expert before expending any large sum for color prints.

This "Boston Massacre" print by Revere, by the way, is the most famous of American prints. It has been reproduced a great many times, and an imitation of it was made by Jonathan Mulliken, who was as good an engraver as Paul Revere, and was published at Newburyport.

It is important, too, to see that the print has not been cut down, although there are some prints so rare that they bring good prices even when trimmed close to the plate-mark. Generally speaking, however, an untrimmed margin increases the price so much that it is more valuable, area for area, than the engraved surface itself. This statement applies not merely to colored prints, but to all engravings, with particular force in the case of the rarest examples.

It would seem useless to emphasize the importance of condition, although there are collectors who are so anxious to secure an old picture that they will buy stained and dirty impressions. An old print which is in soiled condition must be cleaned, to be at all presentable; and cleaning, no matter how skillfully done, tends to reduce the value of a rare engraving, as of a rare book. Unless the collector needs a certain print to complete his collection, he would better pass by the poor specimen and wait for a good one to come into the market.

There has been much discussion recently of the prices of etchings and engravings, leading to some acrimony in print, because of the varying points of view among collectors. One places entire dependence upon auction prices as a criterion of value. Another believes that the great majority of print-collectors "while not indifferent to auction prices, have preferred to balance any information obtained therefrom by seeking the continued advice and coöperation of responsible dealers, knowing that these usually have far more detailed and official information upon which to base their advice—information which naturally is not given *au premier venu* and is a marketable commodity." This is sound, and one who establishes pleasant and permanent relations with a dealer will find himself favored in many ways in adding to his collection of old prints.

When we come to the collection of historical prints or early portraits some of our rules for collecting go by the board as opportunities arise. One of the most famous and valuable of the engraved portraits of General Washington was the work of John Norman, an early Boston engraver. It is a very crude affair, and one must look twice before he can recognize the lineaments of the Father of His Country. But the print is exceedingly rare, and one copy of it has a romantic history. The late Frederick L. Gay, a Boston collector, whose treasures now enrich the Harvard University

library, was walking along a Boston street early one morning, and threading his way past a row of ash barrels, when a paper, somewhat dirty, lying on the top of one of the barrels caught his eye. Pausing, he fished out the abandoned sheet, and found it to be the rare Norman portraits of Washington and Martha Washington, engraved by Norman after Blyth and published by John Coles, Boston, March 26, 1782. These prints, according to Baker, are "the first portraits of General and Mrs. Washington executed by a professional engraver in America."

In the collecting of historical prints there is only one rule to follow—to collect what one likes. Many of these prints have no claims on the collector as works of art, but are intrinsically valuable because of their historic association or their rarity; for a print may sometimes be the only known representation of the historical event. Some such prints are very crude, yet have considerable value. The best of the early historical prints, reckoned as Americana, are really well engraved and are in many cases respectably colored by hand. The large engravings of "Franklin at the Court of France," and "Franklin Before the Lords in Council," which are familiar to visitors to museums and historical societies, are examples of this sort, and it is stated that only thirty copies of each were colored, the coloring of the costumes being different in every case.

Revere's engravings bring high prices, and, regardless of their monetary value, are of general interest, not only because of the historical prominence of their engraver, but because they represent really good work for their time. Even rarer are the prints executed by Christian Remick, an early Boston engraver, whose masterpiece was a watercolor, "Perspective View of Boston Harbor, Islands, and Men-of-War Landing the 29th and 14th Regiments, October 1, 1768," painted for Governor John Hancock.

Ralph Earle, born in Leicester, Mass., May 11, 1751, executed, from sketches taken on the spot, four historical paintings, believed to be the first made by an American artist, which were engraved and published by Amos Doolittle, of New Haven, Conn. These represented respectively the battle of Lexington; a view of Concord, with the Royal troops destroying the stores; the fight at the North Bridge, and the south part of Lexington where Earl Percy joined the first detachment of British troops. These are very rare,



BOSTON HARBOR IN 1768



WALL STREET, EARLY IN THE LAST CENTURY

By Meyer

Historical prints of this kind have a value in showing the great changes which have come about in American cities during a period of years.

and greatly sought by collectors. Peter Pelham, a portrait painter, was the earliest mezzotint engraver in New England, and his portraits, which were of American and foreign celebrities, are prized.

The collecting of historical prints is a pursuit calculated to stimulate an interest in American history. One naturally wishes to know something of the event portrayed in any rare or curious old print which he may have acquired. Furthermore, many of these prints give us the only possible means of knowing how certain localities looked a century or more ago. The "View of the Dam and Water Works at Fair Mount, Philadelphia," drawn by Thomas Birch and engraved by R. Campbell, ought to be interesting to any Philadelphian of today, as showing the great engineering works and landscape architecture of earlier days. Meyer's steel engraving of Wall Street, about 1830, is a striking contrast to any view of that section at the present time. The collector should always bear in mind that the commonest prints of a hundred years ago are the rarities of today, and should be treasured.

Hunting places for rare prints are the old American magazines, which are often found in mutilated condition, but which will occasionally yield a print in good condition. Portraits by Revere, Doolittle, Hurd, Norman, and Harris

are found in copies of the *Royal American Magazine*, *Massachusetts Magazine*, *Boston Magazine*, and the *Polyanthus*, while views and historical scenes are in the *Columbian Magazine*, *Pennsylvania Magazine*, and others of the time.

NOTES

Professor Eugene Dupreel, of the University of Brussels, puts forth the theory that Socrates was a syndicate of writers of the fifth century, B.C. He thus joins Homer, St. Paul and Shakespeare, but book collectors will still continue to gather first editions of living authors in the hope that they are getting the genuine article. First editions of modern authors, however, will not compare in value with those of the authors (or syndicates) who are being relegated to the region of myth.

* * *

Quaritch, the London dealer, recently paid 2,010 pounds for an imperfect copy of the first edition of Bunyan's "Pilgrim's Progress," 1678. A year ago he bought another copy, badly imperfect but containing the leaves missing in this one. It is now possible to make of the two one complete and one imperfect copy, which will make five known complete copies and five imperfect ones of this edition. The latest copy, hitherto unknown, turned up in a collection of old books bequeathed to a hairdresser of Derby, who probably has a more wholesome respect than heretofore for old books.

* * *

The New York Public Library has been making an exhibition of "Dime Novels," those thrillers of two generations ago, in which more than a thousand of "Beadle's Dime Novels" were shown, as an illustration of the literature of pioneer life. Many an old boy has pleasant recollections, not unmixed with painful ones, of reading these tales of the wild West which are now recognized as having a permanent place in American literature often conveying truthful historical information not accessible elsewhere. The New York Public Library collection was largely the gift of Dr. Frank P. O'Brien, who has been collecting dime novels for many years. Just what forbidden literary fruit of today will make the prize exhibit of tomorrow, who can tell?



POSTON HARBOR IN 1768

By Remick

Antiques Abroad

Among Other Things: Encouragement to the Minor Collector

By AUTOLYCOS

LONDON is remarkable for its specialised sales of antiques. One auction room in Leicester Square devotes certain days to the disposal of musical instruments, including old Italian violins, violas, and violoncellos; and these are flanked by guitars, clarinets, bassoons, cornets, and other brass and wood-wind instruments. And at the same auction rooms postage-stamps occupy other days. So many collectors have themselves specialised that when their possessions come to be scattered, the sales often take on a decidedly esoteric character. In July, for instance, there occurred a two days' sale of fine English and foreign portraits engraved in stipple, line, and mezzotint. It was at this auction that a fine first state of J. R. Smith's mezzotint portrait of Lady Catherine Pelham Clinton, engraved after the portrait by Sir Joshua Reynolds, brought £2,000, being the simple representation of a child feeding chickens.

The modern auction rooms, it will be seen, have become scientifically systematised. The crowd of collectors that gathers at Christie's on Monday to bid for tapestries is not the same crowd that appears on Tuesday in the same galleries to appraise the market value of water-colour drawings by Turner, by Girtin, or by Birket Foster, nor even would the collector of Turner touch the fine stipple work of the latter artist. In collecting, as in diet, one man's meat is another man's poison. The wealthy buyers who set out to procure old Queen Anne and early Georgian silver have nothing in common with scholars who give their lives to understanding the artistry of the illuminated manuscript, nor with the patient searchers after pieces of Staffordshire pottery that illustrate national characteristics of a great industry.

* * *

In a cosmopolitan emporium like London, the coming and going of art objects,—marble statuary, Persian and other Oriental carpets and rugs, Chinese vases of glorious colour, richly carved Italian furniture, and flashing jewels,

—all combine to make a moving kaleidoscope of form and colour well calculated to bewilder the onlooker who is in the early stages of collecting and is attempting to educate his eye. The real key to disentangling this mass of fleeting objects is found in close and unremitting study in quieter regions: the serious examination of museum pieces, an hour

at a time wisely spent in the critical scrutiny of one particular little plot in the field of collecting.

Sometimes a little museum in itself comes under the hammer. A case in point is a collection of antique costumes, mainly English and French of the late eighteenth century, together with a few Oriental examples, which recently were sold in London. It was formed by the late collector between the years 1840 and 1860. There were some handsome specimens of English Court swords with metal hilts, gilt and chased, but not for use. Old English paste buttons and shoe-buckles are worth collecting. Here were examples of fine quality. Cut steel ornaments are objects to which the minor collector might turn his attention. Silk brocade and silk damask dresses and Georgian waistcoats of silk embroidered in colours with sprays of flowers, lavender silk breeches, and striped green coats are objects not easy to store nor to set out to artistic

advantage. A toreador's suit of purple silk embroidered with gold braid, sequins, and coloured stones, without the toreador inside, is like the play of *Hamlet* with the Prince of Denmark omitted.

* * *

For a long time Irish silver and Irish furniture have been coming into the London market. There are fine antiques in Ireland and now many of them are left to looters who know nothing of art values, and are unhappily destroying what they do not understand. We illustrate an Irish Chippendale mahogany chair, one of two that came through to London recently. Contemporary with Chippendale himself, this well illustrates the kind of translation which took



LENORA

Feminine loveliness in the 1840's, as depicted in an engraving of the period. An example of delightful work that may be had at small cost.

By T. Woolnath



WELSH CORNER TOILET STAND

The method of decoration seems primitive enough to suggest seventeenth century origin. The framing betrays the period of 1790.

place when his *Director of 1754* was published to set the styles for fellow craftsmen. There is a solidity in Irish Chippendale which is noticeable, a heaviness of structure departing from the subtleties of the creator of the style. Chippendale would never have put stretchers to cabriole legs. The claw and ball foot too has here become something apart from the clean-cut original design. The rail at the top loses the swing of Chippendale's ribbon form. But such pieces are exceptionally interesting and are of excellent cabinet work.

* * *

The byways of England are the hunting ground for those painstaking collectors whose finds eventually come to the fashionable auction mart. Recently the writer, quite by accident, in a miscellaneous store near the Docks, where hundreds of tawdry objects which sailors bring from foreign parts were for sale, including a live parrot in a cage, espied two small thin tiles, here illustrated. They are Liverpool and were printed in the days when Josiah Wedgwood used to send his Queen's ware, or cream-ware, to be printed at Liverpool by Sadler and Green, who invented transfer printing on tiles, and shares the honour of its invention with Hancock of the Worcester porcelain factory and with the enamellers at Battersea.

The tiles are harder potted than Dutch delft tiles, and are thin with edges slightly bevelled, and are exactly five inches square. The transfer printing is done in black, red, or puce, and the subjects are fable or costume figures. A

peculiarity of the early ones is the decorative border known to collectors of bookplates as "Chippendale" design. In date the tiles illustrated are about 1760 to 1769. At the latter date Sadler left his partner, who carried on the factory alone. The subjects of the two tiles are "A Ship in Full Sail" and "The Sailor's Departure." There must be thousands of these tiles scattered in various countries and many are in America. Those signed "Sadler and Green," or either name alone, sometimes with the addition "Liverpl," are most valued by collectors.

* * *

The minor collector is the one with the slender purse and the keenest of all outlooks, for that reason. Of course it is simpler, when possible, to be advised by a dealer and armed with a big banking account and to buy only well-known and well hall-marked antiques. But it is more fun to consider and reconsider as to whether one can afford what one loves. Your Midas never has these moments. Hence I suggest that steel engravings offer a delight denied to richer collectors, because they are too cheap. Recently I bought some dozen volumes including *Keepsakes*, and Turner's *Rivers of France*, this latter with lovely steel engravings done in Turner's lifetime by superb engravers after drawings by the master, who often superintended in



THE TOILET STAND OPEN

Observe the strictly limited mirror.



LIVERPOOL TILES (1760-1769)



their production. In Paris I found that, with the inborn instinct for what is artistically great, the prices of old English volumes were higher than in London. So buy your steel engravings in England. Somehow, although such engraving is a lost art requiring the delicate application of a watchmaker's eye to cut the lines, the English have not realized the treasures which they possess. Hence five shillings a volume endows one with twenty to thirty engravings of a high order. They tell wonderful stories of passing phases in fashion. Our illustration shows a lady of the "forties" entitled *Leonora*, from a drawing by T. A. Woolnoth, and engraved by T. Woolnoth. This is typical of plates in volumes that are scattered over England as thick as the leaves in Vallombrosa. To buy at a few pence apiece delicate engravings which no man can ever execute again is something in these days when competition for bargains in art is so keen.

* * *

A strictly utilitarian piece of furniture, yet possessing delightful qualities of the antique, is the corner cupboard illustrated, recently found at the sale of a village attorney's effects in Wales. It is of oak and dark with generations of waxing and polishing. It is evidently country made. The reeded pillars with acorn ornament at foot are about 1790 in date,—contemporary with the Staffordshire wash-hand basin with perforated bottom which is revealed on opening the top cover of the cupboard. An old mirror is inset in this cover, and a pipe runs down from the basin into a metal receiver beneath. The only modern touch is a brass towel-rail inside the door. The carving is rudely incised, as exhibited by the lozenge in the top panel. But the lower panel is of exceptional interest, as it shows the dragon, a form of ornament often associated with Welsh carving. This one is very creditably done.

* * *

There is now a fairly widespread movement on the part of wealthy collectors to recover possession of national works of art which have been held abroad for many years, sometimes for a century or more. Japanese sacrosanct art relics are being sought by wealthy Japanese, who proffer new lamps for old by sending tons of meretricious copies of their own and of old Chinese models into Occidental markets. Dutch connoisseurs have been very busy, of late, attending London auction sales; and they have paid high prices for old Dutch masters,—Rusdael, Mytens, Gabriel Metsu, and Gerard Terburg. Many of these old

canvases will find their way back to rich burgher mansions in the country of their origin.

On the other hand, Italian old masters never seem to find their way back to Italy, but spread in a widening circle, and from London cross the Atlantic. English private collections rich in old portraits and landscapes of the English school, the properties of noblemen and landed proprietors, are rapidly being thinned out. The great and ancient families find it increasingly difficult to carry on the stately life of before the war. Town houses have been given up and the number of country seats has been reduced. Hence the steady influx of fine pictures into the London market.

Nor is it always poverty that determines the sale. Sometimes fine ancestral domains with rich parks and trout-streams are encroached upon and defiled by the growing tentacles of factory towns. In a comparatively small country industrialism has its drawbacks, and soot and grime and furnaces and mines and rubble-heaps are not factors which make for æstheticism.

* * *

Paris just now is discussing the unreliability of so-called expert opinion in art. It seems that a Napoleonic souvenir, whose genuineness was attested by various documents, was recently bought by a wealthy collector, and presented to a government museum. The president of the latter, after a close investigation, refused the gift, experts having decided that it was nothing but a copy. The collector, thereupon, took the matter to the courts, where decision was rendered in favor of the museum, despite further expert opinion that the gift was authentic. The whole matter thus resolves itself into one question, a question that will be answered with much dissimilarity,—what is an expert?



IRISH CHIPPENDALE CHAIR

The stretchers and the ugly feet imply a provincial origin for this piece.

The Home Market

By BONDOME

NEAR Philadelphia, to be accurate, in Pottstown, the lady and gentleman here illustrated in silhouette face each other. They are in themselves very attractive, displaying as they do, that remarkable purity of outline and sensitiveness to qualities of texture that is characteristic of the best silhouettes. They possess some added interest in that one of them is labelled in faint ink, "Mr. John Shreeves, No. 80 Green St." Shreeves was a Philadelphia artist of early days, though not widely known to fame. The lady in the case is cut to a smaller scale and framed somewhat differently from the gentleman. But she faces him quite calmly, and in her cutting as well as in her general aspect seems to be a fitting mate for him.

The two frames are not quite the same either in size or in pattern; but they reveal a decorative method that was popular about 1810. The same thing will be found surrounding the silk embroidered designs, their charms enhanced with paint, which, in the early years of eighteen hundred, began to supersede the more laborious sampler work. These silhouettes by the way, are cut in a white paper mat, and are backed with black, an arrangement perhaps better suited to the exigencies of mounting and framing than that in which the figure was formed of black paper and mounted on a white ground.

* * *

Some of the more exclusive crockery and china shops that have landed their importations of foreign wares are



showing much china in what appear to be resurrections of eighteenth-century patterns: English, French, and German, in origin. Some are close replicas of old armorial types. Among them, too, are reproductions of elaborate small toilet-boxes. Marks on these pieces vary. Many bear a decorator's sign, and, in addition, two S letters crossed, so as to constitute a round armed X.

I am told that this is one mark of that cleverest of modern makers, Samson, of Paris. No one need hesitate to purchase such pieces for what they are. Their design is often beautiful and they are quite expensive. But they are the kind of thing which the traveller abroad may occasionally find offered as antique, and bearing a price premium commensurate with an assumed antiquity which they do not really possess.

* * *

There are, too, some very attractive examples of glass ware being manufactured in America that might, easily enough, be mistaken for old pieces. Entirely legitimate in themselves, and often quite strikingly decorative, they could be persuaded to lend themselves to deceitful use. I have noticed, for example, a blue paper weight, about the size of a small doorknob, and pleasingly punctuated with interior bubbles. Most dealers who have this piece will readily state that it is modern. Others, who purchased it in confidence of its antiquity, may still be unaware of their error. There are, likewise, candlesticks, tall and im-



posing, of slightly clouded yellow glass. Some of them enshrine a huge and quite pious looking tear. It is pardonable to weep with them, for they are blonde, and beautiful, and young. But that being the case, they should not be expected to qualify in the great grandmother class.

It is advisable to remember that a thing of loveliness, or of interest, should be recognized and admired for its quality, whether it was made yesterday or a thousand years since. It is not well to let admiration wait upon assurance of antiquity. At the same time, it is equally not well to be led into granting the added rarity, and hence value, of antiquity where that quality is non-existent.

* * *

A number of stories of the dissemination of fraudulent furniture, glass, and silver among American collectors are

going the rounds. How far they are to be credited is another matter. The prices which certain articles have attained are now sufficient to encourage the making of forgeries. That is certain. In the same shop I have seen flip glasses at two prices, one just five times that of the other. Yet the average observer would not know the difference between one glass and the other except as it was explained to him. The dealer, whose interest was in decorative accessories rather than in antiques as antiques, was, however, very careful that there should be no misunderstanding as to the relative genuineness of his wares. The problem of reproductions thus appears to have but one answer: know the dealer and trust him. Those who wish to speculate have opportunity to enjoy its risks as well as its satisfactions.

Current Books and Magazines

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department.

SANDWICH GLASS, *A Technical Book for Collectors*. By Lenore Wheeler Williams. New York: Published by the author; 102 pages, 26 illustrative plates. Price, \$5.00.

THIS review, it should, perhaps, be observed, is not written at the instance of the publisher of *Sandwich Glass*, but in response to various inquiries. On the basis of a cents-per-page cost the small volume under consideration needs to show, or to have shown, cause why it should be purchased. But it must have been an expensive thing to produce. It is well printed and well bound, and it has many half-tone plates, which, if not all notably clear, are sufficient for their purpose. Furthermore, the material was gathered "by the author covering ninety-odd thousand miles by motor;"—a feat which may easily have involved the sacrifice of one or more sturdy cars to the unrelenting search after truth. All things considered, the book is not high priced, particularly since the author's expressed scorn of commercialism precludes the belief that any thought of gain entered into the motive for publishing.

Some critics may possibly feel that authority other than that of ninety-odd thousand miles of motoring should be cited in support of the historical and technical statements which the book offers with an unvarying positiveness that implies incontrovertible correctness. Most students of Sandwich glass have found difficulty in discovering satisfactory evidence—other than the scant material in Jarves' little book—upon which to base their conclusions. Beyond certain well-established limits, hearsay and tradition are so notably untrustworthy that most technical treatises which run true to form are pretty careful to state the precise sources of their information. Deductions are properly an author's own; but he should, in so far as possible, place his reader in such first-hand contact with the original material of fact as to enable judgment as to its validity, and hence as to the correctness of the deductions.

In this respect, the literature of collecting is notably deficient in scholarly conscientiousness. Borrowing by one writer from others is common enough; but direct references to their works are extremely few. Of such unrecorded borrowings, however, the author of *Sandwich Glass* is to be pretty completely absolved. She criticizes certain unnamed writers by implication and cites one other by name in support of her position on a mooted point. For the rest she keeps her sources within herself.

This is well enough where the correctness or incorrectness of a statement is fairly obvious. But when doubts begin to arise in the reader's mind, his first question is likely to be: "How did you find

that out?" For example, in *Sandwich Glass* (page 25), the remark concerning the variants in the Bunker Hill cup-plates, that "three changes in the mould were made before the works were satisfied with the plate" either is merely a phrasing of the obvious, or is the revelation of a special problem that was met and solved some eighty years ago. If the former is the case, the remark is not worth making; if the latter, who told about it, and when, and where?

Similarly the statement that the rare clay impressions from the iron dies were used as selling samples, because of the excessive fragility of samples in glass, stimulates doubts which can be dispelled only by original authority. The 1831 Eagle cup-plate offers another case in point. The book tells us, without qualification, that the five stars on this much discussed plate, signify "five states added." Added to what? Search of chronological tables reveals the fact that in 1831, there were twenty-four states in the Union, of which Maine, the last to be admitted, had acquired Statehood in 1821. The coining of a cup-plate in 1831 to memorialize five quite unrelated events, the last of which was already stale by a decade, appears, therefore, to call for special explanation, if it is to be credited at all.

Other examples of this trait of making insufficiently supported affirmations, which is the inherent fault of the book, might be cited. It is pleasanter to agree with the position taken in regard to the so-called Robert Fulton cup-plate (pages 24 and 26), which, by the way, is re-enforced by references. Yet justice to the inexperienced collector, who is bound to look upon things printed in books as correct beyond possibility of error, requires a precautionary word concerning one or two of the illustrations. Not without previous communication with the author of *Sandwich Glass*, should one try to secure a "Washington George" six-inch plate (page 78, Fig. 1) with the head turned to the left and with the star below, rather than above, the Father of his Country. Search for the Concentric Circle Eagle (page 22, Fig. 10), might prove equally fruitless unless one should encounter a Hop-vine Eagle whose border, for some reason, had been ground away.

So much for unfavorable criticism. It is not given for the purpose of belittling a very praiseworthy effort: but only for that of safeguarding the collector against the easy assumption that because the book is "technical" it is therefore, at all points to be depended upon. Nevertheless the reliability of *Sandwich Glass*, as in itself, an authoritative document, is probably high. The author knows her material well. She has studied it with enthusiasm and has developed a genuine sense of its intrinsic quality. If she is in-

lined at times to exaggerate the artistic excellence of Sandwich design, thereby confusing design as such with brilliance of general effect, she is but falling into a common error. She quite disarms criticism on that score when she frankly remarks: "As the reproduction of blown glass is easier than pressed, there is a certain joy in owning fine specimens of the latter."

It is no small achievement, further, to have been first to bring together, in some approximation of scientific form, the available material concerning the Sandwich factory and its product. The book presents in an orderly way, first its historical and technical data, then a series of classifications: cup-plates, salts and Victorian animals, candlesticks and lamps, flat ware, presentation and commercial pieces. Types and variations in each class are listed and described with some fullness, though completeness is, of course, neither sought nor accomplished. The manufacture of Sandwich glass covered virtually half a century. Even if its excellence declined after 1850, the designs of twenty-five years could hardly be compassed in a small volume.

Sandwich Glass, then, is to be commended as well arranged, suggestive, sufficiently illustrated and, considering its size and method, really informative. Used as a check for one's own judgments, rather than as a court of last resort in matters of doubt, it is pretty sure to be useful. For that reason, and because it is a pioneer accomplishment in its field, it deserves a place in the library of the glass collector.

FRENCH ORDERS AND DECORATIONS. By Harrold E. Gillingham, New York: The Numismatic Society. Paper, 110 pages, illustrated with 36 plates.

A COUNTRY which has participated in all the great political upheavals of Europe and has staged individual upheavals of its own; a country, further, which is pre-eminent in art, might, in the course of its history, properly be expected to produce not only a great variety of orders and decorations of honor and bravery, but superior design throughout the variety.

Such, in fact, is the case of France, and yet, hitherto, very little on the subject has been written in English. The present modest yet beautifully printed volume represents an effort to gather together and to codify the foreign language material on the subject, which is scattered through many volumes.

From 496 to 1783 there were thirty-four orders created in France. Few, if any, have remained in continuous existence since the beginning of the nineteenth century; but they are alphabetically listed in this book, and several of their insignia are illustrated. Numerous decorations and war medals are also discussed and illustrated. A list of other awards in different fields of social endeavor is likewise given. A bibliography, notes, and a careful index close a compact and attractive book.

To know French decorations is to know French history; to know the history is not necessarily to know the decorations. For some, here lies, perhaps, a new and unexpectedly attractive approach to a subject which seldom becomes vital until it begins to yield unlooked for treasure in response to search prompted by a specific interest.

Antiques in Current Magazines

FABRICS AND TEXTILES

MR. PERCIVAL D. GRIFFITH'S COLLECTION OF OLD ENGLISH NEEDLEWORK. Eugenie Gibson, in *The Connoisseur* for July. A short article with excellent illustrations from objects in this famous collection.

WHEN ARE OLD RUGS VALUABLE? Arthur Upham Pope, in August *Arts and Decoration*. Illustrated. Some of the principles involved in establishing their real worth.

HOW TO SELL DESIGN. G. Glen Gould in August *Good Furniture*. A short article on the origin of design, written for the textile salesman.

FURNISHINGS

THE KING HOOPER MANSION. Dexter Edwin Spalding, in August *House Beautiful*. Illustrated. Account of a famous colonial house, filled with antiques.

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MASSACHUSETTS

COLONIAL FURNITURE. Henry W. Frohne, in August *Good Furniture*. A brief review, with illustrations, of *Furniture of the Pilgrim Century*, by Wallace Nutting.

THE SIMPLE USE OF THE PERIOD STYLES IV—WILLIAM AND MARY AND QUEEN ANNE. Robert L. Ames, in August *House Beautiful*. Illustrated.

DOORS OF OLD SPAIN IN MODERN CALIFORNIA, in *House and Garden*, for August. A page of photographs.

CHINA

THE IMARI WARE OF JAPAN. Gardner Teall, in *House and Garden* for August. Illustrated. Collectable porcelains of the Hizer Province.

METAL

THE EARLY ARCHITECTURE OF PENNSYLVANIA, PART XIII—IRONWORK. A. Lawrence Kocher, in *The Architectural Record* for August. Fine illustrations of handrails, andirons, door knockers, and foot scrapers.

MISCELLANEOUS

A BYZANTINE IVORY IN THE MORGAN COLLECTION. William M. Milliken, in August *Arts in America*. Illustrated. From Morgan collection in the Metropolitan Museum.

THE PICTORIAL BANDBOX. Mary Harrod Northend, in the August *International Studio*. Illustrated. An account of our great-grandmothers' handboxes and their origin.

FROM HARP TO HARPSICHORD. Karl Freund, in the August *International Studio*. Six full page illustrations, in color, of historical stringed instruments, with text description of their evolution from antiquity to the eighteenth century.

HOW I BECAME AN ANTIQUER. Edward Williston Frenz, in August *House Beautiful*. Some confessions of a collector.

LET'S COLLECT OLD GLASS AND OTHER THINGS. Alice Van Leer Carrick, in *The Ladies' Home Journal* for August. Illustrated. Remarks on collecting.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material and derivation, and should, if possible, be accompanied by photographs.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

37. J. A. C., Connecticut.

As an opener this month, here is a photograph of some pieces of china belonging to Jane E. Cassidy of Norwich, Conn. The ware is very white, fairly translucent; in the smaller pieces quite fine in texture, in the larger—particularly on the outer surface of a large saucer—showing very tiny bubbles and some specks.

Decoration is in black bat, or glue, printing, showing landscapes, some with ruins and some without. Among these are what appear



Photograph by Jean Keifer

to be an Oriental, possibly East Indian, temple in a wilderness; a ruined castle, and an English manor house. The shape of these pieces is very refined and the effect of the ware and its decoration is unusually pleasing. One at least of the cups in which apparently tea had been allowed to steep is discolored so that the glaze has taken on a rich tint, of the traditional color of cream.

The costumes of a man and a woman engaged in viewing a manor house, together with certain architectural features in the house, indicate a date for this ware somewhere about 1830. By that time Bristol had ceased to be. Worcester, apparently, had given up the production of that delightful engraved ware for which Hitchcock is claimed as the inventor, whereas china was in full production at Liverpool until 1841. Under the circumstances it might seem wise to classify the ware as Liverpool, using the term in a very general sense. But Liverpool ware is of a creamier color than these very white examples. The shapes of these latter, furthermore, are strongly suggestive of the Worcester ware of an earlier period. Not only this, but while Worcester had given up the copper plate transfer work of the mid-eighteenth century, there is reason for believing that it was using the bat or stipple process displayed in these pieces. Various potters, however, in Staffordshire were turning out the same sort of thing. It is significant that John and William Ridgway were producing an "India Temple" pattern of stone china. To have a decided opinion in the face of the evidence is to be courageous or ignorant. Perhaps some reader may offer a conclusive suggestion.

38. J. S. B., *New York*, asks:
What is

(a) A round china pitcher about two quarts capacity; on one side is printed in blue letters the first amendment to the Constitution, 1791. On the reverse is the figure of Justice before whom is kneeling a dark-skinned figure, possibly Indian. At the left is a printing press, etc., representing the free-speech and press part of the amendment.

(b) A Bristol Connecticut clock with a painting on its glass door entitled "Catholic Chapel, Finsbury?" Where is Finsbury?

(c) Is a sampler dated 1778 unusually old for a sampler?

(d) Is a small Terry mantel clock beating half seconds a rarity?

(e) Is a Staffordshire Ben Franklin, 14 inches high, unusual?

(a) This is an anti-slavery pitcher issued about 1837. Various pieces of crockery printed with this design are said to have been made in England and sent to this country as a gift of the English Anti-Slavery Society to the American Abolitionists. They were sold at auction in New York and the proceeds donated to abolition work. The dark-skinned figure is a slave. The other may be Justice, or, perhaps, Liberty. The plates are more commonly encountered than the pitchers. See Alice Morse Earle, *China Collecting in America*.

(b) Finsbury is a district of London. A Canadian town formerly of the same name is now known as Davidson. Bristol clocks were exported to England and the one mentioned may have been intended for that purpose.

(c) The best period of samplers is about 1650. Comparatively few seventeenth-century samplers are to be found in America, however. The date 1778 is not unusually remote.

(d) A Terry clock such as you mention is not usual.

(e) A genuine Staffordshire Ben Franklin is not common, yet it is occasionally encountered.

39. C. A. R., *Massachusetts*, inquires as to the date of a clock bearing the name Jas. Barlow, Oldham.
Somewhere about 1775.

40. J. M. C., *Maine*, queries whether any of the ANTIQUES' "clock sharps" can tell anything about John Topping who inscribed himself as "Memory Master" on the dial plates of his clocks?

None of the sharps consulted has any information. Perhaps someone else will come to their rescue. Britten tells us that Topping was apprenticed in 1691 to William Grimes. Beyond that nothing seems to be published.

41. S. M. S., *New Jersey*, describes:

(a) A large mug of dark brown, almost black ware, decorated on both sides with raised figure of a hunter, carrying his gun; behind him a rail fence. It is marked on the bottom "Clt & Co., no. 16."

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A. H. EATON, Collinsville, Conn.

(b) A brown ware match box with rabbit head, acorns and leaves on the cover; two rabbits and two hounds with acorns and leaves on stand. The ware is very hard. This match box is stamped "C & H." The ware of both objects seems quite similar.

(a) The description suggests an American ware, which, without direct reference to the piece, it is impossible to identify. The mark of "Clt & Co." is not listed in the usual references. Cartlidge and Company produced a considerable variety of pottery at Greenpoint, N. Y., from 1848 to 1856; but no record of signed pieces exists.

(b) "C & H" may be the stamp of the Staffordshire potters, Cockson and Harding, who were active in 1856.

42. E. O. E., *Minnesota*, asks concerning a large black walnut bookcase purchased some years since in Washington and purporting to have belonged to General U. S. Grant. It was made by W. G. Thwaites of Boston, whose name is stamped in the drawers.

The name of Wm. G. Thwaites occurs in the Boston directory as early as 1860 and as late as 1885. He is listed as a cabinet-maker at 85 Hudson House at Chelsea. Perhaps some reader can tell whether he ever executed work for General Grant.

The Collector's Biographical Dictionary

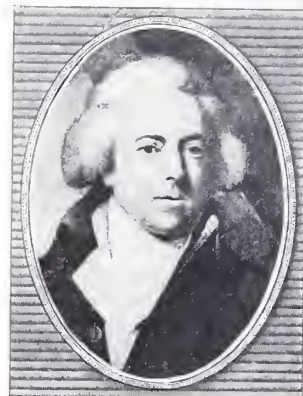
Compiled by WALTER A. DYER

Author of The Lure of the Antique, Early American Craftsmen, Creators of Decorative Styles, Handbook of Furniture Styles, etc.

This dictionary is compiled not so much for the purpose of giving biographical details as to furnish for collectors a table of ready reference for the identification of the authors of those subjects which Americans, as a rule, collect. In order to set definite limits, I have included only the names of craftsmen, designers, etc., who worked in England or America, since English and American antiques form the bulk of American collections. I have made no attempt to list the large number of minor cabinet-makers, clock-makers, silversmiths, potters, etc., whose names may be found in books dealing with special subjects.

ADAM, JAMES. An English architect of the Georgian period. brother and partner of Robert Adam (q. v.), and his successor as British royal architect between 1792 and 1794.

ADAM, ROBERT. (1728-1792), England's great exponent of the Classic in the Georgian era. As an architect and designer of furniture he represented, more than any other, the revolt against Rococo and Baroque extravagance and a return to greater delicacy and chastity of design, due in part to his travels and studies in Italy in the '50's. He came of a gifted Scotch family, was educated at the University of Edinburgh, and studied architecture in England and on the Continent. In 1758, in partnership with his brother James, he established himself as an architect in London and soon was widely employed by the gentry and nobility, becoming a more popular architect than Sir William Chambers. He was a member of the Royal and Antiquarian Societies, and in 1761, at the age of thirty-five, was, with Chambers, appointed joint architect to the King and Queen. In 1764 he published a volume of his Dalmation studies and in 1773 the firm, which had been designing and building many palaces and country seats, began the publication of their *Works in Architecture*. Robert Adam is known as much for his interior decoration and furniture design as for his architecture. His furniture designs were executed for him by Chippendale and other prominent cabinet-makers, and the so-called Adam style, showing a kinship with that of Louis XVI, struck a new note which was echoed by Hepplewhite, Sheraton, and Duncan Phyfe.



ROBERT ADAM

ADAMS, WILLIAM. (1745-1805). A favorite pupil and follower of Wedgwood, he set up in business for himself as a potter in 1787

Greengates and Newfield, England, where he made an excellent grade of jasper ware.

BADGER, THOMAS. A prominent pewterer in Boston between 1789 and 1810.

BAGNALL, BENJAMIN. Boston's most prominent clock-maker before 1750. He made tall eight-day clocks, with pine and walnut cases, in Charlestown, Mass., as early as 1712. He was succeeded in 1740 by his sons, Samuel and Benjamin, Jr., who conducted business in Boston.

BALCH, DANIEL. A clock-maker in Newbury, Mass., about 1760-1790. He was succeeded by his sons, Daniel and Thomas. The latter was succeeded in 1818 by his son Charles.

BENTLEY, THOMAS. An experienced merchant and man of artistic culture who became the partner of Josiah Wedgwood (q. v.) in 1768.

BOARDMAN, THOMAS D. A pewterer of Hartford, Conn., in the early nineteenth century.

BOELEN, JACOB and HENDRICK. Dutch silversmiths, father and son, and also partners, who came to New York shortly after 1680 and enjoyed a large share of the trade of the town.

BROADWOOD, JOHN. A famous piano-maker of London who opened his factory in 1766.

BURNAP, DANIEL. An American clock-maker who worked in Andover, Mass., and in Hartford, Plymouth, and East Windsor, Conn., between 1780 and 1800.

BURT, JOHN. A wealthy and prominent Boston silversmith of the first half of the eighteenth century. He was succeeded by his two sons, Samuel (1725-1754) and Benjamin (1729-1804). To the latter we are indebted for a large part of the finer ware of his time.

CARTLIDGE, CHARLES. A potter of unusual ability who came from England, where he had worked for William Ridgway, and established the pottery at Greenpoint, Long Island, in 1848.

CHAFFERS, RICHARD. The most famous of the Liverpool potters. He established his pottery in 1752 and exported largely to America.

CHAMBERS, SIR WILLIAM (1726-1796.) A famous Georgian architect who typified the ultra-fashionable taste of his time. In many respects his life and personality are more interesting than his work, though he exercised, by reason of his talents and social position, a strong influence on the styles of his day. His youthful travels took him to the Orient, where he became enthusiastic over the applied arts of the Chinese. In 1755 he started his career as a practicing architect in London and soon won royal patronage. He designed many important buildings as well as the royal gardens at Kew. In 1757 he published *Designs for Chinese Buildings*, etc., and, in 1759, his notable *Treatise on the Decorative Part of Civil Architecture*, which has become a classic. In 1763 he published a book of his Kew Garden designs, and in 1772 *A Dissertation on Oriental Gardening*. In spite of his penchant for Chinese forms, he was a true classicist and many of his designs were Greek. In 1768, Chambers was largely instrumental in founding the Royal Academy of Arts, and in 1775 he became architect of Somerset



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House, his greatest monument, in which he kept alive the Classical tradition of Inigo Jones. His interior work influenced Chippendale and other furniture designers to a noteworthy degree.

CHIPPENDALE, THOMAS. (Circa 1710-1779.) Perhaps the most prominent figure in the history of English furniture, Chippendale was, however, less an originator than an adapter and follower. He was merely the most prominent of a school of designers of the period which bears his name. The new vogue for mahogany helped to popularize his work. About 1750 he established what became the largest and most successful upholstery and cabinet-making business in London. He was a designer and a carver, and he executed the designs of the Adam brothers as well as his own. He published several books of designs, chief of which was *The Gentleman and Cabinet-Maker's Director*, which included an amazing variety of designs for all sorts of furniture. His style ranged from the Anglo-Dutch to the Louis XV, and included Chinese and Gothic effects, with many hybrids. The work wrongly or rightly attributed to him is of unequal excellence, but Chippendale furniture, so-called, has always held a high place in the esteem of collectors.

CLAGGETT, WILLIAM. (1696-1749.) One of the best clock-makers of his day. He worked in Newport, R. I. Mention is also made of an H. Claggett and a Thomas Claggett.

CLEVELAND, MRS. LUCY HILLER. (1780-1866.) A famous maker of dolls or "figures" in Salem, Mass.

CLEWS, JAMES AND RALPH. Among the best-known of the Staffordshire potters of the late eighteenth century. They produced many American views, including the so-called states plates, and the Dr. Syntax series.

CONY, JOHN. (1655-1722.) A Boston silversmith, brother-in-law of Jeremiah Dummer.

COPELAND, WILLIAM. English potter and partner of Josiah Spode (q. v.).

CURTIS, LEMUEL. (1790-1857.) A clock-maker of Boston and Concord, Mass., and Burlington, Vt., who improved upon the Willard banjo-clock and produced a number of fine timepieces which, from a decorative point of view, are held to surpass even Willard's.

DANFORTH, SAMUEL. A pewterer in Hartford, Conn., in the early part of the nineteenth century.

DAVENPORT, JOHN. An English potter who made porcelain at Longport, Staffordshire, beginning 1793.

DUESBURY, WILLIAM. Founder of the Derby Porcelain Manufactory in 1751. In 1769 he purchased the Chelsea works.

DUMMER, JEREMIAH. (1645-1718.) An early American silversmith, son of Massachusetts settlers, and an apprentice of John Hull. He engraved and printed the first paper currency for Connecticut.

EDOUART, AUGUST. A famous free-hand silhouette cutter, born in France in 1788, exiled to England in 1815, and a resident of the United States from 1839 to 1849. He is said to have cut 50,000 likenesses in his day, including those of many famous persons. His studio was at Saratoga Springs, N. Y.

EDWARDS & DARLY. A firm of English cabinet-makers, contemporary with Chippendale, who specialized in Chinese forms. They published books of furniture designs in 1750 and 1754.

EDWARDS, JOHN. (1697-1743.) A maker of fine silverware in Boston and one of the wealthy men of his day.

(To be continued in the next number)

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Sheffield plate; Sandwich glass in green, blue, amber, yellow, and opalescent; also crystal and colors combined. Cup-plates, salts, candlesticks, lamps, plates, bowls, honey plates, all in old Sandwich glass. Call or write. S. ELIZABETH YORK, Beacon Street, Mattapoisett, Mass.

FRANKLIN STOVE, complete; brass ornaments, fine opening, medium size, all original. No. 197.

GLASS CUP-PLATES, historical and conventional. American flask and bottles. Two-quart violin flask; Stiegel and Sandwich glass. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

EARLY AMERICAN SCROLL-TOP CHEST-ON-CHEST—Original large willow brasses; Sheraton sideboard; a Virginia walnut miniature slant-top desk, 18"x12 $\frac{3}{8}$ ", and 21 $\frac{1}{2}$ " high; unique and beautiful mahogany sideboard in Phyfe style; beautiful pine paneled corner cupboard; mahogany slant-top desk, claw and ball feet; these are only a few of the pieces filling seven rooms of the HOOSAC ANTIQUE & HOBBY SHOP, Hoosick Falls, N. Y. Collection of 200 glass flasks; also cup-plates and Sandwich glass. Special prices for September and October.

EMERALD GREEN PINT FLASK, "Traveller's Companion," bird, reverse "Lockport Glass Works," star; half-pint aquamarine violin flask, unusual shape, inscribed "B.P. & B."; emerald green half-pint Keene flask, horizontal ribs, oval sunburst, circle and dot in center. Many others. DOROTHY O. SCHUBART, INC., 145 5th Avenue, Pelham, N. Y.

FINE CURLY MAPLE CORNER CUPBOARD, \$65. Early pine corner cupboard, good condition, \$25. Cherry daybed, pretty turnings, \$25. Lowestoft tea-set, 21 pieces, proof; 5 extra choice cups and saucers, helmet pitchers, teapots, caddies, numerous pieces. Pair of opalescent eagle salts, other Sandwich salts. Some wonderful samplers. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, L. I.

FRANKLIN STOVE with eagle, thirteen stars, and original andirons; several slender high four-posters, some rare flasks. Rockingham, few tufted and candlewick bedspreads. N. Currier print, U.S. M. S.S. "Atlantic," early newspapers, and blue and white Tyler coverlet, dated, with eagles and "E Pluribus Unum," are but a few of the interesting recent additions to our stock. DOROTHY O. SCHUBART, INC., 145 Fifth Avenue, Pelham, N. Y.

GENUINE OLD PINE DRESSER; height, 6 ft. 8 in.; width, 4 ft. 3 in. Four shelves, two drawers, and two cupboards. Date, 1775, on top. MRS. EVA C. HOSMER, Chester, Vt.

GENUINE OLD MAPLE BUREAU, original brasses. Seventeenth century cradle. Fine old Vixon pewter teapot. FRANK G. HALE, 2 Park Square, Boston, Mass.

GENUINE OLD FOUR-POSTER JOCOBEAN BED, solid oak, beautifully carved, with handsome canopy. Also delicately carved sixteenth-century Italian table; could be used as a dining-room table. Pictures and prices will be given on application. MRS. ROBERT P. BASS, Peterboro, N. H.

"GLASSWARE—Old and New"; Barber, \$25; "Stiegel glass" Hunter, \$35. No. 210.

GLAZED CHINTZ BED COVER; 15 yards material with valance. Hidden in attic chest eighty years; striped floral pattern. Rich colors, especially fine for maple room. Perfect condition; history authenticated. G. W. SOLLEY, Lock Box 24, Rockport, Mass.

HN BAILEY HOUSE, HANOVER FOUR CORNERS, Massachusetts, pathway from Boston to Provincetown. Very fine collection of hooked rugs, furniture, and china.

ARGE COLLECTION hooked rugs, ranging in price from \$1 up. Will send C.O.D. express, subject to examination. How many do you want sent? F. E. WOODMAN, 217 Pine Street, Bangor, Me.

ARGE COPPER LUSTRE PITCHER, picture "Moses in the Bullrushes," 9 inches in height. Large silver resist pitcher. Three brace-back Windsor chairs. Pewter kitchen-dresser, scalloped sides and rat-tail hinges. Octagonal maple bed, slim posts, duplicate of one in John Alden House, Duxbury, Mass. Pine high case clock, scroll top, painted birds and flowers in dial. Two violet Stiegle bottles, diamond and daisy pattern. Small round-arm Windsor settee. Blue and white sugar bowl, Boston State House, with cows on the Common. Also historical bottles. Box 508, Narragansett Pier, R. I.

MAPLE DESK, slant top, light finish, country made about 1770. Had been in one family for four generations. Photograph on request, private owner. No. 213.

MAPLE SERPENTINE FRONT DESK, unrestored; pair yellow glass Dolphin candlesticks. FULLER HOMESTEAD, Hancock, N. H.

MASONIC PUNCH BOWL and pitcher, Liverpool ware, 1802. Also "The Astrological Judgment," Saunders, 1677; "Open Reformatum" by Partridge, 1693. E. Ridgway, 394 Boylston Street, Boston, Massachusetts.

PRISMS, candelabras, bobaches (with hooks for prisms) in crystal, blue, amber, amethyst, green, purple, red; all sizes of Colonial and English prisms

on hand. BOKIEN'S ANTIQUE CURIOSITY SHOP, 80 Monroe Avenue, Rochester, N. Y.

RARE PINK LUSTRE TEA-SET; pair Dolphin candlesticks; pair blue candlesticks; blown glass lamps in pairs; paper weights; Aaron Willard banjo clocks; pine dresser. WORKSHOP OF LITTLE HARBOR, 137 Washington Street, Marblehead, Mass.

MOLLY NYE GAMMONS has a very good curly maple highboy; six Hepplewhite or Sheraton chairs in perfect condition, unrestored; a Canton china set; and sundry other goods for sale. BITTER-SWEET SHOP, Hathaway Road, New Bedford, Mass.

NEW HOPE ARTS AND CRAFTS, New Hope, Pa. On the old York Road, halfway between New York and Philadelphia. Handicrafts old and modern.

ONE DOZEN OLD ITALIAN DESSERT SPOONS, one dozen forks, original crest. Other Italian silver and jewelry. GEORGE C. GEBELEIN, 79 Chestnut Street, Boston, Mass.

SAIL MAKER'S BENCH, old pine, 6 ft. long, 14 in. wide, 14 in. high. Old ship models, sea chests, brass swinging lights, ship bells. Grandfather clock, brass works, mahogany. Fine old mahogany sideboard. The GLOUCESTER CURIOSITY SHOP, 32 Main Street, Gloucester, Mass.

SHERATON swell-front mahogany sideboard. Set six mahogany Sheraton chairs. Three section Hepplewhite banquet table. Block-front desk. Sheraton sofa. Hepplewhite, Chippendale, Earlypine. WILMER MOORE, 18 West Broad Street, Hopewell, Mercer County, N. J.

SHIPS—Large drawings of the old-timers in full sail, with correct color information; suitable artists and collectors. \$19 each. A. CLIVE-EDWARDS, 133 Highland Avenue, Salem, Mass.

SIX CHARMING, OLD, PAINTED, WOODEN CHAIRS, suitable for breakfast room; cherry corner cupboard; trundle bed; set three gilt window cornices, good condition. FRANCES L. RATHBONE, Stuyvesant, N. Y.

THREE CHIPPENDALE CHAIRS, flip glasses, six 16½-inch pewter platters, rush seat settee, collection of Staffordshire figures; decorated furniture, nest of lacquered tables, carved chessmen; pair of white Bennington pitchers; six "Remember Me" mugs; set of old blue ware. ANTIQUITY SHOP, 10 Spring Street, Brunswick, Me.

TWO EXTRAORDINARY TALL CLOCKS, purchased in England during the war. Late eighteenth or early nineteenth century. Cases oak and mahogany, perfect condition. First by Bates of Kettering, original painted dial, brass hands, moon phases. Second by Ilmstead of Birmingham, engraved brass dial, steel hands, brass mounts. Private owner will make reasonable price. No. 212.

TWO PERSIAN STAIR RUNNERS, each sixteen feet long; stenciled chairs; strawberry tea-set; lustre ware; old glass and hooked rugs. NEW ENGLAND ANTIQUE SHOP, cor. West Broadway and Union Street, Bangor, Me.

WHALING SCENE of geographical and scriptural interest, rare piece, line watercolor, dated 1798, fine preservation, 18x14. \$250, photo. A. CLIVE-EDWARDS, 133 Highland Avenue, Salem, Mass.

WORCESTER, MASS., VARIED STOCK FOR DEALERS—Sheraton, swell-front bureau, tavern tables, Bennington dog; cup-plates, flasks, Sandwich. Collectors' commissions executed. GATES & GATES, 24 Charlotte Street, Worcester Mass.

COLLECTORS' GUIDE TO DEALERS

Henceforth ANTIQUES will maintain this COLLECTORS' GUIDE listed alphabetically by states. The charge for each insertion of a dealer's address is \$2.00. Longer announcements by dealers whose names are marked * will be found in the main advertising columns. Contracts for less than six months not accepted.

CONNECTICUT

- *D. A. BERNSTEIN, 205 Westport Avenue, Norwalk—General line.
- *JAMES DAVIDSON, 191 Howard Street, New London—General line.
- *A. H. EATON, Collinsville—Reproduction of Antique Brasses.
- *FARMINGTON STUDIOS, Farmington—General line.
- *THE HOMESTEAD, 1464 Fairfield Avenue, Bridgeport—General line.
- *MALLORY'S ANTIQUE SHOP, 1125 Chapel Street, New Haven—General line.
- *NELLIE SPRAGUE LOCKWOOD, 9 Westport Avenue, Norwalk—General line.

ILLINOIS

- *HO HO SHOP, 673 North Michigan Boulevard, Chicago—General line.

MAINE

- *CLARENCE H. ALLEN, 338 Cumberland Avenue, Portland—General line.
- *W. W. CREAMER, Waldoboro—General line.
- NEW ENGLAND ANTIQUE SHOP, corner W. Broadway and Union Street, Bangor—General line.
- MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick—General line.

MASSACHUSETTS

- *ANDERSON, CARPENTER & RUFLE, 30 Boylston Street, Cambridge—Repairers and general line.
- *CHARLES S. ANDREWS, 37 Charles Street, Boston—General line.
- *BITTER-SWEET SHOP, Hathaway Road, New Bedford—General line.
- *BLUE HEN ANTIQUE SHOP, Harrison Street, Lowell—General line.
- *BOSTON ANTIQUE EXCHANGE, 33 Charles Street, Boston—General line.
- *BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston—General line.
- *R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.
- *J. P. CALDWELL, 8 and 9 Hamilton Place, Boston—General line.

- *CARESWELL SHOP, Marshfield—General line.
- *MRS. CLARK'S SHOP, Eighth Street, New Bedford—General line.
- *COLONIAL ANTIQUE ORIENTAL CO., 151 Charles Street, Boston—General line.
- *JOSEPH E. DORAN, Smith's Ferry, Holyoke—General line.
- F. J. FINNERTY, 16 Fountain Street, Haverhill—General line.
- *FLAYDERMAN AND KAUFMAN, 65, 67 and 68 Charles Street, Boston—General line.
- *JANE FRANCES, 33 River Street, Boston—General line.
- *GEORGE C. GEBELEIN, 79 Chestnut Street, Boston—Antique jewelry and silver.
- *GOULDING'S ANTIQUE SHOP, South Sudbury—General line.
- *FRANK G. HALE, 2 Park Square, Boston—Antique jewelry.
- *HARLOW & HOWLAND, Duxbury—General line.
- *HILL-McKAY CO, 120 Tremont Street, Boston—Appraisers.
- HERBERT N. HIXON, Old Parish House, West Medway—General line.
- *MRS. D. T. JOHNSON, 534 Locust Street, Fall River—General line.
- *JORDAN MARSH COMPANY, Washington Street, Boston—Early New England furniture.
- *LEONARD & COMPANY, 46-48 Bromfield Street, Boston—Auctioneers and Appraisers.
- *C. F. LIBBIE & COMPANY, 3 Hamilton Place, Boston—Rare Books and Old Prints.
- *KATHERINE N. LORING, Ye Old Hallie, Wayland—General line.
- *DANIEL F. MAGNER, Fountain Square, Hingham—General line, Appraiser.
- *WM. K. MCKAY CO., 7 Bosworth St., Boston—Auctioneers and Appraisers.
- *J. S. METCALFE, corner North and Federal Streets, Salem—General line.
- *MUSICIAN'S SUPPLY CO., 218 Tremont Street, Boston—Old Violins, Violas, and Cellos.

- *OLD CURIOSITY SHOPPE, 30 Sandwich Street, Plymouth—General line.
- *R. P. PAULY, 5 Charles Street, Boston—General line.
- *F. C. POOLE, Bond's Hill, Gloucester—Gen'l line.
- *QUEEN ANNE COTTAGE, Queen Anne Corners, Accord—General line.
- LOUISE R. READER, 216 Appleton Street, Lowell—General line.
- *MELVIN D. REED, 700 Washington Street, South Braintree—General line.
- *I. SACK, 85 Charles Street, Boston—General line.
- *H. SACKS & SONS, 62-64 Harvard Street, Brookline—General line.
- *SHREVE, CRUMP & LOW, 147 Tremont Street, Boston—Antique furniture, jewelry, ship models.
- *SIMON STEPHENS, 910 North Shore Road, Revere—Hooked rugs, repairer of rugs.
- *SOUTH SUDBURY ANTIQUE SHOP, South Sudbury—General line.
- *A. STOWELL & CO., 24 Winter Street, Boston—Jewellers and repairers of jewelry.
- *SAMUEL TEMPLE, Lynnfield Center—General line.
- THE LITTLE COTTAGE, 493 Auburn Street, Auburndale—General line.
- *MRS. MARY D. WALKER, corner Front and Wareham road, Marion—General line.

NEW HAMPSHIRE

- THE ANTIQUE SHOP OF THE AMERICAN CITIZENS CLUB, Peterborough—Tea room and general line.
- *FULLER HOMESTEAD, Hancock Village—General line.
- MAX ISRAEL, Henniker—General line.
- *C. A. MACALISTER, Hillsboro—General line.
- *E. A. WIGGIN, 350 State Street, Portsmouth—General line.

NEW JERSEY

- *WILMER MOORE, 18 West Broad Street, Hopewell—General line.
- *H. M. REID, 27-29 No. Warren Street, Trenton—Auctioneers and Appraisers.
- C. M. WILLIAR, 31 Main Street, Bradley Beach—General line.

NEW YORK

- *AMSTERDAM SHOPS, 608 Amsterdam Avenue—General line.
- *L. B. LAWTON, Skaneateles—Hooked rugs.
- *FRED J. PETERS, 384-386 Broadway Murray Hill, Flushing, Long Island—General line.
- *STEPHEN VAN RENSSELAER, 873 Madison Avenue, New York City—General line, firearms.
- *A. WILLIAMS, 62 Ossining Road, Pleasantville—General line.
- *KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, Long Island—General line.

PENNSYLVANIA

- *THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street, Pottstown—General line.
- *WM. BALL & SON, Malvern—Reproduction of antique brasses.
- FRANCIS D. BRINTON, Oermead Farm, West Chester—Early Pennsylvania furniture, glass, etc.
- WILLIAM R. FIELES, Christiana, Lancaster County—Antiques.

- *HUSTON'S ANTIQUE SHOP, 321 South 11th Street, Philadelphia—General line.
- *OSBORNE'S ANTIQUE SHOP, 1026 Pine Street, Philadelphia—General line.
- MARTHA DE HAAS REEVES, 1807 Ranstead Street, Philadelphia—General line.
- *ARTHUR J. SUSSEL, 1724 Chestnut Street, Philadelphia—General line.

RHODE ISLAND

- *MRS. CLARENCE A. BROUWER, 260 Brow Street, East Providence—Antique glassware, china.
- *G. R. S. KILLAM, Pawtucket—Clock repairing.
- MABLE K. ROGERS, 63 Empire Street, Providence—Jewelry and general line.

VERMONT

- *E. W. ALLEN, Woodstock—General line.
- *CHELSEA SHOP, Chelsea Green, Chelsea—General line.
- *THE EVERETT ANTIQUE SHOP, 161 So. Winoski Avenue, Burlington—General line.
- *HARRIS ANTIQUE SHOP, Brandon—Gen'l line.

- *E. J. JOHNSON, White River Junction—General line.
 - *HELEN M. MERRILL, Woodstock—General line.
- WASHINGTON, D. C.
- J. J. HECK & CO., 427½ Tenth Street, N.W. Washington—Antique jewelry; general line.
 - *GEORGE W. REYNOLDS, 1742 M Street N.W. Washington—Antique furniture.

ENGLAND

- *T. ALLEN, "Craigard," Blake Hall Road, Waistead—Stamps.
- *J. CORKILL, Rock Ferry, Birkenhead, Cheshire—General line.

REPAIRERS

- N. S. HILL, 120 Tremont Street, Boston—Chin glass, silver, bric-a-brac.
- *S. EDWARD HOLOWAY, 61 Hanover Street, Boston—Restorer of old wood and metal.

HOTELS

- *HOTEL GREYLOCK, Williamstown, Mass.
- *HANOVER INN, Hanover, N. H.

Hundreds of Collectors

Have bought and sold hundreds of pieces through the Clearing House columns of ANTIQUES.

Rates are 10 cents per word. Send check with copy by the 20th of the month.

ANTIQUES, 683 Atlantic Avenue, Boston



OLD FASHIONED "OLIVIA"

APPLIQUE PATCHWORK AND CROSS STITCH LINENS, FOOTSTOOL TOPS
Old Sampler Designs Cross Stitch Patterns
*Suggestions submitted on individual designs.
Send reference for goods on approval.*

The Homestead which is 200 years old contains many choice antiques

The Homestead (Mrs. L. A. Vernon)

1464 FAIRFIELD AVENUE (Boston Post Road) BRIDGEPORT, CONNECTICUT

A. WILLIAMS

62 OSSINING ROAD, PLEASANTVILLE, N. Y. Telephone 211 Pleasantville, N. Y.

Reproductions and Special Detail Work

Antique Furniture Bought, Sold, and Restored

NOTHING RESTORED UNTIL SOLD

Rare Collection of Historical Glass Flasks and other bottles

One very old dark green bottle, bear on haunches
Cup-plates, full set of the ship Cadmus, and other designs
Fine assortment of mirrors

C. A. MACALISTER Hillsboro, N. H.

Rare and Interesting **AUCTION** *Antiques*

At the EVERETT ANTIQUE SHOP

161 SOUTH WINOSKI AVENUE and 171 KING STREET
BURLINGTON, VERMONT

Monday, September 11 : : 10 A. M. (E. S. T.)

The entire stock will be sold without reserve. There are hundreds of pieces, some very rare, all very interesting. Maple bureau, cherry bureau, sofas, tables, lowboys, highboys, secretaries, clocks, desks, corner cupboards, a large assortment of furniture in pine, mahogany and cherry. In addition: Sandwich glass, Bennington and Burlington ware, prints, pictures, Indian baskets, jewelry, fire arms, brasses, candlesticks, and other articles too numerous to mention.

Antique & Modern Firearms, Kentucky Rifles
Sandwich Candlesticks & Salt Cellars
Historical Cup-Plates & Flasks
Windsor & Early American Furniture, Lowestoft China
The Sun Dial Shop

STEPHEN VAN RENSSELAER

873 MADISON AVENUE

NEW YORK, N. Y.

Private Sale HALL SEAT, Italian work richly carved, several hundred years old but in excellent condition.

Also elaborately carved Belter furniture: an oak dining-room set, and a parlor set in Rosewood, made to order many years ago

Call or write. CHARLES T. HARBECK

119 BROOKLYN AVE., BROOKLYN, N. Y.

Tel. Lafayette 4121

Blue Hen Antique Shop



MRS. PERRY D. THOMPSON

HARRISON STREET, LOWELL, MASS.

Open afternoon from 2 until 4. Other hours by appointment

TELEPHONE, Lowell 2780

ANTIQUES

JAMES DAVIDSON

AS LARGE A DEALER'S COLLECTION AS ANY IN
NEW ENGLAND

TELEPHONE, 392

191 HOWARD ST., New London, Conn.

William K. MacKay Company

Auctioneers & Appraisers

NOW PERMANENTLY LOCATED AT

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(One minute from Park St.) TELEPHONE, Congress 1593

Collections of Antiques and all kinds of household furnishings solicited for sale at auction or bought outright for cash. Catalogue sales a specialty. Appraisals for inheritance tax, insurance, and other purposes.

Some choice Antiques always on exhibition and for sale

What Everybody Knows About Advertising

BECAUSE some oil wells and some gold mines have made fortunes for their owners, it does not follow that any new oil or mining venture offers opportunity for wise investment. Everybody knows that, of course. Yet millions of dollars a year are wasted on worthless stocks that offer no better argument for purchase.

It is the same with advertising. Blind speculation based on what someone else once did may bring brilliant results, but probability is against it. Conservative advertising, like conservative investing, means basing action on study with a view to obtaining legitimate returns.

The conservative advertiser considers, first, his media; second, the space to be utilized; third, the frequency of his announcements.

In selecting his media, if they be magazines, he ignores the element of mere gross circulation, for he knows that a circulation of 500,000 copies may be of less value to him than one of 500 if the latter covers the field which he wishes to reach.

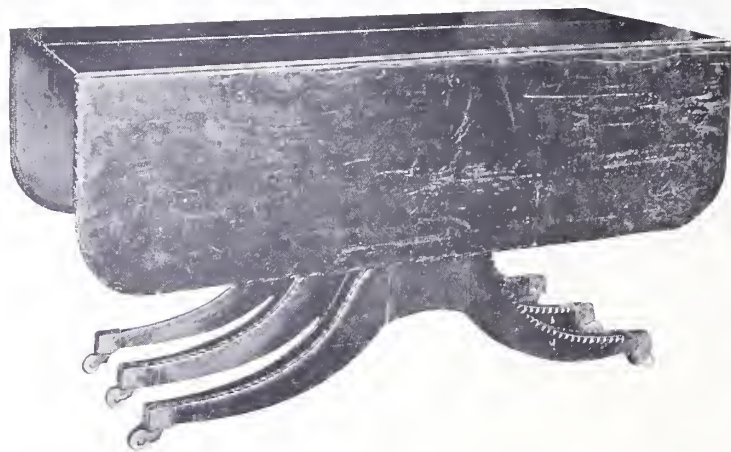
In determining size of space, he considers both the importance and the length of his message and the influence of adequate presentation upon his own business prestige. Observation has taught him that almost more important than what an advertisement says are the things which it suggests.

And finally, the conservative advertiser knows that nine points of the problem of frequency of advertising is regularity. Regularity in itself establishes confidence. A business that delivers its message unflinchingly month by month comes to be looked upon as reliable and trustworthy. Irregularity, on the other hand, connotes either weakness or uncertainty. Stay by or stay away is a good advertising motto.

For certain classes of advertising there is no medium so effective as ANTIQUES. It covers the field in ways that make supplementary direct advertising virtually superfluous.

THE ADVERTISING OF THINGS ANTIQUE IS A NEW ART IN THE FIELD OF PUBLICITY. *Ask ANTIQUES for more particulars to meet your case.*

ANTIQUES, 683 *Atlantic Avenue*, BOSTON, MASSACHUSETTS



In Increasing Demand

DUNCAN PHYFE was a New York cabinetmaker who reached the height of his career about 1810. His work is becoming more and more sought by American collectors. For Phyfe was not only an unusually fine cabinetmaker and designer but an ingenious inventor as well.

He was responsible for the introduction of the type of extension dining table shown here. Note how it combines grace with utility. It may be lengthened to seat about sixteen people, but it never becomes awkward.

A delicate carving of floral bands extends along the edge of the table. The legs are more boldly carved with a rope pattern and terminate in reeded bronze feet fitted with casters.

The table is still in its original condition, and we shall be glad to have you examine it at your leisure. You will find it with other American and foreign antiques on our third floor.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silver and Goldsmiths

147 Tremont Street

Boston, Massachusetts

OCTOBER

ANTIQUES



A VICTORIAN FLAPPER :: FROM A COLORED LITHOGRAPH
PUBLISHED ABOUT 1876 BY CURRIER & IVES, NEW YORK,
AND ENTITLED "THE NEW FASHIONED GIRL."

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

In Collecting, Haste Spells Inevitable Waste

IT is possible to furnish an entire house with new goods by one day's visit to a department store or furniture house. In fact, the feat is often performed; not wisely, but very completely.

Furnishing with antiques is a different matter. One may, in a short time, assemble a lot of old chairs, beds, tables, dressers and the like. But such an aggregation is seldom to be dignified as a collection.

To collect furniture, with any hope of enduring satisfaction, one need not start with great knowledge. He must, however, start with a pretty definite plan. Knowledge will come as the plan is gradually fulfilled.

Collecting, therefore, is no pursuit for the impatient. Much of its fascination, indeed, lies in the long seeking for exactly the right thing, in the constant exercise of increasing powers of discrimination, and in the joy of occasionally encountering and acquiring the coveted prize.

My special field of service lies in advising those who are about to begin collecting, and in assisting those who have reached the point where their wants are clear and particular instead of vague and general.

In short I believe in *selecting* as the first step in *collecting*. My own stock of antiques illustrates the application of this principle.

I. SACK, 85 Charles Street, BOSTON, MASS.

(MEMBER of the AMERICAN ANTIQUE DEALERS ASSOCIATION)

The Collection of a Lifetime *Over Two Hundred Pieces of Silver, Copper, Blue Lustre* *Including Beautifully Shaped Goblets, Teapots, Cream* *Jugs, and Sugar Basins*

Pewter candlesticks, plates and dishes, including scarce, flat-topped tankards.

A small collection of silhouettes.

A great variety of tea-caddies and knife boxes.

A choice selection of Old Liverpool Pottery and Porcelain with American emblems.

A number of Lowestoft and Newhall small tea sets.



Gate Leg Tables and Refectory Tables.
Rush-seated Ladder and Spindle Back Arm and Single Chairs.
Windsor Wheelback Arm and Single Chairs.
Old Sporting Prints. The two shown are from a set of six "Bachelors' Hall," with complete margin and letter press.
Thirty Lowestoft and Newhall helmet shaped cream pitchers.

10 minutes from Liverpool
20 minutes from Chester

J. CORKILL

ROCK FERRY, BIRKENHEAD, ENGLAND

Telegrams: ANTIQUES, BIRKENHEAD
Telephone: ROCK FERRY 198

K O O P M A N

FOR OVER FORTY YEARS
THE *LEADING ANTIQUE HOUSE* OF
BOSTON



ESSRS KOOPMAN announce the recent arrival of a shipment of antiques, shortly to be unpacked. They represent careful personal selection in England and on the Continent of Europe, during the past summer.

¶The importation covers a wide range,—from bijoux and ornaments in porcelain, enamel, glass and precious metals, suitable for choice and highly personalized gifts,—to important articles of furniture.

¶Many of these last are so close to the tradition in which early American furniture developed as to belong properly in collections of things American, to which their slightly foreign accent will but add interest and distinction.

¶An early visit is invited.



18 BEACON *Street*

BOSTON

Telephone, Haymarket 652

MASSACHUSETTS



Our unusual store is known all over the country for the charm of its wares and fairness of its prices. At STOWELL'S you will find not only the smartest of Jewelry, but a wide and adroitly selected China display, Lamps and Shades in great profusion, Mirrors of many kinds, and Glassware and Table Silver and Crystal of no uncertain charm.

"The Gift Shop of New England"

FOR many years we have served a select clientele among collectors and museum directors.

We carry an extraordinarily varied line of antiques of all kinds and of every period.

But we confess a special fondness for rarities in pottery and porcelain.

GINSBERG and LEVY
The Colony Shop
 379 MADISON AVE., NEW YORK CITY

Here Is a Tambour Desk!



It is in *perfect condition*; restored as necessary, but with *nothing new*. It may well be called a *little gem*.

I cannot here display *all my* fine old pieces. I would not, if I could, for I wish their acquaintance to be made through *personal experience*.

That is why I urge a visit with its opportunity to browse around and to *discover* independently the *choice ornament* or *long sought relic*.

Here is incentive for an autumn day's motor trip. Or let me send my own car to meet announced arrival by train at Norwalk station.

The cable code is just my name.

BERNSTEIN

Norwalk, Conn.

ON THE OLD POST ROAD (205 Westport Avenue)

For CHRISTMAS or WEDDING GIFTS



RARE piece of glass, china, or silver, or a decorated old painted tray, or a beautiful mirror. We have a diverse collection of charming and unusual small pieces.

In furniture we offer many rare collectors' pieces in pine and maple. A large three piece Hepplewhite table, a Duncan

Phyfe, a beautiful Sheraton table

and many smaller yet very interesting ones; also two

Sheraton sofas, one

remarkable

Duncan

Phyfe.

QUEEN ANNE COTTAGE

Telephone, Rockland 652-R

ACCORD, MASSACHUSETTS

Inland State Road — half way between PLYMOUTH and BOSTON

The 106th Annual Auction Season

Has opened at the

Leonard Galleries

48 Bromfield Street, BOSTON

Monthly Sales of

*Antiques, Bronzes, Paintings
Oriental Rugs, Etc.*

APPRAISALS

of Personal, Art, and Literary Property by the oldest
Established Appraising Concern in New England.

CONSIGNMENTS

of Antiques and other goods solicited for our Auction
Sales bought outright for cash or sold on commission.

Antique Collectors and Dealers

*should send their names and addresses and receive our
Auction Catalogues regularly.*

LEONARD & COMPANY

October Bulletin

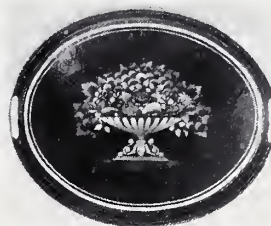
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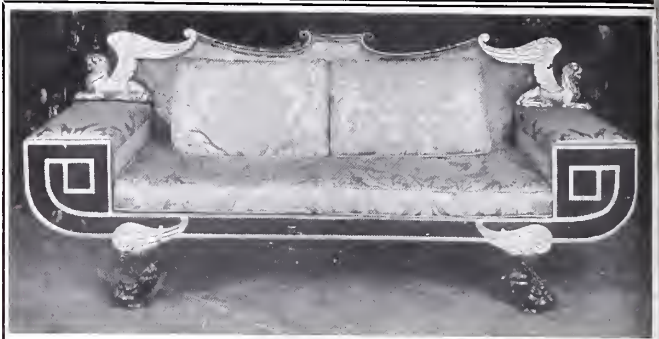
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Sheraton Sideboard.
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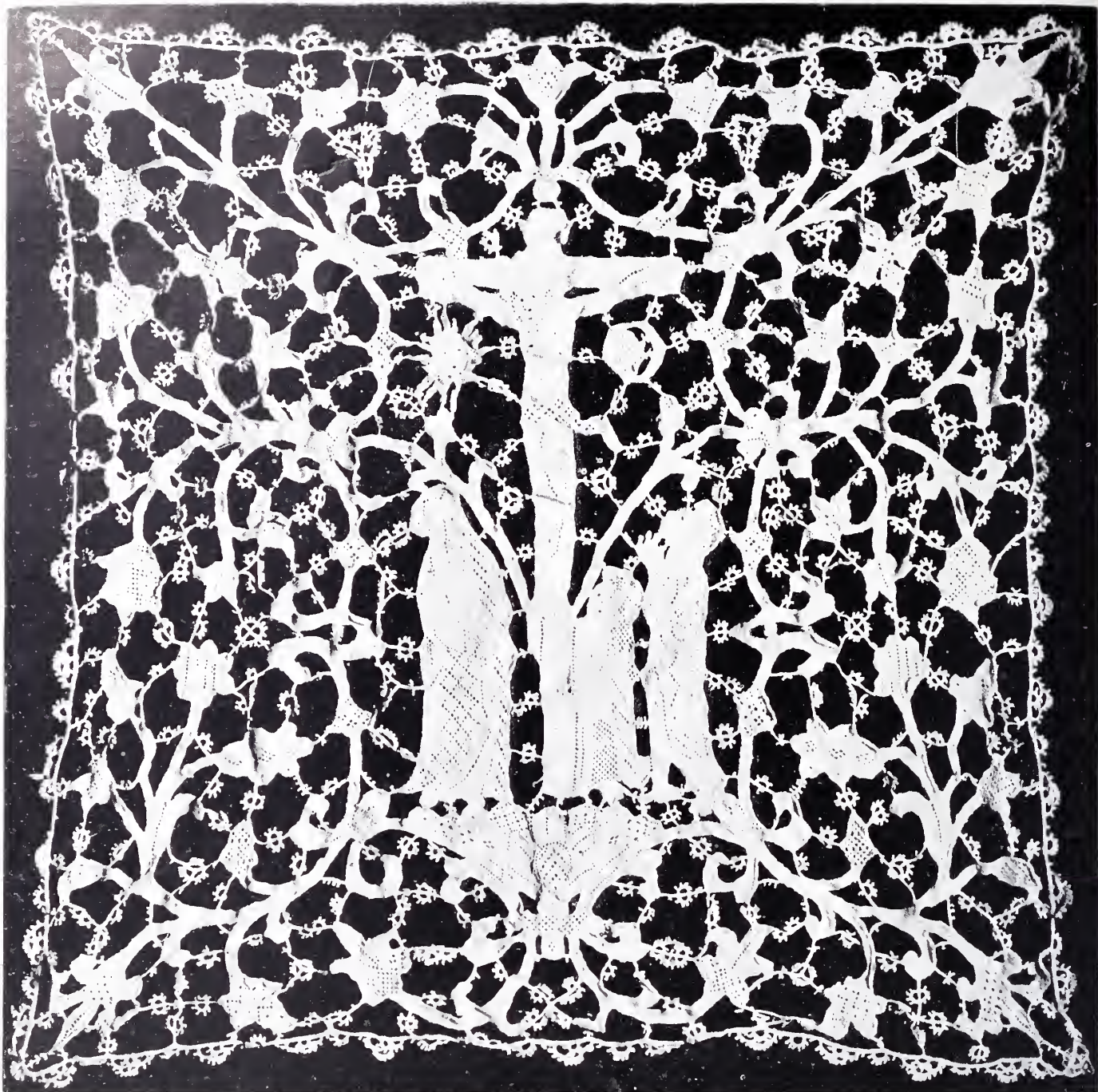
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CHINESE TEAKWOOD SERVING TABLE

The historic *Olympic Games* wall paper shown is mounted on panels for easy removal. Observe, too, the Adam wine coolers.



FLAT VENETIAN POINT LACE (*seventeenth century*)

Represents the Crucifixion — with Mary the Mother, Mary Magdalen and St. John. The symbols of the sun and moon also are represented. An extraordinarily distinguished example of a highly skilled technique. (See *The Development of Lace*, page 155, *et seq.*)

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND INTEREST IN TIMES PAST & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume II

OCTOBER, 1922

Number 4

Cobwebs & Dust

The Cover—Outside the Subject

IN the Attic there is one antique. It is a long, lean, wire file, sharply pointed at one end and standing bolt upright on a cast-iron base. It is, in brief, the kind of thing upon which, in ancient and musty offices, bills were once supposed to be impaled and left long to languish, unattended. This file is used by the editor for the preservation of memoranda as to such problems as one lobe of the editorial brain is unable to solve readily without dragging in the other lobe from the consideration of more immediate and pressing actualities.

Within the course of each week or two, this venerable literary brochette begins to bristle with paper slips. The passing of a few months usually completes its capacity. When it can hold no more, its memorandum slips are removed and examined. The great majority of them pass into the immediate oblivion of the discard, for the problems which they record have, for the most part, solved themselves through the simple, untroubled, and untroubling process of being phrased and filed.

In divulging this intimate bit of Attic detail, ANTIQUES believes that it is among the first to express in words, and measurably to analyze, a procedure which is, in principle, a special proclivity of the great American people. We recognise, as do few other nations, the dominance of the word. Problems,—international, national, local, domestic, attic,—disturb us only so long as they remain unphrased. Once crystallised in a form of glittering verbiage, we are sure that they may profitably be shelved, thereby affording us opportunity to exercise the true collector's prerogative of seeking other acquisitions,—in their turn similarly to be stowed away.

Having posted on receptive fences and in sympathetic windows the optimistic sign, *No More War*, we are content to junk more concrete measures of de-

fence. And in like fashion, we clean our streets, paint our neighborhoods, avoid rail-crossing accidents, dodge contagious diseases, and love our mothers,—all by devoting an annual day or week to plastering our runways with printed slogans, which he who runs may hardly hope to avoid reading and absorbing for the further vitalizing of his spiritual nature.

Long May They Flap

BUT with all our love of phrase making—and taking,—and our gift for it, we have had to depend upon an English philosopher to solve, in three words, that most disturbing of American concerns—the problem of the flapper. After our newspapers had exhausted the ingenuity of our own leaders of Church, State, College, and Village Kindergarten in vain attempts to determine what to do with this presumably quite new and hitherto unheard of specimen of the female of the species, they appealed to England for counsel and advice. And was it not Bernard Shaw who closed the discussion and solved the problem with the sententious dictum, “*Let 'em flap*”?

ANTIQUES inclines to urge upon Congress, even at the cost of further Constitutional amendment, the establishment of a national “*Let 'em flap*” week, and would offer nothing further by way of comfort and protection for disturbed parents and uncles. But the magazine is hindered by the realization that its message is of the past and not of the future. That being the case, it must reluctantly cast aside the most enticing programs of reform in favor of preaching the doctrine of comfort through investigation. Those who object to the flapper of today should turn, by means of collecting, to her sisters of yesterday. For, contrary to belief, the flapper is new in name only. She is but a modern banner-bearer in the long procession of the daughters of Eve.



A VICTORIAN FLAPPER (about 1870)
English porcelain figurine, about half size.

Yet, in so far as information has reached the Attic, no collection of flappers has as yet been made, or even undertaken. ANTIQUES begs herewith to offer reproductions of three specimens which might constitute the nucleus of such a collection.

Good Old Days: Good Young Girls

NUMBER one (the cover) is a Currier and Ives lithograph which belongs to Mr. E. C. Ford in Marshfield, Massachusetts. It depicts a damsel clad in a light blue silk dolman, trimmed with ribbon and black lace, and a red velvet skirt, designed in apparent emulation of a theatre curtain. Her shoes are, probably, of blue satin,—or kid—; her hat of blue silk and red velvet.

Evidence of the superior virtue of earlier days is observable in the fact that her hair, instead of being sinfully bobbed, flows freely in the long and highly moral undulations of the waterfall. Whether her white collar falls properly into the category of what *Godey's Magazine* for 1864 denominates a *suivez-moi* seems doubtful. But her face is wreathed with the invitation, even if her neck is not. This print is recommended not only as a desirable item for a collection, but as an almost indispensable decorative element for any modern home in which there are daughters, standing with reluctant feet at either verge of flapperdom.

Specimens two and three are of porcelain and may

be suspected of origin in Bristol, England, though they now belong to Mrs. Congdon of Nashua, New Hampshire. They exemplify the shy, retiring days of the primitive velocipede,—days to which those who are distressed by the urgent automobility of the present generation look back with regret not untinged with yearning. ANTIQUES hesitates to intensify such yearning to the point of heartbreak. Yet their demure beauty, their innocent modesty and their obvious sartorial sufficiency entitle these Victorian lasses to public recognition as historical monuments, quite aside from any claims which may be advanced for them on the side of their capability for exerting an elevating and ennobling influence upon the growing sons and daughters of America.

It is in the mind of ANTIQUES some day to discuss the advisability of collecting and displaying old-fashioned worsted work mottoes as a form of factory beatitude superior in both spirit and design to that modern so-called "inspirational literature" whose prodigal distribution by captains of industry keeps the manufacturers of waste baskets busy on double shifts. For the present, however, the collecting of flappers offers the richer opportunity. The student in this field is certain, eventually, to have at his fingers' ends the history of all mankind. With or without the advice and consent of philosophers, since the dawn of time the flapper has held sway; and, as she has flapped, so the world has wagged.



A VICTORIAN FLAPPER (about 1870)
English porcelain figurine. A cheap thing, but illustrative of certain aspects of its time.

Mirrors of Newburyport

IN her article, *Tabernacle Mirrors*, published in ANTIQUES for July of the present year, Alice Van Leer Carrick laments her early neglect to copy the advertisement of a Newburyport frame-maker, which she once encountered on the back of a fine American mirror. Thanks to Mrs. Charles E. Atwood, of New York City, it is possible to publish not only the name and advertisement of this Newburyport craftsman, but, as well, a picture of one of his mirrors.

His name was Barnard Cermenati, indication apparently of old-world origin, perhaps of old-world training. His advertisement consists of a label pasted to the back of a mirror. Unfortunately it is too badly faded to admit of photography, but it is legible enough and presents the following information:

LOOKING GLASSES

BARNARD CERMENATI

*Carver, Gilder, Picture Frame & Looking Glass
Manufacturer*

No. 10 State Street, Newburyport

Keeps constantly for sale at the most reduced prices

A complete assortment of

LOOKING GLASSES, Picture Glasses, Prints, Spy Glasses, Thermometers, Glazier, Diamonds of the first quality, Drawing Paper, Paints, Pencils, Etc.

Ladies' Dressing Glasses of all sizes. Looking Glass Plates of all sizes to fit old frames. WINDOW GLASS of all sizes.

With all kinds of FRAMES in his line.

ALSO

Ladies' Needle Work handsomely framed in the most modern style, and the shortest notice, at as cheap a rate as can be done in Boston.

Old Frames new gilded.

Gentlemen and Ladies will gratify Mr. C. by calling and examining the above articles, whether they purchase or not.

The mirror itself is illustrated herewith. Apparently it runs true to early nineteenth-century type. The picture panel above the glass, however, is especially interesting, since it bears evidence of being an attempt at the depiction of an actual structure, though the multiplication of Palladian windows in the front elevation constitutes a somewhat disturbing design in fenestration for an era which seldom lost sight of the nice subtleties of emphasis.

When, some fifteen years since, the present owner of the mirror purchased it in Bethlehem, New Hampshire, she was told that the mansion of the panel was supposed to be the residence at Newburyport of Sir Timothy Dexter, an ancient resi-

dent. Material for either verifying or disproving this tradition is not at the moment available to the Attic. But there should be plenty of it in Newburyport. Perhaps some resident of that town, who is possessed of a liking for historical research, may be able to offer to the confraternity of the Attic some further enlightenment as to Cermenati, Timothy Dexter, and the House of the Palladian Windows.

Lowestoft,—Chinese and Jesuitical

FREDERICK LITCHFIELD, in the course of his article on Lowestoft Porcelain, published in ANTIQUES for June, cites and illustrates the well-known Chinese porcelain teapot of the Victoria and Albert Museum, which bears the signature, "Allen Lowestoft." As Mr. Litchfield points out, this pot and other articles of



NEWBURYPORT MIRROR (*Early nineteenth century*)

Made and labelled by Barnard Cermenati. The pictured house is supposed to represent the mansion of Sir Timothy Dexter.



JESUIT CHINESE PORCELAIN

various provenance which Robert Allen of Lowestoft marked with his own name and marketed from his Crown Street shop, have, at one time or another, occasioned considerable confusion. Too often the assumption has held that the applied names were necessarily those of maker and location, and, in the face of such apparently documentary evidence, the clearer evidence of style and workmanship has been ignored:—a not uncommon failing of historical connoisseurs.

The Allen teapot is, again, briefly discussed in Burton's *English Porcelain**, where it is dismissed as a clear example of the result of Jesuit influence in China during the eighteenth century. Jesuit missionaries were many in the Orient and, among other methods of teaching, had quantities of Canton porcelain decorated with religious scenes by native painters. European engravings were used as primary models for these religious decorations which, however, again served their turn as models for still more dilute copies, with results sometimes quite astounding. Monkhouse, in his book, *Chinese Porcelain*,† reproduces a plate bearing a crucifixion to all intents and purposes of the same design as the Allen teapot.

Recently ANTIQUES encountered a photograph of a similar plate, once part of the now dispersed Lawrence collection of Boston. This is herewith reproduced. The border of this example may be called—for want of a better term—a Chinese interpretation of Flemish Renaissance. That on the plate illustrated by Monkhouse consists of a fine and rather severe

fret work. Whatever the teapot boasts in this direction consists of a plain band. It seems, therefore, fair to conclude that for the decoration of Jesuit Chinese ware this scene of the crucifixion furnished a favorite motif. But neither the engraving from which it was taken nor the probable painting which inspired the engraving has as yet been identified.

Vale atque Ave

BEFORE closing the Attic door for this month, there should be fitting welcome to new friends and old among contributors. Those whose appearance in ANTIQUES has not hitherto been heralded are yet, for the most part, veterans in their fields of discussion. Wallace Nutting has been collector, connoisseur, and author for a good many years. His partiality for American furniture of the pre-Revolutionary period is well known. He has erected to the subject and to himself an enduring monument in his book, *Furniture of the Pilgrim Century*. George Francis Dow is an antiquarian by training and by present profession. He has done much independent work in the study and restoration of ancient dwellings. As curator of the Society for the Preservation of New England Antiquities he performs a wide variety of useful and interesting functions as editor and publicist. A word as to his special interest in ship pictures accompanies his contribution on that topic. Charles Winthrop Sawyer is widely known as an arms engineer, as an ardent collector of weapons, and as an authoritative and interesting writer in his field. Among other things he is to be credited with the books, *Firearms in American History* and *Our Rifles*. Eileen Buckley's interest in Belleek porcelain is perhaps less that of the critical collector than of the admiring amateur. She is a general writer who has here made out a good case in a special field. Walter A. Dyer's biographical notes for collectors have, for some little time previous to their present publication, served as a body of convenient reference for the Attic. They should prove similarly useful to readers of ANTIQUES. Mr. Dyer, after some years of strenuous urban life as journalist, editor, and writer of books, has now betaken himself a farm near Amherst, Massachusetts, largely it would seem, to escape the questions of those to whom he has imparted the frenzy for collecting. He knows antiques, and dogs, and the delights of rural existence very intimately, and has written alluringly concerning them all.

The Curatorship of Decorative Arts at the Cleveland Museum places unusually rich sources of illustrative material at the disposal of William M. Milliken. He has personally supervised the taking of most of the photographs illustrating his series of articles on lace.

*New York, 1902, page 156.

†London, n. d., Figure 46.

Lace and Its Development

III. Venetian Point and Punto di Milano

By WILLIAM MATHEWSON MILLIKEN

THERE has been a general tendency to discredit the baroque art of the seventeenth century, to consider it, in its entirety, as overdone and in bad taste. This habit of mind is passing, however, and the world is beginning to estimate more justly the really valuable contributions of the period. Baroque art is a self-conscious art, which strives for a certain definite, elaborate, and imposing effect, but it achieves its intention with almost unflinching success. In general, it exhibits an over emphasis of detail, which differentiates it from earlier Renaissance expression; but it is as true a mirror of the life and customs of its day as are the earlier art expressions. Each was the normal outgrowth of its time and bears the characteristic marks of its source and environment.

Lace the Noblest Expression of Baroque Art

Italy, in the seventeenth century, had passed from her great creative period; but love of splendor had been inculcated in her very blood by the wonderful achievement of the earlier time. The seventeenth century artist, painter, sculptor, and lace-maker still lived in the traditions of the past, which they sought not only to emulate, but to surpass. That they did not succeed in this was due to the fact that the supreme creative ability was lacking; but their facility was such that they produced work which, technically, has seldom been equalled.

The seventeenth century was a very important period for Venice. Her greatest triumphs—both in politics and in art—were in the past, but she was more than sufficiently possessed of the material things of life. Her existence was one long pageant, public and private—the receptions of ambassadors, the various feasts of the Church, the annual celebration of the symbolic marriage of Venice and the Sea, and many other public functions, which gave opportunity for the display of splendid costumes, silks, satins, and brocades, laden with broad flounces of the world-famed *point de Venise*.

A Brief Recapitulation

In earlier articles it has been pointed out that Venice was the leader in the production of point lace. She maintained her supremacy in this technique from the time her workers first plied their needles on the exquisite cloths of cut work, through the period of the intricate designs of *punto in aria* evolved from the geometric reticella patterns, and long after.

Briefly to recapitulate; even after the workers had found that the rectangular network of reticella was no longer necessary, yet for a time they continued to base their patterns on reticella designs. Thus the rectangles were reproduced in the new *punto in aria* technique, which was literally what the name implies,—“a stitch in the air.”

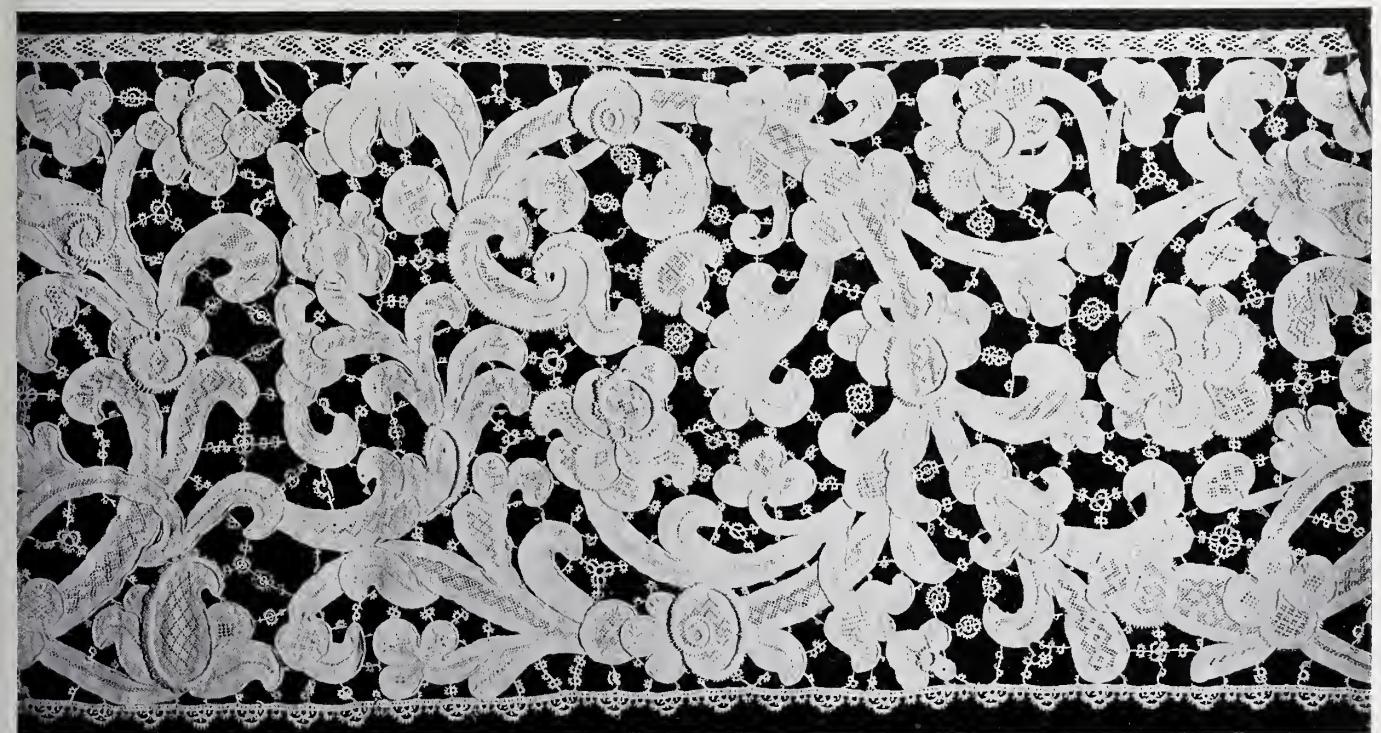


Fig. 1 — RAISED VENETIAN POINT (seventeenth century)

Heavy and rather meaningless scrolls. Observe, however, the patient and competent technique of the design. Note the rosoline pattern of the brides or bars that hold the pattern together.

In time, however, this copying of the old and *démodé* was discarded and the utmost boldness of pattern was undertaken.

When the *punto in aria* workers embarked upon their new freedom, their procedure was simple: they took a piece of parchment and laid the broad outlines of their pattern upon it with needle and linen thread. The parchment became merely a material means of support. When the work was finished, the few threads which held the lace in place on the parchment ground were cut. No longer were there any restrictions which confined the limits of the design.

These changes in design did not come in a moment, but when, in the second half of the sixteenth century, *punto in aria*, and later, in the first half of the seventeenth century, its full development—*raisé Venetian point* appeared, it took the Venetian world by storm:—which is equivalent to saying that it took Europe by storm; for Venetian styles created the mode of world society.

Raisé Venetian Point

Raisé Venetian point is in reality only the full development of the *punto in aria* technique, but it is better usage

to confine the term *punto in aria* strictly to those needle laces whose designs are independent of a linen ground and do not have a background of raised work. When the raised work appears, it should be called *raisé Venetian point*, or by the French name, *point de Venise*, the Italian *punto di Venezia*, *punto tagliato a foliami*, *punto rosellino* or other names. But absolute consistency in nomenclature is impossible.

Punto in aria in many ways marks the height of lace production. There is a logic and restraint about the patterns which is lost, to some extent, in the fanciful raised work of later times. Yet it must be remembered that technique retained the highest possible standards in this late work, and—if such a thing is possible—even improved

upon them. Declines lie in the fact that the adaptation of patterns to the fabric employed is not so perfect nor so consistent as in earlier lace types. The charming scrolls, leaf and flower patterns of the *punto in aria* work have seldom been surpassed in artistic propriety. They have been surpassed in technical magnificence.

Lace adapted itself to the mode and influenced it in turn. *Reticella* and *punto in aria* had been used to embellish the stiff ruffs which stood out about the head, and they were again employed when fashion decreed that the ruff should fall on the shoulders. *Punto in aria* was in demand also when the so-called *col rabattu*, or falling collar, came into vogue, in the early seventeenth century. Later, when courtiers and dandies wore wigs with pendant curls, these collar styles passed. In their stead the jabot, and lace frills for

sleeves and knee breeches became the fashion for men. For these purposes no lace was ever more fitted than the beautiful *raisé Venetian point*.

Lace Making Passes to France

In the middle of the seventeenth century the court of Louis XIV began to assert its power over the world, and the leadership of fashion gradually passed from Venice to

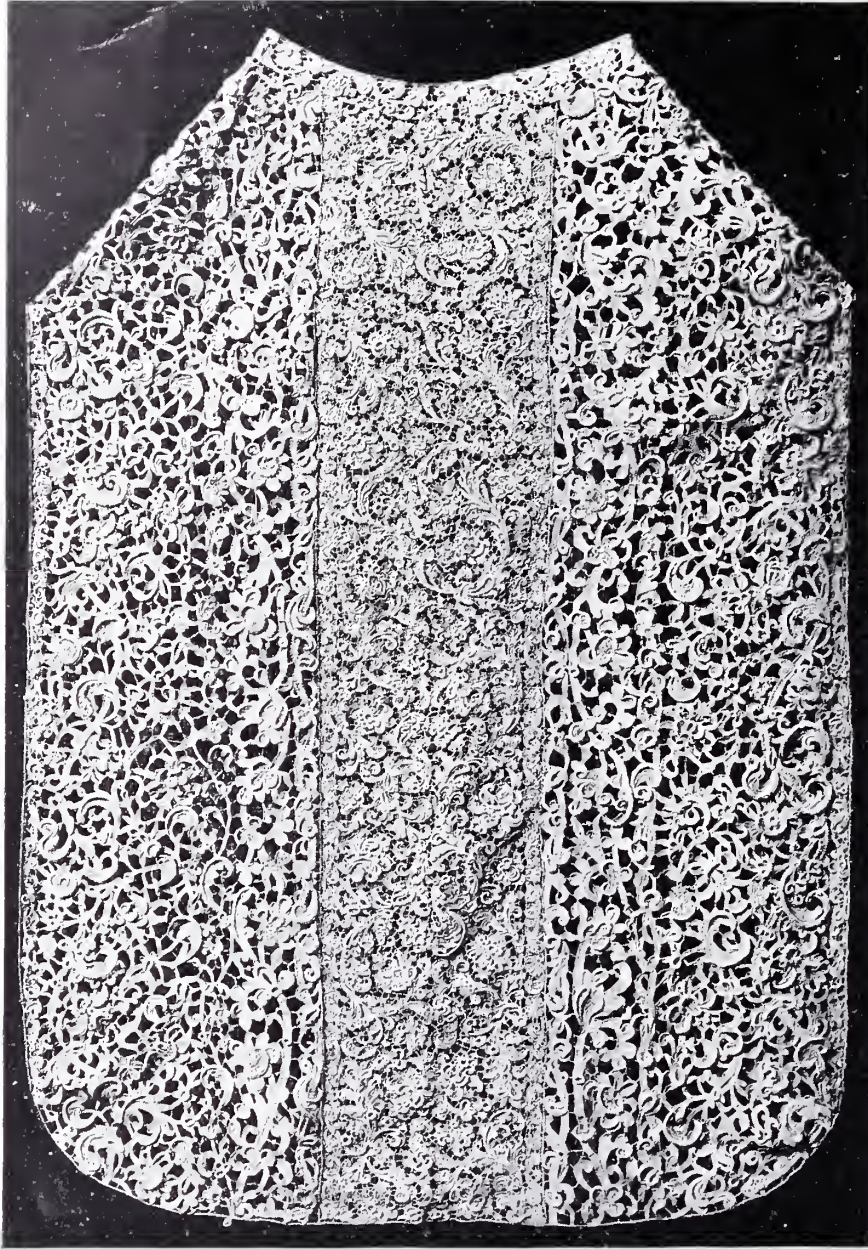


Fig. 2 — VENETIAN POINT CHASUBLE (seventeenth century)

A magnificent example from the third quarter of the century. Design so richly complicated as to be almost self supporting without brides.

France. Yet for years nothing could replace the Venetian laces for French costumes. Colbert, Louis' great minister, tried to stop their importation by a prohibitive duty. This made them only the more expensive and, therefore, the more admired and sought after by the court. He had merely played into the hands of the extravagant tastes of the French courtiers and great ladies. In 1665 however, he devised a far more efficacious means of gaining his ends. He bribed many of the best Venetian workers with exorbitant payments to move to France. After that he supported their work with princely liberality in these new lines in the centers of Alençon and Argentan. By decree, Venetian Point became French point, and numberless workers were set at work copying Venetian models. Naturally, when the fashionable world found itself able to obtain lace of nearly as good quality as the Venetian, at a much lower price, a large part of the market of Venetian workers was taken away.

Venice tried in vain to maintain the ebbing tide. Laws prohibiting emigration were passed but were evaded too often. The remaining workers redoubled their efforts, but the miraculous fabrics which they produced but slightly



Fig. 3 — RAISED VENETIAN POINT (*early eighteenth century*)
Somewhat over-elaborate and confused.

delayed the inevitable end. For a brief time superior quality maintained the actual Venetian product in the markets of France, but the decaying republic of Venice could not withstand the competition, backed as it was by the vigor and strength of the French monarchy then at the summit of its power. Thus supremacy in lace making passed from Italy to France.

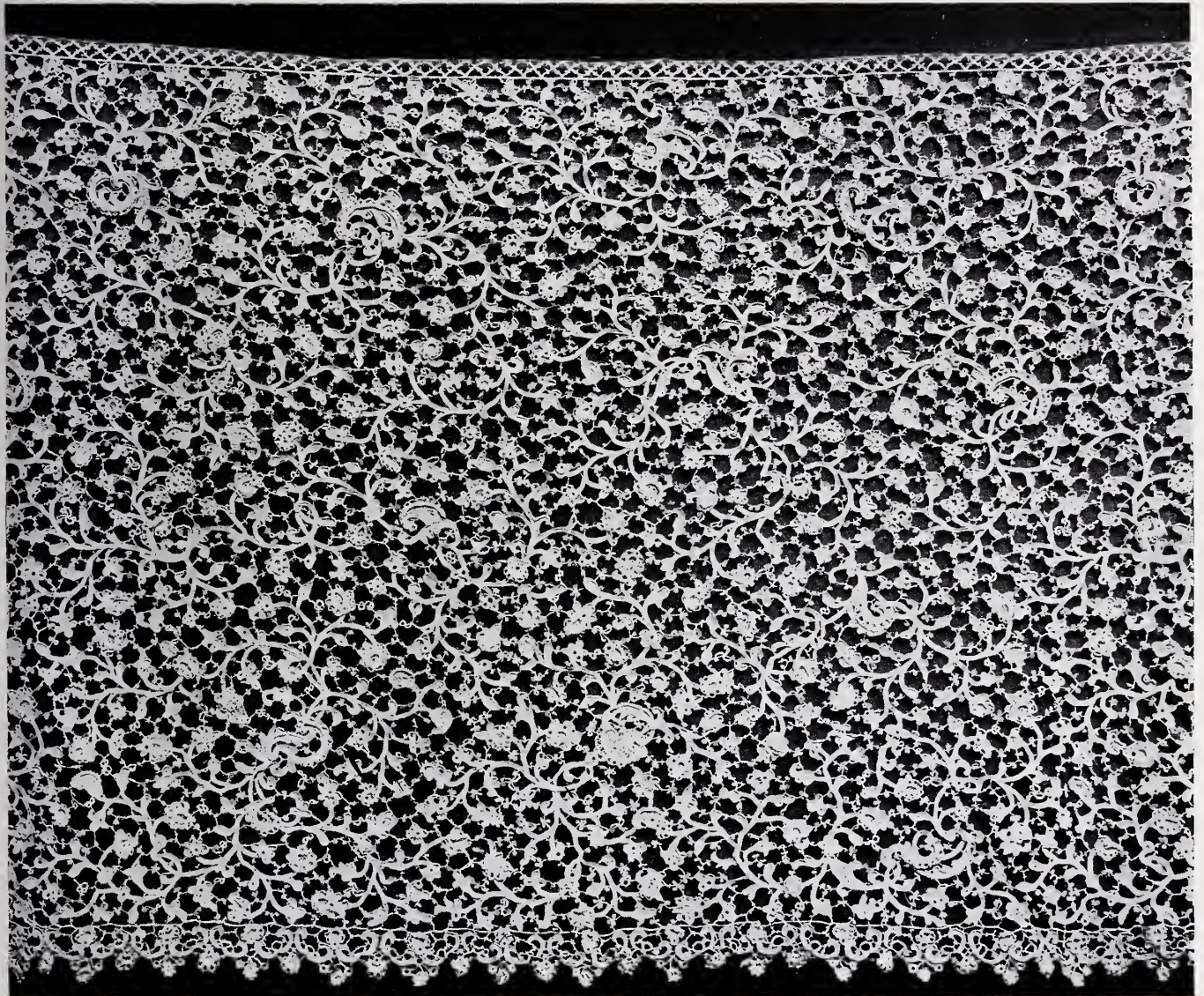


Fig. 4 — RAISED VENETIAN POINT (*seventeenth century*)

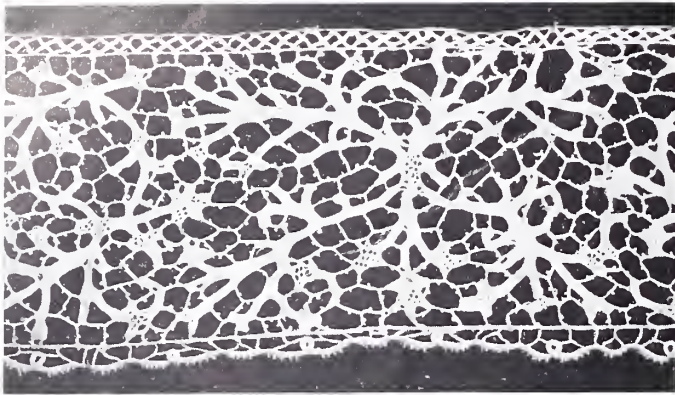


Fig. 5 — FLAT VENETIAN POINT
Pattern based on branch coral.

Discussion of Illustrations

The illustrations clearly show the general character of *raised Venetian point*. Figure 1, perhaps the earliest, shows broad scrolls interrupted by the rather meaningless details of Baroque design. The pattern is held together by brides or bars, in this piece decorated with little rosaline designs and picots. On account of these rosaline details such lace is sometimes called *rose point*, which is the only correct use of this name. The modern lace, *rose point*, is quite different in that actual roses are introduced in the design. Close examination will reveal how the solid portions of the lace were patiently worked with stitch after stitch of buttonhole work, and how, after that, the edges were worked in low relief, while certain details were developed in almost the full round, and how finally the decoration was completed with rows of picots of the little points, which line the edges.

The splendid chasuble,* (Fig. 11,) shows pure *raised Venetian point* of the third quarter of the seventeenth century. It exhibits no rosaline details and is in even fuller relief than the other piece reproduced. It will be seen, in both of these pieces, that the design is almost self supporting and that the brides are not all important. However, at

*A chasuble is a vestment used in the service of the church.

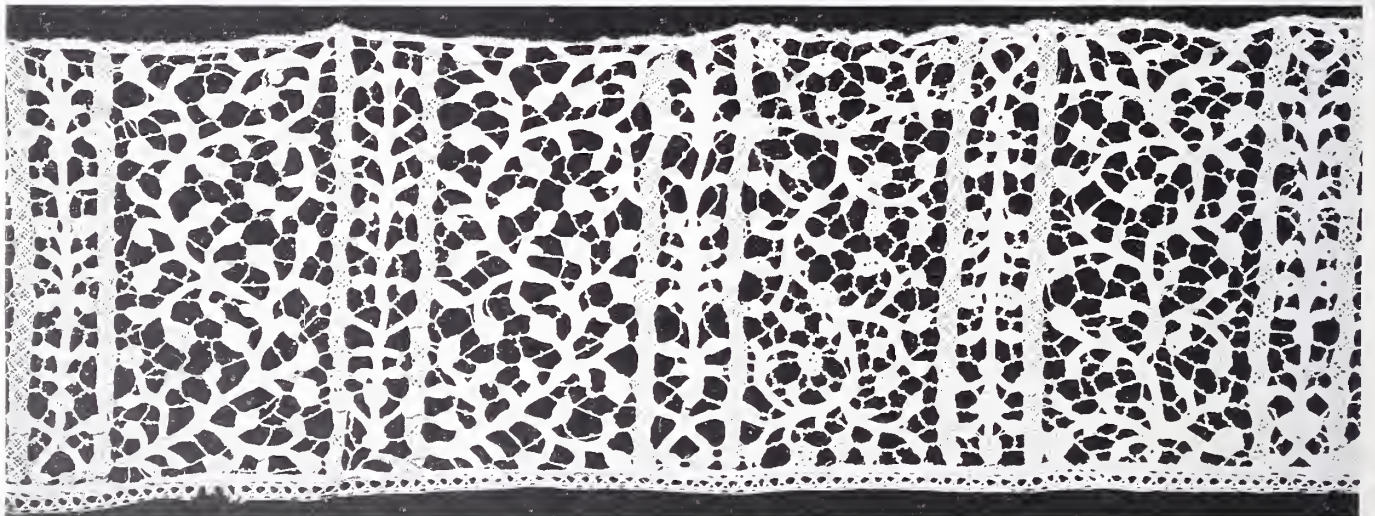


Fig. 6 — MILANESE BOBBIN—seventeenth century)

Tape lace made on a pillow and afterward supported by four bars similar to those in the coralline point lace.

length the brides began to play a preponderant part in lace design, finally to resolve themselves into the net ground, which appeared toward the end of the seventeenth century, and which is the foundation of nearly all eighteenth century lace.

The growth of the brides with little rosaline designs is seen in Figures 3 and 4. The former piece is probably early eighteenth century and shows the over elaboration of the latest types with details in almost full relief and the most fully worked picots.

Flat Venetian Point

A little later than the *raised Venetian point* in development, but contemporaneous with most of it was *flat Venetian point*. This started with Renaissance scroll patterns and developed the same general features as the raised work. The exquisite square, made for some ecclesiastical use, has all its details worked



Fig. 7 — VENETIAN POINT
An exquisite embroidery on a net ground.

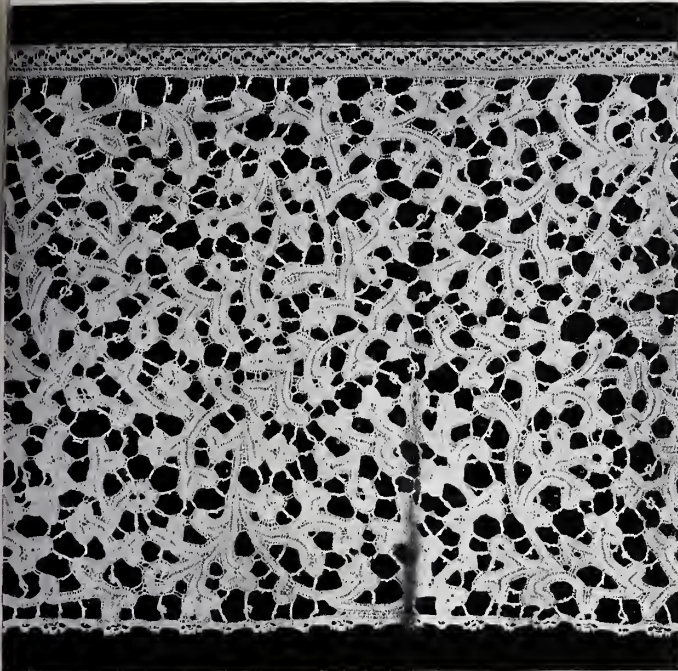


Fig. 8 — MILANESE BOBBIN
The method of using bobbin tapes is here clearly apparent.

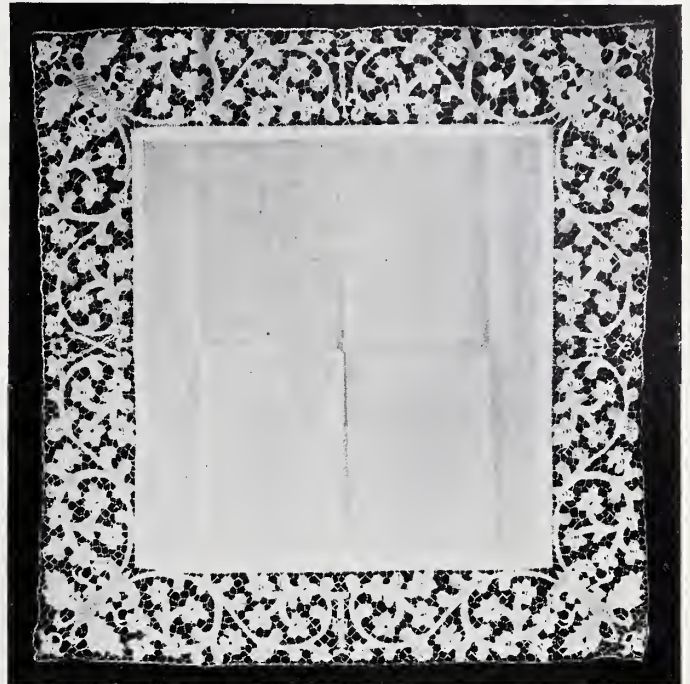


Fig. 9 — MILANESE BOBBIN (with needlepoint additions)
Chalice Veil. The brides are here reduced to a simple net work.

in flat stitches connected by rosaline brides and featuring in the center a marvelously worked "Christ on the Cross attended by Mary and St. John." (Frontispiece). This is one of the most distinguished examples of this character that has come to my attention. Later the workers attempted to use coral branches as a basis for their patterns. Indeed they produced an entire group of designs. Beautiful as these are, they exhibit very little sense of pattern; and often the effect is quite disorganized. The narrow edging reproduced in Figure 5 shows the character of this lace.

Eventually after success had established the French manufacture of lace, Venice tried to regain her position by copying French lace. Exquisite as are these eighteenth century pieces, they could not compete in price with the French home product. Seldom has anything more effective been produced in lace technique than the lappet reproduced in Figure 7. It will be seen in this piece that the net ground has triumphed and that the brides have, in consequence, entirely disappeared. This is a marked feature which helps in the determination of approximate dates.

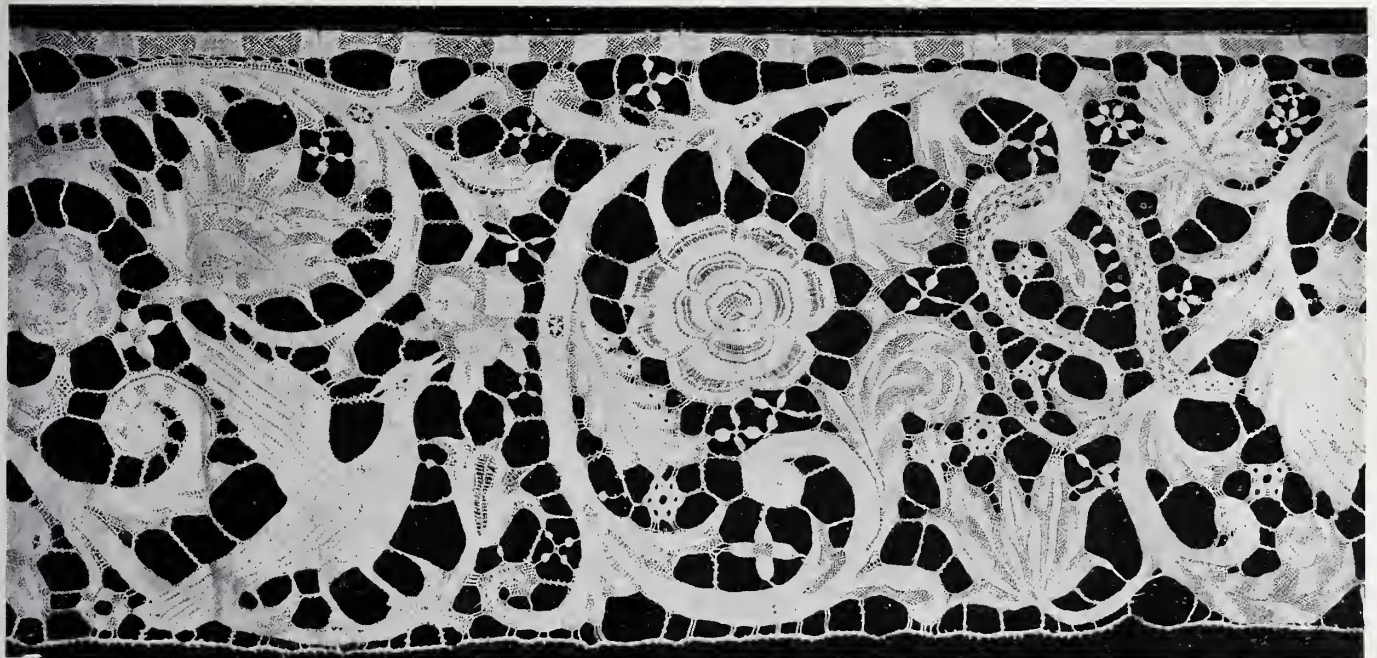


Fig. 10 — MILANESE BOBBIN
An unusually fine piece. The millet seed treatment of the brides suggest Genoese rather than Milanese origin.

Copied after French styles as it is, the example has acquired a most distinct individuality of its own. The net is much the same as that of Alençon, although the mesh is somewhat rounder, but that lace differs in having no *cordonnet* or raised outlining thread found in the typical *point Alençon*.

It is evident, then, that seventeenth century *Venetian point* divides into three general groups: first, *raised Venetian point* of which *rosaline point* is a variety; second, *flat Venetian point*, of which the *coralline lace* is the most characteristic type; and thirdly, *grounded Venetian point*, with a net ground and designs based on French models.

Late Italian Bobbin

Point lace has been considered first, for the sake of greater clarity; but the development of bobbin lace, along its own general lines, had proceeded with equal rapidity up to the seventeenth century. No bobbin characteristic of Venice came later, for her time was taken up instead with the making of point lace. Instead, a new center, Milan, came into its own in the seventeenth century; and for a century or more produced a bobbin lace which enjoyed universal popularity. It was a tape lace made on a pillow and then connected with brides or bars. Later, following the same evolution as in point lace, net grounds became the fashion and permanently supplanted the older style. This Milanese bobbin lace has been universally known as *punto di Milano*, a quite incorrect title as it is a bobbin lace. Figures 6 and 8 are probably earlier patterns of the type, as they have none of the organization of motif which marks the usual examples.

Of quite exquisite quality is the chalice veil (Fig. 9.) This piece shows the beginning of the tendency toward the use of net grounds. The piece was originally entirely of bobbin, but certain details on the eagles, the centers of the leaves, and the symbols of the Passion have been later added in needlepoint.

Another extraordinary piece of bobbin lace is the flounce

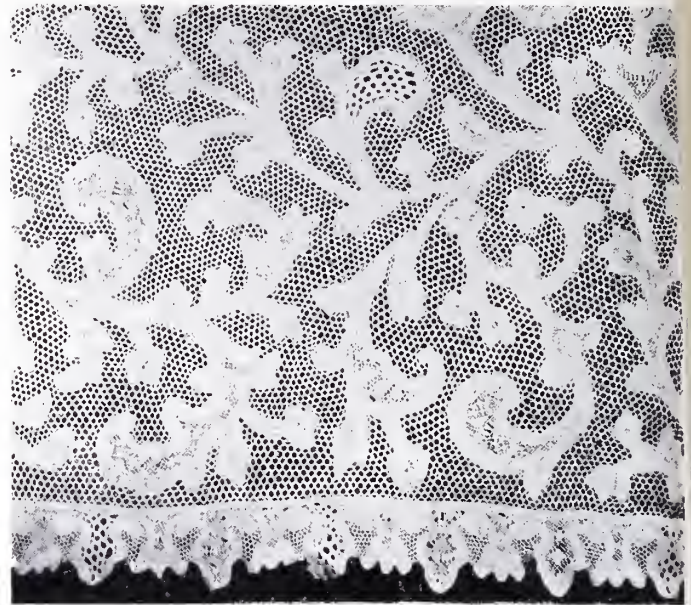


Fig. 11 — MILANESE POINT
Needle embroidery on a net ground.

shown in Figure 10, which was probably used as a decoration around the bottom of a priest's alb. This magnificently designed piece has the figures of a bird and a snake worked out with great finesse. It must have been made in Italy, but it has not pure Milanese characteristics. The use of the millet seed suggests a Genoese provenance.

Finally, two flounces show *punto di Milano* with the net ground. One, (Fig. 11), has a magnificent all-over pattern with ornamental *à jours*, or openings, filled with a variety of designs, while Figure 12 shows a flounce with figures relating the story of Joseph.

These pieces bring bobbin lace down to the eighteenth century and mark the close of the era of great bobbin lace in Italy. France, and more especially Belgium, were to carry this technique to its further triumphs.

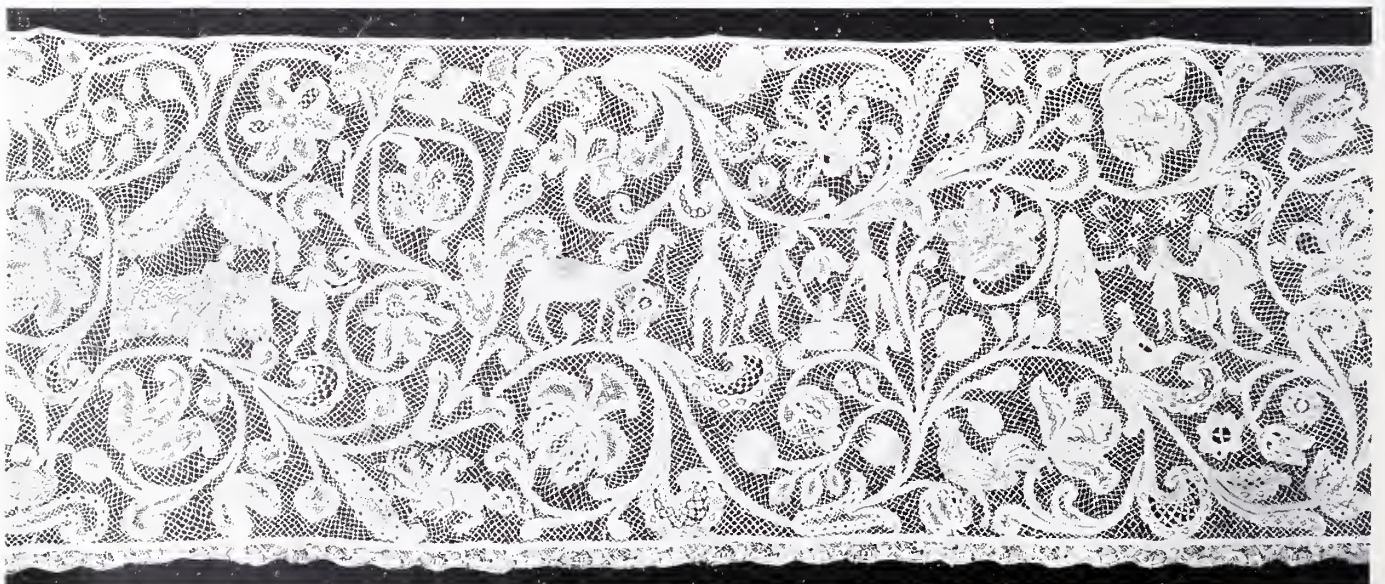


Fig. 12 — MILANESE POINT
The story of Joseph richly worked on a background of net. Floral pattern of the scroll and introduction of bird and animal forms are significant.



Fig. 1 — SHIP LUCILLA, OF BOSTON
279 tons, built at Medford in 1828. From a water color painted in 1830, by I. B. Melboro.

Old-Time Ship Pictures*

By GEORGE FRANCIS DOW

A CENTURY ago, the white sails of vessels hailing from the larger seaport towns of New England might be seen in any busy port of the known world. Such ships brought home from India, China and the islands of the Far East, rich cargoes that laid the foundation for the commercial success of many a New England merchant; and to the Baltic and the Mediterranean sailed the brigs, snows and larger craft that returned with cargoes of European manufactures and with the fruits and other luxuries required by the increasing prosperity of "the States." To the sea captains who sailed in these vessels and to the merchants who owned them, their craft pos-

sessed a personality—an individuality quite impossible to understand in these days of steam and iron. Even the boys of those days; who frequented the wharves, could recognize the distinction of line of hull or peculiarity of rig characteristic of certain vessels sailing from the home port. On the walls of counting rooms usually hung water-colors of vessels owned by the old-time merchants, and the homes of the sea captains were adorned with other pictures of the ships in which they had sailed.

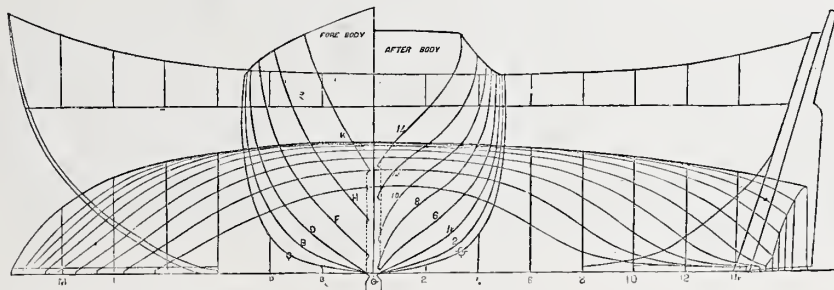


Fig. 2 — A SHIP DRAWING
Draft of the lines of the hull of the Sparrowhawk, made, in 1865, by D. J. Lawler.

These ship pictures are now highly esteemed by collectors and museums, and during recent years have greatly increased in market value. In the Peabody Museum at Salem may be seen the largest and finest collection of such pictures in this country. An excellent collection is

likewise displayed in Boston at the Marine Museum in the Old State House. "India House" in New York City is likewise gathering many choice examples; while everywhere,

*The illustrations accompanying this brief resumé of an extensive and highly technical subject are selected from the three hundred and more pictures which make up the larger part of an important volume on *Sailing Ships of New England*, which is shortly to be published under joint authorship of John Robinson, Curator of the Marine Room of the Peabody Museum in Salem, and George Francis Dow, Curator of the Society for the Preservation of New England Antiquities.

in or near the old seaports, is a growing cult of private collectors interested in marine objects.

Europe, with its older civilization, has numerous collections of ship models, pictures, and marine objects installed in public museums. At South Kensington, in the Victoria and Albert Museum, are hundreds of ship models and a small collection of pictures. At Greenwich and at Whitehall are other exhibits; while Glasgow and Edinburgh possess small collections.

In Paris, the Musée de Marine at the Louvre, occupies much space and exhibits a fine collection of ship models, a large number of them illustrating the commercial marine, of which an excellent catalogue of over five hundred pages has been printed. Strangely enough, however, this collection displays comparatively few examples of the work of French marine artists, whose technique, indeed, may best be studied in America.

In the Ryks Museum at Amsterdam, is a large and interesting exhibit of models and marine objects, but no paintings of ships.

There are, too, small collections at Rotterdam, Copenhagen, and Stockholm; and in the huge Admiralty building at Petrograd, could be seen, before the War, a wonderfully interesting marine museum in perfect order and preserving a number of superb full-rigged models made in England and Holland and presented to Peter the Great. Even Helsingfors, the capital of Finland, has a small marine collection containing a few ship pictures done by Mediterranean artists.

At Berlin, is a great marine museum, beautifully installed in a building devoted entirely to every phase of commercial activity on the sea. The German mind has elaborated the subject in all directions with a great wealth of detail. Serial publications and monographs on related subjects make the work of this museum of great value to all in any way interested in the sailing ship or the steam vessel.

But to return to America: few pictures of American vessels are known that were painted before the Revolution. Probably the oldest and best is a large oil painting, made in 1748, of the ship *Bethell* of Boston, which was owned by the Quincy family. It is now in the possession of the Massachusetts Historical Society. Three water-colors of the schooner *Baltick* of Salem, made in 1765 and now preserved by the Peabody Museum of Salem, are the oldest existing pictures of a Salem vessel.

About the year 1800, however, a considerable demand for ship pictures seems to have developed among sea captains and merchants. In response to it there grew up a school of artists who specialized in paintings of merchant vessels. Previous to 1830, nearly all of this work was done in water-colors; but after that date paintings in oils came into favor, especially in America

and in the paintings done by Chinese artists. Some of this work was done by men living in the larger New England ports, self-taught and sometimes sailing in the vessels pictured. Theirs was usually a labor of love and though their



Fig. 3 — TOPSAIL SCHOONER BALTIC, OF SALEM
Coming out of St. Eustalia Nov. 16, 1765. Earliest picture of a Salem vessel.

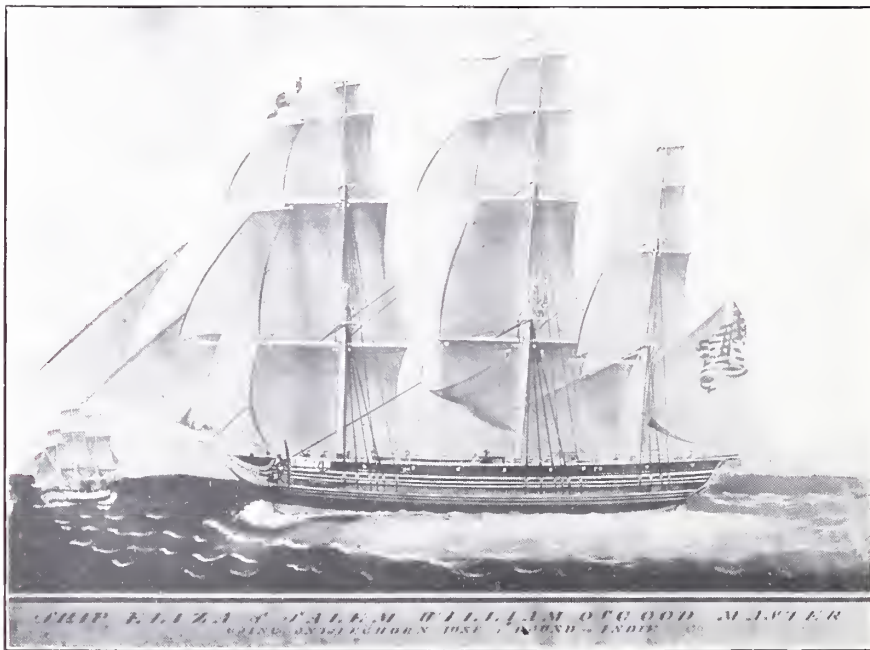


Fig. 4 — BARK ELIZA
240 tons, built in Salem, in 1823. Painted by Benjamin F. West of Salem.

work is flat and frequently lifeless, it may be considered certain that the lines of the ship depicted were correct and that the rig was worked out with minutest care. Sign painters also tried their hands in an effort to supply the demand, oftentimes with satisfying results. George Ropes of Salem, a sign painter, deaf and dumb from birth, painted excellent pictures of the *America*, *Sukey*, *Fame*, *Glide*, *Two Brothers*, and other vessels, and even elaborated his field to the extent of producing several pictures of naval battles and wharf scenes. Samuel Bartol, a Marblehead sign painter and mural decorator, also painted several ship pictures. Michele Felice Corne, an Italian refugee, came to Salem in 1799, and painted many pictures of ships. During the War of 1812, he painted a series of pictures of naval battles which were exhibited in Salem and Boston and from which he gained a competency which enabled him to remove to Newport, R. I., where he resided until his death.

But by far the best work was done about the Mediterranean ports and especially at Marseilles, where the Roux family flourished. Anton Roux (1765-1835) was a hydrographer established on one of the quays at Marseilles. He painted somewhat in the style of the Provençal artist, Joseph Vernet, whose works he copied. His ship pictures are noted for their accuracy of detail. He had three sons who followed the same profession; Anton (1799-1872), who worked at Marseilles, but as an artist was inferior to his father; Frederic (1805-1882), who worked at Marseilles, Havre and Paris, and who studied under Vernet and painted ship pictures as fine or

better than any done by his father. Some of his later work may be seen at the Musee de Marine du Louvre. The youngest, Francois (1811-1882) also worked at Marseilles, where he was appointed painter to the Ministry of the Marine and also distinguished himself by his genre paintings.

Meanwhile other artists were painting fine ship pictures at other Mediterranean ports. Pellegrini was at Marseilles; Mazzinghi was at Leghorn; Gavazzone and Vittaluga at Genoa; Polli and Ressimann at Trieste; Carmiletti and Corsini at Smyrna; Eruzione at Palermo; Carlotta at Minorca; Montardier at Havre; Patersen at Copenhagen; and others were at Hamburg, Amsterdam, Antwerp, and in English ports.

At a somewhat later date many ship pictures were brought home from China, done with great fidelity of detail by Chinese artists at Hong Kong, Linten, or Wampoa, and nearly always uniformly framed in hand-carved frames painted black, of so similar a pattern that they are easily recognized. Sometimes the officer who kept the logbook illustrated his log with sketches, occasionally in colors, of his ship or other vessels met on the voyage. But unless a vessel visited one of the foreign ports where painters of ship pictures worked, or its picture was painted



Fig. 5 — BRIG OLINDA OF SALEM
78 tons, built in Salem, 1825. Water color painted by Francois Roux.



Fig. 6 — CLIPPER SHIP LUCY S. WILLS
1409 tons, built at East Boston, in 1869. From an oil painting by Samuel Walters.

by some local artist, it never was made.

Of all the sea-going New England vessels, probably not one in ten was ever pictured. Some of the later ships after 1860 were photographed, as nearly every ship of note is today. But the advent of the photograph pretty well ended the demand for paintings. That is one reason for the in-



Fig. 7 — SHIP CLAUDIUS
Built at Medford, in 1836, by P. & J. O. Curtis.

creased regard in which the products of pre-photographic days are held.

The illustrations accompanying these notes are chosen with a view to giving some idea of the range of ship pictures in general. The types of craft which have been selected include a schooner, a bark, a brig, a brigantine, a clipper ship, and several ships. Some of the originals are painted in oils, others in water colors. The earliest picture, that of the mid-eighteenth century schooner, *Baltic*, is really little more than a tinted drawing.

A considerable variety of treatment is likewise observ-

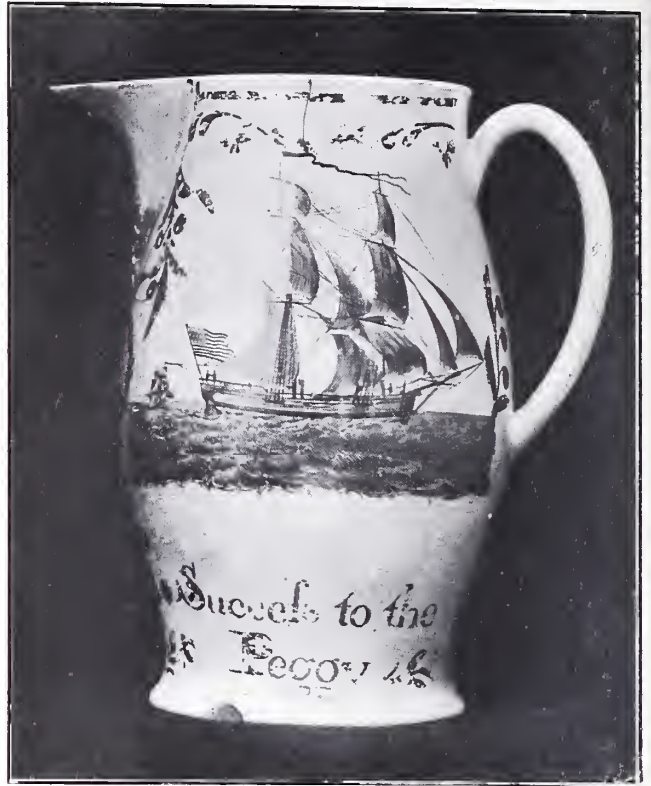


Fig. 9 — BRIGANTINE PEGGY, OF SALEM
167 tons, built at Berwick, Maine, in 1788. From the picture on a pitcher of Liverpool ware made in 1797. Probably a typical rather than an actual portrait. Yet it is a fair guess that the Peggy was trim and gallant, in all weathers; and, portrayed upon a pitcher, a harbinger of cheer whether on upland or ocean.

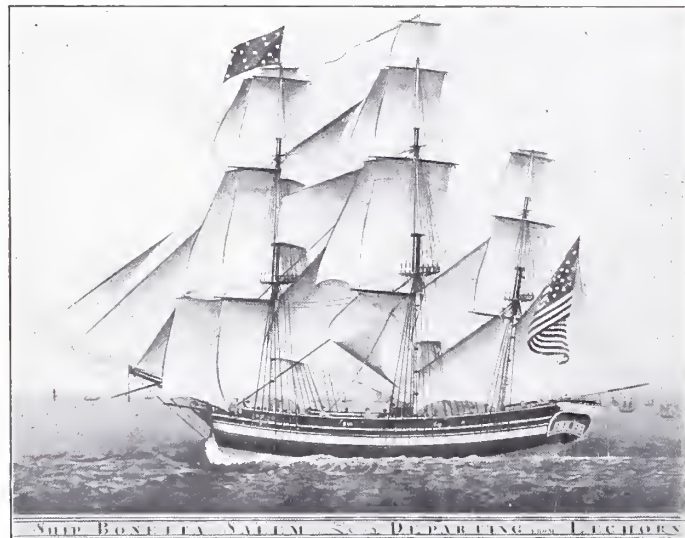


Fig. 8 — SHIP BONETTA, OF SALEM
227 tons, built at Duxbury, in 1800. From a water color painted at Leghorn in 1805.

able. It is quite probable that the average owner or master of a vessel, who engaged to pay for its delineation on canvas or paper, was interested first in the mathematical exactitude with which details of line and proportion in the hull, and every item of masts and rigging were delineated.

The great majority of ship pictures are characterized first by such exactitude. They are for the most part drawn broadside on and depict the ships as rigidly unaffected by the heave and toss of the waves that curl about their prows. The suppression of details of fact for the sake of a more vivid expression of the spirit of the vessel was seldom tolerated. Indeed, such an attempt would have been beyond the power of most of the ship portraitists of the day.

But there were exceptions. Some ship portraitists came near to being marine artists. Witness the spirited water color of the ship *Lucilla* (Fig. 1) gallantly conquering the stormy seas. Witness, again, the clipper ship *Lucy S. Wills*, (Fig. 6) rising to the lift of waves in a picture full of wind and sky and translucent moving water. These are pictures which, with all their careful accuracy of detail, yet display some largeness of vision and vigor of treatment.

The collector of ship pictures is, certainly at the outset of his collecting, more likely to be moved by inclusive than by exclusive considerations. It is only the seasoned connoisseur who has the hardihood to keep weeding and exchanging until he has achieved a group of masterpieces within a carefully limited class.



BELLEEK WARE
The curious lustre of the glaze is here observable.

An Appreciation of Belleek*

By EILEEN BUCKLEY

Illustrations, in the main, by courtesy of Gilman Collamore Company

AS every art is modified in greater or less degree by the environment in which it finds a home, and by the personality directing its destiny, so has it been with Belleek, an Irish porcelain which bears in its heart the song of the sea. Belleek derives its name from the place where it is made, a small town in the northwestern part of Ireland, situated on Lough Erne in County Fermanagh, not far from the Sea of Donegal, — today known not for its artistic creations, but as a fighting ground of Civil War.

The very spot where the porcelain was, or is, man-

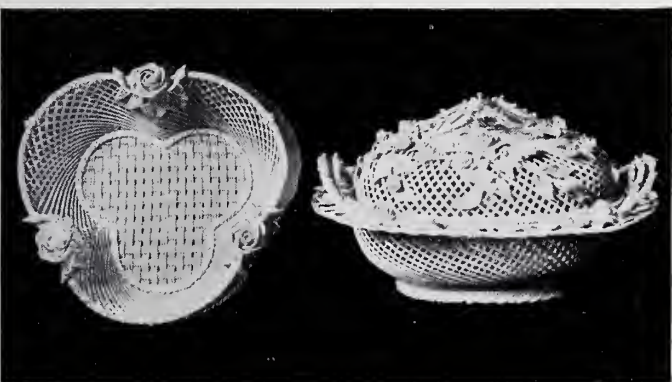
*Belleek ware is hardly to be classed among the olden porcelains such as gain the attention of highly discriminating collectors. Yet, pieces of it are to be encountered in antique shops with sufficient frequency to justify some discussion of its characteristics and its quality. Belleek has been reasonably well known in America since the close of the Civil War, and is generally recognized as quite exquisite in the fragility of its fabric and the pearly lustre of its surface. Whatever the ambitions of its early manufacturers, Belleek has never been inexpensive. Its first cost is sufficiently high, and its durability is limited. Within recent years a porcelain of somewhat similar pattern and glaze has been manufactured in New Jersey. It is, however, a far coarser product than the Irish original, which latter is further distinguishable by its mark, — here reproduced. — Ed.

ufactured lies in the midst of a country abounding in natural beauty, where romance and tradition, history and mystic legend mingle. A monastic ruin, including a round tower, is found only a few miles distant, a circumstance which takes us back to those time-dimmed days — perhaps the ninth century or even earlier — when Irish monks produced some of the world's most beautiful tiles.



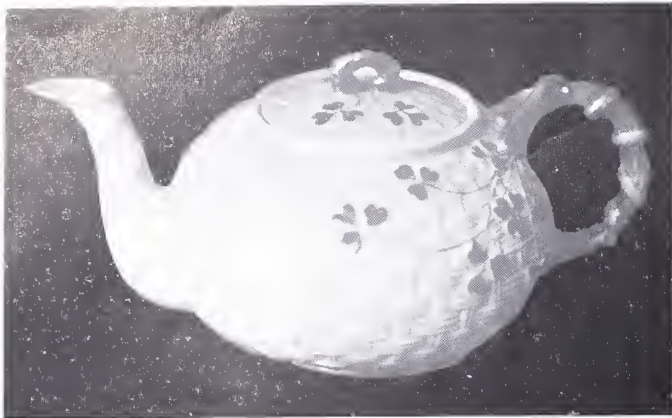
It is worthy of mention that shortly after its discovery, about 1857, Belleek clay was given its first test at the famous English pottery in Worcester. The proprietor, Mr. Kerr, an Irishman who afterward established the Belleek works, directed the operations of this test. The result was the so-called Shakespeare service, a dessert set consisting of numerous pieces depicting scenes and characters from *A Midsummer Night's Dream*.

The bard himself, lying under a tree dreaming, is shown on one piece, while the remainder represents his vision of the drama. The full array of characters is there — a life-like pageant, as if, by magic, words had become living



BELLEEK WARE

The basketry work of the two dishes and the crisp modelling of leaf and flower imply high technical skill. The marine motifs of the teapot are unmistakable.



BELLEEK TEA POT
Shamrock and basketry. A comparatively recent type.

things. The Shakespeare service, modeled principally in relief, somewhat on the style of Wedgwood's jasper ware, was the work of a young Dublin artist, who had perceived the possibilities of the clay. From the standpoint of plastic art in its varied phases, this achievement has been generally regarded by connoisseurs as a genuine triumph.

To make useful things of everyday life pleasing to the eye, was one of the aims of the founders of the Belleek pottery. Indeed, they had hoped that their establishment might form the nucleus of a great revival of the art and industry which had flourished in Ireland prior to the twelfth century, and which had exerted a real influence on Continental art. Even the first productions of Belleek were distinguished by the purity of the clay, the perfect potting, the originality of design, and by a nicety of finish which gave evidence of the high ideals of those directing the enterprise.

So distinctive is Belleek that it has never been successfully imitated. The harp, the round tower, and the wolf hound, united in the potter's mark, express a rare appreciation of harmonious symbolism. Indeed, so peculiarly associated in Ireland's history are these objects that any one of them might well stand as an emblem of the country.

Belleek is what is known as a true porcelain. Its distinguishing characteristics are extreme thinness and lightness of body, a rich, cream-like surface in the ivory tones, and a peculiar iridescent lustre. This lustre, which is perhaps its most fascinating quality, is as unique as Nature's modeling of a sea-shell, and, in fact, often resembles the inner lining of a shell or highly polished mother-of-pearl. It has been likened to the lustre of the famous Gubbio majolica, and to the effects sought in the *madre-perle** of French ceramists.

Unfortunately, it is almost impossible to convey by picture the delicate beauty of the lustre of Belleek. With the light striking it at varying angles, its iridescence seems scarcely of earth.

So thin and daintily modeled is the finest type of Belleek that some enthusiasts have claimed that it surpasses the historic "egg-shell" porcelain of China. Be that as it may, Belleek clay does seem to embody many of those rare qualities of excellence for which the Chinese sought for centuries. The marvelous manipulative treatment to which it is susceptible is due in part to its chemical com-

position as it comes from the clay pits. It shows about 70 per cent of felspar as against an average of 35 per cent contained in most other clays used for similar purposes. As felspar is the principal ingredient of the glaze, and is also an element of the body of the clay, the advantage of a high proportion in the native clay cannot be overestimated. A fine white quartz is also mixed with the clay.

Some cups, in coral motif, have scarcely more body than a sheet of ordinary writing paper and are so translucent that it is almost possible to read through them. Such pieces, however, are found more often in cabinets than on tea tables. The purity of this class is seen to best advantage in a specimen unobscured by color of any kind, an example being a cup and saucer in the Stuart Collection of the New York Public Library. It is exquisitely modeled with echinus or sea urchin as motif.

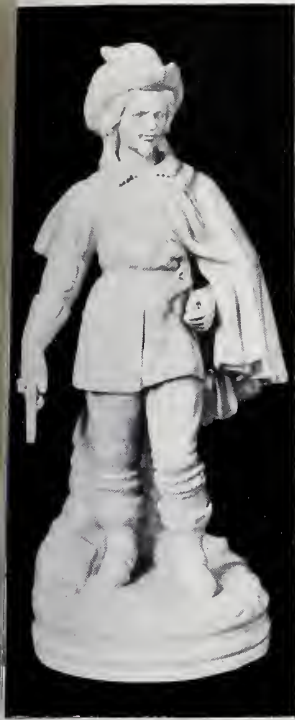
The typical Belleek design is very simple, for the artist found inspiration in the beauties of nature close at hand and reproduced them with tireless freshness of vision. A detached spray, a single blossom, a sprig of shamrock, a detail from marine life, — all these exert an appeal lacking in more pretentious ornament. Many of the teacups, pitchers, bowls, jugs, fruit-dishes, and other receptacles preserve the natural shape of a shell. The sea urchin and kindred creatures, cardium or coral shell, coral branch, sea weed and basketry work, are effectively adapted to both simple and intricate ornamentation. By these the ware may be identified almost as surely as by the lustre and by the potter's mark. Still another motif is the swan, which sometimes serves as a decorative receptacle, its use varying according to its size. The water lily is often seen with the swan, or is, sometimes, the sole motif of a design.

Natural forms have been reproduced since the early days of modern pottery making in Europe. The fish, reptiles, and crustaceans of Palissy in France are well known.



BELLEEK PLATE
Very delicately tinted blossom sprays in low relief.

*Brianchon of Paris took out patents on this process in England in 1887.



Delicate leaves and flowers appear on old Derby, and fine reproductions of shells were made at Plymouth. Belleek has the distinction, however, of being first to recognize the beauty of the types found in the large sub-kingdom of the *radiata*. This immense natural group is generally characterized by a star-shaped or wheel-shaped symmetry, and bears a strong resemblance to the verticillated structure of plants. Some of these creatures, when stripped of their outer covering, reveal charming patterns on their testa or "shell." The Belleek designs have been adapted from both native and foreign types. Under the name of "sea eggs" — queer little circular objects covered with a thatch of dark greenish spines — the echinus

is sold at markets in the Italian quarter of large American cities. Certainly, only an artist would guess that, beneath the ugly coat, a beautiful design lay hidden.

The echinus, which is remarkably adaptable, is a favorite Belleek motif. Shaped like an inverted bowl, its surface marked in geometrical array, it is readily transformed into cup and saucer, plate, bowl, basin, or similar object. Resting on a coral branch, or surmounted thereby, it has a beauty all its own in the hands of the potter. A striking contrast in surfaces is effected by the dull biscuit finish of echinus cups and the sparkling sheen of the coral branches that support them.

Another feature of Belleek is the closeness with which it follows nature, both in coloring and in conformation of surface. This is well illustrated in an ivory-toned tea-set, ornamented with sprays of apple blossoms in relief. Again, a basketry surface may reveal sprigs of shamrock peeping from the interstices, or a bee alight on a hive used as a honey-pot, while a graceful seaweed may flash vivid green against coral cups.

The open-work basketry designs are perhaps the loveliest of all Belleek. Here the clay seems to have taken on the ductility of silver wire. In this work Belleek probably stands unrivalled, for no similar efforts of any other pottery quite parallel its perfection of detail, either in the basketry or in the fine assembling of the flowers

whose each individual petal or other part is molded separately.

Mythological figures in the Classic mode occasionally occur in Belleek Parian ware, a composition of clay possessing the qualities of porcelain and offering a surface not unlike that of statuary marble.

For such figures, the hands and face, as well as other exposed parts of a clothed or partly clothed body, are usually left in the biscuit finish, as this permits of sharper, clearer outline than does a glazed surface. On the other hand, the glazed finish is softer and more effective for clothing and draperies. Combination of the two finishes is an almost sure sign of Belleek work. A typical example is a statuette of a cavalier, whose handsome features show a biscuit finish while his fine apparel is delicately glazed. The semi-nude Classical figures of women are of exceeding beauty of line, the well modeled flesh appearing in parian, the draperies hanging in soft folds finely glazed.



BELLEEK FIGURES

The use of glazed and unglazed surfaces in conjunction gives much Belleek figure work a rather special quality of interest.

Belleek porcelain was manufactured steadily in somewhat restricted quantity from 1857 until the outbreak of the World War, when the plants were devoted to other purposes. Since the war, manufacture has recommenced. The extent of interference with its operations which may result from the civil disturbances in Ireland is not known. In general, however, warfare and crockery are not congenial associates.

One curious aspect of Belleek is that, while the porcelain itself appears first to have been produced under Worcester auspices, certain of the patterns exhibit similarities to those of the unpainted mid-eighteenth century porcelain of Bow. The plum blossom, which is quite charmingly used in the Belleek plate illustrated (Page 166) occurs, likewise, in somewhat bolder relief, in the products of Bow. So, too, the old designers of Bow showed a fondness for shells and flowers in their unpainted ware. In both instances, however, the inspiring example may have been the same Chinese white porcelain of Tehua in the province of Fuchien, which is known to the elect as *blanc de Chine*. But this matter of pattern is quite apart from considerations of texture.

The Prince-Howes Court Cupboard

By WALLACE NUTTING

IN the *Fortune*, the ship following the *Mayflower*, there came, among others, as a first reënforcement of the forlorn Pilgrim band, Thomas Prence (Prince). He reached America and his majority at the same time. His character so impressed the Pilgrims that, in 1634, he became Governor. He had, ten years before, married the daughter of Elder William Brewster; some say she was Patience, some say Fear. In 1635, being widowed, he married Mary daughter of William Collier, of Duxbury.

Little do we realize the continued struggle of Plymouth to keep alive, even after many years. In 1644 the colony had declined to seventy-nine freemen. At the time there was a general emigration to settle new and often remote towns. Eastham, otherwise known as Nauset, on the forearm of the Cape, was one of these, and to it Prence went, remaining at his "seat" there till 1665. Elected Governor for the third time in 1657, he was granted a dispensation to live apart from Plymouth till 1665. In that year the permission was cancelled, and, to induce the Governor's continuance in office, he was granted a "seat" a mile north of Plymouth. It was called *Plain Dealing*; was the Lothrop farm; and in 1832 was occupied by Isaac L. Hedge. Governor Prence was continuously re-elected from 1657 till his death in 1673 — an eloquent testimony to his singular abilities, and to the respect in which he was held by the Colony. The Governor's fourth, and last wife was Mary, widow of Thomas Howes, who was an original settler of Dennis, then part of Yarmouth.

Governor Prence's will, of March 13, 1673, has the following items:

"My will is that Mary, my beloved wife shall have such household goods of Any kind as were hers, before wee married, Returned to her againe."

"Item I give unto my said loveing wife my best bed and the furniture there unto appertaining, and the Court Cupberd that stands in the new Parlour with the Cloth and Cushen that is on it."

The specification of the "Cubberd" after the stipulation that his widow was to have returned to her the goods she brought him, indicates that this "Cubberd" was not a part of her dowry, but that it and the bed were given as the most important articles of value of his personal property as a mark of respect and affection.

Reference to the "new Parlour" is, evidently, to an extension to and embellishment of the Governor's "seat." It is likely that this had been constructed at the time of its master's

fourth entrance into matrimony. This event occurred not long before August 1, 1668. The cupboard which adorned the parlormay, therefore, be attributed to the period 1665-1670.

The Governor's widow, Mary Howes Prence, returned to Dennis, with the cupboard,* her legacy, for Dennis had been her home. Following her death, the inventory of her

*Her son Thomas' will is dated 15 Nov. 1675, just before he entered service in King Philip's War. A clause of his will is: "Be it alsoe knowne that my will is that my Mother Prence Injoy without molestation during her Naturell life the house shee Now lives in with the orchyard belonging thereunto." This instrument is less than two years later than Governor Prence's will. Thus we have a remarkable series of records by which to trace the cupboard, these clauses proving that the widow Prence returned to Dennis very shortly after the Governor's death.



Fig. 1 — THE PRINCE-HOWES CUPBOARD (1665-1670)

In the condition in which it was found by the author. The drops decorating the drawer tiers are lacking. The turning at right of center panel has been supplied from the side of the cupboard. The feet have been cut down. From the author's collection.

personal estate, dated December 23, 1695, mentions "an old chest and a cupboard at Prence Howes's."

This Prence Howes was Mary Prence's grandson, by virtue of curious intermarriage: for Sarah Prence, daughter of Governor Prence by his second wife, had married Jeremiah Howes, son of Thomas Howes and his wife Mary, who, following her widowhood, had become fourth wife of Governor Prence. The second son of Jeremiah Howes and Sarah Prence united the names, as well as the blood, of the

two families, for he was christened Prence Howes. It was natural that he should become the guardian of the ancestral cupboard.

Prence Howes died in 1753. Elkanah Howes, it is reliably reported, moved a house, with the cupboard in it, in 1783, from Kiah's Pond, to a point near the center of Dennis.

To the Howes family remains the almost unique honor of discerning, in the doldrums of a century, that a piece of oak furniture about a hundred years old on Lisbon earthquake day, and about a hundred years older when they placed their seal of preservation on it, was worth having and holding. It is hard for young people to remember the ridicule that formerly

visited anyone who cared for old things. The daughters of a squire, living in the best house of their village, went about in the Lincoln period and cut off every high post bed in the house, and there were many!

In 1849 Joshua C. and Polly Howes, grandchildren of Elkanah, retrieved the grand old cupboard, which was then in the house in Dennis, which had been built prior to 1660, and had, as noted above, been moved to Dennis by Elkanah. The cupboard was too large to pass out through the chamber door; hence they inferred that it had been brought in before the house was finished. Students of such things know that few houses reach the age of two hundred years without some changes of partitions.

After some slight repairs, marked by zeal rather than knowledge, Joshua C. and Polly Howes affixed a legend to the inside of the cupboard doors, rehearsing what was known and what was surmised about the piece, and charging their posterity with its sacred preservation and retention in the family.

The sad but interesting fact is stated in another inscription on a door of the cupboard that there was a wedding chest, matching the cupboard, but in a state too ruinous to preserve. This is the chest mentioned by the widow.* This, and several other chests of the sort, together with a court cupboard, open below, and restored at the base, in the Metropolitan Museum, have been traced to Massachusetts Bay.

In the coming of general knowledge of this Prince-Howes cupboard, therefore, a new and pleasing fact is established: that, despite the paucity of fine furniture in Plymouth Colony, especially of court cupboards, there was nevertheless one supreme piece, owned by a Governor, which was bequeathed in a published will. Thus, Plymouth can lift up its head to face the Connecticut collectors who know that most good things in furniture come out of Con-

necticut. Lockwood calls the Metropolitan Museum cupboard, just mentioned, the best American specimen he has seen. If he is correct, the nearly complete preservation of the Prince cupboard must now give it the palm, and its historical antecedents are so important as to emphasize still further its rarity.

In parting with the cupboard, the last representative of the branch of the Howes family who owned it and who has no descendants, has acted in a fine spirit, being assured that the cupboard will be honored, admired, and preserved as safely as possible, and that it is likely to pass to a public museum.

*For type of chest see *Furniture of the Pilgrim Century*, p. 25.



Fig. 2 — THE PRINCE-HOWES CUPBOARD (restored)
A very careful and successfully accomplished piece of work, in which additions have been kept at a minimum.

What is a court cupboard? It has a stately name and was the important central piece of furniture in Pilgrim days. But its name bears no reference to courts. Court here is merely *court*, spelled long, and refers to the short cupboard on the main shelf, an invariable characteristic. It was the sideboard and safe of the sixteenth and seventeenth centuries and its possession was always a mark of social position. Its elaboration, size and cost singled it out as a kind of badge of family. Few are mentioned in old inventories, and always in connection with considerable estates. Most of those mentioned in Massachusetts were owned in Boston and Salem, where wealth was greatest. Governor Prence was just the sort of man to possess such a piece. He, with seven others, all, except himself, *Mayflower* men, assumed in 1627 the heavy debt of the Colony. They introduced wampum, tutored by the Knickerbocker colony. By its use, and by trading with Indians, largely on the Kennebec River at what is now Augusta, Maine, they paid their debt, and the cupboard is doubtless the result of their success, standing for many a fathom of wampum.

Court cupboards very strictly speaking, are open below the main shelf. When closed, they are called press cupboards. But in ordinary parlance, at least, the Governor's — they were all court cupboards. Except a few much later imitations in pine, the court cupboard has an oak frame, and mostly oak panels, at least in front. The small mouldings are often of cedar and the turnings soft maple, all features of the Prince cupboard. The knobs are always of wood, and small. The backs and interiors are generally of soft wood, like pine.*

The English cupboard is of darker oak; the drawer bottoms and the main shelves are of the same wood, and

*It has lately been observed that hard (yellow) pine is usual in Connecticut chest fittings. Soft pine marks the chest and cupboards, so far examined, that have been found on Cape Cod. A fine chest of this style found in Barnstable, and another, now in Pilgrim Hall, encourage the presumption that these are all Plymouth pieces. Of course some maintain that John Alden made them. It is a good guess, since he was the head woodworker of the Pilgrims.

the handles generally are of iron. No English chest, so said Lyon, and so say all consulted English antiquarians, has any soft wood in its structure.† Persons at all familiar with early furniture can distinguish the difference at a glance. The English cupboard is generally better, but it has been banned in America. Many are spurious. Even when they are good, there is a strong feeling among collectors that they are out of harmony in America. But, as in the case of Dr. Fell, even if there were no assignable reason, they are not liked.

The sly novice might well say that it takes all his patriotism and love of his historicity to like an American cupboard. But after they are familiar grown, like other vices, they are gripping. Among collectors their possession marks initiation to the thirty-third degree. It is safe to say, in many cases, that all a man hath, in the way of antique furniture, he would give in exchange for an honest American court cupboard.

The Prince cupboard, like most, if not all, with a chest of drawers below, is in two sections. Each, in the back, as shown in the accompanying illustration, has four panels. These panels, in this case, as well as drawer bottoms, drawer backs, the inside cupboard bottoms, divisions



Fig. 3 — THE PRINCE-HOWES CUPBOARD (from the rear)

and shelves, and the upper outside end panels are of riven pine. The main and cap shelves and the drawer fronts are of soft pine. As always, the mortised frame is fastened with pins, oak in this instance and generally.

The lower section consists of a heavy oak frame containing two short end-to-end drawers, and below them two long drawers. There is the usual side groove, on the oak drawer ends, to run on the slides nailed to the frame ends. This groove went out of style rather suddenly, in furniture subsequent to 1700.

†Until recently the Prince cupboard was supposed to be of English origin. The Howes family had lost the Prence tradition and had thought the cupboard imported by Thomas Howes with other family belongings when he came from England in 1637, a most improbable theory, even if not disproved by the construction of the cupboard. Furniture so cumbersome would hardly have found room in the early vessels.

The small mouldings applied to the drawers and to all the panels are cedar. The heavy serrated or toothed moulding between drawers, and on the upper section is oak. It is an ancient device handed down from Norman Gothic. The drawers are alike in style, and depth.

There are two long, vertical panels in each outside end of the lower section. The upper section has characteristic little panels below the central panel and large outside end panels. The great posts have dowels of oak engaging in sockets at top and bottom; similar short dowels near the back fit upper and lower sections together.

The original locks, one having a key-hole sidewise, rather than up and down; the pintle hinges, consisting of stowels on which the door swings (just like the earliest Egyptian hinge), and other little touches of the ancient time are fascinating to observe, but too numerous to enumerate. The stiles and rails of the panels in the back are all carefully chamfered. In restoring, the back has been left absolutely as found, even to its mouse-holes.

Restoration did not touch the body of the cupboard or any main members of the piece except the stile feet which required lengthening well outside the frame, from three inches in front to five in the shortest back leg. The worms were responsible for this necessity. There was a base moulding wanting at one end of the upper section, and one large front drop. Four of the seven corbels, including all in front, are original. On the lower section the little drops were missing, as is usually true in such cases. Five of the eight knobs are original.

Altogether, considering its hoary age, the cupboard was in a better state of preservation than any other piece, as large and as old, that I have seen.

The main shelves have a shorter nosing on their "thumb nail" moulded edges than we find on chests. The same is true of the Parmenter cupboard. The corbels of the cornice on the front and the fronts of the ends are divided into three sections each, whereas the rear end corbels are only two-thirds as heavy and are composed of two sections each.

The entablature projects a little beyond the vertical line of the main shelf. The common names for the entablature are the hood, head, or, better than either, the canopy. It

will be noted that there is in all the mouldings a very narrow fillet with a succession of regular groups of notches such as we see later in the rounded "pencil and pearl" ornament.

The main body of the cupboard is in oak which fortunately has never been painted. It is somewhat darkened by age and oil, but is much lighter than English oak. The great posts and all applied ornaments, the channel mouldings, the drawer panels and the flat section of the lintel are a very dark bottle green, easy to mistake for black. The dentils and their toothed points are in the same color, but the opposing cut out serrations are in red. The cedar mouldings were perhaps painted red, but their color has softened to a reddish brown.

The cupboard is 56 inches high; 51 inches wide, across the front; 22½ inches deep on the cap shelf and 22 inches on the main shelf. The width of the body is 47½ inches. The depth 21 inches. The cupboard section, above the main shelf, is 23¾ inches in diameter, and the overhang of the canopy is six and three-quarters inches. The drawers are six inches deep. The doors, including the hidden portion on the hinge side, are 13¾ inches wide and 14¼ inches high. The stiles are 2⅛ by 3½ inches.

This massive, impressive and completely harmonious piece, embodying the highest expression of craftsmanship among the Pilgrim Fathers, unfortunately came to light only in November, 1921, too late to be a feature in the pilgrimage of 1921. It is here first publicly pictured and described.

Considered from a critical standpoint, there is not any great art worth in seventeenth century furniture, either American or English. It is not only somewhat crude, but is a far cry from the rounded relief carving of the Gothic and the early Renaissance. Yet, the decline from this Pilgrim furniture to the present is much greater. All this is beside the point, however. The rescue of such articles proves — and this is vitally interesting — that the latter part of the seventeenth century in America developed a high degree of taste, breadth and elegance in homes and their furnishings. It surprised even English visitors of the time.



Our Martial Pistols*

By CHARLES WINTHROP SAWYER

Illustrations by the Author

UNCLE SAM first began to manufacture pistols in his own armories about five score years ago. That goes back to the beginning of the nineteenth century; and for the purposes of this article that period offers an excellent starting place. Between those early pistols and our present ones there are points of similarity, strange as it may seem; just as there are certain points in common between political conditions then and now. So, today, the subject of our martial pistols is an apt one. Let us, then, go at it thoroughly, and inspect the whole lot of our martial pistols from first to last, because we can learn something even from the antique ones. The inventor and the ordnance officer may yet obtain good from them, and the civilian will obtain even more.

First we shall attempt to view our antique pistols educationally: next to classify all our martial pistols into three groups—the pistol-clubs, the obsolete repeaters, and the modern repeaters. Through inspection, both individually and in groups, the out-of-date arms will yield us considerable of value. Then, having considered the past and the present, we may anticipate the future.

Antique arms have certain sentimental or spiritual attributes by reason of their age, and their romantic adventures through association with picturesque people and events of by-gone days. It is good for us to yield to their enchantment, to let them stimulate our dormant poetic tendencies and allow them to create for us clean mental pictures. Moreover, to know antique arms well, we must know also the men and manners and machinery contemporary with them. They are, therefore, in a mild and easy fashion, educational stimulators.

Besides these gentle attributes, ancient arms have hard and practical values hidden until displayed by an expert. Consider, for instance, their testimony against minor historical lies and for forgotten arts. As to the former, the old arms stand for fact and truth, gainsaying the anachronisms of modern illustrators, costumers, sculptors, novelists, and historians *ad infinitum*. Anachronisms are lies and—though unintentional—are little less misleading and harmful. Consider these instances:—

Historically viewed, it is unfortunate that an admired, celebrated, and much visited statue of a Minute Man is provided with a kind of gun not in existence in 1775. The public, if discovering this error, might justly challenge also the Minute Man, for, if the gun is wrong, why is the

man right; and, if both are wrong, what good is the statue? In a widely read historical novel the apparent purpose of which is to portray vividly and accurately the period of the Forty Niners, one of the characters “quickly drew his long blue Smith and Wesson.” We are not edified, but are pained by the fact that he was too quick by many years.

An eminent historian has reduced the worth of his dissertation upon the War of 1812 by equipping an American Army Officer with a “heavy Colt.” This absurdity shakes one’s faith in the whole story. The same authority calls the battle of New Orleans an artillery battle. These two bits of information, as important in their place as any others in the whole book, would make anybody question history. When we inspect modern pictures for their educational value, we find anachronisms too numerous to count. As a single instance of many kinds of such errors, look at the

Thanksgiving numbers of our leading periodicals displaying elaborate cover pictures of the Pilgrim Fathers turkey hunting with Model 1836 U. S. Army pistols, Eureka Air Guns, and Merwin & Hulbert revolvers.

Antique arms bear positive as well as negative testimony. They are, in themselves, evidence of

forgotten arts. To these specimens of our ancestors’ inventive power and handicraft the arms engineer refers for mechanical secrets and for chemical effects long ago forgotten but now again valuable. The average man believes that we know all that our ancestors knew and more. The arms engineer, however, finds that the armorers of old knew and practiced, not only all the fundamentals of quantity production and interchangeability, but also used a vast deal of valuable technical method, which has since been lost. Many an arms manufacturer of the present day, here and abroad, unable to meet increased cost and reduced sales, has been saved from failure and set again on a firm business base by an arms engineer who knew old arms as well as modern ones, old-time short cuts, and the twists of the trade, by which the old-time arms makers saved themselves when in similar precarious situation.

In the matter of lost details, take coloration of metal as an instance. The average blue-black finish of modern pistols is obtained with heat and charcoal. The process is comparatively expensive. But we know that nearly a century ago the official United States pistol maker, Simeon North, obtained a similar color on parts of some of the pistols he made. We know prices then and now, and realize that his method must have been an inexpensive one. So we apply

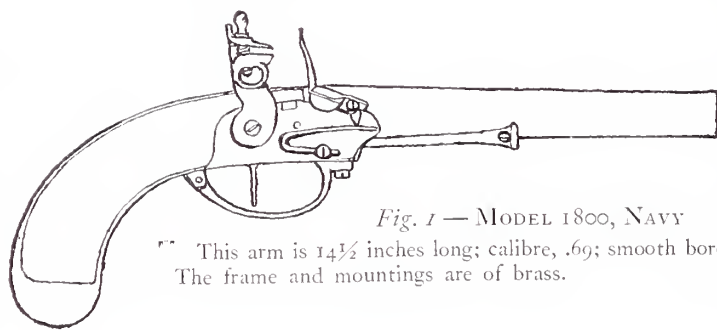


Fig. 1 — MODEL 1800, NAVY

This arm is 14½ inches long; calibre, .69; smooth bore. The frame and mountings are of brass.

*This is the first of a series, the individual numbers of which will be published from time to time.

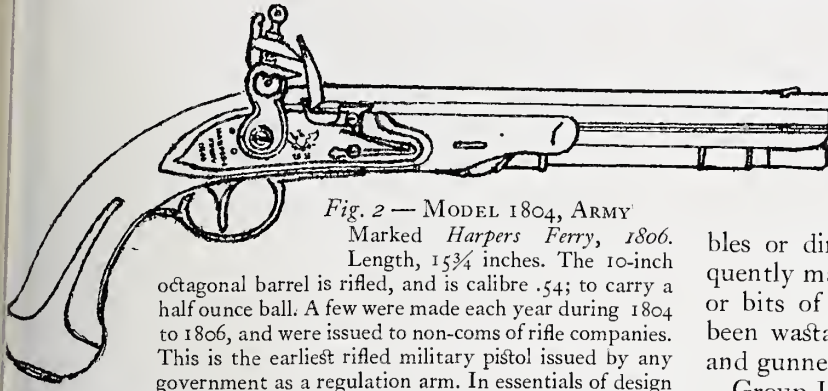


Fig. 2 — MODEL 1804, ARMY
Marked *Harpers Ferry, 1806.*

Length, $15\frac{3}{4}$ inches. The 10-inch octagonal barrel is rifled, and is calibre .54; to carry a half ounce ball. A few were made each year during 1804 to 1806, and were issued to non-coms of rifle companies. This is the earliest rifled military pistol issued by any government as a regulation arm. In essentials of design

this model corresponds with our contemporary rifle, the Model 1800 rifle, and is of the same calibre, to carry the same size of ball. The iron ramrod has a brass end, cupped to fit the ball. A greased patch was used; and, with a small powder charge, — say 15 grains — in the hands of such expert marksmen as were the officers of our ancient rifle regiments, the pistol insured considerable accuracy within 50 yards. Unfortunately, the accumulation of powder residue put it out of commission after a few shots. Accordingly after 1806, during the flint period, our government issued smooth bores.

to one of Mr. North's pieces of colored metal our smattering of chemistry, metallurgy and microscopy, and find that the result he secured was produced quickly with a single inexpensive chemical. Adopted again, time and money are saved. Illustrations might be multiplied indefinitely. While information of this sort cannot be obtained from antique arms merely by reading about them, nevertheless a good deal of interest and value may be gained by the reader from text and picture, particularly where various arms are classified into groups, which will be the method employed in these discussions.

GROUP I

Group I includes all of the flint-lock period and the first of the cap-lock period. The arms which compose it are associated because they are a fighting unit. They are all *pistol-clubs*; designed as such; built as such; and, excepting the Model 1804 pistol, much more valuable as clubs than as pistols. They are all close-combat arms. As pistols they are more deadly at close range than modern ones. On the other hand, beyond arm's length they are, as pistols, of little use. They are all muzzle-loaders and single shooters. They were issued in pairs, permitting two shots in the beginning, or one shot held in reserve.

Excepting Model 1804, the pistols of this group are smooth bores of large caliber. Nominally the charge was about 30 grains of powder with a spherical bullet nearly the size of the bore. Such a charge was the actual one only when it was issued as fixed ammunition; — that is, powder and bullet

wrapped together into a paper-covered packet. Service ammunition was more commonly issued loose, in the form of a half pound of powder in a flask or horn and a lot of loose balls and buckshot. When the soldier had lost, or fired, all his lead he pulled off his buttons and fired them, — or fired pebbles or dirt. On shipboard, pistol ammunition was frequently made from broken glass and crockery, rusty nails, or bits of brass and copper; these would otherwise have been wastage from the cook's galley and the carpenters' and gunners' quarters.

Group I furnishes the following data for consideration:

1. Early sea-service arms were, to the utmost extent possible, built of brass or bronze to avoid rust and economize time spent upon keeping them in order.
2. Until the middle of the nineteenth century the spherical bullet of large caliber was preferred for close-combat arms to the pointed bullet. It had maximum shocking power.
3. During the spherical bullet period, the smooth-bore pistol had preference over the one of rifled bore. Warfare conditions entailed then a maximum of hand-to-hand fighting, in which the smooth-bore pistol and the spherical bullet gave best results. Correct for today. And how about ball-and-buck, and miniature shrapnel, also for today?
4. Antique American military pistols

had loaded and metal-capped butts and a total length ample to give power as a club. Empty, the pistol was still a very formidable weapon. Our modern pistols, empty, are insignificant.

5. Simplicity, cost, speed of manufacture. In Group I the number of separate parts to a pistol averages 32. A Colt .45 automatic has about twice as many parts. Simplicity is as desirable now as then. The loss of an old-time pistol cost the government about one-third as much as that of a modern one, and three new ones to replace it were made in the time now required to make one modern piece.

Within Group I there is a stride from flint-lock to cap-

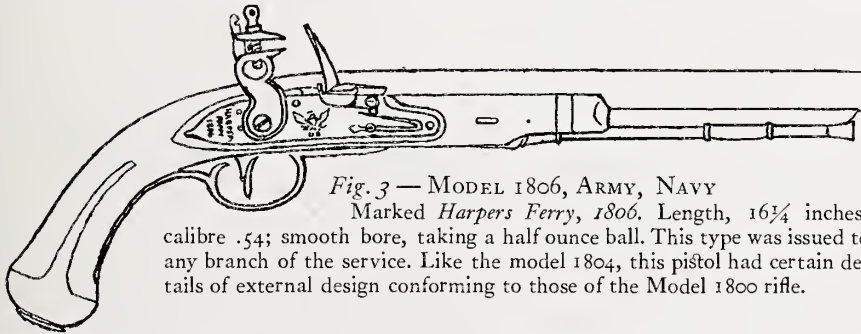


Fig. 3 — MODEL 1806, ARMY, NAVY
Marked *Harpers Ferry, 1806.* Length, $16\frac{1}{4}$ inches; calibre .54; smooth bore, taking a half ounce ball. This type was issued to any branch of the service. Like the model 1804, this pistol had certain details of external design conforming to those of the Model 1800 rifle.

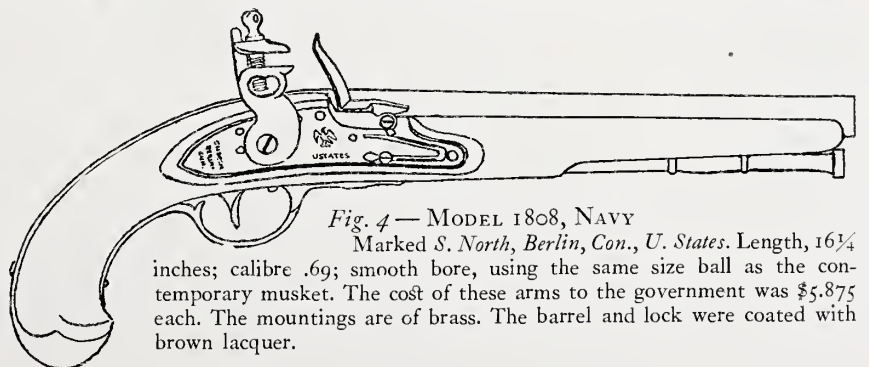


Fig. 4 — MODEL 1808, NAVY
Marked *S. North, Berlin, Con., U. States.* Length, $16\frac{1}{4}$ inches; calibre .69; smooth bore, using the same size ball as the contemporary musket. The cost of these arms to the government was \$5.875 each. The mountings are of brass. The barrel and lock were coated with brown lacquer.

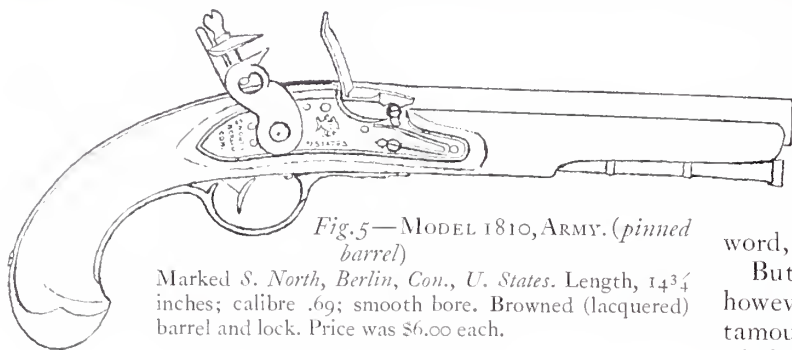


Fig. 5 — MODEL 1810, ARMY. (pinned barrel)

Marked *S. North, Berlin, Con., U. States*. Length, 14 $\frac{3}{4}$ inches; calibre .69; smooth bore. Browned (lacquered) barrel and lock. Price was \$6.00 each.

lock. Our last flint military pistol was the Model 1836. It terminated a stagnation period which was not of nineteenth century duration merely, but went back several hundred years to the beginning of firearms. The stagnation was due to the inability of inventors to find a means of producing explosion with certainty under the handicaps of wind and rain. The copper cap overcame this defect. It is interesting, and possibly of value, to observe that the inventor of the percussion system did not have this end in view, and that the system, as he designed it, was imperfect in this respect. The system felt its way along, was advanced by successive inventors, and culminated successfully as the result of the application of many bright minds. Our next military pistol which will be radically different from our present ones, will also require the application of many minds during a series of years before it will achieve full power.

The development of the United States pistol from 1800 to 1843 is shown in the illustrations of pistols and the technical discussion accompanying them.

It is, perhaps, worth observing that conditions today, in

the beginning years of the twentieth century, are not so very different from conditions in the beginning of the preceding century, when the United States began to manufacture its own weapons. "Disarmament" is not a newly invented word. Five score years ago it was on many tongues. Recent experience has led us to substitute another word, "reduction," which is safer.

But the arms engineer feels strongly that "reduction" however desirable, shall not be allowed to become tantamount to stagnation. For a long time the development of the modern automatic pistol has been virtually at a standstill; from a military standpoint further improvements in the existing weapon are likely to prove valueless. The first step in a genuine advance will probably be in the complete discarding of the pistol of today, and the designing of one in terms of the new conditions which modern warfare has imposed.

There have in the past occurred similar periods of stagnation, each followed by a swift leap forward. Foreign governments are working night and day to discover the probable landing place of the next leap, and are employing their ablest scientists to make it both sure and long. They are probably discovering that what the present-day pistol has gained in certain aspects of speed and precision, it has lost in the direction of general availability at close quarters. It has lost in other respects. This, however, is not a dissertation on the proprieties of future army pistols, but on the development of the pistols now in use. The complete series of these articles should make this fairly clear.

How old points of excellence are often lost in gaining new points of excellence, should likewise become apparent.

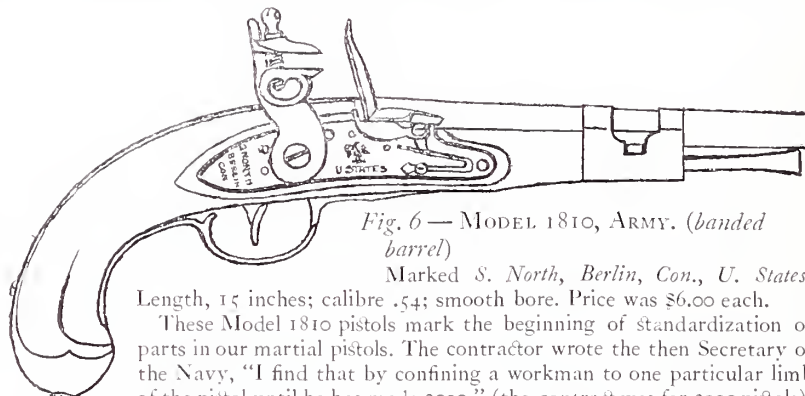


Fig. 6 — MODEL 1810, ARMY. (banded barrel)

Marked *S. North, Berlin, Con., U. States*.

Length, 15 inches; calibre .54; smooth bore. Price was \$6.00 each.

These Model 1810 pistols mark the beginning of standardization of parts in our martial pistols. The contractor wrote the then Secretary of the Navy, "I find that by confining a workman to one particular limb of the pistol until he has made 2000," (the contract was for 2000 pistols), "I save at least $\frac{1}{4}$ of his labor." From this experimental beginning soon came interchangeability of parts (see Model 1813).

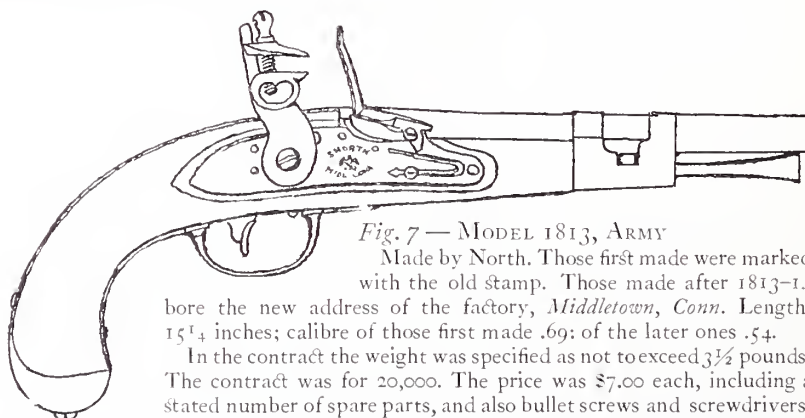


Fig. 7 — MODEL 1813, ARMY

Made by North. Those first made were marked with the old stamp. Those made after 1813-14

bore the new address of the factory, *Middletown, Conn*. Length, 15 $\frac{1}{4}$ inches; calibre of those first made .69; of the later ones .54.

In the contract the weight was specified as not to exceed 3 $\frac{1}{2}$ pounds. The contract was for 20,000. The price was \$7.00 each, including a stated number of spare parts, and also bullet screws and screwdrivers.

The contract also specified that "the component parts of pistols are to correspond so exactly, that any limb or part of one pistol may be fitted to any other pistol of the twenty thousand." This contract marked the beginning of a revolution in the manufacture of our military arms.



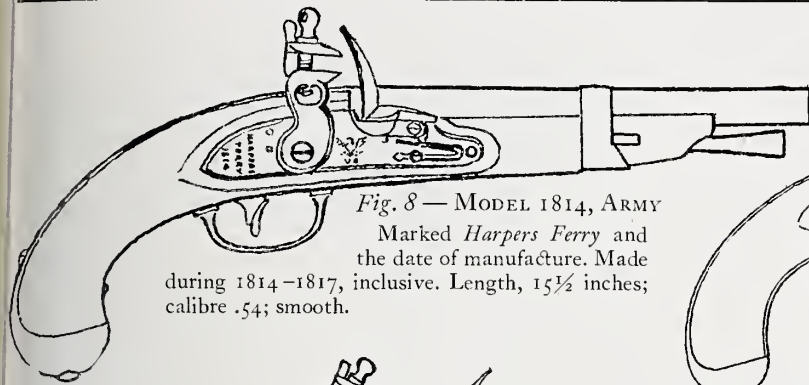


Fig. 8 — MODEL 1814, ARMY
Marked *Harpers Ferry* and the date of manufacture. Made during 1814-1817, inclusive. Length, 15½ inches; calibre .54; smooth.

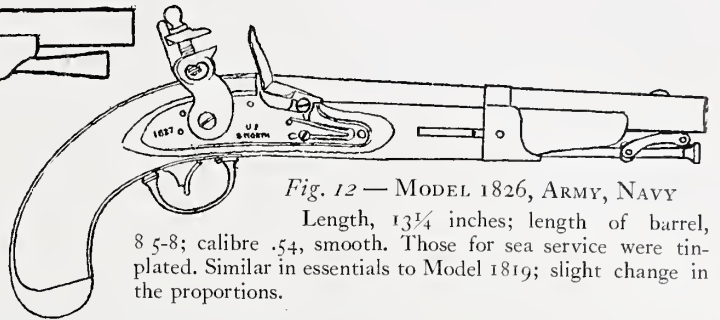


Fig. 12 — MODEL 1826, ARMY, NAVY
Length, 13¼ inches; length of barrel, 8 5-8; calibre .54, smooth. Those for sea service were tinned. Similar in essentials to Model 1819; slight change in the proportions.

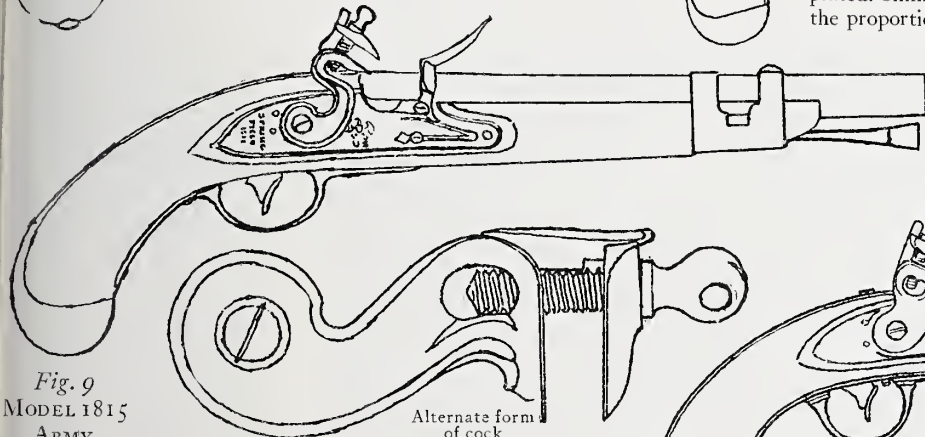


Fig. 9
MODEL 1815
ARMY

Alternate form
of cock

Marked *Springfield* and the date of manufacture. Made during 1815-1820, inclusive. The specimen shown is fitted for a shoulder stock: some of the others of this model were not. The early issues of this model had goose-neck cocks. The entire locks of the first thousand were purchased ready-made in England. The late issues had the form of cock shown in the enlarged sketch.

MODEL 1832

(No picture). *Harpers Ferry* make, cap lock, experimental. Only a few made.

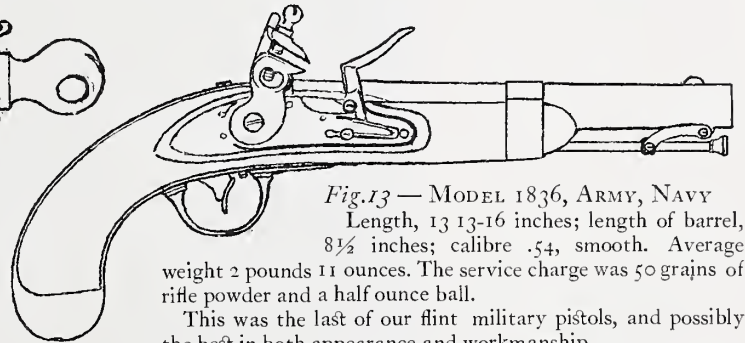


Fig. 13 — MODEL 1836, ARMY, NAVY
Length, 13 13-16 inches; length of barrel, 8½ inches; calibre .54, smooth. Average weight 2 pounds 11 ounces. The service charge was 50 grains of rifle powder and a half ounce ball.

This was the last of our flint military pistols, and possibly the best in both appearance and workmanship.

Some of these pistols still exist unused and in new condition. Careful measurements of the bore of one such, made by contractor Rob't. Johnson, using an electro-micrometer, show that its bore does not vary from a true cylinder by even one ten-thousandth of an inch. Can modern mechanics fine-bore as cheaply as Johnson did? Who can guess his methods?

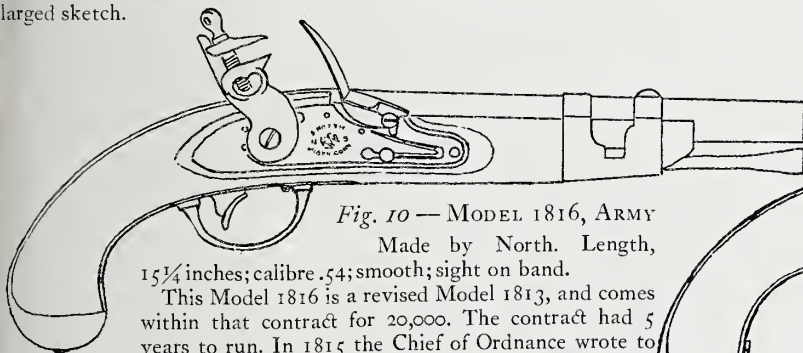


Fig. 10 — MODEL 1816, ARMY
Made by North. Length, 15¼ inches; calibre .54; smooth; sight on band.

This Model 1816 is a revised Model 1813, and comes within that contract for 20,000. The contract had 5 years to run. In 1815 the Chief of Ordnance wrote to the Secretary of War, "The calibre of the pistols, for greater simplicity, might be the same as that of the rifle. It is essentially wrong in my opinion to give a pistol the calibre of a musket, which I am informed has been done in some of those made for the United States service."

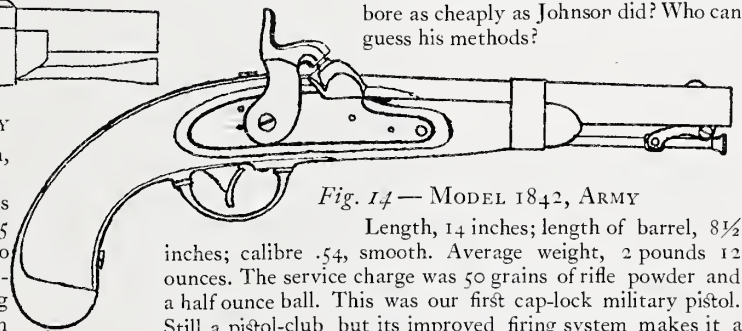


Fig. 14 — MODEL 1842, ARMY

Length, 14 inches; length of barrel, 8½ inches; calibre .54, smooth. Average weight, 2 pounds 12 ounces. The service charge was 50 grains of rifle powder and a half ounce ball. This was our first cap-lock military pistol. Still a pistol-club but its improved firing system makes it a starting point for the far jump to Group II.

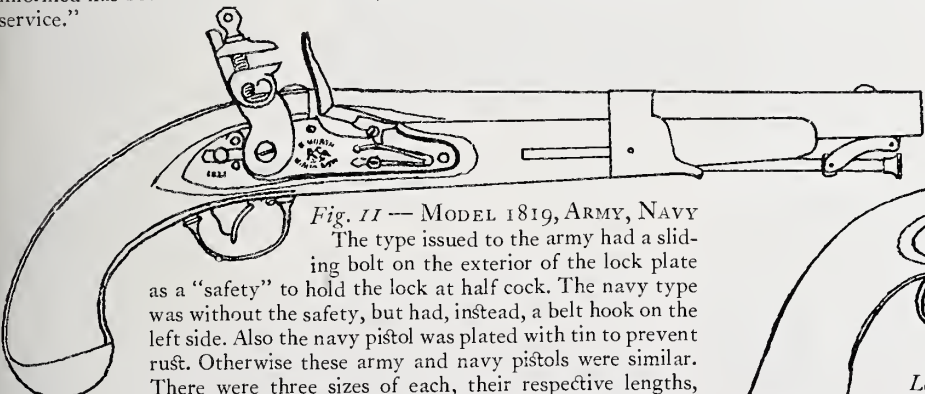


Fig. 11 — MODEL 1819, ARMY, NAVY
The type issued to the army had a sliding bolt on the exterior of the lock plate as a "safety" to hold the lock at half cock. The navy type was without the safety, but had, instead, a belt hook on the left side. Also the navy pistol was plated with tin to prevent rust. Otherwise these army and navy pistols were similar. There were three sizes of each, their respective lengths, 17¾, 15 3-8, and 13½ inches. For all, the calibre was .54, smooth.



Fig. 15 — MODEL 1843, ARMY, NAVY

Commonly called the *Box Lock pistol*. Length, 11¾ inch; calibre .54 and .56,— some smooth and others rifled.

Note the combination of cap-lock and rifled barrel. This was a preliminary to repetition of fire through a single rifled barrel.

Antiques Abroad

Sun Dials and Leaden Gods, and the Art Wealth of Germany

By AUTOLYCOS

LONDON: When fashionable folk go to Goodwood, the London season ends; and when yachting at Cowes comes on, the fashionable queues at Christie's and at Sotheby's are reduced to a thread of just those cognoscenti to whom collecting is the be all and end all of existence. As an emporium London becomes more and more cosmopolitan; even Germans are here with marks at thirty-six a penny offering something more than paper figments in return for the graved work of Albrecht Dürer and the drawings of Hans Holbein.

French, Russian and Dutch connoisseurs foregather to compete with the ubiquitous American buyer. But London in the holiday season is comparatively festive, Londoners *en masse* have plunged into the vicissitudes of the sea-front, braving the air currents of the North Sea (or German Occan), or lower down on the map watching the procession of vessels from Europe entering the English Channel, or, as the French more aptly term that narrow sheet of water, *La Manche*.

* * *

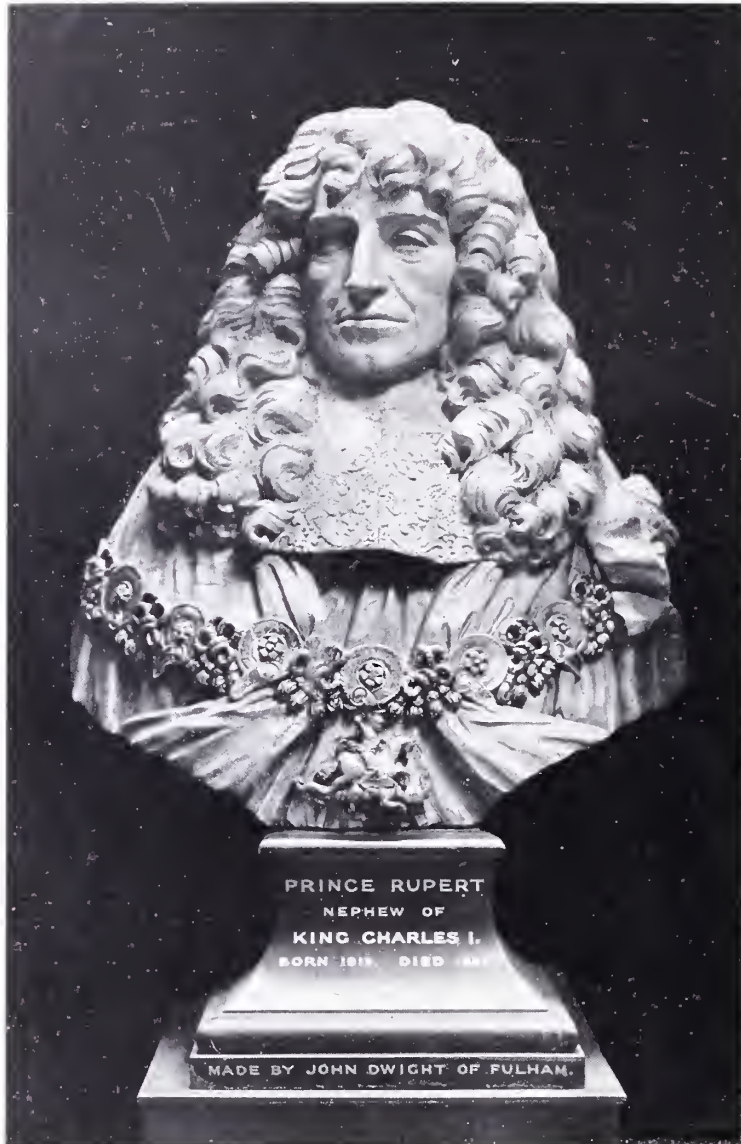
The English have just celebrated the centenary of the poet Shelley, whose body was snatched by Italy, in frowning mood, as Byron was claimed by Greece. It was Shelley who, in his ecstatic moments, sailed five-pound notes twisted into paper ships on the Serpentine in Hyde Park. But in greater ecstasy he wrote:

London: that great sea whose ebb and flow
At once is dead and loud, and on the shore
Vomits its wrecks and still howls on for more.
Yet in its depths, what treasures!

It has been my privilege to advise sundry visitors from America and to point to constellations half hidden in the London mists. I have advised them to eschew the mummies in the British Museum and to pay at least one hurried call on Prince Rupert the finest piece of English pottery in the world possibly the world's finest piece of portraiture in clay. (See illustration.) It is larger than life and represents the dashing nephew of King Charles the First, who swung his troopers against Oliver Cromwell's Ironsides. We know Sir Peter Lely's fine portrait engraved by Blooteling,—a rare engraving.

The potter, John Dwight* of Fulham (just that part of London one sees when looking west from the Houses of Parliament), held his secrets of fine stoneware to the wonderment of modern potters, and, working between 1671 and 1676, outdistanced the Staffordshire potters until about 1720, when his formulae were duplicated. But, alas, his genius died with him. There is only one John Dwight, and as the late Monsieur Solon remarked, "He is your greatest potter, he is equal to our Palissy, the great ceramist."

* * *



PRINCE RUPERT (Seventeenth century terra cotta)

This bust marks John Dwight of Fulham as one of the great portrait sculptors of all time. It is life size, of drab ware, enriched with oil gilding. The decoration is that of the order of the garter.

evidence in salesrooms. They bear quaint mottoes, such as "I register only the truth"; "I mark only the sunny hours"; "God tips my rosy finger, Sluggard do not linger"; and

*Dwight secured patent in 1671 for a stoneware which he claimed to equal the German product, known as "Cologne ware." In 1693 he brought suit against various infringers of his patent. He died in 1703. The Prince Rupert was discovered hidden in a walled chamber of the Fulham works in 1866.



WILLIAM AND MARY TABLE (about 1700)

Serpentine stretchers and fine turnings are characteristic of the best walnut tradition, yet the table is of oak. Opinion may differ as to whether the use of oak here is a provincial device or a conscious reversion to the usual Jacobean material.

Other rich dicta of early English origin. These sundials have a fascination, silent messengers of Time's slow feet, with pendulum of shadow measuring the passing day.

Concomitant with these stone dials and their graven mottoes appear leaden garden figures, the gods of the garden, snatched from lawns and sunlit terraces, to be appraised. Uprooted from their native green-swards, they stand in grim rows in dusty auction rooms, awaiting the bidder, like slaves in the old-time markets.

I referred, some time ago in this page, to the Aladdin's cave in Covent Garden and advised American visitors to storm this hidden citadel of bargains. Recently a fine Greek tombstone a foot square, representing a child with a dog, two thousand years old, passed under the hammer for two shillings. This gem, unnoticed by the casual traffickers in art, has now been presented to the British Museum and is to be seen in the great terra-cotta room. What an opportunity for the American expert was lost when that ancient dog passed for less than a song; but London has so many neglected opportunities!

* * *

The William and Mary period in English furniture suggests walnut, inevitably. But there occurs an occasional carry-over from the earlier oak tradition. The table illustrated has much of the fineness of a design in walnut. The serpentine stretchers are, indeed, more exquisitely drawn than is usual even in the more elegant cabinet wood. Yet this example is in oak,—a provincial piece whose humbler strain is chiefly evident in its material and in its heavy squared legs.

* * *

∇ In Amsterdam the influx of foreign visitors, in spite of the exchange, has been abnormal. The dropping German mark upset all precalculations of tourists as to cheapness. As Lord Canning said in the eighteenth century in regard to a treaty with England. "The fault of the Dutch is giving too little and asking too much." Increased interest is

being paid to all that Rembrandt ever did. His drawings have been snatched from English portfolios and from noblemen's collections under the hammer in London. In consequence the richness of Dutch collections is becoming phenomenal. The neutral nation is beginning to score in art.

At Cologne the army of occupation is spending money. English collectors have been especially indefatigable. On the whole, it must be said that the fabrication of works of art is less practised in Germany at the present moment than in France and Belgium, and the Germans will not part with their real works of art. How many people have seen the fine, delicate iron necklaces and fan-mounts of exquisite workmanship which old German families pass on as heirlooms? The Allies, panic-stricken at the wholesale manufacture of paper money standing on the shifting quicksands of the mark, have, singularly enough, forgotten the Green Vaults of Dresden, with their countless art treasures, the galleries of Leipsig and Munich, and the innumerable old masterpieces scattered throughout the Germanic Empire worth, under the hammer, anything from £10,000 to £50,000 apiece.

The art capital of Germany is an asset not yet given much consideration. But Lloyd George and Company do not understand art. They come from Wales.

* * *

Russian items still filter through,—mainly underground. A number of early nineteenth-century examples are appearing in the markets of Brussels and Paris and also of London. They are similar to examples exhibited at the 1851 Art Exhibition, to which all nations contributed. Two interesting types are illustrated. The jeweled surfaces, ruby and emerald, have no equal in glass. The forms are perfect in outline. Here the barbaric north of Europe vies with Venice and Murano. I commend all such enamelled examples to the minor collector. But they are not to be confounded with the products of Bohemia, which, in their way, are fine but not on quite the same artistic plane.



RUSSIAN GLASS BEAKERS (mid-nineteenth century)
Enamelled and gilded with semi-Oriental richness.

Books—Old and Rare

Early American Editions of English Classics

By GEORGE H. SARGENT

SOMEWHERE in this land of ours, reposing forgotten for half a century or more on the shelves of some musty library, or, perhaps, in a trunk full of old books in the attic or shed, is probably a small duodecimo volume in the original leather binding, bearing the title: *The Pilgrim's Progress from this World to That which is to come delivered under the Similitude of a Dream*, and bearing the imprint, *Boston in New-England. Printed by Samuel Green upon Assignment of Samuel Sewall; and are to be sold by John Usher of Boston, 1681.*

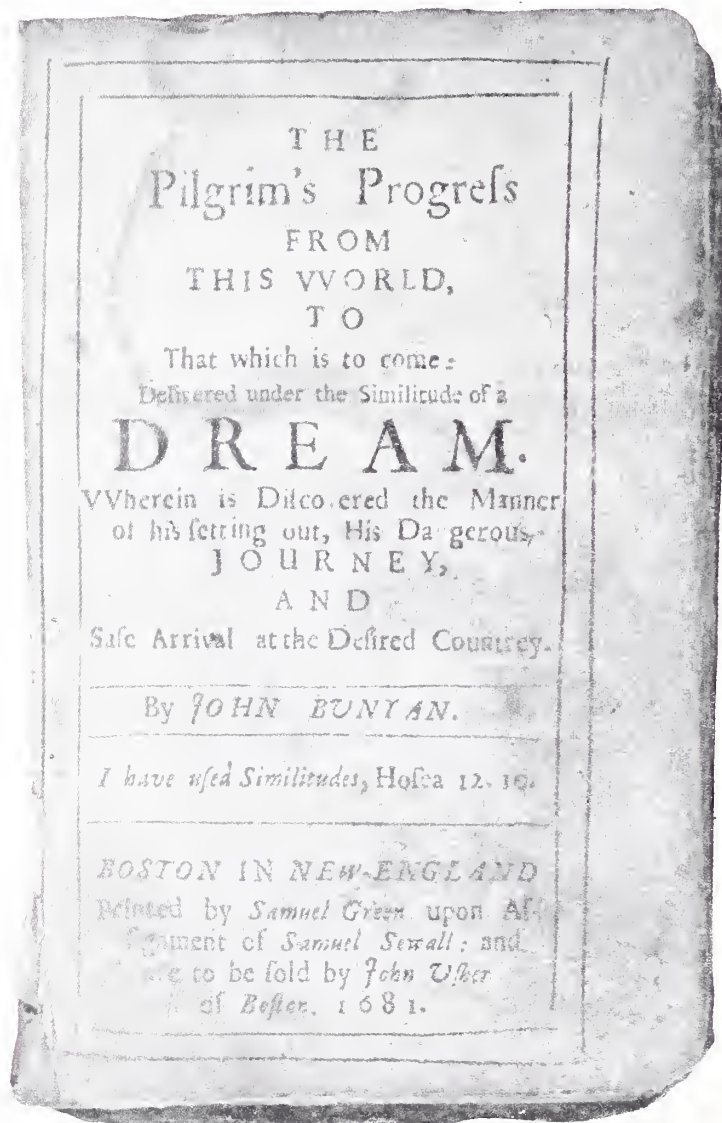
Should good fortune bestow upon you the privilege of finding this little book, you will become the possessor of the first great classic of English literature printed in America. You will also have one-fourth of the entire world's known supply of this particular edition, the only perfect copy of which is now in the library of Henry E. Huntington at San Gabriel, California. The other known copies are, one in the Boston Public Library, wanting five leaves, and one sold at Sotheby's auction rooms in London in December, 1902, which, also, was lacking several leaves. Apart from its rarity, its antiquarian interest and its literary merit, this edition ranks as one of the most valuable of American books, and its monetary value would be likely to increase more rapidly than that of stocks or bonds.

To the collector who has a long life before him, a fascinating field is offered by the first American edition of the great classics of English literature. Bunyan's *Pilgrim's Progress*, Defoe's *Robinson Crusoe*, Shakespeare's *Plays*, Milton's *Paradise Lost*, Walton's *Complete Angler*, Bos-

well's *Life of Dr. Johnson*, Burns's *Poems* — such books as these, whose fame is established as long as English literature remains, are valuable in their first American editions as well as in their original issues. The early booksellers and printers in what is now the United States issued hundreds of reprints of religious works, and the severe literature of our ancestors reflected their life. But, generally, it was not until the fame of an English author had been established beyond all question that an American printer ventured to publish an American edition of his works.

Going back into the seventeenth century, the *Pilgrim's Progress* formed a solitary exception. Nathaniel Ponder had issued the first edition of this immortal work in London in 1678. Its instant popularity brought it to the eighth edition in England before it was published in this country, in 1681. John Usher, who was the most enterprising of the early Boston booksellers, was constantly importing books from England, and this first excursion into the field of reprinting an English classic was made only after the demand for copies of the work had warranted the hitherto untried adventure.

That the edition was a small one is probable, but it does not seem that



PILGRIM'S PROGRESS

The first reprint of an English literary masterpiece to be produced in America. Of this edition only three copies are known to exist.

all the copies printed, with the exception of the three mentioned, could have disappeared forever. The appearance of the Huntington copy is of recent date. It was unearthed by P. K. Foley of Boston, a discoverer of first editions who has had no peer in this country, and was sold at the auction rooms of Scott & O'Shaughnessy in New York December 9, 1916, to the late George D. Smith, for \$1,360, a price which Mr. Smith considered ridiculously low, in view of the perfect

THE
PLAYS AND POEMS

OF
WILLIAM SHAKSPEARE.

CORRECTED FROM THE LATEST AND BEST
LONDON EDITIONS, WITH NOTES, BY
SAMUEL JOHNSON, L.L.D.

TO WHICH ARE ADDED,

A GLOSSARY

AND THE

LIFE OF THE AUTHOR.

EMBELLISHED WITH A STRIKING LIKENESS FROM THE
COLLECTION OF HIS GRACE THE DUKE OF CHANDOS.

First American Edition.

VOL. I.

PHILADELPHIA:

PRINTED AND SOLD BY BIOREN & MADAN.
M DCC XCV.

SHAKESPEARE'S WORKS (*eight volume edition*)
Published in Philadelphia, for the first time in
America, in 1795-96. The illustration reproduces
the typography of the title page.

fewer copies of this edition are known than of the celebrated *First Folio* of 1623, but there is no comparison in the value. The Hagan copy of the first American edition, now in the library of C. W. Clark of New York, brought \$265 in May, 1918, and a good copy is well worth that price. The many English editions issued before the Revolution and imported to this country made an American printing of a complete edition a somewhat hazardous venture. The sets, however, have been so broken up and destroyed by the accidents of time, that the first American edition is a rare book and a good copy may well fill an important place in an American collection of English classics.

An edition of Defoe's masterpiece, *Robinson Crusoe*, which, after its publication as a serial in 1719-1720, made its appearance in book form in London, was issued in New York nearly a hundred years later. George Long, 17 Pearl Street, printed and published an edition of Defoe's classic, which is now extremely rare and which ought to go into our collection of early American editions of English classics. Burns, whose *Poems, Chiefly in the Scottish Dialect* was first printed at Kilmarnock, Scotland, in 1786, in an edition which now brings \$2,000 or more for a perfect copy, was early a favorite in this country, and two editions of his poems appeared in America in 1788: — a duodecimo issued by Stewart and Hyde in Philadelphia, the Wallace copy of which brought \$115 in 1920, and an octavo published in New York later with the same date.

condition of the volume. Were another perfect copy to come into the auction room today, the price paid for it probably would justify Mr. Smith's opinion.

Curious as it may appear the first American edition of Shakespeare's works did not appear until 1795 - 1796, when Bioren and Madan, Philadelphia publishers, issued an edition in eight volumes small octavo, bearing their imprint, and having in the first volume a portrait of the poet. Even

Walton's *Angler* and Burton's *Anatomy of Melancholy* appeared in America in the middle of the last century in good editions which can be picked up occasionally at a low price. Recently some collectors, like the late William Glyde Wilkins, sought to collect the first American editions of Dickens and Thackeray, but in spite of the rarity of these issues, which were generally pirated by New York publishers, the prices are low. In any collection of Dickens and Thackeray, however, these early editions deserve a place of greater importance than is accorded them. By the time another century has passed they will be eagerly sought by collectors.

Early editions of the Greek and Latin classics printed in this country have little value. The first complete edition of Cicero's works in Latin did not appear until 1815, in Boston. Cicero's *Cato Major* is, indeed, one of the rare and valuable books, but it owes its importance to the fact that it was the masterpiece of printing from the press of Benjamin Franklin, and typographically its excellences are far ahead of anything produced in the colonies up to 1744, the date of its appearance.

But the common things of today are the rarities of tomorrow. With the coming of a new generation, the things which become old take on a new interest. The printing in America of those works which had already become famous in England is a significant event in the history of printing and in the history of American literature. Wiser than his generation will be the young collector of books who gathers up the first American printings of the great works in English literature, for their day will come, and what may now be obtained at a moderate expenditure will call for a long purse within the memory of those living a half century hence. But regardless of the financial aspects of the case, these works are worth collecting for themselves, and a collection such as I have here outlined will have a perennial interest for the one who has made it.

NOTES

The sale of the Washington collection of Walter Lewisohn of Boston to Henry E. Huntington of San Gabriel, California, gives the latter the largest and finest Washington collection in existence. Mr. Huntington was the owner of many important Washington autographs, including his genealogy in his own handwriting, before he secured the Lewisohn collection, which numbers some twelve hundred items, of some of which no other copy is known.

* * *

While the recent Graphic Arts Exposition in Boston was concerned primarily with "printing, new and voluminous," rather than "books, old and rare," it was noticeable that few exhibits attracted greater attention than the Stephen Daye press, the first used in what is now the United States, which was brought from its home in the Vermont State Capitol, where it is preserved by the Vermont Historical Society. The press on which Benjamin Franklin once worked was also a constant center of attraction. This is only natural, for the former is a "pedigreed antique" of the first water, and undoubtedly the most valuable relic relating to printing in America, while

anything relating to Benjamin Franklin is always interesting to a printer.

* * *

It is probable that one of the great European libraries, that of Professor Saltschick, formerly of the Federal Polytechnic School of Switzerland, will be sold in New York the coming season. The library consists of some 30,000 volumes, and is especially rich in early printing and the finest French, German, Italian, and English editions of the sixteenth to nineteenth centuries, with many of great association value. It is reported that an offer of \$200,000 for this library, made some time ago, was rejected on the ground that this would not cover the cost of the bindings, which are by the finest binders of the last four centuries. As efforts to sell the collection to some institution which would keep it intact have been unsuccessful, it probably will be broken up, to the enrichment of many libraries and private collections.

* * *

The publication by the Harvard University Press of Daniel Berkeley Updike's monumental work on *Printing Types. Their History, Forms and Use*, is hailed by typographers as the most important work of the kind ever published. It reviews the subject of printing types from Gutenberg to the Merrymount Press, of which the author is the guiding spirit, and the two large volumes, with their hundreds of illustrative types, provide an education in the typographic art, which at present is engaging the attention of many who have never before given consideration to the revival of printing manifested in the recent improved appearance of the higher-class periodicals and books.

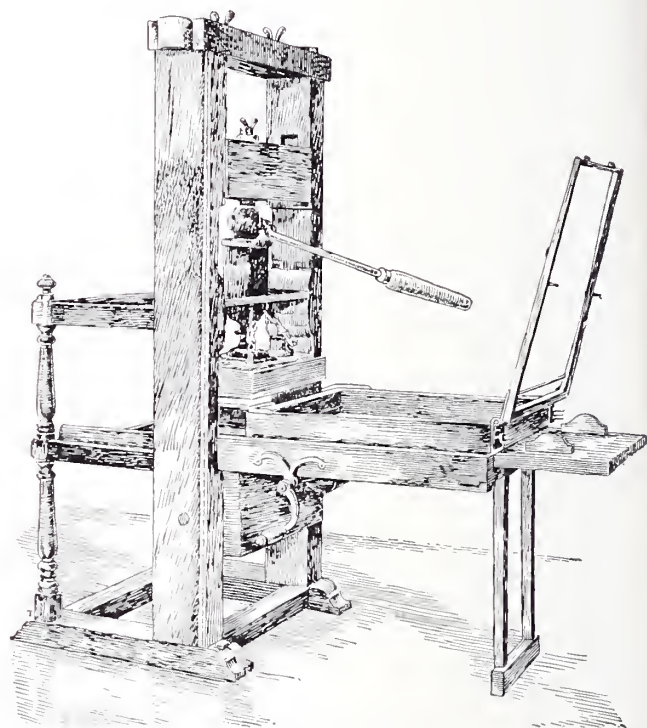
* * *

It appears that the rarest of Shelley items, *Posthumous Fragments of Margaret Nicholson*, a hoax perpetrated by the poet anonymously in his undergraduate days, which was purchased in London last season by Gabriel Wells of New York for £1,210, was among the Burdett-Coutts bundles of old music, sold at private sale for a few shillings. It was purchased by a dealer who did not recognize it, and ultimately came to the auction room, where it brought the second highest price ever paid for the work, the highest price, (\$6,750) having been given for the Buxton Forman copy, which had an autograph letter by Shelley inserted. The Wells copy is the finest known, being uncut and unopened. When such "finds" are possible in great libraries, it is not to be wondered that book collecting is considered by many the finest of all forms of the chase.

* * *

Report has it that the Very Reverend Randolph Ray, dean of St. Matthews Cathedral in Dallas, Texas, is possessor of a copy of Tyndale's translation of the New Testament. If the report is true, the Dean may congratulate

himself upon a rare ownership. William Tyndale was the third modern English translator of the Bible. The venerable Bede had done the whole Bible into Saxon in the tenth century; but that is quite a different language from modern English. The Bodleian Library at Oxford possesses a manuscript paraphrase of the Bible, of unknown authorship, supposed to date from about 1290. Almost exactly a century later Wickliffe and his followers made translations from the Latin Bible or Vulgate. Then came William Tyndale, in 1524, with a version of Matthew and Mark done from the Greek. In 1525 or 1526 Tyndale produced the entire New Testament translated into English. At the time of Wickliffe's translation printing had not yet been invented. Type printing, indeed, occurs first in Gutenberg's Bible (1450-1455). Tyndale's translation of the New Testament is, therefore, the first Bible, or part thereof, to be printed in English. Fourteen editions of the work were issued within the ten years following its first appearance. The reward of authorship was, eventually that of being strangled at the instigation of Henry VIII and his council.



THE EARLIEST PRESS IN AMERICA (1638)

Brought from England and set up in Cambridge by Stephen Daye. Thence it passed via New London and Norwich, Connecticut, and Hanover, New Hampshire, to Westminster, Vermont, where it was used in 1781 for printing the *Vermont Gazette*, or *Green Mountain Post Boy*, the first Vermont newspaper. In 1783 it was moved to Windsor where it was used in printing *The Vermont Journal and Universal Advertiser*. It is now preserved at the State Capitol at Montpelier, Vermont. Engraving by courtesy of the University Press, Cambridge.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence.

EXHIBITIONS

NEWPORT, R. I.: *The Newport Art Association, Bellevue Avenue. October 4 to 11.* Exhibition of Empire furniture and Sheffield plate.

NEW YORK CITY: *The Metropolitan Museum of Art. October 15 - November 15.* Exhibition of Phyfe furniture.

BOSTON, MASS.: *The Webber Collection, 61 Beacon Street.*

An accumulation of furniture and furnishings which three months of steady selling has not seriously depleted. Entirely apart from the interest of the collection, the house is worth a visit.

Antiques in Current Magazines

CHINA

MR. FRANCIS W. MARK'S COLLECTION OF HISPANO MORESCUE POTTERY. W. G. Blaikie Murdock, in *The Connoisseur* for August. Description of this famous collection, with a short history of the pottery, and eight pages of excellent illustrations.

A TOAD IN WHITE JADE. Roger Fry, in *The Burlington Magazine* for September. Illustration and short description.

FURNISHINGS

CHAIRS OF THE XVI AND XVII CENTURIES. Ralph Edwards, in *English Country Life* for September 2. Illustrated.

NEW LIGHT ON DUNCAN PHYFE, CABINET-MAKER. C. O. Cornelius, in September *Country Life*. Two pages with illustrations from furniture in the Metropolitan Museum of Art.

THE SIMPLE USE OF THE PERIOD STYLES-V, Early Georgian. Robert L. Ames, in September *The House Beautiful*. The fifth article in this excellent series.

HEPPLEWHITE FURNITURE. L. G. Martin, in September *Industrial Arts Magazine*. Illustrated with photographs and measured drawings.

A TALK TO SALESMEN ON DUTCH & FLEMISH FURNITURE. G. Glen Gould, in September *Good Furniture*. Another illustrated outline in a considerable series.

GLASS

THE ARMS AND BADGES OF THE WIVES OF HENRY VIII. F. Sydney Eden, in *The Burlington Magazine* for September. As shown in memorial painted glass windows throughout England.

METAL

BELLS AND BELL TOWERS. Clinton H. Meneely, in *The Mentor* for September. An illustrated article by the son of a famous bell-founder.

SOME NINETEENTH-CENTURY FORGERIES IN ARMOR. F. Gordon Roe, in August *The Connoisseur*. Description, with illustrations, of the work of various "armor fakers" of the last century.

MISCELLANEOUS

THE IDENTIFICATION OF JAPANESE COLOR PRINTS. IV. Will H. Edmunds, in September *The Burlington Magazine*. Illustrated.

THE GARDEN OF FIGUREHEADS. Mary H. Northend, in *International Studio* for September. Versatile romanticism supported with pictures.

CRUISING WITH SHIP MODELS. Wm. B. McCormick, in September *International Studio*. The history of ship models with description of various collections, and illustrations from old and new models.

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Of special note is a very rare Communion Set of six pieces in excellent condition, and a Dish Table, with claw feet, originally owned by JOSEPH BONAPARTE.

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Sailing Ships of New England

(New book to be issued October 15th)

Sailing Ships of New England 1607-1907, by John Robinson and George Francis Dow. 312 ship pictures, with about 75 pages of descriptive text and a historical account of sailing ships. Salem, 1922. \$7.50.

Send your orders in advance of publication to insure receiving a copy, as the book will be issued in an edition of 950 copies, which will probably be fully subscribed for.

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SALEM, MASS.

BLACK JACKS & LEATHER BOTTLES. W. B. Redfern, in *August The Connoisseur*. Leather drinking vessels of the sixteenth and seventeenth centuries in England.

BUDDHISTIC IMAGES OF CHINA. Frank H. G. Keeble, in *September International Studio*. An authoritative article with interesting illustrations.

COLLECTING ENGRAVED GEMS. Gardner Teall, in *House & Garden* for September. A history of the glyptic art, with illustrations of ancient examples.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material and derivation, and should, if possible, be accompanied by photographs.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

Here is a further note relative to the interesting dishes pictured and described in *Antiques* for September. Evidently the editor went astray in dating them between 1830 and 1840. They should have been placed some ten years earlier; for very good evidence has turned up to prove their having been purchased for the wedding of a lady who, her first widowhood having occurred at the age of twenty-one, presently made a second essay in matrimony.

It is a pleasure to accept the amendment. The shape of the cups and saucers is thoroughly reminiscent of eighteenth century forms. It was because of certain aspects of their decoration that the pieces were tentatively assigned to the third rather than to the second decade of the nineteenth century.

43. W. A. B., *Vermont*, encloses photograph of a clock, which is here reproduced. It is cast in bronze. The shield is ten inches long and six inches wide. The hands are of brass. The gauntlet constitutes the weight which supplies motive power. The dial numerals are cut through the face. At the bottom of the shield occur the numerals 1561. The clock belonged to the great grandfather of the correspondent, who wishes to know more about the timepiece and its age.

The clock is reproduced here because it seems an unusually clear example of a very modern piece which receives undue respect because of a date stamped upon it. The correspondent's great grandfather, if he actually owned this clock, must have been alive within the past twenty-five or thirty years. If he belonged to some fraternal order, the chances are that the mystery of the date on the clock may be solved by reference to some high moment in the history of the group for which that order was named. But the piece is mediæval by name and association only. It is a recent commercial product; one of what must have been a considerable factory output.



L. M., *Connecticut*, inquires as to the identity of the person whose initials "H. J." are cut on the underside of the bails, or grips, of certain drawer brasses designed in what appear to be late eighteenth century or early nineteenth century.

This is a question for the general court. Has anyone any enlightenment to offer?

S. M. S., *New Jersey*, having a silhouette signed by Master Hubard and made in 1825, inquires as to whether Hubard was a known artist of his time.

Master Hubard was an English silhouettist, who began to cut profiles at the age of twelve years. When seventeen years of age, he came to New York, where he became an itinerant artist who made silhouette portraits at fifty cents each. He likewise visited Boston. See E. Neville Jackson's *History of Silhouettes*, London, 1911.

The Collector's Biographical Dictionary

Compiled by WALTER A. DYER

(Continued from September ANTIQUES)

FENTON, CHRISTOPHER WEBER. (1806-1865.) American potter. He went to Bennington, Vt., about 1840 and learned his trade. In 1846 he formed with Julius Norton a partnership which was dissolved in 1848, when he established the firm of Fenton & Norton with a Bennington lawyer. To Fenton was due much of the success of the Bennington works.

FLAXMAN, JOHN. Born in 1755, the son of a seller of plaster casts, Flaxman acquired skill in modeling and drawing while still a child, and at the age of twelve won first prize for a model from the British Society of Arts. He became a sculptor of ability, with a strong taste for the Classic and the antique. He became the protégé of Josiah Wedgwood, who sent him to Rome to study. Later he designed some of the most exquisite of the relief decorations used on Wedgwood's jasper ware.

FRANKLIN, BENJAMIN. No extended biography of Franklin is necessary here. Collectors are interested chiefly in the fact of his invention of the Franklin stove, about 1742.



GRINLING GIBBONS

GIBBONS, GRINLING. (1648-1721.) England's most famous wood carver, who did most of his work under the direction of Sir Christopher Wren. Imbued with the spirit of the Italian Renaissance, he exerted a marked influence on English decorative art in general and wood carving in particular. His work appeared in St. Paul's Cathedral and in many of Wren's other buildings.

GILLOW, ROBERT. An English cabinet-maker who died in 1772. His son Richard succeeded him and became a maker and designer of excellent furniture. He was one of those who executed for the Adam brothers. In 1800 he invented the extension dining-table.

GODDARD, JOHN. A Newport, R. I., cabinet-maker about the middle of the eighteenth century, who is known to have made some of the best furniture of his time and is supposed to have been largely responsible for the development of the block-front form in desks, chests of drawers, etc. He was succeeded by his son Thomas (1765-1858), the best-known New England cabinet-maker of his day and producer of some of the finest pieces of that period now extant.

GRAHAM, GEORGE. (1673-1751.) A famous London clock- and watch-maker, associated with Thomas Tompion, and inventor of many mechanical improvements.

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HALFPENNY, WILLIAM. An English designer and cabinet-maker, who published one of the first books of English furniture designs about 1719. His son William published *Practical Architecture* in 1736, and, in 1752, together with his brother John, book of furniture designs which was the first to show the Chinese and Gothic treatments later exploited by Chippendale.

HANCOCK, JOSEPH. About 1750 Hancock began the first manufacture of Sheffield plate in Sheffield, England.

HARLAND, THOMAS. One of the earlier clock-makers of Connecticut, who worked in Norwich from 1773 until his death in 1807. One of his apprentices was Eli Terry.

HENDERSON, DAVID. An American potter, prominent in the development of the Jersey City potteries during the second quarter of the nineteenth century.

HENDRICKS, ABASUERUS. One of the earliest silversmiths in New York. He came from Holland at some time prior to 1675.

HEPPLEWHITE, GEORGE. (*Circa 1720-1786.*) Though Hepplewhite's name has been given to a very distinctive type of furniture, which came into vogue at the decline of Chippendale, very little is known about the man himself. He was apprenticed to the Gillows at Lancaster, and subsequently conducted a prosperous cabinet-making business in London. After his death the business was carried on by his widow and partners, and it is their name which appears on the catalogue of designs which was published two years after George Hepplewhite's death. Much has been written to detract from his personal fame, but there is plenty of evidence to prove that he was the leader in the movement which, taking its cue from Robert Adam, led English furniture design away from the extravagances of the late Chippendale period to a more refined type. His furniture was essentially Classic in character and merges into that of Sheraton. In his urns, his tapering legs, his shield-shaped chair-backs, and the refined forms of his carving and inlay, he contributed much to the furniture design of his time.

HEWS, ABRAHAM. A Massachusetts potter who started at Weston in 1765 and manufactured domestic earthenware. He was succeeded by his son.

HITCHCOCK, THOMAS and JOHN. London makers of mahogany spinets in the eighteenth century.

HODLEY, SILAS. (*1786-1870.*) A Connecticut clock-maker, at one time the partner of Seth Thomas, whose tall clocks are much valued by collectors.

HOPE, THOMAS. (*Circa 1770-1831.*) An English antiquarian, connoisseur, and man of letters, born in London. In 1807 he published a work on *Household Furniture and Interior Decoration*, based on the styles of the French Empire, which was thought to have produced a marked improvement on public taste, but which, in point of fact, introduced Egyptian and other exotic elements which became popular during a decadent period.

HULL, JOHN. (*1627-1683.*) One of the earliest silversmiths in America. He came to Boston in 1635 and rose to the position of a merchant prince. He was appointed mint-master in 1652 and coined the famous pine-tree shillings.

HURD, CAPTAIN JACOB. (*1702-1758.*) A Boston silversmith and one of the largest producers of his time. He was succeeded by his sons, Nathaniel and Benjamin, and by his son-in-law, Daniel Henchman.

INCE & MAYHEW. Furniture designers in the most florid style of the Chippendale school. They published a book of designs, *The Universal System of Household Furniture*, in 1762.

(To be continued in the next number)



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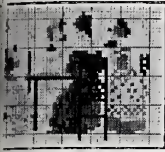
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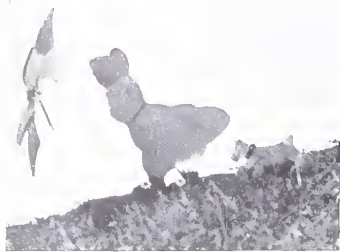
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OLD COINS, foreign and domestic, also bank notes, dating 1822 and later. No. 221.

CUP-PLATE COLLECTORS note I have a Henry Clay facing right. Grape-vine, eagle, thistle and many other pieces of Sandwich glass. No. 222.

WHITE LOCOMOTIVE FLASK; purple Washington and Taylor; yellow Jenny Lind, besides numerous other rare flasks for sale. No. 223.

OLD COLONIAL CROTCH MAHOGANY SIDEBOARD. Length, 6 feet, 2 inches; height, 3 feet, 6 inches. Miss CAROLYN TAYLOR, Augusta, Ky.

ANTIQUE FIREARMS FOR SALE. Large stock always on hand. Let me know your wants. I also buy antique firearms. JOE KINDIG, JR., 336 West Philadelphia Street, York, Pa.

ANTIQUÉ JEWELRY, portraits, Colonial covers, hooked rugs. Studio, MAUDE POLLARD HULL, East Franklin Street, Richmond, Va.

A HIGH CURLY MAPLE CHEST OF DRAWERS. Fine condition, with original handles. A rare embroidered picture of a harvest scene. G. ATKINSON, Witch House, Salem, Mass.

FOUR HIGHBOYS, four lowboys, blue Washington rare flasks, Henry Clay right cup-plate, Liberty coverlet, Bennington Lion. WILSON MOORE, 18 West Broad Street, Hopewell, Mass. Co., N. J.

QUEENE ANNE ARMCHAIR, iron and brass (George Washington rare), heavily embroidered crepe shawl (white), two India shawls, brocade dress (periwinkle blue and white), Washington memorial (needlework), silver resist pitcher, white plates (soft paste impressed Wedgwood pair of dolphin candlesticks (opaque), pair of carafes, ball lanterns, four gilt cornices. A QUITY SHOP, 10 Spring Street, Brunswick, Me.

BLUE LAFAYETTE SUGAR BOWL, by Wedgwood early paneled pine corner cabinet, with ogee bracket feet; six ivory Hitchcock chairs, with original decorations; cradle bench, 1831 and grape vine Eagle, also Harrison cup-plates, six canwick and tufted bedspreads, Tyler coverlet eagle knocker. DOROTHY O. SCHUBART, INC., Fifth Avenue, Pelham, N. Y.

CUP-PLATES, historical and conventional. American flasks and bottles. Glass lamps, one two-quarter violin flask, candelabras, Stiegel and Sandwich glass. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

GRANDFATHER CLOCKS, brass and wood movements, shelf and wall clocks. One eight-foot wooden movement. Glass, china and, bureaus, chairs, card tables, and other furniture. H. THATCHER, 35 North Main Street, West Brookfield, Mass.

BELLOWS FALLS, VERMONT, ANTIQUE. Early pine paneled chests, Sandwich, Stoddard Stiegel, and early American glass. Audobon print. Framed picture of Lincoln, autographed. Mr. and Mrs. GEORGE PARKER BOLLES, Jr.

WORCESTER, MASS., VARIED STOCK FOR DEALERS. Lithograph, *Charleston, South Carolina*. Empire mahogany sideboard, curly mahogany highboy, Sandwich glass. Commissions executed. Gates & Gates, 24 Charlotte Street.

PAIR LARGE SHIELD SHAPED GILT HEPPLEWHITE MIRRORS, tavern table, large size, oil and rubbed, Pembroke table with fancy stretched scalloped corners. ALSOP & BISSELL, Main Street, Farmington, Conn.

RARE CARVED OAK CHEST, American, showing Dutch influence, in marquetry, also pressed glass bottles, and other antiques. HENRY E. KNOWLTON, Mansfield, Connecticut.

BEST OFFER, bound volume *Godey's Magazine*, for 1846, perfect condition, with color print of *Tom Thumb* as in ANTIQUES for September. Color print *Fairmont Park*, 1825. French color print, *Autumn*. Dark blue plates, B. & O. R. R., *MacDonough Victory*. Dark plate, *Erie Canal at Buffalo*, last border, R. S. No. 224.

MAHOGANY QUEEN ANNE DINING-TABLE, 5 feet, 5 inches, by 5 feet, 1 inch, eight legs, drawn in each end. Handsomer than Goddard table in May ANTIQUES. Authentic historical association \$1,500. English dining-table, extending, or sliding leaves, \$200. English piano, line purfling, bell pattern, drops on legs, \$500. Sideboard, 57 inches long, 34 inches high, three drawers, no doors, beautiful ebony and ivory purfling, \$600. All museum pieces. C. V. WHITE, Whiton House, Snow Hill, Md.

(SLEY SHAWLS, cup-plates, snuff boxes, flasks, ottles, glassware, etc. FRANK WELLS, 50 W. Market Street, York, Pa.

G, 11 inches high, 7 x 9 base. Same in top row, age 123, September ANTIQUES magazine, in perfect condition. DAVIS ANTIQUE SHOP, Cananigua, N. Y.

DOOR STOPS, heavy South Down Ram in cast iron. An exact reproduction of a fine old pattern. Buy now for Christmas. Price, \$2.50 each delivered. Money back on the asking. FRED B. REYNOLDS, North Andover, Mass.

GENUINE QUEEN ANNE SECRETARY. Italian walnut. Perfect condition, original brass. Also Hep-plewhite armchair. Private sale. GEORGE BUDD, 8 Westview Street, Lowell, Mass.

GLASS CUP-PLATES, historical and conventional. Sets of early American glass. Sandwich candlesticks, china, pewter, early American furniture. MARY H. DODGE, Rawling, N. Y.

EARLY WALNUT HIGH CHEST OF DRAWERS, fine workmanship, date 1790 in inlay, choice piece, blue and white double woven coverlet with eagles, \$30. Fine candlewick spread \$15. KATHARINE WILLIS, 272 Hillside Ave., Jamaica, Long Island, N. Y.

HIGHBOY, lowboy, early tables, glazed pottery, fine pewter lamps, Stiegel, Waterford, Bristol, Sandwich glass, shawls, coverlets, cross-stitch, cameos. S. ELIZABETH YORK, Mattapoisett, Mass.

OLD BLUE PLATTER, Lacquer jewel box, white silk embroidered shawl, old brasses, colored and white glass, old paperweights, Staffordshire figures, pair green glass lamps, three-piece set pewter. No. 226.

I CARRY A GENERAL LINE. Just in are several patchwork quilts, a butternut bureau, eleven-inch Sandwich compote, Hitchcock chairs, several secretaries, historic blue Staffordshire plates and early stone and slip-ware. Mrs. KATE PIERCE THAYER, 154 Commercial Street, Weymouth, Mass.

DON'T FAIL to stop at HOOSAC ANTIQUE & HOBBY SHOP, Hoosick Falls, N. Y., on your way back to the city. A very fine assortment of early American furniture, glass, historical flasks, and other interesting Americana.

SET OF SIX FIDDLE BACK CHAIRS, good condition. Photographs and measurements. \$150.00 Slant top desk \$50. Mrs. Julius Richter, 2556 Main Street, Buffalo, New York.

REAL ESTATE. An ancient house, plus electric light, bath, new plumbing, hot water heat and a convenient location in Norwell, Mass. Present owner, occupying place as year-round residence, offers house, built 1728 as parsonage of South Scituate Parish. Improvements have not marred exterior architecture or the ancient panelling, mantels, and doors of interior. With house go twenty-five acres land, including fine wood lot. Price for place below cost of duplication. Correspondence invited.

COIN COLLECTORS will be interested in my collection of paper war money, issued in Germany during 1914-1920. Write for description of various municipal issues. HEINICKE, care Editor, ANTIQUES.

SET PINK LUSTRE PLATES. Lamps, glass and alabaster. Fine examples early American glass. Pewter. Early Windsor chairs. May be seen by appointment. No. 227.

GLASS, prisms, candelrips, bobeches (with hooks for prisms) in blue, green, amber, amethyst, crystal red; Colonial and English prisms on hand. BOKIEN ANTIQUE CURIOSITY SHOPPE, 80 Monroe Avenue, Rochester, N. Y.

COLLECTORS' GUIDE TO DEALERS

*enceforth ANTIQUES will maintain this COLLECTORS' GUIDE listed alphabetically by states. The charge for each insertion of a dealer's address is \$2.00. Longer announcements by dealers whose names are marked * will be found in the main advertising columns. Contracts for less than six months not accepted.*

CALIFORNIA

M. A. LOOSE, 4122 Los Feliz Boulevard, Los Angeles—General line.

CONNECTICUT

D. A. BERNSTEIN, 205 Westport Avenue, Norwalk—General line.

ALSO AND BISSELL, Main Street, Farmington—General line.

A. H. EATON, Collinsville—Reproduction of Antique Brasses.

FARMINGTON STUDIOS, Farmington—General line.

THE HOMESTEAD, 1464 Fairfield Avenue, Bridgeport—General line.

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street, New Haven—General line.

NELLIE SPRAGUE LOCKWOOD, 9 Westport Avenue, Norwalk—General line.

ILLINOIS

HO HO SHOP, 673 North Michigan Boulevard, Chicago—General line.

LYON AND HEALY, 61-84 Jackson Boulevard, Chicago—Old violins.

MAINE

*CLARENCE H. ALLEN, 338 Cumberland Avenue, Portland—General line.

NEW ENGLAND ANTIQUE SHOP, corner W. Broadway and Union Street, Bangor—General line.

MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick—General line.

MASSACHUSETTS

*ANDERSON, CARPENTER & RUFLE, 30 Boylston Street, Cambridge—Repairers and general line.

*CHARLES S. ANDREWS, 37 Charles Street, Boston—General line.

*BITTER-SWEET SHOP, Hathaway Road, New Bedford—General line.

*BLUE HEN ANTIQUE SHOP, Harrison Street Lowell—General line.

*BOSTON ANTIQUE EXCHANGE, 33 Charles Street, Boston—General line.

*BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston—General line.

*R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.

*J. P. CALDWELL, 8 and 9 Hamilton Place, Boston—General line.

*COLONIAL ANTIQUE SHOP, 22-24 North Water Street, New Bedford—General line.

*JOEL KOOPMAN INC., 18 Beacon Street, Boston—General line.

*MAINE ANTIQUE SHOP, 42 Charles Street, Boston—General line.

*THE MOHAWK ANTIQUE SHOP, Spring Street, Williamstown—General line.

*OLD CURIOSITY SHOPPE, 30 Hollis Street, Boston—General line.

*CARESWELL SHOP, Marshfield—General line.

*MRS. CLARK'S SHOP, Eighth Street, New Bedford—General line.

*COLONIAL ANTIQUE ORIENTAL CO., 151 Charles Street, Boston—General line.

*JOSEPH E. DORAN, Smith's Ferry, Holyoke—General line.

F. J. FINNERTY, 16 Fountain Street, Haverhill—General line.

*FLAYDERMAN AND KAUFMAN, 65, 67 and 68 Charles Street, Boston—General line.

*JANE FRANCES, 33 River Street, Boston—General line.

*GEORGE C. GEBELEIN, 79 Chestnut Street, Boston—Antique jewelry and silver.

*GOULDING'S ANTIQUE SHOP, South Sudbury—General line.

*FRANK G. HALE, 2 Park Square, Boston—Antique jewelry.

*HARLOW & HOWLAND, Duxbury—General line.

*HILL-McKAY CO, 120 Tremont Street, Boston—Appraisers.

HERBERT N. HIXON, Old Parish House, West Medway—General line.

*JORDAN MARSH COMPANY, Washington Street, Boston—Early New England furniture.

*LEONARD & COMPANY, 46-48 Bromfield Street, Boston—Auctioneers and Appraisers.

*C. F. LIBBIE & COMPANY, 3 Hamilton Place, Boston—Rare Books and Old Prints.

*KATHERINE N. LORING, Ye Old Halle, Wayland—General line

*DANIEL F. MAGNER, Fountain Square, Hingham—General line, Appraiser.

*WM. K. McKAY CO., 7 Bosworth St., Boston—Auctioneers and Appraisers.

*J. S. METCALFE, corner North and Federal Streets, Salem—General line.

*MUSICIAN'S SUPPLY CO., 218 Tremont Street, Boston—Old Violins, Violas, and 'Cellos.

*F. C. POOLE, Bond's Hill, Gloucester—Gen'l line.

*QUEEN ANNE COTTAGE, Queen Anne Corners, Accord—General line.

LOUISE R. READER, 216 Appleton Street, Lowell—General line.

*MELVIN D. REED, 700 Washington Street, South Braintree—General line.

*I. SACK, 85 Charles Street, Boston—General line.

*H. SACKS & SONS, 62-64 Harvard Street, Brookline—General line.

*SHREVE, CRUMP & LOW, 147 Tremont Street, Boston—Antique furniture, jewelry, ship models.

*SIMON STEPHENS, 910 North Shore Road, Revere—Hooked rugs, repairer of rugs.

*SOUTH SUDBURY ANTIQUE SHOP, South Sudbury—General line.

*A. STOWELL & CO., 24 Winter Street, Boston—Jewellers and repairers of jewelry.

*SAMUEL TEMPLE, Lynnfield Center—General line.

THE LITTLE COTTAGE, 493 Auburn Street, Auburndale—General line.

*MRS. MARY D. WALKER, corner Front and Wareham road, Marion—General line.

NEW HAMPSHIRE

THE ANTIQUE SHOP OF THE AMERICAN CITIZENS CLUB, Peterborough—Tea room and general line.

MAX ISRAEL, Henniker—General line.

*C. A. MACALISTER, Hillsboro—General line.

*E. A. WIGGIN, 350 State Street, Portsmouth—General line.

NEW JERSEY

WILMER MOORE, 18 West Broad Street, Hopewell—General line.

*H. M. REID, 27-29 No. Warren Street, Trenton—Auctioneers and Appraisers.

C. M. WILLIAR, 31 Main Street, Bradley Beach—General line.

*ETHEL HALSEY KAUFMANN, Nutley—General line.

NEW YORK

*AMSTERDAM SHOPS, 608 Amsterdam Avenue—General line.

*L. B. LAWTON, Skaneateles—Hooked rugs.

*FRED J. PETERS, 384-386 Broadway Murray Hill, Flushing, Long Island—General line.

*STEPHEN VAN RENSSELAER, 873 Madison Avenue, New York City—General line, firearms.

*THE COLONY SHOPS (Ginsberg and Levy), 397 Madison Ave., New York—General line.

*A. WILLIAMS, 62 Ossining Road, Pleasantville—General line.

*KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, Long Island—General line.

PENNSYLVANIA

*THE ANTIQUE SHOP OF MRS. M. B. COOKE-ROW, 265 King Street, Pottstown—General line.

*WM. BALL & SON, Malvern—Reproduction of antique brasses.

FRANCIS D. BRINTON, Oermead Farm, West Chester—Early Pennsylvania furniture, glass, etc.

WILLIAM R. FIELES, Christiana, Lancaster County—Antiques.

*HUSTON'S ANTIQUE SHOP, 321 South 11th Street, Philadelphia—General line.

*DAVID B. MISSIMER, Manheim—General line.

*OSBORNE'S ANTIQUE SHOP, 1026 Pine Street, Philadelphia—General line.

*PHILADELPHIA ANTIQUE COMPANY, 633 Chestnut St, Philadelphia—General line.
 *MARTHA DE HAAS REEVES, 1807 Ranstead Street, Philadelphia—General line.
 *ARTHUR J. SUSSEL, 1724 Chestnut Street, Philadelphia—General line.

RHODE ISLAND

*MRS. CLARENCE A. BROUWER, 260 Brow Street, East Providence—Antique glassware, china.
 *G. R. S. KILLAM, Pawtucket—Clock repairing.

VERMONT

*E. W. ALLEN, Woodstock—General line.

*CHELSEA SHOP, Chelsea Green, Chelsea—General line.

*THE EVERETT ANTIQUE SHOP, 161 So. Winoski Avenue, Burlington—General line.

*HARRIS ANTIQUE SHOP, Brandon—General line.

*E. J. JOHNSON, White River Junction—General line.

*HELEN M. MERRILL, Woodstock—General line.
 WASHINGTON, D. C.

J. J. HECK & CO., 427½ Tenth Street, N.W., Washington—Antique jewelry; general line.

*GEORGE W. REYNOLDS, 1742 M Street N.W. Washington—Antique furniture.

ENGLAND

*T. ALLEN, "Craigard," Blake Hall Road, Walsstead—Stamps.

*J. CORKILL, Rock Ferry, Birkenhead, Cheshire General line.

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N. S. HILL, 120 Tremont Street, Boston—Chir glass, silver, bric-a-brac.

*S. EDWARD HOLOWAY, 61 Hanover Street Boston—Restorer of old wood and metal.

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 Cup-plates, full set of the ship Cadmus, and other designs
 Fine assortment of mirrors

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Collectors and others will do well to avail themselves of this opportunity to purchase some fine antiques at low prices.

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repair or copy anything. One piece or a thousand.

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WHEN first the publishing of ANTIQUES was undertaken, certain broad lines of policy were laid down, in conformity with which the new magazine should either succeed or perish.

Note the alternative. Only the outcome was in doubt: the policy was fixed. The suggestion that it might be changed to meet unforeseen obstacles was never once advanced.

Yet that policy was a very simple one. It was, in a so-called "class periodical," that of considering the welfare and the interest of the reader first, without reference to units of expense as they might affect quality in opposition to quantity, and without reference to the possible prejudices of potential advertisers.

It was believed that really live editorial matter, soundly conceived, adequately presented, and fully illustrated with pictures of autographic accuracy, would operate as a selective agent in developing a group of readers who, without need of surreptitious editorial proddings, would welcome the advertising message of those operating in the field of their concern.

FROM NOW TO CHRISTMAS IS A SHORT TIME. BUT IT SHOULD BE UTILIZED TO ADVERTISE IN ANTIQUES.

The end is justifying the policy with results more tangible than flattering tributes at a martyr's funeral. Collectors, in daily increasing numbers, read ANTIQUES because they believe in its reliability. They patronize advertisers in ANTIQUES because they recognise them as the dealers who prefer to serve an enlightened public.

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Such an antique, by the very fact of survival, has proved the soundness of its materials and the integrity of its construction. And, beyond these considerations, it probably boasts the attraction of romantic associations—or the suggestion of them.

For these reasons antiques—almost without exception—exert a sentimental appeal that is not to be ignored.

Yet sentiment is a poor guide to the col-

lector who wishes his possessions to constitute a really significant unit, rather than a heterogeneous aggregation.

For every antique piece that is characterized by exacting selection of woods, refinement of proportion, and exquisiteness of detail there are dozens of honestly competent but clumsy examples.

Connoisseurship lies not so much in the ability to distinguish between the false and the genuine as between the commonplace and the distinguished.

An important element in my service is that of assisting those who are learning to make such comparisons.

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Dining and Breakfast Tables on pillar and block, with brass claw casters,

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An early leather covered, brass studded Clothes Chest with large brass crown in front, evidently

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Silhouettes, Ship Models and Pictures, Glass, Sheffield Plate and Pewter.

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THE DINING ROOM OF OUR

Little Colonial House

is now newly furnished in antique maple, complemented by panelled wall paper in a small flowered pattern with a border. A duck-foot table with a remarkable set of matched ladder-back, rush-seated chairs, a quaint blanket chest of pine and an old lowboy show the infinite decorative possibilities of breakfast or dining rooms furnished in old maple. The corner cabinets show many pieces of old china and pressed glass — unique suggestions for gifts of decided charm, yet small cost.

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IN ADDITION, Mirrors, Banjo Clocks, Chipendale, Heppelwhite and Windsor Chairs; Corner Cupboards of early American Pine, some with leaded glass; very old Mahogany Tables, a number of Mahogany Chests of Drawers, very old Walnut Escritoire and Bookcase combined, Highboy with original Brasses and Claw Feet, High-Posted Mahogany Beds with Canopy Tops, Silver Lustre Coffeepot in perfect condition, 2 sets

of Rush-bottom Chairs with Original Painting, seven sets of Candelabra with old Prisms, Rockers in fine condition, Settees, a set of Chairs with Spindle Backs, something very unusual in China and Lustre, a rare collection of Sandwich Glass, Cup-plates, Ruby, Amber, Lavender, Violet, and Dark Blue Glass, in Salts, Finger-bowl and Vases; many old Books and Magazines, old Gold and Silver, Cameos, old Dutch Silver, Earrings, Chains, India Filigree Bracelets, and various other styles of Antique Jewelry of special note.

We have an Early American Pine Wine Closet, said to be over 200 years old, with oval-shaped front and very ancient handles.

H. M. REID, *Auctioneer.*



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EDITH E. RAND

EARLY AMERICAN FURNITURE — including a maple bonnet top highboy, curly maple lowboy, curly maple drop-leaf table with duck feet, and a set of six stencil chairs.

These pieces would attractively furnish a dining room in early American style.



In this Corner of

The Sundial Shop

IS displayed a set of one hundred and fifty-four pieces of Lowestoft China, two unusual Vases, and a rare Penn Table.

Elsewhere in the shop (upstairs and down) are to be found many attractive pieces of Early American Furniture, Pottery, and Glass,—among the latter a variety of flasks.

Antiques make the choicest of holiday gifts, and nowhere is a more fascinating array of suitable items than at **The Sundial Shop.**

STEPHEN VAN RENSSELAER

873 Madison Avenue, New York City

BURNHAM'S CHATS *with* COLLECTORS

I.—HOOKED RUGS & SILVER

•••A•••

THE logical floor coverings to accompany early American furniture are hooked rugs. They may not be contemporaneous with oldest examples, but their designs do represent the first attempt of the American housewife to evolve a decorative carpeting harmonizing with the heirlooms of the home.

A decade and a half ago I became convinced of this fact. I undertook the collection and distribution of hooked rugs. In communities where the art of rug-making was becoming only a memory, I revived it as a living employment.

Today, the name of Burnham is synonymous with authority in all that pertains to hooked rugs.

Just as the best old rugs were made in the home where they were to be used, I believe that the best new ones may often be home products, worked in colorings suited to their decorative placing. And, in proof of my belief, I am today producing and offering for sale the complete apparatus for working such rugs.

This consists of frames, hooks, strips of material and, especially, *stamped burlap patterns prepared under my personal supervision after the best old models*. With the materials go minute printed directions for their use.

Ask your dealer about this new-old departure in home crafts. If he cannot supply you, write to me for a pattern book and particulars.

•••B•••

RECENTLY I have been intrusted with the disposition of one of the rarest and most valuable Church communion services in America. It belongs to the First Congregational Church of Ipswich (*founded 1634*), and represents donations by early parishioners.

Eleven silver beakers by notable silversmiths of the Colonies, two pewter flacons, and two pewter plates are offered for sale. The eleven beakers must be sold as a unit. The pewter will constitute a separate item.

Address inquiry to me personally.

THE SILVERSMITHS OF THE

John Allen
(1671-1760)
2 pieces

John Coney
(1655-1722)
2 pieces

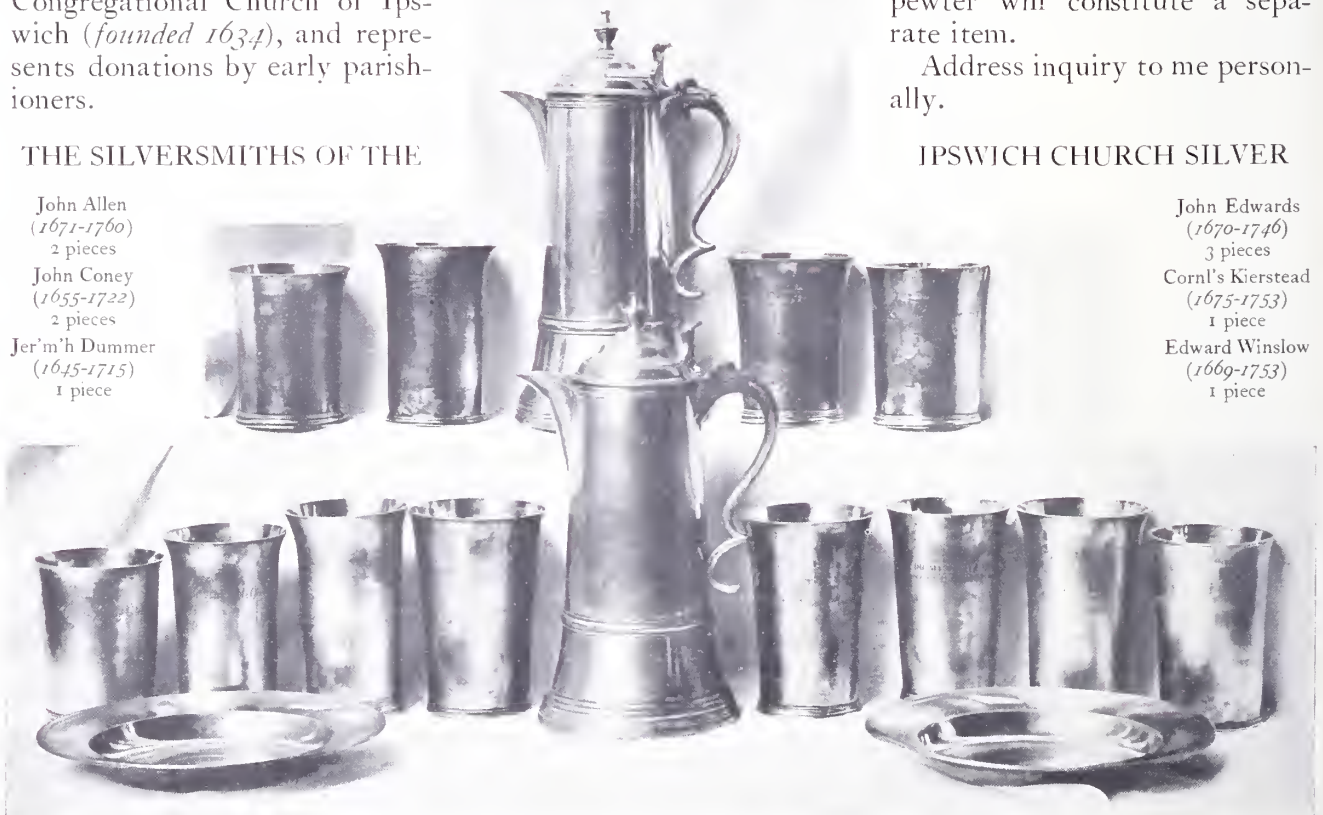
Jer'm'h Dummer
(1645-1715)
1 piece

IPSWICH CHURCH SILVER

John Edwards
(1670-1746)
3 pieces

Cornl's Kierstead
(1675-1753)
1 piece

Edward Winslow
(1669-1753)
1 piece



COMMUNION SERVICE OF THE FIRST CONGREGATIONAL CHURCH OF IPSWICH

Founded 1634 :: Now offered for sale :: Described by E. A. Jones in *Old Silver of American Churches*, page 222, Plate LXXVIII

R. W. BURNHAM, IPSWICH, MASSACHUSETTS

TELEPHONE, 109 IPSWICH

ANTIQUES

T A B L E of C O N T E N T S

Volume II

NOVEMBER, 1922

Number 5

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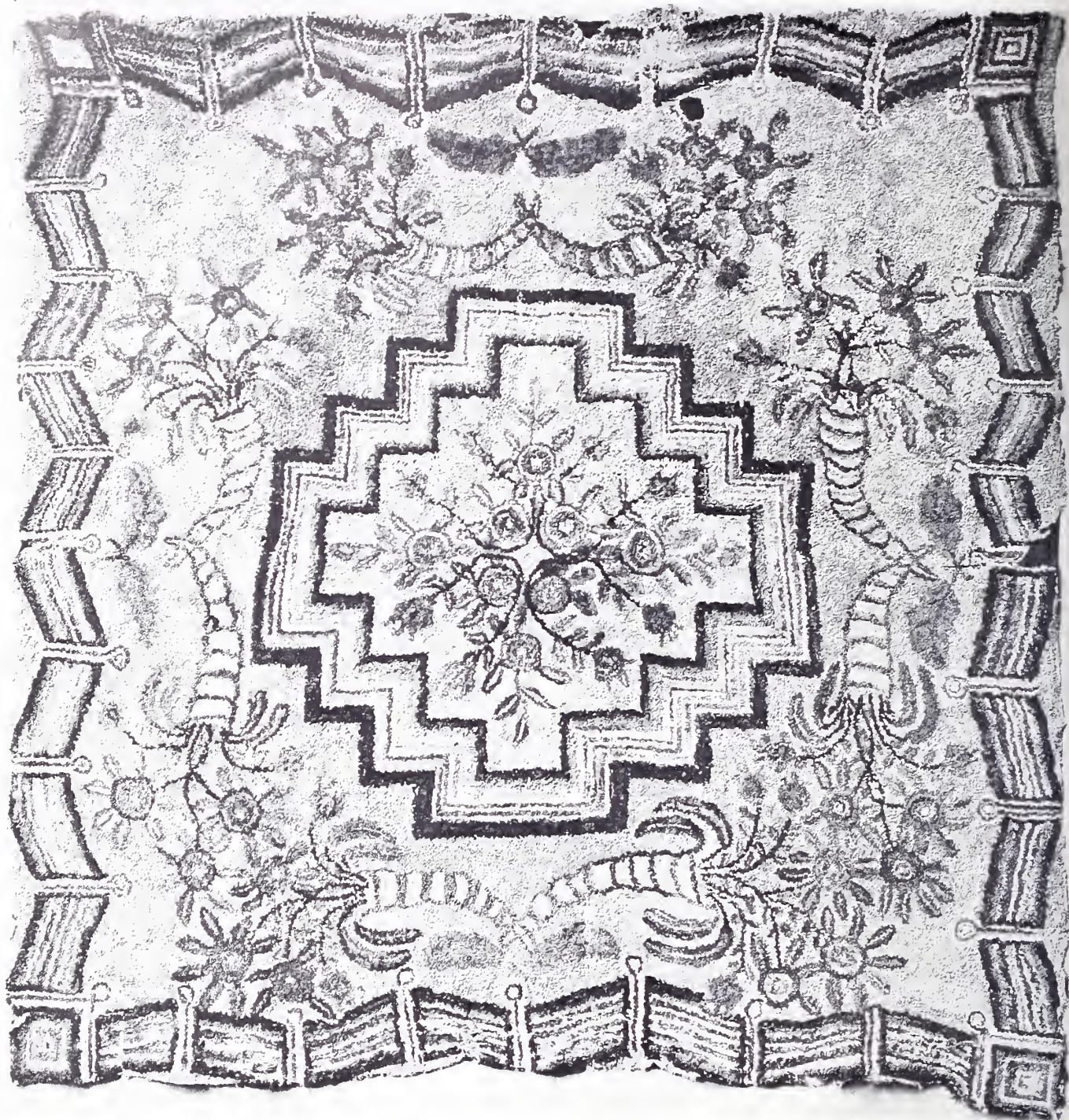
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HOOKEK RUG

An example of Vermont production. Notable for its size, 7 feet, 2 inches square, and for its border which, apparently, is based on a garden fence. The crossed cornucopias seem to indicate familiarity with a carved decoration similar to that on the Phye sofa shown on page 208. As hooked rugs go, probably early.

Owned by Alice Van Leer Carrick

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND INTEREST IN TIMES PAST & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume II

NOVEMBER, 1922

Number 5

Cobwebs & Dust

The Cover and Frontispiece

BOTH introductory pictures this month receive due consideration in course of the contributed articles of the issue. It is surprising how fully Mrs. Camehl in her discussion of pewter, covers the subject, in so far as concerns the usual requirements of the collector and the usual material of reference. Those who are curious to follow certain details of the subject such, for instance, as a listing of touch marks, will find them in a handy little volume by Massé, published by Dodd, Mead & Company, and entitled *The Pewter Collector*, which, in its turn, is a lesser expression of a larger work by the same authority.*

Most collectors like to be able to determine the probable date of their treasures. In the case of pewter of English or American origin, this process may be simplified by reference to readily datable designs in silver, the patterns of which were closely followed by workers in the less costly metal. Service is, however, to be rendered by a writer who will summarize and illustrate the major characteristics whereby the nationality of pewter pieces may be determined with reasonable accuracy.

In so far as conclusions may be drawn from a somewhat hasty survey of insufficient territory, it seems reasonable to suggest that sure differentiation between early American pewter and that of contemporary England is virtually impossible. Some collectors satisfy themselves by calling unmarked pieces American; marked pieces English. When it comes to determining differences between English and Continental pewter—where examples are unmarked—no rules are offered. In general, the simpler and sturdier pieces appear to belong to England; the more ornate ones to the Continent. Simplicity applies both to form and to ornamentation; sturdiness to the relation of the handle to the vessel. Continental mugs and

tankards show a tendency to inflation at the waist-line, which is infrequent in the more refined proportions of English pieces of similar utilization. English handles are stouter and, in general, appear to compose more satisfactorily with the body to which they are attached.

All this, however, is conjecture not too well founded, and at so many points so vulnerable as to invite attack. If such attack is well authenticated it will be very welcome.

Nailing Down the Hooked Rug

IT would be interesting to know where and how arose the superstition—no word more appropriate seems available—that hooked rugs are of pre-Revolutionary, or immediate post-Revolutionary occurrence. Perhaps the obvious crudity of pattern in many of those encountered is assumed to be indicative of great age. In short, a primitive conception of design is accepted as proof of antiquity.

Truth to tell, no process of reasoning could be more fallacious. Artistically speaking, the eighteenth century was more sophisticated than the nineteenth. Anyone with half an eye for the evidence of style can recognize, at a glance, the characteristics of eighteenth century decoration when they are encountered in any of the art crafts. Whether an example shows the late Gothic reminiscences of the early century, or the self-conscious Classicism of its latter half, its design is, invariably, rigorously stylized either in the nature of the forms utilized or in their placing. The riotous abandon of the American or Canadian hooked rug would have been as impossible in the conventional eighteenth century as *vers libre* to Alexander Pope. Classicism, whether of the eighteenth century, the Empire, or the Greek revival, had to be quite dead and well buried before the romantic naturalism of the hooked rug could become possible.

**Pewter Plate*, first published 1904. London: Bell & Sons. The volume cited contains a sufficient bibliography.

Contrary to General Belief

SUCH a statement is, of course, completely at variance with what appears to be popular, if not authentic, attribution. The *Boston Evening Transcript* for May 18, 1921, for example, illustrates a rug with an eagle and flag motif, "dating from Revolutionary times." Snow capped mountain peaks rise in the background and the border is of oak leaves and stripes. It is a fair bet that this eagle was hatched in closer proximity to the Civil War than to that of the Revolution.

In the effort to obtain testimony other than the internal evidence of style and the external evidence of hearsay, D. Cromett Clark has made, on behalf of ANTIQUES, a careful examination of those two household indispensables of early days in the United States, *Godey's Lady's Book* and *Peterson's Magazine*. Both periodicals devoted each month a section to various forms of home art work. It would, therefore, be reasonable to seek in these magazines some mention of rug making during the period when that pursuit was most popular. Or, viewing the matter the other way about, it would be reasonable to date the crest of the rug period during the years when the magazines were devoting most space to the subject. In default of any considerable discussion of rugs, the next reasonable expectation would be that of encountering designs for embroidery similar in type to those which were popular for hooked rugs.

The search was considerably more fruitful in the matter of determining prevailing styles of ornament than of discovering mention of hooked rugs. A fairly meticulous examination of *Godey's* from January, 1832 to January, 1884, reveals nothing more vital concerning rugs than a nine line statement (date not noted) that a good carriage rug may be made from a smallish piece of "oatmeal cloth"; but there is no hint of directions. Perhaps knowledge of the process was assumed to be general.

The Family Cat Becomes Decorative

FROM the late fifties until the mid-seventies, however, *Godey's* offers a number of patterns and methods of working which strongly suggest the patterns and processes of the rug making era. In December, 1857, occurs a "dog and puppy" slipper pattern; in the same month of 1859, a fruit pattern for drawn wool work; in February, 1860, a drawn work floral design. In January, 1861, occurs a "tiger" design in colors for a stool cover; in January, 1868, a deer lying down, for a wool work pattern. There follows in subsequent numbers, a succession of dogs, cats and other domestic beasts for the embellishment of slippers and footstools.

In *Peterson's Magazine*, rugs make their first appearance in the issue for February, 1863, page 185 where occurs a design for a hearth rug to be worked with wool on canvas. This is accompanied by the statement that rug patterns may be bought through Jane Weaver, the magazine's "professional shopper." The same magazine, for June, 1877, publishes a pattern for a canvas rug with a "border in double Zephyr and fringe of wool." This rug is to be embroidered. It seems a step beyond the usual hooked rug type. The same may be said for a pattern for a knit rug of rags published in *Peterson's* for January 1888.

In *Peterson's*, as in *Godey's*, the advent of designs which suggest those usually encountered in hooked rugs occurs in the late fifties and continues well through the seventies.

Word from the Oldest Inhabitant

MR. CLARK, having derived from a district in Maine where rug making once flourished, has likewise made inquiry among some of the old time workers as to the sources of the designs which they used. One of them writes, "Mother used to buy her rug patterns at the store. They came all stamped in colors on bur-lap. Some that had a natural taste for designing could make their own patterns." The mother in the case, by the way, is, or was a year ago, still living at the age of ninety-one years. Another correspondent says, "Those women never had a pattern, but there was always someone who was blessed with artistic ability, who would go, when sent for, and with a piece of coal from the fireplace would draw the outlines of the image desired. I have drawn many a rug: . . . every year I used to make two or three new ones."

Clearly, Mr. Clark's investigation falls far short of establishing proved date limits for the hooked rug. The comparative infrequency of certain embroidery or wool work patterns before 1855 and their almost constant repetition from 1857, or thereabouts, through the 1870's is, however, worthy of note. These patterns, or rather these types of patterns, are the ones that we normally associate with hooked rugs. *They are all characteristically Victorian.*

An Invitation to Assist

DATED specimens of household wares are frequently to be viewed with some suspicion. Samplers are, perhaps, exceptions. The embroidering of the name of the worker and the date of her accomplishment constituted as close an approximation to a yell of triumph as a demure and decorous eighteenth century miss might permit herself. Dated rugs are

not common, but neither are they unknown. No hooked rug with a date previous to 1850 has come to the attention of ANTIQUES.

But there is beginning to accumulate in the Attic some material on eighteenth century designs in wool work which may, in time, serve advantageously in establishing the characteristics of the patterns as well as of the methods of eighteenth century production in this fabric. Readers of ANTIQUES are very earnestly invited to assist in making the collection of this material as complete as possible, either by lending examples which may be studied and photographed, or by providing careful descriptions of dated pieces. For purposes of investigation an authentic fragment may prove more helpful than complete but dubious perfection.

This invitation, by the way, should be expanded sufficiently to include dated hooked rugs bearing inscription antecedent to 1850. Any of the latter which may be offered for examination will be tenderly cared for in the Attic, and will be promptly returned to their owners.

Savor for the Salt

THE extraordinary standing salt of silver, the only known example of its kind wrought by American silversmiths, which was pictured with extended commentary in ANTIQUES for July, has aroused considerable interest and elicited some further items of information as to its original owners. Miss Miriam Hill, of Orange, Virginia, a direct descendant of the Reverend Solomon Stoddart, in the seventh generation, very kindly furnishes the following data:

Soloman Stoddart and Esther (Wareham) Mather were married in 1670. The salt, then, if made in 1695 may well have been a silver wedding present bestowed by grateful and admiring parishioners. Solomon Stoddart (the family name appears variously as Stodder, Stoddert, Stoddard) was the son of Anthony Stoddart and Mary (Downing) Stoddart, who were married in Boston, March 1, 1639. Mary Downing was, in her time, the daughter of Emanuel Downing, and Lucy (Winthrop) Downing, niece of Governor John Winthrop.

Soloman Stoddart was, as noted in the July number of ANTIQUES, born in 1643. His baptism occurred four days later, October 1. He died February 11, 1729, and was survived almost exactly seven years by his widow Esther, who was but one year his junior. Thirteen children had blessed their fifty-nine years of life together.* Surely this sturdy and faithful pair well deserved the rare offering of their parish-

*The *History of the Descendants of John Whitman*, by Charles H. Farnam (1889), p. 1053, is cited as authority for the facts given.



AMERICAN EMPIRE CHAIRS (1805-1820)

These chairs are attributed to Henry Lannuier, a New York contemporary of Duncan Phyfe's. Courtesy of Miss Edith Rand.

ioners, a silver salt to grace the head of an ever lengthening family table.

Still Shrilling on Phyfe

THE publicity attending the Duncan Phyfe exhibition at the Metropolitan Museum will have two diametrically opposite consequences. On the one hand, a good many persons will become reasonably expert in differentiating between the work of Phyfe and that of his contemporaries; on the other hand, a great deal of material will be attributed to the Fulton Street master which never passed the portals of his shop.

It is well to bear in mind that Phyfe was neither the only furniture maker, nor the only excellent furniture maker in the New York of his day. ANTIQUES is indebted to Miss Edith Rand of New York for some valuable information directed to this very point.

Miss Rand has in her possession a set of chairs which came to her originally as the probable work of Duncan Phyfe. Obviously they are of his period; and their design was, clearly enough, controlled by influences similar to those operative in the work of Phyfe (see accompanying illustrations). They are, in short, in the Empire style. The backward roll of the cresting—if such it may be called—is in deference to ancient Egyptian forms; the legs are translations from the Greek. So too, is the slat across the back. The shapes of the chairs, the spiral decorations of their turnings, and the ebony bosses, applied in apparent simulation of bolt heads, betray an effort to suggest the bronze furniture of antiquity. In profile these pieces exhibit an extraordinarily successful composition of graceful curves, presumably of Classic derivation. The workmanship throughout is excellent; the carving quite flat, as is the case with that of Phyfe, but more crisply accented than seems usual with that master.



AMERICAN EMPIRE CHAIRS (1805-1820)

Front view of the chairs illustrated on previous page. The carving of the slat, and the use of subtly curved instead of reeded surfaces are worth noting. Courtesy of Miss Edith Rand.

The most immediately striking differences, however, between the appearance of these chairs and that of the chairs most frequently associated with the name of Phyfe, are the carving of the back, and the total absence of that reeding with which Phyfe was wont to reduce the apparent bulk of wood surfaces. Here the same purpose is accomplished by carefully modulating these surfaces into gentle curves.

Lannuier, "from Paris"

AWARE that her chairs seemed not quite true to the Phyfe type, Miss Rand consulted Mr. Ernest Hagen of New York, whose grandfather worked with Duncan Phyfe, whose father followed the same line of work, and who, himself, received early training as a cabinet maker. Mr. Hagen knows the traditions and methods of the old New York craftsmen. His attribution of Miss Rand's chairs is to Henry Lannuier, a contemporary of Phyfe's.

Henry Lannuier is first listed in the New York *Directory* of 1805. He appears through 1819-1820. His address is given as 60 Broad Street. Lannuier must have died in 1820 or 1821, for the *Directory* of the latter year lists his widow, resident at 36 Orchard

Street. The complete entitlement of this *Directory* is, in passing, perhaps worth recording. It is as follows:

Longworth's
American Almanac
New-York Register
&
City Directory
for the Forty-Sixth year
of
American Independence
containing a list of banks, insurance companies,
Post office establishments etc., etc.

Who steals my purse steals trash
But he that borrows my Directory
filches me most vilanously.

New-York
Published by Thomas Longworth
No. 189 Broadway
June 25, 1821.

Lannuier's Successor

FURTHER information concerning Lannuier, Miss Rand has derived from an old label of this cabinet-maker, now held by Mr. Hagen. Here Lannuier advertises that he is a "cabinet-maker from Paris. Keeps constantly on hand fine new-fashioned furniture." Lannuier was succeeded in business by John Gruez likewise "cabinet-maker from Paris," who occupies a half page advertisement in the *Directory* for 1821.

There is, of course, nothing to link Miss Rand's chairs with Lannuier other than the attribution given by Mr. Hagen. This attribution is, however, worthy of the respect due to the judgment of an experienced and careful student of furniture design and workmanship. With such evidence as has been made available, it is deserving of record, pending the discovery of further information tending either to confirm or to refute the opinion offered. In the meantime, ANTIQUES is pleased to have set up another individuality, which may share in some, at least, of the offerings which might otherwise be dedicated exclusively to Duncan Phyfe.



Duncan Phyfe: Artist or Mechanic

By THE EDITOR

Illustrations by courtesy of the Metropolitan Museum of Art and the Rhode Island School of Design

IN the article which Mr. Cornelius has contributed to this issue of ANTIQUES on *The Distinctiveness of Duncan Phyfe* occurs reference to the master's carving, particularly his method of developing the acanthus motif with a few deft movements of mallet and chisel. The point made is more important than might at first appear. If the wood-carving technique evolved by Phyfe is thus analyzable in terms of motion, its inventor deserves credit either as a great artist, or as a great mechanic, or, perhaps, as both.

He was a great artist if, having achieved the maximum economy of effort, he yet succeeded in producing vital wood sculpture. Yet the probabilities would be strongly against any impressive aesthetic result achieved by means so carefully standardized. We should more reasonably look for such neat but mechanical performance as an apprentice, possessed of a mind and chisel—neither of them too dull—might accomplish by a careful following of established rules. In that case we should recognize, back of the apprentice, the organizing skill of a great mechanic.

Artist or mechanic?—The answer is to be found in a comparative examination of details of workmanship. These it is possible to place before the readers of ANTIQUES in the form of illustrations from photographs, specially taken under Mr. Cornelius's direction by courtesy of the Metropolitan Museum of Art, and from some little-known photographs from the Pendleton collection of the Rhode Island School of Design, by courtesy of the latter institution.

The Phyfe details consist of a carved lyre from a chair back, of a rosette panel from a dining table, and of an acanthus leaf applied to a tripod-table leg. These are here placed side by side with details of leg and back from a Dutch carved chair dating from the first quarter of the eighteenth century. Since the Phyfe examples date, probably, from the first quarter of the nineteenth century, we have evidences of workmanship almost exactly one hundred years apart.

The illustrations tell their own story too plainly to require wordy commentary. Whatever may be said of its exuberance of design, the Dutch chair displays typically eighteenth century carving. In the nineteenth century examples, the appearance of carving remains, but its spirit has departed. Surfaces are flattened; modulations of form

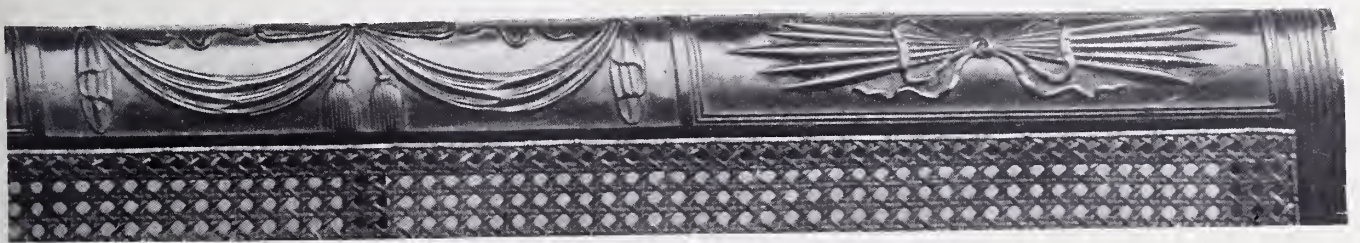
yield to a systematic arrangement of scallops and deeply incised lines; the resiliency of springing leafage and up-curling spiral has given way to wilted dejection. In short, these Phyfe carvings bring us face to face with the beginnings of that process of mechanical standardization which, in its widened and more highly developed applications, later accounted for the industrial leadership of America.

Some day there will appear a student sufficiently versed in the two fields, fine arts and economic history, to tackle a comprehensive treatise on the influence, in successive ages, of economic conditions upon the nature and quality of artistic expression, particularly in the domains of architecture and interior decoration. One of the first principles which such a student will recognize is that a requirement of production large in proportion to the available supply of skilled workers obtainable—absolutely or within a feasible range of wages—is sure to result in the development of design so mechanized as to admit of fabrication by unskilled or semi-skilled hands. For one illustration of this he may well utilize the furniture of Duncan Phyfe.

For this Phyfe is not to be blamed—or praised. He was obliged to meet conditions as he found them. He was dealing with a class of customers who had made money in mercantile pursuits, and who, while they appreciated aspects of magnificence, were not wont to spend their money inconsequently. Soundness of workmanship they required and received; Phyfe's furniture is not only well, but exquisitely made. What their purchases lacked in the perfection of carved decoration was, for them, offset by the glossy brilliance of well-selected and superbly matched veneer embalmed in the amber glory of French varnish. And, after all, a general elegance of form survived the demise of vitality in specific detail.

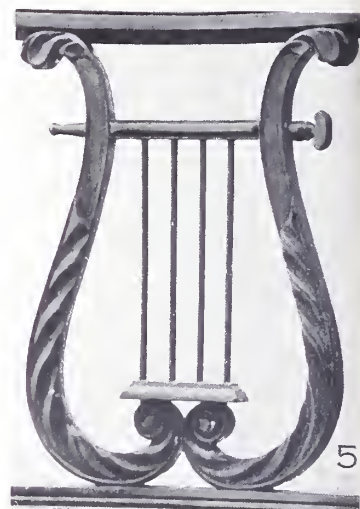
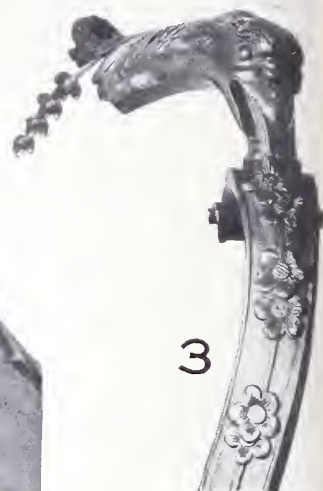
Artistically, then, Duncan Phyfe stands at the close of a great tradition whose decay is evident in much of his best work,—in most of his later productions. Mechanically and industrially he stands at the beginning of another great tradition, the promise of whose accomplishment is observable in processes of his devising.

Whatever our judgment, therefore, as to the exact nature of his qualifications, we must admit that he is a personage of importance.



CARVED PANELS FROM PHYFE SOFA

A good example of the tidy but mechanical carving turned out in Phyfe's workshop. Observe particularly the flabby ends of flowing bands, and the feeble tassels attached to the swag drapery.



4

FURNITURE CARVING FROM TWO CENTURIES

Numbers 1 and 3, details from a Dutch chair in the Pendleton collection (first quarter eighteenth century); 2, detail from tripod table by Duncan Phyfe; 4, rosette from Phyfe dining table; 5, lyre back from Phyfe chair, (first quarter nineteenth century). Phyfe examples from Metropolitan Museum exhibit; Dutch chair by courtesy of Rhode Island School of Design.

The Distinctiveness of Duncan Phyfe (1757-1854?)

By CHARLES OVER CORNELIUS

*Photographs from the Metropolitan Museum of Art Special Exhibit**

[INTRODUCTORY NOTE: The present exhibit of furniture by Duncan Phyfe, now in progress at the Metropolitan Museum of Art, New York City, is a significant event. Exhibits of furniture are, of course, by no means rare. But they are, for the most part, inevitably confined to the display of examples representative of either a period or a locality. The Metropolitan offering constitutes a tribute to the pre-eminence of a single individual.

This fact, however, is not to be taken as constituting a reflection upon those other cabinet-makers, Goddard and Savery, whose names are used with perhaps greater frequency, and often with greater reverence, than is that of Phyfe. Phyfe enjoys the distinction, among our early cabinet-makers, of having many of his pieces authenticated by bills rendered—and paid. All of those which the Metropolitan Museum displays may boast some such certificate of paternity.

In the case of Savery, we know certainly of one piece which bore the maker's label. Other pieces which are at all similar are perhaps too readily granted to him. It is quite likely that many ornate Philadelphia examples are the work rather of Gillingham than of Savery. In Newport there were the Townsends as well as the Goddards. John Goddard's name is that best known. To him, therefore, it is natural to attribute pieces that bear somewhat the stamp of Newport origin. As a correspondent says, "If a halt is not called in all these claims for Goddard and Savery, it will presently appear that there were but two or three master craftsmen in all the thirteen colonies, whereas the Colonial records from Newburyport to Philadelphia tell of a number of cabinet-makers in every large town."

Perhaps this Phyfe exhibit—the bringing together of a number of representative and indisputable examples—may enable the student of furniture to determine the ear-marks by which even undocumented pieces may be accurately classified:—a kind of Morellian system applicable first to Phyfe and then, by gradual extension, to other craftsmen. In the following brief article Mr. Cornelius makes an attempt in this direction. It will, no doubt, arouse considerable interest,—possibly some controversy.—THE EDITOR.]

DUNCAN PHYFE is the only early American cabinet-maker of first rank to whom may be definitely attributed any considerable group of pieces. In the exhibition of Phyfe furniture now being held at the Metropolitan Museum in New York, from October fifteenth to December fifteenth, more than one hundred pieces have been assembled. These include only examples from New York City and its immediate vicinity, and are of various types, whose duplicates exist in many of the houses from

which the Museum exhibits have been drawn. Then, too, only Phyfe's best period is represented, his later Empire and still later black walnut pieces being excluded as not forming any worthy contribution to the history of furniture design or craftsmanship.

The works of the Philadelphian Savery, and those of Goddard in Rhode Island have, so far, been attributed chiefly upon a basis of circumstantial evidence. Pieces marked with the names of these men, or pieces so documented as irrefutably to be credited to them, are very few in number. Large groups of furniture are attributed to Savery and to Goddard because of a very close similarity in design or detail to signed or documented work, backed up by tradition or general provenance.

The case of Phyfe is different. In the first place, his work in itself is very distinctive and possesses certain personal qualities which render it (in most cases) unmistakable. Then, too, for virtually every type of furniture we have an example, known absolutely to have come from his workshop through the possession, in family papers, of bills from Phyfe for the particular article. More convincing still, when a number of his pieces are brought together, is the general harmony and consistency in style, design, and execution which pervades the

assembled group. It argues a balanced artistic effort, and, unmistakably, indicates the solution by one man of the problems in design which were presented by the furniture,—a solution in terms made familiar by use and employed with the freedom of a master hand.

Phyfe was not a Colonial craftsman as were Savery and Goddard. His work falls wholly into the so-called Early Federal period, the post-Revolutionary years when the country was first beginning to find itself. His best work covers that most interesting transitional time when the United States of America was widening its contacts with the rest of the world, when commercial and industrial advance was proceeding by leaps and bounds, and when the wealth of the country, and of New York in particular, was



Fig. 1 — THE SHOP OF DUNCAN PHYFE (from a water color)
Phyfe's shop was at 168 Fulton Street, New York. The beauty, yet simplicity, of the shop front is worthy of more than passing notice.

*See Calendar of Exhibitions, page 229.



Fig. 2—PEMBROKE TABLE
Shows Phyfe in Sheraton mood. The bulbous ends of the table legs are characteristic.

increasing in equal measure. In this furniture, therefore we see a record of a period of political independence, commercial advance, and economic prosperity, all combined with a widening horizon of intellectual interests and the beginnings of cosmopolitan taste.

Let us look now at a few unusual pieces of Phyfe's furniture and seek some of the distinctive methods of treatment which we may consider as indicative of his handiwork.

Phyfe was certainly influenced by the prevailing styles of the late eighteenth and early nineteenth centuries. But his productions, within a given style, are marked by a very personal quality which makes them very much his own. Take, for instance, his side chairs of the lyre-back and slat-back type. The Directory and Consulate* forms which here gave him his cue—in combination of course with Sheraton influence—are adapted and handled with freedom. The actual Directory chairs of the type display backs much higher proportionately than those designed by Phyfe. The carving in the panels or the azure splat of the foreign examples is seldom so delicate as is that of the Phyfe lyre-back chairs. The sag seen in the upper panel of the back is Sheraton in derivation, while the dog-foot—Consulate in origin—is much more refined than are the animal feet of French Consulate and early Empire specimens. Phyfe's tendency was to refine and to attenuate the proportions of the models which his taste led him to choose.

It is, perhaps, not quite accurate to speak of a Duncan Phyfe style. His work falls within the limits set by the great European stylists—in England, Hepplewhite and Sheraton; in France, the designers of the Directory, Consulate, and Empire—so that we should think of his design less as constituting a style of its own than as representing the personal expression of one cabinet-maker, carrying on the tradition to which he was the heir.

*French Directory chosen November 1, 1795 Napoleon, First Consul, November 10, 1799; proclaimed Emperor May 18, 1804.

In such a simple table as the Pembroke, illustrated herewith (*Fig. 2*), are seen a number of very characteristic Phyfe details. One of the most distinctive is the ending of the bottom of the leg. Below the reeding occurs a turned, bulbous member, which seems to be, in America, exclusively a Phyfe characteristic.† This finds its origin in such turned legs as those employed by Jacob Frères in Paris under the Directory and the Consulate; but in this case, again, we see a greater delicacy and subtlety than in the original.

This table also has at its corners a characteristic treatment in veneers. Phyfe used, for the face of the corner block, a veneered surface of woods contrasting somewhat in color or in grain. This veneer was applied either in the form of a rectangle with contrasting border, or of a rectangle whose upper edge curves out in a semi-circle. This detail, as much as any other, bespeaks the man's love of his work. It is so delicate as to pass unnoticed unless especially sought, but it is one of the most typical and unflinching of the signs of authorship. In the lines of the clover-leaf top is seen a subtle feature typical of Phyfe's work. The central, wider lobe of the "leaf" is not a straight line, as would appear at first glance, but, when a straight edge is laid against it, is found to be one continuous curve (*Figs. 2 and 3*). This is true of almost every one of Phyfe's clover-leaf table-tops of his good period.

†It does not necessarily follow that all tables showing this type of foot are by Phyfe, however.



Fig. 3—DROP LEAF TABLE

The design of *Figure 2* produced in Consulate style. The grain of the wood is more elaborate and the detail slightly heavier than in the preceding example. Observe that in removing the legs from the four corners the designer has failed to omit the corner blocks originally intended to emphasize the points of support supplied by the table legs.

No decorative detail was used more frequently than that of reeding, which emphasizes, or supplies, delicacy of structural lines, whether vertical or horizontal. Phyfe's treatment of the acanthus leaf is characteristic. Technically, its rendering is reduced to the simplest methods. The leaf is made up of alternate grooves and ridges. The deeper groove is made with a wide, channelled tool. This groove is flanked and strengthened by a narrow line, often a tiny channel, and from this the ridge rounds up. The surfaces are smooth, not cross-hatched or undercut as they are in less subtle and less technically perfect work. This acanthus is used on table- and chair-legs, bed-posts, pedestals, and on parts of table supports (*Fig. 3*).

In the fine little sideboard illustrated (*Fig. 5*) is seen the arched rectangle on a larger scale, used in a truly Sheraton fashion. Here again we have the reeded legs ending in bulbous turning, and the counter edged with two reeds separated by a flat channel. This piece is very unusual, since Phyfe made comparatively little "case" furniture; his chief output consisting of chairs, tables, and sofas.

Likewise typical of Phyfe are the carved panels of chairs and sofas. In the magnificent sofa shown (*Fig. 8*), the panels are carved with laurel leaves and with crossed cornucopias. Here the Empire taste has begun to appear, in the crossed curves of the legs. The form of the superstructure is, however, still Directory.

One of the most pretentious pieces from Phyfe's Fulton-Street shop is the pianoforte, Gieb action, which is shown (*Fig. 7*). In this both acanthus and reeding occur on the trestle. In the narrow strip dividing the large panels the arched rectangle has been elongated to fill the space. The inlay of the case is of brass, and



Fig. 4—CHAIRS

This illustration, together with Figure 6, shows a thrifty economy of design on Phyfe's part. Two back motifs and two leg motifs produce four different designs.



Fig. 5—SMALL SIDEBOARD

Here the Sheraton tradition is manifest. Knob pulls have, however, displaced the more graceful drop rings.

reeding occurs in the horizontal band which runs around near the bottom. Not at all typical are the carved flower rosettes at the ends of the trestle and on the case, but they may form a valuable document to aid in future attributions.

This piano shows superbly one of the decorative elements typical of the extreme care which went into Phyfe's work. This is the very beautifully grained wood, carefully chosen for its ornamental quality and assembled with a view to its contrasts in color and in grain.

The construction of all of Phyfe's best work is finely wrought. The mortices fit exactly, to a hair's breadth;

the dovetailing of the drawers is delicate, with tiny triangular dovetails sometimes less than an eighth of an inch at their widest part. The interior fittings of dressing tables, writing- and sewing-stands are finely joined, their narrow edges often reeded.

The carved details of Phyfe's furniture are an element of the greatest importance in circumstantial attribution. Many forms of carved panels, chair- and table-legs, posts and pedestals, and a small variety of bed-posts, follow typical designs carried out in a consistent technique.* The many fundamental variations in furniture forms are augmented by an equal number of variations accomplished by re-combinations of decorative elements, into which enter carving, turning, moulding, and veneering.

These, then, are some of the distinctive features of the

*For a glossary of the decorative motives, see *Furniture Masterpieces of Duncan Phyfe*, by Charles Over Cornelius; Doubleday, Page and Co., 1922.

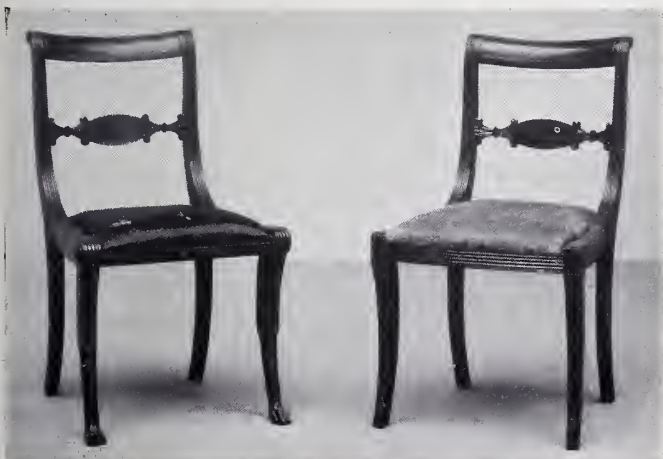


Fig. 6—CHAIRS (compare *Figure 4*)

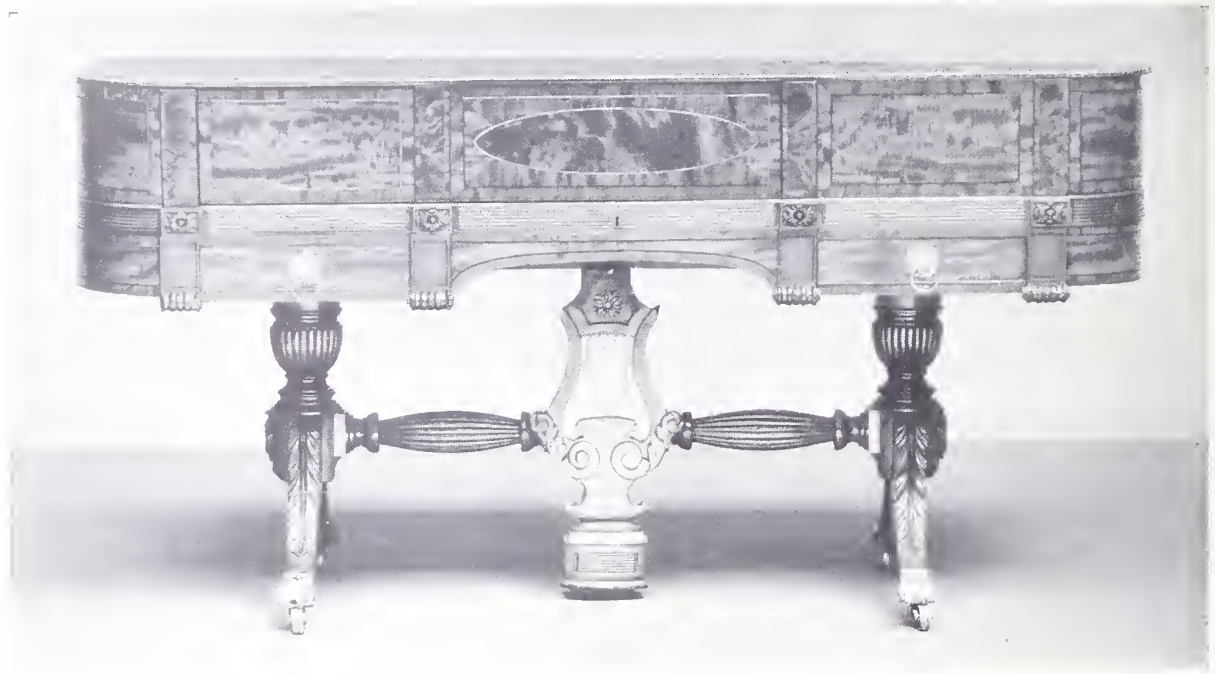


Fig. 7—PIANO (mahogany)

Specially noteworthy here is the insistence upon richly grained wood, highly polished. The emphasis upon the places where legs would normally occur gives the design a somewhat amputated appearance. The rosettes, the reeding, and the acanthus treatment are all characteristic.

work of Duncan Phyfe. Peculiar to him are certain details of carving and turning, of veneering and construction. And most characteristic of all, are the attenuation in proportion, the use of beautiful materials, and the introduction of subtle details which warm the heart of the craftsman, however often they may escape the eye of every one else.

In the study of such a large group as is shown in the present exhibition, it is impossible to mistake or ignore the

consistency of the maker's approach to his problem. After such a study, the connoisseur may well consider himself something of an expert in Phyfe design and workmanship.

More than that, he will have learned that consistency may pervade the work of a cabinet maker as well as that of a painter, not as a matter of clear intent but of personality inevitably self expressive and self revelatory.



Fig. 8—SOFA (mahogany)

An extremely interesting if not completely successful design. The struggle for a satisfactory composition of long, sweeping curves and, at the same time, for an approximation of Roman design in bronze is worthy of observation. The carving of the back—not entirely in accord with the long lines of the rest of the design—is reminiscent of late eighteenth century Sheraton types.



Fig. 1 — COMMUNION CHALICES

COMMUNION FLAGON

BAPTISMAL BASIN

All characteristic of the early eighteenth century. Except that its base moulding is less vigorously and crisply modelled, the flagon will bear comparison with the example in silver illustrated on the cover of ANTIQUES for August.

The Sober Pewter

By ADA WALKER CAMEHL

*That pewter is never for manerly feastes
That daily doth serve so unmanerly beastes.*

—TUSSER

LIKE the love for olives, for old prints, and for first editions, admiration for pewter is often a taste acquired. It is not brilliant and decorative like our shiny lustre jugs or our rich blue platters; it tells no story of romance or history upon its surface; it pictures no heroes of popular fancy. Its quiet gray color and its plain surfaces bespeak utility and service, and the more common and cheap materials of its manufacture hint not of that "pleasure which is almost pain" in its possession, so often the lot of the possessor of delicate porcelain. Very often, in our country trails for relics of bygone years, we are told without regret by the housewife that the abundant store of family pewter, which was brought by ancestors from England or Germany, has long since been destroyed. And seldom do we find a survivor of that colonizing generation who, out of love for past associations or for admiration for the object itself, has preserved a charger or a tankard of pewter. Yet, as is the case of many of the sober grays of this world, a closer acquaintance with old pewter reveals beauties and qualities invisible to the indifferent observer. The color itself, a soft silvery gray, is restful and pleasing to the eye; and the forms are many and varied—from the plain round plates and chargers used for tableware, to the more ornate candlesticks and communion services which once graced our tall-spined Colonial meeting-houses.

Pewter, like porcelain, has a history that carries us back to that cradle of modern thought and expression—the East. It was used by the Chinese, the Japanese, the Persians, the East Indians. It is mentioned in the Bible in the list of treasures of the merchants of Tarsus, before that city was destroyed: "With silver, iron, tin, and lead, they traded in their fairs." The Romans made and used great quantities of the ware. In England, in 1895, was discovered buried in a ruin of the time of the Roman occupation of the island a quantity of pewter vessels. Among them is a dish which has engraved upon its surface the old Christian symbol of the fish—that same peculiar drawing of a fish which one sees today rudely carved upon pieces of marble in the catacombs outside Rome. Another dish bears the monogram of Christ, a mark also used by the persecuted Christians. These designs place the date of the specimens (which appear to have been used in Christian worship) in the fourth century A. D., and make them, as a British authority states, the most authentic and interesting pieces of pewter in existence.

The Middle Ages were the flourishing years of the pewterers' trade, and many and minute were the rules and restrictions attached to membership in the Honourable Guilds of Pewterers, both for the correct manufacture of the ware and for the protection of the public in buying it.

Pewter was the prized property of royalty, nobles and church dignitaries in those days. It is recorded that, in the thirteenth century, the kings of England and of France had vast stores of pewter tableware, and many old wills of that period contain bequests of pewter treasures. Churches owned

speare, writing in that century, makes Gremio in *The Taming of the Shrew* describe his house and its treasures thus:

"First, as you know, my house within the city
Is richly furnished with plate and gold;
Basins and ewers to lave her dainty hands;
My hangings all of Tyrian tapestry;
In ivory coffers I have stuffed my crowns;
In cypress chests my arras counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valances of Venice gold in needlework,
Pewter and brass and all things that belong
To house or housekeeping."

In the year 1630, a law of the Reformed Church of England required that the wine be brought "to the Communion-table in a clean and sweet standing pot or stoup of pewter—if not of purer metal." Curious vessels for church use were the little "chapnets," or cruets, for the holding of the water and the wine, those made for wine having a V (vinum) upon the top of the cover, and those for water (aqua) an A. (Fig. 9.) Pewter tavern measures of many sizes, from the tiny ones holding a gill, and those commonly called "tappit-hens," which held a Scotch pint, to those whose generous contents would quench the largest of Scottish thirsts, were common among the country inns. And drinking mugs of many sizes, some with a glass bottom, the more clearly to test the quality of the liquor, were made of pewter. All are familiar with the little porringers, which are among the best loved objects of our pewter collections. In fact, there is scarcely an article for table or for toilet use which cannot be found in pewter.



Fig. 2 — PEWTER MEASURE

Because they could stand rough usage, pewter measures were popular in early days.

elaborate sacramental services of the ware, and one reads of magnificent chandeliers made of the metal. Plates and dishes were then arranged in "garnishes" of twelve platters, twelve dishes, and twelve saucers, and were sold by the pound weight.

In the year 1580 when Montaigne, that careful observer of customs and manners, made his leisurely horseback journey through Germany and Italy, stopping at the inns of the villages and cities through which he passed, he frequently made note of the tableware upon which he was served. Sometimes he and his party drank out of "wooden goblets, like ribbed barrels." "In Innsbruck," he writes, "we lodged at The Rose, an excellent house, where we were served in pewter plates." At another inn, he notes: "Here they put highly-polished pewter plates under wooden ones, almost, it would seem, in sign of their contempt for the former." In a little German village, he writes: "Here, though they have plenty of pewter dishes and plates, scoured the same way as at Montaigne, they never make use of any other than wooden plates, prettily fashioned and highly polished." He says at another inn: "Here they place pewter plates upon the wooden ones, at dinner, till the dessert is served, and then only the wooden plates are left." It is not until he reaches Italy that he mentions the use of earthenware, noting that in one town "for want of pewter" they were served "in earthen dishes and wooden plates."

In England, the source of much of the old pewter that we find in this country today, the ware was too expensive for common use even far into the sixteenth century, although by that time nearly all well-to-do families counted among their plenishings a goodly store of pewter. Shake-



Fig. 3 — PEWTER MUG



Fig. 4 — PEWTER MUG

In countries where heavy malt liquors are dispensed unchilled, pewter imparts an agreeable sense of coolness, if not its actuality.



Figs. 5 and 6—TWO FINE MUGS

Both are rather superior in hospitable outline to either of those shown in Figures 3 and 4. The shape of the second mug and the character of its handle imply Continental origin. Its workmanship is, furthermore, somewhat less precise.

As soon as silver came into common use upon the tables of the rich, pewter was given a second place in the popular fancy; and when, coming down the years, pottery and glass were brought within reach of the middle classes, the

manufacture of pewter suffered a decided decline. And when the nineteenth century, with its German silver, its Britannia (a form of pewter), its electro-plated wares, and its many other compositions, flooded the market, the sub-



Fig. 7—PEWTER TANKARD

A tankard is a mug garnished with a lid; though there is in the word implication of generously thirst-quenching dimension. The tapering sides and splayed base would seem to indicate early origin.



Fig. 8—TAPPIT-HEN

The name given to certain Scotch jugs used for beer. "The Scottish pint when *tappit*, i. e., with a top, was commonly called a tappit-hen."—*Massé*.

stantial pewter was banished even from the taverns of the country regions of England and of Scotland.

Pewter is a composition of tin with a small quantity of other metal, nearly always lead, used as an alloy, to give it a greater wearing quality. Brass, copper, zinc, or antimony were also occasionally added. The proportions varied with each rule and maker.

If you are curious concerning the greater or less amount of lead in your specimens, a simple test is to make a mark with the edge of a dish upon a piece of white paper. Pure lead makes a black mark, like a pencil; pure tin makes no mark at all; therefore, the more lead there is in the piece, the darker will be the mark. But the exact composition of our pewter pieces has little concern for us as collectors; of greater interest are their form, color, and past associations.

The subject of pewter-marks is an intricate and unsatisfactory one to the average collector. In theory, it should be an easy task to trace each piece to its original maker, for many laws which provided for the individual marks, or "touches," of the workmen, were enacted, as well as for the registration of these marks. But, in truth, so much confusion followed the carrying out of these laws, and so many pieces were left without a mark, that only those who give the subject exhaustive study may be certain of the precise history of their marked pieces. But something of the age of our specimens may be known by their form. In general, we may be sure that "the greater the simplicity, the greater the age" of pewter pieces. Yet one may safely follow the rule laid down by an English collector who has given the matter much study: "Straight or slightly waved lines preceded swelling curves, flat unadorned lids came before domed tops with knobs and crests, few and simple mouldings were the forerunners of many and elaborate ones."

But, whether we puzzle over the marks upon our pewter pieces or vainly endeavor to discover their age from their form, it is, after all, the halo of past association that most warmly endears them to our hearts. Our tappit-hens call to mind the carefree days of Bobby Burns and his boisterous friends; our mugs and tankards introduce us to the good-fellowship and the jovial feasts of dear old Doctor Johnson and his wiggid coterie; and our communion pieces and tableware remind us of those stern struggles for the right to worship God according to the dictates of their own consciences, which sent our forefathers across the sea to



Fig. 9—SACRAMENTAL CRUET (probably Flemish)

The A on the cover indicates water, *aqua*, as the content of the vessel

make new homes in this far-away land of freedom and privation.

Thus, our display of pewter, though a sober decoration and not so bold to challenge admiration as its neighboring groups of old blue pottery, possesses a quiet charm which acquaintance deepens into affection.

And, since pewter is a material utilised virtually at all times and by all peoples, it offers to the collector opportunity to bring together for comparison and study a great variety of types and designs which nevertheless are dominated by the unifying factor of a common material.

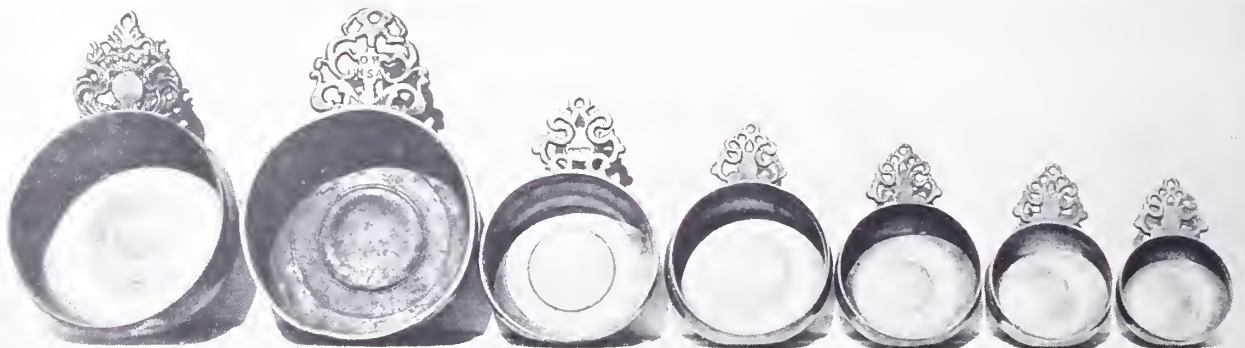


Fig. 10—PEWTER PORRINGERS

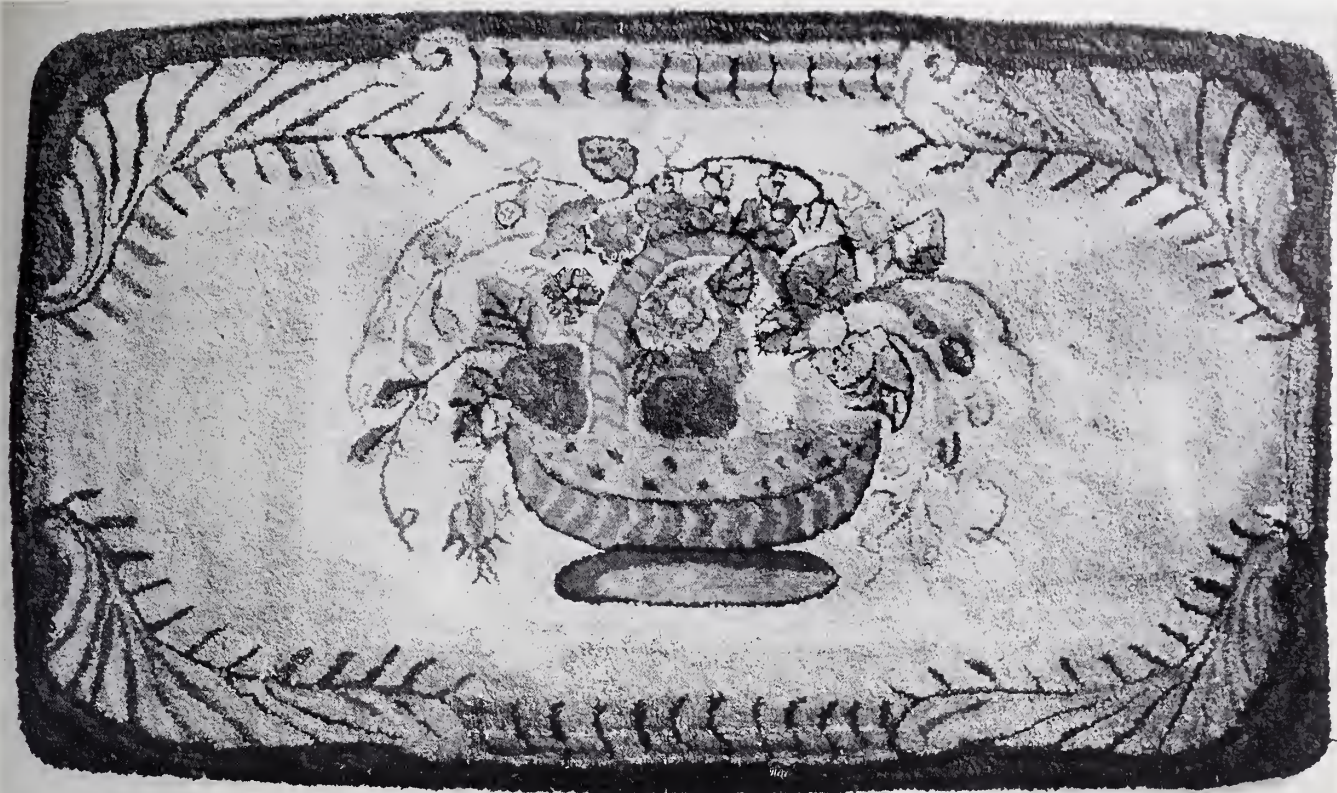


Fig. 1 — A HOOKED RUG

The maker of this rug was her own artist. The basket pattern suggests furniture stenciling, or some of the early needle point patterns.

More About Hooked Rugs

By LEONARD F. BURBANK

AMONG the household furnishings of the past, for which there is a modern demand, the drawn-in, or hooked, rug has perhaps come into favor quite as much as any other one article. We may think it strange that we can trace the birth and earliest history of pottery or glass in America, whereas of the useful but lowly rug of New England we know virtually nothing as to either its beginnings or its development. But when we consider that a piece of china, or of glass, is necessarily a factory product, and that the hooked rug was never anything but of home make, we may more easily understand the difficulty of securing accurate data.

Wallace Nutting says of hooked rugs simply that they were known before 1700. It would be interesting more fully to learn the source of his information. In default of it, we shall have to seek other authority. We do know that, in the earliest days of New England, floors were sanded, or were covered with freshly gathered rushes. As time went on and some degree of leisure was gained, and comfort, even luxury, was more thought about, the houses of our ancestors began to tell the story of their aspirations. England was a long way off, general factories were unknown, hence the things of daily use were usually turned out to meet the requirements of the maker or of his family. The men folk usually attended to making the tables, benches, chairs, and other furniture, while the women applied their evenings to

the textile fitments of the household, and, incidentally, to floor coverings.

There is reason for believing that early floor coverings were of leather or tanned hides. Before rugs were accumulated, home carpets are quite likely to have been scarcely different from coarse blanketing. Whether the first rag rugs were braided or woven constitutes an interesting question for study. On the basis of probability the case might be argued either way. In some ways the braided rug appears to offer the simplest and most obvious utilization of rags for carpets. The more familiar hit-or-miss rag carpet, woven of rags on a warp of cotton or linen thread, required a loom for its making. But it enabled the production of carpeting in pieces of convenient length which could be sewn together to cover a floor of any size. There seems no good reason to doubt that the woven rag carpet was the normal and usual floor covering of many homes. Rags were cut into strips, knotted together, and wound into huge balls, which were utilized either on the family loom, or on that of a neighbor.

Such rag carpets would have an availability on draughty floors far beyond that of any braided or hooked mat, which, in the nature of the case, would be somewhat limited in size. A "mat" is primarily either a foot wipe or a foot rest. In the latter case it usually implies a well-finished floor, painted or carpeted. With carpets, indeed, a well-adjusted



Fig. 2 — A PICTORIAL HOOKED RUG

Animal patterns do not always produce the most successful rugs. This is a finer tribute to the maker's patience than to her sense of design. It may have been a stamped pattern, or may have been drawn from a book on natural history. In the latter case the long-maned cub in the rear is inexplicable.

mat may cover premature signs of wear and tear or the marks of ink injudiciously spilled. Mats have served, too, to soften the spot where tired feet must stand in front of wash-tubs or perennial dish-pans. Such mats are not likely to be decorative. For that purpose the soft, braided type is best.

The advantage which the hooked rug enjoys over the woven rag carpeting and over the braided rug, or mat, is that it can be wrought in definite decorative pattern. It is an article as much of adornment as of utility. Hence it is not likely to appear over any domestic horizon until floor decoration has become a fairly important household concern, as supplementary either to plain carpeting or to paint.

These considerations argue a nineteenth century origin for the hooked rug. Further evidence in the same direction lies in the material upon which the hooked rug was based. As everyone knows, the drawn-in, or hooked, rug is made on a background of coarse material, in and out of the meshes of which narrow strips of cloth are pulled, by means of a hook, to form short loops. These loops are either left entire or are cut and trimmed. In the early days of rug hooking, this background, or body, was of home weaving, like Osenbrig, Fustian, or Crocus cloths,—names almost unknown to us of today, but all coarse fabrics of flax, hemp, or wool.

Cotton did not come into use at all until after 1800, and any rug with a cotton background, or in which cotton cloths are used, can not be attributed to a date earlier than 1800. No all-cotton cloth was produced, even in England, until after 1760, and its production advanced less rapidly in New England than in old England. The first American cotton thread, so it is said, was made in Rhode Island in 1792, on a hand spinning-wheel, and then only in very limited quantity. Hooked rugs on a foundation of good linen cloth are often found. But the only argument as

to date which the use of this ground-work offers is that the fragment of linen had outlived other usefulness.

The typical foundation for hooked rugs is a piece of gunnycloth or burlap. Often an old grain-bag has been ripped apart and made to serve the purpose. This foundation was sewn or tacked to a wooden frame, which held it tight and smooth. On it the pattern was then drawn, unless it was to be adorned with a hit-or-miss design. A lump of indigo or a piece of charcoal was used for the drawing. When crayons became common, they also were used, but they were not so well liked, for they rubbed badly and the markings soon became indistinct.

Designs were often suggested by the figures on some other woven fabric; for example, I know of one very large rug of carpet size that is almost an exact reproduction of a Brussels carpet.* Very often some artistic worker composed her own design, which, if pleasing to the neighbors, was likely to be passed around and copied with greater or less variation. A woman tells me that she remembers her grandmother standing before a stretched canvas and, with a lump of indigo, drawing the pattern to be worked. Sometimes she drew from a design which had been carefully prepared, but more often she composed without a pattern, adding to and blotting out until she was satisfied with her work. As she was considered an expert, she was often called in to help her friends with their designing. The actual making of a rug was, not infrequently, a family affair, the man of the house making a pattern from which the woman worked. One of the most beautiful hooked rugs I have ever seen was designed by a farmer who showed an unusual appreciation of line and color.

Flowers, animals, geometrical figures, and sometimes landscapes, made up the design, the landscape being less

*This inevitably implies a late date for the rug.



Fig. 3—A WELL DESIGNED HOOKED RUG

This old rug is much better in design than most of its class. The workmanship is excellent, the coloring good, and the general effect very satisfying.

often used and now more highly prized because of its rarity. Roses seem to have been the most popular flower, and though they were often depicted like cabbages in size and shape, I do not think that a cabbage was ever really attempted. What was known as the cactus pattern was also much used, because in this, as in the rose patterns, the red flowers absorbed the abandoned red flannel underwear which contributed to the health and longevity of our ancestors.

Sometimes the design consisted only of an elaborate

center of flowers, with the balance of the rug in hit or miss; but more often we see the center surrounded by an ornate flower pattern, or, frequently, by a scroll design. Ambitious workers attempted dogs, cats, horses, and lions of wonderful and unique anatomy; while sometimes women of greater refinement and taste wrought an approach to the geometrical or Oriental, occasionally with very beautiful results. Again, we see figures that strongly suggest the palm design found on old Paisley shawls or scarves. In a small Maine town I have seen several rugs, made some



Fig. 4—A STAMPED DESIGN

The mixture of Chinese, French, and New England Victorian motifs is fairly evident. But the result is harmonious. The owner has had several of the same pattern carried out in various colorings. Age and use have given it a silky sheen.

sixty years ago, all of which were of the palm pattern and in colors of deep reds, greens, and browns, with the filler of black. In texture, design, and workmanship they were, in their way, quite as beautiful as a rug wrought by the Oriental.

The middle years of the last century may be called the golden age of the hooked rug. Thereafter occurred a decline in workmanship and, eventually, in popularity. Burlaps stamped with ready-made patterns in colors made their appearance in the stores. The first result was to destroy localization, and hence individuality of pattern—not completely, of course, but to an extent detrimental to quality and interest. These commercial working plans were common until the late days of the nineteenth century, and, indeed, are to be found even today. The demand was large, as they did away with much preparatory labor; but the result was that which invariably accrues from the meeting of domestic art and factory standardization. The advent of modern carpets at reasonable prices, which occurred when power looms for making ingrain carpets were introduced about 1839, a desire for more luxury and an increasing disinclination to improve each shining hour gradually worked the ruin of home rug making in New England, except in remote places and in the homes of the poorer people.

In their early days, hooked rugs were made for the entry or for the hall, as the living-room was then called. Later they found their way into the bedrooms, and oftentimes, when their best days were over, they were relegated to the kitchen, and not infrequently found final repose at the shed door. I have not chanced to find these rugs mentioned in the inventories of estates, of which so many have come down to us. In fact, almost the only mention of floor coverings in such documents refers to the Turkey carpet, and that only in lists belonging to people of wealth, more espe-

cially those living in the more populous and affluent cities of the South. The hooked rug was of too lowly an origin to be considered of much value.

The materials of which such rugs were made were various, the cast-off clothing of the men, because of its firmer texture and wearing qualities, being the most popular. Examined closely, one of these old rugs displays an interesting variety of material. In later times new cloth was often cut into strips and used where special colors were desired, but in the earlier examples the reds, yellows, purples and pronounced colors were obtained from the wardrobes of the women, or by home dyeing with dyes of home manufacture.

Black was made from a mixture of sumac and gallberry leaves; red from madder root and saffras; blue from indigo; and, by dyeing the cloth first a blue and then boiling it in a decoction of hickory bark and laurel leaves, a green was obtained; cedar tops and lilac leaves made purple; and the hulls of walnuts or butternuts a handsome brown. The ingredients of the dye-pot depended largely on what the workers found at hand, and varied in different localities. The housewife experimented and mixed, and usually obtained colors that were not only pleasing but permanent; for the day of aniline dyes had not yet come.

Some of the later rugs were worked with wool. In sections near carpet mills or woolen factories, which began operations in various parts of the country some years before the middle of the nineteenth century, women would buy waste, and, oftentimes, good yarn to make into rugs; and they considered themselves fortunate when they obtained a supply. When only a small quantity of this wool could be bought, it was used for the figures of the pattern, while the body of the rug was made of rags; but in many instances the entire rug was made of wool. Such rugs, while more



Fig. 5 — A HOMEMADE DESIGN

Compare this rug with that in Figure 1. It is more carefully designed but less personal in its appeal.

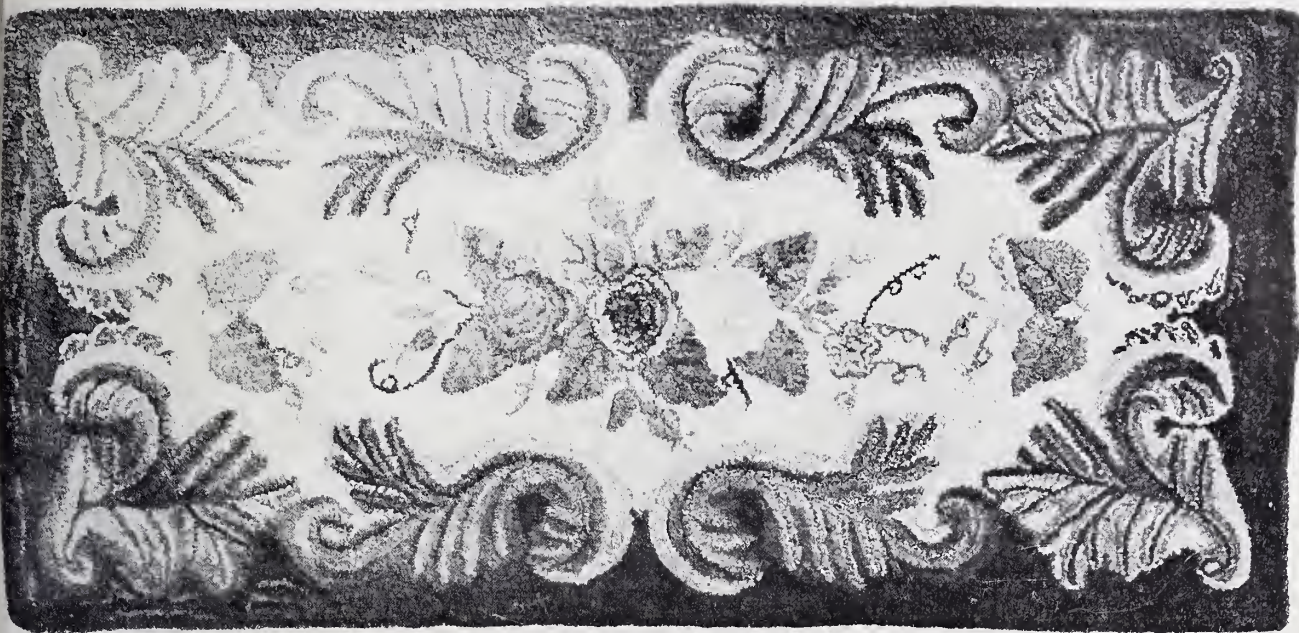


Fig. 6—AN OLD HOOKED RUG
This rug is the oldest of those illustrated, being made on a ground of coarse hand-woven linen. Age and wear have brought about a fine texture and a coloring of old rose shades that are very beautiful.

tentious and highly priced than those made of rags, were interesting as well as less common; for, primarily, the hooked rug was a means of making useful what would otherwise have been thrown into the discard by way of the rag-man. Hooked-rug making is arduous, but in many of the New England towns the women of certain families became expert and earned many an honest penny by selling their handiwork. If some of these earlier rug-makers could only know the eagerness with which their work is now sought, it would cause them surprise; and if they further knew the prices asked and received, they would certainly have an attack of apoplexy. Probably it is well that they passed on blissful ignorance. Coming to the present time, we are likely to think of hooked-rug making as a thing of the past. It has passed out of New England as a domestic employment in general usage, yet it is far from defunct. And hooked rugs are now made under the patronage of Dr. Grenfell of Labrador,

and, independently, by the country women of Nova Scotia and New Brunswick. Such rugs are to be found on sale in all modern shops; but, in general, they lack the charm and interest of the old New England product. A few years ago a summer dweller from the city revived the industry in a New Hampshire town among the mountains. The resultant rugs were quite beautiful, and compared favorably with the products of famous looms; but they lacked the naive charm of the old. Perhaps they were too artistic, aspiring to a something that was not inherent either in the material or in the mind of the worker. Certainly they lacked the domestic touch which made the old-timers so interesting. They were known as Abenaki rugs, an attractive name, but one not entirely in keeping. The venture was not a success, as the women whom it was intended to benefit did not take kindly to it. The patterns and methods accordingly passed into the hands of the Art Institute of Manchester, New Hampshire.

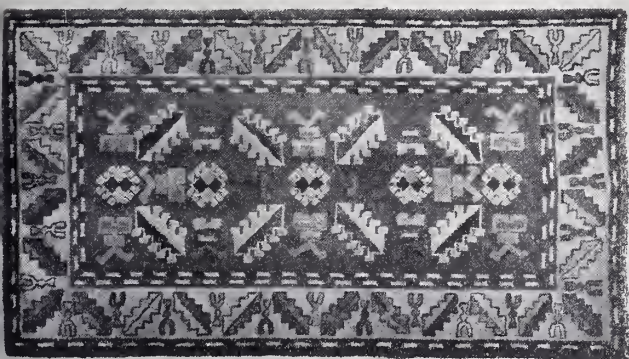


Fig. 7—AN ORIENTAL DESIGN
This was very evidently copied from an Oriental rug. In design, coloring, and present texture it so nearly resembles the Eastern weaves as to be easily mistaken, at first glance, for a foreign carpet.

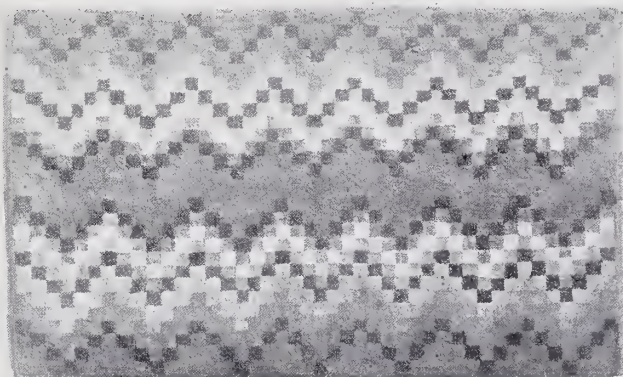


Fig. 8—A MODERN HOOKED RUG
Designed by the husband of the maker this is a fine example of a modern Nova Scotia rug. It is made of wool and rags in brilliant coloring with a dark background, and is known as the *Sunshine and Shadow* pattern.



Fig. 9—A RAISED EXAMPLE

The design is of yarn hooked high, which gives it a long pile. The background is of rags. In pattern, coloring, and workmanship it is an excellent example of home craftsmanship.

Some very clever designers are now making patterns for hooked rugs to harmonize with old chintzes, or are using the decorations of early nineteenth Leeds, Bristol, and Staffordshire china as motifs. It is possible to "take lessons" in rug design and rug making, an enterprise which should prove quite as soothing to the nerves as anti-neurasthenic weaving, and, in addition, more conducive to pride in the tangible product. At least one progressive American dealer has specialized in the cleaning and repairing of hooked rugs, and produces excellent modern examples designed and worked as closely after the old manner as modern conditions permit.

Many of the Nova Scotia rugs now coming to the United States are made of wool, are low in tone, being in black or gray, and dark greens, with a small amount of brilliant red or yellow. The designs are attractive and harmonize with modern furnishings; but the drawing-in is so regular and the loops are so far apart as to give the appearance of machine work. The rugs too often lack the body that the old ones possessed.

While most of the old rugs are of greater length than breadth and of relatively small size, they are also found half round, elliptical and square. Occasionally, too, we find them so large that they become of carpet size. The

half rounds were made to go in front of doors. Many were inscribed with the word *Welcome*. The carpet sizes were done in strips and sewn together.

Not long since, one of these carpets was brought to the United States from Nova Scotia, and the church from which it was taken (for it was used in a church) received a considerable sum for the floor covering, which its members had made because they could not afford a commercial carpet! Again, some years since, the women of a New Hampshire town, in which was a woolen mill, were engaged in competition to see who could produce the largest rug. I know of one sizable enough to cover a large floor. Its design is of flowers and vines, and, though it is an exact copy of a Brussels carpet, its fabrication in wools gives it much the appearance of a *Mouquette*.

As with bed-spreads so with rug patterns; they were often named, and such designations as *Brick*, *Boston Walk*, *Sunshine and Shadow*,—and many others—are heard of.

Today old rugs are being hunted for in every promising locality, and, while some of them are fresh and perfect, others seem worn and faded almost beyond recall. A good rug, however, is worth repairing; and, once restored, may prove extremely serviceable.*

*See ANTIQUES for August, 1922, p. 68.

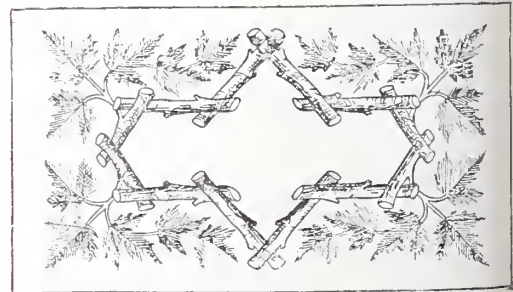
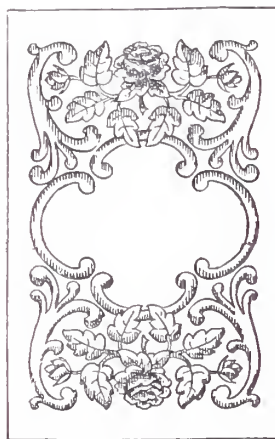


Fig. 10—REPRODUCTIONS OF HOOKED RUG DESIGNS

From a folder advertising stamped burlaps. In well selected colors, the second might not be unsuccessful. The others have fearful capabilities. The cuts apparently date from the late fifties or early sixties. The prevalence of roses seems to point to the era of red flannel.

Our Martial Pistols*

By CHARLES WINTHROP SAWYER

Illustrations by the Author

In the first of these articles I stated that the beginnings of government manufacture of pistols in the United States occur with the first year of the nineteenth century. During the subsequent hundred years these weapons underwent an interesting evolutionary process in which certain original features became exaggerated while certain others became, as it were, atrophied, or virtually disappeared—as is the case when evolution is under way. In the first article I discussed and illustrated the old-time pistols which were in use from 1800 to 1843.

them, as weapons, only a few steps in advance of the bludgeon. It is now our turn to examine the pistols of the early repeater type, which, for convenience, I shall classify as Group II.

GROUP II

The greatest advance that was ever made in military hand firearms was that which occurs between Group I and Group II. In all of Group I, as well as among all previous military pistols, there were the drawbacks, first, of only one shot from one barrel, and, second, of slow loading. That was because repetition of fire through a single

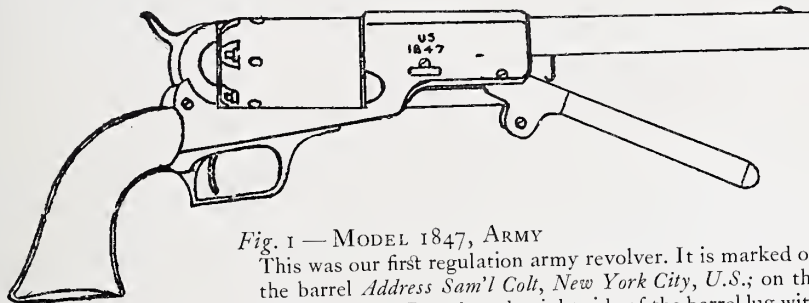


Fig. 1 — MODEL 1847, ARMY

This was our first regulation army revolver. It is marked on the barrel *Address Sam'l Colt, New York City, U.S.*; on the cylinder *U S M R*, and on the right side of the barrel lug with the date of manufacture, 1847. Length, 15½ inches; length of barrel, 9 inches; calibre, .44; weight, 4 pounds 9 ounces. Six shots. The number made was 1000 and the price paid \$28.00 each. The service load was 35 grains of rifle powder and a 146-grain ball. Accuracy at 25 feet averaged 6 shots in a 6-inch ring. The shocking power was first rate. Service as a club, using either end, was A1.

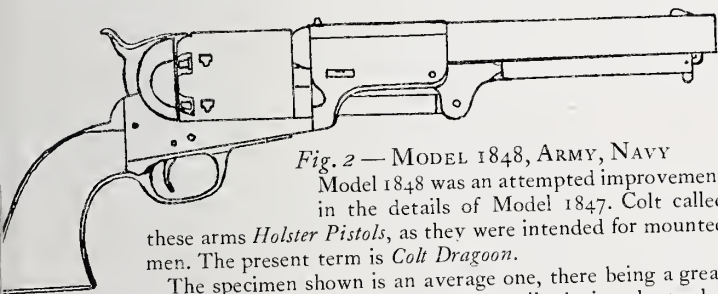


Fig. 2 — MODEL 1848, ARMY, NAVY

Model 1848 was an attempted improvement in the details of Model 1847. Colt called these arms *Holster Pistols*, as they were intended for mounted men. The present term is *Colt Dragoon*.

The specimen shown is an average one, there being a great amount of variation in the small details during the twelve years that this model was made. Navy issues usually were provided with a belt hook on the left side. Army issues were usually provided with a detachable shoulder stock. The pistol was (usually) stamped on the cylinder with the initials of the branch of the service for which it was made, such as *U.S.N.*, *U.S.M.R.*, *S.M.I.*, and *Dragoon*. Such as were made during and after 1851 had improved under stop slots and safety pins on the partitions between cones to engage a bit in the hammer.

The calibre was .44. The service load was 30 grains of rifle powder and a 146-grain ball. The bullet diameter was the bore plus thrice the rifling depth. The maximum range was about a mile. Penetration was sufficient to go through a buffalo at close range. Accuracy was equal to all six shots in an 8-inch bullseye at 50 yards. These pistols were issued in pairs to the men in mounted service and were carried in holsters hung each side of the saddle pommel. Lengths varied from 14¾ inches to 14 inches; barrel lengths from 8 to 7½ inches; weights from 4 pounds, 4 ounces to 3 pounds, 11 ounces.

These I classified as Group I. These single-shot weapons were reasonably effective, for a good marksman, at comparatively short ranges. At close quarters, their long barrels which gave leverage, and their heavy butts, which gave hitting power, made them extraordinarily deadly. But their slowness of operation, after all, placed

barrel, and breech loading, were both prohibitive for military arms during pre-caplock days, when means of igniting the charge and of confining the gases of combustion were imperfect. Copper caps permitted the jump from uncertain-ignition arms to sure-fire arms. When sure fire had been established, repeating arms became possible.

MODEL 1853, ARMY (no picture)

Single shot. Experimental, and only a few made. Later on the Model 1855 pistol was similar, but the Model 1851 was without the Maynard primer magazine, had different means of securing the shoulder stock, and brass was the material of the buttplate, guard, band, swivel, and ramrod. The calibre was .54, smooth.

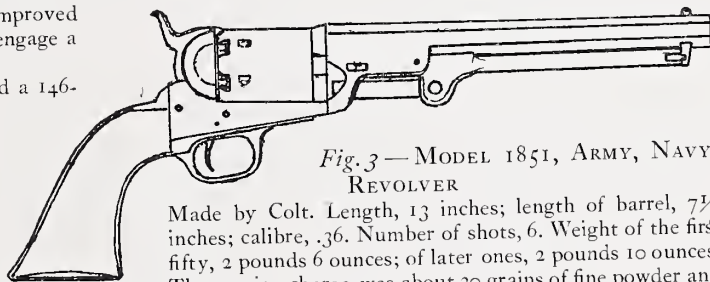


Fig. 3 — MODEL 1851, ARMY, NAVY, REVOLVER

Made by Colt. Length, 13 inches; length of barrel, 7½ inches; calibre, .36. Number of shots, 6. Weight of the first fifty, 2 pounds 6 ounces; of later ones, 2 pounds 10 ounces. The service charge was about 20 grains of fine powder and

a ball of 86 grains or a pointed bullet of 140 grains.

Our Government's first purchase of Model 1851 was for the Navy. The price at first paid was \$25.00 each; later \$18.645 each.

Shooting qualities, weight, and price made this arm the most popular of the Colt revolvers then issued, and it was issued to all branches of the service. For some of the mounted branches the arm was fitted with a detachable shoulder stock.

Colt called this arm a *Belt Pistol*, because, unlike the Model 1848, it could be worn comfortably hung to the person.

This was the first practical all-around military revolver.

*This is the second of a series, begun in ANTIQUES for October.

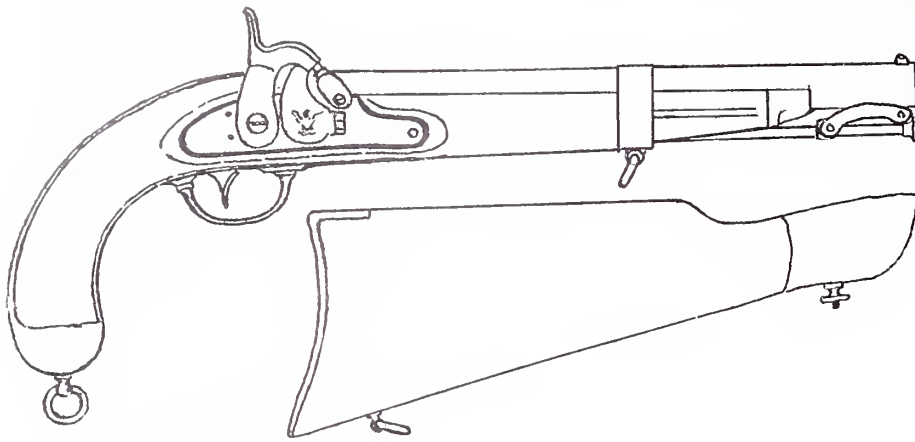


Fig. 4—MODEL 1855, ARMY, PISTOL

Made at both of the government armories. Length, 17.6 inches; with stock attached, 28.2 inches. Weight without stock, 3½ pounds; with stock, about 5 pounds. Calibre, .58; rifled with 3 grooves; pitch, 1 turn in 4 feet.

Two different loads were issued in the form of paper cartridges; 40 grains of powder and a 450-grain hollow base conical bullet; 60 grains of powder and a 500-grain conical bullet having the cavity of its hollow base wedge-shaped.

This arm, intended as either a pistol or a carbine, was powerful, and as a carbine gave considerable accuracy. It was issued to cavalry and to mounted dragoons. As a cavalry arm it did not fulfil the expectations of the Ordnance Department; no combination of a pistol and a carbine in one arm could give high accuracy; the line of fire varies greatly when an arm is held in the hand and then firmly backed up by a heavy butt pressed against the shoulder. However, it made a satisfactory arm for dragoons, because they dismounted to fight and always used it as a carbine, while in traveling it went as two pieces and packed well.

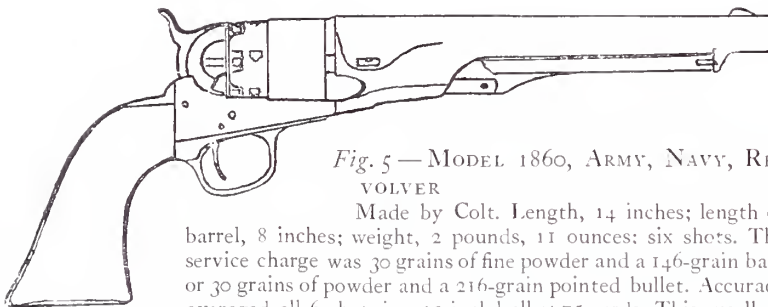


Fig. 5—MODEL 1860, ARMY, NAVY, REVOLVER

Made by Colt. Length, 14 inches; length of barrel, 8 inches; weight, 2 pounds, 11 ounces; six shots. The service charge was 30 grains of fine powder and a 146-grain ball, or 30 grains of powder and a 216-grain pointed bullet. Accuracy averaged all 6 shots in a 12-inch bull at 75 yards. This excellent military arm appeared just in time for the Civil War. It had

more man-stopping power than the .36 calibre Model 1851, and was right in size, weight, and feel, also. Shoulder stocks were provided with these revolvers for some branches of the service.

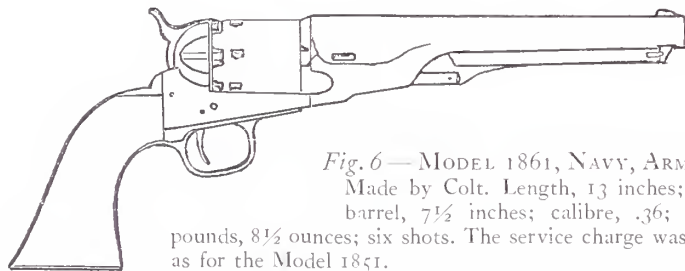


Fig. 6—MODEL 1861, NAVY, ARMY

Made by Colt. Length, 13 inches; length of barrel, 7½ inches; calibre, .36; weight, 2 pounds, 8½ ounces; six shots. The service charge was the same as for the Model 1851.

There was no material improvement in this model upon the Model 1851, and comparatively few were made.

In the period 1850 to 1870 army revolvers were .44 calibre, while navy ones were .36. From this, one need not assume that a sailor was softer than a soldier. The theory was that navy pistols were used only in hand-to-hand fighting. It was a poor theory.

Fig. 7—CIVIL WAR MODELS

Some of the revolvers purchased by the United States for use in the Civil War are mechanically interesting. The *Pettengill* was hammerless and trigger operated.

The *Star*, although a capping revolver, nevertheless was breech loading by the simple expedient of tipping the barrel and replacing the empty cylinder with a loaded one. The cylinder was not revolved on a longitudinal pin, but turned upon axial studs, which bore upon the barrel lug and the standing breech. Therefore, the cylinder was free of its connection with the rest of the arm, immediately upon tipping the barrel. These two features both saved time and permitted cleaning and inspecting the barrel from the breech end.

The *Savage* was a lever-operated arm, with an ingenious means of moving the cylinder rearward, turning it to the next chamber, moving it forward and locking it, and blocking it against recoil. The inventor claimed that by entering about a quarter inch of the tapered rear end of the barrel into the chamfered front end of the chamber the joint between the barrel and the cylinder was nearly gas-tight, and moreover the co-axial relation of the two was assured. Except when the fouling was excessive, the functioning was excellent.

The other American-made revolvers purchased by the United States Government in this period are without novelties in design; they were merely variants on Colt revolvers.

Of the revolvers purchased abroad the *Lefauchaux* was the most novel one. This was because it was a metallic cartridge arm, using pin fire copper cases with conical bullets. Calibres were 10, 11, and 12 millimeters. The pistols varied in details of design somewhat, as they came from both France and Belgium. The specimen shown is a fair average one. Great numbers of these arms were issued to our cavalry.

The *Kerr*, the *Adams*, and the *Tranter* revolvers were, for the most part, of English make. The *Tranter* was operated by a finger lever projecting through the trigger guard, and was either a single or a double action revolver at the choice of the user.

The revolver (Model 1847) which begins Group II was a mature arm when it was taken on by our Ordnance Department, and in the seventy-four years which have passed since then, no radical changes have been made in its appearance, certainty of functioning, accuracy and range of fire, or man-stopping power. The automatic, which first appears in Group III, is but a slight improvement upon the revolver. When we compare Group II with Group III we shall find the advance a very short one.

In Group II, interspaced with revolvers, we still find single-shot pistols, for the pistol-club idea died hard. In fact, it is not quite dead yet, and will stand revival. Our last single-shot pistol, the Model 1871, was, however, a rifled one, and an arm of considerable accuracy and of fairly rapid fire.

During the period of Group II, all possible shapes for revolvers, and all mechanisms of operation, were carefully studied. In particular, notice those of the period of the Civil War.

The revolver of today is as good at it ever can be for the kind of ammunition it uses. Also the

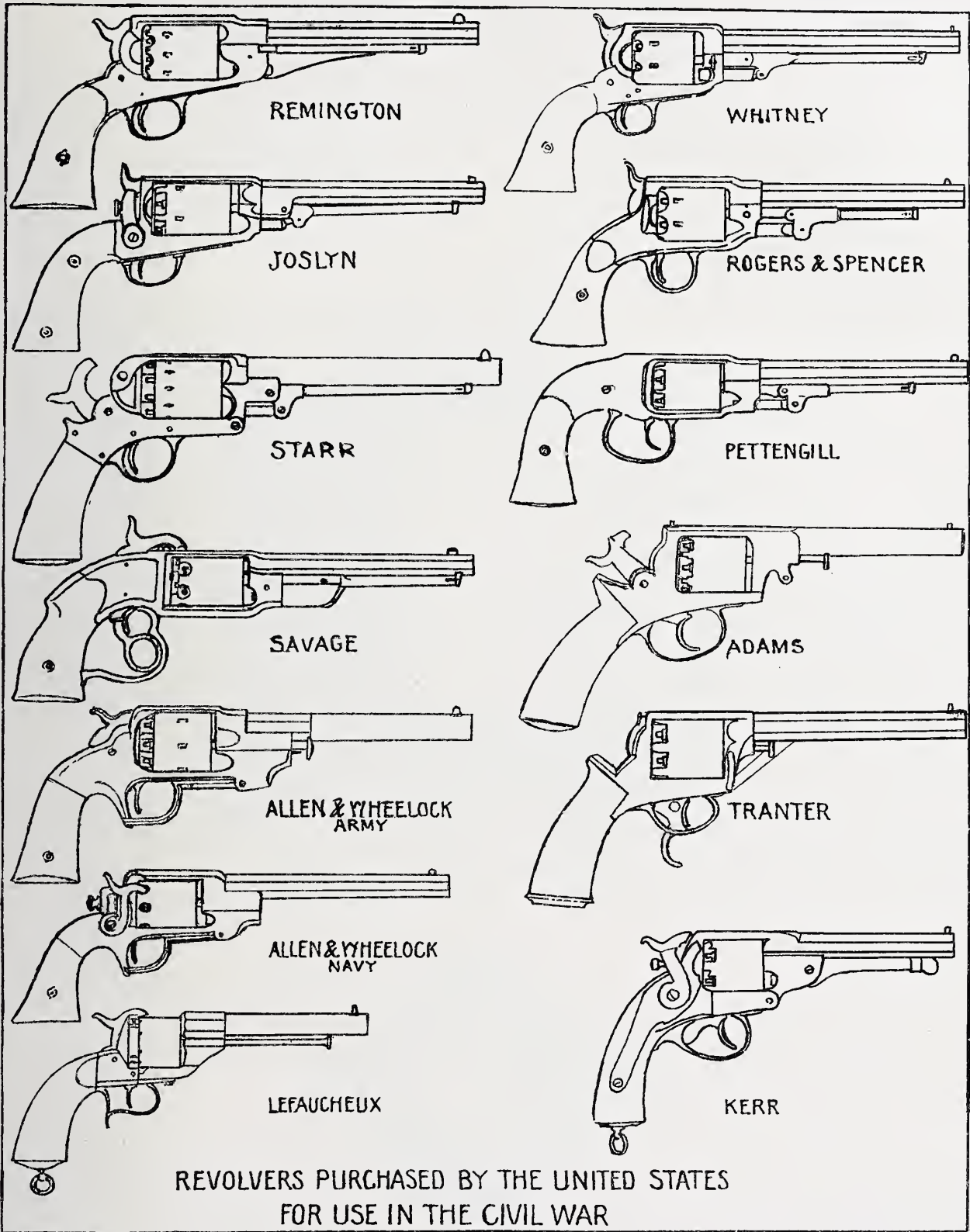


Fig. 7— CIVIL WAR MODELS

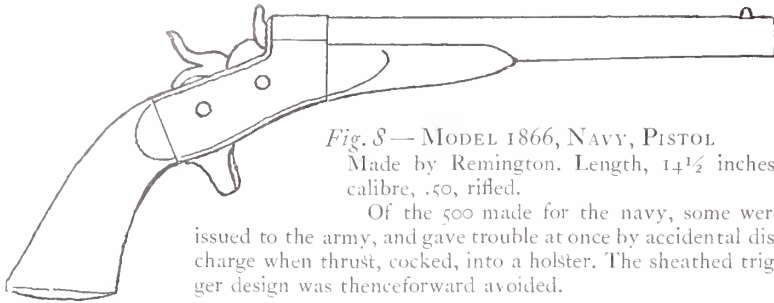


Fig. 8 — MODEL 1866, NAVY, PISTOL
Made by Remington. Length, 14½ inches;
calibre, .50, rifled.

Of the 500 made for the navy, some were issued to the army, and gave trouble at once by accidental discharge when thrust, cocked, into a holster. The sheathed trigger design was thenceforward avoided.

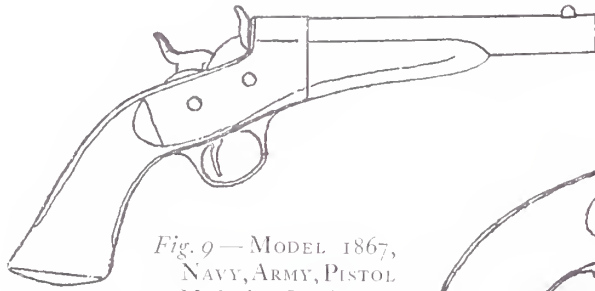


Fig. 9 — MODEL 1867,
NAVY, ARMY, PISTOL
Made by Remington.
Length, 11½ inches; calibre, .50, rifled.

military small arms of all nations are all balanced in power, and there is a deadlock so far as the arms themselves are concerned.

But this does not imply that a reversion to some details of earlier types may not result in a weapon better adapted to modern requirements than anything now in use.

Fixed ideas have a way of dying hard; but once dead they offer determined resistance to all efforts at revival. As we pass the year 1871 we pass pretty well out of the period characterized by variety of pistol types. This is the modern period.

In this modern period no single shot pistols occur, though, as previously observed, the type had survived until 1871. Again, in this modern period, repeaters come in two classes only. The variations which we encounter are those which may be characterized as refinements of detail

in such matters as bore, shape, and, to some extent, speed of fire.

But, all considered, of the two factors in the performance of shooting—the arm and the man—the man is the dominating factor, and the arm the indispensable one,—just as has always been the case. Meanwhile the effort of the ordinance engineer is so to perfect the mechanical aspects of military weapons as to reduce the human aspect to negligibility. It is doubtful that this effort will ever be completely crowned with success. Mechanical contrivance has extended the lethal reach of the human being and infinitely multiplied its quantitative

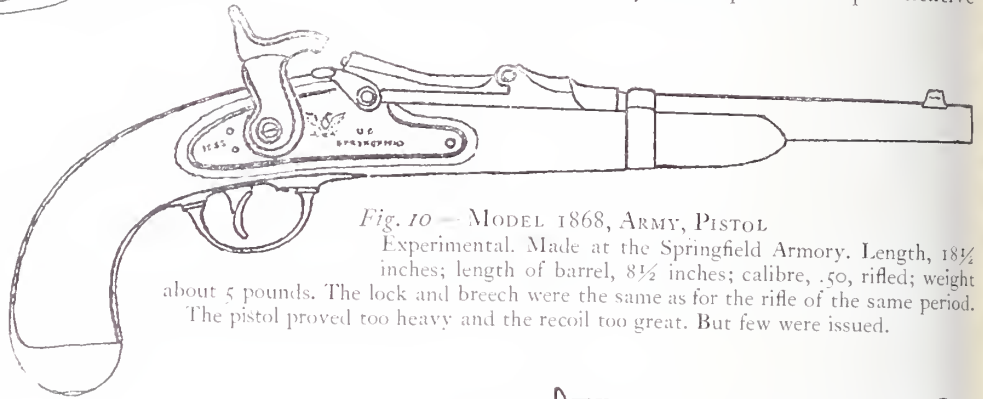


Fig. 10 — MODEL 1868, ARMY, PISTOL

Experimental. Made at the Springfield Armory. Length, 18½ inches; length of barrel, 8½ inches; calibre, .50, rifled; weight about 5 pounds. The lock and breech were the same as for the rifle of the same period. The pistol proved too heavy and the recoil too great. But few were issued.

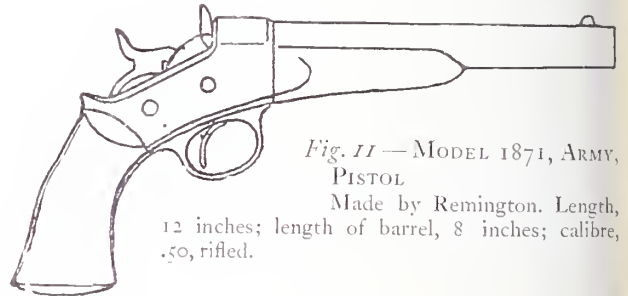


Fig. 11 — MODEL 1871, ARMY,
PISTOL

Made by Remington. Length,
12 inches; length of barrel, 8 inches; calibre,
.50, rifled.

capabilities. But it has not thereby reduced the necessity for the qualities of intelligence, manual skill, and undeniable courage—from time immemorial the first and final equipment of the soldier.



Antiques Abroad

Oriental Smoke and Occidental Reflections

By AUTOLYCOS

LONDON: As a confession, in view of world events, I begin to grow ashamed of my *nom de plume*, Autolycos, with its Greek derivation. I am supposed the son of Mercury and the prince of thieves, and to myself unrecognizable at will. But I take Shakespeare's definition of myself in the *Winter's Tale* as being "under Mercury and a "snapper-up of unconsidered

Greek camouflage of cognomen, however, did not me much in recent times in Smyrna. The burning of that wonderful center has destroyed hundreds of thousands of carpets' worth of eastern treasures. Where ANTIQUES experience something like this *debauche* is that the carpets in Smyrna. The wonderful floor rings are gone,—as if carried to heaven in a chariot that was for a hundred and miles. In its consequences to the textile arts, the conflagration rivals the great fire of Alexandria, 390 A.D., which destroyed the magnificent library of Ptolemy and one of the finest manuscripts the world has ever known. The fire at Smyrna has blotted out a century's accumulation of carpets. Art had no value when life was at stake. And it comes to pass that the readers of ANTIQUES are robbed of a textile record which I had planned to have photographed.

* * *

A quiet time in the auction rooms at London. American and South American visitors have gone home, are going home, or are passing through from the Continent. Antique shops are brisk; auction rooms less so. Swift dealing there in small objects to take away, easily packed. But Americans here are very shy of furniture because of their fear of the New York customs. American collectors should get their voices with all they buy. These documents should be worth something as facts as to value for the appeasing of a savage horde of amateur appraisers.

In out-of-the-way places in England it is still possible to find antiques. I illustrate a late seventeenth century oak "four-poster" bedstead, which recently came out of a half-deserted manor-house now used as a farm in Cumberland, the country of lakes described by Wordsworth. Tourists flock thither in search of "Cumberland Beggars," as he described them, "surrounded by the wild unpeopled hills"; or to share with the poet his joy in the beauties of the little celandines or the larger ecstasy of the spring wherein the

"heart with pleasure fills and dances with the daffodils." But there are hidden places to which no traveller journeys. Therein lie treasures innumerable. The "four-poster," with its fine carving, its simplicity and grace, has long lain as a derelict among modern beds of brass.

* * *

To rush back to London, one finds the famous Heseltine collection of Italian bronzes under the hammer. Of notable collections of the great Italian Renaissance period, the Pierpont Morgan collection is in America, the Salting is in the British National Museum, the Kennedy collection was dispersed at Christie's in 1918. The Heseltine, some sixty pieces, is well known to European experts, and Dr. Bode's *Italian Bronze*

Statuettes of the Renaissance reproduces many examples. Comparable with similar examples in the Berlin, Florence, and Modena Museums, and with one in the Pierpont Morgan collection, is a bronze statuette of Marsyas, playing the double pipe. The Heseltine Minerva is held to be Cellini's model for his statuette on the base of the Perseus statue in the Loggia di Lanzi in Florence (1545).

* * *

In Cork, an obscure pawnshop in a side street recently afforded me a fine little coloured engraving of Napoleon reading. This is in contemporary frame, with metal mounts gilded. Unfortunately the upper part is broken. The ribbon ornament of the French designer, which Chippendale made his own in his chair-backs, still continued in France in the nineteenth century in minor articles, such as picture



JACOBEAN BED
A discovery in rural England. An interesting provincial example clearly showing the use of panelled boards for keeping out drafts from above and behind.

frames and the like. The print is only $8\frac{3}{4}$ inches by $7\frac{1}{4}$ inches. While it was being purchased, pickets crossed the street to and fro, and machine guns and lorries and all sorts of military paraphernalia were *en evidence*. The disturber of Europe's peace was hastily jammed into my pocket and left disturbed Ireland without protest.

* * *

The environment of art objects assists the collector to acquire the *flaire* necessary to the pursuit of his hobby. Colour and form as everyday associates in his dreams, or his fashioning of facts, will shape his outlook. It is not always the drawing-room or the boudoir which establishes artistic character. The artist's studio, with its addenda of modest but expressive trifles, is an illumination of his aesthetic outlook. The student's mean room may display a golden vision in the lettering on the bindings of his books. It was Balzac, master of human emotions, architect of the *Comedie Humaine*, who, in his garret, chalked on the bare walls, "Here is a portrait by Rembrandt," and again, "Here is a landscape by Claude Gellée." Imagination could carry no further.

It is not given to all to conjure up visions of the past without tangible physical objects. Hence the love of antiques, the collecting of antiques, and the due reverence for antiques as teaching the history of the past.

* * *

The death of William H. Hudson has placed his works among those most sought by collectors of modern first editions, and now a bibliography is to be published of his writings. This will include a three-volume work issued pseudonymously, the authorship of which is now definitely traced to Mr. Hudson. Joseph Conrad, who has for some time been most favored by the first-edition collectors, is now in second place, so far as the requests of dealers indicate.



AN ANONYMOUS FRENCH PRINT

A charming bit of hero worship graphically expressed. The disturber of the world's peace is here presented in a sweet hour of domesticity.

The Auction Season in New York*

THE American Art Galleries are being moved from Madison Square South to their new quarters on Madison Avenue, between Fifty-sixth and Fifty-seventh Streets, New York. Since its organization in 1883, the American Art Association has sold millions of dollars' worth of antiques, books, and prints, and, while many will miss the rambling quarters on Madison Square South, the continual uptown trend of business pertaining to literary and artistic properties has made removal imperative. What is lost in old association is expected to be more than compensated for in convenience to the firm and its patrons. There will be several sales of Italian and French furniture this winter at the new galleries, as well as many book auctions.

* * *

The Anderson Galleries have been making extensive repairs during the summer and are preparing for a busy winter. The emphasis will be on sales of Spanish furniture and paintings.

* * *

First of the important book auction sales of the season of 1922-23 will be that of Part I of the Sturges collection of American Literature at the Anderson Galleries. Henry Cady Sturges, who was born in Fairfield, Connecticut, on May 31, 1846, and who

* For a complete schedule of the auctions to be held at the various galleries, see *Calendar of Auctions* on page 229.

died last February, was one of a coterie of collectors which included Thomas J. McKee, Peter Gilsey, Beverly Chew, Daniel Parish, Samuel P. Avery, and others who were booklovers as well as book collectors, and for more than forty years he kept adding to his treasures.

* * *

Clarke's Art Galleries are planning many sales for the winter, where things English will be much to the fore.

* * *

The Walpole Galleries have a busy season in preparation. Among other sales will be that of the bookplate collection of Miss Dorothy Furman; American Indian blankets, baskets, and pottery; Japanese prints from the Bremen Museum; and a sale of fine Colonial and early American furniture. The dates of these sales have not as yet been published, but they will be shown in the *Calendar of Auctions* for December.

* * *

Charles Fred Heartman, who has been in the book auction business in New York, Rutland, Vermont, and Perth Amboy, New Jersey, has now removed to Metuchen, New Jersey, where the Heartman Auction Company will conduct future sales of Americana, in which the house specializes.

Books—Old and Rare

Doctor Syntax and His Creators

By GEORGE H. SARGENT

THERE are imaginary characters of the past who are more real than many of their living contemporaries. Immortalized by artists rather than by writers, they have set the fashions of their time, have dictated styles not only in dress, but in decoration. Their great popularity was brief, perhaps, but they are not yet forgotten; and, as the whirligig of time goes round, they reappear with an enhanced value as veritable antiques.

There was that little girl of Kate Greenaway's, still dear to older members of a living generation; there was Dolly Varden, whose highly-colored Watteau costumes took the fashionable world by storm; and, yet farther back, was that famous composite creation of Thomas Rowlandson and William Combe, Doctor Syntax, who at the advanced age of a hundred and thirteen years is still "going strong."

To collectors of old prints and rare books Doctor Syntax has, for half a century, had a fascinating interest. At the present time, when so much old English material is finding its way to these shores, the revival of the Syntax vogue offers a wider range of choice than could be had when it began; but the number of collectors has increased so greatly that prices are far higher than they were fifty years, or even a generation, ago. No book collector needs to be told of the desirability of possessing the *éditiones principes* of the *Three Tours* or of *The English Dance of Death*.

Every collector of china knows at sight the Clews old blue Staffordshire china with its scenes from the adventures of Doctor Syntax, and occasionally there come into the market, at prices which make any but the stoutest quail, pieces of colored print cloth and mirrors bearing Syntax designs. The contemporary artists who worked with Rowlandson—James Gillray, Henry Wigstead, and Henry William Bunbury—while competing with him in skill and popularity, lacked the advantage which he possessed, of collaboration with a writer whose grotesqueries were as extraordinary as his own; and it is not until Cruikshank illustrated the works of Charles Dickens, that another such instance of successful union between the writer and the artist is to be found.

The American collector of rare books and prints, who would have a truly representative collection, must possess at least one example of the joint work of Rowlandson and Combe. Rowlandson had an education far superior to that of his associates in caricature, and his faculty for drawing crowds at races, his eye for the picturesque in landscape and incident, his unflinching humor, his grace and accuracy in drawing when he did not attempt to caricature, make him a figure of the Georgian period who may not be neglected. He had a host of imitators; but, as in the case of Staffordshire china, where the crudity of imitations is instantly recognized, one who is able to buy Rowlandson prints ought to be able to distinguish the correct from the later impressions.

The idea of Doctor Syntax originated with "Jack" Bannister, an actor who was also a clever amateur artist. He had been with Rowlandson at Dr. Barrow's school in Soho Square, London, and afterwards as a fellow-student at the Royal Academy. Rowlandson had already acquired fame by the success of his *Vauxhall Gardens* at the Academy. But his passion for gambling and his success in dissipating an inherited fortune led him to place his remarkable facility as a rapid draughtsman at the disposal of Ackermann, the publisher of colored prints. Ackermann saw the talents of his artist being wasted in the production of caricatures for the "inquiry into the corrupt practices of the Commander-in-chief" which involved the Duke of York and the notorious Mrs. Clarke, although Ackermann's *Repository* published fresh drawings twice daily during the trial. It was he who introduced the artist to William Combe, another fertile genius, who, also, had spent a fortune in the fashionable frivolities of London, Bath and Tunbridge Wells.

After living in princely style as Count Combe, the writer disappeared, and is said to have been soldier, teacher of elocution and under-waiter in a Swansea tavern. His literary facility was such, however, that he was able to write equally well a sermon or the verses to *Doctor Syntax* or *The Dance of Death* or *Napoleon*. It was while engaged in writing sermons — he had just finished his sixty-third — that Ackermann called him to the Strand. Rowlandson, who had finished his Devon and Cornwall sketches, followed the suggestion of Bannister, and embodied his idea, which was: "You must fancy a skin-and-bones hero, a pedantic old prig, in a shovel hat, with a pony, sketching stools and rattletraps and place him in such scrapes as travellers frequently meet with—hedge alehouses, second and third-rate inns, thieves, gibbets, bulls and the like." To Combe, who at the age of sixty-eight had tired of sermons, the idea made an irresistible appeal, and the result of the collaboration was *Dr. Syntax*.

Combe wrote his verses each month to suit the subject of the drawing. He was frequently in the Fleet for debt, and it is said that he used to pin up one of Rowlandson's sketches against a curtain and write off his verses to suit, while living under the rules of the King's Bench prison. The sketches and verses were sent to Ackermann at the rate of two installments a month, and appeared in the *Poetical Magazine* of 1809. In 1812, the work appeared in book form as *Doctor Syntax in Search of the Picturesque*, and took London by storm. Shop windows displayed Syntax coats, Syntax hats and Syntax wigs; and Clews, who was making dark blue Staffordshire for the American market, seized upon the Syntax designs for his china. Some few of Rowlandson's designs were not used for publication. Of these, one of the finest has recently come to this country and is reproduced for the first time with this article.



DR. SYNTAX INVOLVED IN THE COLLAPSE OF THE THEATRICAL BOOTH

An unpublished drawing by Thomas Rowlandson, now in the possession of George J. C. Grasberger of Philadelphia, showing an adventure of the famous Doctor.

The Syntax vogue sent the work into another edition in the same year, and by 1815, it had reached the fifth edition. In that year the plates were re-engraved, as the old ones had become too worn for further use. The ninth, with a special preface and new plates, is dated 1819. There were many imitations, among them being *The Tour of Doctor Syntax Through London or the Pleasures and Miseries of the Metropolis*. By Doctor Syntax, 1820; *Doctor Syntax in Paris*, of which only one copy is known in the original parts as issued in 1820; *Tour of Doctor Prosody, in search of the Antique and Picturesque*, 1821 and *The Adventures of Doctor Comicus, or The Freaks of Fortune*, undated, with colored engravings "in the manner of" Rowlandson.

The piracies, however, did not seriously affect the popularity of the originals, and Ackermann planned a new series. *Doctor Syntax in Search of Consolation* assumes his termagant wife to have died, leaving the Doctor to seek travel and further adventures. The volume, with twenty-four plates, was first issued in eight monthly parts, and, in 1820, was published in octavo, uniform with the first *Tour*. A third and final *Tour*, in eight parts and later in octavo, *Doctor Syntax in Search of a Wife* quickly followed, appearing in 1821, with twenty-four plates. A pocket edition was issued by Ackermann in 1823, with fresh plates.

Collectors should exercise careful judgment in buying these works, as there are many editions. The first editions of the three *Tours* are frequently sold together, and should contain the list of plates, which are sometimes missing.

Prices last season for the three *Tours* varied from as low as \$65 up to \$225, according to condition and the state of the plates. Copies of the *First Tour* alone brought \$60 and for a copy of the *Second Tour* in the original parts, with the printed wrappers, entirely uncut, \$430 was paid; while the *Third Tour*, in parts as issued, went for \$370. It is thus seen that there is a wide variation in price; and the collector should not pay too large prices for later editions.

Original drawings by Rowlandson bring high prices, especially if for illustrating any famous work, and unpublished drawings are rare and valuable. Even the spurious *Tours* now are sought by collectors and fine copies of the *Tour in Paris* or *Syntax in London* bring as much as the original works on which they were based. This, however, is due rather to their rarity than to their merit, for neither in literary nor in artistic worth do they compare with the work of Combe and Rowlandson.

The illustrations for the Rowlandson books are far more desirable than his caricatures. Mr. Grego, the bibliographer of Rowlandson, has pointed out the "amazing contrast between the plates, worked out like elaborate water-color drawings, in subdued, well-balanced tints, and the lurid chromatic daubs which pass current to the present day, as Rowlandson's caricatures were issued from Cheapside, 'price one shilling, coloured.'" The caricatures are often coarse in sentiment and gross in execution to the point of vulgarity, while the book illustrations (possibly due to a censorship by Ackermann) are much more restrained. Rowlandson's drawing, as in the one here published for the

first time, representing *Doctor Syntax involved in the collapse of the Theatrical Booth*, is grotesque and broad, but not vulgar, and it displays the characteristics of the artist as he revealed himself in his most famous work. His men are generally ample of girth and his women plump of bust, but his delineations are those of a hard-riding, hard-drinking and hard-hitting age. Yet Doctor Syntax was made by Combe a genuinely interesting character, who, in spite of his eccentricities, had a wholesome philosophy of life:

"That man, I trow, is doubly curst,
Who of the best doth make the worst;
And he I'm sure is doubly blest,
Who of the worst can make the best;
To sit and sorrow and complain,
Is adding folly to our pain."

— *First Tour; Canto 26*

This is not bad, surely, for a poet who was writing from the King's Bench prison. Two volumes of Combe's manuscripts still survive, in the possession of Francis Edwards of London. Among these original manuscripts are Doctor Syntax's *Second Tour*, *Johnny Quae Genus* and *The Dance of Life*; with the text for Ackermann's *History of the University of Oxford, Westminster, Public Schools* and others less important. These are written on various sizes of paper, and his lines of verse are frequently mixed up with his prose compositions, as characteristic of Combe as the drawing is of his illustrator.

Between 1814 and 1816 Combe and Rowlandson produced *The English Dance of Death*. The metrical compositions were by Combe and there were seventy-four magnificent colored aquatint engravings after drawings by Rowlandson. It was issued by Ackermann in royal octavo, in twenty-four numbers in wrappers. One of the unpub-

lished illustrations for *The English Dance of Death* is given herewith. It shows Rowlandson's more serious manner. Death clutches the murderer in the hour of his crime and beckons the way to the gibbet whereon hangs one of his companions.

As in the *Hungarian and Highland Broadsword Exercise* illustrated by Rowlandson, the single figures in the foreground are relieved by a subtly-drawn and soft-toned landscape background. Either *Doctor Syntax* or *The English Dance of Death* alone would have made Rowlandson famous. Yet he turned out an incredible amount of other work. The rarest of all Rowlandson drawings are a set of four shooting scenes by George Morland and Rowlandson, representing snipe, duck, pheasant and partridge shooting; and a series of three hunting scenes by Rowlandson alone, all superbly colored. This rare Rowlandson item was bought in London by George J. C. Grasberger, of Philadelphia, and is now in the collection of Mr. F. E. Dixon of the Quaker City.

It should not be necessary to tell the collector of colored prints or original drawings to avoid Rowlandson caricatures which are merely coarse and crude in coloring. Furthermore, the plates of works illustrated by Rowlandson should be carefully collated and examined with respect to their condition. The brilliant early impressions are not cheap, but some of the late ones, before the plates were re-engraved, are dear at almost any price. The rule that unpleasant or uninteresting subjects should be avoided unless they have a special significance is one which applies to the work of others than Rowlandson. But *Doctor Syntax* is a permanent figure in Georgian literature and history, and his three *Tours* will always have a literary and artistic interest.



ROWLANDSON'S DRAWING FOR COMBE'S "ENGLISH DANCE OF DEATH"

This characteristic drawing by Rowlandson, reproduced here for the first time, was made for a famous "collectors' book," but was not used. — *From the Grasberger Collection.*

The Home Market

What the Merchants of Venice Made, the Gallants of Venice Spent

By BONDOME

THE idea of severity — of something that may be called architectural reserve — is one that we quite naturally associate with the thought of Italian furniture. And this is reasonable enough if we confine ourselves to such Italian furniture as was produced previous to the eighteenth century. Up to that time Italy had been the artistic mentor of Europe; and her furniture had been pretty thoroughly expressive of native good taste and an almost unerring structural sanity. To be sure, during the seventeenth century, a growing pomposity marks the furniture, as well as all the other artistic productions, of Italy. It may be doubted that men have ever thought better of themselves than did the Italian princes and potentates of that time. They, and the palaces which they built and the paintings and decorations with which they surrounded themselves, were often inflated with windy grandiosity. But that very fact safeguarded them against frivolity.

The succeeding century, however, found Italy's creative energies largely spent, her political power weakened and dispersed, and her society quickened with no higher ambition than that of imitating the artificialities of France. In a multitude of petty courts the pursuit of pleasure became the one absorbing occupation, with France supplying the accepted model of its technique. Venice, "enchanted city of carnivals, masques, amuse-

ments, and pretense," had a'ways led the rest of the peninsula in the love of color and in its decorative application. This had come, no doubt in part, from Oriental influence exerted through maritime contacts with lands beyond the Mediterranean's eastern verge; though color vividness

because it is warm and stimulating, is likewise, a Teutonic characteristic, — in Venice a residual inheritance from the barbarian invasions.

Thus when French Rococo came to Venice, it came to a city of extravagant tastes where its peculiarities of form became often exaggerated and these exaggerations were made the more striking by applications of brilliant color. There was, of course, painted furniture in England and painted furniture in France, but nowhere quite such flamboyant painted furniture as that of Venice.

Yet taken, not in battalions but in single pieces, this Venetian Rococo furniture possesses not only interest but great decorative value. For that reason the occasional example is highly prized by decorators who wish, with color and curvilinear

form, to moderate the pale asperities of the average modern fireproof interior. The console table here illustrated shows, just as it stands, how graciously this may be accomplished.

The terra-cotta gentleman who looks down so gravely from this pedestal is a modern reproduction of a work by Lorenzo Bernini, which is to be found in Rome.



VENETIAN CONSOLE — (eighteenth century)
An attractive example from an extravagant period.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence.

EXHIBITIONS

NEW YORK CITY: *The Metropolitan Museum of Art*. October 15—November 15. Exhibition of Phyfe furniture.

LECTURES

NEW YORK CITY: *The New York Historical Society*, 170 Central Park West. November 14. "Captain Kidd—The Man and the Myth," by Joseph B. Gilder.

CLEVELAND, OHIO: *The Cleveland Museum of Art*. 8.15 P.M. November 3. "Newest Movements in Painting," by Frank Jewett Mather, Jr.

December 1—"Sculpture and Modern Tendencies," by Gutzon Borglum.

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

NEW YORK: November 9 afternoon	THE AMERICAN ART GALLERIES, 30 East 57th Street. Press view of the New Galleries.
November 10 afternoon	Formal opening of the New Galleries to the Public.
November 15 and 16 evenings	Etchings and engravings from the collection of the late Hugh L. Bond, and from the collections of James C. Maguire and John Reid. Free view commences November 13.
November 16 afternoon	Collected sets of first editions of well-known authors, from the collection of Mrs. William F. Sheehan. View commences November 13.
November 17 and 18 afternoons	Early French furniture and Gothic art from the collections of noted experts. View commences November 14.
November 22 afternoon	Shakespeariana collected by the late Joseph Norris. View from November 18.
November 22 evening	First editions, including works of Charles Dickens, from the collection of Dr. Dudley Tenney. View commences November 18.
November 23 evening	Forty-four etchings by Zorn, and etchings by modern masters. On free view November 20.
November 23, 24, 25 afternoons	East Indian, Persian and Syro Damascan curios, from the collection of Lockwood Deforest. View commences November 21.
November 28 and 29 afternoon and evening	Special editions from the collection of Hugh L. Bond, Charles I. Hudson, and others. View from November 24.
December 4, 6, and 7 afternoons and evenings	Memorial exhibition and sale of the collections of the late Hamilton E. Field, comprising his Japanese and Chinese prints, art publications, early American and Colonial furniture, etc. View commences November 30.
December 5, afternoon	
December 8, evening	
Oct. 30—Nov. 3	THE ANDERSON GALLERIES, Park Avenue and 59th St. Books selected from the stock of the well-known bookseller, Mr. H. Mischke, of New York City.
November 6 afternoon	Selections from the library of Mr. William H. Richter, of New York City.
November 8—11 afternoons	Objects of art, furniture, tapestries, etc., the stock of Mr. Emil Feffercorn, of New York City.
November 8—9 evenings	Collection of paintings formed by Mr. Francois Adam, of Camrose, Alberta, Canada.
November 13—14 afternoons	Library of the late William H. Peek, of Chicago.
November 13 evening	Collection of books from various sources, mainly by contemporary authors.
November 15 afternoon and evening	Americana from the library of Mr. Frank H. Severance, of Buffalo, N. Y.
November 16—17 evenings	Paintings from the estate of the late George H. Hart, of New York City, with additions from other sources.
November 18 afternoon	Choice examples of early American furniture from the stock of the Margolis Shop.
November 20—22 afternoons and evenings	The library of the late Henry C. Sturges, Part I, American Literature.
November 23 afternoon	Books on Indians, railroads, canals, from the library of Dr. Frank P. O'Brien, of New York City.
November 24—25 afternoons	The art collection of the late Mrs. S. B. Duryea.
November 27, 28, 29 afternoons and evenings	Remarkable collection of books, pamphlets, and manuscripts relating to the Early West.
December 1 afternoon	A portion of the library of the late Mrs. S. B. Duryea.



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THIS large Walnut Library Table is definitely of the period seven-teen hundred to seventeen twenty. The well-informed collector will recognize in the *scalloped skirt*—the mark of rarity. Top 33 by 59 inches.

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TERRY CASE MAHOGANY CLOCK, wooden works; many other clocks.

Several LOW-POST MAPLE BEDS.

HEPPLEWHITE MAHOGANY SERVING-TABLE, narrow inlay in legs, round drawer and top, original brasses on drawer, top about 18"x28".

MAHOGANY PEMBROKE TABLE, drawer, original brass, stretchers missing, easily replaced.

CHERRY PEMBROKE TABLE, no drawer.

SIX-LEGGED DROP-LEAF CHERRY TABLE, square tapered legs.

Many MAHOGANY DROP-LEAF TABLES.

LADDER-BACK RUSH-SEATED ARM-CHAIRS, ROCKERS; many other chairs, all styles.

SNAKE-FOOT BIRD'S-NEST TABLE, tip and turn top, about 26 inches diameter.

BLANKET CHEST, white wood.

CURLY MAPLE LINEN CHEST, two parts, three drawers at bottom, original brasses, about 4 feet wide by about 7 feet high, at present painted red.

FIVE-LEGGED DROP-LEAF TABLE, one leaf; drawer at opposite side; top, one piece pine, about 30 by 4 feet; base, oak painted brown.

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Antiques in Current Magazines

CHINA

A CONTRIBUTION TO THE HISTORY OF CHELSEA PORCELAIN. Bellamy Gardner, in *The Connoisseur* for October. Ten illustrations. The first article of a series dealing with the early days of porcelain production at the factory in Lawrence Street Chelsea.

JUGTOWN, N. C. Jessie Martin Breese, in *Country Life* for October. Illustrated. A description of the survival, from Colonial times, of the characteristic American pottery.

JUGTOWN POTTERY. Margaret O. Goldsmith, in *The House Beautiful* for October. Illustrated. Descendants of the potters of Staffordshire carry on the tradition in North Carolina.

FURNISHING

THE CHEST IN ART HISTORY. William B. McCormick, in the October *International Studio*. Many fine illustrations and text descriptive of chests from the twelfth century through the seventeenth.

NEW LIGHT ON DUNCAN PHYFE, CABINET MAKER. PART II. Charles Over Cornelius, in *Country Life* for October. Sketched by O. R. Eggers. Illustrations with detailed description of six Phyfe pieces.

THE QUIANT FREScoes OF NEW ENGLAND. Edward B. Allen, in *Art in America* for October. An account, with illustrations, of wall paintings in New England houses of a century ago.

THE PARLOR CHAMBER. Alice Van Leer Corrick, in *The House Beautiful* for October. Illustrated. Some more of the treasures in Miss Corrick's "Next to Nothing House."

MY PILGRIMAGE TO THE JUMEL MANSION. Alice Van Leer Corrick, in *Country Life* for October. Illustrated. A history of this house and a description of its furnishings.

METAL

ANTIQUe DECANTER LABELS. P. J. Cropper, in *The Connoisseur* for October. A short history with fifty illustrations of early labels, or bottle tickets.

SILVER PLATE AT PADWORTH. H. Avray Tipping, in the *English Country Life* for September 30th. Illustrated. A study of English silver of the century dating from 1685 to 1785 in the collection at Padworth.

MISCELLANEOUS

BAROMETERS. R. E., in the *English Country Life* for September 30th. Two pages of text and illustrations descriptive of eighteenth century barometers.

ANCIENT ARMOR SAVED FROM RECENT WARS. A page of illustrations in the October *International Studio*.

SEARCHING FOR POCKET SUNDIALS. Henry Russell Wray, in *The Connoisseur* for October. Five illustrations of early Continental pocket dials with account of their discovery.

THE SAILING SHIPS OF NEW ENGLAND. George Francis Dow, in *Old-Time New England* for October. Illustrated. Similar in scope to an article by the same author in *Antiques* for October.

SOME NOTES ON WOOD CARVING. Walter F. Wheeler, in *The American Magazine of Art* for October. Wood carving in all countries and ages with illustrations of mediaeval and modern examples.

TWO ENGLISH IVORY CARVINGS OF THE TWELFTH CENTURY. H. P. Mitchell, in *The Burlington Magazine* for October. Two pages of illustrations and a discussion of the probable dating of these carvings.

THE CHARM OF OLD FRENCH PRINTS. H. V. Button, in *The House Beautiful* for October. Illustrated. An account of the kinds of old prints that are still procurable for the collector.

FROM UTILITY TO COQUETRY. Karl Freund, in the October *International Studio*. A study in the evolution of the fan, with eighteenth century examples from an American collection. Many illustrations including three pages of color prints.

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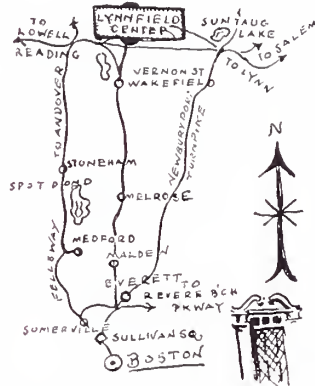
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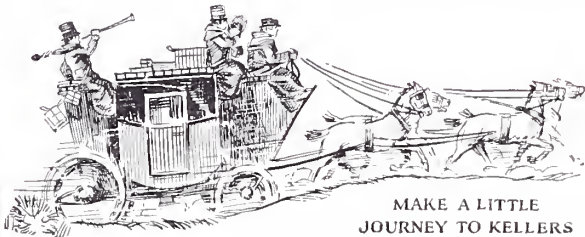
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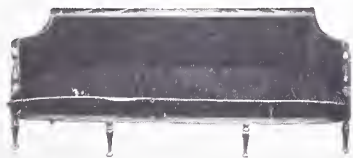
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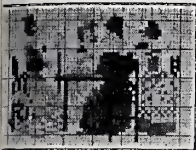
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D. A. BERNSTEIN, 205 Westport Avenue, Norwalk—General line.
A. H. EATON, Collinsville—Reproduction of Antique Brasses.

FARMINGTON STUDIOS, Farmington—General line.

THE HOMESTEAD, 1464 Fairfield Avenue, Bridgeport—General line.

NELLIE SPRAGUE LOCKWOOD, 9 Westport Avenue, Norwalk—General line.

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street, New Haven—General line.

ILLINOIS
HO HO SHOP, 673 North Michigan Boulevard, Chicago—General line.

LYON AND HEALY, 61-84 Jackson Boulevard, Chicago—Old violins.
TREE GIFT SHOP, 613 North State Street, Chicago—General line.

MAINE
CLARENCE H. ALLEN, 338 Cumberland Avenue, Portland—General line.
NEW ENGLAND ANTIQUE SHOP, corner W. Broadway and Union Street, Bangor—General line.
MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick—General line.

MASSACHUSETTS
ANDERSON, CARPENTER & RUFLE, 30 Boylston Street, Cambridge—Repairs and general line.
CHARLES S. ANDREWS, 37 Charles Street, Boston—General line.

BITTER-SWEET SHOP, Hathaway Road, New Bedford—General line.

BLUE HEN ANTIQUE SHOP, Harrison Street, Lowell—General line.

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BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston—General line.

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R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.

J. P. CALDWELL, 8 and 9 Hamilton Place, Boston—General line.

CARESWELL SHOP, Marshfield—General line.

MRS. CLARK'S SHOP, Eighth Street, New Bedford—General line.

COLONIAL ANTIQUE ORIENTAL CO., 151 Charles Street, Boston—General line.

LEON DAVID, 147 Charles St., Boston—Hooked rugs.

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THE LITTLE COTTAGE, 493 Auburn Street, Auburn—General line.

*YE OLDE CURIOSITY SHOP, 17 Lynde Street, Salem—General line.

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*C. A. MACALISTER, Hillsboro—General line.

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WILMER MOORE, 18 West Broad Street, Hopewell—General line.

*H. M. REID, 27-29 No. Warren Street, Trenton—Auctioneers and Appraisers.

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*STEPHEN VAN RENSSLAER, 873 Madison Avenue, New York City—General line, firearms.

*THE COLONY SHOPS (Ginsburg and Levy), 397 Madison Ave., New York—General line.

*A. WILLIAMS, 62 Ossining Road, Pleasantville—General line.

*KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, Long Island—General line.

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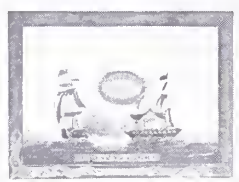
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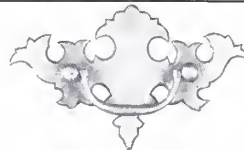
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Statement of ownership, management, etc., of ANTIQUES, published monthly at Boston, Mass., required by the Act of August 24, 1912: Editor, Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Business Manager, Lawrence E. Spivak, 683 Atlantic Avenue, Boston, Mass.; Publisher, Frederick E. Atwood, 683 Atlantic Avenue, Boston, Mass. Owner, Frederick E. Atwood, 683 Atlantic Avenue, Boston, Mass. No bonds or mortgages.

Sworn to and subscribed before me this 13th day of September, 1922.

Signed LAWRENCE E. SPIVAK,
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A FINE Hooked Rug to spread in front of the hearth, soft and colorful in the fire-light; cheerfully luxurious by the bedside on frosty mornings. Place many such rugs about the house; for they both furnish and decorate, and are pleasing and comforting.

A CHARMING Candlewick Spread, a woven COVERLET or PATCHWORK QUILT such as was our grandmother's pride and joy, for the Guest-room Bed. Lovely runners and stand-covers that you can make from the old HOMESPUN LINENS. Do not forget these, for they are the last word.

PUT some Rush-bottom Chairs in the Maple Room; and if you haven't a Maple Room by all means start one. On the mantelpiece you will want CANDLESTICKS, perhaps of shining brass, perhaps of old pressed glass glistening like crystal, perhaps of demurely soft old pewter. And there are, again, those old-time glass lamps that may be dressed up so charmingly.

FOR the Table, fine Lowestoft China or Lustre; Glass Compote Dishes for fruits, lovely Sandwich Glass for salted nuts or can-

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THE Children will love the silvery gray Basin of Pewter filled with rosy apples, or a Copper Bowl of nuts, or Glass Chickens filled with candies. Have several such Chickens, each filled differently, and play a game of "Guess what's under the lid." It's great fun. Try it.

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AS A BOOT JACK

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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

Buy from Your Ancestors :: Sell to Posterity

Said a recent client:

“WHEN I set up a home, fifteen years ago, if I had begun furnishing it with antiques instead of with new furniture, I should, in many ways, be better off today.

“For one thing, as my taste and knowledge improved, I should have kept gaining also in satisfaction. And not only that; while I was enjoying the benefit of their use, my belongings would have been steadily increasing in money value.

“But, instead, the so-called ‘stylish’ furniture that I was proud of fifteen years ago I now realise to be commonplace, hybrid stuff. At a sale it would be classed as second-hand goods and would bring corresponding prices.

“Henceforth I shall purchase antiques—the best that I can afford.”

This man is quite correct in his thinking. Of course, not every antique piece that he might have acquired fifteen years ago would please him today. There are antiques and antiques; and his taste would have grown more exacting as his collection enlarged.

Nevertheless, as he felt the need for change and substitution, he could have accomplished them at least without loss—probably, indeed, with some gain.

Much, of course, depends upon the advice that one follows. But the principle is sound that antiques wisely purchased assure not only æsthetic pleasure, but the serenity that abides in any sound investment.

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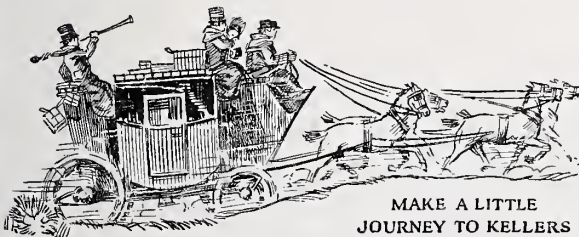
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Small Chippendale mahogany mirror. Sage-green Hitchcock chairs (2). Pair amber salts. Wrought-iron andirons. Sandwich glass lamps (wired). Bristol lattice compote. Much fine old pewter.

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Maple splat-back chair. Fan-back Windsor (maple). Historical chintz for framing. Pair milk-white dolphin candlesticks (perfect). Pewter screw-top can. Victorian needlework picture.

Since duplicates do not occur, a personal call is advised. The above items are but few from an unusually comprehensive and attractive stock of antiques and their decorative accessories.



WALLACE NUTTING

CONSULTANT ON EARLY AMERICAN FURNITURE

AUTHOR OF "FURNITURE OF THE PILGRIM CENTURY," "WINDSOR HANDBOOK"

"VERMONT BEAUTIFUL." LECTURER ON KINDRED SUBJECTS

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BURNHAM'S CHATS *with* COLLECTORS

II.—A THOUSAND & ONE ATTICS

A thousand and one attics ransacked each year! One year it may be more; another, a trifle less; but, in the past eighteen turns of the annual calendar, I have been in and out of fully eighteen thousand attics, in a district where some of the earliest New England settlements were established and where they grew into prosperous communities, housing treasures from every world corner whose ports were accessible to adventurous New England seamen.

Thus I have acquired many interesting and valuable things, an unusual store of experience, and, at the same time,—something rarer than either of the others,—a reputation for generous dealing that normally brings me first offerings from those who wish to dispose of old-time belongings.

That accounts for my being entrusted with the sale of the remarkable Ipswich Church Silver. And, often, when a collector is seeking something quite special in a hurry, it enables me to give him surprisingly prompt and valuable assistance. Meanwhile I main-*

*See ANTIQUES for November, p. 196.

tain my notably well-stocked rooms at Ipswich, where I have gathered one of the finest collections of antique furniture and household wares in America. In the extraordinary variety here assembled, the searcher for antiques will find much that he will covet.

But the supply of antique hooked rugs to go with these things is nearly exhausted; and ugly modern factory patterns have largely supplanted the woman with a piece of charcoal who used to draw designs for the neighborhood.

That is why I have established a new enterprise. I am, in a way, restoring the woman with the charcoal; but on a large scale to meet the need not of a neighborhood but of a nation. Today, rug workers may obtain from me burlap patterns already stamped with reproductions and adaptations of the best old designs.

Below I illustrate four miniature examples.

There are many others. Show them to your dealer and ask for BURNHAM-CRAFT PATTERNS. Or write direct to me.



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ANTIQUES

T A B L E *of* C O N T E N T S

Volume II

DECEMBER, 1922

Number 6

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THE BRIDGE OVER THE WEAR

A rare pink lustre pitcher by Phillips and Company of Sunderland. The marbled surface of the pitcher is accomplished by dabbling the wet glaze. In this example the picture is in black. In some examples it is colored. There are several variants of this pitcher.

Owned by Mrs. E. H. Carleton

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND INTEREST IN TIMES PAST & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume II

DECEMBER, 1922

Number 6

Cobwebs & Dust

The Cover

THE antique bug which perambulates the cover of this number of ANTIQUES, was, appropriately enough, discovered on the lower stairway of a deserted New England farmhouse whence all and everything but he had long since fled. A native quality of iron determination had, it would appear, kept him thus long rooted to the abode of old association, grimly resolved to undertake no bootless modern quest. His discoverer is Mr. Nathaniel L. Goodrich of Hanover, New Hampshire.

As to when and where this extraordinary insect was produced, no interior or exterior mark bears evidence. Others of the genus are, however, known. If memory serves, there is one somewhere among the collections of the Historical Society at Marblehead. But it is understood that no naturalist has as yet given it a scientific denomination. In the temporary absence of the Attic's Latin dictionary, it seems unwise to attempt to supply this omission. Yet it may be safe to suggest that, when a correct Latin name is devised, it should include some genitive allusion to Achilles, a hero whose point of vulnerability must have rendered him singularly susceptible to the attacks of fauna such as this.

Sailing under False Colors

RUMOURS of a fraudulent *Benjamin Franklin* cup-plate have, for some time past, been rife among collectors and dealers. Mysterious denizens of obscure old homesteads have (here and there) appeared offering for sale this plate as an unexpected treasure trove.

How often the exchange has taken place is not recorded. It will not take place many times in the future, if those who are interested in cup-plates will take a little time to examine the two photographs here offered for comparison. They come to ANTIQUES

through the courtesy of Mr. Walter B. Brockway of Portland, Maine, and are reproduced in full size for easy identification.

A Rogues Gallery for Glass

THE first plate—that on the left—is the genuine *Benjamin Franklin*, in clear glass. The second—that on the right—is the spurious plate, in blue glass. Spurious plates in clear glass also occur. If encountered, they may be identified by the same outward marks as those which characterize the spurious blue.

Placed side by side, the genuine and the spurious plates display obvious differences. In some respects the maker of the imitation mould did his work rather too well. Every element in his detail is hard and distinct, sharply differentiated from the background, instead of seeming to merge with it as is the case in the original. Hence the original offers implication of much detail which is either lacking in the copy or is quite wrongly interpreted by the copyist. For example, just above the paddle box in the original appear a walking-beam and a smoke funnel. In the copy these become an extraordinary looking T-shaped platform, surmounted by what appears to be a huge bell, floating in space.

The complication of shrouds, stays, ropes, and various rigging which, in the original plate, is so well suggested as to both material and position, is reduced in the copy to a series of rigid lines, in which masts and ropes are of equally unyielding massiveness. The treatment of the waves in the two examples exhibits, in the one case, care; in the other, feeble approximation.

The flat and uninteresting finish of the glass surface in the spurious example, the coarseness of the rope border and of the stippling, the absence of a proper seating for the bottom of a cup, and, perhaps

most evident of all, the substitution of block letters for finely shaded characters, are further indices of illegitimacy. Two others, which are apart from the demonstrative capabilities of the engraving, are the inferior quality of the glass in the matter of color and of ringing responsiveness when struck.

Some whispers regarding a spurious *Henry Clay* have reached the Attic. But they have not, as yet, been supported by tangible evidence. In the case of the *Henry Clay*, it is to be remembered that the genuine plate occurs in some variety. Judgment as to the validity of examples encountered will, therefore, have to depend mainly upon considerations of the treatment of the medallion head, and the character and quality of the glass.

Direct Aid to Collectors

WHAT with the issuing of spurious examples on the one hand, and the sky rocketing of the market for rarities on the other, cup-plate collecting, as a really serious and careful avocation, seems in a fair way to suffer demoralization. To prevent any such misfortune Mr. Brockway is exerting himself to the utmost. In addition to such immediate service to the cause as is represented in the supplying of the *Benjamin Franklin* photographs, he has proposed to undertake other responsibilities. These he outlines in a letter which is herewith permanently tacked to the Attic wall for the benefit of whomsoever it may concern. Mr. Brockway's address is appended to his letter so that further reference to him may be direct.

And here is the letter:

To the Editor of ANTIQUES:

My collection of pressed glass cup-plates has been on exhibition in the Maine Historical Society during the summer just past. Some of the collectors throughout New England who have seen this collection have expressed the wish that there might be established some means by which collectors could readily exchange cup-plates amongst themselves, or, at any rate, exchange information concerning them.

This idea has become important because of the counterfeit Benjamin Franklin cup-plate that has recently been put upon the market. If there had been a mailing list somewhere, all the collectors and dealers on that list could have been notified within a few days after the discovery of the counterfeit, and all of the money spent for it by dealers and collectors might have been saved.

In view of the necessity that some one start any movement, I am ready, for the time being, to take on the work involved in caring for such a registry of collectors and dealers of pressed glass cup-plates, in the hope that out of this beginning may grow a movement which will further popularize the collecting of these beautiful pieces of glass, and may likewise serve to keep collectors from unduly inflating prices by bidding against one another.

Therefore, if you find it possible to publish this suggestion, I shall be glad to have collectors and dealers send their names and addresses to me for the beginning of such a registry. Out of this it is possible there may grow some action that will be useful to us all.

Very truly yours,
W. B. BROCKWAY,
P. O. Box 108,
Portland, Maine.

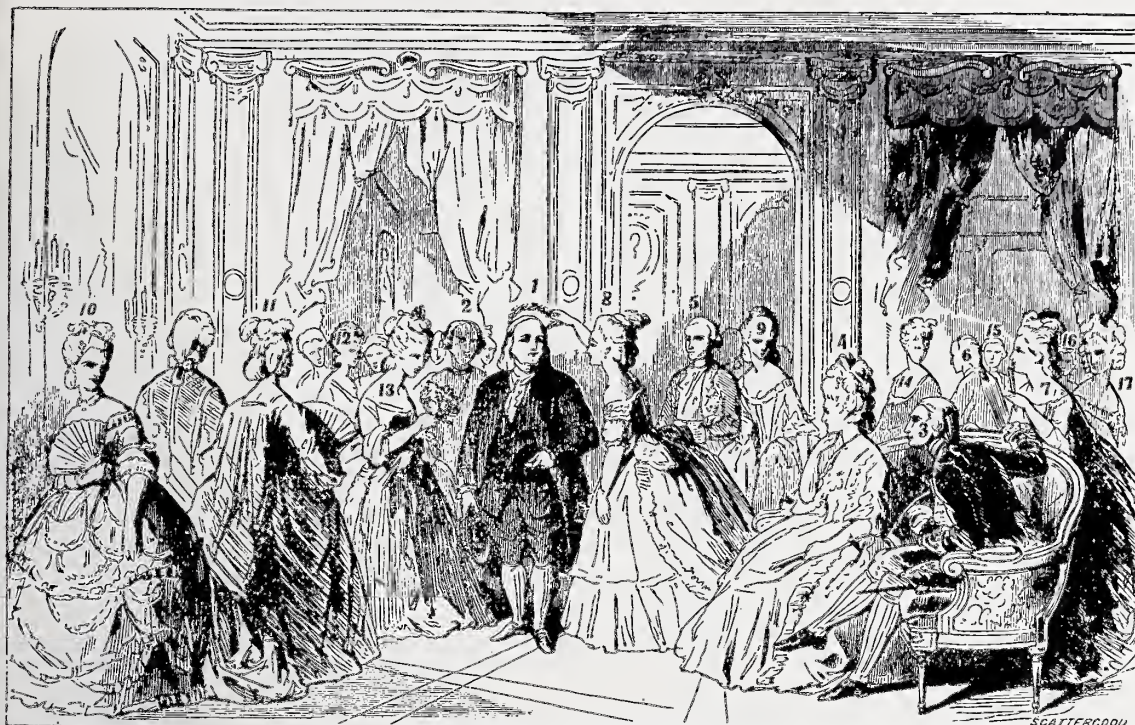


Fig. 1 — BENJAMIN FRANKLIN CUP-PLATE (*genuine*)



Fig. 2 — A RECENT IMITATION

The popularity of historical cup-plates has encouraged the production of fraudulent imitations. The genuine *Benjamin Franklin* plate is here shown, and beside it, a recent imitation, which has deceived some collectors.



1. FRANKLIN.
2. Count d'Artois.
3. Louis XVI.
4. Marie Antoinette.
5. Count de Vergennes.
6. Count de Maurepas.
7. Princess Elizabeth.
8. Countess Diana Polignac.
9. Madame Campan.
10. Duchess Jules de Polignac.
11. Princess de Chimney.
12. Mademoiselle de Marlotte.
13. Princess de Lamballe.
14. Countess de Neully.
15. M. Gerard.
16. Duke de Polignac.
17. Countess d'Artois.

Entered, according to Act of Congress, in the year 1853, by WILLIAM JAY, and WILLIAM H. EMERSON, in the Clerk's Office of the District Court of the United States, in and for the Eastern District of Pennsylvania.

FRANKLIN AT THE COURT OF FRANCE

From the wood cut key to the personages represented in the large steel engraving. Originally issued as part of the prospectus, advertising the publication of this well known work by William Overend Geller of London, after the painting by Baron Jolly of Brussels.

Benjamin Franklin, Diplomat

It is an odd coincidence that brings Benjamin Franklin so prominently into the Attic this month, —to the exclusion, indeed, of virtually everything and everybody else. But apparently, his is an infinite variety which, like Cleopatra's, custom cannot stale. In one case he comes as a ship on a cup-plate, in another as a lion in a drawing room. Such diversity should preclude his being a bore in the Attic. The manner of his second apparition is this:—

In *Books—Old and Rare* in ANTIQUES for September * the mention of the engraving "Franklin at the Court of France" has brought from Mr. Benjamin A. Jackson, of Providence, an amplifying letter which belongs to the Attic circle.

After observing that the engraving, either in black and white or in the limited hand-colored edition, is fairly familiar to the public, Mr. Jackson suggests that probably few have seen the prospectus. Photographs of two of the six pages of this pamphlet Mr. Jackson has enclosed with his letter. One shows the title-page; the other the wood-block key to the personages depicted in the larger engraving. The latter is here reproduced.

Mr. Jackson goes on to say: "The other four pages give short sketches of the celebrities illustrated, whose names are shown at the right of the picture. We learn

from these sketches that the Countess Diana Polignac (No. 8) was selected as the most beautiful woman of the Court at Versailles, to place a crown of laurel on Franklin's head, and to imprint two kisses on each cheek.

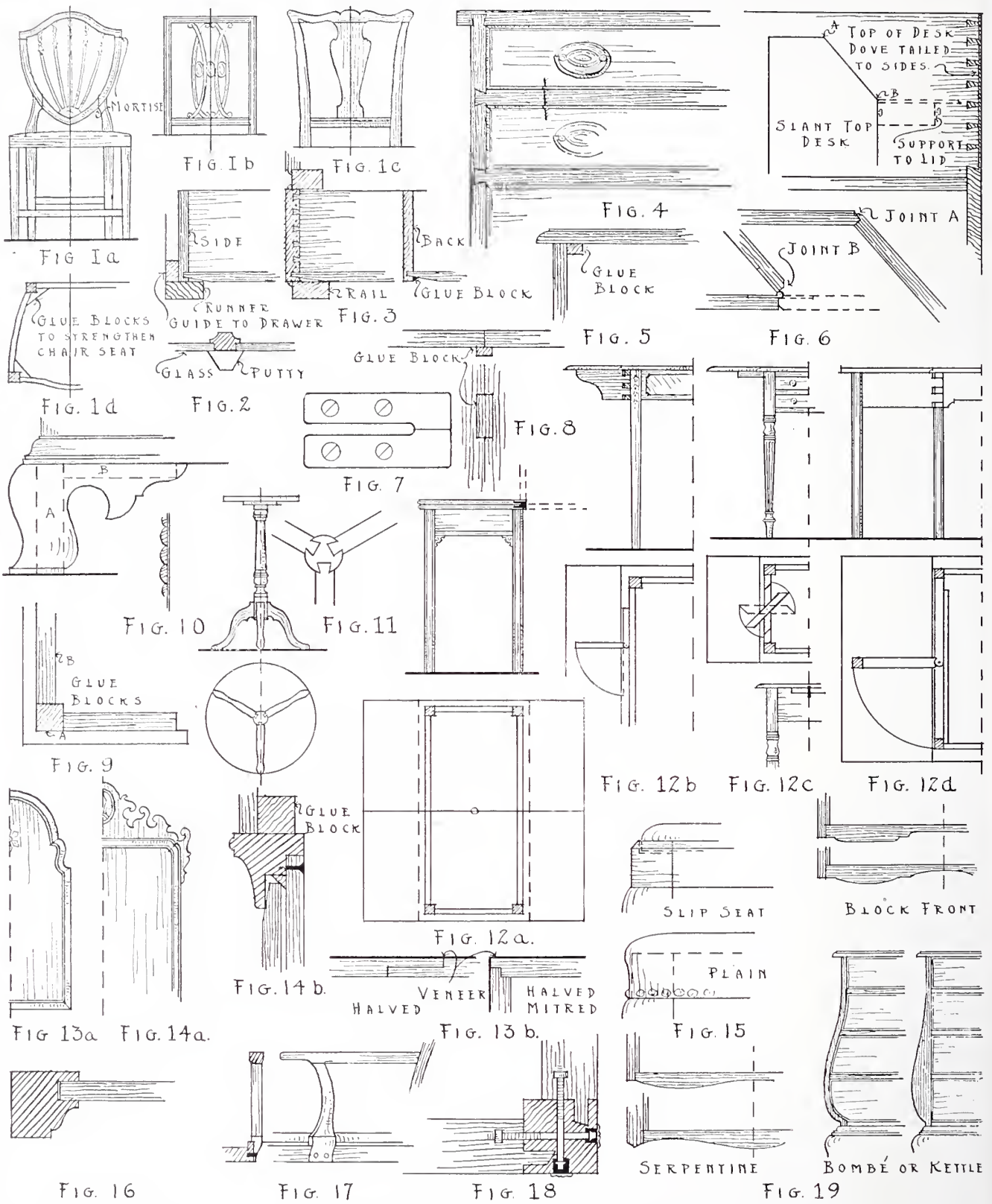
"The Princess de Lamballe (No. 13), granddaughter of Louis XIV and superintendent of the Queen's household, here represented as honoring the representative of trans-oceanic republicanism, was shortly to suffer a terrible fate at the hands of the Revolutionary republicans of her own country. She was murdered with atrocities equal to those of the wildest savages."

These atrocities the prospectus describes with a measure of gruesome detail that will scarcely bear repetition. Perhaps, however, the dreadful recital helped sell the engraving in which the Princess is perpetuated, forever fair and forever young, happily bearing her floral tribute to a simple and straightforward greatness, the more admired because the less understood.

As for the accuracy of the likenesses. The prospectus states that "the portraits are copied from the originals at Versailles, and that the interior of the Palace, including draperies, furniture, and architectural details is faithfully reproduced."

As issued the engraving occurred in four grades, which should be borne in mind. These were: plain prints, India prints, colored copies and artist's proofs.

*Page 126.



SCALE
 DETAILS 1/2" = 1'-0"
 ELEVATIONS 1/2" = 1'-0"

THE POINTS OF CONSTRUCTION IN
EARLY AMERICAN FURNITURE

PART II
 DRAWN BY
 RACHEL C RAYMOND

Construction of Early American Furniture

II. Eighteenth Century Types

By RACHEL C. RAYMOND

IN so far as concerns the American Colonies, there was, during the seventeenth century, little enjoyment of what may be characterized as domestic luxury. Such furniture as was owned by the Colonists was devised with a view to utilisation rather than to ostentatious adornment of the home. It was, therefore, sturdily made, and, while it was frequently enough decorated with carving or with design in color, or with carving made more effective by means of paint and stain, its beauty was rather that of honest workmanship than of elegant design.

With the stabilization of existence which came to the Colonies in the eighteenth century, came also prosperity which, in its turn, brought fairly general comfort and, in numerous instances, a high degree of luxury and magnificence. There is some disagreement as to the extent to which, during the century, furniture was imported into America from abroad. There is reason to believe that earmarks by which the casual observer is wont to distinguish between English and early American are not altogether trustworthy. Some things which are accepted as of local origin were probably imported from abroad, and others, to which their owners point with pride as imported by prosperous ancestors, were doubtless made at home.

The eighteenth century is marked by the coming of skilled English wood workers to America. They settled wherever the density of population was sufficient to give promise of support. Naturally enough, therefore, we shall look for the occurrence of the most highly skilled workmen in the coastal towns and cities, which, being accessible to

trade, were first to prosper. Perhaps it would be safer to say skilled designers than skilled workmen, for the workmanship on rural examples of eighteenth-century furniture is characteristically of a high order; whereas, in such cases, the designs are seldom distinguished other than by faithful adherence to the forms and proportions of worthy prototypes.

Of these lesser cabinet makers more should be known, more, indeed, may in time be known through the study of old documents in the form of diaries, letters, and the advertisements in local newspapers and directories. It is interesting to learn, through inventories and testaments, of what items certain persons, at various times, owned by way of furniture. It is far more important to learn whence these items were secured. For the source of a thing is usually of greater moment than is its ownership or its eventual disposal. In fact, these latter concerns are of real value only as they assist in throwing light on the source, the creative beginning, of the thing.

Correctly to classify and to appraise American furniture of the eighteenth century, therefore, we need to know more specifically of the men who made it and of the conditions under which they worked. For example, to what extent did the ships' carpenters of the ship-building towns turn their idle hours to furniture making; and what kind of furniture did they produce? Again, was it, or was it not, a common custom for itinerant cabinet makers to tour the country districts and to supply families with furniture made from home-grown wood and wrought on the premises to meet



SHERATON CHAIR
Compare opposite page, Fig. 1b.
Metropolitan Museum



HEPPLEWHITE CHAIR
Compare opposite page, Fig. 1a. Notice the use of glue blocks as shown in Fig. 1d.
Rhode Island School of Design



CHIPPENDALE CHAIR
Compare with Fig. 1c. Fig. 15 shows both slip and plain seat. The former is used here.
Metropolitan Museum

specific needs? And again, to what extent, in the South, was a cabinet-maker a regular part of any great establishment and what kind of service did he perform for his employers? Did he make much of the furniture for the mansion house, or was this mainly imported from abroad? There is much hearsay discussion of these points: but where are the documents in the case, and where the pieces whose origin they substantiate?

NOTES*

- I. Period Eighteenth Century (characterized by a full knowledge of the strength of glue, and furniture was designed along more comfortable lines, making the cabinet work more complicated).
- II. Important materials—walnut (solid and veneer), maple, cherry, mahogany (solid and veneer), curly maple, and birch. Ash was used in Windsor chairs.
- III. Joints.
- A. Mortise and tenon (with or without draw pin) continued for general use.
1. Bow back and splat in Chippendale type chairs (*Fig. 1c*).
 2. Flat stretchers in chairs (*Fig. 1a*).
 3. Hepplewhite and Sheraton chair backs (*Fig. 1a and 1b*).
 4. Arms (*Fig. 17*).
 5. Lid to desk had ends mortised on.
- B. Dovetail.
1. In drawer but more carefully made (*Fig. 3*).
 2. Rails between drawers (*Fig. 4*).
 3. Top dovetailed into sides (*Figs. 4 and 6*).
 4. Feet on tripod table dovetailed into centre leg (*Fig. 11*).
- C. Tongue and groove.
1. Panel—mouldings were usually on frame or in surface of panel (*Fig. 16*), but sometimes were separate.
 2. Rails between drawers in case work (*Fig. 2*).
 3. Bottom to drawer panelled into front and sides and back (*Fig. 3*).
 4. Back in case work panelled into sides.
 5. Shelves grooved into sides.

*The discussion of seventeenth century types occurred in *ANTIQUES* for September, p. 120.



BLOCK-FRONT SCRUTOIRE (1750-75)
Compare *Fig. 19* of the plate.

Metropolitan Museum



SCRUTOIRE

Note especially the foot as shown in *Fig. 10*.

Metropolitan Museum



CHIPPENDALE CARD TABLE

Note *Fig. 12a, b, c, and d*.

Courtesy of Augustus W. Clark

- D. Socket.
1. Windsor chair entirely constructed with socket joint.
 2. Turned stretchers in chairs.
 3. Finials.
- E. Glue (glue blocks were very important in the eighteenth century).
1. Groove joint.
 2. Glue block attached top to case (*Fig. 5*).
 3. Held panels in place (*Fig. 3*).
 4. Held mirror in place (*Fig. 14b*).
 5. Strengthened flush joint with glue block (*Fig. 8*).
 6. Corner blocks strengthened frame of chair (*Fig. 1d*).
 7. Attached bracket feet to case (*Figs. 2 and 9*) (with glue blocks).
 8. Mouldings glued.
 9. Glue block held jig-sawed decoration on Chippendale mirror (*Fig. 14a and b*).
- F. Miscellaneous.
1. Drop-leaf tables always had rule joint.
 - a. Bracket (*Fig. 12b*).
 - b. Leg swinging (*Fig. 12d*).
 - c. Top pivoted card table (*Fig. 12a*). Hinge (*Fig. 7*).
 - d. Pinned rail (*Fig. 12c*).
 2. Desk tops—slant (*Fig. 6*).
 3. Secretary desk and card table, hinged tops. Hinge (*Fig. 7*).
 4. Tip-top table.
 5. Veneer (*Fig. 13a and b*) and inlay.
 6. Tambour doors—narrow strips of wood glued to canvas (*Fig. 10*).
 7. Bed posts screwed to rails with bed bolts (*Fig. 18*).
 8. Glass in cabinet doors attached to mouldings with putty (*Fig. 2*).
 9. Mirrors set in rabbet of frame and backed with wood screwed to frame (*Fig. 14b*).
 10. Upholstered seats (*Fig. 15*).
 11. Fronts of case work—cut in one piece (*Fig. 19*).
 - a. Serpentine.
 - b. Block.
 - c. Swell.
 - d. Bombé or kettle.
 12. Halved joint in mirror frames (*Fig. 13, a and b*).

Tent-Stitch Work

By HELEN BOWEN

IN connection with the fashion of collecting tapestries, which has been marked in recent years, has come a revival of interest in the needlework hangings and furniture covers of the kind sometimes called *needle tapestries*, in which a coarse canvas ground is entirely covered by close-set stitches of wool or silk. In sales announcements, such items as a Charles II panel in *needlework*, a Louis XV armchair in *gros* and *petit point* and a Queen Anne footstool in *needle point* appear side by side with hangings from the French and Flemish looms, and command similar prices. As seen in pictures, this kind of needlework—for all these terms are used for just the one kind—looks much like tapestry, but the difference between the work of the loom and that of the needle is clear when the two products are placed side by side.

The names applied to this kind of needlework vary more than the stitches used. *Needle-point* is a term which has recently become common, but it is confusing because it has also long been applied to laces made with the needle. It also lacks defining power, as it means merely needle-stitch, and is also open to objection as an Anglo-French compound. If one insists on using French, why not take the French of Paris instead of Fifth Avenue, and say *point de tapisserie* or *points comptes*? These terms are used by Ernest Lefébure in his invaluable *Broderies et Dentelles*, and are both descriptive and exact; for the stitches are intended to look like tapestry and are measured by the mesh of the canvas on which they are set. *Petit point* is used for the small stitch which crosses one

mesh of the canvas, and *gros point* for the larger stitch which crosses two meshes.

In English the older terms are *canvas work*, *needle-tapestry*, and *cushion work*, the last a translation of *opus pulvinarium*, a term

given in the Middle Ages to all the stitches measured by the canvas mesh. *Cross-stitch* is one of these; another is an upright stitch commonly called *Gobelin stitch*; but the stitch most generally used is a diagonal, like the first half of a cross-stitch, for which the English name has always been *tent-stitch*. All of the pieces here illustrated are of tent-stitch, though one has some other stitches combined with it. Tent-stitch includes both *gros* and *petit point*, which seem to have no equivalent English names.

Tent-stitch seems to have originated, very early, in Asia Minor, and to have spread from there to Europe, perhaps during the Roman Empire, perhaps later. It was, and still is, used in so many countries

that the origin and date of a piece can be judged only by the character of its design; and that has its uncertainties, since the work of one period or country influences that of another most capriciously.

This capriciousness is intensified, perhaps, by the fact that needlework has been primarily, in all times, a household industry. The mistress of one household might cling to old patterns while another reached out eagerly for new. A foreign bride or a returned traveller might introduce Dutch or Italian or French ways into a manor in Devon. Royal marriages, it is well known, brought many a foreign

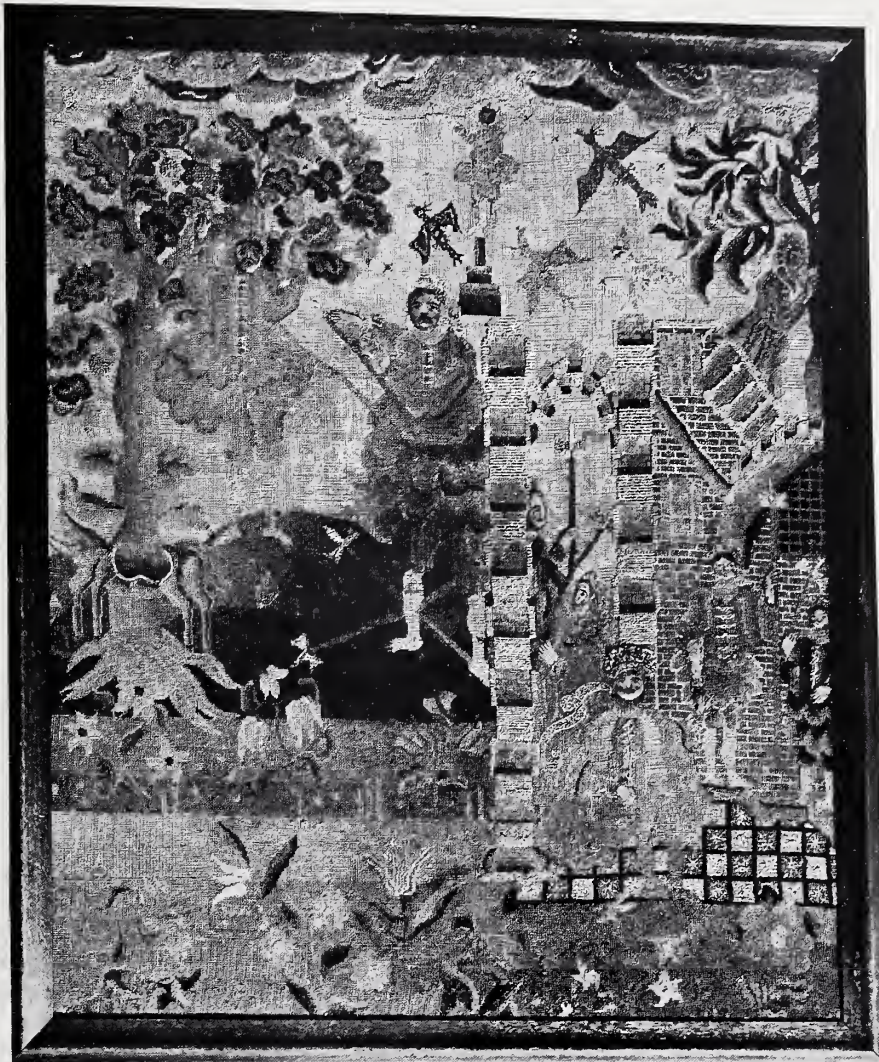


Fig. 1 — THE ABSALOM PANEL

In silk and wool, with painted wax faces. Attributed to the period of Charles II, but possibly earlier. Owned by Mrs. Everett Morss.



Fig. 2 — SECTION OF LONG RUNNER
Spanish or Portuguese wool work.

fashion in their train. It is interesting to note, in this connection, that one of the tent-stitch pieces said to have been worked by Mary Queen of Scots has the same coloring as a Henri II panel in the Dutch Room at Fenway Court.*

*The residence and private art museum of Mrs. "Jack" Gardner of Boston.

Henri II was Mary's French father-in-law, and she was one of the group of lovely young princesses who practised their needlework under the watchful eye of Catherine de Medici, herself a devotee of the art.

In general, the designs for tent-stitch work follow those

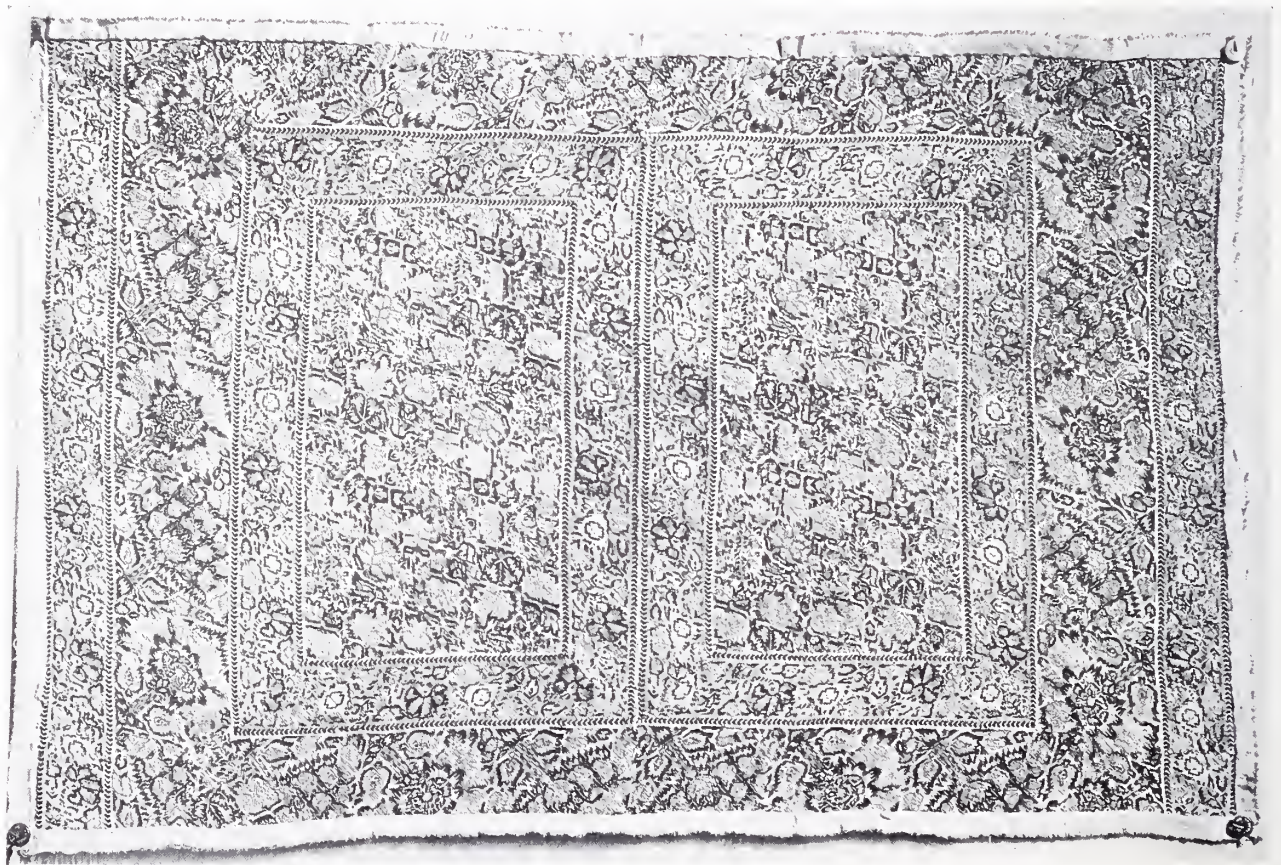


Fig. 3 — A PERSIAN PIECE

In silk with color and design similar to those of Persian silk rugs. Owned by Mr. Frank Gair Macomber

of the tapestries and other textiles of the same periods and places. The pieces pictured here, which were all shown in Boston this year at the studio of Miss Amelia Muir Baldwin, are good examples of this general rule.

The Persian piece (*Fig. 3*) is done in silk. In design and coloring it is as like a Persian silk rug as the piece from the Caucasus (*Fig. 6*), also silk, is like the rugs of that region, with their mingling of the bold coloring and geometric designs of Turkey with the floral patterns and colors of Persia. The long woolen runner (*Fig. 2*), of which a portion is shown here, is probably Spanish or Portuguese, and in its red and green on a mustard ground quite suggests the coloring of one of the rugs of Alpujarras shown in *ANTIQUES* for March, 1922.

In the Absalom panel (*Fig. 1*), the design is mainly in wool on a silk background, but the faces are made of painted wax. Here, too, several other stitches are added to the *gros* and *petit point*. This piece has been assigned to Charles II's reign (1660-1685), but in costume, coloring and the huddled, confused look of the design, as well as its naïveté, it more closely resembles Tudor work of the previous century.

Though tent-stitch work was probably made in Europe at least from the Middle Ages on, little survives that is earlier than the sixteenth century, when it was considerably used for cushions and hangings, and was worked in wool and silk, with gold and silver threads introduced. Figure pieces had the drawing and coloring of the tapestries of the time, or were even more naïve. Some pieces were symbolic or heraldic. Interlacings of flowering or fruit-laden branches were used to frame scenes or heraldic designs. In A. V. Kendrick's *Book of Old English Embroidery* occur plates of six pieces of sixteenth-century needle-tapestries, nearly all of which have interlaced branches. One, bearing the monogram of Mary, Queen of Scots, has the rose, thistle, and lily in the spaces formed by the interlacings, except in the centre, in which appears a plain stone well-head surmounted by two frogs. One would like to know the meaning of that. It has been suggested that it is a punning allusion to Bothwell. But why frogs?

In the seventeenth century, as the use of upholstered chairs and settees rapidly increased, tent-stitch was used more and more for covers. To accord with dark oak furni-



Fig. 4—A LOUIS XIV CHAIR COVER

Softly harmonious colors. Perhaps this chair should be classified as a transition piece, since the emphasis on curved lines, and the deep apron suggest the Louis XV period, while the high back and the leg stretchers point to the previous reign. Owned by Mrs. Nathaniel Thayer.



Fig. 5—A STUART CHAIR COVER (modern copy)

Bright colors on a dark ground. This type of chair shows mingling of French and Flemish influences. Owned by Mrs. James M. Newell.

ture of England dark backgrounds with designs in bright colors were popular. Sometimes these designs were of small flowers thickly scattered on the surface, as in a settee at Fenway Court, but others display large flowers and birds, such as the one shown here, a modern copy, worked by Mrs. James M. Newell, of a Charles II chair in the Metropolitan Museum (*Fig. 5*).

In France, with the light brown of the native walnut, brown or tan grounds with designs in harmonious shades of blue, red, green, and yellow prevailed during the seventeenth and eighteenth centuries. There is a sofa in Fenway Court, worked by the nuns of Rocroi in 1620, with these "tapestry colors" in a charming design of oblong figure scenes separated by straight-edged floral bands. The Louis XIV chair shown here (*Fig. 7*), one of a pair belonging to Mrs. Nathaniel Thayer, is in somewhat lighter shades of the same colors.

The connection between designs for woven and needle tapestries was very close in France, as Louis XIV had an embroiderer's atelier adjoining those of the weavers at Gobelin, where the designers were court artists. During this reign both materials show the same stateliness of design, richness of color, and use of emblems of royal power. These characteristics gave way early in the eighteenth century to the florid curves, the voluptuous Louis XV

"Loves in a riot of light,
Roses, and vaporous blue,"

as those in turn gave way to the straighter lines, more sophisticated colorings, and delicately fantastic designs of Marie Antoinette's day. She was fond of *point de tapisserie*, and increased its vogue.

In England, during the eighteenth century, designs followed somewhat the same course. Mythological, pastoral, and Chinese scenes, more or less mixed, were popular. The vogue for tent-stitch rather waned toward the end of the century, however, as satins and brocades gained preference as coverings for the spindle-legged furniture of the day.

In the nineteenth century tent-stitch nearly met a violent death in the aniline agonies of "Berlin wool work," and has only lately been revived. Some delightful designs in charming coloring are now being produced.

Tent-stitch was used in all periods for many small objects, such as bags, pocket-books, covers for books and boxes, and the like. The collector who enjoys picking up little things of choice design will find much to interest him in this field. If he is desirous of more detailed information he will find it in the following books:

Kendrick, A. V.—*Book of Old English Embroidery*.
Pesel, Louisa—*Stitches from Eastern Embroidery*.
Head—*Lace and Embroidery Collector*.
Lacroix, P.—*Arts of the Middle Ages*.
Lefébure, *Broderie et Dentelles*.

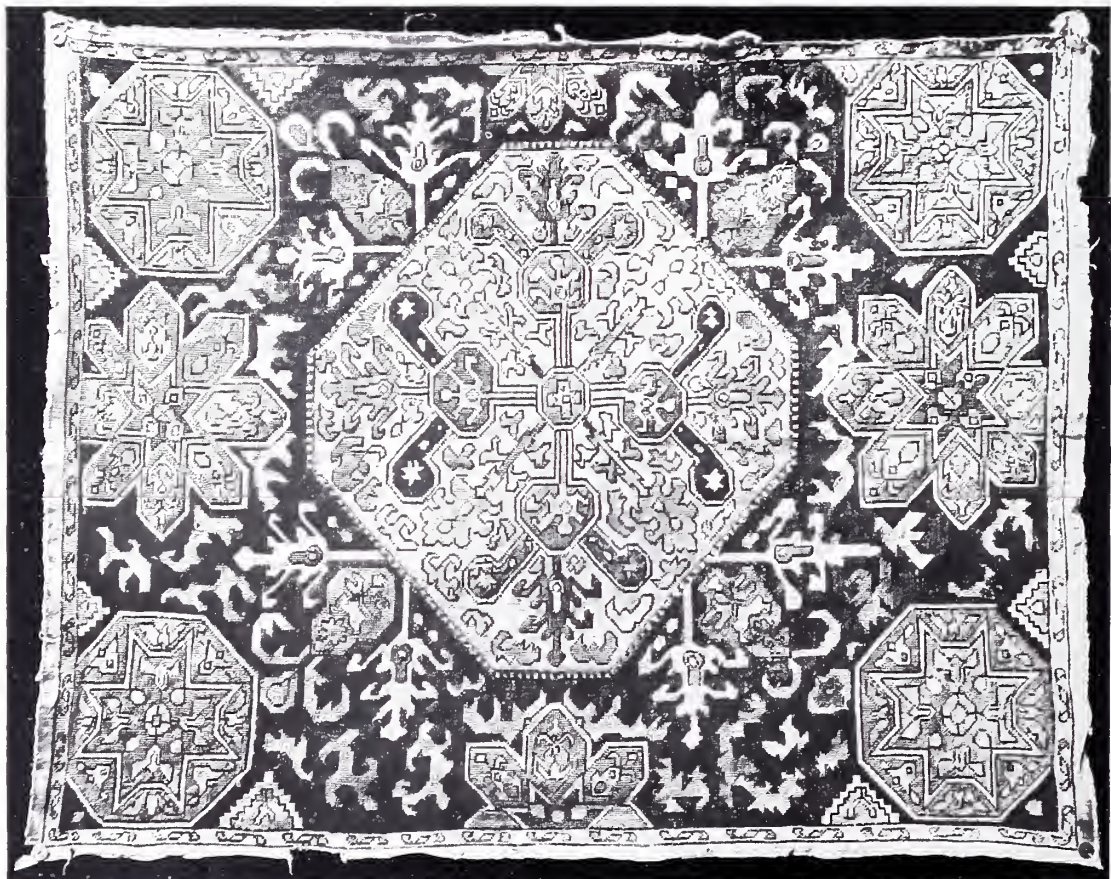


Fig. 6—A CAUCASIAN PIECE

Type similar to *Figure 3*, but showing the bolder Turkish design and color. Owned by Mr. Macomber



SHAVING KIT ABOUT 1804

All articles except razors are from the collection of the Essex Institute, Salem, Mass.

Old Sheffield Razors

By HENRY T. LUMMUS

Illustrations from the author's collection

WHILE the title of this article seems to designate a narrow field, it is not so narrow as might appear. There were no American razors, as far as known, until about the middle of the nineteenth century, when some immigrants from Sheffield began to make cutlery in Massachusetts and Connecticut. French, Swiss, German and Swedish razors were uncommon in America before the Civil War. English razors marked *London* or *Liverpool* are sometimes found, but often were really made in Sheffield. Nine-tenths of the razors used in America before the Civil War were made in Sheffield, England, and bore the name or trade-mark of some Sheffield manufacturer.

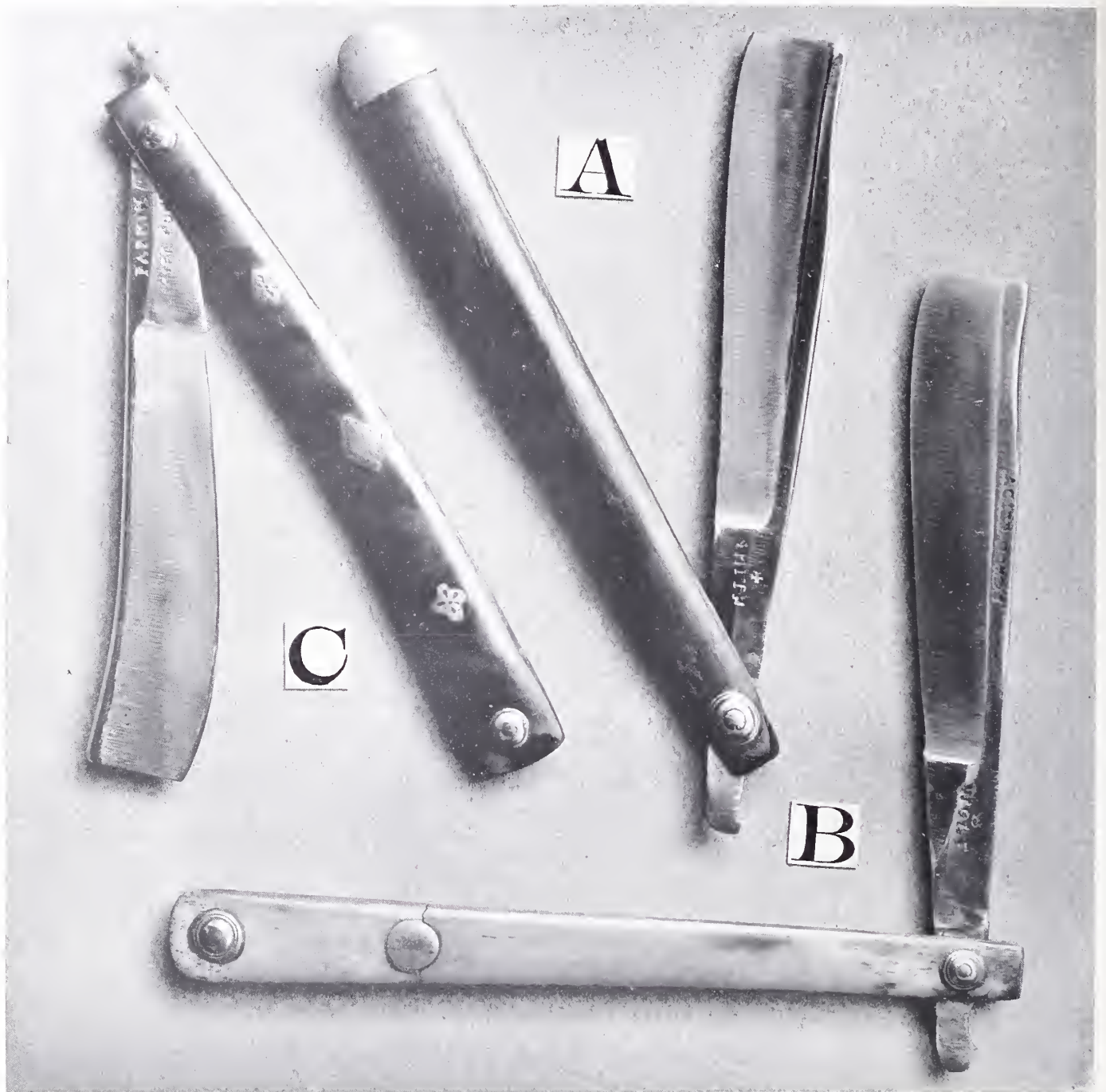
Seventeenth-century razors must exist in America, but it is difficult for me to ascribe to any razor which I have seen a date prior to our Revolutionary War. Possibly there was little change in style for many years before that. In fixing dates, family tradition is of little value; a museum recently marked a razor as having been carried through the Revolution, regardless of the fact that it bore the stamp of a Sheffield maker who was not born until 1800.

The Civil War marks the end of the collector's interest. By that time, the craze for "hollow-ground" razors had arisen, and the styles, and often the workmanship, had become inferior. Not long afterwards the old-style blade, wedge-shaped if looked at from the end, was abandoned in favor of the modern, thin-bladed concaved razor, usually of German manufacture, which reigned until, in still more recent days, the majority of young American men began to hoe their faces with "safety" razors—a process that bears the same relation to shaving as clam-digging bears to dry-fly fishing. No better shaving instrument than a good old wedge-shaped razor was ever made.

By analogy to other antiques, an old razor of good style, in proof condition, with the original polish unimpaired by grinding, excessive honing, or rust, and with a perfect original handle, is a prize. But such a condition rarely obtains, and usually the grinder must be employed to restore the blade by removing the rust and grinding out the long bevel caused by many years of honing. The collector is fortunate if no change of shape has resulted. The advice of barbers or grinders must not be relied upon in restoring a razor, for most of them are ignorant of periods of blades or handles, and, left to their own devices, are likely to return an old blade concaved, or, at the best, "half-concaved," and provided with a new celluloid handle.

After the blade has been restored, the handle should be cleaned inside and out with a small, stiff brush, soap and water, and thoroughly dried. If broken, the handle may sometimes be repaired by riveting. Often a good blade will be found minus a handle. In such case a handle of the same period, taken from some blade which has been concaved or worn out, may be attached, care being taken to match the rivets. Of course, such composite razors are not esteemed as highly as good original specimens.

Razors with inscriptions of historical or other interest on blade or handle, and those which show in blade and handle a high quality of workmanship, are preferred by collectors. The quality of the steel is of importance, for the true collector shaves with every razor in his collection. We are told that there is no way to discover the quality of the steel by the appearance of the blade. Yet in my ignorance of chemistry I cherish the belief—possibly the superstition—that opalescent discolorations, and black rust rather than red, are favorable signs in an old blade.



A. Date 1775. Maker, George Smith & Sons, Sheffield, 1770-1785. Trademark, cross and "Smith." Handle, black horn, metal end.
 B. Date 1780. Maker, John Shepherd, Sheffield, 1770-1795. Trademark, crown and "Wolf." Inscription, "Acier fondu." Handle, bone.
 C. Date 1790. Maker, Staniforth, Parkin & Co., Sheffield, 1785-1800. Trademark, "Parkin." Inscription, "Acier fondu." Handle, mottled horn.

Certain blades are almost invariably worthless, such as the late, cheap specimens etched with a full-length portrait of "Washington, Champion of Liberty," and those made by Frederick Reynolds. Razors which have become misshapen by wear or deep rust, or which have been mutilated by concaving, are worthless to the collector. Razors which bear no maker's name or trademark are not much esteemed. In expressing these opinions, I have regard for the judgment of the few collectors known to me; their number is too small to have created any wide opinion or any considerable values.

Old Sheffield razors may be arranged in three main periods: (1) Prior to 1800; (2) from 1800 to 1833; and (3) from 1833 to the American Civil War. These periods have been determined by comparing thousands of specimens of many makes with data gleaned from directories and histories of Sheffield, and, to a limited extent, from the stamps on the razors. The dates of razors and of the business careers of makers, given in this article, are only approximately correct; it must be left to some student in Sheffield, with access to original sources, to write the exact and scholarly history which the cutlery trade deserves.

Razors of a period prior to 1800 have no shoulder to separate the bottom of the tang from the blade, and to keep the thumb from being cut on the sharp edge; the edge and the bottom of the tang form an almost unbroken line. The end of the tang, which projects beyond the handle, is beaten out wide and thin, and is even shorter than in razors of the next later period.

In razors of the Revolutionary time, a slight hollow in the back of the blade, near the toe, may be seen. Toward the end of the century this hollow disappears and the razors become smaller. Many eighteenth-century razors are stamped "cast steel" or "acier fondu," which dates them later than 1772, as the commercial use of cast steel, which gave Sheffield cutlery its supremacy, did not begin until that date. Ox-horn handles—yellow, black, or mottled in imitation of tortoise-shell, often inlaid with metal stars or other ornaments—are commonly seen on 18th-century blades, although handles of tortoise-shell and bone—not ivory—occur.

About 1800, a shoulder, small at first, but later more pronounced, appeared between the bottom of the tang and the blade, and the blade thus assumed a shape more like that of a modern razor. The end of the tang, which projects beyond the handle, gradually became longer, thicker, and more massive, but retained its wide, beaten-out appearance until 1833. Col-

lectors speak of razors prior to 1833 as "flat-tang razors."

Razors from 1800 to 1815 were invariably small, but some after 1815 were large. About 1810, and for some years afterwards, some of the razors had straight handles with square ends at the toe. Ox-horn handles remained the ordinary standard, but inlaying with metal, common in the preceding century, gradually went out of fashion. Ivory came into use for fine handles. All through this second period, and even later, horn handles were often pressed so as to show hunting scenes, artistic figures, or the features of popular heroes. English manufacturers permitted no loyal prejudices to interfere with the portrayal of American soldiers and sailors who had recently fought against England in the War of 1812.*

*The same lack of prejudice is observable in the Staffordshire and Liverpool potters who produced patriotically decorated wares for the American market after both the Revolution and the War of 1812.

About 1800, the use as trademarks of the geographical names, like the famous mark "Bengall" of the Cadman firm, and the meaningless words and combinations of letters and signs, common in the eighteenth century, went out of fashion, and the surname of the maker, with or without the initial of his Christian name, became the customary mark. For example, Thomas Warburton changed his mark from "Lisbon" to "Warburton." In 1814 Rhodes & Champion began to make razors with thin steel blades inserted in a thick back and tang of copper alloy, contending that such blades could be made more uniform in temper; but this style does not appear to have been highly successful.

The sub-period between 1820 and 1833 is one of the most interesting to the collector. Although Ebenezer Rhodes, about 1821, wrote an article deploring the decay of the art of razor making, the fact is that no finer or more beautiful razors were ever made than those dating between 1820 and 1833. In 1821, Joseph Rodgers and Sons secured an appointment as cutlers to His Majesty King George IV, an honor which encouraged them to greater efforts and stimulated their competitors. About that time arose the practices of scoring the top and bottom of the tang with file-cuts or flutings to keep the fingers from slipping, and of stamping the initial of the sovereign (GR, which became WR on the accession of William IV in 1830, and VR when the reign of Queen Victoria began in 1837).

In 1820 the great scientist, Michael Faraday, discovered a way to add about one-fifth of one per cent of silver to cast steel, which, he thought, improved its quality; but the existence of silver in all the razors marked "silver steel" may well be doubted. Many blades of the 1820-1833 period had mottoes or "cutlers' posies" stamped on them,—such as "Old English," "Try me one term," and "You lather well and I'll shave well." During this period began the manufacture of sets of seven blades, etched on the backs with the days of the week, all fitting into one tang and handle.

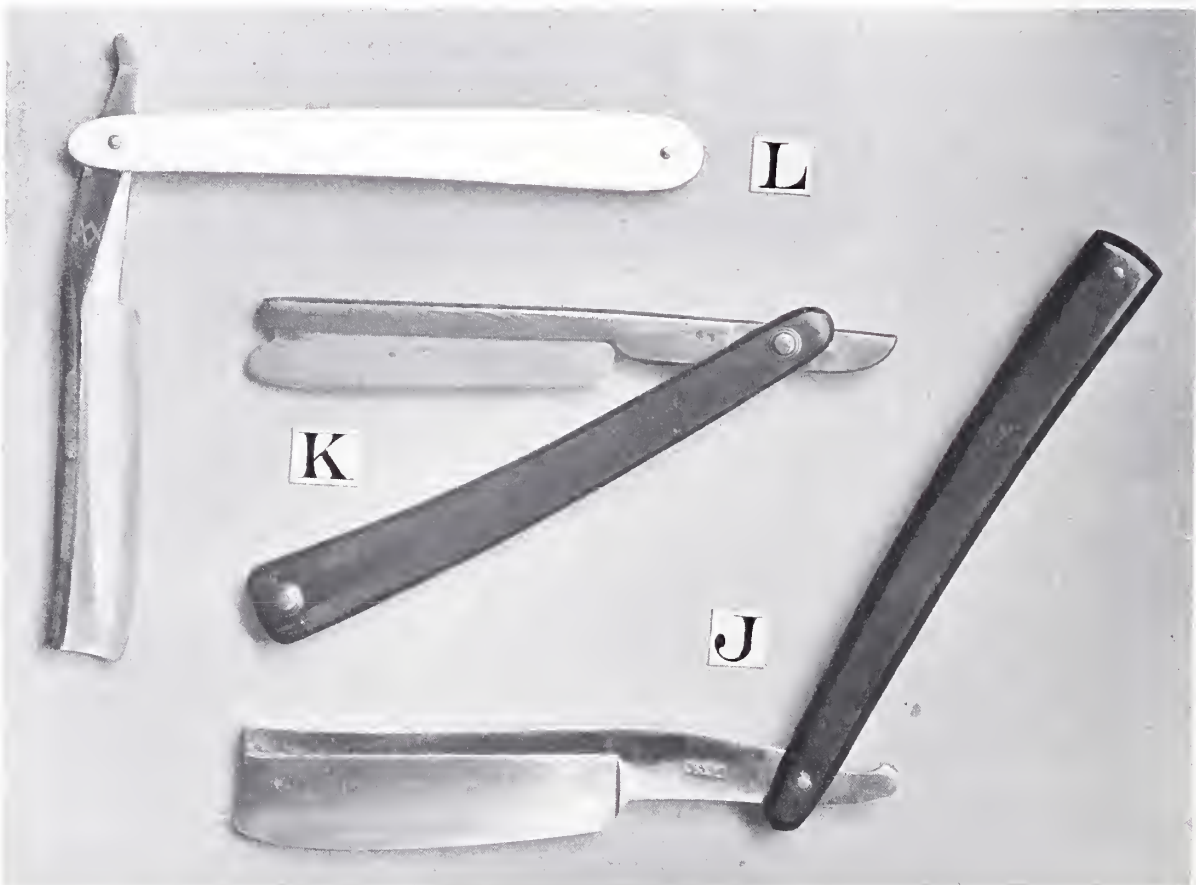
During the reign of William IV, probably about 1833, the third period began. Its distinguishing mark is the abandonment of the wide, beaten-out end of the tang. From



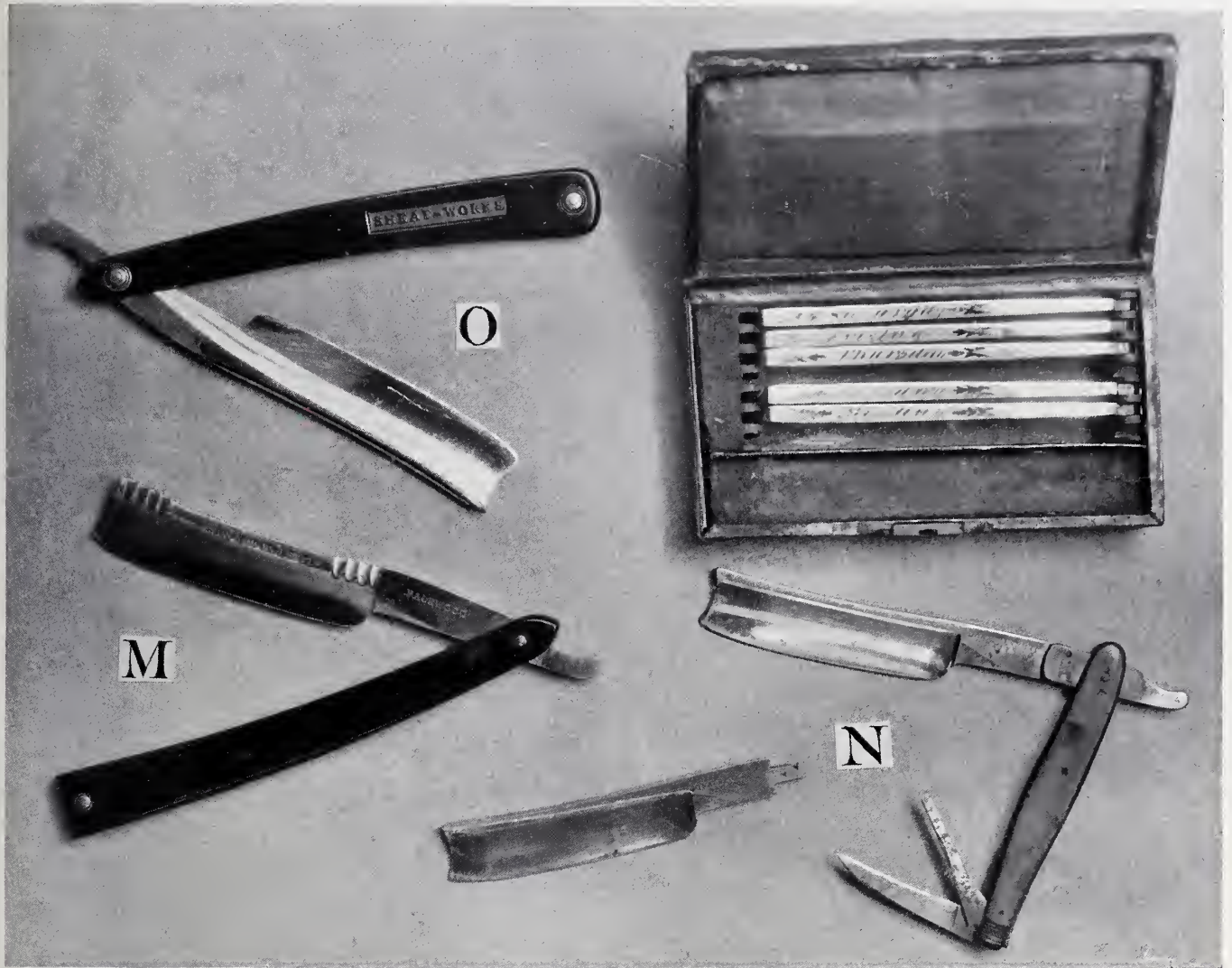
D. Date 1799. Maker, Clark & Hall, Sheffield, 1797-1823. Inscription, "Clark & Hall, cast steel." Handle, mottled horn. Blade etched with floral design.
E. Date 1801. Maker, Samuel Norris, Sheffield, 1795-1815. Trademark, star and "P." Inscription, "Cast steel." Handle, yellow horn.
F. Date 1810. Maker, William Greaves, Sheffield 1780-1816. Inscription, "W. Greaves, warranted." Handle, black horn, pressed to show fox hunt.



H. *Date 1815.* Maker, William Greaves, supra. Inscription, "W. Greaves." Handle, tortoise shell.
 I. *Date 1815.* Maker, Jonathan Hall, Sheffield, 1795-1830. Inscription, "I. Hall." Handle, ivory.
 G. *Date 1815.* Maker, —Milns, London. Inscriptions, "Milns, London," "Superior." Handle, unknown material, pressed to show, on mark side, thirteen stars and "E pluribus unum," "Jackson" and portrait, and American eagle; on pile side, liberty cap and "Liberty," "Decatur" and portrait, and anchor.



L. *Date 1828.* Maker, John Barber, Sheffield, 1810-1834. Trademark, square and compasses. Inscription, "John Barber, silver steel." Handle, ivory.
 K. *Date 1820.* Maker, Naylor & Sanderson, Sheffield, 1810-1830. Inscriptions, "N. & S.," and "Patent." Handle, black horn. Copper back and tang.
 J. *Date 1818.* Maker, Robert Wade, Sheffield, 1810-1818. Inscription, "Wade." Handle, black horn.



- M. *Date 1828.* Maker, unknown, Sheffield. Trademark, "Packwood." Inscription, "I am good, I can't be better, I tell you by letter." Handle, black horn.
- N. *Date 1830.* Maker, Jonathan Hunt, Sheffield, 1829-1837. Inscription, "Jonathan Hunt patent." Seven blades, etched on back with days of the week, fitting into one tang and knife handle, all in box.
- O. *Date 1830.* Maker, William Greaves & Sons, Sheffield, 1816-1850. Inscriptions, "W. Greaves & Sons," "Cast steel warranted." Handle, black horn, pressed to show "Sheaf Works."

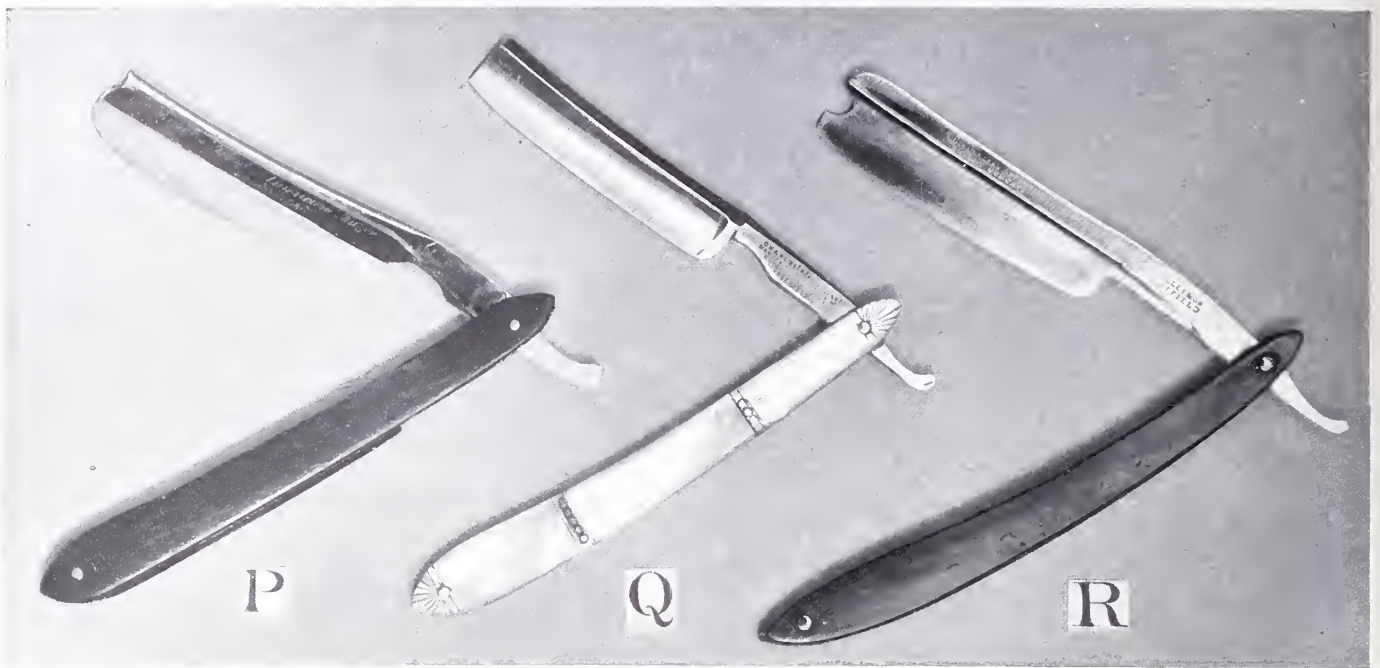
1833 to 1840 the end of the tang was very slender and not very long, the tang often had a scallop cut in the bottom, and the handle was sharply pointed. Later the handle lost its sharp point, and the end of the tang became longer and curved. In addition to materials previously used for handles, stag horn and mother-of-pearl were sometimes used. One interesting style of blade, common in the late thirties, had the heel wider than the toe, the back showing a corresponding variance in thickness so that the blade would lie flat on the hone.

The forties and early fifties show a great variety of razors. Among them may be noted the "straightbacks" with the toe wider than the heel, sometimes etched with pictures of ships or railroad trains; the large blades, an inch wide or even wider, variously stamped "Dutchman," "Magnum Bonum" or "For Barbers' Use"; and the blades with a double scallop in the back and the American eagle stamped on the side. Etching, used to some extent as early as 1800, now succeeded stamping for marking blades with "cutlers' posies." One razor in my collection bears the

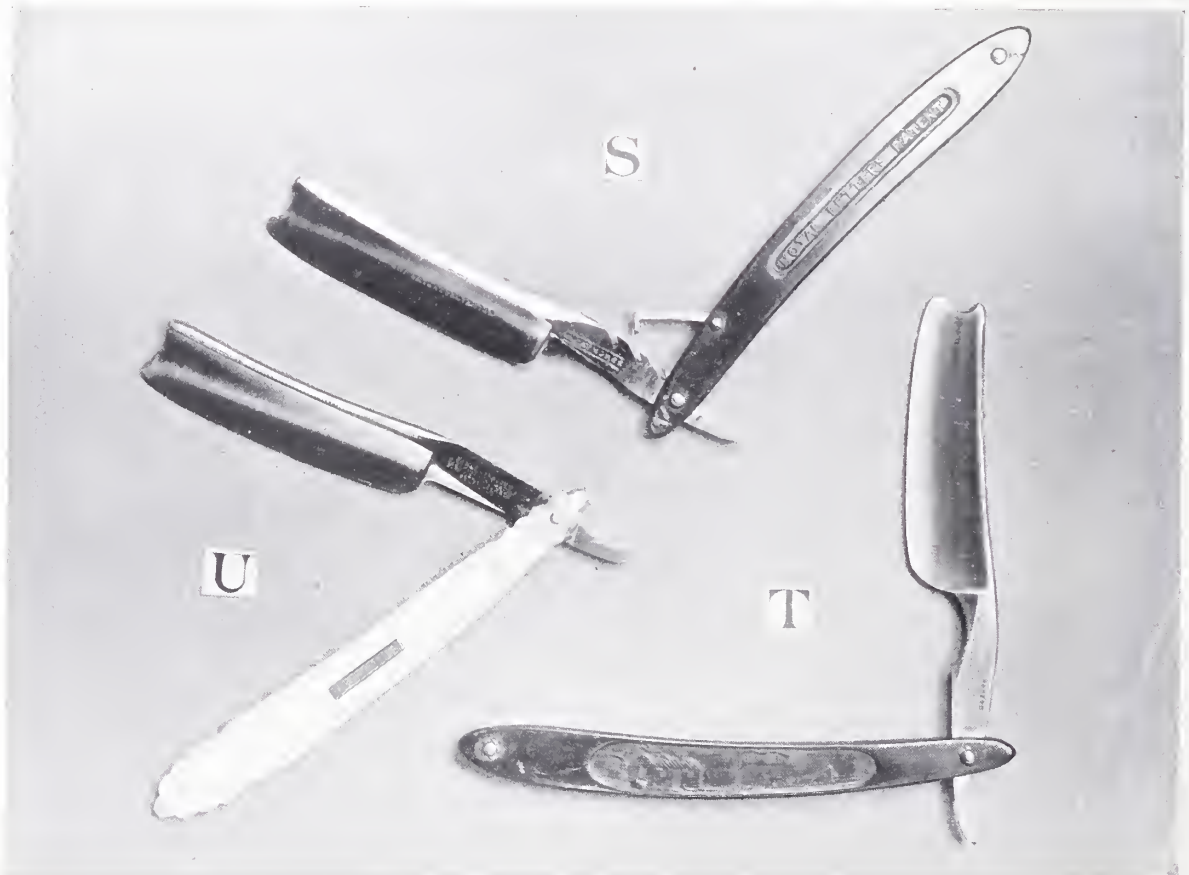
words, "I guess I shall do,"—apparently a Hallamshire essay at the Yankee vernacular. Sometimes the name of the retail customer was etched on the blade, especially when razors were made in sets. Some razors bear Masonic emblems.

To enumerate all the razor manufacturers of Sheffield, if it were possible, would require a book. Some firms in existence now have more than a century of successful business behind them; other firms lived but a few years. At any given time, from fifty to two hundred firms were engaged in making razors. Most of the workshops were small, with few workmen. Space permits the mention of only a few makers, not necessarily the best, whose product is commonly found in America.

At the beginning of the nineteenth century, one of the firms whose name is frequently found was Clark & Hall (1797-1823). A little later, razors made by John Barber (1810-1834) were deservedly popular. In 1826 five firms were selected to make specimens of cutlery for presentation to the Duke of York,—Joseph Rodgers & Sons, James



- P. *Date 1830.* Maker, Charles Congreve, Sheffield, 1829-1843. Inscriptions, crown and "W. R. C. Congreve's patent American razor, made from Naylor & Co.'s celebrated steel," "C. Congreve's patent American razor tempered by thermometer." Handle, black horn. This razor was exported by Naylor & Co. to advertise their steel in America.
- Q. *Date 1835.* Maker, Charles Pickslay & Co., Sheffield, 1832-1843. Inscription, star and crescent, and "Charles Pickslay, manufacturer to the King, Royal York Works, Sheffield." Handle, mother-of-pearl.
- R. *Date 1835.* Maker, Colley & Co., Sheffield, 1834-1844. Inscriptions, "S," crossed pipes, and "Colley & Co., Sheffield," "Universally approved patent concave," "Silver combined with steel." Handle, black horn. This razor has no resemblance to a modern concaved razor.



- S. *Date 1838.* Maker, William Greaves & Sons, supra. Inscriptions, fencing foils and "Sheaf Works," "W. Greaves & Sons patent protector." Handle, black horn, pressed to show, on mark side, "Royal letters patent," and, on pile side, "Granted 1799 improved 1836."
- T. *Date 1840.* Maker, Marshes & Shepherd, Sheffield, 1818-1850. Inscriptions, crown and "V. R. Marshes & Shepherd, Ponds Works, Sheffield." Handle, black horn, pressed to show, on mark side, log cabin, man ploughing, and, on a flag, "Harrison"; on pile side, "Warranted of first rate quality."
- U. *Date 1842.* Maker, James Johnson, Sheffield, 1818-1853. Inscription, "James Johnson's superior silver steel, Fitzwilliam Street, Sheffield." Handle, ivory.



- V. *Date 1845.* Maker, William & Samuel Butcher, Sheffield, 1830-? Inscriptions, "Manufactured by Wade & Butcher, Sheffield," picture of steamboat "Ohio." Handle, yellow horn.
- W. *Date 1845.* Maker, William & Samuel Butcher, supra. Inscription, "Wade & Butcher, for barbers use." Handle, black horn.
- X. *Date 1845.* Maker, Frederick Fenney, Sheffield, 1824-1852. Inscriptions, fox and "Tally-ho. F. Fenney, Sheffield, warranted," "Adamantine edge." Handle, black horn, pressed to show fox and "Tally-ho razor."
- Y. *Date 1847.* Maker, George Wostenholm & Son, Sheffield, 1823 to date. Inscriptions, "George Wostenholm & Son's celebrated I. XL razor, Rockingham Works, Sheffield," and American eagle with "American razor." Handle, black horn.
- Z. *Date 1855.* Maker, Joseph Mappin & Brothers, Sheffield, 1853-? Inscriptions, sun, and "Josh. Mappin & Brothers, No. 32 Norfolk Street, Sheffield," and "Lancet edge razor registered Jany. 22nd, 1848." Handle, ivory.

Crawshaw (the successor of Nowill & Kippax), Thomas Champion & Son (formerly of Rhodes & Champion), Thompson & Barber, and Sansom & Sons. The last four names are rarely found; my own collection lacks specimens of the last two makers, although they are known to have made razors.

Three of the greatest cutlery firms date from the very beginning of the nineteenth century, or before. Joseph Rodgers & Sons (1801 to date), successors to Maurice and Joseph Rodgers, are still one of the leading cutlery firms of the world. William Greaves & Sons (1816-1850), successors to William Greaves (1780-1816), built the Sheaf Works, the first large factory in Sheffield, in 1823-6, at a cost of thirty thousand pounds. Their large product was always of the highest quality. George Wostenholm & Son (1823 to date), successors to George Wostenholm (1797-1823), were a large concern with a great American trade.

Three other firms whose cutlery was in vogue in America began business about 1820. Joseph Elliot (1821-1854), succeeded by Joseph Elliot & Son, was one. The second was Frederick Fenney (1824-1852). The third was the firm of Wade & Butcher (1818-1827), successors to Robert Wade, and succeeded by Butcher, Brown & Butcher (1827-1830) and William & Samuel Butcher (from 1830).

The stamp has remained "Wade & Butcher" to this day. So great was the fame of this firm that many people speak of all old Sheffield razors as "Wade & Butchers."

It would be interesting to study the work of the cutlers who came to America from England about the middle of the last century. For a time some of them imported water from the Don and the Sheaf, under the delusion that cutlery could not be tempered properly with any other water. A. Burkinshaw, of Pepperell, Massachusetts, an immigrant cutler, showed where his heart was by adopting as his trademark the word "Exile," apparently descriptive of himself. A cutler in Southbridge, Massachusetts, on the other hand, adapted an English custom to the principles of American democracy by stamping his razors "Henry Harrington, cutler to the people."

Perhaps an article on razors ought to conclude with defence or apology. Comparisons are odorous, as Dogberry says, and in defending my hobby I will not decry another's. But if forced to it in self-defence, I could mention several objects of the collector's quest that cannot compare in beauty and utility with old Sheffield razors.

[I should appreciate hearing from other razor collectors, and other persons having fine specimens—H. T. L., 38 Exchange Street, Lynn, Mass.]



Fig. 1—CREAMER, TEA POT, AND SUGAR BOWL

Of a set of twenty pieces. This is most attractive, with sprigged panels, two tones of deep rose, and coral pink lustre.

Pink Lustre

By DANIEL CATTON RICH

(The author wishes to express his appreciation to Emma B. Hodge, Curator of Ceramics, the Art Institute, Chicago, to whom he is indebted for valuable information on the Staffordshire potters.)

(Illustrations from the collections of Mrs. F. S. Fish; Mrs. Hugh Miller; Mrs. C. D. Tiedemann; Mrs. W. P. Harmon; Mrs. T. E. Standfield; Mrs. E. H. Carleton, and the author.)

IN 1816, Caleb Adams, urged by his wife, Martha, sent to England for a new tea set. The old Chinese Armorial dishes were chipped and worn, while the new ware of "floreated designs in pink," was the talk of the fashionable dames as they sipped their tea. What was true of the Adamases, was true of other New England families. And so pink lustre came into its own, in the late eighteenth and early nineteenth centuries, replacing the once-popular Lowestoft and gracing many an Empire tea table.

The term "pink lustre" rather generally includes all types of china that are decorated with any amount, large or small, of precipitated rose gold. It comprises the splotchy pink Sunderland, and the creamy white with golden pink decoration of New Hall. Under this general head, also, comes the Staffordshire printed ware employing lustre lines, the Castleford ware, and some Swansea ornamented with raised figures, coloured pink.

This particular kind of lustre, so universally used and admired, was manufactured only in England. Some authors credit the great Josiah Wedgwood with its invention, and certain it is that he employed it to line shell-shaped dishes at an early date. Pink lustre was made sparingly from 1780, until 1800; from 1800 to 1810 in gradually increasing amounts, and from 1810 until the decadence and shutting down of many of the plants in 1830, it was manufactured in great quantities, chiefly for the Dutch and American trade.

It is a thin, iridescent, metallic coating of deep rose or pink, produced from gold thinly applied. The depth of colour depends on the thickness of the gold, while the play of light comes from the reduction of the metallic salts in a reverberatory furnace.*

*This is a kiln so constructed that ceramics fired in it do not come in direct contact with the fuel. The flame goes over a fire bridge of brick, and is reflected or reverberated on the material beneath.

Pink lustre was mainly used to ornament tea sets. These usually consisted of twelve plates, often of varying design and paste; twelve cups, with or without handles, and accompanied by deep saucers; sugar bowl, creamer, waste bowl and tea pot. The cups without handles are generally older than the other type. There is no great difference in the other pieces as to period although the helmet shape (*Figs. 1 and 5*) is the oldest, and shows the influence of Lowestoft contours. Mugs, intended for chocolate, were included in some of the later sets, and are often quite charming.

Besides these it was employed to a great extent in decorating occasional pitchers. Wine cups, salts, and punch bowls are more rarely found, though I have in mind a fine punch bowl, 14 inches in diameter and 8 inches deep, with a design of sprigged lustre around the sides, the interior in the variegated Sunderland style.† Lustre in stripes or patterns is likewise met with in Staffordshire cottage ornaments. "The Four Seasons," by Dixon, Austin & Company is an excellent example of this kind.

Of the many factories making pink lustre, among the most important are those of Sunderland, where, from the early part of the nineteenth century until past its middle years, there was active production of various wares. Chaffers, in his *Marks and Monograms*, edition of 1876, recites the names of Dixon, Austin & Company; Scott Brothers & Company, which in 1837 became Anthony Scott & Sons; Phillips & Company, active in 1813; Thomas Dawson & Company, and other minor concerns. All of these factories produced lustre ware. Perhaps, as is claimed by some, Dixon, Austin & Company are to be credited with the major part of the rose marbled ware. It is a deep pink, splotched lustre, this effect being obtained either by blowing on the ware when wet, or by the brush of the workman. This was very popular at one time, and is more commonly

†Vases or urns of classic outline and fine coloring occur in marbled pink lustre.



Fig. 2—THE CUP AND SAUCER

At the right is the handsomest cup and saucer of the lustre worker's art I have ever seen. The colours are brilliant and perfectly blended into a free and beautiful design.

found than any other pink lustre today. It is less carefully decorated, and is of rather coarse, yellow paste; two facts which detract from its value.

The Sunderland potteries also turned out pieces bearing sailor verses—mugs and pitchers with quaint sea rhymes, conceived in a salty sentimentality calculated to assuage the grief of the Nancy Lees who waved their wandering Jacks good-by. Attractive as these are, one of the rarest achievements of Sunderland is the pitcher bearing the engraving of the Wear Bridge at North Hylton. This is the work of Phillips and Company. In the Mayer Museum at Hanley in Staffordshire is a large jug of this lustre ware. It is creamy white, ornamented with panels surrounded by wavy lines of purple. On one side occurs a coloured view of the Iron Bridge over the River Wear, and underneath it the inscriptions: "A South-east view of the Iron Bridge over the Wear near Sunderland. Foundation stone laid by R. Burden, Esq., Sept. 24th, 1793. Opened Aug. 9th, 1796." "Nil Desperandum Auspice Deo." "Cast Iron 214 tons;

Wrought, do., 40; Height 100 feet; Span 256," and the name of its maker and the pottery "J. Phillips, Hylton Pottery." The frontispiece shows one of these pitchers similar but not identical. The background is of spotted lustre and the ovals are engraved views.

The Castleford Pottery, established in 1770, produced some pink lustre ware, of which the most notable examples are the pitchers. These have a ridged or fluted surface, and nearly always carry decoration of a patriotic nature. The eagle and thirteen stars, in high relief, proud in pink lustre, or a wobbly figure of Liberty with a flag, are among the designs most often encountered. These English conceptions of American freedom were often further adorned with pink monograms under the spout. Castleford pieces are rather rare in this country, but are always nicely coloured, and quaint in design. This lustre ware is easily recognized by its pitted surface and raised, coloured designs.

There is another variety of pottery which, while not strictly pink lustre, combined the printed views of Stafford-



Fig. 3—PINK LUSTRE

Cheerful designs and pleasing forms.



Fig. 4



Fig. 5

shire, in brown, black, or pink, brightened with lines or borders of the lustre. This includes ware made at New Hall, at Sunderland, and at The Sheepfold Pottery, by T. J. Rickby. Some of these are, rarely, inscribed, "Bently, Wear and Browne, Engravers and Printers, Shelton Staffordshire." A favorite pattern shows a mother languidly reclining on a chaise longue, playing with her ringletted daughter at battledore and shuttlecock.* The design is in black, printed on a white ground, and is enclosed in concentric circles of pink lustre. Figure 8 shows a bowl of this general sort, with an en-

*Contemporary with mirror panels bearing very similar representations of maternal solicitude.

graving in pink, displaying three orphans wailing in a cemetery. It is tearfully inscribed "The Mother's Grave."† Other lachrymose subjects are common. They usually offer a weeping willow or a tombstone bearing the touching legend "To Lucy in Heaven." Patriotic designs were often tinged with grief too. A rare pitcher eight inches high, with a medallion, set on a white ground, shows a monument to Washington. On it is a wretched portrait of the Father of His Country, bearing a most unfatherly expression. At one side is a plump Fame, weeping lugubriously. At the top appears the comforting assurance, "Washington in Glory," with its companion band below which reads, "America in Tears." On the front is placed the coat of arms of the Washingtons; the edges and handle have lustre lines.

Many masonic and guild pitchers were sold in the early

†Early nineteenth-century decoration in England and America is full of this kind of mawkish romanticism—a natural reaction from classical grandiloquence.



Fig. 6—PINK LUSTRE
Of the three pieces shown, the tea-pot is best.

nineteenth century. Some quite handsome examples show the symbols of the fraternal orders. Hunting pitchers are not uncommon either and I have seen one recently that is extremely attractive. It is seven inches high and displays two raised figures—engaging, dotted lustre hounds on the scent. The reverse discloses a chimpanzee, hidden high in branches, with a malicious pink lustre cocoon in his arms, ready to hurl on any unfortunate pleasure seekers below.

While many of the foregoing designs are merely interesting or amusing, the New Hall tea sets are the triumph of the lustre potter's art. In these the pattern in lustre was combined with colours to produce original and charming flowers and fruit. These decorations are in flat brush work, done in enamel and lustre and are painted on a ground colour of ivory. The finest of these sets are light in weight, of a delicate paste. Some are signed "New Hall," in running characters. Figure 5 illustrates a tea pot in New Hall, made somewhere before 1825 when the factory closed. The design is a good "flowing" one, and the helmet shape unusually graceful. It is the last remnant of a tea set brought across the Alleghanies in 1832.

Figure 2 shows tea cups and saucers in a design of brilliantly coloured flowers, in deep rose lustre, set in leaves of green, enlivened with almost harsh touches of blue. Figure 1 illustrates the creamer, sugar bowl, and tea pot of a wonderfully preserved set of twenty pieces. The design is a charming motif borrowed from the French, and surprises one by the delicacy of its handling. It shows dull violet and green in combination with the lustre, and is a rare and valuable acquisition.

Patterns are often found utilizing fruit. The strawberry design is typical of the best of these. Figure 4 shows a tiny mug in this pattern. The little vines and tendrils are carefully painted, and the berries are achieved by the print of the thumb when the paint is wet.

But perhaps the most original, and naive, was the house design. In Figure 7 three variations are shown. The first is a pitcher encircled with a band of yellow, with a pink lustre dwelling gaily painted on it. This is more pretentious than many found and I am inclined to place it a little later than the other two. The *petite maisonette*, with the sloping roof,



Fig. 8—EMPIRE GRIEF

Three orphans before their mother's grave. A distant church and funeral urns, complete the saddening picture. This ware was made for sale to rather simple folk. It illustrates the type of romanticism that developed concurrently with the closing years of Empire style.

on the mug, and the cup and saucer, with its painted cottages set in panels, are entirely of lustre of unusual brilliance.

This design is so attractive, and so often really artistic that it makes an irresistible appeal to collectors. Indeed, I know of one collector who is specializing in it, and very gay her corner cupboard must appear, full of these shining but tiny dwellings of a hundred years ago.

Very exquisite, too, are the cups and saucers shown in Figure 3. Crude red lustre flowers, with sea green leaves bloom on some of them, while others have bunches of gaudy sunflowers in orange and lilac pink.

The greatest difficulty faces the collector in classifying these designs. There are so many and the dilemma is made so much worse by the fact that most of the pieces are unmarked. A few of them bear the New Hall mark or "Wood," impressed, the latter designation dating from 1800 to 1819. The most common mark is simply a string of gold or lustre numerals, which steadfastly refuse to disclose the mystery of their meaning. A few pieces are marked for trade in the States with an impressed eagle, and for this reason it has been ignorantly argued that pink lustre was manufactured in this country.



Fig. 7—PINK LUSTRE IN THE HOUSE DESIGN

To the left is a very English-looking cottage with sloping roof and formal hedge. In the middle of the group are a cup and saucer with views of a farm set in panels. The pitcher at the right is a yellow band which flaunts a pink lustre mansion with a background of cubistic trees.

Our Martial Pistols*

By CHARLES WINTHROP SAWYER

Illustrations by the Author

GROUP III. In the modern period of pistol-making—from 1872 to the present—no single shot pistols appear and repeaters appear in two classes only. As we examine the accompanying drawings and descriptions, we shall perceive that variations between one style and its successor lie in matters of minor detail and not at all in matters of principle of either construction or use. The chief reason for showing them at all is to give completeness to the series, and to supply every requisite for judging the character of pistol evolution.

A great change occurred between Groups II and III. With that change fully effected, stagnation in pistol design appears to have set in. The chief difference between the "Peacemaker" of 1872 and the .145 Automatic of 1921 is a difference chiefly of date. It is fair to question, however, whether the last word has been said in the matter of the pistol, whether this weapon has reached its highest possible development in terms of offensive and defensive power.

It seems doubtful that much more can be done in the development of a weapon which is impaired by the basic defect of losing control of its projectile from the instant in which the latter has been set in motion. The new idea in arms will, probably, be that of enabling the marksman to maintain direct connection between his weapon and his target, even if the latter be moving. In a modified way the spray of bullets from a modern machine gun, like a continuous stream of water from a hose, enables the holder of the weapon to follow his target with something that in its directness, accuracy, and inescapability, is very like the thrust of a sword whose blade is indefinitely extended from the hand of its wielder.

That was the principle of the German *flame throwers* which, in so far as they failed, owed the fact to their cumbersome and to the potential danger which they held for

their own operators. Nor was their range sufficient for large scale operations. Some deadly shaft is yet to be devised that will meet the requirements of the case; it may be of heat, or light, or electricity. Its perfection might bring us to a kind of apotheosis of the primitive, with men in their highest development—as in their lowest—beating one another over the heads with clubs, and jabbing one another with sharp sticks; but the clubs would be long thunderbolts of electric energy, and the sharp sticks the deadly, boring rays of some hitherto undiscovered luminous power. Thus would the military cycle of human history be complete.

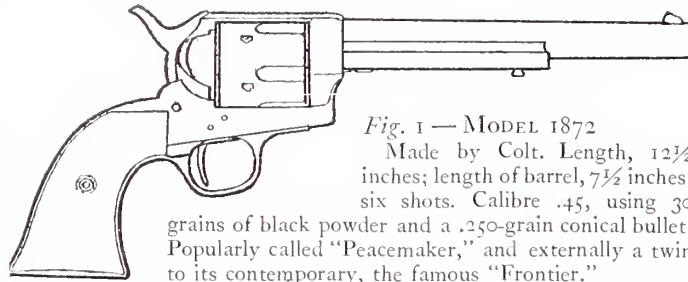


Fig. 1—MODEL 1872

Made by Colt. Length, 12½ inches; length of barrel, 7½ inches; six shots. Calibre .45, using 30 grains of black powder and a .250-grain conical bullet. Popularly called "Peacemaker," and externally a twin to its contemporary, the famous "Frontier."

Issued to all branches of the service alike, except that the Artillery issue had a 5½-inch barrel.

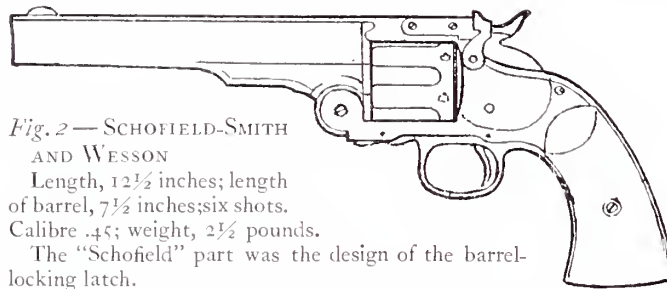


Fig. 2—SCHOFIELD-SMITH AND WESSON

Length, 12½ inches; length of barrel, 7½ inches; six shots. Calibre .45; weight, 2½ pounds.

The "Schofield" part was the design of the barrel-locking latch.

A few hundred were issued for trial.

[EDITOR'S NOTE.—The value of this series of articles by Mr. Sawyer, from the standpoint of the collector, lies primarily in the fact that they offer a complete unit, whose component parts are readily accessible for purposes of reference or identification.

Nineteenth-century government-made weapons for general army use are emphatically utilitarian. Such beauty as they possess exists almost, if not quite, solely in the measure of their perfect adaptability to required use. Hence their appeal to the collector is rather more likely to be scientific than aesthetic.

Weapons take on aesthetic interest when their use and ownership are personalized, and the pride and affection of such ownership finds opportunity to express itself in terms of adornment.

Such decoration may be the intricate engraving, carving, or inlay work of the skilled armorer working at the behest of a noble patron, or the more crudely, but no less patiently, wrought symbolic designs of a desert

tribesman or an old-time Kentucky mountaineer. They offer to the collector a field in which imagination may go hand in hand with understanding, and in which connoisseurship may busy itself with outward manifestations of applied design as much as with inward mysteries of mechanism.

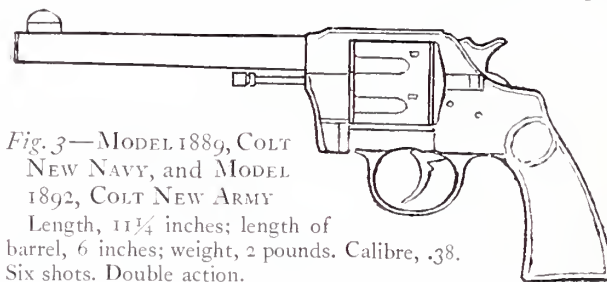


Fig. 3—MODEL 1889, COLT NEW NAVY, and MODEL 1892, COLT NEW ARMY

Length, 11¼ inches; length of barrel, 6 inches; weight, 2 pounds. Calibre, .38. Six shots. Double action.

Issued to all branches of the service.

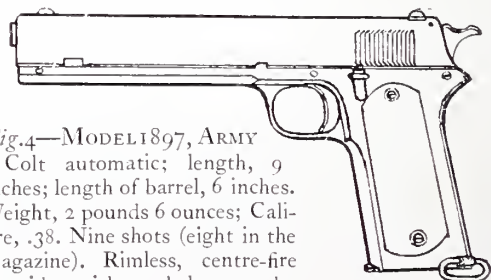


Fig. 4—MODEL 1897, ARMY

Colt automatic; length, 9 inches; length of barrel, 6 inches. Weight, 2 pounds 6 ounces; Calibre, .38. Nine shots (eight in the magazine). Rimless, centre-fire cartridge with smokeless powder and full jacketed bullet.

*This is the third and last of a series, the preceding parts of which appeared in ANTIQUES for October and November.

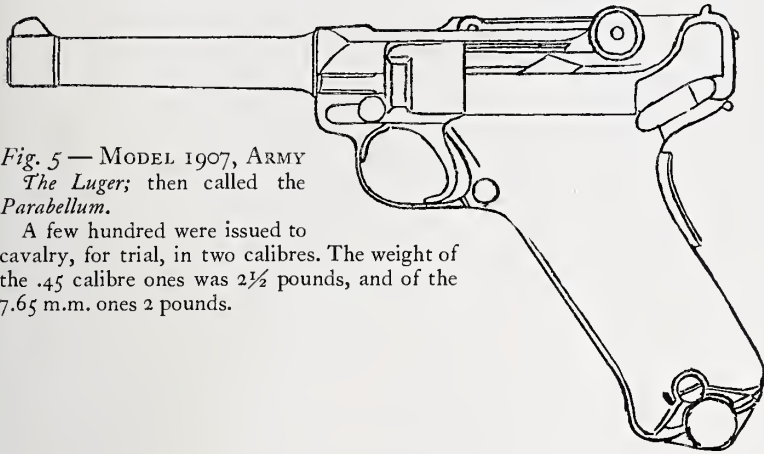


Fig. 5 — MODEL 1907, ARMY
The Luger; then called the
Parabellum.

A few hundred were issued to cavalry, for trial, in two calibres. The weight of the .45 calibre ones was 2½ pounds, and of the 7.65 m.m. ones 2 pounds.

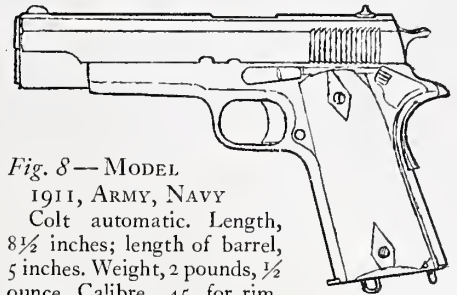


Fig. 8 — MODEL
1911, ARMY, NAVY

Colt automatic. Length, 8½ inches; length of barrel, 5 inches. Weight, 2 pounds, ½ ounce. Calibre, .45, for rimless, smokeless, full jacket ammunition. Eight shots (7 in the magazine).

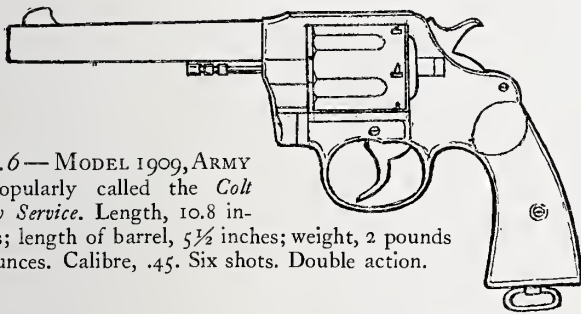


Fig. 6 — MODEL 1909, ARMY

Popularly called the *Colt New Service*. Length, 10.8 inches; length of barrel, 5½ inches; weight, 2 pounds 7 ounces. Calibre, .45. Six shots. Double action.

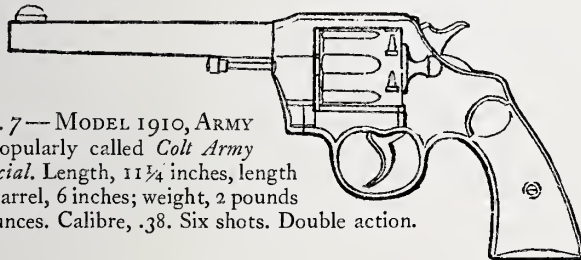
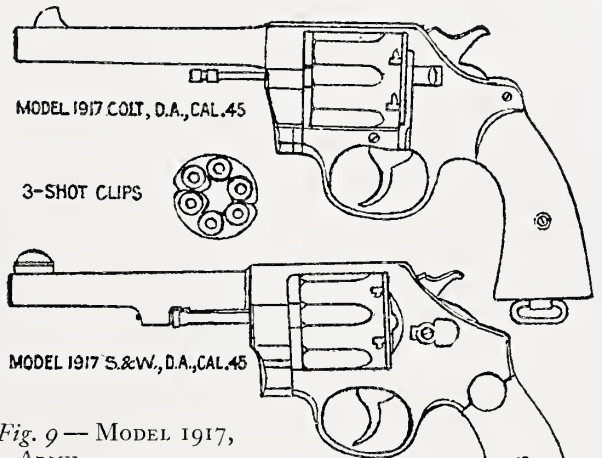


Fig. 7 — MODEL 1910, ARMY

Popularly called *Colt Army Special*. Length, 11¼ inches, length of barrel, 6 inches; weight, 2 pounds 3 ounces. Calibre, .38. Six shots. Double action.



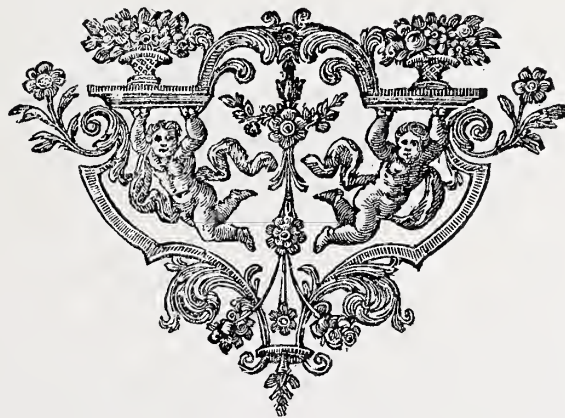
MODEL 1917 COLT, D.A., CAL.45

3-SHOT CLIPS

MODEL 1917 S.&W., D.A., CAL.45

Fig. 9 — MODEL 1917,
ARMY

Merely the adaptation of Colt and S. & W. army revolvers to use the ammunition of the Model 1911 automatic. To hold the rimless cartridge a clip was devised, loading them in series of 3.



Books—Old and Rare

Christmas Books of The Great Victorians

By GEORGE H. SARGENT

“FOR the soul of me, I cannot (hammer and think as I will) raise the ghost of an idea for the Xmas No. Disconsolately, C. D.”

Now when I read that letter of Charles Dickens to William Henry Wills, his sub-editor of *Household Words* and *All the Year Round*, it came to me at once how stupid I was, for here was the Christmas idea right at hand. Christmas—Dickens; Dickens—Christmas. Synonymous. And there you are. But—*Books—Old and Rare*. What then? To be sure, seventy years do not make an old book—that is, some books do not grow old in that time. But as for rarity, certainly the *Christmas Books* fill the bill, and I hope that every reader of this will have the good sense, on Christmas Day, to gather the family around him by the open fire, and to read to them—not by the firelight, but under the electric lamp, of course—one of those Christmas stories of the master English writer whose words at this season warm the cockles of the heart. You may remember what Robert Louis Stevenson wrote from Barmouth, his “perfect tribute.” Probably you do not remember; so here it is:

“I wonder if you ever read Dickens’ Christmas Books? I don’t know that I would recommend you to read them, because they are too much, perhaps. I have only read two of them yet, and I have cried my eyes out, and had a terrible fight not to sob. But, O dear God, they are good—and, I feel so good after them, and would do anything, yes and shall do everything, to make it a little better for people. I wish I could lose no time; I want

to go out and comfort some one; I shall never listen to the nonsense they tell me, about not giving money—I

shall give money; not that I haven’t done so always, but I shall do it with a high hand now. O what a jolly thing it is for a man to have written books like these books, and just filled people’s hearts with pity.”

So much for Dickens. Now about the Christmas books themselves. You ought to have them all, of course, but if you are a collector of books and looking for first editions, I advise you to take along a purse not already depleted by Christmas shopping before you approach your bookseller, who may—although the chances are against it—have a set of them on his shelves. Yes, here they are; five of ’em, little sixteenmos, bound in cloth with gilt edges, and well worthy of the green or red crushed levant morocco case in which they really ought to be found. Let’s look them over. H’m, not a large package for five hundred dollars. But then, the late Theodore N. Vail’s set was sold at auction last season for fifty dollars more than that. Still, his *Christmas Carol* was a presen-

tation copy of the second issue. We must be careful to get our set right. The *Carol* is the one we must be most careful about, if we want the first issue of the first edition. For the *Carol* was the darling of Dickens’ heart, and he experimented with the title page and the bindings of the first edition, so that, during the last two years, there has been a most furious controversy between Dickens authorities, as to which is the first “first.”

Barmouth Tuesday.

I wonder if you ever read Dickens’ Christmas Books? I don’t know that I would recommend you to read them, because they are too much, perhaps. I have only read two of them yet, and I have cried my eyes out, and had a terrible fight not to sob. But, O dear God, they are good—and, I feel so good after them, and would do anything, yes and shall do anything, to make it a little better for people. I wish I could lose no time; I want to go out and comfort some one; I shall never listen to the nonsense they tell me, about not giving money—I shall give money; not that I haven’t done so always, but I shall do it with a high hand now. O what a jolly thing it is for a man to have written books like these books, and just filled people’s hearts with pity.

It is raining here; and I have been walking at John Kuss, and at the hand stay I have in hand, and walking in the rain. Do you know this stay of mine is horrible; I say walk at it by fits and starts, because I feel as if it were a sort of crime against humanity—it is so cruel.

Wednesday.

I saw such nice children again today: one

STEVENSON’S “PERFECT TRIBUTE” TO DICKENS

Facsimile of the letter written by Robert Louis Stevenson after reading two of Dickens’ Christmas stories.

The copy in this set will do for us. It has the title page in red and blue, "Stave I," yellow end papers, dated 1843. This was probably one of the hundred copies delivered by the binder before publication. Then there is another issue, like this, but with green end papers, in which the bulk of the edition, of probably six thousand copies, was issued after the first printing. Then there's an edition, probably a small one printed to fill orders finishing out this first edition, dated 1843, with "Stave One" in place of "Stave I." And *The Bookman's Journal* tells us of copies of this first edition with the title in red and blue with "Stave I" in Gothic type and with green end papers. There's but one copy known of this, so we need not try to get it—and with the title in green and red, with "Stave I" and green ends, dated 1844, and still another with "Contents, 'Stave I'; Chapter I, 'Stave I,'" but without corrections.

This is a bewildering maze for any but the expert bibliophile, and we would better be content with the set we have selected, confident that we are getting the first edition, and very probably the first issue of that edition, as the copy which Dickens sent to his friend Thomas Noon Talfourd corresponds to ours with the yellow end papers, and bears the inscription: "I hasten to send to my bosom friend Talfourd the *first* copy of my Carol."

It may not be of great consequence, anyway, whether our copy has yellow or green ends, so long as it is "Stave I," with title in blue and red, and with the right date. Some people say that this collecting of first editions is all a fad, anyway, and that to look for first issues of first editions is faddishness run riot. But bless you, let us not waste any time answering such benighted people at this season of peace and good will. *We* know what we want.

The Chimes! Ah, yes, this is the first issue of the first edition, dated, "London, 1845," with the publisher's name on the engraved title. If it had no other merits than the illustrations by John Leech and Dicky Doyle, it would be worth having. It is "A Goblin Story" which puts all of Conan Doyle's goblin photographs too far in the shade to suit even a spook. Then comes *The Battle of Life, A Love Story*, the first edition, 1846, in original red cloth with gilt stamps on front cover and back, gilt edges and yellow end papers, "as issued," before the cupid was added supporting the scroll, and with the publishers' name and imprint in type on the engraved title. Rare? I should think so! If we only had the original manuscript, which is now in the Morgan library, we would give him more than the thousand dollars which he paid Mrs. J. DeForest Danielson of Boston for it, years ago. Dickens wrote it for the *New York Ledger*, Robert Bonner's paper, and the manuscript was given to the Sanitary Fair in Philadelphia and came into Mrs. Danielson's possession through her father, who purchased it there.

But we were selecting our set of *Christmas Books*, and a pretty penny it will cost us by the time we have completed it. *The Cricket on the Hearth* here, is the first edition of this "Fairy Tale of Home, printed and published for the author, by Bradbury and Evans, 1846." Here

A CHRISTMAS CAROL.

IN PROSE.

BEING

A Ghost Story of Christmas.

BY

CHARLES DICKENS.

WITH ILLUSTRATIONS BY JOHN LEECH.



LONDON.

CHAPMAN & HALL, 186, STRAND.

MDCCLXIII.

DICKENS' CHRISTMAS CAROL—(Title page of First Edition)

No less than six varieties of the first edition are known, the result of Dickens' experiments with his favorite work.

are more pictures by Leech, Doyle, Maclise, Stanfield and others, and the binding is the original red cloth with a gilt vignette on the front cover. Right! We will have this copy, sir. Now to complete the set, for our purse is getting lower. But *The Haunted Man and The Ghost's Bargain* of 1848 is not expensive. Let us examine—to be sure we are getting a "correct" copy—whether it has the broken numeral at page 166 and the leaf of advertisements. Yes, here they are! That completes our set. What? Oh yes, certainly we will carry them. They're not heavy.

What's that? The Christmas numbers of *Household Words*. Yes, we may as well see them—business is improving, and they are not likely to become more common. Yes, the first ten numbers, 1850–1858 are of *Household Words*; the others are of *All the Year Round*, which Dickens started after his disagreement with his publishers in 1859. They are not often found in the blue printed wrappers, but even a bound set is worth having, if only to read *The Seven Poor Travellers, The Holly Tree Inn*, and all the others down to *No Thoroughfare* in 1867,

when Dickens abandoned the series. Yes, we will have the set, and when we get home we will read the number for 1851, *What Christmas Is as We Grow Older*. As we grow older! But why grow older? Why, indeed! We here and now highly resolve that we will *not* grow older, and that the spirit of Christmas, which Dickens did so much to strengthen and to spread through the whole English-speaking world—yes, and more too, for is there not *Le Club des Pickwickistes*, Paris, 1838, and *Die Pickwickier*, Leipzig, 1837, to show that all the world appreciates life, love and laughter as Dickens pictured them for us?—that the spirit of Christmas, I say, shall abide with us now and forever and ever, Amen!

Yet, lest I may seem to grant unto Caesar more than belongs to Caesar, let me take you with me into the library of a friend who, without entering into any controversy regarding the relative literary merits of the two great Victorians, infinitely prefers that one who saw human nature "Steadily and saw it whole" and who paints, with a light touch, but a sure hand, the tenderest of domestic affections, and the joys of life at the blessed Christmas season. My friend will take you over to his library shelves, and point out a row of green solander cases in which are enwrapped *his Christmas Books*, only half a dozen of them, but each bearing the name of his favorite author, Mr. M. A. Titmarsh. Lest you be a confirmed Dickensian, given to attending afternoon teas and card parties of the Dickens Fellowship, with a tutti-frutti of papers on "Dickens' fondness for checked trousers" and "Dickens as a Walker," let me hasten to assure you that my friend loves not Dickens less, but Thackeray more.

And who are we, at this distance, who shall go into the little differences of these two great novelists at the Garrick Club? No, let us avoid these delicate comparisons, and share with the friend at hand the enjoyment of the Christ-

mas season in looking over his Christmas books. Time was when these followed the wine and the after-dinner coffee, and one is tempted to regret that Thackeray did not live to see *The Amendment* in force, that his pen might have played over his pages, like a lambent flame, to scorch the hypocrisies and follies of our time, just as he directed his satire against the shams and vices of a hard-headed, hard-drinking age.

Here is the first of the Thackeray Christmas Books, *Mrs. Perkins's Ball*. By M. A. Titmarsh. Chapman and Hall published it at 186 Strand, in 1847, and in no less than three editions of that year. They are all here, but the genuine first issue—and of course, nothing but the genuine first issue will answer—is distinguished by containing no letter-press under the plate facing the title and has no list of illustrations and no advertisements on page 47. In the original pink glazed boards, with twenty-two plates, colored by the author, it is the first of a series which had four annual successors, and one of later date. Its success was such that Thackeray determined to take advantage of its popularity. He issued in book form *The Snob Papers* and *The Great Hoggarty Diamond*, in both of which his name was printed on the title page. But his heart was true to M. A. Titmarsh, and

all his Christmas books were credited to that beloved author.

Our Street, the second of Thackeray's Christmas Books, contained sixteen colored plates by the author, but a second edition was issued the same year (1848) with the plates plain, and the illustration on the cover was not repeated. *Doctor Birch and His Young Friends* followed this, in 1849, still in the pink glazed boards with sixteen illustrations by the author. The late Major Lambert of Philadelphia owned the manuscript of a large part of this, and Henry Sayre Van Duzer of New York owned that of the *Epilogue*, which was once in the Lambert collection.

THE KICKLEBURYS ON THE RHINE.



BY MR. M. A. TITMARSH.

LONDON, SMITH, ELDER, & CO., 65, CORNHILL.

MDCCCL.

A THACKERAY CHRISTMAS BOOK—(Title page of First Edition)

Thackeray clung to the name of "M. A. Titmarsh" on all his Christmas books, although publishing others under his own name.

How Thackeray struggled with the rhymes of this is shown by the original draft, which read:

"For rich or poor, for good or ill,
Let young or old accept their part,
And bow themselves to Heaven's high will
And bear it with an honest heart."

In the manuscript as prepared for publication, Thackeray changed this to

"Come wealth or want, come good or ill,
Let young and old accept their part,
And bow before the Awful Will
And bear it with an honest heart."

In 1850 appeared *The Kickleburys on the Rhine* and *Rebecca and Rowena*. The former was the Christmas book of the year, in pink boards, with fifteen plates, colored by Thackeray, including the frontispiece. There was also a second issue of the first edition, with uncolored plates. *Rebecca and Rowena* was similar in form, and being advertised as "A Story for Christmas (and indeed any other season) containing Perilous Adventures, Tremendous Battles, Tender Love-making, Profound Historical Knowledge, and a (tolerably) Happy Ending," the advertisement causes it to be included generally among the Christmas Books. But it was written in 1849, and intended as a continuation of Scott's *Ivanhoe*. The author was ill at the time of publication, and the eight colored plates were drawn by Richard Doyle, then only twenty-six years of age. If you want the genuine first edition, like that of my friend, it must have the illustration on the title-page uncolored, all the others colored.

Five years elapsed before the last of the Thackeray Christmas Books, *The Rose and the Ring*, made its appearance. It was issued in pink boards, with eight plates by the author and forty-eight wood engravings in the text, also by Thackeray. It was written in Rome in 1854 and appeared with the date of 1855, none of the illustrations being colored. An edition of the same date was also issued by Harper & Brothers of New York, with fifty-nine uncolored illustrations. The original manuscript of *The Rose and the Ring*, with drawings, several of which have never been printed, is now in the collection of J. P. Morgan of New York. It is undoubtedly the choicest Thackeray manuscript in existence, and it may well be, for at the Lambert sale it cost Mr. Morgan twenty-three thousand dollars.

Up to the time of writing this story, Mr. Van Duzer tells us in his bibliography, Thackeray used a gold pen, but, breaking his favorite pen while making sketches, he thereafter used quill pens. Thackeray relates in his preface that the story was written for some English children in Rome, and "was recited to the little folks at night and served as our Fire-Side Panorama." It may well serve as such to the children of today, after the lapse of nearly three-quarters of a century, and in spite of the efforts of modern publishers to surpass the publications of the Victorian period, every lover of books and children will continue to hold these Christmas books of Dickens and Thackeray in esteem as conveying that best and rarest of Christmas gifts,—the true Christmas spirit.

The Auction Season in New York

NOVEMBER auctions tended in the direction of disposals of things literary and delicately artistic. Many books were offered to the public, and a considerable expanse of etchings and engravings. Perhaps these may be viewed as a kind of relish, preliminary to the heavier fare that is shortly to be served.

Continued public interest in early American furniture is attested by the fact that three immediately impending sales are of collections in this *genre*. At least one of these will include items of recognised importance.

With three large galleries now within a stone's throw of one another, getting about to preliminary views will be greatly simplified. This will favor the carefully scrutinizing buyer who likes to know just what he is about. It will also favor the omniverous individual who rejoices in galloping from sale to sale, taking shots at them all.

Here is the forthcoming calendar, in so far as has been divulged to ANTIQUES:—

CALENDAR

(Sales to be held at galleries unless otherwise noted)

NEW YORK: THE AMERICAN ART GALLERIES, 30 East 57th St.
December 5, 6, 7, and 8 Memorial exhibition and sale of the collections of the afternoons and evenings late Hamilton E. Field, comprising a collection of over 1,000 Japanese and Chinese prints and paintings; early American and Colonial furniture, books, music, furnishings, etc. View commences November 30.

December 8 and 9
afternoons

The collection of Charles of London, consisting of French and English furniture, particularly that of the eighteenth century, brocades, velvets, needlework, stained glass, etc. View commences December 2.

December 13
afternoon

Early American and Colonial furniture, including specimens of Windsor chairs, Pennsylvania chests, silver, glass, etc. View commences December 8.

December 14, 15, and 16
afternoons

Artistic and personal property belonging to the late Lillian Russell, including a collection of Oriental rugs and Chinese porcelains. View commences December 11.

THE ANDERSON GALLERIES, Park Ave. at 59th St.
A portion of the library of the late Mrs. S. B. Durea.

December 1
evening

Collection of Oriental rugs from the stock of Mr. H. Michaclyan.

December 1 and 2
afternoons

Autographs from the collections of the late John B. Thacher.

December 4
afternoon

Collection of books and manuscripts from the libraries of Richard LeGallienne and others.

December 4 and 5
evenings

The Wilbur J. Cooke collection of early American furniture, glass, mirrors, and ship models.

December 5 to 8
afternoons and evenings

Library of the late Henry C. Sturges. Part II.

December 11 and 12
afternoons and evenings

December 14
afternoon and evening

Books from the libraries of Mr. John B. Merriam and the late F. W. Cornish.

December 15 and 16
afternoons

Early American furniture, glass, pottery, and rugs from the stock of a well-known dealer.

December 20 to 22

Books from the libraries of Mrs. B. K. Sondheim and G. T. Stevens.

CLARKE'S, 42 East 59th St.

Russian tapestry and objects d'art.

December 7, 8, and 9
December 16 to 23

Sale of French, English, Italian, and Spanish furniture.

Antiques Abroad

Dust from a Continental Whirl

By AUTOLYCOS

LONDON: From October to December the auction sales have bravely carried on. There has been nothing very exciting. The election has intervened. Lloyd George has at last proved too much for common sense, matter of fact Englishmen. Yet, for a long time, a quiet upheaval has been going on in England, and a steady stream of dispersals of art objects, the property of people who have never dreamed of coming "under the hammer," has been flowing toward the markets.

There is incalculable wealth in English country houses. There are centuries of accumulation of art objects, good and bad. From attic to cellar there is something to select from. When Lloyd George, some years ago, made his speech at Limehouse, a poverty-stricken district, he said that he was out to "rob the hen-roosts." He offered every malcontent a lighted match. From that day patricians have carefully taken a census of their art objects. Hence salesrooms have contained a great many minor works of art, of porcelain, of tapestry, and old English and French furniture. All this represents the weeding out by the old English county families and the nobility of possessions which they feel that they can spare without denuding their homes of finer treasures.

Present day catalogues run: "The Property of a Lady of Title." There is a shyness in selling, hence this anonymity.

On the other hand great and well known collections of noblemen and known connoisseurs come into the market with great *éclat*, and dealers come to London from the continent of Europe and from America to buy.

In November at Messrs. Sotheby's auction rooms "The Property of a Lady" included a fine Chippendale item, such as is rarely offered,—a pair of mahogany *Torcheres* on tripod supports finely carved, which modestly appeared under the hammer.

And so it happens in London that really fine masterpieces come and go almost unheeded. A fine display, the dispersal of a great collection, attracts buyers from the Continent. But it is in the half season that bargains are assured to real connoisseurs.

* * *

PARIS.—The bookstalls on the Quays have long been talked about and written about, and etchings and lithographs have been produced showing the bow-backed bibliophiles in search of their quarry. Personally I have found the Paris stall-keepers particularly keen and wary of allowing prints and old volumes to go at bargain prices. I hold the opinion that the stock has been sorted over by experts long before it comes to the French and cosmopolitan public on the Quays. In London there are the bookstalls in Farringdon Road and in Aldgate, but I have learned they are well sifted by the leading booksellers, and that some of them are merely the scourgings from well-known dealers.

It comes, therefore, as a piece of delightful news to learn that a collector has picked up on the Quays by the Seine something like a hundred proofs of David Lucas's mezzotints after Constable for twenty francs. What a bargain! I have

examined them and they are superb. They represent Suffolk landscape with scudding clouds, and the rich undulating country which Constable, the son of the miller made his own.



A CHIPPENDALE MAHOGANY TORCHERE (after 1760)

One of a pair recently sold in London. Note the very fine acanthus carving.



A GRANDFATHER CHAIR
Found in the English Provinces. Scrolled feet
in the French taste.

Constable saw the wind and the storm, and David Lucas faithfully translated him in rich velvety engraved prints.

* * *
AMSTERDAM.—I have looked in vain for fine seventeenth century armoires. Pictures in books of bur-

stood aside. Hence wonderful beakers and fine goblets where Germanic craftsmen had striven to emulate Murano and the Venetian glassworkers stood unheeded.

* * *

COPENHAGEN.—Here I found quite a lot of Russian art objects of a minor interest. The authorities in Russia have no little knowledge of art. They have retained their most valuable possessions. The fabulous jewels of the Russian court have been overhauled by Bolshevik experts and many have filtered into the European markets. Portable articles such as snuff boxes and jewelled ikons, are coming into Scandinavia. But the competition for supposed bargains makes them unavailable to the real collector. There is no poverty in Denmark and in Sweden, hence prices are above the normal.

* * *

THE ENGLISH COUNTIES.—Here are treasures. I illustrate what one finds. A grandfather chair, torn and tattered, with the influence of the early nineteenth century faintly observable in the back. I bought it and shall have it put in order after my own notions.

After a week's fishing in a village I obtained two chairs. One is a lover's chair, just E.H. the initials

ghers houses and old Dutch masters' interiors had led me to expect too much. The Dutch hold their possessions. There were innumerable Dutch brass objects offered for sale at auctions and elsewhere. But they were nearly all modern. Even in the villages in Holland it was almost impossible to retrieve a Dutch brass vessel at anything but an exorbitant price. As for Dutch Delft, of the older periods from the seventeenth century onwards, the whole country has been cleaned by dealers and collectors. There is hardly anything left except tourist trifles and sham antiques.

So great is the mesmeric influence of the word "antique" in Holland, that it seems almost impossible to maintain trade on legitimate lines. Fabrication of brass, of old furniture, and of old delft I found so rampant that I buttoned up my pockets in disgust. And these replicas are manufactured for the markets of the world. There are countless thousands of Dutch fabrications in America.

* * *

COLOGNE.—Here I found real connoisseurship and genuine value for the money. I secured a lovely necklace of iron, exquisite in design, like lace, for two pounds. These examples of old iron work are superb in artistry, and cannot be duplicated. There may have been a certain shame in robbing some German lady of her heirloom, but so it was, and the bargain offered was accepted. A lot of old German glass could have been secured at stupid prices, but everyone thought of the risk of transport and so all



A WAINSCOT CHAIR
Probably made in the middle of the seventeenth century. The arms, perhaps, a later restoration.

made by a village carpenter for his sweetheart.

Our other chair is a prize. It is of the days of Charles I. in its Jacobean carving, just 1630 to 1650. Undoubtedly the arms have worn away and the village joiner has been called in to repair the damage. His clumsy additions are observable.



A VILLAGE CHAIR
Jacobean in form. The cresting is unusual.

The Home Market

Antiques for Christmas Presents

By BONDOME



ALMOST every shop in the universe advertises "gifts of individuality." But when the would-be individualist penetrates their mysteries, he finds just about the same things in one place as in another. He begins to learn that to most folk, be they shoppers or shop keepers, individuality means merely the fashion of the individual moment—or two moments. It is quite apart from the attraction of an interesting and unusual

personality.

The fact is—in this day of articles multiplied by factory production, it is pretty nearly impossible to secure individuality except in such rare instances as the direct service of a master is procurable to transform a fragment of his thought into a bit of bronze, or marble, or colored canvas, or precious metal. That is generally out of the question. That is why I am convinced that, by and large, the only way to secure individuality in gifts—whether for Christmas or any other occasion—is to utilize antiques.

If they are of a sufficiently early period, the danger of duplication is negligible. If they are of good design, they are likely to represent something either made to order or made in quantity so small as to amount to much the same thing. And when offered as gifts, they have a faculty—by virtue of some magic unknown to me—of suggesting a devotion of personal thought such as no modern donation, however exclusive, can approach.

I had intended to expand this thought at some length this month in the *Home Market* and to append a succession of examples illustrated and described. Unfor-

tunately there is no room for such expansion. Almost all that I can say is: Seek the shops. You will be surprised at the variety of interesting things, and at the distance which your money will travel among them.

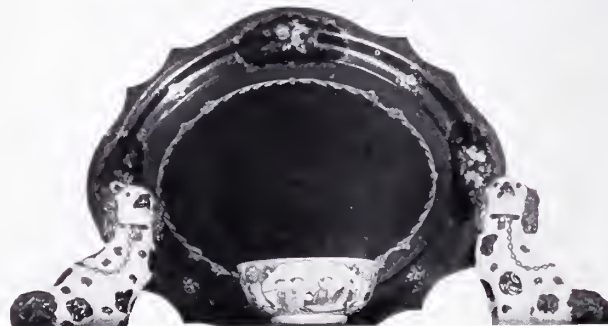
After any one has looked over a good collection of antique mirrors of plain walnut or mahogany, or of these woods decorated with a bit of gilded carving, or the old gilt mirrors, whether elaborate affairs richly carved from the days of Queen Anne and of the Georges', or simple late ones with columned frames enclosing a miraculous landscape, he will hardly again care for a shining modern affair, whose elaborations are of plaster. In some cases the old ones cost little more. Old mirrors are to be captured below the twenty dollar mark. These will be small and simple. If the purse will expand to and beyond the hundred mark, it will find a variety of excellent temptations all along the way.

Then there is metal ware. If some one wants a very beautiful Empire coffee pot in silver—French of Napoleon's time—I know where he can get it for a price which would defy modern duplication,—less than two yellow backs of a hundred each. In the same place is an eighteenth century pewter salt or sugar shaker of pewter, garlanded and medallioned. It suggests designs in both silver and porcelain. Nationality? I do not know. Price? Less than fifteen simoleons, whatever those are.

Sandwich glass, if you like that kind of thing, is procurable reasonably



A GRILL OF HAMMERED IRON
This might be used for a toaster



TWO CHAIRS AND A PAINTED TRAY

The chair on the left is perhaps more common than that on the right, but both are easily found. Try flanking a tray with Sheffield candlesticks instead of dogs.



MIRRORS FOR EVERY PURSE

These old ones cost little more than the modern variety.

enough, if cup plates are not insisted upon. The pictorial ones of these are expensive—too much so for any but the specialist, particularly in view of the fraudulent ones that are going about.

The rage for Sandwich has rather kept down the price of European glass. Here is the individualist's opportunity. Look over some of the colored and engraved Bohemian goblets and vases; examine some of the Waterford salts and the Waterford candelabra, and study the solid beauties of English cut compotes and decanters.

My own fancy has been struck by some examples of really old Bristol—eighteenth century when the struggle for true porcelain was on. It is not common. You will know it by its solid whiteness—like porcelain, and its simple painted decoration—almost in monochrome—again like porcelain. There are vases of this ware—with covers gone—that have the makings of entrancing chamber lamps, such as Sister Sue won't be able to imitate without some difficulty.

The exquisite colored porcelain figures and groups of Bow and Chelsea—or of the Continent—are rather expensive, though hardly more so than some more modern examples in similar wares. More within the limits of the average purse are the earthenware figures of Staffordshire. They are less well modelled than their aristocratic contemporaries and somewhat less subtle in color, but though they often depict gods and goddesses



COPPER AND SILVER BOWLS

These are rivals of the work done by early American silversmiths.

as well as every day folk, they are really closer to our understanding.

In the way of oddments, why not for the state chamber a blown flask of dark glass and the wood mount which held it upright on the bedside table of the nabob who went to Bath and there imbibed the waters of that famous resort? I have never seen but one of these. And for serving something strong and quantitative and hot on a cold night, there are eighteenth century rummers looking like huge tea pots.

Miniatures, enamels, Tassie impressions and portraits, bits of needle work, odd gems and really ancient cameos, jewelry made before the day of expressing beauty with a steel die, crystal whose lustre is brighter for its age, mirrors whose dulled surface conveys a pleasant sense of quietness, silver trays, individual dishes, the one perfect piece of furniture,

the choice is endless, but the appeal of each thing specific and clear. For individual gifts, anyway, buy antiques.



A RED GLAZE POTTERY JAR

These make very handsome lamp bases.



EARLY STAFFORDSHIRE FIGURES

These are less well modelled than their contemporaries of Bow and Chelsea, but are nearly as interesting and are less expensive.

Current Books and Magazines

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department

THE NEXT-TO-NOTHING HOUSE. By Alice Van Leer Carrick. Boston: The Atlantic Monthly Press; 252 pages, 60 illus. Price, \$2.50.

"I BELIEVE that making a home should be a matter of both leisure and affection; lacking either quality, people get a roof over their heads—an address, but nothing else." That statement in the *Prologue* of the *Next-to-Nothing House* is really the text of a series of personally conducted visits to and through the various rooms of a tiny cottage house whose furnishing represents the developing taste and opportunity of the years following a housekeeping enterprise bravely undertaken when "we were inconveniently poor."

It would, indeed, be difficult to discover a domestic motto more compact, more truthful, or more adequately expressed. Its phrasing is that of one who, having undergone experience common to the great majority of us, is blest with the gift of sympathetic understanding and appealing expression. Her way of coming down to the level of her audience, of avoiding pedantry—or the appearance of it—of sharing her enthusiasms as well as her knowledge, of admitting her doubts and confessing her errors, makes Alice Van Leer Carrick and her writing dear to the hearts of collectors, would-be collectors, and those folk who have naturally come into heirloom possessions.

In her particular next-to-nothing house, however, the author starts with an advantage not vouchsafed to every ambitious young housekeeper who is inconveniently poor. From the outset her dwelling possessed flavor: a mingling from elusive sources, the perfume of old-fashioned lilacs, the odor of venerable pines, the aroma of ancient and honorable tradition, and the mustiness of a dirt cellar and time-powdered underpinnings. There is bitterness as well as sweet in the composition of that flavor; but without some bitterness there is seldom flavor. It becomes as essential to quality as peat smoke in Scotch whiskey. An eighteenth-century cottage which has housed the student Webster, sheltered the birth of the founder of Wellesley College, sustained, with excellent provender, some generations of latter-day undergraduates, and survived an addition designed with that barbaric disregard of fitness which is the special prerogative of institutions dedicated to the higher life,—such a house affords a milieu for next-to-nothing furniture unapproachable by a modern Colonial with flapping dormers in the roof and brick veneer below.

It seems, in fact, to demand for its inward completeness a genial admixture of style and periods, suggestive, somehow, of the admirations of successive dwellers within its walls, just as the aged walls themselves occasionally seem to emanate thoughts, feelings, impressions—sometimes even voices—that have penetrated and charged their substance through long family cycles of happiness and pain. And, the demand recognized, such a place extends an all-embracing, all-unifying hospitality to whatever decorative waifs and strays—whether their origin be lofty or obscure—may seek its sanctuary.

The *Picture-Post-Card House* of the first chapter is, therefore, the kind of house which may, by thought and judicious selection, develop into a *Next-to-Nothing House*. Thereafter follow more chapters dealing with the place in detail. If the process were one of description, it would probably be as dry as it sounds; if it were one of exposition its desiccation would be insupportable. But it is neither of these things. The reader is conducted, personally and quite confidentially, from room to room; initiated into the special mysteries of each one's special problem, and entrusted with its solution in terms of method and cost. He becomes not the object of a didactic monologue, but an accepted friend and confidant, a sharer in perplexities and triumphs. So he finds his own processes

of judgment stimulated and, whether he agrees or disagrees, he remains alert, interested, and happily disposed.

Nor is too much left to the imagination. The *Next-to-Nothing House* is fully illustrated—sixty-two plates among two hundred and fifty pages. The pictures are as frank as the text. In none of them is there evidence of dressing up for company. In this house what can be used is used. The choice and the rare hobnob with that which is not much of either. For in this mobiliary democracy the advantages of environment quite offset inadequacies of heredity, if any there be.

A book like this may offer little food for the superior-minded connoisseur, little perhaps to that least happy of collectors, the person who has the money to purchase whatever may please a flitting fancy. Both are in the way of being a little dehumanized; and our book is a very human book, full of cheerful philosophy, of courage, of good-will; full, too, of those unpremeditated literary allusions that betray wide reading, comprehended. Out of these characteristics is woven an enveloping veil of romance through which we obtain our glimpses of an American household, established in inconvenient poverty and wrought slowly into completeness through passing years. That is the history of the majority of households. The problems of the next-to-nothing house are, at one time or another, the problems of most houses. It is safe to prophesy that the solutions of Alice Van Leer Carrick as recounted in her latest book will find many ardent emulators.

For the benefit of these, however, there should be appended a word of warning. There is often a wide difference between values and prices. The bargains cited in the *Next-to-Nothing House*, if accounted for in terms of hours spent in searching, of gasoline and motor tires, or of rural horse flesh, would take on a new and less alluring significance. Such items of expense, however, must needs enter into the calculations of the dealer. What costs, in the mere act of transfer, but a few cents, may represent many dollars of outlay.

And, again, it is easy, under the spell of a romantic fascination, to make the mistake of assuming that whatsoever is old, or seems old, is worth buying or preserving. Nothing could be further from the truth. One function of any period of civilization is to create junk for the next. Out of the sifted junk emerges the worthwhile antique. But it often requires great restraint to await the emergence.

The disciple of next-to-nothing, therefore, will need to keep his thinking clear, and his observation keen, if he hopes to buy not only inexpensively but well. And neither thought nor observation will avail him without sound knowledge. Even thus twice armed, he will do well if he succeeds in maintaining a reasonable average in his purchases. In short, collecting, whether for purposes of display or of actual use, is a sport for neither the careless nor the uninformed.

The syren urge of the *Next-to-Nothing House* will lead many into its pathway:—and rightly and joyfully is this so. But all such should bear in mind that the book offers rather a starting point than a guide; an analysed record of one person's exceptional experience rather than a promise of general expectation. That, in part, is what makes it unusual, and within its unique but purposely restricted field—exceptionally valuable.

HOME LIFE IN COLONIAL DAYS; CHILD LIFE IN COLONIAL DAYS; STAGE COACH AND TAVERN DAYS; SUN DIALS AND ROSES OF YESTERDAY. Four volumes in all. By Alice Morse Earle. New York: The Macmillan Company. Price, \$2.50 each.

IN reprinting these four books the Macmillan Company has done a valuable service for collectors of many kinds of antiques, for students of our Colonial period, and for all those who

love to read of old days and ways. Mrs. Earle unites a wealth of knowledge in her field with a charm of style which gives her pages a rare combination of information and readability. One "feels the grace of that distant place," the charm of that old platter; one sits with the driver on the clattering stage coach, and sniffs the roses around the sun dial in the old garden. Yet she is never sentimental, never glosses over the discomforts of old ways, nor erects our forefathers into plaster saints. Indeed, her sense of human foibles and characteristics is of the keenest, and her pages abound in glimpses of entertaining personalities,—divines, children, Indians, ladies, tavern keepers,—all as clear cut as silhouettes. There is a Stevensonian touch in these. Indeed, one feels that R. L. S., himself, would have enjoyed these books, especially the *Stage Coach and Tavern Days*, for he "liked a story to begin with a wayside inn toward the close of 17—," and the terms, "post-chaise," "the great North road," "ostler and nag," sounded like poetry in his ears.

With this readability goes a large amount of fact and a considerable range of subject. Making allowance for the changes in places and things mentioned since the books were written, twenty-odd years ago, and for new light thrown by more recent studies—neither very great—one can depend on Mrs. Earle's knowledge. She is a student, accustomed to test her facts, and chary of drawing inferences from insufficient data. To the first-hand knowledge of New England ways, things, and traditions, obtained in her girlhood in Massachusetts, her years of residence in New York have added familiarity with those of the Middle Colonies. She also uses considerable material from the South.

The pictures alone, four hundred or more to each volume, make the books invaluable. All sorts of household gear, primitive and elegant,—costumes, portraits, old prints, schoolbooks, advertisements, signboards, vehicles, sun dials, and flowers,—are shown, to say nothing of old houses. The text describes the things pictured and a host of others, and puts them in their proper setting of time and place. It also, to a considerable extent, relates them to their predecessors and shows the course of their development. American things likewise are often given their proper relation to things in Europe.

This is especially true in *Sun Dials and Roses*, which deals fully with the comparatively few old American dials, but gives much more space to the far more numerous and varied English, Scotch, and Continental examples. Such chapter headings as *Classification of Sun Dials*, *Construction of Sun Dials*, *Portable Dials*, *Noon Marks*, *Spot Dials*, *Window Dials*, *the Sun Dial as an Emblem*, show how Mrs. Earle has gone into the science and history of the subject; as others, the *Charm and Sentiment of Sun Dials*, *Symbolic Designs*, *Mottoes*, *the Setting of Sun Dials*, and *Our Grandmother's Roses*, show her appreciation of a delightful garden art. Only one chapter, the last, deals with her own experience as a collector, and it ends on a most amusing note, showing the expert taken in by that wayside pest, the farmer who sells his one relic every week.

All who love gardens will enjoy the sun-dial book, and all who love the open road will delight in *Stage Coach and Tavern Days*. So will students of the development of our national life. We are told how in the earliest days of the Colonies, New England town authorities induced men to undertake tavern keeping by extra grants of land privileges, and then made amusing modern raids on the taproom when its frequenters became too noisy. The important place in local affairs held by innkeepers as time went on is shown, the development of roads, of freight and passenger traffic, and of the postal service up to the early days of the railroad, with interesting comparisons with conditions in England. Some forty-five pictures of old inns are given, over thirty of signboards, and many of vehicles, from the two-wheeled "one hoss shay" to the huge Conestoga wagon. Collectors of jugs and tankards will find pictures to interest them, also. As for good stories, the pages are full of them.

The volumes on *Home Life and Child Life in Colonial Days* have such chapters as the *Kitchen Fireside*, *Foods*, the *Serving of*

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DROP LEAF BANDY LEGGED DUCK FOOT TABLE—open 4' x 4', closed 15" x 4'

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HEPPLEWHITE MAHOGANY SERVING-TABLE, narrow inlay in legs, round drawer and top, original brasses on drawer, top about 18" x 28".

MAHOGANY PEMBROKE TABLE, drawer, original brass, stretchers missing, easily replaced.

CHERRY PEMBROKE TABLE, no drawer.

SIX-LEGGED DROP-LEAF CHERRY TABLE, square tapered legs.

Many MAHOGANY DROP-LEAF TABLES.

LADDER-BACK RUSH-SEATED ARM-CHAIRS, ROCKERS; many other chairs, all styles.

SNAKE-FOOT BIRD'S-NEST TABLE, tip and turn top, about 26 inches diameter.

BLANKET CHEST, white wood.

CURLY MAPLE LINEN CHEST, two parts, three drawers at bottom, original brasses, about 4 feet wide by about 7 feet high, at present painted red.

FIVE-LEGGED DROP-LEAF TABLE, one leaf; drawer at opposite side; top, one piece pine, about 30 by 4 feet; base, oak painted brown.

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Meals, Light, Spinning, Weaving, Needlework, Schools, Games, and the range of subjects treated is still greater. For Mrs. Earle has a way of giving, as illustration to one subject, bits of information on another, thus affording the reader that sense of picking a treasure in an unexpected place which is so dear to the "antiquer." The student of most of the things treated in these books may find elsewhere volumes on the subjects here handled in chapters; but he may find here backgrounds, sidelights, and pictures that the fuller treatises may lack.

It is, however, to the general student, collector, or dealer, rather than to the specialist, that these books will prove most useful. They are capital books for the novice, for they are surveys of the general field. They open continual new vistas of interest and constantly tempt to further study. One wants to read the old diaries, letters, and memoirs quoted, to visit the historic collections which house many of the articles pictured, and to see many more examples of whatever interests one most. As for the number of people who have been and are to be led into collecting by these seductive pages, who knows what their total may be? Mrs. Earle is as liberal with giving dates, places, and authorities as is consistent with readability. More in the text would bristle. But one seeks in vain for a satisfactorily full bibliography at the end of each volume. The indexing, however, is very complete and adequate.

Antiques in Current Magazines

CHINA

DANISH PORCELAIN AND ITS ARTISTS IN THE EIGHTEENTH CENTURY. Victor P. Christensen, in November *The Connoisseur*. With excellent illustrations.

THE FINE ART OF CHINA. Jessie Martin Breese, in *Country Life* for November. A general article, with illustrations.

THE MAIOLICA OF OLD MEXICO. Gardner Teall in November *House and Garden*. A short article, with illustrations, describing the ware made by descendants of sixteenth century Spanish potters.

FURNISHINGS

OCCASIONAL CHAIRS. A. T. Wolfe in November *House and Garden*. Two pages of illustrations with brief text.

DECORATIVE GEOGRAPHY. Harold D. Eberlein in *Country Life* for November. Four pages with illustrations, describing the use of ancient maps as a modern decorative feature.

METAL

SOME LIGHT-HOLDERS OF THE PAST. F. Gordon Roe in November *The Connoisseur*. Candlesticks and their history, with three illustrations.

THE HARDWARE ON YOUR FURNITURE. W. W. Kent in *Good Furniture* for November. The continuation of a series of articles by this same author. This, the seventh, deals with early American hardware.

MISCELLANEOUS

COLLECTING OLD WATCHES. Walter A. Dyer in *Country Life* for November. A history of watch collecting and collectors with illustrations.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence.

LECTURES

BOSTON, MASS.

The Boston Public Library.

Free Thursday Lectures

December 21 at 8 P. M. "Luca della Robbia," by Charles T. Carruth.

December 28 at 8 P. M. "Stained Glass as an Artist's Medium," by Charles J. Connick.

The Museum of Fine Arts.

Wednesday conferences. (Tickets may be had on application to the Department of Instruction) *December 6, 13, and 20 at 3 P.M.* Lectures on Egyptian Art, by the acting librarian.

Free Sunday lectures.

December 3 at 3 P.M. Miss Helen Chapin on Chinese and Japanese Art.

December 3 at 4 P.M. Mr. Joseph Lindon Smith, "Excavations in Egypt."

December 10 at 3 P.M. Mr. F. H. Chase, "The Significance of Greek Vases."

December 10 at 4 P.M. Mr. Henry L. Seaver.

December 17 at 3 P.M. Dean W. M. Warren on French Architecture.

December 17 at 4 P.M. Mr. W. H. Kennedy on Greek terra-cotta statuettes.

CLEVELAND, OHIO.

The Cleveland Museum of Art.

December 1. "Sculpture and Modern Tendencies," by Gutzon Borglum.

NEW YORK CITY.

The New York Historical Society, 170 Central Park West.

December 5. "Early American Windmills, the Colonial Motor," by F. H. Shelton.

EXHIBITIONS

During March there is planned an unusual exhibition of dolls at a well known book-store in Boston.

This exhibition, perhaps the first of its kind, is to represent, in a way that will appeal to children, the home life of our ancestors. It will contain examples of European and American dolls of the eighteenth and nineteenth centuries, together with their wardrobes, kitchen utensils, and furniture, should they chance to own any.

If there are any readers of ANTIQUES who possess dolls that they would care to lend to this exhibition, a letter to Miss Bertha Mahony at 270 Boylston Street, Boston, will bring quick response. All such dolls will be tenderly cared for, and returned to their proper owners after the exhibition.

The Collector's Biographical Dictionary

Compiled by WALTER A. DYER

(Continued from October ANTIQUES)

IVES, JOSEPH, CHAUNCEY, AND LAWSON. Clock-makers in Bristol, Conn., in the early nineteenth century.

JACKSON, JONATHAN. A Boston manufacturer of brass and copper utensils in the first half of the eighteenth century.

JARVES, DEMING. Founder of the glassworks at Sandwich, Mass., in 1825. A year or two later he made the first American pressed glass.

JENKS, JOSEPH. In 1630 he established the first American iron foundry at Lynn, Mass.

JEROME, CHAUNCEY. (1793-1870.) One of the famous group of Connecticut clock-makers, an apprentice of Eli Terry. He started in business for himself in a small way in 1818 and built up a large trade in Bristol and New Haven.

JOHN OF PADUA. An architect and designer whom Henry VIII imported with other artists and artisans from Italy about 1544. He was a factor in the early Renaissance movement in England, but little is known about his life.

JOHNSON, THOMAS. A wood carver and furniture designer of the Chippendale school, who published books of designs in 1750, 1758, and 1761, showing picture frames, candelabra, etc., in extreme Rococo styles.

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JONES, INIGO. (1573-1652.) The father of the classic revival in English architecture, the dictator of style during the reign of Charles I, and the pioneer in that movement of which later classic revivals in architecture and furniture were the result. Born in London in the Golden Age of Elizabeth, he was early apprenticed to a joiner, and later developed an aptitude for drawing and design. He studied in Rome and Venice and later enjoyed royal patronage. In 1622 he completed the new Banqueting House at Whitehall in the Palladian style. Between that date and the Civil War he designed and erected many new buildings, public, semi-public, and private.



INIGO JONES

JONES, WILLIAM. An English cabinet-maker of the early Georgian period, who published a book of furniture designs in 1739.

KAUFFMAN, ANGELICA. An artist responsible for some of the finest decorations on Adam and Sheraton furniture. She was born in Italy in 1741, went to England in 1765, married there, and returned to Italy in 1781.

KENT, WILLIAM. (1684-1748.) An English architect and designer. The forerunner of Robert Adam in the classic revival.

LAMERIE. A famous English silversmith, whose name has been given to the period of ornamental silverware, Rococo in type, from 1714 to 1727.

LANGLEY, BATTY. An English architect and designer, born 1696. With Thomas Langley he published, in 1739, a *Treasury of Designs*.

LANGLEY, THOMAS. A contemporary and imitator of Chippendale, famous for his pier-tables and consoles.

LE ROUX, BARTHOLOMEW. A French Huguenot silversmith, who worked in New York in the seventeenth century. He was succeeded by his son Charles.

LITTLER, WILLIAM. Established the Longton Hall pottery in 1752.

LOCK, MATTHIAS. An English designer of the classic school, forerunner of Adam and Sheraton, who published his first book of designs in 1752. In 1769 he published an important book of plates showing chiefly mirror-frames, girandoles, and tables.

LYMAN, ALANSON. A lawyer of Bennington, Vt., who, in 1848, formed a partnership with Christopher Weber Fenton for the manufacture of pottery.

MANWARING, ROBERT. An English Georgian cabinet-maker of the Chippendale school. In 1765 he published a book of designs, *The Cabinet and Chairmaker's Real Friend and Companion*.

MAROT, DANIEL. (Circa 1661-1720.) The most prominent figure of his time in the development of English furniture styles. Born in Paris, of a family of French craftsmen and designers, he became imbued with the spirit and technique of the Louis XIV period. Being a Huguenot, he fled from France in 1685 and worked for a time in Holland, where his work was somewhat modified by the Dutch influence. In 1689 he was brought to England by William III as royal architect and Master of the Works. He designed many interiors and much furniture, and published books of furniture designs which show marked Louis XIV characteristics.

MAYER, THOMAS. A Staffordshire potter of the late eighteenth century, who made the plates bearing the coats of arms of the American States.

McINTIRE, SAMUEL. A Salem architect, builder, and wood-carver whose work was locally predominant between 1782 and 1811 and is regarded today as among the finest examples of post-Colonial architecture. He followed in the footsteps of Sir Christopher Wren and the Adam brothers, and his interior woodwork, particularly, represented the best classic taste of the day in this country.

MINTON, THOMAS. An English potter who started a factory at Stoke-on-Trent in 1791 and added porcelain to his output in 1796. He died in 1836, after being succeeded by his son Herbert, also a famous potter.

MORRIS, WILLIAM. (1834-1896.) A poet who, with Edward Burne-Jones and others, founded the pre-Raphaelite school of decorative art which did much to improve public taste in England during the Victorian period. He was a true craftsman and a designer of furniture and decorations embodying genuine artistic ideals. In 1861 he founded a firm of decorators and manufacturers known as Morris, Marshall, Faulkner & Co.

MUDGE, THOMAS. (1715-1794.) A famous London clock- and watch-maker.

MULLIKEN, SAMUEL. A clock-maker in Newbury, Mass., about 1750. He was succeeded by his son Jonathan and his grandson Samuel.

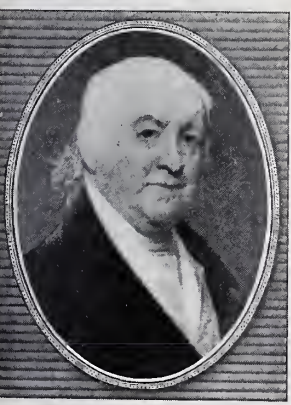
NEESZ, JOHANNES. One of the Pennsylvania German potters of the early nineteenth century who manufactured considerable quantities of sgraffito and slip-decorated ware. His pottery was near Tyler's Point, Montgomery County, Pa.

NORTON, CAPTAIN JOHN, and WILLIAM. These two brothers moved from Sharon, Conn., late in the eighteenth century, and started the manufacture of red earthenware in Bennington, Vt. About 1800 they added stoneware to their product. In 1828 they were succeeded by Luman and Julius Norton, son and grandson of John. In 1846 Julius Norton formed a new partnership with Christopher Weber Fenton and Henry D. Hall and began the manufacture of the ware now known as Bennington.

PHYFE, DUNCAN. (Circa 1757-1854.) A Scotch cabinet-maker who came to America when a youth and built up a successful business in New York. In many respects his was the finest work ever produced in America. It was splendidly constructed of the best grade of San Domingan mahogany and was enriched with carving of the most delicate and refined type. He developed a style distinctly his own, based at first on Sheraton and later modified by the American conception of the French Empire. Phyfe was a master of line and proportion as well as of carving, and the elements in his furniture which were original, rather than the adaptations, form its chief claim to distinction. After 1830 his designs were debased by the popular demands of the time.

PINCHBECK, CHRISTOPHER. (1670-1732.) A celebrated clock- and watch-maker of London and the discoverer of the alloy of metals which is known by his name.

QUARE, DANIEL. (1648-1724.) A famous maker of clocks and watches in London.



PAUL REVERE

REVERE, PAUL. (1735-1818.) Paul Revere, the Boston patriot of Revolutionary fame, was a silversmith, engraver, and manufacturer of gunpowder, church bells, and rolled copper—a most versatile man. His silverware, which was equal in artistic quality to any produced in America, is valued more highly today than that of any other silversmith. He was born in Boston, of French Huguenot lineage, and lived there all his life. His father was also a silversmith, and, on his death, Paul, at the age of nineteen, took charge

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of the shop. His business was somewhat interfered with by his Revolutionary activities and his later industrial enterprises, but until his death he conducted the most fashionable establishment in Boston. His work is distinguished by exquisite beauty of design and workmanship, his style being based on that of the English silversmiths of the eighteenth century.

RICHARDSON, G. An English designer and decorator of the Adam school, particularly noted for his Pompeian treatments. He published books of designs for interiors in 1776 and 1816.

RIDGWAY, JOHN AND WILLIAM. Staffordshire potters of the early nineteenth century. They produced the *Beauties of America* series.

RITTENHOUSE, DAVID. (1732-1795.) A clock-maker, scientist and prominent citizen of Philadelphia, who made a number of famous clocks.

SANDERSON, ROBERT. One of the earliest silversmiths in New England. He came from England in 1638 and became the partner of John Hull.

SAVERY, WILLIAM. (1722-1787.) A Philadelphia cabinet-maker who specialized in mahogany and walnut for the well-to-do of his period. He was one of the three or four Americans of that time whose work deserves to rank with that of their English contemporaries. Though his designs belong, in general, to the Chippendale school, they exhibit much originality in detail and a keen native sense of proportion.

SHEARER, THOMAS. A partner or employee of Hepplewhite, of whom little is known. He was the author of most of the designs in *The Cabinet-Maker's London Book of Prices and Designs*, published for the trade in 1788. He was the originator of the sideboard which Hepplewhite and his successors developed.

SHERATON, THOMAS. (1751-1806.) The last and, in some respects, the greatest of the Georgian cabinet-makers and furniture designers. He was a man of genius and an interesting erratic character. He was a poor business man, who made many enemies, and he died in want, but his exquisite taste in furniture design of the more chaste and delicate sort has never been surpassed. He probably never made any great amount of furniture himself, but his books of design, of which he published several between 1791 and 1806, were widely copied, and so influenced popular taste as to postpone nineteenth-century decadence for some years. His work represented a reaction from Rococo and the culmination of the classic spirit introduced by Robert Adam. With the exception of the grotesque designs of his last years, it was characterized by lightness, elegance, restraint, and great beauty of proportion and decoration.

SOWER (OR SOUERS), CHRISTOPHER. A German clock-maker who made tall eight-day clocks of good quality in Germantown, Pa., after 1730.

SPINNER, DAVID. A potter from before 1800 until about 1811, in Milford Township, Bucks County, Pa., who enjoyed considerable local fame. He made some of the most interesting examples of Pennsylvania German pottery now in existence.

SPODE, JOSIAH. (1733-1797.) Founder of the Spode potteries at Stoke-on-Trent, England. His son, Josiah the second (1754-1827), greatly enlarged the scope of the pottery and increased the popularity and excellence of its product, in partnership with William Copeland. They manufactured high-grade porcelain. A third Josiah Spode carried on the business until his death in 1829. The ware is marked "Spode" or "Spode-Copeland."

SPRIMONT, NICHOLAS. The famous manager of the Chelsea pottery from 1749 to 1769.

STEVENSON, ANDREW AND RALPH. Two Staffordshire potters of the early nineteenth century who made plates, etc., printed with American views.

STIEGEL, HENRY WILLIAM. (1729-1785.) "Baron" Stiegel was an eccentric character who, in Manheim, Pa., manufactured glassware, which has of late been eagerly sought for by collectors. He was also an ironmaster and town builder. He was born near Cologne and came to this country in 1750. He first made stoves at Elizabeth Furnace, and, by 1760, had become rich and prosperous. He led a life of feudal grandeur and ostentation until ill fortune came upon him. He started his glass making in 1765, importing skilled workmen from Germany and England. He landed in the debtors' prison in 1774 and spent his remaining years in poverty. His glassware, which was German in type, was of extraordinary excellence and beauty and of great variety.

STUBBS, JOSEPH. A Staffordshire potter of the early nineteenth century, who made American views.

SWAIN, ABRAHAM. An English furniture designer who published a book of drawings in 1745.

SYNG, PHILIP. (1676-1739.) A Philadelphia silversmith. He was succeeded by his son Philip (1703-1789), who was a personal friend of Benjamin Franklin.



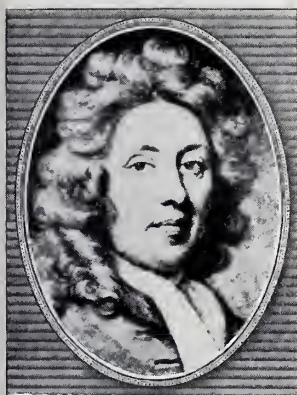
ELI TERRY

TERRY, ELI. (1772-1852.) One of the most famous of the Connecticut clock-makers. He worked during the greater part of his life in Plymouth, Conn., and developed the cheap clock with wooden works.

THOMAS, SETH. (1785-1859.) An apprentice of Eli Terry, Seth Thomas became, early in the nineteenth century, the most prosperous and successful clock-maker in Connecticut. He made brass-movement clocks in Plymouth Hollow, which later became Thomaston.

TJOU, JEAN. A Frenchman who, as designer of the ironwork of St. Paul's, Hampton Court, and many private mansions, exerted an influence over the development of decorative and applied art in England. Little is known of him save that he was born in France, was a contemporary of Grinling Gibbons, and worked under Sir Christopher Wren. *A New Book of Drawings Invented and Designed by Jean Tijou*, decidedly Louis XIV in feeling, was published in London in 1693.

TOFT, THOMAS. One of the first makers of English slip-decorated pottery at Wrotham in the seventeenth century.



THOMAS TOMPION

TOMPION, THOMAS. (1638-1713.) "The father of English watch-making," and watch- and clock-maker to Charles II, and William and Mary. He invented many improvements in watch mechanism. His clocks and watches today are very rare and valuable.

TUCKER, WILLIAM ELLIS. The maker of the first American porcelain worthy of note. He began experiments about 1825 in a small kiln in Philadelphia. His business grew rapidly. He made a great variety of ornamental and domestic ware, some of it in imitation of

Sevres. He died in 1832, and was succeeded by his partners, Judge Joseph Hemphill and Thomas Tucker, who established the American China Manufactory.

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TURNER, JOHN. (1762-1786.) A follower of Wedgwood, who made excellent jasper and basaltes. He was succeeded by his sons John and William.

VAN BRUGH, CAROL. A Dutch silversmith who settled in New York in the seventeenth century.

VAN DYKE, PETER. A silversmith of the first part of the eighteenth century. He was a native New Yorker of Dutch descent and a craftsman of artistic gifts, surpassing those of most of his contemporaries. He was succeeded by his son Richard.

VERNON, SAMUEL (1687-1737.) A famous silversmith of Newport, R. I., who produced a large quantity of ware of superior quality.

WALL, JOHN. The originator of the Worcester pottery in 1751.

WEBB, JOHN. An English architect, following Inigo Jones, who kept alive the Palladian traditions until the coming of Sir Christopher Wren.

WEDGWOOD, JOSIAH. (1730-1795.) The most famous of English potters, a successful innovator and a true classicist. His artistic creed was much the same as that of Robert Adam. His pottery was, unquestionably, the finest that England ever produced, in workmanship, design, material, and color. He was also a man of great business ability and public spirit. He came from a family of Staffordshire potters, and, in 1744, was apprenticed to his brother Thomas. In 1754 he was taken into partnership by Thomas Whieldon of Fenton Low (q. v.). In 1759 he opened his own works in Burslem. The factory was enlarged and the business extended until, in 1773, Josiah and his cousin Thomas removed to Etruria. In 1768 he formed a partnership with Thomas Bentley, who handled the business end. Wedgwood made many improvements in the pottery of his time, both in material and in design. He introduced queen's ware, black basalt, jasper ware, and many other kinds. He employed some of the best designers of the day, including John Flaxman. Besides the ordinary forms of pottery, Wedgwood produced a notable variety of plaques and medallions. The influence which he exerted on the general trend of artistic taste and appreciation of England can hardly be overestimated.



JOSIAH WEDGWOOD

WHIELDON, THOMAS. An English potter of Stoke-on-Trent who was in business from 1740 to 1780. He introduced interesting tortoise-shell and agate wares. Josiah Wedgwood became first his apprentice and then his partner. About 1750 Whieldon was known as the best potter of his day.

WILLARD, AARON. (1757-1844.) Next to his brother Simon, Aaron Willard was the most famous of the Massachusetts family of clock-makers, and in a business way he was the most successful. He moved to Boston about 1790 and there made tall and shelf clocks and later banjo clocks, gallery clocks, and regulators. His business was carried on after 1823 by his son Aaron, who originated the lyre clock and other forms.

WILLARD, BENJAMIN. (1743-1803.) One of the famous family of Massachusetts clock-makers. He worked in Grafton, Lexington, and Roxbury.



SIMON WILLARD

WILLARD, SIMON. (1753-1848.) Simon Willard's clocks are perhaps more highly valued than those of any other early American clock-maker. He was in business in Roxbury, Mass., from 1780 to 1839. He invented many improvements, and, in 1801, began the manufacture of the timepiece popularly known as the banjo clock. He also made many shelf clocks, tall clocks, and public clocks. His so-called presentation clocks are remarkable for their ornamental beauty and are highly prized by collectors.

WINSLOW, EDWARD. (1669-1753.) A prominent Boston silversmith, whose work rivals that of Paul Revere. His mark was a shaped shield containing the initials "E. W." above a fleur-de-lis.

WISTAR, CASPAR. Founder of the glass works at Alloywaystown (later Wistarburg), Salem County, N. J., in 1739. The business was continued by his son Richard until 1781.

WOOD, AARON. Member of a famous family of English potters. He succeeded Ralph Wood in business about 1770. He is said to have invented cream ware.

WOOD, ENOCH. (1759-1840.) A son of Aaron Wood, the elder, and a well-known Staffordshire potter. He was known chiefly for his excellent portrait busts and was one of the first of the Staffordshire potters to use American subjects for the American market. His favorite border was a pattern of seashells.

WOOD, RALPH. (1715-1772.) An elder brother of Enoch Wood, who was closely associated with Wedgwood until 1766. In 1754 he opened works of his own in Burslem and became famous for his mantel ornaments and tortoise-shell wares. He was succeeded by his brother Aaron and his son Ralph (1748-1795), who designed many of the famous cottage ornaments bearing the Wood mark. Ralph Wood is known as the earliest and best of the Staffordshire modelers.



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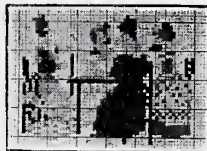


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COLONIAL SHELF CLOCKS, reasonable prices; photo on request. A. M. HERRIMAN, 5 Prospect Street, Gloversville, N. Y.

PRISMS, BOBECHEs (with hook for prisms), in crystal, sapphire blue, amber, annagreen, amethyst, purple, red; star prisms, Colonial English prisms on hand. BOKIEN'S ANTIQUE CURIOSITY SHOP, 80 Munroe Ave., Rochester, New York.

DIXON TEAPOT (pewter); Leonard Reed & Barton teapot (pewter); corner cupboard, maple, good condition, original glass in door; Hutch table, 4 feet diameter, maple base, pine top. No. 247.

STRAIGHT BACK CLAW FOOT SOFA, seat 72 inches x 22 inches, \$200.00. Mahogany love seat, \$60.00. Pair mahogany ottomans Ogee frames, \$40.00. Mahogany card table, lyre base, \$65.00. Pair three-branched girandoles, three-section prisms, double marble base, \$75.00. Pair Staffordshire dogs, right and left, 13 inches high, \$35.00. Four vaseline yellow Sandwich glass candlesticks, petal tops, loop base, set \$38.00. *Ages of Man and Woman* Currier prints, original frames, pair, \$23.00. Brass fireplace set, fender, claw feet andirons 32 inches high, shovel, tongs, poker, \$100.00. M. SCHUYLER MACLEAN, Box 503, Lenox, Mass.

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OLD MAHOGANY, CURLY MAPLE, STENCILED CHAIRS, ottomans; footstools; prints;

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Henceforth ANTIQUES will maintain this COLLECTORS' GUIDE listed alphabetically by states. The charge for each insertion of a dealer's address is \$2.00. Longer announcements by dealers whose names are marked* will be found in the main advertising columns. Contracts for less than six months not accepted.

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*FARMINGTON STUDIOS, Farmington—Gen. line.

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*NELLIE SPRAGUE LOCKWOOD, 9 Westport Avenue, Norwalk—General line.

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*HO HO SHOP, 673 North Michigan Boulevard, Chicago—General line.

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*TREE GIFT SHOP, 613 North State Street, Chicago—General line.

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MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick—General line.

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*ANDERSON, CARPENTER & RUFLE, 30 Boylston Street, Cambridge—Repairers and general line.

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*BLUE HEN ANTIQUE SHOP, Harrison Street, Lowell—General line.

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*BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston—General line.

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well—General line.
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A MONTHLY MAGAZINE
for COLLECTORS &
AMATEURS

VOLUME II
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Birthday Thanks & Holiday Greetings

ON birthdays it is more blessed to receive compliments than to indulge in self-glorification. ANTIQUES, therefore, wishes merely to advise its friends that, with this December number, it completes its *second volume* and, hence, the *first year* of its existence as a magazine.

ANTIQUES *came into the world* with a considerable heritage of worthy ambitions and high ideals. Twelve months have not seen all the ambitions realized or many of the ideals shattered. The former circumstance is attributable to inward failings; the latter to an unexampled warmth of welcome and loyalty of support on the part of the public.

It thus seems appropriate that this first birthday should be signaled by a word of very sincere thanks to contributors, readers, and advertisers, whose generosity of thought and deed has glorified the task of publishing, with the aura of friendly personal helpfulness.

ANTIQUES *regrets* that with a subscription list that has increased seven-fold from the initial group, it has not been able to supply all its more recent subscribers with the complete files which they have a flattering way of requesting.

The first number, that for January, 1922, is out of print and, apparently, unobtainable. Of the other numbers of Volume I, there remain perhaps 100 sets. Some numbers of Volume II show signs of running short. But approximately 200 sets are available.

This is more or less confidential information. At the present rate of absorption, there will soon be no back numbers of Volume I or Volume II to be had. If there is any benefit in this knowledge, ANTIQUES believes that it belongs to present readers and subscribers.

So much for the past. Into the year that lies before it, ANTIQUES looks with happy confidence. And to the ever-widening circle of its friends it would extend, together with the expression of birthday gratitude, its own felicitations and good wishes for Christmas and for the days beyond.

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