













THE INFANT SAVIOUR

By Giovanni Beltraffio

From the Morelli Collection at Bergamo

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THE INERT SAVIOR

By [illegible]

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Pictures

THE MORELLI COLLECTION AT BERGAMO PART II BY BERNHARD BERENSON

IF in Verona painting had the most uninterrupted development, in Venice it came nearer to being the most complete expression of the soul of the Renaissance. It is this which makes the Venetian more fascinating than any other of the Italian schools. The Renaissance, it is true, did not make itself felt in Venice till much later than in Florence. In No. 27, a Madonna by Giovanni Bellini, painted about 1478, the feeling for the Renaissance is scarcely so discernible as in Donatello's terracotta of the same subject done many years before. I cannot too much congratulate Signor Frizzoni on the happy idea he has had of putting these two works opposite to each other. It enables one to see at a glance how much Giovanni Bellini learned, during his early years in Padua, from Donatello. Even in No. 41, a Madonna painted about 1495, the expression is still one of awe and contrition rather than that of the Renaissance feeling for life. But the landscape in this



PORTRAIT OF SENATOR MORELLI
BY LENBACH

picture tells its own story. It is full of quaint detail, showing much observation, and an almost modern feeling for the ordinary episodes of life. Bellini dared to do this in his backgrounds long before he ventured to depart from the traditional expression expected in the Madonna's face. Her eyes, half closed, look upon the Child with a reverence which almost shuts out the tenderness that is trying to show itself. It is one of Bellini's most beautiful pictures, and by far one of the best preserved. The picture in England which resembles

it most closely is a Madonna belonging to Mr. Ludwig Mond, which dates, however, from a few years earlier. The picture here is signed, and was painted for a convent at Alzano, near Bergamo.

Of the elder followers of Bellini, Cima da Conegliano is the only one who appears in this collection. No. 57, an early work, is his usual composition of a Madonna and Child, with a castellated hill in the middle distance and a stretch of blue mountains in the background. The Child, standing in his Mother's lap, is the sweetest infant Cima ever painted. The flesh has that warm ivory tint, transparent and elastic looking, that characterizes his

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best work. Cima himself was not a direct pupil of Giovanni Bellini, although he felt, of course, something of his influence. But he doubtless got his first instruction from Alvise Vivarini, to whom he owes his coolness of tone and his great science of light and shadow. Alvise was also the master of Marco Basaiti, one of whose finest pictures (No. 61) is to be found here. It is a half-length portrait of a man of about thirty



MADONNA AND CHILD BY GIOVANNI BELLINI

dressed in the dignified yet romantic costume of the early decades of the sixteenth century. It is dated 1521, and is therefore one of Basaiti's last works. Basaiti is only a second-rate painter, but he has the attractiveness of an artist working in an age of very obvious transition. It is always interesting to see how much of the new style a painter brought up on a traditional system will take up. In the work before us we see the pupil of Alvise Vivarini and the follower of Giovanni Bellini, but also a

craftsman who could not ignore the existence of Giorgione.

On the last generation of Bellini's pupils—that is to say, on the contemporaries of Giorgione, Giorgione's own influence was so overwhelming as to leave in their works scarcely a trace of their old master's style. We find this notably in the case of Cariani, a painter of Bergamask origin, but thoroughly Venetian—at any rate, in his Giorgionesque phase. No. 99 is a life-size bust of a man in the prime of life looking straight out of the canvas, with that look which Giorgione first gave to the face, and which we know so well through such Giorgionesque works as Titian's *Man with the Glove* of the Louvre. The deep colouring, the rich tone, and the window opening out on the sea, anticipate to an astonishing degree Tintoretto's best portraits. In such a work as this, although it is not by a painter of the first rank, one sees that love of colour and beauty and life for their own sakes, which formed the very essence of Giorgione's inspiration and of the Renaissance, the riper spirit of which he so well expressed. Hanging just above is another work by Cariani, a *Santa Conversazione*, with a romantic landscape of pleasant tone in Giorgione's manner.

Turning back to an older painter who was intimately connected with the Venetian school, although not quite of it—turning back to Bartolommeo Montagna, the pupil of the Vivarini and follower of Gentile Bellini—we find that he has here a fascinating little *St. Jerome* (No. 44). This Saint had by the end of the fifteenth century become a mere excuse for painting landscape. I scarcely know a Venetian artist who did not attempt the subject; but among the various treatments of it, it would be hard to find (except in another *St. Jerome* by the same master, belonging to Signor Frizzoni) the rival of this little picture for glow of colour, feeling for romantic scenery, and poetry of light. The orange sunset burning in the sky behind the dark thick-stemmed trees is by far one of the most gorgeous effects of light and colour to be found in Italian painting. Looking

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The Morelli Collection

at this picture you feel that there is but a step to Giorgione.

Montagna, although not a Venetian, yet rarely fell into that provinciality which overwhelmed the painters of most of the Venetian provincial towns, excepting, of course, those of Verona, who, as we have seen, formed an independent school. The Brescians are examples of painters with plenty of talent who lacked only style and taste to be the equals of the greatest masters of their time. Romanino's work in this collection, however, lacks neither taste nor style. No. 98, the portrait of a gruff and insolent-looking young man, dressed in gold brocade, with ostrich plumes in his cap, is a piece of painting of the most masterly kind. The two works by Romanino's fellow-townsmen, Moretto, are not on a level with this, but his early picture (No. 101), *Christ and the Woman of Samaria*, is very remarkable for its landscape, painted already in that silver-grey tone which distinguished the work of Moretto's riper years. In the drawing of the Christ it is still easy to see the connection of the painter and his Lombard master, Feramola.

Of course it would have to be a very fine work by Moroni that would count here on his native heath, so to speak, but Signor Morelli possessed a portrait (No. 85) of Moroni's later period which can be compared with the best. It is full of humour, the presence of which in many of Moroni's later canvases compensates for a loss of clearness in colour.

The painters of Cremona were closely connected with those of Brescia and Venice. One of the most interesting of them was Sofonisba Anguisciola, who lived to be, in extreme old age, the friend of Van Dyck. A small picture from her early years (No. 104) is signed and dated 1559. Painted at a time when Italian art was already falling into gross mannerism, this little *Holy Family* is still charmingly simple and unspoilt. The landscape and the flowers betray, perhaps, the daintiness of a woman's touch.

The historical connection between the Brescian and Milanese painters is very close. The spirit of

the two schools, it is true, is widely different, but in Vincenzo Foppa they had a common origin. One of Foppa's pupils, Civerchio, became in turn the master of Romanino. There is an *Annunciation* by him here (No. 3), painted on the shutters of a little votive picture. Civerchio is, however, interesting only as a connecting link between two great painters. This is not at all the case with his fellow-pupil,



PORTRAIT OF A MAN BY CARIANI

Ambrogio Borgognone, who was the sincerest and best expression of the native Lombard tendencies in art before outside influences came, through Bramante and Leonardo, to modify them. Borgognone had Fra Angelico's simplicity of feeling with something of Botticelli's intensity. Catholic piety has never found a more genuine expression than in him. Signor Morelli possessed a good work of his middle period, a full-length figure of St. Margaret (No. 43). An inferior contemporary of Borgognone, the Milanese

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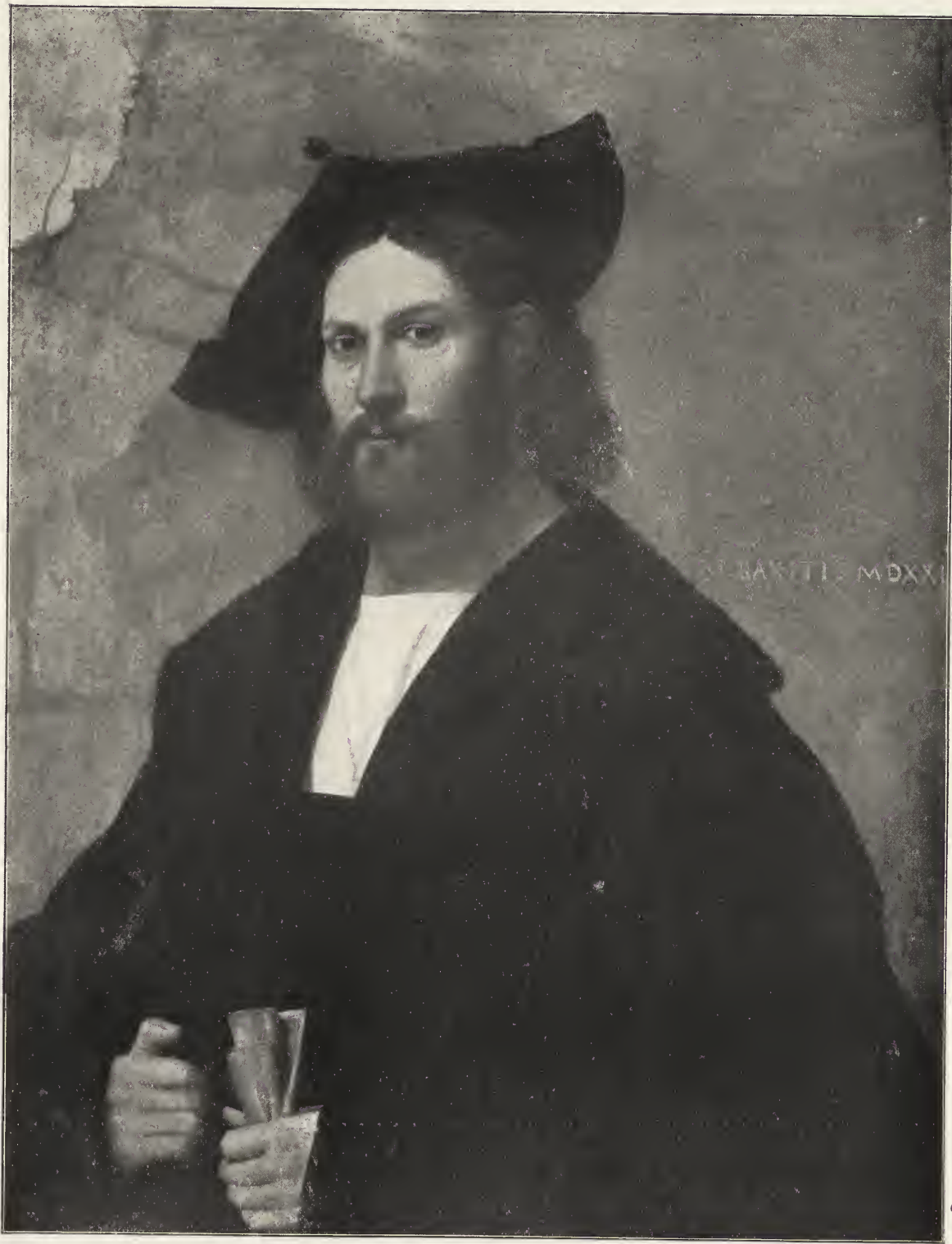
Ambrogio de Predis, only known until the other day as a portrait painter, had been utterly forgotten until Signor Morelli brought him to light again. No. 26, the head of a young page, is not an altogether fair example of his work. It is crude in outline, hard in modelling, and dark in the shadows. Luini is represented by a charming Madonna with the infants Christ and John embracing each other. There is still much of Borgognone, Luini's master, in this tiny picture, but the subject itself is already Leonardesque, although in a way which indicates no direct imitation, but rather the unconscious absorption of that increased feeling for humanity which Leonardo brought into art. The more slavish of Leonardo's imitators are not represented here, with the exception of Beltraffio, who is to be seen in one of his most enjoyable works, a dainty, ivy-crowned head of the boy Christ (No. 22). But that extraordinary genius, Sodoma, Leonardo's ablest follower, has two interesting pictures here. No. 60 is a *Madonna with Angels*, painted in a fit of depression which seems to have come over him while on a visit to Lombardy in 1518-19. No. 66 is the bust of a fantastical man, wearing a garland of laurel and rose, with a skeleton bird perched upon his shoulder. This Heinesque figure reminded Signor Morelli of Frans Hals, and it has, indeed, much in common with the *Hexe* of Berlin. If we may trust Vasari's account of Sodoma—and I believe there is more fact in it than scandal—it is not improbable that this is a portrait of Sodoma himself in a mood of ostentatious self-mockery.

There is still an Italian school for me to speak of, the great importance of which in the making of Italian art Signor Morelli was the first to appreciate. It is the school from which both Raphael and Correggio sprang, the school of Ferrara and Bologna. Rare as are the works of Raphael's first master, Timoteo Viti, there is here a little *St. Margaret* by him (No. 30), as youthful in feeling and as dainty in sentiment as Raphael's *Knight's Dream*. The oval of her face is the oval with which we are so familiar from such of Raphael's Madonnas as the *Gran' Duca*, or the *Madonna im Grünen*. Even the dragon recalls Raphael's dragon in the little *St. Michael* of the Louvre. Ercole Grandi, Timoteo's fellow pupil under Costa and Francia, is represented here by a *Cain slaying Abel* (No. 58), one of a series once in the Costabile gallery at Ferrara, others of which now belong to Lady Layard and to the Marchese Visconti Venosta. Its strength is in the landscape rather than in the figures. A somewhat older painter of the same school, Domenico Panetti, can be studied here in a fragment (No. 48) containing the figures of three Saints,

a work of more than usual excellence for him. A feeble pupil of his, who afterwards adopted the style of Francia and Costa, a painter named Michele Coltellini, has here a *Circumcision* (No. 56). It is only worth mentioning because of the rarity of his works. The famous Garofalo, another pupil of Panetti, is represented by a remarkable portrait, full of character and unusual in its warm tone. It is, I believe, the only portrait by this prolific master.

But the most interesting picture of this school, which happens to be also one of the most mysterious pictures in existence, still remains to be discussed. It is an almost life-size figure of St. John the Evangelist, with a palm in one hand and a chalice in the other. He wears a green tunic and a deep pink robe lined with yellow. He stands against a porphyry column. To the right is an expanse of sky stretching over cypresses which grow under the side of a hill. No words can give any idea of the majesty and suggestiveness of this figure. The difficulty is its authorship. In one detail or another it calls up almost every school of Italy. The general scheme of colour is that which is common to all the Italian schools in the middle of the fifteenth century. The drawing has something in it that makes one think of an inspired Lorenzo di Credi; but the shape of the head, the hair, and the expression suggest Melozzo da Forlì. In the gallery of Buda-Pesth there is another such figure of a St. John. That, in nearly the same way, calls to mind almost every Italian school, yet there is no doubt that it is by the Ferrara-Bolognese painter, Ercole Grandi. It is a curious coincidence that many able critics, among them Signor Morelli himself, ascribe the panel here to Ercole Grandi's master, Ercole Roberti. While I find it impossible to agree with this opinion, yet it is more than half way towards the attribution which I would propose. My belief is that the painter of this masterpiece was Ercole Roberti's younger fellow-pupil, Bianchi Ferrari. The artistic personality of this painter is as yet far from fixed; but more than a little has been done recently by Mr. Herbert Cook to give it definite outlines.* Mr. Cook had quite independently arrived at the conclusion that Bianchi was the author of this *St. John*, and this fortifies me greatly in my opinion, as the chances of error are much diminished when two independent students have reached the same result. This is not the place to attempt a complete demonstration, but I will indicate two or three of the points which have influenced me. In type our

* *Gazette des Beaux Arts*, May, 1901.



PORTRAIT OF A MAN
BY MARCO BASAITI



HEAD OF A PAGE
BY AMBROGIO DE PREDIS

The Morelli Collection

figure recalls the St. George in the Berlin altar-piece (No. 112A), who stands with his head placed in exactly the same way against a column which has an almost identical capital. The high lights on the hair are put on in a way that is characteristic of all of Bianchi's paintings. Passing over many significant details, I would point out the striking resemblance in the large circling cast of the sweeping draperies with those in the *Annunciation* in the gallery at Modena and in the altar-piece of S. Pietro in the same town.

Signor Morelli's chief interest was, of course, in the Italian painters of the fifteenth and sixteenth centuries, although his knowledge of the later masters would surprise those who already wonder at his extraordinarily detailed acquaintance with the earlier artists. His collection contains few seventeenth and eighteenth century pictures, but it has, nevertheless, an unrivalled portrait by Pietro Longhi, the Venetian contemporary and double, so to speak, of Hogarth. It is of a young girl with auburn hair and fair complexion, wearing a blue dress trimmed with white, and holding a heliotrope fan in her hand. The combination of colour is almost as daring as in a Besnard, while the general treatment is as unpretentious and straightforward as the rare portraits of M. Degas. This portrait by Longhi

seems to me not only in every way his masterpiece, but one of the most precious of all works of art.

The Flemings and the Dutch are not unrepresented in this collection. It is not my intention, however, to speak of them in detail. I will merely mention a portrait of a woman by Rembrandt, dating from 1633; a portrait of a young man attributed to Frans Hals, and almost worthy of him; a landscape by Ver Meer, of Haarlem, the seventeenth century Corot; and a good Fabricius, representing *The Satyr and the Rustic*. This subject is rare in painting, but it has been treated far better

by an Italian contemporary of Fabricius, Filippo d'Angeli, in a picture in the Louvre (No. 1,126).

The two modern pictures that close the long list of this collection have a personal as well as an artistic interest. A picture by the Empress Frederick is a token of the strong friendship she felt for the distinguished statesman and art critic. It is a group of emblems of Christian devotion. The portrait of Signor Morelli by Lenbach has perhaps somewhat more of the painter than one would like in a portrait. But this is a fault that Lenbach shares with the greatest portrait painters of all times, and it does not detract from the strength and masterliness of this interesting picture.



ST. JOHN THE EVANGELIST BY BIANCHI



TAPESTRY: ITS
ORIGIN AND
USES
BY DELIA
ANGELA HART
PART II.
ITALIAN TAPESTRY.

THE Italian school of tapestry, though boasting the genius of a Raphael, a Mantegna, a Lionardo da Vinci, cannot be placed, nevertheless, upon the same exalted heights as those occupied by France and the Netherlands, the slow, painstaking, Germanic style of the Fleming being infinitely more appropriate to the needs of tapestry

than the copying of oil paintings introduced by the Italians, which is a deviation from the true paths of this textile art, the cartoons for which should be specially painted. The art of the loom was brought into Italy by the Flemings, who, flying from the religious persecution inaugurated by Spain's rulers in Flanders, settled in that country. The fact that from about the middle of the fifteenth century the princes of Italy largely patronized the tapestry "ateliers" of Brussels, may have influenced also the exodus into Italy.

Among other ruling houses the Medici are found in this earlier period sending orders to Brussels for the fabrication of tapestries, the cartoons for which were painted by Italian artists, among whom figure the famous painters Mantegna and Lionardo da Vinci. The Prince of Mantua, Francesco Gonzaga, became so enthusiastic an admirer of the art of tapestry that he established looms and *tapissiers* at that city. Jean de France and Rinaldo Boteran, both famous in that epoch, consecutively fill the post of director to the Mantua "ateliers," but it is the name Mantegna that has rescued from oblivion the "ateliers" of the Prince of Mantua. Mantegna designed the cartoons for those looms.

It has been said that the frescoes from the pencil of Mantegna, now at Hampton Court, were originally



THE CONVERSION OF ST. PAUL BY RAPHAEL
TAPESTRY AT THE VATICAN



PORTRAIT OF A LADY

From a pastel drawing

by Hugh Douglas Hamilton, R.H.A.

PORTRAIT OF A LADY

from a work by the
Hon. Mrs. John G. Thompson, U.S.A.

Tapestry: Its Origin and Uses

designed by the artist for tapestries which were to have been fabricated at Mantua. Repeated efforts have been made to establish permanent "ateliers" in Italy, with, however, ephemeral success. The popes had looms set up in Rome. Siena possessed for a brief period "ateliers," introduced by Boteran, who abandoned Siena for Ferrara. The looms of Venice, likewise, came to grief, although we are told that the merchant princes of Venice appreciated enormously an art which gratified the love of display inherent to city potentates, the chronicles adding sarcastically, that these "wealthy bourgeois acquired from Flanders," at the cheapest possible figure, a number of those precious tapestries, many of which may be seen to-day at the church of Santa Maria della Salute and at the palace of the Doges.

The tapissiers, the brothers Karcher and Jan Van Roost, initiated at Ferrara the art of the loom, 1536, but they soon proceeded to Florence, in which city they established a factory which flourished upwards of a century. Giulio Romano and his pupils contributed the cartoons to these "ateliers." The fecundity of Giulio Romano in cartoon designing appears to have been prodigious.

To Van Aelst is due the fabrication of a number of the Florence tapestries. The beautiful series, "Les Enfants Jouent," so well known to all who have the entrée to the salons of that hospitable lady, Princess Matilda, at Paris, proceed from the looms of Van

Aelst. At the Pitti Palace over four hundred examples from the Florence "ateliers" may be seen. That the Italians threw into their compositions more light than the Flemings, that their grouping of figures was less crowded, and that their cartoons possessed the gift so essentially Italian, that of dramatic feeling, we know. Yet the art never took root in Italy. Nomad in its beginning, it remains nomad to the end.

To Pope Leo X. is due the command which gave to the art world the "Arazzi" from the cartoons of Raphael, which designs were painted in Rome. Leo had ever been the generous protector of the Urbinate. Like the ancients, Raphael devotes little or no space to inanimate objects, giving utterance to his story through human figures, there being no subject in which the genius of Raphael so completely asserts itself, nor one in which he has excited more universal interest than in that of his cartoons, the highest manifestations of this

master's genius being found in his sublime power of expression.

Writing upon this subject a French critic says: "It is the harmony and correspondence between the world without and the world within that gives charm to Raphael's productions. His characters, generated in his own mind, have personal habitation there, and are not mere abstractions from an understood class or species. That is what is meant by creation."

To Peter Van Aelst, Pope Leo confided the



THE MARTYRDOM OF ST. STEPHEN BY RAPHAEL
TAPESTRY AT THE VATICAN



THE SLAUGHTER OF THE INNOCENTS BY RAPHAEL
TAPESTRY AT THE VATICAN



ST. PAUL PREACHING AT ATHENS BY RAPHAEL
TAPESTRY AT THE VATICAN

The Connoisseur

fabrication of those precious tapestries. Peter resided at Brussels, in which city he was famous, a reputation increased by the fact that he had been attached to the courts of Philippe le Beau, and Charles V., his son. The Pope appointed Bernard Van Orley and Michel Coxcie inspectors in the progress of the work. Both those painters were pupils of Raphael. The fabrication, which was completed in about four years, is an interpretation which contributes a splendid page to the history of the Flemish looms,

can scarcely imagine how with mere threads it can have been possible to produce such extreme delicacy, especially notable in the hair and beards, and to express to such a degree of perfection the suppleness of the flesh." The Arazzi disappeared in the sack of Rome, but turned up at Constantinople soon after, and got restored to their sumptuous home, the Vatican, through the efforts and influence of the Duc de Montmorency.

In the period of the French spoliation at Rome



ST. PAUL AT LYSTRA BY RAPHAEL
TAPESTRY AT THE VATICAN

demonstrating clearly that, though the cartoons of Raphael differ essentially from the school to which those artists were accustomed, the Flemings were nevertheless equal to the task, respecting, as they did, reverently the grand simplicity of Raphael's drawing, and reproducing faithfully the eloquent gesture and suavity of the master's expression, as may be seen in our reproductions of the Arazzi, which title, by the way, is merely honorary. Arras was ruined by Louis XI., ere Raphael's *chef d'œuvres* existed.

Vasari, upon seeing those tapestries, writes: "One

the heirlooms of the Vatican were again carried off to France, where they remained till purchased back by the Pope in 1809.

The epic character found throughout the stories of the Old Testament supplies brilliant pages to the literature of the art of tapestry, while the idiosyncrasies of the sacred volumes in the New do not lend themselves to the exigencies, nor to the vocation of tapestry. It needed all the power of Raphael, contained in the inimitable secret of his magic pencil, to have triumphed in the subject



THE DEATH OF ANANIAS BY RAPHAEL
TAPESTRY AT THE VATICAN



AT THE BEAUTIFUL GATE OF THE TEMPLE BY RAPHAEL
TAPESTRY AT THE VATICAN



CHRIST HANDING THE KEYS TO ST. PETER BY RAPHAEL
TAPESTRY AT THE VATICAN

Tapestry: Its Origin and Uses

chosen. The "Renaissance" is the most important period in the Italian school of tapestry—the Renaissance which gave to the art a genius like Raphael.

The old Franco-Belgian masters do not plunge *unwittingly* into the colossal task which metes them out multitudinous figures, luxurious costume, architectural

accuracy, and the innumerable accessories that make up the magnificent sum of tapestry. The Italian school ignores those rules and principles handed down by entire dynasties in France and Flanders; yet Raphael's genius surmounts all, even the superhuman odds against "the acts" as models, and immortalizes the Italian school of tapestry.



THE MIRACULOUS DRAUGHT OF FISH BY RAPHAEL
TAPESTRY AT THE VATICAN

ON PEARLS

As an ornament, the pearl stands *facile princeps* in the world of gems, whether regarded from the point of view of its commercial value or of its own intrinsic beauty, a position it has occupied since the remotest ages. Unlike the diamond, the ruby, or the emerald, it calls for no skill on the part of the cutter to aid it to display its charms; as it is found, so it is worn, and thus continues all its life an unspoiled child of Nature. It admirably fulfils every requirement of the modern purchaser. Becoming in a more than usual degree to every type of beauty, whether dark or fair, and sufficiently scarce to stimulate the ever-increasing demand, its value is such as suggests a solid foundation for the phrase "a pearl beyond price." Its remarkable beauty is a thing entirely of its own, which it is quite impossible to compare with anything else. A few remarks, therefore, not too technical in detail, may be useful in drawing the attention of the would-be collector to some of the points which are characteristic of fine specimens, together with a general outline of their formation. It must be understood that the variations in shade and tinge, not to mention actual colour and shape, are quite as numerous in pearls as in any other gems, if not more so.

The pearl is the production of certain kinds of oysters and mussels, and may be divided into two classes: "sea pearls," found in oysters in the sea; and "river pearls," found in mussels in rivers. These latter are practically of little or no value, being known as "Scotch pearls"; valuable specimens have, however, occasionally been found. The pearl-oyster is quite unlike the ordinary oyster, and in fact is really a species of large mussel. The pearl itself is a calcareous concretion, possessing a wonderful nacreous lustre known as its "orient," and is composed of concentric layers of carbonate of lime, deposited one on the top of the other, like the successive skins of an onion, each of which is capable of being peeled off separately. It is commonly supposed to be formed by the efforts of the mollusc to rid itself of some foreign substance, such as a grain of sand or chip of wood, which has got in between its mantle and its shell, in the course of which endeavours the foreign substance becomes coated with a nacreous matter (mother-of-pearl), similar to that with which the shell is lined, and a pearl is the result. This theory is probably correct, though the foreign substance may, more often than not, be a minute parasite, or even one of the ova of the mollusc itself.

There is nothing in the substance of the pearl, which is simply carbonate of lime, to account for the

"orient," which constitutes its chief beauty. The "orient" is due to the reflections of rays of light on the soft undulations of the surface, and is the point which is perhaps of the greatest importance in determining the value of a pearl. However perfect the shape and colour may be, if the "orient" be wanting, the pearl is lifeless, and may be said to resemble a lump of chalk, hence the term "chalky." It sometimes happens that a pearl which has a bad "orient" is peeled; that is, the outer skin is removed, on the chance that the skin underneath has more life; but this is a dangerous experiment, inasmuch as the inner skins as a rule have much less life than the outer. The operation of "peeling" is generally more successful with coloured pearls, particularly the black ones.

Pearls are found in every shape, the perfectly round and the drop-shaped being the most valuable. The finest specimens are always found within the mantles or soft tissues of the mollusc, and unattached to the shell. "Perles boutons," that is pearls flat on one side, are found attached to the shell, hence their formation, the flat side being next the shell. "Perles baroques" is the term given to all irregular-shaped pearls; these are generally found round irregular objects, such as a chip of wood, and are usually found in the coarser parts of the mollusc. "Coqs de perle" are pearls which are found to be hollow inside, a statement which at first sight seems to be at variance with the theory just given of their formation; it is probable, however, that the original foreign substance has in these cases dried up and disappeared, which supports the theory of the parasite or the ova.

The colours of pearls are of every hue; but absolutely white or slightly yellow are by far the most valuable. The only coloured specimens of any real value are the black, which principally come from Mexico, and command fabulous prices, and the pink; unfortunately the latter are generally of a bad shape and destitute of "orient." The explanation of the various shades of colour is probably found in the fact that certain chemicals are present in the water in which the molluscs lie.

The value of a pearl is calculated on its weight, which is estimated by grains, four of which go to the carat, as in the case of other gems; but the standard for pearls is the grain, not the carat. It is impossible to give a definite rule for value, as everything depends on the pearl itself. Jewellers have lately introduced a new method for estimating the value of the larger specimens. They fix what they call a "base," and multiply it by the square of the weight of the pearl; thus if a pearl weighs 20 grains, and the "base" is fixed at £1, the value of the pearl is



W. Hamilton R.A. pinx.

John G. D. Clarke sculp.

No. 1

London. Published Sept. 15. 1790 by S. Vears, N^o. 15 Great Newport Street

An unfolded copy of this print, with wide margin, together with the companion picture "The Morning," will be given to all subscribers. See Coupon in the advertisement pages.

Back of
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Not Imaged

On Pearls

20 × 20 = £400. It will be seen that the fixing of the "base" is a matter which calls for the knowledge and judgement of the expert. A "specimen pearl" should be either perfectly round or drop-shaped, of a brilliant "orient," slightly transparent, and of course free from all specks and flaws. The question of shade is interesting in that the taste of the east differs from that of the west: Europe and America preferring the pure white, while India, China, and the East generally prefer the light yellow. This is so entirely a matter of taste that there is little to be said beyond suggesting that the difference is probably accounted for by the difference in the hues of the skins the pearls are intended to adorn. Pearls when unbored are known as "virgins," when bored as "widows."

India, particularly Ceylon, the Persian Gulf, whence come "Bombay pearls," Australia, America, which produces the "Panama pearls," and New Guinea, are the principal districts where the oysters are found. Our own rivers produce numbers of the "Scotch pearls" of little size and less value.

Pearls, the pure white especially, are liable to deteriorate with age, contact with acids, gaseous and noxious vapours. The popular idea that they should be constantly worn is hardly well founded, especially when they are worn next the skin. They should be carefully wiped with an old piece of linen after being so worn, and kept in a chamois leather case; but as

a great deal depends on the particular skin of the wearer, it is difficult to give any more definite advice.

One peculiarity they possess is that, while it is comparatively easy to judge of the quality of a single pearl when examined by itself, it is by no means easy to do so when a number are in close proximity, as is the case in a necklace. Pearls have an extraordinary way of blending one with another, and so to speak confusing the eye, and inferior specimens are thus often able to pass muster when placed in good company. If, however, the string be held up to the light the difference in colour will easily be seen.

Pearls should be worn by themselves as much as possible: firstly, because when brought into contact with other gems, such as diamonds, they are liable to become scratched; and secondly, because the concentration of a number of pearls together is better calculated to show off the beauty of the pearls themselves, a beauty which is no mean adjunct to even the most lovely wearer. Owing to their peculiar soft lustre they are at their best when placed next the skin, for which reason they are unsurpassed for necklaces and earrings. If set with other gems, diamonds only should be used, and in a subordinate manner, as if in respectful contrast. Coloured gems and pearls do not harmonize, and though common enough in the East, this mixture finds little favour in what, it is to be hoped, is the more refined taste of the West.



Engravings Etc.

MÉRYON
BY FREDERICK WEDMORE

THE prints of Méryon—the objects, now, of international competition—were neglected wholly during most of his short life, and at the moment of his death were valued only by a handful of connoisseurs and two or three poets. He died in 1868. That was the very year that Mr. Hamerton published *Etching and Etchers*, in which one reads some half-dozen sympathetic pages upon the genius who was the author of the “Paris” plates. Before this, Philippe Burty, on the staff of the *Gazette des Beaux Arts*, had issued in that serial some catalogue of Méryon’s labours. Victor Hugo had paid tribute of admiration to the poetic beauty of the *Galerie de Notre Dame*—the vision of the monster-haunted tower, and Paris lying below it in the sunshine—and the *Rue des Mauvais Garçons*, with its sombre mystery, had appealed to the imagination of Baudelaire. Two or three of Méryon’s fellow-artists, too—

Bracquemond certainly, and it may be also Jules Jacquemart—had set store by his performance. One print-dealer, Rochoux, had given him some encouragement. M. Niel, of the Ministry of the Interior, had held out his hand; in the hands of M. Wasset, of the Ministry of War, there appeared tiny coins which Méryon gratefully accepted; and he could count amongst his friends M. de Salicis, who had been his comrade on the high seas, and M. Destailleur, an architect of taste. But the public

knew him not at all, and poverty, as well as disappointment, was certainly his portion. Having worked nobly—having created masterpieces—from the year 1850 to the year 1854, and done now and again, after that last-named date, delightful work, he fell into ill-health and melancholy; was confined in Charenton, was discharged as cured—*was* cured for a time, though enfeebled—then was quite mad again, and, in Charenton, in 1868, died, having declined food obstinately, on the ground that the world contained not food enough for all the hungry mouths upon its surface.



TOUR DE L'HORLOGE BY MÉRYON



LA GALÉRIE BY MÉRYON

The Connoisseur

Some few years after Méryon's death, when, stirred at first by prints of Rembrandt, exhibited at that time in the "King's Library," and then by Mr. Hamerton's lucid writings, I was as enthusiastic as I was new in the study of Etching, Méryon's extraordinary personality—the things I heard about him, the things I discerned in his work—took extreme hold of me, and it was my good fortune to compose a paper, for the

Nineteenth Century, which aroused some interest, and which was afterwards reprinted, more than once, at the head of the Descriptive Catalogue of Méryon's work, which, with serviceable help from the late Rev. J. J. Heywood and other friends, I managed to compile. We English do not, as far as I have noticed, spring rapidly to the recognition of a fine new thing. But, with opportunity afforded, appreciation did come from the collector; and at the Burlington Club there was organised an exhibition of great note of Méryon's prints—Mr.

Avery, in America, had amassed already a fine collection of his own. From that time, or from about that time, the interest has steadily increased, so that—gauging the appreciation of the prints by money value alone—an *Abside de Notre Dame*, sold to M. Wasset forty years ago for a franc and a half, and sold to the English collector twenty-five years ago for six or seven guineas, is worth to-day a hundred guineas; nay, it may be, a hundred and fifty, or even more—for that extraordinary rarity, the "First State" of this *Abside*,

when an impression of it changed hands last, was passed to its new owner, as I am informed, for something above three hundred guineas. And this is no result of purely fashionable craze, like foolish prices given for coloured prints by those to whom the instinct of Fine Art is mainly lacking. It is the result of the deliberate justified appreciation of capable people for the work of a genius now happily at last understood.

With Rembrandt and with Dürer, Méryon—great poet as well as great executant—is taking his place, and in their company it is his fate to abide.

A brief page I may even now be excused for devoting to the story of his life, and then a brief page more upon the character of his work.

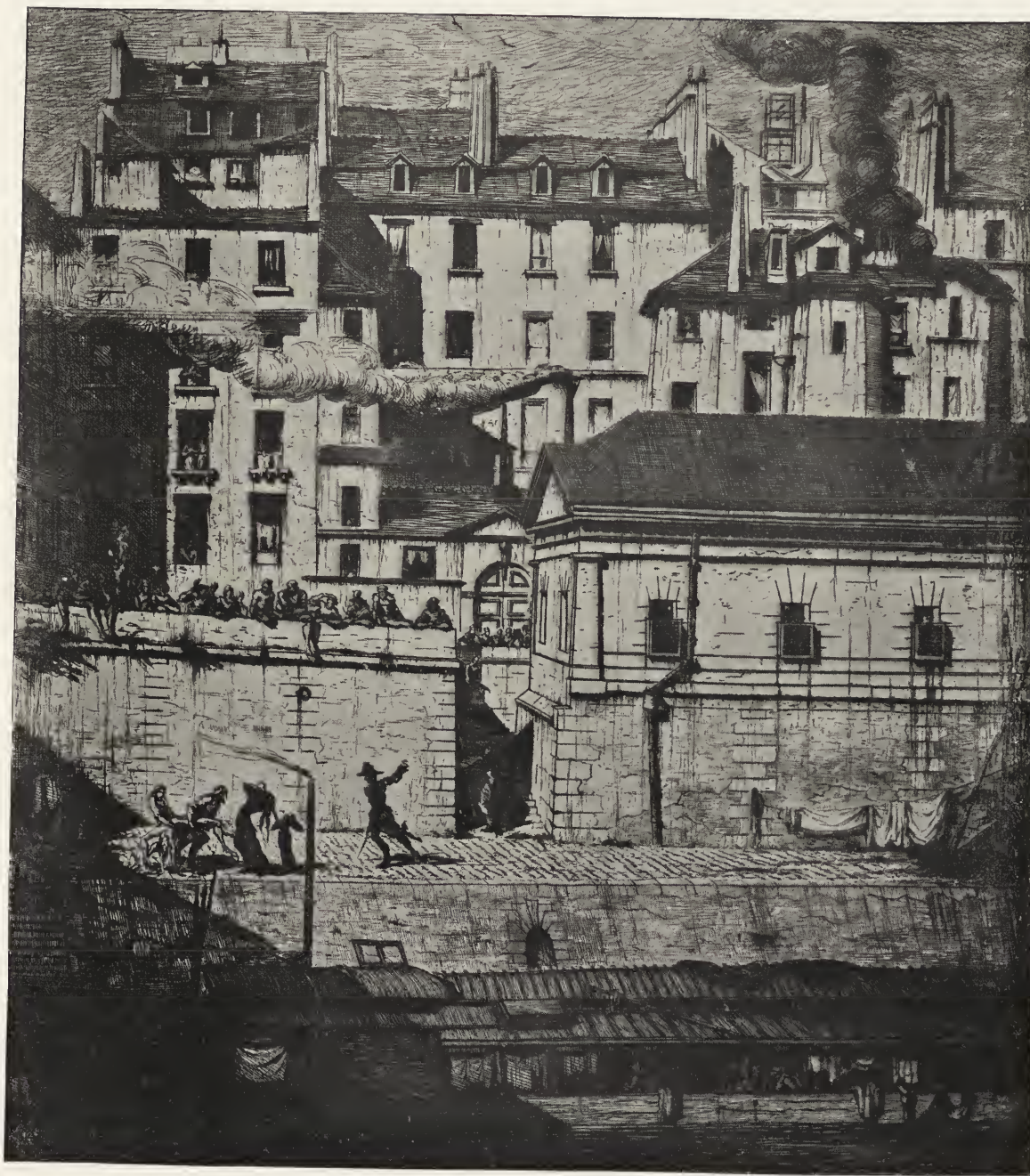
Méryon was too sensitive to be happy, and too extraordinary to be prosperous. Circumstances were against him. The fact that he was bastard—no legitimate child of legalised union—grieved him, weighed with him unspeakably; it be-

came really an obsession. He said he left the Navy—the French Navy, of course—because by reason of his birth he could never be worthy of that Service. And then, having drawn already when a sailor, he sought to be artist by profession. But he was colour-blind, and to some branch of the art of Engraving he must therefore needs be devoted if it was pictorial work at all that he desired to produce. He was the pupil of a small etcher, but evidently worthy man—one Bléry—to whom he was strongly attached. It



LE PETIT PONT BY MÉRYON

Méryon



THE MORGUE BY MÉRYON

was his way to be affectionate; his mother he had cared for passionately. That devotion had been returned; but his life had not gone far before there disappeared from it that protecting though erratic figure. It is believed she was a dancer at the Opera—one Virginie Chaspoux; but I remember that M. Thibaudeau told me, as far as Paris was concerned, he had searched in vain the archives of that "Académie de Musique et de la Danse" for record

of her name. His father was an English physician, and since the first publication of my "Méryon" book, evidence has come to me—of which more may be made some day—to the effect that Méryon's father, whatever he was to be charged with, was not to be charged with neglect. The pride of Méryon sometimes made him refuse help. He had one sister, provided for in England, and marrying, it is said, well; but of his kinsfolk, the artist, when he was a man, saw

The Connoisseur

little or nothing. He lived mostly in loneliness, and himself "suffered love" for many people, I fear, but most particularly perhaps for one little girl whom, as he took his humble meals, he met at a *crêmerie*; and she would have none of him. He lived mostly in Paris, in obscure quarters, and when he was well he was delightful and affectionate, say those who saw him sometimes, and when he was ill he was suspicious and morose, and all the world, in his imagination, had become his enemy. The two moods—moods of serenity and gloom—are reflected in his work, and one almost as powerfully as the other. A solemn radiance falls over the *Abside de Notre Dame*; horror is in the *Stryge*; a sordid tragedy informs the *Morgue*.

But I have got to Méryon's work, and my allusions must already have made plain, to those who were not earlier informed, that the best, the most conspicuous and characteristic of this great etcher's labours is devoted to Paris—Paris seen with profound imagination, depicted with consummate and, as one gets to know it thoroughly, ever more fascinating skill.

He did much work besides, and if I mention it now, in no ecstatic terms, it will clear the way for the well-nigh unmixed eulogy which the most ordinary intelligence compels me to pronounce upon the "Paris" etchings. As a copyist—frank copyist—of Zeeman, whom he greatly admired, Méryon began. Karel du Jardin also he copied, and in later days, the necessity of making sure of some modest moneys—that, more than an interest in his theme—led him into dull portraiture. He cared quite differently, I have no doubt, for the pieces which constituted what is known as his New Zealand Set—pieces in which, partly from memory and imagination, partly from pencil sketches made at sea, he reproduced his impressions, or what we are to understand as his impressions, of lands and waters far enough from his ordinary haunts. *Océanie: Peche aux Palmes* is the finest of these pieces. There is in it not only delicate drawing, but a wonderful sense of atmosphere and space. Coming to France, Bourges gave the subjects for at least one noble and one faint plate. Then, more or less connected with the Paris Set, though not precisely of it, there is a minor piece like Rochoux's Address Card, and a piece less unimportant, not great, but extraordinarily delicate, the *Rue Pironette*. Better still, perhaps, is the *Rue des Chantres*, which Méryon was minded to produce by reason of his admiration for Viollet le Duc's pleasant little addition to Notre Dame,—discerned at the street's end. And deeply interesting in many ways is his Van der Heyden-like *Samaritaine*; minute

indeed, but fresh and brilliant, much fuller of the qualities of Méryon than of those of the neat draughtsman, Nicolle, whose Eighteenth Century sketch was the foundation of Charles Méryon's copper.

But among the things I have now mentioned it is only those I have named last that would do anything to build up a substantial and lasting reputation, and it is not on these, even, that Méryon's reputation really depends. His reputation rests, and may rest easily, on the conception and execution of his "Paris" Set, which are the studied and deliberate—nay, the passionately pondered result of his consideration of Paris as a city of light and a city of darkness also—a place a part of whose spirit is reflected in *Abside* and *Galérie*, and a part of whose spirit is reflected, too, in *Stryge*, and *Morgue*, and *Rue des Mauvais Garçons*. Who except Méryon could have connected so intimately that evil thing outside Notre Dame—that famous Devil—with the great town that lies below it? Who else could have charged the *Galérie* with so much mystery, with such a solemn peace? Who else could have made the flesh creep at the survey of the *Rue des Mauvais Garçons*, or so relentlessly impressed us with the tragedies of the *Morgue*?

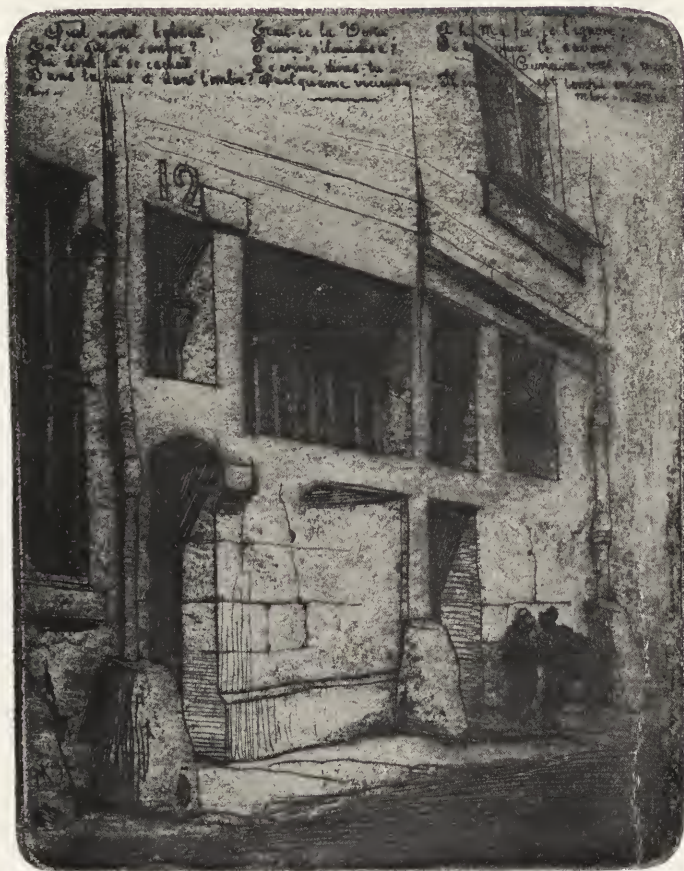
I said these things were passionately pondered, and that they were a studied and deliberate result. Ardent and firm was the conception; very slow the performance. Having once known his own intention, Méryon made sketches of architectural detail, careful about the body of the thing, and leaving always till working on the copper itself the addition of its spirit. An etcher in the ordinary, the more habitual sense, he never was at all. He used the acid, as Rembrandt did, and Whistler; but he ploughed into the plate with all the patience of Albert Dürer. Unity of effect was somehow never sacrificed in this elaboration of labour. The plate is never crowded. It has restful places, the most artful juxtapositions. He would have affronted indeed who should attempt to better Méryon's performance. Of the dozen masterpieces of the "Paris," each plate is final, a matter treated for ever—perfectly disposed of. The things are true to topographical and architectural fact, and true to the imagination of the poet.

THE CONNOISSEUR is above all a journal for the Collector; and perhaps a word of mine towards the beginning of this essay may frighten the collector whose pockets do not happen to be full. Yet for such a one there is hope. Although I will be no party to encouraging him to buy, for insignificant prices, impressions which do not really render—which can render no longer—the thought of the artist—for

Méryon

if the impression is not good, the work of art does not exist—I may remind him that the *Abside*, with its three hundred guineas for an exceptional and fancy State, and its one hundred guineas for a State perfectly satisfactory and delightful—I mean a superb Second—is not the only Méryon that is worth having. It is difficult to prophesy about prices. One deals with the Present. And though the days are gone indeed—those happy days in which some of us

began—when three or four pounds and a very little patience procured a Méryon as desirable as any, the days are still with us—are with us as I write—when two ten-pound notes and something more of patience perhaps than was needed of old, may secure to the man of taste the possession of some characteristic instance of the art of the greatest, because at once the most vigorous and the most poetic, of modern Etchers.



RUE DES MAUVAIS GARÇONS BY MÉRYON



Miscellaneous

AN IDEAL COLLECTOR BY NANCY BELL

ALL who know how to appreciate "the old, the beautiful, and the rare," cannot fail to realise how deep a debt of gratitude they owe to the author of the three richly illustrated volumes recently published under the simple yet dignified title of *Rariora*.*

* *Rariora*: being Notes of some of the Printed Works, Manuscripts, Historical Documents, Medals, Engravings, Pottery, etc., etc., collected (1858-1900), by John Eliot Hodgkin, F.S.A. Three volumes. £5 5s. net. Sampson Low.

There are many collectors, many eager connoisseurs, who have experienced what Mr. Hodgkin eloquently calls "the insidious, enthralling, indomitable joy of collecting," but few indeed of that ever-increasing guild share his generous desire to impart that joy to others. Yet to all must inevitably come sooner or later the realisation that *tout lasse, tout casse, tout passe*, and the most successful acquirer of covetable things, "being weerye of all his labours which he hath taken under the sunne," must sometimes wonder in his own secret heart "whether he be a wyse man or a fole." To such an one Mr. Hodgkin recommends his own motto, *Sibi et Amicus*, and his



THE BUILDING OF THE ARK SUPERINTENDED BY NOAH (SCHEDEL, LIBER CHRONICARUM, 1493)

An Ideal Collector



VIATORIA

Preface, every line of which is a revelation of a noble and unselfish nature, concludes by bidding his readers "welcome by proxy to his board," to share with him the delight in his treasures, which has soothed many a weary moment in his own life, and added brightness to many a happy hour.

Of widely catholic tastes, yet gifted with the discriminating judgment which is so rare, Mr. Hodgkin has included in his collection an immense variety of *Rariora*, such as incunabula, early antipapal books, papal indulgences, original letters to and from English sovereigns and other distinguished persons,

The Connoisseur

historical MSS., many of them of priceless value, engravings and prints of every variety, early maps and views of London, shop-bills and tradesmen's cards—from which some modern shopkeepers might well take a lesson in taste—advertisements of entertainments at Marylebone, Ranelagh, and Vauxhall Gardens, all vivid reflections of contemporary life, colophons, or printer's inscriptions, early English newspapers, English and foreign broadsides, Shakesperian forgeries, coins, medals, pottery, viatoria, or portable sun-dials, *lusus naturæ*, with many other curios of minor value.

Apropos of antipapal iconography—a term he takes to include such sculptures as the *miserere* in certain English cathedrals, and the symbolic portal of Nôtre Dame, with the various satirical prints in books accompanied by explanatory text, Mr. Hodgkin remarks that a really comprehensive treatise, embracing a sketch of all the sources of antipapal feeling, and the forms in which it has found expression, would form an immense volume; and he adds, with characteristic generosity, that although he cannot hope himself to be able to give the subject the comprehensive and scientific treatment it deserves, he would have the greatest pleasure in freely communicating to any qualified writer the results of his investigations, and referring him to a large number of independent sources from which information can be drawn.

Although Mr. Hodgkin characterises his remarkable publication as "Notes" only, each volume is in reality full of an immense variety of most valuable information, arranged in a manner so clear and systematic, every section having its own index, that the student is spared any waste of time or unnecessary trouble. Not content with giving numerous admirable facsimiles of historical documents, illuminated MSS., indulgences, and pages from incunabula, he supplies his readers with an exhaustive history of typography, beginning with an epitome of the dispute between Gutenberg and Coster, illustrated with specimens of the *pièces justificatives*, relied on by either party, most of which will be quite new to the English and American public. The various examples given of early typography in Mr. Hodgkin's own possession, are further supplemented by reproductions of typical documents in public libraries and elsewhere, such as the 31-line indulgence in the Bibliothèque Nationale of Paris, containing the earliest known printed date (1454), a page of a *Donatus* of 31 lines in the Hague Library, and one of a *Psalterium*, the first book containing a printed date, in the Imperial Library at Vienna.

A chapter on wooden types, the title of which is printed from imitations of early ones made under Mr. Hodgkin's superintendence, is succeeded by one on the evolution of the type mould, with illustrations of every stage of that evolution, from impressions of leaden types moulded from wooden patterns, and cast in sand, in a two-part box, to an example of the work of the great modern Haarlem house of Enschedé en Zonen.

The section on incunabula concludes with an examination of their watermarks, of which some 150 specimens are given, for, as Mr. Hodgkin points out, the paper used in their preparation was all hand-made, no machinery having been used for that purpose before 1798.

A considerable portion of the third volume is devoted to the literature of fireworks, and although not perhaps quite so fascinating as the chapters on incunabula, it will be of real value to the student of history, illustrating, as it does the amusements, which reflect national character as much, if not more, than do the serious occupations of the people. Difficult as it is to convey in black and white the charm of life, colour, and movement in a pyrotechnic display, the quaint old prints and drawings owned by Mr. Hodgkin afford the reader a glimpse of their by-gone glories, from the time of the Field of Cloth of Gold to that of the Battle of Waterloo.


From the quaint and ephemeral freaks of fashion in fireworks, the author of *Rariora* passes on to consider the still more remarkable *lusus naturæ*, or freaks of nature, attributed in olden times to demoniacal possession, but now looked upon as purely accidental. These freaks are of two kinds, "Some," says Mr. Hodgkin, "shadowy and evanescent, others unfading and substantial," and of the latter he gives reproductions in colour of many remarkable specimens in his own collection, supplemented by others in black and white from the works of early naturalists, such as Aldrovandus, Kircher, and Happel. The treatise on the *lusus naturæ* closes with a sentence full of suggestion, proving that the author of *Rariora* has the imagination of the poet as well as the practical acumen of the acquirer. "The formation of these little pictures," he says, "antedated probably by millions of years the evolution of the animated beings which they resemble, so that 'nature' in creating them was not mimetic but proleptic, was not registering the forms of entities, but recording on tables of agate, of jasper, or of marble, her projects for the more perfect peopling of a yet unfinished world."



BRONZE BELLS OF VARIOUS PERIODS

Bank Note Collecting

By
Moberly Phillips F.S.A.



BANK NOTE COLLECTING BY MOBERLY PHILLIPS, F.S.A. PART I.

VARIOUS interesting articles have been given in the pages of *THE CONNOISSEUR* from time to time upon "Collecting." Numerous have been the subjects treated and wide the ground covered, but not a word has appeared on the matter under consideration. Yet I venture to think there are few subjects of greater interest!

In one sense, of course, we are all collectors of bank notes, but, alas! these collections fade as fast as they are gathered. The bank note taken as a "curio" is more abiding, and affords the owner a vast amount of interest and information. The history of the bank or banker who launched the promise to pay, the engraver, the vignette, the endorsements, the stamps, and too often the announcement upon the note that the issuer had become bankrupt, all form subjects on which the collector can enlarge to any extent. It is worthy of remark that although our public and private museums contain specimens of almost every conceivable thing, a collection of old bank notes does not exist.

Guide-books have been written on numerous subjects interesting to collectors, but upon the arts and mysteries of "Old Note Collecting" no information has yet appeared.

Old notes are certainly not so numerous as old postage stamps, but by the diligent seeker they are to be procured from curio and coin dealers, and by advertising in country papers.

Be it remembered that in collecting, the greater the difficulty the greater the interest. My collection now numbers nearly nine hundred different examples, and I am ready to admit that at present only the fringe of the subject has been touched.

Let it be clearly understood that these old notes have no commercial value. In most cases the parties

liable for their payment have become bankrupt perhaps a century back. In a few instances the notes have been duly paid and cancelled. One of the difficulties the collector has to contend against is to convince the holder of a note that has turned up in some grandfather's cabinet or out-of-the-way corner, that it has no commercial value, but is simply interesting as a curio. Especially is this difficulty increased if the possessor be some old lady who persistently informs you that the note states on the face of it that it is for £5 or £10, and therefore must be worth that amount and a good deal more. In my estimation the value of the notes to a collector ranges from one shilling to five shillings, according to their scarcity and condition. Of course the notes still issued by a few country bankers are worth their face value, but they hardly come within the scope of the ordinary collector, though as these banks are being constantly absorbed by the great London establishments, and their note-issue expunged, the time will come when all notes of private issues will become very rare.

The number of banks with private issues was greatest during the early part of the last century. It is estimated that at that time at least nine hundred different firms were issuing their own paper money. At present about twenty-five only retain their issue, with an equal number of joint stock banks, so some idea may be formed of the issues that have lapsed from various causes. Only experience will lead a collector to estimate the rarity of a note.

Presuming some specimens have been procured, let us consider the best method of treating them. If a note be clean, iron it out with a box iron kept for the purpose, carefully working out all creases. If the note be dirty, which a great number are, soap it well with a soft brush, then plunge into a basin of very hot water; remove carefully, and dry between two pieces of blotting paper. Iron out, and the change is wonderful. If the note be dilapidated, mend





LADY PEEL

By Sir Thomas Lawrence

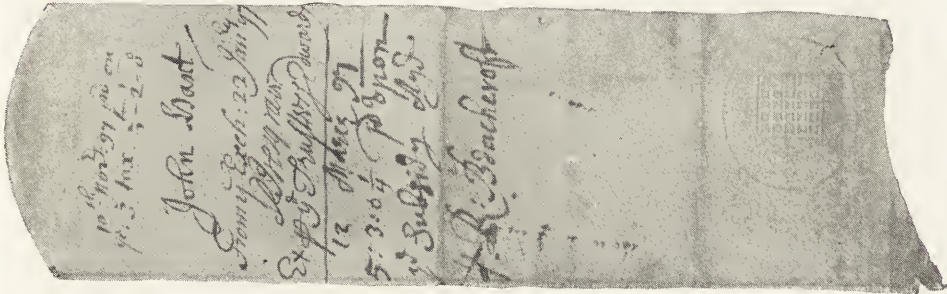
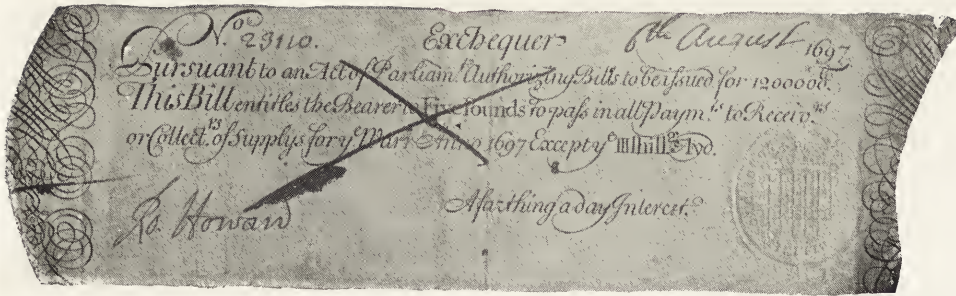
By permission of the Autotype Company

LADY EVEL

By Sir Thomas Lawrence

In possession of the Hon. Mrs. F. Murray

Bank Note Collecting



EXCHEQUER BILL (FRONT AND BACK), 1697

Finally, the mounted notes are sorted into counties or subjects, and placed in large envelopes.

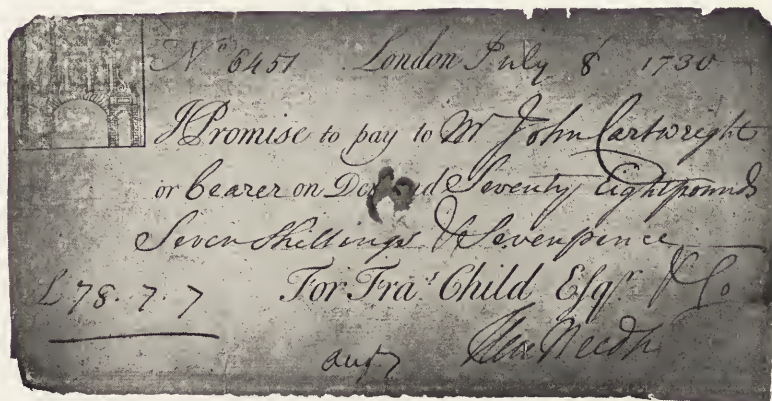
It is difficult to determine who first introduced paper money. We are told that the Chinese used a kind of bank-note as far back as 119 B.C., and that the same nation in 800 A.D. had a paper currency which was graphically described as "flying money," but that even at this early stage over-issue crept in to such an extent that the notes became worthless.

carefully with foreign note paper previously soaked in tea or coffee to give a tint as near the colour of the old note as possible.

My notes are "inlaid" in sheets of tinted paper of about thirteen inches by ten. This is done in the following manner:—Place the note upon the paper and mark each side of the four corners with pencil. Remove the note, open the sheet, and place the marked face upon a square of glass or other hard substance; take a sharp knife and cut the paper about one-eighth of an inch less than the note. Place the note face downwards on blotting-paper, and put the piece cut from the tinted paper upon it. About one-eighth of an inch of note will now show; paste this edge well with common flour paste, give it a few minutes to absorb it, then stick the note by the pasted edge on the sheet that has been cut, and dry carefully between blotting-paper. When so mounted the note never need be touched again, and by opening the sheet the back of it can also be inspected. Inside the sheet any correspondence regarding the note or particulars of the bank can be placed. I never mount notes of different banks upon the same sheet, but if I am fortunate enough to have two notes of the same firm from different plates, these are mounted together.

The Japanese, though much behind the Chinese, had an early paper issue; "their feudal lords in various districts issued little cards representing very small values." The first European note is accredited to the Bank of Sweden in 1673. The earliest British bankers were the Londoners, who made use of paper money to a considerable extent in what were termed "Goldsmiths' Notes," which might be described in present-day language as deposit receipts which passed from hand to hand, and from which various amounts were from time to time withdrawn, the note being negotiable for the balance outstanding. They first came into use in 1670, but were not legalised until the reign of Queen Anne.

The Bank of England commenced active business



CHILD'S NOTE, 1730

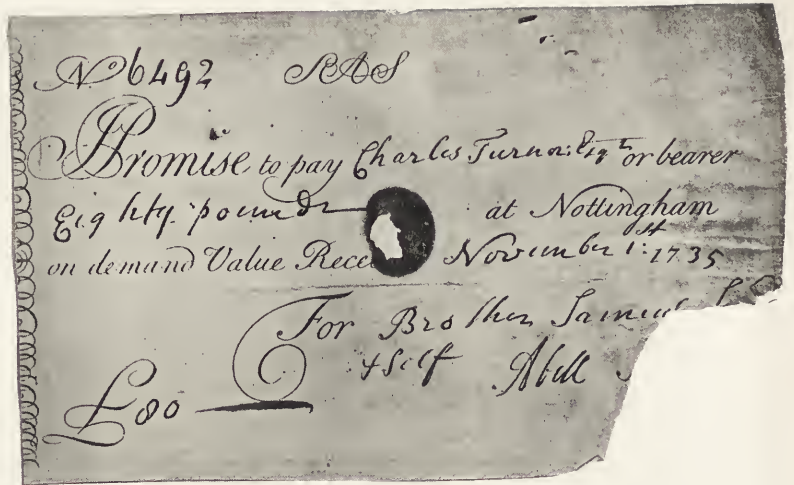
in 1695, and very soon issued; but as £20 was the smallest sum, the Government introduced Exchequer Bills, under the name of "indented bills of credit." An issue of £1,200,000 was ordered in 1697, in sums of £5 and £10. The example shown is for £5, and is stated "to pass in all payments to Receivers or Collectors of supplies for ye warr Anno 1697, Except ye III shilling Ayd." It carried a farthing a day interest. When presented, the bill appears to have been paid for its face value, with interest of one farthing for each day that it had been in circulation,

the amount thereof being duly endorsed upon the back. The same bill was then re-issued. The bill here produced appears to have been issued twice.

The Bank of England from time to time has sent forth many interesting forms of notes for various sums, and of these I hope to treat in my next article.

I believe the earliest notes issued by private individuals were simply written receipts for any amount payable on demand. Later, a note partly lithographed was introduced, and one plate was used for all denominations, the name of the first holder and the amount being filled in by the pen. At first they were payable to order, and endorsed by each holder; later, they bore the name of the first holder, and were payable to bearer. This form gave place to the custom of each banker putting the same name on all the notes that he issued. The notes even of the Bank of England, payable to Matthew Marshall or bearer, will be in the memory of many. Gradually notes have assumed the forms used in the present day.

The early London bankers issued notes, but they



SMITH NOTE, 1735

are very rarely to be met with. The specimen here shown is from the well-known firm of Child & Co. One of the present partners, Mr. F. G. Hilton Price, in his *Handbook of London Bankers, with some account of their Predecessors, the Early Goldsmiths*, gives a most interesting account of the firm. Of their notes he says:—"About the middle of the year 1729 Mr. Francis Child introduced a printed form of promissory note, having a vignette of Temple Bar in the left-hand corner. These notes, however, appear to have been discontinued at the end of the last century. They were worded much in the same manner as the Bank of England notes are at the present day, and were probably the first printed bank notes ever known." Since Mr. Price wrote the above, earlier notes have come to light. The honour of first place has been accredited to the Woods of Gloucester, the Smiths of Nottingham, Ralph Carr and his co-partners in the Old Bank of Newcastle-upon-Tyne, and others; but at present there can be no doubt that the weight of evidence is strongly in favour of the Nottingham house. One of the partners has kindly supplied me with most interesting and reliable information regarding the early days of the firm.

A banking business was established in Nottingham by Thomas Smith as early as 1688, and has passed from father to son down to the present day. Other members of the family founded the London firm of Smith, Payne & Co. Before me is a facsimile of a cheque drawn upon the Nottingham house in 1705, which I take to be the earliest known provincial cheque. It is impossible to say when they first issued notes, but

are very rarely to be met with. The specimen here shown is from the well-known firm of Child & Co. One of the present partners, Mr. F. G. Hilton Price, in his *Handbook of London Bankers, with some account of their Predecessors, the Early Goldsmiths*, gives a most interesting account of the firm. Of their notes he says:—"About the middle of the year 1729 Mr. Francis Child introduced a printed form of promissory note, having a vignette of Temple Bar in the left-hand corner. These notes, however, appear to have been discontinued at the end of the last century. They were worded much in the same manner as the Bank of England notes are at the present day, and were probably the first printed bank notes ever known." Since Mr. Price wrote the above, earlier notes have come to light. The honour of first place has been accredited to the Woods of Gloucester, the Smiths of Nottingham, Ralph Carr and his co-partners in the Old Bank of Newcastle-upon-Tyne, and others; but at present there can be no doubt that the weight of evidence is strongly in favour of the Nottingham house. One of the partners has kindly supplied me with most interesting and reliable information regarding the early days of the firm.



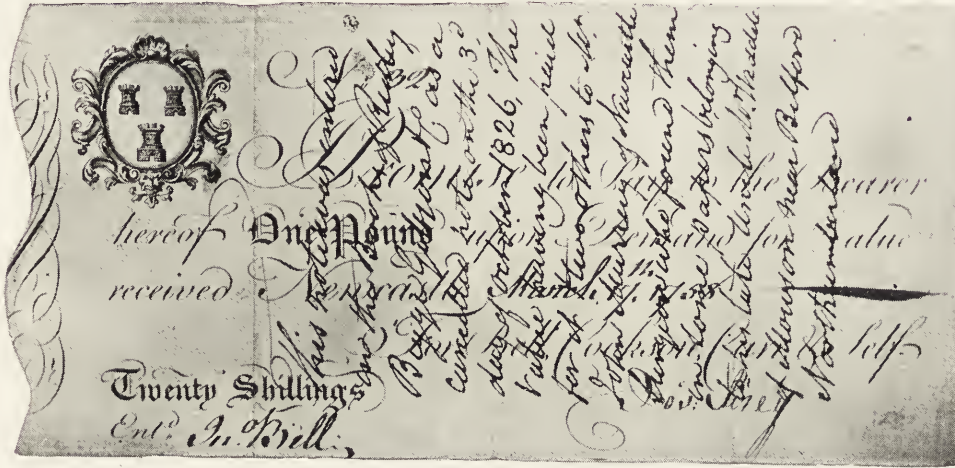
SMITH NOTE, 1746

Bank Note Collecting

there is one numbered 529, dated August 26th, 1728, the members of the firm then being Samuel and Abell Smith. This is certainly the earliest known provincial bank-note. Some time prior to

seventy-first year ; is still open in the books of the bank that issued it, and would be paid any day on presentation.

To issue notes was a very simple and pleasant



NEWCASTLE NOTE, 1826

1746 the plate was changed, for in that year a note with a vignette was introduced, a view of Nottingham forming the subject illustrated. I believe this to be the first provincial note with a vignette.

Gradually new banks were opened in various parts of the country, their owners issuing notes as low as twenty shillings. A note of the earliest north-country bank is shown. The endorsement upon the face of it proves that it had been in circulation for sixty-eight years, and was then found amongst some old papers.

function adopted by nearly every country banker ; in fact it was considered impossible that any bank could exist without an extensive note-issue. To redeem notes when the holder demanded gold was a very different matter. At various times monetary panics arose ; the holder of the notes naturally took fright and rushed to the banker, demanding gold in payment of his "rag-money." In many cases the banker, though perfectly solvent, could not procure the precious metal. London was the only place where



THIRSK NOTE, 1806

This is nothing abnormal in the life of a note. The writer has one in his possession in excellent preservation that has completed its one hundred and

any reserve of gold was kept ; but long before a banker from an out-lying district could "post" to London and return with bullion, his banking house

The Connoisseur

had been besieged by note-holders, all clamouring for payment to such an extent that he had no option but to close his doors and put up the fatal notice, "Stopped payment." Other bankers were hopelessly insolvent, and found their way by hundreds to the Bankruptcy Court. The collector will find full proof of this from the numerous endorsements stamped upon old notes of dividends paid.

The misery and wide-spread desolation that followed in the wake of these failures was indeed appalling. It was bad enough in the case of private banks—then the partners were ruined, the depositors and note-holders also being great sufferers—but in the case of Joint Stock Companies (before the days of limited liability), each shareholder was liable for every penny that he possessed, and when failure came, it was like a mighty storm devastating the land. Remarking on one of the failures, a writer says:—"No words exist of sufficient melancholy power to express the misery, dismay and distrust which resulted from this failure. Morality was shaken, trade paralysed, families maddened, and the poor destroyed."

At different times bankers adopted various expedients to try and guard themselves in some slight

measure from having to pay notes on demand. In very early days the Scotsman had his "optional" clause. Some bankers quietly introduced a clause undertaking to redeem their note with one of the

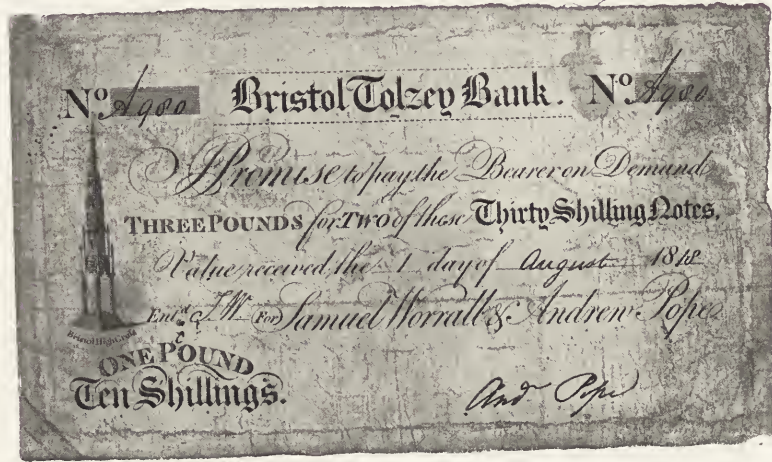
Bank of England's, as shown in the Thirsk note illustrated.

The Bristol Tolzey Bank issued notes for thirty shillings, and undertook to give "three pounds for two of these notes," so that the holder of a single note could not demand cash.

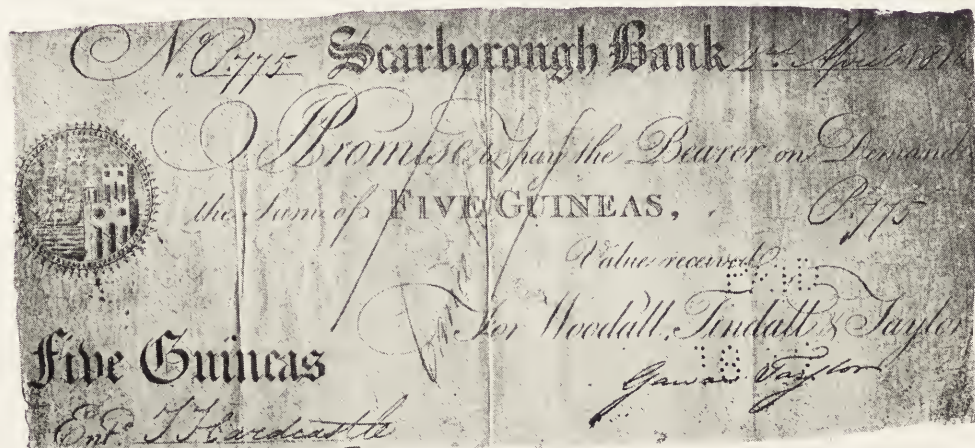
Notes for one

guinea and five guineas were much in use at one time. Coin, both gold and silver, was difficult to obtain. A packet of nineteen guinea notes with a shilling added made a very useful payment for twenty pounds.

The collector will occasionally meet with a note that has been most severely cut or pared round the edges. The natural conclusion is that it is rendered useless, even to the collector; but, on the contrary, it really gives it an additional interest. Fifty or sixty years ago cheques were rarely remitted by post. Postal orders had not been invented, and payments were generally made in small notes. The postage rates were excessively heavy, so to lessen weight all surplus margins were cut off. An old banker told

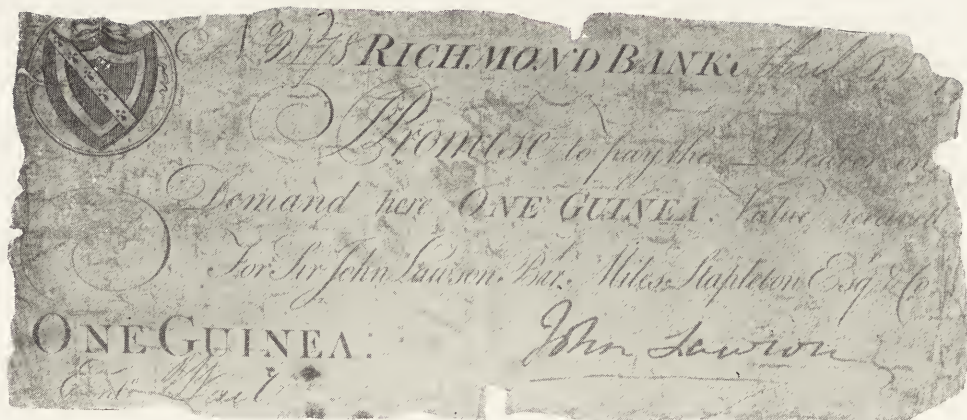


BRISTOL NOTE, 1818



SCARBOROUGH NOTE, 1810

Bank Note Collecting



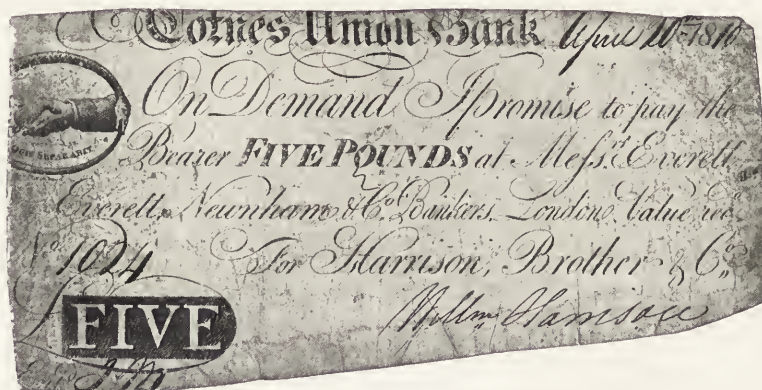
RICHMOND NOTE

the writer that his first work as a lad when he was placed in a bank was to cut the edges off all notes going by post.

As well as the paper issued by country bankers, the collector will occasionally meet with "Tally Notes." These were really orders issued by firms or private individuals with which they paid their workmen, who would pass them to the local shopkeepers, who in due course would hand them on to some banker who had undertaken their payment. At one time change was so difficult to procure that card and paper tickets were issued. The specimen shown was adopted by Fox Bros., now the well-known bankers in the south-west of England.

The space at my disposal is full, but the subject is by no means exhausted. In future articles I shall hope to exhibit and give accounts of notes issued—by workhouses, by the occupants of the Fleet Prison; bogus notes

in ridicule of the banker; emergency notes, such as those issued by General Gordon when in Khartoum, and Colonel Baden-Powell from Mafeking; very early and interesting Scotch notes; Irish guinea



TOTNES NOTE, 1810

notes (£1 2s. 9d.); Irish silver notes for fractions of the guinea, as well as many forged notes—with various incidents connected with the subject.



N^o. In consequence of the scarcity of Silver, this ticket is issued by FOX, BROTHERS, as a voucher for ONE SHILLING, in payment of wages.

Persons in trade, and others are requested to take this ticket as money, and present the same for Cash, at Tonedale, in sums not less than One Pound.

Ent^d.

FOX BROS. "TALLY NOTE"



THOMAS CHIPPENDALE
AND HIS WORK
BY W. E. PENNY

THE writer of this short article lays no claim to be an expert in the matter of Chippendale furniture, but greatly admiring the artistic productions of the cabinet makers of the eighteenth century, and fortunately possessing one or two excellent specimens of their work, he ventures to make a few discursive remarks on the man whose name is so widely known, and his works which are so universally appreciated at the present time.

Now-a-day almost everyone who owns a fairly good article of furniture, the date of which may be anything between 1740 and 1800, vaguely tells his admiring friends it is "a Chippendale," probably adding, "and is very valuable," ignoring the fact that contemporaneous with, or perhaps it would be more correct to say, following closely after the man whose name he so glibly uses, were many other first-class cabinet makers, whose workmanship and designs were little inferior to his whose name seems so deeply rooted in the public mind. Still, it must be remembered that, good workmen though they were, they drew largely on the ideas of their skilful predecessor, and we must recognise in Chippendale the head and founder of his school.

Thomas Chippendale, it is believed,

was born at Worcester in the first decade of the eighteenth century, and it has been stated that members of his family had practised the art of wood carving before him; but unfortunately we have very few authentic particulars of his life. He carried on his business as a cabinet maker in St. Martin's Lane, London, and in the year 1745 he published the work which has done so much to preserve his name and testify to his great ability—*The Gentleman's and Cabinet Maker's Director*. It is a folio volume, and contains about two hundred copper-plate illustrations of designs for almost every article of domestic furniture in use at that period, together with full instructions for their manufacture. It is a highly interesting and instructive work, and the designs leave no doubt as to the excellent taste of the writer, who was evidently no mean draughtsman.

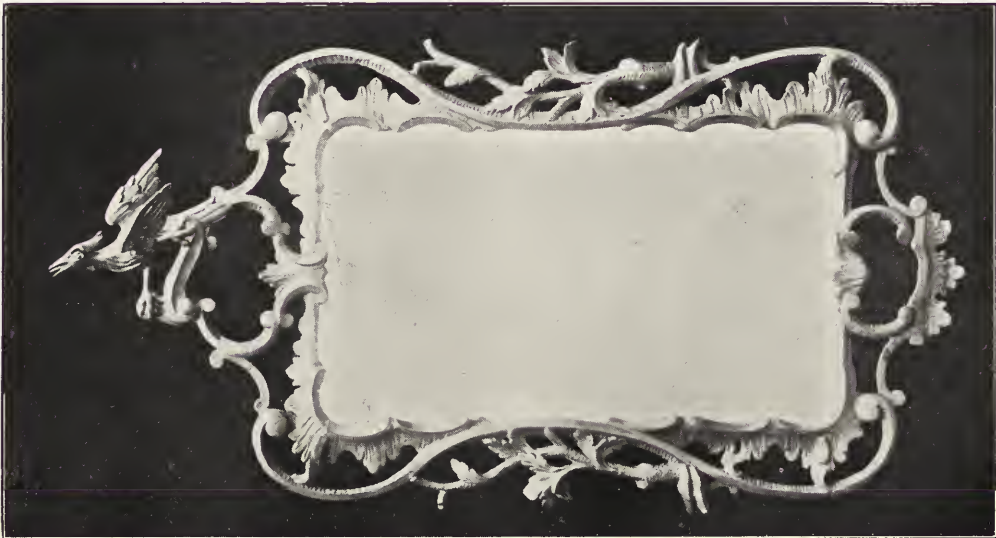
A portion of the designs in this book were in the Chinese taste, which was so popular at that time, while a certain number are avowedly in the French

style of Louis XV.; but it is not the intention of the writer of this paper to dwell at length on Chippendale's work in these directions. It was not characteristic, and however well executed the work may have been, it was not of original conception, but the business instinct of the man discerned the public taste, and he did his best to supply the demand.

A number of the more elaborate



STOOL, ASCRIBED TO CHIPPENDALE



THREE CHIPPENDALE MIRROR FRAMES

The Connoisseur

designs, such as state bedsteads and highly ornate commodes in Louis XV. style, and organ cases in what Chippendale was pleased to describe as "Gothic taste," can hardly be taken seriously by the reader, and, as a matter of fact, they were never, as far as the writer is aware, executed.

Of far more interest is it to turn to the designs for scrolled and foliated mirror frames, ornamented with representations of falling water and graceful clusters and showers of flowers, sometimes surmounted by his long-billed bird with outstretched wings, a creation, it must be acknowledged, better from a decorative than an ornithological point of view; or to his chairs with ribband and wheat-ear ornamentation on the backs, and scrolled decoration on the gracefully curved arms and legs.

The influence of the French contemporary school of furniture is noticeable in these designs, but the work is not plastered—or, if the reader prefers the word, enriched—with plaques of porcelain, gilded mounting, or elaborate inlay. The self-reliant man trusted to his own excellent designs, combined with good carving and workmanship, to produce an article of furniture which would do himself justice and command a ready sale. The wood generally used was the finest mahogany, except mirror frames, which were carved in close, firm pine. His work is now, after a considerable period of more or less neglect, again appreciated at its artistic worth, as the prices realised in the sale rooms, not only for exquisite, but even doubtful or second-rate specimens, testify.

Considering the large amount of furniture which must have emanated from Chippendale's establishment in St. Martin's Lane, it is a matter of surprise that good specimens of his work are not more frequently met with; but fashion changes, and the early part of the nineteenth century was a period of which the less said about the public taste the better; and no doubt about this time, and for many years afterwards, the old-fashioned

furniture was replaced by the monstrosities of the day and the artistic productions of Chippendale and his school, either sold, or given to old servants, and being frequently of a light and somewhat fragile character, they soon succumbed to the ravages of time and hard wear.

The collector more frequently meets with chairs than with any other article of Chippendale's manufacture. The reason is obvious: six or twelve forming the usual allotment for a suite; and it is fortunate, for a Chippendale chair is ever desirable, both from a decorative or a collector's point of view. The specimen illustrated is the sole survivor of a set of dining-room chairs. The reader will notice the design is somewhat ornate for the purpose for which it was intended; but it has a generous breadth of seat, and though so richly carved and embellished, is of fairly solid construction. The ribband and wheat-ear ornamentation of the back is delicately treated, while the curves and scroll-work of the arms and legs are graceful in the extreme, the effect of the whole being most beautifully softened by time and wear. It was rescued some fifteen years ago from a back attic, where it had spent many years in solitary banishment.

The collector, while perusing the pages of Chippendale's *Director*, will notice illustrations of many small articles of furniture in use at the time the work was written, but for which the present age has no requirement. Charming little tea caddies, with brass handles, and lock plates, stands for china jars or candles, carved brackets of rococo design. An excellent pair of the latter were lately shown to the writer. The backs had representations of falling water, while the bracket itself was supported by a single foliated curve of elegant design; and rare as these smaller pieces of furniture are, they are well worthy of the attention of collectors, for they more frequently occur in provincial sale rooms than might be imagined—usually erroneously described in the auctioneers' catalogue.



CHIPPENDALE DINING-ROOM CHAIR

Thomas Chippendale and His Work

Above all the other productions of this great craftsman the writer must confess to a *penchant* for the mirror frames of his construction: they are so light and graceful, and so excellently carved in every detail. At the Bernal sale in 1855 a beautiful specimen was sold to Marlborough House; it is now, of course, in the Victoria and Albert Museum. In the official catalogue of the sale it was described as follows: "Lot 4143—a

very elegant pier glass, in elaborately carved gilt frame by Chippendale, of scroll pattern, with birds, festoons of flowers and foliage, the ornaments dividing it into several parts, with branches for three lights, extreme height 77 ins., and 43 ins. wide." It fetched £50; and a companion was sold to Annot & Gale for £38, which prices, though of course low for such exceptional specimens, show that even fifty years ago there were people who appreciated the master's work. This glass is illustrated in Bohn's *Pottery and Porcelain*, 1857. Other pier glasses at the same sale fetched £78 and £36 10s. respectively, the former

Lot (4146) is thus described: "A magnificent glass, in carved and gilt frame by Chippendale, of scroll design with Caryatid figures at the sides, festoons of flowers interlace the outer and inner frames, a vase of flowers at the top and two dogs beneath; extreme height 128 ins., width 80 ins." Sold to Annot & Gale. The latter, "Lot 4149, a very elegant oval-shaped pier glass, in carved and gilt frame by Chippendale, with birds and flowers at the sides, surmounted by a vase of flowers; the glass divided by the scroll ornaments into several compartments, with three branches for lights; extreme height 86 ins., width 55 ins." This specimen was sold to Marlborough House, and may now be seen at the South Kensington Museum. These descriptions from the very carefully compiled catalogue of the sale will give the reader a good idea of the nature of some of the larger pier glasses.

The three mirrors illustrated are in the writer's possession, and all have features which leave no

doubt as to their designer. The first is surmounted by the familiar bird, and the reader will notice the exquisite grace of the curves forming the outer portion of the frame; the second has the remarkable representation of water falling from the lower part of the frame, the sides being decorated with a shower of roses, buds, and foliage, while the third and smaller glass is of similar though somewhat inferior design.



CHIPPENDALE CARD TABLE

A reproduction by photography is inadequate to give a full idea of the consummate workmanship displayed in the carving of the scroll and foliage decorations.

A rather amusing incident occurred with regard to the mirror surmounted by the bird. My father some twenty years ago placed it in the hands of a carver and gilder in one of our Western cities to re-gild. The man expressed great admiration for the glass. He kept it for an unconscionably long time, but ultimately reappeared, bringing the re-gilt glass and an excellent replica, which he coolly asked the owner to purchase to "make up the pair." My father declined, but passed the man on to a friend, who was delighted to obtain an excellent copy at a very reasonable price. But placed side by side with the original, the inferiority of the carving of the copy cannot be overlooked, though alone it has deceived more than one man who claims to be an expert.

The card table illustrated may safely be ascribed to Chippendale, the ornament round the top and flap

The Connoisseur

occurring in his book. It is solidly constructed, the cabinet work is of the first order, and the wood a very rich dark mahogany; chisel marks are noticeable at the top of the legs on the foundation of the relief carving. The writer has frequently noticed this feature on many carved pieces of furniture which are undoubtedly of Chippendale manufacture.

The stool illustrated is a somewhat unusual piece of furniture; and it is with a certain amount of diffidence that the writer mentions it, as there is hardly enough evidence to positively ascribe to the work of the craftsman of whom this article treats; but its similarity to designs occurring in the *Director*, and the rococo treatment at the top of the legs, are at all events fairly conclusive evidence. It is upholstered in what is probably the original crimson silk damask, now naturally very much the worse for wear, but lending great additional interest to the specimen.

Unfortunately the writer owns no specimen of a book-case or bureau book-case of Chippendale's manufacture to illustrate, but the *Director* contains

endless designs, and as in all other cases the best are those in which the influence of the contemporary French school is least noticeable, and the originality of the artist is in full evidence. These mahogany bureaus are frequently of the familiar flap pattern, and are exquisitely fitted up inside with numerous secret and other drawers. An infinity of time and labour must have been expended on their construction. The book-cases are always latticed in a variety of geometrical or curved designs, and the whole fitted with tasteful brass lock plates and drop or fixed handles, some excellent designs for which appear in the *Director*.

And, finally, let it be remembered that Chippendale's furniture was in perfect harmony with the times in which he lived, the free and elegant style being well suited to the somewhat frivolous generation for which it was intended. While looking on his productions the thoughtful collector involuntarily calls to mind the customs and the people of an utterly by-gone age, and therein lies much of its charm.





Old Books

THE BRONTËS AND THEIR BOOKS BY LEONARD W. LILLINGSTON

DOUBTLESS there is always plenty of room at the top; the difficulty is in getting there. Even genius has been known not to disdain "a shove up from behind"; so that the log-roller, under some circumstances, may become not only harmless but necessary. An interesting chapter in literary history might be written concerning adventitious aids to success. *Lorna Doone* lying neglected upon the publisher's shelves until the Lorne marriage took place, and the public thought the book must have something to do with the marriage. Thus a demand was set up, and Mr. Blackmore's genius did the rest. These are the little ironies of literature. Yet the novelist had his triumph while alive. The book auctioneers have exacted a still heavier vengeance since his death. He ought to have lived to see the day. But then such requitals are nearly always posthumous. The collector expresses his sense of loss by enhanced prices. No sneer is intended. It is better to express your feelings in pounds, shillings and pence than not to express them at all; and it is sometimes the only way open to you.

Possibly in 1847 there was more room at the top than in 1869, the year of *Lorna Doone*; but it is open to question. There were fewer authors it is true, but there was a smaller public, too, and it was a very critical one; for there were giants of the pen in those days—not altogether unknown in these—Dickens and Thackeray. Yet in October, 1847, a

book was published by Smith, Elder & Co., in the conventional three volumes, which achieved success at a bound simply and solely on its merits. The heights of Parnassus were stormed, not climbed. *Jane Eyre* was read everywhere by everyone. An eminent judge was also distinguished as a wit; his company was greatly coveted. Dining out one evening he sat silent and distraught, his eyes in his lap. Long afterwards he confessed to the truth; he was reading *Jane Eyre* by stealth.

There is no preface to the first edition, but there is a preface to the second three-volume edition, published in the following year, and in this the dedication to Thackeray appeared for the first time. It also contains the "Criticism of the Press," now grown interesting. A third edition was called for in the same year. This, in three volumes once more, has also a special interest of its own, for it contains a note by "Currer Bell," disclaiming the authorship of "other productions" attributed to her by the critics.

The common course in those days, and long after, was to publish first in three volumes, next in two, finally in one. There was, however, no issue of *Jane Eyre* in two volumes. The first edition in one volume appeared in 1850. Later reprints afford a wide scope for Brontë collectors with a taste for "all editions," for, in addition to English and American editions, *Jane Eyre* has been translated into nearly every European language. A dramatic version of *Jane Eyre*, by the way, was published in New York in 1869: "*Jane Eyre*: a



PORTRAIT OF CHARLOTTE BRONTË
From a painting in the Brontë Museum, Haworth



WYCOLLER HALL

Drama in Five Acts, adapted from C. Brontë's novel, by John Brougham."

Jane Eyre is the most important of all the Brontë books, but it was, of course, not the first in point of time; for in 1846 the three sisters had issued a volume of verse conjointly. As to these *Poems by Currer, Ellis, and Acton Bell*, it might almost be said that nobody marked them, or perhaps one should rather say nobody bought them, for one or two critics approved. Praise, however, will not pay the piper. The sisters were out of pocket by their venture; for they were published at author's risk; the Brontës paid money down. Poetry, especially first-fruits, is a luxury: the poet must foot the printer's bill more often than not.

Charlotte Brontë and her publishers were on the best of terms. *Vilette* bore the imprint of the same firm in January, 1853. This again was a three-decker, though two years later it appeared in one volume. *The Professor* was published in two volumes, in 1857, with a preface by the Rev. A. B. Nicholls, Charlotte Brontë's husband. *The Professor*, as is well-known, was Charlotte Brontë's first essay in fiction. It was rejected by the publishers, but published at her death. This fact, and the inclusion of the preface contributed by her husband, dated September 22nd, 1856, makes it of unique interest.

The death of Charlotte Brontë after only nine months' married life is one of the saddest things in literature. "I am not going to die," she said to her husband, "we have been so happy." She was only thirty-eight. No charge of over-productiveness can be laid at her door. In six years she wrote only three books.

There are some minor pieces of Charlotte Brontë's which call for notice. Volume I. of the *Cornhill Magazine* contains an unfinished story from her pen: *Emma: a Fragment*. It is preceded by a brief but striking notice, signed "W. M. T.," entitled *The Last Sketch*. The initials are, of course, those of Thackeray. Another posthumous work is *The Adventures of Ernest Alembert: a Fairy Tale*.

The book contains two *fac-simile* pages of the original manuscript of the tale. It was published in 1896. "*The Parting: a Ballad*, by Currer Bell, the music by J. E. Field," was published in 1853; and "*Love and Friendship: a Song*, the poetry by C. Brontë, the music by Einna," appeared in 1879. The *Manchester Athenæum Album* of 1850 and Volumes II. and IV. of the *Cornhill Magazine* each contain a poem.

Is it too much to say that the place of Charlotte Brontë in English literature is not yet determined? I think not. That the place will be a high one, who can doubt. So much it is safe to say; but, for us,



MR. HUDSON'S HOUSE, EASTON, NEAR BRIDLINGTON

The Brontës and their Books

any attempt to arrive at a judicial estimate has been spoiled by the personal equation. We have heard so much of the Brontës that their books have an interest quite other than the literary one. This is still more the case when we come to deal with Emily and Anne Brontë. It has even been questioned as to whether their books are literature at all; and it is quite within the competence of anyone to doubt it. They may have shown all the promise of the genius which their sister actually displayed, but promise is not performance. Meanwhile they have the Brontë interest; that is to say, they were written by members of that strange and interesting family.

Emily and Anne Brontë found their way into print with *Wüthering Heights* and *Agnes Grey*, in 1847, the same year as *Jane Eyre*. They were published as one book by Thomas Cautley Newby. There is an egregious blunder in this first edition. The title-page of the whole book, that is of the first volume, has



INTERIOR OF BRONTË SOCIETY'S MUSEUM, HAWORTH

"*Wüthering Heights*, a Novel, by Ellis Bell, in Three Volumes," and this is repeated on the title of Volume II. *Wüthering Heights* was, of course, not in three volumes at all, but in two; the third contains *Agnes Grey*, as stated upon its title-page. The next edition, which appeared in 1850 in one volume, is described as "A New Edition, Revised." In the opinion of many this second edition transcends the first in point of interest, for it contains "A Biographical Notice of the Authors, a Selection of their Best Literary Remains, and a Preface by Currer Bell." *Agnes Grey*, by the way, is not known to have been published in separate form.

Anne Brontë's *Tenant of Wildfell Hall* was issued in three volumes, by Newby, in 1848, and a second edition, also in three volumes, was published in the same year. The copyright subsequently passed to Smith, Elder & Co., and they brought out an edition in one volume in 1859.

There is an excellent edition, in seven volumes, of the *Life and Works of Charlotte Brontë and her Sisters*, published by the same house. It includes *Emma*, with the preface by Thackeray; Charlotte Brontë's *Memoir* of her sisters and *Preface* to their works; the *Cottage Poems* of the Rev. Patrick Brontë, and Mrs. Gaskell's *Life*, so that it is well-nigh as complete as may be. This edition is further enriched with illustrations of the Brontë country. The artist, E. M. Wimperis, drew his inspiration from the actual places, as pointed out to him by a close friend of Charlotte Brontë's.

Mrs. Gaskell's *Life* still retains the foremost place amongst books relating to the Brontës. The first



BRONTË SOCIETY'S MUSEUM, HAWORTH

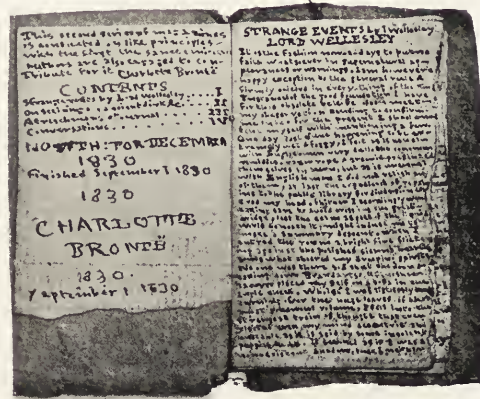
The Connoisseur

edition, published by Smith, Elder & Co., in two vols., in 1857, contained some indiscreet allusions to the Rev. Patrick Brontë, to a love affair of Bramwell Brontë, the brother, as well as to the school at which the sisters were in part educated. Protests came thick and fast. The Rev. Patrick Brontë declared that he was not in the habit of firing pistols out at the back door to relieve his feelings when they seemed likely to prove too much for him, that he had never burned his wife's silk dress that he might wean her from the pomps and vanities of the world. The lady who had been the object of young Brontë's passion also objected to the suggestion that she had ruined that promising youth's career. The truth is, he was quite capable of ruining it without outside assistance. Her objection was not unnatural, as she happened to be the wife of another man, in whose family young Brontë had lived as tutor. He appears to have argued that as he was in love with her, she must be in love with him. He made a tender of his affections, and was sent packing; but continued to boast of his imaginary conquest, possibly from motives of revenge. Mrs. Gaskell was foolish enough to take his version for truth, and narrowly escaped an action for libel. The Rev. Mr. Shephard, M.A., Honorary Chaplain and Secretary to the Clergy Daughters' School, thought it incumbent upon him to reply to the strictures on the school in a brochure entitled, *A Vindication of the Clergy Daughters' School and of the Rev. W. Carus Wilson from the remarks in the Life of Charlotte Brontë by Mrs. Gaskell*. The Vindication was published in 1857. The biographer made her peace by stopping the sale of the *Life*, expunging all the obnoxious passages, and issuing a second edition, which appeared in the same year, and which is an exact copy of the first, save and except for the deletions

referred to. It is one of the weaknesses of human nature that the scandalous first edition should be held the more desirable.

Two booklets on the Brontës had indeed appeared before the publication of Mrs. Gaskell's *Life*. They make a show in point of price, in the booksellers' catalogues, when copies chance to turn up, quite out of proportion to their merits. One, *Currer Bell and her Sisters*, printed at Keighley in 1855, was reprinted from the columns of the *Bradford Advertiser*; the other, *Jottings on Currer, Ellis, and Acton Bell*, appeared the following year. Swinburne's *Note on C. B.* was published in 1877, and went into a second edition.

There are other *Lives*. That of Wemyss Reid, which passed through several editions; that of Mr. Birrell, which has a bibliography; and Leyland's *The Brontë Family*. Dr. William Wright's *The Brontës in Ireland* is an extremely clever piece of bookmaking, and has deservedly run through several editions, in spite of the fact that the Brontës with whom the public is, or at any rate should be, concerned, never were in Ireland worth mentioning. After all, we could ill have spared the story of Charlotte Brontë's uncle cutting a shillalah and setting out for London to deal out justice to the Quarterly Reviewer, who had traduced his niece. One of the latest and best contributions to Brontë literature is Mr. Shorter's *Charlotte Brontë and her Circle*. It contains many letters of unquestionable authenticity before unpublished. Brontë letters are not necessarily of unquestionable authenticity. Mr. Shorter himself relates that he has seen one of Charlotte Brontë's with the address "Paris." As Charlotte Brontë never visited Paris, it is a little difficult to understand how she could have written it.



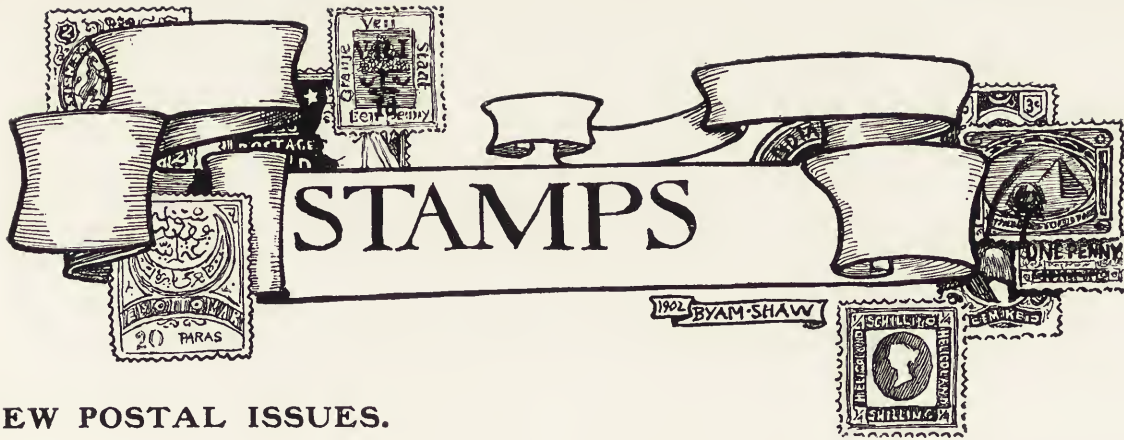
MANUSCRIPT MAGAZINE WRITTEN BY
CHARLOTTE BRONTË WHEN 14 YEARS OLD





Drawn & Engraved by P.W. Atkins late Pupil of F. Bartolozzi

HE SLEEPS.



NEW POSTAL ISSUES.

SEVERAL novelties are promised for the new year. The United States in particular are preparing the dies for a new set of designs, the first of which—the 1 cent.—has already been approved. Instead of a profile portrait of Franklin, the new stamp will have a full-face portrait from a photographic copy of a noted print in the possession of the United States National Gallery of Portraits. At the top of the design are the words, "Series of 1902," in very small letters. "United States of" in a straight line, and "America" in a curve following the bend of the oval. On each side are figures holding electric bulbs, a hint of the service Franklin rendered to the world in the discovery of electricity for practical purposes. Below the bust is the word "Franklin," and on one side 1706, the date of birth, and on the other 1790, the date of death. "Postage—one cent.," in two straight lines, is placed at the foot of the stamp. The French postal authorities have been worried into discarding their current series. The Women's Rights Society of Paris, it is said, objected to the legend thereon of *Droits de l'Homme*, and suggested that the rights of women should be equally recognised; another objection was exposed by the microscope, by the aid of which it was discovered that the figure of Liberty in the new 15 centimes stamp had six toes. Consequently, orders have been given for a new design to be engraved, if possible, in time for issue in the first week of the new year. The design chosen is that of the beautiful sower now seen on the half, one, and two-franc pieces of coin current in France. The graceful design of "La Semeuse" represents France as a tall, handsome woman, scattering seed in a ploughed field, on which the sun is rising. Australians are full of change and makeshift issues, and will require close watching in order, to secure copies of all varieties as they appear.



DUTCH INDIES have been provided with a series of low values, much after the design of the home series. We illustrate the $\frac{1}{2}$ cent. of the series.

FRENCH LEVANT has been provided with a very pretty little series of stamps, as illustrated. Presumably this same design will do duty for most of the French colonies, as it will be observed the name is in a changeable label.



LABUAN stamps are not now the favourites amongst stamp collectors that they were a few years ago. There is too much of the made-for-sale to collectors about recent issues to please the collector. But it must be conceded that the latest series, as illustrated, is certainly one of the most effective ever issued by any country. It is worthy, in fact, of a better parentage. There is, of course, a full set of many values in as many colours as Jacob's coat of old. The designing and engraving is the work of Messrs. Waterlow.



SOUTH AUSTRALIA is apparently making the same change in its postage stamps as Victoria has already made. The need of separating the fiscal and postal accounts necessitates the production of a series of stamps labelled "Postage." The forerunner of the change is a new 9d. stamp made by using the die of the long rectangular 2s. 6d. "Postage and Revenue" series. The word revenue has been omitted from the top of the stamp, and the value at the foot changed to "Ninepence."



(See notes on page 56.)



ON November 19th, and two following days, Messrs. Sotheby, Wilkinson & Hodge sold the



magnificent collection of Roman coins formed by Mons. E. Bizot, the well-known French collector and keeper of the Museum of Vienna (Isère). The coins were in an excellent state of preservation, and formed

a complete sequence of portraits of the Roman emperors and empresses from the earliest to the latest (Byzantine) period. Many of the specimens in this collection were originally in the Billion, Dupré, Montagu, and Wigan cabinets. The sale consisted of 429 lots, and the amount realised was £1,631. The following are worthy of note: Agrippa, B.C. 63-A.D. 12, denarius, head of Agrippa to right, £12; Drusus, died A.D. 37, sestertius, two cornucopie surmounted by the busts of the twin sons of Drusus, a well-patinated specimen, £12 15s.; Drusus and Tiberius, denarius, bare head of Drusus to left, £10 5s.; Antonia, died A.D. 39, aureus, draped bust of empress to right, £12 5s.; Agrippina, senior, B.C. 15-A.D. 33, sestertius, bust to right, £11 11s.; Claudius and Nero, aureus, laureated head of Claudius to right, £10 5s.; Galba, A.D. 69, aureus, laureated head to right, £19; Vitellius, A.D. 69, aureus, laureated head to right, £10; Vitellius, sestertius, draped and laureated bust to right, said to be the finest specimen known, £37 10s.; Vespasian, A.D. 69-79, sestertius, laureated head to left, £11 15s.; Marciana, A.D. 114, sestertius, draped and diademed bust to right, £20; Hadrian, A.D. 117-138, aureus, laureated and cuirassed bust with the paludamentum, £13; Sabina, A.D. 137, sestertius, draped and diademed bust of the empress to right, £19 5s.; Probus, A.D. 276-282, aureus, £25.

On the 6th and 7th the same firm also sold the collection of Greek coins formed by the late Colonel J. Tobin Bush, obtaining over £1,200 for the 333

lots. A Macedonian tetradrachm of Chalcidice, from the Montagu collection, £70; Alexander III. gold double stater, £15 15s.; two staters of Locri Epizephrii, from Bruttium, £14 17s. 6d.; a tetradrachm of Rhegium, £15 5s.; a stater of Phæstus, from Crete, £22 10s.; a didrachm of Carystus, from Eubœa, £47 10s.; a tetradrachm of Mithradates VI., Eupator from Pontus, £51 10s., both the latter from the Bunbury collection; three Syrian tetradrachms of Antiochus I., II., and III., £14, £14, and £15; from Bactria two tetradrachms, one of Antimachus, £15 10s., and one of Eucratides, £14 10s.; two Thracian tetradrachms, £83; Ænus, tetradrachm, head of Hermes to right, £31; another, head of Hermes facing, £52; Philip III. gold stater, head of Pallas to right, in helmet, £17 5s.; tetradrachm of Tenedos, from the Neligan collection, £12 15s.; tetradrachm of Smyrna, from the Subhi Pacha sale, £17 10s.

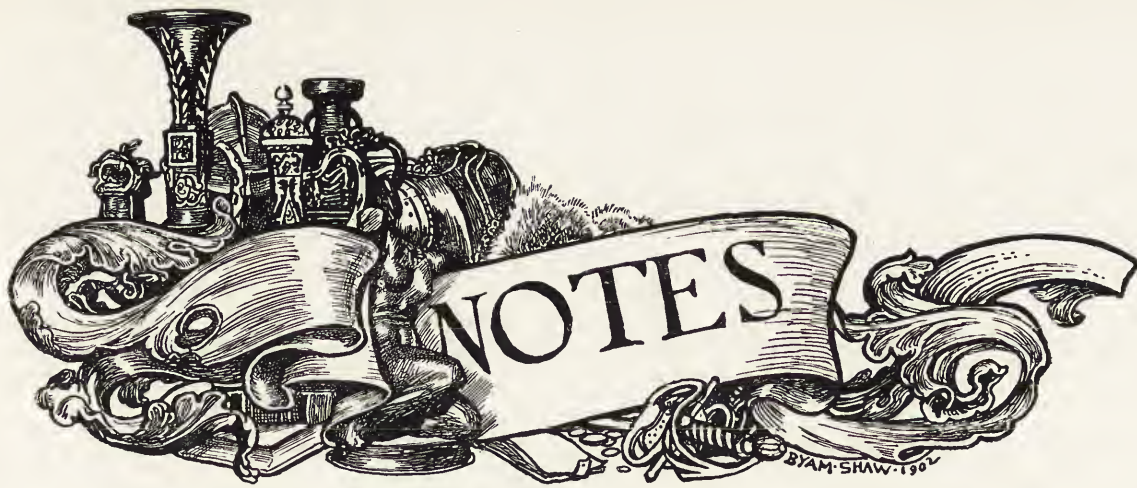
THE event of the past month in the stamp sales has been the dispersal by Messrs. Puttick & Simpson



of the collection formed by Mr. F. W. Neild, a well-known collector. It was a very fine lot, and included not a few of the popular rarities, among them being the 81 paras, unused, for which the owner paid £220 at an auction last

season. The most notable stamps were:—Gibraltar, 1869, 10 c. carmine, with value omitted, £14; Great Britain, V.R., 1d. black, £10 5s.; 1867-82, £1; brown-lilac, £14; Moldavia, 81 paras, unused, £200; Ceylon, imperf. star, 2s. blue, £6 10s. This stamp has always maintained its price, and seems to be improving in value. In 1897 it was catalogued at £7, now it stands at £8. In the auctions of 1896-7 it brought £3 10s.; last season, £4 10s., and now it has run up to £6 10s.

(For continuation see Advertising pages.)



“THE CONNOISSEUR” SERIES OF
HISTORICAL COSTUME
WATER-COLOUR STUDIES FROM
AUTHENTIC SOURCES
BY E. T. PARRIS
Historical Painter to the Queen

With descriptive notes prepared by the artist for his carefully compiled manuscript *History of Female Costume*, now published for the first time by arrangements made with the proprietors of THE CONNOISSEUR.

BERENGARIA, Queen of England, wife of Richard I. (m. 1191). Drawn by E. T. Parris, from the monumental effigy in the Abbey de l'Esplan, near Mons, in Normandy.

This princess was the daughter of Sanchez, King of Navarre. Married and crowned at Cyprus, May 12th, 1191, King Richard I. being at the time engaged on his expedition to the Holy Land, with the army of the Crusaders. The water-colour drawing is taken by the artist from the figure of Queen Berengaria, the sculptured monumental effigy in the Abbey de l'Esplan, near Mons, in Normandy, and is an example illustrating the trifling change in the form of female attire since the time of the Roman Empire and the days of Byzantine oriental splendour. In the Romanesque frescoes and sculptures we find exactly the same tunic or gown (*gunna* of the Saxons), with long sleeves, closed at the neck and wrists, with a girdle to confine it at the waist; the long veil also worn over the head, and the loose robe or mantle, as seen in other effigies, and fastened by a fibula or brooch, is the same in both cases.

After the departure of the Romans from England, A.D. 410, the Anglo-Saxons, Danes, and Normans retained the same loose gown, with the sleeve sometimes small at the wrist, at other times open and

hanging down. The length of the gown also varied with the fashions of the day. The only material difference was in the manner of wearing the hair; the Roman ladies either confining it close to the head, with caps or nets, bands, or plaited, whereas the custom with the English was to allow the hair to hang down over the shoulders to any length, stress being laid upon the strength, beauty, and abundance of the locks.

As at the court of Byzantium, the seat of sumptuary profusion and splendour, the dresses of the Royal personages and their courtiers amongst the nobility were fashioned of the most expensive materials, enriched and loaded with costly ornamental accessories, in the reigns of Henry I. and Richard I. It is recorded that a mantle worn by Henry cost a sum equivalent to fifteen hundred pounds in our money. Richard I. indulged in yet more magnificence “in bravery of attire”; his mantle was described as of the richest material, “striped in straight lines, adorned with half-moons of solid silver, and almost covered with shining orbs.”

As depicted in the drawing of Berengaria, the robes borne by Queens equalled the luxury and magnificence displayed by their lordly masters, who outrivalled the peacock in stately show.

1740.

LADY OF THE COURT OF LOUIS XV. (published in 1789). Drawn by E. T. Parris, after the study from *Court Life in France: Manners and Customs*, as pictured by J. Michael Moreau.

With descriptive notes from the manuscripts prepared by the artist for his *History of Female Costume*.

The costumes of the reigns of Louis XIV., XV., and XVI. are well known from the works of Watteau, Lancret, Boucher, and Moreau; from a drawing, engraved in 1787, after the latter artist, this figure of

The Connoisseur

a lady of the court of Louis XV. was taken as an example of the leading features of the fashions à la *Marquise de Pompadour*, displayed on a liberal scale of dainty magnificence at the grand fêtes at Versailles. Portraits of many of the fashionable personages and celebrated characters who led the courtly modes show the varieties, though the leading specialities of the fashion followed similar models, and the general outlines are the same, the differences are founded upon the ingenious and tasteful adaptation of the details, and the profuse ornamentations lavished upon the main structure—the bouquets, garlands, festoons, floral wreaths, groups of flowers, lace flounces, loops of gauze, of ribands, tinsel, spangles, embroideries, and schemes of artistic decorations. In the culminating outcome of the “Pompadour” modes—the very apex of profuse extravagance, for fashion could ascend no higher—we find the hair is drawn off the forehead and temples, and carried up to a pile at the top of the head. At the giddy summit it is surmounted by a little cap or hat, with flowers and feathers, rising to any height dictated by the aspiring fancy of the fair wearer. From this mountain numerous curls or rolls of hair fell down the sides of the neck; powder disguised the colour of the hair, which was sometimes frosted with gold dust.

The rich robes of satin or silk—brocaded and embroidered materials—were made high over the shoulders, but cut square in front, and very low, liberally revealing the figure; the sleeves were short, barely half way down the arms, trimmed with an abundance of rich lace, with large coloured bows falling from the elbows over the perfectly fitting gloves, which reached high up the arms. The long stiff stays were so tightly laced as to reduce the waist to the smallest possible dimensions; then—making the artificially contracted waist appear narrower by contrast—came the huge swelling hoop, spreading out from the hips to any extent the wearer pleased to affect. The over-robe divided in front, displaying the under-dress or petticoat, which had a deep flounce of gauze or lace, diaphanous light material embellished with wreath of flowers, bouquets, crimped or pleated ribands, etc.; the bordering of the over-robe and train was trimmed to correspond with the flounce; the high heeled shoes had the *talon* about the middle, upward curved and sharp pointed in front. A painted fan was a recognised accessory for the toilet of a *grande dame*.

Louis XIV., *le roi soleil*, inaugurated the costly *Grande Fête de Versailles* in 1681. It is credibly stated that “nothing could exceed the magnificence; at least 20,000 individuals and 1,000 horses were accommodated in the Palace and its dependencies.”

The figure of a grand court lady *en toilette de fête*, illustrates the prevailing aspect presented at the Versailles Festivities under his successor *Louis le bien Aimée*, who paved the way for “the coming deluge.” These splendid fêtes continued until, in 1789, the overwhelming tide of the great Revolution swept away court, throne, and fêtes at one fell swoop.



TASMANIA, like the other States of the Commonwealth, is full of change in its postal issues. The picture series, first printed in London on paper watermarked “T. A. S.,” then in Melbourne on paper watermarked V and crown upright, is now lithographed on paper watermarked sideways V and crown. Only the 1d. and 2d. have been printed on V and crown paper as yet, and only the 1d. has been received lithographed.

WESTERN AUSTRALIA, according to the *Australian Journal of Philately*, is in future to be known to stamp collectors as “West Australia.” The die of the current 2½d. Victoria stamp has had the word “Victoria” removed and “West Australia” inserted in its place; the value has been altered to five shillings, and the colour changed to green. The current 2s. Victoria has had the name changed to “West Australia,” the colour altered to red printed on yellow paper, and watermarked V and crown. “West Australia,” it seems, is the current name in commercial circles, hence the old name, “Western Australia,” being out of date, is to be abandoned.

NOR a bookman but has come across the path of the bookworm, but it is astonishing how few have met him face to face. The late Mr. Quaritch declared that he had never seen one, and his experience of the books in which he is most likely to be found might be said to be both extensive and peculiar. I have heard say that however keen the pangs of hunger he declines to feed upon machine-made paper. Whether this is actually so, I cannot say, but I never saw a machine-made book “wormed,” though there may be those who have. It may be added, that old leather seems to be perfectly acceptable to his palate, as collectors of bindings know to their cost.

Book Notes

THE CONNOISSEVR COSTVME SERIES.



Berengaria Queen of England - wife of Richard 1st 1191
Drawn by E. S. Paris from the monumental Effigy, in the Abbey del Espanne Mons.



Notes

I, too, could have said until the other day that I had never seen one. I was talking to a well-known pathologist in books when a client brought in a volume for restoration. There were scores, nay, I should say, hundreds of bookworms within the pages. I can still say, however, that I have never seen a live one, for they had all of them died, having completed their life's work—the partial destruction of a noble volume. It remains to be said that the insect is what our American cousins call a bug, what we call a beetle, and that it has been duly figured and classified by the entomologist. Mr. Quaritch must therefore have been singularly unfortunate, or should it be fortunate? Fortunate, inasmuch as all his life long the bookworm had a fascination for him, the fascination of a great mystery, as great as that other contained in the immortal query, Whoever saw a dead donkey or a dead post-boy?

The *Pickwick Papers* are always cropping up, like "King Charles's head." The other day, rambling through the volume of the *Town and Country Magazine* for 1771, I came across this:—

You remember the great Antiquarian Discovery?

"The astonishment of the village may be easily imagined, when (the little stone having been raised with one wrench of a spade) Mr. Pickwick, by dint of great personal exertion, bore it with his own hands to the inn, and after having carefully washed it, deposited it on the table. The exultation and joy of the Pickwickians knew no bounds, when patience and assiduity, their washing and scraping, were crowned with success. The stone was uneven and broken, and the letters were straggling and irregular, but the following fragment of an inscription was clearly to be deciphered:—"

+
B I L S T
U M
P S H I
S. M.
A R K

Is it not an interesting conjecture that Dickens, turning over the pages of the old magazine, lighted upon the idea and appropriated it to his own use in his own inimitable way?

There is, and has been for some time past, a slump in Dickens. I doubt, however, that this implies, as some think, that he is less read. The book market reflects the prevalent taste in literature. But there are other causes to account for a decline in prices. The Dickens' boom led to the exhuming of an immense number of copies, which would otherwise have gone down to decay unnoticed. A glut

resulted, followed by a fall in prices. There has been no glut of the scarcer pieces, and no fall. In a few years, when the unfit, that is to say, the undesirable copy, has been eliminated, the matter will be righted. For the undesirable copy, whatever may be said, depreciates the value of the desirable. The mere fact that so many copies, good or bad, are for sale, is damaging from the collector's point of view. For though the unique is not always attainable, many collectors do not care to possess, even in "fine condition," that which everyone else may possess, in some state or other.

The collector of *ex libris* has one source of satisfaction, denied to almost everyone else. There are very few forged plates in existence. Some few years ago an ingenious dealer reproduced the well-known Gore plate, and was successful in selling a score or more of impressions. His mode was to call on the collector in the twilight, for in the daylight the forgery showed itself to be, what it was, a very poor reproduction indeed. He did not go undetected for long. Though not prosecuted, he was "warned off the course," probably a more successful punishment than a term of imprisonment. There is also a spurious Washington plate, a little less obvious, perhaps, than the Gore reproduction, but obvious enough. The collector of only a few months' standing need not be warned against the coats-of-arms from old peerages, sometimes offered as *ex libris*, though indeed they have deceived many who should have known better. One other device to deceive I remember. There appeared in a popular monthly an illustrated article on the latest "craze of the collector"—bookplates. The originals of the illustrations were all of them scarce plates. What so easy as to cut them out and paste them within the covers of some worthless old books of the right period? They had no margin, the paper and the process were, of course, "all wrong." Yet more than one victim was found.

THE publication of the second part of the article on His Majesty's Gems and Jewels at Windsor Castle had to be postponed until February, owing to the time required for the production of the colour-plates.

**The King's
Gems and Jewels**





THE WIERIXES: A FAMOUS FAMILY OF ENGRAVERS AT ANTWERP IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

BY EDGCUMBE STALEY

THE political and military movements of the sixteenth century in Holland scattered far and wide a great many artists and skilled workmen.

Between the years 1560 and 1590 a considerable number of engravers established themselves in Antwerp. Conspicuous among them were Jerome Coch, Martin Petri, Adrien Hubert, Gérard de Jode, Philippe Galle, Adrien Collaert, and the three brothers Wierix.

The painters after whom they worked were chiefly Rubens, Van Dyck, Van den Hoek, David Teniers, Martin Van Heemskerck, Adrien Van Blocklandt, of the Northern schools; and Raphael, Titian, Palma Vecchio, Francesco Vanni, Taddeo Zuccaro, and Guido Reni of the Italian schools.

Mariette, in his *Abece-dario*, says:—"Il était réservé au génie sublime de Rubens d'apprendre aux graveurs à se servir de leur burin pour imiter, par un nouveau travail, la variété des teintes, le passage insensible des ombres aux lumières, l'accord des couleurs, la nature des divers objets, et tout ce qui contribue à repandre la vérité et l'harmonie dans un tableau."

In the annals of Engraving no names stand out more brilliantly than those of the families of Wierix, Galle, and Van de Pass. These indefatigable workers laboured without cessation during half-a-century, 1562-1618. There was hardly a person of note, or at all remarkable, in Europe whose features they have not preserved for posterity. Scarcely an illustrated book of the period, published by the great Plantin Press and other similar establishments, exists without proofs of their art and handicraft.

Some claim the Wierixes as of Dutch origin; but the records of the city of Antwerp contain the name Wierix, or Wierickx, in 1499; when Michael of that ilk entered the studio of the painter, Jan de Coninck.

His son, Anthonie, was married at the Church of Nôtre Dame, in Antwerp, in 1548. He was a painter of some distinction.

The three sons of Anthonie were born in Antwerp: Jan in 1549, Hieronymus in 1550, and Anthonie in 1552.

At a very early age each of the brothers developed extraordinary gifts as engravers, copying, for the most part, works by Albrecht Dürer, and vieing with one another in the excellence of their art.

Jan and Hieronymus were admitted members of the Guild of Saint Luke in 1576, and Anthonie some four years later. In 1582 the eldest brother established himself in Antwerp as a Master-Engraver. He is regarded as the truest artist of the three. He had certainly more originality, and was less hampered by conventions. His plates were executed very neatly, and the phrasing of his graver was correct. His most famous portraits were Philip II. of Spain and Marie Antoinette of France. Many of his scriptural subjects were from his own designs. His work is marked J. WIER · INV · ET · FEC.

Hieronymus also worked after his own designs. He affected religious and allegorical subjects, copying the great masters, and also



AN ENGRAVING BY A. WIERIX, 1598

Notes



AN ENGRAVING BY A. WIERIX, 1595

imitating his friend, Philippe Galle. Among his portraits were Queen Elizabeth of England and Sir Francis Drake. Many of his engravings were subscribed as follows: "Joannes Stradanus invenit, Hieronymus Wirix fecit, Philippe Galle excudit." Hieronymus had perhaps less firmness of design than Jan, but his plates were remarkable for softness and polish.

Anthonie often worked in conjunction with his brothers. His small plates were executed in their highly finished style. His *metier* was larger designs than theirs, and, here we remark, great freedom and facility of tooling. He engraved many saints from his own designs, and several New Testament scenes after Martin de Vos, whose manner reproduced much of the devotional spirit of Raphael. He usually signed his name in full.

The Wierixes worked principally at their own separate *ateliers*, or at the bigger establishment of Jan, and near the Marché de Vendredi. They were also much employed by that "Prince of Publishers," Christopher Plantin.

Hieronymus Wierix died at Antwerp in 1619, but there appear to be no records of the deaths of Jan and Antonie.

The works of the Wierix Brothers have been arranged by Mons. L. A. Alvin in his *Catalogue Raisonné*, published at Bruxelles in 1866, in the following categories:—1, Le Ciel—God, St. Mary, Angels; 2, Ancien Testamen; 3, Nouveau Testamen; 4, La Sainte Vierge Marie—History, Rosary, Life, Holy Family, at the Cross, Notre Dame; 5, Saints et Saintes; 6, Allégories Religieuses; 7, Compositions Mystiques; 8, Sujets profanes; 9, Ouvrages de tous les trois frères ensemble; 10, Portraits.

The beautiful illustrations which accompany this article are produced from the identical copper-plates engraved by Antonie Wierix, and produced at Antwerp in 1598! They illustrate a "Rosary." There were originally eight plates, including a frontispiece. Seven of the plates are divided into two unequal parts. Above is the principal subject, representing the Virgin Mary in various



AN ENGRAVING BY A. WIERIX, 1598

characters. Each is two-fold—heavenly and earthly. At the foot is generally a group of persons in contemplation. Below is a miniature Old Testament scene, typical of the accompanying attribute of St. Mary. The medallions contain verses from the “Litany of the Blessed Virgin.” The highest medallion has the title of each plate, whilst at the foot is the signature, “Anton. Wierix fecit, Joan Galle excudit.” The frontispiece has a beautiful engraving of the city of Antwerp, and the arms of the bishop, to whom the work is dedicated, and the signature, “Anton. Wierix Ceterum Devotus Dicabat, Faciebat, Excudebat,” and the date 1598.

Every part of the work is very splendidly done, with a firm and gentle hand guiding a finely chiselled graver along a richly toned copper surface. The design must have been inspired by the spirit of the divine Raphael. Nothing can be conceived more exquisite or refined.

Five of these copper plates are in the possession of Mr. Alfred A. de Pass, of London.

“Look here, upon this picture, and on this.” The same, undoubtedly, with a difference—to which hangs a tale. The cameo shown here (No. i.) was one of the Marlborough gems described in the catalogue which Mr. Story Maskelyne drew up of the Duke’s collection in 1870 as “a modern or perhaps a renaissance work,” and as “possibly an Arundel gem.” In the phenomenal sale of 1875, when the collection was disposed of entire to Mr. Bromilow for £35,000, and again on the fourth day of the final sale of 1899, the gem appeared—but for sale-room purposes on both occasions its original catalogue description was altered. The words, “a modern or perhaps a renaissance work” are omitted, and “possibly an Arundel gem” becomes “probably.” The mounting, as in the 1870 catalogue, is thus described:—“a rococo openwork setting of the time of Louis XV., carrying enamelled trophies and ten small sardonyxes or onyxes.”

Whatever may have been the opinion as to its age,



NO. I.—GEM FROM THE DUKE OF MARLBOROUGH'S COLLECTION



NO. II.—THE SAME, AS IT RE-APPEARED IN MR. MORGAN'S COLLECTION

its purchaser must have considered the jewel worth the substantial sum of 78 guineas, at which it was knocked down to him.

For upwards of two years the gem disappears from view, but turns up again, strangely altered, in the possession of Mr. Pierpont Morgan, it having been included in the large collection which the American millionaire purchased *en bloc* from Consul Gutmann. This (No. ii.) is as the jewel appeared when purchased by Mr. Morgan. The Consul describes it thus:—"Portrait of a woman cut in cameo, in enamelled gold frame set with cameos, with trophies; reverse engraved. With pearl. Extraordinarily splendid ornament. Italian, sixteenth century."

Eight of the ten pretty sardonyxes have disappeared, and have been replaced by showy modern cameos, and a large pendant pearl has been added below. We know not the price at which this separate item was valued in the huge sum paid by Mr. Morgan for the whole collection, but the alterations which have thus transformed an interesting eighteenth century jewel into a splendid Italian ornament of the sixteenth century must have enormously increased its price! Our readers can draw their own conclusions.

THE pleasing artist and engraver, Peltro William Tomkins, generally inscribed after his name, "pupil of F. Bartolozzi, R.A.;" this description would further apply to the veteran engraver and artist's numerous following of pupils and assistants. Yet if the gifted artist in question had chosen to say "the favourite pupil of F. Bartolozzi, R.A.," he would have been well within his rights. Excellent as proved the average of the master's pupils, Tomkins's genius has given him the pre-eminence. It is not too much to record that in the eyes of collectors, this preference—justified by the verdict of several generations—is accorded unanimously to the painter and engraver of *He Sleeps*. All his engravings are prized by connoisseurs; in fact, everything executed by his hand has a distinctive charm, while as a tasteful artist the pupil excelled even the master. In the estimation of experts and collectors, Tomkins's designs in pencil or chalk, heightened artistically with delicate touches of colour, equal the finest handiwork of such famous manipulators in the same walk as A. Watteau, Lancret, R. Cosway, Condé, F. Huet Villiers, and similar well-recognised practitioners, the reputations of whose productions in a similar branch

—most dainty, delicate, *spirituelle*, excelling above all in the rare speciality of graceful and spirited "touch"—must ever hold the foremost rank in the judgment of the *cognoscenti*. There are few artists whose works offer invariably the same charm and uniformly gratify the taste of experts (liable to become hyper-critical) upon so extended a scale. A collection of the engravings and designs executed by P. W. Tomkins must prove a continual source of delight to experienced amateurs, and we promise ourselves the high gratification of further surveying the artist's career as registered through his graceful productions, which are very highly appreciated already, and proportionately high priced. On the present occasion we have confined ourselves to the reproduction of one distinctive example, *He Sleeps*. This charming subject has always enjoyed the fullest popularity, and we recognise the penalty the choicest works had to pay in their own days of publication on the unsatisfying theory of "imitation being the sincerest flattery"; there are two or more contemporaneous copies, pleasing enough in themselves. Some of the old foreign "piracies" are quite promising, seen away from the original, and even command good prices—eight guineas or so—when bright and clear. Though engraved on so modest a scale, the popular estimation of *He Sleeps* has caused the "sale value" to rise to 60 guineas, 80 guineas, or even 100 guineas, in cases of colour-printed examples in superlative condition. There exist paintings after the original, and in the taste of the eighteenth century, *He Sleeps* was evidently esteemed a charming oval for the decoration of the choice tea-trays in fashionable request. Versions of these are evidently the handiwork of skilled artists, and are delicately executed in oils.

MANY gifted and brilliant artists and engravers have hailed from Dublin, evidently in its palmy days a city of luxury and cultivating the fine arts, as may still be traced in the remains of the many noble mansions there, once filled with works of art, and presenting every aspect of taste, elegance, and refinement, before the black days of "the Rebellion of '98," anterior to "the Union." There was fashionable patronage for clever portrait-painters. F. Wheatley, R.A., exploited Dublin with brilliant success artistically, but found his art suffer by the social temptations and flowing hospitalities to which he too willingly sacrificed his more ambitious aspirations, without scruple as to his obligations to his sitters. Amongst the best-known of recognised

"He Sleeps,"
Painted and
Engraved by
Peltro William
Tomkins

Pastel-Drawing
by Hugh Douglas
Hamilton, R.H.A.

native practitioners must be reckoned Hugh Douglas Hamilton, R.H.A. (born 1734), a student of Dublin Academy, who, from early youth, made a very considerable mark in the world of art. His pastel-portraits at once became the fashion, like J. Downman, A.R.A., and the versatile John Raphael Smith, a reminiscence of whose "little gems" is found in Hamilton's oval pastels; all three artists excelled in female portraiture, and frequently preferred to depict the faces of their fashionable and elegant sitters in profile. Even the very numerous likenesses their facile art enabled them respectively to produce have proved insufficient to satisfy the collecting preferences indulged by their admirers of later generations, while the posthumous reputation of these tasteful delineators uniformly exceeds the estimation their productions enjoyed while they were in the flesh. Early Gainsborough's, Cotes's, Downman's, J. R. Smith's, W. Ward's, and Hugh Hamilton's profile heads, slightly and harmoniously handled, and framed in ovals, completely hit the prevailing taste of their generation, and seemed in character with Adam's houses, the elegant furniture of their eras, and, in fact, just fell into their due places as part of the tasteful decorative scheme. Succeeding to his desires in Dublin, where his crayon portraits became the *mode*, Hugh Douglas Hamilton was tempted to establish himself in London, migrating to sweet Pall Mall and highest patronage; the fashion in the metropolis being led by the King and Queen favouring the lately-arrived Dublin artist with sittings for their portraits. His pastels long continued of small size in oval, and, it is recorded, his customary fee was nine guineas; his scheme of colouring was invariably sweet and harmonious, and he was famous for skilfully expressing the full intelligence of "the eloquent speaking eye."

The example offered in the present number of THE CONNOISSEUR may be esteemed a typical and favourable specimen of Hugh Hamilton's handling, and agreeable harmony of tone, as regards his pastel productions. His art was honoured with official recognition; the Society of Arts voted H. Hamilton their premium of sixty guineas in 1765; he was elected a member of the Incorporated Society of Artists (the corporation which preceded the formation of our Royal Academy); and sent to their exhibition at Spring Gardens twelve of his characteristic portraits in pastel. After a signally fortunate career in London, he in 1778 transferred his studio and his practice to Rome, where his fashionable following, especially amongst English and Irish compatriots, kept his art fully employed. He was practising in Florence in 1787. While in Rome, Hamilton abandoned his

chalk-drawing for the medium of oil-painting, following the advice of the artists, his friends, and, as related, largely influenced by the recommendations of the great sculptor, John Flaxman, R.A., who in 1787 had commenced his seven years' residence in the Eternal City. Henceforward Hamilton's early reputation was maintained by his portraits in oils, and he enjoyed the privilege of painting many sitters of eminence both abroad and at home. About 1791 he left the Continent, finally returning to Dublin, where he was warmly received, being elected a member of the Academy, and continuing his practice with the same favour. He died in Dublin in 1806. Some of the most popular of his portraits of "celebrities" were engraved, such as his heads of Mrs. Hartley, the actress, and the no less fascinating Polly Kennedy. Hamilton was fortunate in his engravers, both Earlom and Houston (the latter a compatriot) executing excellent mezzotints after a few of his best recognised likenesses. The estimation of Hugh Hamilton's art, and the interest in his works, as tasteful "decorative factors," seems likely to increase with the revived appreciation for the harmonious, delicately graceful, and congenially quaint artistic qualities, prevailing notes amidst "Eighteenth Century" surroundings, which appeal to refined tastes.

WITH the December Number, published on the 30th, SALE PRICES commences its second volume, and with the many improvements made during the past year, it should now prove a unique record of auction sales. In addition to bare records of prices, it will continue to contain interesting interviews and special articles, and wherever possible illustrations of the principal objects sold during the month will be included. A special presentation colour-plate, entitled *Noon*, by P. W. Tomkins, after W. Hamilton, R.A., will be included in the above Number.

SPECIAL NOTICE.—In consequence of the large number of subscribers who have repeated their annual subscriptions at the price of 10s., it has been decided not to raise the price as announced last month. Full accounts of other sales held during November will be found in our Supplement, SALE PRICES. The necessarily restricted space at our disposal prevents us from giving more than a brief account of auction sales of any interest to the collector and connoisseur, but in our Supplement full descriptions of every article of interest that appears at auction will be found.

The Connoisseur

A CRAFT MASONIC PLATE BY ROBERT MANUEL

OUR illustration reproduces the frontispiece it was intended to publish with the *Constitutions of 1784*, but the design was not actually ready till two years after that date. This delay may be accounted for by reason of four of the most eminent and popular artists of the period being engaged in its production, namely: Cipriani, Thomas Sandby, Bartolozzi, and James Fittler. Of these, the first three were Royal Academicians, and were also members of the craft, and they generously presented their portion of the work to the Grand Lodge for the benefit of the fund of charity. The conception of the design is attributed to Sandby and Cipriani. Sandby was the architect of the hall, and held in Grand Lodge the office of grand architect, and no doubt sketched the architectural portion of the work, which was engraved by Fittler, while Cipriani was responsible for the

allegorical figures, which were engraved by Bartolozzi. According to Heseltine, the architectural portion of the design represents Freemasons' Hall, the uppermost figure being Truth, holding a mirror which reflects rays of light on the globes and ornaments of the hall, and on the masonic furniture and implements of the Lodge. Truth is attended by the three virtues, Faith, Hope, and Charity, and under them the Genius of Masonry, prompted by Truth and her attendants, is descending into the hall. The Genius bears a lighted torch, and is decorated with some masonic emblems, while on her arm hangs

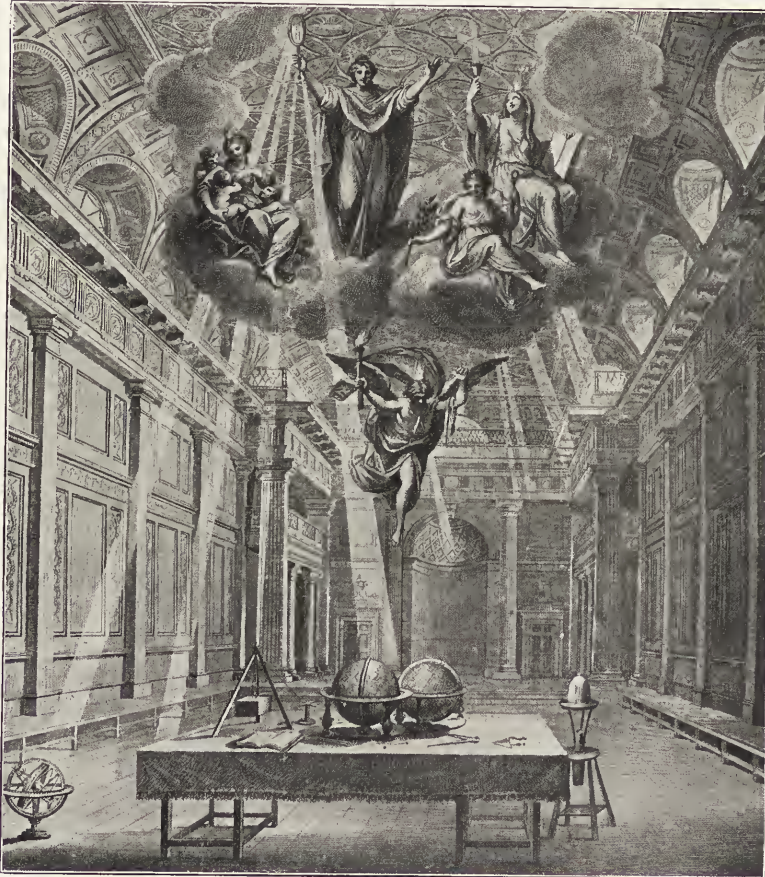
a ribbon, with a medal pendant, with which she is about to invest the Grand Master in token of the Divine approbation of a building sacred to Benevolence and Charity.

It will be observed that the table shown in this fine plate is somewhat homely in character, while on the spectator's right of this table is what has been described as a "mysterious instrument." These two circumstances are accounted for in an amusing manner in a letter written by Thomas Sandby on January 11th, 1786, in which he says,

though he considers Heseltine's description of the plate well conceived and all that could be desired, he still thinks a proof should have been sent to him, so that he could have touched it up, and added to its effectiveness before publication. Sandby goes on to say: "I sent Mr. Cipriani an indigested idea for the table and its furniture, imagining he would have improved the hint, but find my own was adopted; the instrument for which no name can be found was, I fear, not copied

from a real one. I meant it for an air-pump, the exact form of which I could not recollect—in short, my sketch was carelessly done so that Cipriani might 'pump up' some of his better ideas for the purpose."

In some later impressions of this celebrated plate the names of Paul Sandby and T. Fittler appear, but these errors are due to the plate having been touched by a fresh engraver. Paul Sandby had nothing to do with the plate, while there was no engraver in England at the time bearing the name of T. Fittler or Fitler.



MASONIC FRONTISPIECE

A CORRESPONDENT writes :—" I have read with great interest the article by Professor Sayce, in THE CON-

NOISSEUR, vol. iv., p. 159. I cannot, however, agree with the writer's remarks, that 'it is only *lately* that we have learnt

that Egypt is the land of pre-history,' and that M. de Morgan's researches into the Palaeolithic age of Egypt 'came like a revelation.' Whilst admitting that M. de Morgan, as Director-General of the Antiquities of Egypt, has done a great work in establishing the fact, by his own researches, that flint implements have actually been discovered which undoubtedly antedate the Pharaohs very considerably, yet we must recollect that we have an Englishman—whom Professor Sayce appears to have ignored—who, as early as 1881, and long before M. de Morgan, *proved* that Palaeolithic man existed in Egypt, or at any rate in the Nile Valley. I speak of that renowned excavator, the late General Pitt-Rivers, who, although he confined most of his attention to tumuli, villages, camps, and other earthworks in England, yet found time, on more than one occasion, to pursue his favourite studies in other countries.

"Prior to 1881 there had been much controversy as regards the occurrence of Palaeolithic implements in the Nile Valley. The Anthropological Institute, Lord Avebury, Capt. Burton, and Mr. J. Browne had contributed their quota to the controversy. Many implements of palaeolithic *form* had been discovered on the surface even in those days; all conjecture respecting actual date, however, at this time, as Mariette Bey first stated, was hypothetical. Flints found on the surface cannot be legitimately disconnected from flints of the surface period, except by form, and form alone is not conclusive in determining date.

"In March, 1881, General Pitt-Rivers, then President of the Anthropological Institute, claimed to have been the first to discover flint flakes and cores *in situ* in the stratified gravels of the Nile Valley at Koorneh, on the outskirts of Thebes, 'gravel in which, after having become indurated through the cementing together of the particles by calcareous infiltration, the Egyptians had cut their flat-topped tombs with square supporting pillars, that have continued perfect in the gravel-rock until the present day, thereby producing evidence of exactly the same character, in so far as sedimentary deposits are concerned, that had satisfied the fathers of pre-historic archaeology in the Valley of the Somme.' The General selected Gebel Assart, a plateau consisting of a delta of hardened sand and gravel which had been washed down by the Babel Molook (near the Tombs of the Kings), and 'spread over the valley below, and which after depositing a delta in the valley between the sides of it and the river, had afterwards cut a channel through it by running water.' Into the sides of this Waddi, converted into hard agglutinated rock, the Egyptians had cut their tombs.

"All that now was necessary was to show the presence of flints of human handiwork in it, to prove their immense priority to the Egyptian age. After General Pitt-Rivers had made a careful examination here, he discovered unquestionable chest flakes and cores and one rough tool embedded in the matrix. These implements had of

course been deposited long before the hardening of the gravel, the erosion of the Waddi, and the cutting of the Tombs. A model of these 'finds,' and the implements themselves, are now exhibited in the museum founded by the General at Farnham, North Dorset.

"This subject was, in 1884, referred to at some length in a paper read before the Victoria Institute by Sir W. Dawson, who aspersed the discovery. He tried to maintain that the implements were natural forms, and that the bulbs of percussion were derived by natural causes. General Rivers, knowing that his discoveries were likely to be disputed, especially by those who upheld the so-called Chronology of the Bible, and who endeavoured to do all they could to prolong the time between the Egyptian monuments and the first appearance of man in the Nile Valley, secured a competent witness to the finding of the implements, viz., Mr. J. F. Campbell, F.G.S., then residing at Luxor. The actual discovery is well authenticated, and has been confirmed by others.

"Previously—in 1869—General Pitt-Rivers had discovered palaeolithic implements *in situ* in the drift gravel at Acton, the first discovery of this nature in the Thames above London."



THIS oak cabinet, which is of the Charles I. or Cromwellian period, is in three parts, and is inlaid with ivory and pearl, the inlays being, apparently, fixed with a black cement. The panels are mahogany veneered on oak, the height being 4 ft. 4 ins. and the width 3 ft. 10 ins.

In its upper part is a small secret drawer; the centre section contains a large drawer, whilst behind the lower folding doors are three drawers of oak. It has been in the possession of one family for four generations.

THE CONNOISSEVR COSTVME SERIES.



Lady of the Court of Louis XV. 1740. pub'd in 1789
Drawn by E. S. Harris after the study by S. Michael Moreau: *Louis Life in France.*



THE "CONNOISSEUR"
LIBRARY

THE efforts of caterers for the intellectual palate of the public to give their clients something new are occasionally alike amusing and pathetic; but the author of *How to look at Pictures*, Mr. R. Clermont Witt (G. Bell & Sons), may be congratulated on having produced what is to a certain extent a really original book, although in his assertion that the true critic is born, not made, he in some measure cuts the ground from under his own feet. He claims to teach the unlearned how to understand and to enjoy pictures, but all his explanations will be of no avail unless his pupils already have the birthright, to which, according to him, so very few can lay claim. Still his little volume will appeal to a wide public, for nearly all, except perhaps those who really are gifted with critical acumen, imagine themselves to have it. The numerous illustrations with which Mr. Witt elucidates his text are excellent typical examples of style, including the work of masters of aims so widely



FROM "THE MAIDS' TRAGEDIE" (METHUEN AND CO.)

diverse as Giotto, Van Eyck, Velasquez, Rembrandt, Millais, and Sargent.

It would be a pity if the extremely low price at which *Old Picture Books*, by Alfred Pollard (Methuen) is published, should lead anyone to under-rate its importance. It is a book by a scholar whose position in the Library of the British Museum gives him very special facilities for research, and every essay in it bears witness to the thorough grip the author has of his subject. The articles on *Florentine Rappresentazioni*, *A Book of Hours*, and *English Books printed abroad*, are especially interesting, and the Essays, taken altogether, really constitute a fairly complete history of early book illustration. Amongst the reproductions of woodcuts, not, as Mr. Pollard points out, of wood-engravings, "inasmuch as there is no evidence of the graver having been used before the eighteenth century," are included excellent examples from rare old books, such as Jacopone da Todi's *Laude*, and the famous Malermi Bible, both bearing date 1490; Grüninger's *Virgil*, issued at Strassburg in 1502; Geoffroy Tory's *Champfleury*, 1529; and various English Plays, such as *The Three Lords and Three Ladies of London*, all printed before 1660. The addition of an index would have been a great improvement.

AFTER having been neglected and misjudged by the art historians of three centuries, the decorator of the Borgia stanze at the Vatican and of the Pintoricchio Piccolomini Library in Siena has become the object of much attention and enthusiasm. Miss March-Phillipps's monograph in Bell's Great Masters Series has now been followed by two sumptuous publications on this artist's work, one by Boyer d'Agen,



MOLL CUT-PURSE (METHUEN AND CO.)

The Connoisseur

published by Ollendorff in Paris, the other by Corrado Ricci, published by W. Heinemann, London. It would be difficult to find sufficient praise for the marvellous illustrations by which this latter volume is adorned. They are partly done by photogravure process, partly reproduced in colours from the original frescoes, not omitting the gold he loved to employ so lavishly. Pintoricchio was a prolific worker, but he was pre-eminently a fresco painter, and therefore it is impossible

had a hand in this work, of which Perugino and Pintoricchio share the honours.

ANOTHER equally magnificent publication of Mr. Heinemann's is the new *William Hogarth*, by Austin Dobson and Sir Walter Armstrong. It is **Hogarth** practically a carefully revised reprint of Mr. Dobson's old work on the same subject, which had been originally published by Messrs. Sampson Low & Co. Mr. Dobson has left but little to be done for the future historian interested in his subject, and if he lacks the note of enthusiasm about the purely artistic aspect of Hogarth's work, this has been added by Sir Walter Armstrong in his enthusiastic prefatory chapter. It should be stated that the photogravure illustrations have been made from the original paintings, and not from the engravings after them, which should add considerably to the value of the publication. The list of Hogarth's works and the bibliography appended to the text cover no less than one hundred pages, and have been brought thoroughly up-to-date.



PORTRAIT OF ADMIRAL DE RUYTER
BY FRANS HALS (G. BELL AND SONS)

to get an idea of the almost barbaric splendour of his works, except by studying them on their native soil. His easel pictures are comparatively few, though Mr. Ricci tries to prove his hero to be the author of many works which have hitherto been ascribed to other painters. Perhaps the most useful part of Mr. Ricci's book is his investigation with reference to the *Baptism of Christ* and the *Journey of Moses* at the Sistine Chapel, the authorship of which has for a long time been an apple of discord. He dismisses the theory that Luca Signorelli

IN the estimation of the modern art expert Frans Hals stands second only to Rembrandt among the **Frans Hals** masters of the Dutch School. But, as Mr. Gerald S. Davies explains in his altogether excellent monograph, published by G. Bell & Sons, on the painter of the Doelen groups at Haarlem, it has only been within the last quarter of a century or so that his work has received the recognition due to it. In 1852 this portrait group of himself and Lisbeth Reyniers, now in the Rijks Museum, fetched £50, whilst the splendid portrait of Johannes Acronius, now in Berlin, changed hands for the sum of five shillings in 1786! There is much that is obscure in the career of this artist, of whose early work we have no traces, although he must have had a considerable reputation among his co-citizens, when, in 1616, at the age of thirty-six, he was entrusted with the important commission for the first of those magnificent groups which have immortalized his name. And as his beginnings are left to conjecture, so the closing years of his life are more or less veiled in obscurity, though we know that he died penniless, in abject misery, that his last commissions were given him out of charity, and that he had not the wherewithal to buy the necessary pigments for these last pictures. Mr. Davies has done distinctly useful work in establishing the mutual relationship between Hals and Rembrandt, and in proving that

The "Connoisseur" Library

the generally accepted theory of the influence of the latter on the former is a fallacy. In every respect the book is a worthy record of a great artist's life and work.

Our Homes and How to Beautify Them is the title of a popular, not too technical, and very readable volume by Mr. H. J. Jennings, published by Harrison & Sons, and dealing with the different styles of furniture,

Hints on interior decoration, and questions of taste
Furnishing generally from the days of the Renaissance to the present time. Illustrated with fine and characteristic examples of the different styles, written in a chatty way and interspersed with amusing anecdotes, the little book should be a useful guide to people about to furnish, who have neither decided tastes nor expert knowledge. The writer shows sound judgment with regard to certain eccentric aberrations of taste, which have been dubbed *l'art nouveau*. "*L'art nouveau*," quoth he, "has been pushed by continental designers not only for all it is worth, but for a great deal more."

CHRISTMAS, its origin, the rites of its celebration, its asso-

Christmas: ciations,
Its Origin and legend-
Associations ary lore,
its con-

nection with the festivals of the ancients, and many other points connected with its history from the early Christian to our own days, are treated very thoroughly by Mr. W. F. Dawson in a volume published by Mr. Elliot Stock. The book is so full of interesting information that we cannot here attempt more than a mere enumeration of the subjects treated, in the order in which they are mentioned on the title-page: "Memorable celebrations, stately meetings of early kings, remarkable events, romantic episodes, brave deeds, picturesque customs, time-honoured sports, Royal Christmases, Coronations and Royal marriages,

chivalric feats, Court banquetings and revellings, Christmas at the Colleges and the Inns of Court, popular festivities, and Christmas-keeping in different parts of the world, derived from the most authentic sources, and arranged chronologically,"—an ambitious programme, to which the author has done full justice. The text is accompanied by numerous illustrations, partly from old engravings.

THE early days of Byzantine, Gothic and Renaissance art are so closely interwoven with Christian legend and tradition, that the student cannot dis-

Christ Lore and The Saints in Christian Art pense with a thorough knowledge of scripture, of the lives of the saints, traditions, myths and symbols of the

Christian Church. We have under our notice two books

which will for this reason prove eminently helpful to students of the history of Christian art, since they contain a store of information of a kind which, we believe, has not been previously collected and arranged in summary form. We are referring to Mr. F. W. Heckwood's *Christ Lore* (Elliot Stock) and Mrs. Arthur Bell's *Lives and Legends of the great Hermits and Fathers of the Church, with other Contemporary Saints* (G. Bell & Sons). In the first volume, which is addressed to the general reader, the life of Christ and the founding of His Church are dealt with from the legendary, and not from the Scriptural, point of view. This work deals strictly with the "traditions of men." It is illustrated with numerous reproductions of mediæval woodcuts. Mrs. Bell's volume, the second of a series, which embraces the previously published *Lives and Legends of the Evangelists, Apostles and other early Saints*, and the promised *English Bishops and Kings, The Mediæval Monks, with other later Saints*, deals with the Church heroes of the fourth to the sixth century, describing



SAINTS JEROME, CLARA, AND MARY MAGDALENE
BY LUCA SIGNORELLI (G. BELL AND SONS)



CORONATION OF THE VIRGIN AS QUEEN OF HEAVEN
FROM A BREVIARY—GERMAN, SIXTEENTH
CENTURY (ELLIOT STOCK)

their lives, attributes, symbols, and representations in art. It is profusely illustrated with reproductions from the works of the great masters, and is a book

which should take a prominent position in any art library.

It is with real pleasure that the lover of the graphic arts will turn over the pages of *Old English Masters*, engraved by Timothy Cole (with historical Timothy notes by John C. Van Dyke, and comments by the engraver), published by Engravings Macmillan & Co. In our days of the cheap process block it has been asserted again and again that the art of wood engraving is dead and buried, that its place has been entirely usurped by the half-tone process which, it is claimed, is so admirably suited for the translation of painted pictures into black and white, because it can render all the values, texture and brushmarks, whilst the wood-engraving gives but a hard and inexact representation of the original. This is true enough if applied to the more or less mechanical work of the cheap engraver; but Mr. Cole proves that in the hands of a true artist the graver can interpret the true qualities of the painting in a far more satisfactory manner than any mechanical process. Mr. Cole has adapted his engraved line entirely to the different artists' manner of painting. He is robust in his handling where the subject demands it, as in Raeburn's *Lord Newton*, and inimitably delicate where delicate modelling is required. He suggests the bold sweep of the brush in one case, and the quality of tone in another, as in Hogarth's *Marriage à la Mode*, which wants close examination before the graver-line can be detected. It is to be hoped that this book marks the first step towards the revival of an art which has been sadly neglected of late.



THE TREE OF WHICH ADAM ATE THE APPLE
FROM A BOOK OF MEDITATION—THE FIRST BOOK
PRINTED AT ALBI IN LANGUEDOC, 1481 (ELLIOT STOCK)



THE HON. MRS. GRAHAM, BY THOMAS GAINSBOROUGH
(NATIONAL GALLERY OF SCOTLAND, EDINBURGH)
ENGRAVED BY TIMOTHY COLE (MACMILLAN)



ANSWERS TO CORRESPONDENTS

(1) Readers of *THE CONNOISSEUR* wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

Pictures.—V. J. S. (Hungerford).—We regret being unable to find a purchaser for your pictures; please understand that while we give an opinion on any articles sent here, we do not undertake to sell them. This is for the protection of our readers, as otherwise it is possible to buy bargains and sell them for a much higher figure. We should advise you to advertise them in the Register of *THE CONNOISSEUR*, and probably you will obtain a customer.

F. W. K. (Stamford Hill, N.).—Bourgogne's battle paintings. He exhibited once in the Royal Academy. Pictures worth £25.

A. H. Le B. (Bishops Stortford).—G. E. Hicks exhibited in the Royal Academy and other London Galleries after 1847. This would probably be one of his earlier works in water-colour. Not of great value.

F. S. S. (Leamington).—Your picture is undoubtedly by Zurbaran, who was a painter to Philip IV. about 1650, sharing that honour with Velasquez. There is a picture of his in the National Gallery. He imitated Caravaggio. Worth about £35.

A. S. S. (Liverpool).—Your picture is not by R. Wilson, and has no commercial value.

L. W. M. (Londonderry).—We have had your picture examined by a well-known valuer acquainted with the Dutch school. It is undoubtedly a portrait of William, Prince of Orange, at about twenty-two years of age, by Jan Wijck, who painted several pictures of him.

H. D. (Limpsfield).—With regard to your picture of Zimmerman, it is probably by R. A. Zimmerman, who lived in 1875. He devoted himself to landscape painting, forest and mountain views, village sketches and sea pieces.

E. P. (Stoke-on-Trent).—Your picture is probably by Reinagle. He was elected to the Academy in 1823. There are two pictures of his at South Kensington and one at Bridgwater House. This one is probably worth £10.

J. F. (Merthyr Tidfil).—Your picture is by the younger Horemans, born in Antwerp, 1714. His pictures are something like Hogarth's. Probably worth about £15.

H. H. C. (Holland Park Road, W.).—*The Blessed Dainozel*,

painted by Rossetti, is in the possession of Mr. Wray, of Birkenhead. *The Slave Ship*, by Turner, Miss Hooper, Boston, U.S.A.

A. W. (Gunnersbury, W.).—Your painting, *The Flight into Egypt*, advertise in *THE CONNOISSEUR*.

W. C. (Salford).—We can investigate your picture from the photo and advise you as to whether it is advisable to send it up for a further opinion on hearing.

F. H. (Birmingham).—Whichelo, J. M., born 1810, marine painter to the Prince Regent. *The Penny Wedding*, by Wilkie, is at Buckingham Palace.

A. B. (Hampstead).—Your oil painting is an English picture, probably one hundred years old; its selling value is probably £5 to £7. Your views of Egypt and Palestine are in poor condition. A copy has recently been sold in half morocco for 22s.

Coloured Prints.—A. G. (West Hampstead).—Your *Countess Cowper* is a modern reproduction of little value.

J. W. (Taunton).—With regard to the Rubens coloured print, this is a worn-out print, painted by hand, and sized and varnished. It has no value.

E. E. C. (Derby).—*Ceres*, by Bartolozzi, coloured by hand and worth about 35s. Print by Durer, the original of this is worth about £50; this a few shillings.

S. V. (Chelsea).—Your coloured print is from a worn-out plate, coloured by hand, and of little value. The engraving by Bunbury is worth about 10s., but the remaining eleven have no saleable value.

G. W. W. (Grantham).—Your *Black Monday* and *Dulce Domum*, engraved by Jones, are modern reproductions and of little value. The originals are worth over £100. *Cupid and Psyche* is worth 10s., if it were in good condition it would be worth 30s.

H. B. (Croydon).—Your *Cries* are modern zinc reproductions. They are hand-coloured and worthless.

J. F. (Sutton Valence).—Both J. Godby and W. Miller were engravers living in the early part of the nineteenth century. Must see your coloured print, it may be of value.

Engravings.—J. C. (Parliament House, Sydney, Australia).—The 40 caricature portraits of well-known celebrities about the year 1814-24, are worth about 2s. each, *Edmund Kean* probably being more valuable than the others. The 13 *Pugilists* are probably worth a little more. The landscape, *Switzerland*, in aquatint, dated 1794, by J. Smith, and others, have no special value. *Views and Maps of Elba*, dated 1814, have no high value. The civil and military costumes, drawn by Orloski, 1807 and 1809, are worth about 2s. each. The engraving of the *North-West View of Westminster Hall*, probably worth 5s. Coloured series of Shakespeare's *Seven Ages* have no special value. There were three generations of Dightons, and the *Works* of Richard have no special value at present. As the value is not very great it would be better for you to dispose of them in Australia than send here. We are obliged for your efforts for *THE CONNOISSEUR*; you can obtain back numbers in volume form or in single copies, particulars of which you will find in the advertising pages.

D. S. (Tunbridge Wells).—Proof engraving by Atkinson, after Winterhalter, of the late *Prince Consort*, is worth £6 6s. An ordinary engraving is worth £2 2s.

(Continued in advertising pages.)

DUCHESSE
OF DEVONSHIRE

1811
1812
1813

DUCHESS OF DEVONSHIRE

From the engraving
By W. W. Burney,
after Gainsborough



[Faint, illegible text, likely bleed-through from the reverse side of the page.]









PUCK

from a water color drawing
By Siodorski and Rowland





THE KING'S GEMS AND JEWELS
AT WINDSOR CASTLE PART II.
BY H. CLIFFORD-SMITH

THE gems and jewels chosen to represent the remaining, and, in many ways, the most interesting portion of the collection, date chiefly from the sixteenth century, with the addition of a few from the century following.

At the period of the revival of the arts, one craft, that of the goldsmith, stands pre-eminent. No longer nameless members of a guild, as during the middle ages, the goldsmiths of the Renaissance occupied the position of free artists, whose duty was to minister personally to the luxurious tastes of those who played a part in the gorgeous pageant of sixteenth century life. The goldsmiths included among their ranks the greatest masters of the period, all capable of producing every species of workmanship connected with a craft, in which they showed such perfection of technical skill as seemed to find satisfaction only in overcoming the very greatest difficulties.

The choicest jewellery of the period, in all its variety and fertility of design and beauty of colouring, is represented in this collection by various specimens, all worthy examples of the best the Renaissance could produce.

Though the gem-engravers of this same period in the matter of originality did not equal the works of the ancients, yet with respect to technical skill they frequently excelled, for owing to the superiority of the tools at their disposal, they were enabled, when occasion demanded, so to undercut their gems, that the figures on them appear in almost complete relief—a point which often assists in distinguishing their works from those of antiquity.

The great charm of some of the most important jewels in the collection under notice is due to a happy combination of the productions of the gem-engraver and jeweller, for the latter delighted in mounting such gems as came into his hands with a setting of most elaborate workmanship, enriched with precious stones and delicately wrought enamels.

Such a one is a large pendant ornament, which has for a centre-piece a rare and early cameo of Byzantine workmanship, dating probably from the sixth or seventh century. The subject is *Joseph receiving his Brethren on their Second Visit to Egypt*. Joseph is seated; one brother kneels before him presenting the cup, and another holds the sack in which it had been found. Among the cameos around the central gem will be noticed several heads of negroes—"Moors" or "Blackmoors" they are termed in old jewel inventories. The frequent appearance of these can be accounted for by the fact that from the fifteenth century until comparatively recent times, it was fashionable among the wealthy to have negro servants about as favourite attendants. For cameos picturing such negroes, the dark layers of the onyx were, during the sixteenth century, employed with great skill by gem-engravers, who later on adopted the plan of straining artificially one of the layers of the common agate-onyx. All the small cameos on this jewel appear to be of the same date as the jewel itself, except the recumbent Venus and the laureated imperial head, which may be antique. On each side are enamels representing dragons emerging from cornucopias, and the reverse is decorated with slight scroll-work, also in enamel. The jewel is of remarkable size, being $5\frac{1}{4}$ ins. long by $3\frac{1}{2}$ ins. wide, and is a fine specimen of Italian work of the second half of the sixteenth century.

The Connoisseur

On the next jewel the skill of the goldsmith and enameller, rather than that of the gem-engraver, is displayed, and that most brilliantly. The front of this pendant is composed of a central cameo, surrounded with enamelled goldwork, and three pendant gems beneath. The cameo, from its style of workmanship, appears to be no older than the end of the eighteenth century, at which date it was set in the jewel in place of some other cameo or a medallion since removed. The jewel was certainly tampered with shortly after the acquisition of Consul Smith's collection, which latter seems to have been so greatly admired that the keepers of the jewels in those days deemed three of the cameos from it worthy of being attached to this exquisite object. These three, which are modern productions, are clearly out of place, and the fine proportions of the jewel would be greatly enhanced were they to be removed, and the pendant pearls alone retained. Apart from these defects the jewel is quite the most superb in the whole collection. On the side of the enamelled gold framing are figures of Cupid and Mars, an amorino is flying over the central medallion, and a sea monster is underneath, while other parts are enriched with diamonds and rubies.

The back is in some ways more attractive than the front, for the whole of the centre is covered with an exquisite group of Apollo and Daphne in full relief, with a cartouche below inscribed DAPHNEM · PHEBUS · AMAT. Two other labels on the back, with the names CUPID and PHEBUS, describe the respective characters on the front. All these minute figures are elegantly designed and carefully modelled. The enamel is of admirable colour and in perfect condition. The

jewel is clearly the production of a first-class Italian artist of the early part of the sixteenth century, and, further, belongs to that class of goldsmith's work which must be associated with the name of the renowned craftsman, Benvenuto Cellini.

During this same period medallions, or brooches, as they were sometimes called, were worn upon the hat or cap, and known as *ensiegnes*. This name they owed to the fact that they were originally badges of livery; but about the middle of the fifteenth century they became mere articles of ornament. Contemporary male portraits almost invariably exhibit this form of decoration. A jewel of this character in his Majesty's collection is known as the "Holbein George," and is traditionally believed to have been worn by Henry VIII. There is nothing, however, to prove that Holbein had a hand in its construction; in fact, his designs for jewels, preserved in his *Basle*

Sketch-Book and his *London Sketch-Book* at the British Museum, show few points for comparison with the style of work on this jewel. Moreover, with the exception of a note in an ancient chronicle, where Henry is described as wearing in his hat "a riche brooch with y^e image of Saint George," there are no means of verifying the tradition that it was the actual ornament worn by the bluff King Hal. The figure of St. George on horseback is in full relief, and the dragon vigorously modelled; the figure of the Princess Labra can just be seen kneeling in the background. The whole is of gold, finely chased and brilliantly enamelled, and surrounded with a raised border of green enamel. In the time of George IV. the jewel was enclosed in a glass box, surrounded by the Garter and motto in blue



PENDANT, ITALIAN
EARLY SIXTEENTH CENTURY

The King's Gems and Jewels

enamel of coarse work, out of which it was removed for the purpose of reproduction here. Its workmanship is evidently South German, showing some signs of Italian influence, of the early part of the sixteenth century, and made possibly at Augsburg. It should be compared, particularly with respect to the modelling of the white horse and its rider, with a beautiful brooch or hat-medallion of very similar character in the collection of Mr. George Salting at the Victoria and Albert Museum, South Kensington.

The production of jewellery, particularly in Italy, during the sixteenth century must have been enormous, but we have to confess that jewels of undoubted Italian origin are exceedingly rare, for notwithstanding their perfection, they, more than others, have been unable to withstand the fatal influence of fashion, and were largely broken up during the eighteenth century, when brilliant enamels and artistically chiselled gold were less in request, and the precious metals became entirely subservient to the stones for which they acted simply as settings. An examination of the three public collections in London, and of the great continental museums where such objects are preserved, proves that a comparatively large number of choice jewels have survived from the gorgeous period of the cinquecento, and the great popularity of Cellini has for many years caused the finest of these to be ascribed to him or his school, often without regard to their design, which can be traced in many cases to another source.

Study of the designs of contemporary German goldsmiths indicates that many jewels which were formerly considered Italian are unquestionably of German production.

The pendant illustrated on this page is a case in point. Erasmus Hornick and Theodor de Bry, who worked respectively at Nuremberg and Frankfort towards the end of the sixteenth century, have left designs for jewels so similar in character to this one, that there should be little doubt as to its origin; though we must admit at the same time, that owing

to the far-reaching influence of the Renaissance, a decision as to the *provenance* of similar works of art of such small dimensions cannot but be a matter of the utmost difficulty. The body of the mermaid is formed of a monster *baroque* pearl, and her head, arms, and tail of enamelled gold. She is dressing her hair with a comb held in her right hand, and gazing into a mirror held in the left. The tail is set with rubies on green enamel. Several jewels of the same style are in the Waddesdon Bequest at the British Museum.

There can be little question, however, as to the origin of the jewel, which from its beauty and historical associations is one of the most interesting in the collection. The Lennox or Darnley jewel, to which we refer, was purchased by her late Majesty Queen Victoria at the sale of Horace Walpole's collection at Strawberry Hill in 1842. This jewel, the origin of which can be authenticated by internal evidence, belonged to Mary Douglas, Countess of Lennox, whose husband and son both perished by violent deaths. Her husband, Matthew Stuart, Earl of Lennox, was slain at Stirling in 1572, and a few years later the Countess had the jewel made in memory of him, and as a present, it would appear, to her royal grandson, the King of Scots. Her son was the unfortunate Henry Darnley, husband of Mary Queen of Scots, and whose mysterious murder, even to the present day, is a matter of historical speculation.

This curious jewel is so covered with the elaborate symbolism of the period, that a full and detailed description and explanation of it would require unlimited space. It is in the form of a golden heart, set in front with a heart-shaped sapphire and a crown above, supported by four enamelled figures representing Faith, Hope, Victory and Truth, and otherwise richly jewelled and enamelled. Of the various Scotch mottoes that adorn it, the one on the outside runs thus:—

QRHA · HOPIS · STIL · CONSTANLY · VITH · PATIENCE
SAL · OBTEIN · VICTORIE · IN · VAIR · PRETENCE.



PENDANT, GERMAN
LATE SIXTEENTH CENTURY

The Connoisseur

Meaning, "Who hopes still constantly with patience shall obtain victory in their claim." The sapphire and the crown both open and show mottoes within. The back of the heart is covered with devices, and bears the following verse round the margin:—

MY · STAIT · TO · YIR · I · MAY · COMPÆR,
FOR · ZOV · QRHA · IS · OF · BONTES · RAIR.

That is, "My state to these I may compare, for you who are of goodness rare." The back of the jewel also opens and displays more symbolism of an elaborate nature. Altogether, inside and out, this monument of inventive genius contains twenty-eight emblems and six mottoes. The heart itself is the emblem of the House of Douglas, the salamander the crest of Lennox, and the *fleur-de-lis* on an azure field are the royal arms of France, granted to Stuart Darnley by Charles VII. It would be interesting had Horace Walpole left some record of this famous relic, but no trace of how he acquired it can be found in any of his writings.

A splendid specimen of English goldsmith's work, accompanied by a relic of extraordinary interest, has but recently been brought to light and added to the collection. After the death of her Majesty Queen Victoria, among her personal belongings was discovered an exceedingly beautiful open-work miniature case, dating from the end of the sixteenth or the beginning of the seventeenth century, the front set with diamonds and rubies, and the back chased and



SARDONYX CAMEO, ITALIAN
LATE SIXTEENTH CENTURY



ONYX CAMEO, *ADORATION OF THE MAGI*
ITALIAN, SIXTEENTH CENTURY

enamelled. Fitted into the case in place of the miniature it formerly held was a glass-fronted gold box containing some hair, on the history of which no one could throw any light. A closer inspection, however, showed through the open-work back of the case some lettering on the inner box, and on taking the latter out, the following inscription was revealed: "Hair of Charles the first cut from his head April 1, 1813, discovered on the funeral of the Duchess of Brunswick, and given to me by the Prince Regent." We know not to whom the Prince gave it, but the interesting story of its discovery has fortunately been recorded. After the burial of his aunt in the adjoining Royal Mausoleum, the Prince Regent undertook to examine the coffin of King Charles I., which had been accidentally brought to light during the construction of the Mausoleum a few years previously. He was accompanied among others by his physician, Sir Henry Hallford, whose report of the investigation, entitled "An account of what appeared on opening the coffin of King Charles I. in the vault of King Henry VIII., in St. George's Chapel, at Windsor, on April 1, 1813," gives a graphic description of the condition of the coffin and its contents. With reference to this hair he says:—"It was thick at the back part of the head, and in appearance nearly black. A portion of it, which has since been cleaned and dried, is of a beautiful dark brown colour." It is with satisfaction, therefore, that we are enabled to record here what is practically the re-discovery of an authenticated relic of that unfortunate monarch, of whom, from an artistic standpoint, lovers of art have every reason to be proud.

Her late Majesty took the greatest interest in everything appertaining to the Royal House of Stuart, which showed itself in the manner in which she prized this and similar relics, and which induced her to add the famous Lennox jewel to the Royal collection.

We have referred, above to the predilection for the



BACK OF ONYX
GEORGE OF CHARLES II.



I.—PENDANT ORNAMENT. ITALIAN XVI. CENTURY
(CENTRAL CAMEO BYZANTINE VII. CENTURY).
II.—PENDANT ORNAMENT, ITALIAN, EARLY XVI. CENTURY.



THE "HOLBEIN GEORGE."



THE LENNOX OR DARNLEY JEWEL.



MINIATURE CASE,
ENGLISH, LATE XVI. OR EARLY
XVII. CENTURY
(CONTAINING HAIR OF CHARLES I)



The King's Gems and Jewels

portraits of negroes during the sixteenth century. It was evinced in many ways, both in painting and sculpture, but in none more so than in cameos. The portrait here (page 80) is cut entirely in the dark stratum of an oriental onyx. A negro's head three-quarter face to the right is worked in a sort of *intaglio rilievo*. He wears a cuirass and ear-rings. The head, which is beautifully modelled, is unpolished, excepting the eyes, which are noticeably bright. On the back of the cameo is a female bust in profile cut in the golden brown, blue and dark brown strata of the onyx. The appearance of this second cameo leads us to suppose that it is an antique stone re-engraved—a practice common at a period when, owing to the cessation of the Indian supply, oriental sardonyxes were unobtainable by other means than by re-working stones already occupied by ancient cameos of small importance. This double cameo is mounted as a pendant in a gold frame decorated with white, delicately touched with red enamel, having a ring below for a hanging pearl, which has been removed.

Another very beautiful and characteristic sixteenth century cameo of similar Italian workmanship, though

differing in point of execution, has for its subject the *Adoration of the Magi*. Cut upon an oval agate of three strata, brown, white, and light brown, the cameo is noticeable both for the skill in which the colours of the stone are made use of, and for the deep undercutting, so characteristic, as we have remarked, of the gem-engraving of the period. The figures are executed with extraordinary exactness, and their relief in some parts is so high as to give an appearance of being detached from the ground. From several other interesting cameos of the same period we have selected only one, an agate representing Adam and Eve. The charm of this jewel lies in its elegant open-work setting of rubies and emeralds—a form of setting of course later than the other jewels here represented, but included among them on account of the cameo which it serves to enrich.

In this article we have treated of the most important jewels which date almost exclusively from the sixteenth century, but have reserved for our concluding notice the remarkable cameo portraits of the same date, together with the Georges of the Order of the Garter and the later jewels.



ONYX CAMEO, ADAM AND EVE
ITALIAN, SIXTEENTH CENTURY



MR. HARLAND-PECK'S COLLECTION
BY JULIA FRANKAU

Is Mr. Harland-Peck a collector in the truest sense of the word, or is he only a connoisseur, an art lover, a *dilettante* to whom beauty has an irresistible appeal? Seeing that he can turn from prints to pictures, from marbles to miniatures, from Louis Seize bibelots to sixteenth century lustre with equal zest; seeing that he buys, understands, appreciates, but fails to specialise, I think that the answer must be that he is all this, and expert besides; and the proof of it is to be found at 9, Belgrave Square. For it is "House Beautiful" from the moment one leaves the hall, where Samuel Scott's fine oil painting of *Westminster Bridge*, with Lambeth Palace in the distance, faces two antique busts, to the time when satisfied, but not satiated, with good things, one finds in a small top bedroom a collection of stipple engravings, printed in colours, of "Children Playing,"



MRS. LLOYD WRITING HER NAME UPON A TREE
BY SIR JOSHUA REYNOLDS

after Hamilton, by Bartolozzi and Tomkins, that are as rare in their way, and as desirable, as the two charming busts by Boucher, the lovely statue of Cleopatra by Gian Bologna, the wonderful Pauline Borghese by Canova, that adorn the vestibule, or the unique specimens of Louis Quinze furniture that decorate the drawing-room.

Everywhere; on the walls, in china cabinets, vitrines, on consol tables, this eclecticism of taste,

this multiplicity of interests, strikes one afresh. The Eighteenth century school of painting, the English school, for instance, is represented in the library and dining-room by Reynolds and Gainsborough, Romney and Hoppner, Lawrence and Morland, Raeburn and Turner. But there is also a *View on the Arno* by poor neglected Wilson, and a *Portrait of Peg Woffington* by Hogarth. All the great men whose names are written in gilded letters on the scroll of fame have placed their mark luxuriously here.

Wright of Derby one misses somewhat strangely, but there seems

Mr. Harland-Peck's Collection

no other prominent absentee. It is true Cosway's visiting card is but a sketch, and in this also, perhaps, Mr. Harland-Peck has but the better shown his fine taste. He admits the Maccaïoni miniature painter, but gives him slight welcome; whilst his delicate derivative, John Downman, warmly entertained on either side the chimney nook, exhibits his sign manual in unmistakable transparency and charm on the portraits of two quaintly head-dressed beauties, whose profiles are as tantalizing as a Taglioni's ankle.

On the celebrated day when Sir Joshua Reynolds and Tom Gainsborough, Garrick and Caleb Whiteford, Harry Bunbury and "Ephraim Hardcastle," went a-journeying to Hampstead to enjoy the beauties of nature, poor Tom, in a burst of confidence exclaimed, "Ah! Davy! I am even the natural fool of fortune, as thy Master Shakespeare says, for I have quitted my darling profession, left the woods and groves, to stew myself in an elegant carpeted dungeon, with two windows shut

and one half open, to paint fools' heads."

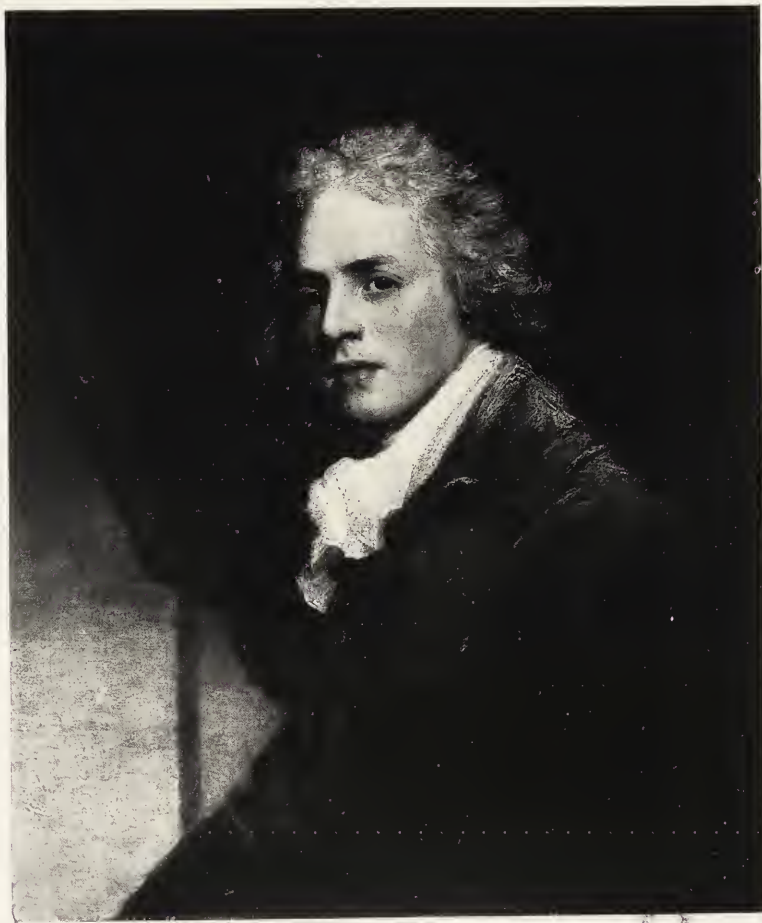
Mr. Harland-Peck's admiration for Gainsborough has led him to the purchase of more than one of his lovingly-executed landscapes, painted with his heart for a palette, and his rich understanding for a mixing oil. Witness *The Market Cart*, the full trees, their green leaves rich in dream and promise, melting into the horizon of the warm autumn evening, and the harvest cart, laden with its yellow harmony, led slowly homeward by the farmer and his wife, in the glow of plenty and prosperity and thanksgiving. This scene

the painter, working *con amore*, translated on the canvas with the fidelity and dash of a lover drawing rapidly the features of his mistress.

But although Mr. Harland-Peck buys Gainsborough's landscapes, he cherishes very jealously the reputation for which the artist had so little respect. There are no less than four of the so-called "fools' heads" in the library alone: and the owner, who can smile at the petulant outburst with which the painter decried such work, is of the opinion that

they are not the least valuable or beautiful of his collection, that they are indeed among the choicest pictures to which a collector can aspire. And the keenest connoisseur will not gainsay his valuable dicta.

The more a man knows about art, or feels about it, for in truth there is more feeling than knowledge needed for the comprehension of the poet's, or the artist's soul, the more modest he is in putting forward his views. Mr. Harland-Peck is supremely modest. Yet he can defend his opinions vigorously. The relative



RICHARD BRINSLEY SHERIDAN BY HOPPNER

merits of Gainsborough and Constable as landscapists is one of them. "Poetic and refined, but artificial," he says of Gainsborough, but "Constable is nature itself. Standing opposite *The Lock on the Stour*, *The Hay Cart*, or *Dedham Farm*, London, its smoke, and its houses roll away. This painter does not translate, through the medium of a temperament, the scenes at which he assists. This is no translator, this is a creator, or re-creator of what he sees and feels so exquisitely; here his delicate full colour falls as deliciously as the dawn

The Connoisseur

on dew-wet grass; there in the gathering twilight the storm is breaking, and the cold foretaste of the coming rain chills you as you stand. Note his cloud effects, the mists and the transparency of them, all the melting outlines and atmosphere, purple depths and grey distances."

Enthusiasm, notwithstanding the critical acumen,

was appreciated by his contemporaries, and where that fine colour remains we recognise with immediate thrill the value and quality. But even when there is faint colour, and pale, what charm of pose and rare restraint, what high-bred air and grace of a by-gone generation, he has left imperishable! Here the drapery is but slightly painted, indicated rather



BURIAL OF WILKIE AT SEA BY TURNER

is abundantly evident. There is no better cicerone amongst art treasures than an enthusiast; and it is an echo rather than an original article that I am casting into phrases.

Mrs. Lloyd writing her Name upon a Tree (see page 84) is another version of the full length in the possession of Lord Rothschild. The head, the flesh, the background are full in tone and colour. It was as a colourist Sir Joshua Reynolds was sought after,

than filled in, but the palpitating flesh is beneath it, you can almost see it warm with human wear. How he felt his subjects, this Prometheus, with his ears in his eyes, and his soul in his fingers, and his brains in his palette, as he touches them with fire, and makes them immortal. We see it again in *Lady Seaforth and Child*; the infantine glee of the one, the serious sweet maternity of the other, are caught in a flash of gravity, an instant, perhaps,



MADAME POMPADOUR
BY VIGÉE

The Connoisseur

when, touched with a sense of responsibility, a sense of solemnity, the smile has gone from the mother's lips to linger still in her loving eyes. All the "trembling life and momentary loveliness of childhood," as Ruskin puts it, are on the canvas, together with colour and motion, and tenderness, a tenderness untranslatable and unpaintable but by Sir Joshua Reynolds and Correggio.



MDLLE. GUIMARD BY FRAGONARD

Grozer badly engraved this beautiful picture; Chaloner Smith queries its title, Cronin and Graves have much curious information pertaining to it. Mr. Harland-Peck knows its history, but whether Mackenzie or Seaforth, a wrong entry in the painter's book, or a forgotten canvas in the family archives, seems to be of little moment. It is a thing of beauty, it is a joy for ever; no student need go further, and as for me, I am no historian.

It is different with the two Hoppners, *The Marquise de Sevrac and her Son* (see page 91) and *Richard Brinsley Sheridan* (see page 85); there is nothing obscure about their origin. They are fine examples of their master, and give the lie to the detractors who talk—glib studio talk—about his being dry, or constrained, or mannered. The illustrations speak with sufficient eloquence, and it is not necessary to describe their brilliant quality. This is Dick Sheridan in his spring-time. He has stolen his timid bird from her cage, and now for his ears alone the sweet songs ascend. There are few debts and no difficulties, the first comedy is just written; on that wide intellectual brow one reads the conscious power. Ambition is there, and a certain triumphant youthfulness, and, perhaps, above everything, that personal beauty and charm that swayed the hearts of men, and conquered those of women. This is "handsome Dick," in whose reluctant arms Mrs. Abingdon would so gladly have flung her faded self. Reynolds' pupil, the choir boy from White-chapel, the polyglot, plebeian painter, John Hoppner, knew his sitter; and here he is for us to know too, and be fascinated by, notwithstanding all that came after.

There is another Hoppner in the next room, *Mrs. O'Hara*, but then here also is the wonderful Turner, *The Burial of Wilkie at Sea* (see page 86). The larger canvas is in the National Gallery, but somehow or other there is more poetry in this one. The scene, if perhaps less impressive, is fuller charged with emotion, the solemnity of it, and the sadness of it, seize one more poignantly, grip one by the throat.

It is not a picture to gaze at long, one forgets the Hereafter in it. It is Death itself; Death silent and impenetrable; the passing away of the well-beloved, just the passing and the parting, and no hope in grey clouds, or in cold sea, or in the gleam of dank light, as the coffin parts the green waves. It is Death and Grief, the canvas of a poet.

Space fails, not matter. A picture of Sir J. Lade, Thrale's nephew, Miss Burney's would-be lover, Sam

Mr. Harland-Peck's Collection

Johnson's butt, painted by Sir Joshua Reynolds, might well detain the attention. A dark, powerful Raeburn, *Mrs. Machonichie*, has its popular, immediate interest; a laughing *Bacchante*, by Romney, seems impossible to pass; but the pages of THE CONNOISSEUR are not elastic, and upstairs are the French pictures, to say nothing of the prints and miniatures, a hurried impression of a cabinet of china, a glimpse of some Beauvais tapestry.

How strangely different, with always its still stranger note of similitude, is the setting of the palette of a French artist of the early eighteenth century, and that of his fifty years later English *confrère*. This is an involuntary reflection as one passes into the drawing-room where Watteau and Lancret, Chardin and Boucher, L. Vigée and Fragonard, contrast with the solidity of the landscape and portraiture we have left downstairs. Essentially, the Frenchmen are more instinctively decorative, and by national temperament and circumstance they treat their subjects with a greater delicacy and atmospheric transparency. This is a generic difference, impossible to miss, an impression that remains after details have been considered.

And there are beautiful details to consider.

Pastel in the hands of a Frenchman, and a Frenchman such as Louis Vigée, better known, perhaps, for being the father of Madame le Brun, than for his own, by no means despicable, talents, reveals extraordinary possibilities. This *Portrait of the Pompadour* for instance (see page 87), in her fanciful pilgrim's costume, a laughing pilgrim through Life's pageant, has all the force of oil, in addition to its own peculiar brilliancy. And it has borne Time's changes without loss; fresh and vivid as on the day she was painted the lady smiles from the canvas; the poignant emotions she inspired, the grotesque morals, are subordinate to the picturesque quality of the general effect. It is decoration, and not psychology aimed at, and achieved. Russell, our greatest pastellist, and the most French of our English artists of his day, just missed this virility. For the rest, the picture has valuable characteristics; its warm blue tone, from which Gainsborough caught his inspiration; its full flesh tints, where the Le Brun might have learnt

her lesson, the graceful pose, the richness of colour, secure its position and that of the painter.

Near to the Pompadour is *Mdlle. Guimard* (see opposite page), danseuse and courtesan; a Fragonard, painted with a feather, not a brush, apparently. It is a living, momentary pose, caught, taken in with one quick, appreciative inspiration, and breathed again on to the canvas, faithful and vivid. It is a lovely thing to hang upon a wall, and live with; fantastic, fascinating, elusive, bewitchingly feminine. This is not by



PORTRAIT OF A GIRL WITH A DOVE BY F. BOUCHER

the same Fragonard who painted licentious pictures for a king, for a court, for a mistress who commissioned the *Ten Love Scenes*, the *Chances of the Swing*, "*Cache-cache*"; this is the Fragonard of a personal talent, with an individuality that has expressed itself in a fortunate moment of leisure.

And here also is a happy example of his master, Boucher, the Anacreon of Painting. Here, freed from the necessities of supplying idyllic scenes for erotic tastes, he is represented by *A Girl with a Dove* (see above). They seem intercommunicating thoughts, these two, Child and Bird, like the refrain of a



THE PROMENADE
BY WATTEAU

Mr. Harland-Peck's Collection

villanelle. Or perhaps the picture is a symbol, the Dove but an embodied soul, to which she makes appeal with uplifted finger and questioning lips and eyes. Is it Peace? she seems to ask. But the Dove is silent, eloquently, for the soul of a beautiful girl-child is Love, and no Peace is in it. There are flowers; there is light in the foreground, but there is a chain round the bird's neck, and all the answer is on the canvas.

There are two rare Watteau's in Mr. Harland-Peck's collection, and it is indeed rare to find even one genuine example of this artist in a small private collection. The Louvre, the Galleries at Berlin, Dresden, Vienna, Petersburg, have absorbed his few masterpieces. But is not this something of a masterpiece? *The Promenade* (see page 90). This quaint

comedy couple; the pirouetting gallant, with his be-ribboned stick and entreating air, and the charming lady, have stepped straight from the seventeenth century, straight from pastoral and romance, bringing with them strange graces. There is a remoteness of sentiment and costume, a Veronesian wealth of colour, in a *milieu* wholly French; a classic *genre* and defined style, that makes the word inevitable.

And I have said not a word about the eighteenth century prints in colour, which fill worthily every interstice, and hold their curious own, hanging side by side with masterpieces from two continents. Not to say anything about the colour prints is the climax of self-sacrifice. I think the reader of *THE CONNOISSEUR* will appreciate it.



MARQUISE DE SEVRAC AND HER SON BY HOPPNER

Prints

HIROSHIGE AND HIS FOLLOWERS BY EDWARD F. STRANGE

OF all the Japanese colour-prints which have been so assiduously collected during the last twenty years, it is probable that none are so popular for their own sake as the landscapes bearing the name of Hiroshige. For one thing, none are so easily understood by the European: they approach perhaps more nearly than any other production of Japanese pictorial art to the Western convention. And their intrinsic charm is undeniable. You have great stretches of country, mountain and river, forest and rice-field, busy street and open waste, set before you in the simplest possible terms, with a few gradated

washes of more or less arbitrary colours, but a perfection of tone, of line, of atmosphere. Sometimes a band of travellers winds slowly across the land, or a group of fishing-boats dwindles away over sea toward the distant sunset. Sometimes there are glimpses, not without humour, of the wayside life of the day, or of the troubles of a traveller beset with foul weather. But the country-side itself is, in all the best of this work—as we shall see, work from the hand of the creator of the school—invariably the chief attraction. Hiroshige I. was more concerned with the broad aspects of nature than with the antics of the little people who pass over it and depart.

It has for some time been evident to careful critics



A VILLAGE IN THE SNOW—EVENING BY HIROSHIGE I.
From a print in the Collection of Mr. Arthur Morrison

A HILLSIDE
IN THE SNOW

By H. W. H. H.

From the collection of
Arthur H. H. H.

**A HILLSIDE
IN THE SNOW**

By Hiroshige I.

From the collection of
Arthur Morrison, Esq.



東海道

東海道
三拾五次

山
亀



Hiroshige and his Followers

that the colour-prints under this name could not be all by the same hand. The existence of another Hiroshige than the first has indeed been generally admitted, though only as regards productions obviously late in date and not counting for any practical purposes. But in *Japanese Illustration* (1897) I endeavoured to show that there were serious reasons why the work attributed to the elder man should be really divided between him and another, irrespective of the artist who lived almost within our own day. I have already pointed out the characteristic of Hiroshige I.; that of Hiroshige II.,

the skill displayed in a sketch of a procession made by Hiroshige at the age of ten, and that this sketch had absolutely no evidences of childishness. When Hiroshige I. was only fifteen years old, he applied to be admitted as a pupil to the workshop of Toyokuni; but that great artist had then no room for another student, and was obliged to refuse him. What the consequences would have been had he been able to comply it is impossible to imagine; but the event proved that the young student had the stronger personality of the two. By the friendly offices of a bookseller, however, Hiroshige was received into the



MOONLIGHT ON LAKE BIWA BY HIROSHIGE I.
From a print in the National Art Library

whose personality now for the first time becomes clear to us, I deal with below.

My first duty, however, is to set forth certain biographical details which have come to hand from authentic sources, and now help in our task of distinguishing the men. The account of the first Hiroshige given by the late Professor Anderson, and in a measure, my own biography of him, must henceforth be discarded in some important particulars. For instance, the story that he began to paint late in life must go altogether; for his talents were displayed so early that a certain Loo-choo man has left it on record that during a visit to Japan he was amazed by

studio of Toyohiro, who with Toyokuni had been a pupil of Utagawa Toyoharu, and whose own landscapes are by no means unimportant in an earlier style. Hiroshige stayed with his master until the death of the latter in 1828, following the usual custom of acknowledging the source of his learning by the adoption of a syllable of his teacher's name, his own being Ando Tokitarō. In his earliest productions he also used the school or family name, Utagawa. Upon the death of Toyohiro, Hiroshige began business (for the making of colour-prints was merely the occupation of an artisan) on his own account, adopting and assisting his master's grandson

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Toyokuma. At this time Toyokuni was at the height of his popularity, and the fashion for pictures of actors and beautiful women left little scope for the new style which Hiroshige had already begun to develop; so the latter migrated from Yedo to Kyōto, where he published his set of views of the old

but he also lived in the same city at Tokiwachō and Nakabashi Kanō Shimmichi. He was never a fireman; this story arose from the fact of his having lived in the firemen's quarter at Yedo. He died in 1859, on the sixth day of the ninth month, at the age of sixty-two, and was buried at Asakusa in the

Shinteramachi Tōgaku Temple, receiving after death, in accordance with Japanese custom, the names Kenkōin Ryūsai Tokuō-koji. He seems to have been of a kindly nature, with a great love of humour and some literary culture. He was always fond of those little poems embodying a play upon words of the nature of a pun, which are so popular among the Japanese; and among other work of the kind he illustrated one well-known collection relating to his favourite Tōkaidō, the *Tōkaidō Utashige*. Indeed, one of his own poems of this sort is preserved; the last he wrote, when the hand of death already lay on him. It may be translated: "I have left my brush in Yedo, for now I go to the West, to a country of different landscapes."

Before Hiroshige I. died, he had, in addition to Toyokuma, adopted another son, at first called Hironobu, but to whom he afterwards gave the name of Hiroshige II. This artist worked with him, and closely imitated his style; and it is to him that many of the prints associated hitherto with his master should be ascribed, particularly those upright panels in which some conspicuous object appears in the foreground. He also signed many of his prints, "Ichiryūsai Hiroshige," the first of which

names had indeed been occasionally used by Hiroshige I., but for some time had been discarded by him. After a while he fell into some unnamed disgrace. He had to leave Yedo, and abandon his name, settling at Yokohama under that of Hirochika II.

Another pupil and adopted son of Hiroshige I.



ADVERTISEMENT FOR A DEALER IN INLAY-WORK BY HIROSHIGE I.
From a print in the National Art Library

Imperial city and its neighbourhood. However, he soon returned to Yedo, and under more favourable auspices made his reputation with the pictures of landscape, enjoying the consolation of seeing his vogue so great as to excite the imitation of the men whose work had before held the market against his own. Most of his life was spent at Ogachō, Yedo;



ONE OF A SERIES OF OCCUPATIONS OF WOMEN
 ATTRIBUTED TO HIROSHIGE III.
From a print in the National Art Library



VIEW NEAR YEDO BY HIROSHIGE II.
From a print in the National Art Library

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was Ando Tokubei, who was at first called Shigemasa, and afterwards given the name of Hiroshige III. When, however, the second of the name became dishonoured, he added to the confusion which confronts us by adopting the title of the latter, and signing himself also Hiroshige II. In view of the fact that he also was an immediate pupil of the master, he must be given a share of the earlier as well as of the accepted later prints bearing the name. I am disposed to attribute to him those, speaking generally, in which the figures are large, and akin to the later work of Kunisada and Kuniyoshi. He died so late as 1896; and it must be a matter of the deepest regret that for want of a little intelligent enquiry in Japan, the opportunity should have been lost of cataloguing accurately all the productions of this most important group, and of obtaining at this man's hands a complete account of the lives of each of the artists concerned. It will be convenient to allude to him always as Hiroshige III.

We have, then, to deal with three men instead of one. The work of all overlaps up to the year 1859, and of two of them for possibly a decade longer. After that, the deterioration of colour had set in, and all subsequent prints are easily assignable to the third Hiroshige. What material exists for determining the lines of division before this period is very slight. Without going into detail, for which, indeed, the present essay does not afford nearly space enough, it may be shortly stated as follows:—

Hiroshige I. subordinated everything to landscape. His figures, delicately drawn, are most judiciously placed; as a rule they are small, though in certain well-known prints—the *Rain Storm*, for instance, and that other in which a peasant loses his hat in a gale of wind while crossing a rice-field—they are larger. Always they are realistic. The Japanese say that this artist never drew in the *Ukiyoye* style, using the term in the sense of its application to the ordinary colour-print makers who drew portraits of women and

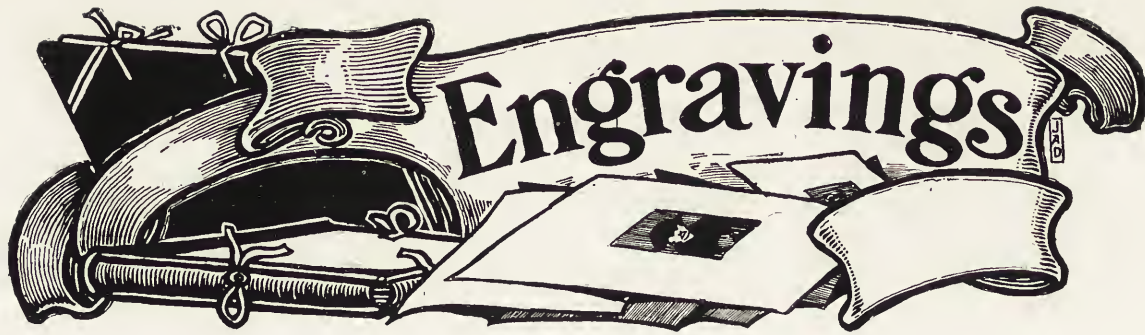
actors. Most of his landscapes are broader than they are high, although this cannot be laid down as a general rule. To him are to be ascribed the set of *Fishes*, and the small narrow panels of *Birds and Flowers*; moreover he made single-sheet pictures only. I have seen only two *surimono* by him; one a beautiful composition of storks settling on a river bank, the other a view of Lake Biwa in black and white.

The work of Hiroshige II. resembles that of his master in the treatment of the background and middle distance of landscapes; but the composition is often forced by the use of some conspicuous object, placed largely in the foreground. His figures are not so well drawn, and his signature is made with a thicker line. But it must be remembered that all three of these men, for some time, worked together, and the productions of this period are obviously the result, in many cases, of collaboration. The series of *Celebrated Views of Yedo* offers many evident instances of this, while the *Hundred Views of Fuji*, published in 1859, the year of the master's death, are probably the work of Hiroshige II. altogether.

To Hiroshige III. I ascribe the landscapes with figures, such as those of *Kunisada* (of which a specimen is reproduced); the many prints made in conjunction with that artist, Kuniyoshi, and others, as a rule Hiroshige supplying the landscape; and, with certainty, the later caricatures and humorous pictures printed in modern colours.

It only remains to add that, with the expert assistance of Mr. Kohitsu, of the Imperial Museum of Tōkyō, I hope to classify the many hundred prints in the National Art Library, Victoria and Albert Museum, on the lines shortly indicated above. This should afford some sort of guide for the collectors in the arrangement of their own possessions; and will, at least, put together a body of evidence in a form convenient for further criticism and research.





“PERDITA” AND HER PAINTERS
 PORTRAITS OF MRS. MARY ROBINSON
 BY JOSEPH GREGO

ILLUSTRATIONS given in THE CONNOISSEUR :—

Miniature in Oils. By Charles Bestland. *Published for the first time.* See July Number of THE CONNOISSEUR, p. 182.

Painting. By George Romney. Engraved by J. R. Smith. See December Number of THE CONNOISSEUR, p. 260.

Pencil Study. By John Downman, A.R.A. *Published for the first time.* See December Number of THE CONNOISSEUR, p. 275.

With present Number :—

Miniature. By George Englehart. Engraved by R. Stanier.

Painting, “Contemplation.” By Sir Joshua Reynolds. Engraved by William Birch.

Painting. By Sir Joshua Reynolds. Engraved by W. Dickinson.

Painting, “The British Sappho.” By Angelica Kauffman, R.A. *Published for the first time.*

References have already been made to the celebrated portraits of Mrs. Robinson, by Sir Joshua Reynolds, Romney, Downman, etc. In this fuller consideration of the various recognised likenesses of the fascinating Syren—whose personal charms and graces held such marked attractions for the limners of her day, it is fitting briefly to allude to other familiar portraits of this naturally favoured and interesting fair personage. Amongst the most delightful likenesses of Mrs. Robinson we must refer our readers to the characteristic example by Gainsborough, now one of the most highly esteemed gems of the priceless Wallace Collection. We may incidentally allude to the successful etching by P. J. Arendzen, recently executed after this winsome example, and now announced for publication by the proprietors of “The Stafford Gallery,” Old Bond Street.

Gainsborough has marvellously fixed upon this beautiful canvas his artistic and convincing conception of the charms of this “Fair Celebrity” as they impressed his sensitive imagination; and the record stands thus magically embodied by his art a witness for all ages. To that artist’s keen susceptibilities the all-subduing “Perdita” appealed as the most surpassingly bewitching of all languishing Circes.

Curiously enough the painter found a similarly entrancing model in the person of another fashionable Syren, Mrs. Grace Dalrymple Elliott, whose likeness by his gifted hand may be esteemed the *pendant* of his famous “Perdita” portrait. The coincidence is the more striking as the two portraits, both unmatched for their subtle suggestions of witchery, might pass for those of twin sisters and as companion works. Indeed, the latter example, which was exhibited at the Fair Women Exhibition, 1894, might be mistaken for the very effigy of Mrs. Robinson, nor was the actual comparison thus limited, for the two syrens’ careers were identical. The allurements of “Perdita’s” charms first led the Heir to the Throne’s youthful fancy captive in the soft bondage of that adoration for feminine beauty which ever afterwards upset the volatile prince’s peace of mind. It was “Perdita’s” lot to awaken the earliest glow of fervour in that fickle breast; moreover, it seems that “Florizel” remained susceptible to similar Circe-like charms, for the two enchantresses were serious rivals in the same easily transferred affections; Florizel later on discovering in the presence of Grace the revival of those fascinations which had formerly entranced his sudden sensibilities in the person of “Perdita.” The noble original owners of these exquisite portraits, it may be assumed, were familiar in the flesh with the fair original; the Gainsborough portrait of Mrs. Robinson came from the Hertford family to the Wallace Collection, and the Reynolds portrait of the same celebrity, here reproduced, belongs to the Marquis of Hertford.

Similar in characteristics is the miniature by R. Cosway, R.A., who, as painter in miniature to H.R.H., probably enjoyed the patronage of the enchantress who had captivated the prince’s budding fancy. Cosway evidently appreciated his opportunities, as there are several examples by his hand, those best known being engraved, and generally familiar to collectors. Another Cosway miniature of “Perdita” appeared in the theatrical miscellanies, and the Cosway portrait entitled “Melania,” is generally understood to represent Mrs. Robinson.

Condé also produced examples after the Cosway

manner, with all the graces and charm of touch and execution associated with the names of these twin gifted miniaturists. Of course in the instance of portraits of so delectable a sitter, one has not to search far afield for examples by the paramount masters whose accepted "specialities" were the delineation of those fleeting feminine attractions which bewitched their contemporaries. Foremost in this category one looks for the handiwork of John Hoppner, R.A., painter of the fair sex *par excellence*. This successful delineator of allurements which are evanescent as the gloss of youth, enjoyed the privilege of attracting to his studio the universal favourite at the flood-tide of her popularity and fashionable reputation. In the congenial character of the heroine of *The Winter's Tale*, "Perdita" was painted by Hoppner in 1782. The picture was lent to the Guelph Exhibition not long since, and it is safe to speculate that the artist further produced studies in the consistent character of the reigning favorite, whilst her brief spell of influence was the gossip of the hour, and when Society's admiration universally followed the royal taste. Further examples are familiar to the writer, for the year 1782 was one of dazzling triumph and ascendancy; and of poor "Perdita" there appeared—amongst the flood of caricatures, "fancy" versions, humorous mezzotints, and social skits—very numerous studies of Mrs. Robinson. Rowlandson has drawn the idol of the hour, seated in her famous curricle. There are other

versions of the lady driving her gay chariot, which became the fashion, and was largely followed and imitated. There is a spirited *croquis* of a Hyde Park review by the caricaturist, who has represented the staff of military officers performing surprising acts of adulation in honour of the reigning toast. Gillray's graver was enlisted on the popular side, and there are several examples by this arch satirist in which Mrs. Robinson figures in unconventional situations. Moreover there are several charming pictures wherein Mrs. Robinson is described as "The Bird of Paradise."

It is clear that, for a season, Mrs. Robinson became "The Fair Celebrity" of her time, and her acquaintance was universally sought. The glamour of romance hung over the spell of princely favour, and over all her proceedings; she was well received in the best society, and courted by everyone "modish and gay." The Brethren of St. Luke's, in their competition to be favoured with sittings by this phenomenal embodiment in one paragon personage of all the Muses, contributed to

enhance the reputation of the lady's personal and mental charms by

painting her in a variety of aspects, in her own character as the most fascinating and fashionable "Fair Celebrity" of the day, the leader of the *mode*; as the ideal daughter of Thespis, the gifted actress, whose art not only drew the public *en masse*, but was in herself apparently the very heroine she represented upon the stage.



M^{rs} Robinson.



Painted by Sir Joshua Reynolds

Engraved by Will^m Birch, Enamell Painter

C O N T E M P L A T I O N .

MRS ROBINSON .



"Perdita" and Her Painters



"THE BRITISH SAPPHO" BY ANGELICA KAUFFMAN, R.A.

(by permission of the Proprietors of the Leicester Gallery)

Allied with the Muses, Mrs. Robinson became the accepted type of all the sisterhood of Parnassus; probably the title most congenial to her own tastes was the one conferred upon the lady by her literary admirers, as "The British Sappho"; in that character she was approved by the *élite*. The famous Duchess

of Devonshire, who also cherished literary and artistic aspirations herself, sought out and cherished Mrs. Robinson in adversity; warmly prized her friendship, and remained faithful when the tide of misfortune afflicted poor forsaken "Perdita." The leaders of the *dilettanti* with enthusiasm embraced the popular idol

The Connoisseur

and eulogised her literary talents. Horace Walpole, as their recognised leader, condescended to "take up" Mrs. Robinson. The poetasters of her generation made much of her productions, and followed the fashion by dedicating verses to her fame. She was bombarded by versifiers with "poetical tributes"; many of these are published, and might be collected into a volume of adulatory verses upon the self-same theme. Referring to her friendly relations with the artists who were delighted to set up their easels in her honour—and whose numerous likenesses of Mrs. Robinson form the subject of our theme—it may be held that her friend, the fair female Academician, Angelica Kauffman, another paragon combination of all the Muses in her own agreeable personality, probably succeeded in painting the heroine in the character of her choice, as may be recognised in the interesting example, entitled *The British Sappho*, from Lord Orford's famous collection at Strawberry Hill, and now for the first time reproduced by permission of the proprietors of this portrait.

The brilliant epoch of "Perdita's" career was succeeded by a series of trying misfortunes. The story of her life, with its season of dazzling sunshine, and its melancholy days of lingering decline, has been related by the lady herself in her published memoirs with artless frankness. At the opening of her life she was inveigled into an ill-advised marriage with a mere adventurer, when she was but a child in years, at the age of fifteen, as she relates. The husband proved worthless, and exposed his young wife to various temptations, owing to the collapse of his credit. Favoured with the friendship of Garrick, she profited by his abilities, studying for the stage; her husband having become a prisoner for debt, she by her pen endeavoured to support him, and turning her attention to the theatre, adventured on her ambition of becoming an actress. Sheridan was attracted by her grace and accomplishments, and he favoured her pretensions in this direction. The last days of Garrick's life were devoted to perfecting his former pupil in the part of "Juliet," the character selected by Sheridan for Mrs. Robinson's first appearance at Drury Lane. Within a week or so of his death, Garrick sustained the part of "Romeo" to prepare her for the ordeal of a first performance. Her graceful person and her unaffected elocution won golden opinions from the audience. The eventful night of her life arrived, on which she appeared in the character of "Perdita" in *The Winter's Tale*. The Royal Family occupied the State box. The Prince of Wales, youthful and charming, was there with his brother the Duke of York, and his uncle, the Duke of Cumberland.

Lord Malden, who acted as an intermediary on this auspicious occasion, met and complimented the engaging Perdita, even before the curtain went up, during the actual performance, which proved a popular triumph. The Royal spectators were all smiling graciousness, complaisancy, and appreciation; the whole scene was to the heroine a dangerous captivation, while the Heir to the Throne was the "Prince Charming" of the situation, whose admiring glances captivated the dazzled Perdita, apparently at first sight!

The story of the affair commenced with the glamour of romance. The happy lovers were surrounded by flatterers, who, like his uncle, the Duke of Cumberland, applauded and injudiciously encouraged the Prince's first appearance in the character of a sighing suitor, while the general public exhibited the warmest interest in the opening pictures. The Heir-Apparent was rebelling against the strict restraints which had surrounded his youthful years, and, after irksome repression, was ready to begin his career as a pleasure-seeker; as wrote the poet Dryden (in his *Alexander's Feast*) of another royal victim to the throes of consuming desires, he

"Gazed on the fair who caused his care,
And sigh'd and look'd, and sigh'd again!"

The people at large followed the course of this romantic episode with excited interest. The public press teemed with allusions to the tender topic, concerning the favour won by Mrs. Robinson over the affections of the coming Sultan—"the Prince Fortunatus,"—"whose manners were resistless, and whose smile was victory," as the flattering journalists were pleased to aver.

By the hands of the same Lord Malden the Prince conveyed to the new flame his portrait in miniature, by Jeremiah Meyer, R.A., enameller and painter-in-miniature to the King and Queen, the admirable artist concerning whose art Hayley was thus complimentary:—

"Though small its field, thy pencil may presume
To ask a wreath where flowers eternal bloom."

With his portrait the youthful gallant admirer sent, within the case enclosing this miniature, a small heart cut in paper. On one side of this inflammable tribute was inscribed by Florizel, "Unalterable to my Perdita through life," and on the other, "*Je ne change qu'en mourant.*" Poor Perdita, crippled, and dying by inches in rapid consumption in 1800, still treasured these juvenile offerings of the Prince, whose beaming graces were by that time hardly less changed than the winsome Sappho of his boyish fancy.

At length the tender pair obtained an interview by



Painted by Sir Joshua Reynolds

Engraved by W. Dickinson.

M^{rs} Robinson



"Perdita" and Her Painters

stealth, contrived by Lord Malden. The Prince was under strict surveillance, and the rendezvous was prepared with cunning. Leporello conducted Perdita to her royal Don Juan at Kew by water, quite in the approved Venetian fashion. There the King resided with the royal family. From the iron gates of Kew Palace stole forth the Prince of Wales and the Duke of York. Of course the meeting was nocturnal. Writing in 1783 to a friend in America, Mrs. Robinson tenderly dwelt upon the favoured Prince's "melodious yet manly voice—the irresistible sweetness of his smile." But those persuasive tones were interrupted by the alarm of intruders, and away scampered the Decameron-like assembly; the light-footed Perdita flew to her skiff, and Leporello rowed her swiftly away from the romantic scene into the darkness, the Princes hastily retiring within the very proper and decorous precincts whence they had stolen out for the adventure related by the actress. The repeated nocturnal promenades had the right stimulating spice of danger. Sometimes the Prince sang the quaintly sweet Strepson and Chloe, Corydon and Phyllis love-songs of the period (as Perdita has recorded, "with exquisite taste"), and his harmonious voice was borne on the stillness of the night, and floated down the river. It is a simple picture, this dashing Prince, with his youthful allurements, carolling loving ditties to his Perdita, who also sang with artless tenderness.

According to the Memoirs, Mrs. Robinson was sincerely attached to her admirer. In his new character as a conquering hero, his fickle fancy turned to "conquests new," and showed utter indifference to the claims and affections of this Ariadne. One evening she sent for the Prince, whose inclinations "to love and ride away" had already unmistakably revealed themselves; and he graciously complied with the summons. Like the heartless dissembler he proved in all his subsequent affairs, he was once again natural and affectionate—a thousand little projects for the future were arranged. The following day Perdita met him driving in the park, and the Prince affected not to recognise his deserted charmer. Then followed negotiations through a third party, a mutual friend of the erst loving pair. Perdita's mind was perturbed. Again she drove to the shades of Kew, the scene of her royal romance. Florizel was there, but alas! his fickle affections had been transferred; another divinity had enslaved that too susceptible swain. She records: "The Prince was engaged with Mrs. A.," a *chère amie* of "their mutual friend."

Fox consoled the forsaken fair, and was seen riding by her side in the famous phaeton, of which so many pictures survive. Later on her affairs grew worse. Travelling on an errand of kindness to relieve a friend, whose embarrassments enlisted her sympathy, in great anxiety of mind, passing a severe winter's night journeying post-haste to be in time, and driving an open carriage, the exposure to cold and damp produced a deadly chill, with the result of an attack of rheumatic fever, depriving her of the use of her limbs. After vainly seeking cures, forgetfulness, and oblivion abroad, she returned, after an absence of five years. Although, as concerned the use of her nether limbs, Mrs. Robinson was crippled for life, her sensitive and cultivated mind found consolation and distraction in poesy, until her reputation as "The English Sappho" had rendered her as famous for her poetical and literary gifts, as she had formerly been notorious, owing to her early dazzling *liaison* with the future monarch of these realms.

Mrs. Mary Robinson, under her misfortunes, enjoyed the friendship of the illustrious in literature, just as she had, during her butterfly celebrity, attracted the notice of those whom fortune had placed in the most exalted positions. Peter Pindar wrote admirable letters to her, and trolled off tender verses in her honour, inspired by genuine respect and regard for poor Sappho, a victim of untoward fate and pathetic circumstances. Coleridge, Tickle, Beresford, Porter, General Burgoyne, and other poetasters, dedicated to her name and fame "poetical tributes" after the method of celebration characteristic of her time.

At the age of forty-two, she was glad to escape from a world in which her natural advantages had enabled her to figure prominently; wherein to her lot had fallen an unusual share of appreciation, admiration, and of the varieties of life—praise, censure, pleasure, and suffering; of brief ascendancy, transitory fortune, cruel endurance of prolonged helplessness, and the irony of fate. An extract from some verses composed by herself was graven upon her tomb in Old Windsor Churchyard:—

"O thou, whose cold and senseless heart
Ne'er knew affection's struggling sigh,
Pass on, nor vaunt the Stoic's part,
Nor mock the grave with cheerless eye.

* * * * *

"Yet o'er this low and silent spot,
Full many a bud of spring shall wave;
While she, by all save One forgot,
Shall snatch a wreath beyond the grave."



Pottery and Porcelain

OLD ENGLISH
SALTGLAZE TEAPOTS
BY FRANK FREETH, M.A.

FEELING that it is quite beyond my powers to do justice to the whole subject of "English Saltglaze Ware" in the limited space at my disposal, I have decided to confine my attention solely to the teapots as being the most characteristic and representative pieces made in that interesting old pottery. Indeed, a fairly complete history of the ware itself is furnished by an examination of the several teapots made in it. Apart from other considerations, too, there is always something that appeals to us about a teapot, however humble it may be; for is it not the vessel that is responsible for "the cup that cheers, but does not inebriate"? But what a much more attractive object it becomes to us when we know that it has escaped the ravages of some two hundred years, and reflect that it may possibly have graced the table of Queen Anne or the famous Duke of Marlborough, in the days when tea was an expensive luxury that only the

wealthy and great could indulge in, and when a mere pottery teapot was considered a fit present to give to the highest in the land!

But before plunging *in medias res*, it would be well to clear the way by explaining succinctly the position held by this old saltglaze ware in the world of ceramics, as well as the method of glazing employed. It was made in Staffordshire—and, it may be said, almost exclusively in Staffordshire, for what was made in Leeds, Liverpool, and elsewhere did not amount to much, and even then was only a poor imitation of the Staffordshire productions—roughly speaking throughout the eighteenth century, and, as was natural, it underwent many changes, at first for the better, and afterwards for the worse. These changes I shall attempt to follow in the course of dealing with the different specimens in their chronological order. The ware reached its highest state of excellence about the middle of that century, when enamel colouring was introduced; and it began to deteriorate and lose its sharpness soon afterwards, when, for cheapness sake, the potters substituted



NO. II.—PECTENSHELL TEAPOT

NO. I.—ELERS DESIGN TEAPOT



The Evening

London Published Sept 15 1790 by S. Neave, N. 13 Great Newport Street

Back of
Foldout
Not Imaged

Old English Saltglaze Teapots

plaster moulds for the metal and terra-cotta ones previously in use. They apparently did not realise the fact that a work of art—as indeed some of the more dainty saltglaze teapots are—cannot be made both good and cheap at the same time.

The use of common salt for glazing was really known a long time before it found its way into Staffordshire, but only for glazing coarse rough ware. Dwight had glazed with salt at Fulham as early as 1671, and potters in Germany years before then. The advantage that it had over lead

for the purpose was that it gave a whiter and less yellow surface. But the idea of employing salt in connection with thin delicate ware—such as these teapots are composed of—was almost certainly conceived and put into practice by two Dutchmen named David and John Philip Elers, who settled in Staffordshire about 1690, though they did not themselves make any great quantity of it, preferring to stake their reputation on the unglazed red ware after

the Japanese style, which is always associated with their name. It is interesting, however, to notice *en passant* the story of its so-called discovery—although chronologically and scientifically impossible—as told by Simeon Shaw, in 1829, in his curious medley of local tradition entitled *The History of the Staffordshire Potteries*. It is briefly this. About 1680 the method of glazing with salt was suggested by an accident at Stanley Farm, near Palmer's Pottery. A servant who was boiling in an earthen vessel a strong lixivium of common salt for

curing pork was called away; during her absence the liquor effervesced, and some ran over the sides, with the result that when cold they were partially glazed. Palmer is said to have taken the hint, and developed it in his potworks. A pretty story enough, but, as I said, impossible: first, because salt-glazing was known long before, and secondly, because the heat would not have been sufficient to effect the necessary chemical change involved in true salt-glazing.

Further, if it had sufficed, the common earthen vessel would not have stood the high temperature.

Besides, Dr. Plott, who wrote his *History of Staffordshire* in 1686, and went into the most minute details, makes no mention whatever of the circumstance, and he would be sure to have done so if he had heard of it.

This is the way the glazing was done. Common salt was thrown into the kiln when at a very high temperature; a vapour was given off, which, uniting with the soda and silicate in the clay, formed silicate of soda. This glass-like substance not only gave a coating to, but also permeated the clay, and made it extremely hard and even translucent in places, so that the thinnest pieces bear a slight resemblance to porcelain. This salt-glazing is easily recognised by the minute depressions on the surface, very much like those on the skin of an orange.

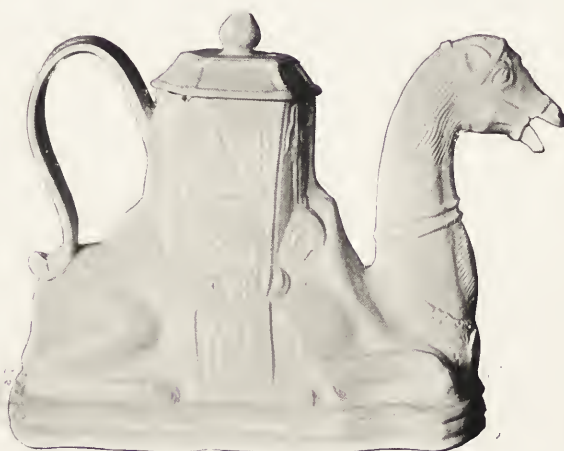
The earliest salt-glazed teapots have a dull white or greyish appearance. The bodies of them were turned, and rustic handles and spouts added. The surface of the teapot itself and lid was decorated with small roses,



No. III.—HOUSE TEAPOT



No. V.—CAMEL TEAPOT



No. IV.—CAMEL TEAPOT



NO. VI.—SQUIRREL TEAPOT.



NO. VII.—HEART OR LOVERS' TEAPOT.

scrolls, and animals, which were first impressed by means of sharp stamps and then applied, the same being afterwards gilt. Such a teapot is shown in illustration No. i. It is in all probability the work of the brothers Elers, as it bears identically the same style of decoration as that found on their red ware. It shows, too, traces of the gilding, which, as usual, has nearly all worn off. The potters had not yet learnt how to burn it in, and used only leaf-gold secured with size or varnish, so that the result was not likely to be very lasting.

The teapot in illustration No. ii. may be considered the work of the next period. It is considerably thinner, lighter both in weight and colour, and generally more delicate than the one I have just described. This change was effected by introducing flint into the body of the clay, an improvement made about 1720—or some ten years after the two Elers had left Staffordshire altogether—by the elder Astbury, who is said to have been so determined to find out the secrets that these brothers were possessed of, that he actually pretended to be an idiot so as to get employment in their works. However that may be, this particular improvement is supposed to have been due to another accident. Astbury was riding to London on business, and on the way found his horse suffering from sore eyes; so he consulted an ostler at Dunstable as to what was the best thing to do for them. The man thereupon got a flint stone, burnt it till it was red-hot, and then ground it into a fine powder, which he blew into the horse's eyes with a beneficial result. According to the story, Astbury remarked the whiteness of the calcined flint, and determined to make use of it in his potworks on his return. Furthermore, this teapot is made on a different principle. The body is formed of two sections joined together. These were cast in a metal

or terra-cotta mould, which had to be first prepared by mould-cutters. The sides are ornamented with a design, in which the pecten shell is prominent. This pattern was especially affected by the cutters, because the lines could be easily made with a single stroke of the gouge. In simple language this was the method of procedure. A prepared clay in a liquid state—generally called “slip”—was

poured into the mould, so as to deposit a thin film or layer inside, and then the surplus slip poured off. When this film was nearly dry, more slip was poured in, and the process repeated until the right thickness was obtained. When thoroughly dry, the “cast” was taken from the mould and joined to another section like it similarly prepared. Then the finishing touches were put, and feet with either shell or mask decoration often added.

I propose now to enumerate the principal shapes and designs in which the so-called “white saltglaze” teapots were made, for they are full of originality. (1) The pecten shell. This is made use of in various ways. Sometimes the whole side of a teapot represents one shell, sometimes three or four on the top of one another, and sometimes an elaborate pattern is worked out with these shells and birds and acorns, as in the case of the teapot last described. The designs nearly always differ in some way or other. (2) Houses (No. iii.). These, although they vary considerably—especially in the matter of lids—are always simple and homely in appearance, and yet



NO. VIII.—IRREGULAR QUADRILATERAL TEAPOT

Old English Saltglaze Teapots



No. IX.—ADMIRAL VERNON, OR PORTOBELLO TEAPOT.



No. X.—ADMIRAL VERNON, OR PORTOBELLO TEAPOT.

they not unfrequently have the Royal Arms over the front door. It has been thought that the "house teapot" was made as a suitable present for a man who was building or going into a new house. (3) Animals, such as camels and squirrels, and grotesque figures, such as Bacchus and the like. The camel teapot was made in at least three different poses, and one pose occurs in three sizes (Nos. iv. and v.). The squirrel teapot is especially peculiar, as it has a sheep's head instead of a squirrel's to form the lid (No. vi.). To make it ornamental the body is embossed all over with leaves, flowers, and scrolls. (4) Heart (No. vii.); no doubt given by lovers to each other to plight their troth. (5) Quadrilateral, hexagonal, and octagonal, with Chinese and other designs moulded in relief on the different panels (No. viii.). (6) Quaint irregular shapes with popular historical events of the time. The capture of Portobello by Admiral Vernon in 1739 was a particularly favourite subject. The admiral is portrayed on one side emerging from the sea with a huge fish below him, and Fort Chagre on the right, and on the reverse is a view of Portobello and the six ships he

had with him. In my collection are two specimens of this very rare teapot (Nos. ix. and x.). They are both alike in shape and design; but the one is plain white with the figures, ships, buildings, etc., moulded in relief, while on the other they are incised, and the incisions filled in with a blue powder. This teapot must show almost the earliest use of powdered zaffre, *i.e.*, a sort of glass coloured with cobalt, on scratched work. It is generally found on less pretentious pieces than this Portobello teapot, such as jugs and mugs of a homely kind.

Before passing on to the highly coloured period, I must refer to those very scarce drab teapots with white and blue applied ornaments, the date of which it is difficult to determine, although they almost certainly belong to a period prior to the use of enamel colours. A peculiarity about them is that they always have white handles and spouts. The one illustrated (No. xi.) has the surface decorated with vinesprays and leaves in white and the grapes in blue. This teapot came into my possession from Knaresboro'—the scene of the murder of Daniel Clark by Eugene Aram—with the following story



No. XV.—TEAPOT WITH BOTH SURFACE AND RELIEF ORNAMENT COLOURED

No. XI.—DRAB TEAPOT WITH VINE DECORATION IN RELIEF "EUGENE ARAM"

No. XIV.—TEAPOT WITH MIXTURE OF ORIENTAL AND ENGLISH DESIGN IN ENAMEL COLOURING

The Connoisseur

attached to it: that it was used by the then owner on the occasion of the execution of Eugene Aram, and was known in the family even at that time as "the old teapot." As the execution took place in 1759, it must have been a considerable stretch of the imagination to apply the term "old" to it then, seeing that every other evidence points to its having been made after 1730 at the earliest. So that I am afraid the local tradition, interesting though it is, must not be taken too seriously as any guide to the date of its manufacture.

It is the usual thing to say that the first attempt to enamel on this ware was made "about 1750." As no doubt the idea was to compete with the costly porcelain being turned out with so much success at Chelsea and Worcester, and at a less price, it must have been somewhat later, seeing that the Worcester works themselves were not established till 1751, and the Chelsea only a few years before. At the same time, it could hardly have been much later, as the Frederick the Great teapot was no doubt made at the height of the King of Prussia's popularity in England, and that was between 1757 and 1760. As in the case of the two manufactories just alluded to, the designs were at first copied from Eastern porcelain; but naturally enough, in the hands of English enamellers they gradually assumed a more unconventional and English style. For some time the enamelling was a distinct branch, and was done by workpeople in no way connected with the manufacture of the pottery. The first enamellers appear also to have been two Dutchmen, who settled in Hot Lane, near Burslem, and worked in a private garden, so as to keep their secret to themselves. But in spite of this precaution it was soon found out by one Daniel of Cobridge, who is said to have been the first native to practise the art. He was so successful that others quickly followed his example. This success is scarcely to be wondered at, seeing that the colouring stands comparison with that on the most expensive porcelain. But unfortunately the introduction of this decorating medium was attended with detrimental results. The potter's art became secondary and merely ancillary to that of the enameller. There is no longer any scope for his ingenuity, when all that is required is a smooth surface for the enameller to work upon. The charming quaintness of shape and beautiful sharpness of impression disappear as by the spell of a magic wand. Gone all at once are the pecten shell, house, squirrel, and heart-shaped teapots, because they do not adapt themselves to the enamel colouring.

The styles of design employed by the enamellers may be divided into three classes. (1) *Purely*

Oriental, as filtered through the Western mind. For with the best intentions in the world the insular artist could not divest himself altogether of his surroundings. The consequence is, the Oriental decorations are generally more or less travesties of the real thing. There is unmistakeably an European if not English look about the Chinese faces and figures, however faithfully represented the landscapes may be (Nos. xii. and xiii.). (2) *Mixture of Oriental and English*, as represented by the teapot (No. xiv.), on which a lady and gentleman dressed in Gregorian costume are depicted in the midst of a landscape suggestive of the East. (3) *Purely English*. In this case the decoration generally consists of English flowers—sometimes surrounded by birds and butterflies—painted in much the same style as the Worcester and Chelsea porcelain. They are either painted directly on the smooth surface, or they are applied first and then coloured afterwards. In a few rare cases there is a combination of surface and relief work (No. xv.). The coloured teapots with raised work generally have brownish handles and spouts, and are, in my opinion, among the very finest examples. In this class may be included the much-coveted teapot, which shows on one side a profile of Frederick the Great enamelled in rich colours on a turquoise ground and labelled "FRED PRUSSIAE REX," and on the other a flying eagle bearing the motto "SEMPER SUBLIMIS," the rest of the surface being marked all over so as to give the appearance of ermine (No. xvi.). That a King of Prussia should have become such a favourite with the English people as to be portrayed on English teapots seems at first sight extraordinary; but his staunch support of our country during the Seven Years' War readily accounts for this wonderful popularity, which is so happily described by Horace Walpole in one of his Letters, dated September 9th, 1758. "It is incredible," he writes, "how popular he is. Except a few who take him for the same person with Mr. Pitt, the lowest of the people are perfectly acquainted with him. As I was walking by the river the other night a bargeman asked me for something to drink the King of Prussia's health." And even to this day you may see the sign of "The King of Prussia" hanging outside country inns, the king indicated being none other than Frederick the Great. And, what is more strange, most of these portraits had done duty for the hero of Portobello before being altered and touched up afresh! So ephemeral is fame! Lastly, there are the somewhat gaudy specimens enamelled all over in light and dark blue, pink, red, green, and maroon, except for a rose or some other flower, or bouquet of flowers, painted on each side.

Old English Saltglaze Teapots

It is almost unnecessary to say anything about the makers of these teapots, as it is impossible to distinguish their respective work. One or two names, it is true, are connected with certain modifications and changes in the ware; but this does not come within the scope of my article. The teapots are, I had almost written, never marked; but I have one which I believe to be the exception that proves the rule (No. xvii.). On the bottom of it is scratched "Moses

Glass," in a running hand. I have never met with his name in any book on pottery; but he no doubt belonged to the well-known family of potters named Glass, of whom the most famous was Joseph Glass, the maker of the rare Toft ware dishes. This absence of marks need, however, be no deterrent to would-be collectors of saltglaze, for the pieces are, so to speak, marked all over by reason of their peculiar surface, which has never yet been successfully reproduced.

NO. XVI.—KING OF PRUSSIA TEAPOT



NO. XII.—CHINESE DESIGN TEAPOT
WITH EUROPEAN FACE UNDER SPOUT

NO. XVII.—"MOSES GLASS"
TEAPOT

NO. XIII.—ORIENTAL DESIGN
TEAPOT



Miscellaneous

SOME RELICS OF THE MONMOUTH REBELLION IN SOMERSET

BY H. ST. GEORGE GRAY

JAMES, DUKE OF MONMOUTH, the natural son of Charles II., was proclaimed King at Taunton on June 20th, 1685, and it is there, in the Ancient Castle of Taunton, that some interesting relics connected with his rebellion have been deposited for some years—their most suitable resting-place. It is much to be regretted, however, that the County, or rather the Somersetshire Archæological and Natural History Society has recently been deprived of two of the most notable specimens which have been exhibited in the Great Castle Hall, in which the notorious Judge Jeffreys held his "Bloody Assize" in September, 1685, and wreaked terrible vengeance upon the poor misguided folk of Somerset who had favoured the cause of the Duke of Monmouth, and who, on the field of Sedgmoor, had fought for his sake.

A fine paste buckle and a silver thread button which belonged to the Duke, of which fig. i. is an illustration, have recently been reclaimed by a relative of the original owner, and will probably find their way to one of the London salerooms. This buckle, attached to a blue ribbon, is said to have been placed by Monmouth round the neck of a child at a house where he stayed to change horses in his flight. The button was

torn off by a bayonet as he rode down the line encouraging his men during the fight. The names of some of the owners of these two relics have been preserved for many years.

The gem of the collection of these Monmouth relics is a dish of Hispano-Moresque ware, known as "the Feversham dish," measuring $19\frac{1}{2}$ inches in diameter (the illustration being about $\frac{1}{3}$ linear). It is a perfect specimen, and has two holes at top for suspension. It belonged to the late Mr. William Stradling of Chilton Polden, and was deposited in the Somerset County Museum at Taunton for thirty-five years, being recently removed to be sold at Christie's, and constituting lot sixty-five of their sale on April 11th, 1902. It was catalogued as a "Persian dish"; however, it fetched 76 guineas, passing into the hands of Mr. Durlacher. It is a

well-authenticated specimen, and is valuable, not only from an art point of view, but is of considerable interest also on account of its historical associations. It belonged to the family of Bridges at Weston Zoyland, and was used at the banquets given to, or rather taken by, Lord Feversham during his stay at the mansion previous to the Duke of Monmouth's fight at Sedgmoor, and is mentioned in Macaulay's *History of England* (London, 1858, vol. II., p. 183) in the following terms: "In one of these villages, called Weston Zoyland, the Royal Cavalry lay, and Feversham had fixed his headquarters there. Many



FIG. I.—PASTE BUCKLE AND BUTTON WHICH BELONGED TO JAMES, DUKE OF MONMOUTH (About $\frac{2}{3}$ linear)

Some Relics of the Monmouth Rebellion in Somerset

persons still living have seen the daughter of the servant girl who waited on him at table; and a large dish of Persian ware which was set before him is still carefully preserved in the neighbourhood. . . . The dish is the property of Mr. Stradling, who has



FIG. II.—BRASS-BARRELLED PISTOL AND AN ENGRAVED STEEL HALBERD, FROM FIELD OF SEDGMOOR (Taunton Castle Museum Collection. About $\frac{1}{2}$ linear)

taken laudable pains to preserve the relics and traditions of the western insurrection.”

Owing to the entire absence of dates and names of manufactories, the classification of Hispano-Moresque ware has always been somewhat difficult. We know that factories were established at Malaga, Majorca, Valencia, Manises, etc. Some years ago, this ware was indiscriminately classed with the lusted Maiolica of Italy, many thinking it probable that it was the work of Moorish potters in that country, whereas the Hispano-Moresque and Persian wares furnished models for the dawning ceramic industries of Italy. This ware has also been termed “Hispano-Arabian enamelled and lusted ware,” which appellation would mislead one in connecting it with the first Saracenic invasion of Spain early in the eighth century, A.D. The Moorish style was, of course,

derived from the earlier Arabic, but there is a distinction, and they are not now-a-days usually confounded. The second mussulman invasion was after an interval of five centuries, when in 1235 Granada became the chief seat of the Moorish rulers, where they erected the fortress-palace of the Alhambra in Seville later in the thirteenth century, having driven out the Arabs. In 1492, the Moors were conquered and Christian influence would then show itself in the decoration of the pottery. In 1566, a decree was proclaimed prohibiting, amongst other things, the execution of decorative pottery in the Moresque style. My intention here has been only to give a mere outline of the history of this ware; for those who wish to glean further details it will be necessary to consult the works of Davillier, Fortnum, Jacquemart, Marryat, Chaffers, Litchfield, etc. The dish under consideration is decorated in the centre by a bird (? eagle) with outstretched wings and head to left, on an escutcheon. This seems to point to its Valencian origin, and to be of early sixteenth century date. The ground-work of the dish is a pale creamy-brown, with decoration of a yellowish-brown colour, overlaid with a golden lustre of great metallic resplendency. The stanniferous or tin glazing of these wares was introduced from the East by the Arabs in the eighth century, and the stanniferous enamel of Luca della Robbia was not an



FIG. III.—POWDER FLASK, BATTLE OF SEDGMOOR (Taunton Castle Museum Collection)

invention, but only a revival. None of the decoration is in blue, which places the dish amongst some of the later of the genuine pieces of Hispano-Moresque ware.

A series of six plates may be seen in the Museum founded by the late General Pitt-Rivers at Farnham, N. Dorset, showing the degeneracy of the art of decorating dishes of Hispano-Moresque ware. A dish, No. 1, bears a very fair representation of a bird in centre, but the other dishes, viewed successively from left to right and from top to bottom, show a gradual degradation in the form of the bird portrayed on them. In the dish No. 6, the figure of the bird has become transformed into a serpentine figure bound round at intervals with cross bands. General Pitt-Rivers was the first to study the arts in this manner, and in the Pitt-Rivers Museum at Oxford many series of objects are arranged to show either the development or degeneracy of an art. This series of dishes particularly calls to mind the degradation of the horse on the reverses of ancient British coins, and also of the human head on the obverses of coins of Philip II. of Macedon.

This dish is of further interest decoratively, from the fact that, between the central boss on which the bird is depicted and the broad rim of the dish, a floral and ear-of-corn modification of the loop-coil pattern is represented encircling the bottom. General Pitt-Rivers collected a series of objects illustrating the origin and development of certain loop-coil patterns, but in his rough "distribution" map he did not include Morocco or Spain, but probably some form of the loop-coil is well known from these parts. It will, however, form material for further enquiry.

The next illustration (fig. vii.) represents (*obv.* and *rev.*) one of the rarest silver medals, 2 inches in diameter, struck to the Duke of Monmouth. *Obv.*:—Monmouth's bust. *Rev.*:—A man falling into the sea in the attempt to climb a rock surmounted by three crowns. *Satirical inscription*:—SVPERI RISERE, IVLY 6°, 1685 (the date of the battle of Sedgmoor). It is called the "Savage" medal, and was struck by order of the King in commemoration of the defeat of Monmouth. It was formerly in the collection at Hestercombe (near Taunton), was purchased at the sale there in 1872, and presented to the Somersetshire Archæological Society by Mr. Frederick Lake.

It was by means of the spy-glass, here figured, that Mr. William Sparke, from the Tower of Chedzoy, discovered the King's troops marching down Sedgmoor on the day previous to the fight, July 5th,

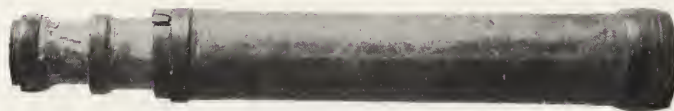


FIG. IV.—SPY-GLASS CONNECTED WITH THE BATTLE OF SEDGMOOR, 1685
(Taunton Castle Museum Collection)

1685, and gave information thereof to the Duke of Monmouth, who was quartered at Bridgwater. It was given to the late Mr. William Stradling of Chilton Polden, by Miss Mary Sparke, great grand-daughter



FIG. V.—IRON "BILLS," BATTLE OF SEDGMOOR
(Taunton Castle Museum Collection)

of the above W. Sparke, in 1822, and is now, together with the objects mentioned below, the property of the Somersetshire Archæological Society at Taunton Castle. It consists of four slightly-tapering tubes of circular section, fitted one within the other, each tube being composed of several thicknesses of parchment. Each end is fitted with horn, but the glass is deficient at the smaller end. At the other end, the glass, which is only $1\frac{1}{8}$ in. in diameter and $\frac{1}{16}$ in. thick, with roughly-chipped edge partly ground, is let into a rabbet in the horn and filleted in with brass wire. The protecting cap, also of horn, screwed on a

Some Relics of the Monmouth Rebellion in Somerset

thread, still remains at this end. The length of the spy-glass, closed, is 9 in., and the maximum diameter $1\frac{5}{8}$ in.

Amongst other relics in Taunton Castle connected

attachment to the shaft and an iron gisarme "bill" with one rivet hole, found on the site of the battle (both $\frac{1}{3}$), fig. v. ; and a steel halberd with spike at end 1 ft. long, also found on the battle-field (fig. ii.).



FIG. VI.—THE "FEVERSHAM DISH"
OF HISPANO-MOESQUE WARE
(Mentioned in Macaulay's "History of England")

with the Monmouth Rebellion are :—A long brass-barrelled pistol which belonged to a Captain Durston and was used at the Battle of Sedgmoor (fig. ii.) ; a powder flask ($\frac{1}{3}$) also used at the fight (fig. iii.) ; an iron glaive-gisarme with two rivet holes for

The axe portion of this halberd is faintly engraved with a coat-of-arms and other decoration, whilst the spike on the other side is engraved on both faces with the date 1625, and initials W. P., thus showing that it was manufactured sixty years before its use at Sedgmoor.



FIG. VII.—SILVER MEDAL STRUCK TO THE
DUKE OF MONMOUTH
(Taunton Castle Museum Collection)



S COTTISH PEWTERERS
AND SOME OF THEIR WARE
PART I.
BY L. INGLEBY WOOD

THE first record of pewterers, powderers, or pewtherers, establishing themselves in Edinburgh is from a *Seal of Cause*, or charter given by the Town Council of Edinburgh to the hammermen of that city in 1496, a former *Seal of Cause*, dated 1483, not mentioning them. They, however, are not to be found in the Incorporation's records before 1571, one John Weir being the first master of the craft for that year.

The date 1496 may, however, be taken as the first establishing of the craft guild in the city, and probably in Scotland, Edinburgh being by far and away the most important town in the land at that time.

In England and on the continent the craft had been practised for several centuries before this date, and was at the time we mention at the golden age of the metal, if such a term may be applied.

All the pewter ware used in Scotland before this was most probably obtained from the low countries and France, with which lands the east coast always has done a bustling trade. A certain amount of the ware may have been obtained from England, though the relations betwixt the two countries were often none of the best. However, it is likely that English pewterers first taught the craft to the Scotch, as the latter's pewter, even of the earliest date, is of the good quality for which England was noted, and, like the English ware, bears marks which indicate the maker and quality.

From the year 1496 to 1571 there could have been comparatively little of the metal manufactured in Scotland, and I can only find mention of the names of three pewterers from 1571 to 1583, the reason being no doubt the price, which only the wealthy could afford to pay, the poorer classes having to be content with the wooden or horn or even leather drinking and eating utensils.

Before going further, it may not be out of place to

give here a short sketch of the great Guilds or Incorporations of the Hammermen, which were not only established in the capital of Scotland, but in nearly all the other large towns, such as Glasgow, Stirling, and Aberdeen.

The Incorporation of Hammermen of Edinburgh was founded as far back as 1483, and comprised the following arts or crafts: Goldsmiths, Blacksmiths, Saddlers, Cutlers, Locksmiths, Lorimers, Armourers, Pewterers, and Coppersmiths. All these were under the same laws and regulations, and those which applied more especially to the pewterer's craft were as follows:—

- (1) That no hammerman or servant presume to practise more arts than one, to prevent damage or hurt to other trades.
- (2) That no person presume to expose for sale any sort of goods in the street at any time other than market day.
- (3) That persons best qualified of each of the crafts be empowered to search for and inspect the goods made, and if found insufficient in material and workmanship, a fine was to be levied.
- (4) That all hammermen be examined by the masters and deacons of their several crafts, and if their essays be found to be good they were to be admitted freemen of the Incorporation.
- (5) That no person harbour or employ the servant or apprentice of another without the master's consent.
- (6) That no one not of the aforesaid craft sell or vend any sort of work made by any other craft.
- (7) That persons guilty of breaking any of the above articles *pay eight shillings Scots* (8d.).

The Incorporation held their services and meetings for binding of apprentices, admitting of freemen, etc., in their chapel, dedicated to St. Mary Magdalene, in the Cowgate of the city, still existing, and as far as the interior is concerned, almost in its original condition.





G. B. Cipriani, Del.

F. Bartolozzi, Sculp.

INNOCENCE taught by LOVE & FRIENDSHIP.

**INNOCENCE
TAUGHT BY LOVE
AND FRIENDSHIP**

Engraved by Bartolozzi
after Cipriani

4

INNOCENCE
TAUGHT BY LOVE
AND FRIENDSHIP

Designed by Paul
for Clarendon



Scottish Pewterers

This chapel was founded and presented to the hammermen by one Michael McQueen, "a wealthy merchant," and his wife Janet Rhynd in 1504, and money was left for the saying of masses for the repose of their souls. The chapel, however, had hardly been finished before the Reformation swept the ancient faith away, and a new doctrine took its place,



THE CHAPEL OF ST. MARY MAGDALENE IN THE COWGATE, EDINBURGH
THE OLD CHAPEL AND MEETING-PLACE OF THE HAMMERMEN

the chapel, however, remaining in the possession of the Incorporation until a few years ago, when it passed out of their hands to become a dispensary as a memorial to the great explorer, David Livingstone.

Every craft had two masters, appointed yearly by vote, who looked after the interests of the art, called special meetings for the admission of apprentices, freemen, etc. An apprentice was only admitted a freeman after he had served seven years and executed

several articles or, as it was called, an essay, in the presence of two essay masters who must be freemen.

The order of procedure gone through in booking of an apprentice or the admission of a freeman may be gathered from the following extracts from the records of the Incorporation, which are still in excellent preservation, and which are full of interesting information to the student of Scottish history.

Extract:—

"29th August, 1719.

MAKING A FREEMAN.

"Then ye Incorporation being met, compared Thos Inglis late prentice to ye deceased Thos Inglis pewthcrer, and presented his essay, viz a bason, a laver, a flecket and ring stand, which ye house found to be a well wrought essay, able to serve his Majestie's lieges, thereafter they admitted him to be a freeman pewtherer among them. His essay Masters were James Cowper and Robt Reid. His essay was made in John Weir's shop. He paid ye boxmaster (treasurer) 106£ 13/- 4d (Scots) for his upset and 20 marks to ye Maiden hospital, and Robt Reid as a young essay master paid 20 marks to ye Maiden hospital."

ORDER OF BOOKING AN APPRENTICE.

"14th June, 1720.

"Joseph Dawson sone to James Dawson smith in Dalmenio is booked prentice to Robert ffindlay pewtherer. He paid ye boxmr 40sh. (Scots) of booking money and 40 sh (Scots) to ye maiden hospital."

It may be mentioned here that the Maiden Hospital was a girls' school, to which the members of the trades sent their daughters, the boys

going to George Heriot's Hospital. Both schools are still in existence.

The essay or test piece of the pewterer's craft, which the applicant who wished to become a freeman and to work for himself had to prepare for his examination before the deacons of the pewterer's art, was in 1602 a basin, a laver, and a chalmer pot. In 1605 it was changed to a laver and a quart flecket. In the ensuing years it went through successive

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changes, that of 1733 being a pint flagon, a basin, and a decanter with a lid and stroup (spout) to it. In 1794 it became very simple indeed, being a 3 lb. dish and a pint flagon, which seems to indicate that the art had passed its best. The falling off is doubtlessly accounted for by the fact that tinware was coming more generally into use owing to its cheapness, and for the same reason the finer sorts of crockery and earthenware were finding their way into the homes of those who had never thought of them before; this and other

before, it is not unlikely that the Scotch first acquired their working knowledge in the metal from the other side of the border.

In addition to the more general laws applicable to the pewterers and other crafts, there were others which applied more particularly, *mutatis mutandis*, to the pewterers; for instance, in 1652 we find one William Abernethie fined for the offence of using bad metal, and the metal confiscated.

The offence of packing and peeling, *i.e.*, "of working unfairly at the trade with men who were not



INTERIOR VIEW OF THE EDINBURGH HAMMERMEN'S CHAPEL

reasons made the demands for pewter less and less every year.

Emblazoned on the walls of the Magdalene Chapel amongst those of the other crafts are the arms of the pewterers, which read as follows:—

"Azure on a chevron *or* betwixt three portcullises *or*, as many thistles *vert*, and flowered *gules*."

This coat of arms bears a striking resemblance to that of "the" Pewterers Company of London, the only difference in the Edinburgh Incorporation's arms being the substitution of thistles for roses. This tends to bear out the identity and community of the art both in England and Scotland, and, as I have said

freemen of the Incorporation"—with "unfreemen"—was common enough; amongst others in 1731, Alex Waddel was fined for this offence.

In spite of the regulation allowing a man to work at the one craft only, we find the curious entry that in 1696 William Harvie, pewterer, protested against any act being passed for the benefit of the copper-smiths that might do away with the privilege of the pewterers in the making and selling of brasswork. It would be interesting to know if such brasswork manufactured by the pewterers was marked with the same private marks of the craft as was their pewter work.

Scottish Pewterers

The whiteironsmiths or tinsmiths were always in later years serious rivals of the pewterers, and eventually ousted them altogether, by reason of their cheaper ware. They, however, worked and were under the jurisdiction of the pewterers, for on February 10th, 1733, the pewterers announcing that they were altering their essay, the whiteironsmiths proposed to do the same. One Simpson Frazer, however, proposed that there should be a "vote of the pewterers' art" on the matter, and it was not till March 26th of the same year that the whiteironsmiths were allowed by the pewterers to make the change.

In 1739 the whiteironsmiths desired to form a craft of their own, and accordingly brought up a petition at one of the meetings of the hammermen, which petition, however, was defeated.

They were always very jealous of the older craft, as, for instance, in 1795 we find they had brought a charge against James Wright, pewterer, for making their work. He, however, though forbidden to work in whiteiron any more, was allowed to finish the work he had in hand, namely, three boxes of whiteiron.

Much more could be written on this "the whiteironsmiths'" craft, but I must confine myself to the subject, and not go wandering off into bye-paths, however interesting they may be.

That each of the pieces made by the pewterers' craft, "and indeed by every other craft of the Incorporation," were marked with each maker's private mark, we know from the following extract from the records :—

"December 24th, 1681.

"It is ordained by consent of ye hail brethren, that each

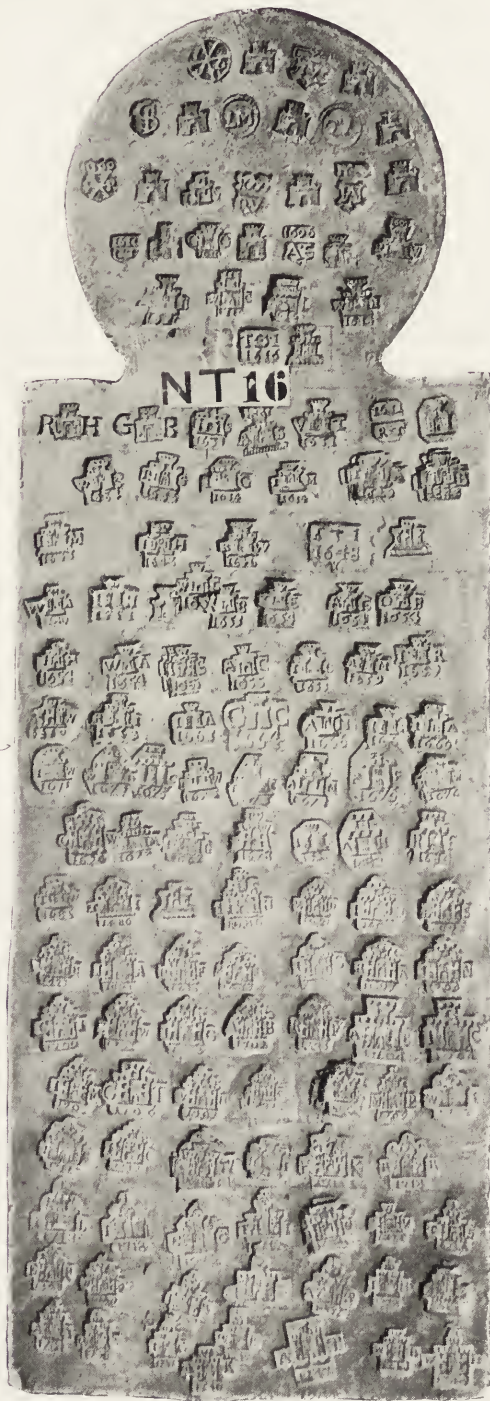
member shall have one stamp of their owne, and present ye same yn to ye house betwixt (this) and the second of February, to ye effect, everie on's work may be known, and that under ye pain of Three Pounds Scots per piece. Whereupon this act is made."

What has become of the records or touch-plates upon which the marks were stamped it is difficult to say, but I am afraid there is little doubt that the melting pot may have claimed them.

It is difficult to explain how to distinguish between a piece of pewter manufactured in England and one made in Scotland, particularly as the touch-plates are in one case partly lost and unavailable, and in the latter case have entirely disappeared. Scotch pewter, however, apart from the special shapes in which it was made (of which I shall speak later) was generally stamped similarly to English ware—that is, with the quality mark, the maker's private mark, and the four small imitation hall marks. The maker's mark had often his name round it, and amongst the imitation hall marks almost invariably appeared the thistle, which seems the chief distinguishing mark.

On flagons and sometimes on other pieces are often to be found the arms of the city in which they were made; for instance, "the triple-towered castle standing on a rock," of Edinburgh, and "the tree, salmon with a ring in its mouth, a bird on the tree, and an ancient hand-bell," of Glasgow. These latter marks help to fix a piece if they are present, but the thistle seems to be the only really distinguishing stamp, and is the one most generally found on Scottish ware.

It must, however, be borne



LEADEN PLATE FROM CHEST "SAID TO BE
THE CHARTER CHEST OF JOHNNY FAA"



“TAPPIT HENS”

in mind that a large proportion of the ware manufactured in Scotland bears no marks, and then it is only from the shape that it is possible to identify the piece.

There is, however, in the Antiquarian Museum of Scotland in Edinburgh, a box containing two leaden plates stamped with initials, and the arms of Edinburgh and the dates underneath, which run from 1600 to 1764.

The box and its contents are said to have belonged to one Johnny Faa, a noted gipsy king, who was granted by James V. the title of Lord and Count of Little Egypt. It is likely that some of the descendants of this petty king were travelling pewterers, who wandered over the country mending and recasting the country folks' stores of the then almost precious metal. They, “the gipsies,” would be under the jurisdiction of the Edinburgh Hammermen, and the stamps on the leaden plates would be their license to work and trade in the metal for the year.

The devices stamped upon the plates vary in design, the earliest one being a “St. Andrew's cross, with initials, with or without dates.” The next is simply a castle, then comes a castle varying in design,

and the addition of initials with consecutively running dates, from 1610 to 1764.

These plates would be stamped each year by the Incorporation, and marked with their deacon's or possibly their boxmaster's initials. Besides these two plates there is in the box a small cup of pewter, which has evidently been used as a rough assaying test by comparison. There are also two other pieces of pewter, which appear to be portions of a plate or dish, and one of these bears two stamps—a large expanded rose crowned and initials on either side.

Besides the Hammermen of Edinburgh, there were also similar Incorporations in Leith, the Canongate, the West Port, and the Potterow. The Incorporations of the last two districts owned allegiance to the Edinburgh Incorporation, though that of the Canongate did not, for it was a separate town till comparatively recent years, quite outside the jurisdiction of the city in any way.

The chief quarter of the Hammermen of Edinburgh was the street known as the West Bow. The pewterers lingered on here for many years, William Scott and J. Moyes being the last, the latter having a shop which was still in existence in 1871. To-day

Scottish Pewterers

the only survivors of the crafts are two tinsmiths, whose hammering somewhat helps one to picture what it must have been like in the centuries that are gone.

The following list is that of the chief pewterers of the Incorporation from 1600 to 1800, and as their ware was generally marked with their names or initials, it is hoped that this list may be of use in fixing the dates of pieces. Care must, however, be taken not to mix up father and son, often grandson or even great-grandson, as the craft in many cases seems to have been kept in certain families. The difficulty of so distinguishing may be overcome in some way by observing the character of the lettering and the style of the marks, which tend to fix the period to which they belong.

List of pewterers belonging to the Incorporation of Hammermen from 1600 to 1800, and the dates upon which they were admitted as freemen:—

1594. Herbert Weir.	1621. Thos. Inglis (1).
1594. Jas. Sibbald.	1621. Jno. Scott.
1594. Robt. Weir.	1630. Thos. Cortyne.
1594. Thos. Weir (1).	1630. Wm. Hamilton.
1594. Thos. Weir (2).	1631. James Sibbald.
1605. Alexr. Sibbet.	1631. Patrick Walker.
1607. Patrick Walker.	1631. Thomas Weir (3).
1610. Geo. Gledstane (1).	1631. Robert Simpstone.
1613. Wm. Garnetun.	1633. Robert Burnbell.
1613. Alexr. Sibbald.	1634. Jas. Monteith.
1616. Jas. Somervell.	1634. Geo. Gledstane (2).
1619. Wm. Coutie.	1640. Jas. Abernethie.
1620. Andrew Borthwick.	1643. Jas. Monteith (2).
1621. Robert Gowat.	1643. Jas. Walker.
1621. Robert Bowal.	1643. Jno. Harvie.

1646. Robert Weir.	1701. Jno. Weir.
1647. Thos. Inglis (2).	1701. Jno. Grier.
1648. Alexr. Lyndsay.	1704. Jas. Cowper.
1649. Wm. Abernethie.	1705. Thos. Mitchell.
1651. Jas. Hernie.	1706. Geo. Tennent.
1652. Wm. Christie.	1706. Wm. Harvie (2).
1654. Thos. Edgar.	1708. Alexr. Coultard.
1654. Alexr. Graham.	1709. Jas. Edgar.
1654. Jas. Bryce.	1709. Mungo Burton.
1654. Jas. Harvie.	1710. Walter Paterson.
1659. Jno. Ramsay.	1711. Thos. Cockburn.
1663. Robert Inglis.	1711. Geo. Brown.
1666. Jno. Napier.	1712. Jno. Cuthbert.
1669. Gilbert Thompsone.	1714. Alexr. Waddel.
1671. Jno. Watson.	1714. Jno. Folly.
1672. Wm. Harvie (1).	1715. Robt. Kello.
1675. Wm. Moir.	1718. Robt. Reid.
1675. Thos. Lowrie.	1718. Jno. Letham.
1676. Robt. Walker.	1718. Jno. Rait.
1676. Geo. Whyte.	1719. Ed. Gibson.
1677. Andr. Munro.	1721. Jas. Clerk.
1677. Jno. Guld.	1728. Thos. Simpson.
1680. Jno. Syde.	1732. Jno. Wilson.
1682. Alexr. Hunter.	1732. Alexr. Wright.
1684. Robt. Edgar.	1733. Archld. Inglis.
1686. Thomas Inglis (3).	1735. Andr. Cockburn.
1686. Jas. Herrin (1).	1741. Wm. Ballantyne (1).
1686. Jno. Herrin.	1747. Jno. Tait.
1692. Jas. Herrin (2).	1747. Adam Tait.
1692. David Symmer.	1748. Wm. Ballantyne (2).
1693. Wm. Herrin.	1749. Wm. Hunter (2).
1693. Wm. Penman.	1749. Jno. Bruce.
1693. Jno. Andersone.	1750. Alexr. Kinnear.
1694. Robt. Burns.	1751. Wm. Coulter.
1696. Jas. Symountoun.	1755. Jno. Ballantine.
1697. Robt. Andersone.	1761. Jno. Brown.
1700. Jno. Napier.	1764. Jno. Gardiner.
1700. Jno. Tait.	1766. Andr. Peddie.



"QUAIGH"

The Connoisseur

1767. Jas. Monteith.
1780. Jas. Wright.
1781. Thos. Stewart.
1781. Robt. Prentice.

1794. Wm. Scott (2).
1794. Robt. Kininburgh.
1800. David Gourlay.

Between 1717 and 1741.

Jas. Clarkson.	Jno. Gray.
Hugh Mitchel.	Robt. Affleck.
Ed. Bunkell.	Andr. Cockburn.
Simon Fraser.	Geo. Drum.
Thos. Simson.	Jas. Affleck.
Wm. Cunninghame.	Wm. Hunter.

Between 1741 and 1747.

Adam Andersone.	Wm. Scott.
Thos. Herdrig.	

Between 1747 and 1767.

Wm. Frazer.	Geo. Kerr.
Jno. Kinbick.	Alex. Laidlaw.
Roedrick Chalmer.	Jno. Laidlaw.

Between 1767 and 1792.

Alexr. Erskine.	Adam Anderson.
Jno. Glover.	Thos. Smith.
Thos. Stewart.	

Between 1792 and 1794.

Thos. Nail.	Jas. Lockhart.
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A further list of freemen of whom no authentic date of admission is indicated, but who were admitted between the years shown:—

Between 1600 and 1663.

Robt. Thompsone.	Alexr. Ferguson,
Wm. Sibbald.	Jno. Law.
David Bryce (1).	Andr. McClean.
Wm. Andersone.	Jno. Ramsay.
Jno. Syde.	

Between 1663 and 1717.

Alexr. Brydon.	Wm. Fleming.
Geo. Dermont.	Geo. Tennent.
Wm. Corbie.	Alexr. Coulter.
Jno. Brewer.	Robt. Finlay.
Alexr. Brown.	

(To be continued.)



INVERESK CHURCH PLATE
(The small tankard is a laver)

The Connoisseur

A NEW HERALDIC BOOK

To book-buyers it is always a matter of some interest to observe how uniformly the prices of good heraldic books maintain their level long after the date of publication at a time when they are to be obtained, and only to be obtained, through a bookseller's catalogue. Of course, many of the earlier heraldic volumes have reached prices—as first editions or curiosities—beyond what might have been expected as when judged solely from the standpoint of literary value; but anyone who now possesses a copy of Guillim's *Display of Heraldry* may safely count it as a readily realizable asset, the price, which is always an appreciable sum, varying according to the edition. One edition is now almost unobtainable. *The Boke of St. Albans*, by Dame Juliana Berners, which contains the earliest heraldic treatise to find its way into type, has recently repaid an enterprising publisher to re-issue in facsimile, and already the mere reproduction is out of print and selling at an enhanced price, though one must admit that greater rubbish than Dame Juliana penned has seldom been preserved. Guillim, however, quickly obtained a position as an authority, and although edition after edition was issued over a long series of years, the book still commands a big price.

Skipping over a long interval to come to the publications of the nineteenth century, Berry's *Encyclopædia Heraldica*, though separately in its sections long ago surpassed, is by no means always to be had when a copy is desired. Naylor's *Book on the Coronation of George IV.*, a landmark in heraldic publication, is rarely to be met with even at the large figure which is now asked for it. Scton's *Law and Practice of Heraldry in Scotland* and *The Ordinary of Scottish Arms* are both out of print, and selling at advanced prices in the lifetime of the writers, and *The Catalogue of the Heraldic Exhibition in Scotland*, and the similar publication relating to the subsequent Heraldic Exhibition in London, are now unobtainable, though they have both been issued within the last few years. The publication of the *Treatise on Heraldry*, by Woodward and Burnett, within the last four or five years, supplies the clue to the mystery. The first edition sold out within a month or two of publication. A second was consequently issued, but though it is now a year or two since its publication, we have not heard that it was exhausted.

The deduction is obvious, that there is a certain assured sale for a good heraldic book, but that the market is limited. If the edition be less in quantity than the market can absorb, the price equally certainly

advances. To those who watch its pulsations closely, the heraldic market is, however, perhaps the easiest of all to gauge. One thousand copies of an armorial book are about the outside number that can be sold in this country; but providing the book is good, and is good value for the price which happens to be asked for it, a publisher can rest assured he will dispose of a copy of his work to practically every one in the heraldic book-buying world, whose purse can run to the price he asks. This course has been deliberately pursued with the latest book to be placed upon the market, viz., *The Art of Heraldry*, by A. C. Fox-Davies, published by T. C. & E. C. Jack, of Edinburgh and London. Of this 700 copies only have been printed, including the copies necessarily wanted for presentation and review in this country and America. Within a few weeks of the preliminary announcement of the intended publication of the volume one of the best known American publishing houses purchased one hundred of the copies to be printed. The result is that there were originally only some 500 copies or thereabouts available for sale in this country. As soon as the book was prominently announced the subscription list began to fill rapidly, and although it is still some month or two before the book can be issued, there are only a comparatively small number of copies which remain unappropriated. A feature of the subscription, we are informed, has been the widely-spread speculative buying by the trade, evidently in anticipation of the price of the book quickly going to a premium. That this will be the result there is now no room to doubt, for the publishers announce that no re-issue or second edition of the book will be published.

The history of the book is quite unique. Under the title of *Heraldischer Atlas*, Herr Hugo Ströhl published a work in Germany which, issued in parts, was brought to a conclusion in 1899. The chief feature of the work was the exquisite beauty of the series of seventy-six plates, which, exclusive of the line and half-tone blocks included in the text, consisted of some forty-six superb heraldic plates lithographed in colour, the remainder being in monochrome. These plates were brought to the notice of Messrs. Jack by the German publisher originally responsible for the conception and production of the work. Recognising the great superiority of these plates over anything which had previously appeared in this country, Messrs. Jack at once agreed to produce a work in the English language in which the plates might be used and arranged, with Mr. A. C. Fox-Davies, well known as the author of *Armorial Families* and other heraldic works, to provide

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the MS. for their undertaking. The descriptions and critical remarks of Herr Ströhl concerning the particular armorial illustrations he selected and reproduced as typical examples of heraldic art in all countries and at all periods, are reprinted in a translated form; but the whole plan and scheme of the



OFFICERS OF ARMS FROM THE TOURNAMENT ROLL
TEMP. HENRY VIII.

book have been changed, and Mr. Fox-Davies has produced a work which is both an accurate and detailed scientific treatise on the subject of Armory, and a valuable explanation of the unique series of choicest reproductions of heraldic art which the illustrations portray. In developing the British section of the book, Mr. Fox-Davies has increased the number of the coloured plates to over one hundred, and the black and white illustrations have been added to regardless of number.

The book is roughly divisible into two sections—the scientific and the artistic. The former, as was only to be expected from his previous writing, was the one which has appealed most strongly to Mr. Fox-Davies, and the larger amount of original work has been introduced in this section; in the German book, upon which *The Art of Heraldry* was based, a single, though somewhat lengthy, chapter on “The Elements of Heraldry” sufficing. The English work, however, treats every detail of the scientific side thoroughly, and the writer has written an exposition of heraldic law past and present, which is remarkable in many points. Those who are accustomed to the ancient text-books, which still recite curious and wonderful rules, the majority of which were never recognised or acted upon, will be equally surprised and interested to learn of the real rules which in times past governed, or which now control,

real armory. The wide heraldic experience of Mr. Fox-Davies probably renders him as well qualified as any other writer to undertake the task, but he has called to his assistance other specialist writers to deal with various chapters in the work. The artistic section of the work, in which was contained the greater part of *Heraldischer Atlas*, follows more closely the lines of the original. Within the limits imposed by the lower price the work had been done well, and the development of this section has merely taken the form of the addition of a large number of English examples, which render the book at the same time as a whole more complete and as a selection of examples of heraldic art more British in character. The new plates which have been added to the book in no way fall short of the originals.

The publishers and the author having taken stock of the heraldic works which have already been issued, have deliberately laid themselves out to produce a book which shall surpass its predecessors in a marked degree, and are probably justified in their announcement that *The Art of Heraldry* will be “the finest heraldic book ever published.”



A LION RAMPANT

The Connoisseur

“ANCIENT COFFERS AND CUPBOARDS”*

MR. FRED ROE has obliged connoisseurs and collectors by diffusing some of his intimate antiquarian knowledge and unique experience upon a subject on which the artist-author is one of the foremost and best recognised experts. The world of art has long accepted Mr. Fred Roe as a clever painter, whose spirited historical pictures are always received with unusual interest. His art is filled with the right spirit, his subjects are chosen with a view to their strong interest, his figures are realistic and vigorous, and the public has learned to look to his productions for the value of their brilliant *technique*, with the painter's rare faculty for portraying character; while, as an experienced antiquary and expert, his feeling for historical accessories, and his masterly knowledge of costume, are consistently accurate and enlightening. *Ancient Coffers and Cupboards* is one of the painter's "hobbies," and Mr. Roe is a well-known collector of these memorials of the past. By placing the knowledge he has acquired, by an informed enthusiastic search for and study of these characteristic memorials of antique furniture at the disposition of the world at large, he has conferred a boon upon a very widespread branch of collecting, upon which no collected history has hitherto appeared; and, when it is added that the illustrations are mostly furnished by the hand of the author, this is a further guarantee that the embellishments are more than commonly scholar-like, spirited, artistic, and valuable.

It may be felt that Mr. Roe's latest contribution is the hand-book so long needed upon this subject, and that nothing further will be necessary to be learnt amongst the ranks of those connoisseurs and collectors who are fortunate enough to secure this compendious *History of Ancient Coffers and Cupboards*, with its adequate classification and its wealth of well-engraved examples.

Books of this character are rare. It must be acknowledged that the combination of author and illustrator is just the fitting method; nothing short of the spirit of an enthusiastic collector could possibly achieve this satisfactory result, and it is easy to realise that a history of this complete character can only be achieved under similar circumstances. Being undertaken as a labour of love, the development of a special cult, no time or pains have been spared, and

the author-artist has invested his intelligent exertions and considerable expense in making his book the most complete possible record, travelling all over the kingdom and the continent wherever sufficiently important illustrations could be noted, investigated, described, their particular history traced and drawn with spirited hand, with an accuracy begotten of full knowledge of his "hobby" and a mastery of its history; while the outlook—as to assignment of typical examples to respective stages of coffer-making and decorating art—is evidently continuous and thoroughly complete and exhaustive. Seven years of observation and painstaking investigation is invested in preparing this *History* for the public—labours of love, comparing, verifying, and classifying every example in its individual relation to the entire historical survey. One would feel that finality was at length reached, if Mr. Roe had not confided to his readers that the topic is practically inexhaustible, owing to the surprises of further unsuspected discoveries still lurking possibly in the well-qualified explorer's future researches.

The growing interest which is shown regarding carved coffer, cupboards, credences, almeries, and armories of the Middle Ages has arisen just in time to relieve from being broken up the rare fine examples extant. Regarding these precious memorials, no work has been hitherto produced dealing fully and exclusively with the subject. According to the publishers' prospectus, "The few isolated references which may be found in works on approximate subjects do not constitute either a history or a guide, and the distinguishing marks, by which periods and their inter-connexion may be ascertained, are known to very few. The present work is intended to supply this want. It enters thoroughly into the subject, and describes the great and splendid examples remaining in England (also largely abroad), either ecclesiastical, knightly, civic, or domestic, with references to certain types on the continent, and their several influences in our own country. Many magnificent and almost unknown specimens have been brought to light and illustrated, while, where possible, every endeavour has been made to probe their histories.

"Books on furniture deal mostly with later types, but the present work embraces a period extending from the earliest times down to the middle of the sixteenth century. It may be asked by some whether or where it is possible to find such early examples existing? The answer to this will be found in *Ancient Coffers and Cupboards*. Vestries, vaults, and private collections, both well known and obscure, have been ransacked for this—the labour of years—and the details sifted with an expert's penetration."

* *Ancient Coffers and Cupboards: their History and Description from the Earliest Times to the middle of the Sixteenth Century*. By Fred Roe. With two plates in colours and 110 illustrations by the author. London: Methuen & Co., Essex Street, W.C. Price £3 3s. net.

Amongst the embellishments are colour plates, facsimiles, marvellously touched-off drawings, thoroughly lucid and spirited, and half-tone reproductions after excellent photographs of the finest examples extant, such as those discovered by the artist, and the well-known choice paragon historical specimens which have happily been acquired by the great museums and treasuries at home and abroad in time to assure their permanent conservation.

The coloured reproductions show Mr. Roe's fine artistic qualities. The earliest of these admirable and life-like studies is the example treasured at Newport Church, Essex, the painted Coffin dating back to the thirteenth century, an example reproduced as one of the earliest recognised instances of the methods of decorating furniture; and, in the author's opinion, conclusively proving that oil was used in England as a painting vehicle at the early period in question; the "Newport Coffin" may be regarded as the earliest national specimen of that art remaining. Admirably reproduced, as the Frontispiece in colours, is the "Painted Coffin formerly in the Court of Chancery, Durham," belonging to the fourteenth century.

Introductory to his History, Mr. Fred Roe has taken a brief review of the sources whence these treasures were imported into England, such as the well-known "Flemish Chests"; and those foreign influences which, to a large extent, guided native artists and also the exotic artificers who came to work in England. From the early invasion of our isles the tastes of the respective conquerors is obviously impressed upon their remains, Saxons and Scandinavians notably. French designs and methods, more especially, engrafted upon English ground by the Norman Conquest, continued to show the most remarkable affinity with work that was being produced on the opposite side of the Channel; in Normandy the earlier stages of Gothic or Pointed styles proceeded on nearly the same lines as in England, the

similarity between the respective schools of both wood and iron work, rendering the accurate "placement" of early caskets and coffers extremely difficult. The Flemish school largely influenced our artificers, and when the Flemings, under English prohibitions, no longer ventured to export their actual goods, the King forbidding certain merchandises to be brought into this country ready wrought, they sent us their workmen instead, who introduced fresh phases and imported foreign characteristic details into productions undoubtedly made on English soil. Hither also came the skilled Italians, converting ideas from the pointed graceful Gothic to the classic Romanesque taste. So much for borrowed mannerisms which largely influenced native workmanship, particularly in the instance of the ecclesiastic, military, civic, and domestic furniture under consideration.

For the fuller enlightenment of "the simple novice," Mr. Fred Roe has set down clear definitions as to the accepted nomenclature of his subject; and these features are so practically set forth, that they cannot fail to be acceptable to the majority of students and our readers in general.

"The terms Chest and Cabinet are used pretty generally nowadays, even by collectors, but the varieties are many, and there is a proper method of classification according to ancient form and usage which should not be lost sight of.

"The Coffin, as its name implies, was a box of great strength, intended for the keeping and transport of weighty articles, and having its

front formed by a single panel, thus carrying out the architectural term. Great sums of money, gold, silver, plate, and even shot and bullets, are spoken of by the old chroniclers as being kept and carried in Coffers. The simple construction of the single panel would necessarily give greater strength than a box made of many pieces. In olden times a Coffin was sometimes called a 'Treasury,' and for the Keeper or Guardian of the box, the terms 'Treasurer' or 'Cofferer' were synonymous.

"There seems to have been a Guild or Union of

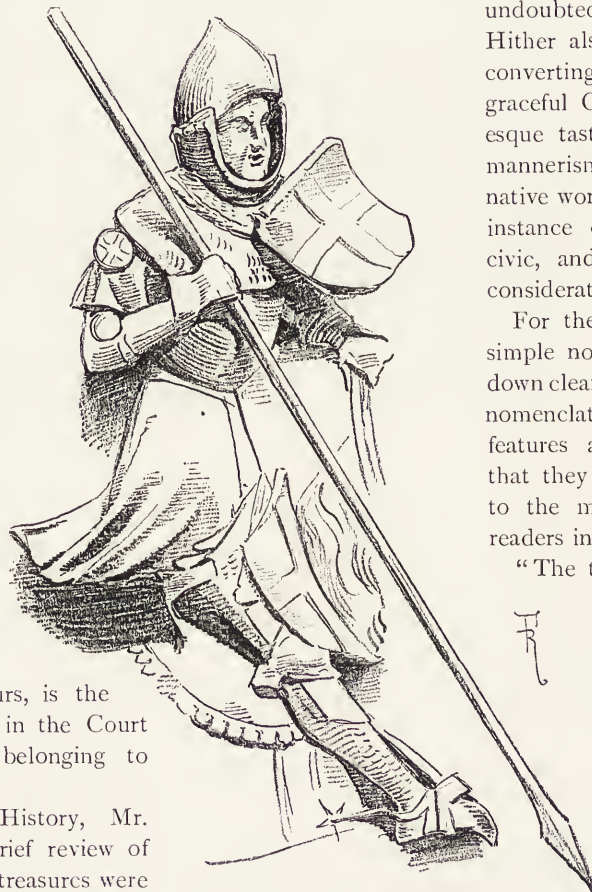
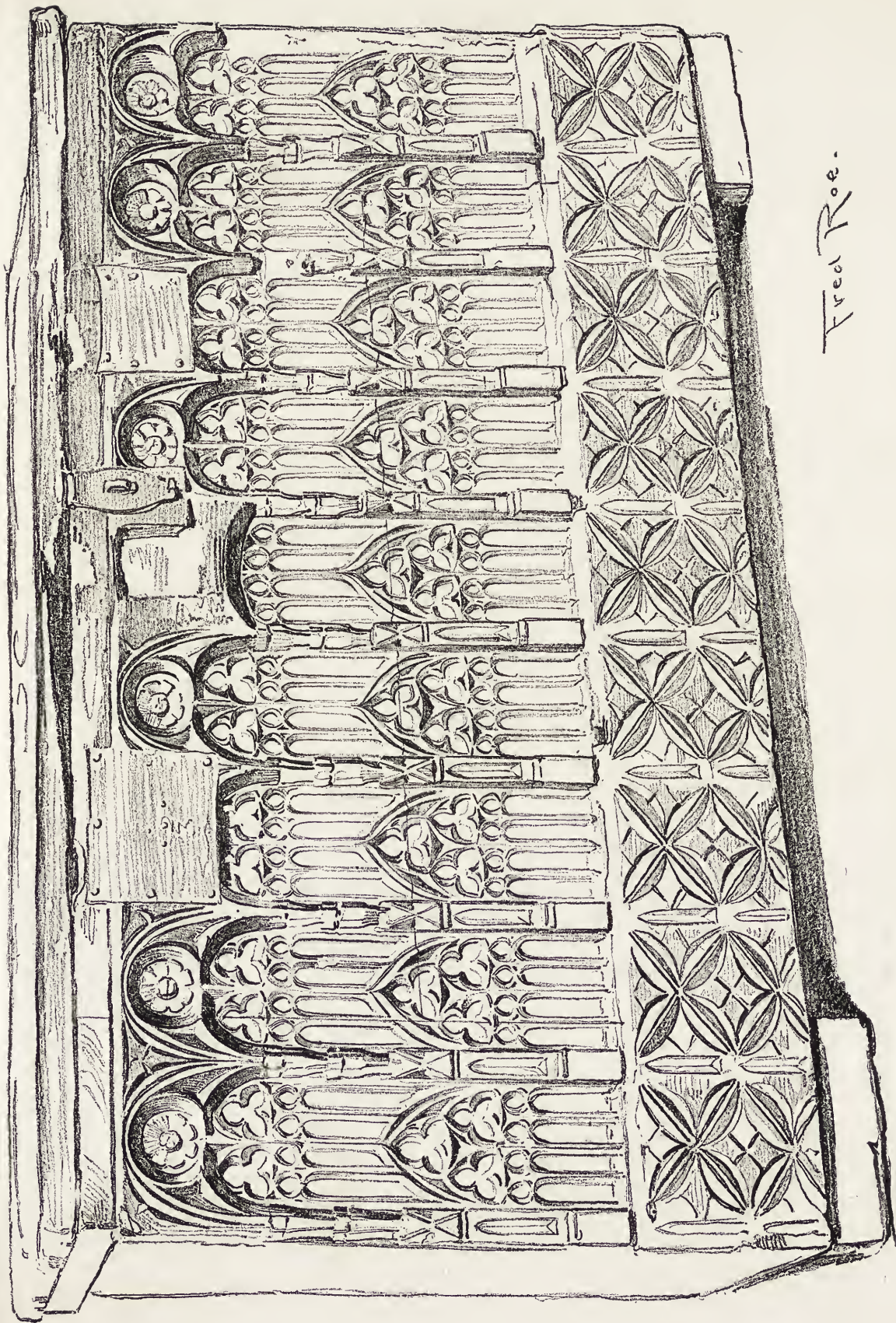


FIGURE OF ST. GEORGE
(FROM FOURTEENTH CENTURY COFFIN
FRONT IN THE VICTORIA AND
ALBERT MUSEUM)



Fred Roe.

FOURTEENTH CENTURY COFFIN IN FAVERSHAM CHURCH, KENT

The Connoisseur

Cofferers in the middle ages, from which probably sprang the first seeds of our present Cabinet Makers' Union. Though little is known now of this society, its laws were apparently very strict, especially those which were directed against the making of 'deceitful work'; indeed, the aims of the Guild were directed fully as much towards the stringent maintenance of conscientious labour as to the protection of such work when accomplished. Sometimes the Coffers of the Trade Guilds were marked with the signs of their various crafts or ownership. There was formerly a Coffer of Sixteenth Century workmanship in the possession of the Glovers Company at Perth, which had its front incised with the representation of two gloves, a pair of scissors, and a roundel or reel."

"In France the name *Bahut* was principally used to denote leathern trunks, but it was sometimes applied to strong boxes and Coffers intended for travelling purposes. The term *Huche*, by which an ordinary trough or bin is now designated, was used in the Middle Ages for household Coffers of a rough description. The maker of Coffers was often termed a *Huchier*. In England the weighty receptacles used for packing and storing purposes were often termed 'trussing chests.' The name 'bride wain' was also used, and still is in some of the northern counties, to indicate a marriage Coffer.

"The Credence of the Middle Ages was in the nature of a table and a cupboard combined—in fact, a shallow cupboard elevated upon legs with sometimes

a shelf underneath. It might or might not be used for ecclesiastical purposes, though the name is now exclusively applied to articles in religious use. The cupboard in this case would be used to contain the sacred elements and vessels, but if intended for domestic purposes a very different meaning was attached to the name. In the latter case the Credence would stand in the dining halls of noble and wealthy families, and would be used to carve the meats upon. The Steward would taste a portion off each joint before serving—an ominous but essential precaution, taken to prevent poisoning.

"The Credence for domestic purposes often attained to the height of several stories, and though no English example is known to remain, some fine French and Flemish pieces of this type, dating from the fifteenth century, are still in existence. The descendant of the domestic Credence is still with us in the shape of our modern buffet or sideboard."

The Almeries or Dole Cupboards of the Middle Ages, as their name implies, were in the first instance designed for charitable purposes; as food lockers they were further employed for domestic use. Almeries intended for keeping food were ingeniously pierced with perforations to admit air; the ventilating openings taking the artistic form of Gothic tracery. Of these interesting Almeries the author has reproduced a sufficiency of the choicest representative examples throughout his illustrations.

(To be continued.)



FOURTEENTH CENTURY COFFER IN DERSINGHAM CHURCH, NORFOLK

Stamps and Autographs

IN the winter of 1901 the Philatelic Society of London held an exhibition of postage stamps of British South Africa and the Colonies of South Africa specially affected by the war, including the Transvaal and the Orange Free State. On the 13th December last it held a very successful supplementary exhibition, taking in the other African Colonies. Amongst the exhibitors were H.R.H. the Prince of Wales (President of the Society), the Earl of Crawford, the Earl of Kintore, Baron A. de Worms, Major Evans, Mr. W. B. Avery, Mr. H. J. Duveen, Mr. R. Ehrenbach, Mr. H. J. White, etc. No less than five copies of the "Post Office" were shown, a number that has never been equalled at any previous exhibition. In fact the exhibits of the great rarities of Mauritius, by the Earl of Kintore, Mr. Avery and Mr. Duveen, were matchless in every way. Mr. Vernon Roberts made a splendid display of sheets, including the imperforate issues of the beautiful medallions of Gambia. The Earl of Crawford's St. Helenas were very fine, and Mr. Daun's Niger Coast and Zanzibar collections included almost every variation of the perplexing surcharge varieties of these two countries.

The London Philatelic Society's African Exhibition

BERMUDA has sent out a penny value of a new design with vessels and a dock, but whether it is to be a solitary departure from the set colonial type, or the forerunner of a new series, we are not yet told. 1d. carmine, brown centre, watermarked "C. A.," perf. 14.

Notable New Issues



CAPE OF GOOD HOPE.—I am indebted to Messrs. Bright & Son for a surprise from this colony in the shape of the 1d. value with the King's head in an oval. The figure of Hope has figured upon every stamp of the Cape with one solitary exception from 1853 till now. The exception was the 1d. stamp with a view of Table Bay, locally known as the "rebel stamp." 1d. carmine, watermarked "C. A.," perf. 14.

MAURITIUS.—We give an example of the enlarged arms' type of the rupees value of this colony. It is an effective design, especially in its enlarged form. The values are 1 rupee, slate, 2 r. 50 c., green on blue, and 5 rupees, slate on red, with value in carmine.

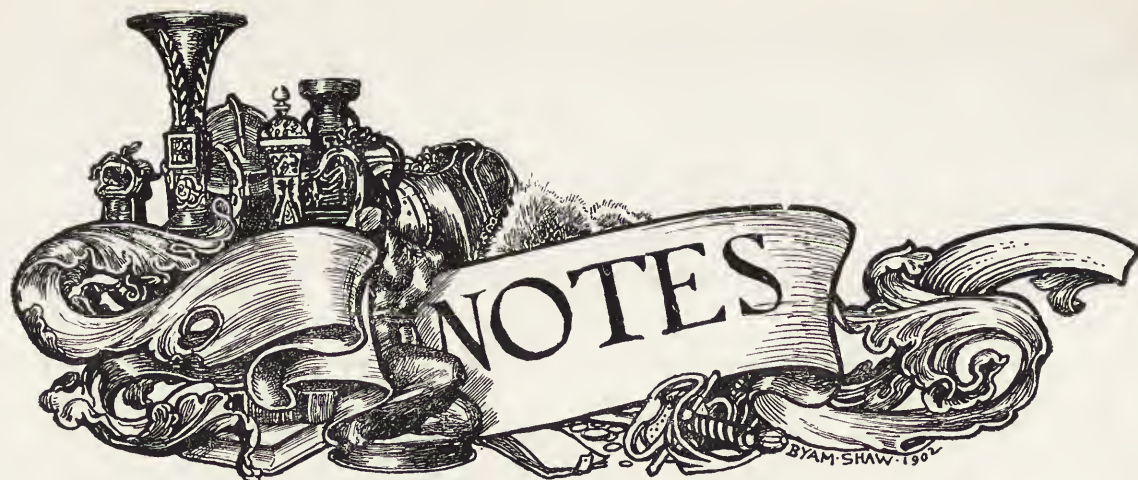


PERSIA.—A new design from the land of the Shah is not an unfrequent philatelic event. Here is the latest portrait of his present majesty, on a new series of postage stamps, and probably most people who saw the Shah during his recent visit to this country will agree that it is by no means a bad portrait.

ST. LUCIA.—Our West Indian colonies are determined to let us see some of their most noted scenery. The latest arrival is a 2d. value from St. Lucia, with a view of the pitons which flank the fine harbour of Castries. 2d. brown with green centre, watermarked "Crown C. C." sideways.



UNITED STATES.—The land of Uncle Sam is turning out from its own engraving department a new series of postage stamps of exceptional interest. Each stamp, as before, will bear a portrait, but thereto will be added the dates of birth and death, with much more elaborate embellishments. The lady in the 8 cents is Martha, the sister of George Washington. 8 cents, black; 13 cents, sepia.



“THE CONNOISSEUR” SERIES OF
 HISTORICAL COSTUME
 ORIGINAL STUDIES BY E. T. PARRIS
Historical Painter to the Queen
 (See First of Series—Introduction, Prefatory Note.)

ANNE OF DENMARK, Queen of England, wife of James I. (1590). Drawn by E. T. Parris, from the oil painting, by Van Somer, at Hampton Court Palace. With descriptive notes prepared by the artist for his manuscript *History of Female Costume*.

This Princess was the daughter of Frederick II., King of Denmark, and sister of Christian IV., who later came to visit the English royal family, and was by the Queen entertained with the performance of elaborate allegorical “masques,” written and produced by Ben Jonson for the august occasion. Anne of Denmark was born in 1574, and died in 1619. At the age of sixteen the princess was married to James VI. of Scotland, who succeeded Queen Elizabeth on the English throne as James I. There were born of this marriage at the time of James’s accession three children: Henry, Prince of Wales, the hope of the kingdom, whose premature demise at the age of eighteen was a national loss; Elizabeth, the ill-fated princess who married Frederick, Elector Palatine, afterwards King of Bohemia; and Charles, after Henry’s death, Prince of Wales, who succeeded his father on the throne as King Charles I.; it is related that at the age of four years this prince was “so sickly and ricketty that not one of the ladies of the Court liked to take charge of him, fearing lest he should die under her care.”

Queen Anne’s person and deportment are described as being noticeably homely and unprepossessing; she was also addicted to a surprising fondness for “brave array and dressing up,” being passionately fond of exhibiting herself in “the masques,” the most

marked features of her court, in which the performer in character had little else to do beyond the display of fine dresses and gorgeous personal adornments. On one occasion the queen and the ladies of her court performed a masque in the character of Moorish ladies, and appeared with their faces, necks, and arms blackened in order to resemble the Moorish complexions; while the effect, we are told by one of the spectators, was the reverse of pleasing. “Horribly ugly,” was the criticism.

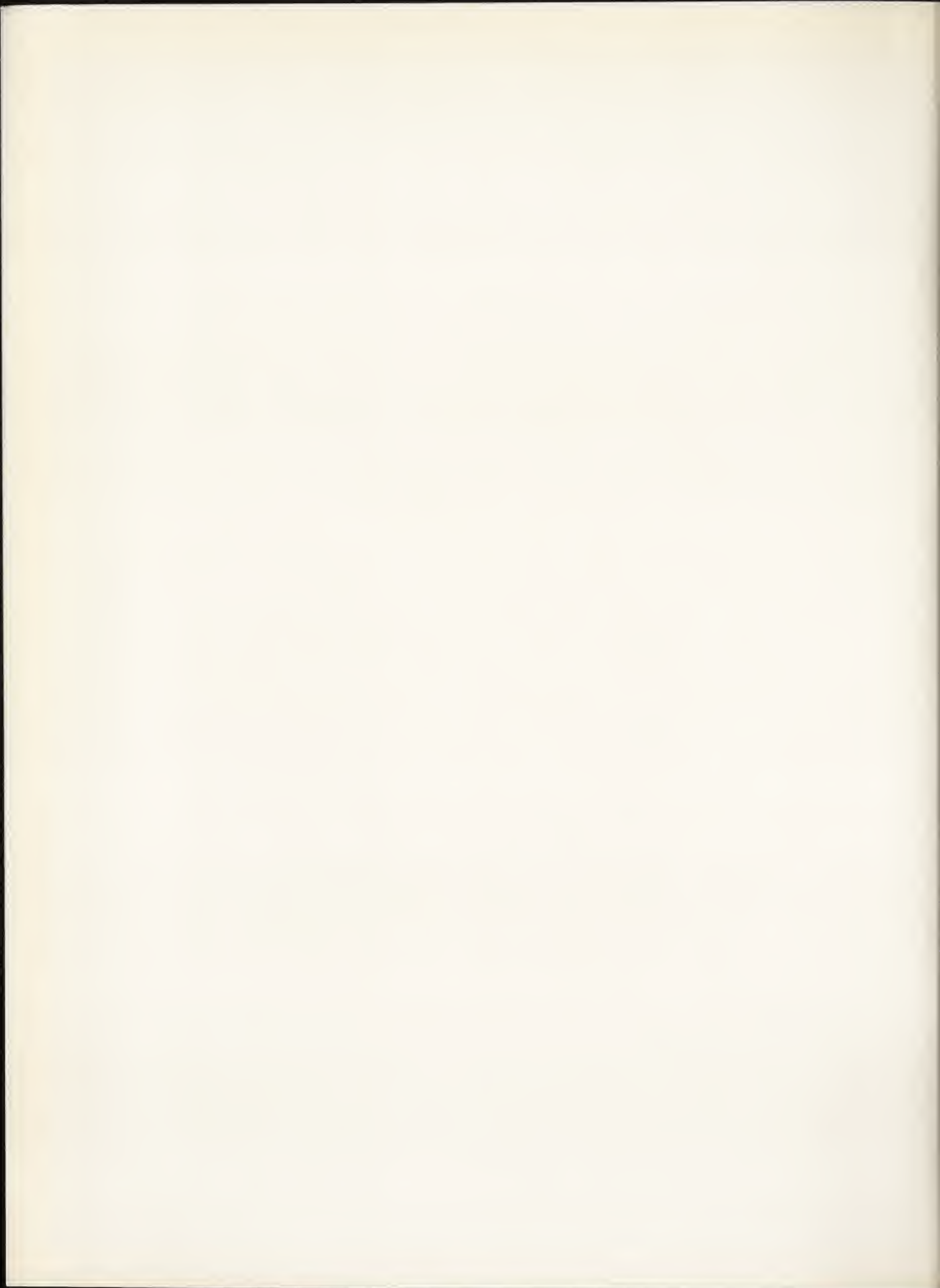
The costume—adopted in all its unbecoming extravagance, and with its uncompromising stiffness—of Elizabeth’s latter days, continued the mode throughout her successor’s tasteless rule. The enormous “wheel vardingale,” as it was known, the elongated stomacher, and preposterously wide-spreading ruffs and collars, stiffened with yellow starch, were still worn by the nobility; in fact, it may be averred that the queen, Anne of Denmark, who, it is recorded, emulated Queen Elizabeth herself in a passion for dress and its allurements, was doubly unfortunate, both personally, in being denied by nature that ascendancy of beauty which is superior to fashion’s adventitious aid or its trammels; and, further, in presiding over an epoch deficient in originality, unable to emancipate itself from the traditions of a tasteless antiquity, singularly unfruitful in ideas, and resembling “a hotch-potch,” or harlequinade, wherein the extravagancies and most objectionable monstrosities of all nationalities persistently asserted themselves. Writers of the time, who had the discrimination to point out the weaknesses of its sumptuary fashions, described the costume of men and women alike as composed of a medley of all the different fashions of France, Savoy, Naples, Milan, Geneva, Madrid, Flanders, and other countries combined.

Queen Anne of Denmark died at Hampton Court Palace, and was buried in Westminster Abbey.

THE CONNOISSEVR COSTVME SERIES.



Anne of Denmark, Queen of England, Wife of James 1st mar 1590
F. S. Parris after the portrait by Van Somer at Hampton Ct.





A DICKENS CHEQUE

REGARDING the Dickens cheque here reproduced in facsimile, our contributor, Mr. Wilfred Hargrave, writes: "Apart from the characteristically bold, back-handed crossing of the draft, its most interesting feature is perhaps its date, 'Sixth February, 1864.'"

Dickens spent the opening weeks of the year, which began very sadly for him, at Gadshill, removing to town (57, Gloucester Place, Hyde Park) in the middle of February. On the 7th of the month, his own birthday, and the very day after that on which the cheque was drawn, he received the mournful announcement of the death of his second son, Walter Landor Dickens, a lieutenant in the 42nd Royal Highlanders, who had passed away quite suddenly at Calcutta on the last night of the year 1863, at the age of twenty-three. He is described by those who knew him as a young officer of the greatest promise, when his career was thus tragically cut short, to the great grief of his father. The novelist was just beginning to write *Our Mutual Friend*, his last story destined to be published in the once familiar twenty monthly parts. Who Mr. Burton may be I cannot discover. From the fact that the cheque was paid in at the Bloomsbury branch of the London and Westminster Bank I should assume that it was handed to 'butcher, baker, or candlestick maker' in

connection with the office of 'All the Year Round,' in Wellington Street, and not to a Rochester tradesman. Those who are fortunate enough to be familiar with the appearance of Coutts cheques at the present day will observe that the form of the cheque has scarcely varied during the last forty years."



OLD IRISH MAHOGANY WINE-COOLER

THE above illustration is reproduced from a photograph of a very old Irish wine-cooler, in carved mahogany, and dated 1783. Our

An Old Irish Wine-cooler correspondent believes it to be unique, although he has heard that a replica of it is to be found at Dublin Castle.

The dimensions of this wine-cooler are roughly 3 ft. 6 ins. by 2 ft. 6 ins.; it opens by a secret spring

The Connoisseur

In the large vestry of Clifton Parish Church may be seen a most interesting old oak carving of the royal coat of arms bearing the date 1601.

Queen Elizabeth's Coat of Arms in Clifton Parish Church

Its particular interest lies in the fact that the red dragon of Wales figures as the right hand supporter of the coat of arms instead of the unicorn, which is now always quartered there.



QUEEN ELIZABETH'S COAT OF ARMS

During nearly three hundred years successive coats of paint had been roughly put on the carving, and coats of varnish had also been added. These with adherent dust had obscured the old finer lines and spoiled the general outline. Recently, however, the carving was carefully restored, the paint removed so that the bare wood could be seen. Then it was repainted as far as possible exactly as it had been at first, and now presents one of the most perfect examples of the royal arms of Queen Elizabeth.

This form of coat of arms was in use from 1405-1603. In heraldic language it is called "France modern and England quarterly," or "France modern (one and four) quartering England" (two and three). In a few instances, notably one in the south porch of Gloucester Cathedral, the English arms are in the first and fourth quarters and the French in the second and third. There is a difference between the arms of "France ancient" and "France modern." The former had many small *fleur de lys* on the blue ground, instead of the three larger *fleur de lys* which came to be used later. The supporters of the royal arms are here the golden lion of England and the red dragon of Wales, which latter was first introduced by Henry VII. The Tudor sovereigns varied the supporters according to their taste. Sometimes we find the white greyhound of Neville

or Lancaster, or an antelope or a stag. The unicorn which now appears in the coat of arms of Great Britain was formerly a supporter of the arms of Scotland, and was first introduced when the two kingdoms were united under James I.

Behind the shield is the "mantle" of ermine, bordered and lined with gold, and above the shield are the heraldic royal helmet and crown.

The frame is of various dates. The lowest is the oldest, and is of the style of carving common about 1600. The half-length figures on either side are probably intended to represent Adam and Eve. They are later additions and inferior in their workmanship. The grotesque profiles on the margins are probably part of the original design.

THE oak pulpit here reproduced is undoubtedly one of the handsomest of its kind to be found in the diocese of Carlisle. It is said to have originally formed part of the Kirkby

An old Oak Pulpit and old Church Bell



OLD OAK PULPIT

Notes

Thore Rectory pew, but was converted to its present use by the antiquarian Machell, who was rector of the parish from 1677-98. But as the pulpit bears the date of 1631, Machell was evidently a collector of



OLD CHURCH BELL AT KIRKBY THORE

pre-existing carved oak rather than a designer of new work of the kind.

The bell, which weighs nearly a ton, is one of the most interesting in the North. The tasteful lettering points to the thirteenth century. It is said to have been brought to the parish at the time of the dissolution of the monasteries by Richard Evenwode, the last abbot of Shap, who became Rector of Kirkby Thore. The inscription, as far as it is legible, runs thus:—

† S . . . RE NI IHC TAS VNUS DEVS MESERERE NOBIS.

The initial letters of each syllable are surmounted by crowns, and there are two crowns over the symbol IHC. Dr. Raven, author of *The Church Bells of Cambridgeshire*, suggests the following as the original inscription:—

† SCA TRE NI IHC TAS VNVS DEVS MESERERE NOBIS

the word Trinetas being broken into three syllables, and the symbol IHC, representing our Lord's name, being inserted in the midst.

To the ordinary tourist, who allows but a night and a half-day to see her sights, Siena may prove of little more interest than any other of the secondary

towns of Italy. But for the intelligent continental wanderer, with the seeing eye and the understanding mind, she holds an interest unsurpassed by even the largest.

**A Pictorial
Chronicle of Siena**
By R. H. Hobart
Cust

In spite of her long incorporation into the Grand Ducal Territory of Tuscany, and subsequently into United Italy, she can be no more said to have abandoned her hereditary aloofness from surrounding cities now, than in the hey-day of her power. Her tastes, artistic and social, her habits, her amusements, all bear to this day their own individual stamp. To those writers who have dealt specially with the various elements that mark this individuality, and the curious unique mediæval survivals for which Siena is famed, much thanks is due. But to none has the English speaking and reading student more reason to be grateful than to Mr. William Heywood, whose three books are not only most entertaining and instructive in themselves, but are a mine of reference for further research. The first,* which is perhaps the simplest, and likely to be the most genuinely popular, deals with that wonderful historic

* *Our Lady of August and the Palio of Siena.* (Siena, Torrini, 1899.)



THE VIRGIN RECOMMENDING THE CITY OF SIENA TO THE PROTECTION OF HER DIVINE SON BY FRANCESCO DI GIORGIO MARTINO

survival—the great Horse Race, run twice a year in the Piazza. The second,* a more ambitious and erudite work, though not likely to appeal to so large a public, through the medium of an ancient monastic chronicle, gives a vivid picture (parts of which the author paints perhaps a trifle *too* thickly) of the daily life in that city in the thirteenth century: joys and sorrows, virtues and vices, battles and feasting, till one can begin to realise something of the temperament that produced that proud independent spirit referred to above, and to understand Siena's living personality at the present day. The third,† but we may hope not the last, describes one of the two curious historical *Pictograph Chronicles*, which Siena treasures as *unique* among the cities of the world. These two are the *Pavement of her Cathedral* and her *Tavolette*. For a description of the latter in detail I can only refer to the charming little book itself; but I may say briefly, that the *Tavolette* are the wooden covers, used for the account books of the various fiscal bodies of the city, and that by means of coats of arms, symbolical conceits, both religious and pagan, and pictures of historical events painted on them, they convey an almost complete history of the city from 1258 down to 1682. Some of them are the work of famous artists, while others have little but their historical interest to recommend them. The series is, alas! incomplete, many of them being scattered about the world, some in public and private art collections, and many lost altogether. But the author has contrived from those that remain still in the Palazzo Piccolomini to construct a most interesting, though too modest, history of the city that he evidently loves as dearly as does the native-born "Senese."

It is not unprofitable for the reader to compare this chronicle with that of the *Pavement*; and two

thoughts immediately strike one's attention. First, that neither chronicle overlaps or impinges on the other. Very rarely are the scenes on both contemporaneous in date, and in only *one* instance do they commemorate the same event, *i.e.*, the sojourn in Siena of the Emperor Sigismund. Secondly, though both are steeped in mediæval semi-pagan symbolism, the *Tavolette* are the more ecclesiastically orthodox. S. Catherine, S. Bernardino, and other local saints, besides high church dignitaries, who reflected honour on the city, such as Pope Pius II., appear on the *Tavolette*—a civic chronicle—whereas none of these have any place among the sibyls, virtues, sages, Old Testament scenes and symbolical devices, that adorn

the *Cathedral Pavement*: a curious paradox, by no means uninteresting, or inconsistent with the Sieneſe temperament.

ARCHITECTS, designers, craftsmen, and amateurs interested in Old Oak old English Furniture oak furniture will find in Mr. John Weymouth Hurrell's folio volume of *Measured Drawings of Old Oak English Furniture* an invaluable store of information—such information as can be given by carefully executed diagrams, outline drawings of pieces of furniture, doors, ceilings and panellings and mouldings, to which have been added measured drawings

of metal-work, glazing, and plaster-work. The book has an eminently practical purpose, and the drawings are so exact and clear in every detail that they have been left to speak for themselves, unaccompanied by any explanatory text.

A MAGNIFICENT large-size portfolio has just been published by Mr. E. Arnold, containing a selection of forty photogravure plates after paintings by the great masters, from the National Gallery of Scotland. The plates have been made by the Art Reproduction Co., and are printed on Japanese vellum, the explanatory text being printed on special



ALLEGORY OF THE REFORMS INSTITUTED IN SIENA BY GRASOVELA AND SFONDRATO UNKNOWN PAINTER, 1542

* *The Ensamles of Fra Filippo: a Study of Medieval Siena.* (Siena, Torrini, 1901.)

† *A Pictorial Chronicle of Siena.* (Siena, Torrini, 1902.)

Notes

hand-made paper. His Grace the Duke of Argyll is responsible for the sympathetic preface, which in a few words explains the position of Scotland in the history of the world's art. The plates include such famous masterpieces as *The Dutch Lady and Gentleman*, by Frans Hals; *The Fête Champêtre*, by Watteau; *The Girl with dead Canary*, by Greuze; *The Hon. Mrs. Graham*, by Gainsborough; *Lord Newton*, by Raeburn; *The Lomellini Family*, by Van Dyck, and other equally well-known pictures. As the edition is strictly limited, the portfolio is one that should certainly appeal to collectors.

Ancient Calendar of Craft Masonic Lodges. By Robert Manuel

In 1877 Bro. Edward Tyrrell-Leith, deputy district grand master of Bombay, presented to the grand lodge of England "A List of Regular Lodges according to their Seniority and Constitution." This list was published in 1729, and was printed for and sold by I. Pine, engraver, "against Little Brittain end in Aldersgate



AN ANCIENT MASONIC CALENDAR

Street." Our illustration shows the frontispiece and first page of this list. The design in the top left-hand corner is the work of Sir John Thornhill, engraved by John Pine. Thornhill was descended from an old Dorsetshire family, and was born at Weymouth in 1676. His uncle, Dr. Sydenham, a leading physician of the day, encouraged him to study painting in London. Thornhill was successful. George I. knighted him, and he became M.P. for his native town in the first parliament of George II. Hogarth married his daughter. Thornhill became a formidable competitor of both Verrio and Laguerre as a painter of ceilings and staircases. The painted hall of Greenwich Hospital is a fine specimen of his work. After vainly attempting to found a Royal Academy,

Thornhill, in 1724, opened a free academy for drawing and the study of the living model. As a Mason Thornhill was master, in 1725, of the Swan Lodge, which then met in East Street, Greenwich, and in 1728 he became senior grand warden of grand lodge. The arms below Thornhill's design are those of Lord Kingston, who was grand master in 1729. The list of lodges fills up four pages of the book, and records fifty-four lodges as the total number in existence at the end of 1728. Lodges in those days appear to have been distinguished by the signs of the inns at which their meetings were held. Of

the twelve lodges enumerated on the first page of our list, No. 2, "The Rose and Rummer," ceased to exist in 1736. No. 8, "The Duke of Chandois Arms," dropped out in 1744, and the same fate befel No. 5, "The Three Cranes," in 1745; while No. 9, "The One Tun," was one of the lodges from which the present Royal Alpha lodge was formed. Of the other eight lodges, No. 1, "The Goose and Gridiron," is

now the Lodge of Antiquity; No. 3, "The Horn," is to-day the Royal Somerset House and Inverness; No. 4, "The King's Head," is now the Friendship Lodge; No. 6, "Tom's Coffee House," is the British Lodge; No. 7, "The Crown," is the Westminster and Keystone Lodge; No. 10, "The Lion," is the Tuscan Lodge; No. 11, "The Queen's Head," is the Fortitude and Old Cumberland Lodge; and No. 12, "The Three Tuns," is the Old Dundee Lodge. On the fifth page of our list a table is given showing on which day of the week and at what intervals the fifty-four original lodges met. The Masons in the early part of the eighteenth century appear to have held their lodge meetings at least once, and often twice, a month for the whole year round.

AT Yester House, Haddington, the seat of the Marquis of Tweeddale, K.T., there is to be seen an interesting

**Statue of
Mary
Queen of
Scots**

bronze equestrian statuette, of which a photograph accompanies this notice, in the hope that some of the readers of THE CONNOISSEUR may be able to give some further information regarding the work itself, or its existence in some other form elsewhere. We speak thus because the handling of the work, which is broad, free, and artistic, suggests that the original may have only been a sketch model in wax for a larger project. The statuette is some sixteen inches in height, and cast in a yellowish metal, which has taken on a very fine patina of dark olive hue, and represents a lady in French costume of the sixteenth century, of youthful figure and graceful bearing, lightly seated on a well-executed horse, which, it should be noted, has but two feet resting on the ground. There is, unfortunately, no name or mark on the work which can help us to fix the date or determine the artist, and we are therefore thrown entirely on the style, a difficult matter to appreciate, unless the design should be found to exist elsewhere in some other form of which the history is known. While admitting the possibility of the work not being contemporary with the period to which the costume of the rider belongs, we would point out that the touch of quaint *naïveté* in the expression and treatment, and the absence of any modern mechanical expertness in detail, gives one the impression that the bronze is a genuine old bit, quite possibly of the sixteenth century. If this be so, may it not represent no less interesting a person than Mary Queen of Scots? The latter is known to have been an accomplished horse-woman, and the face, which appears to have been finished with considerable care, as if to obtain likeness, bears, in the opinion of many critics, a decided resemblance to that of the above-mentioned Queen.

In considering the question who was the artist, it must be remembered that in Queen Mary's reign (1561-7) no artists are known to have existed in Scotland capable of executing such a work. But not many years before her time the elaborate monument to Bishop Elphinston, comprising some fifteen large figures in bronze, was erected in the chapel of King's College, Aberdeen, the artists

of which are unknown, and were therefore presumably foreign. We know that Torrigiano came to England in 1512, and executed a number of memorials in London, including one to Henry VII., bringing with him a number of Italian sculptors and painters, and on his departure in 1522, others succeeded, the best known and probably the last being Rovezzano, who returned to Italy in 1540. These were succeeded by Germans and artists from the Low Countries, but there is no record of any of these being employed in Scotland. Still, the style of the statuette in question certainly is suggestive of a foreign origin, either French or Italian. At a time when there was so frequent communication between Edinburgh and Paris, bearing in mind the fact of the Queen having spent thirteen years of her life in the last-named town, and her well-known

affection for it, there would seem no improbability in inferring that a foreign artist, probably French, was purposely brought over for the work, assuming, as we think we may, that the latter is contemporary with the Queen's reign, and only a model for a larger work. Even if it should be proved that this was never executed, our suppositions might still be correct, as the disturbed condition of affairs which followed may well have prevented the original intention being carried out.



EQUESTRIAN STATUE,
PROBABLY OF MARY QUEEN OF SCOTS

OUR coloured plate is a facsimile reproduction of two pages of a remarkable Spanish illuminated manuscript,

**A Spanish
Illuminated
Manuscript**

Horæ Beatae Virginis Mariae, executed about the year 1840. The manuscript is written in a clear Gothic letter of the usual Spanish character of the period; the miniatures are of most delicate high-class work, and show the influence of the Flemish school; the borders are quite exceptional in their artistic treatment. Spanish illuminated manuscripts are very rare, and the British Museum possesses but a few dozen examples. The present manuscript has been compared with these, but not one was found to contain borders of the same form of decorative ornament as shown in our plate. These borders, therefore, offer some novelty to the student of the art of illuminating.*

* Reproduced by kind permission of Thomas Chatto, Esq., of Hillside, Elstree, Herts.

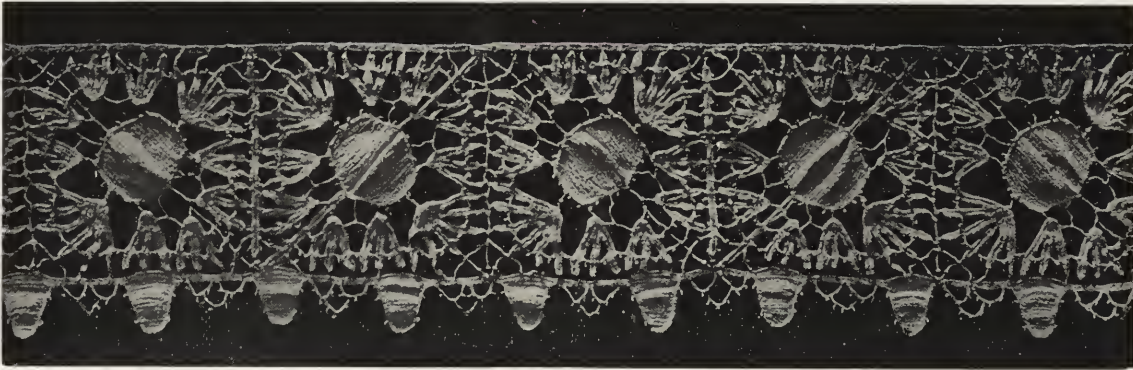
Eus in adiutoriu
 mecum in terra de
 domine ad iu
 uandum me festi
 na. **G**loria patri. **M**aria
 Emento salutaris auctor quod
 ni quondam corpus ex illi
 bora uirgine nascendo forma sup
 seris. **M**aria mater gratie in te mie
 tu nos ab hoste protege in ho mori
 suscipe. **I**lla tibi domine quina
 tus es de uirgine ampare et sanc
 to spui in sempiterna secula amen.

Pulchra es. **I**lla in uirgine
 conuicta dno capta uita
 rem syon. facti sumus sicut conso
 lati. **N**unc repleti sumus gaudio et





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POINT D'ESPAGNE (ARRIGONI SALE)

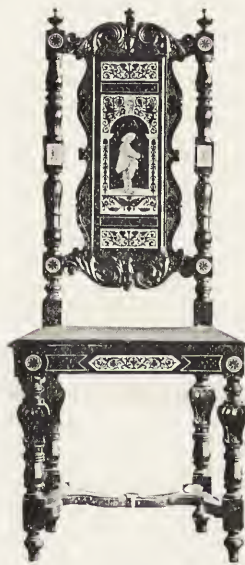
THE catalogue we have received from Milan of the sale of the late *Madame Veuve Arrigoni*, which took place early in January, may well serve as an example of how such publications should be arranged. Besides a biographical sketch of the collector's career, written by the editor, M. Napoleoni Brianzi, it contains nearly two hundred beautifully printed illustrations, which are partly arranged as small vignettes in the text, partly as special plates, reproduced in facsimile by the best colour process. The large cabinet here reproduced is of ebony with ivory inlay; the capitals of the columns and the statuettes are carved in ivory. The height of the cabinet is over 9 ft. The chair is also of black wood with ivory inlay, whilst the carved coffer is of walnut wood. At the time of going to press the result of the sale has not reached us, but considering the very interesting and varied nature of the collection, which embraces faïences, china, Venetian glass, silver, jewels, paintings, miniatures, furniture, lace, textiles, and other objects of art, including many choice pieces, the result should be sensational. The sale extended over nine days.

The Arrigoni Sale in Milan

SEVERAL communications have reached the Editor with reference to the article on Old Venetian Glass in the December number of *THE CONNOISSEUR*, in which the writer, carried away by his enthusiasm for the exquisite productions of a Borraviero and a Ballarin, condemns in sweeping terms the glass of modern Venice.

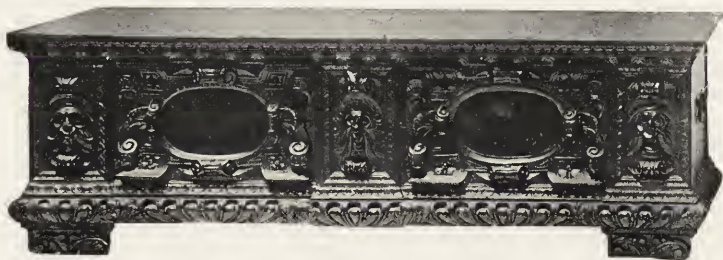
Venetian Glass

Although the Editor does not hold himself responsible for any of the opinions expressed in signed articles, he thinks it only right to acknowledge the indisputable fact that immense improvements have been made of late years in the manufacture of Venetian glass, and that the secrets of the old Venetian glass-blowers, far from being dead and forgotten, have been handed down from father to son, many of the glass-blowers of the Murano glass works being direct descendants of the men who produced the pieces that excite so much admiration. Apart from the rich and varied colouring and the beauty of design, the one quality which distinguishes Venetian from all other glass is that each individual piece, being formed by the human hand—which cannot produce two objects exactly of



INLAID CHAIR (ARRIGONI SALE)

the same shape—can claim to be considered as an original work of art.



CARVED COFFER (ARRIGONI SALE)



RICHLY DECORATED EBONY CABINET
(ARRIGONI SALE)

How is it that Hood is not collected? The only two books of his which one comes across in the catalogues are *Tylney Hall* and the **Book Notes** *Whims and Oddities*. *Tylney Hall* and the *National Tales* were Hood's only two attempts in prose fiction. It was first published in orthodox three-volume form, in 1832. That is all that there is orthodox about it. Never was there such a curious hotchpotch of melodrama and

burlesque. One page calculated to freeze your young blood, the next a "side-splitting farce." Not to put too fine a point upon it, the book is a preposterous production from start to finish. Nevertheless, there can be no doubt that it must have had a tolerable sale, chiefly at the libraries, I expect. That, though, was due to Hood's reputation, certainly not to the merits of the book. Hood's father, by-the-way, was the author of two novels, said to have had a vogue in

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their day. Let us hope they were better than *Tylney Hall*. If Hood should come to be collected, as well he may, the works of Hood *père* would probably also become desirable. That seems to be the tendency nowadays. There is something to be said, of course, for the practice. It is interesting to trace the evolution of a man of genius through the parent stock. If writing, however, should happen to run in the blood through several generations the duty might become embarrassing. Fortunately, it does not often so run. Hood should receive decent treatment at the hands of the booksellers, should he ever be collected, for was not his father himself a bookseller? Scott, until a few years ago, was, of course, a still more extraordinary instance of neglect. He is more than avenged now by the huge prices paid for *Waverley* and *Guy Mannering*. Is it a logical inference that should Hood come by his own, he too would fetch "top" prices? Hardly logical, but quite likely. For Scott and Hood alike appeal to everyone. The author who appeals to the few, if collected, will be collected only by the few, the author who appeals to the many, will be collected by the many.

I said that *Tylney Hall* went at the libraries. It was, in fact, from the dusty shelves of a decaying suburban library that I obtained my copy. These old libraries are full of possibilities. Perhaps I should have said were full, a few years ago. For they have been so overhauled, so ransacked, during the last decade, that scarcely anything is now to be found in them. And even if you light upon a book of worth, the chances are its condition is well-nigh hopeless, soiled beyond redemption, a volume missing, or at the best cut down and rebound. A few years ago, I used to be constantly seeing the advertisement of a certain provincial dealer in books, "Old Libraries bought, &c." He was, of course, after first editions. But I do not see that advertisement now, perhaps it did not pay, or more likely, it ceased to pay; the field was exhausted.

It may or may not be true that there's nothing half so sweet as love's young dream. There is probably nothing worse in the wear. The same may be said of the broad generalisation. How constantly one hears, for example, that there are no bargains nowadays. The speaker is an ancient fogey, a fogey in ideas, if not in years. The truth is that he has failed to keep in touch with things and does not know a bargain when he sees one. That which he deems of little worth and which was of little worth when he went bargain hunting, has become a pearl of price. A bookseller not long since, whilst doing up my parcel discoursed to me of the bargains of long ago. He fought his battles o'er once more; told of his

strategies, his triumphs. He concluded with the sad reflection that those days, alas! had long since departed. I was silent. At last the string was tied, the discourse finished, and I bore off, for the sum of six shillings, three little volumes worth as many pounds!

Anglers and book collectors are privileged boasters, the one of his catches, the other of his bargains. Yet, though one boasts oneself, as well as here and there another one, one has deep down in one's heart of hearts a conviction that the practice is neither becoming or prudent. Imprudent, for it puts other people on the trail, and when hunters are many the game is likely to grow scarce. I once, and only once, met a book collector free from brag, a silent, inscrutable man with a red nose. I had a fearful respect for that man, but no liking. I always felt that there was something non-human about him.

Bookseller's Row is gone. Red Lion Court has not, but it is not what it once was. Only two booksellers remain of the four or five of former years. It is a great pity. There is no place to my mind so suitable to book-selling as one of these old courts where, retired from the bustle of big thoroughfares, you can scan a volume at leisure; there is no wheeled traffic to stun the ear and deaden the senses. That is why the attempt to make a bookish quarter of the Charing Cross Road is a mistake. There are some admirable courts off the Charing Cross Road which would have been much more to the purpose. By-the-way, a curious, though, I believe, entirely friendly controversy once agitated Red Lion Court. Two booksellers, one either side the passage, both claimed that their's was the original of the bookseller's shop in Liberty Hall, a popular play produced some few years ago. Probably both were right, for the stage shop was certainly not exactly reproduced from either. Death put an end to the dispute; there is no one now to question the legitimacy of the claims of the survivor. It was a Red Lion Court bookseller who, interviewed by a well known literary periodical a few years ago, declared that no book was unsaleable. I suppose he was right, if you only keep it long enough. Even *Sturms' Reflections* or *Hervey's Meditations* may awake a thrill in someone's bosom. They do in fact awake a thrill in the bosoms of most of us. But it is of aversion and disgust. What crime have we committed that we should be haunted by them! Yet it is sad to reflect that these excellent authors, whose end was the promotion of piety, have ended by provoking profanity rather than piety. So bitterly do I hate the sight of them, that I would draw up an Index Expurgatorius of all such works—old geographies, old encyclopædias, old divinity, old school

books and the rest—and forbid their being exposed for sale under penalty of fine or imprisonment.

Not the least of the fascinations of collecting is that you can be as incongruous as you choose. It is your hobby, not your occupation; you please yourself. In effect, this sometimes sets up some quaint contrasts. Thus a well-known sporting journalist has perhaps the largest collection of hymn books in the world, showing all the changes of notation onwards from the time when the hymn book had only begun to be. He should, of course, have collected sporting books; he prefers hymnaries. Similarly, a chef, at a famous hotel, should, in the nature of things, be a collector of cookery books. He does nothing of the kind; he collects "tiny" books instead. Such instances could no doubt be multiplied indefinitely. To mention one more only, a pronounced rationalist of my acquaintance gathers together representative works on astrology and the occult in general. He is a materialist through and through, regarding even the Psychical Society as an assembly of old women. What comment should be made upon his selection of a subject, except that it is his humour?



THE MADONNA BY SASSOFERRATO



I REGRET that, through inadvertence, the point of my paragraph last month on Mr. Pickwick's Great Antiquarian Discovery was spoiled through the omission of the illustration from the *Town and Country Magazine* for 1771. It is inserted this month instead, and the *Bil Stumps His Mark*, so that the suggested origin of the Dickens' joke may be seen.

QUITE recently the *Madonna* by Sassoferrato, which had been stolen about a year ago, and has fortunately been found again and *The Madonna* immediately seized, has been restored by Sassoferrato to the Brethren of S. Sabina in Rome.

The taste of the day is not much in favour of Sassoferrato, but it is only just to note that among his many pictures which fill the churches and galleries of Italy, this one is really a work of art worthy of a great master. Never has Sassoferrato known how to express his feeling of colour as well as he has done in this picture: the blue and silvery tones, so common in his paintings, are here changed into a warm, golden tonality, in which purples and yellows dominate. The *chiaroscuro* appears clear and strong, and certain

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details acquire a feeling of relief and of admirable truth.

The elegant and faultless art of Domenichino is repeated in Sassoferrato, who is sometimes weak and mannered, but still noble and full of feeling—a limited and severe feeling; and his gay and lively colour very often only hides the poverty of his imagination.

OUR illustration is taken from a photograph of a billiard table, which, until a few months ago, was in regular use in a country inn in Bedfordshire. It bears a plate with the following inscription:

“GILLOWS, No. 934. A.D. 1813,”

and the result of nearly ninety years' usage (part of which at all events has not been over gentle) has been to leave it in as sound a condition as when it first left the workshop. The bed is still beautifully level and made of mahogany, while the construction of the table is most interesting, being built up of

mahogany, tongued and tenoned and glued in every direction. This bed is secured to joists by a large number of screws, which can be adjusted for the purpose of keeping it as level as possible, and prevent it from warping. The cushions are built up with several thicknesses of material, resembling felt in long narrow strips.

It is interesting to note that the billiard table, in its original form, was the invention of Messrs. Gillow, who for many years enjoyed a monopoly of the manufacture. The record of the table in question can be traced through their Lancaster books, from which it may be seen that the table originally cost the sum of £84, and was then sent to London for sale.

The measurements of the table are as follows: Width, 5 ft. 11 ins. between cushions, 6 ft. 5½ ins. over cushions; length, 11 ft. 11½ ins. between cushions, 12 ft. 6 ins. over cushions; height, 2 ft. 10 ins. from floor to top of cushions, which are 2½ ins. above the bed.



AN OLD BILLIARD TABLE



THE December stamp sales included many notable stamps, for which we, however, have little space this month.



Messrs. Puttick and Simpson's sales comprised a fine unused copy of Great Britain, 1854-7, 2d. blue, watermarked "Small Crown," perf. 14, which fetched £11; a mint copy of the 1s. embossed, bright green, £7 10s.; a grand unused pair of the Cape of Good Hope 1s. emerald, £9; Zanzibar 2½ in red on 1½ in sepia, error "Zanzibar," £9, and the same value error "Zanzidar," £8 10s.

Messrs. Ventom, Bull & Cooper sold a very fine lot of South Africans, which included a superb unused block of four of the 3d. provisional of 1874-80, one stamp bearing the error "THE · EE PENCE," which brought £30. Some rare Transvaals, including the 6d. blue on rose, error surcharge omitted, £25, and a grand lot of "Zanzidar" errors, for details of prices of which we must refer our readers to our supplementary publication, *SALE PRICES*.

At Christie's, on December 11th, £3,000 was given for an Elizabethan standing salt of silver-gilt and rock-crystal, bearing the London hall-mark for the year 1577, and the maker's mark, a hooded falcon in escalloped shield. It measured 7⅝ ins. in height, and was probably the work of Thomas Bampton, of "The Falcon." Though a record price for a salt, the record for a single silver-piece is still held by the Tudor Cup, sold at the same sale room in April last for £4,100. A Commonwealth tankard and cover, parcel gilt, 6 ins. high, 16 oz. 16 dwt., with the York hall-mark for

1649, the work of James Plummer, realised £390. The cover, lid, and foot bore contemporary couplets, and around the borders were other inscriptions. Other prices of note at this sale were an old Irish potato-ring, 1757, 11 oz. 11 dwt., 225/- per oz.; a plain goblet of James I. period, 1621, 7 oz. 2 dwt., 290/- per oz.; and an Elizabethan plain chalice and paten, 1568, 5 oz. 8 dwt., 190/- per oz. An illustration of the salt mentioned above, together with a full description, is included in the January number of *SALE PRICES*.

At Messrs. Debenham, Storr & Sons' Rooms, during December, a chased silver cream ewer, dated 1779, 3 oz. 7 dwt., realised 20/- per oz.; a Georgian silver cream jug, 3 oz., 18/- per oz.; a George III. silver snuffer tray, 4 oz. 7 dwt., realised the same amount per oz.; and two Georgian silver sauce-boats, 5 oz. 7 dwt., fetched 17/6 per oz.

IN addition to the usual lists of auction prices the January number of *SALE PRICES* contains interesting articles on the month's sales, an interview with Mr. Glendining, the well-known auctioneer, with portrait, and illustrations of the principal objects sold during the month. The attention of subscribers is called to the announcement regarding the presentation portfolio on page 2 of cover.

We urgently advise those of our readers who need back numbers of *SALE PRICES* to complete their sets to make immediate application, as in most cases the numbers are nearly out of print.

The Indices for volume IV. of *THE CONNOISSEUR* (Sept., 1902, to Dec., 1902) are now ready, and can be obtained at the price of 6d. on application at *THE CONNOISSEUR* Publishing Offices, 2, Carmelite House, Carmelite Street, E.C.

A ST. JAMES'S BEAUTY

Printed and Published by
J. G. & J. W. GARDNER, 10, St. James's Street, London, W.

A ST. JAMES'S BEAUTY

From an Engraving by Bartolozzi
after John Hodges Benwell









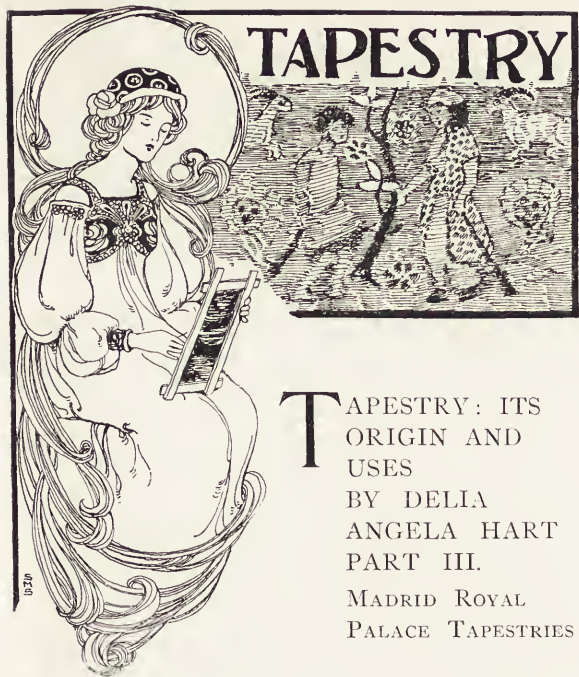
A JEWISH RABBI

From the Painting by Rembrandt
at the National Gallery



A JEWISH RABBI

from the Painting by Rembrandt
at the National Gallery



TAPESTRY: ITS
ORIGIN AND
USES
BY DELIA
ANGELA HART
PART III.
MADRID ROYAL
PALACE TAPESTRIES

WERE there no other evidence that the Flemish school of tapestry must be given the highest technical and historical place in the history of textile art, the magnificence of the examples treasured in the royal palace of Madrid, from the cartoons of the great Flemish masters and their looms, would in itself be sufficient. It is only within a comparatively

recent period that a few eminent erudites have commenced to institute researches into the history of the ancient *chefs d'œuvres* found at the Madrid royal collection, the enormous number of which—upwards of a thousand—has provoked much speculation.

That those tapestries passed into Spain during the period of the Spanish dominion in Flanders we know; that a large number were acquired by inheritance through the alliance of "Jeanne la Folle" with the handsome Philip of Burgundy, is certain: that a considerable quantity were by the art-loving monarchs of Spain ordered and generously paid for, is also on the cards. Yet there remains another solution quite in accordance with the idiosyncrasies of not alone Spanish, but of all colonial magnates, the insatiable greed of hirelings, who, "dressed in a little brief authority," blackmailed the unhappy, the defenceless weavers of Flanders who, to obtain indemnity from ruin or the stake, gave as propitiatory gifts to their tyrant rulers the most beautiful examples produced by their looms, failing which enforced courtesies there remained sequestration, false witness, and the inquisition, which for heresy meant death. The royal private suites of apartments at the Madrid palace, as also the state chambers, anti-chambers, oratories, etc., are all radiant in those gorgeous masterpieces, the greater number being stowed away in the strong rooms, whence they come forth on



THE CONQUEST OF TUNIS THE ATTACK OF LA GOLETA
TAPESTRY AT THE MADRID ROYAL PALACE

The Connoisseur

state occasions, when they decorate the quadrangle colonnades, through which imperial "armures" the king and the court pass *en route* for the royal chapel in all the "pomp and circumstance" of semi oriental state.

Nothing is more common [be it noted in parenthesis] than the absurd assurance which attributes to this or the other painter tapestries whose pedigrees

from the same school; and besides, this art, being purely decorative, requires quite another distribution than that of painting.

To the genius of Jan Van Eyck art owes many pieces among the marvellously beautiful series found within the Madrid palace treasures.

Incomparably lovely, and accorded first rank among those creations of Van Eyck, are the tapestries



THE VIRGIN IN PRAYER TAPESTRY AFTER VAN EYCK

have, throughout the centuries, when this art was better known than to our times, defied the learned research of its votaries. Not having seen the cartoons it is impossible to assert with certainty who may be the author, no matter how exact the copy. The individual qualities of the artist, especially his colour, lose in the interpretation, just as literature in its translation. The disposal of the figures and subject is no guide whatever, for the simple reason that the same style is observed in all work proceeding

forming the "Historia de la Virgin," a series designed in all the simplicity of the fifteenth century masters, whose methods so powerfully promoted the art of tapestry. The composition, following the fashion of the period, is given in compartments formed by columns and arches, in the architectural proclivities of which is proclaimed a period of transition from the Ogive.

Several subjects are always given us in the same tapestry or piece. The most important is discovered

Tapestry: Its Origin and Uses

in the centre compartment ; those of lesser significance occupy positions upon either side, these latter figures being inseparably mixed up in the argument.

The title "Historia" is not quite appropriate to the scenes here represented, which are altogether mystic, and should rather be set down as the Apotheosis of the Virgin. Those tapestries are

bestows upon his figures an indescribable air of distinction, and accentuates in the handsome heads of his various and innumerable personages the rare and beautifying gift—character.

Reproduced here is another gem of this series, in which we find the figure of the Saviour grown up to manhood, and robed as a king, reposing at His



CHRIST AT THE FEET OF THE VIRGIN TAPESTRY AFTER VAN EYCK

entirely woven in gold and silver threads, brilliant to-day as when first woven.

The archaeological interest attached to this series renders these tapestries peculiarly valuable to the erudite in the art, while the iconographic eccentricities are numerous. Among others we find the Trinity under three distinct human forms. The first half of the fifteenth century is clearly revealed in the symbols which portray the virtues of the virgin. The piece, "The Virgin in Prayer," reproduced in these pages, is a marvel of perfect drawing. Van Eyck

mother's feet. An expression of intense sadness overshadows the features, and one is struck by the variety introduced into the countenances of the personages represented in the different compartments,—the calm, contemplative air being nevertheless common to all. Indeed, the pure happiness of the world beyond is the only interpretation of this tapestry, as evidently Van Eyck must have intended—a feeling conveyed intensely to those who have had, as I have, the privilege of beholding this work.

The Connoisseur

Study is also afforded us in the costume, the graceful folds of the drapery partly revealing the beauty of the form beneath. Resplendent in precious material, and beautiful in the weaving is the series, "Presentation in the Temple." The moment chosen is that in which the prophet Zacharias, taking the Divine Child into his arms, breaks forth into prophetic utterance.

his divine mission to the desert. Irradiated is the countenance of the boy-Baptist, absorbed in his dream, while his aged mother tenderly arranges the fastening of her son's robe, clasped in careless elegance on the left shoulder. The air of incredulity visible in the cynical gaze of that mundane crowd, emphasized in the dark features of the scribes and Pharisees who stand in the background, the



ST. JOHN'S DEPARTURE TAPESTRY AFTER VAN EYCK

The life of St. John the Baptist, also from the cartoons of Van Eyck, gives us in a number of the pictures the principal events in the earlier history of the saint. The creative power evidenced, and the exquisite delicacy of the features—a delicacy reproduced with all the perfection of miniature painting—gives to the St. John the Baptist series high rank among the masterpieces of the Flemish school.

The youthful precursor is about to set forth on

richly-clad women whose eloquent gesticulation protests against the departure of handsome John, all this is placed before us by the philosophical pencil of the master, Van Eyck.

"The Baptism of Christ" is specially notable as an example of the gift of anatomical treatment as practised by Van Eyck, which reveals much of the naturalism drawn from the old German school, a school cultivated not alone by the Van Eyck

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brothers, but also by Albert Dürer, Quentin Matsys and Holbein. Enormously prized among the learned in this art is this piece, indicating, as it does, its ancient traditions and lineage.

The series (twelve in number) entitled, "The Conquest of Tunis," three reproductions from which appear in these pages, were commanded by the emperor, Charles the Fifth, who, splendid in all

having taken Vermeyen, who was then painter-in-ordinary to the court, with him to the field of battle. This artist is generally known as Barba-longa, from the extravagant length of his beard. In a joking humour His Majesty the Emperor often trod upon the appendage. As a reproduction of the war methods of the period the Tunis series is highly esteemed; even the ships are interesting. They



THE BAPTISM OF CHRIST TAPESTRY AT THE MADRID ROYAL PALACE

his royal undertakings, spared no expense in the fabrication of those gorgeous tapestries. No subject more fully demonstrates the possibilities of this art than that of prowess of arms by land and sea, and many famous authorities class the "Conquest of Tunis" series as among the most magnificent contained in the one great collection the universe holds—that of the Madrid royal palace.

The cartoons from the pencil of Vermeyen were literally sketched "sur les champs," the emperor

are precisely the same as those "carabelas" which we know conveyed Columbus and his little party on the trip which endowed us "for better, for worse" with a new continent.

The tapestry representing the Monarch reviewing the imperial forces is an exact record of that martial epoch, the first half of the sixteenth century. The figures, horses, and men seem full of vitality, the beauty of the horses contributing enormously to the perfection of the creation. Spaniards, Portuguese,

GEORGIANA
DUCHESS OF DEVONSHIRE
HENRIETTA FRANCES
COUNTESS OF BESSBOROUGH
AND GEORGE JOHN
EARL SPENCER

Gift of the Earl Spencer

By Angela Spencer

From the Collection of Earl Spencer

**GEORGIANA,
DUCHESS OF DEVONSHIRE
HENRIETTA FRANCES,
COUNTESS OF BESSBOROUGH
AND GEORGE JOHN,
EARL SPENCER**

Children of John, First Earl Spencer

By Angelica Kauffman

From the Collection of Earl Spencer at Althorp





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Italians, who joined the Emperor against the powers of Mahomet, are all perfect types of race. Those tapestries were confided to Pannemaker at Brussels, where they were woven in 1556. Another series from the same designs exists at Schönbrunn. The late Queen Victoria of England was the possessor of late years of those drawings from the pencil of Barba-longa.

In these, as in all the Madrid Royal tapestry, the artistic taste born with Van Eyck, and continued by Van der Weyden, is fully demonstrated. The pedigree of the Madrid Apocalypse tapestries has for the last few years been a subject of a good deal of controversy throughout the centres of southern art. Don Pedro de Madrazo, a name illustrious in art and its literature, always asserts, as he has frequently done to the writer of this paper, that the hitherto accepted theory, which held that the Madrid palace tapestries of the Apocalypse had been inventoried among those of Charles V., who was heir to Philippe le Beau

of Burgundy, is quite erroneous, the artistic character of those tapestries placing them beyond all doubt as belonging to the beginning of the sixteenth century. Thus the assertions of writers (who in all probability have never set foot on Spanish soil, and who most certainly never had a peep at those tapestries) is altogether dissented from by Señor Madrazo, whose father till death had been painter-in-ordinary to the king, and who from boyhood knew the royal tapestries only visible to a privileged few, among whom may be included the writer of this paper.

The style of Van der Weyden belongs to a period that is quite half a century earlier. Indications of Germanic lineage exist in this series which clearly demonstrates also the struggle between the old naturalistic school and the Renaissance. Again,

there is to be found at the royal archives, Simancas, a document which states that the Madrid series in the "Apocalypse" were conveyed to Spain by the famous "tapissier," Pannemaker.

The series, "Founding of Rome," recalls the work of Albrecht Dürer and Lucas van Leyden in several of the panels. The Italian influence, especially in the border and in the style of the dress, is evident. The series is remarkable in the luxury of the dress and the decorative detail throughout. Some piquant scenes are given in those old webs of history. That in which Romulus, just come to his throne, thanks

to the humanity of his quadruped nurse, when he beholds for the first time the beautiful Hersindia, his destined bride, and the first woman who has blessed his majesty's vision—up to that date—is a revelation not alone to the dazed-looking young monarch, but to all who have gazed upon the work, which unhappily is unattainable by photography.

Universal suffrage accords to Roger Van der Weyden high rank

in the art of the cartoon. It is said that of all the painters Van der Weyden is the artist who has exercised the greatest amount of influence on tapestry, owing to the skill with which he arranged his historical subjects.

The Madrid Royal palace boasts a number of splendid series from the pencil of Van der Weyden. That which is known as the Passion series, giving in each tapestry a station of the cross, is the most famous. In the execution the Italian influence is perceptible, an influence visible in some few of the same period found within the royal collection of Madrid. Van der Weyden died in 1464. To the dramatic compositions of Van der Weyden succeeds the lyric school of Memline. Many examples of this painter's creations exist at the Palace.



THE TIBER
TAPESTRY AT THE MADRID ROYAL PALACE

Tapestry: Its Origin and Uses

The quality of truth found in the homely Dutch pictures extends to those palatial tapestries, and scenes often considered monotonous in oil painting, appear natural and happy in gold and silver threads. Moreover, the nature of this textile art invests with a certain grandeur its figures and belongings.

Nothing is given up to fancy in the grand tapestries of the Madrid royal palace. The Brussels tapissiers must have had before their eyes models designed with great precision, as may be observed in "The Life of the Virgin" series, in the immense number of figures, where no confusion exists in the delicacy of those female profiles so purely drawn in the draperies arranged with such harmony of colour and elegance of fold, all managed with the easy grace of the Flemish School. Rubens is signed legibly in the ample proportions, vivid colour, piquant play of light, and masterly sketched figures of a series of seventeen tapestry pieces from the cartoons of this painter, found within the cloisters of the historic convent, "Las Descalzas," at Madrid—one of the few of its kind existing to-day—founded by the daughter of the Emperor Charles V. exclusively for ladies of Royal and noble birth. This Royal foundress, herself the widow of the Emperor Maximilian, was its first prioress. The tapestries are exposed on the fête days of the church to public view. The cartoons of these tapestries are at Grosvenor House, being the property of the Duke of Westminster, and are very fine and well preserved.

The most remarkable series that ever issued from the Brussels looms is that known as "The Combats of the Virtues and Vices." The style belongs to an epoch anterior to the revolutionary movement, which substitutes the Italian for the old Flemish influence. The Italian is mundane and of infinitely inferior merit, lacking inspiration and the patient knowledge transmitted from father to son. All that is true to the spirit of tapestry is found here in the numerous figures attired in rich Gothic dresses, figures which appear to move in stately pomp and triumph. The length to which fancy at times arrives is startling. In a series forming the private collection of a personage at Madrid, which proceeds from the old school, may be seen one representing the Last Judgement, in which the ladies are seen to have donned their prettiest dresses and most magnificent jewels—feminine confidence in the power of good looks and the aids thereto—to the bitter end.

The one blot upon the beauty of the tapestries found throughout Spain is that which mars the series after Teniers, which—entirely out of place—are discovered upon the sombre walls of the grandiose residence of the terrible Philip: the Escorial. Several of those pieces are little less than caricatures on the beautiful delicacy of touch characteristic of Teniers, precisely the opposite to all that is essential to the cartoon—the reproduction on a large scale of a master pre-eminent in miniature being a blunder that provokes at a glance indignant protest.



NUMA POMPILIUS LAYING DOWN THE LAWS
FOR THE AUGURS AND VESTALS
TAPESTRY AT THE MADRID ROYAL PALACE



Miscellaneous

JOHN VOYEZ AND HIS WORKS BY "G."

AMONGST the varied contents of the Holburne Museum at Bath, there is one small group of exceptional interest, consisting of four specimens of the work of John Voyez, and a fifth (not figured here) which may probably be ascribed to him.

In a letter to Bentley, dated March 31st, 1768, Wedgwood writes: "I have hired a modeller for three years, the best, I am told, in London. He is a *perfect master* of the antique style of ornament, vases, etc., etc., and works with equal facility in clay, wax, wood, and stone."

In the latter part of this year and the beginning of 1769 Voyez worked for Wedgwood, but in the spring

of the latter year was sentenced to a flogging and three months' imprisonment for drunkenness and disorderly conduct upon Wedgwood's premises. He is reported to have occupied his time during his imprisonment in the production of an ivory plaque, representing Prometheus. This is probably the plaque (6 ins. × 4 ins.) at the Holburne, and is a sufficient testimony to his power as a designer and skill as an ivory carver at this period.

In June, 1769, Wedgwood produced his first vases at the Etruria works, one of which is figured in his biography. He was satisfied and pleased with them, but was evidently anxious as to the attitude of Voyez upon his release from prison, for he writes: "I have got the start of my brethren in the article of vases further than I did anything else, and it is very much



NO. I.—PROMETHEUS, CARVED IVORY PLAQUE BY J. VOYEZ

John Voyez and his Works

the most profitable that I ever launched into. It is a pity to lose it by Voyez going to other potters. What do our competitors stand in most need of to rival us the most effectually? Some person to instruct them to compose *good forms*, and ornament them with tolerable propriety. Voyez can do this much more effectually than all the potters in the country put together, and without much labour." Wedgwood proposes further in the same letter to continue the wages of £1 16s. a week to Voyez for the remainder of the three years' term, on condition that he did no work for other potters.

The vase in our engraving (No. ii.) is proof that Wedgwood had full cause for uneasiness, and is of exceeding interest when compared with Wedgwood's own work of the same period. Had the two been able to work together great results might have been achieved; but upon his release Voyez associated himself with Palmer, of Hanley, an inferior potter, who, not having the secret of the barytes necessary to bind the basalt paste, failed in his attempt to bake out the design entrusted to him by Voyez. This vase stands 21 inches high, the design of the ivory plaque being repeated upon its sides, and the handles being formed by semi-nude figures, the arms of which have fallen off in the baking. It is signed by Voyez, and dated 1769, and bears Palmer's stamp upon the base.

Of much later date than the plaque and vase are the two circular ivory carvings, also preserved in the

Holburne Museum. The photographic reproductions, though enlarged, give but a poor idea of the minuteness and finish of the originals, which require a strong magnifying glass for their proper appreciation.

The larger of these ($2\frac{1}{4}$ ins. in diam.) is a Dutch landscape. At the time of its execution (probably about 1792-5) Voyez had acquired full mastery of his material, and had devised those transparent effects in which he excelled all competitors in this branch of art. Here he has not merely attempted perspective, but atmospheric effect. The town in the distance and almost transparent sea form a background from which nearer objects stand out with realistic effect. The sails of the vessels and their rigging, fine as silk, are further testimony to his dexterity in reducing his material to the last stage of tenuity. The sheep and cow in the foreground are probably his most successful efforts as a carver of animals, and the oak tree is a good specimen of his work, though not quite so good as some others which exist; but a tiny figure of a man in the mid distance who issues from a willow-shaded cottage is a masterpiece of dexterous work, the bundle which he carries over his shoulder

being supported upon a stick, which is hardly visible to the naked eye.

Wonderful as is this specimen of skill and patient labour by a man whom Wedgwood more than twenty years earlier had stigmatized as lazy, drunken, and profligate, it is far surpassed in artistic quality by its



NO. II.—VASE BY J. VOYEZ

The Connoisseur

neighbour. This is the "Finest Toy," represented in our enlarged engraving (No. iv.), the original being but two inches in diameter. In the foreground Voyez has used his unique power of representing water to its best effect. The bank fringed with delicate ferns stands solidly above a rippled pool, which almost seems to reflect it.

The real triumph of the master is, however, in his central figure, which is finished to a degree which defies not merely the eye but the magnifying glass. Lightly poised, her hair falling in curls, such as Voyez alone would



NO. III.—CARVED IVORY PLAQUE BY J. VOYEZ

have attempted to produce in a brittle material, this perfect embodiment of youthful grace springs forward to embrace the kindly presentment of the god Pan. Many other things there are in this masterpiece, each worthy of separate notice in the original, but hardly discernible or quite invisible in a photograph.

There are many lessons to be drawn from the Bath ivories, and it is to be hoped that one day the scattered fragments of the history of their master may be brought together. It should prove interesting reading.



NO. IV.—CARVED IVORY PLAQUE BY J. VOYEZ



THE WARD USHER COLLECTION
AT LINCOLN
BY DR. G. C. WILLIAMSON

A COLLECTOR as a rule is a person who has a special affection for some one class of lovely objects, or for a certain series of things which appeal to him in respect either of their beauty, their value, or their interest, archæological or otherwise.

It is very seldom that a collector is a person whose taste is so cultured and refined that he is able to admire with almost equal fervour objects of real intrinsic beauty, whether they belong to the domain of ceramics, of portraiture, of silver plate, of manuscripts, or of enamels.

There have, of course, been such men, and Horace Walpole and Bernal are cases in point, where the collection which each man gathered together comprised beautiful things from every department of art workmanship, collected for their intrinsic beauty or historic interest.

Such a class of collector is, however, rare. He has to be the combination of many parts, and such a combination is very seldom to be found. He must be a man of considerable means, a well-read person, and a man of the most fastidious taste. He must be a sound judge, an expert buyer, and must have time and leisure at his disposal.

He does not have the advantage which is possessed by a collector such as Mr. Jones, the great benefactor of the South Kensington Museum, who confined his attention to the work of one country and mainly of one period; but his taste, ranging over every period and every

country, must be well-nigh flawless if he is to form a collection of things of beauty gathered up with no niggard hand.

The famous Waddesdon room at the British Museum is an example of such cosmopolitan collecting, and contains objects of exquisite beauty ranging in chronology from the ancient Greek bronze handles for a litter of the third century B.C. down to the seventeenth century carvings in boxwood.

On a far smaller scale, but brought together with the same eclectic spirit, is the small private collection which is the subject of this article.

It is in its way almost as varied as the Waddesdon collection. Some of its treasures are almost as important in their special departments as are items in that collection, and it has been gathered with the same view—of bringing together the lovely things of art craftsmanship, irrespective of their date or country of origin.

It has nothing in it of such unexampled importance and value as the Waddesdon room contains, its owner being a man of a very different position to that occupied by Baron Ferdinand Rothschild, but it has two special departments in which it is particularly rich, and which constitute its most notable divisions; while there are few collections in England which contain not only so many fine things, but so very few which are not fine, as the one which has been formed by Mr. J. Ward Usher at his house in Lincoln.

His special affection is reserved for three groups of lovely things:—Watches, in which he is perhaps paramount in this country; miniatures, in which he has a very choice series; and china of both English and Oriental *fabrique*.

The two-handed cup and cover of the choicest Chelsea



LARGE GOLD MUSICAL WATCH
TEMP. LOUIS XVI. MOUNTED ON BOTH
SIDES WITH FINE PEARLS AND CHASED GOLD

porcelain, with the gold anchor mark, which we illustrate in one of our coloured plates and which, by-the-way, is taken from Mr. Usher's own water-colour drawing, will serve to represent his collection of English porcelain. It would be almost impossible to surpass this lovely cup. It is absolutely perfect without a flaw or a spot in its

decoration, and its painting is of the most refined and dainty order, set off by the exceeding brilliance of the royal purple and gleaming gold which decorate the body of the cup.

The charming little Watteau-like scene with the fantastic flirtation which is so daintily depicted between the Pierrot and his fair lady, is painted with the utmost dexterity upon the porcelain, and the cup, with its delightful pheasant decoration, its magnificence of purple



LOUIS THE FOURTEENTH'S WATCH BY JACQUES SORET

and gold, and its charming panel of landscape, may well arouse the admiration of all lovers of the finest of English faïence.

It does not, however, stand alone in the collection. There are many other pieces of the famous Chelsea, which came from Blenheim Palace: there is a dish from Queen Charlotte's service,

which forms one of the great attractions in the South Kensington Museum, and a plate from that famous Mecklenburg-Strelitz service, which is mentioned by Horace Walpole in his letter to Sir Horace Mann of March 14th, 1763.

Part of Nelson's service of Worcester, given him



KING JAMES THE FIRST'S WATCH IN PIERCED CASE



NAPOLEON I. BY ISABEY



COL. THE HON. THOMAS FANE,
BROTHER OF JOHN
TENTH EARL OF WESTMORELAND
BY R. COSWAY, R.A.



THE PRINCESSE DE LAMBALLE
BY FRAGONARD



CATHARINE OF BRAGANZA,
QUEEN OF CHARLES II.
BY NATHANIEL DIXON



THE HON. MRS. FINCH



LOUIS XVI. GOLD WATCH BY BREQUET
ENAMELLED DIAL AND BACK

by the nation, exquisite groups of Dresden and Chelsea figures, lovely specimens of Bow and Crown Derby, and rare examples of Sèvres of the most famous years and with the richest of colouring, stand side by side with this cup, and share in the glory of the porcelain which England and the Continent in the days of their greatest excellence were able to produce. Nor are the wares of the East left unrepresented, as there are splendid examples of hawthorn jars, fine specimens of blue, set in silver, and notable examples of the Long Lysen figures which collectors aim to possess, and which they have so oddly corrupted in common parlance into Long Elizas.

Silver has also had its attraction for Mr. Usher. He owns one of the celebrated maces of Leicester, which the Corporation, to its shame, sold in 1836, and for which they got but a paltry 5s. per ounce. It was given to the Corporation by King Charles the First in 1641, and was part of that great sale of municipal plate which took place in Leicester, and which ended in the dispersion of all the treasures of the Corporation, even

including the great mace, which has only quite recently, owing to the generosity of a few persons, gone back again to the custody of its original holders. When Mr. Usher bought the Stuart Mace, which is one of the treasures of his collection, he had to give £12 an ounce for it, a very different price to that at which the Corporation sold it.

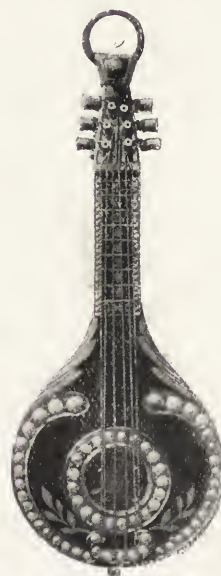


MARY QUEEN OF
SCOTS' WATCH
BY PIERRE DUHAMEL

Near it stands a fine Charles I. tazza, a delightful porringer of 1699, some swing cups from Augsburg, as fine as any which were shown at the Burlington Fine Arts Club last year, and many another special and choice example of English and foreign silver plate.

Time and space would forbid our dwelling upon the collection of nearly a hundred specimens of Battersea enamel which adorn the shelves of Mr. Usher's cabinets, and amongst which are to be found many examples of those dainty patch-boxes, needle-cases, watch-cases, etuis, toilette boxes, and card trays, in which our grandmothers delighted, and which represent a period of powder, patches, and snuff, which was as quaint, pretty, and fantastic as can well be imagined.

More than a passing glance ought to be given to a superb *Book of Hours*, from the Fontaine collection, a fifteenth century book of 176 pages, which the inscription testifies was the property of Margaret, the mother of Henry VII., and was her gift to Lady



LOUIS XVI. WATCH IN
GOLD AND ENAMELLED
CASE FORMED AS A
MANDOLIN

represent a period of powder, patches, and snuff, which was as quaint, pretty, and fantastic as can well be



LOUIS XVI. GOLD BOX WITH PANELS OF DARK BLUE AND WHITE
CONTAINING A MINUTE WATCH ON ONE SIDE AND ON THE
OTHER A SMALL GROUP OF CUPIDS AT A FORGE
WITH MECHANICAL MOVEMENT

The Ward Usher Collection

Shyrley. The quaint words at the end of the calendar read as follows :—

“ My good Lady Shyrley pray for
Me that gevythe you thys booke
And hertely pray you (Margaret)
Modyr to the Kynge.”

We might fill the whole of our space by describing the beauty of this famous volume; the border of leaves of gold around the months in the calendar and the thirteen miniature pictures and all the initial letters and borders would repay most careful description; but glancing once more at the wonderful book in its cover of faded crimson velvet, and remembering all the hands through which it must have passed since it was written to the order of the pious lady in about 1470, we must turn our attention to the watches and miniatures which we have yet to describe.

In historic interest and in point of beauty there is no collection which can surpass that of Mr. Usher. He owns the watch of Mary Queen of Scots, with her monogram engraved upon it and her name stamped on the leather case with the Scottish crown and the words “ Maria Scotorum Regina, Infelix Maria.”

He has James the First's watch, an alarum one, striking the hours on a large silver bell, and having a calendar showing the days of the months and the phases of the moon. The date 1599 is on the movement, and on the dial is the King's Horoscope and the initials “ J Ist Rex.”

Yet another monarch is represented in his collection, for there is the watch which belonged to Louis XIV., and was given by him to William III. of England, painted with dainty miniatures of the King and Madame de Maintenon, and small views in lake on a pale blue ground. It is in its original shagreen case studded with gold picqué.

There is also a watch, which belonged to George III., made in 1764, and the smallest repeating watch in existence, only measuring one-third of an inch across, and absolutely unique, as the maker, Arnold, refused an offer from the Czar of the time to make a duplicate one for him, and for which he was prepared to pay a thousand guineas.

There are numerous French watches, richly enamelled, and set with diamonds, and many of them with remarkable decoration or with wonderful moving figures and exquisite turning on steel or gold.

From Mr. Usher's own water-colour sketches we illustrate two examples—one a Louis XVI. repeater, enamelled with a nymph and Cupid in border of deep purple colour, profusely decorated with foliage in diamonds, by Vauché of Paris, and the other a Queen Anne repeater, by Ferron of London, *circa* 1710, the outer case of which is chased with flowers and arabesque inlaid with plaques of choice moss agate and set with numerous fine diamonds, rubies and emeralds. It strikes the hours and quarters on a silver bell, and the case is pierced and engraved so as to emit the sound. This was the choicest item in the Bentinck-Hawkins' sale of watches.



THE COUNTESS GROSVENOR
BY SIR THOMAS LAWRENCE, P.R.A.

A whole article may well be given to the miniatures. There are many famous works by Cosway and Fragonard, Costa, Petitot, Bone, Zinke and Wood, Daubigny, Speneer, Dixon and Smart, Cooper, Isabey and Lens, almost all the great names in English and foreign miniature art being well represented by choice examples of their best.

That rare artist, Dinglinger, has signed and dated (1713) a lovely portrait of Augustus the Strong, King of Saxony, which is quaintly set in the pack of a carved ivory pedlar, ornamented with diamonds and rubies, and carrying a gold pack upon his shoulders :

The Connoisseur

a charming little treasure which came from Lord Revelstoke's collection.

The two Empresses, Josephine and Marie Louise, are set in one frame of ormolu, and are the work of Isabey. Jane Hyde, Countess of Essex, is by Bernard Lens, signed and dated, and the same artist's wife also appears with her famous husband's signature.

There is the last of the Stuarts, Cardinal Henry IX., in his red robes; Napoleon, in his well-known green uniform; the Countess Grosvenor, after Lawrence; Richard Cromwell, by Cooper; Gay, the poet, in diamonds, with his name and the date (1732); the Princess Borghese, sister of Napoleon, signed by Buonaparte's favourite artist, Anguissola; James Masterman, by Smart; the Duchess of Buckingham, by Zincke; George IV., by Bone, with an inscription in the writing of the artist attesting the date and fact of the painting; Colonel Fane, by Cosway; Louis XIV., by Petitot, in frame, set with diamonds, and many another choice and rare portrait.

Most of the miniatures which Mr. Usher has

collected have the added advantage, a very special one in these days of forgeries, of being well-known examples out of notable collections, signed, dated, or otherwise attested, and having with their intrinsic beauty the added charm of recognised historical interest. In this way his collection, although a small one in point of numbers, takes a very high place, and is well worthy of the importance which collectors and critics are so ready to give to it.

I have said nothing of his relics of Charles I. and of Nelson, of his rings, including that of Martin Luther, of his lovely gold boxes, his Wedgwood and his pendants, all notable items in his varied collection.

The cabinets are but little known to the world, hidden away as they are, in the quiet old cathedral city rising above the fens, but they are well worth a wider recognition, and I am indebted to my friend, its owner, for permission to introduce some of his treasures to the readers

of *THE CONNOISSEUR*, and to illustrate my notes by the excellent photographs taken for Mr. Usher, and by the wonderful water-colour drawings which he has himself made of three of his favourite possessions.



MARIE ANTOINETTE BY M. V. COSTA
IN CHASED FRAME OF VARIOUSLY
COLOURED GOLDS



THE PRINCESS BORGHESE
(PRINCESS PAULINE BUONAPARTE)
BY ANGUSSOLA, FAVOURITE
MINIATURE PAINTER TO THE
COURT OF NAPOLEON I.

**LOUIS XVI.
GOLD REPEATER**

The back enamelled with a Nymph and Cupid,
in border of deep purple enamel,
profusely ornamented with foliage in diamonds

By Vauché, Paris Date about 1770

**OLD CHELSEA PORCELAIN
PORRINGER AND COVER**

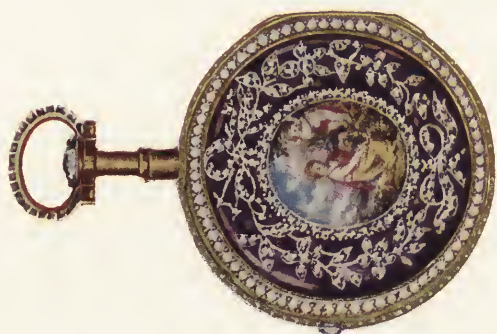
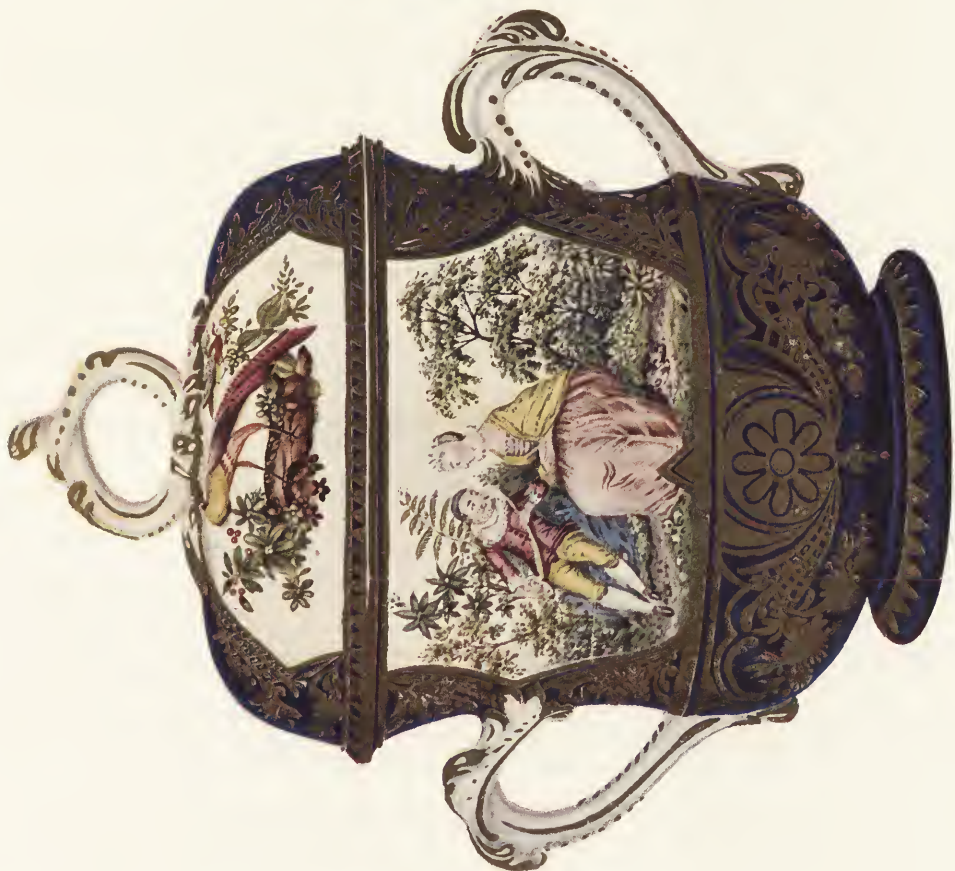
Gold anchor mark

**QUEEN ANNE
GOLD REPEATER**

In chased outer case set with numerous
fine diamonds, rubies, and
plaques of moss agate, and delicately-pierced
inner case (to emit the sound)

By Ferron, London Date, *circa* 1710

From the collection of James Ward Usher, Esq., of Lincoln







“ANCIENT COFFERS AND CUPBOARDS”* PART II.

The *Armoire* was in the form of a great press or wardrobe. On the authority of our author these necessary receptacles, the principal piece of furniture in early times, are the scarcest of relics, “a type so difficult to find that an example of home manufacture dating from Gothic times is of the greatest rarity, and, in fact, scarcely to be met in England.” The exceeding rarity of existing *Armoires* renders reference difficult; a fine example, fifteenth century, is treasured in Munich Cathedral, and another German specimen, corresponding in date, has been secured for our Victoria and Albert Museum. Mr. Roe refers to the notable French *Armoires* at Bayeux and Noyon; doubtless in less known parts other examples may be discovered. The body was not elevated upon legs, like the Credence, but formed a big cupboard, the lower as well as the upper receptacles being enclosed with doors or shutters. The title, coming from the Latin *armarium*, leads to the inference that originally these receptacles contained the knightly armour of the proprietor. Mr. Roe instances an old Dutch print of Charles I., showing his armour placed in a cupboard beside him; it may be inferred the practice dated from earlier times.

The Court Cupboard was a modification of the *Armoire* which came into use in Henry VIII.’s time. “The superstructure was generally recessed, and the cornice supported with balusters. The doors were small and square, and in the form of a single panel. Often the Court Cupboard was merely a sort of hutch elevated on legs; the space beneath was sometimes enclosed with doors of a larger size, more after the manner of its predecessor.” During Tudor times

cupboards partook of both types, combining in one piece of furniture the uniform flatness of the *Armoire* with the addition of the small upper story of the Court Cupboards; specimens of three-storied examples, of late production, are found in Wales and Shropshire.

The cabinet is recognised as a smaller article of furniture, as exemplified in a nest of drawers, enclosed by folding doors or a falling flap.

After these indications as to the respective groups, which are all illustrated throughout his History with handsome profusion, in most effective drawings, on an adequate scale, Mr. Fred Roe informs his readers intelligent research may frequently reveal some special or unusual feature, but, in general construction, the objects thus clearly particularised are respectively as distinctive as separate types of furniture in our own generation.

The earliest representation given in Mr. Fred Roe’s History is his drawing of the Anglo-Saxon Casket, carved in whale’s bone, believed to be the earliest carved receptacle of English workmanship extant, the gift to the British Museum by Sir A. W. Franks, the late enterprising keeper, who has endowed the national collection with innumerable treasures. The chapter treating of the Dark Ages deals with the history of this relic, and treats of early work at home and abroad. The chapter devoted to the thirteenth century is rich in examples of early coffer and their history, beginning with an illustration of the coffer, bound with iron scroll-work, in Brampton Church, Northamptonshire, and the coffer in Climping Church, Sussex. The coffer of this epoch have almost invariably the same construction; the face or front was formed by a single mighty piece of wood, or else by two or more planks placed longitudinally, which the carver treated as one panel. The casing of recessed panels arrived later; the two front uprights were very broad; the bases were sometimes grotesquely carved with dragons and fabulous monsters, but the particular distinctive feature which may be noticed in the coffer

* *Ancient Coiffers and Cupboards: their History and Description from the Earliest Times to the middle of the Sixteenth Century.* By Fred Roe. With two plates in colours and 110 illustrations by the author. London: Methuen & Co., Essex Street, W.C. Price £3 3s. net.

of the thirteenth century, peculiar to that period, is that the lids possessed no hinges, but turned on pivots inserted horizontally through the back uprights; the risk of forcing open the back was occasionally provided against by the use of small chains fastened to staples, driven through the back of the coffer, and attached to iron bands, which crossed the lids, thus acting as a guard against leverage. The illustrations drawn from coffer in the author's own collection are sufficient, both in interest and artistic value, to make the reader envious of these resources; commencing with the example showing the flanges and covering ends given in the section dealing with the special features of thirteenth century coffer, the further illustrations of this epoch include among many early examples the marvellously rich carved knightly coffer (formerly in the possession of M. A. Gerente, a well-known connoisseur), now acquired for the Musée de Cluny, Paris: a perfect masterpiece of carving, the front representing

twelve armed knights, standing beneath early ogival canopies, clad in ringed mail, their head-pieces including varieties of *heaume*, *casque*, and *chapelle de fer*. The lid is carved with a variety of subjects enclosed in quatrefoil medallions; back and sides are similarly interesting; the subject at one end is a group of knights mounted, and in full war panoply, being guided by a hind. Mr. Roe has drawn this panel with characteristic appreciation, and has also delineated one of the leading carved figures from the front, whose *heaume* is crowned, and whose

shield displays the royal arms of England. This knightly coffer includes architectural features of an ecclesiastical order, though evidently designed for secular use. Concerning this paragon specimen M. Viollet le Duc has recorded with justification: "*Nous regardons ce meuble comme le plus beau qui nous soit resté de ce siècle.*"

The decorated style set in with the fourteenth century; with the coffer of this progressive epoch the field

is extended as regards design; Mr. Roe lucidly informs his readers, the same construction being adhered to in general. "In many specimens the only changes noticeable are the greater richness of detail in carving, and the addition of hinges. A distinctly new feature, however, was introduced during the second half of the fourteenth century, this being the adornment of the front and sides with buttresses, and their consequent division into a series of panelled compartments. This more advanced mode of construction may be safely assigned to not earlier than the end of the



ALMERY IN COITY CHURCH, GLAMORGANSHIRE, SIXTEENTH CENTURY

Decorated period, as it may be pointed out that although the tracery may be of the purest flowing or geometrical type, details in wood-carving did not immediately follow architectural changes; and in many parts, an approximation of style was not arrived at until some years had passed. It is noticeable, however, that these buttresses, instead of being applied to broad stiles, are fastened directly on the fronts of coffer treated with planks after the earlier style; the recessing of the panels by the addition of a further moulding round the framing belonging to the more



Tred Roe.

FIFTEENTH CENTURY CUPBOARD, KNOWN AS "SUDBURY'S HUTCH"
IN LOUTH CHURCH, LINCOLNSHIRE

developed conditions of the fifteenth century. Coffers of the fourteenth century, most of them architecturally treated, are to be found in many parts of England. The churches of Alwick, Northumberland; Brancepeth, Durham; Haconby and Huttoft, in Lincolnshire; St. Peter's, Derby; Wath by Ripon, Yorkshire; St. Mary Magdalene, Oxford; Chevington, Suffolk; Faversham and Rainham in Kent, may be picked out as examples, which, while covering a wide field, are amongst the most noticeable in the country. . . . Coffers of this type often offer an approach to floridity in the manner of their decoration, and a fallacious impression exists that they were productions of either Flemish or German nationality. It may be pointed out, however, that mention of 'Flanders chests' in wills and inventories is not to be found prior to the fifteenth century, and that this peculiarity may be put down to the period when they were manufactured. Such admittedly English coffers as the Saltwood and Oxford examples partake rather of the purity of the Early English than of the Decorated style; while at Huttoft the chest is so advanced as to be almost classed with the Perpendicular. Many of the so-called Decorated pieces, while actually being of fourteenth century workmanship, are in fact early productions of the Perpendicular period, after the borderland between the two styles had been passed." Mr. Fred Roe has given full-page drawings of all the leading examples of the fourteenth century coffers mentioned in the foregoing reference, and many others, including an early Perpendicular coffer in the author's collection.

We are enabled to give Mr. Fred Roe's drawing of the Faversham coffer (see page 133, February, 1903) as a typical example of the fourteenth century, with its beautiful decorations of purely architectural work. Another example of the same century is given, showing the spirited carving of military figures, "the patron saint, St. George," drawn from the front of a fourteenth century coffer in the Victoria and Albert Museum.

In the same connexion Mr. Roe has given quite a special chapter, the knightly coffers of the same century, figured with the spirited representations of the fabled incidents of St. George and the Dragon, or with tilts, tournaments, and war-like subjects. The author has evidently followed out his theory of their original production and co-relationship with characteristic zest, hinting the probability that, for the most part, this group may be assignable to the same origin, the hand of a "forgotten genius," according to the ingenious suggestion of our authority.

The frontispiece to the author's animated review of tilting coffers, as a general outlook, is an admirable

half-tone reproduction of the story of St. George and the Dragon, which is followed by many more examples of equal interest. In the fourteenth century mythical and warlike subjects enjoyed the knightly favour, combining decorations of an architectural character with animated groups of figures representing incidents of the tourney, and feats of arms, illustrating the spirit of militarism.

The fifteenth century, as regards the wood carving, was characterised by the introduction of the richly elaborate and effective architectural decorations described as the "Flamboyant order." Mr. Roe has summarised the general outlook in masterly manner: "In the latter part of the fourteenth century a complete divergence had been arrived at between the architectural styles of England and France. Hitherto the latter country had conducted generally, by its example, the abstract principles which prevailed over a great part of Europe, and changes of style, though gradual, had been fairly synchronous. The advent in England, however, of a purely national style (the Perpendicular) appeared to indicate that the leadership of France was declining. This in fact was so, and the leadership was only re-asserted some one hundred and twenty years later by the imitation of the antique, for which the French conceived a strong predilection during their invasion of Italy.

"The divergence of styles on the opposite sides of the channel produced some singular contrasts. The French *Rayonnant* had been contemporary with our own Decorated, and the two styles were nearly allied, though the former was not eventually carried so far. The waving lines which mark our English geometrical tracery are absent in the French style. It was not until the rectilinear had been established here for over a quarter of a century that French architecture followed in our wake, breaking forth into that florid succession of waving curves which procured for the style the appellation of Flamboyant."

A comparison is made by our authority between international examples of this period, which are all representatively illustrated in Mr. Roe's History for the advantage of the collector and connoisseur. The fifteenth century showed a great increase in the manufacture of chests and other receptacles abroad; but English examples are rarer, unfortunately for the native collector. The Louvre, the Cluny, Orleans, and Troyes Museums in particular all contain treasures of national work, the like of which it is absolutely hopeless to seek in any of our own institutions. The output must have been extensive abroad, in Germany, Flanders, Spain, no less than in France; while in all our national museums English work is



Fred Roe

EARLY PERPENDICULAR COFFRET IN MR. F. ROE'S COLLECTION

Length, 2 ft. 1½ in. ; height (exclusive of legs), 1 ft. 1 in. ; width, 1 ft. 1 in.

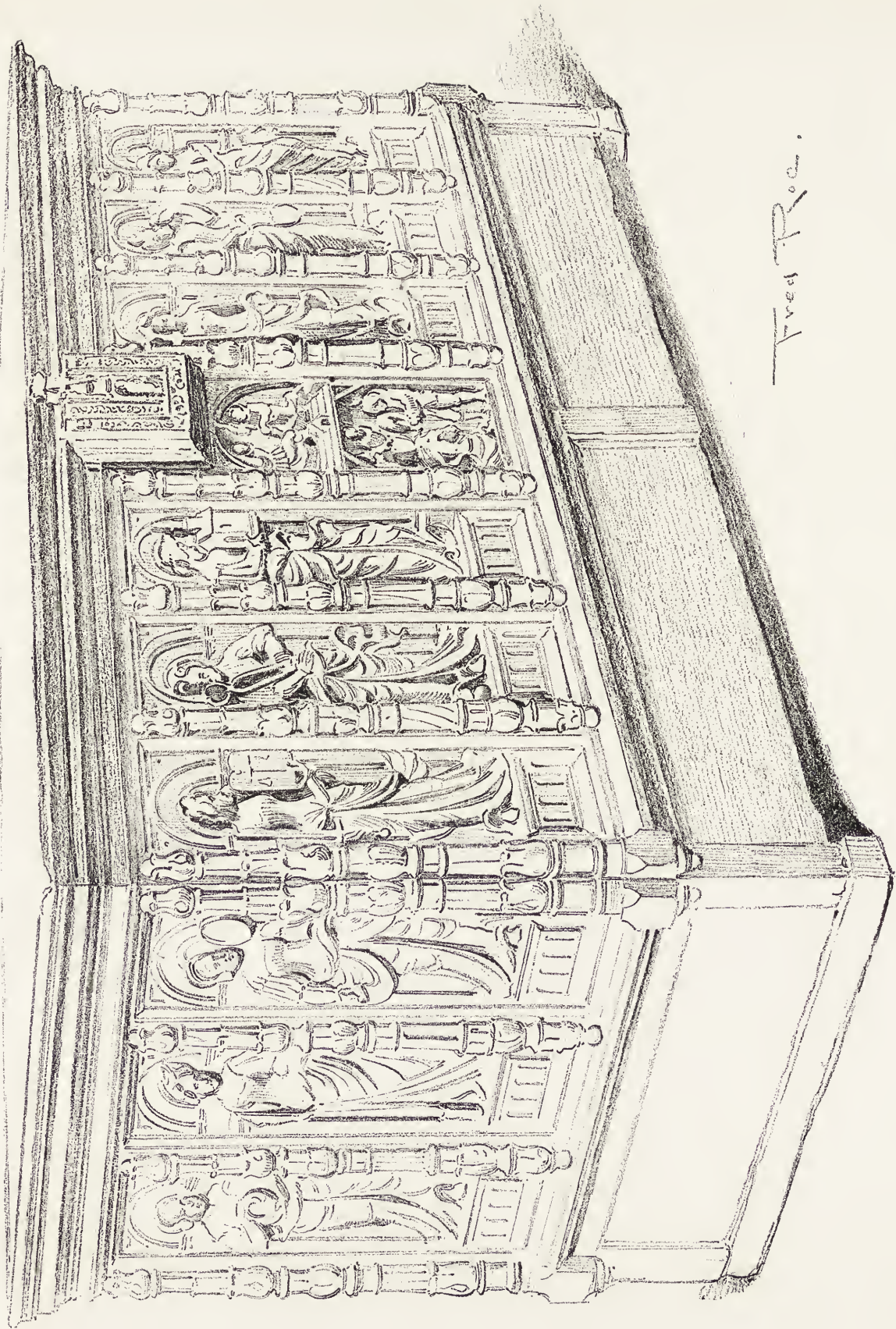
but scantily represented, as Mr. Roe records a Gothic piece being of the greatest rarity. Our authority has to some extent afforded, in his chapter on the fifteenth century, by the profusion of his admirable illustrations, the evidence of the richness of the epoch in artistic productions. Besides a number of photographs, Mr. Fred Roe has, among others, also reproduced his own spirited drawings of the credence sculptured on the stalls of Amiens Cathedral; German chest from Nuremberg in the author's collection; carved door of the cabinet in the Ryk's Museum, Amsterdam; sacred monogram on cabinet in the Steen Museum, Antwerp; the beautiful Flanders chest in Southwold Church, Suffolk; two interesting drawings (obverse and reverse) from the Flemish cupboard in Minehead Church, Somersetshire; French chest in the collection of the Hon. Mr. Justice Eady; with the drawing, here reproduced, of the interesting fifteenth century cupboard, known as "Sudbury's Hutch," in Louth Church, Lincolnshire. This fine cupboard has a history which Mr. Roe has recorded. Thomas Sudbury, who died 18th September, 1504, may be regarded as the donor. A bequest occurs in a later will to Sudbury Hutch directing that forty shillings shall be "employed according to the will of Vycar Sudbury to the benefit of the poore people in Louth." Various entries occurring in the wardens' accounts prove that the Hutch was used for keeping money for charitable purposes, as well as doles of coals and candles. This most valuable and interesting relic is in fair preservation and retains its original ironwork. It has few architectural details, and the carving shows strong indications of the Renaissance. The doors are carved with the heads of the reigning sovereign and his queen, evidently Henry VII. and Elizabeth of York. Over the heads are semi-circular arches with Gothic spandrels. The panel between the doors is ornamented with a shield charged with a rose, crowned, the supporters being a talbot and a lion. The Louth specimen is one of the earliest known examples of the custom of carving portrait heads upon the doors of cabinets, a practice in popular vogue during succeeding reigns. Mr. Roe in his chapter treating of the first half of the sixteenth century offers numerous illustrations of these particular features; such as the late Gothic cupboard, pierced with tracery in the collection of Morgan Williams, Esq., F.S.A., St. Donat's Castle, Glamorganshire.

Regarding the first half of the sixteenth century, and the distinctive characteristics of its Decorated furniture, Mr. Fred Roe informs us:—"To attempt a complete description of the change which took place at the close of the fifteenth century in the decoration

of woodwork would be to write a history of the Renaissance. The first efforts of the Renaissance were purely Italian; Guizot calls it a breath from the grand old pagan life of Greece and Rome, and this sums up in a nutshell the revolution that dawned about the junction of the fifteenth and sixteenth centuries. As usual the change was inducted by the French. The victory of Foronovo not only forced a passage for the French back to their native country, but (strange anomaly) carried back the style of the vanquished across the Alps. Later campaigns also contributed their share, and the departures from the Pointed styles were confirmed. At first the changes were merely ornamental, structural differences being but slowly overcome. As yet the Gothic shell was only trimmed with Italian ornament, often intermingled with details of the previous style. There is no doubt that in England royal patronage was one of the prime causes of the great influx of Italian artificers which followed. Then came the storm of religious reform, and the Italian immigrants disappeared, leaving their methods to be replaced by others of a more national type.

"Before the fifteenth century had passed the custom arose of carving heads upon the doors of hutches and cupboards. This custom became popular during the first half of the succeeding century, but with this exception. Whereas the heads were formerly surmounted by arches or canopies, they were now enclosed within roundels or medallions. These medallions frequently retained a trace of the old Gothic feeling by being surrounded with ornaments of an earlier type, such as the spandrels on the carved portrait of Henry VIII., by Holbein, in Sudeley Castle. The heads themselves were often very grotesque, especially those emanating from France and Flanders. At times, however, as has just been noticed, portraiture was attempted, and occasionally a piece will be found, the panels of which represent with considerable force and character the features of various members of the family for whom it was executed."

Though the tall many-storied buffets of the fifteenth century had ceased to be made, hutches and credences continued their old outline, and in many respects the same details. This portion of his History Mr. Roe has illustrated in his usual masterly fashion, the examples selected thoroughly telling the story of their epoch. The frontispiece to this chapter is the characteristic Court cupboard (Henry VIII.) in the collection of Sir Charles Lawes-Wittewronge, Bart. Of the rare almyr, treasured in Coity Church, Glamorganshire, Mr. Roe has procured us a half-tone reproduction. Concerning this elegant memorial he



Fred Roc.

SIXTEENTH CENTURY "FLANDERS CHEST," IN EAST DEREHAM CHURCH, NORFOLK

Height, 3 ft. 9 ins. ; length, 6 ft. ; width, 2 ft. 6 ins.

The Connoisseur

has recorded in his History: "The almy in Coity Church, Glamorganshire, is also a good national instance of local lingering of the old style. In outline and design it is decidedly Gothic, but Gothic that instinctively reminds us of the staircase at Christ Church College, Oxford. There is none of the freshness of Mr. Barry's credence (of this beautiful and unique example a drawing is given) about it. The coped and crocketed lid is exceedingly rare, but in spite of this, and the tracery with which the piece is lavishly adorned, the circular wreaths which surround the sacred emblems, surely announce a date not prior to Henry VIII.'s time. The thinness of the framing would seem to place the almy towards the end of Henry's reign, after which the framework of pannelled receptacles was considerably reduced in size."

Amongst the author's drawings for the fuller illustration of the concluding portion of his historical survey, he has given us another almy, of late pierced Gothic, in the collection of Morgan Williams, Esq., F.S.A.; the early sixteenth century credence in the collection of Edward Barry, Esq., F.S.A., treasured at Ockwells Manor, a fine instance of the fusion of styles, and, in our author's opinion, "one of the most beautiful pieces of antique furniture in existence. In it the *finesse* of the best Italian work mingles with our last period of Gothic." The author has kindly sanctioned our use in this review of his drawing of a famous specimen of the so-called "Flanders Chest" (sixteenth century), now treasured in East Dereham Church, Norfolk. There is a tradition—disposed of by our authority with critical zest—concerning this treasure chest, possibly made for some guild, for preserving the muniments, deeds, records, and documents. "The chest is undoubtedly a piece of sixteenth century work, which the costume of the heavy Flemish figures, the mouldings and ornamentation, all abundantly testify. The figures on its front and sides all hold symbols of the various arts and crafts. The figures are all female, and stand beneath semi-circular arches; a baluster, or impost of Italian design, separating each. The lock, as is often the case, bears traces of an earlier style, being a most beautiful piece of purely

Flamboyant art. Beneath the lock is a smaller panel than the rest, carved with a figure subject."

An idea will be furnished as to the extensive scope of our author's work from the rich scale of his illustrations; for instance, Mr. Roe's interesting treatise upon the familiar "linen and parchment panels," besides containing an exhaustive enquiry into variations in different countries, is illustrated with seventeen representations of different phases of this famed pattern. A similarly satisfying description is given upon "plain coffer," illustrated on a no less liberal scale. The handsome volume is appropriately finished off with "Historical Notes," which are valuable, learned, instructive, and thoroughly interesting reading.

The writer pleads that he has merely hinted at some of the treasures of enlightenment in their chronological classification, and that the diversified and scholarly contents of the complete work must be regarded as a triumphant achievement, upon which the author is to be warmly congratulated.

The book is indeed a precious volume, such as only could be produced by one "whose heart was in it"; lightly undertaken, under the impelling spirit of investigation, such as inspires "the born antiquary," the labour is exhaustive, and nothing but true enthusiasm—both as a collector, an archæologist, a student, and an artist—urged by the insatiable desire to find further examples of his absorbing hobby for his delineation—could have carried the attempt to a satisfactory termination.

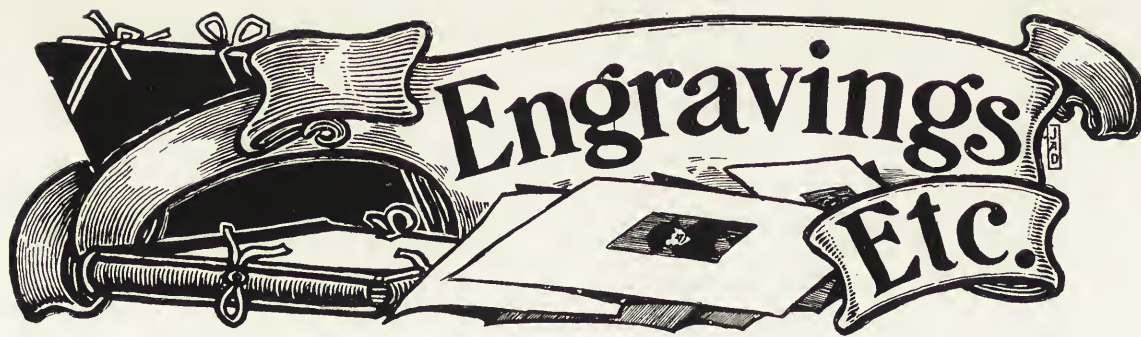
Mr. Fred Roe has himself combined in one indefatigable personage all the elements of success as student, artist, collector, historian, traveller, expert, and experienced critic—learned to detect "fakes" and "spuriousities"—inspired by the keenest ardour to "see all and acquire much," he has certainly written the ideal book for connoisseurs and collectors, for he happily combines the quintessence of those versatile qualifications necessary and indispensable, and is addressing his own particular order, no less than the "beginner," who—under Mr. Fred Roe's intelligent guidance—will realise resources in the subject more extensive than the mere "amateur *dilettante*" could by any possibility suspect.





George Combe Roshank

Day Masquerade in Ranelagh Gardens
(a correct view of the place.)



Engravings Etc.

THE EARLY GENIUS OF GEORGE CRUIKSHANK BY JOSEPH GREGO PART I

WRITING in *Blackwood* early in Cruikshank's career (1823), Lockhart took occasion to inform the artist: "Perhaps he is not aware of the fact himself—but a fact it undoubtedly is—that he possesses genius—genius in its truest sense—strong, original, English genius. Look round the world of art and ask, How many are there of whom anything like this can be said?"

Dr. R. Shelton Mackenzie has further indited an appreciative "Essay" upon Cruikshank's genius. Walter Thornbury, in his *British Artists from Hogarth to Turner*, in a special chapter devoted to the subject of the present "notes," hailed our artist "King of the Caricaturists." Such he manifestly remained in the minds of his contemporaries. Thomas Wright, F.S.A., has fitly rounded off his *History of Caricature and Grotesque in Literature and Art* (1865) by a graceful and sincere tribute to the ability and character of his friend G. Cruikshank. Everyone knows Thackeray's famous "Essay on the Genius of George Cruikshank" (*Westminster Review*, 1840), and it must be universally admitted that the eminent novelist was an expert critic upon the subject of his enthusiastic appreciation; for he, like G. A. Sala and Walter Thornbury, had been technically trained and educated for the arts at the commencement of his career, and was a practical authority. Two of these writers were gifted humorous designers themselves. Sala's genial "Life Memory" of his old friend, in *The Gentleman's Magazine*, must also rank high in this experienced testimony. Both Thackeray and Sala had enjoyed the advantage of some early training in the art of etching direct from their old friend "the great George," and both were practical exponents of the art of etching their own designs and illustrations. W. M. Rossetti asserted, on behalf of the art world, that it was well recognised by expert judges that Cruikshank's powers were elevated far above the average, that the artist's genius was of the exceptional

class, "far removed from being one of those of whom each half century repeats the type."

F. T. Palgrave, in his consideration of "The Cruikshank Gallery," vindicated the artist's title to be considered a genius, prophesying that Time, which has done justice to the true estimation and fame of the painter of *The Rake's Progress*, had in store a like future reparation in favour of Cruikshank. Of all expert testimony, the praise of Ruskin was the most reliably founded, for whatever diversities of opinion artists and critics may hold and express concerning Cruikshank's higher artistic qualifications, there is, concerning his proficiency as a first-class etcher, the sure evidence of the beautiful and unique proof-etchings belonging to "The Royal Westminster Aquarium Society" to prove that in this branch his genius is established for all time beyond all doubts, or, in fact, there is no praise too high to qualify his proficiency and the perfection of his gifts as the greatest master of etching of his age. In this accomplishment he has never been surpassed. This conviction is thoroughly established, as the great art-critic, Ruskin (himself proficient in the same art), zealously inculcated all his life-time, pointing out to the earnest attention of art students that Cruikshank's etchings are an education in themselves, and the finest things of the kind after Rembrandt. "Nothing in modern line approaches them in pure, unaffected rightness of method, utterly disdaining all accident, scrawl, or tricks of biting."

In the mastery of this accomplishment, acquired in early youth, our youthful prodigy was the pupil of his father; his boyish surroundings were thoroughly congenial for the acquisition of precocious mastery of the art, for his very nursery was an artist's studio, his first playthings, the implements of the etching craft.

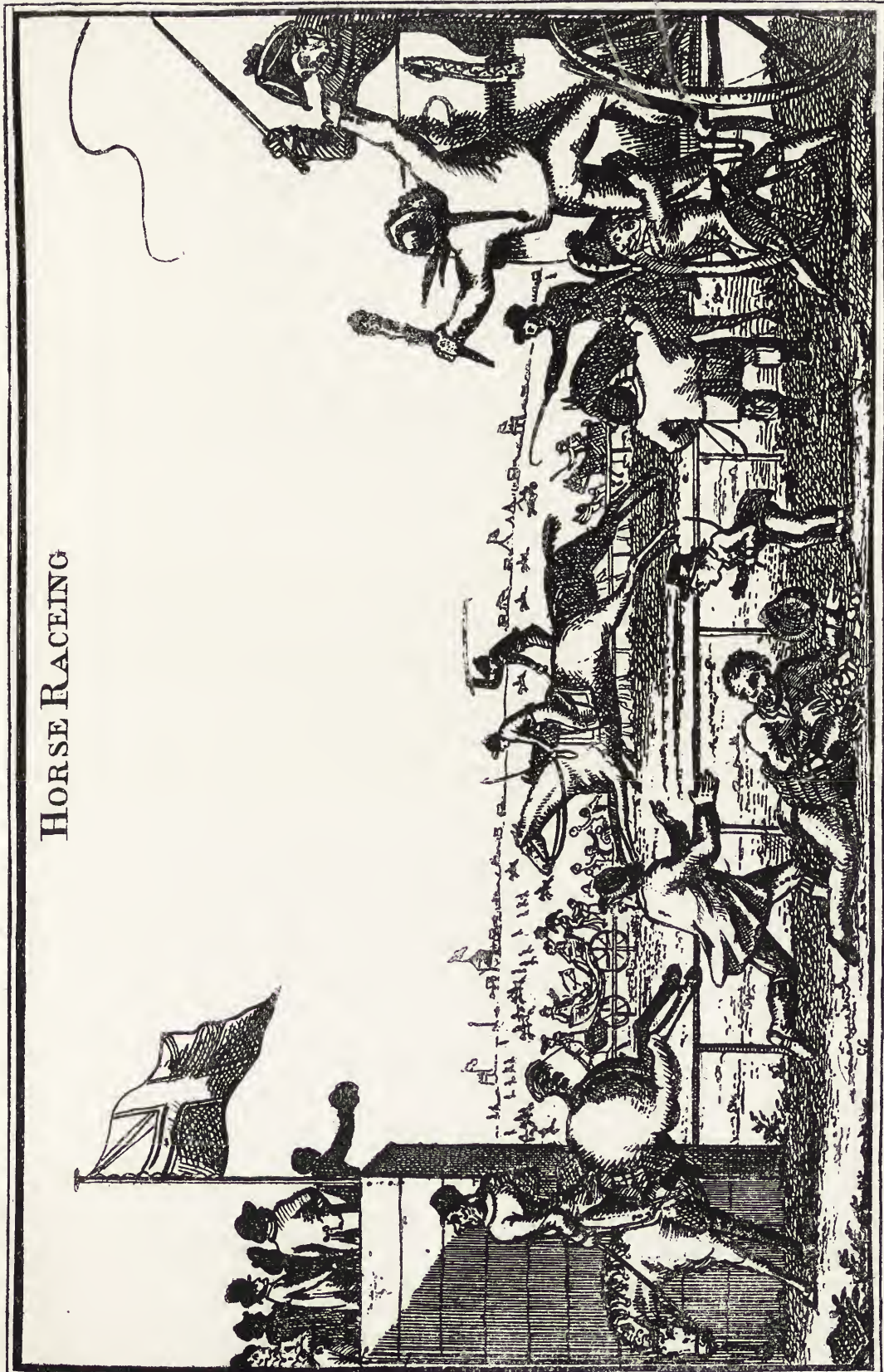
George Cruikshank, the typical scion of an artistic family, was born September 27th, 1792, of Scotch parents. His mother was a Macnaughten, whose father had some influence in the shipping world; Isaac Cruikshank, George's sire, was the son of a Scotch gentleman, an adherent of the Pretender, and impoverished in consequence, in fact, as our artist

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was fond of relating,—the fortunes of the family, like the Stuart “cause,” had never recovered “the Rebellion of 1745.” The grandfather, thrown penniless on his resources, after the disasters of 1745, had perforce to rely on his own artistic qualifications as a means of subsistence. His son Isaac, born in Edinburgh, was early left an orphan and destitute; being a youth of artistic promise, he adopted the arts professionally. He had married a high-spirited lady, and they, with their two sons and a daughter, came to London, where there was more outlook and professional scope. George has described his parent as “a clever designer, etcher, engraver, and a first-rate water-colour draughtsman.” Isaac was all this, and, from his son’s testimony, a man of superior parts and observation; he had a large circle of professional acquaintances, exhibited regularly at the Royal Academy, and merrily attacked life as a professional caricaturist. He daintily executed miniature portraits, and his water-colour drawings were rather in advance of the talent of his time. His eldest son, Isaac Robert, generally recognised as I. R. C., or as Robert Cruikshank, also excelled in these branches; George has explained to the writer that both his father and brother had enjoyed educational advantages beyond his own, and had qualified themselves as accomplished portrait painters—in miniature. Robert, four years, George’s senior, early obtained a midshipman’s berth on board an East Indiaman, through the maternal interest, so disappeared, for a brief season, from the pursuit of an artistic career, until he could not resist resuming the practice of the arts; while young George was energetically fighting his upward way. It was an industrious family, making every exertion to earn a respectable livelihood. The whole group were united by their devotion to the arts. Isaac devised graphic satires, illustrated the poets, worked for the booksellers, print-publishers, or wherever guineas were earnable. Father Isaac turned out reams of caricatures for a living against the national enemies, ridiculed the French Revolutionists; then fought manfully, graver in hand, on the “right side,” glorifying “good King George,” and his “Heaven-sent Minister, Billy Pitt,” against the dreadful Whig party,—the Heir-Apparent, Fox, Sheridan, Burke, and the wicked republicans, as the Tories affected to regard their political opponents. “The Corsican-upstart,” the loyal volunteers, the threatened Gallic invasion, the prolonged wars at sea and on the Continent, were the topics readiest to hand. Most of these caricatures were published by the enterprising Mr. Fores, of Piccadilly; the father received the commissions, prepared, and etched the copper-plates, which, when printed, were taken

in hand by the artist’s family, and “coloured to pattern.” Young George himself carried on the same campaign with unusual spirit and humour. As he has himself related, George’s infantine toys were balls of etching-ground, “dabbers,” and copper-plates, tracing points, etching needles, pencils, and paints. In early years, before most youths have reached schooldays, he had learned to “forward” plates for his father, whose health was uncertain, and who encouraged and made every possible use of this juvenile readiness to be helpful. At ten years of age George drew with great promise, and had already acquired a practical knowledge of etching, sufficient to make his services useful to his family. At about twelve years of age he was able to begin real life by taking his designs to the booksellers, and securing commissions to carry out these juvenile conceptions as engravings fit for the honours of publication. “The original Cruikshank Gallery” contains many of these rare evidences of precocious talent, and we have reproduced a selection from the far-famed “Royal Westminster Aquarium Collection” of these scarce and interesting curiosities, probably unique: for example, little George, a mere pigmy (he was always a tiny little chap, though later on a fierce full colonel), has shown himself offering one of his first engraved plates to the booksellers, who paid him the first half-sovereign thus early earned. These plates Cruikshank described as “halfpenny sheets,” executed 1804. There are several examples in the “Exeter Hall Collection,” transferred to the Aquarium. The subjects were such as young England loved when the heroic Nelson was the national idol of the land he gallantly defended at sea; and they remind us that George’s brother, Bob, was at that time a sailor. These “halfpenny prints” were in four compartments, for instance:—*A Man-of-War, A Frigate, A Brig, A Boat in Distress*, published by Langham, 3, Red Lion Street, Holborn. A similar series was published by W. Belch, Newington Butts, the four subjects: *Hoys, Sailing Boats, Liverpool Pier, Ferry Boat*. The two last we have reproduced in facsimile as rare curiosities. Both the artist and the busy port of Liverpool were quite youthful in 1804, but this primitive picture of the most crowded hurry-scurrying port in England is certainly quaint and curious, if not literally truthful, according to facts at the time of publication. These designs have been treasured by the artist, and bear their history written by his hand; otherwise their authorship might have been ignored. With a pair of more ambitious subjects, two early etchings, which George Cruikshank ascribed in his “Exhibition Catalogue” to 1805, the style is still somewhat crude, but the execution is bold; indeed

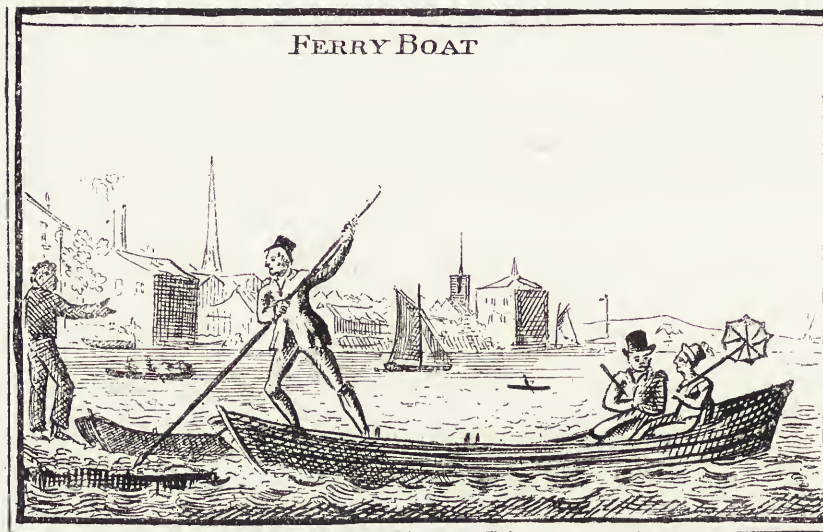
HORSE RACING



Printed & Sold by J.M. Lamham & Red Lion Street Holborn.

Drawn & Colored by George Cruikshank when about 12 or 13 years of age

The Connoisseur



for a lad of twelve or thirteen, excessively vigorous. The subjects are *Donkey Racing* and *Horse Racing*. It is felt, in regard to the latter, that this subject shows considerable promise of future capabilities; indeed in many respects there are the recognisable true Cruikshankian suggestions of a mastery of character, and expressive action most difficult to portray without exaggeration. Here they are in evidence in unmistakable fashion; and, with the knowledge conveyed by the artist's autographic note, it is easy to recognise the Cruikshank touches and his prevailing sense of humorous expression.

In a more characteristic composition also reproduced, the emporium of "Langley and Belch, Booksellers and Publishers," is veraciously delineated

by the hand of the very young gentleman who has executed the version of himself, in the act of carrying the plates of the "halfpenny sheets" already described to the original publishers. The original impression of this *rarissime*, "Children's Lottery Ticket," is replaced by another curiosity with its sixteen complete subjects, for the neat little etching executed by the little lad of twelve or thirteen in 1804, was reproduced in 1873 by the veteran artist of eighty-one, and re-published by George Bell, York Street, Covent Garden, with the story added:—"An exact copy of one of the first etchings that I was ever employed to do and paid for. The boy in the left-hand corner is myself taking the plate to the booksellers."

(To be continued.)





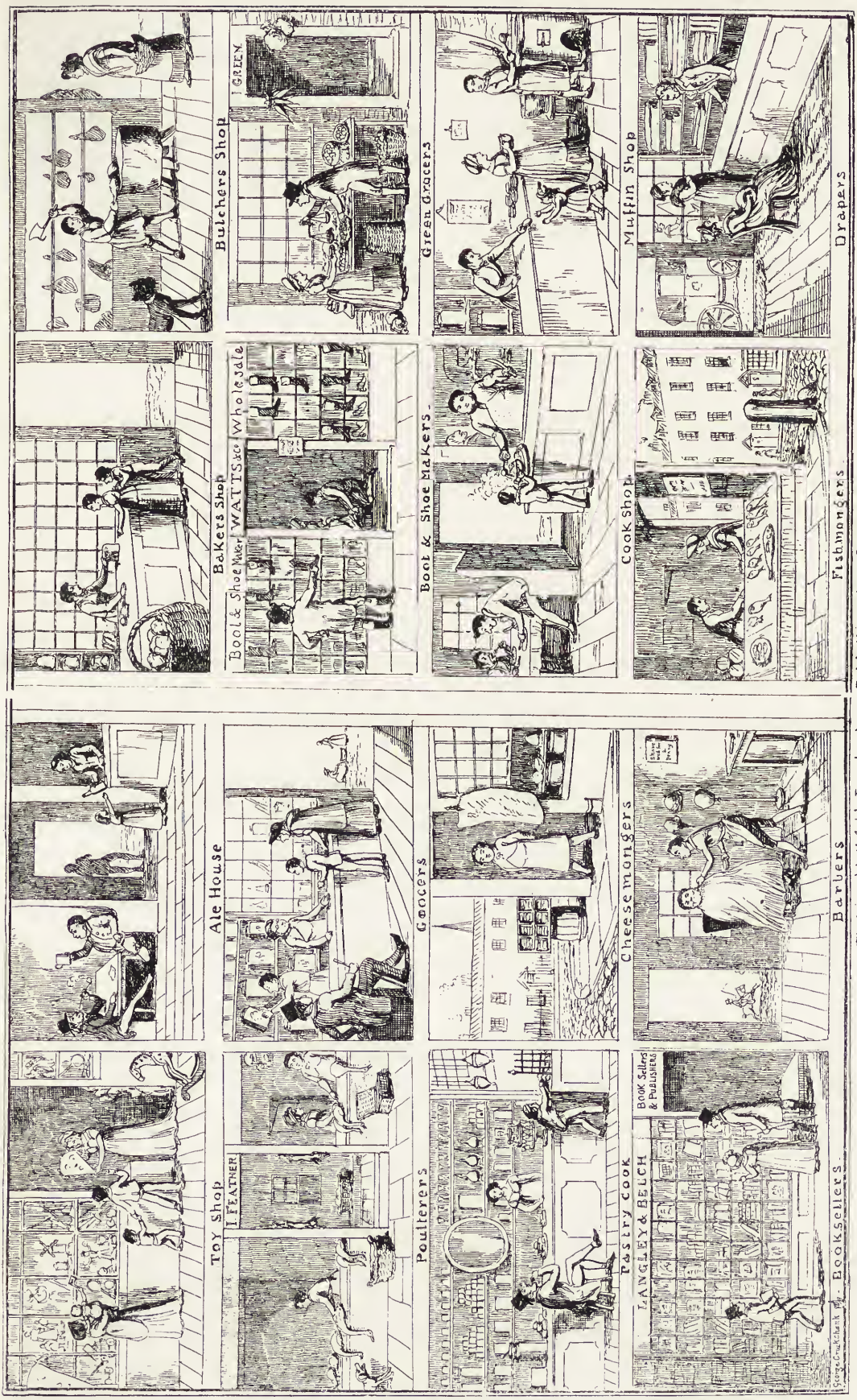
George Cruikshank

*Randolph and Hilda - dancing in the
Rotunda at Ranelagh Gardens
(a correct view of the place)*



An exact copy of what is termed a

Children's Lottery Picture, or print.



The Original published by Langley & Beuch, High Street, Borough. — 1804.

The Original of this plate was Designed & Etched by me ~~and~~ G. C. about the year 1804 when 12 or 13 years of age and one of the first Etchings that I was ever ~~at~~ employed to do & paid for. — The boy in the left hand corner is myself

NB This Copy made by me Geo. Cruikshank in my Eighty 1st year & Pub^d by G. Bell, York St. Covent garden. in 1873 -



Old China

CHELSEA CHINA BY PHILIP NELSON

It appears probable that the manufacture of china at the works at Chelsea began early in the year 1745, of which year we find pieces marked with an incuse triangle, Chelsea (in cursive characters), and the date 1745. The earliest examples were made from clay brought from China as ballast by ships laden with tea, and underneath these are to be found three rough marks caused by the removal of the glaze by the points on which the articles stood in the furnace.

The early work of this factory, quite Oriental in style, is usually decorated with Chinese designs, and is marked beneath with an anchor within an oval in relief. To the same period, 1746-1750, must be assigned the cups and saucers in the South Kensington and British Museums, bearing rude representations of Æsop's fables, the cups measuring $3\frac{1}{2}$ inches and the saucers $5\frac{1}{2}$ inches in diameter respectively.

The saucer to the left of No. i. is $4\frac{1}{4}$ inches in diameter, and would from its smaller size probably belong to the latter part of this period, as in this respect it is more closely allied to the pieces to be described subsequently in No. ii. To a date very shortly after this must be assigned the saucer illustrated to the right on fig. i., decorated with May blossom in red relieved with gold.

About the year 1760 would be manufactured the articles shown in No. ii., consisting of two octagonal cups and saucers and a hexagonal teapot, marked with

the anchor in red and decorated with subjects from Æsop's fables. The cups, which are $2\frac{7}{8}$ inches in diameter, represent the fable of the Leopard and the Fox and that of the Lion and the Mouse. The saucers are $4\frac{1}{4}$ inches in diameter, and illustrate the fables of the Fox and the Cock, and the Wolf and the Fox. The teapot is painted with the fable of the Wolf and the Goat, whilst the lid is adorned with a small landscape. The manner in which we find small sprigs of flowers scattered about is very characteristic of Chelsea china. The edges of these pieces are painted with a narrow band of chocolate-red, as are also those of the two following.

The date of the two pieces in the middle of No. i. is probably 1765. The article above is a cup with ten spirally fluted sides, and is painted with two scenes from the fable of the Horse and the Ass; the front one representing the unladen horse jeering at the heavily-weighted donkey, whilst the reverse picture shows us the horse wearily trudging up hill to a windmill, bearing not only his rider but, in addition, the discarded pack of the ass, and being urged on to increased efforts by the whip of his master. "Sic transit gloria mundi." Beneath the cup just described is a cream jug of octagonal shape, decorated after the style of contemporary Dresden pieces, with a rustic inn and figures in the foreground, the whole being painted in puce. It is marked with the anchor in red.

In the middle of No. iii. is shown a sucrier and cover, 5 inches high, beautifully decorated with floral



No. I

Chelsea China



No. II

designs in the natural colours, whilst the rim of both parts is heavily gilt. The execution of this piece is in the best possible style, and belongs to the later period of manufacture. It is marked beneath with an anchor in gold. The last items are two small china groups, that on the left of the illustration representing a cow, that on the right a pair of canaries. They measure 5 and 6½ inches in height respectively.

The following features, common to all Chelsea china, will be of interest to collectors of ceramics, since all pieces of china bearing the anchor mark are not of necessity genuine Chelsea ware, in fact rather the reverse. The china made at the Chelsea works is remarkable for its great weight, which is a characteristic of this ware, the paste is soft, the glaze thick and creamy, while in sparsely decorated pieces the fine white ground shows off to great advantage. The under surface, particularly of the smaller pieces, is often ground off quite smooth, while just above the edge may be seen small tears and black specks in the glaze. Where flaws have occurred in the making we frequently find a spray or an insect cleverly painted in, to hide the defect.

In regard to the sequence of marks occurring on Chelsea china I think we may take it that they appeared in the following order:—

First, the impressed triangle, with or without Chelsea, and the



No. III

date 1745. This is followed by the anchor, with in an oval in relief, and may be found either plain or coloured brown; this would be in use probably up to 1750.

The last mark is an anchor, variously shaped and coloured, viz., red, puce, blue, or gold.

The quality of the work is not to be judged according to the variety of the coloured anchor, since very good specimens are to be found bearing the red anchor, while on the other hand we observe some pieces with the anchor in gold, whose sole claim to pre-eminence would rest upon its presence. It would seem that the decorator, in placing the mark on the china, used the pencil last in his hand at the conclusion of the work. I have only seen the blue anchor on specimens imitative of oriental blue china relieved with gold, an example of which may be seen in the collection of porcelain in the British Museum.



In 1770 the Chelsea works were sold to Duesbury, and with this date the manufacture of Chelsea china, as opposed to Chelsea-Derby, comes to a close.

TWO PICTURES BY REMBRANDT
BY A. J. RUSCONI

THOSE who have visited the Doria Gallery in Rome and examined with interest the beautiful works collected with so much love and profusion in this magnificent palace, will remember a certain *Bust*



BUST OF A SHEPHERD BY REMBRANDT
(DORIA GALLERY, ROME)

of a Shepherd, a three-quarter profile, which the catalogue attributed to an unknown author, but which revealed the hand of a powerful master, full as it was of strong, almost rude, character, under a veil of infinite melancholy.

Now, recently, on the occasion of re-arranging this splendid collection, a signature and a date have been discovered in the dense shadow which time had mercilessly accumulated on this magnificent work:

Rembrandt, f. 1649. The discovery could not have been more agreeable. The surprise was more than pleasant to me, who had spent long hours examining the work which fascinated me, and had often spontaneously suggested to me the name of the solemn Fleming. And really Rembrandt's pictorial work is so rare in Italy, where there are but seven or eight

authentic pictures from his brush—and these by no means of the best—that it appeared impossible to me that such a work by the master should have remained ignored for so long a time.

And it is one of his most characteristic works. All the ardent, vivacious, melancholy soul of Rembrandt can be found under the simple appearance of a shepherd's portrait. That grand melancholy, which is the result of resignation after the struggle, of disillusionment and bitterness, not that of humility and of sacrifice, speaks out of this picture with infinitely suggestive power. Truly there is hot and violent blood under this living flesh; there is a body, tired but not prostrate, and alive under the goat-skin. And the light, as in all the master's portraits, put on in broad and strong spots under deep shadows, contrasts in a powerful and original way with the tone of the colouring. It is the customary method of presenting the models under a high and con-

centrated light, so that the shadows show stronger and the lights more compact, thus giving the objects a truer and more possible aspect.

The picture bears the date of 1649, and acquires therefore an extraordinary value. About half-way between the multitude of the master's works, which are nearly all dated, none has been known up to now with the date 1649, so that this head reveals a hitherto unknown page of his life. To this year

Two Pictures by Rembrandt

some critics have ascribed a portrait of an old woman in M. J. Porge's collection in Paris, but if this dating was uncertain and mere guesswork, we find now, on comparing this work with the Roman picture, that years must have elapsed between the painting of the two. Not only is the hand different, but the spirit is, so to say, opposed.

To this most interesting picture I must add another almost unknown work, preserved in the Ferrari collection at Bergamo. It is a characteristic portrait of an old woman, of small dimensions, but of the traditional broad and frank technique. It is a small portrait, simple and unpretentious, a family portrait, but as living as any of his more vigorous canvases. This also belongs to the master's later period, the signature showing the date of 1653. Both pictures belong therefore to the artist's declining years, and both reveal that even in the days of his old age Rembrandt was capable of powerful and vigorous conceptions. And never has the artist's personality revealed itself as in this portrait.

After Saskia's death, which occurred in 1642, the painter in his solitary grief retired for a time from the world, and found his sole consolation and renewed interest in his work in an assiduous study of nature. His new works proved him to be still full of vitality, and demonstrated that age and grief could not affect his bold imagination.

It was then that, "quiet and happy again, the painter resumed his work with youthful ardour in that house, full of memories, which he had secured without having the means of paying for it, and where he collected—falling deeper and deeper into debt—everything that could please his eyes and be of use to his studies: curios of every description, pictures, engravings, and drawings by the masters of all periods and schools. But he soon had to abandon all these marvels, and to live from hand to mouth,

persecuted by his creditors and declared bankrupt."* To this happy period belongs the new picture at the Doria Gallery and the one in the Ferrari collection.

Thus there is a whole life of work between the



PORTRAIT OF AN OLD WOMAN BY REMBRANDT
(FERRARI COLLECTION, BERGAMO)

timidity of his ardent but sedate youth and the flashes of a power which seems to have grown with age. And in this incessant and energetic work is the fire of an imagination that is burning, warming, and illuminating.

* Michel, *Rembrandt*, page 513.

FRAUDS IN JEWELLERY AND
PRECIOUS STONES THAT
CONNOISSEURS SHOULD KNOW
BY WM. NORMAN BROWN

IN view of the numerous specimens of "duffing" jewellery and false precious stones that are foisted upon buyers of every description, I think it well to give a few warning hints respecting these frauds, and the *modus operandi* of those engaged in this nefarious branch of trading, which are to be met with in much of the *bijouterie* sold in the London market, and as to be forewarned is often to be forearmed, doubtless the following will be of service to connoisseurs and others.

It is a notorious fact that for some years past suburban and country pawnbrokers and others have been "worked," as the defrauders term it, with studs, set with real stones of a poor quality, in which the setting was silver, and the bar only gold, the whole being coloured up to a high standard. This trick was pre-eminently successful, the bar being the only part tested, and several sets were in consequence placed in the market, and are still to be occasionally met with. Dealers and others will do well to make a note of this.

The art of artificial jewel making—with which the immediately succeeding lines will deal—has assumed the proportions of a great industry all over the continent, Oberstein, in Germany, being one of the most important centres of the trade. Here large stores of chalcedony, or flint, are collected; and here, by means of a metallic oxide, particularly iron, they are given a fine colour, and then, after high polishing, they take their places as more or less genuine jewels. Chalcedony undoubtedly owes its existence in a large measure to water, as this, at a high pressure and temperature, will dissolve its main constituent, silicic acid, depositing it again in its normal condition. The colours, however, are produced by heat and metallic oxides; the more impregnable flints, as a rule, turn white by being heated, and it may not be generally known that the exceedingly admired snow-white lines in the onyx are produced in this way. The artificial jewel maker goes, however, still farther than this, and he can by means of his well developed art, introduce any colour at will into the flints, and consequently produce any desired "precious" stone, the pigment being so prepared that it can be precipitated at will by means of heat or chemical agency. It will be doubtless news to many of my readers to learn that their much admired pins or rings, with the artistically disposed black and white stripes, are

invariably artificial, the yellowish brown, citron, orange, and lemon tints being produced by hydrochloric acid, imitation emeralds by nitrate of silver, sapphires by Prussian blue, which so far accounts for the manufacture of "artificial" gems—the base of which is flint.

It is when the artificial stones reach the hands of a certain class of manufacturing jewellers in London, Paris, Berlin, and Amsterdam, that the greatest mischief is wrought, and I am very much afraid that the first named city occupies the first position in this species of rascality. A favourite device is to set a pin—usually horseshoe or oval—with alternate diamonds and coloured stones, the diamonds being genuine, and the others artificial. The goods are then either sold or offered in pledge, and the white stones being good, it is often taken for granted that the others are so too, and thus the purchaser or pawnbroker is fleeced. Some few years back some pawnbrokers were swindled with pins, and the writer knows of three establishments in the West End of London where these pins were sold or pledged in half-dozen lots, not one of which was made of the metal it was represented to be. I may mention, as a somewhat re-assuring fact to purchasers and pawnbrokers, that one of the principal operators in these nefarious tricks—an old German—has recently gone over to the majority, but many of his goods must be still in existence.

Reverting to stones, I may state that it is a far from uncommon occurrence for diamonds to be split, and the upper half remounted on a paste, crystal, or commoner stone foundation, though owing to the perfection to which the manufacture of imitations has reached, and to the difficulty in obtaining a thoroughly colourless cement, this is not now so frequently done as it used to be some years ago. Besides which, when the practice is pursued, the vendor is bound to make known the fact, this class of stone being known as "doublets," and the tickets will be found so marked, usually very small, in some of the slap-bang, "marvellous bargain," cheap jewellery shops. More often now, especially in clusters, a good and a bad stone will be alternated, or, if the centre stone is a small one, it will be a dummy or a duffer, and the surrounding circle will consist wholly of good stones. It is almost impossible, except after a careful examination, to tell many of the highly priced imitations, especially in diamonds, from the genuine article. Never purchase diamonds at night-time, or by an artificial light.

The greatest amount of deception, however, takes place with goods composed entirely of metal. Chains, supposed to be wholly manufactured of

Frauds in Jewellery and Precious Stones

15 or 18 carat gold, frequently have links here and there made of 9 carat metal only, which, when coloured up, are not distinguishable from the genuine portions, and being connected it is impossible to appreciate their value by weight. Of course, as they wear, the fraud is discovered, but as the dealers in these goods have seldom any settled place of business, or the articles are purchased in auction sale-rooms, it is next to impossible to obtain any redress. Another device of the unscrupulous, which was also largely practised by the before-mentioned German and the members of a gang who "worked" the Midlands, was to make a ring with a good gold case, generally 15 carat, and then to load the interior with a composition—gilding-metal, pewter, and even lead. In this instance the ease of course stands the ordinary tests by acids, and being usually set with a stone, generally passes muster, as it cannot well be weighed. It is only by filing or snipping and the after application of nitric acid that the fraud can be discovered, and these operations of course being damaging to the article, are not indulged in by pawnbrokers. There are many of these chains and rings in circulation.

Some time back a gang of unscrupulous persons travelled through the country, who possessed the secret of making a composition which came to be known as "mystery" gold, and a large quantity of which was sold all over the country as 15 carat metal, some of the gold refiners of the metropolis actually buying lumps of it at £2 per ounce! This metal will withstand the usual acid test, but if salt is dropped into the nitric acid, allowed to remain, and the metal rubbed, the baseness will be detected, the metal turning black. The members of this gang usually got rid of the metal in the twilight, and though it may be said to have spent itself for the present, it will doubtless re-appear some day. Several pawnbrokers in London, in their museums of "failures," can point to rings and other articles made of this composition. In weight and colour it most nearly approached to 15 carat metal. Much of it was made in Clerkenwell, and some of it in Birmingham, and I believe it consisted mainly of gilding metal with a small proportion of platinum, but I am unacquainted with the details of the manufacture.

About forty years ago there was a gang—in which a member of the prize ring, who found the money, and several working jewellers were the moving spirits, together with a woman to enact the innocent—who made it their business to buy up all the silver vases, basins, teapots, mugs, cream ewers, coffee-pots, and tankards of old design that they could lay their

hands on, paying a fair price in ready money, and taking the goods away with them. Arrived at their common rendezvous, where was a workshop, in the case of large articles which had an outer and an inner case, they filled up the intervening space with pewter, and then sold or pledged—more often the latter—the article for a much greater sum than was given for it; this transaction being generally entrusted to the woman confederate, who would be richly dressed, and who would drive up to the sign of the three golden balls in a cab, and relate some sorrowful tale concerning the necessity of parting with the family heirlooms—not that this would have much effect upon "uncle." In the case of teapots, mugs, and cream ewers, the handles were taken out and loaded up with lead or pewter, and in some instances even the spout, the articles being then disposed of; and there are probably several ancient teapots, etc., in existence, highly prized by their owners, which are fortunately never used, and which if carefully examined would yield one or two of the commoner metals in more or less unexpected abundance. The publication of the description of the woman in this confederation in the *Police Gazette* ultimately cut short the career of the gang. The woman died about ten years ago.

All this only goes to prove that if pawnbrokers—usually reckoned an acute class of men—and refiners can be "taken in," how much more so the general public! Some time ago a London pawnbroker advanced £5 on a ring, worth at its utmost £3 10s., this article containing mixed stones, while another took in a pair of earrings, the major portion of which consisted of gilding metal only!

I shall now proceed to touch upon, among other things, the methods pursued by many watch jobbers, who use dials bearing well-known names, or works similarly marked, and will then pass the watches off as being the entire work of the well-known firm, the best London houses being victimised in this manner. This, I may mention, is seldom done to silver cases, those of gold being, for obvious reasons, chosen for this branch of deceptive jewellery. Of course the fraud can be easily discovered by seeing if the number of the works agrees with those on the dome and case, although the writer has seen an 18 carat gold watch, the case, dome, and works of which all bore a different number, the last-named having thereon the name of one of our best makers, and the only sequence about which was that the gold matched, being 18 carat. This watch was sold in a London sale room for £6.

Another of the dodges affected by the unscrupulous is to make a ring, usually for a man, of inferior metal,

The Connoisseur

say 9 carat, though frequently only the ordinary gilding metal is used, and then to cut from an old shank a good hall mark of 15 or 18 carat, which is carefully welded into its position on the inside of the false shank, when the whole is carefully plated and coloured up to the desired standard. This class of goods is seldom offered in "pawn" now, as "uncle" has a troublesome habit at times of testing such things—at times by rubbing on iron, of course with nitric acid.

I come now to touch upon a practice adopted by repairing jewellers who work in diamonds, and which the more immediately affects the general public who wear diamond ornaments, and occasionally need to have them repaired. In the slang of the trade this is known as the "diamond tree," and it is worked thus: A lady or gentleman has a cluster article, it may be earring, pin, ring, stud, or brooch, or better than any, a tiara or necklace, or bracelet, and a stone having been lost, wants replacing. With a certain class of repairers, the stone which is put in is never so large as the one which has been lost, and this method of substituting a smaller stone—and the difference is indeed very slight—is pursued in the case of every article repaired, until in time, having started originally with half-a-dozen small stones of varying sizes, the stones, or "tree," that are in stock assume a really respectable size, when they are sold, and another half-a-dozen of varied sizes procured, the difference being netted by the jeweller, and the process goes on again. It will of course be understood that the stones are provided by the jewel owner, and changed by the jeweller. This little fraud is difficult of detection by the ordinary individual, who, even if he suspects, cannot really contradict the jeweller, or bring the fraud home to him. The "tree" also grows by the changing of stones in articles sent for repair. When long earrings were worn it was quite a common thing for one portion to be made of base metal, coloured up, and in the case of dress earrings for a needle or two to be inserted inside, and the whole filled up with wax to prevent rattling, when the goods would be generally sold by weight.

Another dodge adopted some few years back, and especially when mourning rings were in vogue, consisted in putting edges of good quality, 15 or 18 carat, on to a band of base or commoner metal, as, owing to the enamel, these rings could not very well be tested anywhere but on the edges. I referred previously to the transferring of old hall marks, and this, some time since, was very much done in respect to silver plate, the old marks, which confer a very distinct value, being transferred to newer goods of similar design, and then sold in auction rooms generally as being veritable old plate of the period named. Some members of this gang were captured at Portsmouth, and others later on in London, which put somewhat of a stop to this branch of business, and it was this same gang who were engaged, in the provinces especially, in working off, on innocent jewellers, "faked up" chains, in which, I am sorry to say, a large amount of roguery is still practised, the bars being particularly sinners in this respect, as are also some of the outer edges of locket. In fact, the tricks of the roguish fraternity of jewellers are many and far reaching, the only remedy being for every purchaser to insist upon having a warranty for all classes of jewellery and watches, having the carat mark set forth in the invoice, and should the goods not prove as represented, to sue for the return of the money, and thus by publicity to put an end to these nefarious practices. Again, if pawnbrokers, jewellers, and dealers generally would only imitate other trades, and form themselves into an organisation for the protection of their interests, they would speedily by their combined action put an end to the many disreputable tricks which I have touched upon, besides others which are always being played upon the pawnbroker and the public. Of the swindles connected with pictures, china, furniture, and books I have not treated, thinking that the above "wrinkles," with which I think connoisseurs should acquaint themselves, and which have all been thoroughly well "worked," are sufficient for the present occasion.





THE OLD ORNAMENTAL SILVER OF
THE WORSHIPFUL COMPANY
OF SKINNERS
BY ARTHUR BUTLER

It is our pleasure to give in this number the first series of a review upon the fine and excellently preserved silver treasures, comprising the ornamental early English plate of the Skinners' Company, for which we are indebted to the Court of Assistants and the unvarying kindness of Mr. Draper, the clerk of the company. The wealth of the several City Companies has brought together ample material of undoubted originality in the shape of old silver of London manufacture, affording wide fields for the connoisseur and lovers of the quaint specimens of our own handicraftsmen, and better schools can hardly be found than these magnificent collections. Who cannot readily recall the blaze of precious metal rising tier above tier behind the Master or Warden's chair on banquet nights, brilliantly lighted by arc lamps?

The one lasting regret in respect to the various companies' silver is that so many of them lost vast treasures in the Great Fire of London, and only records remain of their once beautiful pieces which had escaped the exigencies of Cromwellian times and demands. It is a fact, however, that those companies whose halls escaped that terrible ravage, and who now possess these fine old relics of Elizabethan and Jacobean days, had themselves sold quantities of silver under the pressure of the needs of the period of Commonwealth.

There are several baluster stem cups, tapering in shape, in this collection, similar to those which the writer had the pleasure to review some little while since. These will be recognized as of a similar school to the Blacksmiths' cup, varying but slightly in outline, and all having a close grained or matted groundwork, and some having the difference of a slightly outcurved lip. Hundreds of such cups as

these were lost in 1666. They appear to have been a specially adopted style of cup for a master's presentation to his company on the expiry of his year of office. They are all gilt, with scarcely an exception, and invariably in their original state.

I shall first deal in this notice with the unique cups which the Skinners possess in the "Cokayne" cups and the Peahen cup. These are five wine cups of about a quart capacity, comprising a Chanticleer, bearing the hall-mark 1605 (No. i.), and the maker's mark G in a quaint shaped shield. All these five cock-shaped cups are alike, their feathers, especially those of the hackles and tails being of fine workmanship. The heads remove at the neck. Each bird is very upright in carriage, has long spurs, and stands upon a pedestal in the form of a tortoise. The records set forth, "Five Silver and Gilt Cuppes in the fashion of a Cocke." They were bequeathed in this form to the company under the will of Mr. William Cockayne, dated October 24th, 1598, and it is stated they are in the style of the testator's crest. These unique pieces are 16½ inches in height and 18 inches in circumference. They are used only once in every year, namely on election day, the feast of Corpus Christi, as drinking cups by the master and wardens.

The next piece with which we have to deal is the Peahen Cup, which is of almost the same height. This is in the natural metal. The bird is illustrated in an upright position, standing upon a pedestal of oval shape, upon which are designed various small reptiles, shells and insects, and the Peahen has three small chicks. Around the base is an inscription in relief, with the donor's name, "The gifte of Mary, ye daughter of Richard Robinson, and wife of Thomas Smith and James Peacock. Skinners, 1642; Masters, 1629-30, 1638-9."

The cup stands upon a high oak pedestal, upon which has been mounted a large oval silver badge, having the company's arms. This is one of those



NO. I.—COKAYNE CUPS AND LEOPARD SNUFF BOX

well-known emblems originally worn by their Barge-masters upon all State occasions, such as the historic passages up the river to Westminster and Whitehall.

These quaint old badges were worn upon the left arms of the watermen of London. Those companies who do not now employ watermen have had them mounted in various styles of ornamental plate, some as escutcheons for the wall, others as an adornment upon coffers, chests and similar furniture. A few can still be found, however, upon the uniforms of servants, more especially those of the Swanherds of the Dyers and the Vintners' Companies. The costume of that of the former is a precise reproduction of the original bell-shaped coat of ancient days, the Swanherd bearing a tall crook, and on his left arm a large oval embossed badge, both of gilt silver.

In the same plate as the Cock and Peahen cups is shown the massive snuff-box in the style of a leopard, a varied form of the Skinners' crest. The animal is depicted as "couchant guardant." The piece is of

fine execution, with elliptical spots of several sizes, there being a snuff-box in the back with flush lid, Round the collar is engraved the donor's name. "The gift of Roger Kemp. Master, 1680."

The fine pair of large Monteiths (No. ii.), known as "The Chiverton Monteith Bowls," will be seen to be of a rather different type from the usual monteith. These are about 14 inches in diameter, 7 inches in depth, and in character of slight elliptical form, having ten sections. They are of very graceful outline, with shallow grooved castellation at edge, which has a bold rim, giving a still greater massiveness to the vessel. The bases are also varied from the orthodox pattern, these terminating in a straight down section with reeded rimmed foot. The lions' masks are grotesquely winged. Each monteith bears the crest of the company, and beneath is engraved, "The gift of Sir Richard Chiverton, Knt., and Alderman, a member of this Company, 1686." Master, 1651-2. (Lord Mayor, 1660-61.)



No. II.—MONTEITH BOWLS, BOLLE CUPS, AND A TANKARD



No. III.—FLAGONS, TANKARDS, AND "THE MASTER'S SALT"

The battlement of the monteith bowl was so formed that wine glasses might be suspended in the niches ; stems out, so that they might be brought in without fear of breakage, and the cups of the glasses cooled in the bowl. The rim of the monteith is usually removeable, but those of the Skinners are not, and these are chiefly remarkable for their lack of ornamentation.

The beautiful silver gilt "Bolle Cups," shown in the same plate, are a pair of richly ornate silver gilt loving cups of a strikingly handsome pattern. Here we have the same shaped vessel alluded to in the first part of this article, but with much thicker stems, less balustering, and of charming *repoussé* scroll-work. This is of shallow relief upon the base and first section ; the bulb-shaped knop immediately above is delicately proportioned, above a little collar of bosses, and it is embossed with acanthus foliage. Over this is a brightly burnished neck carrying the bowl of the deep broad cup, round the base of which are acanthus leaves in bold relief and uniformity. The body of the cup is bright, has a reeded collar and lipped reeded rim. It is obvious that as regards loving cups, these are of a favourite and useful type. How much more in thorough keeping with the traditional toast (still used), "Gentlemen, the Master and Wardens drink to you in a loving cup, and bid you all a hearty welcome," can this cup claim to be, as it is one which can be held high and ceremoniously by the drinker, which is not the case with the heavy two-handled cup so much in vogue later. What much greater ease is embodied in its manipulation, while its capacity is almost as ample. It is clear also that the legendary "man with the dagger" might be more easily dealt with than when both arms of the drinker are engaged.

These two cups bear the London hall-marks of 1680. By the kind permission of the clerk I have been enabled to refer to the exhaustive records in the history of the Company, which has been admirably compiled by the late Mr. Wadmore, a senior past-master of the company. In these interesting pages are to be found the following entry :—"May 4th, 1681. At this Court Major Manley signified that the Right Honourable the Earl of Shaftesbury would doe the Company the honor to take his freedome of the Socyety w^{ch} Mo^{on} the Court agreed to and ordered the Master and Wardens . . . to attend his Lordship and to acquaint him with their readiness to receive his Lordship into their society. . . . At this court Mr. Tournay appeared and presented two pieces of plate of the gift of Edward Bolle Esquire deceased w^{ch} were kindly accepted by the Court who also invited him to come upon the assistants which

he embraced and accordingly took his oath and place haveing first agreed with the Court to pay 50*l.* for his admission to the same besides the usuall fees to the officers."

Another entry respecting silver appears a little later :—"June, 1693. At this Co^t Mr. Wheatley appeared and p^sented two silver Tankards of the gift of Mr. Mordant deceased, weight 92 ounces 15 pennyweight w^h the Co^{rt} accepted very kindly of him. And ordered that Mr. Wheatley bee invited to ye Eleccion Dinner and that w^d bee given to his clerke who brought the same."

A further entry runs as follows :—"December 13th, 1695. Ordered that the Master and Wardens look over the plate and see what is old-fashioned and fitting to bee disposed of and that they forthwith make sale of same."

Sir Owen Buckingham, one of the sheriffs, borrowed Skinners' Hall for a period of some months' duration, and an entry appears :—"February 19th, 1695. Sir Owen Buckingham appeared and thanked the court for whitewashing the Hall . . . and prayed that the Piazza . . . and passages and recess might be also done whereupon the whitewashing was agreed to be done forthwith."

Sir Owen appears to have made himself quite at home at Skinners' Hall, and the entry next made almost, runs :—"April 3rd, 1696. At this com^{it}tee the plate was lent to S^r Owen Buckingham (Sheriff), the perticulars were as followeth, viz. : Two silver monteths, two large fflaggons, two large tankards, two silver salvers, a voyder and a knyfe, two silver salts, two guilt bolls of the like size, one other boll, three silver bolls, in all 24 pieces guilt and unguilt."

"April 10th. This committee being summoned to consider what provision was fitt to be made against the thanksgiving day appointed to be made in commemoration of his Maj^{ties} happy deliverance from the late horrid conspiracy against his Maj^{ties} person and government (Sir John Fenwick's Jacobite plot)."

The Chiverton Monteiths and other pieces are also interestingly mentioned in these records :—"July 7th, 1686. It is ordered that the Master and Wardens doe provid for the Company (out of the £100 given by S^r Rich^d Chiverton's will to buy them plate) one payre of Silver Tankards about 30*l.* peice and two silver Monteths and 2 silver fframes for wax candles or others as they shall think most convenient."

Here one has an insight into intrinsic value when these took their place at Skinners' Hall.

Two concurrent entries made a few years after afford some humour :—"August 11th, 1691. Ordered that the Hall bee repaired where raine cometh in."

Old Ornamental Silver

One can suppose the dilapidations were successfully dealt with, as one reads:—"November 3rd, 1691. To appoint a watchman to lye in the Hall."

A remarkable entry appears next, though dated prior to the last-mentioned:—"Mareh 23rd, 1691. Ordered that the Queene's (Mary) demand touching a Loane to her Ma^{tie} of £200,000 (Irish War Subsidy) be communicated to such Members as livve within the liberties of the City and other persons who may be thought proper persons to have notice thereof."

Two more amusing entries appear on the records of the reign of William and Mary:—"October 14th, 1697. Att this comittee Mr. Poole and five more with him being Marshalls to the blue regim^t appeared and desired to marshall the Company and keep them in order on my Lord Maior's day and agreed for six shyllings and eight pence a man and five shyllings to drink provided they please the company with their service each man to have knotts for their hatts . . ."

Upon a debate the question was put "whether there should be a hott Dinner provided by the company on the recepçon of his Majestie. It was ordered that nothing but roast beefe and hot Apple Pyes be provided at the Dog tavern that day."

The liberality accorded to the City Marshalsmen does not appear to have been proportionately displayed in the matter of fare when receiving Royalty. Dutch William had by that time evidently become enamoured of England's "roast beefe and her apple pyes."

The silver gilt *repoussé* tankard forming the centre of this plate will be seen to be one of the massive and deep pieces of the Jacobean period, scroll knobbed, with a low-down handle, terminating in a shield level with the reeded rim. The body and flat lid of the vessel are charmingly decorated with Louis XIV. scrolls, flowers and foliage *repoussé*, while a well-executed acanthus leaf, appliqué, extends round



No. IV.—ROSEWATER DISHES AND LOVING CUPS

the arch of the handle. It bears the hall-mark of 1686, London, is 7 inches high and $6\frac{1}{2}$ inches in diameter.

Illustration No. iv. deals with two large gilt Rosewater dishes and two Loving cups. The beautiful dish on the right is chiefly remarkable for the uncommon and closely corrugated shell edging of the rim, which is of an alternating character, thus obviating any formality. The execution of this part of the piece is especially fine. The diameter is $17\frac{1}{2}$ inches. Both the hollow of the dish and the central well are plain and bright. The wide border is *repoussé* with arabesque scrollwork of foliage and various flowers, comprising roses, pansies and narcissus, of an effective and bold type, but in exquisite taste. The central ring is similarly adorned, but with fruit in place of flowers, and has an almost like shell border to that of the rim. There is a large escutcheon at both the top and bottom of the dish, bearing the arms of the company and of the donor respectively. In the centre is inscribed the following interesting description:—"This piece of plate is presented to the Worshipful Company of Skinners by Thomas Moore, Esq., to commemorate the Coronation of His Majesty George the Fourth on Thursday the 19th of July, 1821, at which ceremony he had the honor of representing that Company as one of the twelve citizens of London who performed the service of assistants to the Chief Butler of England."

Its year mark is 1685; London, maker's mark N, with a coronet over.

The very large Rosewater dish on the left of the plate is quite plain gilt, having a reeded rim. Though nearly 20 inches in diameter, the proportions of the hollow and the middle well render it a very elegant and striking piece. It bears the maker's mark of W. B., and a mullet under, in a quaint shield

This craftsman was a maker of communion cups in the first year of the reign of Charles I. The dish bears the London mark of the year 1625. In the central well is found the inscription:—"The gift of Mr. Francis Cowell, Skynner, deceased the 7th of September, 1625."

The two baluster loving cups are known as the Powell and the Breton Cups. The larger, on the right, is the silver gilt loving cup given by Mr. Breton, a clerk of the company. It is in character with the style referred to at the commencement of this article, namely, of the matted or closely grained groundwork, with bright rim and base of bowl, having upon the body an escutcheon of the arms of the company, and on the reverse those of the donor. The shape of the cup is bell like. Its marks are London, 1650 (Commonwealth), and mark of maker W. M., with a seeded rose under. This craftsman was also a maker of communion flagons, of which there are some at Exeter, dated 1648. Around the rim is inscribed: "Ex dono et in testimonium grati animi Georgij Breton olim clerici inclitæ Societatis Pellipariorum London qui obiit vicesimo nono, February, 1639." Mr. Breton was clerk of the Skinners, 1625-39.

The smaller silver gilt cup, known as the Powell Cup, on the left, is another of the well-known baluster and bell-shaped order. The stem is slightly varied, as is the foot, which is double rimmed. The neat collar of small bosses forms a neck of an hour-glass form of balustration, and an acanthus in slight relief ornaments the lower section. The bowl of this is more tapering than usual.

These two cups have never been regilt, and are in excellent preservation. The Powell Cup is marked (on the rim) with the London hall-mark of 1637.

(To be continued.)

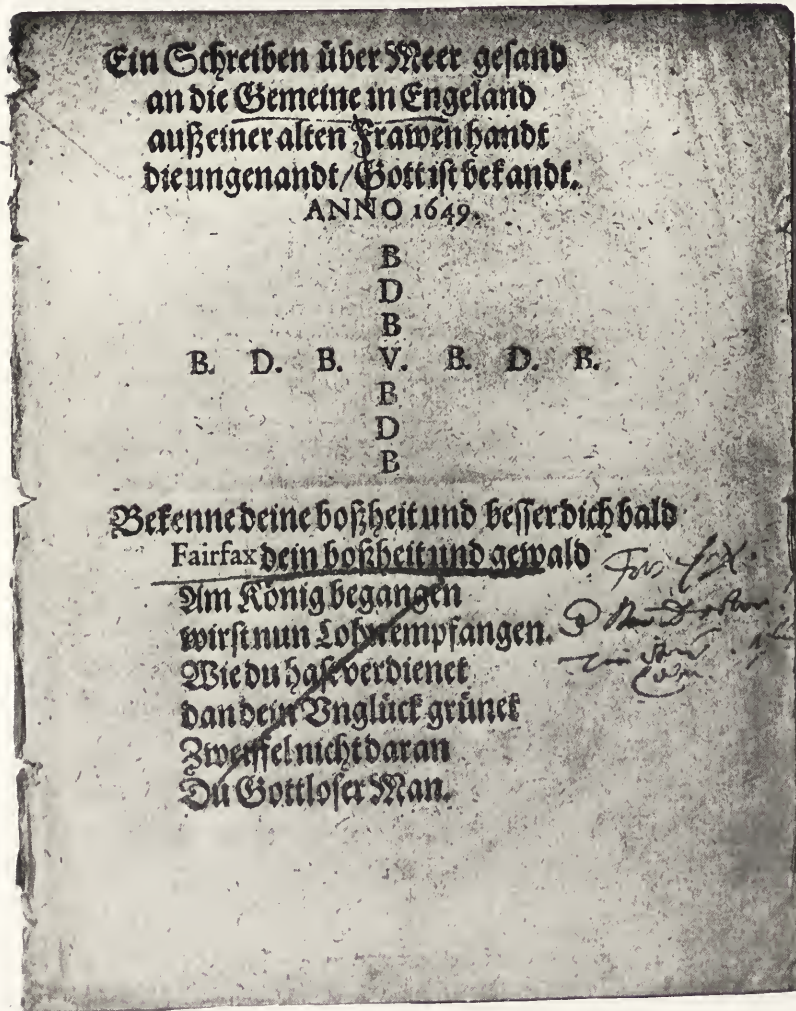


ANTI-ENGLISH GERMANY (1649)
BY G. H. POWELL

THE lover of old books has few keener pleasures than that of turning from some musty record of the past to the newspaper on his breakfast table, damp from the press of the twentieth century, and re-assuring himself of the eternal sameness of human nature.

German authoress. Diatribes on a people are not common, but this "elderly German lady" seems to have felt none of the difficulties assigned by Burke to the indictment of a nation. And who was she? That is a point on which I shall be glad to receive information.

One would scarcely know where to look in the British Museum catalogue* for a leaflet, of which the title page runs as follows:—



“ Ein Schreiben über Meer gesand
an die Gemeine in Engeland
ausz einer alten Frawen handt
die ungenandt Gott ist bekandt.

Anno . 1649.

B
D
B
B · D · B V B · D · B
B
D
B

Bekenne deine boszheit und besser
dich bald

Fairfax dein boszheit und gewald
am könig begangen
wirst nun Lohn empfangen.
wie du hast verdienet
dan dein Unglück grünet
Zweifel nicht daran
Du Gottloser Man.”

Beginning, it will be seen, with a description of the work: “A writing sent oversea to the Commons in England from the hand of *an Old Lady*, who, though unnamed, is known to God (? or ‘recognised by the name of “Gott”’).”

Given the date 1649, there is little need to ask the subject of such a singular missive, for most people are aware that the “Com-

mons of England” had at this moment just brought to an end the struggle which for a century afterwards gave us the reputation of a revolutionary people.

It is this, then, which rouses the German lady’s wrath, and for which she proceeds to belabour them and the parliamentary leaders.

Curiously enough *Fairfax*, Matthew Arnold’s hero,

* The tract, I am informed, is not in the British Museum, and its authorship is un known in Berlin.

Anglophobia, even German Anglophobia, is no new thing, and I have just stumbled on curious evidence of this.

I recently purchased two small German black-letter leaflets, one being, on cursory inspection, the mere translation of an English document concerning the gunpowder plot. The other may, I think, be fairly styled a considerable literary, not to say historical, curiosity, being nothing less than a violently libellous diatribe on the English people, by an anonymous

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is the chief object of her attack—Fairfax who commanded the new model army, but while assenting to the deposition and trial, refused to sit among the judges of his king. “Confess your villany,” she cries. Judgement is at hand. “Your misfortune flourishes, doubt not, godless man.”

But as to the people—oath-breakers, contemners of divine ordinance, blinded by Satan, such a nation as was never read of—she herself had never heard of such tyranny, never seen a people so befooled by the devil, as to murder their king; and the parliament—a parliament of rebels and anarchists!

“Satan rides you with spurs.”

Are there no parsons to teach you right?

“To sever his head from his body, call you *that* honouring your sovereign?”

“O Engeland voll unverständ,
Dein schand wird aller welt bekandt.”

Godless, wicked, lost to all honour, fiends in human form!

Yes, that is the painful truth. She writes it “out-right, without malice, and will hold to it her life long.” Devilish monsters, you are wild beasts, nay, crueller than the beasts.

Then the poetess turns to “the traitor in Scotland” (can Scotland rear such men?). You turned on him who ennobled you, who piously believed you his friend, and trusted your word. Woe to the Scotch Iscariot, who sold his King to the Pharisees, yes, and to the hangman Cromwell, too. Haman’s gallows to him and all his!

Rebel and murderer, there is no love nor goodness in him. Had he never heard of David, and what he did to the murderer of Saul, who told him he had slain the Lord’s anointed?

“A curse on your axe and block. You have stained the kingly robe with blood . . . but beware. *Soon will you see wonders.* What in Germany has long been ablaze now comes to you in England to lay you low with the ground.”

[Is this a reference to the two destructive invasions of Germany by the French under Turenne and the Swedes. One reads: “1648. Terrible condition of Germany. Irreparable losses of men and wealth. Reduction of population. Poverty. Retrogradation in all ranks.”—*Platz. Epit. Hist.*]

“*Dann* wird geschendt dein Parlament.”

Then will be an end of your parliament, and you, Fairfax, too, shall lament in misery. There comes a force will make England too small to hold you. “Yes, mark what I say. From the four winds, comes a storm—rain, thunder, lightning, hail, and

none shall save you.” . . . “Yes, you murderer, liar, rascal, thief, *like it or lump it*” (es mag dir Leidt sein oder Lieb), “I must speak the truth.”

Language here, as elsewhere, fails the gifted authoress. Murderer, liar, villain, devil’s accomplice—on these rather choice terms she rings the changes, before stumbling on another political reflection.

“You would fain have England free—and *like the noble States of Holland.* But, no. That you cannot do. None can allege of them such devilish murders. . . . You have beheaded your king,” etc., etc., and off she goes at score again, concluding with a few verses of consolation to the loyal:

“God is near; He comes to judgement.”

The first part of the stanza, occupying the last page (which, like the first, is in large type), I find difficult to translate. It runs as follows:—

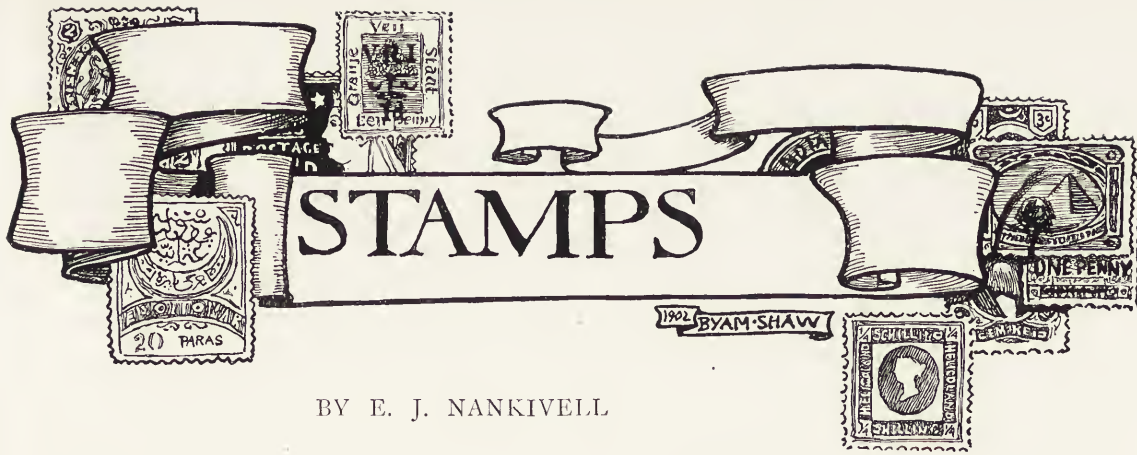
“Hier mit *vide*,
Der sehen wil, sihe
Wie Gott dem Rothen Draehen
Zubinden wird den Rachen
Das böse fromb
Gerad dasskrumb
Das unrecht richtig machen.
Und all die fein
Gehorsam sein
Bewahren und bewachen.”

I should add that the text throughout is rather obscured by emphatic erasures, etc. (with a few equally excited marginal notes), *most* of the stanzas having been crossed out, one would say by some passionate critic or press censor, but that so large a number of passages is underlined.

THE Editor wishes to draw special attention to the Design Competitions announced in this month’s **“The Connoisseur”** CONNOISSEUR. There will be eight sections, with prizes of £10, £5, and £2 for the successful designs in each section. Full particulars and coupons will be found in the advertising pages of this Number.

THE February number of “SALE PRICES” should prove of additional interest to collectors of Coins and Medals, as it contains reproductions of the principal Coins and Medals sold during January. Particulars of a special competition for Auctioneers’ Articled Clerks are also announced.

An entirely new feature is a concise report of the month’s property sales.



BY E. J. NANKIVELL

THE Canadian Postmaster-General has at last decided upon the issue of King's Head postage stamps for the Dominion. A design, bearing an exquisitely finished portrait of King Edward, has been submitted to him for his approval. It is not expected, however, that the new stamps will be put into circulation before June or July next, *i.e.*, until the present supply is exhausted. Meanwhile, rumour is busy with the new design. It is said that it will be a most pleasing contrast to the profile abortion now in use on our own stamps, and that it has met with much approval in high quarters. If that is so, let us hope that our own caricature may be doomed in favour of the new portrait of the King. The engravers are said to be Messrs. Perkins, Bacon & Co., the designers and engravers of our first English penny postage stamp. If the new stamp is to be engraved in line, and printed from steel plates, our English stamps will certainly be put to shame. Canada prints long numbers of postage stamps, and if the Dominion can afford steel engraved stamps, we should surely be able to follow suit. Anyway, the new Canadian will, I am told, by its effective portrait, be almost certain to give new life to the objections to the poverty-stricken, close-cropped head on current English stamps.

King's head issues are also announced for Fiji and Ceylon, but no specimens have yet been received here.



BAHAMAS has broken away from the stereotyped De la Rue Colonial design, or rather kept to its independence of design, for this colony has mostly had its own separate designs. Watermark, Crown C.A.; perf. 14. 1d. carmine; 2½d. ultramarine; 4d. yellow; 6d. brown; 1s. grey, black and carmine; 5s. lilac and blue; £1 green and black.

CANADA has provided a 7 cents value for postage and registration on single rate letters. The design is that of the current series and the colour a sickly greenish-yellow. It is rumoured that the stamp has been withdrawn because of its unsatisfactory colour, but that is very unlikely.

CAPE OF GOOD HOPE.—The new King's head 1d. chronicled last month was the forerunner of what is apparently to be a full series of King's heads. Messrs. Bright & Son now send me the ½d. and Messrs. Stanley Gibbons the 1s. King's heads. Colours as before, watermark anchor, and perf. 14.



COOK ISLANDS.—The current stamps are now watermarked, single lined N.Z. and star.

CYPRUS has started a King's head series with a half piastre stamp. The design, with the substitution of the King's head for that of the late Queen's, remains as before. The half piastre green, with name and value in carmine, is the only value of the new series yet received.



ICELAND has been provided with a new series with a portrait of the King of Denmark, which we illustrate. Values and colours as in the previous series. The engraving is very rough. In conformity with the prevailing fashion, the name of the King is placed under the portrait. Watermark, crown. Perf. 14.



The Connoisseur

LIBERIA has provided a 75 cents stamp by surcharging in red the current 1 dollar, blue, "75c.," and barring out the original value. The corner stamp on each sheet is of a different type to the others. In all less than 5,000 were issued of this provisional. They are printed in sheets of ten. I am indebted to Messrs. Whitfield, King & Co. for the pair from which we illustrate the variety. The corner stamp has a larger and thinner letter "C," and a comma instead of a full stop after the "C."



NEW ZEALAND.—The current stamps of the Waterlow picture series are being printed on paper watermarked, single lined, N.Z. and star. So far I have seen the ½d., 1d., 3d., 4d., 6d. and 1s. values. Colours as before, and perf. 11.

WESTERN AUSTRALIA is adding considerably to the makeshift issues which are to tide over the interval till the one series for all States of the Commonwealth is provided.



Mr. Ewen sends me several of a new set mostly made up of designs adapted from the Victoria series. It will be noted that the name is being changed from "Western" to "West" Australia. The 1d. stamp has been re-drawn in a slightly larger size and the 2d.

has had the word "postage" added to the scroll containing the words of value. All are watermarked V and crown and perf. 12½.

THE most important stamp sale of the month of January was that of the collection of Mr. G. Owen

Wheeler, a member of the Philatelic Society of London. The collection, sold by Messrs.

Stamp Sales Puttick & Simpson, throughout consisted of

mint copies in fine condition and mostly well centred. Amongst the principal lots running into large figures

were Great Britain, 1867-82, watermark cross, 10s. grey, £12 12s., and £1 purple brown, £17 17s.;

Ceylon, 1857-9, imperf. 8d. brown, £13; 2s. blue, a fine copy, but no gum, £22; 1862, no watermark,

1s. violet, very fine, but not well centred, £8 15s.; 1863-7, C.C., perf. 12½, 5d. purple brown, a superb

block of four, £11 10s.; Mauritius, post paid, 1848, 1d. deep orange, two magnificent copies with large

margins, used together on piece of original, earliest impressions, grand colour and lightly cancelled,

£18 18s.; Canada, 1857, imperf. 6d. purple brown, £10 10s.; Grenada, 1881, 2½d. rose lake, a block of

four, £10 5s.; 1883, "Postage" diagonally in small capitals, on half of 1s. orange, a strip of six, £22;

1888, 4d. on 2s. orange, a strip of three, the centre stamp being the variety with upright "d," £8 10s.;

St. Lucia, 1860, 4d. blue, a block of six, £21; a similar block of the 6d. green, £26; 1883-4, 1s.

orange, a block of four, £10 10s.; St. Vincent, 1880, 1s. vermilion, £5 15s.; 5s. rose red, not full gum,

£8 10s.; British Guiana, 1852, 1c. magenta, a superb used pair, £12 12s.; 1856, 4c. magenta, said to be one of the finest copies of this rarity, £18 10s.;

1862, 4c. blue, No. 2, £9 5s.; Victoria, 1868-81, 5s. blue on yellow, £10 5s.

Amongst some very fine Newfoundlands sold by Messrs. Ventom, Bull & Cooper, was a superb 4d.

scarlet vermilion, unused, which fetched £32, and a 1s. scarlet vermilion, unused, with fine margins and

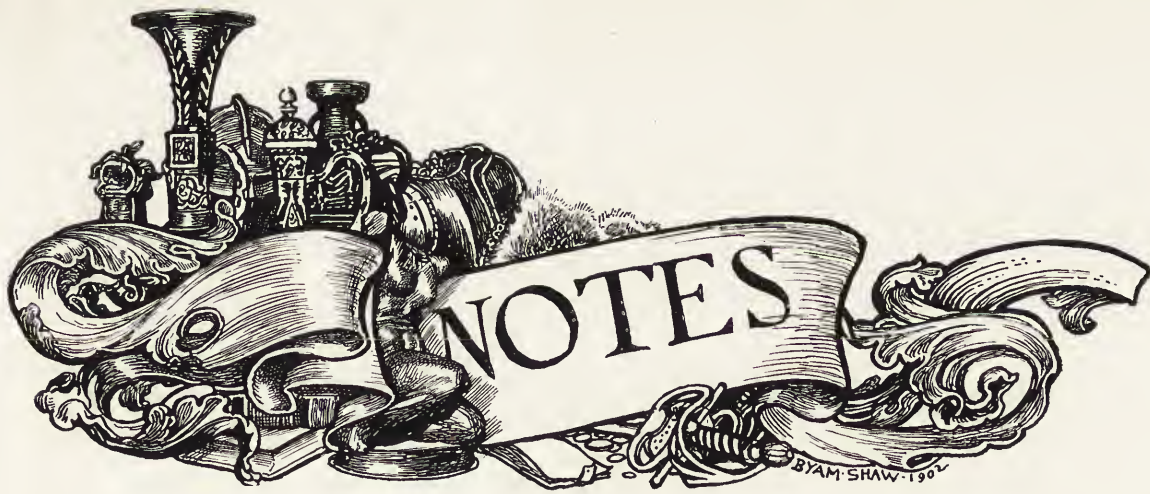
good colour, which ran up to £62.



THE CONNOISSEVR COSTVME SERIES.



Henrietta Maria (dau^r of Henri IV. of France) Queen of England, Wife of Charles. 1st
From the draw^g by L. S. Parris, after the painting by Sir Ant. Vandyke.



“THE CONNOISSEUR” SERIES OF
HISTORICAL COSTUME
ORIGINAL STUDIES BY E. T. PARRIS
Historical Painter to the Queen

(See *First of Series—Introduction, Prefatory Note.*)

HENRIETTA MARIA, Queen of England, wife of Charles I. (m. 1625). The water-colour drawing by E. T. Parris, after the painting by Sir Anthony Vandyke.

With descriptive notes prepared by the artist for his manuscript, *History of Female Costume.*

This princess was the sixth child of Henry the Fourth of France (the typical Frenchman of all time) by his second wife, Marie de Medecis. Their daughter inherited certain of their qualities in a prominently marked degree. Henrietta Maria was born November 29th, 1609. Married at the age of sixteen at Nôtre Dame, Paris, to Charles I. of England, May 11th, 1625. Died at the Castle of Colombe, in France, August 10th, 1669, aged sixty, and was buried in the Abbey of St. Denis.

On her first arrival in England, the new queen gave great offence to the Puritan party because she was a Papist, and allowed publicly her own form of worship. The people were also out of sympathy with the young and spirited queen, and she gave popular offence by the sweeping changes her elegance and love of gaiety wrought in the manners of the court as compared with the homely vulgarity associated with the rule of her predecessor, the queen of James I. From the beginning of the Civil Wars, during the Commonwealth, and until the restoration of the exiled House of Stuart, under her son Charles II., who inherited many of his royal parents' qualities, the queen-mother resided in France upon a pension allowed to her by her nephew Louis XIV. It is related this allowance was not regally lavish; her

daughter Henrietta (afterwards Duchess of Orleans), it is reported, being obliged to remain in bed for want of fuel to make a fire in her apartment. At the Restoration of Charles II., in 1660, the widowed “queen-mother,” as she was known, returned to England, and is supposed to have been privately married to Lord St. Albans. As, however, she continued to interfere, with her former vehemence, in the direction of public affairs, Henrietta Maria was regarded with suspicion and popular disfavour. After a residence of five years she returned to France, where, four years later, she died. The French influence imported with Her Majesty on the accession of the unfortunate Charles I. produced the most noteworthy changes at the court and amongst the nobility, and effected a revolution in national manners, and costume exhibited rapid fresh developments. The elongated stiff stomacher and cumbrous “wheel vardingale” disappeared, to be replaced by the most elegant, picturesque, and tastefully becoming costume ever worn in England; from its being the prevailing mode of the generation painted by the Court painter, Sir Anthony Vandyke, who influenced the taste of that era, the fashionable habit of the time has become generally and familiarly described as the “Vandyke dress.” By way of protest, the puritans and parliamentary party adhered to the plain antique sobriety of raiment.

For the general costume we must refer to the series of engravings published by the artist Wenceslavs Hollar, brought to England by his patron the Earl of Arundel in 1637. In 1648 appeared his fine work, *Ornatus Muliebris Anglicanus*, a series of choice etchings of small full-length figures, devoted to the female costume of England, followed by similar works upon female dress in 1642-44, all executed from life, with minute care and realistic accuracy as to the details.

A CORRESPONDENT writes :—"Some of your readers may care to know the significance of the half-moons and stars 'powdered' so profusely over the rich folds of Berengaria's sea-green gown, as presented to us in the clever, interesting, and very softly beautiful water-colour sketch, by Mr. E. T. Parris, which graced your January issue. The Queen's robe would seem to have been a wedding garment; and the silver 'purfling,' or broidery, is, beyond doubt, an heraldic compliment to the knightly bridegroom, King Richard of the Lion-Heart, whose cognizance consisted in an estoile, or Star of Bethlehem, between the horns of a crescent. The device was doubly commemorative: it adumbrated at once the monarch's triumphs over the Turks, and Christ's victory over Mahomet. Assumed by the courageous King on his accession (that is to say three years before his marriage), it appears upon his first great seal, which was in use from 1189 to 1197; and, after a lapse, the same symbols were borne in turn by the graceless John and our third Henry. Travellers on the London, Brighton and South Coast Railway will be familiar with the bearing in the company's shield, where it occupies the quarter assigned to the arms of Portsmouth."

THROUGH an unfortunate printer's error on page 144 in THE CONNOISSEUR for February, 1903, the date of the Illuminated Spanish Manuscript, a facsimile reproduction of which was given in that number, was given as 1840. It should, of course, read "1480." We offer our apologies to the owner of the manuscript, Mr. Thomas Chatto.

THERE are few more pleasing tasks than those that are associated with the remembrances of days when the home and school formed the Ultima Thule of our thoughts, and when our surroundings were peopled by relatives and friends—alas! but too soon passed away—that formed a home circle so dear to our youth. Such is my present task, having been requested to note down, in the form of a short biography, my recollections of one who was at that time a most important member of that home circle, my grandfather, the author of Smith's *Catalogue Raisonné of the Dutch, Flemish, and French Painters*. I will endeavour to do so to the best of my ability, partly from my own recollections, and mainly from note-books and other materials in my possession.

Smith's "Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters" A Memoir of the Author By his Grandson

John Smith was born in the year 1781, son of John and Anne Smith. He was apprenticed in 1794 for seven years to a Mr. Hurwood, of Conduit Street, as a carver and gilder, and it may be assumed he served his time, as in the first years of the last century he was in business on his own account, as a carver and gilder, in Swallow Street. He then went to Great Marlborough Street, and afterwards to New Bond Street, where the business of Fine Art dealers was carried on in the early years by himself, and afterwards by his sons till 1874, when the business was removed to the present premises.

John Smith married young, and his first wife, and mother of his children, was a Miss Mountjoy, a niece of Lord Mountjoy. It was from this connection that all his sons bore the name of Mountjoy Smith, my father being the second son, Samuel Mountjoy Smith. His second wife was a Mrs. Artaria, widow of a well-known Fine Art dealer. He married for his third wife a Miss Pauncefort, who died young, and again for a fourth wife he took a Miss Newell, who survived him. His last years were spent at his country house at Hanwell, Middlesex; which he called Bydorp House, from a village in Holland, where he once had a house. The house and grounds occupied about six acres, and fruit and flowers of all kinds were in great abundance. This garden was my grandfather's hobby, and he took as much pains in its cultivation as though his living depended upon it. He died at Bydorp House in 1855.

That we have many great catalogues the bookshelves of the possessors of any art library will amply testify, all most useful for reference, whether they relate to the art of painting, pottery, bric-à-brac, or literature, embracing all those numerous small items that go to form the collections decorating many a country or town house; but there are few that can in any way compete for voluminousness or exhaustiveness in detail with the series of books containing the catalogues of the works of the Dutch and Flemish painters, the great artists of the world, comprised in Smith's *Catalogue Raisonné*. Here we have, carefully set out, all the State collections as they were at the time of publication, of this country and Europe, also the pictures forming the private collections of our nobility and gentry, many of which are still in the possession of their descendants, and each picture is described as to the subject, the material on which it is painted, whether on wood or canvas, the approximate size, and in most cases the pedigree of each individual picture, showing in what collections or sales it had been exhibited or sold, when the sale took place, and what it fetched. When we consider that every picture had to be personally inspected, so as

Notes

to ascertain its originality, then measured and duly notified, it must indeed have been a most laborious undertaking, more especially when we consider the period in which this was done. At this time, between 1829 and 1842, the stage coach and diligence formed the only means of communication between this country and the Continent, when a journey to Yorkshire took as long or longer than it now takes to go to Berlin. The difficulties of travel would indeed form an obstacle that would daunt the

most enthusiastic art collector; but that he overcame all these difficulties is obvious, as he could not possibly have acquired the requisite information about the various collections he had to visit without personally going to the houses where they were located, whether in this country or abroad.

During all the years it took to place the various volumes before the public, he was engaged in buying and selling pictures, helping collectors to form such noble collections as the Northbrook Collection, the Rothschilds' early purchases, the Peel Collection, and many others, attending sales, and in fact doing the ordinary work that must fall to a picture dealer in a good way of business.

The plan of the *Catalogue Raisonné* is exceedingly simple: first you have the life of the artist, then follows as complete a list of his works as perhaps it is possible to obtain. The list of subscribers contains the *élite* of the world of fashion of that period, and the dedication was kindly sanctioned by the Prime Minister, Mr. Peel, as he then was, to himself. The letter containing the sanction (which I possess) I here insert:—

“WHITEHALL,

“December 7th, 1828.

“Mr. Peel has great pleasure in acceding to Mr. Smith's proposal to dedicate to Mr. Peel his intended

publication respecting the works of the Flemish painters.”

Among the numerous letters from subscribers there is one which I reproduce as being so very characteristic of the writer, the great Duke of Wellington, who, in spite of what he wrote in this letter, did become a subscriber, and also afterwards added some important pictures to his collection at Apsley House, through the medium of my grandfather.

“WALMER CASTLE,

“April 2nd, 1834.

“The Duke of Wellington presents his compliments to Mr. Smith; he has only this day received his note of the 26th ult.

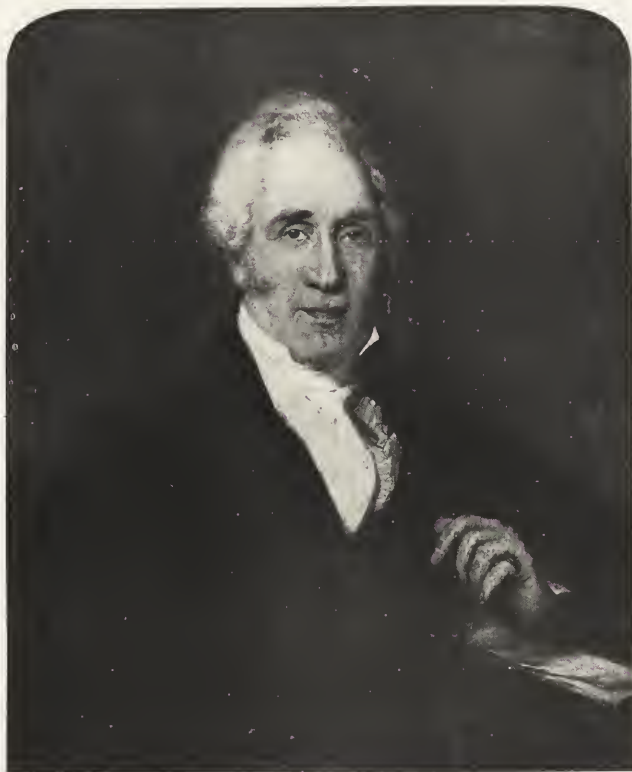
“He has no recollection whatever of his being a subscriber to his work, nor knowledge of the receipt of it at his house.

“He is not at all surprised at his servants being unwilling to receive it under these circumstances, as he has long found it necessary to desire that no work should be received at his house of which he should not have ordered the reception, in order to prevent his house from becoming the *depôt*

for all the trash that is written, drawn, painted, or worked in all parts of the United Kingdom.”

The compilation, selection, and preliminary work generally, before the manuscript was ready for the press, was, from the various note-books I have in my possession, no light work. He formed lists of several artists' works that were never inserted: the artists Breughel, Elsheimer, and, amongst several others, that great painter, Frans Hals, were considered, and his work slightly listed; but, as his pictures were then not estimated at their present high standard, his works were not included.

The first volume of the *Catalogue Raisonné* was published in 1829, and contained the lives and works of the following masters:—G. Dow, Slinglandt,



PORTRAIT OF JOHN SMITH

The Connoisseur

J. V. Mieris, W. V. Mieris, A. Ostade, J. Ostade, P. Wouwermans.

The second volume, published in 1830, contained the life and work of Rubens.

The third volume, published in 1831, contained the lives and works of Vandyke and Teniers.

The fourth volume, published in 1833, contained the lives and works of Jan Steen, Terburg, G. Metz, G. Netscher, E. Vander Neer, A. Vander Werf, P. de Hooge, Gonzalez, Schalken.

The fifth volume, published in 1834, contained the lives and works of N. Berghem, Paul Potter, A. V. Velde, K. du Jardin, Albert Cuyp, J. V. Heyden.

The sixth volume, published in 1835, contained the lives and works of Jacob Ruysdael, M. Hobbema, John and A. Both, John Wynants, Adam Pynacker, John Hackaert, W. Van de Velde, L. Backhuysen, John Van Huysum, Rachel Ruysch.

The seventh volume, published in 1836, contained Rembrandt's life and works, with other interesting matter connected with that extraordinary painter.

The eighth volume, published in 1837, contained the lives and work of Nicholas Poussin, Claude Lorraine, and J. B. Greuze.

The ninth volume, published in 1842, was a supplement to the entire previous volumes, and contains much new matter relating to the artists previously noted, with considerable additions to their works.

The original publishing price was £1 5s. per volume, and £1 10s. for the supplement; but of late years, from various reasons, probably because it is a scarce book, the price has very much gone up, and fifty guineas was paid for a set but a short time back.

RESEMBLING many of the painter's highest successes, this happy idea was attributable, as regards the adoption of the subject, to a lucky

"Puck," otherwise
"Robin Good-
fellow"

By Sir Joshua
Reynolds, P.R.A.
From a Water-
colour Version
By Thomas
Stothard, R.A.
See "The
Connoisseur" for
February, 1903

accident. Though, in all probability, painted many years anterior; *Robin Goodfellow* was sent to the Royal Academy in 1789, when the great painter's career was drawing to its close. Horace Walpole (Lord Orford) has noted down in his catalogue respecting *Puck*—"An ugly little imp, but some character, sitting on a mushroom as big as a milestone." Considerable interest attaches to Reynolds' *Puck*, which has always been received favourably.

According to the painter's own account, the first study, also accidental, was commenced from a little child he found sitting on his steps in Leicester Fields, the interesting house now in possession of Messrs.

Puttick & Simpson, the Auctioneers. While the great scheme of his projected illustrated "Shakespeare," at Boydell's Gallery, in Pall Mall, was in preparation, the alderman, publisher, and printseller, one day visited Sir Joshua's studio, with his friend Nichol, to view the progress Reynolds had made with the great paintings the president had undertaken for this important scheme, the triumph of Boydell's enterprise. After dealing with the famous *Siddons* and the *Death of Cardinal Beaufort*, the eye of the observant and experienced publisher and engraver discovered the *Study of a Naked Child*, the face being brimming over with roguish archness, and that expression of comic delight in mischief, which so many of Sir Joshua's childish models convey. Nichol suggested to Boydell that the subject might with advantage be adapted for the Shakespeare Gallery scheme, if Sir Joshua "would place the little figure on a mushroom, give him fawn's ears, and make a *Puck* of him!" The arch impression of the imp was, it is related, borrowed from another of the great painter's young friends. As in the instance of *The Infant Hercules*, painted by Reynolds, for the Empress Catherine of Russia, doubtless several children sat in turns for these pictures, as the chance might happen. According to the anecdote, one of the models for the *Robin Goodfellow*, it is averred by the artist's biographers, was present at the auction when the painting changed hands; he was, at that time, a burly drayman in the employment of the famous brewers, Barclay & Perkins. It will be acknowledged that Reynolds was completely in his element in painting *Puck*, and the result proved an unqualified success.

Boydell gave the artist 100 guineas for the picture, and Rogers later secured it for 205 guineas; at the sale of the banker-poet's collection, *Puck* became the property of Earl Fitzwilliam for 980 guineas. The wondrous original was lent to "The Fair Children Exhibition," held at the "Grafton Galleries," in 1895, by favour of George C. W. Fitzwilliam, Esq., and was engraved with the "souvenir" of that admirable gathering of choice masterpieces.

In relation to the present version in water-colours offered by "THE CONNOISSEUR," copied at the time by Thomas Stothard, R.A., it is interesting to mention that this fine artist much enjoyed copying some of Sir Joshua Reynolds' best productions; the writer possesses a beautiful version of the winsome *Mrs. Lloyd*, the whole length, also marvellously imitated in water-colours, and catching the subtle fine qualities of the original. That from the Leicester Gallery is also a spirited reduction, a cabinet painting in oils, preserving all the brilliant

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colouring and individualistic characteristics and handling of Reynolds' famous and huge painting of the well-known *Infant Academy*.

IN the January number of THE CONNOISSEUR we were enabled to offer our subscribers a reproduction

Lady Peel of this *chef d'œuvre*. Owing to our crowded Notes, some particulars, **By Sir Thomas** which, it may be felt, will enhance **Lawrence, P.R.A.** the interest in this work, were held **See "The** over to the present number. First **Connoisseur" for** and foremost an additional popular **January, Vol. V.** interest attaches to this superlative **No. 17, p. 37**

production, as, at the present moment, it forms one of the objects of a conspicuous *cause célèbre*. Belonging to the Peel heirlooms, it was, some little time since, sold in Paris, and attempts for its recovery on behalf of the Peel family have been already made familiar by the proceedings in the Law Courts for its ultimate recovery and restoration amongst the Peel heirlooms. In fact, in many ways, this delectable picture is a *portrait with a history*; famous already, its subsequent story is possibly likely to excite further attention. Those biographers who have favoured the public with the life of the distinguished painter and president of the Royal Academy have, in forming an estimate of Lawrence's productions, unanimously pronounced the likeness of Lady Peel the artist's masterpiece—a conclusion which surrounding circumstances have warranted. Even beyond Lawrence's extensive royal and courtly patronage, Sir Robert Peel must stand confessedly one of the painter's noblest, most consistent, and liberal patrons. The artist rose to the occasion, it may be felt; he had to please pre-eminently the most influential of his friends, the art collector of his generation, and a fine judge; and the subject was worthy of the occasion. Lady Peel was the fashionable heiress of her time, the most admired of the youthful beauties of her day; wherever the charming Miss Floyd made her welcome appearance, there was quite a flutter of modish excitement, and an extra attendance of the *beau monde*. In accepting this tempting commission—which was rather an exacting ordeal for the sensibilities of the painter—Lawrence, then at the height of his reputation, appropriately strove to excel himself,

and, as has been generally recognised and pointed out by the artist's biographers, strove not unsuccessfully to emulate another *chef d'œuvre* which Sir Robert Peel had been fortunate enough to secure, the almost inestimable original by Sir Peter Paul Rubens, known as the "*Chapeau de Paille*," now passed into the keeping of the National Gallery, with the group of masterpieces known as "The Peel Collection." Will the Lawrence portrait of "Lady Peel" ever find its way back into that congenial company? "A consummation most devoutly to be wished!"

Undoubted glamour and romance surrounded the lady's entrée in the fashionable world. It was in the days when "great matches of the season" formed the most absorbing social topics, as we can read for ourselves in *Tom Moore's Diary*, wherein the subject of Miss Floyd's loveliness is duly chronicled. The beautiful heiress was a phenomenon of grace, charm, graciousness, and every attraction; and all the eligible *partis* of the time were on the *qui vive* competing to carry off the winsome prize. Opinions varied as to who was to be the fortunate man. Prominently amongst the suitors was the phoenix Ball Hughes. There was much in his favour, and they would have formed an exceptional pair. Ball Hughes, known as "The Golden Ball," in recognition of his riches, was one of the most remarkably handsome men in society, and he vainly sighed to place his forty thousand a year income at the heiress's feet. Like the Fortunatus of romance, all the good things came to the accomplished Sir Robert Peel, and the powers who showered all these good gifts upon the statesman, made him the happy man. He led this ideal paragon to the altar, June, 1820, and thus the lovely Julia became Lady Peel. Although "no politician," the fair lady's expressive phrase, she in a brief time became the closest and only companion of the great statesman's inmost thoughts. It will be remembered that Sir Thomas Lawrence painted a further masterpiece for the family, the portrait of little *Miss Peel*, which shares—with the *Master Lambton*—the honour of ranking amongst the artist's best juvenile portraits. The winsome portrait of *Lady Peel* was exhibited at the Royal Academy in 1825.

THE vast community of collectors of English porcelain have every reason to be

A History of English Porcelain thankful to Mr. William Burton for his truly admirable

History and Description of English Porcelain (Cassell & Co., Ltd.), which book, as the author states, is the first attempt to fill the gap between the elaborate monographs of single factories by Binns, Haslem, and Owen, and the excellent but brief general sketch by Prof. A. H. Church, no really exhaustive treatment of the subject having been published yet. To call Mr. Burton's volume exhaustive would, perhaps, be saying too much, since the subject is too big to be compressed into a single volume of a convenient size. But within the limits of space at his disposal the author has given a surprisingly complete survey of the history of each individual factory, a description of the characteristic qualities of the different wares, and traced the influences by which the workers were guided as regards design and decoration,



"AUTUMN," FIGURE IN PARIAN
MODELLED BY CARRIER-BELEUSE
MINTON



"SPRING," RUSTIC FIGURE
BRISTOL

supplementing all this invaluable information with a large number of exquisitely reproduced reproductions in colours and in black and white.

It will be news to many collectors, that most of the china manufactured in England during the eighteenth century is not "true porcelain," like Chinese and

be surpassed. Mr. Solon's *pâte-sur-pâte* Minton vase, "The Siren," and Carrier-Beleuse's statuette, "Autumn," are two truly superb examples of modern porcelain. Not the least valuable section of Mr. Burton's book is the very complete list of factory-marks at the end of the volume.

Dresden ware, the paste of which consists of a mixture of petuntse (china stone) and kaolin (china clay). The ware turned out by the old Chelsea, Bow, and other factories was, like old Sèvres, a glassy mixture with a small proportion of white clay, and only during the nineteenth century a paste was used which resembled that of the Chinese, although to the petuntse and kaolin a fair proportion of bone-ash was added, a method which is still followed by the majority of English factories. It is curious that with increasing facilities and greater sureness in the working at the end of the eighteenth and beginning of the nineteenth centuries the taste of the designers deteriorated rapidly. For a protracted period they seem to have lost all sense of style, but during the last few decades a decided change for the better has set in, and the recent work of some of the Staffordshire factories, like Minton's or Copeland's, has been carried to a degree of perfection in design and exquisite finish that could scarcely



"SUMMER," RUSTIC FIGURE
BRISTOL

Notes

MR. W. H. HACKETT has done for the collector of furniture what Mr. Burton has done for the collector of china. His volume on *Decorative Furniture (English and French) of the Sixteenth, Seventeenth and Eighteenth Centuries*, published by the "Estates Gazette, Ltd.," teems with useful information as to the characteristic features of each style and the prices realized at recent auction sales, but the illustrations which accompany the text are unfortunately too much in the nature of diagrams to be of much real value. They show the forms and outlines of the furniture, but do not give an adequate representation of the decorative carving, inlay and other ornamentation.

MR. WILLIAM STRANG'S series of thirty etchings, illustrating subjects from *Don Quixote* (Macmillan & Co.), are of quite peculiar interest, not only for being the work of one "Don Quixote" of the best etchers of our time, an artist who combines complete mastery over the technical difficulties of his medium with an intensity of feeling that penetrates below the mere surface of things, but because the very subject he has chosen challenges comparison with the man who may be called the father of modern etching, just as he has been the father of modern painting. Not that Goya has ever commented with his etching-needle on Cervantes's immortal satire, but he has realistically reproduced the types and costumes of the Spain of his day, which did not essentially differ from those of Cervantes's time or from those of present-day Spain; and Mr. Strang, who has evidently been to Spain in search of local colour, has not only found the same types, but treated them in the same spirit, and sometimes the same technique, as Goya. Such plates as *The Farmer's Boy*, or *Burning the Books*, or the *Madness of Don Quixote*, might well be companions to Goya's *Desastros de la Guerra* or *Caprichos* plates. Others, like *Dorothea*, are essentially romantic and poetic in spirit, whilst *The Duchess* is a humorous echo of Velasquez's *Infanta*. But in no case can Mr. Strang be accused of plagiarism. What analogies there are between him and the older masters are the natural outcome of his successful attempt to give "local colour."

THE enormous progress in the art of printing and book decoration in Great Britain, which was originally initiated by William Morris's "Kelmscott Press" publications, and which has placed England in a paramount position among the countries of the world as regards this art, has found another splendid illustration in the first volume of *The Abbey Texts*,

printed by the Abbey Press, Edinburgh, and published by G. Bell & Sons. Even the magnificent examples of modern printing shown at the Arts and Crafts Exhibition include nothing to compare with the beauty of the pages in the *Book of Job*. The type has an incomparable richness and clearness, and is readable withal, in which respect it compares favourably with the rather over-rated "golden type." The illustrations by Mr. R. T. Rose are perhaps not very remarkable in themselves, but as page decorations, as masses of black and white, they fulfil their purpose admirably, and the only fault that can be found with the *ensemble* is the skimpy look of the italics of the marginal notes. *The Abbey Texts* are small 4to volumes, printed on hand-made paper, and tastefully bound in vellum, with light blue silk ribbons.

THE BOOK OF JOB

yea, and slain the servants with the edge of the sword; and I only am escaped alone to tell thee.

While he was yet speaking, there came also another, and said, Thy sons and thy daughters were eating and drinking wine in their eldest brother's house:



and, behold, there came a great wind from the wilderness, and smote the four corners of the house, and it fell upon the young men, and they are dead; and I only am escaped alone to tell thee.

Then Job arose, and rent his mantle, and shaved his head, and fell down upon the ground, and worshipped, and said, Naked came I out of my mother's womb, and naked shall I return thither: the Lord gave, and the Lord hath taken away; blessed be the name of the Lord.

In all this Job sinned not, nor charged God foolishly.

A PAGE FROM "THE BOOK OF JOB" 4



THE picture sales at Christie's on January 17th and the two following Saturdays were singularly uninteresting.



The Panmure Gordon sale on the 17th was, however, remarkable in a manner highly unflattering to his taste or judgement, or by whatever other name it may be termed. It is difficult to speak with even common

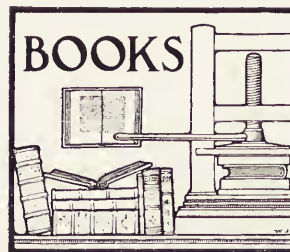
respect of a wealthy man who cultivates a taste for modern copies. The late Mr. P. Gordon had this weakness in a chronic form. And his copies were such copies! Romneys and Reynoldses from five guineas, a Landseer at two guineas, and so forth; but the whole thing is too *banal* to enter into at any length. Mr. P. Gordon's whole collection of sixty-six pictures and drawings only realised sixpence short of £1,816, and the only lots worthy of mention include a set of four by T. Blinks: *Drawing Covert*, *Full Cry*, *The Check*, and *The Death*, each 29 ins. by 49 ins., and all painted in 1884, sold for 300 gns. A picture by W. Etty, *The Judgement of Paris*, 57 ins. by 77 ins., exhibited at the Royal Academy in 1846, fetched 300 gns., as against the 810 gns. which it realised in the Gillot sale of 1872; and a set of eighteen fox-hunting scenes, by J. N. Sartorius, went for 195 gns. The same day's sale included seventeen drawings, chiefly of British cathedrals, by that well-known artist, Mr. Herbert J. Finn, and these varied from 5 gns. to 26 gns. each.

The properties in the sale of January 24th were all anonymous; but there were a few lots of interest. A drawing of a fencing club, by T. Rowlandson, 16 ins. by 22½ ins., dated 1787, went for 60 gns., a picture by Sir W. Beechey, *Rosalind*, oval, 29 ins. by 24 ins., 185 gns.; Gainsborough's portrait of Ignatius Sancho, in dark coat and red vest, 29 ins. by 24 ins., engraved by Bartolozzi, as frontispiece to Sancho's

Letters, 1783, sold for the not very high amount of 100 gns. This portrait is remarkable from the fact that it was painted at Bath in one hour and forty minutes on November 29th, 1768—a record of its kind, probably. This sale was also noteworthy from the fact that it included an excellent example of D. Mytens, a portrait of Herman Boerhaave, in black dress, with white lace collar and cuffs, seated, holding his gloves in his right hand, a dog on the ground at his feet, 63 ins. by 51 ins., with inscription and date, 800 gns. There was also a triptych of the early Flemish School, on panel, with the descent from the cross, donors and saints on the wing, 100 gns.

The last picture sale of the month (January 30th) included a drawing by Birket Foster, a *View on the River Mole*, with a peasant boy, sheep, and ducks, 12½ ins. by 16 ins., 100 gns.; E. M. Wimperis, *View on the Doe Stream, Dartmoor*, 1896, 24 ins. by 36 ins., 66 gns.; D. A. C. Artz, *Children of the Sea*, 31 ins. by 20 ins., 75 gns.; T. S. Cooper, seven cows by a pool, approaching storm, 1873, 36 ins. by 25 ins., 120 gns.; and J. B. Pyne, *The Gulf Islands, from the Island of Ischia*, 1865, 21 ins. by 34 ins., 56 gns.

ABOUT the middle of December the Craibe Angus collection of "Burnsiana" was disposed of at Edinburgh.



The Kilmarnock edition of the *Poems*, 1786, had the title-page repaired, and proved on examination to be imperfect. It had also been rebound, and under the circumstances could hardly have realised much more than £52, the price paid for it. A very fine copy of the "first Edinburgh edition," 1787, in the original blue boards, brought £28. Larger sums were paid for a number of MSS., and it was these which constituted the real importance of the

In the Sale Room

collection. An odd volume of Sterne's *Works*, 1779, which had belonged to Burns, and contained numerous marginalia in his handwriting, realized no less than £80, while the cantata, known as *The Jolly Beggars*, a pamphlet of sixteen pages, only two copies known, brought in conjunction with *The Kirk's Alarm*, £26. Considering the large sums lately paid for trifles by Charles Lamb, this can only be described as a cheap "lot," though distinctly a great advance on the published price of 2d.

The sale of the library of the Rev. A. Thomson Grant, also held at Edinburgh in December, is not noticeable, and one or two London sales of about the same date are in the same predicament. The library of Mr. T. Mackenzie, sold at Sotheby's on the 15th and 16th December, was good. A copy of Shakespeare's *Fourth Folio*, 1685, measuring some 14 $\frac{1}{4}$ ins. by 9 ins., in the original calf, but repaired, brought £142, and four autograph songs in the holograph of Burns various amounts ranging from £21 to £50. A ballad in the handwriting of the Scottish bard, consisting of twenty-eight lines of verse, is decidedly cheap at twenty guineas. It is not a sovereign a line. It is said that Mr. Gladstone used to get rather more for his occasional contributions to a celebrated London review, and that Burns starved at the last on a shilling a day. But there is no accounting for the eccentricities of the public in these matters. On December 20th Lamb's *Beauty and the Beast* realised fifty guineas. This pamphlet was in a very unusual form. It was enclosed in a paper pull-off case, on which was printed the title-page, with an advertisement of "Prince Dorus" on the reverse.

A sale held on the 22nd and 23rd December brought the old year to a close so far as books are concerned. It was not very important, though Shelley's *Prometheus Unbound*, 1820, may be noticed. Some eight or ten years ago this book used to sell for £3 or £4; the price realised on this occasion was £30 (original boards). This is by no means an extraordinary instance of a greatly enhanced price. Similar examples are common enough, and there are other comparatively modern authors in addition to Shelley who have likewise "gone up" of late in the most surprising manner. But they are invariably writers of the first rank, and their books must belong to the original editions, and be clean in the covers as issued, and not rebound. These books belong to the category known as "English Classics," and for them there is, just now, an immense demand. Ten years ago the prophets predicted a brilliant future for one and all of them, and, as it happens, were correct in their judgement.

If the last two months of the old year were

remarkable for the number of books that poured into the salerooms—quite an unusual circumstance, reminding one more of May and June—the new year opened deadly dull. On January 15th Messrs. Puttick & Simpson sold a copy of the original edition of Fitzgerald's translation of the *Rubaiyât of Omar*, 1859, for £32, and two days later Orme's *Collection of British Field Sports*, with twenty coloured plates by Samuel Howitt, realised £73 at Messrs. Knight, Frank & Rutley's. This was a record price. On January 22nd and two following days some 950 lots brought £1,900 at Sotheby's, another *Fourth Folio* selling for £106, and the first edition of Edmund Spenser's *Prothalamion*, 4to, 1596, for £82. This was another of those miscellaneous sales which have only lately become the fashion—a fashion based to some extent at least upon necessity, for large private libraries are now practically of the past. There are many fine collections of books in private hands, but they are, for the most part, small. Books of the "right" kind are cheap no longer. They have become as expensive as pictures, and yet, for all that, it is as true now as ever, that a good and useful library, consisting of some thousands of volumes, may be acquired for a trifle. This paradox is, when examined, no paradox at all. What the booksellers term "rubbish," is so branded from a commercial standpoint only. Good, that is to say, textually accurate, editions of the works of every author who has risen above the common level, are to be got for small sums. But then one must steer clear of *editiones principes* and early issues with errors in the pagination and elsewhere, of curiosities, and in fact of everything bookish which appeals with peculiar force to the few rather than with candour to the many.

THE coins sold during the month of January were of some interest, and important sales were held by both Sothebys and Glendinings.



At Sotheby's rooms on January 20 and 21, was sold a portion of the collection of Mr. J. E. D. Langstaffe and other properties, and among the lots sold the following must be noted.

A Charles I. Oxford pound piece, 1643, a well-preserved specimen, £4 4s.; a Shrewsbury pound piece of the same reign, dated 1642, also well preserved, £3 3s.; a half pound of the same mint and year, £4 6s.; and an Edward III. noble of the

fourth coinage and a half noble of the same coinage realised £8 2s. 6d. An Edward III. London half groat, without Aquitaine title, 24 grs. in weight and in fine state, made £5 2s. 6d.; a London groat of Edward V. usual type, £6 7s. 6d.; and a Henry, Earl of Northumberland penny of the English type, with illegible mint mark, but attributed to Bam-borough, very fine, fetched £17, the highest price during the sale. A Henry IV. London penny, Durham penny, and York penny, all of his light coinage, the first two weighing 13 grs. and the last 14 grs., realised £5 5s., £7 15s., and £6 respectively. A large collection of siege coins, money of necessity, etc., were sold, but the prices were too low to be recorded here.

The coins sold at Messrs. Glendining's rooms on the 20th included the following:—An Edward noble and quarter noble, the latter of the last issue, made £6 17s. 6d.; a Charles I. Oxford pound piece, 1643, in fine preservation, £15 10s.; a half pound piece of the same mint, £5; a half pound piece of the same reign, of the Shrewsbury mint, 1642, £5; a Carlisle siege piece, three shillings, 1645, £4; and a Pontefract siege shilling, 1648, £3 3s. Three pounds was given for a Commonwealth pattern half crown, by Blondeau, 1651; a Cromwell broad, 1656, realised £6 5s.; and a silver proof of the Isle of Man penny, 1758, struck by the Duke of Athol, fetched £3 12s. 6d. A fine specimen of a Bank of Montreal penny token, 1839, made £5 10s.; £3 15s. was given for a Bungay Miller's halfpenny, 1795; and a Commonwealth Unite, 1653, realised £2 12s. A two-pound piece of the present reign, dated 1902, realised no more than its face value.

A fine set of coins of William IV., consisting of £2 piece, sovereign, half sovereign, crown, half crown, shilling, sixpence, fourpenny, threepenny, twopenny and penny silver pieces, and bronze penny, halfpenny, and farthing, in mint state, realised £17 10s. at Messrs. Debenham, Storr & Sons' on the 29th, and at the same sale a set of Victorian coins, 1839, in mint state, consisting of £5 piece, sovereign, half sovereign, crown, half crown, shilling, sixpence, two fourpenny pieces (different mintings), threepenny, twopenny, and penny silver pieces, and bronze penny, halfpenny, and farthing, in case, made £14.

THE prices given for silver-plate during the month of January indicate that the boom in this branch of the connoisseur's world continues, and is likely to do so for some time to come.

Silver Since the sale of the Dunn-Gardner collection last year the demand for good work by Tudor and Jacobean silversmiths, by both collectors and

dealers, has grown to such an extent that the prices given for objects of these periods have increased twentyfold. Even the price of £290 an ounce given at the above sale for a Tudor cup only 4½ ins. high, was eclipsed in December, when an Elizabethan standing salt realised the remarkable sum of £325 an ounce.

At Christie's on January 9th, a Charles I. plain goblet with inverted bell-shape bowl, bearing the York hall-mark for 1637, by Francis Bryce, 7⅝ ins. high, 3¾ ins. in diameter, and weighing 8 ozs. 14 dwts., realised £487, or just £56 per ounce. Formerly in the Bohn collection, it bears the arms of the city of Norwich, and an inscription dated 1578 (*sic*) relating to that city. It is mentioned on page 85 of the sixth edition of Cripps' *Old English Plate*. Anent this goblet, an interesting letter might be quoted from *The Athenæum* of January 24th. The writer calls attention to the fact that in 1873 a peg-pot similarly engraved, with an inscription dated 1681, was offered to the city of Norwich, but was declined. These inscriptions, the writer contends, are clearly bogus, for apart from the fact that the city waited nearly sixty years before getting it hall-marked and sent it all the way to York, instead of having it done in their own city, it is noticeable that neither goblet nor peg-top is mentioned in the old lists of city plate, that the inscription lacks the true Elizabethan ring, and the cutting is of a later date. But where the forger has entirely given himself away in both cases is that he has assumed that the Norwich sheriffs held office from January 1st to December 31st in each year. He no doubt referred to Blomefield's *Norfolk*, and found the names of Elwyn and Sacker, and of Westhorpe and Salter, as sheriffs in 1578 and 1681; but, unluckily for him, sheriffs in Norwich were not elected till October each year, so the sheriffs on the occasion of the two visits in August, 1578, and March, 1681, were *not* the gentlemen whose names he has engraved, but their predecessors, who did not go out of office till the following October.

The inscription on the goblet reads: "Ye guift of Robert Wood, K.T., Maior, in honour to our beloved Queen Elizabeth visit to our cittie, who tarried with us from Saturday, August ye 16th till Friday after.—John Elwyn and Thomas Sacker, Sheriffs, Norwich, 1578.

"Famous for worthy chiefs and splendid state,
Let Norwich flourish till the longest date.
Admir'd for those none can her glory hide,
Whilst she's there honour they the city's pride."

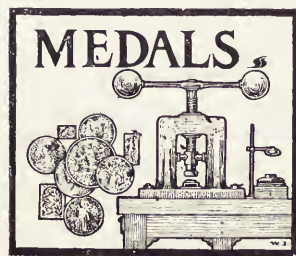
And on the peg-top: "Given by Sir Robert Wood, mayor, John Elwyn and Thomas Sacker, Sheriffs, in commemoration of the visit of Queen Elizabeth here in August, 1578."

In the Sa. Room

At the same sale a James II. plain beaker, $3\frac{3}{4}$ ins. high, bearing the Norwich hall-mark, and date letter a small black A, probably 1685, maker's mark E.H. crowned, weighing 3 ozs. 6 dwts., realised £24 per oz.; a Commonwealth goblet, $4\frac{1}{2}$ ins. high, 1650, maker's mark D.G., with anchor between, in plain angular shield, 4 oz. 12 dwt., £23 per oz.; and a small plain Charles I. goblet, $4\frac{1}{4}$ ins. high, 1635, maker's mark M. G., with rosette below, in scalloped shield, 3 ozs. 8 dwt., £38 per oz. A Commonwealth ladle, by Stephen Venables, 1651, with perforated bowl and straight handle of hexagonal section and slip top, made £20; and a William and Mary ratted spoon, with flat notched-top handle, Norwich hall-mark for 1695, realised £12. Several seal-top spoons were sold which should be mentioned here. A Jacobean spoon by Richard Orange, Sherborne, circa 1605, pricked with initials and date 1633, made £9 10s.; two of Charles I. period, one with maker's mark R. C., with mullet and pellets, dated 1634, and the other with the maker's mark W. S., in shaped shield, and dated 1625, realised £9 and £12 10s. respectively; an Elizabethan spoon, dated 1561, fetched £17 10s., and one of James I. period, dated 1616, maker's mark I. F., with mullets and pellets in a shaped shield, £10.

A collection of plate was also sold at Christie's on January 14th, but few prices of any importance were made. £20 was given for a Commonwealth seal-top spoon by Stephen Venables, 1653, the top engraved "C. S. 20d. 8m. 1687"; an Elizabethan silver-gilt seal-top spoon, with the London hall-mark 1602, and maker's mark, a crescent enclosing W, in shaped shield, made £42; and for an early English spoon, with flattened hexagonal-shaped handle, surmounted by a curious three-quarter length figure, the bowl pricked with the initials M. C. H. H., and date 1643, the maker's mark S. R., with mullet beneath in a heart-shaped shield, in the bowl, £19 10s. was given.

SOME interesting medals were sold at Messrs. Glendining's rooms on January 21st, including a Victoria Cross and an Indian Mutiny Medal. As usual there were a large number of Boer War medals which realised prices ranging from £2 4s. for one with six bars to 7s. for a medal with the single bar for Cape Colony.



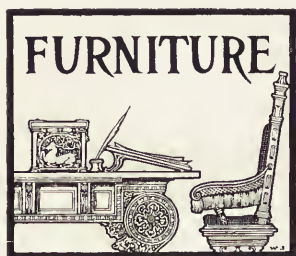
The Victoria Cross and Indian Mutiny Medal mentioned above were sold together; the latter had

the bar for Central India, and they realised the large sum of £53. This was closely followed by £40 which was given for an original specimen of the extremely rare H.E.I.C. Gold Medal, Coorg, April, 1837. The bronze medal given by the Sultan of Kashmir to native troops for the Defence of Chitral, 1895, made £5; a medal of a private of the 2nd Dragoons for Waterloo, fetched £5 5s.; a Peninsula medal with five bars realised £5 17s. 6d.; and another with four bars, £5. A Peninsula medal of a Troop Quarter-Master of the 15th Hussars with single bar for Sahagun, went for £31; and an Egyptian medal with five bars, made £4 17s. 6d. Among the groups the only one to be noted was one of four medals, Waterloo, Peninsula, William IV. Long Service medal, and the Bronze medal of the King's German Legion, all in fine preservation, which realised £8. Several Naval General Service medals made good prices, the principal being: One bar, Comus, 15th August, 1807, £23; one bar Boat Service, April-May, 1813, £9 10s.; one bar Indefatigable, 13th January, 1797, £17 10s.; and one bar Boat Service, 2nd May, 1813, £8. An Order of the Garter and a Star of the Order, presented by the Prince Regent to Louis XVIII. at Carlton House, 1814, realised £11; and £3 12s. 6d. was given for a silver gorget engraved with Royal Arms and regimental number 23, Royal Welsh Fusiliers. £4 15s. was given for the British South Africa Company's medal for Matabeleland, 1893, the same company's medal for Rhodesia, 1896, with bar for Mashonaland, 1897, made £7 10s.; and the silver star presented to the Defenders of Kimberley by the Mayor, 1899-1900, realised £4 12s. 6d. A medal with bars for Gambia, 1894, Benin River, 1894, and Brass River, 1895, fetched £6 12s. 6d.; the Ashanti medal for 1900, with bust of King Edward VII., £5; a medal with the Niger bar for 1897, and the Niger Company's Silver medal with bar, Nigeria, 1886-1897, realised £16 5s. The principal items among the Regimental and Volunteer medals were: A silver medal, engraved 43, Monmouthshire, to the best shot, 1800, £9 5s.; a medal of the Dorsetshire Yeomanry Cavalry, 1812, £8 10s.; a medal to the best shot of the Carlisle Local Regiment, £6 10s.; and the best shot medal of the 1st Company of the Arbroath Volunteers, 1804, £11. A silver medal of the Llangollen Loyal Volunteers, realised £8 10s.; a medal of the Lisdrumbure Volunteers for merit, 1780, £10; and an oval silver medal of the 24th Light Dragoons, a reward of merit, 1817, £9 15s.

At Debenham, Storr & Sons' on the 29th, a

Canadian medal for the Fenian Raid realised £3; a Peninsula medal with bar for Talavera fetched £5 5s.; another with seven bars, £8 15s.; and a medal with bar for Trafalgar, in fine state, realised £3 15s. £11 5s. was given for a Regimental medal of the 3rd Dragoon Guards, 1817; an early Irish Volunteer medal, 1780, made £6 10s.; and a fine engraved silver medal of the Oxford Loyal Volunteers, a reward of merit, 1798, £9 5s.

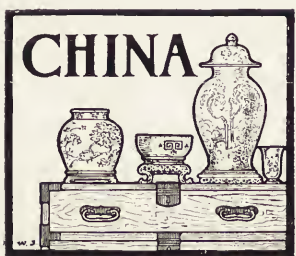
THE furniture sold during January included few pieces of any importance, and the prices realised



were in no way remarkable. The only piece that fetched a really high figure was a Louis XVI. parqueterie commode which realised £2,415 at Christie's on the 23rd. It contained

two large drawers and three smaller drawers above, the front inlaid with a bouquet of flowers in a frame of chased ormolu, and mounted with a frieze of ormolu chased with wreaths of flowers and the monogram M.A., surmounted by a white marble slab 54 inches wide. At the same rooms on the 15th, at the sale of the objects of art of the late Mr. H. Pannure Gordon, a suite of carved gilt furniture of Louis XV. design, consisting of 16 pieces, the backs and seats covered in green silk brocade, made £210; and a black lacquer commode, of the same period, the panels enriched with Chinese scenes in vari-coloured gold, surmounted by a slab of black and yellow marble, 54 ins. wide, realised £92 8s.

MANY fine pieces of porcelain and pottery were sold during the month of January, and the prices



realised were in several cases high. A Nantgarw dessert service of forty-three pieces, decorated in fruit and flowers, made £33 12s. at Debenham, Storr and Sons' rooms on the 6th; and on the 12th, six Sèvres custard cups and

covers, gros bleu and gold, painted with views in shaped panels and with gilt fruit knobs, made £31 10s. at Christie's. At this sale also part of a Worcester tea service, painted with flowers in the

oriental taste in red and green, in scroll panels on dark blue scale pattern ground, consisting of eight pieces, made £53 11s.; a pair of Worcester teacups and saucers, painted with exotic birds in panels on a mottled dark blue ground, 19 gns.; a similar pair, 20 gns.; and a bowl similar, 17 gns.

Two lots of interest were sold at Foster's on the 15th, a Worcester (Barr, Flight & Barr) tea and coffee service, decorated in the Chinese taste, consisting of fifty-seven pieces, which made 73 gns.; and a similar service, with the crescent mark, decorated with medallions on diaper ground, in purple, red and gilt, twenty-six pieces, which realised 42 gns. On the same date at Christie's, a powdered blue dish, enamelled with flowers in famille verte, 16 ins. diam., of the Khang-He dynasty, made £42; another nearly similar, and the same size, £56 14s.; a famille rose deep dish, with moulded border, decorated with figure subjects and flowers, 16½ ins. diam., of the Kien-Lung dynasty, £46 4s.; a cylindrical famille verte vase, decorated with figures on a green ground, 17½ ins. high, of the Khang-He dynasty, £162 15s., and a similar vase, 16 ins. high, £39 18s. Some high prices were realised at Christie's on the 23rd. A set of three circular dishes of old Chinese porcelain, 14½ ins. diam., enamelled with flowers, realised £75 12s.; a powdered circular dish, with foliage in gold, 16 ins. diam., £73 10s.; and a set of three oviform vases and covers, and a pair of beakers, all of old Chinese porcelain, decorated with flowers, etc., on a dark blue ground, the vases 30 ins. high, and the beakers 24 ins. high, realised £315. Twelve Chelsea plates, with turquoise and gilt scroll borders, each painted with exotic birds, etc., with gold anchor mark, fetched £65 2s., and five similar sets made prices varying from £63 to £65. A set of fifteen Chelsea deep plates, with very similar decoration to the foregoing, made 63 gns. £50 8s. was given for a Chelsea-Derby dessert service, consisting of seventeen pieces, each painted with a vase in grisaille. £128 was given for a Nantgarw service of twenty-six pieces, each painted with a bouquet of flowers, and for a Chelsea heart-shaped vase, with pierced neck decorated with flowers and birds in gold, the sides encrusted with branches of coloured flowers, forming handles, on four scroll feet mottled dark blue and richly gilt, 72½ ins. high, 37 gns. was given. Four Sèvres plates, painted with flowers, and a pair of boat-shaped sugar tureens and covers, on stands similar, made £94 10s.; and on the 27th, at the same rooms, a Coalport dessert service, painted with flowers in dark blue borders, consisting of ninety-four pieces, realised £63.

WAS. DISTRICT

1875

1876

1877

1878

1879

**MRS. DRUMMOND
SMITH**

Aunt of Mary

Marchioness of Northampton

By Romney

From the Marquis of Northampton's

Collection





B5

**THE DWARF
ANTONIO THE
ENGLISHMAN**

From the picture by Velasquez
at the Prado Museum, Madrid

THE DWARF
BY THE
ENGLISHMAN
AND THE
FRENCHMAN



VELASQUEZ AT THE MUSEO DEL PRADO, MADRID PART I

BY FRED ROE

SOME few years ago the works of Velasquez in the Prado Museum at Madrid were placed, without any regard to chronological sequence, in the Long Gallery which formed the nucleus of the present building. This long gallery is now devoted to various schools—Spanish, Italian, Flemish, Dutch, etc.—but about half way up on the left hand side is the entrance to a room which has been specially built to receive the works of the greatest of Spanish painters, who, with justice, can only be seen and studied here. The pictures are arranged as far as possible in proper chronological order, and you may study with ease the various phases or periods through which the master passed, from his early work, *The Adoration of the Kings*, to the last of all, *Las Meniñas*, which is reserved by itself in a curious little excrescence of a room built out on pillars and specially lighted for this picture alone.

In entering the Velasquez Gallery after passing through a long succession of Italian masters, one is astounded at the masculine genius displayed in these works. This feeling is possibly the experience of every one with very

few exceptions. Personally I was also struck with a double impression—firstly, that Velasquez in tone was a much lighter painter than I had imagined him to be; and secondly, that his work probably owed less than that of any painter who ever lived to those who preceded him.

In our National Gallery is an *Adoration of the Shepherds*, which till recently was labelled as the work of Velasquez. This error has now been rectified, and the picture is ascribed to Zurbaran. Zurbaran

was an early friend of Velasquez, and evidently admired his work, as some passages in his pictures testify. In this picture, as well as in the somewhat similar early effort attributed to Velasquez in the Prado (1054), the dying influence of the old tight Gothic school can still be traced. The pose of the head of the Virgin, and the conventional folds of the drapery, in no wise prepare the way for the art of Velasquez. There certainly is some affinity between the two works in their dry, firm handling and opaque, flat shadows; but it is singular, to say the least of it, that no other authentic work by Velasquez in any way resembles the *Adoration* in the Prado.

Among the first batch of portraits by Velasquez in the Prado, hangs a full-length portrait of a man in black. The personality of the sitter has



THE INFANTE DON CARLOS (?) BY VELASQUEZ

The Connoisseur

been assigned severally to the Infante Don Carlos, Philip III., and Philip IV. It is obvious that the portrait cannot be that of Philip III., for he died more

Philip IV. It is even said that the latter king took credit for inventing it himself. The man in the picture is not a lad, and when Philip IV. had passed out of his youth Velasquez was producing very different work from the opaque methods of his early style. Indeed, the bust of Philip IV., at the age of eighteen, shows that already Velasquez had attained to his more atmospheric and lighter method. This work is a puzzle; the likeness to the Royal patron of Velasquez is very imperfect, and close inspection of this work compels the belief—it is heresy to say so—that if a portrait of Philip IV., it is by some other hand than Velasquez, probably by some pupil or plagiarist. That Velasquez, in his early days, could be tempted by the time-honoured Court fashion to paint his sitters eight or nine heads high, the full-length portrait of the King in our National Gallery testifies, but he never produced such monotonous black, without indication of atmosphere, as exists in this portrait at the Prado.

In *Los Borrachos*, or *The Toppers* (1058), as we call it, painted before the artist was thirty, opacity of shadows is observable. The lighting, as a whole, may be considered as a compromise between the conventionality of a dying art and the budding of that impressionism which was to result in *Esop* and *Las Meniñas*. On the question of execution, however, no trace of formula is visible. Firm, but vigorous, and not in the least tight, its methods resemble very much the earlier and more sombre *Water Carrier*, lent by the Duke of Wellington to the recent exhibition at the Guildhall. Yet free from black and direct as the work is, Velasquez had evidently not yet



DON JUAN DE AUSTRIA BY VELASQUEZ

than two years before Velasquez was introduced to Court; besides which—fatal anachronism—the collar which the subject of the picture is wearing did not come into vogue till the early years of the reign of

acquired the luminosity of shadow which he afterwards attained. That the painter could pass from this work to such a conception as *Vulcan's Forge* (No. 1059) is sufficiently surprising. This work was

Velasquez at the Museo del Prado, Madrid

painted in Italy only two years after *Los Borrachos* was produced. It is a boldly realistic treatment of a mythical subject which an Italian would have revelled in, but dealt with by Velasquez suggests merely a collection of studies gathered together, with comparatively little attempt at composition or effect. To my mind, the true beauty of Velasquez's art does not commence till the equestrian portrait of *Conde Duque de Olivarez* (No. 1069) is reached. This picture has much changed owing to the subsequent discoloration of the vehicle with which it was painted, but this cannot detract from the magnificent dignity of the portrait with its superb design and execution. Pendant to it hangs the equestrian portrait of Philip IV.—not the one by painting which Velasquez obtained the King's favour, for that was executed many years earlier, when Philip was yet a youth, and has now disappeared—but a canvas produced when Velasquez was at the height of his vigour, and second only to his *Olivarez*. It is worthy of note that while the last-named portrait is much discoloured in parts, that of Philip is almost as fresh as when it first left the artist's hands. The backgrounds of both of these portraits, as well as of *Prince Don Baltazar Carlos* (No. 1068), and several others, were in all probability painted from studies of the mountainous country round the Escorial.

Commencing with *Duque de Olivarez*, an entire change of technique and tone is observable. Surrounded by the equestrian portraits of the mighty comes that of a personage of very different rank, *Pabillos de Valladolid, the Actor* (No. 1092). There the painter has ignored the use of every possible accessory, but the figure is so convincing in its realism that it seems to address you from out of its frame. The insistence of outline so peculiar to Velasquez is very marked, and the black costume has an atmosphere over it which is entirely wanting in the sombre portrait before mentioned.

After the portrait of the dwarf, *El Primo* (No. 1095), a marvellously fleshy piece of painting, comes the large composition, *The Surrender of Breda*, one



PABILLOS DE VALLADOLID BY VELASQUEZ

of Velasquez's most ambitious works. *The Surrender of Breda* is in many respects comparable to the *Night Watch*, by Rembrandt, in the Ryks Museum at Amsterdam, in the sense that both of them were



THE INFANTE
DON BALTAZAR CARLOS
BY VELASQUEZ

Velasquez at the Museo del Prado, Madrid



ISABEL DE BOURBON BY VELASQUEZ

exertions in a like direction. They were both painted to fill spaces intended for decoration, yet with a very different result, for if we are to believe the tale that Velasquez's work consigned to oblivion a picture of the same subject painted by a brother artist which it was placed beside, it is absolutely certain that Rembrandt's treatment of the *Night Watch* was the initial cause of his ruin, and the subsequent installation of Van der Helst in his place. Each of these pictures is the result of the producer's special genius acting upon an immense effort to surpass himself in history and portraiture combined. And yet, marvellous efforts as they are, it can scarcely be said that either canvas contains a head which in painting would equal the master's finest work. In both of the pictures the principal figures are habited in black or russet, and they are thrown into relief by a brightly lighted patch of background. The arms of the Dutch in *The Surrender of Breda* belong to the same

motley crew which figure in Rembrandt's great work, but the gathering of pikes behind Captain Banning Cocq is painfully undisciplined compared with the scried, formal array in *Las Lanzas*.

Velasquez, in *The Surrender of Breda*, has in a great measure lost his tendency to insist on outline, but otherwise there is a slight return to his earlier methods. Yet there is an interval of over ten years' work and experience between this composition and *The Topers*. During the earlier part of his career Velasquez must have used some fugitive blue which has vanished and left behind such results as the sky in *Los Borrachos*. The blues used in his later works are pungent, fresh, and have stood well. The sky and distant view of Breda are wonderfully aerial in their colouring, but the background is a studio one for all that, and viewed some way off the work might be taken for a fine panel of decorative tapestry.

(To be continued.)



S COTTISH PEWTERERS
AND SOME OF THEIR WARE
PART II. -
BY L. INGLEBY WOOD

IS common with every other country, Scotland had types of pewter vessels and other articles of the metal peculiar in shape and use to the land.

The pewtherers' craft (to use the old Scottish phrase) in this country never attained to such a height of art as it did on the continent, where such masters as Briot worked in the metal, using it to carry out their choicest designs.

Nor was this to be wondered at; the people had neither the taste nor the money to spend upon such works as Briot and his contemporaries produced, and so the craft was relegated to the making of utensils plainer and better calculated to be of use than the gorgeous pieces fashioned on the continent in the

fifteenth and sixteenth centuries, pieces often so overlaid with ornament that hardly a particle of surface was left smooth for polishing. The smooth surface, to my mind, is the great beauty of English and Scotch pewter.

Not that the ware of the Northern kingdom was without a certain amount of beauty in design, its outline, mayhap, seeming rough compared with some, but it was full of the character of the men who made and the race which used it. Ornament, however, was sometimes employed, "though sparingly," by the Scottish craftsmen; take, for instance, "the Stonehaven set of ecclesiastical vessels and the Pirley Pig," both of which are treated with a certain amount of engraving. But, generally speaking, any ornament that was required was confined to the mouldings round the edges of tankards, etc., the curves and twists of a spout or handle, "though perhaps it is hardly correct to designate these latter by that name."



COLLECTION PLATES

Scottish Pewterers

By reason of its climate, religion, and social customs, Scotland produced some unique and peculiarly characteristic pieces of domestic and church ware, the chief being, perhaps, "The Tappit Hen," "The Quaigh," "The Laver and Bason," used as they were together, and "The Communion Token."

The first just mentioned was a species of drinking vessel, or flagon, varying in holding capacity from about three quarts to half a pint. In shape they are tall and narrow, and, as will be seen from the illustration (page 126, February No.), beginning from the bottom with straight tapering sides, and after a short distance up taking an inward curve, and again straight, with lines that curve very slightly outwards.

The larger, and all except the very small ones, were provided with a lid, and a handle for raising the same. Many of the bigger ones had a small cup, which fitted into the mouth of the vessel under this lid. One of the chief uses of these large ones was for providing thirsty and often half-frozen travellers by horse and coach with the means of satisfying and warming them. They were on such occasions filled with hot ale or claret, and brought from the wayside inn or change-house to the passengers waiting on the coach outside, the liquid being poured into the small cup just mentioned, and circulated amongst the waiting travellers.

The smaller "tappit hens" were the ordinary drinking vessels of the day, just as England had the pint and quart pots which, in later times, superseded the Tappit Hens in Scotland.

Readers of Scott will remember in *Waverley* the passage in which "The hostess appeared with a large pewter measure containing at least three English quarts, familiarly denominated a 'Tappit Hen.'"

Another drinking vessel, Scotch in its origin and use, and peculiarly so in its name, is the quaich or quaigh, or a still older word, quech, from which the English verb, to quaff, is derived. Pewter quaichs are not very often to be met with, the materials used more generally in their manufacture being wood, horn or silver, and combinations

of the latter and two former. But specimens of pewter quaichs are in existence, and for this reason I include this vessel in this article.

In Belgium and Holland numbers of similar vessels are to be found nearly of the same shape as the Scotch ones, but varying in the curve of the bowl and the design of the two lugs or handles, which are the most distinguishing feature of the original quaich. Moreover, as is generally the case with other continental pewter, they are ornamented with various devices as the Scotch ones never were. The one illustrated here is in the Museum of the Antiquarian Society of Scotland, in Edinburgh. As will be seen, it is a shallow bowl or cup with two small handles or ears, and is inscribed on one of these with "A. A.," "Dunfermline," and on the other "I. H." and "R. Wellwood." Its date is probably that of the middle of the seventeenth century. (See page 127, Feb. No.)

Quaichs varied, in size from three or four inches, rarely exceeded nine inches in diameter, and were the common drinking vessels, or, in the case of the larger sizes, the porridge or soup bowls of the country. It is only within the last few years that they have dropped out of use, being until lately quite a common feature of the servants' table of the farm houses, or of the still humbler country life of outlying districts.

Another curious piece of pewter, characteristic of the country, and the like of which I have never come across, is the vessel here illustrated, designated by the curious name of the "Pirley Pig of Dundee." Pirley pigs, or earthenware money boxes, "in shape often not unlike an apple, and which had to be broken before their contents could be extracted," were common enough; but this is the only one made of the metal existing, as far as I am aware, though there seems no reason why there should not have been others made.

This pig or money box is in the possession of the Town Council of Dundee, and was made in 1602, to receive the fines of members who failed to attend the council meetings. In shape, as will be seen, it is



COMMUNION CUP "PRESBYTERIAN"

The Connoisseur

cylindrical with depressed ends, and having originally had two handles made of iron, one of which, however, has disappeared. Its surface is covered with incised ornamentation in the shape of circles and curves surrounding four shields, upon which is inscribed the following :

On the first shield, "*Sir Jas. Schrimzeour provost anno, 1602, 14 May,*" and on the band surrounding the shield: "*Lord Blesse the Provest, Baillies and counseill of Dundee.*"

On the second shield appears the armorial ensign of the kingdom of Scotland, and on the band, "*Fear God, obey the King. 16 R.*"

The third shield bears the arms of Dundee, "A pot of growing lilies," with the motto, "*Dei donum.*"

On the fourth shield are the initials of baillies and date, and on the surrounding band, "*Payment for not coming to the counseill of Dundee.*"

To anyone who is acquainted with Scotland, its customs, its literature and its paintings, the kirk collection plate is a well-known piece of pewter. Guarded as it was, and "is still in many country churches, by two stalwart elders, to whom the post was, and is indeed still one of honour" (for their task was to prevent unauthorized persons making free with the plate and its contents), it formed a picturesque feature of the country Sabbath.

Devout worshippers passing into the kirk dropped their contributions into the plate, which generally was of large size, often from eighteen to twenty inches in diameter, and stood upon a small table just within the doorway.

In the Episcopal Church in Scotland pewter plates were also often used for taking the collection, but it was done, as is the Anglican custom of to-day, by offering these plates to the congregation separately.

In shape these plates are like a very large soup plate, varying from $1\frac{1}{2}$ to 2 inches in depth, very often stamped with the initials or name of the church to which they belonged. On the alms dish, illustrated in the set of Stonehaven church plate, appear four initials, probably those of the donor and his wife.

In the (Presbyterian) Church of Scotland the feast of our Lord's Supper is administered somewhat differently from the mode which prevails in the Church of England or that of Rome.

Formerly in the Presbyterian Church the congregation seated themselves "so many at a time" at a table which stood in the body of the building, and were served by the minister and his assistants, the former first offering prayer over the bread and wine which was then served to him by one of his "Elders." He then administered the Communion to the communicants seated at the table. Now the order of



COMMUNION AND OTHER CHURCH PLATE OF THE EPISCOPAL CHURCH OF STONEHAVEN

Scottish Pewterers



INSCRIPTION ON BOTTOM OF LAVER
(This appears to have been added later)

things has changed somewhat, the communicants occupying the front pews of the church, the book-board spread with a white cloth taking the place of the table.

Two or three, and often more, cups were used, according to the size of the congregation, which was divided into sections, each waited on by one or more elders. A cup was handed to each communicant in a section in turn, a pewter plate took the place of the paten. The reason for the large number of cups lay in the fact that, unlike the English Communion, that of the Scotch church was and is only administered once or twice during the year, and the whole of the congregation is supposed to participate.

Pewter sacramental vessels were in very general use throughout Scotland during the whole of the seventeenth and early part of the eighteenth centuries, both in the Episcopal and Presbyterian churches. This, no doubt, was owing chiefly to the poverty of the land, which, unlike England, was very sparsely populated. How the former church met the law which was passed during the time of the Roman Catholic faith, prohibiting the use of pewter and other base metals in the making of the holy vessels, it is difficult to say, and we can only conclude that it was more honoured in the breach than in the observance, as there are

examples of pewter church-ware of Gothic times belonging to the country still in existence.

However, the Reformation swept away all such laws, and nearly every country church must have had its pewter vessels both in Episcopal and Presbyterian times.

The set here illustrated belongs, "though not still in use," to the Episcopal Church of Stonehaven (Kincardineshire). It is of early seventeenth century work, and, as will be seen from the illustration, consists of a flagon, two Communion cups or chalices, a paten, two baptismal bowls, and an alms dish. The flagon has engraved upon its surface the sacred initials I. H. S.

The cups bear the word Stonehyve (the ancient name for Stonehaven).

On the bowls appear the initials I. H. S. (These two pieces seem to be of later date than the rest of the vessels, and the paten and alms dish have initials, evidently those of the donors and their wives, engraved upon them.)

In many churches of Scotland are still to be found two pieces of pewter, which are always associated together in old accounts, etc.: they are the laver and basin.

As in most ecclesiastical practices, the Scotch Established Church, both when it was Episcopalian, and when it became Presbyterian, differed in the form of baptism of a child from that of the English Church, and the laver and basin were very necessary adjuncts to the service.



COMMUNION TOKENS

The procedure was briefly this:—the child was held over the basin by one of its parents, and water was poured on its face by means of the laver, which was provided with a spout.

Of these two interesting pewter vessels, the laver has passed away, the basin only remaining; but in the Presbyterian churches where the font has not superseded the pewter basin, the place of the latter vessel has been taken by one of more precious metal.

Communion Tokens were another feature of the Scotch Church, both Episcopal and Presbyterian; and though, strictly speaking, they should come rather under the head



COMMUNION TOKENS

of coins than vessels, yet they were generally made of pewter, and are very interesting both in shape and design, and for that reason I have included a detailed description of them in this paper.

One of the first references to them is made in a Kirk Session's record of Glasgow in 1593; but these early ones were made of lead, the reason for that being that pewter at that date was by no means a common metal in Scotland, and lead was more easily procurable. In course of time pewter became more generally manufactured and utilized, and nearly all the late tokens are of this metal.

The church generally possessed a stamp or mould—



BEGGARS' BADGES, SCOTCH (NOTE some of these are of lead)

Scottish Pewterers

"for they were made in both ways"—for the manufacture of these pieces, or else, as Kirk Sessions' records show, they were given out to the village pewterer to make. They, however, I may mention, never bore the pewterer's marks, and probably on that account would be made of a baser metal than ordinary pewter ware.

Their shapes were varied and numerous, the simple initial letter representing the parish to which the church belonged being the earliest. Then came the addition of a simple ornament, such as a small star, and later still the date was added.

In the seventeenth century the fashion changed, the initials of the minister replacing that of the parish, or else the parish initial was placed on the other side, with or without the date.

Gradually they became more and more elaborate, the figure of a church with various inscriptions, including the date, being common, until they reached the stage of smug nineteenth century work, so familiar to us in coins and medals of the fifties. Now they have been supplanted by the use of paper or cardboard tickets.

The metal ones form interesting objects for a collection, as they are almost if not unique in the Church history of the civilized world.

A short description of the method of using these tokens may not prove uninteresting, and was as follows:—

On a weekday, "usually a Saturday," the members of the congregation who wished to partake of the Communion on the following Sunday, presented themselves before the ministers and elders, and received each a token, which had to be delivered up before he or she could partake of the Communion. These tokens were not given indiscriminately to any person who desired them, for if they were evil livers or otherwise of notorious character, they were refused. This led to many a scene at the distribution; however, the minister had generally examined the applicant in private first, so as to avoid such scenes.

Under the same category as the Communion tokens may be included the beggars' badges, first granted by James the Fifth, 1583, to sick and infirm persons who were destitute, as a licence to beg within the boundaries of certain cities or districts of Scotland.

There is a record of Edinburgh being searched for beggars who did not possess these badges, and when found these persons were put out of the city and sent off to beg elsewhere, a curious and selfish policy.

It was a good way of keeping down and taking a census of a vagrant and often a lawless portion of the population. Besides these common mendicants there were others who held their authority to beg from the sovereign direct. They were called *bedesmen*, and generally belonged to some hospital, and wore a distinctive blue gown and a pewter or brass badge. Some of these curious mendicants were, I believe, in existence till well into the middle of the last century.

These badges were generally made of lead, pewter or brass. Lead was the metal most generally employed, though pewter specimens are not at all rare; the more general use of lead would most likely arise from the fact that the more valuable badge of pewter or brass might be easily sold if the possessor were hard put to, to raise the wind, while lead would fetch almost nothing, pewter and brass being almost precious metals at one time in Scotland.

The devices stamped upon them were varied, amongst the commonest being the recipient's name, city arms, date, etc.

In the Glasgow city accounts there is the item that on the 27th May, 1575, "Robert Wilsoin Hammerman was paid 35 lbs. 2 sh." (Scots) for making of tickets.

All the above pieces of pewter which I have described are of almost purely Scottish origin in use and name, and have come down to us as memorials of by-gone ages and customs.



THE PIRLEY PIG



THE KING'S GEMS AND JEWELS
 AT WINDSOR CASTLE
 PART III.
 BY H. CLIFFORD-SMITH

THOSE who have had occasion to examine the old inventories of the Crown which describe minutely the ancient gatherings of jewellery formed by successive English sovereigns, must specially regret the calamities which the monarchy underwent during the seventeenth century. Reference has more than once been made to Charles I., as one who was greatly in advance of his times in taste and artistic knowledge. In one respect, however, his ideas were strangely in accordance with an age which appears to have paid but small respect even to the finest productions of the goldsmiths' art. For in the early part of his reign, before real want and the outbreak of civil war forced him to raise money from every available source, the King, while spending large sums in the purchase of works of art from abroad, suffered the masterpieces of the old English goldsmith to be pawned and sent over to the dealers of Amsterdam, who doubtless broke them up for the intrinsic value of their gold and precious stones. It is necessary, however, to remember that, as Charles' mother, Anne of Denmark, possessed almost as great a passion for jewels as did Queen Elizabeth, the accumulation of these precious objects must have been far in excess of his Consort's actual requirements; and also, that in disposing of the surplus, Charles was but following the custom of ancestors, who on their accession systematically disposed of much of the personal property of their predecessors. Furthermore, in the days when goldsmiths were the only bankers, it was a common practice for personal wealth to take the form of plate or jewels, on which their owners did not hesitate to raise money when in want of cash. But it is difficult, unless it be viewed

as an oversight, to exculpate the action of Charles in including "one large agate graven with the picture of King Henry VIII. and Edward VI." among the jewels which in the year 1629 he removed for sale "with his own hands" from the secret jewel house of the Tower of London.

Though absent from the Royal collection for upwards of thirty years, this "agate," so-called, apparently did not leave the country, and was recovered at the Restoration; for one of the most important gems in the present collection, and the earliest of the fine series of Tudor cameos, is a splendid oriental sardonyx engraved with the portraits in cameo of Henry VIII. and his son Edward VI. The King, three-quarter face, looks towards the infant Edward, on whose shoulder his hand rests. The Prince, who appears to be about three years old, is represented full face, wearing a baby's cap and holding a flower in his hand. The stone on which the portraits are cut is of three strata, dark brown, bluish white, and honey brown. In this last, which is uppermost, are worked the slashed doublet, the hat, and the ring on Henry's finger, and also his beard and the child's hair. The faces and hands are in the bluish stratum, as are the slashes in Henry's doublet and the feather in his hat.

On the reverse is an unfinished intaglio following the outlines of the cameo, except that the child's face appears older and he is wearing a cap similar to that of his father, but without the feather. The purpose of the intaglio and the variety of the child's cap are difficult to explain. Mr. King suggests that the cutting away was to render the stone translucent, but this cannot have been the object in view. I am inclined to think that double portraits were intended, but the intaglio engraving was stopped owing to the thinness of parts of the stone.

It is a pity no record has been kept of the engraver either of this beautiful cameo or of another in the





QUEEN ELIZABETH

QUEEN ELIZABETH

HENRY VIII.

HENRY VIII. AND EDWARD VI.

PHILIP II.

1911-12-10

1911-12-10

1911-12-10

1911-12-10

1911-12-10

The King's Gems and Jewels

collection, contained in its original gold frame, representing Henry VIII. alone, three-quarter face, again in a slashed doublet and wearing a cap and feather. From similarity of execution it is evident that both portraits of Henry VIII. are by the same artist. Mr. King suggests that these two cameos, and one of Edward VI. among the Devonshire gems, were executed by the Italian, Valerio Vicentino, from portraits by Holbein or another contemporary artist sent to Italy for that purpose. Walpole, however, points out the presence at the court of Henry VIII. of Richard Astyll, who is recorded as the King's "graver of stones." As the production of cameo portraits would be one of the duties of this artist, there is much to be said in favour of attributing to him these, and similar, though not such important cameos of both Henry VIII. and Edward VI. in the Devonshire collection.

After the magnificent cameo of Claudius, the *gem* of his Majesty's collection, is the large cameo bust of Queen Elizabeth. Numerous cameos of this "bright Occidental Star" are in existence. Three are in the Bibliothèque National, Paris; three in the Victoria and Albert Museum, South Kensington; two in the Imperial Cabinet, Vienna; and among private possessors are the Earl of Rosebery, Mr. F. J. Thynne, and the Duke of Devonshire, who owns two fine specimens. In real point of merit nothing comes up to the Royal cameo, which was executed, it is generally believed, by Julien de Fontenoy, who, according to tradition, was specially despatched by his master, Henri IV., to the court of Queen Elizabeth. It is a sardonyx of considerable size, inimitable in the treatment of the face, equally so in the rendering of the elaborate costume of the splendour-loving Queen. It has been reckoned that upwards of eighty painted portraits of Elizabeth are at present in existence, a greater number than can be found of any sovereign of this or any other country. The personal vanity of the Queen, which prompted the execution of so large a number of portraits, explains also the existence of upwards of twenty-four cameos, thirteen of which are noted above.

Lists of costly articles of jewellery offered to Elizabeth by her courtiers as New Year's gifts have been preserved. In Christmas week (about 1581) some courtiers disguised as maskers gave the Queen "a flower of golde garnished with sparecks of diamonds, rubyes, and ophales, with an agate of her Majestis phisnamy, and a perle pendante, with devices painted in it." This may be one of the cameos in the present collection without the jewelled setting, but the "devices painted in it" seem to identify it with a cameo of Elizabeth in its original

setting and backed with miniatures of the Queen and the Earl of Leicester, by Hilliard, which forms one of the principal ornaments of the famous Devonshire diadem. In another similar instance the Queen's portrait is selected as an offering acceptable to her, thus:—"Item, one jewele of gold like a dasye, and small flowers aboute it, garnished with sparks of diamondes and rubies, with her Majesties picture graven within a garnet."

Two superb cameos of Queen Elizabeth are here, and possibly a third, of which the identification is rather uncertain owing to its unfinished condition. In the calendar of State papers for the year 1660 the following occurs:—"Warrant to Rich. Sharpe to bring in Nath. Hearne merchant of London, with Queen Elizabeth's great and precious onyx stone on which Hearne professes to have lent money." The stone thus recovered measures $2\frac{1}{2}$ ins. by 2 ins., and is, apart from its workmanship, a superb oriental sardonyx of three strata. The wonderful technical skill of the Cinque-Cento artist has never produced a more extraordinary or more beautiful cameo. The large style of the work, combined with the minute execution of the details of the jewellery and dress, renders this the finest object of its class extant.

The second portrait is also an admirable work of art executed on a stone of similar quality, but its comparatively small size ($1\frac{1}{2}$ ins. by $1\frac{1}{4}$ ins.) does not offer so large a field for the display of the artist's powers. Both portraits are clearly by the same engraver, whether Fontenoy or another. Mr. Fortnam has suggested that Astyll, or Atzell as he is elsewhere termed, may have been retained in the Royal service, and under the guidance of some French or Italian engraver, developed skill sufficient to produce the perfection of art displayed in the larger portrait of the Queen.

Closely connected with the historic events of this country during the second half of the seventeenth century, is the person of Philip II., whose portrait adds a completeness to this interesting series. Van der Doort in his Catalogue thus describes what is, without doubt, the cameo in this collection: "*Item. Another Agate-stone of King Philip of Spain, the head being white, the breast brownish, and the ground transparent like to a glass, delivered by me to the King.*" (And on the margin is noted) "*Given to the King 1637.*" The term agate-stone seems to have been used indiscriminately in nearly all the old inventories for describing what in reality all these stones are—precious onyxes. There is another excellent portrait of Philip in the collection, but its dimensions are such that the details cannot be favourably rendered by photography. The cameo here shown rivals in

some respects a similar though slightly larger gem which realised a hundred guineas at the sale of the Marlborough collection in 1899. An inscription on the reverse of the latter seems to show that it was a present from the Spanish King to Mary or Elizabeth. If presented as a love-token to the Virgin Queen, it, and perhaps the gems in this collection, would have been offered in the years preceding the date "when repeated disappointment had made the old wooer take a more violent mode of laying siege to the Crown of England." Mr. King ascribes these gems to the engraver Jacopo da Trezzo, who would appear to have also executed the fine cameo of Philip II. in the Victoria and Albert Museum. Those who like to estimate the appreciation of works of art at

various times by their temporary monetary value, will be interested to hear that the Museum was fortunate enough in the year 1855 to acquire this first-rate object for the ridiculous sum of three guineas!

An onyx cameo of the sixteenth century and of beautiful execution was one of the few choice gems from Consul Smith's



ONYX "GEORGE" OF CHARLES II.

collection. It is figured in Gori's catalogue, ascribed by him to Giovanni Bernardi, and to be the portrait of Margarita of Austria, daughter of the Emperor Charles V., wife of Ottavio Farnese, Duke of Parma and Governor of the Netherlands.

An object of wonder in these gems, and one which might be overlooked in the admiration of their execution is the size and rarity of the onyxes employed. The supply of these stones from India appears to have ceased ever since Roman times; indeed, the present decay of the art of the cameo cutter is largely due to the practical impossibility of obtaining suitable material. Unless the Cinque-Cento engravers were fortunate enough to



ONYX CAMEO PORTRAIT OF MARGARITA OF AUSTRIA

be regularly worn by the knight hung to a chain of gold. Though the rules of the Order of the Garter forbade the enrichment of the collar with jewels, etc., they (according to Ashmole's *Order of the Garter*) allowed this George to be "enriched and garnished at the pleasure of him that wears it (as is the 'Great' George) which for the most part hath been curiously enamelled or . . .



ONYX "GEORGE" OF CHARLES I.

made of pure gold curiously wrought by the hand of the goldsmith. But we have seen divers of them exquisitely cut in onyx's, and also in agats, and wherein such happy choice of the stones that by joining there unto the workman's skill by designing and laying out the figures to express the history, the natural tincture of the stones have fitted them with colours for flesh, hair and everything else, even to admiration."

The Georges in this collection, which Ashmole's own words admirably describe, number upwards of twenty; four being "Great" and the



ANTIQUÉ ROMAN CAMEO ENAMELLED SETTING ENGLISH SEVENTEENTH CENTURY

The King's Gems and Jewels

remainder "Lesser" Georges. None of the former appear to be earlier than the time of George I., and though many of the latter are extremely beautiful, want of space permits the selection of two only of this class—the George of Charles I. and that of Charles II.—for illustration in these pages.

The onyx George of Charles I. is considered by some to be the one which he wore on the day of his execution, and handed to Bishop Juxon, with the injunction to deliver it to his son. This, however, cannot be correct; for the George (Ashmole tells us) "which his late Majesty wore at the time of his martyrdom was curiously cut in an onyx set about with twenty-one large table diamonds in the fashion of a garter. On the back side of the George was the picture of his Queen rarely well limn'd set in a case of gold, the lid neatly enamelled with goldsmith's work and surrounded with another garter adorned with a like number of equal sized diamonds as was the foreside." The figure of St. George on the jewel in this collection is beautifully cut on a superb sardonyx, and around it are empty settings, the diamonds which probably filled them having disappeared. Ashmole mentions twenty-one diamonds, but there are spaces here for only sixteen: and though



"GREAT" GEORGE OF THE GARTER
EARLY EIGHTEENTH CENTURY



CAMEO IN CARNELION AND
AMETHYST GERMAN EARLY
SEVENTEENTH CENTURY

at the back there are traces of a broken hinge which may have held the enamelled lid of the Queen's miniature, the diamonds described by Ashmole have clearly never decorated this

side of the jewel. Hence, though according to tradition this is the George of Charles I., it cannot have been the one worn on the historical occasion above-mentioned. I have, however, reason to believe that the identical George so worn is still in existence, and I have lately had, thanks to the courtesy of its noble owner, whose name I am not at liberty to disclose, an opportunity of inspecting it.

The George of Charles II. is, in point of workmanship, in some ways more interesting than that of Charles I., for though the stones are of equal beauty, the figure of the saint possesses far greater character than that on the older cameo. But what adds so much to its attractiveness is the exquisite enamel work with which the whole of the back is decorated. In the centre St. George is mounted on a white horse with a green dragon under foot, surrounded by flowers; the whole is *repoussé* in gold, pierced, and richly enamelled.

The coloured illustration which appeared in the second portion of this article gives some idea of the brilliancy of the enamel.

In the Corridor already referred to, a few yards distant from the room in which these jewels are preserved, stands a remarkable silver casket set with engraved crystal panels and richly decorated with enamelling of exactly similar character to that on the back of the George. The casket is held to be of Italian workmanship, but as the crystal panels are engraved with Dutch scenes, it is not improbable that the whole may be of Dutch origin. This special form of enamel with minute floral designs on *repoussé* metal work is sometimes met with on small objects, such as watch-cases of both English and Dutch manufacture dating from the seventeenth century. While the enamel on the casket is probably Dutch, there is no reason to doubt that the George is



JEWELLED AND ENAMELLED PENDANT
"PELICAN IN HER PIETY"
SPANISH SEVENTEENTH CENTURY

entirely of English workmanship. The jewel illustrated on page 244 should have been included among the antique gems, for the cameo mounted in it is of Roman work of about the third century A.D. It is, however, shown here on account of its enamelled setting, which is exactly similar to that on the George of Charles II., and is, in Mr. Fortnum's opinion, English, and of the seventeenth century.

The "Great" George (see page 245) dates from about the beginning of the eighteenth century. Its workmanship, though by no means second-rate, indicates that the art of the enameller had by this period somewhat deteriorated. A very beautiful George, a photograph of which is not obtainable, is preserved by his Majesty for his own personal use. Like the famous George which was bestowed on the first Duke of Marlborough by Queen Anne and returned after his death to the Crown, to be finally presented by George III. to the great Duke of Wellington, it is encrusted with large and brilliant diamonds.

Of the jewels which date from the seventeenth and eighteenth centuries, three are particularly worthy of notice. An interesting cameo of rich and varied material, representing a female bust to the right, is of German workmanship of the early part of the seventeenth century. The head is cut in a carnelion, the drapery is of amethyst. The crown is jewelled and enamelled; the frame is of gold with black enamel.

The wealth and luxury of the Spanish kings and nobles in the sixteenth and seventeenth centuries, due to the discovery of America and the quantities of precious metals brought from thence by the navigators of Spain, resulted in an enormous production of goldsmiths' work and jewellery. The French in their invasion of the Peninsula a century ago, were responsible for the destruction of the largest collections of art objects of gold and silver workmanship existing in Europe. The few pieces that have survived demonstrate the beauty of Spanish jewellery of the best periods—the Victoria and Albert Museum possesses a unique collection, purchased for the most part in Spain in the early seventies. The specimen in His Majesty's collection dates from the seventeenth century. It is of enamelled gold enriched with diamonds, pearls, and rubies, and formed of a pelican "in her piety" in front of a cross set with diamonds.

A cameo of different nationality, remarkable for its fine quality and elegant mounting, possesses particular interest

from the fact that it is in all probability a portrait of Clementina Sobieski, wife of the "Old Pretender." Though the commencement of the eighteenth century, the date of the execution of this portrait, is not a period remarkable for the production of gems, this cameo, on an onyx of two strata, is of particularly fine workmanship. The delicate mounting, a good specimen of eighteenth century jewellery work, is of silver set with diamonds and rubies.

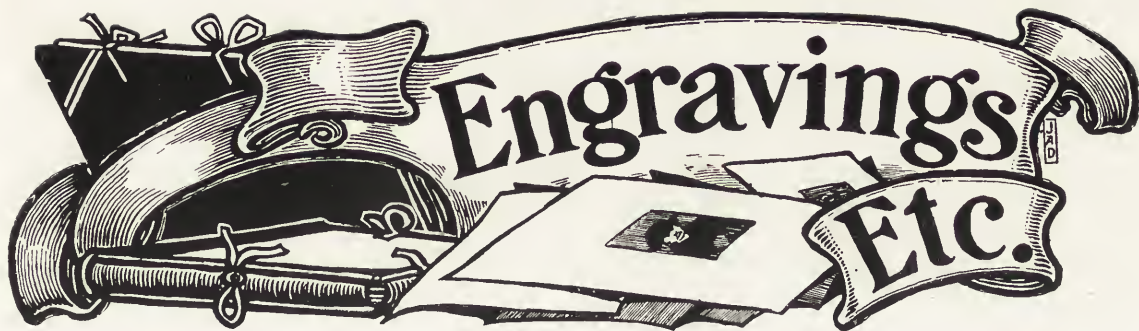
Before taking leave of the collection, I cannot refrain from drawing attention to an interesting series of finger-rings. The following are some of the most remarkable:—A ring mounted with a large ruby, on which is engraved a contemporary portrait in cameo of Louis XII. of France; a sixteenth century enamelled ring set with a cameo of garnet engraved with a mask or bacchic head, from the mouth of which liquid could be projected from a squirt held in the hand.

The Royal finger-rings of the seventeenth century are of extreme historical and artistic interest. The bezel of the signet ring of Charles I. when Prince of Wales is formed of a large shield-shaped diamond of fine lustre, engraved in intaglio with the Prince of Wales' feathers between the letters C. P. The well-known difficulty of engraving the diamond has here been admirably mastered, for the engraving is executed with great precision and is deeply cut. Another signet ring of Charles I. is formed of a gold hoop, on the shoulders of which are a lion and unicorn in steel chiselled in high relief. The bezel is engraved with the Royal arms and the letters C. R. This exquisite piece of metalwork is of charming design and perfect execution, and may be the work of Thomas Simon, the well-known engraver of the "Petition Crown."

Two historical rings have of late years been added to the collection. One a diamond signet engraved by Francis Walwyn at the order of Charles I. for his Queen Henrietta Maria, with the Royal arms and the initials H. M. (in monogram) and R.; and the other the signet of Mary II., wife of William III., which is set with a sapphire engraved with the shield between the letters M. R. These two rings were presented by the late Mr. Drury Fortnum to Her Majesty Queen Victoria, the one at her Jubilee in 1887, and the other on her Diamond Jubilee in 1897. It is said that her Majesty was more pleased with these gifts than with many of the more rich and sumptuous presents she received on those two memorable occasions.



CAMEO PORTRAIT OF
CLEMENTINA SOBIESKA,
SET WITH DIAMONDS AND RUBIES
FRENCH EIGHTEENTH CENTURY



Engravings Etc.

REMBRANDT'S ETCHINGS BY FREDERICK WEDMORE

THE intelligent print-lover, just setting out to be, in a large way or a small one, a collector of Rembrandt, has this to remember, first of all—that he is now to be concerned, not only with a consummate craftsman, who varied continually his theme and method, and to whom no resources of his craft were strange, but likewise with about the widest, about the deepest, personality in the whole range of Art. What follows from this knowledge? He must step warily in his collecting. He must pause ere he selects, and, in the gradual choice of an important group of etchings, he must do deliberately one of two things—instead of only indulging a fancy for a particular print—he must either see to it that his group is fairly representative of the scope of the achievement of the master, or he must address himself to the collecting, in greater detail, of worthy and sufficient examples of one particular branch of Rembrandt's practice.

Although the various names under which Rembrandt's Etchings have been classed—Sacred Subjects, Landscape, Portraiture, Allegorical Pieces, Nudities, and so on—have never been numerous enough to define the width and range of the performance, the inexhaustibility of the *Œuvre*, and so cannot be altogether satisfactory, they are, roughly, a convenience. So that the collector, while doubtless going beyond them, or the need of them, when he is at the end of his quest, must take account of them at the beginning—must, if

he proposes to be a general collector of the master, see that on his walls, or better, in his solander boxes, each class is represented rightly; or must, if he proposes to confine himself within much narrower limits, choose first from that list of classes of subjects the class of subject that appeals to him most, or appeals to him most indeed (which is a different thing), in Rembrandt's individual treatment of it.

Had Fate, which has endowed me with a faculty of almost endless enjoyment of the representation, in selected, energetic "line," of human character and natural scene, endowed me also with ample monies—that a veritable print-room might be mine—I should be the owner (supposing that the difficulty of acquiring sometimes almost unique impressions could be, by magic, overcome), I should be the owner, I say, under those singularly improbable circumstances, of two hundred etchings by Rembrandt. Why do I refer to the number? Because I want to make it

clear that though I should not then possess much more than half the prints which in the days of Wilson—the amateur who wrote the Rembrandt Catalogue of 1836—and long after the days of Wilson, were cheerfully attributed to Rembrandt, I should be the possessor of a full two-thirds, or perhaps three-quarters, of the number which modern criticism—working, not, I think, in this case, with undue severity—allows him to retain. This is not the place in which to set down in any detail what are the so-called Rembrandt prints now mainly rejected by the up-to-date connoisseur; the thing would be too tedious and too long. But it may be desirable to say that



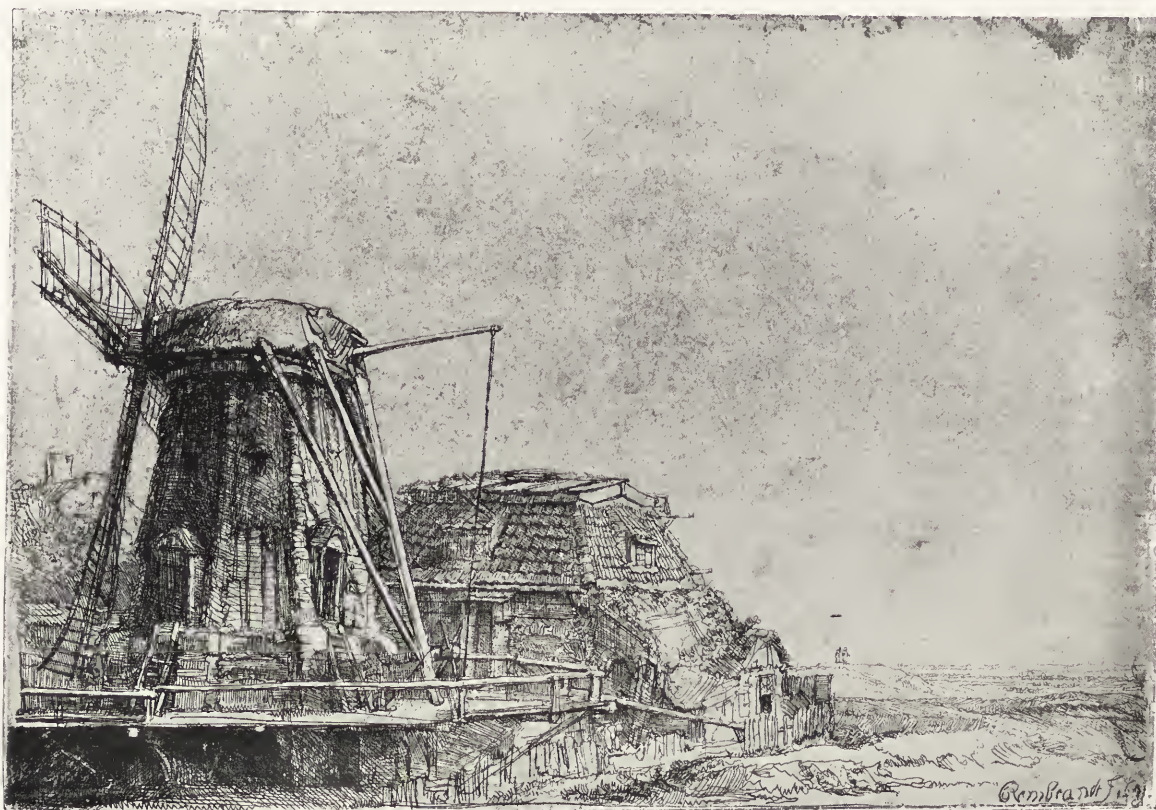
LITTLE PRINCE OF ORANGE BY REMBRANDT



THE LANDSCAPE WITH THE OBELISK BY REMBRANDT

Criticism has attacked a few "important" pieces ; that it has attacked a few engaging minor ones, by reason of their likeness to the work of other etchers, the contemporaries, or younger followers, of the master ; but that it has attacked, chiefly, dozens of

insignificant and undesirable performances, for which, really, only scant defence could in any case have been made—beggar subjects, in the main, or the quite minor and indifferent portraiture—pieces which cannot take shelter under cover of Rembrandt's



REMBRANDT'S MILL

Rembrandt's Etchings



CLEMENT DE JONGHE: FIRST STATE BY REMBRANDT

youth—for Rembrandt, like Mr. Whistler, began as a master—pieces, indeed, which one regards as the disreputable and unsavoury exercises of the second-rate.

And when I say “disreputable,” I do not mean as

regards their moral effect. Only one or two at the most of the more or less unpresentable little prints which have ever been associated with Rembrandt’s production, only one or two of them are technically



THE COTTAGE WITH WHITE PALINGS BY REMBRANDT

unworthy of his needle—the rest are too clever to be anybody else's. But I call "unsavoury and disreputable" the unnecessary record of the grievance of the ugly, and the infirmity of the afflicted—the sort of theme the cleverness of Brouwer revelled in—and it is pieces of this kind that a wise judgement has been of late eliminating. Once or twice, in higher matters, mistakes have been made. There was a moment when it occurred to some one of more audacity than penetration—who it was I forget entirely, but somebody, I should suppose, proud of petty discoveries, and quite devoid of vision—there was a moment when it occurred to some poor being of this sort that Rembrandt was not the author of that little portrait of the Prince d'Orange, which was once held to be a portrait of the son of Rembrandt in his childhood. I shall be careful to request the editor of *THE CONNOISSEUR* to include, among his illustrations, this delightful piece, in which there is enshrined the very spirit of wise and gentle and of comely childhood. The piece not Rembrandt's! Why, the piece, if it were not Rembrandt's, would be enough to earn a reputation for the master who made it.

If I am asked upon which of the several groups or classes of the Rembrandt Etchings I would concentrate myself as a collector or a student, I must say, Landscape and Portraiture. The choice of the second may surprise no one, and the choice of the first will not surprise the expert, who knows the high money value of the landscapes, as a class, and their profound beauty; but it may surprise the mere modern picture-seer, who is insensible generally to the distinction of Style, to an unerring selection, to decisiveness, to a splendid economy of means, to a large vision. And Rembrandt's landscapes—most of the best of them, I mean—are of exceptional rarity. They had not, in Rembrandt's day, the sale of the Sacred Subjects, which I account for partly by their themes, for Landscape, in black and white particularly, was not popular at all until a later age than Rembrandt's: an age much nearer our own; and partly again (but, I confess, in smaller measure) by the fact that a good many were wrought—or, at the very least, put into such circulation as they had—when Rembrandt's vogue was to some extent over. He was accepted young. In his middle age there arose other gods who

Rembrandt's Etchings

absorbed temporary worship. The later manner of this man of genius no contemporary public was ever ready to receive. And the most noble of the landscapes—most of the most noble of them—whatever be the actual date of the performance, incline to that later manner. *Cottage with White Palings* is quite early. The *Cottage and Dutch Haybarn* is of the early-middle time. The *Goldweighers' Field* is a performance of a comprehensiveness and breadth denied to youth. So is the seeming simplicity of the *Landscape with the Obelisk*, and the brilliant since the quite unerring decisiveness of the *Landscape with a Ruined Tower*.

In portraiture, the first of two or three representations of the etcher's mother affords the most complete evidence of Rembrandt's early mastery of the secrets of Art. This is the little *Bust of a Woman*, lightly etched, which bears the date of 1628: a small thing, but a perfect one: a record at the same time finished and free, a presentation of a genial and sagacious face, relaxed in tolerant smile. She is not peasant-like, in the least; she has the character of a great woman of the world. More bourgeois, more austere, a person seen in wholly different mood, and, seemingly, with a quite different Past behind her, is the same woman in a later vision—a portrait which, as an example of a master's art, is just as noble—*la Mère de Rembrandt, au voile noire*. Rare, yet not hopelessly rare, are both these prints—in such condition, I mean, as makes them desirable acquisitions—and no collector who can afford to be possessed of even half-a-dozen or eight portraits, should allow himself to be for ever without these. Of Rembrandt's many etched portraits of himself, the one that I have always considered with profoundest admiration is that representation of the master in full middle age, with earnest and uplifted eyes looking at you so directly—a portrait known as *Rembrandt Drawing*. That is a work-a-day portrait, the man in his real character, and not, like certain other prints, the man tricked out in dresses and in pose that were in truth foreign to him. Another family portrait, worth possessing, is the young wife Saskia, nobly habited, as the *Great Jewish Bride*, but it is in the First State only—and that is rare, excessively—that it should be acquired, when it can be, for in the First State the



A WOMAN (REMBRANDT'S MOTHER) LIGHTLY ETCHED

piece has a unity and freedom lost in the Second. Dare I say it is unfortunate that Rembrandt gave us no opportunity of placing by the side of one or other portrait of the wife who ensured, for a few years, the happiness of his youth, any portrait of the sympathetic and not uncomely person who was the solace, undoubtedly, of his latest days? But, save for a suggestion, it may be, in this or that nudity, there is, in the etched work of Rembrandt, no record of Hendrickje Stoeffels.

Turning to the other portraits, if the *Advocate von*

Tol were not of such extraordinary scarcity, it would not excite the interest that it is privileged to now arouse. The *Burgomaster Six* depends for satisfactoriness rather peculiarly upon the impression; and I remember Sir Seymour Haden telling me, when at the Abraham Hume Sale he became possessed of this print, that the impression there was the only impression of it that he had ever seriously desired. It was in the Third State—a lesson for the enriched buyer, who thinks, by confining himself to First States only, to save himself the trouble of cultivating his eye. It is true, of course, that in the case of the *Burgomaster*, the *tirage* of the earlier states was very closely limited, and hence, with a plate so delicate, the excellence of an impression of the Third. *Ephraim Bonus* is in another manner: not so fascinating immediately, yet in essentials not less great. In it there is less apparent the craftsman's sleight of hand, his magical attainment of romantic effect; but there is a deeper vision, a much deeper vision, of human character. Two other visions of human character, visions extraordinarily deep, unsurpassably subtle and complicated, and yet expressed promptly, decisively, with readiest means, are afforded in the *Clement de Jonghe* and in the *Janus Lutma*. But of the five or six states of the *Clement*, nothing after the Third is adequate or representative at all, and the thing is seen in absolute perfection only in the First. In the *Lutma*, the First State—that is after the addition of the background of sunlit window, behind the seated figure—represents the plate perfectly, if the collector has the eye to know a fine impression of that state from a poor one. If he has not—and if no honest advice is at his side—the poor rich man will be driven to unloose his purse-strings more



THE SUPPER AT EMMAUS BY REMBRANDT

completely, and to expend, when he has waited for it ten years or thereabouts, many hundreds of pounds on the acquisition of the First State.

The range in the prices of Rembrandt's genuine works is quite remarkable; and now that splendid early Vandykes, early Claudes, and perfectly representative Meryons, are beyond the beginners' reach, it is a cheering thing to know that, especially amongst the smaller sacred subjects, the student may yet buy, for some £4 or £5 often, small and desirable pieces of Rembrandt's conception and his fashioning, like

the *Circumcision*, or *Christ amongst the Doctors*. The art and feeling in these pieces, and in some others that are the like of them, is astonishing. And the beginner, possessing a few prints like these, or like the *Interior of a Synagogue*, or—to pass a little into themes more obviously imaginative—the *Youth surprised by Death*, or the *Doctor Faustus*, need not envy the millionaire who gives £2,000 or so for an impression of the *Christ Healing the Sick*—for, in the one as in the other, there speaks the soul of the artist, unmistakably, to the listening ear.



ROMAN REPUBLICAN DENARII

BY PERCY H. WEBB

THE pleasure, interest, and education which may be gained from the study of any artistic or antiquarian subject, and the collection of specimens in its illustration, are by no means the monopoly of the rich. Possibly the collector whose slender finances compel him to exercise constant care in his purchases, and laboriously to aim at acquiring the knowledge and skill which will enable him to avoid mistakes, derives greater delight and sometimes obtains a really better, though smaller, result than the man whose wealth induces him to purchase more freely and more carelessly. There are but few collectors in whose eyes a work of art fails to shine with some added lustre when it has been cheaply purchased. It is well for the man who has but limited funds at his command to endeavour to select a pursuit in which a somewhat extended success can be obtained with but small outlay. Otherwise, he may find such long intervals between his acquisitions as will cramp his opportunities for study, and perhaps in the end destroy his pleasure in collecting.

For instance, the numismatist who attempted to collect the magnificent series of Greek silver or Roman large bronze coins would be greatly hampered by a lack of funds, and would lose many of the advantages he might have obtained from a less ambitious pursuit. Either his collection would grow very slowly or he would be forced to accept poor and perhaps doubtful specimens, and, as he grew in knowledge and experience, he would find these a constant source of chagrin and disappointment.

The less important Roman coins offer a fine field for the modest antiquarian, and perhaps the series known very incorrectly as the "Consular Denarii" complies most completely with the conditions which an intelligent collector of limited means would lay

down for himself. These coins have been found in such considerable numbers and such great diversity of type that a fairly large and very interesting collection of them may be easily and cheaply obtained. Though some few of the rarer ones command a high price, good specimens of many types can be bought for little more than a shilling. The series covers a deeply interesting period in the history of the Roman Republic, beginning about B.C. 269, and only ceasing when Augustus was firmly installed on the throne. The coins abound with historical allusions and representations, and throw much light on the vigorous life of Rome in its prime and its gradual change from a Republic through Oligarchy to Empire. As works of art, they cannot, of course, compare with the best specimens of the splendid coins of Greece, but they are by no means devoid of beauty; the Greek influence is very marked in many of them, while others are distinctly the products of Latin artificers, and they are interesting as a series because of their great diversity in merit and style.

Before proceeding to consider some specimens of this coinage in detail, a few remarks as to its general history may prove interesting.

At a date fixed by Pliny as 269 B.C. the Roman people, who had for many years issued a bronze coinage, and had no doubt freely used the silver coinage of Greece and her colonies, resolved on the issue of a Roman silver currency. A mint was erected in the Temple of Juno Moneta (the "Warner"), a temple erected on the site of the house of Manlius Capitolinus, who, warned by the clamour of geese, aroused the guard and saved the Capitol from Brennus and his Gauls. The care of the mint was delegated to moneyers, generally three in number, who at first acted only on precise instructions as to the size, types, and amounts of the issues given by the general assembly of the Roman people. Presently there sprang up a practice of

The Connoisseur

adding the moneyer's monogram and, later, his name, to the type, which, however, still remained a distinctly national one. Soon after the middle of the second century B.C. the coinage became more distinctly the personal issue of the moneyers, who appear to have selected types at their own discretion. The moneyer's name commonly becomes the most important part of the inscription, and in many cases the coin commemorates some event in the history of his family. The last and most interesting development of the series is the occasional introduction of a portrait of a dead or living worthy as the obverse type.

When we note that coins bearing names of over 400 different moneyers, belonging to 130 different families, have been found, and that many moneyers are represented by several different types of coins, we can form some idea of the vastness of the series.

The obverse type of the earlier denarii was the head of the Goddess Roma (or Pallas) in a winged helmet facing to right, with the mark of value, "X," behind the neck.



This head was copied from the Greek, and many specimens show considerable beauty of execution. The earliest reverse type is that of the Dioscuri, "the Great Twin Brethren," Castor and Pollux, who were among the best beloved of the deities of Rome, and were said to have intervened with decisive effect on behalf of the Roman Army at the battle of Lake Regillus. They were depicted riding with lances couched and with a star shining over each of their heads, in reference, perhaps, to the flames which played round their heads during the storm which overtook the "Good Ship Argo." This also was a Greek type, but it has been suggested that the selection was made, not in a spirit of slavish imitation, but with a view to provide a coin whose symbols would be familiar to the Grecians and Phœnicians, the principal traders in and round the Mediterranean, and which would therefore be readily accepted, notwithstanding that it was a new issue. The origin or place of issue of the coin was shown by the word "ROMA," which was placed below the reverse type, and formed the only inscription.

This type was maintained for some fifty years,

after which period the reverse was changed for the figure of Diana in a *biga*, or two-horse chariot,



and this reverse, or the very similar one in which Victory is substituted for Diana, is the commonest in the series. When, however, the moneyers selected their own types, we find the greatest diversity. Rome has always been a centre of religion, and it is not surprising to find that all the greater gods and goddesses of the Latin mythology are represented. Jupiter, Mars, Neptune, Apollo, Hercules, Vulcan, Diana, Minerva, Ceres, and others appear, with many diverse attributes and methods of treatment. Allegorical heads, such as those of Concordia, Fides, Honos, Pavor, and Pallor, etc., are common. Some of the portraits, especially those of Venus, are very beautiful.

There is a coin of the Carisia Gens, struck by Titus Carisius in the year 48 B.C., which is particularly germane to the subject. It bears on its obverse the head of Juno Moneta, and on the reverse



the implements used in the minting of money. This coin is one of many which bear devices which, though they do not deal with historical events, yet give us most interesting details of the life of the nation and the actual stage of mechanical and social developments which it had reached.

Among these may be mentioned representations of sacrificial implements and warlike weapons—the Tribune, Carule Chairs, Altars, Temples, and other subjects which are frequently found.

A very interesting set of military coins, bearing the names or numbers of thirty different legions, was struck by Marc Antony just before the fatal campaign which ended in the shameful day of Actium.



Roman Republican Denarii

They present on one side a graphic picture of a galley, and on the other the legionary Eagle and Standards.

A coin of the Cassia Gens shews a citizen placing



an affirmative vote in the ballot box, and an earlier coin, struck by P. Licinius Nerva in 110 B.C., commemorates the introduction of the polling booth in 140 B.C. The presiding officer is seen seated behind a latticed partition handing a voting paper to a citizen who hurries in, while, on the right, a more leisurely voter places his vote in the box.



The coins whose reverses are of historical interest are so numerous that selection for the purpose of this article is embarrassing.

A coin of Marcus Æmilius Scaurus struck in B.C. 58 is interesting not only historically, but because of the unusual and rather confused treatment of its subjects. On the one side Aretas, the conquered



Arabian prince, kneels beside his camel and offers an olive branch, while on the other Scaurus rides triumphantly in a chariot drawn by four prancing horses.

Another coin, also of the Æmilian Gens, struck four years later, depicts Perseus, King of Macedonia



and his two young sons, who, captured by Æmilius Paulus after the battle of Pydna in B.C. 169, adorned their conqueror's triumph through the streets of Rome.

There is no other historical record of a great feat of Numonius Vaala than that which may be found on a rare coin struck in B.C. 43. The obverse bears a striking portrait of a keen-faced Roman

officer, who is seen on the reverse forcing his way unaided into a barbarian entrenchment through the



“Vallum,” which no doubt gave him his cognomen. The coin is a very spirited piece of work.

Among the most interesting coins of the series is one issued by Brutus in B.C. 42. It bears his portrait on the obverse, while the reverse displays



a cap of liberty between two daggers and the inscription “EID MAR.” This coin is very rare, and commands a high price. The collector will do well to beware of spurious imitations of it, which are rather numerous.

A very similar reverse appears on a coin struck during the short republic which followed the killing of Nero—a killing so justified that we can hardly class it with the murder of Cæsar.

Among the specially noticable coins are those on which the name of the moneyer is made the subject of almost punning allusion, and of these there are



several. One of the best known was struck in 74 B.C. by L. Lucretius Trio, and bears on the obverse the head of Sol in a radial crown, and on the reverse a moon surrounded by the seven stars of the great bear (the Triones)—a very neat and expressive rebus.

The series of portraits found on the Republican coinage begins with the head of Scipio Africanus the elder, a coin struck in B.C. 99, about eighty-five years after his death. The contemporary portraits of Julius Cæsar, Augustus, Pompey, Mark Antony, and others are often very fine, and there are several



instances of posthumous portraits other than that before mentioned.

The portraiture on Roman coins is always convincing. The artists seem never to have acted the kindly, but less truthful, part of the modern photographer. No attempt was apparently made to improve the work of Nature; if wrinkles existed they were depicted, the leanness of Cæsar and the somewhat sensual face of Antony were in no way disguised, but the character of the subject was generally portrayed with marvellous accuracy, and even the posthumous portraits are so full of individuality that they were copied from some contemporary bust or statue. The portrait coins of the Republic are little, if at all, inferior to the imperial series of silver.

Enough has been said to serve the purpose of this article, but many points of interest, which will at once occur to those who have studied the series in question, have been omitted, together with all mention of the other denominations of silver coins and the gold and bronze coinages which were issued by Republican Rome.

A word in conclusion as to price, which depends,

of course, on condition as well as rarity. The coin of Brutus, described above, is perhaps of the highest value of any in the series. The specimen in the Bunbury collection brought no less than £18 5s., and two other fine specimens have within the last few years fetched at auction £12 and £10 respectively, while a rather poor specimen has been sold for £1 5s.

The coin of Vaala, if fine, brings about £5 or £6, and the other portrait coins in like condition range generally upwards, though some few are cheaper. On the other hand, most of the other coins described for two or three shillings apiece. At the Bunbury sale many lots of fine specimens of the common coins were sold for a shilling per coin and even less. The purchaser of a fine specimen of Roman silver art work, of undoubted genuineness and of date perhaps 2,000 years ago, for the sum of one shilling need hardly regret his outlay. The collector should constantly endeavour to obtain fine specimens, and let great rarity be the only excuse for the admission to his cabinet of a coin in poor condition.





THE EARLY GENIUS OF
GEORGE CRUIKSHANK
BY JOSEPH GREGO PART II

Belonging to the "Cruikshank Collection" already described, is the rare original "first proof" of another "Juvenile Pledge Card," of which the artist issued a large number later in life, when he had directed all the force of his vast energy to further the good cause of Temperance. So fiery an advocate characteristically despised "half-measures." In his earlier political attacks he was found grouped in the ranks of the "red-hot Radicals," though he described himself as belonging to the party of *moderate* and "respectable Reformers." That was in the artist's unregenerate days; later in life he waged the fiercest of crusades against all stimulants, with Hudibrastic staunchness:—"compounding for sins he was inclined to by damning those he had no mind to," as was afterwards amusingly illustrated. "The Pledge Ticket," reproduced as characteristic of this ultra-fervid virtuous zeal, had anticipated the well-known *suites* of "The Bottle"; with the terrific and uncompromising pendant, "The Drunkard's Children," we have the two instances of the effects of early training on future development: the downward progress of "The Drunkard's Children" on one side, contrasted with the upward progress of "The Teetotaler's Children" on the right. Beneath Cruikshank's autograph is the etched legend, which was the worthy ancient's proudest boast, "Designed and etched by George Cruikshank, total abstainer from all intoxicating liquors and tobacco!"

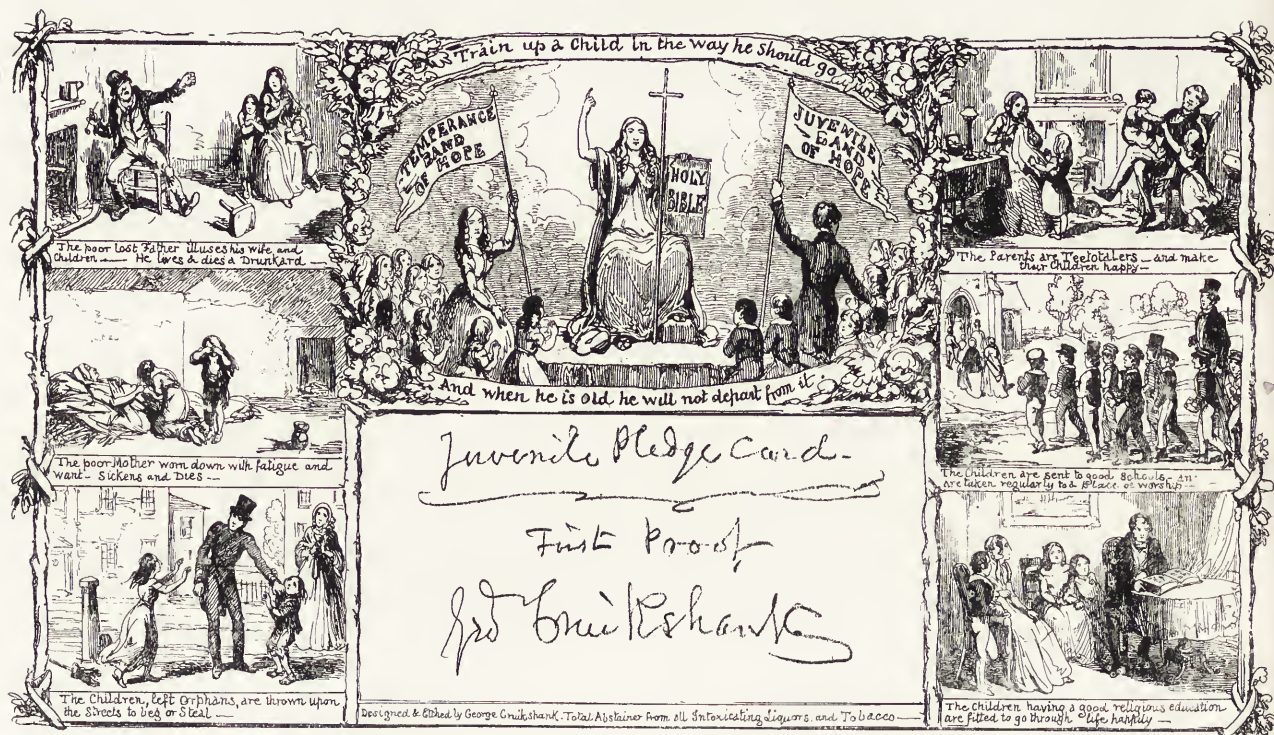
How prolific was that career is proved by the unique collection from which our rare examples and facsimiles are taken. "The Descriptive Catalogue," prepared by the late G. W. Reid, contains records of 5,000 separate productions, and even that monumental list is incomplete, ending in 1870.

As a contrast to the somewhat archaic juvenile productions reproduced in this survey, we have been enabled to offer the readers of THE CONNOISSEUR

four of our artist's most successful examples in water-colours.

In the present review upon the subject of George Cruikshank's genius will be found in place certain original drawings in facsimile, also the property of the "Royal Westminster Aquarium Society." For the advantage of this valued privilege we have the pleasure to gratefully acknowledge this obliging liberality on the part of the Directors, while heartily offering our congratulations to the Society upon their exceptional good fortune in having secured, with the artist's complete "Exeter Hall Collection" of his choicest artistic memorials, such invaluable series of original water-colour drawings, now unique, as are represented by the successful *suites* of "The Irish Rebellion of 1798," and the designs, also characteristically carried out in water-colours, for the most interesting of illustrations to the novel of *The Miser's Daughter*.

It is popularly familiar that George Cruikshank thought highly of these productions, and extended his claim—on the strength of these dramatic *suites*,—with the designs so well-known as the graphic illustrations of the *Oliver Twist* series, to the further length of assuming that the respective authors had wilfully omitted to acknowledge their literary indebtedness to the artist. The story of the grievance was lengthy and vexatious, but as George Cruikshank himself had in the first instance projected the series—equally characteristic of his peculiar genius—his plea, it must be confessed, was more or less fully justified, as supported by the evidence of his original drawings, all of which are happily in existence, being in the Aquarium collection. Moreover, subsequent *suites* of melodramatic character—also dramatised on their publication—confirm the *bonâ-fides* of the artist's somewhat startling theory,—however disconcerting and disquieting its effect upon the minds of the gifted novelists involved in these sweeping charges. Professor William Bates, B.A., in his monograph—*A Critico-Bibliographical Essay upon George Cruikshank*,—has



elucidated the controversial aspects of these trying questions:—"In viewing the representation of *The Bottle* (as produced upon the stage), one was much more struck with the artist's talent for seizing upon the most dramatic situations of the story for the exercise of the pencil." Moncrieff—so the tale goes (*vide Every Night Book, or Life after Dark, 1827*)—when he dramatised for the Adelphi "Tom and Jerry" (*Life in London*), wrote his piece from Cruikshank's plates, and "boiled his kettle with Egan's letterpress."

"Half a century later, Andrew Halliday, adapting *The Miser's Daughter* of Harrison Ainsworth for the same theatre, made up his most effective scenes from the designs of the artist. It was on witnessing the performance of this latter, and finding that his part in its production was totally ignored, that Cruikshank was incited to make that public vindication of his claim to a share in the authorship of this and other works—notably *Oliver Twist*—illustrated by him, which, involving the candour and justness of Dickens, Ainsworth, and himself, formed a noteworthy and characteristic episode in the latter part of his artistic career."

Professor Bates has thus summed up the situation of this much-vexed but unimportant question of George Cruikshank's claim to have been the actual "originator" of the *Oliver Twist* of Charles Dickens, and *The Miser's Daughter*, with other of the romances

of W. Harrison Ainsworth: "The assertion of this claim, with its contemptuous treatment by John Forster, and the 'positive and flat contradiction' of Ainsworth, placed the aggrieved claimant," as he tells us, "in a very serious position as regards his character for truthfulness and the condition of his intellect," and he felt compelled, in self-defence, to issue in 1872 his pamphlet, *The Artist and the Author, a Statement of Facts* (Bell & Daldy). Here he positively asserts that in the novels mentioned, and in others, he was the actual "originator of the ideas and characters," and that the authors concerned "wrote-up to his suggestions and designs,"—just, in fact, as Combe is known to have done with regard to the previously-executed illustrations, such as *Dr. Syntax, Dance of Death*, etc., all designed as pictorial suites by the veteran artist, Rowlandson. It must be remembered that Cruikshank was—at his busiest time, up to the earlier caricaturist's death, working as a contemporary of both Combe and Rowlandson. Curiously enough the latter artist asserted that he had never met Combe, his literary colleague, and, though Cruikshank's father was personally familiar with the elder caricaturist, George had never met Rowlandson in the flesh, although they were working together in the same caricature walk for a quarter of a century, and, as it happened, respectively supplied plates together for the same works, as the "Great George" informed the present writer, while occupied in arranging in

The Early Genius of George Cruikshank

chronological sequence at the Aquarium Galleries his famous "Exeter Hall Collection," after it had been purchased by the directors of the Royal Westminster Aquarium Society for that purpose.

Referring to our facsimiles of *The Miser's Daughter* series, these subjects of old London and Westminster, with their amusements, characters, and characteristics, which the artist averred he had nursed in his brain for generations, came closest to Cruikshank's affections, as he has further recorded in his printed statements; for, obviously, his knowledge of them was personal and particular. It requires little beyond internal evidence to demonstrate that the scheme of illustrating the aspects of London life, as it must have presented itself to the eyes and observations of William Hogarth (the graphic humorist Cruikshank most ardently esteemed), came nearest his heart, and fixed his vividly realistic imagination. With the original illustrations before us, marked, after his custom, with Cruikshank's own notes, suggestions, and marginal sketches, the contention—which, once upon a time, seemed over-presumptuous, that "this favourite scheme actually emanated from the artist's own fancy"—seems perfectly rational and reasonable. Cruikshank evidently knew the resources of the London of 1745, the year of the final Jacobite rebellion, with which his family was concerned, grandparents on both sides being involved in the abortive attempt, and to its effects and consequences was directly due the emigration south of the Scottish Cruikshanks.

The artist was well posted up in both themes, upon which *The Miser's Daughter* is obviously founded; upon both subjects he was already a veteran authority, knowing their resources thoroughly. The scheme of the story is just the picturesque reminiscent survey of Hogarth's London, its aspects, society, and amusements, endeared to Cruikshank's personal recollections; and, in a word, the artist had reasonable and authoritative grounds for the ideas, while the author had to be "coached up" in his narrative by the illustrator. The latter's notes, as appended to the drawings, were evidently written as working suggestions for the use of his literary *collaborateur*.

The skeleton of the whole book solely rests upon such subjects for illustration as most intimately interested the artist personally, and upon these he was an enthusiast. Thus the reader, through the pictorial embellishments which form the basis of the entire plot, is visually carried through a melodramatic panorama, such as Cruikshank individually was likeliest to conceive and execute. First comes the once lordly mansion, in 1744 fast going to decay

from age and neglect, with its overhanging upper stories inadequately furnished, and its traces of former nobility, the appropriate residence of the wealthy miser, situated in "The Little Sanctuary" opposite Westminster Abbey. Then comes the promenade *a la mode* in St. James's Park by "Rosamond's Pond." "The Mall" of Hogarth's days, with the display of outdoor splendour, the typical *beaux* and *belles* who led the fashions of the times, and for whom no *mode* was too extravagant. Thence to the delights and lively company to be found at "The Folly Tavern," an aquatic place of entertainment, relic of the gay days of Charles II., raised upon a floating barge on the Thames, moored opposite Old Somerset House. Then a secret meeting, contrived for furthering the cause of "the Pretender," taking place in the ambulatory of the cloisters, Westminster Abbey.

Pursuing the treasonable plot's development, the artist has carried the reader to a meeting of the Jacobite Club, held at the "Rose and Crown," "Petty France," there to assist as a spectator of the mysteries attaching to the ceremonial of drinking the health of "the King over the water." Swiftly follow the consequences of treasonable practices, the Hanoverian guards surprising the Stuart meeting, and pursuing the disaffected treason-mongers over the roofs of the houses adjoining the Abbey. Then a *fête* at Marylebone Gardens, at the height of its renown. Ranelagh Gardens follow, continuing from the Chinese pagoda raised on the canal to the interior of the Rotunda Ball Room. Next a supper at Vauxhall Gardens, in the palmy days of its fashionable reputation, about a century before its comparatively latter-day disappearance; then, as a sort of natural orderly sequence, a duel in Tothill Fields,—with the Abbey filling the background—all the scenes being laid in Westminster. Then a midnight attack and *fracas* in Whitcombe Street. Then comes, as grand *finale*, the summary suppression of the Jacobite Club, conveniently withdrawn to an antique mansion with its summer-house overhanging the river at Millbank, with the ancient water-mill by the Thames, and the old Abbey bringing up the rear of the tableau; concluding heroically with fire, flames, musket, shot, and sword-thrusts, wherein the plotters are out-plotted, and manœuvred out of the way, to clear the course for the triumphant espousals of the hero and heroine, the marriage taking place in quaint old-world Lambeth, whose church and palace form the background for the regulation felicitous ending, wherein everyone is made happy for evermore, according to the inevitable traditions of the story books.

The course of the sordid miser himself is most tragically and dramatically pictured in Cruikshank's

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own terribly direct fashion ; the miser's horror on discovering that his precious chests have been rifled and emptied, and his ghastly death in his own cellar, wherein he is found stark dead, stretched out a rigid corpse within a grave he had, with his expiring strength, dug out, in demented search after the abstracted gold, are truly great, and in Cruikshank's most weirdly horrifying vein.

Directly concerned in the due elucidation of the drawings, herewith reproduced by obliging permission of the present proprietors, the Aquarium Society, is the historical descriptive narrative, set down by the author from the artist's notes as to the story of the places thus faithfully illustrated :—

“And now before entering Ranelagh it may be proper to offer a word as to its history. Alas, for the changes and caprices of fashion ! This charming place of entertainment, the delight of our grandfathers and grandmothers, the boast of the metropolis, the envy of foreigners, the renowned in story, the paradise of hoops and wigs, is vanished—numbered with the things that were ! and, we fear, there is little hope of its revival. Ranelagh, it is well known, derived its designation from a nobleman of the same name, by whom the house was erected, and the gardens—esteemed the most beautiful in the kingdom—originally laid out. Its situation adjoined the Royal Hospital at Chelsea, and the date of its erection was 1690-1. Ranelagh House, on the death of the Earl, in 1712, passed into the possession of his daughter, Lady Catherine Jones ; but was let, about twenty years afterwards, to two eminent builders, who re-let it to Lacy, afterwards patentee of Drury Lane Theatre, and commonly called ‘Gentleman Lacy,’ by whom it was taken with the intention of giving concerts and breakfasts within it on a scale far superior, in point of splendour and attraction, to any that had hitherto been attempted. In 1741 the premises were sold by Lacy to Messrs. Crispe and Meyonnet for £4,000, and the rotunda was erected in the same year by subscription. From this date the true history of Ranelagh may be said to commence. It at once burst into fashion, and its entertainments being attended by persons of the first quality, crowds flocked in their train. Shortly after its opening Mr. Crispe became the sole lessee, and, in spite of the brilliant success of the enterprise, shared the fate of most lessees of places of public amusement, being declared bankrupt in 1744. The property was then divided into thirty shares, and so continued until Ranelagh was closed. The earliest entertainments of Ranelagh were morning concerts, consisting chiefly of oratorios, produced under the direction of Michael Festing, the leader of the band ;

but evening concerts were speedily introduced, the latter, it may be mentioned, to show the difference of former fashionable hours from the present, commencing at half-past five and concluding at nine. Thus it began, but towards its close the gayest visitors to Ranelagh went at midnight, just as the concerts were finishing, and remained there till three or four in the morning. In 1754 the fashionable world were drawn there by a series of amusements called ‘Comus's Court’ ; and notwithstanding their somewhat questionable title, the revels were conducted with great propriety and decorum. A procession, which was introduced, was managed with great effect, and several mock Italian duets were sung with remarkable spirit. Almost to its close, Ranelagh retained its character of being the finest place of public entertainment in Europe, and to the last the rotunda was the wonder and delight of every beholder. The *coup d'œil* of the interior of this structure was extraordinarily striking, and impressed all who beheld it for the first time with surprise.

“It was circular in form, and exactly one hundred and fifty feet in diameter. Round the lower part of the building ran a beautiful arcade, the intervals between each arch being filled up by alcoves. Over this was a gallery with a balustrade, having entrances from the exterior, and forming a sort of upper boxes. Above the gallery was a range of round-headed windows, between each of which was a carved figure supporting the roof, and forming the terminus of the column beneath. At first the orchestra was placed in the centre of the amphitheatre, but being found exceedingly inconvenient, as well as destructive of the symmetry of the building in that situation, it was removed to the side. It contained a stage capable of accommodating thirty or forty chorus-singers. The original site of the orchestra was occupied by a large chimney, having four faces enclosed in a beautifully proportioned hollow, hexagonal column, with arched openings at the sides, and a balustrade at the base. Richly moulded, and otherwise ornamented with appropriate designs, this enormous column had a charming effect, and gave a peculiar character to the whole amphitheatre. A double range of large chandeliers descended from the ceiling ; others were placed within the column above mentioned, and every alcove had its lamp. When all these chandeliers and lamps were lighted, the effect was wonderfully brilliant.” The attractions and entertainments were concerts, ridottos, balls, masquerades, regattas, and an endless succession of *gala fêtes*, offered to tempt the concourse of fashion to the delights of Ranelagh Gardens.





Guys Enrichant.

*Randolph Crew's marriage with Hilda
at Lambeth Church.*

(correct view of Lambeth Palace)



Pictures

THE OLD MASTERS AT BURLINGTON HOUSE BY LOUISE M. RICHTER

THE exhibition of old masters—the thirty-fourth of its kind—which was thrown open to the public at the commencement of the new year, has been pronounced by common consent to be one of unusually varied interest.

It certainly offers many fascinating problems, extending, as it does, from the wonders of the palace of Knossos, which reveal to us the earliest developments of Greek art in the island of Crete, down to the golden period of the English landscape painters.

Just as Claude Lorraine was one of the main features of last year's exhibition, so special attention is this year directed to Albert Cuypp, of whom no less than twenty-nine works have been brought together; an amazing number if we consider that some of the finest Cuypps in England—the famous landscape belonging to Lord Bute and also those of Bridgewater and Dorchester House—are not amongst them.

England was, next to Italy, the storehouse of the world's art treasures—a fact that has long been acknowledged; indeed, we may go a step further and point out that it is in great part due to these works of art in the cultured homes of England and in public and private galleries, that the English school owes in no small degree its inspiration, if not its existence.

By this, however, we do not imply that English artists, from Hogarth and Wilson to Constable and Turner, were merely imitators of a foreign element. Indeed, there would have never been an English school such as there is now, if the English artists of the eighteenth and nineteenth centuries had been unable with their own spark of genius to give reality to what they acquired from without: a fact particularly emphasized in this year's exhibition at Burlington House.

For example, Wilson, the first English landscape painter of importance, in some of his numerous works at least, reveals a decided individuality of his own,

in spite of the strong influence of Claude Lorraine and Horace Vernet, under which he evidently worked. In his *Lake Scene*, with a view from a height over a wide plain, and ruins and hills in the distance, there is that boldness in design, that indistinctness in the atmosphere, which explain his being included among the teachers of Turner. It is true that he is strongly under Claude's influence in his *Classical Landscape*, lent by Sir Fred. Cook; but in his *Rome from Monte Mario* he shows a great perspective power entirely his own. The view of the Eternal City is no less remarkable for its accuracy than for the poetic sentiment imparted to the wide Campagna and the distant Alban hills in the background. Another typical Wilson is the so-called *Woburn Abbey*, in which he evidently gave full rein to his imagination, creating objects which in reality do not exist—the river to the right and the distant hill—an Italianizing process with which he is known to have frequently embellished his English scenes.

Gainsborough, excelling in portraiture as well as in landscape painting, is hardly at his best this year at Burlington House. There is nothing to equal his *Sunset*, or his *Watering Place* in the National Gallery. *The Fallen Tree*, lent by Sir Fred. Cook, is not devoid of poetic feeling, marking his earlier periods, wherein the influence of Dutch art may be clearly traced; whilst we may see him at a more advanced stage, as a master who has "discovered himself," in landscapes belonging to Lord Iveagh.

Sir Joshua Reynolds, here represented by several of his well-known portraits, seldom condescended to paint landscapes, except as backgrounds for his lovely women. The more surprising, therefore, is a small sketch by him, lent by Mr. T. Knowles, of a wood intersected by a stream; none the less charming because it is but a first thought slightly thrown on to the canvas.

In the works of old Crome the influence of the Dutch school becomes more apparent. His *Mousehold Heath*, lent by Mr. McCormick, and another smaller picture representing the same subject, particularly attractive for its simplicity, are both excellent examples of his style. How much the

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artist loved to paint this widespread Norwich Common, so familiar to him from his earliest boyhood, is also visible in another well-known and perhaps more ambitious painting of his at the National Gallery.

It is interesting, by comparing some of Crome's works with those of Cuyp exhibited here, to notice how far he was influenced by the Dutch school. Take, for example, Cuyp's *Sunset*, lent by the Duke of Westminster, and his landscape *Near the Bank of the River Maas*. Both compositions equal Crome's in simplicity and unpretentiousness. What first strikes us is that Cuyp, in most of his work, with all the care bestowed on his fine sceneries, devoted no less attention to his cattle and sheep. His figures are generally brought into such prominence as to make the landscape often a secondary consideration. His men and women are, as a rule, engaged in some amusement, or occupied with some domestic pursuit, corresponding to their surroundings. They are usually so exquisitely painted that we find our attention involuntarily absorbed by them. With Crome, on the other hand, the main object for our contemplation is nature, and nature alone. His figures recede into insignificance, and his cattle and sheep usually hide behind bushes and trees. But

what we feel, is the solitude, the stillness of his woods, his commons ruffled by no breath of wind, reflecting peace and quiet. With a sense of awe we watch his stormy sea, and the boats tossing on the waves; but it never occurs to us to examine closely his *figures*, which are treated generally with indifference.

Here the conclusion obtrudes itself, that not only Crome, but more or less all the English landscape painters of the golden period, in spite of the inspiration they drew from foreign schools, showed decided individuality by approaching nature with a greater love and a deeper understanding, their chief aim being to impart to their landscapes that poetic feeling which they themselves felt when contemplating nature in her beauty and her grandeur.

Closely allied to Crome is Cotman, another artist of the Norwich school, who shows great imaginative power. His work is here represented by *Homeward Bound*, a large ship sailing on an agitated sea; *St. Malo*, a charming river landscape; and *The Heath Scene*, lent by Sir Charles Tennant.

There are besides two very fine De Wints, a good Morland, and a *Sea Shore* by Bonington, lent by the Duke of Westminster. We have further to note no less than seven works by Constable, an artist who had so strongly marked a character of his own, that,



CATTLE BY A. CUYP (From the Dulwich College Collection)

The Old Masters at Burlington House

as he owns himself, "he went straight ahead, and obeyed the promptings of his nature." The principles for which he fought in a life-long struggle carried the day, and were, to a certain extent, even adopted by the romantic schools of landscape in France: by Corot, Daubigny, Diaz, and Rousseau. This interesting fact seems to be particularly accentuated in a small impressionist sketch (33) lent by Mr. Salting, one of the many studies which the artist worked up into the *Salisbury Cathedral from the Bishop's Garden*.

Among Constable's most important works in Burlington House are, in the first place, *The Opening of Waterloo Bridge by the Prince Regent*, on the 18th of June, 1817, lent by Sir Charles Tennant; *The Leaping Horse*: and *The Rainbow*, which again affords us a view of Salisbury Cathedral from the meadows. The atmosphere indicates that there has been a shower, perhaps a storm. But fine weather is heralded by the rainbow across the sky, which glows with prismatic brilliance. The architecture of the grand cathedral, with the tints of light and shadow falling on the greyish stone, is handled in a most masterly manner, and shows the artist at the highest point of his development.

From Constable to Turner there is a great stride. Both aimed high, but in different directions; and both achieved what they aimed at. There is no doubt that Turner's pictures mark the apotheosis of English landscape painting. We can see this distinctly even from the few Turners scattered about amid the other landscapes at Burlington House. His *Harlech Castle* breathes all the charm of his first period. It was exhibited in 1799 with the quotation from Milton's *Paradise Lost*: "Now came still evening on." No less beautiful, and much the same in poetic strain, is *Newark Priory*, lent by Sir Charles Tennant. *The Approach to Venice* belongs to Turner's second period, known as the "indistinct"; the "mysterious." The whole picture sparkles like a jewel in rosy tints, and we feel that we are here approaching the Venice of our fancy, the dreamland of ancient days, veiled in a misty past. It is altogether a different conception from his other *Venice* of the Sheepshanks Collection at South Kensington, which gives one the impression of an idealized Guardi.

A no less interesting composition of his second period is his *Modern Italy*, which suggests, as do so many of his compositions, an inner meaning: the passing of man and the vanity of life. In the background spreads a wide view across the Campagna, with Tivoli in the distance: to the right, climbing a hill, a funeral procession enters the gate of a

cemetery, whilst women kneel before a shrine in the foreground. It has been truly said that Turner dwelt on his Italian landscapes with a lingering fondness, thinking again and again of Byron's often quoted lines:—

"And now, fair Italy, thou art the garden of this world;
Even in thy desert what is like to thee?"

Passing, then, from the English landscape painters, who are no doubt the keynote of this year's exhibition, to the Old Masters proper—the Cuyp room—our first impression is, that we have come from an ideal realm of joy and sorrow back into reality. A truly lovely reality, no doubt, with fine atmospheric effects, glorious sunshine, gay river-scenes, woodlands, and pastures, but none the less reality.

Lord Iveagh's *Scene on the River Maas*, with a fine view of an old rathaus and the tower of a cathedral, is certainly one of the artist's greatest achievements. No less so is the *Castle of Nemweygen*, lent by Baron Alfred de Rothschild, one of those majestic old fortresses on the Rhine, with ruined towers and lofty archways. In the distance to the left the view opens to a river valley, bathed in the soft glow of evening. A cavalier, mounted on a dappled grey horse, rides into a spacious courtyard, surrounded by a train of admirers. This picture, which is one of the finest Cuyp's in existence, is signed "A. Cuyp," a signature which we find again on the landscape belonging to Lord Scarsdale, of which a replica, formerly in the Dudley collection, has been also lent to this exhibition by Mr. Pierpont Morgan.

With all their technical excellences both these pictures are rather over-crowded in their grouping, and do not quite come up to the similar composition with a horseman in a red coat, in the National Gallery. Cuyp was a many-sided man, and besides his numerous land and seascapes, also painted portraits, for choice, it would seem, juvenile ones. The most attractive of those exhibited here is the *Little Girl holding a Rose*, lent by Lord Northbrook.

The Portrait of a Lady, by Frans Hals, lent by Mr. Pierpont Morgan, is another proof of that master's eminent talent for portraying character. No one can avoid observing the great sense of humour in this beaming countenance. Much in the same style, though somewhat inferior, is his *Dutch Servant Girl*, to whom the artist has almost imparted the realism of an instantaneous photograph. But one of the finest portraits of the exhibition is the famous *Nicholaus Ruts*, by Rembrandt, a well-known work in the master's early style, subsequently adopted by his great pupil, Gerard



MODERN ITALY BY TURNER (*Corporation of Glasgow*)

Dow. It represents a middle-aged man in a fur coat and cap, with a broad-pleated ruffle round his neck and a letter in his hand. His self-conscious attitude is emphasized by the energetic cast of his features, on which the light falls full from the left-hand side of the picture. To the right above we perceive the signature R 1631, characteristic of the period when Rembrandt moved to Amsterdam as a portrait painter. This portrait, once in the collection of King William II. of Holland, passed at the sale after His Majesty's death into that of Sir Adrian Hope, thence into that of Mr. T. Ruston, of Lincoln, and now belongs to Mr. Pierpont Morgan.

This distinguished collector also owns Rubens's fine portrait of *Anne of Austria*, a denomination which is certainly more probable than that of *Catherine de Medicis*, under whose name Waagen saw this picture while still at Blenheim Palace. "If it really represents Catherine de Medicis," he says, "it must have been painted from an earlier picture, because Rubens was only twelve years old when she died." As this portrait bears no resemblance whatever to Rubens's famous representations of *Catherine* in the Louvre,

it certainly is much more reasonable to suppose that this portrait, executed in the delicate silvery tone so characteristic of the master's early period, represents the daughter of Philip II. of Spain.

The portrait of *Henrietta Maria*, by Van Dyck, lent by Lord Radnor, is one of the best of the numerous representations of that unfortunate queen. There certainly is so much refined delicacy in the face of this queen, that the somewhat too realistic *Portrait of Cardinal Rivarole*, likewise attributed to Van Dyck, comes upon us as a sudden surprise. We know, however, that there were many phases in Van Dyck's career, and it may after all be possible that this might be a portrait, painted during his early Italian period, when he, for once, imitated Bassano rather than Titian.

Of that excellent portrait-painter, Sir Antonio More—who, like Van Dyck, came over to England to stay—there are two examples, evidently companion pictures, lent by the Earl of Yarborough. They represent Walter Devereux, Earl of Essex, and, most probably, his countess, though the portrait is designated in the catalogue as *Queen Mary*. This designation is certainly incorrect, as the lady in



LANDSCAPE WITH PEASANTS DRIVING SHEEP; SUNSET BY A. CUYYP
(From the Duke of Westminster's Collection)



The Old Masters at Burlington House

question, with her homely and somewhat subdued appearance, bears not the slightest resemblance to the well-known portrait of Mary Tudor, by Sir Anthony, at Madrid, of which an excellent copy, lent by Major Thomson, was exhibited last year in the New Gallery.

With regard to the remarkable portrait by Sebastiano del Piombo, it is curious to note how long traditional denominations of pictures will continue, even in the face of most conclusive proofs to the contrary. Waagen as early as 1854, when describing this picture at Longford Castle—then ascribed to Raphael—pointed out that it had nothing to do with that master, and still less with his celebrated mistress, "La Fornarina," but that it was much more likely to be by the hand of Sebastiano del Piombo. A distinguished critic went a step further, and proved that this elegant and imposing lady was the famous *Giulia Gonzaga*, whose portrait, according to Vasari, had been painted by Sebastiano for the amorous young Cardinal Ippolito de Medici. It is evidently painted in the master's later style, when already under the spell of the great Michel Angelo. The pose of the head, the fur, and the fall of the drapery, recall somewhat the pseudo-Fornarina in the Uffizi Gallery, although in that painting the eclectic Sebastiano is still under the first influence of his artistic career, *i.e.*, that of Giorgione.

We must not fail to notice another picture from Longford Castle—an imposing Nicolaus Poussin—*The Israelites worshipping the Golden Calf*, painted very much in the style of his Bacchanalian Festivals at the National Gallery. There is also a Murillo from the same collection, the only work by a Spanish master exhibited this year. It represents *Ruth and Naomi* in the garb of Spanish peasants, and is an example of this otherwise idealistic master in one of his realistic moods.

It must be admitted that there is a strange hardness in the central group, relieved only by the landscape and the retreating figure of Orpah in the background. This picture is mentioned by Waagen, as well as by Curtis in his work on Velasquez and Murillo.

In conclusion, we ought to mention, amongst the many other more or less important pictures—to all of which want of space unfortunately forbids us to refer—several very fine panels of the Venetian school. An echo of the early Titian at the Doria Gallery in Rome comes to us in Lord Northbrook's old copy, which once so enchanted Waagen that, in his enthusiasm, he attributed it to Giorgione. The

two Tintoretto's from Hampton Court Palace are seen here in a much better light than in the gallery to which they belong. *Esther fainting before King Ahasuerus* is an historical composition of the master's early period, glowing in colour and most dramatic in conception. This picture was acquired by Charles I., probably after 1639, since it is not to be found in that King's catalogue. But Ridolfi, in his *Life of Tintoretto*, mentions the fact that the collection of the King contained *many* pictures by this master. When the inventory of the Royal properties was taken by the Commonwealth, this composition was at St. James's, and was sold in 1650 to Mr. Smith for £120. After the Restoration, however, it returned once more into Royal possession. The original sketch for it is said to be at Madrid.

The other panel by Tintoretto represents the *Nine Muses on Olympus*; some bearing their distinctive symbols, whilst the others play on musical instruments. It is evidently a later work of the master, when he, like Michel Angelo, in the composition of his nudes, rather sought than avoided, difficulties. It is probably the only survivor of the four mythological subjects that Tintoretto is known to have painted for the Emperor Rudolph II.

But the sensation of the exhibition is generally admitted to be Lord Wimborne's *Venus and Mars*, by no less a master than the great Paolo Veronese. It is certainly surprising that so exquisite a painting—which, moreover, bears the artist's full signature—should have been so little known hitherto. This is but another evidence in favour of these annual exhibitions at Burlington House, which have proved, and continue to be, of so great importance in furthering the study of art. Venus leaning with her left arm around the martial figure of Mars, here no doubt meant for the passionate lover rather than the god of war, is one of the finest nude figures Paolo Veronese ever created. Adorned with pearls, she watches, with a triumphant voluptuous smile, her lover, who, clad in rich bronze armour, forgetful of honour and glory, permits himself to be bound by the soft fetters of Cupid. Another *putto*, holding his sword, stands in front of the warrior's neglected charger. A frowning satyr is introduced in the architectural background.

This picture, signed with the artist's full name—*Paulus Caliari Veronensis Fac*—is conceived—as is also the *Mars and Venus*, exhibited at Burlington House—in that spirit which marks the artist's earliest triumphs.



THE RECENT DISCOVERY OF LOWESTOFT MOULDS

THE moulds, here reproduced, were discovered during the month of December, on the site of the old Lowestoft China Factory, which closed about 1802. A portion of the original building (in fact the kiln) is now standing, and is situate in Factory Street, and forms part of the extensive premises of Messrs. E. and G. Morse, brewers.

Some of the moulds were very interesting, and prove that china of a superior class and design must have been turned out here. Amongst the specimen moulds discovered was half a mould of a dated teapot, 1761, the date being part of the decoration, which was floral and of an exquisite design ; also

mould of a sauce-boat, fluted, with date *cut in* on back, 1785. The other specimens were of fluted cream-jugs, floral sauce-boats, sauce-boats in medallion, helmet-shaped cream-jugs, handles of teacups, teapots, etc. ; spouts of teapots, part of a bowl, elaborate design in flowers and panel fluted ; coffee cup, embossed vase, edge of plate, foot of a vase or jug, large milk jug with raised leaf design and scale border.

The correspondent to whom we are indebted for the loan of the photographs made a very interesting discovery amongst the oddments of a perfect mould of some animal, such as used for the top of a soup tureen cover of a dinner service, and also a mould of an animal's face, showing nose, eyes and mouth most distinctly, no doubt a design for the handle of a sauce boat, such as we find on the old armorial



LOWESTOFT MOULDS

The recent discovery of Lowestoft Moulds

dinner services; for instance, the Booth service, with the three boars' heads.

Several oddments of china were unearthed, but whether they were portions of china made here or copies, that I presume we must leave. Some of the pieces were as follows: Piece of cup with *mandarins*; piece of

cup with gilt and flowers in pencil and gilt; bottoms of teapots, unglazed, which evidently *were* made here; several pieces of fluted ware, which, on being washed, were a most beautiful white; several pieces with blue decoration, soft and hard paste; portion of a mug (blue), etc.; also sundry pieces of the original clay.

With reference to the same subject, another correspondent, Mr. E. T. Sachs, writes:—

The unearthing at Lowestoft, in December last, of a number of the old plaster moulds along with some glazed and unglazed fragments of pottery, on the site of the old pottery works, should be the means of materially reducing the amount of popular error that exists at the present day in connection with this particular porcelain. People who are entitled to be considered judges of porcelain suffer under no hallucination, they simply follow the late Sir Wollaston

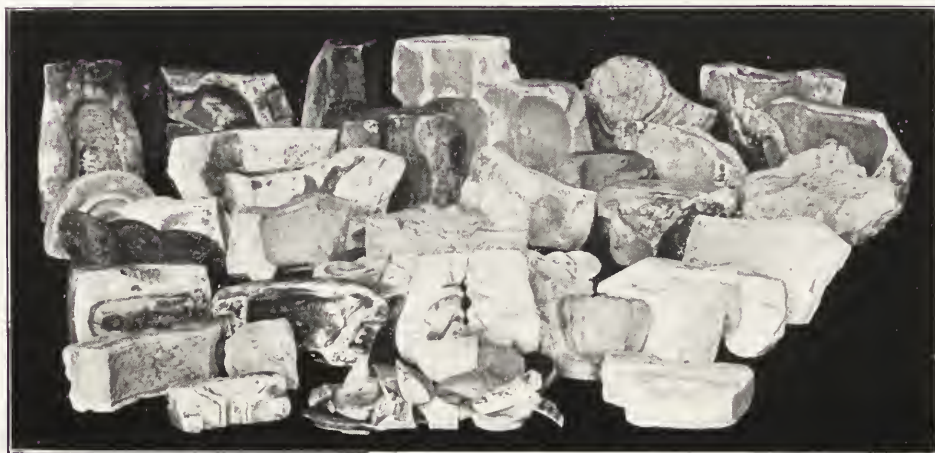


LOWESTOFT MOULDS

Franks in relegating the Lowestoft factory to a very moderate class, and in indicating China as the country of origin of the enormous quantities of articles, with and without armorial decoration, that have come to be recognised as Lowestoft, in the cabinets of dealers and collectors as in the auction room catalogues. Those who had investigated knew that the slender resources of the Lowestoft factory were not equal to the production of more than a small fraction of the ware attributed to it, but infatuation on one side and some cupidity on the other, have kept going a myth in a way that borders on the incredible. So long as the case was to be determined by argument the most plausible disputant had the day; but the cold evidence of those disinterred fragments has driven polemics from the field. The evidence bears out fully the verdict of Sir Wollaston Franks and those who agree with him.

The moulds covered a period which commenced more than forty years previous to the closing of the factory, and from none of them could have come any one of those forms that are so widely displayed as Lowestoft.

A discrepancy here and there would have signified little, but between the two there is nothing in common. Articles



LOWESTOFT MOULDS

such as would have come out of the moulds may of course exist, but they are not such as are offered for sale as Lowestoft porcelain, whilst the goods that are so offered bear no resemblance to the moulds. Further convincing evidence is presented by the fragments of glazed and unglazed pottery. Here, again, not the slightest resemblance exists between the unearthened relic and the article upon the market, and analysis bears out this conviction.

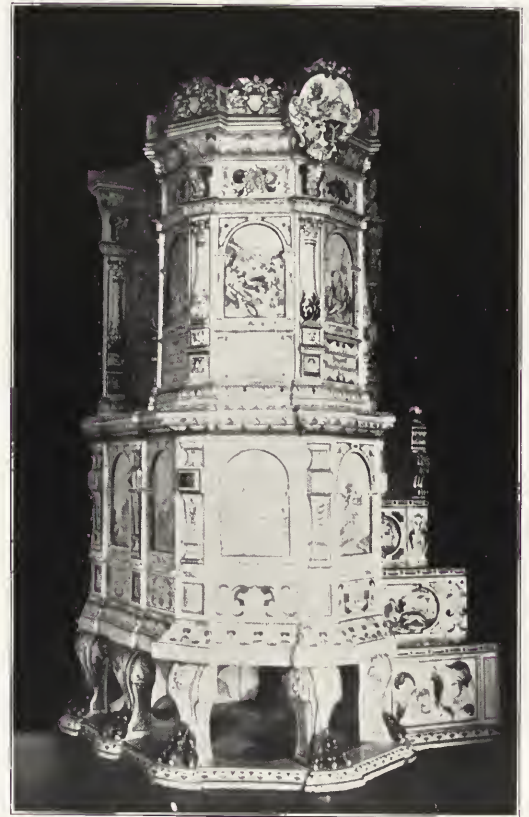
Subjected to this test, the porcelain body proves to be a common bone-china, similar to the bodies in vogue at other English factories in the last quarter of the eighteenth century. Refired at the ordinary heat of a present-day "biscuit" oven, the fragment experimented upon blistered up in the way that bone-china bodies are apt to do when over-fired, therefore it could not have been originally subjected to a very high temperature.

Summing up, we have the evidence of actual moulds which do not agree with the articles alleged to have proceeded from them, and of a porcelain body that, compared with what is popularly known as "Lowestoft" porcelain, bears the same relation as does chalk to cheese, of familiar reference. Such evidence is irrefutable and conclusive.

THE Canton Schwyz is undoubtedly the most interesting corner of Switzerland, as here are still

**A Polychrome
Delft Tile
Stove**

to be found associations and relics from bye-gone centuries, when the old Swiss nobility sent its sons to serve under the flag of France, forming that Royal bodyguard which will be remembered with undying honour in the pages of history. The family of Reding is one of the oldest of the Swiss nobility, and their beautiful country house—plain Maison Reding, as it is called in true Republican fashion—has remained practically untouched since the time it was built, in 1640. As can be imagined, it is a perfect treasure-house of rare and beautiful things, and we hope on some future occasion to be able to deal more fully with the subject. The stove, a photograph of which accompanies these notes, bears the date 1640, along with an inscription in Flemish with the name of the Baron Reding for whom it was expressly made. It is entirely of finely glazed polychrome Delft tiles, representing biblical subjects and landscapes, no two pictures being alike. As will be seen from the photograph, the shape and design are very fine, in true Renaissance style. A very curious feature is the flight of steps at the side, which forms a part of it, and terminates in an arm-chair, large enough to seat one person comfortably. The house contains another



A POLYCHROME DELFT TILE STOVE

stove of similar make and date, but it is less ornate in character.

The widely spread interest taken in old porcelain finds its expression in the rapid way in which books dealing with the subject go out of print. We understand that Mr. William Turner's exhaustive and splendidly illustrated volume on *The Ceramics of Swansea and Nantgarw*, published by Messrs. Bemrose & Sons at the price of 1½ guineas, can now only be obtained at the price of £3 3s.; whilst Mr. William Burton's *History and Description of English Porcelain*, published quite recently by Messrs. Cassell & Co., commands a similar premium.

Mr. Harding has now opened the large additions made to his gallery in St. James' Square, which is now arranged in historical order, the objects belonging to each period being grouped in a separate room. The renaissance room contains some of the pieces from the Gibson-Carmichael sale, notably some interesting fourteenth century alabaster reliefs of English workmanship.

**The demand
for Books
on Porcelain**

**A New
Art Gallery**

Pictures

THE EXHIBITION OF OLD
MASTERS AT THE BURLINGTON
FINE ARTS CLUB
BY LANGTON DOUGLAS

THE Winter Exhibition of Old Masters at the Burlington Fine Arts Club contains several beautiful and interesting works. Amongst them Francia's portrait of Federigo Gonzaga, so happily re-identified by Mr. Herbert Cook, merits special notice. It is one of the most perfect examples of Francia's art; and, more fortunate than the master's works in his own Bologna, it has escaped the hand of the restorer. There can be no doubt that it represents the elder son of Isabella d'Este. The boy in this picture is extraordinarily like the Marchesa: he is obviously about ten years old, the age of Federigo when Francia painted him; and he answers in every respect to such contemporary descriptions as we have of Cæsar Borgia's godson.*

This portrait has an interesting history. In the year 1510, the warlike pontiff, Julius II., claimed the young Federigo as a hostage. His mother wished to have near her a portrait of her son during his absence. She asked Lorenzo Costa to paint him; but that artist was unable to accept the commission, and it was subsequently given to Francia. In less than a week the Bolognese master had finished the picture, to the great satisfaction of his patron. In a letter which has been published by Professor Luzio, Isabella speaks with enthusiasm of the portrait. However, she gave it away a year later to a Ferrarese gentleman, in recognition of services he had rendered her. Nothing is known of its subsequent history until the last century, when it re-appeared in the Napoleon collection; whence it passed into the hands of the father of its present owner, Mr. A. S. Leatham.

There are in existence two, if not three, other portraits of the young Federigo, all from the hand of Raphael. A document of August 10th, 1511, relates that the boy's portrait is to be seen in that room in the Vatican "in which His Holiness is represented wearing a beard,"* that is the Stanza d'Eliodoro. There is also an early though somewhat confused tradition that Federigo was introduced into one of the groups in the *School of Athens*.† Finally, in 1512, Raphael received a commission to paint a portrait of the young Gonzaga, a work which the Urbinate completed in the following year. Modern critics incline to the opinion that Raphael's portrait is identical with a picture formerly in the Lucy collection. But Crowe and Cavalcaselle latterly favoured the view that a work of the master in Baron Alfonse de Rothschild's collection represents Federigo.

A small *Madonna*, attributed formerly to Fra Angelico, and in the possession of Sir Frederick Cook, has been the subject of much discussion. In it the Virgin is represented sitting under a canopy of cloth of gold, with three angels on either side of her. Behind the group is a hedge of rose-trees. In my opinion this is a work of Giovanni di Boccatis. That artist's name has never before been mentioned in connection with this picture, but I am confident that he was its author. It was painted at a time when he was strongly under the influence of Fra Angelico and Benozzo Gozzoli, but when he had not lost the effects of his contact with Piero della Francesca at Borgo San Sepolcro. The Madonna herself, and also the Child, resemble in type the representations of some of Piero della Francesca's followers, and notably of Piero Lorentino. Note in the child the short frizzled hair and the protruding stomach, and in the mother

* Luzio, *Federico Ostaggio*, p. 21.

† Gruyer, *Raphael, Peintre de Portraits*, i. 224-25; Crowe and Cavalcaselle, *Raffaello*, Firenze, 1884-91; ii. 72, 73.

* Luzio and Renier, *Mantova e Urbino*, Torino, 1893, p. 106.



FEDERIGO GONZAGA, BY FRANCA

Old Masters at the Burlington Fine Arts Club.

the type of face, the drawing of the neck, and the design of the blue garment which covers her head. The angels, on the other hand, are closely related to the angels in Boccatis's S. Domenico altar-piece, now in the Public Gallery in Perugia, which were painted under the direct influence of Fra Angelico's great altar-piece, formerly at S. Domenico at Perugia, and now also in the gallery of that town. But in these figures, too, are traces of the influence of Piero della Francesca. They are to be found in the short-waisted robes with their frequent straight folds, as well as in the treatment of the hair.

In many details of design—in the background of rose-trees, for instance, and in the form of the canopy—Sir Frederick Cook's beautiful little *Madonna* is characteristic of Giovanni di Boccatis. That this picture is of finer quality than the master's better known works at Perugia is due to the fact that Giovanni's peculiar gifts as an artist manifested themselves more fully in small miniature-like panels than in great altar-pieces. Moreover, this *Madonna* was painted at a later date than the S. Domenico picture, at a time when he was more powerfully influenced by Fra Angelico and his followers than at any other period of his career. If the "Giovanni d'Antonio da Camerino, dipintore," who was an acquaintance and correspondent of Lorenzo de' Medici's uncle, Giovanni,* is, as I have reason to believe, identical with Giovanni di Boccatis of Camerino, the influence of the Dominican master and his school upon this painter may be traced through three distinct channels. First of all he came into contact with Fra Angelico's great *ancona* at

Perugia. Secondly, like other Umbrians of his time, he fell under the direct influence of the friar's greatest pupil, Benozzo Gozzoli. And in the third place, he was a friend of Giovanni and Piero, the sons of Fra Angelico's patron, Cosimo *Pater Patrie*, and



MADONNA AND ANGELS
PROBABLY BY GIOVANNI DE BOCCATIS

probably visited them at Florence, if he was not actually employed there.

The style of Giovanni di Boccatis reveals, in fact, the influence of three distinct schools. Like Buonfigli, he owed a great deal to the Siense, and especially to Sassetta, whose works at Cortona and Borgo S. Sepolcro had a powerful influence upon the early masters of Umbrian school: he owed

* Gaye, *Carteggio*, i. 161-163.

The Connoisseur

something, too, as we have seen, to Piero della Francesca and his followers; and he was influenced by Fra Angelico and other Florentines. Boccatis was ever a great master. But he had the quality of charm; and Crowe and Cavalcaselle have, perhaps, judged him too severely.*

A Florentine marriage-chest, also from the collection of Sir Frederick Cook, is interesting as a historical document, as well as because of its artistic qualities. It was painted, as Mr. Herbert Horne has shown, for Cassandra Lanfredini, who was married to Giuliano Carnesecchi in the year 1467. On the two side panels are copies of paintings by Antonio Pollajuolo. One of these is the well-known *Hercules and the Hydra*, a picture which was much copied by decora-

* The new edition of Crowe and Cavalcaselle's *History of Italian Painting*, which, with the co-operation of Mr. S. A. Strong, I am engaged in preparing, will contain a full discussion of the achievement of Giovanni di Boccatis in the light of new knowledge.

tive artists.* The evidence this chest affords helps us to fix approximately the dates of some of the paintings of this artist who exercised so wide and so powerful an influence upon his contemporaries.

There are some works of a subtle attractiveness in this exhibition. A little *Pietà* by Filippino Lippi, a picture of rare quality; Cima's *David and Jonathan*, from the Salting collection; Mr. Benson's fine *Portrait of a Senator*, by Sebastiano del Piombo; a *Madonna*, by Lorenzo Monaco—all these are paintings remarkable for their charm. And there are several other pictures and drawings in the gallery which are not only worthy of the attention of the student, but are also wells of æsthetic delight for the refreshment of all who love beautiful things.

* There is a copy of this picture on a plate in the Drury Fortnum collection at Oxford. Mr. Drury Fortnum regarded this plate as an early work of Maestro Giorgio. With this attribution I am unable to agree. There is a plate with a similar design in the British Museum. The accompanying reproduction of the plate at Oxford is from a photograph kindly given me by M. C. T. Bell, of the Ashmolean Museum.



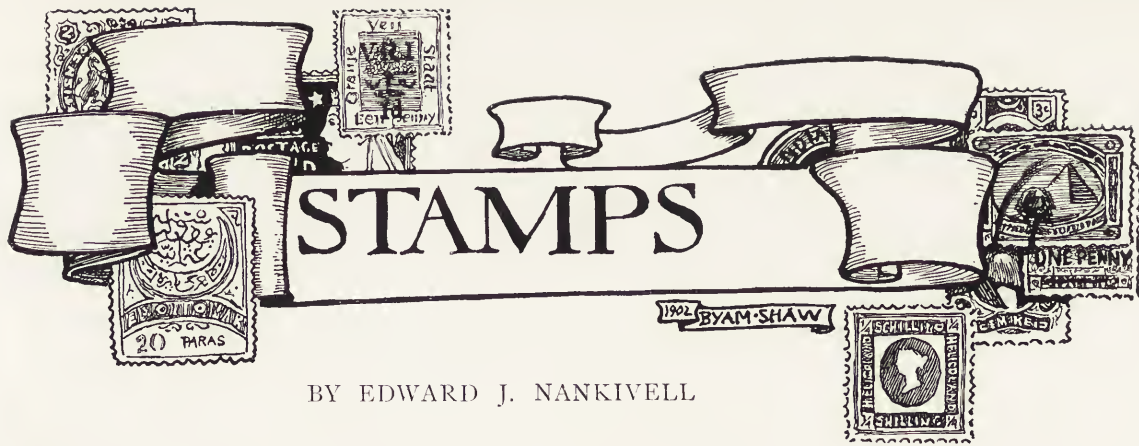
HERCULES AND THE HYDRA
AFTER ANTONIO POLLAJUOLO
(From a Plate in the Drury Fortnum Collection at Oxford.)



QUEEN CHARLOTTE

From a copy by W. Egan
after Gainsborough's picture
at the Victoria and Albert Museum

1875



BY EDWARD J. NANKIVELL

I HAVE recently been shown by the engravers a proof of the much talked of proposed new Canadian King's Head series of postage stamps. The general design is very much the same as the current series—severely simple. The oval band, containing the words "Canada Postage" and the words of value, is retained. The figures of value also appear, as before, in the lower corners, but in a slightly more elaborate setting. The portrait, which is the real item of import in the design, is a very pleasant presentation of the King, with shoulders draped in coronation robes. The view of the face is very much the same as that of the late Queen on the current Canadians. The portrait is effective and true, and at once recognisable. It is clearly engraved in simple line. There is a studious avoidance of elaboration. Something more ornate might perhaps be more generally acceptable, but for simplicity and faithfulness of portraiture the King's head cannot fail to give general satisfaction. Messrs. Perkins, Bacon & Co., of Fleet Street, E.C., have engraved the die, but they are not to be the printers, for the Canadian Government has a contract with the American Bank-note Co., of New York. That Company designed the double-portrait Jubilee issue for Canada, and to secure the printing of the stamps agreed to erect and equip a stamp-printing factory in Canada; and they have ever since 1897 been the specially-appointed printers of Canadian stamps.

Hong Kong has commenced the issue of a King's head series, which is to be bi-coloured, *i.e.*, the head in one colour and the rest of the design in another colour. The United States is steadily completing the issue of its beautifully engraved and elaborate new series, each of a different design. Makeshifts continue to arrive from Australia, and need close watching by philatelists who include minor changes of paper, watermark, and perforation. A King's head

issue for the Orange River Colony seems at last to be ready for issue. The 1d. value is reported to have been seen, probably in "specimen" condition.

I AM told, on what should be good authority, that a new portrait of the King for our English postage stamps is actually "in course of preparation." It is no secret that the present portrait, sharp featured and close cropped, has few friends, if any. Nor is it much of a secret that it is very much disliked in high quarters. But so far nothing has leaked out as to the nature of the new portrait which is said to be "in course of preparation." I have, however, very good reason for believing that it will bear a strong resemblance to that selected and approved for the new Canadian series. Possibly much may depend upon the popular reception of the Canadian portrait. The very handsome new series being issued by the United States illustrates very clearly what may be done from an art point of view, even in the very limited compass of an ordinary postage stamp. Uncle Sam makes a big loss on his Post Office, whilst we make a huge profit out of ours, and yet Uncle Sam goes in for very handsome stamps, printed from the best engraved steel plates, whilst we have to be content with cheap and common surface-printed labels of the beer-bottle caste of countenance.

SOME countries have recently taken to *perforating* stamps for use by official departments with the letters "O.S." instead of over-printing those distinguishing letters in ordinary type. Hence the question has arisen whether these perforated officials should be collected separately. Doubtless every collector will settle the question for himself; nevertheless, a general expression of opinion is desirable, for there is the

**Forthcoming
Novelties**

**English Stamps:
Rumour of a Change**

**Perforated
Officials**

The Connoisseur

further question as to their inclusion in the catalogue. Of course, the publisher of a catalogue will include first what will sell, and if collectors bar perforated initials, then the catalogues will have to follow suit. Personally, I don't see why perforated officials should be separately included in a collection of postage stamps any more than stamps perforated with the initials of business firms or shipping companies. Some day officials and unpaids will certainly have to be relegated to a separate catalogue, as postcards, envelopes, and wrappers have been. Some official issues are of unquestionable interest. But many countries are now issuing long series of officials and unpaids, for which they have no more real need, apart from their sale to collectors, than a cat has of two tails, and as they are burdening the ordinary catalogue beyond all reason, they should be relegated to a back seat at the earliest possible date.

BAHAMAS.—Mr. Ewen sends me 5s. and £1 values, and the *Monthly Journal* chronicles 5d., 2s., and 3s. values. This presumably completes the new series for this colony as follows:—1d. carmine; 2½d. ultramarine; 4d. yellow; 5d. orange, head in black; 6d. brown; 1s. grey black, value in carmine; 2s. ultramarine, head in black; 3s. dark green, head in black; 5s. purple, value in blue; £1 green, value in black.

CAPE OF GOOD HOPE.—Messrs. Bright & Son send me another value, the 4d. olive green, of the King's head series. Again the design varies from the others issued. Apparently the Colony intends to have a series of separate and distinct designs.



HONDURAS.—This little central American republic has not a good record as a stamp-issuing country. In times past it embarked largely in stamps made for sale to collectors, with remainders as a private speculation for the engraver. But this arrangement is said to be at an end, with the result that stamps are now produced to meet postal needs only. It is to be hoped this is so. We illustrate a new series just issued.



HONG KONG has started a King's head series with a one cent value of the bi-coloured type, the head in purple and the rest of the design in brown. The design has the appearance of being made up of bits of printer's ornaments. Watermark, crown C.A. Perf. 14.



LIBERIA may not be a great success as a negro republic, but there can be no question about its productive power as a stamp-issuing country. Every now and again it indulges in a new series of postage stamps of the most temptingly beautiful design and workmanship, probably more with an eye to increasing its revenue than to supplying the postal necessities of its negro population. We illustrate the very latest issue. So far I have only seen the 3 cents, as illustrated, but I presume it is one of a series of the same beautiful design, evidently the work of Messrs. Waterlow.



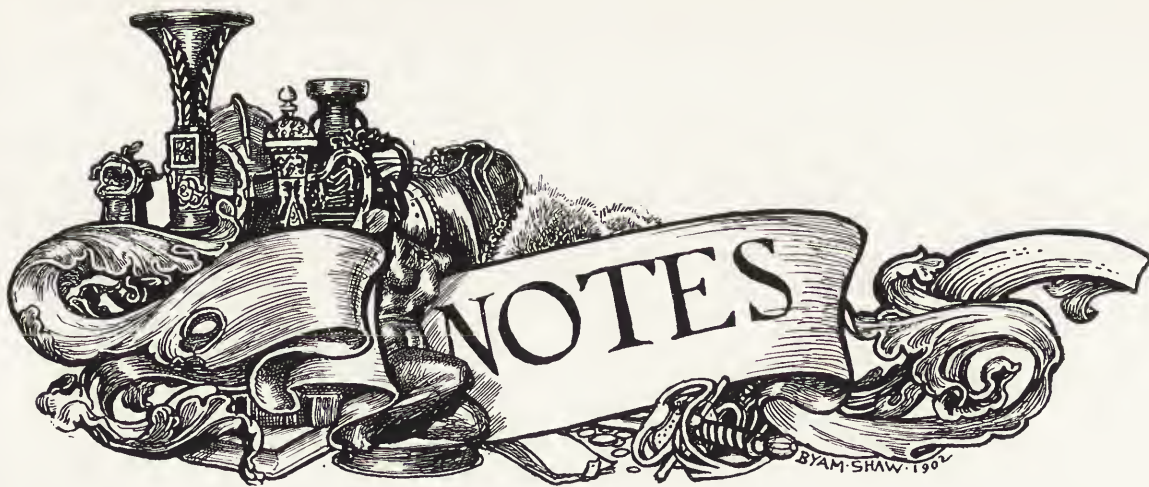
MEXICO.—Messrs. Bright & Son inform me that a 4 centavos stamp has been added to the current series. Colour, carmine.

UNITED STATES.—Three more values have to be added to those already chronicled of the handsome new series. As with the others, these are exquisite



samples of the engraver's art, though they are, perhaps, a little overloaded with the detail of ornamentation. 1 cent, blue, Franklin; 2 cents, carmine, Washington; 5 cents, dark blue, Lincoln.

WESTERN AUSTRALIA.—The re-engraved 1d. value now comes over with the watermark V and crown upright instead of sideways.



It may be enquired, "Who was J. H. Benwell?" and "Who was the St. James's Beauty?" To begin

John Hodges Benwell
A St. James's Beauty
 See

"*Connoisseur*" Vol. V., No. 19 reaching the age of twenty-one, had bequeathed to the annals of eighteenth century art certain much-esteemed memorials of his pleasing gifts, when his career was abruptly closed in its spring-tide of promise. Connoisseurs, interested in the vast topic of print-collecting, will be quick to associate with the young painter's name and fame quite a little group of much-sought-after *fancy subjects*, executed after young Benwell by the most fashionable engravers of their generation. First and foremost to suggest their titles to the *cognoscenti* are two subjects, *A St. James's Beauty* and *A St. Giles's Beauty*, pleasing oval heads, executed with vivacious spirit, and translated by Francis Bartolozzi's magic skill in his liveliest vein. The pair were published by E. M. Diemar, a print-seller in the Strand, in 1783, when the designer was but nineteen years of age.

Cupid Disarm'd, and the companion, *Cupid's Revenge*, delightfully engraved by Charles Knight, another pair of much-sought-after subjects, are associated with the youthful Benwell. *The Orange Girl*, engraved by F. Bartolozzi, is still more familiarly known, as the other kind of *Seven Dials Beauty*, vending oranges and "Bills of the Play" to the audiences of Drury Lane and Covent Garden Theatres. Nor must Sterne's *Maria* and *The Fortune Telling Gipsy Sybil*, with the bouncing boy at her back—both gems in Bartolozzi's most dainty manner—be overlooked, nor two scenes from "Robin Gray"; while two pretty versions of "The Babes in the Wood" are all familiar to the collector, being in

truth amongst the prettiest gems of their kind, and fabulously expensive in proof states. The art biographies have little to impart concerning this youthful genius, whose productions are thus popularly recognised. John Hodges Benwell, *subject-painter*, born in 1764, son of the under-steward to the Duke of Marlborough, was a pupil of Saunders, a portrait painter, and, studying in the schools of the Royal Academy, gained in 1782 the silver medal at the age of eighteen. He then, for a time, taught drawing at Bath. As related, his subjects were popular favourites with the fashionable engravers. He exhibited a classical subject at the Academy in 1784. Owing to the use of the wet crayon, which is so liable to be effaced, his works have suffered. He died prematurely of consumption in 1785, and was buried in St. Pancras's Churchyard. The miniatures of *The St. James's* and *The St. Giles's Beauties* were described as the likenesses of two sisters, the former as Miss Priscilla Borroughs (Mrs. Brooks). *The St. James's Beauty* has also appeared with the name "Lady Mary Stewart." A large version of the last-named was lent to the "Fair Women Exhibition," Grafton Gallery, 1894, by Mr. H. H. Almack. This was evidently an oil-painting executed after Benwell's pretty miniature (reproduced in *THE CONNOISSEUR*), and was by the owner contributed as the portrait of Lady Augusta Campbell, daughter of John, fifth Duke of Argyll, and later married to General Clavering.

THE discovery by Mr. Martin, the distinguished conservateur of the Swedish Historical State Museum, of a most beautiful piece of ivory carving, has attracted much attention not only in Stockholm, where it came to light, but among all lovers of the beautiful. Special interest attaches to this particular work, because it undoubtedly belonged to Rubens, figuring in the catalogue among that

A beautiful Salt-cellar discovered at Stockholm

great painter's effects when scattered at his sale as "the invention of Mr. Rubens." The knowledge that it came to Sweden in the middle of the seventeenth century, carried thither either by the Swedes with the treasure captured at Prague, or bought by Queen Christina at Rubens's sale (though Mr. Martin thinks this less likely), and left behind when she abdicated, carrying with her most of the Crown treasures, has raised again the question whether the great Flemish artist could have been sculptor as well as painter, and some have asserted that the ivory carving here represented is actually the work of Peter Paul Rubens. But the evidence has been well sifted on this point, one of the chief arguments against such a supposition being that in all Rubens's voluminous and detailed correspondence there is neither mention nor hint of his at any time even thinking of taking up modelling.

Those who would fain consider the ivory group as the work of Rubens's hands attach much importance to the fact that certain grisailles—one of which belongs to the Duke of Portland, while another may be seen in a small cabinet of the National Gallery—much resemble the object under consideration, the subject being in each case, *Venus rising from the Sea*, with her accompanying Triton and nymphs.

The probability is that the beautiful cluster of figures is the work of Luc Faidherbe, a contemporary and a pupil of Rubens, who is well known to have been a worker in ivory from various mentions in the papers of that master. Nothing is more likely, therefore, than that, seeing Rubens's beautiful designs for the grisailles, Luc Faidherbe should at once have recognised the fine effect to be gained by expressing it in ivory. Nay, the idea may even have been Rubens's own, and a commission, since the carving became the property of the painter. It would be extremely interesting if this point could be satisfactorily established, as M. A. J. Wauters, the great Belgian authority on Flemish art, considers that up to now no really authenticated work by Faidherbe has come to light.

In any case the piece is of the greatest importance and interest, and the Stockholm Museum may well be congratulated on its discovery. The ivory group is mounted on a silver gilt stand, and serves to support a shell intended for salt, the whole forming one of those large salt-cellars which were once used as centre pieces. The shell—which is also silver gilt—and the stand both bear the hall-mark of Antwerp. The execution of the ivory carving is, as will be instantly acknowledged, extremely fine, while it will be at once recognised that the female figures are much more delicate and refined in contour than those usually represented by Rubens. Venus and

her nymphs are full of youth and exquisite grace, as are also the cupids which are bearing aloft garlands set with pearls. Small branches of coral are also inserted to carry out the maritime idea, which the Triton blowing his conch and the symbolical dolphin, from whose mouth rushes the ocean, indicate.

Mr. Martin was fortunate enough to find this beautiful specimen when searching the ancient records of the treasures belonging to the Swedish Crown.

A WEST END bookseller has discovered, as he believes, a hitherto unknown edition of Lamb's *Tales from Shakespeare*. As every one knows, the *Tales* were first published in 1807, and a fine copy in the original boards would be worth, say £100. Well, it seems that a second, perhaps one should rather say another, edition was issued by the same publisher, Godwin, in 1809, in twenty parts, without the author's name on the title, or titles—for each tale has a separate one. The discovery consists of the first four parts: "Cymbeline," "A Midsummer's Night's Dream," "Othello," and "A Winter's Tale," bound up together. But there is another variation. If the plates to the first edition are attributed to Blake, those of this edition of 1809 can also safely be attributed to him. But though the style is the same, the designs are not; so that we have, in fact, an entirely new set of illustrations. In view of the present extraordinary interest taken in Lamb's early work, the find is an important one. The discovery of a complete set in the original parts of this 1809 edition may perhaps be one outcome; a "long price" for such a set would probably be another.

Cruikshank collectors in embryo should be warned against some clever water colour drawings by George Cruikshank, but not by *the* George Cruikshank. There is no suggestion of any attempt to deceive; they are done, and well done, I believe, by a descendant of the artist. His name is George Cruikshank, and he has a perfect right to sign them so. Neither the character of the work nor the signature resemble the Cruikshank of the collector. Nevertheless, the signature might impose—to my knowledge has imposed—upon the unwary tyro, especially as, from the merit of the work, the price is but small.

MESSRS. BRADBURY, AGNEW & CO., LIMITED, will shortly publish an Illustrated Catalogue, compiled by Mr. Guy Laking, M.V.O., of the famous Armoury of the Knights of St. John at Jerusalem, in the Palace of Valetta, Malta. With the sanction of Lord Grenfell, the Governor of Malta, Mr. Laking has recently



A SALT-CELLAR OF CARVED IVORY AND SILVER GILT
FORMERLY BELONGING TO RUBENS

re-arranged the collection and constructed a catalogue of the six thousand pieces of arms and armour. This collection has been referred to in a recent number of *The Athenæum*, as "not only interesting historically, but of the highest importance in itself."

A DISTINCTION peculiar to Walter Savage Landor is that no one collector, English or American, is known to possess the first editions of all his works.

Several of his early writings are of extreme rarity; indeed, the known copies of some may be counted on the fingers of one hand.

It may be useful to place on record where any of these are, as neither the British Museum nor the free libraries possess all the first editions. The following are the property of Rev. R. E. H. Duke:—

The Poems of Walter Savage Landor. London: Cadell, Junr., and W. Davies. MDCCXCV.

Moral Epistle respectfully dedicated to Earl Stanhope. London: Cadell, etc. MDCCXCV. [*These two are bound into one volume, both cut copies, 7 by 4½ ins.*]

Gebir: a poem in seven books. London: sold by Rivington's, St. Paul's Churchyard. 1798. [*A perfect copy, uncut, in pamphlet form, as issued, size 7¾ ins. by 4¾ ins.*]

Poems from the Arabic and Persian, with Notes by the author of Gebir. Warwick: printed by H. Sharpe, High Street, and sold by Messrs. Rivington's, London. 1800. [*Absolutely perfect, uncut, with the outside title, Poems from the Arabic and Persian; size 10½ ins. by 8½ ins., slightly foxed with age.*]

Poetry by the author of Gebir, and a postscript to that poem, with remarks on some critics. Sharpe, Printer, High Street, Warwick; Rivington's, London. [*No date, uncut, no cover, 7¾ by 5 ins.*]

Simonidea. [*Bound in calf, title page wanting.*]

Count Julian: a Tragedy. London: Murray. [*Bound and cut.*]

Letters of a Conservative on the English Church. By Walter Savage Landor. Price 2s. [*As issued in pamphlet form.*]

A Satire on Satirists and Admonition to Detractors. London: Saunders & Otley. 1836. [*Perfect as issued.*]

There is no published Bibliography of the works of his brother, Robert Eyres Landor. The following attempt is appended:—

The Count Arezzi. A Tragedy in five acts. London: John Booth. 1824. [*Issued in pamphlet form, size 8¾ ins. by 5½ ins.*]

The Impious Feast. A Poem in ten books. By Robert Landor, M.A., author of "The Count Arezzi: a Tragedy." London: Hatchard. MDCCCXXVIII.

The Earl of Brecon. A Tragedy in five acts.

Faith's Fraud. A Tragedy in five acts.

The Ferryman. A Drama in five acts. By Robert Landor, M.A., author of "The Impious Feast," and "The Count Arezzi." London: Saunders and Otley. 1841.

The Fawn of Sertorius. In two volumes. London: Longmans. 1846.

The Fountain of Arethusa. By Robert Eyres Landor, M.A., author of "The Fawn of Sertorius," "The Impious Feast," "Tragedies," etc. In two volumes. London: Longmans. 1848.

THE accompanying photograph illustrates what are, alas! the only surviving specimens of a beautiful

set of ancient Irish table glasses. It is impossible to ascribe to them an exact date, but it is certain that they all are of mid-eighteenth century work, most probably *circa* 1755.

Glass was not made in Ireland till the end of the sixteenth century, and till the end of the seventeenth, conditions, both political and social, were against the industry. Glass factories, attaining considerable repute, were, however, established at Dublin, Cork, Waterford, and Belfast long before the end of the eighteenth century, but the industry was still frightfully handicapped by the iniquitous English law, that forbade Ireland to export glass to any country whatever. The old Irish glass has, as a rule, a faint bluish tinge, which is present in the case of these specimens.

The largest glass in the picture is a great rarity, for the inscription round the rim proclaims it a "Williamite." Opinion seems to differ as to which party, the Jacobite or Williamite, originated the idea of party glasses, with portraits, or loyal, or disloyal, toasts engraved thereon. At any rate, the Williamite glasses are now the rarer. Both were turned out in larger numbers than ever after the "forty-five." This Williamite glass is a singularly fine specimen, the inscription reading, "To the Glorious Memory of King William." Mr. Albert Hartshorn, in *Ancient English Glasses*, states, "It seems to be a well-established fact that the Williamite glasses were not made and decorated primarily for Orange clubs, but for use in private houses on special days of Orange festivals—the 1st July, Boyne Water, and the 4th November, the king's birthday and wedding day." The glasses like this one would be filled with Burgundy, and then the contents would be drunk to the famous Orange toast, of which the opening words were, or rather are, for it is still given at lodge meetings: "To the glorious, pious, and

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immortal memory of the great and good king, William, who freed us from pope and popery, knavery and slavery, brass money, and wooden shoes." Then follows a good deal of inconsequent wording, after which the toast winds up with the hope that he who refuses to pledge it may be "damned, crammed, and rammed down the great gun of Athlone."

Very picturesque, too, are the pair of glasses, one at either end, with tall air-twisted stems and small, straight-sided bowls, broken fluted. These were for the consumption of "strong waters"—liqueur glasses, in fact. The remaining specimen, which has rather the appearance of a champagne glass, is the most curious, and, probably, the rarest specimen of the lot. It is a wide-mouthed glass, with a well in the bowl, which is prettily cut, for the reception of "strong water," while the stem is elaborately air twisted. This form of glass was considered by connoisseurs to be the best for the administration of "strong waters," on account of its spreading the precious balm over the palate.



ANCIENT IRISH GLASSES

bread-irons were used in pre-Reformation days to stamp the Eucharistic wafer, and, as in the Roman Catholic Church it is still the business of nuns to make wafers for the Mass, the inference is that there was formerly a congregation of nuns near the place where our Shropshire specimen was unearthed. Nunnerley is a well-known surname in the northern part of the county, and both words are pronounced alike.

The designs are, of course, in intaglio, and the photographer had to make wax moulds of the iron which he has so successfully reproduced. The obverse has devices of scriptural character (?) "David playing on the Harp," and "St. Michael slaying the Dragon," the former surrounded by a Latin inscription, which I have been unable to decipher. The reverse bears a simple geometrical design.

Bread-irons of ancient workmanship are rare in this country. Hundreds were doubtless destroyed at the Reformation with other "Popish" treasures.



AN ANCIENT BREAD IRON

THE accompanying photographs, taken by An F. R. Armistage, Esq., Bread-Windsor House, Shrewsbury, represent respectively the obverse and reverse of a bread-iron which has recently been turned up by a plough at Noneley, ten miles, as the crow flies due north from Shrewsbury. It is made of bronze, and measures $4\frac{5}{8}$ ins. in length and $2\frac{3}{16}$ ins. in width. Such



AN ANCIENT BREAD IRON

NEW BOTTICELLI
BY ROBERT H. HOBART CUST

ADMIRERS of the work of Botticelli and his followers will be interested to learn of a "tondo" discovered in the neighbourhood of Piacenza, which has been exhibited recently at the exhibition of Sacred Art held in that city. The picture, which is on panel, was once hung in the Chapel of the Castello di Bardi, about 45 miles from the city of Piacenza. This *fortalice*, together with the adjacent lands, belonged successively to the Bardi and Landi families, from whom it passed to the Farnese, and so on into the hands of the government for the time being of Piacenza, by whom it was used for various official purposes: at one time a barrack, at another a prison. When the interior of the castle was dismantled, the picture was taken down, hidden away behind a stand of arms, and was lost sight of until a couple of years or so



THE NEWLY DISCOVERED MADONNA
BY BOTTICELLI
From a photo. by Mr. Burton.

since, when it was found by an official who had some appreciation of works of art, and brought by him to the Piacenza Communal Library, where it has remained an object of much discussion and conjecture. In August last, Cav. Adolfo Venturi paid a visit to the city, and examined the picture: his verdict being (according to a correspondent of the "Giornale d'Italia," under date the 23rd of that month) that it was a *genuine*, and "one of the *very best preserved*" examples of Botticelli's handiwork.

It certainly is a very charming picture, about one metre in diameter. It is painted on three horizontal panels, and is still in its original frame of carved fruit and flowers. The Madonna kneels in prayer before the Child, who lies on the ground on a fold of her green mantle. Behind His head kneels the little St. John. At the back of the entire group runs an espalier of red roses, which is, however, divided exactly behind the Holy Child, showing an open landscape with trees, etc. Beneath the whole is written in antique capitals:—

QUIA RESPESIT HUMILITATE ANCILA SUE.

The Virgin, who is pale and very beautiful, is certainly very Botticellesque. Over her



THE MADONNA HEAD
FROM BOTTICELLI'S NEWLY DISCOVERED PICTURE
From a photo. by Mr. Burton

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loose golden hair is lightly thrown a transparent muslin veil. She has a charming expression and is gracefully posed: but it would almost seem as if she alone had been painted by the master, for both the children and the rest of the picture are vastly inferior. It recalls very much, though the Virgin's face is far sweeter, the *Madonna in the rose garden* of the Royal apartments in the Pitti Palace, Florence. The picture has naturally suffered from neglect, but not so much as might have been expected from its history. It is at present in the studio of Signor Merlath; time and damp having somewhat warped the panels upon which it is painted.

MR. J. J. FOSTER, well known as author of *British Miniature Painters and their Works*, may be complimented on having written and produced a new book of eminent importance, unique in character, and unrivalled as regards artistic taste. It is a history of the Stuarts, but not so much a political history as a family history, a study of character and a complete record of art as applied to the members of this unfortunate family. It is a diorama of vivid word-pictures, introducing the Stuarts one by one in chronological sequence, showing them such as they were, surrounded by the most prominent figures of their time, and illustrated by the works of contemporary masters. It is an unprejudiced and unimpassioned attempt at doing them justice, and as such it is of far greater value than many historical works in which hitherto unknown facts are unearthed, but which are approached in a spirit of *parti pris*. In questions of ethics we are only too liable to judge



ELIZABETH, QUEEN OF BOHEMIA
BY MIERVELDT

by-gone times by our own standard, and condemn certain actions which clash with present-day notions of morality. Mr. Foster has steered clear of this pitfall to fair criticism. By showing the characters of his book in their true *milieu*, by comparing them with their own contemporaries, by taking into account the different conditions of life, he throws an entirely new light on many actions and incidents which have

hitherto been sadly misjudged. It is this vivid conjuring up of picturesque periods, the local colour of his word-pictures, that make his *Stuarts* such fascinating reading.

But quite apart from historical research, there is another point of view which makes Mr. Foster's book truly invaluable: and that is the artistic



TAPESTRY
WOVEN BY MARY QUEEN OF SCOTS



HEAD OF BOTHWELL

aspect. Though the work can hold its own as a literary effort of rare distinction, the author has given it a sub-title which seems to suggest that he himself in his modesty considers the text a mere necessary accompaniment to the wealth of rare illustrative material which he

has collected with incomparable taste and discretion: "The Stuarts, *being illustrations of the personal history of the family (especially Mary Queen of Scots) in sixteenth, seventeenth, and eighteenth century art.*" These 210 illustrations, which include 150 photogravure plates, include many cherished treasures in English and Scottish private collections, which have never before been reproduced, and have been chosen with a real expert's knowledge and discretion from the abundant material.

Mr. Foster has given special attention to the vexed question of Mary Stuart portraits. His carefully compiled descriptive list of one hundred portraits omits the many more the authenticity of which is of a problematic nature, and should be a most useful basis for further investigation. Even the few pictures selected from that list as illustrations to the book are so dissimilar in appearance that it is difficult to believe that they all represent the unfortunate queen. On the other hand, contemporary letters and documents on this subject are equally contradictory, and it would be difficult to ascertain from them, say the colour of Mary's hair. She seems to have known full well how to help nature, though her beauty must have been great even without artificial additions. An eye-witness of her execution gives this peculiar description: "The executioners lifted up the head, and had God save the Queen. Then hir dressings of lawne fell from hir head, which appeared as graye as if shee had byn three score and ten yeares olde, powdered very shorte."



MARY STUART'S LETTER CASKET

Of the many remarkable illustrations we should like to note the exquisite portrait of Queen Mary in all her youthful loveliness, by Sir Antonio More; the portrait of Queen Elizabeth in a gorgeous and weirdly fantastic robe, which Mr. Foster believes to be by the Dutch painter, Richard Stevens; the little head of Bothwell, which is the only known authentic portrait of Queen Mary's third husband; the famous letter casket, reproduced in colours; the lovely presentment of Elizabeth, Queen of Bohemia, by Miereveldt; the Turin version of Van Dyck's *Children of Charles I.*; the pathetic and very little known *Henrietta Maria, aged*, by P. Le Fevre; and numerous choice works by Van Dyck, Sir P. Lely, Sir G. Kneller, and S. Cooper, not to speak of the interesting Stuart relics, original etchings of places connected with the history of the family, and maps and documents.



MARY QUEEN OF SCOTS
AFTER SIR ANTONIO MORE

It would be difficult to over-praise the printing and get-up of the two volumes, which are published by Dickinson's, in New Bond Street. The cover design is reproduced from a book formerly belonging to Charles II., and now preserved in the King's Library at the British Museum, whilst the back of vol. i. has an ornament formed of an anagram and cipher taken from a folio formerly belonging to Mary Stuart. The beautiful type is printed by the Ballantyne Press on specially-made pure rag paper, of just sufficient thickness to prevent the volumes from being unduly heavy, thus avoiding a fault which is very generally found in books of this nature.



THE February sales of pictures at Christie's were ample evidence of the termination of the "dull" season. The



Saturday dispersals can no longer be regarded with indifference, either by dealers or collectors. The collection of the late Mr. E. P. Seguier, sold, with other properties, on February 7th, was chiefly formed by John Seguier, for many years superintendent of the British

Institution. The most important lot in this property was an example of Sir Joshua Reynolds, a portrait of a lady, supposed to be the artist's niece, Mary Palmer, afterwards Marchioness of Thomond, in blue and white dress, with ermine and pearl ornaments, on canvas, 29 ins. by 24 ins., 1,700 gns. There were also the following:—J. Van Goyen, a river scene, with cottages, figures and boats, on panel, 15½ ins. by 20½ ins., 100 gns.; G. Stubbs, portraits of three hunters, with two huntsmen and a dog, on panel, 32 ins. by 40 ins., 1793, 155 gns.; and J. Wynants, a winding road along a valley, with figures, on panel, 10½ ins. by 7½ ins., from the Count Strogonoff and Sir A. Crichton collections, 125 gns. The Seguier collection of 104 lots realised £3,245 9s. 6d. Another property included a pastel portrait by F. Cotes, R.A., of a lady in grey and pink dress, 23 ins. by 18 ins., 1751, 115 gns.

The following Saturday (February 14th) was occupied with the sale of the collection of modern pictures and water-colour drawings of the English and Continental schools, and works of old masters, of the late Mr. James Macandrew, of Belmont, Mill Hill, the 143 lots producing a total of £7,987 3s. 6d. In this, as in the Seguier sale, one picture stands out in great relief from all the others, a very fine example of C. Troyon, a late summer view in *La Vallée de la Tocque*, a work of unusual dimensions, 102 ins. by 83 ins., which was purchased at the Charles Kurtz sale in 1880 for 700 gns., and now advanced to 2,600 gns. The English school was represented by the following among other pictures:—W. H. Crome, *The Edge of a Wood*, with cottage and peasants, 24 ins. by 36 ins., 1849, 135 gns.; Birket Foster, a *View on the River Mole*, with shepherd boy, dog, and sheep and ducks, 29 ins. by 43 ins., exhibited at the Royal Academy, 1875, 135 gns.; Arthur Hughes, *Home from Sea*, 20 ins. by 26 ins., from

the Royal Academy, 1863, 125 gns.—this cost 33 gns. in 1892; W. Holman Hunt, *Bianca* ("Taming of the Shrew"), on panel, 35 ins. by 26 ins., 260 gns.; and Sir Noel Paton, *Hesperus: The Evening Star sacred to Lovers*, 36 ins. by 27 ins., from the Royal Academy, 1860, and engraved by W. H. Simmons, 280 gns.—at the Bolckow sale in 1891 it sold for 150 gns. The old masters included two remarkable portraits catalogued as by W. Drost, both of which were in the Albert Levy sale of 1884 (nothing is known of their history prior to this date, and the name of the artist as here given is open to correction), the finer of the two, the artist's wife, in black dress with white collar and cap, holding her gloves in her left hand, 33 ins. by 27 ins., signed and dated 1653, was bought by Mr. L. Hamilton McCormick for 640 gns.—it cost 68 gns. in 1884; and the artist himself, in black dress and hat, with white collar, 33 ins. by 27 ins., 440 gns.—this cost 52 gns.

On Monday, February 16th, the ancient and modern pictures of the late Mr. James Fenton, of Dutton Manor, Longridge, Preston, produced a total of £2,902 5s. 6d. for eighty-five pictures, but the only ones of note were:—H. Fantin, fruit, flowers, and still life on a table, 23 ins. by 28 ins., 335 gns.; and three of Sir Joshua Reynolds: *Mrs. Gwyn*, in white dress trimmed with fur, 30 ins. by 25 ins., 620 gns.; *Sir Robert Fletcher*, in military uniform, oval, 29 ins. by 23 ins., 340 gns.; and *Miss Ridge*, with blue ribbon in her hair, 18 ins. by 13½ ins., 170 gns.

The sale on Saturday, February 21st, was one of exceptional interest and importance, such, indeed, as we usually get only in May or June. It comprised 46 pictures and drawings, formed by the late Sir Edward Page Turner, who died in 1874 (this collection realised £10,445 8s.), and property from other sources, the whole day's sale of 126 lots showing a total of £16,808 12s. 6d. The more important of the Turner pictures were the following:—T. S. Cooper, *Waiting for the Ferry*, 27½ ins. by 36 ins., 1844, 320 gns., this cost 185 gns. in 1869; two portraits by an artist of the French school, both on panel, 12½ ins. by 9½ ins., a lady in white dress with black lace shawl and blue sash, walking in a landscape, and a lady in white dress with pink sash, holding a fan, in a landscape, 720 gns.; two by F. Boucher, signed and dated 1762, 23 ins. by 28 ins., acquired in 1868 for £110, a woody river scene, with a bridge and castle, a peasant woman and child wading, a girl and donkey on the left, 820 gns.; and a woody stream with a temple, a peasant offering a girl a basket of flowers, sheep on the left,

760 gns.; J. M. Nattier, portrait of Elizabeth, Duchess of Parma, aunt of Louis XVI., in blue hunting costume, seated under a tree, 15½ ins. by 12½ ins., 850 gns.; Gerard Dow, a girl at a window, with a mouse-trap, which she is showing to a kitten under her arm, on panel, 12 ins. by 9½ ins., 340 gns.; J. Fyt, dead partridges and small birds, with implements of the chase, 20 ins. by 24 ins., 220 gns.; two by Gaspar Netscher, one, signed and dated 1663, comprising portraits of a lady, a gentleman, and a child, 20½ ins. by 18 ins., 370 gns.—this was in the Prince de Conti sale of 1779, when it realised 1,030 francs; and a youth in brown dress, seated at a table with a globe, on panel, 6 ins. by 5 ins., 310 gns.; a Van de Velde, a woman washing her feet in a brook, 12 ins. by 16 ins., described in Smith's *Supplement*, No. 2, 350 gns.—it sold for 430 gns. in 1864; two by P. Wouwerman, *A Conflict of Cavalry*, on panel, 13½ ins. by 18½ ins., described by Smith as "an excellent work of the master," 600 gns.—at the Maitland sale in 1831 it sold for 126 gns., and at the J. M. Oppenheim dispersal in 1864 for 330 gns.; and *A Party Halting at a Cottage*, on panel, 19½ ins. by 17½ ins., 880 gns.; two by J. Wynants, *A Sportsman Shooting a Rabbit*, on panel, 11 ins. by 15 ins., signed and dated 1667, 410 gns.; and a view of a hilly and sandy soil, having a fence over its acclivity, with figures and a post-waggon, introduced by A. Van de Velde, on panel, 15 ins. by 16½ ins., 350 gns.; both these are described by Smith, the former in the *Supplement*, No. 20, and the latter in the *Catalogue*, No. 71. Of the eleven by F. Guardi, we need only mention the following: a *View of the Doge's Palace and the Entrance to the Grand Canal*, with numerous boats and figures, 22 ins. by 40 ins., 310 gns.—this cost £140 in 1863; *the Mouth of the Grand Canal*, with the Santa Maria della salute and the Dogana, 12½ ins. by 20 ins., 390 gns.—this cost £150 in 1868; *the Island of San Giorgio Maggiore*, with boats and figures, 12½ ins. by 20 ins., 350 gns.; *The Arsenal, Venice*, with drawbridge and figures, 15 ins. by 18½ ins., 160 gns.—this cost £60 in Sept., 1863; and a pair, *The Piazza*, and *The Piazzetta of St. Mark's, Venice*, with numerous figures, on panel, 7½ ins. by 12½ ins., 290 gns.—at the G. H. Morland sale of 1863 this pair realised 73 gns.

Among the miscellaneous properties were several pastel portraits by J. Russell, R.A., *Mrs. Sarah* (afterwards Lady) *Garrow*, wife of William Garrow, the eminent advocate, oval, 23½ ins. by 17½ ins., signed and dated 1798, 510 gns.; the companion portrait of *William Garrow*, signed and dated 1792, 90 gns.; *Daniel Gregory*, when a boy, oval, 23 ins. by 17½ ins., 170 gns.; and *De Lyne Gregory*, of Harleston, when young, in brown coat, oval, 23 ins. by 17½ ins., signed and dated 1792, 200 gns.; B. Canaletto, *The Piazza of St. Mark's*, with the block tower and the cathedral, 23 ins. by 29 ins., 280 gns.; J. Ruysdael, a river scene, with bridge and angler, 27½ ins. by 37 ins., 220 gns.; C. Dusart, a Dutch peasant, seated, with a pipe, jug, and cards, a woman behind looking out of a window, on panel, 16 ins. by 12½ ins., 260 gns.; J. Fyt, dead partridge, jay, and other birds, on panel, 14½ ins. by 18 ins., 300 gns.; G. Morland, a peasant woman standing by a pump, 30 ins. by 25 ins.,

220 gns.; J. Van Os, a group of flowers in a vase, with fruit and bird's nest on a slab, on panel, 25 ins. by 19 ins., 230 gns.; and J. Wynants, a road by a river, with figures on horseback and beggars, 290 gns., from the Bagot sale, 1836, when it sold for £25.

The last of the February sales (28th) was singularly uninteresting. It comprised the collection of sixty-three drawings and pictures (which realised a total of £2,686 18s. 6d.) of the late Sir Hugh Adair, Bart.; a few pictures, the property of the late Mr. William Lethbridge, of Portland Place, W., and Lympton, Exeter, and other properties. The Adair pictures for the most part sold at far below cost price; and only a very few need be mentioned here:—R. P. Bonington, *View on the French Coast, near Dieppe*, with fisher-children, 9½ ins. by 12½ ins., 300 gns.—it cost 400 gns. at the Novar sale in 1878; E. W. Cooke, *Porto del Lido*, entrance to the Lagunes of Venice, 19½ ins. by 34½ ins., 1853, 150 gns., as against the 530 gns. paid for it at the F. T. Turner sale of 1878; and J. Linnell, sen., *The Wood Cutters*, 10 ins. by 12 ins., 180 gns.—at the Nield sale in 1879 this realised 410 gns. The only picture in the Lethbridge property which reached three figures was an example of B. W. Leader, *A Hillside Stream in Summer-time, North Wales*, 56 ins. by 42 ins., 1880, 195 gns. Among the miscellaneous properties collective reference may be made to a series of nine lots of drawings by Sir E. Burne-Jones, purchased at the artist's sale in 1898, and now realising a total of 363 gns.; and an example of J. Constable, *A House at Highgate*, with figures, 23½ ins. by 19½ ins., 480 gns.

ONE of the principal events during the month of February was the sale of the magnificent collection of old French decorative objects, furniture, and porcelain at Christie's on the 20th. **The Page Turner Sale** The most important portion of the sale were the ninety-seven lots which formed the collection made by the late Sir Edward Page Turner, Bart., and now sold by order of the executors of Lady Page Turner. These ninety-seven lots realised no less than £18,945, and as the grand total shows, the prices were phenomenal, especially when compared with the sums paid for them thirty or forty years ago. The remaining thirty-three lots in the sale brought the amount for the day up to nearly £27,000.

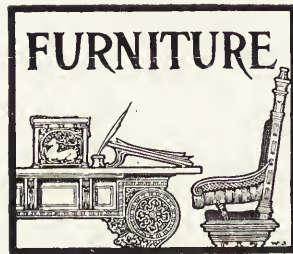
OLD CHINESE PORCELAIN.

	£	s.	d.
A pair of pear-shaped bottles, 8½ ins. high; Khang-He dynasty. Purchased for £18	147	0	0
A pair of triple gourd-shaped bottles, 9¼ ins. high; Khang-He dynasty. Purchased for £18	140	0	0
A pair similar, 11 ins. high. Purchased for £10	126	0	0
A globular bottle, 11 ins. high; Khang-He dynasty. Purchased for £12	195	0	0
A pair of bottles, similar, 8 ins. high. Purchased for £18	205	0	0
A pair of cylindrical vases, 17¼ ins. high; late Khang-He dynasty	661	10	0
A famille-rose oviform jar and cover and a pair of beakers, 16½ ins. high; Kien-Lung dynasty. Purchased for £30	367	10	0

The Connoisseur

A Limoges enamel tazza and cover, 10 ins. high. ...	£ s. d.
Probably by Pierre Raymond	420 0 0
A circular plateau of the same, 12 ins. diam. ...	
Probably by Pierre Raymond	220 10 0
A pair of square-shaped Chelsea vases, 14½ ins. ...	609 0 0
A vase and cover of old Chinese celadon porcelain, with ormolu mounts. Probably by Duplessis; 22 ins. high. Early Ming dynasty	861 0 0
A "Buffe" of vizor, probably French work of late sixteenth century	315 0 0
An oblong panel of old Beauvais tapestry, 7 ft. 6 ins. by 9 ft. 6 ins.	157 10 0
An upright panel of old Gobelins tapestry, signed F. BOUCHER, and dated 1776; 9 ft. 4 ins. by 6 ft. 10 ins.	472 10 0
An old Sèvres dinner and dessert service	756 0 0
A pair of ormolu andirons, each 29 ins. by 18 ins. ...	1,785 0 0
A Louis XVI. upright parqueterie secretaire, 57 ins. high, 38 ins. wide	520 0 0

IN addition to the furniture sold at the Page-Turner sale, the following items of interest were sold during the



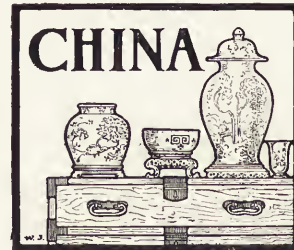
month. At Christie's on February 13th, a set of six Louis XV. carved and gilt fauteuils and a sofa, the backs and seats covered with old French tapestry, realised £252; and on the 27th, after the sale of the late Sir Hugh Adair's collection a set of four Chippendale mahogany chairs and four arm-chairs went for £500; a mahogany cabinet by the same maker, 6 ft. 7 ins. high and 5 ft. wide, realised £420, and for the companion cabinet the same figure was given; £399 for a pair of Chippendale mahogany chairs, part of the set of six (of which two were sold at Christie's on February 28th, 1902); an oblong Chippendale stool, 27 ins. wide, £105; a set of six Chippendale chairs, £194 5s.; two large arm-chairs, £42 and £54 12s.; a settee *en suite*, on six carved cabriole legs, £105; and another with double back, 5 ft. wide, £294. A pair of old English arm-chairs, with palin pierced backs, £115 10s.; and an old English secretary of satinwood, 72 ins. high and 30 ins. wide, £210.

At a sale held by Dowell, Edinburgh, on the 17th, two genuine Queen Mary chairs went for £84.

The most important sale in the provinces during February was undoubtedly that held by Messrs. Harris and Son, at Winchester, on February 18th and 19th, which included a magnificent 10 ft. Chippendale wing bookcase, with glazed front, beautifully carved, and with cupboards under, which realised £555, and a set of ten and two elbow Hepplewhite dining chairs with oval wheel-shaped backs and stretcher legs, which made £105. The former is without doubt one of the finest and purest Chippendale bookcases ever sold in a country sale in England. The sash-bars of the doors are delicately carved in a rose and ribbon pattern; the panel mouldings are egg-tongue, and the treatment of the plinth is also rose and ribbon. Nothing can be ascertained as to the

history of the bookcase, it being up to the time of the sale in the possession of the Rev. G. D. Newbolt, M.A. A reproduction of this fine piece will be found in this month's number of SALE PRICES.

AT Christie's, on February 27th, was sold the splendid collection of porcelain formed by the late Sir Hugh Adair,



Bart. The sale consisted of 108 lots, and the price obtained, £9,610, proved, as was the case at the Page Turner sale, that there is a surprising rise in the value of porcelain and *objets d'art* generally. The highest price in the collection was £1,995, for an oviform old Sèvres

vase and cover, with turquoise ground and gilt cord handles in relief, 13½ ins. high, and painted by Morin. At one time in the collections of the Marchioness of Londonderry and the late Earl of Dudley, it realised 700 gns. at the sale of the latter collection seventeen years ago. For a tiny Sèvres ecuelle cover and stand, painted by Noel in 1788, the same purchasers gave the remarkable sum of 950 gns., which calls to mind the Théodore ecuelle sold at the Massy Mainwaring sale for £700 last year. A set of three Dresden oviform vases and covers, and a pair of beakers, mark A. R., sold at the Sanders' sale in 1875 for £153, realised over three times that amount, £472 10s. £325 10s. purchased a square-shaped vase and cover; a 16 in. Dresden clock made £320 5s.; and a pair of groups of Chinese ladies and children, 6 ins. high, went for £189. This pair, originally in the collection of the Duc de Forli, realised 50 gns. in 1877. A Dresden group, which went for £14 at the C. K. Mainwaring sale, realised £231; an oval Dresden ecuelle cover and stand, from the Grant collection, 1870, £241 10s.; and an octagonal-shaped snuff-box (£9 5s. at the Sanders' sale thirty-six years ago), £102 18s.

£304 10s. was given for a pair of Chelsea hexagonal vases, formerly the property of Sir Robert and Horace Walpole, and subsequently of Lord Cadogan, at the sale of whose collection in 1865 they were sold for £155; a Frankenthal group of a lady and gentleman, from the Baroness von Zandt's collection, £220 10s.; an oviform Chelsea vase, and two smaller, *en suite*, from Stowe, £110 5s.; and a pair of old Worcester vases, of inverted pear-shape, £110 5s.

Another item from the Duc de Forli collection, a Dresden teapot, £126; a potagier cover and stand of the same porcelain, £241 10s.; a Sèvres plateau, 6 ins. square, £110 5s.; an oval ecuelle cover and stand, also Sèvres, by Fontaine, 1772, £231; and a cabaret painted by Boulanger, 1764, the gilding by Théodore, £315. The following Dresden groups and figures remain to be mentioned: a pair of figures of gentlemen in masquerade costume, £157 10s.; a figure of a lady in the attitude of dancing, £231; and a group of an oak tree trunk, with figures of a jay, squirrel, etc., £231.

In the Sale Room

ON February 19th Messrs. Christie held a silver sale, which called to mind the sale of the Dunn-Gardner collection last year, and though no item reached a figure to exceed the £4,100 given for the well-known Tudor Cup, the sale gave ample proof that the wealthy collector of the present day is not deterred by the price when the acquisition of some old silver art object is in question.



The *pièce de résistance* of the sale was the West Malling Elizabethan jug, recently the subject of so much controversy. Of Fulham-Delft or stoneware, splashed purple, green, orange, and other colours in the style of the old Chinese, it is mounted with a neck-band, handle-mount, body-strap, foot, and cover of silver-gilt, the straps of silver weighing about 9 ozs. Bearing the London hall-mark 1581, maker's mark a fleur-de-lys, stamped in intaglio, repeated on the cover, neckband, and foot, it is about 9½ ins. high and 5½ ins. in greatest diameter. Although it may have been used for sacred purposes, it is without doubt nothing more than an old sack-pot. Prior to having been offered for sale by auction, offers of £200, £300, and £500 had been made for it. The bidding commenced at £300, and rapidly rose to £1,000, eventually closing at 1,450 gns. It is said that the jug is destined to enter the possession of a well-known Scotch collector, already the possessor of the Dunn-Gardner Tudor Cup and the Bampton standing salt.

The sale also included the collection of silver and silver-gilt formed by the late General A. W. H. Meyrick, and various other properties.

The most important item in the Meyrick collection, and next in importance to the Malling jug, was a James I. standing salt, entirely gilt, shaped like a huge sugar caster, dated 1613, and weighing 16 ozs. 7 dwt. £500 started the bidding, and in a brief space it was knocked down to the purchasers of the jug for £1,150. The sale included several other remarkable objects—an Elizabethan jug of grey stoneware, mounted with silver-gilt, and bearing the Exeter hall-mark, made £120; another slightly larger, of tiger pattern, bearing the London hall-mark for 1578, £400; an English seventeenth century cocoa-nut cup, £130; a German owl cup and cover, dated 1547, £245; and a parcel-gilt tankard and cover, weighing 40 ozs., circa 1698, presented by Peter the Great to Admiral Crump, and engraved with the latter's crest, went for £145.

£14 10s. per oz. was given for a Charles II. large porringer and cover bearing the London hall-mark 1681 and weighing just over 40 ozs.; another dated 1663, and about half the weight, realized the same sum per oz.; yet another, dated 1669, bearing an inscription, 8 ozs. 5 dwt. in weight, went for £13 per oz.; and a silver-gilt two-handled cup, dated 1678, 8 ozs. 4 dwt., brought £8 10s. per oz. A James II. silver-gilt cup, similar, weighing 5 ozs. 11 dwt. and dated 1685, went for

£13 5s. per oz.; a William and Mary porringer, dated 1680, 5 ozs. 14 dwt., realised £7 15s. per oz.; and two Irish potato rings, both bearing the old Dublin hall-mark, one 1760, 8 ozs. 12 dwt., and the other 1770, 13 ozs. 6 dwt., went for £11 10s. and £7 per oz. respectively.

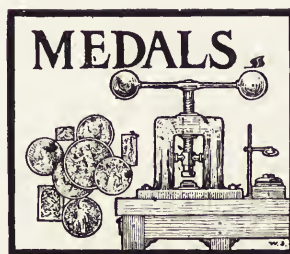
The sale of the silver and silver-gilt of Sir Hugh Adair at the same rooms, on the 26th, also contained several lots of great interest, though no phenomenal prices occurred. The principal items included a William III.



THE WEST MALLING JUG

two-handled cup, 1700, 10 ozs. 13 dwt., £5 per oz.; a cup and cover, Queen Anne, 1712, 81 ozs. 6 dwt., £6 15s. per oz.; a Charles II. porringer and cover, 1681, 14 ozs. 8 dwt., £8 per oz.; a Commonwealth porringer and cover, 1658, 8 ozs. 11 dwt., £35 10s. per oz.; and a set of six Charles rat-tailed table-spoons, with flat handles, 1682-3, weight 10 ozs. 9 dwt., which realised £70.

ON February 19th and 20th, Messrs. Glendining and Co. held a very successful sale of medals, including an officer's gold medal for Fuentes d'Onor, and many fine Naval, Peninsula and Regimental medals.



Among Naval medals may be noted an officer's medal presented for the Battle of Trafalgar, by Matthew Boulton, with impressed edge, realised £6 5s.; a large silver medal for the Defence of Gibraltar, £4 15s.; a fine copy

of the Blake medal in silver, large size, £3; and a medal with the single bar for Egypt, £3 12s. 6d. Ten guineas was given for a medal with three bars—1st June, 1794, Nile, Copenhagen, 1801; the same figure was given for one with the single bar for Gluckstadt, 5th January, 1814; and £17 10s. for another with one bar, Arethusia, 23rd August, 1806. A medal with bar for the Nile realised £6 15s.; another with two bars for St. Sebastian, Algiers, 5 gns.: and one with bars for Guadaloupe and Syria made the same figure.

Several Hon. East India Company's medals were sold, including an officer's silver medal, Seringapatam, May 4th, 1799, which made £4; the silver medal for Ava, £4 10s.; a medal with the single bar for Bhurtpoor made the same figure; and for the Jellalabad medal, April 7th, 1842, with Mural crown, £5 was given.

The most important Military General Service included an interesting pair, one with bar for Chrystler's Farm, and the other the Indian Chief's large silver medal, George III., both presented to the same recipient, for which £24 10s. was given; another with bars for Chateauguay and Fort Detroit, £19 10s.; a Peninsular medal with nine bars, £15; another with ten bars, £14 10s.; four other Peninsular medals, with eight, seven, six, and five bars, went for £10 10s., £8, £6 15s., and £5 10s. respectively; and one with bars for Sahagun and Benevente, Vittoria, and Orthes realised £10. Ten guineas was given for a medal with bars for Egypt, Coruña, Fuentes d'Onor, and Vittoria; £8 10s. for one with bars for Egypt and Martinique; and £10 10s. for one with the single bar for Fort Detroit. A medal with bar for Chateauguay realised £6 17s. 6d.; two Peninsular medals with seven bars realised £8 15s. and £8 10s. respectively; another with five bars went for 7 gns.

Only two groups are deserving of notice, one of four Peninsula, Turkish Crimea, Distinguished Conduct, and Long Service, awarded to the same recipient, realised £5; and an officer's group of Punjab medal with two bars, Gold Badge of a Companion of the Bath, and a silver box bearing the Irish hall-mark, bearing an inscription dated April 14th, 1786, regarding the presentation of the freedom of the city of Dublin to the above, made £20.

Some noteworthy Regimental and Volunteer medals were sold at good prices, the highest figure being £10 for a best shot silver medal of the Blairgowrie Volunteers, 1803. Another Regimental medal of the 71st Foot, 1801, £7; a silver medal of the 45th Nottingham Regiment, 1803, £6 5s.; an oval silver medal of the Guisborough Company E.R.Y. Volunteers, 1805, £9; as also a Regimental cross of the 1st Dragoons, 1817, a medal of the Banbridge Volunteers, 1780, and one of the Louth Independent Cavalry, 1797, £7 each.

In conclusion, the following deserve mention:—An interesting medal of the Plymouth Independent Rangers, 1799, realised £10; General Elliott's medal to the Hanoverian defenders of Gibraltar, Sept. 13th, 1782, £6 10s.; silver medal for the Battle of Dunbar, 1650, with bust of Cromwell, £6 10s.; West African medal with two bars, 1891-2, Witu, August, 1893, £10; an

Indian medal with bars for Assaye and Arguam, £10; another inscribed Ghuznée, Cabul, 1842, £5 10s.; and a Waterloo medal, awarded to a sergeant of the Scots Greys, £5.

The officer's medal for Fuentes d'Onor, upon which there was a reserve of £100, aroused keen competition, but failing to reach the reserved price, it was bought in at £95.

AMONG the remarkable series of coins sold at Sotheby's on February 24th, the following must be noted here:—



A penny of Ceolwulf I., in fine condition, made £7; a Huntingdon penny of William I., struck upon a penny of Harold II., made £3; as did also a Maint (Malmesbury?) penny of William I. Other pennies of this reign included an Ilchester

penny, "canopy type," £6 5s.; a Tamworth penny of the same type, £5 12s. 6d.; a Shaftesbury penny, £6 15s.; Wallingford penny, £5; and a Wareham penny found at Dorchester, £5 2s. 6d. £3 3s. was given for a Romney penny of William II.; £4 5s. for a Henry I. Rochester penny from the Boyne cabinet; and for a Wallingford penny of the same reign, £3 8s. Two London pennies of this reign made £5 2s. 6d. and £11 10s., and a Canterbury penny went for £3. A Nottingham penny and a Bury St. Edmund's penny, both of Stephen, made £4 and £3 3s.; and £3 6s. was given for a Berwick halfpenny and farthing of Edward II.

Some fine specimens of the coinage of Edward III. were sold, the most noteworthy being a noble of the early fourth coinage, £8 17s. 6d.; a Calais noble of the same coinage, £5; a Calais half noble, £4 2s. 6d.; a London groat of the earliest issue, 1351-1360, £4 5s.; and a London half groat of a later issue, £3 18s. A noble of Richard II. brought £4 4s. and a half groat of the same reign £4. A light noble of Henry IV. went for £6 10s.; a light quarter noble, £9 10s.; a London groat of the light coinage (wgt. 60 grms.) £10; and another of the late transitional light type £6 2s. 6d. Two London pennies of this reign made £5 and £4 5s. The most important item among the coins of Henry V. was a York half groat, originally described as a *light half groat* of Henry IV. It realised £5 10s. A York rose noble of Edward IV. of the ordinary type went for £3 6s.; a London groat of Edward V. made £8, and another similar £6. A York groat of Richard III. made £3 8s. and a London half groat £4 18s. £4 was given for a crown of Edward VI. and a half sovereign realised £3 6s. Other interesting items included a penny of fine silver of Philip and Mary, £5; a rose sovereign, ryal, and half sovereign, all of Elizabeth, £5 10s., £3 3s., and £4 respectively; £4 was given for a Charles I. pattern half crown of the Exeter mint; and £10 for a penny of the Oxford mint.

In the Sale Room

The only items at Sotheby's sale, on the 5th, worthy of note here, are a stater of Philip II., with laureated head of Apollo, to the right, which realised £4 17s.; an Edward III. Anglo-Gallic leopard, £4 6s.; a fine sovereign of Mary, dated 1553, with Queen seated holding sceptre, £10 10s.; and an Elizabethan milled half sovereign, four guineas. A Jewish shekel of the First Revolt of the year 1, made £5, another of similar type of the year 2 realised £5 10s.; and for an Anglo-Saxon penny of Ceolnoth, Archbishop of Canterbury, full faced bust, three guineas was given.

The sale held by Messrs. Glendining, on February 17th, consisted mainly of a large collection of Tradesmen's Tokens of the eighteenth and nineteenth centuries, and, in the majority of cases, prices obtained were small.

THE sale by Messrs. Puttick & Simpson of the fine unused collection of Mr. G. L. Edwards, a member of the London Philatelic Society, was the chief event in the February stamp auctions. The collection was rich in English, African and West Indian.

Amongst the more notable lots may be mentioned Gibraltar, the carmine stamp with value omitted, £10; Great Britain, 1840, 1d. black, a block of twenty, with side margin and inscription, in brilliant condition, £12 5s.; 1840, 2d. deep blue, a superb block of ten, with side margin, £32; 6d. purple embossed, a block of six, £17; 10d. embossed, die 3, a superb block of four, with large margins and in brilliant condition, £15; 1s. green embossed, die 2, a vertical pair, with large margins all round, £6 15s.; 1854-7, large crown, pert. 16, 2d. blue, no gum, £9 5s.; 1855-7, small garter, 4d. carmine, part gum, £12; medium garter, 4d. carmine on blue, part gum, £12; 1867-8, 10s. grey, superb copy, £12 12s.; £1 brown lilac, £17; 1877-80, 8d. brown, a superb pair, £5 15s.;

1882-3, watermark anchor, 5s. rose on bluish, plate 4, £7 10s.; 10s. grey on bluish, a superb copy, £48; 1888, watermark orbs, £1 brown lilac, £10 10s.; British Bechuanaland, 1888, 10s. green, £9 15s.; British Central Africa, 1895, One Penny on 2d. green, with double surcharge, £4; Cape of Good Hope, 1855-8, triangular, 1s. dark green, a superb block of four, £13; 1863-4, 1s. emerald, a superb block of four, from the corner of the street, with full margins, £18; Gold Coast, 1891-4, 20s. green and carmine, £5 12s. 6d.; Lagos, 1876, c.c., 1s. orange, £5 7s. 6d.; 1884-6, 5s. blue, £6 6s.; 10s. lilac brown, £11 11s.; St. Helena, 1884-95, watermark C. A., ½d. emerald, with double surcharge, £4 15s.; Sierra Leone, 1883, watermark C. A., 4d. blue, £9; 1894, watermark C. C., Halfpenny on 1½d. lilac, £3 15s.; Bahamas, 1863-75, 1s. green, a superb copy, £5; Montserrat, 1884-5, watermark C. A., 4d. blue, £5 5s.; Nevis, 1867, 1s. yellow green, £9 5s.; 1883, Provisional, "Nevis ½d.," on half of 1d. lilac, £7; St. Christopher, 1885-8, "One Penny," on 2½d. blue, the rare small surcharge, £19; St. Vincent, 1880, 1s. vermilion, £6 17s. 6d.; 5s. rose, £8 15s.; 1881, 4d. on 1s. vermilion, a superb copy, £13; 1883-4, 4d. dull blue, £7 15s.; Tobago, 1879, £1 mauve, £10; Turks Islands, 1881, 2½d. on 1s. dull blue, type 10, £10; Virgin Islands, 1899, 4d. brown, error "PENCF," £6 6s.; British Guiana, 1862, Provisionals, 1 c., black on rose, No. 17, on plate, full roulettes and gum, £22 10s.; British Honduras, 1888, 2 cents on 1d. rose, with inverted surcharge, £6.

Mafekings seem to be still on the down grade; a lot of fourteen was sold by Messrs. Plumridge on the 17th February for £3 15s. od.

Messrs. Puttick & Simpson, at their auction on the 10th February, sold a première gravure of the 90 c. blue United States, unused, with gum, but by no means a grand copy, for £9 5s. od.



CORRESPONDENCE

BYAM SHAW 1902

IN the hope of rendering the pages of *THE CONNOISSEUR* of greater use and advantage to the many collectors who form so large a proportion of our readers, we intend to introduce

The Identification of Crests and Coats-of-Arms

that the identification of the heraldic decoration must often afford a clue to past ownership, and infallibly add in any case to the interest attaching to any such object.

In attempting such identification, it may perhaps be as well to give the warning that too much must not be expected. We have obtained the best expert assistance in the matter, but it should be at once stated that it is not often that the actual person whose arms are displayed can be identified. Occasionally this is possible, but more frequently the only information that can be supplied will be the name of the family whose arms appear. Another difficulty that must be borne in mind is that as a rule it is only possible to identify the real owners of the arms, and that in times past, no less than in more recent days, many arms were displayed and made use of without authority. Another point which should not be lost sight of is that the date of the engraving of a coat-of-arms which can sometimes be approximated by the existence of an impalement to signify a specific marriage, of which

knowledge can be obtained, is often very much more recent than the date of the plate marks.

The heraldic decoration of china presents another prominent difficulty. Whilst much armorial china was undoubtedly executed to order and decorated with the arms of a specific person or family, it is equally a matter of certainty that a large proportion was decorated with stock heraldic patterns—in some cases the arms of prominent people being employed more or less inaccurately.

Many devices to be met with, however, are very plainly purely imaginary and fictitious. A large number of such pieces have passed through our hands. In the majority of cases a pencil sketch of the arms or crest to be identified will be sufficient, or in the case of plate, a pencil rubbing on thin tissue paper of the engraving, but in some cases it may be necessary for the article itself to be forwarded. Those who may desire to avail themselves of our services in this direction should write in the first place to the Manager of the Heraldic Column at the offices of *THE CONNOISSEUR*; but it may save disappointment and unnecessary applications if it is here stated that, with the exception of the most prominent families, it is seldom possible to identify foreign arms, and further that, though we shall be pleased to answer heraldic questions of any description, we do not undertake to work out pedigrees or enter into correspondence on pedigree matters.



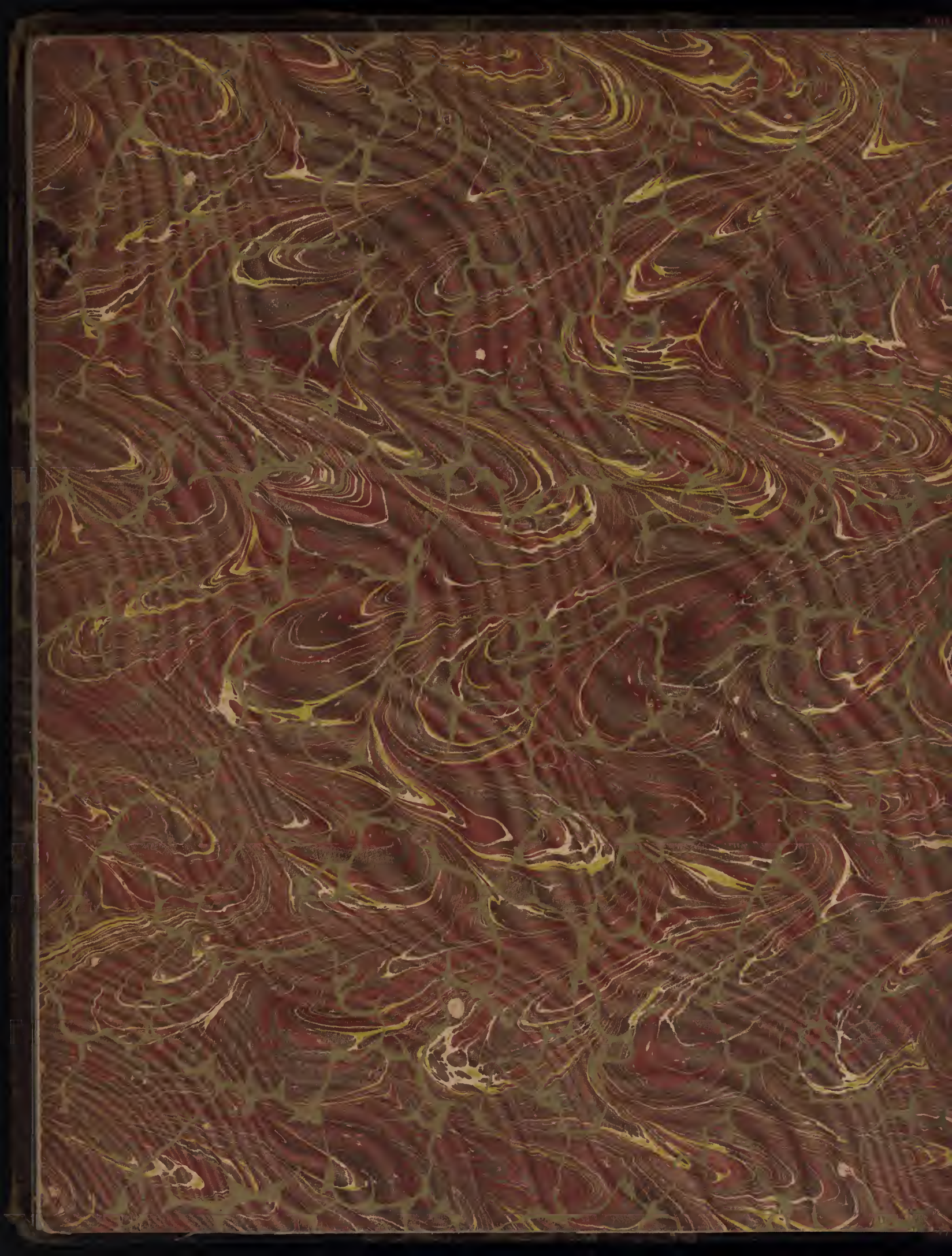














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