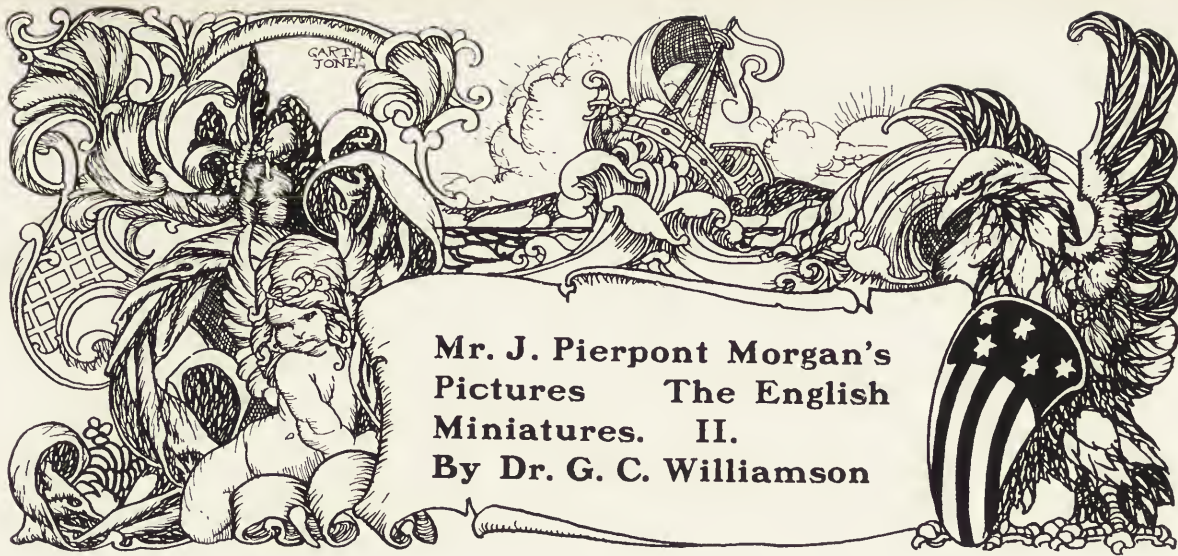






THE ADORATION OF THE INFANT SAVIOUR, BY THE MASTER OF THE BARTHOLOMEW ALTAR  
IN THE POSSESSION OF ED. TUCK, ESQ., PARIS (FROM THE HAINAUER COLLECTION)





To resume our account of the English Miniature in this famous collection, we would first refer to an interesting portrait by Hilliard, which

has hitherto been supposed to represent Queen Elizabeth, but here again the French drawings have come to our assistance, and it seems more likely that



No. XXII.—THE VIRGIN AND CHILD WITH ST. CATHARINE

BY PETER OLIVER







## Mr. J. Pierpont Morgan's Pictures

being proclaimed a traitor, was tried at Westminster Hall, and executed in 1601.

There are at least five portraits of him in the Pierpont Morgan collection, and his familiar features are to be seen in almost every notable collection of miniatures; his black hair with auburn beard and moustache rendering it impossible to confuse him with anyone else. He must have spent a vast amount of his time in sitting for his portrait.

Mr. Morgan possesses among his miniatures a very remarkable gold medallion, which has a close connection with the work of Isaac Oliver (Nos. xvii. and xviii.\*). It

was executed by Simon Van de Passe, and bears upon it a portrait of Queen Elizabeth, produced some few years after her death. It is the only gold medallion of this kind known to exist, and, in fact, but one other work of Van de Passe in gold has ever been heard of, and that is preserved in the Hunter Collection in Edinburgh. This one is stated to have been given by James I. to Sir Fulke Greville, when he created him Lord Brooke (see No. xxviii.) and presented him with the Estate of Warwick Castle, but its great interest consists in the fact that it so closely resembles a fine drawing by Isaac Oliver, now preserved at Windsor Castle, depicting the Queen in the costume she is believed to have worn when she went in State to St. Paul's after the defeat of the Armada. The father of Van de Passe engraved a portrait of Queen Elizabeth, after a drawing of Isaac Oliver, as he mentions on the print, and it seems possible that this medallion may have been prepared by the son, either from that lost original or from the drawing at Windsor Castle, or perhaps



No. XXIII.—DUKE OF BERWICK THE YOUNGER BY JOHN HOSKINS

may have been the work of Isaac Oliver, when he drew the portrait of the Queen already mentioned.

We must now pass to Oliver's son, Peter, to whom the elder artist left his finished and unfinished drawings, with the hope that he would live to exercise the art of his father. Peter Oliver resided at Isleworth, and when he died, in 1618, was buried beside his father in St. Anne's, Blackfriars. He attained to an even greater eminence in miniature painting than did

Isaac Oliver, and is also specially known for a series of copies in water-colours, after paintings by the old masters. Many of these were done by the desire of the King, and seven are still in existence at Windsor Castle. Mr. Morgan possesses one of these copies, perhaps as fine a one as Oliver ever executed, set in a contemporary frame of very remarkable merit. It constitutes the only record still remaining to us of a fine Venetian picture, which has now disappeared, and is believed to have been one of those which perished in a fire in Madrid (No. xxii.).

We illustrate two fine miniatures by this clever artist. One depicts Charles I.



No. XXIV.—SIR JOHN MAYNARD BY JOHN HOSKINS

\* See footnote on page 4.



No. XXV.—THE EARL OF CALLENDAR BY JOHN HOSKINS

as a youth (No. xxi.\*), wearing rich gilded armour and the ribbon of the garter, a signed and dated miniature set in a beautiful contemporary English enamel frame, having come from the Royal Lodge at Windsor with other portraits already mentioned.

Our other illustration represents Robert Carr, Earl of Somerset, the favourite of James I., and his Lord Chamberlain (No. xix.\*). He was the peer who intrigued with Lady Essex and married her as soon as she was divorced from her husband, and who obtained the Manor of Sherborne from the heirs of Sir Walter Raleigh by gift of the King when Raleigh was attainted. He was doubtless implicated in the poisoning of Sir Thomas Overbury. The portrait by Oliver is dated



No. XXVII.—CHARLES I. AND HENRIETTA MARIA BY JOHN HOSKINS



No. XXVI.—SIR CHARLES LUCAS BY JOHN HOSKINS

1653, and represents the nobleman in a beautiful costume of dull pink slashed with red and black, and wearing gold earrings, from one of which appears to hang a fine double chain of the same precious metal.

The greatest English miniature painter was undoubtedly Samuel Cooper, but before we deal with his career it will be well to refer to the portraits painted by his uncle, John Hoskins, in whose studio Cooper obtained his first artistic education. Mr. Morgan has many fine miniatures by Hoskins, some of them pre-eminently important, and amongst the number is one which enables us to solve a somewhat difficult historical question with regard to this artist.

There have always been surmises as to the existence of a younger Hoskins, the son of the elder painter. Vertue definitely stated that Hoskins had a son, and another author mentioned that this son painted a portrait of James II. in 1686. The fact that there were two artists named Hoskins has been established by certain inscriptions on the back of some of the miniatures at Ham House which are recorded as being



\* See footnote on page 4.

No. XXVIII.—LORD BROOKE BY ISAAC OLIVER



*Mr. J. Pierpont Morgan's Pictures*

the work of "old Hoskins," but in Mr. Morgan's collection is a portrait of the Duke of Berwick (No. xxiii.), signed by Hoskins, with his initials, and painted in 1700, according to the inscription upon it. Now the elder Hoskins was buried in 1654, and could not, therefore, have painted this miniature in 1700. The inscription tells us that the Duke of Berwick was twenty-nine when the miniature was painted, and this he would have been in 1700. It has been proved that the portrait is rightly named, and, therefore, there is no doubt that young Hoskins survived his father forty-six years. The portrait also tells us the manner in which the son signed his initials and enables us easily to identify other miniatures by the same painter.

The work of John Hoskins, the elder, was of remarkable excellence, his treatment of the hair unusual and remarkably good, and his colouring delicate and refined. One of the finest works by him in this collection represents Sir John Maynard (No. xxiv.), the King's serjeant, who was present on behalf of his sovereign at the trial of Sir Harry Vane.

Another important miniature is a portrait of the Earl of Callendar (No. xxv.), and yet another depicts the celebrated actress, Moll Davis, whom Pepys speaks of as "the most homely jade you ever saw, though she dances beyond anything in the world." She it was who for a while superseded Barbara Castlemaine in the King's affections, and she was particularly celebrated for her singing with much feeling the new song, "My lodging is on the cold, cold ground."



No. XXIX.—THE DUKE OF MONMOUTH  
BY SAMUEL COOPER



No. XXX.—CHARLES II. BY SAMUEL COOPER

The title of this song gave point to some of the witty remarks that were made respecting her later life. The portrait in the Morgan collection was probably painted after her celebrated quarrel with Nell Gwynne, when she retired to live in St. James's Square with her daughter, Lady Mary Tudor, afterwards Countess of Derwentwater, keeping up a good establishment on the allowance of £1,000 a year made to her by the King.

Other beautiful miniatures by Hoskins represent Sir Charles Lucas (No. xxvi.), who was shot by the Parliamentary party in 1648, the Earl of Nottingham, the Countess of Tarras, and Queen Henrietta Maria. Mr. Morgan also possesses the two beautiful portraits of Charles I. and Henrietta

Maria which came from the Marquis of Anglesey's sale. They are signed and dated works, and are

contained in a remarkable black and gold enameled frame, believed to be the work of Toutin (No. xxvii.).

Our space will not permit us to refer to many other artists represented in this famous collection, such as Betts, Cleyn, Ashfield, and Alexander Cooper, but we pass now to the master worker, Samuel Cooper.

Perhaps the finest miniature by him in the Pierpont Morgan collection is the one representing James, Duke of Monmouth (No. xxix.). The portrait closely resembles an oil painting of the Duke, which now hangs at Dalkeith. This beautiful miniature was given by the young Duke to his friend, Anthony, Lord Ashley, afterwards third Earl of Shaftesbury, when the two young men

## The Connoisseur

were together in Paris, and from the Shaftesbury family collection it passed to the cabinet where it now rests.

The haughty, weak, sensuous character of the man is perfectly portrayed in this remarkable miniature, also his likeness to Col. Robert Sidney, who according to some writers was his father, and not Charles II., who acknowledged the paternity in 1649. As a contrast it will be well to glance at Cooper's portrait of John, first Earl of Loudoun. This miniature is in a marvellous condition, having been discovered behind some oak panelling in a house belonging to the Campbell family in Scotland, and the stern resolute countenance of John Campbell, who was President of the Session when Charles II. was proclaimed, is well set out in this very striking portrait.

Both works deserve, in a far higher sense than can be claimed for most miniatures, the word "masterly."

More than one member of the Fanshawe family was painted by Cooper, and there are portraits of John Fanshawe and of Alice, his cousin, in this collection. These miniatures originally came from the possession of the Earl of Gainsborough, into whose hands they passed through a Lady Gainsborough, who was a Miss Fanshawe and heir-at-law to her wealthy cousin.

Mr. Morgan possesses four portraits of Charles II. (see No. xxx.) by Cooper, the finest of them having been one of the Warwick family heirlooms. This striking portrait represents the King in richly gilded armour, wearing the blue ribbon of the garter, and about his neck a broad lace collar. It is a superb miniature, admirably delineating all the characteristics of that strangely ugly but very fascinating monarch, and is painted in a broad striking manner, giving all the effect of a life-size portrait represented in smaller proportion.

The collection also includes a little portrait of Cooper himself, boldly sketched in sepia on a piece of paper which has evidently been twice folded. No one has ever exceeded this remarkable artist in the power of delineating character and in presenting the aspect of his sitters in masterly fashion. In Cooper's work the face is always pre-eminent and the detail always subordinate, but yet no one gave greater attention to the painting of these subordinate details,

while in the representation of armour, or in the treatment of hair, he has never been surpassed by any other miniature painter.

There is a beautiful portrait of Richard Cromwell in the collection; an exceedingly fine one of Admiral Blake, on which in the background are represented two ships; and fine miniatures of Sir Henry Bedingfeld, the Earl of Exeter, the Earl of Craven, Lord and Lady Shaftesbury, Lord Brooke, and General Fairfax. Many of them are in their original frames, some of which bear rich decorations in enamel.

The Lady Shaftesbury who is represented, was the Dorothy Manners, at whose wedding, John Locke, the philosopher, was present, on which occasion he noted down in his pocket-book many interesting details concerning the ceremony.

With regard to another miniature, that of the Earl of Exeter, there is another interesting fact to be told. It was always supposed that a portrait of Lady Exeter was painted by the same artist, and that it had been lost, but some investigations at Belvoir Castle set the question at rest, because two letters were discovered which have since been reproduced in fac-simile for Mr. Morgan's sumptuous catalogue, setting forth the fact that only a sketch of Lady Exeter's portrait was ever made, and that Mr. Manners, writing to Lord Roos, the very day before Cooper died, speaks of the artist as dangerously ill, and fears that he will never be able to complete Lady Exeter's picture. Inasmuch as another miniature painter, Mary Beale, recorded in her Diary the date of Cooper's death, we are able to prove

that the fear entertained by Mr. Manners was well founded, and that the artist died before the long-promised picture was finished.

Amongst the artists who succeeded Cooper, there are representations in the Pierpont Morgan collection of all the chief painters. That very interesting artist, Matthew Snelling, whose works are of the greatest possible rarity, is well represented by a portrait of Charles II. (No. xxxi.), set in its original steel and tortoiseshell frame, and painted, as was the artist's habit, on a thin coating of plaster, mounted on cardboard, forming a surface closely akin to that used for drawing in silver-point.



No. XXXI.—CHARLES II. BY MATTHEW SNELLING





## Gold and Silver Lace Part I. By M. Jourdain

COMPARATIVELY few specimens of gold and silver lace have survived, owing to the value of the material, and especially as "Parfiler,"\* an unravelling of gold and silver thread from lace, was greatly in fashion at the end of the eighteenth century. This work is depicted in a portrait of a certain Mrs. Danger by L. Tocqué, 1793, in the Louvre. The lady is unravelling an edging of gold lace which surrounds a sachel and is winding the thread upon an ornamental shuttle. Some of these delicately carved shuttles are still preserved. De Genlis in her memoirs says that it was the custom to ask for old gold epaulettes, sword-knots, even gold galons, from the valets, and separate the gold from the silk, and sell the gold.† Arnault‡ and La Harpe also refer to the custom, which was not confined to the French court. "All the ladies who don't play at cards," writes Lady Mary Coke § from the



PORTRAIT OF A LADY, EARLY 17TH CENTURY, WEARING RUFF OF GOLD GEOMETRICAL LACE. UNIVERSITY GALLERIES, OXFORD

Austrian court, "pick gold. 'Tis the most general fashion I ever saw: they all carry their bags in their pockets."

In Italian and Flemish paintings in the fifteenth century, little openwork borders of plaited and twisted metal threads, applied like braid as trimming to garments, may be noticed. From inventories such as the Sforza-Visconti act of partition,|| it would appear that such metal threads were frequently twisted with coloured silks. The use ¶ of gold and silver wound upon a foundation of silks or flax to make "gimps" or "guipure"\*\*\* preceded the use of lace flax thread.

The metallic threads, more difficult to loop and twist together than flax threads, almost imposed the necessity of comparative simplicity of pattern, and certainly prevented the production of minute and elaborate work, such as is obtainable with linen threads.

|| 1493.

¶ A. S. Cole.

\*\*\* Savary says that "guipure is a kind of lace or passement made of cartisane and twisted silk. *Cartisane* is a little strip of thin parchment or vellum which was covered with silk, gold or silver thread, and formed the raised pattern. The silk twisted round a thick thread was called *guipure*."

\* "Parfiler. Defaire fil à fil une étoffe, ou un galon, soit d'or, soit d'argent, et séparer l'or et l'argent."—*Littré*.

† t. III., p. 173.

‡ *Loisirs d'un banni*. t. II., p. 58. "Il fut un temps où la mode était de parfiler, c'est-à-dire, de mettre en charpie des galons."

§ *Letters and Journal*, Lady Mary Coke.





"BEARING CLOTH" OF LIGHT BLUE SATIN, WITH BORDER OF GOLD AND SILVER LACE  
THE PROPERTY OF MISS C. M. M. SMYTH, IN WHOSE FAMILY IT HAS BEEN SINCE 1699

Sumptuary edicts forbade or restricted the use of these metal laces in Italy, Spain, France and England, in every country in fact in which they were in use, except Russia.\*

The earliest pieces have the appearance of braid, with a simple lozenge pattern, but geometric patterns in plaited and twisted gold and silver thread were made about the end of the sixteenth century, as may be seen in the portrait from the Oxford University gallery.

In Italy, gold and silver laces were chiefly made at Venice and Genoa. At Venice they were in 1542 forbidden to be wider than *due dita*, i.e., about two inches. Specimens of such laces are now rare, owing to the intrinsic value of the metal, for like the metal laces in the Révolte des Passemens, gold and silver laces must have been frequently sentenced to be "burned alive." At Ashridge, among the relics of Queen Elizabeth's enforced stay is a toilet-case of red and gold striped silk, with a trimming four inches

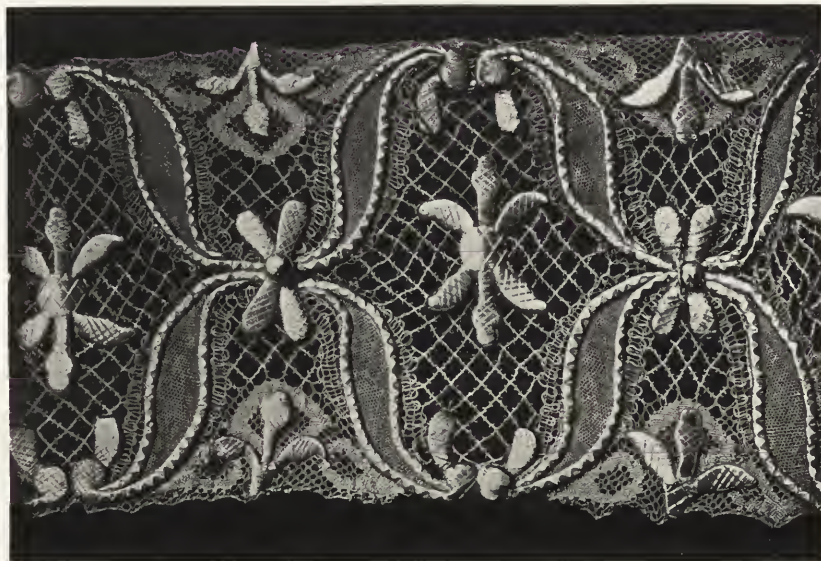
broad of gold and silver lace, embroidered with coloured silk,† which is unfortunately too delicate to be removed from its frame and photographed, and the broader and more elaborate specimens described in the New Year's gifts and wardrobe accounts of Queen Elizabeth are generally specified as "of Venice."

The Venetian method of making gold and silver thread is described in an English document, dated 1614, as differing from the "drawing of gold and silver wire and melting it after the manner of England and France." The Venetian method was to beat the metal into a sheet, cut it with shears into strips, and then "spin" it upon silk.

Genoa had in the early fifteenth century a considerable industry, the art of making gold thread, and gold and silver lace was made out of this drawn wire. Later in the eighteenth century we hear constantly of the gold and silver lace of Genoa being held in high estimation, though the Genoese themselves were

\* *La Dentelle Russe*, M. Sophie Davydoff.

† *Needlework as an Art*, Lady Marion Alford.



METAL LACE, EMBROIDERED, LATE 17TH CENTURY

(POINT D'ESPAGNE ?)



## Gold and Silver Lace

forbidden to wear it within the walls of the city; and large pieces with a réseau ground were also made in the eighteenth century.

Laces of silver and of gold, mixed with silk, are mentioned in the Sforza-Visconti instrument of partition, which gives an interesting glimpse of the richness of a Milanese wardrobe of the late fifteenth century, and later, according to Savary,\* Milanese "galons," passements and broderies in gold and silver were highly esteemed.

Some of the silk Cretan laces have the pattern embroidered or outlined with gold thread. A cuff or trimmings to a sleeve of the seventeenth century, consisting of an oblong piece of pillow-made blue silk and gold thread lace in alternate bands, is in the Victoria and Albert Museum, and another piece in the same collection is a border of eighteenth century pillow-made lace of pale red silk réseau, with a flower pattern in gold thread, edged all round with the same. The pattern is done in a sort of gold tape lace (1997-76.)

### SPAIN.

Ornaments of plaited and twisted gold and silver threads were produced in Spain during the seventeenth century; part of a cardinal's robe, with gold and silver thread pillow-lace, said to have been made in Spain, was lent by Mrs. Alfred Morrison to the special loan collection of ancient lace and fine art needlework at Nottingham, 1878.

Towards the end of the seventeenth century, "Point d'Espagne," † a term which when used of metal laces signifies that gold and silver lace sometimes embroidered in coloured silks, ‡

which was at the height of its popularity in the earlier years of the reign of Louis XIV. was much worn. The manufacture was introduced into France about 1596, by Simon Châtelain, a Huguenot, who amassed a large fortune in France, and was protected by Colbert. The wearing of gold lace was prohibited in the early seventeenth century in Spain, § which does not make it probable that there was any large manufacture of metal laces in Spain at that period. When the prosperity of Spain was waning, through the seventeenth and eighteenth centuries, attempts were made to encourage or introduce manufactures.

Gold and silver laces were made at Barcelona, Talavera de la Reyna, Valencia and Seville. In 1808 the manufacture of Seville was flourishing. The gold was badly prepared, having a reddish cast. Larruga, in his *Memorias*, || mentions in the late eighteenth century a manufacture of gold and silver lace which had been set up lately in Madrid, where there was already a manufacture of gold thread.

A Spanish pillow lace, in white thread, as well as in gold and silver, is a loose fabric made of three "cordonnets," the centre one being the coarsest, tied together with finer threads running in and out across them, with "brides" to connect them and keep the pattern in shape.

A specimen of fine gold lace in the Musée du Cinquantenaire at Brussels, that is described as of Italy or

Spain of the seventeenth century, is probably of the early eighteenth century. It is a pillow-made stole or



GOLD LACE WITH RÉSEAU GROUND, WITH  
EMPLOYED EMBROIDERY 18TH CENTURY

§ In the *Pragmatica y Nueva Ordin cerca de los vestidos y Trajes, así de Hombres como de Mujeres* (Madrid, 1611) people "may be allowed to border and edge the said silken materials with thread lace, which are not to be made of chain stitch or gold and silver, and when those laces are mentioned we should understand they are exclusively for women's use." In an ordinance of the time of Philip III., dated 1623, gold and silver lace was prohibited.

|| Madrid, 1788.

\* 1723.

† "It has been surmised that the name of Point d'Espagne arose more from the compliance of Italian and French manufacturers with the demands of Spanish customers than from any remarkable manufacture in Spain itself of a certain 'Point.'"—A. S. Cole.

‡ "On met de la dentelle brodée de couleur de points d'Espagne aux jupes."—*Mercurie Galant*.

## The Connoisseur

cravat of straight-edged lace, resembling Mechlin in its pattern. The toilé is as closely made as that of flax laces; a cordonnet of stouter gold thread outlines the design. The lace is brightened by the introduction of touches of coloured silk, blue, pink and green.

### GERMANY AND HOLLAND.

The manufacture of drawn wire of gold and silver and gimps was carried on in South Germany, especially at Nuremberg and neighbouring towns, from the fifteenth century at least; and also in Holland. "It is probable that at these places borders and fringes were made, although of no sufficient artistic design to give them a name such as that which gold and silver points of Venice, of Lyons,

of Aurillac, of Paris, and the 'Points d'Espagne,' obtained for themselves."\*

Shortly after the Revocation of the Edict of Nantes (1685) a considerable manufacture of gold and silver lace was set up in Hamburg in Germany, and in Holland, by Huguenot immigrants from France.† In the Steen Museum at Antwerp are some specimens of gold lace that may be of Dutch workmanship. The ground is usually a loosely twisted square mesh with here and there the "Genoese" millet-shaped enlargements. Strips of very narrow flat metal ribbon are introduced here and there.

\* A. S. Cole.

† The founder of the industry in Holland was Zacharie Châtelain, grandson of the Simon Châtelain who introduced "Point d'Espagne" into France.



GOLD LACE WITH RÉSEAU GROUND, WITH APPLIED EMBROIDERY

18TH CENTURY







*Drawn by Harper*

*Engraved by Nicholas*

ALMACKS.





## Silver Caddy Spoons

By Mrs. Head

THE caddy spoon, or caddy ladle, to give it its older name, probably made its appearance about the time that the box caddy, or tea chest, began to supersede the tea bottle, or canister, the lid of which served as the necessary measure; that is to say in the first years of the reign of George III. As a matter of fact, however, caddy spoons that can

be assigned to an earlier date than 1780 rarely, if ever, come into the hands of the collector. The oldest spoon in the Fitz Henry collection in the Victoria and Albert Museum has the London hall-mark for 1786, while that in the writer's is but three years its senior. Here it may be noted that as, unlike the majority of small silver articles, caddy spoons were



No. 1.—CADDY SPOONS WITH HALL-MARKS FROM 1783 to 1798

## The Connoisseur

not exempt from duty, it is usually easy to come to a definite conclusion as to their age.

A few years ago caddy spoons were comparatively neglected by collectors of "little bits of old silver," and were to be picked up cheaply. A stroll through any fair-sized town would in those happy days result almost certainly in a "bag" of at least half-a-dozen good spoons, but now such quests will more often than not prove fruitless, or worse than fruitless, for

George III., a lion which bears a certain resemblance to our British beast, and other less well-defined signs and letters which, when ingeniously rubbed down a little, make up a very tolerable imitation of a Birmingham hall-mark, and one calculated to deceive the inexperienced buyer, especially if examined in a dark shop. Moreover, these spoons are generally pretty and uncommon of shape, so that at the first blush they appear to be decidedly



NO. II.—CADDY SPOONS WITH HALL-MARKS FROM 1799 TO 1805

the "faker" has by this time turned his attention to caddy ladles, and the innocent looking dingy little shops in the quiet streets of provincial towns are the places wherein he prefers to plant his spuriousities. The commonest type of "wrong" spoon has an absolutely new bowl (generally some variety of the fluted shell shape) joined to the handle of a genuine Georgian tea spoon possessing an irreproachable hall-mark. The deception is in most cases betrayed on close examination by the undue length of the handle, and the peculiar "thumb print" indentation where it joins the bowl. Another kind of "wrong" spoon, of foreign extraction, has a false hall-mark. There is a head intended to look like that of

desirable additions to a cabinet. Of foreign caddy spoons which do not pretend to be other than they are there is no lack, but in this paper English ones (from the writer's own collection) are alone dealt with.

The twenty-eight spoons illustrated here may be taken as fairly representative of the styles prevailing between 1783 and 1835, but as it is exceedingly rare to find two caddy ladles precisely alike it is possible to get together a very large collection without duplicates; indeed, variants of types may be multiplied to an extent almost unlimited.

Among the seven shown in No. i. is one of the quaint "jockey cap" spoons, of which every collector



## Silver Caddy Spoons

is anxious to possess an example. It has the Birmingham hall-mark for 1798. Interesting as it is, however, it compares very unfavourably, so far as actual prettiness is concerned, with the deeply ribbed spoon above it (the third in the top row) which has the additional advantage of being thirteen years older. The other spoons in this plate are dated 1783, 1784, 1792, and 1796 (two). In No. ii. the most interesting spoon is that in the

last century. The handles of those illustrated here are of tortoiseshell and mother-of-pearl respectively, but bone and ivory (often stained green, red, or yellow), boxwood and agate were also used for the purpose. The dates of these two spoons are 1811 and 1813 respectively.

In the last batch of spoons (No. iv.) a tendency to increased size and weight, with a corresponding loss of elegance, is noticeable. This tendency



No. III.—CADDY SPOONS WITH HALL-MARKS FROM 1809 TO 1815

form of a leaf, but that next it (date 1802), which is shaped like a miniature coal scoop, is somewhat out of the ordinary run. The spoon with a little panel of filigree in the bowl (1803) and that with a pierced edge (1805) are also charming specimens.

The great majority of the spoons photographed bear either the London leopard's head or the Birmingham anchor, but in No. iii. is shown, at the end of the lower row, a large and heavy spoon with serrated edge that has the Dublin mark for 1815. In this same plate also are included two of the long-handled caddy spoons, which were much in favour during the first twenty years or so of the

characterized nearly all the later Georgian spoons, and became so marked after Queen Victoria came to the throne that caddy ladles of a more recent date than 1840 are hardly worth collecting, so common-place and clumsy are they. The third spoon (date 1818) in the upper row of No. iv. is somewhat unusual in shape, and the embossed wreath encircling the bowl is a pretty and delicate piece of workmanship, to which the photograph does not do justice. Number 4 (the first spoon in the lower row) on the same illustration has a handle with a Newcastle mark which bears an indisputably suspicious resemblance to that of a tea spoon, but careful inspection shows it to be really the original



No. IV.—CADDY SPOONS WITH HALL-MARKS FROM 1815 TO 1835

handle, and not a recent addition. Numbers 5 and 6 (1829 and 1833) have the Exeter hall-mark.

There are several other interesting types of caddy spoon which it has not been found possible to illustrate here. Among them is the spoon in the shape of a hand, and that made out of a shell and mounted in silver. Of these, good examples are in the Victoria

and Albert Museum, as well as a very dainty, but scarcely practical, spoon in the form of a flower.

Of spoons, other than silver ones, those of Sheffield plate, Wedgwood ware, china, glass, agate, horn, and tortoiseshell are all well worth attention. The latter are often *piqué* with gold or silver and accompany caddies in the same style.





Some Luini Frescoes

By Art. Jahn Rusconi

A PRECIOUS treasure is about to be added to the Brera Gallery in Milan. King Victor Emmanuel has generously offered to the beautiful Milanese collection the splendid series of frescoes by Luini, formerly in the Villa Pelucca, near Monza, and now in the Royal Palace at Milan. This magnificent gift, which considerably increases the value of this historical collection, will complete the series of Luini frescoes from the Lombard Villa now in the Brera Gallery. Thus not only will these frescoes be brought before the public from their seclusion at the Royal Palace, but the entire—or almost the entire—magnificent work of the Lombard painter will be reconstructed.

The compositions painted by Luini for the Villa Pelucca may be divided into two parts: the mythological or profane subjects, and the sacred subjects. Eight fragments are preserved of the first series, five of which are at the Brera, among them the *Metamorphosis of Daphne*, the *Sacrifice of Pan*, and the *Birth of Venus*; one fragment, the *Forge of Vulcan*, is at the Louvre, and two are at the Royal Palace, namely, the *Bathing Nymphs*, and another *Forge of Vulcan* which, like the Paris one, was to decorate the wall above a mantelpiece. Other minor fragments had emigrated to the Palace built by Enrico Cernuschi in Paris, and came to the hammer after his death.

The villa, once magnificent, and to-day completely

transformed, is reduced to a modest country house. Of the master's frescoes nothing remains but some slight traces of decoration in a ground floor room, now used as kitchen, which the ornaments of the ceiling and the monogram I.H.S. repeated between angels' heads betray to have been the private chapel of the villa, the very chapel for which Luini depicted the incomparable *St. Catherine carried by Angels*, which is perhaps his finest composition.

All the admirable frescoes were detached from the walls in 1817 by order of the Vice-king of Italy; he wished to adapt the villa for stables. The removal was the work of the same Stefano Barezzi, who at the same time thought of detaching Lionardo's *Last Supper*. Unfortunately the frescoes were transferred to wooden panels instead of canvas, which exposed them to the damage caused by the fissures of the wood, as may be seen in some of the paintings preserved at the Royal Palace.

The pictorial decoration of the Villa Pelucca belongs undoubtedly to Luini's youth, to the very period to which all biographers and historians assign the Venice *Madonna*, which bears the signature and date: Bernardinus mediolanensis 1507; the frescoes of S. Maria della Passione, which belong to the same year, and the scenes from Ovid's *Metamorphoses* which he painted in Milan for Gian Francesco Rabbia, and of which a few fragments



PUTTO BY LUINI

remain, among them probably the *Metamorphosis of Daphne*.

The Pelucca frescoes thus belong to the time of his first conquests and victories. They recall an interesting page of the master's life. Luini, then already well known in Lombardy, sought refuge from one of the outbreaks of plague which occurred so frequently in Milan, at the Villa Pelucca, whither he had been invited, it would appear, in his professional capacity. The Pelucchi were one of the oldest and noblest families of Lombardy; their name occurs in a document of 1180 referring to the ownership of an aqueduct. Luini, young, handsome, and fiery, quickly awakened a great passion in a girl of the family, Laura di Guidotto Pelucchi, a maiden of rare beauty. The painter, fully aware of the impossibility of such love being well received

by the noble family, suddenly left his work and the villa, and returned to Milan, where he commenced to decorate a chapel of S. Giorgio di Palazzo. Unfortunately a tragic incident compelled him to interrupt this work and to escape rapidly. The curate of the church, who had one day ascended the painter's scaffolding, made some ridiculous comments upon Luini's work. The artist, in his annoyance, gave him a push, and the unfortunate critic lost his balance, fell upon the pavement of the church, and was instantly killed.

The tragedy took Luini back to Pelucca, where he

took up once more his work and his love. But the girl, to remain faithful to her painter, rejected a noble who had asked her in marriage, and the indignant family shut her into a convent at Lugano. A brilliant biographer of Luini has advanced the bold, but not quite unreasonable, theory that a memento of this passion has been handed down to

us in the incomparable *St. Catherine*, formerly in the Villa Pelucca, and now in the Brera Gallery. The biographer is of opinion that the virgin carried by angels is none but the beautiful Laura Pelucchi, the nun of the convent of S. Maria degli Angeli, the girl whom the artist had lost, and whom he sought to find again, a few years later, at the gate of the convent on the sad shore of the Lake of Lugano.

But, leaving aside the story and the supposition, we will now turn to the



THE GATHERING OF MANNA

BY LUINI

work of art, and allow its magic beauty to cast its spell. The sixteen frescoes from the Villa Pelucca, now presented by the King to the Brera, have hitherto been little known in Italy. Yet they are among the most significant of Luini's works: in them we find him youthful and fresh, in all his originality and all his genius. And they demonstrate the fallacy of the judgment which made of Luini an imitator—a kind of pupil of Lionardo. This affirmation, which is of ancient origin, has been generally accepted, since nobody could imagine that a Lombard artist, living in Lombardy in Lionardo's time, could have been





BY LUIGI

NYMPHS BATHING

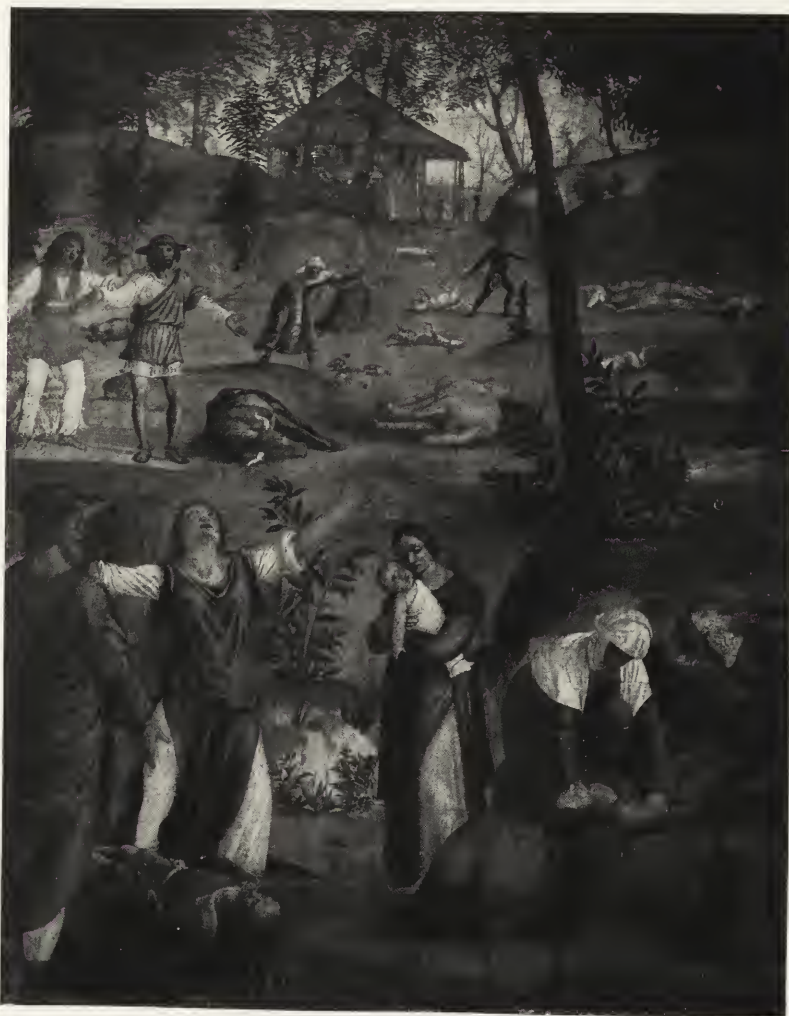
## The Connoisseur

exempt from the supreme master's powerful influence. But one has to study Luini's work more closely, and to feel its magic beauty, before forming so hasty a judgment. The Pelucca frescoes fortunately show us the way, and Luini appears here free of every outside influence, a true son of his art. His artistic genius received nothing from other masters or from his surroundings. Taine's theory again falls to the ground. What influence of his surroundings can be traced in Luini's art?

He was born in an age of war, in a region crossed and agitated by victorious or beaten armies, which offered to his eye the miserable spectacle of fire, violence, and massacres of every description. What reflection of all this is there in his art, which is made up entirely of mysticism, gentleness, serenity, dreaming, tenderness? Luini has been badly judged. To make him a disciple of Lionardo is not to understand the profoundness of Lionardo, and not to feel the grace of Luini. The one was the painter of continuous research, of doubt and uncertainty, who commenced his pictures, but left them unfinished. The other, quick and impulsive,

was an artist in the widest sense of the word, who revelled in his work, loved to decorate large surfaces, and to explain upon them all his enthusiasm for art.

He is not linked to Lionardo, but rather descends from the early Lombard masters. Lombardy is his true mistress, who continuously and unceasingly supplied him with his best models, and offered him day by day the magic sight of perfect grace in her women and her landscape, both kissed by the beautiful fecund sun. In Luini there is none of Lionardo's anxious doubt, none of his enigmatic smile and mysterious expression, but a perfect grace, an expression of true life drawn straight from nature, tenderly veiled by a sweet melancholy, but not tortured by fear and doubt. How could the thoughtful, refined art of Lionardo ever have come to be confounded with the ingenuous, impulsive, rapid art of Luini?



THE DEATH OF THE FIRSTBORN BY LUINI

Now the new frescoes presented by the King will complete at the Brera the beautiful decoration of the Villa Pelucca, and the master's art will appear entire and perfect in this work of his youth, which so completely justifies his title of "Master of Lombard Beauty."











*Painted by Sir Joshua Reynolds*

*Engraved by F. Bartolozzi, R.A.*

*Hon.<sup>ble</sup> M.<sup>rs</sup> Leicester Stanhope*

*Published June 1789 by F. Bartolozzi & C.<sup>o</sup> N<sup>o</sup> 81 Great Titchfield Street*





**By Ralph Nevill and Leonard Willoughby      Part II.**

In the description of Eridge given in last month's CONNOISSEUR some allusion was made to the restoration of the house in 1787 by Henry, Earl of Abergavenny — a restoration which converted the remains of an old three-gabled Tudor house into the present mansion, castellated in the Strawberry Hill style. Up to quite recently no information as to this restoration appeared available; indeed, the records of

the work done in 1787 would appear to have disappeared, and, as a matter of fact, it seems rather doubtful if such records were ever kept. The present writer, however, has contrived to discover that the restorer of Eridge was named Taylor, apparently an amateur architect of some pretensions and a friend of Henry, Lord Abergavenny. Curiously enough, he would appear to have regarded this restoration as a veritable



HALL CHAIRS, THE CENTRE ONE MADE ABOUT 1720



HENRY VISCOUNT NEVILL, 1795

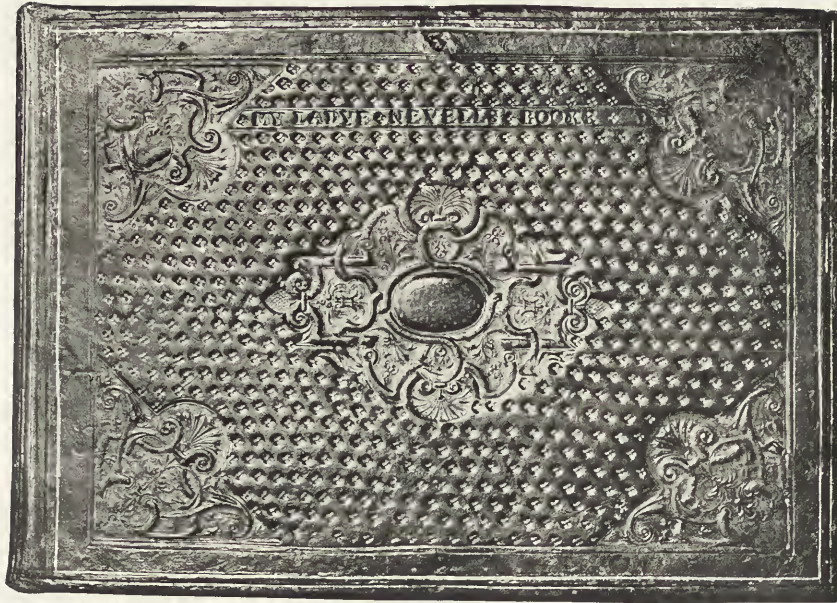
masterpiece, and in extreme old age is said to have become exceedingly garrulous on the subject, speaking of his work as having saved a great feudal edifice from destruction and restored it to its pristine state of embattled strength. Nevertheless, picturesque as the present building undoubtedly is, it can hardly be said to justify Mr. Taylor's somewhat high estimate of his own architectural powers.

It would be curious to know whether the numerous coats of arms which adorn the interior panelling were also this gentleman's work, or whether, as tradition says, they were painted by some lady of the family. The best examples of this sort of ornamentation are to be found in a small ante-room next the dining-hall, entirely panelled with coats of arms, the frieze being composed of a line of sleeping knights rather gracefully posed leaning upon their shields.

Amongst the various specimens of old-time furniture at Eridge, there are several different sorts of hall chairs, three of which are here reproduced. The oldest is the one in the centre, which is certainly not later than the beginning of the eighteenth century; its rude though solid construction, and the coat of arms with supporters painted in colours on the back, give this chair a very pleasing and quaint appearance. The two others of later date betray a greater delicacy of construction and finish, the wheel pattern of the one and the pretty shell back of the other being admirable examples of the furniture makers' art. These chairs were, in all probability, brought from Kidbrooke, together with much other furniture, when Eridge had once again been rendered habitable. Of the furniture which filled the mansion in Elizabethan days, nonè, alas! can be with any certainty said to



## *Eridge Castle and its Contents*



ANCIENT MUSIC BOOK, THE PROPERTY OF FRANCES LADY ABERGAVENNY, ABOUT 1570

remain, though it is possible that some ancient chests date from the period when the Virgin Queen held a council at Eridge on August 3rd, 1573. A record of this and of the signed Council letter issued at that time exists in the muniment room at Hatfield, in which it is stated that there were present Lord Burleigh, the Earls Lincoln, Sussex, and Leicester, as well as F. Knollys and T. Smith.

One of the principal treasures preserved in the library is an old volume containing the songs of a long past day. This is a sixteenth century music book still in excellent preservation, the rich binding being lettered "My Ladye Nevells' booke," whilst the title-page bears the Nevill arms and the initials HN.

This book was the property of Frances Lady Abergavenny, the daughter of Thomas Manners, Earl of Rutland and Baron Roos, a lady well known for her literary talents. She is, indeed, ranked by Horace Walpole amongst the royal authors, by reason of her having been the writer of several pieces in Bentley's "Monument of Matrones," 1582, as well as of "Precious Perles of perfect Godliness."

The music within this book is written in a large bold character—the work of J. Baldwin, a singing man of Windsor, a celebrated copyist in Elizabeth's day. Amongst the songs especially worthy of note are "My Lady Nevill's grounde," "The Lord Willobie's (*sic*) welcome home," and "Hugh Ashton's grounde."



MUSIC BOOK SHOWING THE NOTES WRITTEN BY J. BALDWIN OF WINDSOR





RICHLY ILLUMINATED MISSAL, WHICH IN 1561 BELONGED TO HENRY NEVILL, LORD BERGAVENNY

At the end of the book is a paragraph stating that it was finished on the 11th September, 1591.

Another much valued tome is a thick volume (small folio) lettered "Officium Beatae Virginis"; it is richly illuminated throughout, and contains sixteen full-page paintings said to have been executed by Allan Strayler, a famous illuminator to the Abbey of St. Albans; an inscription on the fly-leaf states that in 1561 it belonged to Henry Nevill, Lord Bergavenny. This Lord Bergavenny was the husband of the learned lady before mentioned, and his picture, seated in a capacious chair, still hangs in the castle, whilst the robes which he wore at Fotheringay, as one of the judges of Mary Queen



ROBES WORN BY HENRY LORD BERGAVENNY AT FOTHERINGAY, AS ONE OF THE JUDGES OF MARY QUEEN OF SCOTS, 1586

of Scots, are to this day reverently preserved.

Amongst other curious old books a thick quarto volume must not be forgotten; it contains a Calendar, Psalter, the Te Deum, and Athanasian Creed, all richly illuminated throughout. At the beginning are French directions as to names and prayers in honour of St. Leonard, and there are also some historical notes written in a later hand. One of these states that on the 2nd October, 1514, the Lady Mary, sister of King Henry VIII., crossed from Dover to Boulogne, where she was met by the Duke of Brittany, the Dauphin, the Duke Languedeville, and four thousand armed horsemen (equitibus). Memoranda





RICHARD NEVILLE  
Earl of Warwick  
1469

RICHARD NEVILLE, EARL OF WARWICK, THE KING-MAKER



GEORGE LORD ABERGAVENNY, SUMMONED TO PARLIAMENT IN THE TWENTY-FIRST YEAR OF THE REIGN OF HENRY VIII., AS PREMIER BARON OF ENGLAND



HENRY NEVILLE  
LORD BERGAVENNY  
1585

HENRY LORD BERGAVENNY, DIED FEBRUARY, 1587



THE HON<sup>BLE.</sup> GEORGE NEVILL BY F. SARTORIUS, 1773



OLD GOLD PLATE



## *Eridge Castle and its Contents*

within mention the birth of Thomas Nevill, of Mereworth, fifth son of Sir George Nevill, Lord Bergavenny, and the Lady Margaret, his wife, at Birling, March 1st, 1482-3, and also the birth of Margaret Nevill, daughter of Thomas Nevill, Knight, and the Lady Katherine Fitzhugh, his wife, at Mereworth, September 26th, 1520; godfather, the Abbott of Boxley; godmothers, the Abbess of Mallyng and

gave it to his son, who gave it to Haughton, an Attorney of Clifford's Inn, who in 1668 gave it to Lady Abergavenny.

Though, as has been said in a previous number of *THE CONNOISSEUR*, the greater number of important Nevill portraits have in the course of time disappeared or become dispersed, there still remains at Eridge a picture painted on panel, which is said to be the work



THE HON<sup>BLE.</sup> GEORGE HENRY NEVILL, 1776

the Lady Wyett. The last entry is a mention of a death in 1556.

In the Eridge library are many volumes relating to the history of the Nevill family; of these, perhaps, the one best worthy of mention is a small quarto, entitled, "The succession of the Baronnes of Bergavenny briefly sett downe, specially to sett fourth how the digntie of that Barony has always gone with the possession of the place and not by proximity of blood." It is dedicated to Queen Elizabeth by Edward Nevill, of Abergavenny, and the binding bears the Royal Arms, whilst a note within states that Queen Elizabeth gave the book to — North, who

of the famous Holbein. This represents George Nevill, Lord Abergavenny, who died in 1535. Created a Knight of the Garter by Henry VIII., he was present at the battle of the Spurs, and was a constant companion of bluff King Hal, accompanying him to his meeting with Francis I. on the Field of the Cloth of Gold. Shakespeare, in his play of *Henry VIII.*, introduces this Lord, who was one of the Peers who signed the letter to the Pope threatening that His Holiness would lose his supremacy unless he consented to grant the divorce between the King and Queen Katherine. At Eridge also hangs a picture of Richard Nevill, Earl of Warwick, commonly

## The Connoisseur

known as the King-maker. To give the history of this great Earl's life would be to write the story of the wars between the Houses of York and Lancaster. Of his power and influence Dugdale says that it was so great that his revenues were valued at fourscore thousand

everyone who chanced to be acquainted with any member of the Earl's family being allowed to carry off as much as he could bear upon a long dagger.

At Apethorpe, in Northamptonshire, there were formerly many portraits of the Nevills, Earls of



THE HON<sup>BLE</sup> GEORGE NEVILL AS MASTER OF THE OLD SURREY FOXHOUNDS, ATTRIBUTED TO ROMNEY

crowns per annum, besides his own inheritance. This in the money of the present day would amount to a sum not far short in what would command of three hundred thousand pounds. Richard, Earl of Warwick, enjoyed an almost boundless popularity in his day, on account of what the old chronicler Stow calls "his exceeding household." When he came to London six oxen were eaten at breakfast in his mansion, whilst every tavern was full of his meat,

Westmoreland, but all of these some years ago were dispersed, and passed into various hands.

For many generations, indeed, the family appears to have been rather careless as to its artistic possessions; an instance of this, which may be cited, is the pearl necklace given by Mary Queen of Scots to the Lord Abergavenny, who sat as one of her judges — a token of that unfortunate Queen's recognition of his courtesy. This necklace has most



## *Eridge Castle and its Contents*



OLD CHELSEA FIGURES

unfortunately disappeared, and at the present day no record seems to exist as to what became of it.

Unlike his predecessors, however, the present Lord Abergavenny cherishes his family possessions and relics with religious care, seeking whenever possible to acquire and preserve all memorials of his ancestors of another age. It has before been stated that owing to the loss of a detailed descriptive list of the pictures in the Castle, considerable difficulty is found in discovering the names of the painters. Some few pictures happily are signed—such a one is the charming equestrian painting (by F. Sartorius, 1773) of the Honourable George Nevill, of whom, at a more advanced period of his life, there are also two other pictures at Eridge, one (mentioned before)

standing by a horse said with, it is to be feared, but slight authority, to be the work of Romney.

Distributed in the numerous recesses which abound at Eridge are many old pieces of china, the vast majority of which are quaint English figures, whilst for the adornment of the sideboards there is much fine old silver, but this, of course, ranks far below the splendid gold ornamental plate which is here reproduced.

In conclusion, it must be said that the great diversity of style in the treasures preserved at Eridge Castle charms the eye, whilst one's interest is aroused by the curious old rooms and corridors for the most part liberally ornamented with the heraldic embellishments so dear to antiquarians of the end of the eighteenth century.



THE SEAL OF THE KING-MAKER

**The Turner Controversy**      **Some Further Comments and Information**  
**By Frederick Izant**

IT appears that Mr. White is under the impression that I am not to be moved by any consideration from the opinion I have expressed regarding the Edinburgh Fire Lithographs of 1824. I can assure him, however, that he is in error; my only desire is to see this question settled, and when any real evidence is forthcoming to prove the contrary of my belief, I shall be only too ready to give way. At the same time, I decline to be converted by opinions based merely on the internal evidence of the prints themselves. The fact that others share my view is proved by a statement in "The Scotsman" article of June 4th, that the two lithographs reproduced in THE CONNOISSEUR have always been attributed in Edinburgh to the great J. M. W. Turner on account of their Turner-esque style, and that the Parliament Square print has recently been reproduced in a work entitled *Edinburgh in the Nineteenth Century*, with that artist's name attached.

Mr. White now surrenders his contention that Turner was in the south of England in November, 1824 (*vide* points (1) and (2) in the summary of his "Rejoinder"), and says that he finds distinct evidence that the artist "arrived at Farnley Hall (from London, it is nearly certain) on the 19th of November, in 1824, and stayed there until the 14th of December." If conclusive proof of an *alibi* is established, it must follow that the lithographs cannot have been executed by Turner; but,

the date is November 16th. Even if proved, this *alibi* could not be effective against the print recording George IV.'s visit to Holyrood, in 1822, inscribed "W. Turner de Lond." I have recently seen a copy of this print, and it proves to be, not a lithograph, as stated in "The Scotsman" correspondence, but a combined etching and aquatint. It is marked "P<sup>t</sup> et Sculp<sup>t</sup>," which suggests that the executant was a painter as well as an engraver. It is now definitely proved by an extract from a letter\* written by Wilkie to his sister in August, 1822, recently quoted in "The Morning Post," that Turner was in Scotland that year, and that he witnessed the arrival of George IV. at Edinburgh.

In suggesting that I am unable to distinguish between a lithograph and other kinds of prints, I presume Mr. White is referring to the views of *Con's Close* and *In the Old Assembly Close*. Judging from the reproductions of these prints in the June number of THE CONNOISSEUR, the originals might certainly be taken for copper-plate etchings, but, if that opinion has been formed, it is a mistake. They are undoubtedly lithographs, as I have stated. With regard to Mr. White's remarks about my confusion of signatures with inscriptions, when I used the word "signature" in my "Reply," I gave explanations which ought to have established the fact that I quite appreciated the different signification of the words. I also understand Mr. White



PART OF THE RUINS OF THE GREAT FIRE, EDINBURGH      BY W. TURNER DE LOND.

until particulars are given, there will not, I think, be a general disposition to view the matter as "settled beyond further dispute." In considering the Farnley Hall evidence, it should be borne in mind that only two of the six views of the fire and its ruins, inscribed "W. Turner de Lond.," bear the date on which the sketches for them were made, and that in each case

to have a complaint against me of carelessly using certain other words and expressions when referring to

\* The exact wording of the extract is:—"Collins (the R.A.) saw the landing to great advantage; and to our surprise who should start up upon the occasion to see the same occurrence but J. M. W. Turner, Esq., R.A., P.P. !!! who is now with us we cannot tell how."



## The Turner Controversy

the series of eight fire prints issued in *brochure* form. I may not have been technically precise in one or two instances, but, in any case, I should not have expected Mr. White to press so trivial a point, having himself

Edinburgh, or, at any rate, in Scotland, not later than 1822," agrees neither with the character of his work in these prints, nor with the contemporary newspaper references. The suggestion is compatible only with



PART OF THE RUINS OF THE GREAT FIRE, FROM THE HIGH STREET BY W. TURNER DE LOND.

used the words "engravings after" in such a connexion as he has in the first sentence of the penultimate paragraph of his "Further Evidence."

Mr. Steuart's letter is very interesting, and I trust it may lead to the disclosure of further information concerning that mysterious individual, "W. Turner de Lond." It is incredible that an artist who could have produced an important etching and aquatint like the Holyrood view, and lithographs like those of the fire, should have passed away without leaving some definite clue to his identity. The theory advanced that "he was probably a drawing master who came to settle in

the hypothesis that there were two persons styling themselves "W. Turner de Lond."

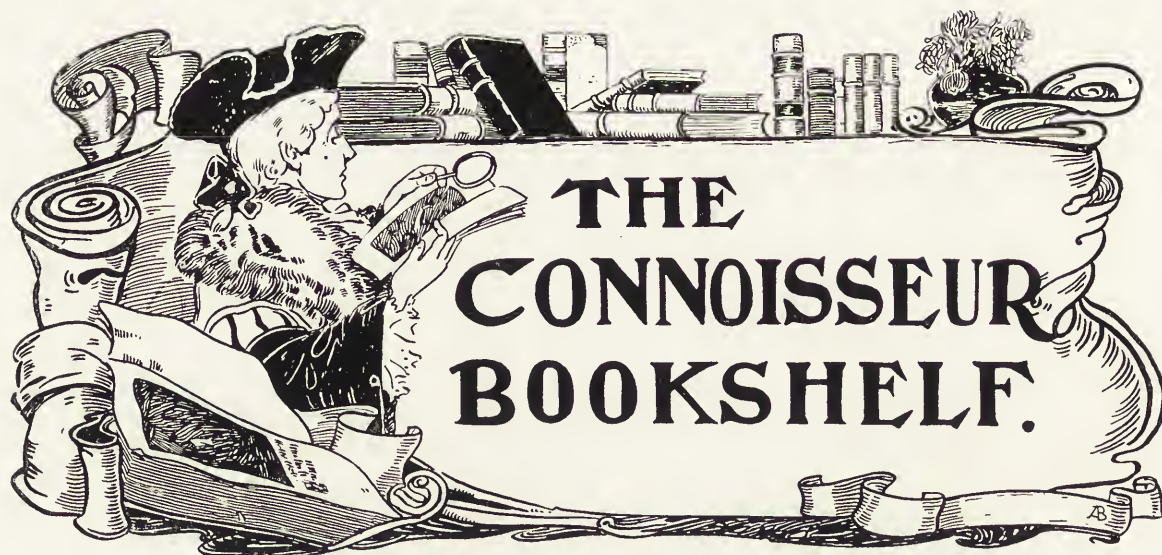
Mr. Steuart does not give the title of the book said to have been illustrated by "W. Turner de Lond." Perhaps he will kindly supply the information. The only work by Sir H. Steuart I can trace is a book dealing with the cultivation of trees, entitled *The Planter's Guide*, but it is improbable that this is the one referred to.

The three illustrations herewith are reproductions of the lithographs by "W. Turner de Lond." numbered respectively 2, 3 and 4 in the list given with my "Reply" in *THE CONNOISSEUR* for October.



CONFLAGRATION OF THE TRON CHURCH, EDINBURGH, 1824 BY W. TURNER DE LOND.





By Paul Codrington

LEONARDO DA VINCI is as strictly separated from his contemporaries by the magic power of his individuality as by the fate that brought destruction to nearly all his greatest creations. Many a work by other artists of his century remained unfinished, or was destroyed, but the best part of their paintings still speak to us with glowing colour; their works in marble and bronze still occupy their city squares and churches; and their buildings, with proud façades, graceful arches, and gilt cupolas, still stand erect and magnificent. Of Leonardo's hand little remains for us but his *Mona Lisa*. What else his universal genius had created is lost or ruined, or only preserved as a sketch, and even his handiwork in these fragments has often been taken from him by the relentlessness of modern criticism.

But if Leonardo, the creative artist, has become an almost shadowy figure, the shape of Leonardo the thinker and philosopher and poet is gaining daily in clearness, and an amazing wealth of thought has been discovered in the 4,000 pages or so of manuscript, distributed now over the museums and private collections of Europe. There is scarcely a sphere of human research that is not touched upon in these note-books. Long before Bacon he taught and practised the experimental method. Before Copernicus he pronounced the stability of the sun: "Il sole no si muove." He was the greatest scientific anatomist of his age—the founder of pictorial anatomy; he was an inventor, a mathematician, an engineer, and in every direction he was centuries ahead of his time, and anticipated the results of modern research.

Much of the valuable material collected by this master-mind in his note-books is presented to us in two volumes that have just been published—the one from the pen of Mr. E. McCurdy (Duckworth & Co.), the other, in German, selected and translated by Marie Herzfeld (Eugen Diederichs, Jena). The latter volume is not only the more complete of the two, but retains in the translation the curious colouring of the master's language, and is accompanied by a brilliant and exhaustive essay from the translator's pen. Nevertheless, Mr. McCurdy's book will be more acceptable to the English reader, who might find it difficult to follow the quaint phraseology of the old-fashioned German translation. Mr. McCurdy has collated Leonardo's notes under the headings of Life, Nature, Art, and Fantasy (Fables and Prophecies). Miss Herzfeld, with German thoroughness, has chosen a more exhaustive programme, which includes the following sections:—On Science; On Nature: her Forces and Laws; Sun, Moon, and Earth; Man, Animals, and Plants; Philosophical Ideas; Aphorisms, Allegories; On Art; Drafts for Letters, Estimates, Descriptions, Narratives; Allegorical Natural History (Bestiarius); Fables; Merry Tales and Pranks; and Prophecies.

And in addition to these two interesting volumes comes Messrs. Newnes's beautiful book of *Drawings by Leonardo da Vinci*, reproduced in facsimile, most of them from the very pages of these Note Books, and accompanied by an introduction by Mr. Lewis Hind, who is doing yeoman service to the cause of art by the freshness and picturesqueness of his style, which





Engraved by R. Havell

THE BIRMINGHAM MAIL NEAR AYLESBURY  
*The Guard Banbury proceeding with the Bags*

Drawn by H. Alken

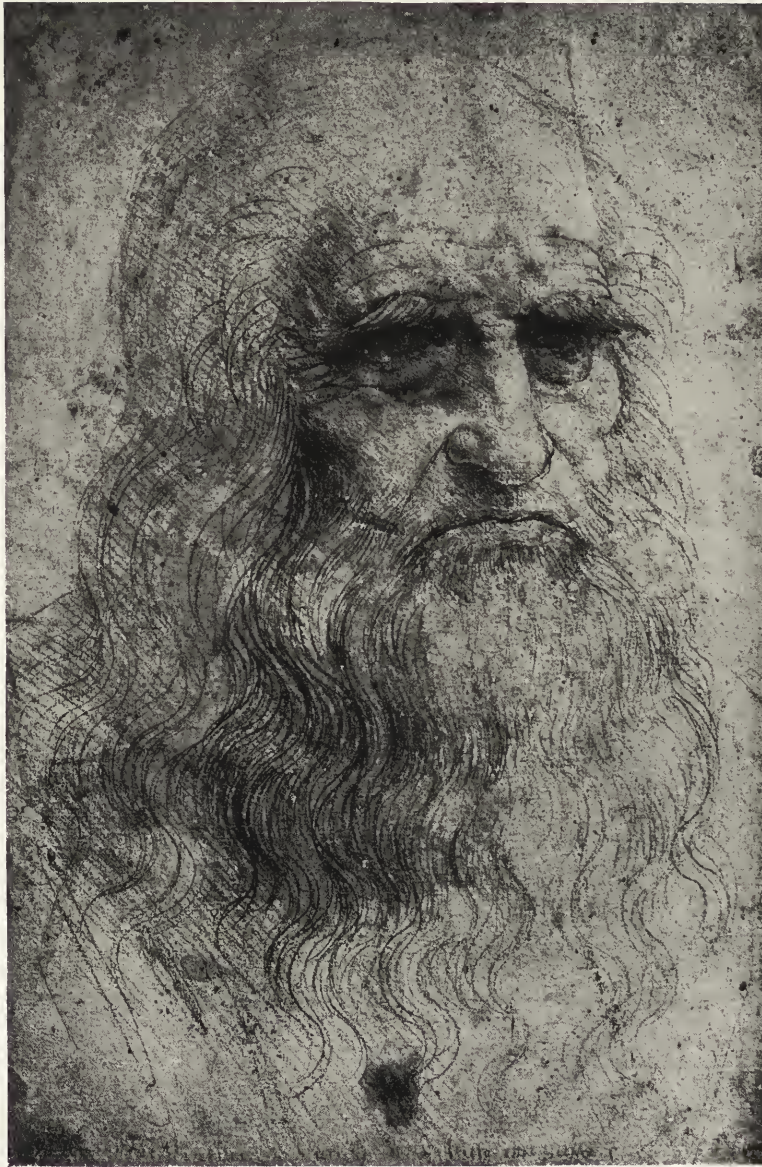




cannot but enlist an audience of laymen, to whom the average art monograph would be either boring or unintelligible.

**Correggio**

The series of books on the Old Masters published by Messrs. Duckworth, to which Mr. Sturge Moore has contributed a monograph on *Correggio*, is unquestionably the most valuable, the most readable of the innumerable sets of art volumes with which the market has been glutted of late. These volumes bear no taint of unnecessary "book-making," and what their authors give us has nothing in common with the customary dry *rechauffé* of the



PORTRAIT OF LEONARDO, BY THE ARTIST (DUCKWORTH AND CO.)

existing literature on each subject. What renders Mr. Sturge Moore's *Correggio* particularly important is the author's revolt against Morellian tyranny and Berensonian despotism—his adoption of the æsthetic as against the scientific attitude. His blows are straight and hard, and they are delivered with a mocking smile that helps to convince us of their irresistible effectiveness. It is especially the exaggerated value attached by scientific critics to the influences of minor men upon the greater, and the exaggerated praise given to the minor men's work, that provoke Mr. Sturge Moore's ironical protests: "They (Signor Ricci and Mr. Berenson) are deluded by a false analogy with physical science, which makes them suppose that hens and ducks do not hatch cygnets; but in the farmyard they often

do; and human society is always at least as sophisticated as a farmyard—generally a vast deal more so." Or, a few pages further: "Most likely anyone, let alone a scientific critic with a bias for seeing influences propagate after the simple fashion of rabbits, would be astonished by the actual confession of an artist as to the kind and degree of influences he had undergone."

But this protest against the fashionable method of criticism forms, after all, only the constantly flowing undercurrent of this wholly admirable monograph on an artist who, after a long period of enthusiastic appreciation, has now

been relegated to too modest a place in the artistic hierarchy. Mr. Lewis Hind's judgment may be taken as typical of the modern attitude, when he exclaims: "Worthy to sit with the masters? No! Had he dignity, reticence, sincerity, quality of paint—the things that make art vital? No!" And Mr. Sturge Moore, who never allows his better judgment to be obscured by his enthusiasm, does not attempt to gloss over the faults of his hero, which he admits, explaining them by the hypothesis that they were forced upon him by conventional demand. Correggio, like so many masters of his time, was a producer who could not afford to let his genius soar high above the conditions imposed upon him; he had to please his clients, depict conventional



themes, in which he took no interest, in a conventional manner. He was at heart a pagan, and he was simply bored with the apostles and saints his brush had to produce to command—only when he gave rein to his pagan spirit did he achieve the perfect realisation of the art that was within him.

The same firm of publishers have added to their smaller series of art books **Watteau** a study on Watteau from the pen of M. Camille Mauclair, who has already done so much towards setting the artistic aims and achievements of his compatriots before the English reader. His *Watteau* marks a novel departure in criticism, in so far as it lays particular stress on the influence of the artist's physiology on his production. M. Mauclair sees in Watteau's paintings the expression of that vague longing for the unattainable which the French call "la maladie de l'infini," and which is the peculiar characteristic of consumptives. Though Watteau's art is not "unhealthy," it is shaped by the consciousness of an inevitable early death, and by the direct influence of the disease on the intellect.

Although Mr. H. S. Theobald's excellent little volume *Crome's Etchings* (Macmillan) professes in its title to deal only with a phase of **Old Crome** "Old Crome's" art which has hitherto received far too little attention, he has given us in the few pages devoted to the subject a complete account of all it is necessary to know of the master's life, and a much-needed catalogue raisonné of his authentic paintings, based on personal study of all the available material. Crome, more perhaps than any other British painter, has suffered from having become a generic name attached to a certain class of landscape, and Mr.



GANYMEDE, BY CORREGGIO VIENNA GALLERY (DUCKWORTH AND CO.)

Theobald has made it his task to sift out the wheat from the chaff, and the result is a list of forty-three authentic pictures—an incomplete list, no doubt, since many more genuine Cromes may lie concealed in country houses all over England, but a list which may help the student to form a standard by which to judge the many spurious examples that bring discredit on the great name of Crome. In the case of Crome's etchings, the study of which has led the author to the study of Crome's life and work generally, the catalogue is absolutely complete in its enumeration of plates and "states," and covers the ground so thoroughly that it will have to be included among the standard books on the etcher's art.

Mr. Malcolm C. Salaman's *The Old Engravers of England* (Cassell) and Mr. **Engravers and Engravings** Arthur Hayden's *Chats on Old Prints* (Fisher Unwin) are published almost simultaneously, identical in size and price, and covering, to a certain extent, the same ground. Both authors proclaim their disregard of interesting "states," of margins and fancy prices, and both

consider the subject more from the artistic and historic point of view. But here the similarities end, for Mr. Hayden addresses exclusively the collector, whilst Mr. Salaman writes for a public that is less interested in the print and its engraver than in the personality of those who served as models to the engravers of old England. To him the prints suggest a series of vivid pictures of the times, interspersed with personal anecdotes and fragments of social history, and spoilt to a certain extent by the unnecessary and annoying accents of innumerable exclamation marks. Mr. Hayden's *Chats* are not confined to old England, but embrace the art of all countries from the days when engraving first came into use until to-day. Without being too technical, Mr. Hayden explains the different methods and their characteristics, teaches



## The Connoisseur Bookshelf

the reader how to distinguish the spurious from the genuine print, and gives many useful hints to the collector of modest means. On the whole his views are sound, though one cannot unconditionally accept his departure from accepted notions, such as his scathing condemnation of the colour-print; he certainly might have accepted the French eighteenth century colour engravings. The wide field embraced in the limited compass of this book does not, of course, allow a very thorough treatment, but this scarcely explains the omission of Mantegna's name from its pages, and his list of modern English etchers of note is very incom-

plete and ill-chosen. But the *Chats on Old Prints* can be heartily recommended to the amateur collector, who may take to heart the lesson insisted upon again and again in its pages—that the market value of an engraving has nothing to do with the artistic merit of the print, and that it is possible to get as much enjoyment out of a specimen picked up for a shilling or two as from a hundred-guinea mezzotint.

To complete the little list of books on the engraver's art published during the last month or so, mention should be made of a reprint, unillustrated, of Mrs. Julia Frankau's essay on *Eighteenth Century Colour Prints*, the first edition of which was issued six years ago as a sumptuous quarto volume. The new edition is published by Messrs. Macmillan at 7s. 6d. net.



PSYCHE FROM A STEEL ENGRAVING BY GREATBACH, AFTER BEECHEY (FROM "CHATS ON OLD PRINTS")

the date of the publication of Part I. of the *Mangwa*.

But the real value of Mr. Strange's book lies in his clear and concise summing up of the Japanese method, with special reference to Hokusai's work, from which we cannot do better than quote the following: "Trained from his boyhood in this technique, practically that of handwriting, the Japanese painter needed, above all things, a perfectly clear idea of what he was going to do before he took his brush in hand. His subject had to be reduced, so to speak, to its simplest elements. There was no room for elaboration. On the contrary, his tendency was towards the perfection of a set of formulæ which, according to the tenets of the various schools,



CATHERINE OF BRAGANZA FROM THE MEZZOTINT BY ABRAHAM BLOOTCLING, AFTER SIR PETER LELY (FROM "THE OLD ENGRAVERS OF ENGLAND")

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should express completely and simply the idea he wished to convey. The ruling motive of all Japanese art was concentration. To the expression of the one central thought, all subordinate or distracting detail was unhesitatingly sacrificed. Moreover, the themes of the painters were largely a matter of tradition. The tyranny of the masters seemed, until the intervention of European influences, as if it would be eternal and unrelenting. When Hokusai dared to paint in a style of his own, he was expelled from the studio. Because he persisted in working out his own salvation he has never been received into the hierarchy of Japanese art, save as a concession to European fashion—for reasons hardly

Alexander Gilchrist's *Life of William Blake* is offered to us in an attractive new form by Mr.

### Books on Blake

John Lane, just at the moment when this weird genius is finding the appreciation which is his due as an inspired painter-poet. Blake as painter or as poet alone is incomplete—to understand the working of his great mind it is necessary to know his creative work in its completeness, and this new edition of what we have come to regard as a classic contains numerous reproductions of Blake's sketches, paintings, and etchings, many of which have never before been published. Mr. W. Graham Robertson signs the excellent preface.



THE SARU BASHI, OR MONKEY BRIDGE, BETWEEN HI AND ETSU BY HOKUSAI (SIEGLE, HILL AND CO.)

understood and probably despised, could the truth be told—by Japanese critics.

“The whole matter, then, becomes one of mere calligraphy. Line, and the quality of it, is everything in all the Japanese schools, save that of the Buddhistic tradition, and even in these it has power. In the style affected by Hokusai—a blend of those of the Chinese and Kano schools—colour and mass play but a subordinate part. There is no light and shade, as we understand the terms, and but little modelling. Against these deficiencies is to be set an amazing dexterity of brushwork, which in Hokusai's hands degenerated—as the Japanese critics would have it—to mere juggling uncontrolled. His mastery of the tools of his trade was such that he rose supreme to them. A stick, a piece of wood, the feet of a cock, were sufficient for his need. He was—if one may be forgiven a parallel from another art of our side of the world—the Paganini of Japanese painting.”

The ever-increasing recognition of Blake's dual qualities is no less remarkable than the long period of neglect suffered by his wonderful poems and pictures. At one time his name was thought unworthy of inclusion in a list of British artists, and the editor of the *Edinburgh Review* took umbrage at Cunningham including him in his *Lives of British Artists*, whilst biographical dictionaries passed his name over with scant consideration. Now, as the editor of this new edition rightly says, every scrap of Blake's writings is eagerly sought for and discussed, and the despised pictures are hurriedly taken from cellar and attic and dispatched to the sale-room, where they realise prices undreamt of in the past.

That Gilchrist's “Life” rescued Blake from oblivion is almost certain, for his previous chroniclers had with their faint praise done little towards obtaining for him his rightful recognition. Many lives of Blake have since appeared, but none can surpass this great



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work for accuracy as regards the main facts of his life.

As a useful supplement to this, the standard work on Blake, the Man and Artist, may be considered *The Letters of William Blake*, together with a life by Frederick Tatham, edited by Archibald G. B. Russell, published by Messrs. Methuen & Co. at

the price of 7s. 6d. net, whilst from the same publishing house comes the first volume of Mr. Laurence Binyon's study of Blake, containing—in a sensible size—facsimile reproductions in photogravure of the greatest of Blake's fantastic illustrations, *The Illustrations of the Book of Job*.

Mr. Binyon's introduction, which deals in separate chapters with Blake the Man, Blake the Artist, Blake the Poet, and the Illustrations to Job, does not pretend to be an exhaustive treatment of the subject like the two other books, but is of very distinctive value from the point of view of æsthetic criticism. It is impossible not to take extreme views of the work of this inspired creator, and the only attitudes possible are either enthusiastic appreciation or, if his work does not appeal to one's emotions, condemnation as complete. Mr. Binyon is among those who understand the ardent spirit and the fiery imagination that underlie these drawings with all their apparent faultiness, the faultiness which is not only excusable, but is the necessary outcome of an inspiration that had no time to seek for mechanical perfection in its expression.

Of the twenty-seven essays which go to make up Mr. Augustine Birrell's fascinating book, *In the Name of the Bodleian*, a cheap edition of which has just been issued by Mr. Elliot Stock, a large number will be found to be of exceptional interest to readers of THE CONNOISSEUR, written as they are by a book-collector and a book lover. There is,



"THERE WERE NOT FOUND WOMEN FAIR AS THE DAUGHTERS OF JOB IN THE LAND" BY W. BLAKE (FROM GILCHRIST'S "LIFE OF BLAKE")

from which the volume takes its name, *In the Name of the Bodleian*, is both a brief little history of the famous library at Oxford and a panegyric to its founder and benefactor. The book is a book to read and keep to dip into for an odd quarter of an hour, and therein to read of bookishness and the charm of books.

The Album of ten "Facsimile Aquarelle" plates in colours after famous pictures by Jean Baptiste Greuze, which has been issued by Mr. F. Hanfstaengl, for forty guineas on silk, and thirty-six guineas on Japanese vellum, the combined editions being limited to 100 copies, reaches the high-water mark of excellence in modern colour work. The mezzotint, and the coloured mezzotint, have their own place in the domain of print collecting; they are works of art of delightful quality, but unreliable and indifferent reproductions of the works by the masters of the brush—free translations at the best. The Hanfstaengl prints render with astonishing fidelity the very texture of the canvas and of the artist's brushwork, and are, for prints that are not printed by a mechanical process, but are practically painted in on the original copperplate before each separate impression, astonishingly true in the rendering of the colour and tone values of the originals. The subjects are taken from the Edinburgh and Glasgow Galleries, from the Louvre, the Wallace Collection, the Berlin Museum, and the Munich Pinakothek.

for instance, a delightful little essay on *First Editions*, in which Mr. Birrell playfully chaffs the collector of such books, and *en passant* gives good advice to the young collector. Other pages are devoted to such diverse yet allied subjects as Bookworms, Librarians at Play, and Copyright.

The essay





## Farmhouse Oak Furniture

By R. A. Gatty

I HAVE given the name farmhouse to the furniture illustrating this article because all the specimens came out of farmhouses, and none were purchased from dealers. The furniture was no doubt made on the spot by the village carpenter, and as specimens of what could be done two hundred and fifty to three hundred years ago by local talent, they are particularly valuable. The designs, no doubt, were copied from other sources, but the depth of carving and sense of proportion and modelling were from the maker's own hand and eye. Contrasted with the fine specimens of furniture made for the nobility and gentry of Elizabethan and Jacobean times, these farmhouse specimens may seem rude and uncouth, but they belonged to a class who required strongly made articles for

daily use, and that is why they have endured in perfection up to the present time.

It may interest the reader to know where the furniture came from and how it was collected. More than thirty years ago I lived up in the hill country between Sheffield and Penistone. The moors in this district extend for many miles, and the Pennine range of hills attains an altitude in some places of eighteen

hundred feet above sea level. No doubt at one time the heather grew on the lower grounds, but gradually the land was reclaimed, and cultivation went on till a point was reached when it no longer paid the farmer to proceed. Wheat and barley could not be grown at high altitudes, and oats were the ordinary crop on the moor edges.

Every one familiar with the moors knows those



OLD FARMHOUSE FOUR-POST BEDSTEAD



## Farmhouse Oak Furniture



BEDSTEAD HEAD OF FOUR-POSTER ILLUSTRATED ON PAGE 44

great ice-borne rocks which lie on the hill sides, composed of rough sandstone grit. These were of great use to the early cultivator, for he broke them up for building stone for his house and the walls round his fields. Many of the farmsteads are as old as the time of Queen Elizabeth, and I was able to trace back the pedigrees of the owners in the parish registers which dated from that queen's reign. These homesteads were mostly furnished to a certain extent with old oak, and in one case the house had been altered in Jacobean times to allow an oak table twelve feet long to be placed in the kitchen. The wall had been taken out and a recess made, so that the table would not come too far into the room. On one side of the table, and built into the wall, was an oak settle to seat the

company, and oak forms were placed on the other side. I saw the farmer and his family and labourers all at dinner, and so well kept was the table top that it shone with a splendid polish. Upstairs in the same house was the four-post bedstead and the wardrobe given

in the illustrations. The farm was a freehold, but at the time I speak of agricultural depression had in a great measure ruined the farmer, and his land was heavily mortgaged. The district was cut up into these small freeholds, and it naturally followed they were the first to feel the effects of a fall in prices, especially as under the best conditions they were always struggling with an adverse climate. I have seen the oat stooks out in the fields in December with the snow on the ground and grouse picking the grain off the sheaves.



SIDEBOARD MADE UP INTO A WARDROBE





OLD FARMHOUSE CHAIRS

In many cases the old oak went to a purchaser by private arrangement in preference to having it sold by auction with the farm stock. It was in this way I got together some valuable specimens, which represent the furniture used by this typical class of yeoman that has now vanished and gone. Some of the families had held the lands long before the time of Queen Elizabeth, and one case I know where the title deeds went back to the reign of King John. The farmer sold the oldest deed for five pounds.

Many years after leaving this part of the country I received a letter to say that an old farmer had died and left in his will that if his children ever sold his oak bedstead it was to be offered first to me, as I had often admired it. His son in this letter named a small sum, which I gladly paid, and though some slight repairs were needed in the bedstead head, that part was in excellent state. The foot of the bedstead was worm eaten and decayed and had to be renewed. The illustration of the bedstead head with its pilasters and arches surrounded with nail head moulding is the most elaborate, and probably the earliest of the bedsteads I have seen on the Yorkshire moors. The proportions are remarkably good, and the delicate incised work of the panels is beautifully done.

In a house adjoining where the farmer lived I found a sixteenth century sideboard, which in my ignorance

I thought was a piece of furniture made up from an old bedstead, as the two lower shelves were supported by four melon-shaped pillars, one pair of these with cup and cover. The upper and narrower shelf was supported with early Elizabethan caryatides. I am unable to give an illustration of this interesting piece, as I foolishly introduced two cupboards, with panels, into the lower part to make the piece of furniture more useful. Happily the workman who made this alteration, and who knew more than I did, told me he thought I should some day regret what I had done, so he had only fixed the cupboards in a manner that they could be easily removed. It is in this way ignorant people, and dealers especially, destroy original pieces of furniture. The public taste craves for plenty of carving, so when some old oak pieces are found with plain panels, they are instantly carved with designs utterly at variance in most cases with the date of the article itself.

But a still greater mistake is made by dealers. They persist in making the oak black with staining, as if the colour added to the antiquity. In nearly every instance of the pieces I have collected no stain at all has been used. The oak is of a deep grey tint, only I am afraid that hardly expresses the colouring which age brings to oak when untouched by stain or oil. Even in the case of an armoire which I got at a



## *Farmhouse Oak Furniture*

farmhouse, and which had been outside in the yard for many years exposed to the weather, the colour of the wood was very little darkened. This piece was illustrated in the Notes of *THE CONNOISSEUR* a few years since, showing its perpendicular windows and a centre window of circular flamboyant pattern.

It is remarkable that out of a collection of some seventy pieces of oak, I have only one bit of inlay work, and that is on a chest. This elaborate style is found more often in the manor house furniture.

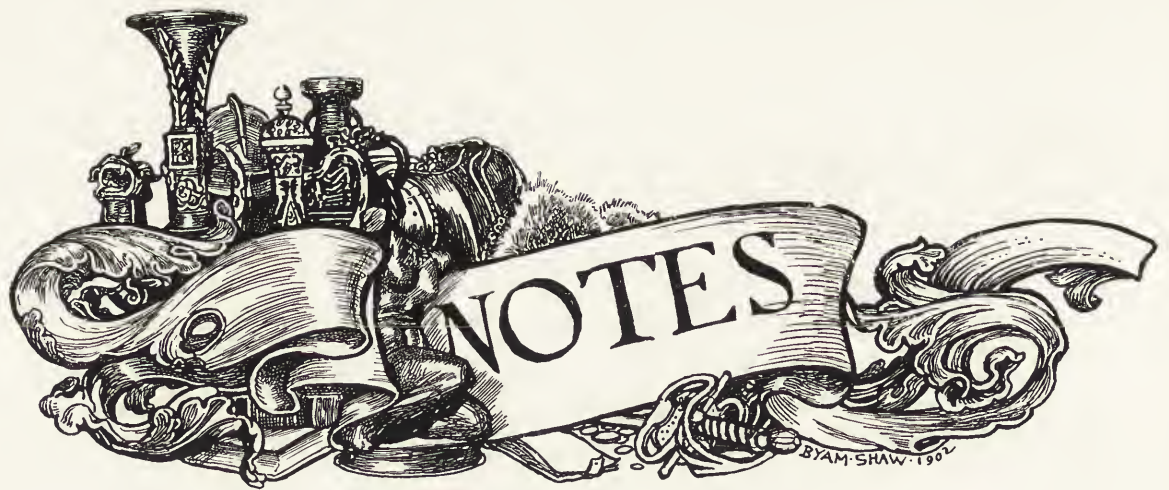
The Yorkshire chairs speak for themselves. They have not got the mask of Charles I. upon them, and are probably of a date later than his reign. They and the armchair came from a farmhouse, which also contained a very fine early Jacobean four-post bedstead. Bedsteads were distinctly rare in this district, and I only got four. Two of these had posts and two were without. There was another I saw with no posts, the back of which was actually built into the wall of the room. It was beautifully carved, but the damp had affected it. The house, which was an inn, was right up on the moors in a lonely situation, and its heavy mullioned windows made it look decidedly gloomy. Scratched on one of the lozenge-shaped panes of a window, and in a quaint hand, were the words: "O ye beautiful Mrs. Dorothy W."

The commonest article to be got in old oak was naturally the dower chest, and the one given in the

illustration is an exceptionally fine specimen. These chests often ended their days as corn bins, and I have rescued more than one from a farm stable. It is impossible to look at a collection of farmhouse old oak without feeling how utterly incapable we are at the present day of producing furniture of such beauty of design and sense of proportion. Yet it was all the work of local men, who had no board school or school of art to train them. When I lived on the moors, Mr. John Ruskin came to stay with me, and he was much struck with the oak carving and wished to found a college up there, where men could go and think out beautiful designs in carving and architecture undisturbed by the rush and hurry of the present day. He believed that there could be no original work without long study and preparation, and that we had lost our power of producing good things by our haste and lack of contemplation. The good furniture of our generation is merely a copy of the old, and this holds true also in architecture. I daresay Mr. Ruskin was right, but the world moves too fast for people to contemplate if they are to succeed at all. We care nothing for those who three hundred years hence may handle our chairs and tables, so we produce what will sell now with a profit. It is, nevertheless, a remarkable fact that many of the old farmhouse bedsteads and chairs will command a higher price to-day than some of the best made articles of well-known furnishers.



OAK DOWER CHEST



AWAY from the beaten paths, away from the blare and bustle of the city, Mr. Stephens, of Calcutta, spends most of his time among his rare gems of ancient china, the history of which carries one back into the dim and hidden past. Visions of Eastern palaces; the sound of weird, eccentric, passionate music; the tinkle of bell-bedecked, dark-eyed beauties in creations of shimmering silk; be-jewelled potentates lounging in all their Oriental splendour pass before us as we study these wonderful treasures in the world of china. The Hookah—shown

**Chinese  
Porcelain  
in India**

in No. i. — is of five sparkling colours and most picturesque in its dainty floral decorations, and has often soothed the troubled mind of august dignitaries in the Moorshedabad Palace, and wafted them to Elema, Mecca, or other spheres of ecstatic bliss. The Hookah stands, at the side, are in three colours of equal brilliance.

It would be difficult to find a more finished or perfect piece of cock plate in famille-verte than the sample shown in No. ii. The unique little tea caddy brings to mind a favourite and poetic custom of English captains and officers who, on visiting China,



NO. I.—HOOKAH AND STANDS



NO. II.—FAMILLE-VERTE PLATE, BOWL, TEA CADDY, AND INKSTAND





*Sir Joshua Reynolds, Pinxt.*

*S. W. Reynolds, Sculp.*

BACCHANTE WITH YOUNG FAUN





Notes



No. III.—PEACOCK BOWL

had their ships painted on china caddies by Chinese artists and presented them to their sweethearts on returning to England.

The octagonal inkstand to the right, in perfect preservation, is a much-prized relic of the ancient palace, for 'tis said that on great occasions the old kings and princes used this stand, which contained a sacred ink.

Contrary to the idea of bad luck which some superstitious Westerners associate with peacocks, the



No. IV.—CELADON WARE

Eastern nations look upon them as birds of fortunate omen, and in these fine specimens of porcelain (No. iii.) we see in the top bowl two peacocks who will bring innumerable properties to every food placed therein, and the Royal Family of Oudh have often eaten out of this bowl those Eastern dishes of which the palace chef alone knows the mysteries of their composition.

No finer specimens of Celadon ware could be found than these four pieces (No. iv.), which are of true sea-green with a perfect glaze, particularly the



No. V.—UNDERGLAZE PORCELAIN



NO. VI.—VASE AND GINGER JARS, MAZARIN BLUE

two incense burners. They were originally in the Summer Palace at Peking, but found their way into the outer world after the Boxer trouble.

In making their obeisance to the gods of wealth and wisdom, the mandarins of ancient China always used a peculiar amber-coloured wine kept in one of the quaint bottles shown on the left of picture No. v. The three specimens of underglaze porcelain are handsome, and display an unusual artistic conception of harmony.

The vase and ginger jars (No. vi.) in the Mazarin blue ground have all the flowers and butterflies in their natural size and colour, and are looked upon by Mr. Stephens as exceedingly rare pieces. — OLIVER BAINBRIDGE.

**A Madonna by Jacopo Bellini**

THE Uffizi Gallery has been enriched

recently by an important Madonna, by Jacopo Bellini. This picture, which may be considered his masterpiece among the few authentic works from his brush that have come down to us, opens

quite a new page of the history of his activity. Jacopo Bellini, who was, to use the words of a keen critic of the Venetian School, "a man whose eyes were ever open, eager for the most varied visual impressions," is unfortunately too poorly represented in the Italian and foreign collections. With the small Madonna of the Venice Academy, and the similar one of the Tadini collection at Lovere, the Christ of Verona, and two or three works attributed with little reason to the master, Italy could, before the acquisition of the Madonna for the Uffizi, boast of neither many nor very significant works by the



MADONNA AND CHILD BY JACOPO BELLINI





ITALIAN SCENE BY TURNER  
DONALD BEQUEST, GLASGOW



RETURN FROM MARKET BY TROYON  
DONALD BEQUEST, GLASGOW

## The Connoisseur

founder of the Venetian School, whilst two new pictures from his brush have recently been identified at the Louvre and in Dr. Richter's collection in London. This meagre material had to suffice for establishing the personality of this far too little known master.

Jacopo Bellini has suffered at the hands of Fate. His fame, which was great already during his life, and his name, which was famous among artists and honoured by the poets, have gradually been obscured and almost forgotten, else it would have been impossible that nearly all his works should have been lost or destroyed. Of all his paintings at Verona Cathedral, at Ferrara, at Padua, nothing remains but the records left by Vasari and by some documents, and of his numerous minor pictures even the records are lost. The founder of Venetian painting owes his present glory more to the names of his sons than to his own work. Through a strange irony of fate, contrary to so many artists whose entire life is a mystery, and whose activity is profusely illustrated, we know in his case more about the events of his life than about his artistic work. Thus the picture acquired by the Uffizi, which is unanimously attributed to this famous master, is one of the most interesting and precious works that have recently been added to the public collections of Italy.

Jacopo Bellini shows in this Madonna all his individuality and all his genius far more completely than in the other two Madonnas of Venice and Lovere, to which it is so closely related in form and sentiment. Here appears already the personality of a master, formed by the School of Gentile da Fabriano and then influenced by the art of the Paduan School and of Donatello and Mantegna. We have here all his sentiment, all his sense of painting, his special and permanent characteristics, his customary alabaster tone a little relieved by cold touches round the lips, the nostrils, the eyebrows; the same half-open, somewhat sleepy, straight and large eyes; the usual decorative motifs, the same harmony, the same colouring; but everything more alive, more varied and intense. The feeling, too, already very sweet and tender, is here deeper and more intimate, and the harmony of the colour corresponds to that of the sentiment.

Thus this admirable little Madonna completes definitely our knowledge of his art; it compensates us for the loss of other authentic works, and outlines for us as clearly and exactly the personality of the founder of the Venetian School, which was hitherto hidden, so to speak, in the shadow of a profound mystery.—  
A. J. RUSCONI.

AMONGST the many benefactors who, by their generosity, have contributed to the wealth of the Art Gallery of Glasgow, and to its world renown, the late Mr. James Donald deserves to occupy a foremost place in grateful recognition. Mr. Donald was a native of Bothwell, his business life was spent in Glasgow, and the later years of his retirement were passed principally in London. He never forgot the place of his birth, and any debt he owed to the city of Glasgow has been nobly repaid, not only by the pictures and other art objects included in his bequest to the Corporation, but by great legacies for technical education and for charitable institutions. Of a disposition as modest as he was refined, Mr. Donald possessed a most delicate and independent appreciation of art. The class and character of the works he acquired afford the most striking testimony to the purity of his taste and the accuracy of his judgment. Mr. Donald made no secret of his intention of bequeathing his collection of pictures to Glasgow, and there could be no more fitting or worthy monument to his memory in the city where his wealth was so honourably acquired and so admirably invested. With characteristic modesty he attached no condition to the bequest beyond the hope that the works would be exhibited in a manner befitting their artistic importance and value. We are able to reproduce two of the paintings included in the bequest, namely, Troyon's *Returning from Market*, and Turner's *Italian Scene*.

THE *Adoration of the Infant Saviour*, which is the subject of our frontispiece this month, is the work of the early sixteenth century painter known as the "Master of the Bartholomew Altar," and formed part of the Hainauer collection. The very clear and decided drawing of this admirable picture, and the light, enamel-like tone and quality of the colour point unmistakably to this anonymous master, from whose brush scarcely more than a dozen pictures are known.

One of these is the famous St. Bartholomew triptych at the Munich Gallery, to which he owes the name that now serves for his identification. He was probably a pupil of Martin Schongauer, but must have continued his studies in the Netherlands, since the Madonna, the group of angels, and the St. Joseph of this *Adoration* are clearly borrowed from a triptych by Rogier van der Weyden, which was formerly in a church at Middelburg and is now in the Berlin Gallery.



## Notes

By kind permission of its noble owner, Lord Fitzhardinge, I am able to give the readers of THE

The "Earl Godwin" Silver-Gilt Cup at Berkeley Castle

CONNOISSEUR a few particulars connected with this interesting piece of old English silver, associated as it is with a great historic name. This cup is described in the plate-book at Berkeley Castle in this manner:

"This was a favourite cup of Earl Godwin's from which on every morning he used to quaff, but as the legend runs, he neglected once his usual custom and on that day the sea swallowed up the chief of his estates, now known as the Godwin Sands. May the Lord prosper us." The cover of the cup is inscribed inside: "Earl Godwin, 1066, new gilt for the present Earl of Berkeley's coming-of-age, 1766." It is obvious from the foregoing extract, and from the engraved inscription, that this piece of plate was for long believed to have been the original cup of the famous Earl Godwin, but, alas! it is not so, for it is evident from the style and decoration, and other features, that the cup is formed from a silver mace-head of the reign of James the First, the stem and foot

being a later addition. No record exists of the disappearance of the original, nor of its form.

It may have been in the form of a horn, with silver mounts, a favourite type of drinking vessel in the Anglo-Saxon period. A cup of this form with gilt mounts may be seen in the Anglo-Saxon Department in the British Museum. Godwin, as is well-known, was Earl of the West Saxons, and in Cnut's absence from England he acted as Governor of the realm. He was sent by Edward, with Earls Siward and Leofric, to Winchester to confiscate the possessions of Emma, the King's mother, and the suggestion has been made that the "Earl Godwin Cup" may have

been one of her treasures. Like numberless exquisite and costly examples of the art of the mediæval silversmith, this historical relic in all probability was destroyed during the Wars of the Roses, or at one of the other troublous periods in the history of this country, when so much plate was melted and coined.

We must not fail to add the interesting fact that the House of Fitzhardinge, which has held Berkeley Castle from the Conquest, descends in the male line from Eadroth, the "staller" of Edward the Confessor, and of Harold, the son of Godwin.—E. ALFRED JONES.



THE "EARL GODWIN" SILVER-GILT CUP AT BERKELEY CASTLE

without children, he in March, 1851, succeeded to the Earldom of Harrington, holding the title for eleven years.

Our colour-plate, which represents him in his early childhood, is a treasured possession at Harrington House, it bearing the title "Sprightliness." He was also painted by Reynolds in military uniform on horseback, this picture being at Elvaston.

Our colour-plate, *The Birmingham Mail near Aylesbury*, is another of our series of Alken prints; and we give as another plate, a reproduction of one of S. W. Reynolds's small plates, a note regarding which appeared in our November number.

THE subject of our colour-plate by Bartolozzi Our Colour-plates after Sir Joshua Reynolds, *Leicester Fitzgerald Charles Stanhope, Fifth Earl of Harrington*, was born in 1784. Entering the army in 1799, he later served in South America, and was present at the attack on Buenos Ayres. He espoused the Greek cause with Byron and brought the famous poet's body to England at his death. His elder brothers having died

THE charm of Old China is one which few people are able to resist and in which most are able to indulge to a more or less degree, however modest their means. But to the collector and to the amateur of Old Furniture in particular, there have been many difficulties to obtain toilet ware to give the finishing touch to an otherwise carefully thought-out scheme of furnishing.

Thanks, however, to the energetic co-operation of some of the oldest established English Potteries with Messrs. Heal & Sons, Tottenham Court Road, they are now able to show an extremely interesting collection of reproductions of Old English Toilet Wares, reproduced from the original designs still in the possession of the makers of the celebrated Wedgwood, Spode, Copeland and Mason ironstone wares, as well as of other equally interesting reproductions from less well-known potteries.

THE decline in piano playing in the English home is undoubted, but the progress made by the combination of the mechanical players with the finest English pianos more than makes up this loss. It is now possible to obtain pianos in any style fitted with the player for use by the ordinary keyboard or by the aid of the music roll, and The Orchestrelle Co. associated with Messrs. Broadwood, and The Angelus Co. with Messrs. Brinsmead, in supplying such instruments are without doubt greatly assisting a desire for classical music which has made such advances in England.

"Eridge Castle and its Contents."

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Referring to the article "Eridge Castle and its Contents" in this month's CONNOISSEUR, allow me to point out that the illustration of the model of the line of battleship on page 223 must be that of H.M.S. "Victory," and not of H.M.S. "Foudroyant." The model is that of a "three-decker"; the "Foudroyant" was a two-decker (80 guns); the "Victory" a three-decker (100 guns).

The "Victory," as is well-known, brought Nelson's remains to England after the victory at Trafalgar.

The "Foudroyant" at that date was engaged in the blockade of Brest, and formed one of "those far-distant storm-beaten ships upon which the grand army now looked," but which "stood between it and the dominion of the world" (Captain Mahan).

She (the "Foudroyant") had flown Lord Nelson's flag, but that was June, 1799—July, 1800, during the Lady Hamilton time.

Incidentally, I may mention that I have a letter from my grandfather (to his father), dated on the "Foudroyant" "cruising off Brest," written at the time of Trafalgar, and referring to that great victory.

Yours faithfully,

F. L. MAWDESLEY.

Dec. 5th, 1906.

Books Received

- The Old Engravers of England*, by Malcolm C. Salaman, 5s. net; *Landscape Painting*, by Alfred East, A.R.A., 10s. 6d. net; *Porcelain: A Sketch of Its Nature, Art, and Manufacture*, by William Burton, F.C.S., 7s. 6d. net. (Cassell & Co.)
- Chats on Old Prints*, by Arthur Hayden, 5s. net; *Life of Auguste Rodin*, by Frederick Lawton, 15s. net. (T. Fisher Unwin.)
- Crome's Etchings*, by Henry Studdy Theobald, 10s. 6d. net; *Eighteenth Century Colour Prints*, by Julia Frankau, 7s. 6d. net. (Macmillan & Co.)
- Proverb Lore*, by F. Edward Hulme, F.S.A., 5s. net; *The Old Cornish Drama*, by Thurstan C. Peter, 2s. 6d. net; *A History of Oxfordshire*, by J. Meade Falkner, 3s. 6d. net; *In the Name of the Bodleian and Other Essays*, by Augustine Birrell, 2s. 6d. net. (Elliot Stock.)
- The Enchanted Land*, by Louey Chisholm. (T. C. & E. C. Jack.) 7s. 6d. net.
- The Gem-Cutter's Craft*, by Leopold Claremont, 15s. net; *Rossetti*, by H. C. Marillier, 1s. net. (George Bell & Sons.)
- I Disegni Della R. Pinacoteca Di Brera*, by Francesco Malaguzzi Valeri. (Alfieri & Lacroix.)
- The Cathedrals of Spain*, by Charles Rudy. (T. Werner Laurie.) 6s. net.
- The Life of William Blake*, by Alex. Gilchrist, edited by W. Graham Robertson. (John Lane.) 10s. 6d. net.
- Venice*, by Pompeo Molmenti, 21s. net; *Five Italian Shrines*, by W. G. Waters, 12s. net. (John Murray.)
- The Tower of London*, by Canon Benham. (Seeley & Co.) 7s. net.
- William Blake* (Vol. I.), Illustrations of the Book of Job, with a general introduction, by Laurence Binyon, 21s. net; *Velasquez*, by A. De Beruete, 10s. 6d. net. (Methuen & Co.)
- Evelyn's Sculptura*, by C. F. Bell. (The Clarendon Press.) 5s. net.
- The Fine Art Collection of Glasgow, with an Introductory Essay*, by James Paton, F.L.S. (Jas. Maclehose & Sons.) 42s. net.
- Leonardo da Vinci, der Denker, Forscher und Poet*, by Marie Herzfeld. (Eugen Diedrich, Jena.) 10m.
- Ein Wiedergefundenes Bild des Titian*, by Hugo von Kilenyi. (Buchdruckerei Pallas, Budapest.)
- Thomas Stothard, R.A.*, by A. C. Coxhead. (A. H. Bullen.) 16s. net.
- Hokusai*, by E. F. Strange, 1s. 6d. net; *Oxford*, by H. J. L. J. Massé, 1s. 6d. net. (Siegle, Hill, & Co.)
- Stories of the Italian Artists from Vasari*, by E. L. Seeley. (Chatto & Windus.) 7s. 6d. net.
- The Royal Academy Exhibitors, 1769-1904* (Vol. VII.), by Algernon Graves, F.S.A. (Hy. Graves & Co. and G. Bell & Sons.) 42s. net.
- The Golden Days of the Renaissance in Rome*, by Rodolfo Lanciani. (A. Constable & Co.) 21s. net.
- Who's Who*, 10s. net; *Who's Who Year Book*, 1s. net. (A. & C. Black.)
- Etchings of William Strang, A.R.A.*, by Frank Newbolt. (Geo. Newnes.) 7s. 6d. net.
- Les Verrières de l'ancienne église Saint-Etienne à Mulhouse*, by Jules Lutz. (Carl Beck, Leipzig.) 3 mks.
- The Bible in Wales*. (Henry Sotheran & Co.)
- Staffordshire Pots and Potters*, by G. Woolliscroft and Fred. A. Rhead. (Hutchinson & Co.)



## Notes

### An Unpublished Manuscript By Wenzel Jamnitzer

To the Editor of THE CONNOISSEUR.

SIR,—The unpublished manuscript of Wenzel Jamnitzer (THE CONNOISSEUR, November, p. 192) is no unknown work of the great German goldsmith. As it figured in the Catalogue of the Leipsic Antiquarian Boerner, 1869, it was described in this year in German reviews and daily papers (conf. "Beilage zur Abgemeine Zeitung," Jan. 26, 1869). The London manuscript, named Schreibtsch, is really the description of a once existing writing table, which Jamnitzer himself had constructed and adorned with the named instruments (geometrical, astronomical, &c.), for Jamnitzer was something of a Lionardo or Cellini. After Jamnitzer's death the writing table was sold for 1,300 florins (Max Frankenburger, Beitrage zur Geschichte von Wenzel Jamnitzer and seiner Familie, No. 117). The Nurnbergian Doppelmayer (1671-1756) in his "Historische Nachricht von den Nurnberger Mathematios and Kunstlern," 1730, p. 205, commemorates the writing table and the manuscript, which now lies in the Victoria and Albert Museum, but he does not say whether he saw still the writing table in nature or not. Of course, the precious London manuscript merits to be transcribed and published—1908 will be the 400th anniversary of the birth of the German Cellini; perhaps that will be an occasion for it.

Yours,

DR. MAX MAAS.

Subscriber of THE CONNOISSEUR since its beginning.

### "An Unknown Hogarth"

To the Editor of "THE CONNOISSEUR."

SIR,—I have read with much interest the note in this month's CONNOISSEUR on a supposed alternative design for Plate IV. of *A Rake's Progress*. You state at the end of the note that this picture has neither been copied nor engraved; but I am able to inform you that a print of it does exist.

The scene depicted in your illustration is exactly reproduced in a print in my possession, bearing the following inscription:—"The Covt. Garden Morning Frolick. Invented and engraved by L. P. Boitard. Publish'd according to Act of Parliament, Octr. 9, 1747. Price one shilling."

This must be a rare print, as it is not mentioned in Stephens's *Catalogue of Satirical Prints in the British Museum*, though a similar *unsigned* print, probably a copy of the above-mentioned, is described under No. 2877 (year 1747) of that work, where the title is given as *Gaillardise du Commun Jardin*.

The question remains, whether the original picture can rightly be attributed to Hogarth. "Invented and engraved by L. P. Boitard" would seem to imply that the design belonged to that engraver, who, according to Bryan, came to England in the reign of George I. and died in London in 1758. Whether he was a painter as well as an engraver is not stated.

On the other hand, there is a circumstance connected with the print in my possession which points, though by no means conclusively, in the direction of Hogarth. The print occurs in a collection of engravings made in the eighteenth century by Francis Vernon, Esq., a nephew, I believe, of Admiral Vernon, the conqueror of Porto Bello. The earlier part of the large scrap book in which the collection is contained is taken up by a number of Hogarth's prints, some of which bear Hogarth's autograph and seal, on the well-known receipt forms which that artist issued to subscribers for his plates. The print in question comes in the midst of the Hogarths, and it is easy to conjecture that the collector attributed the design of it to him, for this is the only instance in which he has inserted a doubtful plate among the undisputed Hogarths.

I shall be very glad to give any further information in my power if it should be desired by any one interested.

I remain, Sir,

Yours very truly,

J. A. DODD.

South Hackney Rectory, N.E.

THE Brighton Arts Club held their annual Autumn Exhibition this year at West Street from November 2nd to the 10th. The Exhibition was one of the most successful, both in point of attendance and sales, which this Club has yet held, and this in spite of the very unpromising weather. Mr. Louis Ginnett's pictures were much admired, and sold well. Especially to be noted were his *Evening*, a Sussex scene, and his *Nocturne of Venice*. In figure subjects his *Iselta* in crimson was well painted, though failing to "get inside" a very attractive but very elusive subject. Mr. Longhurst's work this year showed versatility and decided promise. The broader handling of his *Sherwood Forest* attracted attention; but perhaps the really finest of his paintings this year was his *Bather*, where the landscape was treated with a delicacy and distinction reminiscent of Corot. I must not forget Colonel Goff's admirable *Ploughing on the Sussex Downs*; while Mr. Bond contributed some vigorous studies of heads. The only sculpture in this year's Exhibition was a small "Ideal Head," sent by Mr. Selwyn Brinton.

The week following saw the "Sussex Women's Art Club" Exhibition in North Street. Here Mrs. Burleigh showed some excellent figure drawings, among which I noted *At the Tomb* and *The Troubadour*; this artist is the wife of Mr. C. H. Burleigh, who had some good landscapes at the Art Club. Miss Norman's Italian scenes—*In Tuscany* and others—were to be noted at North Street, where Miss Adshead, Miss Earp, and Miss Churton had some good landscape work, *A Passing Shower* being especially to be commended; while Mrs. Claude Frazer tried some clever night effects, and Miss Boddington showed imagination in her *Forsaken Mermaid*. Here sculpture was represented by Miss Norman's *Study of a Boy*.

## The Connoisseur

OUR colour-plate *Almacks* represents one of the aristocratic frequenters of the famous suite of assembly rooms erected in King Street, St. James's, in 1765. They were erected by a Scotsman named Macall, who inverted his name to obviate all prejudice and hide his origin. Balls, presided over by a committee of ladies of the highest rank, used to be given at these rooms, and to be admitted to them was as great a distinction as to be presented at Court. The rooms were afterwards known as Willis's, from the name of the next proprietor, and used chiefly for large dinners.

UPON the reference shelf of every book-collector's library there has been up to the present a blank, no bibliographer having attempted a history of English coloured books, despite their ever increasing popularity. Now, however, this blank has been filled, for as a volume in their admirable "Connoisseurs' Library," Messrs. Methuen have issued a sumptuous manual by Mr. Martin Hardie, wherein can be learned all there is to know of the subject.

Commencing with the *Book of St. Albans*, the first book issued in England with illustrations printed in colour, Mr. Hardie traces the history of colour-printing through its various stages up to the invention of the ubiquitous three-colour process. The art of chiaroscuro, colour-printing from metal plates, aquatint, chromo-lithography, and the various other processes all receive their due meed of attention, the work concluding with a chapter on the collecting of coloured books.

From the *Essay on the Invention of Engraving and Printing in Chiaroscuro*, issued in 1754 by John Baptist Jackson, the first book printed in colour in England since the appearance of the *Book of St. Albans*, up to the well-known colour-books of Messrs. Black, Mr. Hardie leaves no phase of his subject untouched, minor men finding a place in the record beside the great names of Ackermann, Rowlandson, and Alken, and almost forgotten processes receive equal attention with those of lasting popularity.

One of the most interesting chapters in the book, and one which will most appeal to the average collector, is that treating of Rudolph Ackermann, "the great presiding genius before whose magic wand so many pictorial books sprang into existence." "Always ready to welcome any discovery in art," Mr. Hardie

tells us, "Ackermann was one of the first to encourage the new art of lithography, for which Senefelder had taken out an English patent in 1800." His highest achievement, however, was the great series of books with coloured illustrations, published from 1808 onwards. Printed on hot-pressed hand-made paper, these books were illustrated with coloured aquatints, which in the history of book-illustration have scarcely been surpassed. The first of these was the *Microcosm of London*, now one of the most prized books of the nineteenth century. Following this came the *History of the Abbey Church of Westminster St. Peter's*, then in 1813 and 1814 appeared the *History of Oxford*, and *Cambridge University*, which in turn were fittingly followed by a history of the Colleges. So Mr. Hardie takes us through this interesting period in the history of books, carefully describing each book and making note of many important facts unknown to the average collector.

To Rowlandson Mr. Hardie devotes a whole chapter, and he also reserves the same space for that famous caricaturist's successors, Henry Alken and George Cruikshank, the latter of whom forms a link between the old school of Rowlandson and Alken, and the newer school of Leech and Thackeray.

Of especial interest, too, is the chapter devoted to Edmund Evans, Kate Greenaway, and Randolph Caldecott, in which the delightful colour-plates of the latter that so won the affection of both young and old are sympathetically reviewed.

The introduction of the three-colour process brings Mr. Hardie's excellent treatise to a close. From the point of view of the collector, this now all-conquering process Mr. Hardie contends is spoilt owing to its mechanical process. Opinions, however, will, it is thought, differ with his statement "that a collector may treasure an aquatint, a chromo-lithograph, a coloured wood-engraving, but a process plate, never." Moreover, Mr. Hardie continues with perfect truth, "it is extremely unlikely that the clay-surfaced paper essential to the finest printing from half-tone blocks will survive for a hundred years."

In conclusion the author briefly states his views on the collecting of coloured books, and their prices.

Four appendices are added which should be of great use to collectors: lists of Baxter books, of Ackermann's coloured books, of books with Rowlandson plates, and of books with Alken plates.

The plates, many of which are remarkably exact reproductions, are in every way worthy of the book, which there is little doubt will rank as the standard work on this phase of book-collecting.—W. G. M.





"MORNING DRESSES," MONTH OF NOVEMBER, 1795.  
FROM "THE GALLERY OF FASHION."  
BY N. HEIDELOFF, 1795.  
(METHUEN & CO.)



MR. JORROCKS (LOQ.): "COME HUP! I SAY—YOU UGLY BEAST."  
BY JOHN LEECH.  
FROM "HANDLEY CROSS, OR MR. JORROCKS' HUNT."  
BY R. S. SURTEES, 1854.  
(METHUEN & CO.)





## The Connoisseur

### Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

THE DERIVATION OF THE TERM "GLOBBERED."

To the Editor of THE CONNOISSEUR.

SIR,—In this month's CONNOISSEUR your correspondent asks the meaning of "Globbered" china. You may like to refer him to the explanation which I have given in my *Pottery and Porcelain*, published by Truelove and Hanson under "Notes and Explanations," in alphabetical order at the end of the book. "Globbered" china was that which was imported into this country as blue and white oriental at a lower duty than coloured oriental. It was then coloured here and refired in rich and gaudy colours, with gold sometimes. A man named Unsworth, at the back of Hanway Street, did this work fifty or sixty years ago.

Yours faithfully, FRED LITCHFIELD.

ST. GEORGE AND THE DRAGON, by Benjamin West.

To the Editor of THE CONNOISSEUR.

SIR,—I cannot answer W.P.O.'s letter in Notes and Queries for November, but I may mention that in one of the Picture Galleries at Derby, I think the old Mechanics' Institute, is what is supposed to be West's *Treaty with the Indians* and also *Abraham and Isaac*.

Are these replicas or somebody's copies?

Yours respectfully, SAM LAWRENCE.

PHOTOGRAPHING ILLEGIBLE SIGNATURES.

To the Editor of THE CONNOISSEUR.

SIR,—I have an old oil painting dated 1661, the name of the subject, his age, and the date are quite clear, but the artist's name on a line between them is undecipherable. I have applied to two or three photographers here, but they don't know any method.

I believe there is some slow process of photographing ancient parchments, which is used in deciphering palimpsest manuscripts, but I can get no information here. Possibly you may know of some other method. Some of the letters of the name are tolerably clear.

Your obedient servant, J. J. ANDREWS.

ANTIQUÉ CHEST.

To the Editor of THE CONNOISSEUR.

SIR,—I notice that in your magazine a correspondent under the initials V. L. O. enquires about an antique "Treasure Box," which is similar to one described at South Kensington as of English seventeenth century workmanship.

In a book I have, entitled *Chats on Old Furniture*, by Arthur Hayden, there is an illustration of a chest

of French origin, containing several secret compartments, now in the possession of Dr. Sigeson, of Dublin, which seems to be identical with the one in your correspondent's collection.

The illustration is on page 157 of the book.

Yours truly, (Mrs.) J. M. FISHER.

HOPPNER'S "SLEEPING NYMPH."

To the Editor of THE CONNOISSEUR.

SIR,—I should feel greatly obliged if you would allow me through your columns to correct a widespread error in connecting the name of my grandmother, the 1st Lady de Tabley, with the well-known picture by Hoppner entitled *The Sleeping Nymph*, which was exhibited in the Royal Academy of 1806 and engraved by Wm. Ward in 1808. My grandmother was born in 1794 and therefore was only in her twelfth year when Hoppner painted this picture, and she was not married to my grandfather until 1810. This at once disposes of the possibility of the picture being associated with her in any way. The mistake has arisen from the fact that the picture of *The Sleeping Nymph* was commissioned by my grandfather and the engraving is dedicated to him as follows:—

"To Sir John Fleming Leicester, this plate of *The Sleeping Nymph*, from the original in his possession, is respectfully dedicated by his obedient servant,

WM. WARD."

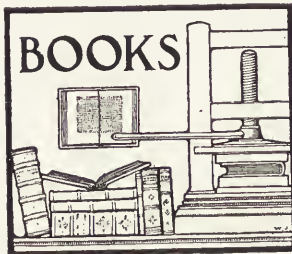
As a matter of fact a well-known model of Hoppner's named Miss St. Clare sat to him for the picture—she also sat to Northcote for the noted picture called *The Alpine Traveller*, engraved by James Ward in 1804, and to W. Owen, R.A., for the engraved picture of *Almeria*, as well as for his picture called *Expectation*, in which she is holding a watch to her ear, and for several other pictures that I need not trouble you with. In each of these pictures the striking similarity in likeness is at once apparent. The error seems to have originated in 1884 when John Chaloner Smith (*British Mezzotint Portraits*) in his list of Ward's mezzotints appends a notice that (*re Sleeping Nymph*) "this is said to be a portrait of Lady de Tabley," and my excuse for troubling you is that the error is repeatedly being duplicated in books dealing with Hoppner and also in catalogues of engraved portraits. Mrs. Julia Frankau (*Lives of James and William Ward—1904*); Mr. H. P. K. Skipton (*John Hoppner—"Little Books of Art"—1905*); and Mr. J. Chaloner Smith's son have all been most kind in acknowledging their error and in promising to rectify the mistake in any new editions of these works.

Yours faithfully,

ELEANOR LEIGHTON WARREN.



ALTHOUGH, as usual, several sales were held in October, the new season did not really commence till the following month.



On the first and second, Messrs. Hodgson disposed of a miscellaneous collection of books, among which were several works from the Kelmscott Press. These artistic and once highly-prized volumes experienced a

great fall some three or four years ago, from which they have never recovered, and, perhaps, never will in our time. On this occasion Morris's *Poems by the Way*, 1891, bound in the usual vellum, with silk ties, sold for £2 14s. In July, 1899, when the productions of this press, beautiful enough, as one admirer said at the time, "to take our breath away," stood at their height, as much as £15 was realised for a copy of this book in exactly the same condition as the one now sold. By December, 1903, the price had fallen away to £4. Curiously enough the *Recuyell of the Historyes of Troye*, 1892, has always stood firm at between £7 and £8, except indeed at one period of very acute depression, when all books alike, the very rarest and most valuable only excepted, experienced many vicissitudes. The price realised on this occasion was £8 2s. 6d. We must wait, however, till a long series of the Kelmscott books come into the market before pronouncing any opinion upon their present position and stability, or the likelihood of their attaining something approaching their former position.

The *Vale Press Shakespeare*, 39 vols., 1900-3, also declined in value shortly after publication, but now seems to be recovering itself. No set appeared in the auction room last season, but in October, 1904, the price was down to £5. It has now touched £7, a very noticeable increase. On the other hand *Dante's Inferno*, printed at the Ashendene Press four years ago, has dropped from £12 in December, 1905, to £7. The quoted prices are, of course, for copies printed on vellum,

the ordinary ones being worth about £3. The ups and downs in the market experienced by what we may call "fancy" books have been very noticeable for some years past, and there is no question that a very great deal of discrimination is necessary with regard to them. The demand for books of this class is never likely to subside entirely, though it is probable that it will ebb and flow, more or less erratically, for many years to come.

Other books which changed ownership at the same sale included Creighton's *Queen Elizabeth*, 1896, one of Goupil's Historical Monographs, £14 15s. (original wrappers); Bury's *Liverpool and Manchester Railway*, 1831, with 13 coloured plates, £7 5s.; a fine copy of Boydell's *History of the Thames*, 2 vols., 1794-6, £11 15s. (original boards, rebacked); an original copy of Kip's *Nouveau Théâtre de la Grande Bretagne*, 3 vols. in 4, 1714-16, £29 (old calf); Loggan's *Oxonia Illustrata* and *Cantabrigia Illustrata*, 2 vols. bound together in old calf, £19, and Sander's *Reichenbachia*, 4 vols., 1888-94, £12 10s. (half morocco). The work by Bury, above named, rarely has more than the thirteen plates found in this copy, but occasionally three large folding plates are added, and when that is the case the value is greatly increased. Last season Messrs. Hodgson sold an example with the full complement of sixteen plates. It realised £16 (half calf).

Messrs. Sotheby opened their rooms a few days late this season, their first sale occupying four days, commencing on October 30th. The catalogue comprised 1,336 "lots," and the total amount realised was less than £1,600, so that for this firm it was not important. Dean Sage's *Ristigouche, and its Salmon Fishing*, 1888, realised £32, which seems to be a record price. Dean Sage appears to have printed this work for his friends as much as for the public, since only fifty copies were at any time offered for sale. Another scarce, if not scarcer, book which on this occasion sold for £33, is Mrs. T. E. Bowdich's *Fresh Water Fishes of Great Britain*, published by subscription in 1828, twelve parts at a guinea each. It is on record that Sir Humphrey Davy's copy, bound in morocco extra, realised £76 at the Ashburnham sale nearly ten years ago, while another



## In the Sale Room

brought £42 not long afterwards. Among the many other books sold on this same occasion we notice Tissot's *La Sainte Bible*, 2 vols., 1894, folio, £10 15s. (large vellum paper), and the same author's *La Vie de Notre Seigneur Jesus Christ*, the original French edition, 2 vols., folio, £17 10s. (*ibid.*); Pinder's *Speculum Passionis*, printed at Nuremberg in 1507, folio, with painted capitals and forty full page and thirty-seven smaller woodcuts by Hans Schaufelein, supposed to have been a pupil of Albrecht Dürer, realised £13 (old Venetian calf, rebacked).

The library of the late Mr. C. J. Spence, of North Shields, was sold by Messrs. Sotheby on November 5th and 6th, the 564 lots in the catalogue realising £3,937 13s., an amount largely made up of manuscripts, two of which sold for £1,145. These were both richly illuminated *Horæ* of the fifteenth century, containing some very fine and brilliant miniatures in the best style of art. The most noticeable printed book was the well known and very scarce *Seaven Bookes of the Iliades of Homer*, translated by George Chapman, and printed by John Windet in 1598, 4to. This copy, which realised £214, was in the original vellum, but had a number of leaves stained, while others were defective. Two examples were sold in 1904. One of them realised £230 (morocco extra), and the other £291 (old vellum). With each was bound up *Achilles Shield*, also printed by Windet in 1598. The "Seaven Books" and the "Shield" together constitute the first editions of Chapman's earliest translation of Homer, and were subsequently published together as *Homer, Prince of Poets*. An extensive collection of Civil War Tracts, comprising 645 pieces, realised £81; a slightly wormed copy of the *Nuremberg Chronicle*, printed by Coburger in 1493, folio, £19 (half calf); the very rare *Horæ*, printed at Antwerp on the 13th of June, 1495, £30 (oaken boards), and some other Hour Books quite as noticeable brought larger amounts still, as they were printed on vellum. On the whole, however, this was a sale of a very ordinary character. One book, though it had the title-page and three leaves damaged, brought £78. This was Nathaniel Shrigley's *True Relation of Virginia and Maryland*, 4to, 1669.

The sale of the late Mr. J. L. Toole's collection was disappointing from many points of view. There was none of that keen competition which characterised the Irving sale in December, 1905, the sum total realised for the whole of the effects amounting to but £722. The hundred lots of books sold for an aggregate of £147, and were mostly made up into "parcels." Ben Jonson's *Every Man in His Humour*, a prompt copy used by the "Splendid Strollers" in 1847-48, made £11, the highest amount realised for any of the books, and that was because it has been annotated by Charles Dickens. But for the fact of this small library of books having belonged to an eminent actor, whose name and good qualities are familiar as a household word, there would not have been any occasion to mention it.

A selection from the library at Mollington Hall, Chester, formed by the late Canon Blomfield, and

belonging to Mr. Guy Feilden, appeared on Nov. 10th, and sold for rather more than £500. A copy of Lord Bacon's *Proficiency and Advancement of Learning*, 1st ed., 1605, realised £14 10s. (old vellum); Dugdale's *Monasticon Anglicanum*, 8 vols., 1846, £22 (morocco extra); the *Editio Princeps* of Herodotus, printed by Aldus at Venice in 1502, folio, £10 (old morocco, Renouard's copy), and the *Editio Princeps* of Thucydides, also printed by Aldus in the same year and at the same place, £9 10s. (modern pigskin). Of late years the Greek and Latin classics have fallen very greatly in value, and the time has long passed since books of this character were regarded as the head and front of every library worthy the name. These remarks do not apply with the same force to the original editions of these classics, and the prices named above are quite as high as would have been obtained at any time during the last twenty years for copies in equally good condition.

We now come to the celebrated Trentham Hall library, the property of the Duke of Sutherland, which occupied Messrs. Sotheby the whole of the week commencing November 19th. The catalogue, comprising 1,787 lots, was arranged in alphabetical order, so that the interest of the numerous Bibliophiles who attended the sale was evenly distributed. The first book to attract attention was imperfect, but it nevertheless realised £25. This was the *Æsopi Appologi Sive Mythologi* printed at Basle in 1501, small folio (title-page and blank leaf missing, modern russia). *L'Architecture à la Mode*, a work printed at Paris about the middle of the seventeenth century, containing 157 plates disclosing a large number of architectural, ornamental, and decorative designs, made £32 (old calf), and a copy of the first edition of Lord Bacon's *Instauratio Magna*, 1620, folio, £18 10s. (calf, leaf after "Catalogus" missing). It may be mentioned that the prices realised at this sale, though good, were not sensational. Very few books realised more than £25. Among those which did may be noted Berain's *Ornements*, a folio book printed at Paris, without date, £76 (old calf); another copy (see *ante*) of Mrs. Bowdich's *Fresh Water Fishes*, 1828, 4to, £36 (half morocco); Ibarra's edition of *Don Quixote*, Madrid, 1780, 4to, £26 (old French morocco, fine copy); *Coryal's Crudities*, 1611, 4to, a fine large copy (8½ in. by 6½ in.) with the printed title "Three Crude Veins," £36 10s. (russia, title cut into); Daniell's *Voyage Round Great Britain*, on thick paper, 8 vols., 4to, 1814-25, £49 (russia extra); the first edition of Sir Francis Drake's *Expeditio*, with the four folding maps, 1588, 4to, £340 (portrait missing, original vellum); an edition of Martial printed at Leyden in 1619, formerly belonging to Ben Jonson, with his signature, motto ("Tanquam Explorator"), and many notes in his handwriting, £100 (original calf); Latterbury's *Liber Moralium in Threnos Jeremie Propheetae*, one of the earliest books printed at Oxford by T. Rood, 1482, small folio, £154, and a perfect but rather short copy (12½ in. by 8 in.) of Shakespeare's third folio, 1664, £390 (morocco extra). Two books, which realised high prices by reason of special circumstances, must not be overlooked. The first of these was Le Roy's *Les Politiques*

## The Connoisseur

*d'Aristote*, 1576, and another work by the same in an elaborate red morocco binding, bearing the arms of Henri III., King of France and Poland, by Clovis Eve. This realised £660, which we believe to be a record price for a binding in leather. The second work was King Charles I.'s own copy of Nieremberg's *Historia Naturæ*, and some other pieces bound together in old English morocco, with the arms of the King on the sides. This sold for £395. The total sum realised for the 1,787 lots in the catalogue was £8,777 12s.

Messrs. Hodgson's sale of November 23rd comprised a library of old English books, removed from Yorkshire, and is noticeable chiefly for the extraordinary Caxton, which, notwithstanding its numerous defects, realised as much as £470, and has now passed into the national library at the British Museum. This contained fragments of *The Royal Book* (101 leaves), *The Doctrinal of Sapience* (53 leaves), and *The Book of Good Manners* (60 leaves), bound in contemporary stamped leather covers, perhaps the work of Caxton himself. The internal appearance of this book was pitiable in the extreme. Not only had scores of leaves been torn out, but many of those which remained had been cut close to the text. There had been no method in this madness, and there was no uniformity, for some of the leaves were cut close, while others were intact. All that need be said about the book is that it disclosed a shocking instance of misplaced energy on the part of someone who could have had no idea of its importance. The only other books necessary to mention were a fifteenth century *Book of Hours*, written by a French scribe on vellum, and finely illuminated, £400, and a copy of Pedro de Quiros' *Terra Australis Incognita*, printed at London in 1617, 4to, £27 (half bound). This book is noticeable as being the first in English on the discovery of Australia. A blank leaf was missing and one was defective.

On November 29th and 30th Messrs. Hodgson held a sale of a very important character. It was sixteen years since a copy of the rare second edition of Spenser's *Shepherd's Calendar* (1581) had been seen in a London sale-room. This was in June, 1890, when the library of Mr. Alexander Young was sold at Sotheby's, and the price realised was £22 (morocco). The copy now sold was fine and perfect, with fair margin throughout (7 ins. by 4 ins.), the only defects observable being on the title-page, which was somewhat soiled and had the blank margin on the fore edge cut away. The price obtained in this instance was £180 (old calf), while a very fine copy of the same author's *Complaints*, 1591, went for £86 (*ibid.*). What gave this sale its great interest was, however, the *Shakespeareana*. The first edition of the *Poems*, 1640, very slightly defective, but containing the portrait so often missing, sold for £220; the third edition of *The whole Contention betweene the two famous Houses, Lancaster and York*, 1619, 4to, for £75 (morocco gilt); the sixth 4to edition of *Hamlet*, 1637, £107 (unbound, a fine copy); and the spurious Shakespearean play, *Sir John Oldcastle*, 1600, 4to, which realised £64. A singular book by John Taylor, the

Water Poet, known as *Heads of all Fashions*, 1642, 4to, sold for £28. The woodcut title contains representations of seventeen heads, one of which is clearly that of Shakespeare. Lamb's *Tale of Rosamund Gray*, printed at London for Lee & Hurst in 1798, realised £93. During the last three years only three copies have been publicly sold in London, the last of which—a fine uncut copy with the Birmingham imprint—sold for £122.

A FEW interesting sales have been held in London during the autumn, but nothing of a sensational character calls for special notice.



Messrs. Phillips, Son & Neale sold on October 23rd the collection of pictures, objects of art, and decorative furniture of Mr. John Dale, and many of these articles were purchased at the sale at Fonthill Abbey in 1823.

The most noteworthy lot was a portrait by Dobson of King Charles's Dwarf, which realised 240 gns.; at the Fonthill sale this was lot 13 on the 24th day, and it then sold for 7½ gns. A Rembrandt head of a young man brought 200 gns.

On November 15th Messrs. Robinson & Fisher's weekly sale of pictures included a number of works in oil and pastels by Wynford Dewhurst, R.B.A., which varied in price from about £3 to 31 gns.

Messrs. Christie's first picture sale of the season was held on November 17th, and consisted of the collection of works by modern artists formed by Mr. A. G. Pirie, of Queen's Gate, London, and Stoneywood House, Bucksburn, Aberdeenshire. A total of £2,344 3s. 6d. was realised for 159 lots, the more important of which were: a drawing by Sutton Palmer of a mountainous lake scene, 19 in. by 29 in., 1887, 70 gns., and the following pictures: Sam Bough, *Otter Hunting*, 23 in. by 17 in., 1866, 46 gns.; H. Dawson, *A Coast Scene*, with stranded boats and fisherfolk, evening, 38 in. by 60 in., 1863, 50 gns.; Arthur Drummond, *An Interrupted Toilet*, 32 in. by 27 in., 52 gns.; and several by Alex. Frazer, *The Pasture Field: Mid-day*, 10 in. by 14 in., 62 gns.; *Old Well near Hamilton*, 10 in. by 12½ in., 58 gns.; and *Spring Time*, 9 in. by 13 in., 60 gns.

The sale of various properties on the following Monday (November 19th) included two pictures by A. Achenbach, *Ostend Pier*, 20 in. by 30 in., 1872, 110 gns.; *A Villa at Naples*, 23 in. by 30 in., 1879, 142 gns.; W. Maris, *Milking Time*, 13 in. by 9 in., 205 gns.; A. Melbye, *A Brig in a Rough Sea*, 36 in. by 50 in., 1876, 120 gns.; G. Chierici, *The Peasant's Family*, 29 in. by 42 in., 1875, 50 gns.; E. Grutzner, *In the Monastery Cellar*, 25 in. by 42 in., 1876, 290 gns.; and E. Voltz, *Watering Cattle*, on panel, 15 in. by 36 in., 1877, 300 gns.

Messrs. Robinson & Fisher sold on November 22nd some pictures which were originally in the collection of



## In the Sale Room

the Earl of Wilton at Heaton Hall, near Manchester, but the only one of these worth notice was a portrait, erroneously catalogued as by Sir H. Raeburn, of *Sir Thomas Egerton, Earl of Wilton*, as Lieutenant-Commander of the Infantry Corps raised by himself in 1779 for His Majesty's service, whole length, in uniform, standing in a landscape, 170 gns.

On Saturday, Messrs. Christie sold the modern pictures and water-colour drawings of the late Mrs. H. K. Hallam, of Oakwood Hall, Romiley, and from other sources. Mrs. Hallam's pictures included: R. Ansdell, *Gathering Flocks on the Grampian Hills*, 35 in. by 78 ins., 150 gns.; P. H. Calderon, *Home after Victory*, 48 in. by 81 in., from the Royal Academy of 1867, 85 gns.—a great fall from the 900 gns. which it realized at the Sam Mendel sale of 1875; two by T. S. Cooper, *The Contrast: The beginning of November*, 1872, 48 in. by 72 in., from the Royal Academy of 1873, 200 gns.; and *Waiting for Hire*, 35 in. by 60 in., from the Royal Academy of 1867, 62 gns.; E. Verboeckhoven, *A Highland Landscape*, with sheep, dog, ewes and lambs, on panel, 26 in. by 33 in., 1863, 160 gns.; and W. F. Yeames, *The Fugitive Jacobite*, 44 in. by 71 in., from the Royal Academy, 1869, 100 gns. The other properties included an early drawing by J. M. W. Turner, *Salisbury Cathedral*, 19 in. by 26 in., 480 gns.; and the following pictures: H. H. La Thangue, *In a Cottage Garden; or the Sawing Horse*, 45 in. by 34 in., exhibited at the Royal Academy, 1896, 110 gns.; G. B. O'Neill, *The First Lesson in the Armoury: Thrust*, 31 in. by 26 in., exhibited at the Royal Academy, 1882, 102 gns.; and Lord Leighton, *Helen of Troy*, 83 in. by 60 in., exhibited at the Royal Academy of 1865, and engraved by R. Josey, 300 gns.; this realized 310 gns. at the Duchess of Montrose's sale in 1895.

A sale held by Messrs. Hampton & Sons, at Holland Park, W., in November, included a number of pencil sketches by Sir E. Burne-Jones which realized from 13 gns. to 27 gns. each; a small replica of the same artist's famous picture *King Cophetua and the Beggar Maid*, brought 290 gns., and his *Madness of Tristram*, 240 gns.; D. G. Rossetti, *Lady with Lute*, £150, and a study by the same artist, 210 gns.; and G. F. Watts, a small panel with figure subjects, 40 gns., and a portrait of Professor Kairis, 240 gns.

AFTER nearly four months' vacation, Christie's rooms re-opened for the season on November 15th, with the sale of the collection of old English pottery and porcelain formed by the late Mr. W. F. A. Wilson, the disposal of which occupied two days. This collection, which was notable for the large number of Staffordshire groups and figures it contained, also included a few examples of the Continental and Oriental factories, and it was in this last section that



the most important lot was found. This consisted of a Kang-He set of three equestrian statuettes of Chinese warriors, enamelled in green and colours, 8 in. in height, for which the sum of £409 10s. was given. Amongst the more important English items was a Derby dinner service of 142 pieces, painted with flowers on a dark blue ground, which made £115 10s.; a pair of interesting white Bow statuettes of Kitty Clive and Woodward in the characters of the fine lady and gentleman in Garrick's "Letha," which made £77 14s.; and in the Continental section must be noted a Della Robbia plaque, with the Virgin and Infant Saviour in relief, which realised £54 12s. In all, the collection, which was catalogued in 300 lots, totalled £4,379. This sale was followed on the 20th by the dispersal of the Chelsea porcelain the property of the Earl of Enniskillen, and some English, Continental, and Oriental porcelain from various sources, amongst which was included an old Dresden figure of a lady wearing a crinoline and carrying a pug dog, 11¼ inches high. This choice lot proved to be the gem of the collection, the final bid for it being one thousand guineas. It was brought to Christie's by its owner, who, quite ignorant of its value, was willing to accept a small sum for it. Manufactured at the Dresden factory between 1735 and 1756, when Count Brühl was at its head, and Kandler was chief modeller, the figure is believed to represent Countess de Kosel, one of the fair beauties at the Court of Augustus II., who was at that time Elector of Saxony.

Four years ago, at the Earl de Grey's sale, a Dresden crinoline group, only 6 inches high, realised £1,102 10s. Apart from this delightful figure the sale was not remarkable; the Chelsea items including a group of a lady and gentleman seated beneath a tree with Cupid overhead, for which £141 15s. was given, and the same sum secured a set of three Crown Derby vases and covers, painted with flowers on a white ground.

One or two notable prices were obtained at the sale on the 23rd of the china and furniture of the late Mr. W. Clarence Watson and others. A beautiful old Chinese beaker, enamelled with panels of cocks, peonies, and other flowers on a floral groundwork, with black enamelled ground, of the Kien Lung period, made £315, and an old Worcester vase and a pair of Chinese powdered blue bottles, each made £105.

Some interesting items appeared in a sale held by Messrs. Branch & Leete, Liverpool, recently, at Gayton Cottage, Heswall. They included a collection of Wedgwood medallions, which were purchased for £115, a silver helmet jug made £87, and two goblets, £22 5s. 6d.

MESSRS. PUTTICK & SIMPSON sold a large collection of arms and armour, including a portion of the collection of Viscount Wolseley, on the 22nd. The most notable lots were a pikeman's suit of the time of James I., with the armourer's mark B.H. and a crowned A, which made £22 11s. 6d., and a demi-suit of the time of Elizabeth, which realised £27 6s.

## The Connoisseur

A LARGE collection of plate and jewellery of the late Mr. J. L. Toole was dispersed at Willis's rooms on

**The Toole Sale** November 15th; many of the items were gifts from His Majesty the King, Sir Henry Irving, and others. A two-handled strap cup of antique design, presented to Mr. Toole by the King when Prince of Wales in remembrance of Sandringham, 38 oz. 15 dwt., made £26 3s., at 13s. 6d. per oz., and a pair of candlesticks, presented under similar circumstances, produced £10 10s. The most notable lot was a watch-chain with locket and sovereign purse, worn by Sir Henry Irving at the time of his death and presented to Mr. Toole by H. B. and L. Irving, which realised £67 4s.

MESSRS. GLENDINING & CO.'S recent sales of coins and medals have included an interesting group awarded

**Coins and Medals** to a private of the 78th, the Ross-shire Buffs (Seaforth Highlanders), consisting of the Victoria Cross, the Indian Mutiny Medal, and the I.G.S. Medal, with bar for Persia, and a Field Officer's Gold Medal for the Battle of Nive with the M.G.S. Medal, which made £47 and £60 respectively.

THE stamp sales which commenced in the middle of September have included a remarkable number of important lots, and everything points to

**Stamp Sales** the present season being a record one.

Messrs. Glendining & Co., who have held already about half a dozen important sales, including a portion of the valuable general collection formed by Dr. H. Hetley, have sold many high-priced lots. At their sale on the 2nd of October a 1d. Transvaal with wide roulette, Gibbons No. 258, made £22 10s.; a Victoria 1d. green, rouletted, with star watermark, Gibbons 51, went for £12 2s. 6d.; and for £11 was sold a United States 10 dollars, with the perforations clear of design on all sides. On October 16th and 30th the same firm sold a Great Britain Government Pcls,

1891-1902, 1s., with sur inverted, £30; a British Central Africa, 1898, 1d. red and blue embossed, with the centre inverted, £43; a sheet of sixty Transvaal, 1879, 1d. in black on 6d. black, showing all the varieties, £90; a Hawaii, 1851, 13 cts. blue, with top right-hand corner repaired, £43; and a Western Australia, 1854, 4d. blue, with centre inverted, one of only a few copies known, realised the large sum of £180. The chief lots in the Hetley collection were a Tuscany, 1860, 3 lire yellow, £29; a mint block of four Transvaal, 1887-90, £5 deep green, £22; a British Guiana, 1850, 4c yellow, on piece cut to shape, £22; and a Tasmania, 1853, 4d. orange on laid paper went for £28.

Messrs. Puttick & Simpson also had several successful sales, including the general collection of Lady MacLure and the British collection of the Rev. Arthur Ogle. Their most notable sale was that held on November 20th and 21st, which included, amongst other important lots, a fine copy, though heavily cancelled, of that rarity a Cape of Good Hope, 1861, wood block 1d. blue error, which went for £50; an entire pane of Orange River Colony, 1900, V.R.I. 6d. carmine, second printing, showing the different varieties, £40; a pair of Barbados, 1881, 1d. on half of 5s. rose, one with full stop and one with comma after value, unused, and with very nearly full gum, £66; and St. Christopher, 1887, one penny on 2½d. blue, the rare small type, in mint state, £20. They also sold during September and October a Tuscany, 1860, 3 lire yellow, lightly cancelled, but with two small tears, which realised £32 10s.; and for a Great Britain Government Pcls., 1901, 1s. green and scarlet, with inverted overprint, £26 was given.

Of the items included in the sales held by Messrs. Ventom, Bull & Cooper must be noted a Board of Education King's Head 1s. green and scarlet, unused and in mint state, which fell to a bid of £57.

In Messrs. Plumridge & Co.'s sale occurred the following notable lots:—A Great Britain I.R. Official, 1902-4, 5s., carmine, unused, for which £21 was given; and a mint horizontal pair of Board of Education, King, 5d., realised £10.





**Announcement**

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

**ANSWERS TO CORRESPONDENTS**

**Books.**—**Shakespeare's Works, 1792.**—8,565 (Dundee).—As your edition of this work is incomplete it is of no special value.

**The Journal of Sentimental Travels, 1821.**—8,582 (Wexford).—This book is worth £3 to £4 in good condition, and *The Post Captain, or Adventures of a True British Tar*, about £2.

**Coins.**—**German Ducat.**—8,546 (Tunbridge Wells).—The gold coin, of which you send us rubbing, is a ducat of one of the German States, and is worth about 10s.

**Indian.**—8,580 (Kasanli).—The silver and gold coins of Shah Alam you mention have no selling value in England, as there are practically no collectors of Indian coins here. We do not know their value in India.

**Coin Testers.**—8,587.—Old coin testers are very common, and are of little value. There were several sold at auction recently for about 2s. 6d. to 5s. apiece.

**Engravings.**—“**Cries of London,**” after **Wheatley.**—8,621 (Newcastle-on-Tyne).—The value of your prints depends upon whether they are original impressions, or only modern reproductions. The former are extremely scarce, and their value is so great that a very fine set, printed in colours, has realised £1,000 at auction, and from £500 to £700 would be a good average price. Condition, however, is everything, and a dirty stained set could not be expected to bring more than a few pounds. A good set of reproductions commands about 35s.

“**The Setting Sun (The Godsal Children),**” after **Hoppner.**—8,645 (Fowey).—A mezzotint engraving of this subject by J. Young realised 105 guineas at auction last month.

**Frith's "Railway Station."**—8,584 (Gravesend).—An artist's proof of this engraving is worth £5 or £6.

**Rubens's "Festes Flamandes."**—8,600 (Croydon).—A good impression of this engraving would fetch about 30s., but one in the condition you describe is almost valueless.

“**Cordelia,**” after **A. Kauffman, by Bartolozzi.**—8,614 (Sheffield).—The value of this engraving is about £1. The other two Bartolozzis you mention are worth only 4s. or 5s. apiece.

“**Give Me a Kiss,**” and “**I Will Have a Kiss,**” after **Adam Buck.**—8,628 (York).—These stipple prints, if in fine state, realise about £15 or £16 the pair. Your two stipple prints, in colour, after Wheatley, by F. Stanier, are not worth more than £4 or £5. They are rather unsaleable.

**Hogarth Prints.**—8,562 (Gillingham).—The first print you describe is known as “The Battle of the Pictures,” and refers to Hogarth's contention that the old masters were unduly esteemed, and contemporary work was not sufficiently appreciated. The second one explains itself. It is simply an elaborate receipt form used by the artist. Neither has any value.

**Engravings by Bartolozzi.**—8,633 (Crewe).—Judging by your description, you possess two plates out of a book, only of small value.

**Portrait of the Right Hon. George Pitt, Lord Rivers, after Agasse, by J. Porter.**—8,632 (Sidcup Hill).—Your print is worth only a few shillings.

**Etching of "A Beggar."**—8,564 (Bristol).—It is impossible to give any opinion regarding your etching unless we see it. We do not think it is likely to be by Gainsborough.

“**Nelson on Board the San Joseph,**” after **Thos. J. Barker.**—8,570 (Brockley).—Your proof impression is worth about £1. The other two prints you mention are of little value.

**Coloured Sporting Prints, by Pollard.**—8,582 (Wexford).—It is impossible to value these without further information. Please let us know titles.

**Etching marked I.S.L., 1553.**—8,485 (Peckham).—Your etching is by Llantensack. The subject has been copied, but if yours is an original impression, it is worth £1 or £2. The artist's works are rare, but not extremely valuable.

“**Surrender of Calais,**” etc.—8,510 (Dunfermline).—The prints you mention are worth only a few shillings each.

**Portrait of Robert Burns.**—8,529 (Hastings).—Your coloured etching is worth only a few shillings.

“**Le Sacrifice d' Abraham.**”—8,533 (Llanarth).—Your French engraving is of no commercial value.

**Claude Nellan.**—8,549 (Margate).—The engraving you describe is one of the numerous works of this artist, and probably represents an incident in the life of one of the Saints. It has no selling value.

**View of the River Po in Italy, after Claude Le Lorrain.**—8,557 (Reading).—Your steel engraving is valueless.

**Miniatures.**—**John Bell Smith.**—8,595 (Hove).—A quite unimportant domestic painter, who executed landscapes, trivial cottage scenes, flowers, and a few portraits. He exhibited at the Royal Academy between 1830 and 1865 (the year of his death) twenty pictures in all. He also exhibited ten works at the Suffolk Street Galleries, ten at the British Institution, and about fifty in other places. He resided in Old Kent Road, but was a native of Northampton. Nothing much is known about the career of this artist, and his work as a rule is ordinary and commonplace, and not much appreciated.

**Musical Instruments.**—**Stainer Violin.**—8,538 (Thirsk).—Your violin, stamped Stainer, is unlikely to be a genuine one by the famous maker, Jacob Stainer, but is probably an ordinary factory violin made after his pattern. It would have little commercial value.

**Objets d'Art.**—**Woolwork Picture.**—8,553 (Stroud Green).—Your woolwork picture of Landseer's *Illicit Still* appears from the photograph to be a good example, but it is of a period not much collected, and its value will not exceed £4 10s.

**Pictures.**—**Hondecoeter.**—8,630 (Kettering).—An oil painting by this artist was sold at Christie's last month for 205 gns., but your example must be seen to be definitely valued.

**Charles I.**—8,506 (Northampton).—If you cannot forward your picture for our expert's inspection, send a good photograph, and he may be able to help you.

**Pottery and Porcelain.**—**French Dinner Service.**—8,578 (Folkestone).—From your photographs, the service you enquire about appears to be by one of the Paris factories. The mark is something like that of the Rue de Bondy, called “D'Angoulême,” and it may be an imitation of that. To form any opinion as to value, we must have a list of pieces in detail.

**Plate.**—8,554 (Merton).—Your description is too vague to enable us to say anything about your plate. It might be Chinese or English, and 100 years old or quite modern. It makes all the difference in the value. Please send us a photograph.


**Rockingham, Coalport, etc.**—8,591 (Sutton Court).—From your photographs and description, we should judge your specimens to be as follows:—(1) Vase, probably a very fine piece of Rockingham, value £15 to £20; (2) Pair of vases, appear to be choice specimens of Coalport, worth about £15. Several people besides Turner of Lane Delph made and marked stone china. The mark on your plate seems to be like one of Minton's dinner plates.

**Chinese Blue Porcelain.**—8,636 (Blythburgh).—We cannot value your blue china unless we see a specimen, as it depends upon its age and quality.

**Mason Tea Set.**—8,616 (Birkenhead).—Your tea service of 37 pieces, marked Miles Mason, should realise about £8.

**French Porcelain Clock Case.**—8,254 (Durham).—Your clock case, with ormolu fittings, is probably French make of about the middle of the nineteenth century. Its value, which depends largely on the quality and finish of the work, should be about £8 to £10.

**Stamps.**—**Tasmanian ½d. Green.**—8,543 (Coalville).—There is no particular value in either issue of this stamp, the first, say, about 1d., and the second about face value. The difference between the two issues is in the engraving, and if you compare specimens of each you will no doubt see the difference for yourself.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

READERS OF THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

## Answers to Correspondents Heraldic Department

821 (Slough).—Sir Robert Reynolds, of Elvetham, Hants, appears to have been the only person of his name knighted by Charles II., and it is very unlikely that he received the honour for the special services mentioned. Sir Robert was a son of Sir James Reynolds (knighted 28th April, 1618), of Castle Camps in Cambridge, and was a brother of Sir John Reynolds, who, as an officer in the Parliamentary forces, distinguished himself at the storming of Bridgwater in 1645. Robert Reynolds was one of the Commissioners sent to Dublin by Parliament in 1642, and, two years afterwards, he became a member of the Westminster Assembly. Although he had refused to act at the King's Trial, he was appointed Solicitor-General to the Commonwealth in 1650, and in Richard Cromwell's Parliament represented Whitchurch, Hants, becoming Attorney-General in 1660. At the Restoration, however, he was pardoned, and on 4th June, 1660, was knighted by Charles II. He married firstly, in 1635, Mary, daughter of Nathaniel Deards, of Dunmow, Essex; and secondly, in 1646, Priscilla, daughter of Sir Hugh Wyndham.

829 (New York).—The statement that the Virginian family of Moore is descended from the great Sir Thomas More, Lord Chancellor of England, 1529-32, is probably based upon an assertion in Foster's *Pedigrees of Yorkshire (West Riding) Families*, 1874. According to Foster, Thomas More, the fifth son of John More, who was the only son of Sir Thomas, married Mary, daughter of John Apadam (?) of Flintshire and had three sons, Cyprian (or Cressacre), Thomas, and Constantine; and of the last named Thomas, Foster adds, "whose descendants went to Norfolk and are now living in America." There is, however, no authority given for this statement and Foster was apparently in doubt as to the name of the eldest of the three sons. If a connection between those of the name in America and the family of the famous Chancellor could be established, it certainly would be interesting, as it is generally assumed that there are no descendants of the name and lineage of Sir Thomas More in existence.

835 (Dublin).—The pedigree of the Gorges family compiled by the Rev. F. Brown deals with the various descendants of Sir Ferdinando Gorges, one of whom was Ferdinando Gorges of Eye, Co. Hereford, whose offspring are stated to be "extinct in the male line." This statement is probably correct, but it is possible that there are descendants of his daughter Barbara, afterwards Lady Coningsby, who may be entitled to quarter her paternal Arms, assuming of course that she was an heiress or co-heiress. There are many curious particulars relating to Ferdinando Gorges in Lord Coningsby's "Case of the Five Hundreds of Kingston, etc., Co. Hereford." The *Case* is a statement of Lord Coningsby's claim to family estates in certain "hundreds" of Herefordshire, of which his father had, in his opinion, been defrauded by Ferdinando Gorges and others, and Coningsby uses very strong language with regard to the marriage of his father and Barbara Gorges. He describes Ferdinando as "Captain Gorges, a Barbadoes merchant," and suggests that the latter took advantage of his position as guardian of Humphrey Coningsby to bring about the marriage with his daughter. The marriage was dissolved by Act of Parliament after the birth of seven children, and she was still living in 1715.

838 (New York).—The Rev. Tobias Langdon was one of the Vicars Choral of Exeter Cathedral about the close of the seventeenth century; he was also Vicar of Woodbury, Co. Devon, and prebend of Endellion in Cornwall. He died in 1713, leaving issue, and several of his descendants are still to be found in this country. At Exeter Cathedral some of his musical compositions are to this day in use, where, too, is an inscription which begins, "Under the stony covert Langdon sleeps." One of Faber's scarce mezzotints is a fine portrait of the "Rev. Mr. Tobias Langdon, a celebrated Master of Music." It is impossible to say if this Tobias was a connection of Captain Tobias Langdon, the progenitor of all of the name in America, without going into the matter fully and making the necessary searches.

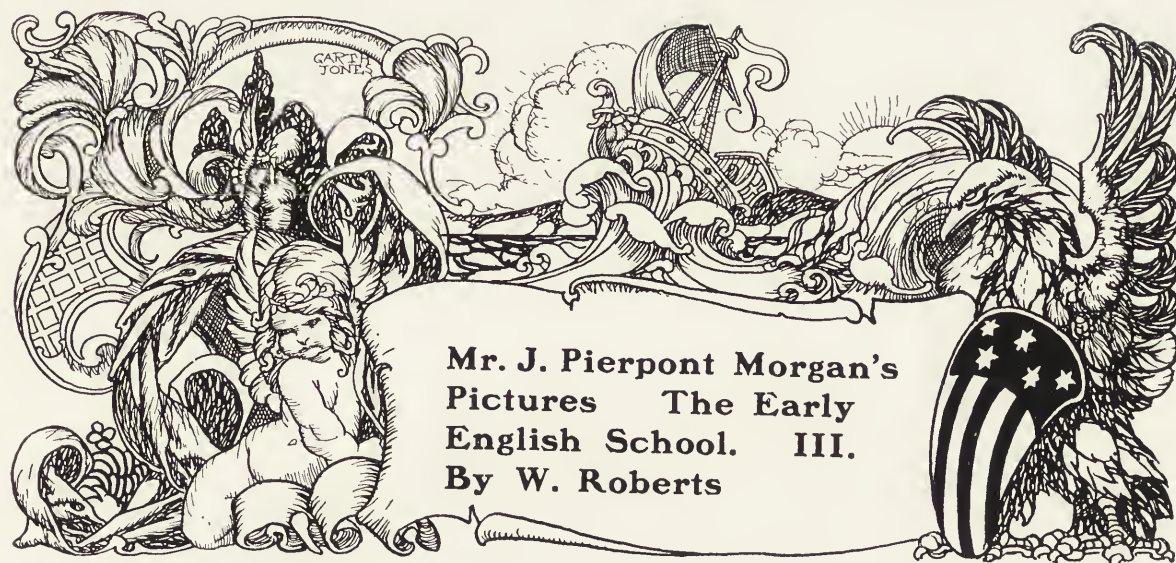






PCRTRAIT OF LADY FITZGERALD  
BY MADAME VIGÉE-LEBRUN  
IN THE POSSESSION OF MESSRS. DUVEEN BROS.





**Mr. J. Pierpont Morgan's  
Pictures The Early  
English School. III.  
By W. Roberts**

FROM Gainsborough and Hoppner to Sir Thomas Lawrence, the third President of the Royal Academy, is not a wide step, and with Lawrence as with Reynolds and the other great exponents of the Early English School Mr. Pierpont Morgan has been singularly successful. He has obtained two pictures which are not only masterpieces of the artist's early and late periods, but which represent women equally famous



MISS CROKER BY SIR T. LAWRENCE, P.R.A.

for their beauty and, in different ways, for their history—

*“Quod non imber edax, non aquilo impotens Possit diruere.”*

The earlier and more imposing of the two portraits is the whole length of Miss Farren, one of the most widely known and justly celebrated portraits ever produced in this country—a portrait which has attracted thousands of admirers to Messrs. Agnew's galleries in Bond Street during November and December last.

This is one of Mr. Pierpont Morgan's most recent purchases, the acquisition of which illustrates the old theory that everything comes to him who waits, and knows how to wait, for the present owner has long desired to add this portrait to his collection. The portrait of Miss Farren, for which the artist received what was at the time the handsome fee of one hundred guineas, was exhibited at the Royal Academy of 1790, No. 171. When it is remembered that Lawrence was only admitted a Royal Academy student in 1787, and that he was but a youth of twenty-one when this portrait was exhibited, one can only ask if English art has anything to compare with this great achievement. The Academy of 1790 was the last at which Sir Joshua Reynolds exhibited, and we know from contemporary sources that the venerable President, when he saw the Miss Farren, regarded the continuation of the great work, which he had himself done so much to consolidate, as in safe hands. This Miss Farren was hung as a *pendant* to Sir Joshua Reynolds's famous whole-length portrait of *Miss Billington as St. Cecilia*, now in the Lenox Gallery, New York, so that the two great Academy pictures of the year are now the property of Americans. How, it may be asked, did the critics of the day regard the portrait of Miss Farren, who was then daily appearing on the London stage? The concensus of opinion was then pretty much as it is to-day. One of the critics wrote: "We never before saw her mind and character upon canvas; it is completely Elizabeth Farren, arch, careless, spirited, elegant, and engaging." Another pronounced it as "one of the most delightful portraits we ever saw," and many other evidences to the same effect might be quoted.

Many pages from contemporary sources might be filled with passages in evidence of Miss Farren's beauty, and of her great abilities as an actress, of the parts she created, and of her triumphs on the stage. Even the most rancorous of critics were united in their praises. The story of the portrait as now known to us is that one day when Miss Farren called on Lawrence to sit for her portrait, she was about to remove her cloak when the artist was so struck with the attitude that he begged her to remain as she was, with the result that we have one of the most natural and unaffected pictures of a beautiful woman in the long record of English art. Lawrence apparently made no sketches or studies for this picture, as none have been traced. There is a finished "head and shoulders" of her, on canvas 30 in. by 25 in., which belonged to Sir Francis Grant, P.R.A., and was afterwards in the Reginald Cholmondeley collection, but this has little or no connection with Mr. Pierpont Morgan's great work.

Miss Farren, as is well known, married on May 1st, 1797, as his second wife, Edward, twelfth Earl of Derby, for whom the portrait was painted; her younger daughter married the second Earl of Wilton, in the possession of whose family the picture remained until quite recently. It is widely known from the engraving in colours to which the name of F. Bartolozzi is attached, but nearly the whole of the plate was actually engraved by Charles Knight, under whose name as engraver it was published on February 25th, 1791, a few months after the portrait was exhibited at the Academy. At first known as *Miss Farren*, the print, after her marriage, was published as the *Countess of Derby* with the earl's arms and motto, "Sans changer."

The portrait of Miss Farren was painted and exhibited twenty years before the birth of the lady who, thirty-seven years later, was to be the subject of one of the very finest of the artist's last great pictures, now also the property of Mr. Pierpont Morgan. Miss Croker, who was born in 1810, and who died at the great age of ninety-six in January, 1906, was the daughter of William Pennell, English Consul in Brazil, and was adopted by her brother-in-law, J. W. Croker, the politician. She married Mr., afterwards Sir, George Barrow, and at the time of her death was perhaps the last of Sir Thomas Lawrence's long list of sitters. This portrait of Miss Croker was exhibited at the Royal Academy of 1827, and was, with that of Mrs. Peel, the sensation of the year. The portrait, says Williams in his *Life of Lawrence*, "must ever be admired as a picture of a lovely object. Youth, beauty, and intellectual vivacity seem to live upon the canvas in their freshness of gaiety and fashion, and of joyous health, and all the idea of art and of the painting are absorbed in the charmed fancy of the prototype." Haydon, the historical painter, declared it to be "the finest in the world." The picture has frequently been exhibited, in London and elsewhere, and it was one of the chief attractions in the English section of the Paris Exhibition of 1900, to which it was lent by the present owner. It is, however, most generally known through Samuel Cousins's very fine mezzotint published in 1828, and by the innumerable reproductions, good, bad, and indifferent, which have appeared in various quarters during the last seventy-five years. We get several references to Miss Croker when a child in "The Croker Papers"; her later years were spent in works of charity in the neighbourhood of East Molesey, where she lived and where she died.

If Mr. Pierpont Morgan's third example of Lawrence is less imposing than the other two, it is, at all events, almost as interesting. It is a crayon drawing of Mrs.



*Mr. J. Pierpont Morgan's Pictures*



MISS FARREN BY SIR T. LAWRENCE, P.R.A.

## The Connoisseur

Siddons, the famous actress, with both of whose two daughters the artist was in love, the story of which has recently been told at length in a substantial volume edited by Mr. Knapp. The portrait of Mrs. Siddons is signed with the artist's initials, and dated May, 1798, and is identical with the portrait of her which was lithographed by R. J. Lane in 1830, except that the latter is dated a year earlier, *i.e.*,

School; but he did much good work, and was exhibiting at the Royal Academy from 1769 to 1785. He is chiefly known as the painter of fancy subjects, but many of his portraits have a very high order of merit. Two portraits by this artist recently acquired by Mr. Pierpont Morgan reveal a genius which few students of English art would credit Peters with possessing. The companion pair of portraits of Kitty Fisher, who



MRS. JORDAN

BY M. W. PETERS, R.A.

1797. The earlier drawing is inscribed by the artist "For Miss Siddons," and it is not unreasonable to assume that Mr. Pierpont Morgan's drawing was done for the younger sister. Mrs. Siddons is represented to half figure, face in profile only, with white dress, pink waistband, and white cap, she wears a long gold necklace, from which a cameo is suspended.

The Rev. Matthew William Peters, R.A., who was compared by Peter Pindar to "Luke the Saint," a "man of Gospel, art, and paint," does not to-day hold a very high rank among the artists of the Early English

sat to Sir Joshua so many times, and who died in 1771 at the early age of about 26, "a victim to cosmetics," and of Mrs. Jordan, whose fresh and buoyant personality has been handed down to us by Romney—these two portraits, we say, are worthy to rank with the work of either Hoppner or Romney. They prove, so far as such things can prove, that had Peters devoted his great talents to portrait painting instead of wasting his time on historical subjects, he would to-day rank among the great masters of the Early English School. Although they now form a companion pair of portraits, some years must



## Mr. J. Pierpont Morgan's Pictures

have intervened between the painting of the portrait of Kitty Fisher and that of Mrs. Jordan, for the former died when the latter was only about nine years of age. Probably Peters kept the Kitty Fisher in his studio for many years, and when Dorothy Jordan sat to him he made her portrait a companion one to that of Reynolds's famous model. They are both drawn to waist; Kitty Fisher is in a low creamy-white dress and brown striped over-dress, and wears a grey hat trimmed with black lace. Mrs. Jordan is also in low dress, with creamy-brown bodice and dull-red cloak, her large brown hat is tilted over her forehead, and crowned with a bunch of black feathers.

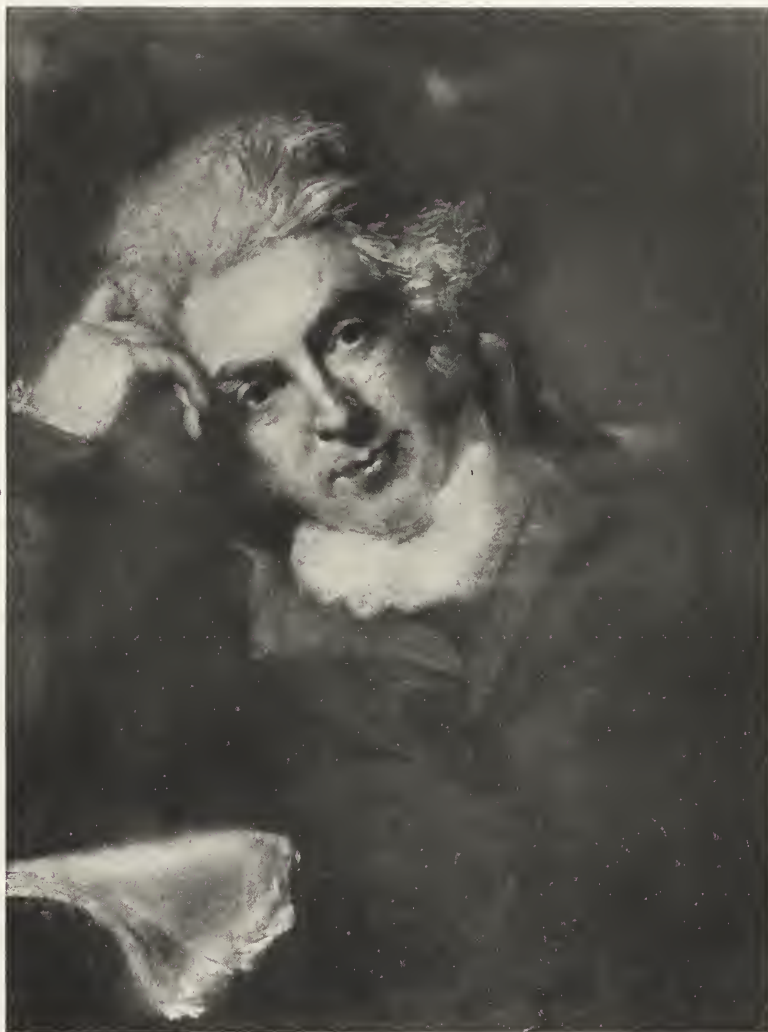
Mr. Pierpont Morgan possesses two fine examples of Sir Henry Raeburn, R.A., both nearly full-length figures of ladies. One of these ladies is of considerable historic interest. Lady

Maitland, the daughter of Daniel Connor, of Ballybricken, Cork, was the wife of Rear-Admiral Sir Frederick L. Maitland (to whom she was married in 1804), who was captain of the "Bellerophon" on the surrender of Napoleon Buonaparte on board that ship on July 14th, 1815. Napoleon admired a miniature of the captain's wife, and when he saw the lady herself he exclaimed, "Ma foix, son portrait ne la flatte-pas: elle est encore plus jolie que lui." The story is told in Maitland's "Narrative of the Surrender of Napoleon." Raeburn painted this

portrait, which was exhibited at Messrs. Agnew's in the autumn of 1905, in 1817; it shows Lady Maitland seated in a landscape, under a tree, in white dress, with slate-coloured shawl round her shoulders, wearing a gold neck-chain from which is suspended a pearl or very small locket. The portrait remained in the family until quite recently. The second Raeburn represents

Miss Jane Ross, daughter and heiress of William Ross, Esq., of Shandwich, Ross-shire, and wife of John Cockburn, Esq.; this lady is also represented seated in a landscape under a tree, in low white dress, with slate-coloured over-dress trimmed with black lace. This portrait was one of the attractions of Messrs. Agnew's exhibition of November and December, 1906.

Two interesting examples in pastel of John Russell, R.A., may be here mentioned. A portrait of Frederick Rey-



FREDERICK REYNOLDS

BY JOHN RUSSELL, R.A.

nolds, the dramatist (1764-1841), whose interesting "Life and Times" affords many entertaining sidelights on the manners and customs of the period in which he was an active playwright. Russell's portrait of him is signed and dated 1790, and was executed for Dr. Bowes; it is a head and shoulders. The subject is wearing a dark bluish grey coat, with white neckerchief, the hair slightly powdered. It has always been regarded as a portrait of the artist himself, but this is an error, as it is totally distinct from any other likeness of him, and the

## The Connoisseur

various theatrical and other cuttings on the back of the picture quite dispose of the theory with regard to Russell, whose passion for Methodist principles was of a distinctly aggressive type. This portrait remained the property of Topham's descendants until it was acquired by Mr. Pierpont Morgan, who purchased from the same collection the group, by the same artist, of *The Topham Family*, which was exhibited at the Royal Academy of 1791 as a *Portrait of a Lady and three Children*. The lady is Mrs. Wells, the famous actress, who created the character of "Crowslip" in O'Keefe's "Agreeable Surprise," 1781; she was painted by most of the leading artists of her day—by Reynolds, Romney, and J. R. Smith. The three children (afterwards Mrs. Worksop, Mrs. Aclom, and Mrs. Bowes) were hers by Edward Topham (1758-1820), a celebrated man about town and playwright, who derived perhaps more fame as editor of *The World* than for his plays. Mrs. Wells was undoubtedly a very beautiful woman, and a popular rather than a great actress; she married a Moorish

Jew named Sumbel, and died about 1826; her connection with Topham is told at considerable length and with unnecessary fulness in the "Memoirs" of her own erratic career, which she published in 1811. It is an engaging group of child-life, one of the best, indeed, of this master. Until 1894 it was the property of Rear-Admiral Henry A. Trollope, grandson of the second eldest child in the group.

Mr. Pierpont Morgan possesses an excellent example of Angelica Kauffmann, one of the only two women who have been elected to the full honours of R.A. It is a portrait of Anne, youngest daughter of Sir John Miller, fourth Baronet, and wife of George, third Earl of Albemarle; she is in a low pink dress, which is nearly entirely concealed by a creamy-white mantle, and wears a pink cap with white lace. This picture was painted in 1773, and remained at Quiddensham Hall, Norfolk, until a few years ago. It has only once been exhibited, namely, at the Old Masters in 1873.



THE TOPHAM FAMILY

BY JOHN RUSSELL, R.A.





COUNTESS OF ALBEMARLE

BY ANGELICA KAUFFMANN

## Elizabethan Furniture

By George Cecil

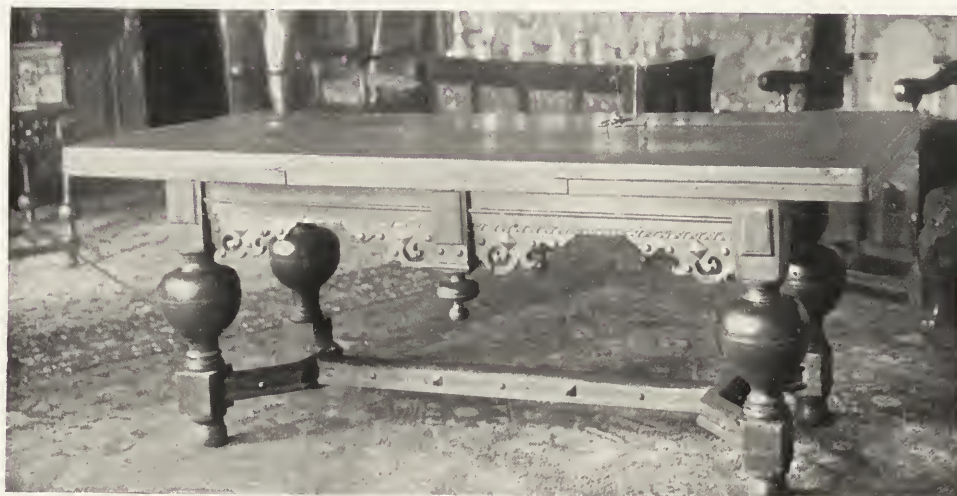
IT has been justly observed that the great revolution in Art which began about the end of the fifteenth century, and which convulsed in determined sequence every nation of Europe, did not really subside until the middle of the nineteenth century, when the national styles of the different countries of modern Europe were revived. Viewed in general, art is a tumultuous, ever-restless struggle towards the perfect beauty, ranging from the classic antique ideal of simple flowing lines and severest grace, through the old throes of ornament to the inevitable climax of superabundant ornament—and the consequent eye-weariness—which is in turn rejected and eclipsed.

The access of artistic vitality, pulsing through Europe, came at last to England, and we have it on eminent authority that Henry VIII., in introducing new artists to instruct and improve his people, finally achieved a mixture of Gothic, Italian and Flemish ornament, resulting in the style which is known as Tudor. The Elizabethan examples of Tudor decoration which have come down to us are rich and decorative in the extreme. There is no room for doubt that the work of the Flemish carvers influenced very greatly the tastes and methods of the English craftsmen; experts tell us that while the national characteristics are preserved, the school of Elizabethan ornament can be readily distinguished from foreign products of the period by a certain quaint and un-scholarly originality introduced into the treatment of accessories.

Houses of any pretension in the time of Elizabeth were invariably panelled in oak, and, when carved in the best style of Elizabethan Renaissance, are very

rich in design and handsome in result. There is a distinct tendency to run to tall pilasters, with flutings of oak, and Ionic capitals. Mr. Litchfield draws attention to an interesting point in his comprehensive book on furniture, which I take the liberty of quoting:—“While we are on the subject of panelling, it may be worth while to point out that with regard to old English work of this date, one may safely take it for granted that where the pilasters, frieze, and frame-work are enriched, and the panels plain, the work was designed and made for the house; but when the panels are carved and the rest plain, they were bought, and then fitted up by the local carpenter.”

The characteristics of Elizabethan wood-work are well-marked: the Tudor rose, the inter-laced strap work, the fluted columns and terminal figures, with trophies of fruit and flowers, are unmistakable. The interlaced strap work, in especial, is distinctive, and very interesting; it is generally carved in low relief, and, in some cases, encircles the shafts of the columns as a decoration. One of the finest examples of wood-work of the period in question is, perhaps, the carved oak screen of the Middle Temple Hall, and collectors and Art-lovers who take the trouble to go and see it will be liberally rewarded for their zeal. Indeed, it would be impossible to set that stately piece of carving in a more appropriate surrounding:—the lofty double hammer-beam roof, black with age and towering almost out of sight, grim and cobwebbed and misty; the splendid walls, panelled in the Templars' Coats of Arms; the long perspective of iron torch-holders; the severe and sombre lines of low oak tables; all go to produce an impression of vastness,

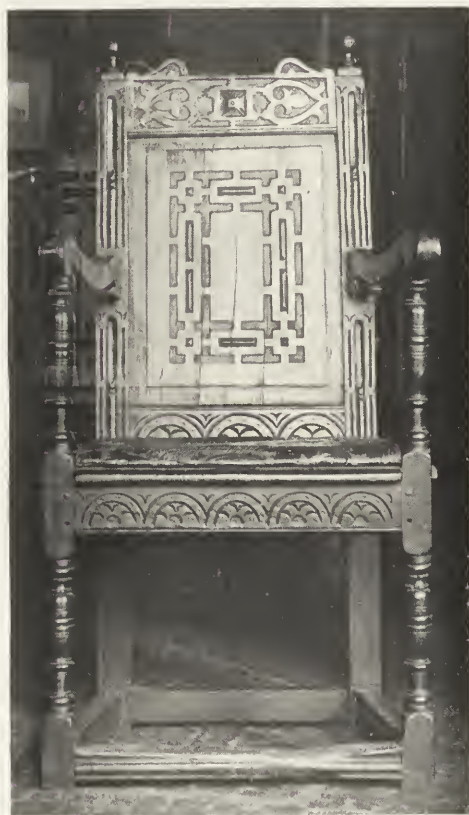


NO. I.—DRAW, OR SHOVEL-BOARD TABLE, IN THE POSSESSION OF MR. ARTHUR L. RADFORD



## Elizabethan Furniture

a magnificence of scholarly solitude, which is accentuated at one end by the great Van-dyke of historic fame, and at the other by the screen under discussion. In such surroundings the carved woodwork, glossed to a brilliant red-brown—like a ripe October chestnut, shows to the greatest advantage, and it has the peculiar interest attaching to old things in not only displaying the taste and skill, but in also breathing something of the atmosphere of its period. The carving is very rich and bold; there is a little of the interlaced strap work in low relief; and some of the fluted columns which bespeak that wave of Renaissance influence of which I have spoken, and which mingle oddly enough with the bold and essentially English character of the fruit, foliage and figures. Some of the Middle Temple carving reminds one irresistibly of Grinling Gibbons' work, though he, of course, flourished more than a century later.



NO. II.—ELIZABETHAN CHAIR, FOUND AT CHELSEA

Historic specimens of Elizabethan furniture give us chiefly hall screens, large four-poster beds heavily



NO. III.—YORKSHIRE SETTLE, FROM MR. WALTER WITHALL'S COLLECTION

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carved and richly decorated, tables, chests, chairs, and handsome carved chimney-pieces, covering the wall from floor to ceiling, and making a handsome feature in the room. It seems, moreover, to have been in the Tudor time that the arras, with its awkward weaknesses for dust, draughts, and eavesdropping, gave place to the handsomer and cosier, and distinctly more healthy oak-panelling. In imagining a room of the time under discussion, it must not be forgotten that the sombre, almost funereal effect, has been acquired by age, and that when new it

must have been considerably lighter, if, to our modern taste, less pleasing. The shelves would be decorated by the wealthy classes with Oriental china, brass, pewter and pictures, and from the oak-beamed ceiling, in some cases, were suspended crystal chandeliers.

The minstrels' gallery, which was a feature of the times, gave the native carver and carpenter an excellent opportunity for displaying much skill. A finely carved specimen of the minstrels' gallery of this period is to be seen in that fine old house near Worcester Cathedral, prized greatly by its owner for its romantic and historic association with the escape of Charles II. after the battle of Worcester. The staircase of the Charterhouse and the woodwork



NO. IV.—JOINT, OR COFFIN STOOL

of the Great Hall are amongst the fine specimens of Elizabethan carving which escaped the Great Fire in 1666, other London examples still extant being the Hall of Gray's Inn, with a minstrels' gallery, and the three curious carved oak panels (which Mr. Litchfield mentions) in the Hall of the Carpenters' Company in Throgmorton Avenue. The celebrated Great Bed of Ware, now at Rye House, of course belongs to this period, as Shakespeare has mentioned it in *Twelfth Night*.

The feature that cannot fail to strike the most casual observer of old English furniture is its immense solidity. It was made for centuries, and not for a time; and a pleasant study in contrast would be to furnish one room in good examples of Tudor oak, and another in Empire flimsies, showy, ostentatious, and unsubstantial. It is, in fact, worth noting that at the period when Elizabethan furniture was made, the artisans employed were not bound to finish their task within a given time—chairs, stools, tables, cabinets, and settles were a luxury to be found only in the homes of those who were well-to-do, with the result that the demand was a small one.

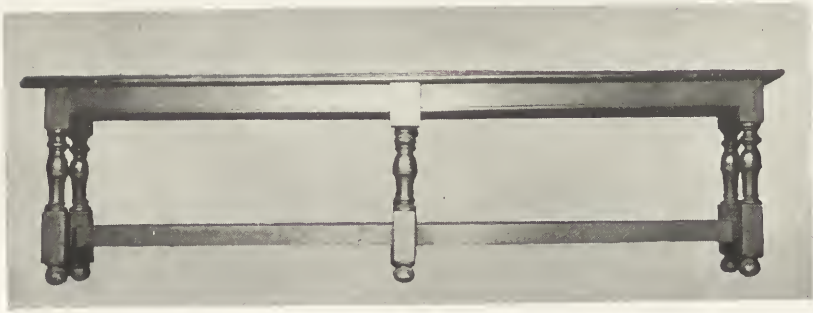
The illustrations used in this article are both interesting and valuable, showing as they do admirable



NO. V.—DRAW TABLE WITH TRIPLE COLUMN, IN THE POSSESSION OF MR. WALTER WITHALL



## *Elizabethan Furniture*



NO. VI.—ELIZABETHAN BENCH. REPRODUCED BY PERMISSION OF MR. W. WITHALL

examples of the period under review. Amongst the various collectors who are the fortunate possessors of furniture of the Elizabethan style, and who have been kind enough to allow photographs of their examples to be reproduced in *THE CONNOISSEUR*, are Mr. Arthur L. Radford, of The Cedar House, Hillingdon, whose private collection of antiquities ranks with the best in England, Mr. Walter Withall and Mr. Edward Frampton, the well-known stained-glass artist and fresco painter. No. i. shows a fine example of a draw-table, or shovel-board, from Devon, which was formerly the property of the Drake family of Nutwell Court, Devon, and which is stated to have once belonged to Sir Francis Drake. It is in the collection of Mr. Radford. Of Flemish origin, it is very similar to the one which is to be seen in the Stadt House, Haarlem, Holland; its dimensions are seven feet long, two feet eight inches wide, two feet nine inches high, drawing to eleven feet three inches. No. ii. is a chair found at



NO. VII.—PANELS OF AN ELIZABETHAN CABINET, IN THE POSSESSION OF MR. EDWARD FRAMPTON

Chelsea. No. iii. shows a remarkably fine specimen of a Yorkshire settle, which was discovered in a public-house at Ripponden, on the borders of Yorkshire and Lancashire, and No. iv. is a joint, or coffin-stool, so-called because it was the custom to use two of these stools for the purpose of supporting a coffin, one being placed at either

end. Nos. v. and vi. show a draw-table with the triple column and a bench. For the benefit of those who are not up in the subject, it may be as well to

explain that these draw-tables are so-called because the two under-leaves draw out, thus enabling the host to seat an additional number of guests. The above examples are from Mr. Withall's interesting collection of curios, a collection which includes some valuable pictures by old and modern



NO. VIII.—CARYATIDES OF MR. FRAMPTON'S CABINET

masters, several Peascod breastplates, a Charles II. demi-suit of armour, a genuine silver nef, a James I. loving cup, and many fine pieces of furniture — chiefly cabinets and stools.

Nos. vii. and viii. are of portions of Mr. Frampton's beautiful Elizabethan cabinet, which was unearthed at a farmhouse in the North of England. They give the reader some idea of the panels, the central figure in the decoration being a cherub's head of the Grinling Gibbons' school. Particularly fine are the caryatides, which, by the way, are decorative rather than constructional, and which turn on an iron



## The Connoisseur

pin. No. ix. shows the "Wadham" table, from the collection of Mr. Arthur L. Radford; it is a typical English Elizabethan draw-table, differing from the other examples shown in that it draws from one end only. It is seven feet six inches long, three feet high, and two feet eleven inches wide, its total length when extended being eleven feet. This table was brought from Scotts, Ilton, Somerset, a small Elizabethan house, now used as a farmhouse, and which still contains a considerable amount of oak panelling in the chief rooms on the ground floor. This panelling has a finely carved cornice of foliage and grotesques, and on the consoles, or brackets, of the pilasters there is alternately the crest of Wadham, the stag's antlers and rose between, and the eagle and bars of Walrond. The date of the workmanship would be contemporary with the Founder of Wadham College, Oxford, Nicholas Wadham, of Merefield, Ilton, and from the fact that the panelling is not *in situ*, but has at some time been cut to fit the rooms, there is little doubt that when Merefield was pulled down, this panelling and the tables were moved to Scotts. John Wyndham (from whom the property descended to the Earls of Egremont,

and who married Florence, sister of Nicholas Wadham), disliking the situation of Merefield, which was in a wood, caused the house to be pulled down, and built with part of the materials used in the old house, a farmhouse, known as Woodhouse, and an almshouse at Ilton. There now remains of the mansion of Merefield only a piece of an old wall, surrounded by a moat. The table had to be taken to pieces to enable its present owner to get it out of the panelled room in which it had rested for nearly three hundred years, having been placed there when Merefield was destroyed about the year 1612. The table was, without doubt, the hall-table of Merefield, and when that place was destroyed, served the same purpose at the humbler abode of Scotts. Having been always well cared for it is in an excellent state of preservation. There was a smaller draw-table at Scotts, but this was removed over twenty years ago, and Mr. Radford has been unable to trace it. Mr. Radford is also the fortunate possessor of another West Country draw-table from Devon, a smaller one, which measures five feet in length, two feet eight inches in width, two feet nine inches in height, drawing, at each end, to seven feet three inches.



NO. IX.—THE "WADHAM" TABLE, IN THE POSSESSION OF MR. ARTHUR L. RADFORD







MRS. MARK CURRIE, BY GEORGE ROMNEY  
NATIONAL GALLERY

*(From a plate printed in the original colours by Hanfstaengl)*



# Engravings Etc.

## Etchings by Sir Charles Holroyd

## By Selwyn Brinton

THE recent appointment of Sir Charles Holroyd to the vacant Directorship of the National Gallery was recognized by the public as a step upwards in a very successful career, and one which was amply justified by nine years of administrative experience in the gallery of British Art bequeathed by Mr. Tate. But Sir Charles is not only an administrator and an Art Director, but also himself an artist; he is a brilliant draughtsman and painter, an experienced art teacher, and holds an individual position in the art of contemporary etching—a position which it is the purpose of this article to examine more closely.

Sir Charles is essentially a worker, and the qualities of sincerity and strenuousness give the keynote to his art, as well as to his success. Born at Leeds on April 9th of 1861, when he had completed his general education at the Grammar School of his native city he entered upon the special study of mine-engineering at the Yorkshire College of Science. But though his abilities seem to have shown good promise in this direction, with him, as with others, the artistic impulse was too strong to be denied. He decided on entering the Slade School of Art, where what he had seen of Professor Legros' work—and amongst this without doubt the Professor's etchings—had attracted him; and these

four student years in London were of marked importance to his career. He won the medal for painting from the life, prizes for landscape, for etching and composition, and finally a travelling scholarship, which enabled him to spend two years on the Continent.

Newlyn, a small town in Cornwall, was then coming into notice as an artists' colony, and on his return to England, Mr. Holroyd went there for six months, and there painted a fishing scene, *Painting the Sail*, which was exhibited in the 1885 Academy. But it may be doubted whether the decided Naturalism of the Cornish school would have ever satisfied his temperament. Rome, Florence, Assisi, Venice, had already been visited by him in those precious years of travel, and seem to have given him that sympathy with classicism which, combined with the strength and solidity of his technique, seems to assert itself in all his later etchings; and now an opportunity came to him which was to enhance both his acquired position and his technical knowledge. He was offered by Professor Legros the post of assistant at the Slade Art School; and this second period of four years, now no longer as student, but as a teacher, was evidently of immense advantage in forcing him to impart and explain to others the ideas which he had himself acquired, in bringing qualities of sound



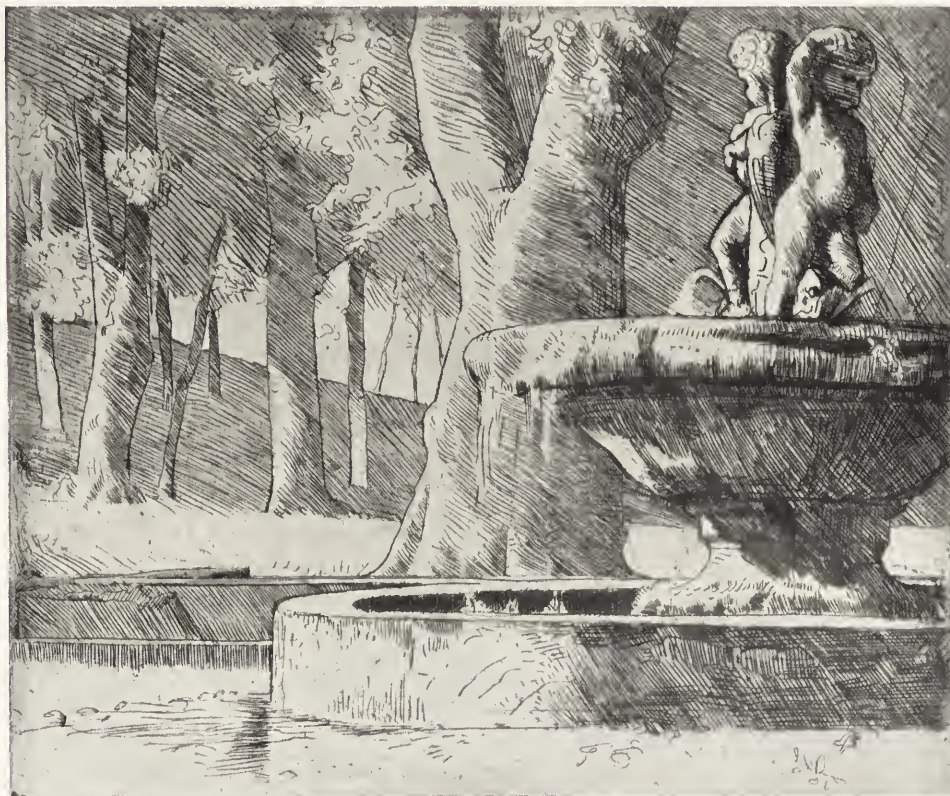
SAN SIMEONE PICCOLO, VENICE BY SIR C. HOLROYD



draughtsmanship under his constant critical notice, while his own early work at this time had the benefit of trained guidance and supervision.

But Charles Holroyd was already too strong a man to become a mere imitator of Legros and the men immediately around him; he never, indeed, had abandoned his independence, and soon began to develop marked qualities of his own. His feeling for classicism in its best significance—I mean for suavity of line and harmony of composition—soon led him apart from the rugged severity, and often the insistent

the courteous Abate, whose kindness I have known, had been his host during this visit; perhaps he had delighted in the old frescoes of Sodoma and Signorelli upon the cloister walls, for one etched plate of his, exhibited in 1893, shows "How Bazzi painted the cloisters in Monte Oliveto." Most certainly he must have studied with deep interest that daily monastic routine of life, which has found such admirable expression (note especially *The Coro, Monte Oliveto*, with its breadth of treatment and finely handled light and shadow, and *A Well at Monte Oliveto*) in this series.



OVAL FOUNTAIN, VILLA BORGHESE

BY SIR CHARLES HOLROYD

ugliness of the French Professor's *œuvre*, while he preserved the simplicity and strength, which were qualities he could sympathize with and fully appreciate. We notice these qualities already in his early paintings, *Pan Piping*, *The Supper at Emmaus*, *The Death of Torrigiano*, and still more in his etchings, with which we are here more immediately concerned. The "Monte Subasio" set of plates, some half-dozen in all, deals with scenes of that hillside of Assisi where S. Francis had lived and prayed and preached; the "Monte Oliveto" plates treat monastic life in Italy of to-day, such as the artist could see himself when staying with the monks in that great pile of mediæval buildings which crown those bare volcanic ridges of the hill-country above Asciano. Perhaps

On the 4th of March, 1898, I find that the Secretary of State gave the Royal sanction to the "application on behalf of the Royal Society of Painter-Etchers, that in future the Society may be known as the Royal Society of Painter-Etchers and Engravers; and I am to acquaint you that Her Majesty has been graciously pleased to approve of the proposed change of title." In the year following, 1899, Mr. Holroyd's name appears upon the Council, and it will be interesting to follow his etched work in the Society's exhibitions from this point.

The Society's Seventeenth Exhibition (1899) saw the three prints of the "Monte Subasio" series, *The Lavabo*, *The Coro*, and *The Confessional*, all fine examples of the artist's work, as well as his *Wood*



## Etchings by Sir Charles Holroyd

*Nymphs* and the *Canal Grande* from his Venetian series, and two scenes from the "Eve" series—*She took the fruit thereof* and *Adam and his wife hid themselves*, and two ex-Libris portraits. The 1900 exhibition saw the *Refectory* from the "Monte Subasio" series, an *Adoration of the Shepherds*, which was thoroughly Italian in feeling, a *Naiad*, and that fine plate of *Tudworth Common*, which is of special

The 1902 Exhibition, to which Legros sent some etchings on zinc, saw Mr. Holroyd's *Courtyard of the Carceri*, two plates of *Pine Trees on Lord Tennyson's estate at Freshwater*, *Eve finding the body of Abel*, and *The Pastoral*. Let us examine this little plate, of which a good print, lent by the artist himself, now lies before me.

We seem to trace the influence of Giorgione's



NIGHT BY SIR CHARLES HOLROYD

interest as having been etched in the open air,—a method of work which I shall shew later that Sir Charles still practises whenever possible. It has been said of this plate that "the translation of a pencil sketch or a number of studies into an etching, especially of a landscape, necessarily sacrifices something of that intimacy and inspiration which comes from the first-hand aspect of nature"; and the same critic, himself an etcher, adds that "though the sky—entirely a printer's addition—is weak, except for this the plate is beyond the reach of attack."

famous painting of the *Salon Carré* in the three nude figures of women, one of whom, her brows wreathed with the laurel, holds a violin at arm's length, while another girl, robed in a rich Venetian dress, seems to hold a lute or mandola. The composition of the figures, and their beauty of line and form is alike admirable, and the broken landscape makes a rich and appropriate setting. I am happy to give an illustration of this fine plate. 1902 saw four Venetian subjects exhibited by our artist, *The Grand Canal*, *S. Pietro in Castello*, *The Canal of the Giudecca*, and

*The Campanile of S. Pietro in Castello*; and now, too, the public saw his interesting plates of the *Flight and Fall of Icarus*. I understand that this last subject was suggested by the sight of a drowned gull floating down the lagoons: in any case the beauty and strength of these grand sea-birds, whom I have often watched to hover and swoop around the stern of a great "Liner," find expression in the plate where Daedalus watches his daring son's upward flight into the skies, and in that scene where the sun's rays soften the wax joinings of his wings, and again where he falls headlong, like a shot bird tumbled over in his quick flight.

The 1903 catalogue is not in my hands, so I am obliged to turn to 1904, when Sir Charles Holroyd's name appears as one of the honorary officers of the society. This 1904 exhibition was one of special interest. It contained a very fine loan collection of



AN ETCHED PORTRAIT

BY SIR C. HOLROYD

the engravings of Andrea Mantegna, including his wonderful *Contest of Marine Gods*, his *Christ in Limbo*, and his *Dance of Nymphs on Parnassus*. Here, too, beside the work of Menpes, Goff, Haig, Chahine, and Helleu, Sir Charles Holroyd exhibited his *Wood-witch*, *The Bather* (a "dry-point" etching this last), and *Dian Hunting*, as well as his Roman scenes of *Tusculum*, the *Porta Nomentana*, and the *Oval Fountain*, *Villa Borghese*, of which I have been able to secure a print for illustration.

The 1905 exhibition saw ten plates from his hand, of which the titles, *Nymphs by the Sea* (see illustration), *The Rose and Crown*, and the *Round Lock*, both from the Medway River, and portrait etchings of Professor Legros and the Right Hon. Leonard Courtney, may illustrate the variety of subject. In 1906, Sir Charles turns back to Venice in a fine series of eight plates, one of which, the *Fondamento della Zattere*, he has



LANGDALE PIKES

BY SIR CHARLES HOLROYD



## Etchings by Sir Charles Holroyd



A PASTORAL BY SIR CHARLES HOLROYD

kindly lent me for illustration. This etching seems to give exactly the character of that view looking across the Giudecca, with its broad expanse of water, and beyond it the long line of buildings broken by the Dome of the Redentore. Technically, too, this seems to me a very fine etching; the strong shadows of the foreground helping the wonderful sense of atmosphere and distance, which is preserved in the great vault of sky that is mirrored in the lagoons. Another print of quite a different scene seems to me no less noticeable. This is the *Langdale Pikes*, which was also exhibited in 1904 at the Society of Painter Etchers, and which I include in my illustrations. Here the reader will note how the great masses of rock tower one above the other, and how powerfully in a few strong lines from the burin the geological formation is suggested.

I have followed so far the work of Sir Charles Holroyd in the Royal Society of Painter Etchers, of which he has now become Vice-President, because it gives us a clue to the sequence of many of his most interesting plates; but there are many others of first importance which I have not yet named. Among these is that beautiful woman's head, called *Night*, of which I have been so fortunate, through the artist's kindness, as to secure a plate for illustration; among Venetian subjects, too, his fine plate of the *Salute Church*, and that of *S. Simeone Piccolo*—another of my illustrations—whose dome,

rising above the palace roofs, with a tangled group of boats in the foreground, is a fine example of the artist's solidity and strength of drawing.

Then, among figure subjects *The Young Triton*, which appeared in the Society's Exhibition of 1902, and in which the sea-nymphs climb to the crest of the wave, while the topmost of them supports on her arm the baby Triton, who blows lustily his conch shell; and again that beautiful plate of *Nymphs by the Sea*, which I am delighted to be able to include in my illustrations.

There is a study by the artist in gold point of the two figures in this composition, who are, of course, reversed in the plate; but in spite of the great delicacy of the drawing, shaded in Legros manner in fine line work, we see at once how the plate has gained from the masterly treatment of the background of sea and sky and trees, and the depth of shadow in the modelling of the figures themselves. Among subjects in which the figure is subordinated to the landscape, two magnificent plates, *The Storm* and *The Prodigal Son*, have to be noted, and the fine study of *A Yew Tree on Glaramara* impresses us at once by its force of drawing, though the near foreground is perhaps a little worrying and inconclusive.

It will be of interest now to leave the etchings themselves, and devote our remaining space to the technique and inspiration of the artist himself; and



FONDAMENTO DELLE ZATTERE, VENICE

BY SIR CHARLES HOLROYD

here I am so fortunate as to be able to give in some measure his own direct impressions. Etching may be defined broadly as line drawing with a pointed tool upon a prepared metal plate—generally of copper—which will return an impression upon paper when rubbed with ink; and yet again the art sub-divides itself into that method of work in which the lines are thus made with the tool's point, but then accentuated or bitten into the copper by the use of an acid bath, and that other method which is known as "dry-point," in which no such means of accentuation is used, but all is done by the pointed tool itself upon the metal plate. The most of Sir Charles Holroyd's work falls into the former class, though in an occasional print (*The Bather*, exhibited 1904, is an example of this) the dry-point only has been used. But though the artist uses the acid bath to strengthen his etching, he tells me that he relies very much upon his first impression from Nature (much of his landscape work being etched direct upon the plate in the open air from the scene before him), and that as a rule the biting is of the simplest character, and, though the point may be used subsequently, the plate is retouched by him as little as possible afterwards. No more delightful change, Sir Charles remarked to me, could be found from his arduous indoor work at the National Gallery or the Tate Gallery than thus to get back to art in Nature—to Venice as last year, or to the English Lakes as he proposes this year, and translate his direct impression of Nature with

the burin on to the plate before him; and though this method has been criticised by those artists who prefer to work up their plate in the studio from carefully prepared studies, yet we see in Sir Charles' work how the direct impression of the scene—its atmosphere, its character, its individuality—comes home to us in his plates which have been done in this way. Here, too, at this point in our conversation the artist owned to me how much he had learnt from the prints of the great Mantegna, whose work he told me that he had often copied himself with the burin.

Then he added that he felt that the etcher's art, in both the past and in the present day, has depended in some ways too much for its effect on the "picturesque," on the charm of broken lines and surfaces, that Rembrandt's immense genius had directed the art of his successors too exclusively to the possibilities offered by this point of view. That is, indeed, he said, a branch of the art which we cannot afford to neglect, and which has its own great and inherent attraction; yet, even while admitting this, Sir Charles pointed out that it might be possible and permissible to lay that point of view aside, that a certain Greek simplicity and beauty of line, which is wholly different in sentiment, is no less within the technique of the etcher's art. He instanced at this point of our discussion an etched portrait by Ingres of the Bishop of St. Malo, as illustrating the point of view here expressed. Etching, he said, has been devoted to character



## *Etchings by Sir Charles Holroyd*

rather than to beauty; let us keep all the character we can, but let us remember that within the scope of the etcher's art there is room for both.

Sir Charles Holroyd's total output of plates has now reached the number of three hundred: his visit to Venice last year was responsible for twelve, and he tells me that he hopes to achieve the same number or more at the English Lakes this summer. What he felt as a great encouragement to this side of his life-work was, he added, the uniform kindness and interest with which his etchings had been received in Germany. Several of these have been recently included in the collection of the Dresden print room, and have found an appreciative audience.

Perhaps I should not be trespassing beyond my rights as a critic if I suggested here to the distinguished artist and Director, who has already felt and expressed the classic charm of Italy and the beauty—softer and more verdant—of English scenery, that within the forests of the Fatherland there is a wonderful theme awaiting the etcher's illustration (a theme whose beauty and mystery old Lucas Cranach felt centuries

ago), and in which his knowledge of the figure might be combined in German legend and "Märchen" with the broken lights and deep mysterious shades of the great forests.

In conclusion, I add a few words on a very beautiful plate by this artist, which is in the hands of Mr. E. A. Seemann. Although here the figures of the two nymphs—who recall their sisters of *The Pastoral*—predominate, yet to me one of the extraordinary beauties of this plate is the treatment of the landscape. The two girls—one naked, the other partly draped—lie beneath the shade of a great oak tree; at their feet is a little quiet lake, and beyond this the splendid woods stretch to where, in the distance, a Castle or Abbey emerges from their foliage, against the noble outlines of the mountain crests, defined against the sky. And the sense of distance is perfectly conveyed, as in the Umbrian paintings of Perugino; we breathe here, we have room to move; and here, too, surely my hint above is justified by the artist's noble treatment of the figure wedded to the most beautiful sylvan landscape.



NYPHS BY THE SEA

BY SIR CHARLES HOLROYD





## Gold and Silver Lace

## Part II.

By M. Jourdain

### FRANCE.

THE three centres of metal lace-making in France were Lyons,\* Paris, and Aurillac.

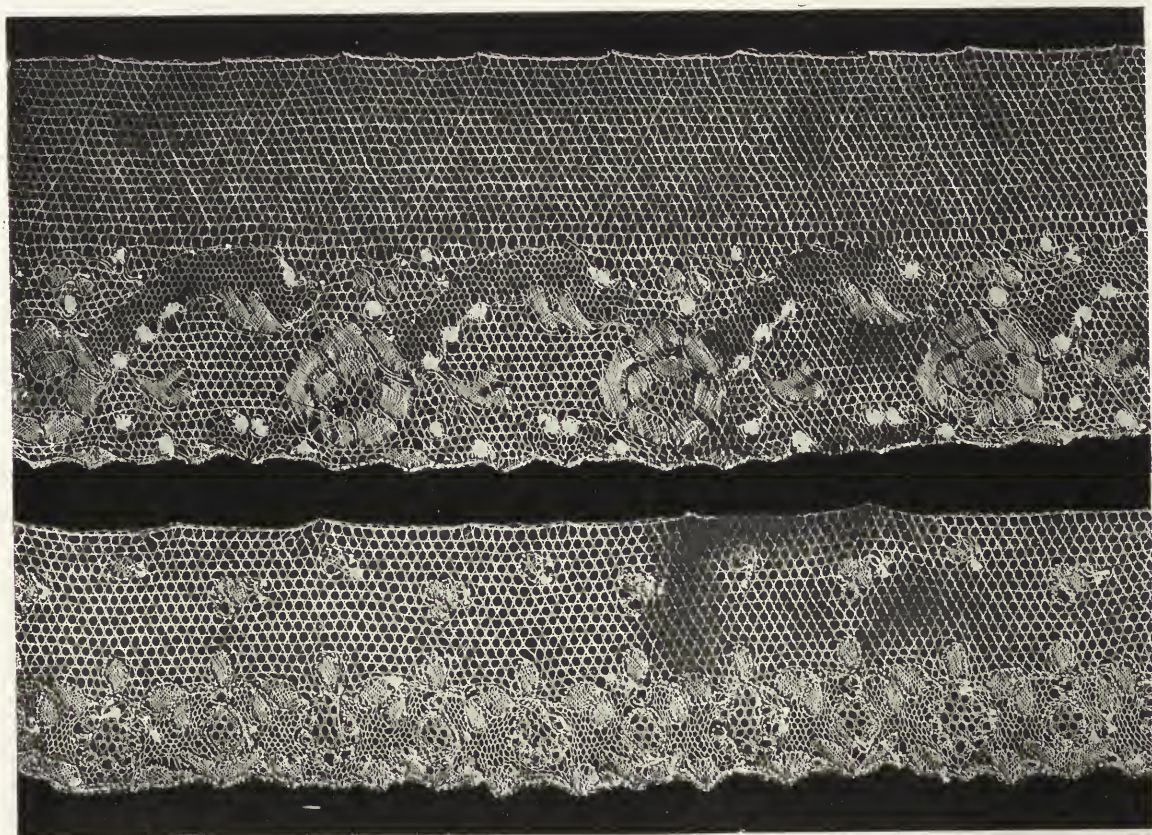
The *Livre Nouveau de Patrons* and *Fleurs des Patrons*, both printed at Lyons,† give various sketches to be executed "en fil d'or, d'argent, de soie, et d'autres."

\* "Les dentelles d'or et d'argent, tout fin que faux, se fabriquent presque toutes à Paris, à Lyon, et en quelques endroits des environs de ces deux grandes villes."—Savary.

† The first has no date; the second is dated 1549.

Lyons made gold and silver laces similar to those of Paris, but inferior in quality,‡ and towards the middle of the seventeenth century its manufacture was the largest in the kingdom, and had a large trade with Spain and Portugal. Upon the Revocation of the Edict of Nantes, this manufacture, which was almost entirely in the hands of the Huguenots, was transferred to Geneva.

‡ "L'on travaillait plus particulièrement à Lyon l'or faux de Nuremberg."—Seguin, *La Dentelle*.



METAL LACE

LATE EIGHTEENTH CENTURY

FRENCH



## Gold and Silver Lace



METAL LACE      LATE EIGHTEENTH CENTURY      FRENCH OR ITALIAN

The gold and silver laces of Paris were superior in design and in the quality of the metal employed. In the seventeenth century the so-called Point d'Espagne formed a large article of commerce in France until the Revocation of the Edict of Nantes, being introduced by one Simon Châtelain, a Huguenot, who died in 1675, having amassed a large fortune. In an inventory of the effects of the Duc de Penthièvre we have an entry of "Point d'Espagne d'or de Paris, à fonds de réseau."\*

Some specimens in the Museum at Le Puy, which are attributed to Aurillac, are not of wire, but of strips of metal twisted round silk.† Points d'Aurillac were highly esteemed in the seventeenth century, and the greater part of them were sent into Spain. Towards the close of the century they fell into disfavour—the "domaine du vulgaire."

During the nineteenth century attempts have been frequently made to make a mixed lace of silk and gold or silver at Caen and Bayeux, but the fashion has always been of short duration.‡

In the time of Louis XIV. the gold laces formed

of themselves a special commerce, and had their shops in the "rue des Bourdonnais and the rue Saint Honoré, entre la place aux Chats et les piliers des Halles." Their importance is shown by the sumptuary edicts of the seventeenth century, and also by their mention in the Révolte des Passemens.§

At the close of the seventeenth century metal laces were made with contrasting threads, some fine and some coarse; and sometimes the design was accentuated by a cordonnet of coloured silk chenille, as in a well-preserved specimen of gold and silver lace in the Musée de Cluny.

During the reign of Louis XV. gold and silver lace was still largely used; but the patterns were lighter, and, according to M. Seguin, it was then that the réseau ground was popular for metal laces.||

The hand-painted engravings in the Victoria and Albert Museum, representing ladies in costumes of the late seventeenth and early eighteenth century, are ornamented with gold and silver lace.¶ "The gold and silver laces shown in them are of two sorts, the one a small bordering of little fan-shaped motives, through the edge of which a twisted double thread passes, the other a broader sort of lace with a pattern traced in thick double lines of gold and silver gimp,

\* 1732. Garderobe de S.A.S. Mgr. le Duc de Penthièvre. *Arch. Nat.*, K. K. 390-1.

† "Au nombre des anciennes et belles pièces de dentelles qui font partie de ma collection, je signalerai surtout une sorte de guipure en fils d'or et d'argent trouvée au Puy, dont le dessin en entrelacs parfaitement accentués rappelle l'époque de la Renaissance."—M. Théodore Falcon.

‡ *La Dentelle*, Seguin.

§ *History of Lace*, Mrs. Palliser.

|| *La Dentelle*, Seguin. This is later than the use of the réseau in thread laces, which began about 1680.

¶ Nos. 1,197-'75 and 1,196-'75.



passing through the meshes of a réseau ground, with close work here and there, of twisting and close lying double threads.\*

An interesting collection of gold laces, many of which are French, is to be seen at the Cinquanteaire Museum at Brussels. Illustrations iv. and v. (see No. 65, pp. 11 and 12) is a piece of silver lace with square-meshed réseau ground covered with applied motifs of embroidery in coloured silks, representing flowers, fruit, and a church, which are certainly not French in spirit. The collection includes some French flax laces of loose make, in which motifs of gold are introduced. The collection of metal laces of the early eighteenth century, from St. Mary's Church, Dantzic, in the Victoria and Albert Museum, are either French or Dutch. The designs in the more elaborate specimens are certainly French, and are either of French manufacture, or of Dutch under the influence of the French emigrants.

SICILY AND RUSSIA.

Sicily was celebrated in early times for its gold metal laces; and in Switzerland, "Zurich," writes Anderson, "makes much gold, silver and thread lace."

The oldest specimens of Russian metal lace, according to Mme. Davydoff, show a row of lozenges upon a réseau ground. For these, the word *kroujevo* was used, which meant originally a trimming.† It was, indeed, only in the eighteenth century, when metal laces began to fall out of fashion, that the word *kroujevo* began to be used as a special term for bobbin-made thread laces. In the reign of Catherine II. there was an establishment of twelve gold-lace makers at St. Petersburg, which it is said were scarcely able to supply the demand.

ENGLAND.

Gold thread was made

\* *Catalogue of Lace, etc., in the South Kensington Museum*, A. S. Cole.

† "La Dentelle (kroujevo) est une garniture d'or ou d'argent le long de la basque et aux bords des vêtements de grande tenue des souverains, large ou étroite, grande ou petite, avec bordure ou frange." — *Les grandes sorties des Tsars*, Stroiëff (Moscow, 1844).

at a very early date in England. It is mentioned in 1238, when a mandate from the King commands the mayor and aldermen of the city of London to see that gold bore no colour but its own, except in the case of gold thread.‡ In this century English ladies used to make for themselves the gold thread needed for their embroidery, by twisting long narrow strips of gold round a line of silk or flax.§

Gold and silver *pasement* was largely worn in Queen Elizabeth's time, the more expensive qualities generally being specified as of "Venice." By Elizabeth's sumptuary laws, no one under the degree of a baron's eldest son's wife (with certain exceptions) was allowed to wear *pasement* of gold or silver. It was bought by weight;|| sometimes it was mixed with silk, and sometimes enriched with pearls¶ and spangles. A gold embroidered linen cap or hood of the seventeenth century in the Victoria and Albert Museum is fringed with lace of plaited and twisted gold thread, ornamented with gold spangles.\*\*

In the reign of James I., among the divers reasons of the scarcity in the county of Northampton,†† is said to be the great waste of coin by making gold and silver lace, and "gilding" daggers, coaches, "and such like vain things that might well be spared." Gold lace was considered as a cheaper and better investment than embroidery, for the lace could always be removed.

A "small" and "broad" gold lace is noted in a letter of this reign, and in both these a pattern with "the panes" (diamond-shape) with a cut in the middle is recommended as the best.‡‡

‡ *Close Roll*. 22 Henry III., m. 6.

§ *Old English Embroidery*, F. and H. Marshall (1894).

|| "Bone Lace wroughte w<sup>t</sup> sylver and spangells vij ounce at IX<sup>s</sup>. thounce. Ixiiij<sup>s</sup>." — *Extracts from the Accounts of the Revels at Court*.

¶ In 1573, under the head of "Perles and Flowers," is an entry of "perles set upon silver bone lace for the Ladys Maskers heade." — *Extracts from the Accounts of the Revels at Court*.

\*\* 920-1,873, Victoria and Albert Museum.

†† *MSS. of Lora Montague of Beaulieu. Hist. MSS. Comm.*

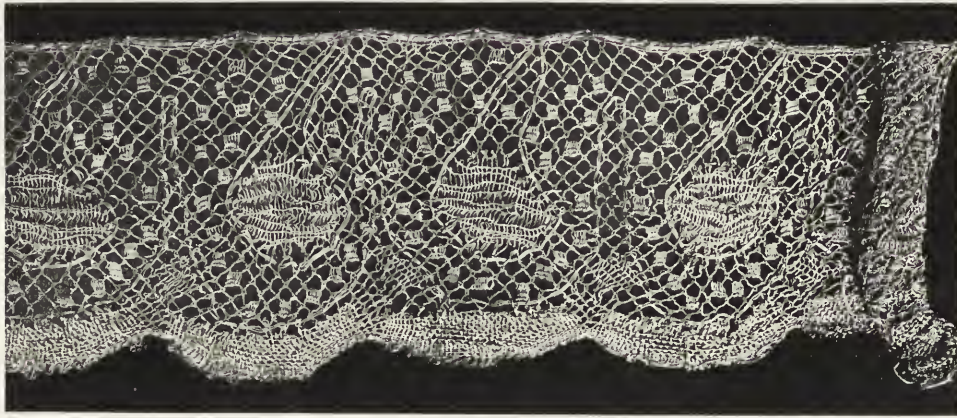
‡‡ 1693, April 15. "Imbrotheringe is now very dear. Also much gold lace worn, which in my opinion is



METAL LACE EIGHTEENTH CENTURY RUSSIAN



## Gold and Silver Lace



METAL LACE      EIGHTEENTH CENTURY

At a time in this reign when the monopoly of gold thread was granted to George Villiers, Duke of Buckingham, the thread was so scandalously debased with copper as to corrode the hands of the artificers, and even the flesh of those who wore it. This adulterated article was sold at an exorbitant price, and if anyone was detected making a cheaper or better article, the firm were empowered to fine and imprison him, while a clause in their patent protected themselves. Finally, the House of Commons interfered, and the monopoly was abolished. Gold embroideries and gold lace were then so universally worn by men and women, that the profit made upon a monopoly of gold and silver threads must have been immense.\*

In 1614,† Richard Dike and Matthias Fowle, merchants, obtained a patent for making gold and silver thread after the manner of Venice, which was to “forge, beat, and flat with hammers, and to cut with shears; and then to spin the same upon silk.” This method they failed to bring to perfection, whereupon they obtained a new patent with an addition for the “drawing of gold and silver wire and milling it after the manner of England and France.”‡ This, however, was not a new invention, but already an “old trade” in England.§

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cheaper and better. There is of divers sorts, some trimmed with small gold lace, and some with broad; in my opinion broad lace, of either the panes with a cut in the middle, is best.”—*MSS. of G. A. Lowndes, Esq. Hist. MSS. Comm.*

\* In 1606 James had given a license to the Earl of Suffolk for the import of gold and silver lace.—*B.M. Bib. Lansd.*, 172, No. 59. In 1611 we find a re-grant to the Earl of Suffolk of the moiety of all seizures of Venice gold and silver formerly granted in the fifth year of the king.—*State Papers, Dom. Jas. I.*, Vol. LXIV., 66. In 1622 a lease on the customs on gold and silver thread lace is given to Sir Edward Villiers.—*Ibid.*, Vol. CXXXII., 34.

† This is referred to in the *Calendar of State Papers* under September 27th, 1604, but the correct date is 1614. The patentees also had a special license dated January 10th, 1616.

‡ *MSS. of the Duke of Buccleuch and Queensberry.* Vol. I. *Hist. MSS. Comm.*

§ The art of drawing wire was introduced into England in 1560.

The English attempts at making gold and silver thread appear for a time to have been unsuccessful. In 1619, a license is given by the King to two persons to import gold and silver thread from abroad, “forasmuch as they cannot make gold and silver thread of a good colour.”

In 1622, a petition is made by two Dutchmen of Dort, showing that the manufacture of gold and silver thread, purl, etc., in England, was “a great waste of bullion,”|| the Dutchmen being possibly of opinion that it was more to their own advantage to export such articles into England. After a lapse of three years the petition is granted. In 1624, James renews his prohibition against the manufacture of “gold purlles” as tending to consumption of the coin and bullion of the kingdom.”¶

Gold lace was exported in considerable quantities to India in the reign of James I., and continued to be so in the reign of Charles I.,\*\* by which time the manufacture of gold and silver lace in England†† had improved to such a degree that the officers of the customs in 1629 stated it to be their opinion that the duties on gold and silver thread would decay, “for the invention of Venice gold and silver lace within the kingdom is come to that perfection that it will be made here more cheap than it can be brought from beyond seas,” a boast which was really justified, for the lease of twenty-one years granted in 1627 to Dame Barbara Villiers, of the duties on gold and silver thread, became a loss to the holder, who, in 1629, petitions for a discharge of £457 10s. arrears due to the crown.

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|| *State Papers, Dom. Jas. I.*, Vol. CXXXII., 34.

¶ *Foedera*, Vol. XVII., p. 605.

\*\* *State Papers, Dom. Charles I.*, Vol. CXLIX., No. 31.

†† Milton’s daughter, Anne, was brought up to the trade of making gold and silver lace. “Anne Milton is lame, but hath a trade, and can live by the same, which is the making of gold and silver lace, and which the deceased (John Milton) bred her up to.”—Todd’s *Life of Milton*.



## The Connoisseur

An act in 1635, however, prohibits the use of "gold and silver purles" except manufactured in foreign parts, and especially forbids the melting down any coin of the realm—a measure which generally follows upon a shortage of money.

A skilful fraud was introduced about this time from Holland. About 1637 an invention of drawing silver wire with a copper core, which was first practised at Dort, was brought into England, and works were set up at Stepney and Old Ford. The cheat was, however, discovered, and the King and Privy Council seized a great quantity of the manufacture.

In the reign of Charles II. the hand spinners of gold wire, thread, lace, and spangles of the City of London, petition that "Having heard a report that the Parliament intend to pass an Act against the wearing of their manufacture, they hope it intends the reform not the destruction of their craft, for by it many thousands would be ruined. Let every person," say they, "be prohibited from wearing gold, silver, and thread lace—that will encourage the gentry to do so."\*

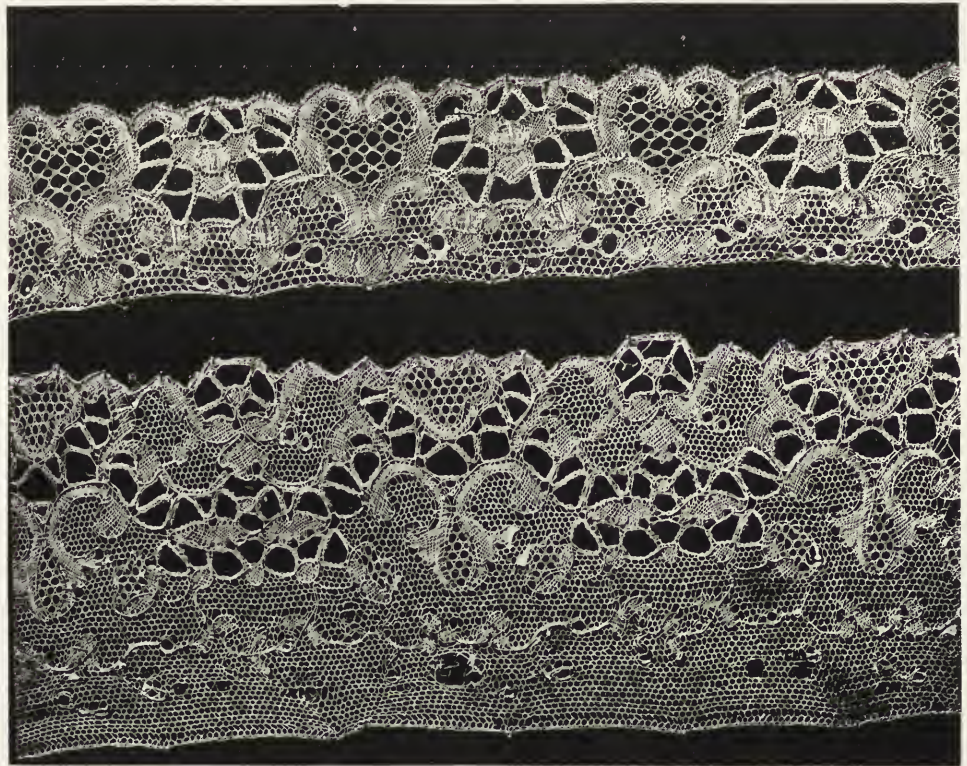
In 1664 the wire-drawers, spinners, and bone-lace

makers, "being many thousands in number," complain in a petition of the inferior quality of gold and silver thread. "The wire put on silk is now made so thin that it will not bear touching"; and while the proper proportion is 5 ounces of plate on 3 ounces of silk, now not above 2 ounces of plate is put on 6 ounces of silk.

The entry of foreign-made gold and silver lace was prohibited in 1711 by Queen Anne, under penalty of forfeiture and a fine of five pounds, in consequence of the excesses of fashion. Malcolm tells us of a green silk knit waistcoat, with gold and silver flowers all over it, and about 14 yards of gold and silver thick lace on it.† There was a marked tendency towards the end of the reign of George II. to encourage native industries, and in 1749 the royal assent was given to an Act preventing the importation or wearing of gold, silver, and thread lace manufactured in foreign parts. In the ensuing reigns gold lace was much less in use, and became restricted almost entirely to military dress, metal lace being replaced by thread laces throughout Europe.

\* Mrs. Palliser, *History of Lace*, p. 335.

† *Manners and Customs*, Vol. V., p. 230.



METAL LACE EIGHTEENTH CENTURY







**T**he costume of a  
Woman in the reign  
of King Henry VII.





## English Costume Henry VII. By Dion Clayton Calthrop and Gilbert Pownall

COSTUME OF THE WOMEN IN THE REIGN OF  
HENRY VII., FROM 1485 TO 1509.

TAKE up a pack of cards and look at the Queens. Here you may see that extraordinary head-gear as worn by ladies of the end of the fifteenth century and in the first years of the sixteenth, worn in a modified form all through the next reign, after which that description of head-

stole of stiffened material, also richly sewn with jewels, and the whole pinned on to a close-fitting cap of a different colour, the edge of which showed above the forehead. The more moderate *head-dress* was of black again, but in shape nearly square, and slit at the sides, to enable it to hang more easily over the shoulders. It was placed over a *coif*, often of white linen or of black material, was turned over from the forehead, folded and



A LEATHER SHOE, SLASHED TO SHOW PUFFS OF SILK OR SOME OTHER MATERIAL

dress vanished for ever, its place to be taken by caps, hats and bonnets. The richest of these *head-dresses* were made of a black silk or some such black material, the top stiffened to the shape of a sloping house roof, the edges falling by the face on either side, made stiff so as to stand parallel; these were sewn with gold and pearls on colour or white; the end of the hood hung over the shoulders and down the back. This was surmounted by a

pinned back; often it was edged with gold. On either side of the hood were ornamental hanging metal-tipped tags to tie back the hood from the shoulders, and this became in time—that is at the very end of the reign—the ordinary manner of wearing them, till they were finally made up like that. The ordinary *head-dress* was of white linen, crimped or embroidered in white, made in a piece to hang over the shoulders and down the



A BELT, MADE OF LEATHER





A BEGGAR WOMAN



AN OLD WOMAN

back, folded back and stiffened in front to that peculiar triangular shape in fashion; this was worn by the older women over a white hood. The plain *coif* or close-fitting linen cap was the most general wear for the poor and middle classes. The *hair* was worn long and naturally over the shoulders by young girls, and plainly parted in

the centre and dressed close to the head by women wearing the large head-dress.

Another form of head-dress, less common, was the *turban*, a loose bag of silk, gold and pearl embroidered, fitting over the hair and forehead tightly, and loose above. The *gowns* of the women were very simply cut, having either a long train



A LADY AND A BEGGAR



A MATRON AND A YOUNG GIRL



## English Costume



A CHILD'S SHOE OF LEATHER

their magnificent appearance; others were large, so that but few repeats of the design appeared on the dress. *Block printed linens* were also in use, and the samples in South Kensington will show how beautiful and artistic they

were for all their simple design. As Bruges supplied us with silks, satins and velvets, the last also beautifully damasked, Ypres sent to us her linen, and the whole of Flanders sent to us painters and illuminators who worked in England at the last of the great illuminated books, which died as printing and illustrating by wood blocks came in to take their place.

Nearly every lady had her own common linen and often other stuffs woven in her own house, and the long winter evenings were great times for the sewing chambers, where the lady and her maids sat at the looms, as to-day one may see in Bruges the women at the cottage doors busy over their lace making, and the English women by the sea on a chair by the door, making nets. So in those times was every woman at her cottage door making coarse linens and other stuffs to earn her daily bread, while my lady was sitting in her chamber weaving or embroidering a bearing cloth for her child against her time. However, the years of the wars of the Rose had had their effect on every kind of English work, and as the most elegant books were painted and written by Flemings, as the finest linen came from Ypres, the best silks and velvets from Bruges, the great masters of painting from Florence and Germany and Belgium, so also the elaborate and wonderful embroidery, for which we had been so famous, died away, and English work was but coarse at



A WOMAN'S SHOE WITHOUT A HEEL

## The Connoisseur

the best, until in the early sixteenth century, the new style came into use of raising figures some height above the ground-work of the design, and the rich embroidery of the Stuart times revived this art. This is to show how this age was the age of fine patterns, as some ages are ages of quaint cut and some of jewel-laden dresses, and some of dainty needle-work. A few ladies wore their *gowns* open to the waist to show the *stomacher* as the men did, and open behind to the waist,

laced across, the waist being embraced by a *girdle* of the shape so long in use, with long ends and metal ornaments, the girdle holding the purse of the lady.

The illustrations given with this chapter show very completely the costume of this time, and except in the case of royal persons or very gorgeously apparelled ladies, they are complete enough to need no description. The shoes, it will be seen, are very broad at the toes, with thick soles, sometimes much in the manner of sandals; that is, with only a toe cap, the rest flat, to be tied on by strings. As this work is entirely for use, it may be said that artists who have costumes made for them, and costumiers who make for the stage, hardly ever allow enough material for the sort



A GROUP OF WOMEN ON THE LEFT MAY BE SEEN THE SKIRT LOOPED UP TO THE WAIST TO SHOW THE FUR LINING

of gowns worn by men and women in this and other reigns, where the heaviness and richness of the folds was the great keynote. To make a gown of such a kind as these good ladies wore, one needs at least twelve yards of material, fifty - two inches wide, to give the proper appearance to such gowns. It is possible to acquire at many of the best shops nowadays, actual copies of embroidered stuffs, velvets and damask silks of this time, and of stuffs from this time up to early

Victorian patterns, and this makes it easy for painters to procure what in other days they were forced to invent. Many artists have their costumes made of Bolton sheeting, on to which they stencil the patterns they wish to use; this is not a bad thing to do, as sheeting is not dear, and it falls into beautiful folds.

The older ladies and widows of this time nearly all dressed in very simple, almost conventual garments, many of them wearing the *barbe* of pleated linen, which covered the lower part of the face and the chin—a sort of linen beard, in fact. It reached to the breast, and is still worn by some orders of nuns and sisters. *Badges* were still much in use, and the servants always wore



A GROUP OF WOMEN



## English Costume



The ordinary Hood of cloth.



The Pointed Hood of silk stiffened & edged with fur & jewel work.



The Hood a simple of linen



Hood over white coif



Shoes



Hood over hair in two plaits.



The Barbe of Pleated linen.

HEAD DRESS

AND SHOES



The Hood folded up & pinned.

some form of badge on the left sleeve, either merely the colours of their masters, or a small silver or other metal shield; thus the badge worn by the servants of Henry VII. would be either a greyhound, a crowned hawthorn bush, a red dragon, a portcullis, or the red and white roses joined together. The last two were used by all the Tudors, and the red rose and the portcullis are still used. From these badges do we get the signs of many of our inns, either started by servants who used their master's badge for a device, or because the inn lay on such and such a property, the lord of which carried Chequers, or a Red Dragon or a Tiger's Head.

I mentioned the silks of Bruges and her velvets without giving enough prominence to the fine velvets of Florence, a sample of which, once a cope used in Westminster Abbey, is preserved at Stonyhurst College. It was left by Henry the Seventh to "our Monastery of Westminster," and is of beautiful design: a gold ground covered with boughs and leaves raised in soft velvet pile of ruby colour, through which little loops of gold thread appear.

Imagine Elizabeth of York, Queen to Henry VII. of the subtle countenance, gentle Elizabeth who died in childbirth, proceeding through London to the Tower of Westminster to the Coronation, the streets cleaned and the houses hung with tapestry and arras and gold cloth, the fine-coloured dresses of the crowd, the armoured soldiers, all the rich estate of the company about her, and the fine trappings of the horses; and see how our Queen went to her Coronation, with some Italian masts and some paper flowers and some hundreds of thousands of yards of bunting and cheap flags, the people most in sombre clothes, the soldiers in ugly red stiff coats—yet the only colour of note, passing that awful Nelson column, passing down Whitehall, a row of stiff, ugly grey buildings, past that hideous green with frozen members of Parliament stuck about it anyhow on pedestals, to the grand wonderful Abbey which has seen so many queens crowned.

NOTE.

So far as these articles on costume go, we are now at the end of the Middle Ages, and I think

## The Connoisseur

it will be useful to give a rough list of the garments an artist must have in his stock of costumes if he paints or draws frequently in these periods. These things will carry him a long way in his work, and he will need only special costumes for principal characters :—

A plain cloth hood, made like the ordinary monk's hood, will do for both peasants and other people from William I. until Richard II.—for peasants until Henry VII. ;

Then a Chaperon, described in Article III.

A Habit, made like the ordinary monk's habit, but split down the middle from top to bottom ;

A pair of tight Sleeves, made to come over the hand to the first joint of the little finger, having brass buttons from little finger to elbow ;

A pair of Tights ;

An ample Cloak ;

A pair of pointed Shoes made of black cloth, very soft, and wide at the toes, from there coming to a long point ;

A woman's Dress, fitting tight to the figure from the bust to the hips, cut square at the neck, and very full in the skirt ; the sleeves tight and over the hand ; the dress to lace up the back ;

A Surcoat, that is, a dress without arms, split at the sides to below the hips ;

And a fair sized piece of fine Linen that may be used as a wimple.

All the dresses may be made of thin serge or Bolton sheeting.

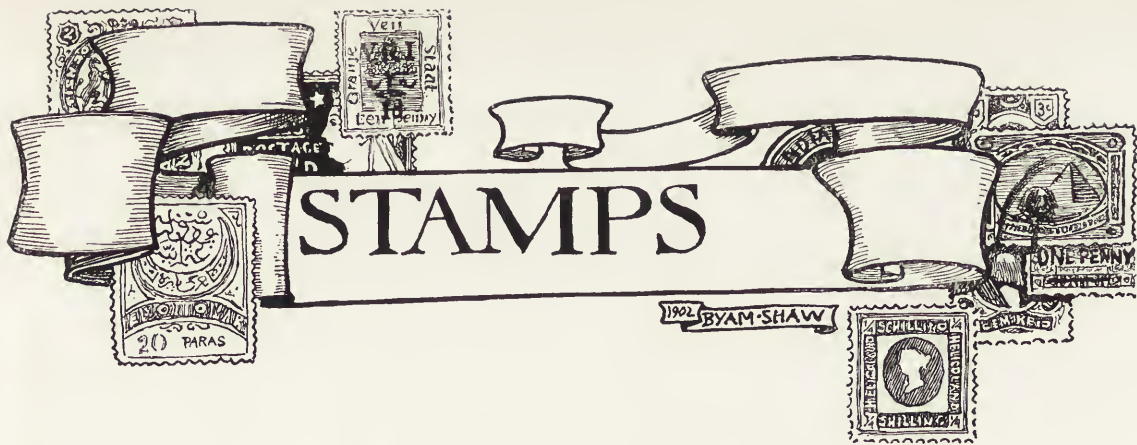
With these properties, artfully used, almost any illustration, sketch or picture can be painted, the period of which lies between 1066 and 1500. At least one may say that such a stock wardrobe would be extremely useful.

D. C. C.



THE QUEEN OF SPADES  
PLAYING CARD OF THE PERIOD





## Chinese Postage Stamps By Fred J. Melville

IN the records of the Chou dynasty in China, dating 3,000 years back, are to be found references to the I Chan or Government Courier Service. This, probably the earliest system of posting, is still in existence in China to-day, and it is partly on account of the I Chan, and partly on account of the number of native postal agencies managed by mercantile firms, that China has only recently—in 1896—established an Imperial Postal Service, modelled on similar lines to the postal departments of other countries.

The Chinese Imperial Post, now well established, is the outcoming of an experiment on the part of Sir Robert Hart, Inspector-General of Customs. He entered the Imperial Service in 1859, and in 1861 the charge of the Legation and Customs mails, which had previously been exchanged between Shanghai and Peking, under the auspices of the Tsungli Yamen, by means of the Government couriers, was transferred to the Customs Department. This brought about the establishment of Postal Departments at the Inspectorate, and in the Custom House at Shanghai and Chinkiang.

This led to the creation of a more general Customs Post, which was afterwards rendered available to the public, necessitating the issue of postage stamps.

The first stamps were issued in 1878. They were printed in Shanghai, and bore a design of the *lung* or dragon. The Chinese dragon is declared to have

the head of a camel, the horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palms of a tiger.

The dragon on the stamps has five claws to each of its four feet. This shows that the stamps had Imperial sanction, as it is not permitted to anyone to depict the creature with more than four claws to each foot, unless it is for the Imperial Court, or with its authority.

The Chinese inscriptions on the stamps are translated as follows:—Top right corner, *Ta*=great; top left corner, *ts'ing*=pure. *Ta ts'ing*—Great Pure—is the title of the present Manchu dynasty. Right hand vertical tablet reading downwards, *Yu ch'eng chu*=Post Office. Left vertical tablet, *I fen yin*=one candarin silver. The top character varies, of course, in each denomination.

The stamps, three in number, were printed on white wove unwatermarked paper, perforated 12½.

They were issued to the public in August, 1878.

The following are the quantities issued:

1 Candarin, green	-	-	-	206,486
3 " vermillion	-	-	-	558,768
5 " orange	-	-	-	239,610

In 1885 a second issue was made with stamps of almost the same design but smaller in size, measuring 19½ × 22½ mm. instead of 22½ × 26 mm., which was the size of the former issue.



FIRST ISSUE, 1878



SECOND ISSUE, 1885



THIRD ISSUE, 1894



## The Connoisseur

These stamps were printed on white wove paper watermarked with a device known as a shell, but which is actually the "yin yan," a symbol in Chinese geomancy representing the male and female elements in nature.

Of this issue the following quantities were issued during their term of validity :

1 Candarin, green	-	-	508,667
3 .. mauve	-	-	850,711
5 .. bistre	-	-	348,161

The next issue appeared on November 19, 1894, to commemorate the sixtieth birthday of the Dowager Empress, and the stamps were lithographed from a series of pictorial designs executed by Mr. R. A. de Villard, of the Chinese Imperial Customs Service. The values and the numbers issued are as follows :

1 Candarin, geranium red	-	-	100,077
2 .. olive green	-	-	78,404
3 .. yellow	-	-	188,494
4 .. rose	-	-	44,689
5 .. deep chrome yellow	-	-	32,779
6 .. carmine brown	-	-	54,247
9 .. grey green	-	-	58,523
12 .. orange	-	-	33,509
24 .. carmine	-	-	34,035



FOURTH ISSUE (PROVISIONAL), 1897



FIFTH ISSUE, 1897



SIXTH ISSUE, 1899

In 1896 by an Imperial Edict the Customs Post became the Imperial Chinese Post. It was found necessary to change the currency from candarin (tael) to cents (dollar). A new issue of stamps was ordered from Japan, but in the interval the old Customs stamps and a number of three cents Revenue stamps were surcharged in dollar-cent values. These surcharged stamps came into use in January, 1897. A summary of them together with the numbers issued of each is given here :

1/2 Cent on 3 Candarin	-	-	440,728
1 .. 1 ..	-	-	387,734
1 .. Revenue 3 cts.	-	-	200,000
2 .. 2 candarin	-	-	790,075
2 .. Revenue 3 cts.	-	-	349,600
4 .. 4 candarin	-	-	344,505
4 .. Revenue 3 cts.	-	-	50,000
5 .. 5 candarin	-	-	321,575
8 .. 6 ..	-	-	196,848
10 .. 6 ..	-	-	20,003
10 .. 9 ..	-	-	132,813
10 .. 12 ..	-	-	62,926
30 .. 24 ..	-	-	50,366
1 dollar on Revenue 3 cts.	-	-	20,485
5 .. ..	-	-	5,000

The new regular issue of stamps printed in Japan was placed on sale in October, 1897. It comprised stamps of twelve denominations from 1/2 cent to 5

dollars. They are inscribed "IMPERIAL CHINESE POST." The dragon appears as the central figure of the design on all values up to the 10 cents. The three next values, 20, 30, and 50 cents, have the carp and the giant peony above. The dollar values have a wild goose.

The perforation varies from 11 to 12.

The quantities of this issue were as follows :

1/2 Cent, brown purple	-	-	481,200
1 .. yellow	-	-	433,200
2 .. orange	-	-	1,248,000
4 .. brown	-	-	912,000
5 .. rose	-	-	360,000
10 .. green	-	-	360,000
20 .. brown lake	-	-	168,000
30 .. carmine	-	-	168,000
50 .. yellow green	-	-	360,000
1 dollar, carmine and rose	-	-	51,600
2 .. orange and yellow	-	-	12,930
5 .. yellow, green and rose	-	-	7,200

The manufacture of these stamps in Japan was scarcely satisfactory in its results. Similar designs, though not identical, were therefore ordered from Waterlow and Sons, of London. The inscription was changed from "IMPERIAL CHINESE POST" to

"CHINESE IMPERIAL POST," and the stamps have a geometrical background. They were engraved on steel, and the perforation gauges 14 to 15 1/2. They are on paper watermarked with the "yin yan" symbol, though the values up to the ten cents one are also to be found on unwatermarked paper.

The stamps which are still current are thus summarised :

1/2 Cent, seal brown.
1 .. orange yellow.
2 .. cardinal red.
4 .. red brown.
5 .. salmon.
10 .. deep green.
20 .. light red brown.
30 .. rose.
50 .. light green.
1 dollar, red and pale rose.
2 .. yellow and red.
5 .. green and pale rose.

In 1904 the need of postage due stamps was felt, and the types of 1898 were surcharged in English and Chinese "Postage Due." They were followed in November of the same year by a set of specially engraved "due" stamps, all blue and of identical design. Their values are 1/2, 1, 2, 4, 5, 10, 20 and 30 cents.





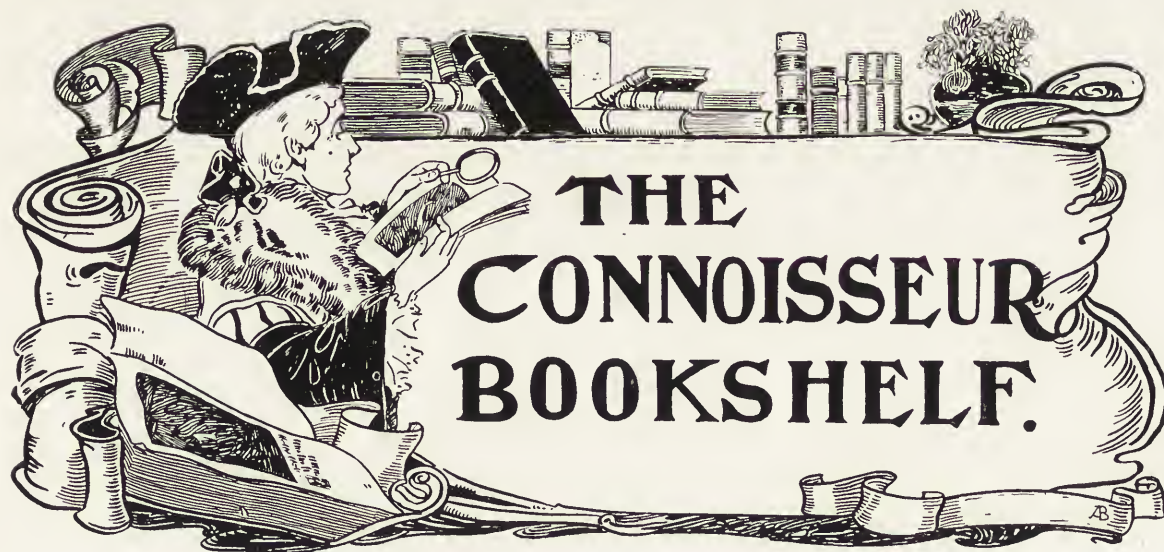


*Sir Joshua Reynolds, Pinxt.*

*S. W. Reynolds, Sculp.*

ARIADNE





By Paul Codrington

THE vivid description given by Signor Lanciani in the first chapters of his book of the City of Rome and of its life and customs in Renaissance times lends a savour almost of bitter sarcasm to the expression "Golden Days" which he has chosen for the title. It is a story of indescribable filth, constantly recurring pestilence and famine, poverty and misery and immorality, of frequent inundations that turned whole quarters of Rome into deadly quagmires, of pillage and destruction by sword and fire. But apparently there was no limit to the recuperative power of Rome, who after every disaster seemed to arise phoenix-like and rejuvenated from the flames and ruins. Thus when Alessandro Farnese was elected as Paul III. to the Papal chair in 1534, only seven years had elapsed since the terrible sack of Rome by Charles V.'s lansquenets; but two years later funds were expended lavishly on the same emperor's reception on his return from Tunis. Three miles of processional road were opened, levelled, paved, decorated, and spanned with triumphal arches; two hundred houses and three or four churches had been demolished, and the Baths of Caracalla, the forum and the column of Trajan and many other classic buildings had been freed of their ignoble surroundings and brought into full view.

The prodigious building activity of the Popes from Sixtus IV. to Paul III. would probably have been impossible but for the inexhaustible material yielded by the excavations among the ruins of ancient Rome. It is not too much to say that the Renaissance city of villas and palaces was built entirely with the

marble and other precious material found in the temples, baths, and other monuments of the Cæsars, and though feeble attempts were made at times to save these precious remains from utter ruin, and special officials appointed for that purpose, countless treasures of the classic sculptors' and architects' art were ruthlessly committed to the lime-kilns and to the stone-cutters' workshops. "Each palace, church, villa, cloister, each tomb, statue, pedestal, altar, fountain, which the genial artists of the sixteenth century have left for us to admire, is tainted with the same origin, and represents to us a loss perhaps greater than the gain."

Five characters are singled out by Sgr. Lanciani as the supreme embodiment of the taste and virtues of the Roman Renaissance—Paul III., Michelangelo, Vittoria Colonna, Raphael, and the banker Agostino Chigi, "Il Magnifico"; and to each of these he devotes a chapter embodying the results of the most recent research, and throwing new light on questions that have hitherto either escaped the attention, or baffled the efforts, of students. In fact, he avoids the unnecessary recapitulation of well-known facts, and confines himself entirely to matter that will be new to most readers. Few, for instance, are aware of the existence of some of Michelangelo's works in the mountains of Praeneste, whither it is said he was forced to fly after purposely inflicting a deadly wound on the model who posed for him as Christ on the Cross, in order to study the play of the muscles of a dying man. If this reason for his visit to Capranica is probably a picturesque invention, the fact remains that there are traces of his work at this place, namely the Church of Mary



Magdalen, which he designed in the Ionic style, and a stone lion, holding the Capranica shield, and hewn out of the living rock. Nor is it generally known that the late Baron Liphart purchased in Florence, and that his heirs have removed to Russia, a bas-relief representing Apollo and Marsyas, copied from the well-known Medicean cameo, and bearing the unmistakable stamp of the master's early manner. As regards Michelangelo's famous Cupid from the Gonzaga collection in Mantua—"Conzaga," the translator will have it, not once, but a hundred times—the author thinks it must still be in the British Isles, whither it was "abducted" by Charles I., and that it may some day come to light, like Mr. Leatham's Francia portrait of Federico Gonzaga.

At any rate he does not consider the claims of the Turin and Mantua Cupids as worthy of consideration.

Very interesting are Sgr. Lanciani's attempts at finding the mortal remains of Vittoria Colonna, and the final discovery of the sarcophagus at San Domenico Maggiore in Naples in 1894. "It is really surprising," he exclaims, "how modern Rome seems to have lost the recollection of the august men and women to whom she owes her greatness. If we accept the memorials

raised in honour of the founders of modern Italy—Victor Emmanuel, Cavour, Garibaldi, and Quintino Sella—which are beautiful and worthy of the great names they bear, all the other squares of the city have been given up to monuments of outsiders of modest fame, or of no fame at all. The last of these memorials had actually so little *raison d'être* that—to avoid a hostile demonstration and a public scandal—it was unveiled by stealth at two o'clock in the morning, and in the presence only of half-a-dozen policemen." And no monument recalls the memory of the greatest woman of the Renaissance in Rome.

Two curious inaccuracies have crept into the very opening sentence of the first chapter: "It is said that when in the year 1377 Gregory XI. restored to

Rome the seat of the supreme pontificate—of which she had been deprived for the space of seventy-two years—there were not more than 17,000 people living in the ruinous waste within the old walls of Aurelian." As a matter of fact Urban V. had returned to Rome ten years before that date amid the jubilation of the populace, and Petrarch glorified his entry as the return of Israel from Babylon. Urban stayed in Rome for three years, and only returned to Avignon in 1370, where he died soon



DEATH AND ASSUMPTION OF THE VIRGIN, FROM ORCAGNA'S TABERNACLE (FROM "FIVE ITALIAN SHRINES")



## The Connoisseur Bookshelf

after. Nor must the statement of the depopulation of Rome about 1377 be taken without a grain of salt. It is scarcely to be supposed that the city from whose population Pocadora could raise a civic guard of 22,000 men in 1362 could have sunk to so low a level only fifteen years later. The illustrations include Pinturicchio's fresco in the church of San Cosimato, which has never before been photographically reproduced.

What Sgr. Lanciani has done for Renaissance Rome Sgr. Pompeo Molmenti has achieved for

Venice, by  
Pompeo Molmenti  
The Middle Ages  
(John Murray  
21s. net)

mediæval Venice, which he brings before us in a series of vivid pictures, descriptive of the city with her streets, canals, and public and private buildings, her constitution, laws, finance, economy, and fine and industrial arts; her inhabitants and their manners and customs and costumes. The pity of it is that Mr. Horatio F. Brown has taken the translator's task too easy—has left it half undone, and made the English edition of this standard work almost useless for the reader who is not conversant with Latin, Italian, and the Venetian dialect. Again and again there are passages like the following: "He calls the Venetians *perfidi, estratti del sangue d'Antenore, traditore della sua patria di Troja*. Boccaccio, who in the *Decameron* does not spare his own Florentines nor his dear Certaldesi, calls Venice *d'ogni bruttura ricevitrice*, and applies the epithet of *bergoli*, fickle, to the citizens of the best governed State in Europe. He goes on to say, in the *Commento a Dante*, that the island of Crete is *tirannescamente tenuta* by the Republic, and in his work *De montibus, silvis, fontibus, lacubus, fluminibus*, etc., speaking of the Venetians, he affirms that they have the audacity *et maris imperium occupare, si possint, et nove nomine vetus delere conantur, a se venetum appellantes, quod per longa retro secula a Tuscis Adriaticum dictum*"; or, "Simone di ser Dinoda Siena, praises to the skies the Republic which is governed *non con tirannie ma con ragione*, and declares that as far as liberty is concerned *questa solo nel mondo oggi sublima*." This method of translation is extremely irritating, and is the one fault we have to find with this beautifully printed and illustrated history of mediæval Venice.

"The best governed State in Europe" it was indeed, and it is interesting to compare the wise measures taken for the protection of health in Venice as far back as the twelfth century with the appalling state of things in Rome three centuries later. In the twelfth century began the battle with the rivers which

brought down their silt into the lagoon, and in the thirteenth century we hear of laws regulating the obstructions of the streets and prohibiting the discharge of filth into canal or channel or on to the steps of landing-places. Such laws might usefully be revived in our enlightened age!

Sgr. Molmenti devotes considerable space to the mediæval painters of Venice, and gives a whole list of names of artists and their works, for which it would be vain to search Bryan's *Dictionary* or other reference books. The Byzantine mosaics in the duomo of Tercello he holds to date from the eleventh, not the seventh, century. Of the early painters, there are many whose works have perished, and who are only known to us from contemporary documents. Others have been more fortunate, like Master Paolo, from whose brush we have a panel at the back of the Pala d'oro in San Marco, and some paintings at Piove di Sacco, Vicenza, Siegmaringen and Stuttgart. Of Niccoletto Semitecolo the Chapter Library of Padua owns a *Legend of St. Sebastian*; whilst the Quirina-Stampalia gallery in Venice has a *Coronation of the Virgin* due to the collaboration of Catarino and Donato. Jacobello Bonomo, Giacomo Alberegno, and Stefano, a parish priest of Sant' Agnese, are among those whose works have escaped total destruction. Better known are Niccolò di Pietro and Lorenzo Veneziano, "the best of the trecentisti." Sgr. Molmenti's survey ends with Jacopo Bellini, on the threshold of the Renaissance, but he makes no mention in his list of Jacopo's works of the Madonna by this master, which has recently been added to the Uffizi Gallery (see THE CONNOISSEUR for January, 1907, page 52).

Music was held in high honour and esteem in mediæval Venice, though poetry appears to have been almost entirely neglected. From the earliest times the Venetians excelled as instrument makers, and as early as 815 the priest Giorgio learnt from the Greeks the art of organ building, in which he achieved marvellous success. Other musical instruments were the *Rigabello*, of which we have lost all knowledge; the *Torsello*, which was presumably a kind of lyre; and the *Ninfale*, which figures on a fifteenth century bas-relief preserved in the Sacristy of S. Maria della Salute.

The origin of the Venetian glass industry is veiled in obscurity, but the first reference to it occurs in a document of 1090, where a certain *Petrus Flabianus phiolarius* is mentioned. Murano was the centre of this industry as far back as the early part of the thirteenth century. Pottery never ceased to be made in the lagoons, from Roman times, and about the eleventh century the potters began to apply a red or leaden glaze to their ware. A kind of porcelain was

manufactured in the fifteenth century. Among the most flourishing of industries was that of silk-weaving, and in the twelfth century "the looms of Venice produced the cloth-of-gold and of silver, and the crimson damask, which during the Middle Ages used to adorn the walls of palaces and castles throughout Europe." In fact, every art industry flourished in mediæval Venice, either as an indigenous craft, or introduced by foreign workers who were attracted by the world-famed splendour and prosperity of the city of floating palaces.

The "Shrines" chosen by Mr. Waters as the scenes for his worship of trecentist sculpture are Orcagna's world-famed tabernacle at Or San Michele in Florence; and the lesser known tombs of St. Augustine in Pavia; of St. Dominic in Bologna; of St. Peter, Martyr, in Milan; and of St. Donato at Arezzo. The majority of these monuments have been traditionally connected with the names of the Pisani, and it is only right that Mr. Waters should have devoted his first chapter to the dawn of modern sculpture with the work of Niccolò and Giovanni Pisano, even though in this connection he falls back upon the antiquated theory that Niccolò's art was entirely derived from classic Roman sources and owed nothing to Northern influences. He also attacks the modern school of criticism which holds as one of its chief rules "that every work which an artist produces must be produced under the influence of some precursor or other." "It seems to be forgotten," he continues, "that the greatest artists have, for the most part, launched their personalities across the firmament without any warning, like errant meteors." This they most certainly have not! No genius has ever dropped from heaven ready-made, and each great master in turn has been the result of the accumulated efforts of his fore-runners, the crest of a wave of progress.

But to return to the "Shrines," Mr. Waters gives a clear account of the life of St. Augustine and of the vicissitudes that befell his remains and the tomb that held them, which monument he ascribes to "some one or other of Balduccio da Pisa's pupils, perhaps Matteo and Bonino di Campione." The pointed gables, which occur in practically every Gothic monument of the period, are, however, scarcely sufficient evidence to prove "that the designer had studied Niccola Pisano's work in his great pulpits." The St. Dominic monument in Bologna, the lower part of which is by the Dominican Fra Guglielmo, whilst the Renaissance top part is due to Niccolò Bolognese, and the reliefs of the *gradino* to Alfonso Lombardo, has given gossip Vasari ample opportunity for the flight of

his imagination: "He gives us to believe that at the time of Dominic's death Niccola Pisano—then about eighteen years of age—had proved himself to be the leading sculptor of Tuscany; that Arnolfo di Cambio, instead of being a pupil of Niccola, was his predecessor; that Niccola was summoned to Bologna to undertake the tomb of St. Dominic seven years before the canonisation, and that he finished this work in 1231, or some thirty-four years before it was begun." Vasari is even more flagrantly inaccurate in his comments on St. Donato's tomb in Arezzo, which according to him was executed in 1286—its real date is some eighty years later—and was admired by Frederick Barbarossa, who died in 1190!

If Vasari is an unreliable guide through the maze of doubtful attributions in Italian art, he remains a fascinating story-teller, and his biographies supply a vivid picture of Renaissance Italy. It is from this point of view that Mr. E. L. Seeley has "arranged and translated" a selection of stories of the Italian artists from Vasari, shearing them as much as possible of critical remarks and of all that makes Vasari valuable to the student, and choosing their lives for their human rather than for their artistic interest. The illustrations, too, are given as attractive pictures rather than as facsimile reproductions of the master's works, and are therefore reproduced from the clear and sharp prints of the Arundel Society, instead of the original paintings, which are often faded and injured.

Meanwhile the work of the old Arundel Society has been taken up again, though in a more modern and scientific spirit, by the Arundel Club, which signals the third year of its existence by the issue of a portfolio of facsimile reproductions in photogravure of little known or inaccessible masterpieces in private collections. The endeavour of the Club to establish a lasting record of such paintings, which are always exposed to the risk of fire, and may be lost to the world without even a photograph being left for the use of the student, deserves the heartiest support, especially as the annual subscription, which only amounts to one guinea, entitles the member to a copy of the beautiful portfolio. Applications for membership are received by the Hon. Secretary, 10, Sheffield Gardens, Kensington, W. Since the editor of the publication depends entirely on the owners of the pictures for permission to reproduce them, it has been found advisable to accept the owners' attributions, and to publish the plates without expert comment. This is the only

**Five Italian Shrines, by W. G. Waters (John Murray 12s. net)**

**Stories from Vasari (Chatto and Windus 7s. 6d. net)**

**The Arundel Club Portfolio**



## The Connoisseur Bookshelf

fault that can be found with an otherwise admirable publication. The third portfolio contains among many interesting plates the two Fillipino Lippis from the collection of the late Sir Bernhard Samuelson, which were first published in the *Art Journal* about a year ago ; a triptych by de Bles belonging to the King of Portugal, and an *Adoration of the Magi* by the same master, in the Royal Collection at Buckingham Palace ; *St. Peter Enthroned*, the chief work of the

Don A. de Beruete is introduced to us in the preface to the English edition of his great work on Velazquez, by M. Léon Bonnat, as the person best fitted to speak authoritatively on the great Spanish master and his work : "His double qualification as painter and man of letters, his passionate devotion to his immortal fellow-countryman, his wide reading, his patient research

Velazquez, by  
A. de Beruete  
(Methuen  
ros. 6d. net)



"THE MUSICIANS" BY VELAZQUEZ, BERLIN MUSEUM (FROM A. DE BERUETE'S "VELAZQUEZ")

great traditional Portuguese artist of the early sixteenth century, known as Gran Vasco, in the cathedral of Viseu ; Sir G. Donaldson's Velazquez, a portrait of *Calabaras, Court Buffoon* ; a hitherto unpublished Reynolds portrait of *Penelope Bettesworth*, belonging to Miss Hoadley Dodge ; a somewhat doubtful Titian portrait in the collection of Mr. Hugh P. Lane ; and other interesting works by Memling, Rubens, Watteau, Goya, Jordaens, Montagna, and Wilson.

in archives and museums, his travels throughout the length and breadth of Europe, his scrupulous conscientiousness, his curiosity ever on the alert, and, last, and above all, the courage which impels him to say what he knows to be true, have all come to his aid in the task of writing this important work, which *is and must be the last word on the subject of the great Spanish painter.*"

Don A. de Beruete's qualifications and reputation

## The Connoisseur

are indeed such as to lend peculiar weight to his words, and his arguments carry conviction. The admission is a painful one, for the result of his research is a reduction of R. A. M. Stevenson's list of 105 authentic works by the master in British Collections to the meagre number of fourteen! Germany is reduced to five, France to four, and the total number of genuine Velazquez pictures admitted by the author is 90 as against Stevenson's 248. And these ninety include many paintings that have only recently come to the light and are not mentioned in the earlier monographs, such as the *Musicians*, bought by Prof. Langton Douglas at a small Irish sale, and ceded by him to the Kaiser Friedrich Museum; the *Breakfast bodegone* at the Hermitage; the *Vintager* in the possession of Messrs. Knœdler; the *View of Saragossa* at the Prado, which has up to the present been put to the credit of Mazo, but in which Velazquez, according to Beruete's opinion, is responsible for the figures in the foreground; and the *Christ and the Pilgrims of Emmaus*, in the collection of Don Manuel de Soto, in Zurich.

Just as the careful sifting of Botticelli's work by Mr. Berenson has brought into being a new artistic personality, known now to the critical world as *Amico di Sandro*, so Juan Bautista del Mazo, Velazquez's son-in-law, issues from the pages of Beruete's book as a master second only to Velazquez himself, for it is Mazo who benefits more than anybody else by the cutting down of the list of authentic paintings by Velazquez. The *Family of Mazo* at the Vienna Gallery has long since been acknowledged to be Mazo's work. He is now credited with the *Admiral Fulido Pareja* at the National Gallery—(the *Adoration of the Shepherds* has already been re-labelled "Zurbaran")—the two versions of *Don Baltasar Carlos at the Riding School*, at the Wallace Collection and at Grosvenor House; the famous *Conversation group* at the Louvre, the *Philip IV.* at Dulwich, the *Don Baltasar Carlos as a Boy* and the *Boar Hunt* at the Wallace Collection, the Duke of Devonshire's *Portrait of a Lady*, the Marquis of Lansdowne's two *Landscapes with Figures*, shown at the Guildhall in 1901, no less than seven out of the nine superb landscapes attributed to Velazquez at the Prado in Madrid, and several other paintings of importance—surely sufficient material to build up one of the biggest reputations in the entire history of art!

The series of reproductions in the Rembrandt  
**The Burlington Proofs** Photogravure process, issued by the  
Fine Arts Publishing Co. under the  
name of the Burlington Proofs, has now reached the

imposing number of 72, the subjects of which are chosen with much care and taste from among the masterpieces of ancient and modern art, with a slight preponderance of modern work. Whoever is responsible for the selection has either himself the gift of catholic appreciation, or the even greater gift of the knowledge of public taste, for in the list of dainty miniature reproductions of the series, issued in the form of a catalogue, will be found every phase of ancient and modern art, dramatic and melodramatic, decorative and realistic, religious and secular—from Botticelli's *Madonna* to the Hon. John Collier's *Whist Players*, from Corot's poetry to Mr. McWhirter's prose, from Burne-Jones's anæmic conventional grace to the freshness and *joie de vivre* of Furse's *Diana of the Uplands*. There are examples of the Dutch, the Spanish, the French, and the early British school; and every plate is equally remarkable as a rendering, not only of the artist's design, but of his brushwork and colour-values.

If for the exact reproduction of the work of the masters the photo-mechanical processes are vastly superior to the antiquated methods of the engraver, it is refreshing for once to come across the original work of a lithographic artist who rivals the achievement of the great lithographers of a past generation. The method has been brought into discredit, perhaps, through its application to the translation of paintings into printer's ink; but for direct work on the stone, where the artist records his own impressions in lithographer's chalk, it can hold its own with the art of the etcher and the black and white worker—nay, it has qualities which cannot be achieved by any other method. Whistler realised this fact, and scored some of his greatest successes with his lithographed plates. And Mr. T. R. Way, who follows in the wake of Whistler, has given us in his series of Thames lithographs a pictorial record of the lower reaches of the river, which is the most attractive work of its kind that has left the press for many a day. Mr. Way not only understands his craft, but he appreciates the rare beauty of the wonderful effects of light which make the Thames in and below London the delight of every artist or person of artistic taste. The very factory chimneys and the murky atmosphere that lingers over the river add to the picturesque effect of the scenes, and are turned to artistic account by Mr. Way. The descriptive text by Mr. Walter G. Bell, too, is more than the mere padding one is accustomed to find in books of this nature. His style is lively and attractive, and every page of his writing speaks of his profound love for London and its river.





VIEW OF SARAGOSSA BY VELAZQUEZ AND MAZO, PRADO MUSEUM (FROM A. DE BERUETE'S "VELAZQUEZ")

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

THE SIGNET RING OF CÆSARE BORGIA.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the month of April, 1864, the Rev. C. J. Hartshorne exhibited before a meeting of the British Archæological Association an Italian signet ring of the early sixteenth century, which was said to have once belonged to Cæsare Borgia.

Could any of your readers furnish me with the name of the present possessor of this ring, which was, I believe, formerly in the collection of the Bishop of Ely in 1864?

Faithfully yours,  
"SIGNET."

"CYMON AND IPHIGENIA."

To the Editor of THE CONNOISSEUR.

SIR,—With reference to the plate "Cymon and Iphigenia" which appeared in THE CONNOISSEUR of September, 1905, can any reader give me any details of same? Where is the original?

Yours, etc.,  
W. H. A.

OLD IRON COFFER.

To the Editor of THE CONNOISSEUR.

SIR,—Your coffer is no doubt an old Armada bullion chest. I possess one exactly similar—only one size larger—key and all details. On the front of mine is painted an old Spanish galleon. Even your handle is similar to mine. After all, my padlocks are not.

MORLEY.

OLD IRON COFFER.

To the Editor of THE CONNOISSEUR.

SIR,—The old iron coffer illustrated in the December Number of THE CONNOISSEUR is identical with the iron chests formerly used in Switzerland for the safe keeping of important family papers, jewels, and plate.

They were painted in the family colours and frequently with the family arms. They were the forerunners of the modern iron safe. Probable period of manufacture, first half of eighteenth century. They were usually described as "Familien Kiste"—family chests.

Many still exist in Switzerland, either in private hands or in museums, and usually in perfect working order, speaking well for the ancient locksmith's craft.

F. DE SINNER.

PORTRAIT OF THOMAS DEACON.

To the Editor of THE CONNOISSEUR.

SIR,—Did Cosway paint a miniature portrait of a Mr. Thomas Deacon?

Yours, etc.,  
L. R.

Books Received

- Arundel Club Portfolio No. 3, 1906.* (Arundel Club.)  
*The Thames from Chelsea to the Nore,* by T. R. Way and W. G. Bell, 42s. net. (John Lane.)  
*The Auctioneers' Institute of the United Kingdom Year Book and Diary, 1907,* 5s. (Truscott & Son, Ltd.)  
*Birket Foster,* by H. M. Cundall, I.S.O., F.S.A., 20s. net. (A. & C. Black.)  
*Church Festival Decorations,* by Ernest R. Suffling, 2s. 6d. (L. Upcott Gill.)  
*Costume: Fanciful, Historical, and Theatrical,* by Mrs. Aria, illustrated by Percy Anderson, 10s. 6d. net. (Macmillan and Co., Ltd.)  
*Houses and Gardens,* by M. H. Baillie Scott, 31s. 6d. net. (Geo. Newnes, Ltd.)  
*Old Pewter, Brass, Copper and Sheffield Plate,* by N. Hudson Moore, 8s. 6d. net. (Hodder & Stoughton.)  
*A Treatise on the Law concerning Names and Changes of Name,* by A. C. Fox-Davies and P. W. P. Carlyon-Britton, F.S.A., 3s. 6d. net. (Elliot Stock.)  
*Rubaiyat of Omar Khayyam* (translated), by Ed. Fitzgerald, introduction by Joseph Jacobs, designs by Frank Brangwyn, A.R.A. (Gibbings & Co.)  
*English Illustration "The Sixties," 1857-70,* by Gleeson White, 12s. 6d. net. (Constable & Co., Ltd.)

Special Notice

THE attention of our readers is called to the important announcement in our advertisement pages regarding the valuation of works of art. The Proprietors of THE CONNOISSEUR have been encouraged to extend this department owing to the great success which has attended their endeavours in the past. Within the past few months several instances have occurred in which our experts have had the pleasure of informing correspondents that the objects sent for opinion are worth considerable sums, and these opinions have been subsequently endorsed when the objects have been submitted to the ordeal of sale by public auction.





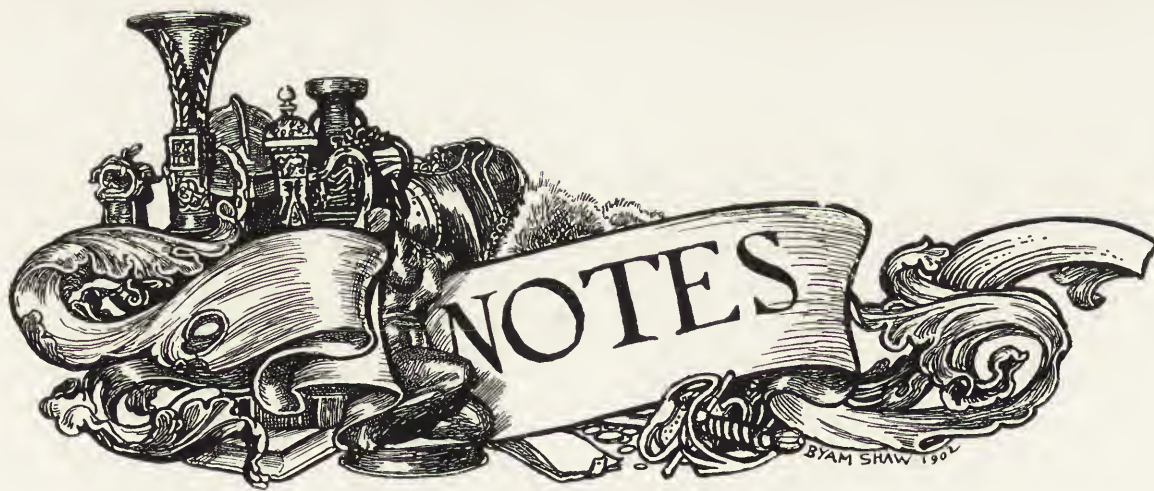


Engraved by J. Glendah

FOUR IN HAND

J. Pollard





THE original of the illustration accompanying this note is preserved in the collection of Prints and

**A Byzantine Miniature**

Drawings at the Victoria and Albert Museum; and has never before been described, although examples of work of the kind are very rare, and this piece possesses certain features of special interest. The miniature is Byzantine work, probably of the 11th or 12th century—the exact dating of all this class of illumination being a matter of extreme uncertainty within a limit of several hundred years. It formed a frontispiece to the Gospel according to Saint Mark, in a Book of the Gospels; and, in accordance with the Byzantine tradition ruling pictures of this description, represents the Evangelist seated and engaged in writing. Saint Mark is shown, clad in conventional drapery of greenish grey and light blue, holding across his knees the scroll on which he is writing. His right hand is raised; and his face that of a swarthy bearded man of middle age, with dark eyes. He is seated

in an arm-chair, with rush woven back, a point of considerable importance to students of furniture, and having a cushion. On his right is a book-holder, supporting an open book; the shelf being fitted to an adjustable screw shaft, rising from a cupboard-table on which are set out various writing implements; a knife, pliers, paint-box, pen and sponge being distinguishable. On his left, in the back-ground, is a two-storied building, with round-headed windows, blue tiled barrel-roof, and a grille over the doorway.

The whole is painted upon a back-ground of gold, with vermilion edging, looped at the corners. The halo of the Saint is outlined in vermilion; and the same colour is used for the inscription above his head, 'Ο ἄ μαρκος, the *alpha* (for ἄγιος) being placed within the *omicron*. This latter arrangement, and a precisely similar script, occur in a Book of the Gospels in the Vatican Library (Cod. Vatic. graec 1229), which formerly belonged to Pope Paul IV. The figure of St. John in this, is figured and described



BYZANTINE MINIATURE AT VICTORIA AND ALBERT MUSEUM

by Father Étienne Beissel, S.J. ("Vaticanische Miniaturen"), who, with some hesitation, suggests the eleventh century as its date. This miniature also shows the writing materials, an elaborate chair of a different type to that in the MS. under consideration: and much more detail of every kind. The colours correspond, even to the blue tiles of the roofs, and the border is also similar. But the simplicity and dignity of the specimen at South Kensington give it a particular interest and value: especially, as already pointed out, from the point of view of the student of the history of furniture.—E. F. STRANGE.

This historic relic is still in safe keeping, although one of the two last custodians has just

#### The Shield of Prince Charlie

passed away at the ripe old age of 88, in the person of Jane Hamilton, eldest of the two surviving daughters of the late Mr. W. H. Ritchie, of Bamlea, Dunbar, Banker and Town Clerk, who was the fortunate possessor of many relics of antiquity, among which is the shield of Prince Charles Edward Stuart, which he threw away on the fatal battlefield of Culloden when hope had fled.

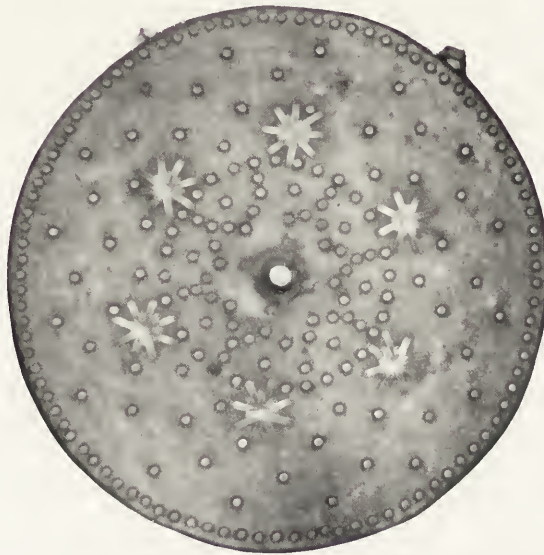
The history of the shield has been scarcely less adventuresome than that of its unfortunate owner, as will be seen from the following letter to Mr. Ritchie dated New Plymouth, New Zealand, September, 1869. The writer was Mrs. Helen A. Wilson, the widow of David Peter Wilson, who was a cousin of Mr. Ritchie's, settled in New Zealand since 1841. The Mr. Gilmour who is referred to as the bearer to this country of the letter and the shield, was a Merchant in the same Colony.

"The following is the way in which the Shield or Target, which I now send to your care, was placed in my father's hands for safe keeping. Secretary Murray observing where the unfortunate Prince had thrown his shield, when he was obliged to leave the field of Culloden on the 16th April, 1746, returned at night, brought it away, and placed it in the keeping of Mrs.

Skinner, wife of General Skinner, at that time Chief Engineer of all Scotland, in whose possession it remained until 1786, when that lady gave it to my Father, James Simpson, a well known admirer of the Prince. Since my father's death it has been carefully preserved by me.

"The settlement of some family affairs caused Mrs. Skinner at a very advanced age to go to Gibraltar; as she was staying at my father's she was not long in finding out how sincerely he was attached to the house of Stuart, and therefore considered him the right person in whose charge to trust the relic. I have often heard him describe the way in which she gave it to him. A few days before her departure for

England, she requested him to attend her in her bedroom. Seeing the lady was in her 84th year there was nothing very improper in the request, with which Mr. Simpson complied. When he entered the room the door was carefully locked, and the window blinds drawn down. When all these arrangements were completed the 'Old Jacobite' unlocked a large trunk, took out all its contents, then took off the paper lining which



PRINCE CHARLIE'S SHIELD

usually covers the inside of such articles of domestic furniture, and to Mr. Simpson's surprise, who began to think her insane, she removed a false bottom and brought to light the above-mentioned shield, after having been concealed in the old Dame's trunk for 41 years. Since 1820 I have watched over the relic, but not with the care I ought to have had for it. I was wrong in the first place for allowing it to be brought to this country, where it has had more than one narrow escape. If Mr. Gilmour is blessed with a safe voyage the poor shield is at least sure of a quiet home after all its wanderings. An account of its adventures would be as full of interest, if not much more so than the far-famed adventures of a 'Gulliver' or even those of 'Gil Blas.'"

Among the many other curios are some MSS. of Burns in the poet's own writing, particularly the song of "Bonnie Jean," the "Election," and a letter to Capt. Riddell with his signature, etc., etc.



## Notes

THE recent robberies of a piece of sculpture from the Louvre and of a valuable collection of books, happily recovered, from the Bodleian Library, recall the notorious case of theft from the British Museum which occurred exactly a hundred years ago.

### A Famous Robbery of Prints

It was reported with discretion in the *European Magazine* :—

“A singular robbery has been committed in the British Museum. A person who has been in the habit of visiting that place for upwards of a year has stolen, at different times, from the portfolios a number of scarce and valuable engravings by the Dutch masters to the amount of fifteen hundred pounds. He sold them to printsellers. It is stated that a committee have investigated the particulars of the robbery, and came to a resolution that Mr. D—, who is charged with being concerned in taking the valuable articles, should not be prosecuted. Mr. B— (in whose department it happened) has been dismissed for negligence.”

There is no longer any occasion for the air of mystery in which this contemporary report is wrapped. The gist of the story was published years ago by the late Mr. Fagan, of the British Museum, in his useful little volume on *Collectors' Marks*. Mr. D— was Robert Dighton, the famous caricaturist. His theft was discovered through Samuel Woodburn, a well-known art dealer, who bought Rembrandt's *Coach Landscape* from Dighton for 12 gns. Thinking it might possibly be a copy, he took it to the British Museum to compare it with two prints which he knew to be in the Cracherode Collection, but was surprised to find these missing. About the same time he bought of a printseller in the Haymarket seven Dürers for 2 gns., four of which appeared to have marks and dates on the back imperfectly erased. This confirmed his suspicions, and enquiries at the British Museum caused the exposure of the fraud. Dighton had gone originally to the print room with a letter of introduction to Mr. William Beloe, an under-librarian, who kindly produced for his inspection the collection of Rembrandt's etchings. A second visit found Mr. Beloe equally obliging, and in return for his kindness Dighton drew his portrait and that of his daughter, and, moreover, on several occasions made him presents of fish, once going to the extravagance of green peas at a guinea a quart—perhaps on the occasion when he disposed of the *Coach Landscape*. He naturally received a hearty welcome when he appeared at the Museum, but Mr. Beloe little knew that Dighton's portfolio, his pocket, or the breast of his coat were a hidden receptacle for valuable loot. Dighton was a skilful etcher, and often left a cunningly-executed copy in the place of the original.

There is a reference to this robbery in Ireland's

*Chalcographimania* (1814), that mine of quaint information about collections and collecting at the beginning of last century.

“While to museum thus I'm led,  
Of *D-gh-t-n* something should be said ;  
Who, void of blushes, stole at will,  
From all collections—purse to fill ;  
Till *Rembrandt's* etching, prime landscape  
Called COACH, brought *D-gh-n* into scrape ;  
Who, finding guilt will courage alter,  
On being prov'd a base defaulter,  
Restor'd whate'er he still possess'd,  
And thus the case was lull'd to rest.”

The rare and curious old book of doggerel hudi-brastic verse, from which we have just quoted, shows that the widespread mania for collecting is no new thing. The last portion on the “*Nicnackatarian Mania*” is not without its appropriateness to-day.

“Thus having some rare samples shown,  
Of persons to collecting prone,  
Whether as hot as Cambrian Taffy  
In searching mines of *Chalcography* ;  
Or making purse at auction debtor,  
For hoards of musty rare *black letter* ;  
And last the crew so passing bold,  
In buying *paintings scrubb'd* and old ;  
Some few alike must now be trac'd  
Each gifted with a diff'rent taste :  
So to commence :—Our R-g-nt Prince,  
A wond'rous passion doth evince,  
To guard in armoury, with care,  
Types of *old saddles militaire* ;  
While *Charlotte*, too, with rapture dwells  
On *medals, coins*, and precious *shells* ;  
One, warm'd with fine harmonic glow,  
Pays *fifty pounds* for *Pamphilio*,  
And would stake *hundreds*, could he win,  
A fam'd *Cremona* violin ;  
Yet such oft prove but wretched scrapers :  
Others will buy *tobacco papers*,  
Who ne'er once dreamt while quaffing swipes,  
Of *short-cut* and *tobacco pipes* :  
Samples we have of some whose hopes  
Concentrate in the *hangman's* ropes :  
One rusty *armour* buys amain,  
Or painted window's shatter'd pane ;  
The skins of birds, of beasts, of fishes,  
Cups, saucers, tea-pots, old Delft dishes.

\* \* \* \*

Nor pass we by that shameless band,  
Dispensing with a lib'ral hand,  
Large sums, *indecent* books to buy,  
And *prints disgusting* to the eye :  
Witness from *Duke of first degree*,  
E'en to *old sporting Colonel T—* :  
In fine, full many none suspect  
On themes like these alone reflect,  
Disgracing thus the manly name,  
And blazon'd sons of guilt and shame.”

MARTIN HARDIE.



DRESDEN VASES

THE three Dresden Vases here reproduced, the tallest measuring  $11\frac{1}{2}$  ins. and the two smaller 10 ins., are very fine genuine specimens, remarkable for delicacy of detail. They have been in the same family for a great number of years, but like many of the first pieces of plain white porcelain, they bear no mark. Raised clusters of roses, daisies and convolvuli stand out in bold relief on the front and back of the vases, while smaller garlands are painted directly on the body to represent profusion of flowers in shadow. The stems, handles and lids are of a delicate green shade, and there is much gold in outline and in a sword pattern.

THE bowl of Chinese porcelain ware here reproduced, 3 in. by 5 in. in size, is ornamented in enamel colours applied thickly over the glaze, and

**Chinese Porcelain Bowl**

represents fowls in grotesque, peonies and roses — flowers much favoured by Chinese potters. The bowl was found in a native shop on the borders of Thibet, where in all probability it had travelled from China. It was a pottery shop, and was most fascinating in its artistic confusion; tea bowls were ranged



CHINESE BOWL PAINTED IN ENAMEL COLOURS

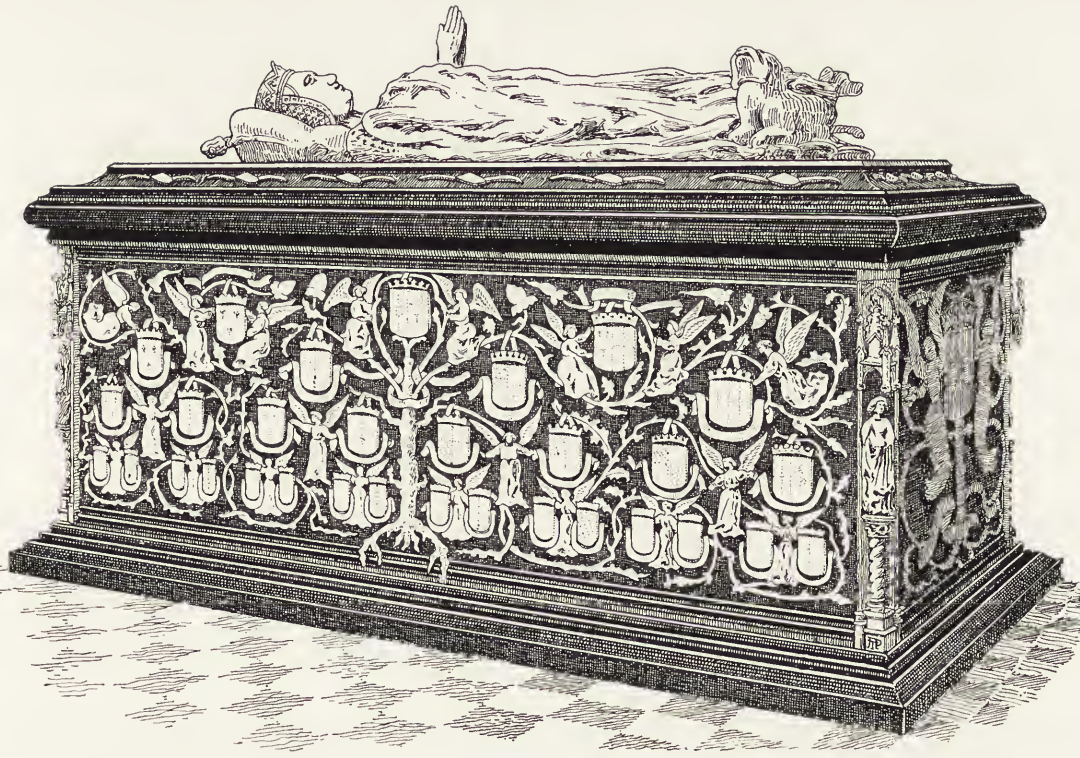
in stacks reaching from the mud floor to the thatched roof, and every variety of china and earthenware goods were spread out over the public walk through the bazaar.

THE tomb of Mary of Burgundy, now standing in a side chapel of Notre Dame, Bruges, is one of the most beautiful productions of that Flemish art for which, under the name of Dinanderie, the Low Countries are so famous. Mary, the daughter of Charles the Bold, Duke of Burgundy, and Margaret of York, sister to our Edward VI., had succeeded to her father after his untimely death at the Battle of Nancy, in 1476; and her own early decease, at the age of 25, was a grief to her subjects comparable only

to that caused by the death of the Princess Charlotte to the English people, who had not then dreamt of a Victoria, in the unhappy days of the Regency. The tomb was erected by the orders of her son Philip, who became, by marriage, King of Spain and the ancestor of the Spanish Kings and German Emperors.

The tomb was designed and executed by Pierre de Beckere, a goldsmith and metal-founder of Bruxelles





THE TOMB OF MARY OF BURGUNDY AT NOTRE DAME, BRUGES

between the years 1496 and 1502, and it was set up originally in the choir of the church, in which still remain the stalls of the Knights of the great Order of the Golden Fleece, among the stall-plates of which may be found the arms of our Edward III. At the Revolution, to escape entire destruction, or, at least, a visit to Paris, it was dismantled and hidden by the beadle, one Pierre de Zitter, and only re-erected when the storm had blown over, in the chapel where it is now to be seen, at the expense, if it can be believed, of Napoleon himself.

The monument consists of black marble, over which the brilliantly gilt metal-work is arranged with shields of arms enamelled in their proper colours. On the moulded slab is the effigy of the Duchess, with her coronet and the peculiar head-dress of the period and with her feet resting against a couple of small dogs. On each side of the tomb is arranged a genealogical tree, the branches hung with shields of arms, with angels seated, standing, or flying as their supporters. There are on the tomb no less than forty-four of these angels and eighty-one shields, shining with the arms of her ancestors or of her cities and subject counties. At the head and foot of the tomb, with angelic supporters, are, respectively, her epitaph and a shield bearing her personal arms, while in the hollow of the cornice round the effigy repose escutcheons bearing the arms of the counties of Flanders and Burgundy. It is fortunate that so

valuable an example of mediæval art has escaped the melting pot; but it seems sad that it owes its preservation in great part—for its restorers forgot to replace the scattered bones when they set up the tomb again—to the fact that it affords a valuable income, as a side-show, with the other treasures of the church. Our illustration is from a drawing by Mr. J. Tavenor-Perry.

THE portrait by Madame Vigée-Lebrun, reproduced in colours as frontispiece to this number, represents Lady Fitzgerald in the character of Juno, with the attribute of the goddess, the peacock, on her right. Marie-Anne Elizabeth Vigée was born in Paris in 1755, the daughter of an artist, and developed her talent almost without tuition, though she was helped with advice by Greuze, Jules Vernet, Doyen, Davesne, and Briard. At the early age of twenty she was already famous for her brilliant portraiture, and soon became one of the most fashionable portrait-painters of her time. In 1776 she married the painter Lebrun, a match which she later had cause to regret. Elected to the Academy in 1783, she left France during the Revolution of 1789 as a refugee, and painted many portraits in Rome, Naples, Vienna, Berlin, St. Petersburg, and London. She returned in 1813 to Paris, where she died at the age of eighty-seven in 1842.



CLOCK PRESENTED TO KING HAAKON

THE clock here reproduced was presented to King Haakon, of Norway, by the citizens of London, and we understand

that it was by his own request that the gift took the form of an old English chiming clock. The order reached Messrs. Gill and Reigate through the Lord Mayor. The clock is in a mahogany case of the Chippendale period, and was made probably about 1760 to 1780. It is most elaborately carved, and has a band of fretwork placed under the moulding immediately above the door in front of the dial. The dial itself is silvered with pierced brass ornaments at the corners, and in the upper part there is a painted representation of the moon, which works with the mechanism indicating high-water mark at Bristol Quay, for the entire period of the lunar month. The name of the maker of the clock is Samuel Whitchurch, of King's Wood, and a

peculiarity is the way in which the word quay is spelt, viz., key, a form long since obsolete. The silver-gilt plate placed above the door of the case bears the following words: "Presented to His Majesty, King Haakon VII., on his Coronation, 1906, by Citizens of London."

THE colour-plate in the present number, Mrs. Mark Currie, is a reproduction of Hanfstaengl's colour-plate of the well-known picture in the National Gallery. A typical example of Romney's skill in depicting womanly beauty, it represents Mrs. Mark Currie in the year 1789, a few months after her marriage. Romney received sixty guineas for painting it, which seems little when it is recalled that when the nation acquired it from the Rev. Sir Frederick L. Currie, Bart., of Uckfield, Sussex, in 1897, the purchase price was £3,500.

Lord Burghersh, the subject of another of our

colour-plates in the present number, was the only son of the 10th Earl of Westmorland. Born in 1784, he was known as John, Lord Burghersh, until 1841, when he succeeded his father. He was aide-de-camp to the Duke of Wellington at Talavera, only retiring from the service in 1855, some four years before his death. Distinguished as a soldier and a diplomat, he is also known to fame as the founder of the Royal Academy of Music, in 1823. Reynolds's portrait, from which Bartolozzi engraved his plate, is in the possession of the Earl of Jersey.

We also include amongst our plates in this number another of S. W. Reynolds's small plates, and another of the series of coaching subjects.

THE most recent addition to the Irish National Portrait Gallery is a portrait of Lord Kilwarden by Hugh Hamilton, the original from which Bartolozzi's well-known engraving was done in 1800. The portrait was painted in 1795, and belongs, therefore, to Hamilton's last period, when he had all but abandoned the pastels, with which his fame was first won, for oil paint. At this time he resided in Dublin, and there painted portraits of many of the notabilities in the political and social world, most of which are in the collections of the Royal Dublin Society, the Dublin Corporation, and in various private collections throughout Ireland. His most famous picture, *Dean*



LORD KILWARDEN BY HUGH HAMILTON



## Notes

*Kirwan Preaching*, which was painted for the Dublin Female Orphan House, was for a long time on exhibition at the Royal Dublin Society. Some years ago, however, it disappeared, and all traces of it had vanished, until it was recently discovered in an Irish county house. The portrait of Lord Kilwarden represents the ill-fated Chief Justice in the *négligé* of the period—a loose wrapper with the collar thrown open. Seven years after it was painted, on the night of the Emmet rising in 1803, Lord Kilwarden was barbarously murdered in his carriage in Thomas Street, Dublin, by the brother of a man whom he had sentenced to death some years before. He was, personally, most popular, and his name figures in the records of the period as a humane and just judge. The portrait now acquired for the Dublin Gallery has been for many years in the possession of a collateral branch of the Wolfe family.

THE Grand Lodge of England has authorised forty-two special centenary Jewels to commemorate, in each case, one hundred continuous years' existence of the particular, ancient, and distinguished Lodge to which the high honour was accorded. In the collection of Grand Lodge, at Freemasons' Hall, there was only, till quite recently, a specimen of each of forty-one of these interesting and venerated Jewels. For many years efforts have been made to secure a specimen of the missing forty-second Jewel, but hitherto without success. On Friday, December 21st, 1906, by the joint efforts of Mr. B. Tooke, of Montreal, Mr. E. T. D. Chambers, of Quebec, Lt.-Col. E. A. Whitehead, of Montreal, and Mr. James Manuel, J.P., of Ottawa, the writer had the pleasure of presenting to Sir Edward Letchworth, F.S.A., Grand Secretary of England, and to Mr. Henry Sadler, Grand Tyler and Sub-Librarian of Grand Lodge, a beautiful specimen of the missing Jewel, so that at last the Grand Lodge collection is complete. It should be understood that special centenary Jewels ceased to be authorised by Grand Lodge in 1866, in which year a general centenary Jewel was designed by the Grand Director of Ceremonies, and approved by the Grand Master, the Earl of Zetland, and it is this general centenary Jewel which has been alone conferred,

since 1866, on ancient Lodges that have proved a continuous working existence of one hundred years. The Jewel so recently and happily acquired is a five-pointed star of formal rays on which rests a circle or band inscribed "Centenary" on the top, and "1861" at the bottom; within the circle are the square and compasses, inclosing "17," the number of the Lodge on the Register of the Grand Lodge of England. The Jewel is worn suspended by a ring, from a sky-blue ribbon, which has one bar or clasp. The Jewel is reproduced, "life-size," in the illustration. The Albion Lodge, No. 17, has an interesting history. It was originated by a warrant of constitution, dated July 3rd, 1781, in association with the Fourth Battalion of the Regiment of Royal Artillery, New York (at that time a British colony). The Lodge was consecrated at New York on October 18th, 1781, and at that date was "No. 213" on the Register of the Grand Lodge of New York, but on December 20th, 1787, the Lodge acquired "for five guineas to the charity," the right to be advanced to No. 9 on the then Register. The Lodge severed its connection with the Grand Lodge of New York in 1783, and retired with the British Army on its evacuation of that city. The Lodge is subsequently heard of at Newfoundland, in 1783; at Woolwich, in 1789; at Quebec, in 1790 and 1791. At Quebec, the Lodge would appear to have had three meeting-places, at first at Brother Ward's house, next at the Officers' Mess Rooms in Dauphin Barracks, and, finally, at Frank's Tavern. At the Union, in 1813, the Lodge was known as the Albion, No. 17, on the new Register of the Grand Lodge of England, and it was granted a Warrant of Renewal as a Civil Lodge on January 27th, 1829, and worked under the English constitution till 1870, when it joined the Grand Lodge of Quebec, and is now No. 2 on the Register of that august body. On April 3rd, 1862, while still under the English constitution, the Lodge was granted a Centenary Warrant, conferring the right to the special Centenary Jewel, the subject of this article. The Lodge, on becoming "No. 2" on the Register of the Grand Lodge of Quebec, was allowed, by the Most Worshipful Grand Master of England, to retain its Centenary Warrant.—ROBERT MANUEL.



A RARE MASONIC JEWEL

## The Connoisseur

THE seventh volume of *The Royal Academy of Arts: A Complete Dictionary of Contributors* (Sacco to

**The Royal  
Academy of  
Arts  
Dictionary of  
Contributors**

Tofano), Algernon Graves, F.S.A., contains fewer notable names than some of its predecessors, yet its utility is in no wise impaired by this. Though Mr. Graves's records of the great English masters are of unquestionable value, they are to be found in other places besides his admirable dictionary. For the works of the lesser men, however, this must always remain the most eligible source of information, and one even more authoritative than the Academy catalogues, as the omissions and oversights contained in the latter have in most instances been corrected by him. How important these corrections are may easily be gauged by turning up some common name, as, for instance, that of Smith, contained in the present volume.

There are two hundred and odd exhibitors possessing this widely-spread surname, the contributors of over fifteen hundred works. Many of these figure in the original catalogues without their full complement of initials; others without initials altogether, or with wrong ones. That Mr. Graves has succeeded in evolving order out of this comparative chaos by awarding the different works to the rightful artists, whose correct Christian names have in almost every instance been fully supplied, speaks volumes for the thoroughness and completeness with which he is carrying out his great task.

The best known among the Smiths are probably three among the possessors of the Christian name of John. The John Smith who was one of the early presidents of the Old Water-Colour Society boldly changed his Christian name to Warwick; John Thomas Smith, the author of *Nollekins and His Times* and other gossipy works which will keep his memory green when his engravings are forgotten, was better known as "Antiquity Smith"; but the third, John Raphael Smith, the famous mezzotinter, is great enough to need no *nom de plume* to distinguish him. It is notable that, though he exhibited seventy-two works to the Academy, in no instance did he send an engraving. This was by way of protest against the treatment accorded to the professors of this art. Smith's great contemporary, Sir Robert Strange, carried the protest even further, for his name is not to be found as an exhibitor in Mr. Graves's records.

George Stubbs, variously styled R.A. or A.R.A., according as to whether the sympathies of the writer are with the artist or the Academy in the celebrated quarrel which occurred between them, must be accounted another protester against academy usages. According to Mr. Graves, Stubbs was elected both A.R.A. and R.A. in 1780, though most of his biographers incorrectly give

1781 as the date of the last honour. In 1782 he sent in seven subjects, five of them being painted on enamel. These were all badly hung. Finding, moreover, that the quotations he had appended to the titles of his works were omitted from the Academy catalogue, Stubbs regarded this treatment as an intentional affront, and retaliated by declining to give a diploma picture to the Academy, this being at the time a wholly optional matter. The Academy in the following year passed a law obliging every newly-elected member to present the Diploma Gallery with a specimen of his powers, and this, though enacted after Stubbs's election, was applied to him. Notwithstanding this Stubbs claimed to be R.A., though in the Academy catalogues he is only given the lesser title of A.R.A. Mr. Graves points out an accidental exception to this in the body of the catalogue for the year 1803.

Mr. Graves apparently has not had access to the *Guide to the Royal Academy for 1797* by G. Cawthorn, which contains the names of all the portraits exhibited in that year, and which would have enabled him to supply a few omissions, and correct one or two trifling errors. Thus in the record of Sir Martin Arthur Shee, P.R.A., several of the names that Mr. Graves supplies should be allotted different catalogue numbers, and the portraits of a gentleman and lady which are left unidentified should be respectively Mr. Anbury and Miss Power. In the same way No. 335 in the record of H. Singleton should be Colonel Roach. No. 145 in that of John F. Sartorius should be *Captain Champion and Dogs*. This latter, by the way, Cawthorn credits to John N. Sartorius, as he also does No. 239, which he records as a *Portrait of E. Wetenhall, Jun.*, instead of *Fast Trotting Mare*. As Mr. Graves points out that these two exhibits as well as four others are credited to J. N. Sartorius in the index, it may be that the latter, and not the body of the catalogue is correct. This seems the more likely, as Cawthorn explicitly states in the preface to his record that it varies from the Academy catalogue in many places, the latter being in every instance incorrect.

Among the more notable names in the present volume are those of Thomas Stothard, R.A., styled by Austen Dobson "The Quaker of Art," though the subjects of his pictures, which are almost wholly illustrations of novels and poems, and frequently include representations of the partially draped figures, have little that is akin to Quakerism about them; Gilbert Stuart and John S. Sargent, who may be bracketed together as great American portraiturists, though the better part of a century separates their exhibits; Frederick Sandys; Paul Sandby, R.A.; James Sant, R.A.; Domic Serres, R.A.; J. J. Shannon, A.R.A.; Norman Shaw, R.A.; Samuel Shelley; Robert Smirke, R.A.; Sir John Soane, R.A.; James Stark; and W. Clarkson Stanfield, R.A.











*Painted by Sir Joshua Reynolds.*

*Engraved by F. Bartolozzi, R.A.*

*Lord Burghersh.*





THE most interesting sale of pictures during December at Christie's was that held on December 1st, and this

consisted, as have so many other attractive dispersals, of properties from a great variety of sources. These sales often comprise fifty or sixty "proprietors," and are nearly always productive of surprises, sometimes mild, and sometimes sensational.



The chief event of the sale under notice was a picture of considerable power ascribed to F. Hals, and representing a man in brown dress playing a flute, 25½ in. by 24 in., which excited a good deal of discussion during the several days it was on view. It was purchased with two others at Christie's in 1828 for £2 10s., and ever since that time it has lain *perdu*. Its last owner—the history of the picture during the last seventy-eight years will probably never be told—was induced to send it to Christie's, and from an initial bid of 20 gns. it went up to 1,500 gns. From various unnamed sources there also came the following pictures:—D. Teniers, *Card Players*, on panel, 10½ in. by 8 in., 200 gns.; W. Van de Velde, *A Sea Piece*, with shipping in a calm, signed and dated 1653, on panel, 14 in. by 18½ in., 112 gns.; M. Hondecoeter, *A Concert of Birds*, signed, 40 in. by 50 in., 205 gns.; several very interesting views of Old London by S. Scott, all about 23 in. by 42 in., including *Westminster from the River*, with boats and figures, 90 gns.; *Lambeth Palace from the River*, also with boats and figures, 90 gns.; *London from the River looking towards the Strand*, 100 gns.; and *A View of Chelsea from the Thames*, 90 gns.; J. R. Smith, *The Credulous Lady and the Astrologer*, 15 in. by 11½ in., engraved by Bartolozzi, 115 gns.; G. Romney, *Head of Lady Hamilton*, a small version of picture engraved under the title of Ariadne, in white dress and hat, 23½ in. by 18 in., 240 gns.; D. Van Delen, *The Interior of a Palace*, with a party of cavaliers and ladies singing and playing, 35½ in. by 53 in., signed and dated 1632,

150 gns.; S. Ruysdael, *River Scene*, with buildings, boats, and cattle, on panel, 16½ in. by 21½ in., 240 gns. A number of pictures sent from Russia, and the property of H.E. the Princess Vera Koudacheff, included:—F. Boucher, *A Shepherd and Shepherdess under some Trees*, a girl in the background, and animals on the right, 48 in. by 70 in., 130 gns.; J. Cornelisz, *Madonna and Child*, enthroned with St. Barbara and St. Catherine, on panel, 32 in. by 26 in., 160 gns.; and G. David, *St. Ambrose*, in rich cape and mitre, holding a crosier, on panel, 12 in. by 8½ in., 120 gns. There were also the following pictures:—De Hooghe, *An Interior*, with two gentlemen playing and singing, 16 in. by 22 in., 180 gns.; two by J. Ruysdael, *Woody Landscape*, with a barn on the right, a house being built on the left, on panel, 13 in. by 13½ in., 170 gns.; and *A Landscape*, with a clump of trees in the foreground, town in the distance, on panel, 11½ in. by 11 in., 175 gns.; G. Terburg, *Lady in Yellow Jacket and Black Hood*, seated at a table peeling an apple, a girl standing behind her, on panel, 14 in. by 11½ in., signed with initials, and dated 1661, 290 gns.; and Watteau, *A Fête Champêtre*, 9 in. by 12½ in., 230 gns. Among the drawings were:—F. Wheatley, *Cottage Interior*, with figures, 16½ in. by 21 in., 1794, 100 gns.; and three portraits by J. Downman, each 8 in. by 6½ in., *Miss Susan Rhodes*, in dark dress with white ribbon in her hair, 1781, 70 gns.; *Mrs. Frances Petre*, in blue striped dress, with black and white lace fichu, signed and dated 1785, 150 gns.; and *Mrs. Catherine Wright* (afterwards Mrs. Michael Blount), daughter of the above Mrs. Petre, in white dress, with white lace fichu and blue sash, signed and dated 1783, 150 gns.

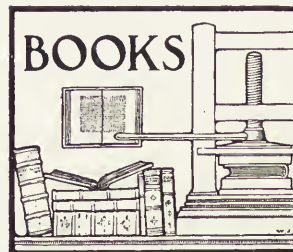
The death in the summer of Count Hollander, of the firm of Messrs. Hollander & Cremetti, was followed by the sale on December 8th and 10th of the stock of modern pictures and water-colour drawings, but 309 lots realised the small total of £5,224 11s. The stock consisted for the most part of pictures by artists of the various modern Continental schools; many names were quite unfamiliar to frequenters of Christie's, and a very considerable number were sold for less than £5. Of the pictures the following may be mentioned:—J. C. Cazin,

*Le Billet Doux*, 19 in. by 23 in., 410 gns.; J. B. C. Corot, *Woody Landscape*, with a woman and dog, on panel, 9 in. by 12½ in., 80 gns.; C. F. Daubigny, *Les Pommiers*, 24½ in. by 35½ in., 95 gns.; E. Fichel, *The Guard Room*, on panel, 14½ in. by 21 in., 1888, 72 gns.; two by E. Frère, *Coming from School*, 36 in. by 28 in., 1867, 170 gns.; and *Le Dejeuner*, on panel, 14½ in. by 17½ in., 1876, 85 gns.; H. Harpignies, *River Scene: Moonlight*, on panel, 12½ in. by 9½ in., 85 gns.; two by J. Israels, both on panel, 12 in. by 8½ in., *Study*, 120 gns., and *L'Attente*, 160 gns.; J. L. E. Meissonier, *Charles I. on Horseback*, on panel, 7 in. by 4½ in., 360 gns.; F. Roybet, *The Cavalier in Green*, on panel, 31 in. by 24½ in., 250 gns.; C. Troyon, *Going to Market*, 23 in. by 28 in., 210 gns.; two by E. Verboeckhoven, *Interior of a Shed*, with sheep and poultry, 28½ in. by 39 in., 1855, 75 gns., and *Motherless*, 35 in. by 29 in., 1870, 160 gns.; and F. Ziem, *Venice from the Lagoons*, on panel, 23 in. by 27 in., 70 gns. Perhaps the most remarkable fact in connection with this sale was the "want of appreciation" shown for two works by that once popular artist, Ary Scheffer, *Mary Magdalen*, 36 in. by 24 in., dated 1854, and *Saint John in the Island of Patmos*, 36 in. by 24 in., dated 1850—at the John Graham sale in 1887 these two pictures realised 620 gns. and 580 gns. respectively; they now sold for 36 gns. and 19 gns.

A sale of modern pictures derived from various named and anonymous sources, held on December 15th, included a drawing by W. Maris, *View of a Town with an old Chateau*, 9¾ in. by 25½ in., 100 gns.; two interesting chalk studies for statues, by A. Rodin, which sold for 38 gns. each; a number of pastel and black chalk drawings by J. M. Swan, which varied from 10 gns. to 24 gns. each; four drawings for vignettes by Birket Foster, *Isola Pescatore, Lago Maggiore*, 45 gns.; *Verona*, 46 gns.; *Cologne: Sunset*, 48 gns.; and *Lago Maggiore*, 45 gns.—these four were from the collection of the late Mr. John Fenwicke, of Tudor Lodge, Wimbledon Park; and two other drawings, T. S. Cooper, *Group of Cattle* on the bank of a river, 26 in. by 40 in., 1866, 100 gns.; and Birket Foster, *Road Scene*, with cottages and sheep, 8 in. by 12 in., 165 gns. The few pictures of note included: R. Ansdell, *Goatherds, Gibraltar*, view looking across the Strait into Africa, 48 in. by 75 in., 190 gns.; a number of small examples of H. Fantin-Latour, of which the only one to reach three figures was *Chrysanthemums in a Vase*, 21 in. by 17 in., 1871, 155 gns.; T. S. Cooper, *The Old Clachan of Aberfoil*, in the Rob Roy country, 27 in. by 47 in., 1833, 125 gns.

The last picture sale of the year, held on December 20th, consisted of various properties, among which were those of the late Mr. John Clements, of Liverpool, and of the late Mrs. K. J. Ricketts, of Wilton Crescent. The only drawing of note was a pastel by D. Gardner, a portrait of *Princess Fredrika Sophia of Prussia*, in blue dress, 9 in. by 7½ in., 64 gns.; whilst of the pictures mention need only be made of the following:—Hals, *A Topper*, 25 in. by 21 in., 130 gns.; and S. De Vlieger, *View on the Coast at Scheveningen*, with boats and figures, on panel, 17 in. by 25 in., 105 gns.

THE Library of Mr. L. W. Hodson, of Compton Hall, Wolverhampton, dispersed by Messrs. Sotheby on



December 3rd and two following days, was one of the finest collections of its kind seen during late years, even in their historic rooms. To a great extent this sale was an echo of that of the late Mr. William Morris, held eight years ago,

for Mr. Hodson had acquired many of the manuscripts formerly belonging to that deep student of Mediaeval art. Considered in the light of an investment pure and simple, the prices now realised were an eloquent testimony to the soundness of the well-known axiom which it will be remembered is to the effect that given a manuscript of the first importance, lapse of time will assuredly add to its value. The manuscripts bought at the Morris sale had doubled themselves, for the most part, in value in the meantime, while this proportion was very greatly increased in the case of several notable examples. For instance, a thirteenth century *Biblia Sacra Latina*, on thin vellum, for which Mr. Hodson paid £91 at the Morris sale, now realised £235; and a portion of another manuscript of a similar kind, which then cost £139, now sold for £390. A third Latin Bible of the fourteenth century (*circa* 1300) increased in price from £302 to £630, and a remarkably fine *Testamentum Novum Latinum* of the twelfth century from £225 to £670. To describe these works would, of course, demand a great deal of space, and for the necessary details AUCTION SALE PRICES should be consulted.

Mr. Hodson had also acquired no fewer than twenty-four of Mr. William Morris's original manuscripts of his own published works, and these realised in the aggregate nearly £1,240. *The Earthly Paradise*, bound in seven volumes, brought the highest price, viz., £405; *The Story of Sigurd the Volsung*, containing some passages unpublished in the original edition, £90; *The Well at the World's End*, bound in 2 vols., £100; *News from Nowhere*, £51; *The Odyssey of Homer*, £52; *The House of the Wolfings*, bound in 2 vols., £75; and the remainder, other sums which it is hardly necessary to enlarge upon. The long series of books from the Kelmscott Press, all printed on vellum, also realised large sums, though the value of these works, in common with the ordinary paper copies, has depreciated of late years. For instance, the *Chaucer*, of which but thirteen copies were printed on vellum, sold for £260, as against £520 realised for a similar copy in June, 1902. Among the ordinary works we notice particularly an original copy of Blake's *Songs of Innocence*, 1789, 8vo, £107 (engraved throughout and printed in colours, but incomplete); Boccaccio's *Hyenach Volget der Kurcz syn von Ettlichen Frauen*, printed at Augsburg in 1479, folio, £135 (oaken boards with small stamps, repaired); the second Latin edition of Breydenbach's *Sanctarum Peregrinationum in*



## In the Sale Room

*Montem Syon opusculum*, 1490, folio, £41 (russia extra, several of the views mended); two fragments of Chaucer's *Canterbury Tales*, printed by Caxton about the year 1475, small folio, 98 leaves, £167; Fuchsius's *De Historia Stirpium*, first edition, printed at Basle in 1542, folio, £35 10s. (contemporary oaken boards); a copy of the fine and very rare edition of *Josephus* supposed to have been printed at Lubeck in 1478, formerly belonging to the late William Morris, and which realised £34 10s. at his sale, £95 (old calf gilt); and the first book printed at Lubeck, the *Rudimentum Noviciorum*, 1475, large folio, £55 (contemporary boards). Mr. Hodson's fine collection was catalogued in 667 lots, and realised £10,852 6s.

Messrs. Christie, Manson & Woods do not often hold sales of books, but when they do they are generally important. A sale took place in King Street, on December 5th, when a copy of the third edition of Milton's *Paradise Lost*, 1668, 4to, realised £24 (fourth title page, morocco, by Zaehnsdorf). Many other good books were disposed of, among them Shakespeare's *Merchant of Venice*, 1652, 4to, which sold for £72, though cut down to 7¼ in. by 4½ in. The chief works of interest consisted, however, of a number of extensively illustrated or "grangerized" books, which it is the fashion nowadays to call "Memorials"; *Constable's Memoirs*, 1843, realised £100; Cunningham's *Story of Nell Gwynn*, extended to four volumes, 1852, £175; Jesse's *Memoirs of the Pretenders*, in eight portfolios, £200; and Stranguage's *Historie of Mary Queene of Scotland*, 1624, £230; all these books were extensively illustrated with engraved portraits, autograph letters, original drawings in some cases, and other accessories. Many extensively grangerized books have cost enormous sums of money, not to complete, for they never can be completed, but to prepare. It is said, for example, that the "illustrated" Clarendon and Burnet in the Bodleian Library, formed by the late Mr. Sutherland, of Gower Street, cost that gentleman upwards of £12,000. It fills sixty-seven large volumes, and is embellished with 19,000 prints and drawings, 731 portraits of Charles I., 518 of Charles II., and so on, and so on. Forty years of persistent collecting are enshrined in this monumental undertaking.

The sales held by Messrs. Hodgson, on December 5th and two following days, and by Messrs. Puttick and Simpson, on December 6th and following day, did not contain anything of paramount importance. One book sold by the latter firm for £20 may, however, be mentioned. This was *Le Musée Français* in 4 vols., atlas folio, 1807, which formerly belonged to Prince Talleyrand, and sold at his sale in 1816 for £162. The binding was of purple morocco, with richly gilt backs showing the crowned Imperial Eagle of Napoleon the First. All that need be said about this transaction is that books of the particular class named were nearly all worth a great more a hundred years ago than they are now. Other times, other styles of books; very few remain at the same level of popular esteem for long. The Library of the late Dr. Garnett contained a number of presentation copies, which sold for small sums, and other books mostly of an unimportant character, though

useful, no doubt, from a working literary standpoint. The sale occupied Messrs. Sotheby on one day only, and would doubtless have passed almost unnoticed, but for the three Shelley note books containing autograph MS. matter, much of it unpublished, in the handwriting of the Poet. These note books were given by Shelley's widow to her son, Sir Percy Shelley, who gave them to Dr. Garnett, so that their authenticity was beyond question. The price obtained was the large sum of £3,000. They were bought, it is said, on behalf of the owner of the finest Shelley collection in the United States. The volumes, therefore, go to America, where the manuscript revise of the first book of Milton's *Paradise Lost* also went a few years ago, having been withdrawn from sale at Sotheby's at £5,000.

Mr. Samuel T. Fisher's Library, sold at Sotheby's on December 10th, contained a number of Topographical Works of considerable interest, but was otherwise not very important. A collection of about three hundred and forty Tracts, Pamphlets and Books of that character, the whole bound in 73 vols., 8vo, with a manuscript catalogue in 2 vols., made £16 10s. (half russia, uniform). Among them were several important pieces, as for instance Jordan's *Triumphs of London*, 1678; *The Surrey Demoniack*, 1697; and *London's Resurrection to Joy and Triumph*, 1671. Thomas Jordan was one of the players at the Red Bull Theatre, Clerkenwell, and afterwards Poet of the Corporation of London. The following prices obtained at this sale are also noticeable:—Dallaway's *History of the Western Division of the County of Sussex*, 1815-19-32, together 4 vols., 4to, £36 (mor. extra); Fenton's *Tour through Pembrokeshire*, on large paper, 2 vols., 4to, 1810, £10 5s. (russia gilt, 12 original drawings inserted); Blomefield's *History of Norfolk*, 5 vols., folio, 1739-75, £30 (calf extra); Clutterbuck's *History of Hertford*, 3 vols., 1815-27, £12 (russia); Hasted's *History of Kent*, 4 vols., folio, 1778, £17 (original russia); Hoare's *History of Wiltshire*, together 10 vols., folio, 1812-19 and 1822-44, £34 (russia gilt); and Whitaker's *History of Richmondshire*, on large paper, 2 vols., folio, 1823, £12 5s. (russia extra); *Kiff's Nouveau Théâtre de la Grande Bretagne*, with the supplement, 5 vols. in 2, 1724-28, folio, sold for £41 (original calf); one map and nine leaves of text were missing. The most extensive Library of Topographical works sold in this country in our time was that of Lord Brabourne (Sotheby's, May 11th, &c., 1891). Generally speaking the market value of books of this class has fallen since then.

The Library of the late Mr. Clement Scott, for over thirty years Dramatic Critic of the *Daily Telegraph* and founder of the well-known Journal, *The Free Lance*, contained but one work of any real importance. It was essentially a journalist's working Library, and therefore hardly likely to appeal to those, and they are many, who are on the look-out for rarities. The work referred to comprised 8 vols. (should have been 9 vols.) of *Shakespeare's Plays*, printed in 1747, themselves of no particular interest. This incomplete set had, however, belonged to David Garrick, and contained his book-plate in each volume. The amount realized was £16, and the whole

Library, catalogued in 446 lots, realised no more than £246. Garrick's book-plate, by the way, engraved about the year 1755, was at one time worth from 25s. to 30s., but has lately fallen on evil days like most other book-plates. It consists of a "Chippendale" design displayed length-ways, bearing within it the name "David Garrick." Above is a bust of Shakespeare, and below the inscription "La premiere chose qu'on doit faire quand on a emprunté un Livre, c'est de la lire afin de pouvoir le rendre plutôt. Menagiana. Vol. IV."

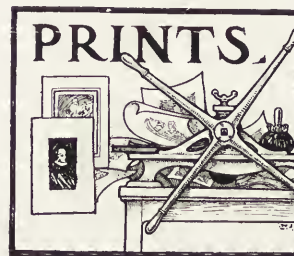
The sale of December 12th and 13th, also held at Sotheby's, was really of a miscellaneous character, that is to say the books disposed of were derived from many sources, though the name of the late Mr. J. Edward Gilmore, Barrister-at-Law, of Bray, County Wicklow, was prominent as the former owner of some very desirable volumes. Apperley's *Life of a Sportsman*, 1842, in blue cloth, somewhat loose, realised £24 10s. The earliest issue only was bound in cloth of that colour, a point worth remembering. We note also *Carlyle's Works*, the Library Edition with Index, 34 vols., 1871, £13 15s. (cloth); Mabbe's *The Spanish Bawd represented in Celestina*, 1631, folio, with Ben Jonson's autograph on the title page, £41; a defective copy of Shakespeare's second folio, 1632, £26 10s.; the *Biblia Hebraica (Pentateuchus)*, printed upon vellum in 1482, folio, the rare first edition of the Pentateuch in Hebrew having the commentary of Rabbi Jarchi, £35 (unbound and imperfect); and some ornithological works, including Lord Lilford's *Coloured Figures of Birds*, 7 vols., 1885-97, £44 (half morocco); and Dresser's *Birds of Europe*, 8 vols., 1871-81, £40 (*ibid.*). The former of these two works belonged to the first edition. A copy of the second, also in 7 vols., but dated 1891-97, was sold by Mr. J. C. Stevens, on December 18th, for £43 (half morocco). Mr. Stevens's sale of that date consisted mainly of Lepidoptera, but some books were included at the end of the catalogue, and that was among them, as also Hewitson's *Exotic Butterflies*, 5 vols., 1852-76, £15 (half morocco); and Moore's *Lepidoptera of Ceylon*, 3 vols. of text and 1 vol. containing 215 coloured plates, 1880-87, £8 8s. (half morocco).

We now come to one of the best sales recently held, namely, that of December 14th and 15th, which realised nearly £9,500. Messrs. Sotheby issued an illustrated catalogue containing a reproduction of one of the Blake drawings—that depicting the Creation of Eve. It was at this sale that ten of these drawings realised the very large sum of £2,000. The full series of twelve had been prepared by Blake, in 1807, to illustrate Milton's *Paradise Lost*, and was disposed of at the Aspland Sale, in 1885, at sums varying from £4 to £10 each. Since then a powerful Blake cult has arisen, and the advance in price, great as it is, is fully accounted for. The two drawings (Nos. 4 and 6) not sold on this occasion are in the possession of the newly appointed British Ambassador at Washington, who exhibited them at the Blake exhibition recently held at the Carfax Gallery, where indeed the full set was displayed. The sale we are now considering may fairly be described as one of relics,

manuscripts, and *miscellanea* rather than of books. Some relics of Keats's in a frame realised £560; a manuscript on vellum entitled *Le Miroir Historiale*, a beautiful example of fourteenth century art, containing no fewer than 558 painted miniatures, £1,290; a large number of letters and original poems and essays of Swift, perhaps the most important collection extant, £510; a similar collection of manuscripts and letters of Charles Lever, the novelist, £185; and the original autograph MS. of Keats's poem, *Caf and Bells*, so far as it was ever finished, written on 24 leaves, £297 (this MS. sold for £345 in 1902). These and other very unusual "lots" would have completely overshadowed the printed books but for the presence of some Shakespeareana of considerable importance.

These books comprised *A Midsummer Night's Dreame*, 1600, 4to, the extremely rare first edition printed by James Roberts, £250 (large copy); *The Merchant of Venice*, the second edition of 1600, £330 (morocco extra), *Sir John Oldcastle*, 1st edition, 1600, £60 (*ibid.*); *A Yorkshire Tragedy*, second edition, 1619, £100 (morocco); *King Lear*, 1608, £300 (morocco extra); and *The Two Noble Kinsmen*, 1st edition, 1634, £50 (*ibid.*). A very defective copy of the second folio realised £38, and a perfect copy of the fourth folio, £80. Two other books of a different character also deserve notice. The first was an unusually fine and clean copy of *The Vicar of Wakefield*, 2 vols., Salisbury, 1766, in the original calf. This realised £92, while William Hubbard's *Narrative of the Troubles with the Indians in New England*, 1677, and *The Happiness of a People*, both in one volume, new calf, sold for £100. This was a large and good copy, having the rare original map of New England with the "White Hills," though wanting the leaf of "license," dated March 29th, 1677, which, by the way, very rarely occurs. The map, it may be stated, is unusually interesting as "being the first that ever was here cut," that is to say, the first map ever executed in America. Who wrote *The Battell of Alcazar*, a 4to, printed in 1594, is doubtful, but the play is often attributed to George Peele. It was ridiculed by Shakespeare, in *Henry IV.*, part ii., and for that reason alone is invested with a peculiar interest. A very fair copy of this, the first edition, realised £60 at this same sale, which very fitly brought the record of the year 1906 to a close.

Two sales of engravings were held at Christie's during December, but only the one on the 4th calls for attention



here. The sale comprised the usual collection of engravings of the early English schools, including several Morland colour-prints, the popularity of which shows little sign of abating. That well-known pair, by Gauguin, *Guinea Pigs and Dancing Dogs*, realised £126, which is interesting when it is recalled that at Gauguin's



## In the Sale Room

sale, in 1793, the plates of these two, with over 270 prints, realised but £127. The popularity of these two plates was remarkable, about 500 copies being sold within a few weeks of their issue. Other Morland prints sold included *The Farmer's Door*, by Duterrau, £54 12s., and *Boy Burning Weeds* and *Smugglers Landing*, by W. and J. Ward respectively, which together made £75 12s. Reynolds was represented in this sale by a nice impression of Val Green's plate of *Lady Louisa Manners*, which made £105; a first published state of Mrs. Williams's *Hope of Amsterdam*, by C. Hodges, went for £61 19s., and a third state of that much-admired print, *The Ladies Waldegrave*, by Val Green, was sold for £71 8s.

Of the remaining items there is still to be mentioned *The Setting Sun* (the Godsall Children), by J. Young, after Hoppner, £110 5s.; a first published state of *Signora Bacelli*, by J. Jones, after Gainsborough, £71 8s.; and a coloured impression of Debucourt's *La Promenade Publique*, £84. There is also to be noted a print by Blooteling, after Lely, of *James, Duke of Monmouth*, with an impression in reverse on the back, and Monmouth's autograph, which went for £80 17s.

AN important dispersal of old English silver plate took place at Christie's on December 6th, being the



only silver sale of interest during the month. Amongst the many rare lots sold the chief was a pair of repoussé ewers, chased with cupids and swags of laurel, which made £500. These ewers, which were executed in the manner of Van Vianen, of Utrecht,

were believed to be Flemish work of the late seventeenth century. Each measuring 17½ inches in height, their combined weight was 191 oz. 15 dwts. Another fine lot was a German early sixteenth century silver-gilt chalice, 21 oz. 5 dwts., which realised £400. Of considerable interest, too, was a pair of maces of the Boston Corporation, one dated 1682, and the other 1727. These maces were sold by order of the executors of the late Mrs. Richard Connington, whose husband purchased them at the sale of the Boston Corporation plate seventy years ago. Arousing considerable competition they made £440 and £400 respectively.

Included in this sale was the silver plate of the late Mr. Richard Twining, the famous tea-merchant, the chief items being two Charles II. pieces. The first, a tazza, 28 ozs. in weight, made £111 15s. an oz., and the other, a tankard with flat cover, 19 oz., produced £118 15s., at £6 5s. an oz. There still remains to be noted two Charles II. tankards, which made £6 2s. and £4 4s. an oz. respectively; a plain porringer of the same period sold for £11 10s. an oz.; a small James II. cylindrical caster, 3 oz. 14 dwts., went for £9 15s. an oz.; and a

William and Mary small porringer, 3 oz. 8 dwts., realised £10 an oz. Lastly, a set of four Charles I. Apostle spoons, with figures of St. James the Less, St. Peter, St. Jude, and St. Simon Zelotes, produced together £150, and a spoon of the same period with the figure of St. Bartholomew went for £45.

By far the most important sale of porcelain and pottery held at Christie's during December was that which



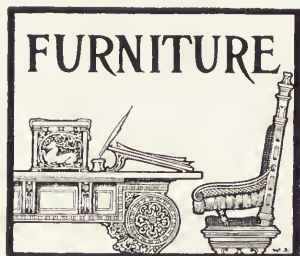
occurred on the 14th, when a collection of old Chinese and Dresden porcelain, together with some old English furniture, produced about £20,000. All through the sale high prices were the order, four lots together

accounting for over £10,000. These were a pair of old Chinese porcelain vases of the Kang-He period, of square shape, tapering towards the feet, and with cylindrical beaker-shaped necks, each face brilliantly enamelled with lotus-plants, in famille verte on a black ground, £3,885; a pair of old Chinese porcelain beakers of the Yung-Chin period, with ruby-coloured ground enamelled with chrysanthemums, £3,255; a pair of mandarin jars, over four feet high, of the Kien Lung period, enamelled with peonies on a mazarin-blue ground £1,732 10s.; and a Chelsea dessert service painted with birds and foliage on the familiar mottled dark blue ground, consisting of 38 pieces, £1,522 10s.

These lots by no means exhaust the treasures of the day. A Dresden crinoline figure of the Countess de Kossell, slightly smaller than the one sold in November for 1,000 gns., made £651; a pair of Kang-He famille-verte figures of kyilins, 14 ins. high, sold for £619 10s.; and a pair of powdered blue bottles of triple gourd shape, with Louis Seize ormolu mounts, realised £304 10s. Of the large number of Dresden items included in the sale, there must be mentioned a statuette of August II. as a Freemason, £294; a set of three vases and covers painted with flowers, the handles surmounted by figures of ladies and gentlemen emblematic of the Seasons, £246 15s.; and a group of Bacchus and Ariadne, £126.

In conclusion, there must be noted a Vincennes clock case of Louis XV. design, surmounted by a cupid and flowers, the plinth finely modelled with a sleeping figure of Venus, with Adonis at her side, for which £378 was given. On the 18th and 19th, the only items worthy of record were a set of three Nankin vases and covers, and a pair of beakers, £294; and an old Worcester oviform vase painted with birds, flowers, and insects on an apple green ground, £131 5s.; whilst on the 7th, a set of three Chelsea vases, painted with birds in vertical bands, alternating with bands of pink and gold scale-pattern, realised £157 10s.

WITH the exception of that sold on the 14th, little furniture of any note appeared in the sale-room during

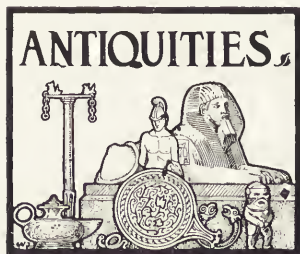


December, and it is a notable fact that fine furniture is as scarce in the sale-room as fine porcelain and pictures are plentiful.

The sale on the 14th, however, must have been some slight consolation to those lovers of the art of Chippendale to whom the charms of the Oriental and European porcelain may not appeal. A set of four chairs, for instance, by the premier eighteenth century English cabinet-maker, with rail centres in the backs, the tops carved with foliage, made £735; and a set of eight chairs and two arm-chairs, also Chippendale, with plain backs of Queen Anne design, produced £152 5s.

On the 7th, too, a few fine pieces were sold, a pair of Chippendale mahogany arm-chairs of Queen Anne design making £304 10s.; a cabinet by the same maker, with folding lattice-pattern doors, going for £105, and a pair of Sheraton satinwood cabinets for £168.

DURING December Sotheby's held a sale, the like of which has seldom, if ever, been seen at the Wellington Street rooms before.

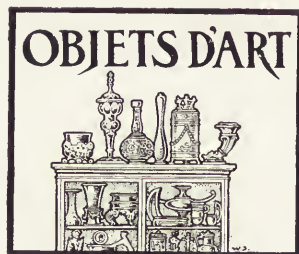


It consisted of the vast collection of Egyptian antiquities formed in Egypt by that well-known collector, Mr. R. de Rustafjaell. It is seldom that so large and comprehensive a collection of Egyptian antiquities is brought

to this country by a private collector, and when seen at Sotheby's rooms one might have been forgiven for regarding the collection as the ample results of a long continued and arduous search by a band of archæologists, rather than to credit the possibility of its gathering together being the work of one individual. Commenced about twelve years ago, the collection was eventually placed on exhibition, illustrating the history of Egypt from the pre-dynastic period down to the present time, and it was only the difficulty of finding a permanent home for it that prompted Mr. Rustafjaell to dispose of it. Catalogued in some 550 lots, many of which included over fifty items, the sale extended over three days, and though attracting considerable interest, it is to be doubted whether the £1,843 obtained will leave Mr. Rustafjaell any considerable balance on the right side. Scarcely a score of lots realised over £10, the sale as a whole being a tedious series of prices ranging from 10s. or 12s. up to in one instance £56 for about 750 Ostraca, sold in one lot. The Scarabei, for instance, of which there were over 850, only totalled about £56, whilst a collection of

nearly 500 Ushabti figures only produced the modest sum of £39.

OF the few objects of art that appeared in the sale-room during December, few realised prices of any note.



On the 11th, at Christie's, at a sale of objects of art and arms and armour, a watch, by Goullons, of Paris, in a case of Louis XIII. enamel, painted with the Holy Family and small landscapes, made £190, whilst amongst the armour a collection

of some 43 spurs produced £30, whilst a circular convex shield or rondache, Italian Milanese work, of the late sixteenth century, went for £94 10s. An interesting lot occurred in the sale on the 18th, consisting of a James I. maple-wood goblet carved with the Royal Arms of England and Scotland, and Biblical inscriptions. This goblet, which realised £136 10s., was used at Malmesbury at the civic feasts until the beginning of last century, when it became the property of the Deputy Sheriff of the town, from whom it descended to the late Dr. Neath, of Stilton.

Two fine pieces of lace were included in a jewel sale held at Christie's on the 12th. The first, a point de Venise à la Rose flounce, seventeenth century, 4 yds. 11 in. long and 12 in. deep, made £300, and the same sum was given for another flounce nearly similar, and slightly longer.

MESSRS. GLENDINING & Co. held, on the 21st, their usual sale of coins and medals, which included



amongst other items an Indian medal with bars for Lucknow, the Relief of Lucknow, and Delhi, awarded to a lieutenant of the Bengal Artillery, £5; a Peninsular medal of the 88th Foot, with ten bars, £8 2s. 6d.; two others with eight

and six bars, made £7 and £5 10s. respectively; whilst a Badge of the Order of St. John of Jerusalem, of gold and enamel, went for £5.

Messrs. Sotheby held on the 7th and 8th a sale of a collection of silver and copper coins formed by the late Mr. R. A. Hoblyn, which produced nearly £1,200, and on the 17th and 18th dispersed a miscellaneous collection of coins and medals which realised a total of £940. The chief price in the first-named sale was £21 10s., given for a James II. pewter and gun money groat, the same sum paid for it at the Montagu sale; whilst in the latter sale the most notable lot consisted of a George I. five guineas, two guineas, guinea, and two quarter guineas, which, together, realised £11 17s. 6d.





## ANSWERS TO CORRESPONDENTS

*N.B.*—All enquiries must be accompanied by coupon, which will be found in the advertisement pages of each number.

**Autographs.**—**Cruikshank.**—8,678 (Ipswich).—The Cruikshank sketch, of which you send us photograph, should be worth at least 15s., perhaps more, as there is considerable demand for anything of Cruikshank's just now.

**Books.**—"The Bottle" and "The Drunkard's Children," 1848.—8,572 (Hale).—Your two volumes, illustrated by Cruikshank woodcuts, are worth about £1.

**Bowyer's Illustrated Record of Important Events in the Annals of Europe, 1817.**—8,656 (Devonport).—The value of your book is about £1. It is impossible to express an opinion regarding your Rex Bowl until we see it.

**"The Penitent Pardoned," 7th Ed.**—8,689 (New York).—Your book is of no special value.

**"A New and Complete Illustration of the Celestial Science of Astrology," 1784.**—8,684 (Ballarat).—The value of this work is about £1. The other book on your list is worth only a few shillings.

**Clock.**—**Early Victorian.**—8,718 (Cardiff).—The period of your clock is about 1840. This class of timepiece has no great selling value at the present time, and it would fetch under £5 in London.

**Coins.**—**Oriental.**—8,707 (Sind).—The coins you describe are quite common in this country, and they are not worth sending over for sale. Very small value indeed.

**Engravings.**—"Eclipse," after Stubbs, by Chas. Hand.—8,597 (Reigate).—If your print is in perfect condition, you should obtain £4 or £5 for it. Advertise in the Register.

**"Simplicity," after Sir Joshua Reynolds, by Bartolozzi.**—8,675 (Middleburg).—It is impossible, of course, to value engravings accurately unless they are seen, but if your coloured print is a fine impression, it may realise as much as £30 in a London sale-room. The old Italian prints you describe are of very little importance.

**O.P. Caricatures.**—8,713 (Sheerness).—These caricatures have very small commercial value.

**"Boulliotte."**—8,717 (Woodford Green).—The old French line engraving you describe is rare, and we must see it to gain a proper idea of its value.

**Indian Prints.**—8,720 (East Dulwich Grove).—The two coloured prints of Indian subjects you mention are worth £4 or £5 the pair, if in good state.

**Furniture.**—**Mahogany Card Table.**—8,719.—Your claw and ball mahogany card table appears from photograph to be a nice specimen of the Chippendale period. Its value should be £20 to £25.

**Oak Panels.**—8,683 (Queen's Gate).—Judging from your photograph, the carved oak panels you enquire about are old

French, probably of the period of Louis XV. They are worth from £3 to £4 each.

**Jacobean Table.**—8,653 (Walsall).—Your table appears to be late Jacobean, and in rather poor condition. We do not think it is worth more than £4, from photograph. As regards your wool-work picture, we are afraid the subject is one that does not attract collectors, and you will not get more than 30s. for it.

**Grinling Gibbons.**—8,702 (Wallingford).—A carved lobster by Grinling Gibbons, if authentic, should realise about 20 guineas. You do not say the wood, but we suppose it is pine or oak. A collector of this class of work would probably be found by advertisement in THE CONNOISSEUR.

**Pictures.**—"Old Yarmouth Quay," by H. Hobson, 1881.—8,568 (Highbury).—The value of your picture depends greatly on its artistic merit, and we cannot say anything definite therefore without seeing the work. It is not, however, of a class for which there is any particular demand.

**Hogarth's "Airing the Member."**—8,664 (Penicuik).—The original picture is at the Soane Museum.

**Old Linen, circa 1750.**—8,665 (Gateshead).—There is no special value attached to old linen. You might obtain a sovereign or so for your tablecloths, dating about 1750, if anyone wanted them. As to your vase, we cannot say anything from your sketch; if you will forward the article for our expert's inspection, or a good photograph, we shall be pleased to assist you.

**Pottery and Porcelain.**—**Willow-Pattern Plates.**—8,679 (Langside).—Your plates are of no interest from a collector's point of view, and they have very small market value.

**Wedgwood Plaques.**—8,697 (Huddersfield).—It is difficult to value your Wedgwood plaques without seeing them, as Wedgwood differs in quality and value. If well finished, the six plaques should be worth 10s. to 15s. apiece. The plaque mounted as scarf-pin should realise about 35s. to 40s. Your seal, with figure of Hope, is worth 5s.; the others about 2s. 6d. or 3s. each.

**Copper Lustre.**—8,686 (Burnley).—The value of the four pieces shown in your sketch is about £3.

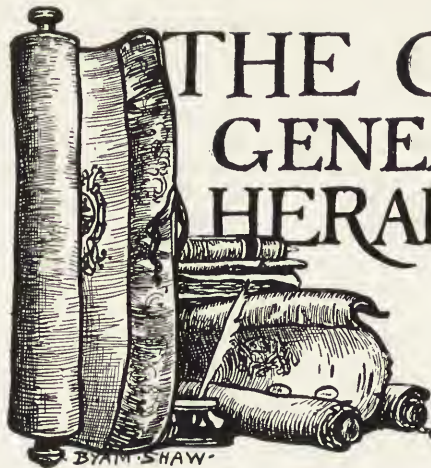
**Wedgwood.**—8,660 (Ashbourne).—Your tea-tray and cups are of late period, and uninteresting to collectors. Value not more than 35s. to 40s. We cannot value your bronze figure without inspection. An answer regarding your Jacobite glass will appear in next month's issue.

**Bronze Tea Urn.**—8,670 (Eaglescliffe, R.S.O.).—Your urn is a characteristic old English piece of about 1800. From photograph, its value is about 50s. to £3.

**Silver.**—**William IV.**—8,676 (Canterbury).—Your plain silver spoons, dated 1815-1818, should fetch 2s. or 3s. per ounce.

**Victoria.**—8,688 (Hull).—Your silver forks and teaspoons, dated 1840 and 1859, are worth 2s. or 3s. per ounce.

**Rat's Tail Spoon.**—8,558 (Edgbaston).—It is impossible to judge the value of your tablespoon simply from the sketch you send us, as it depends upon the date. Send a rubbing of hall-mark, or better, the spoon itself, for our expert's inspection.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

## Answers to Correspondents Heraldic Department

842 (New York).—The well-known Rochester brass in Terling Church, Essex, commemorates John Rochester, his wives and children. He died in 1584, and by his will (dated 23rd August, 1583, and proved 18th April, 1584, at Colchester, by Joane, his relict and sole executrix), he desired "to be buried in the parrish church of Terling aforesayd and within the Ile that John Rochester, my great-grandfather dyd builde and under the same stone that my sayd grandfather lyeth buried under, the which sayd John Rochester was buried in the yeare of our Lord 1444. And that the pictures of me and of Philippe and Joane my wyves and my children of our bodies begotten be made in brasse and fixed in stone with our severall armes and creste, and with such posies and superscriptions as shall seem best by the discretion of myne executor and overseers and set yt in the place by my

father's Epytafie where yt standeth." The Rochesters lived at Terling from a very early period (William Rochester of Terling is mentioned in an Inquisition of 1302), but in the seventeenth century the family fell into decay, and the name, though not quite extinct, has entirely disappeared from the county. Whether Nathaniel Rochester, who founded Rochester, New York, belonged to the Terling stock, it is impossible to say without considerable research, and though born in Kent, his ancestors may have come from Essex, for the name was not widely distributed.

847 (Spalding).—The Arms on the dexter side of the shield—*Azure a chevron quarterly per chevron or and argent between three fleurs de lis of the second*—are those borne by the families of Mardock, Matoke, Mattick, or Mattock of Herts. or Yorks. The coat on the sinister side has not been identified.

853 (New York).—The Roll of Battle Abbey is generally supposed to have been a contemporaneous list of those who accompanied William of Normandy to England, and who took part in the battle of Hastings. The original document is certainly not now in existence, but there are several so-called copies to be found, those most generally quoted being Leland's, Hollinshed's, and Duchesne's; but it is only in *Duchesne's* list that the name of Belknap appears. Notices of this family are few, though Sir Robert Belknap was Chief Justice of the Common Pleas in the time of Edward III., and his son, Sir Hamon Belknap, fought at Agincourt. The latter's grandson, Edward Belknap, who was seated at Weston in Warwickshire, was a distinguished soldier and a Privy Councillor in the reigns of Henry VII. and Henry VIII.: he died without issue in 1520. The ancestry of Abraham Belknap, who emigrated to America early in the seventeenth century, has not been established, and it would certainly be of more than ordinary genealogical interest if his descent from this ancient and honourable house could be proved.

861 (Torquay).—(1) An unmarried lady bears her paternal Arms on a lozenge without any crest. (2) The Bower coat on the monument at Gloucester is, *Sable a cross pattie argent*, and, according to a pedigree compiled by Mr. Hubert Bower, your family probably descends from the John Bower whom the monument commemorates.

868 (London).—Colonel Charles Godfrey, who married Arabella Churchill, was born in 1648, and was buried, 23rd February, 1714, at Bath Abbey, where there is an inscription to his memory, describing him as son of Colonel Francis Godfrey, a member of an old Oxfordshire family. Colonel Charles Godfrey had by his wife, Arabella Churchill, two daughters: (1) Charlotte, who married Boscawen, Viscount Falmouth, and (2) Elizabeth, who became the wife of Edmund Duncce of Wittenham, Berks, Master of the Household to Queen Anne.

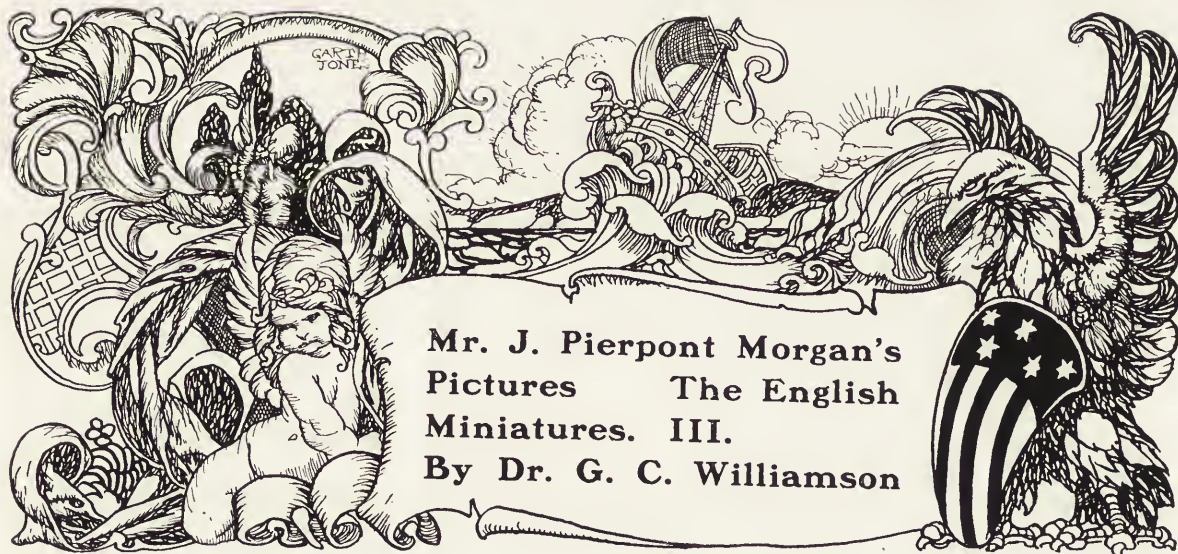






AN ALTAR-PIECE BY THE MAÎTRE DE FLÉMALLE  
IN THE POSSESSION OF MESSRS. DUVEEN BROS.





**Mr. J. Pierpont Morgan's  
Pictures The English  
Miniatures. III.  
By Dr. G. C. Williamson**

CONTINUING our examination of the early English miniatures in Mr. Pierpont Morgan's collection, we now deal with one or two artists whose works are of great rarity.

By Sir Balthazar Gerbier, the collector of treasures for the Duke of Buckingham and Master of Ceremonies to Charles I., there is a signed portrait of the Duke of Gloucester, the King's third son, a Prince who was noted for his gracefulness, for the vivacity of his wit, and for his activity.

There are several portraits by Nathaniel Dixon, that mysterious painter of whom so little is known, including one on a large scale of Madame de Montespan represented as a hermit in the desert. This miniature was evidently painted in France, where we know Dixon worked, and just at the time when Madame de Maintenon attained to the summit of her ambition, and her old friend had to retire into what she was pleased to term "the desert." On the back of it is a piece of paper bearing a long inscription respecting Madame de Montespan, and in contemporary handwriting. Dixon was fond of painting large miniatures and of copying pictures by old masters in miniature size. There are several examples of his work at Windsor Castle, and some very notable ones at Burghley House.

Another rare artist, who is well represented, is John Greenhill,

whose portraits are of the greatest possible rarity. Mr. Morgan owns his representations of Charles II. and Queen Catherine of Braganza, and beyond these two, only one signed example by this artist is known to the writer of these articles.

In Mary Beale's Diary, to which we have already alluded, there are several references to Flatman, the miniature painter. She sent her son to him for lessons, and gave Charles Beale £3 to lay out in materials, providing him also with a water-colour sketch of his father that he might copy it. Flatman was known as a poet, a lawyer, and a painter, and, according to the wits of the day, was only passably famous in all three professions. Many persons sneered at him, and he was the subject of some clever epigrams, but there were others who had a great

admiration for his work, and he is known to have received £70 for one of his portraits, and a mourning ring set with a big diamond, worth £100, for one of his poems. There are several examples of his miniature work in Mr. Morgan's collection, notably a remarkable portrait of Sir Edward Barkham, who was Lord Mayor in 1621, knighted in the following year, and a great benefactor to the poor of the parish of St. Mary Bothaw. This is a large miniature splendidly painted in glowing rich colour, and signed by the artist with his conjoint initials.



NO. XXXII.—JOHN VISCOUNT  
LONSDALE (OB. 1700)  
BY FLATMAN OR BEALE



No. XXXIII.—JOHN TRENCHARD  
BY LAWRENCE CROSSE

A miniature of John Viscount Lonsdale is perhaps by Flatman, although it has been attributed to Mary Beale (No. xxxii.).

One of the last of the important painters of miniatures, previous to the foundation of the Royal Academy, was Lawrence Crosse, and there was hardly any miniaturist of his period who could excel him in painting the full-bottomed wigs so popular at the end of the sixteenth and beginning of the seventeenth centuries.

Mr. Morgan has a fine portrait by him of John Trenchard, the son of Sir John Trenchard, Secretary of State (No. xxxiii.), and a still finer one representing Sir Robert Walpole (No. xxxiv.), the great collector of pictures, who formed the famous gallery at Houghton, afterwards sold to Catherine II., and now constituting the greatest treasure of the Hermitage Palace in St. Petersburg. This portrait of one of the earliest men who realised the importance for England of a strong Colonial policy is admirably painted. The face is full of refinement, and the

painting of the point lace scarf and the black curly wig is remarkable both for excellence and dexterity.

There is also a splendid portrait of Jane, Countess of Northampton, daughter of Sir Stephen Fox, set in a contemporary silver frame bordered with large diamonds (No. xxxv.).

A little later than Crosse came Bernard Lens, the drawing master at Christ's Hospital, and the author of a drawing-book very popular in the early eighteenth century.

By him, we find miniatures of the Duke and Duchess of Marlborough, and of Sir Roger and Lady Essex Mostyn (No. xxxvi.), and also one which has always borne the name of Lord Darnley.

There is, besides that, one of the copies which Lens made of the portrait of Mary Queen of Scots, painted by Crosse. This is the portrait to which Crosse, as is well known, gave his own ideas both of beauty and costume, and, as has recently been stated with authority, it "does not represent the Scottish Queen except in an entirely fictitious manner."

Another interesting



No. XXXIV.—SIR ROBERT  
WALPOLE, K.G.  
BY LAWRENCE CROSSE



No. XXXV.—JANE, COUNTESS OF NORTHAMPTON  
BY LAWRENCE CROSSE



*Mr. J. Pierpont Morgan's Pictures*

portrait represents William Dobson, the portrait painter, and it so closely resembles his own technique that I am disposed to think he painted it himself. It may, however, be the work of his friend Gerbier, but I think not (No. xxxvii.).

There are many other painters of minor importance well represented in this collection, and it also includes several miniatures painted in oil which may be attributed to the late seventeenth and early eighteenth centuries (see No. xxxviii.), as well as four large ones belonging to an even earlier period, and still set in the early seventeenth century ivory boxes, which it was the habit of the people of the time to wear at their girdles, and in which they carried miniature portraits frequently the work of important Dutch artists.

Two of these in Mr. Morgan's collection represent Lord and Lady



No. XXXVI.—LADY ESSEX MOSTYN BY BERNARD LENS

Stafford (No. xxxix.), and two others are of unknown ladies, evidently sisters.

We must now deal with the period in which the Royal Academy was founded, when miniature painters were in great demand, and there was an eager competition for the dainty little portraits they produced.

These painters of the eighteenth century are particularly well represented in Mr. Pierpont Morgan's collection, who has, of course, a magnificent series of the works of Cosway, the best known of all the

artists of that time, and perhaps the most brilliant and striking executant amongst the host of miniaturists represented on the walls of the early Academy exhibitions.

By Andrew Plimer, Cosway's remarkable pupil, Mr. Morgan possesses the famous group depicting in four miniatures Lady Northwick and her three



No. XXXVII.—WILLIAM DOBSON, PERHAPS BY HIMSELF



No. XXXVIII.—BARON SOHIER DE WARMENHUYSEN PAINTED IN OIL ON COPPER



No. XXXIX.—EDWARD LORD STAFFORD (OB. 1603). PAINTED IN OIL AND SET IN AN IVORY GIRDLER BOX

## The Connoisseur

daughters, to which we must allude later on, and an almost equally remarkable series representing four sisters and a brother, the children of General Gordon Forbes.

Engleheart, Cosway's great rival, is equally well represented, many of his most beautiful miniatures appearing in Mr. Morgan's cabinet; whilst Smart, remarkable for his exquisite modelling and his unequalled knowledge of the construction of the human face, is set forth to advantage by some of the finest

miniatures he ever painted, including the delightful pair of portraits of Sir Charles and Lady Oakeley.

Not only, however, are the great masters of this remarkable period presented to our view in the drawers of the cabinet, but the collection includes many works painted by the lesser known artists of the period, men who stand well at the head of the second rank, some of them talented enough to be almost considered first rank artists; some known to us only by a very few remarkable works, and others by some one striking miniature standing out very



NO. XL.—PRINCESS AMELIA  
BY SAMUEL COLLINS

noticeably amongst the number of more ordinary works.

It will be well, perhaps, to follow something of the course adopted in the other articles, and treat all these painters in a rough chronological order, commencing with a man not very well known, whose portraits, as a rule, are not striking nor specially excellent.

In the Pierpont Morgan cabinet there is, however, a miniature by this Samuel Collins—the master of a far greater man, Ozias Humphry—

which is not only of an interesting person, Princess Amelia, but is particularly well painted (No. xl.).

It is not much we know of Collins, save that he was the son of a clergyman and brought up as a lawyer, but the miniature of Princess "Emily," as Walpole called her—she was by the way quite omitted from the *Dictionary of National Biography*, although well worthy of a place within its pages—shows us that the Bristol lawyer knew how to paint. There are constant references in Walpole's letters to this frivolous princess, who had such an



NO. XLI.—COUNTESS OF BUCHAN  
BY SHELLEY, AFTER SIR J. REYNOLDS



NO. XLII.—THE COUNTESS OF THANET  
BY O. HUMPHRY, AFTER ROMNEY



## Mr. J. Pierpont Morgan's Pictures

overpowering love of gossip, and devoted so much of her time, morning, afternoon, and night, to playing loo, basset, and faro. Horace Walpole was exceedingly fond of her, and speaks of the pleasure of being in her company as "his greatest earthly joy." She was a good-humoured, interesting sort of personage, very fond of being flattered, and ready to do anything she could to help her friends. There was a great demand for her company, and those who had

probably by reason of the marriage of heiresses; and unfortunately several of them cannot now be traced.

In these miniatures, therefore, we have in some instances the only records of missing pictures. Exactly the same thing is the case with two miniatures painted by Samuel Shelley, as they are copies of two lost portraits by the great Sir Joshua Reynolds, those of the Earl and Countess of Buchan (No. xli.), both painted in 1784; and these



No. XLIII.—MARGARET, LADY BUCKHURST  
AFTER A LOST ORIGINAL



No. XLIV.—MISS ELIZABETH BAGOT, FIRST WIFE OF CHARLES,  
SIXTH EARL DORSET AFTER A LOST ORIGINAL

the honour of entertaining Princess "Emily" found her a delightful companion.

By Collins's greater pupil, Humphry, there are very many works in Mr. Morgan's collection, but comparatively few of them are original portraits.

Twenty, at least, are copies of portraits of members of the Sackville family, and of various families allied to it, which the artist made at Knole for his patron, the third Duke of Dorset.

These copies eventually came into the possession of Mr. Sackville Bale, after whose decease they were acquired by Mr. Morgan. Their special claim upon attention is that many of them are facsimiles of pictures no longer at Knole, paintings of some importance which have left the Sackville family,

miniatures, therefore, are of considerable importance, because they show us what the two lost pictures must have been like.

One of the most delightful of Humphry's copies is that made from a fine portrait in pastel by Romney, which still hangs at Knole, and which represents the Countess of Thanet (No. xlii.). There are also portraits of various Earls and Countesses Dorset (Nos. xliii., xlv., and xlv.), of two Earls of Middlesex, and of more than one Duke of Dorset; but of even greater interest than these copies are the two or three original works by Humphry.

One, a mere sketch on ivory, charmingly drawn, brilliantly executed, represents Humphry's patron, the third Duke (No. xlv.).

## The Connoisseur

Another is the portrait of Mary Wilkes, the only daughter of the famous Lord Mayor of London, a beautifully painted picture in which the characteristics of Humphry's work, the long, rather narrow, sleepy greyhound-like eyes, are very noticeable. This miniature fortunately retains its old frame, a beautiful wreath of roses and leaves, composed of diamonds

portrait of the beautiful Georgiana, Duchess of Devonshire, his pleasing miniature of a mother and her children (No. *xlvii.*), nor a delightful group in which he has depicted the two daughters of Sir Robert Gunning, the elder of whom became the wife of Earl Digby's brother. These two ladies must not be confused with their better known namesakes, the Duchess



NO. XLV.—RICHARD, FIFTH EARL DORSET, AFTER A PORTRAIT BY ZOEST AT KNOLE

and rubies, the work of the goldsmith painter Toussaint.

Then we have portraits of Lady Bellingham, and of the two daughters of the second Duke of Richmond, Lady Louisa and Lady Sarah Lennox. The latter was a very beautiful girl, whom George III. at one time was quite ready to marry, but who was eventually united to Sir Charles Bunbury, from whom she fled, and after divorce many years later became the wife of George Napier, and was the mother of three remarkable soldier sons, all knighted for their bravery in India and the Peninsular war.

To revert now to Shelley, whose name has already been mentioned, we must not ignore his charming

of Hamilton and the Countess of Coventry, but they also, like the two more celebrated Gunnings, were remarkable beauties, and both of them were painted by Romney in 1781.

Amongst the lesser known artists of this particular period, we find in the cabinet four curious works by John Donaldson, surely one of the oddest painters who ever lived. He began his life by painting china after a while drifting into portrait painting, and then into etching. A few years later his artistic pursuits were thrown aside and he became a chemist, but after losing all he possessed in his experiments he gave his attention to poetry, and published a volume of poems which had no success whatever. His



*Mr. J. Pierpont Morgan's Pictures*



No. XLVI.—JOHN, THIRD DUKE OF DORSET BY OZIAS HUMPHRY



No. XLVII.—A MOTHER AND HER CHILDREN BY SAMUEL SHELLEY

## The Connoisseur

eccentricities were most extraordinary, and having a sort of idea that he was born into the world to set everybody straight, he made enemies in all directions, and gradually sank into deep poverty, from which he was rescued by a few friends, who kept him from actual destitution. Amongst other notable people, he painted Miss Farren, afterwards Countess of Derby, and Mrs. Siddons; and both these miniatures are in the cabinet. His ideas of colour were, as might be expected, very odd.

One of his miniatures is wholly suffused with pinkish violet colour: the one of Mrs. Siddons is all in green shades (No. XLVIII.), while that of Miss Farren is painted in white, with various ornaments of a strangely mysterious drab.

There is a beautiful miniature by even a lesser known artist, Jean, and this has had a somewhat



NO. XLVIII.—MRS. SIDDONS BY JOHN DONALDSON

strange history. It passed into Mr. Morgan's collection as a work by Cosway (No. XLIX.), but many years earlier it had been photographed both back and front, and a long inscription in the artist's handwriting was then fastened upon the reverse, while his initials, exceedingly small, found a place upon the edge of the portrait. It was very fortunate that these photographs had been taken, and that their existence was remembered, because in the course of its vicissitudes the in-

scription had been lost, and the initials strangely enough disappeared, while richly framed in a jewelled mount the miniature itself was sold as a work by Cosway, when it really was the production of a far rarer master, who, it is interesting to notice, is represented in this cabinet by two other works, which this signed one enables us to identify.



NO. XLIX.—JANE, COUNTESS OF FAUCONBERG BY PAUL JEAN







*Painted by J.B. Graze*

*Pub.<sup>d</sup> May 1881, by T. GILLARD, at his Picture Frame Manufactory, 48 Strand.*

*Eng.<sup>d</sup> by C. Turner, R.A.*

## LE BAISER ENVOYÉ





**By Leonard Willoughby**

IN writing of Lord Llangatock's many treasures at The Hendre, I must at once say that variety of subject, at least, is not wanting; so much so, indeed, that it is impossible to attempt to give a full description of everything here. I must therefore confine myself to merely mentioning those things which may be of interest to readers generally. Just about four miles north-west of Monmouth the Hendre is situated, and those who know this charming place must have been impressed with the fact that the particular ancestor of Lord Llangatock who selected the site on which to build his then shooting box, chose wisely.

The name "The Hendre" is the old Welsh word signifying "Old Home," or "Old Town," the name having existed here for many centuries, and long before the present house was erected. It is true

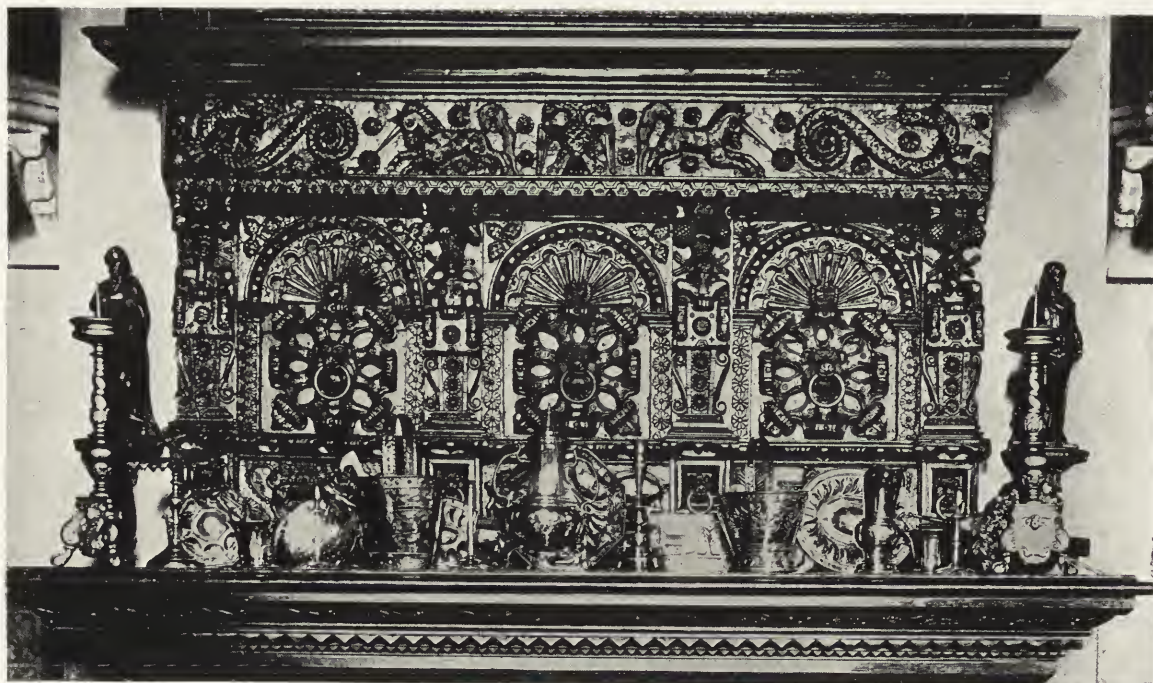
that a house of some sort has been on the present site for several hundred years, and was in all probability a farm-house. For three centuries the ancestors of the Rolls family have owned considerable estates

in Monmouth, and The Hendre formed part of this. In the time of James I., James James, a native of Llanfihangel Ystern Llewern, settled in London, and owned an estate in Southwark, which has since become of great value. He also owned land in Monmouth, and these properties descended to his only surviving child, a daughter, who married a distinguished London physician. Their daughter married William Allen, also a landowner in Monmouthshire. Their grand-daughter in turn married John Rolls, bringing him as her property those great possessions in London and Monmouth. Thus have the estates descended



LADY COVENTRY AS LAUNDRY MAID BY HENRY MORLAND





CARVED OAK OVERMANTEL

by distaff to the Rolls family, of which Lord Llangattock is the representative.

At this time The Hendre was used only as a shooting box, and so continued as an occasional residence of the family till 1830, when Mr. John Rolls, the son of the above, made it his principal seat. Great improvements and additions were carried out by his son, who also much increased the size of the estate, while Lord Llangattock, his son, has still further enlarged the house. To-day the house covers a considerable area of ground, and architecturally is a Tudoresque building of red brick, with clusters of tall, ornamental chimneys, turrets, gables, and clock tower. The windows are stone with mullions, the roof is slate, and the walls are ivy clad. It is irregular in shape and style, but this adds considerably to its charm. Into this building both Lord Llangattock and his father and grandfather before him have brought many of those objects of art and interest I am about to describe, while some of them have been in the family for a very considerable time. From end to end the house is now full of objects of all sorts and kinds, most of which are of more or less interest, on account of their great variety and antiquity. There are some unique and valuable works of art, while the curios from all over the world and Nelson relics collected by Lady Llangattock are naturally of great interest. With regard to these latter, I trust to be able to give a subsequent description, for they are so numerous as to merit an article to themselves. Both Lord and

Lady Llangattock, who are fond of travel, have in the course of extended yachting trips on their beautiful yacht, the "Santa Maria," purchased many unique treasures in various countries, and these have been distributed about the house, so that nearly every sitting room now has its little collection. Speaking generally of the whole, I should say the great quantity of oak, both in panelling and furniture, is the feature of the house, for there is a very considerable amount of Jacobean—and even older date—chests, cabinets, chairs, and panelling about in every room. The paintings of most value are by Hogarth, Gainsborough, Romney, Titian, Harlow and Kneller. The plate includes some unique Spanish silver, and there is a fair amount of Old English and Foreign brass work. Of china there is no lack in most rooms, the best being the old Worcester, Crown Derby, Staffordshire, Swansea and Old Dresden. The books of most interest are Histories of Counties, Missals, and Memoirs, and of these there are some exceedingly valuable editions.

Having thus generalised on the most important features in the house, I must now take room by room as they come, giving in detail those objects worthy of notice which in my opinion will most appeal to the interest of the connoisseur. The house itself in shape forms two sides of a square, while the stables and coach-houses on the north side form a third side, facing that portion of the house in which the front door is placed. The windows of the hall look into this quadrangle so





MRS. YATES

BY GEORGE ROMNEY

## *The Connoisseur*

formed, as do also those of the billiard and smoking rooms. On the right, as one enters the entrance hall, is the large hall, used as a sitting room. Next to the hall is the drawing room, the door of which is entered from the entrance hall and faces the front door. Passing to the left and under an archway, the staircase hall is reached. Here is the door to an

bending off to the left, leads with one or two sharp turns to the dining room, passing by the entrance to the billiard room and smoking room beyond. On reaching the dining room door, the corridor continues to the left past Mr. Rolls's room, and next to it Lord Llangattock's study, and finally to the great cedar library at the far end. From end to end this



PORTRAIT OF DUCHESSE DU BARRI

BY DROUAIS (?)

ante-room, while further on is the door to Lady Llangattock's sitting room. Through this room is reached the oak parlour, used as a small dining room, while leading from it in the extreme east end of this side of the house is a small turret room. These are all the rooms in this the oldest portion of the building, which runs from west to east. The newer portion of the building runs south to north, and to enter this one must go back to the front entrance. Here the corridor commences immediately on the left after entering, and

corridor—some 240 feet in length—is filled with various objects to a great extent collected by Lady Llangattock. Go where one may throughout the house, the sitting rooms, corridor, landings or bedrooms, there are a great quantity of objects of all sorts and kinds, and the collection of old oak chests and cabinets everywhere is remarkable, many of them being beautifully carved and of great age and value. But so numerous are the various objects, it is almost bewildering at first, and makes one feel that



## The Hendre Collection



BOG-OAK HARP, FOUND IN IRISH BOG

one is in a museum, rather than a private country residence.

The hall is one of the features of the house. It measures 48 feet in length and is 27 feet in width, exclusive of the raised part, which leads to the glass doors to the garden. The lofty roof is timbered with great beams. Large stone mullioned latticed windows, draped effectively with yacht signalling flags, light it on the north side, and in the leaded lights are several pieces of old oval stained glass. At the east end are two archways, between which is the beautiful organ, by Bevington, London, reaching up to the roof. On the south side is the fireplace, with its large open grate for burning huge logs. Above this is a fine piece of very massive oak carving, the subjects representing animals, wild boars, unicorns, serpents, and a double-headed eagle round the edges. Four upright eastern figures, bearing corn and food, divide the panels, which are perforated, and in the centre of each is a beast's head with ring in the mouth. Either side of the

fireplace are two charming works, one by Drouais (?) of the Duchesse du Barri, and one a reputed Romney of Mrs. Yates. As to this latter, there appears to be a consensus of opinion as to the artist, for it is thought by some to be the work of Hoppner.

Above the mantel is a large picture, by Titian, of Samson and Delilah, depicting the former sleeping whilst Delilah, with scissors in her hand, has just cut off his locks of hair. It is a fine work in good preservation, but hung somewhat high up. Another picture, by Terburg, of the Prince of Orange, represents the prince as a child, full length, in white long frock with sash across the breast, and on the wrist a parrot. This also is hung high up. There are several other works here which call for no special comment. There is a considerable quantity of old English brass-work here on the mantelpiece and on several oak cabinets, and an interesting coffee-pot, in copper, with three spouts; as well as some Italian chased scaldierios for burning charcoal. The oak cabinets are chiefly Jacobean, with bulbs supporting the upper portion,



LOUIS XV. MARQUETRY CHIFFONIER WITH ORMOLU MOUNTS



LOUIS XV. WRITING TABLE

while many of the chairs are of beautifully carved oak. A very handsome piece of seventeenth century old English embroidery, in good preservation, covers a portion of the grand piano, on which are many large photographs given by Royal personages. On one cabinet stands a genuine old Irish harp of bog oak, which was dug up in a bog in Ireland some years ago. It was then in a dilapidated condition, but has since been restored. A noticeable object is the great umbrella with solid silver stick, about 8 ft. long, once the property of some Indian Chief, which was carried over him. It is of great weight, and the stick and supports and top are richly fluted and decorated. Two Ikons, one Russian, the other Greek, hang here, the latter being at one time in the possession of Lord Stratford de Redcliffe; armour, helmets, breast-plates, pikes, and old weapons of savages cover the walls, together with antlers and some old banners with armorial bearings. Curious old leather drinking-jacks, 8 ins. high, with silver rims, are much prized by Lord Llangattock, and an enormous jack-boot, once worn by the notorious Wat Tyler, is an interesting relic. A very large writing-table occupies the centre of the hall, and amongst other things collected upon it is a piece of needlework in an oval gilt frame, worked and presented as a mark of gratitude by aged ladies,

inhabitants of Princess Frederica's Homes for Gentlewomen, of which Lady Llangattock is the President. It represents Queen Victoria at the age of 18, and around her is worked the rose, shamrock, and thistle. The entrance hall contains a stone fireplace, over which is some good old carving in oak, and some china and brasses. An interesting old chair here, once used by the Abbot of Glastonbury Abbey, is of quaint design; there are also several smaller ones from the same place in the hall. Two full-length figures in armour stand sentry against the Doric columns which support the handsomely panelled ceiling.

On the wall outside the drawing-room door are two pictures by Kneller of John and George Blackall, dated 1680, in excellent preservation, with all their original freshness of colour. The drawing-room, at one time two rooms, but now divided only by an archway,



HAREM SILVER DOWER BOX

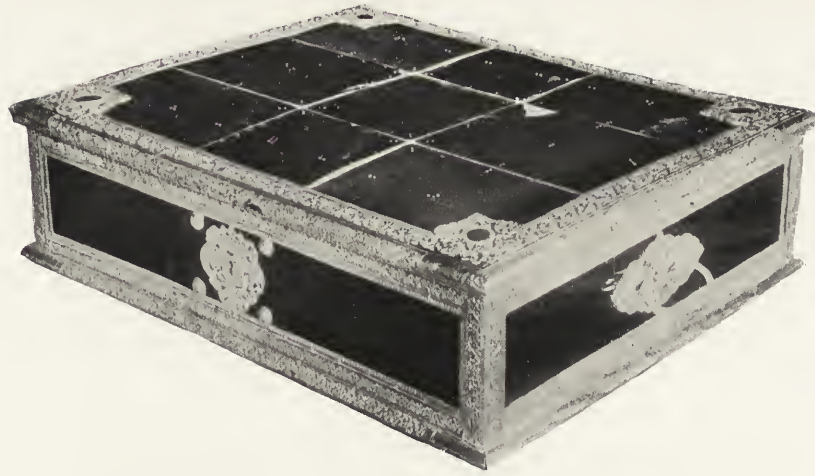


## The Hendre Collection

is a somewhat low room, facing South. It retains its old-fashioned appearance in decoration, and is lighted by windows on the West and South sides. It is quite crowded with pictures, china, and furniture, some of the latter being very valuable, especially a Louis XV. chiffonier. This is marquetry, with a marble top and shaped sides, with ormolu decorations, and is about 4 ft. 6 ins. high. The centre drawer forms a diminutive

writing-table; there are also drawers above and below this, with sliding shutter doors to a recess in the top part, and folding doors enclosing drawers at the bottom. One of the charms of this piece of furniture is the green olive wood with which it is inlaid, and the painting on the sliding doors. Another piece of valuable furniture is a bean-shaped pull-out Louis XV. marqueterie writing-table by Riesener, with curved legs and ormolu embellishments—one of the most beautiful tables in the house. Among several valuable boxes are one of tortoiseshell with silver edging, measuring 24 ins. by 18 ins., and a silver harem chest with looking-glass in the lid.

Another valuable old box, inlaid with stones, is of beaten gilt brass, said to be of fifteenth century work, though probably of much later date, and of English



TORTOISESHELL AND SILVER BOX, PORTUGUESE WORKMANSHIP

make. A small tortoiseshell and silver cabinet, 9 ins. high, with five drawers, the fronts of which are covered in beaten silver, is very charming. The china consists of old Dresden, Swansea, and Worcester, the latter being chrysanthemum pattern of the early period. Much of this is kept in recesses either side of a fireplace, in cabinets and on walls, as are also some delightful old tall Battersea enamel candlesticks. The pictures are chiefly by Van der Helst, Watteau, Harlow, Jan Steen, and Chalon; some of these are good works, though nothing here is worthy, I think, of particular notice. Louis XIV. and XV. furniture, silver cups and chalices of the Queen Anne period, silver models of game, and one or two curios, are the most conspicuous objects. Of the latter, a large crown inlaid with carbuncles, worn by brides

on their wedding-day in Norway, is curious. Then there is Queen Charlotte's large gilt harp, to which she was much attached. In the staircase hall the walls are covered with pictures of more or less interest, the subjects being principally of the drama and actors of a bygone day. There is also a Murillo and several seascapes, besides some inlaid old English cabinets and chests, and plenty of china on the landings in glass cases. A large stained glass window lights the oak stairs which wind round the hall. At the foot of these is a very old round table, made of teak, and inlaid with pieces of china and mother-o'-pearl,

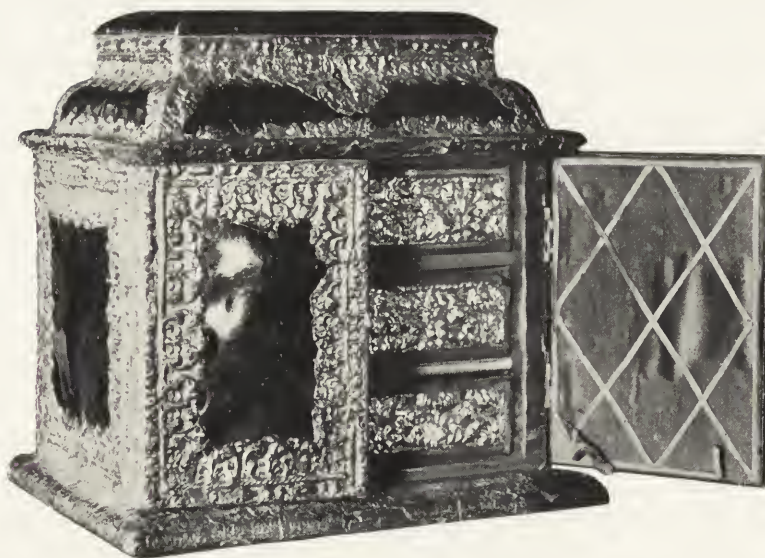


GILT BRASS CASNET, REPOUSSÉ AND CHASED, SEVENTEENTH CENTURY

## The Connoisseur

which came from a cottage in Raglan. The room entered from this hall is the ante-room, a small bright room with some beautifully carved oak round the fireplace and on doors, such as is to be found in most of the sitting rooms.

Lady Llangattock's sitting-room is filled to its utmost capacity with cabinets, oak chests, china, pictures, screens, and bric-à-brac. In addition to these are all Lady Llangattock's papers and correspondence on philanthropic and political subjects, in which she takes a deep interest. Few women are there who undertake so much work, and



TORTOISESHELL AND SILVER CABINET

the result of her labours, in doing good to those in distress and want, is felt far and wide. The most interesting objects are a large picture of the late Sir Charles McLean, Bart., by Lucas—Lady Llangattock's father; a replica of Henry Morland's portrait at the National Gallery of Lady Coventry as a

laundry maid—this lady was one of the beautiful Miss Gunnings; Mrs. Siddons, attributed to Gainsborough; one of Lord Llangattock, in uniform, when a young man; and a small picture by Landseer of a dog. The china is chiefly Lily pattern Worcester,



ELIZABETHAN CHALICE  
AND PATEN

GERMAN SILVER CUP  
(circa 1520)

GERMAN SILVER CUP  
(circa 1700)



## The Hendre Collection

Queen Charlotte period; old Staffordshire, Crown Derby, old English Willow pattern, Nantgarw, and Japanese Crackle. The room is filled with these, both in a large oak cupboard, occupying the greater portion of the north wall, and on walls, cabinets, and shelves. The furniture is marqueterie and Chippendale, and there is a fine old oak cupboard with drawers below, and a carved oak grandfather clock. The fire surrounds are of beautifully carved oak, Jacobean period, and the panels of doors are linen pattern.

The Oak Parlour, perhaps the smallest of all the sitting-rooms, was originally the dining room. To-day it is used as a small dining room only, but at the same time I consider it the most charming room in the house, covered as it is from floor to ceiling in Jacobean oak panelling. The oak doors in this room are beautifully carved, and perforated in bold Italian work, and are a great feature here. This necessitates there being two doors to each on account of the perforated work, which would otherwise prove somewhat draughty. A curio here is a plaster model, 8 ins.



THE ABBOT OF GLASTONBURY'S CHAIR

high, of Maria Theresa, daughter of the Emperor Charles VI. and Elizabeth of Brunswick. She was born March, 1717, succeeded to the throne 1770, and died 1780. The model depicts her as a baby, but if the likeness is correct, she must have been an extraordinary child, for her face shows great intellect, and the expression of a grown-up person.

Another curiosity is a head of King Charles worked in his own hair, and with also a small bunch of it tied below inside the frame. The overmantel has some quaint figures carved of warriors in scanty attire, and standing in grotesque attitudes, which show that the work is of early date, and before the smallest idea of perspective was understood. Beneath this is an old spear or pike head found in the neighbourhood, and probably used at the time of the rebellion. Under this, carved in old lettering, the Welsh saying, TAN DA PARTH GLAN A LODES LAIBEN, which in plain English means "Clean hearth, a good fire, a merry woman." There are curious round oak bellows of the Elizabethan period, on which is carved, "Bellows like a quiete wife, send out breath and make no strife," while a very



BUST OF MARIA THERESA AND PORTRAIT OF CHARLES I.  
MADE OF HIS OWN HAIR

ancient brass warming-pan for beds has also an inscription, "Who burne bede—nobody," which is at least satisfactory to know, and especially comforting to careful housewives. There is also here a beautiful ebony cabinet, with painted interior, doors and drawers, as well as a table with reticule, inlaid with silver, and on the panels are the arms and cypher of the Medici family. Then there is a formidable-looking horse-pistol, which on closer inspection turns out to be but a harmless

leather drinking-horn, dated 1703. There are glass curio cases on the walls containing Persian and Limoges enamels, and one of extraordinary and weird beauty of our Saviour. It is the most wonderful work of its kind I have ever seen of this subject, and it fascinates and attracts the eye continually. Russo-Greek triptyches, old Damascus painted shells, and old relics discovered in the neighbourhood, are all of interest and worthy of careful study, for some of these are quite unique. Here also is Dean Swift's looking-glass, in a broad mahogany frame, hanging by the window over a side table. There



A PAIR OF BATTERSEA ENAMEL CANDLESTICKS

some gruesome relics of the medieval period. It is kept rigidly locked, and

are beautifully painted Berlin dinner services high upon the paneling, some of which are very fine specimens of this art; there are black and gold, gracefully designed Venetian mirrors, and enormous reindeer horns, and all of these in this tiny charming room, the favourite of all rooms, of Lord Llangattock. Another room leading from here is situated in the turret. It is entered through a carved Italian door in the south-east corner of the oak parlour, called the chamber of horrors, containing

That its contents are of surprising and extraordinary interest I am so far prepared to divulge — but no more. I am therefore afraid that the contents of this secret chamber must go undescribed in these columns, and the curiosity thus doubtless aroused go ungratified, for so far as I personally am concerned, though I have inspected with amazement the contents of this room, I must still, I fear, leave it—as the penny dreadfuls would revel in putting it—"shrouded in mystery."



MRS. SIDDONS

ATTRIBUTED TO GAINSBOROUGH







*Painted by Sir Joshua Reynolds, P.R.A.*

*Engraved by F. H. Sherwin*

MRS. ABINGTON  
IN THE CHARACTER OF "ROXALANA" IN "THE SULTAN"

SULTAN - "Who is it that lifts the curtain there?"

ROXALANA - "Tis I."





## Frances Abington

By Ruth M. Bleackley

WITH no advantages of birth and education, Frances or Fanny Barton gained her position on the stage and in society by her own efforts for self-improvement, and by the cultivation of those natural talents of which she found herself possessed. Born in 1731 of humble parentage, though in later years an attempt was made to prove descent from the Bartons of Derbyshire, she was early left without a mother's care, and lived with her father, an ex-soldier of the King's Guards, who followed the trade of cobbler, whilst her brother was an ostler who watered the horses of the Hampstead Coach.

So soon did her talents assert themselves, that when endeavouring to earn a living at a very early age, little "Nosegay Fair" was often taken into the taverns to amuse the company with her acting and recitations. As she afterwards spoke and read French and Italian with facility, it is natural to conclude that her situation with a French milliner in Cockspur Street was the prelude to such studies, and to her afterwards acknowledged taste in dress.

It is said she was once a fellow-servant of Robert Badderley, then cook in Foote's kitchen, and the two ardent followers of Thalia must have had many thoughts and ambitions in common whilst performing the ordinary round of daily tasks. Fanny Barton never neglected any opportunity of improving her education, and that her efforts were rewarded by success is proved by her ability to play the part of a highly bred lady of fashion with absolute fidelity. This must have been the result of more than a veneer of gentility, and her enormous *répertoire* showed marvellous capacity for study and a wonderful memory. Versatile to a degree, she was able to impersonate with equal success Shakespeare's heroines, fine ladies of fashion, or chambermaids and country hoydens, but in all her acting

defied criticism; indeed, a contemporary actress once remarked, "She is never Mrs. Abington, but the very being she represents."

Her first appearance on the stage occurred at the opening of the New Haymarket Theatre, August 21st, 1755, where in the part of Miranda in "The Busybody" she charmed the audience with her youth and grace, giving great satisfaction by her pronounced talents and clear enunciation. Her voice, which was at all times perfectly modulated, could be heard in every corner of the house, although never raised above its common pitch, and her animation, graceful attitudes, with a pretty manipulation of her fan which O'Keefe remarked, together with her other little mannerisms, made her irresistible.

After appearing at Bath under Mr. King's management, she next played at Richmond, where she was introduced to Lacy the manager, who was so struck by her ability that he invited her to visit his family, and immediately engaged her for Drury Lane. There she played for four seasons with great success to the chagrin of Mrs. Clive, who until now had held undisputed sway as Comic Muse, and continued to monopolise those parts suited to the talents of the newcomer, also excellent in Comedy. Owing to these circumstances, Fanny Barton, now Mrs. Abington, having recently married her music master, eagerly accepted an invitation to Ireland at the close of 1759. In Dublin, where she appeared at Crow Street and Smock Alley Theatres, her success was phenomenal, and no one since Peg Woffington had created so much stir. At once becoming an infatuation with both men and women, the former gave her so much attention that James Abington being jealous a separation was arranged, and he was dismissed with an agreement for a sum of money to be paid annually so long as he did not interfere with his wife, whilst

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the ladies of Dublin society copied the dress and manners of their idol. Several ornaments of personal adornment took her name, and the "Abington Cap," copied from the actress's head-dress in "High Life Below Stairs," was to be seen in all the fashionable milliners' windows.

After spending five years in Ireland, during which her popularity increased rather than diminished, she returned to Drury Lane at the earnest request of Garrick and the offer of, for those times, a very liberal salary.

It was in the first flush of these London triumphs that Mrs. Abington sat to Reynolds in the character of "Miss Prue" in "Love for Love," this picture appearing in the 1776 Academy, and for his masterly "Comic Muse." Surely the great master was at his best when painting the piquant features and radiant charm of this fascinating woman, and no

doubt the sittings were productive of pleasure for both, as whilst the social gifts of the artist were proverbial, the wit and conversation of the actress were only exceeded by her artistic tastes in dress and colouring.

Popular, beautiful, and clever, the "High Priestess of Fashion" could not expect to escape the solicitous attentions of the gossip mongers, her name being more than once coupled by the scandalous literature of the day with that of Lord Selborne (nicknamed

Malagrida), the then Prime Minister, under whose will she is believed to have benefitted. Friends, enemies, rivals were numerous, but amongst the former must not be forgotten such personages as Dr. Johnson, Goldsmith, Reynolds, and Horace Walpole, whilst she was

received by and entertained some of the most interesting people of her day long after retirement and old age had shorn her of some brilliance. In 1771 Mrs. Abington appears to have visited Paris, and just missed encountering Walpole, whose admiration for her genius long made him desirous of an acquaintance. In writing to her deploring the accident which prevented their meeting he says, "I do impartial justice to your merit, and fairly allow it not only equal to that of any actress I have seen, but believe the present age will not be in the wrong if they hereafter prefer it to those they may live to see." The ac-



MRS. ABINGTON AS COMIC MUSE

BY WATSON, AFTER REYNOLDS

quaintance once formed lasted many years, and of his opinion of the lady, it is easy to gather, when the master of Strawberry Hill invites Mrs. Abington to his house with as large "a troop as she pleases. I do not say as she can muster and command; for then I am sure my house would not hold them."

The new star, poor "Perdita" Robinson, met Mrs. Abington at one of the numerous card parties she graced by her presence, and the young actress was



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enthusiastic in her praise. "I thought her the most lively and bewitching woman I had ever seen; her manners were fascinating, and the peculiar tastefulness of her dress excited universal admiration." At Lady Charville's, Maria Edgeworth and her mother encountered the actress, and were much entertained by her recitations and sensible remarks.

Contemporary newspapers comment upon Mrs. Abington's luxurious establishment in Clarges Street,

It is all the more difficult to comprehend the unpleasant relations existing between Garrick as manager and Mrs. Abington as leading lady of Drury Lane. No doubt there were faults on both sides, each being spoiled idols of the public. On Walpole's authority, we are told that Garrick's jealousy and envy were unbounded. "He hated Mrs. Clive till she quitted the stage, and then he cried her up to the skies to depress Mrs. Abington." Garrick accused



MRS. ABINGTON BY ELIZABETH JUDKINS, AFTER REYNOLDS

and her elegant carriage, drawing special attention to the exquisite taste and simplicity of her dress, for which, indeed, she was everywhere noted.

Ever generous and kind-hearted, she never forgot the poor old Cobbler Father, between whom and herself now stretched such a wide social gulf, but supported him in comfort until his death. Nor was she unmindful of others, being equally ready to help a brother or sister in distress, and on more than one occasion acting in the cause of charity, as at the time of the Fordyce Bank failure, which caused so many poor actors and actresses to lose their money.

her of lack of interest in the theatre, and on one occasion it was so difficult to satisfy her, that counsel's opinion was sought to fix the night of her benefit. "In short, Madam, if you play you are uneasy, and if you do not, you are more so," wrote her manager, losing all patience, but the letter was never dispatched. In a like moment of irritation, probably caused by some new caprice of the actress, he inscribed one of her letters with the words, "The above is a true copy of the letter examined word by word of that worst of bad women."

Of Garrick as an actor Mrs. Abington held the

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highest opinion, saying Shakespeare was made for Garrick, and Garrick for Shakespeare; of his eyes she said they exceeded any she had ever seen for expression, brilliancy and force, but as a manager she found him inconsiderate and harsh, calling herself ill-used and over-worked; though as she was seldom called upon to play more than three days a week, for which her salary amounted to £12, with £60 for clothes and a benefit every year, Garrick may be acquitted of any gross injustice, and indeed excused some show of irritation when the very peevish letters he constantly received are taken into consideration.

At her benefits Mrs. Abington could always count on full houses, the pit and boxes being "laid together," and on one occasion the President of the Royal Academy brought forty wits to fill the seats, whilst Johnson having had his vanity piqued by a special invitation from the actress herself, attended, though it was in the depth of winter, and from his place he could neither hear nor see. Asked afterwards by Boswell why he went, Johnson replied, "Because, sir, Mrs. Abington is a favourite with the public, and when the public cares a thousandth part for you that it does for her, I will go to your benefit too." Well can the annoyance of Mrs. Thrale be pictured when the doctor, who had recently been supping with the famous actress, drew slighting comparisons between the two tables, "Mrs. Abington's jelly, my dear lady, was better than yours."

In 1777 "The School for Scandal" was first produced with Mrs. Abington as Lady Teazle. Her acting was considered the perfection of art, and although only slightly younger than King who played Sir Peter, she was able to give to the part all the youth, vivacity and charm necessary. Horace Walpole criticising the new comedy, considers Mrs. Abington "equal to the first of her profession"; even a generation later it was said that "no new performer has ever appeared in any of the principal characters that was not inferior to the person who acted originally."

Another of Mrs. Abington's great successes was Lady Bab Lardoon in "The Maid of the Oaks," this being a character expressly created by General Burgoyne to give the actress an opportunity of displaying her talents in two different lines, as a woman of fashion and a rustic maiden. That it was not always easy to find suitable plays is evidenced by the letter Mrs. Abington wrote asking Murphy for a new comedy. His reply was to produce a new edition of "The Way to Keep Him," containing an elegant dedication to the lady in which he says, "The truth is that without such talents as yours all that the poet writes is a dead letter. . . . Could I write as you can act I should be proud to obey your commands."

The dramatist, was wont to affirm that she had given his play an air of novelty and attraction twenty-five years after its first production, and the *European Magazine* for 1783 comments on the fact that "More authors are obliged to her (Mrs. Abington) and Mrs. Crawford for securing their dramatic bantlings from instant death than to the whole race of actresses now living." After eighteen years connection with Drury Lane, Mrs. Abington now transferred her valuable services to Covent Garden, and of this change Peregrine Phillips, the father of Mrs. Crouch, afterwards remarked: "Poor Drury has lost her Comic Muse, who alone could sustain characters which now require the aid of three persons to support them." Her fine ladies were given to Miss Farren, her soubrettes to Miss Pope, and her hoydens to Mrs. Jordan.

Reynolds again painted the actress during the height of her Drury Lane popularity, the portrait being that familiarised to us by Elizabeth Judkins's beautiful mezzotint, but his last and best picture was undoubtedly that completed just before her change of theatres. In the character of Roxalana from the "Sultan," one of the parts so peculiarly suited to her talents, the artist portrays in his happiest manner the animated face of the gay captive whose roguish smile and expressive features beam from the canvas, whilst the dainty hand draws back the curtain as the words "It is I" are spoken in the inimitable manner with which she never failed to charm her audience.

This picture was exhibited in the 1784 Academy, and presented by Reynolds to the fair original, though Sherwin, the engraver to whom it had been lent, became so enamoured with its charms that he retained it for several years, refusing to return it, although his work was completed, until legal pressure was brought to bear. On her Benefit Night, in February, 1781, Mrs. Abington committed a lamentable indiscretion which brought ridicule upon herself, notwithstanding the enormously full house that had been attracted by the announcement that Mrs. Abington would play Scrub in "The Beaux Stratagem" for one night only. Dressed in absurdly padded "culottes," and with her hair dressed for Lady Racket in the after piece, "she lost one sex without approaching the other," and the incident is regrettable in so much as this one night's frolic, and departure from otherwise modest behaviour, doubtless but the result of some mad wager, gained wide notoriety, prints of the grotesque man of all work still existing to this day.

The same year Mrs. Abington paid another visit to Dublin, the scene of so many old triumphs, playing fifteen nights for the large sum of £500, proving that her popularity had not diminished by



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absence. After this the actress retired into private life for several years, being, however, enticed from her seclusion to speak an Epilogue in the cause of charity, 1797. So great was the enthusiasm of her re-appearance that she was induced to once more appear as Beatrice, a favourite part which she played magnificently attired, with all the old accustomed grace and animation. Contemporary writers remark upon her appearance being less elegant and her proportions more matronly, but Boaden says she still gave to Shakespeare's Beatrice what no other actress in his time had ever conceived, and her re-appearance was greeted with such rapturous applause that it was never forgotten by those who heard it.

And now the long and amazing stage career of this popular actress draws to a close. Taking no formal leave of that public who had always idolized her, she was seen for the last time on April 12th, 1799, at Pope's benefit as Lady Racket in "Three Weeks after Marriage." Henceforth leading a life of leisure, still devoted to the card table, though

to a less ruinous extent than her old companion King, she resided for a time at 19, Eton Square, and here it was perhaps she entertained the "Prince of Letter Writers," who after accepting Mrs. Abington's invitation to supper was very afraid Mrs. Clive would hear of it. Later the now aged actress removed to apartments in Pall Mall, where she died March 4th, 1815, at the advanced age of 85, and was buried at St. James's Church. Although latterly not possessed of large means, enough remained to ensure her comfort, and at her death she was said to have left donations to the fund of both theatres.

Beautiful, witty and clever, she played over one hundred parts, and was the creator of at least thirty. Undoubtedly one of the finest comic actresses, her position can only be challenged by Peg Woffington, Mrs. Clive and Mrs. Jordan, but perhaps sentiment will ascribe the first place to the original impersonator of our finest character in modern comedy—Lady Teazle.



MRS. ABINGTON

BY S. W. REYNOLDS, AFTER SIR J. REYNOLDS



## An Exhibition of Drawings by the Old Masters By Art. Jahn Rusconi

THE National Print Cabinet in Rome has for some time exposed to the admiration of students and art lovers a beautiful collection of drawings by the Old Masters. The National Cabinet, though so rich in engravings that it is rightly considered the most important print collection in Italy and one of the best in Europe, is not quite so well off as regards drawings, in which respect it certainly cannot compare with the Florence and Venice collections; but it still possesses some drawings of considerable importance and value, worthy of being compared with the most famous and admired drawings of the leading collections, and of being better known than they are even among Italians.

The collection of drawings of the National Print Cabinet has the same history as the magnificent picture and print collections. These were commenced

about 1740 by Cardinal Neri Cortini, a sincere and wealthy art lover, who gathered in his splendid palace—which formerly belonged to the Riario family and was already the home of the art collections of Queen Christina of Sweden—pictures, statues, drawings and engravings, assisted and advised by Monsignor Bottari, one of the greatest experts of his time. The collection of pictures and engravings certainly absorbed the best endeavours of these two enlightened art lovers, and the collection of drawings was thus formed, and had to grow, as it were, in the shadow of these two chief collections. And this is scarcely to be wondered at: the period during which these collections were brought together did scant honour to drawings, and especially to those of the Old Masters, of which even the best were considered far below, say, a Gioseffo del Sole! But recently the beautiful collection has been enriched



STUDY FOR THE "CRUCIFIXION"

BY TINTORETTO



## Exhibition of Drawings

by several really precious drawings which can be seen at the present exhibition, together with the most interesting among its former possessions.

For some little time students and art lovers have turned their attention to the drawings of the Old Masters. This interest, which is fortunately not mere artistic snobbery, may be of real value to the study of art history. The personality of the different masters, painters as well as sculptors, shows itself in their drawings so clearly and significantly that they often appear to be the most telling and genuine manifestation of an individuality. They are, in fact, from this point of view, more interesting than the complete and carefully constructed composition, the working out of which often entails the loss of emotional intensity and artistic inspiration.

Take, as an instance, Raphael's great *Deposition* at the Borghese Gallery. A large number of sketches for this picture are known, which rapidly express the first ideas conceived by the master's fancy. The

fixed the grand tragedy with such living power of expression and suggestion, that his drawing once seen will never be forgotten. The collection contains a comprehensive series of drawings and sketches of all schools and all periods. Among them is an admirable profile *Portrait of a Youth*, by an anonymous



SKETCH FOR THE "CORONATION OF THE VIRGIN"  
BY DOMENICO GHIRLANDAJO



SKETCH FOR A LUNETTE

BY JACOPO DA PONTORMO

famous picture itself is generally admitted to be one of the least expressive, the least deeply felt, of the divine Raphael's works—a cold, laboured, academic

Florentine of the first half of the fifteenth century—perhaps the oldest drawing of the collection. This lightly washed-in drawing has at some later time been





PORTRAIT OF A YOUTH, FLORENTINE, FIFTEENTH CENTURY



## Exhibition of Drawings

gone over with a pen, but so accurately that, even if its extraordinary freshness is due to this re-touching, the beauty of the original has not been affected by it.

A pen and wash drawing, by Domenico Ghirlandajo, shows this artist's first conception of his *Coronation of the Virgin*, the great picture of S. Girolamo, at Narni. It reveals something of the soft and refined grace of Ghirlandajo—ever accurate, ever meticulous, ever ready to render the echo of songs a little sentimental and a little sonorous, ever occupied with

pronounced Lionardesque influence is hidden in his principal works, and if only for this reason the drawing is of immense importance. Fra Bartolomeo, who helped to strengthen the art of Raphael by turning it from the sweetness of Perugino, reveals in this drawing a hitherto unknown page of his life, an unexpected concession made to the art of Lionardo da Vinci.

Amongst the older drawings of the collection, mention must be made of two studies of heads



STUDY FOR THE "FLAGELLATION"  
BY SEBASTIANO DEL PIOMBO



SKETCH OF "ST. FRANCIS"  
BY FILIPPINO LIPPI

decorating his pictures with the riches, the luxury, the splendours of beautiful stuffs, splendid architecture, and magnificent ornaments. The reverse of this drawing contains a sketch for a painting of the *Apparition of St. Francis to St. Anthony*, of which we have no record, and which was perhaps never executed by Ghirlandajo.

A study of a female head for the Saint or Virgin of the well-known monochrome painting at the Uffizi takes us to Fra Bartolomeo. This drawing, more even than the picture, suggests a certain Lionardesque influence in the graceful long oval of the face, the *morbidezza* of the chiaroscuro, the expression of the languid, melancholy look, and the gentleness of the scarce indicated smile of the beautiful lips. This

attributed to Luca Signorelli, and recently assigned to Bartolomeo della Gatta and also to Piero di Cosimo, owing to a certain affinity between one of these drawings and the last-named master's *Portrait of an Old Man* at the Hague Gallery. These more recent attributions appear, however, very unlikely, since the two drawings have such power of expression and such strength of construction that they can only be assigned to Signorelli. The master's dramatic sense, his profound knowledge of anatomy, and his skill in foreshortening, are as much evident in these drawings as in his most important works.

Two other drawings recall to us the genius of Michelangelo. The first of these represents the *Martyrdom of St. Catherine*, and has been attributed

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to Bugiardini, since it shows some affinity with that master's panel at S. Maria Novella. But the quick, robust and expressive drawing scarcely suggests the weak and uncertain fellow-student of Buonarroti. The other reminder of Michelangelo is a sketch by Sebastiano del Piombo for the famous *Flagellation* of St. Pietro in Montorio in Rome, the beautiful picture which is believed to be based on a design by Michelangelo. This drawing, which cannot, like the other, be attributed directly to Buonarroti, reveals, nevertheless, such a thorough comprehension of the master's art, that Sebastiano appears in it, as perhaps in no other work, a true pupil of Michelangelo.

Besides these most important drawings, the exhibition contains an admirable drapery study attributed

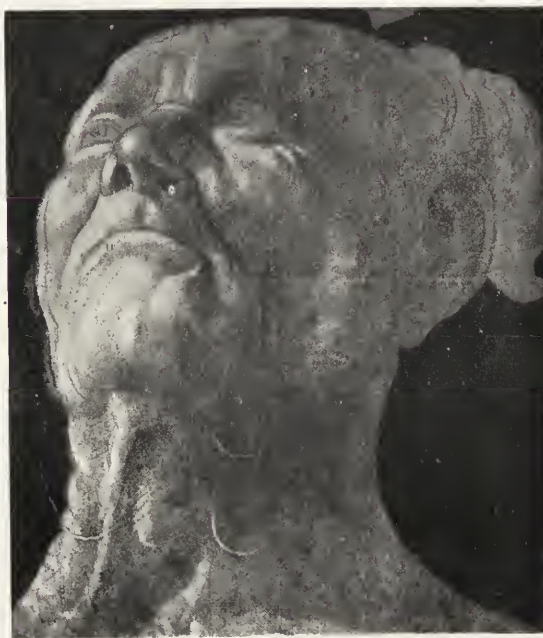


STUDY OF A HEAD

BY FRA BARTOLOMEO

by Morelli to Lionardo, and certainly very near to the divine master's art; a drawing by Fra Paolino for the picture in the Modena Gallery; another, by Fra Bartolomeo, for an unknown picture; several sanguine studies by Pontorno, characteristic for their rapid execution, the graceful touch, which seems to dwell lovingly upon the drawings, and for the beauty of the modelling; some drawings by Filippino Lippi, among which is an admirable chiaroscuro representing *St. Francis handing the Rules to a King and to a Nun*; and an elegant sketch by Parmegianino for the famous *Diana* at Fontanellata, near Parma.

Amongst the most recent acquisitions, which should not be overlooked, are a drawing of a soldier with a crossbow by Signorelli, and a sketch by Titian—valuable additions both to the beautiful Roman collection.



STUDY OF A HEAD

BY LUCA SIGNORELLI







*Sir Joshua Reynolds, Pinxt.*

*S. W. Reynolds, Sculp.*

AN UNFINISHED PICTURE



## Zürich Porcelain

By H. A. Clay

It is but comparatively recently that the attention of Swiss and foreign collectors and heads of museums has been drawn to the artistic merits and rarity of old Zürich china. For more than twenty years past imitations have been sold by dealers, and as the prices for the genuine porcelain have risen, so has the excellence of the forgeries correspondingly increased.

A history of Zürich china has yet to be written, the chief difficulty being that the business books of the factory have entirely disappeared. These indispensable documents are still extant for most of the foreign china manufactories of the eighteenth century. Painted porcelain was the special and characteristic product of that period, after Böttcher had succeeded in imitating the Oriental china and Meissen or Dresden had come into vogue. At that time Zürich was in active

private company at Schoren-Bendlikon, some three miles from Zürich on the left bank of the lake; it was enlarged for the third time by a purchase of land three years later. The material needful for making porcelain and faïence is not to be found in Bendlikon or its neighbourhood; so the easy communication with Zürich by water would seem to have been the reason for selecting this spot.

The life and soul of the enterprise was the pastoral poet, landscape painter and engraver, Salomon Gessner, to whom this phase of the Rococo period was especially sympathetic. It is known that he painted porcelain himself, and drew the designs, and it is tolerably certain that he lost the greater part of his fortune in what proved to be a financial failure. Two pieces, dated 1765, are signed "Salomon Gessner pinxit"; one a tobacco-jar, painted with



ZÜRICH PORCELAIN CANDLESTICK

relations with foreign countries in matters of literature and art, and the idea of starting a native factory was welcomed.

In August, 1763, a site was bought by a small

Dutch peasant scenes in grey; the other a faïence flower-pot with flower designs. The former is to be seen in the Swiss National Museum in Zürich.

The manager of the factory was Adam Spengler, of



ZÜRICH PORCELAIN DISH

Schaffhausen, who began life as a common potter. If, as is possible, he invented the process of printing in black and colour on to faïence which was so highly developed in England, he deserves a place of honour in the history of ceramics of the eighteenth century.

In an old manuscript in the Zürich Town Library his process is described: "The copper plates were rubbed when warm with the mineral colours, which were mixed with very thick boiled linseed oil, and prints were taken off on transfer tissue paper; this was then rubbed on to the china, which was painted with turpentine, and so the design was reproduced. After cooling in water the paper came off, leaving behind the engraving or design. To destroy the oil and the turpentine he had the ware lightly baked, and then glazed. What was to be not black, but coloured, was painted once more before the last firing with mineral colour."

At the end of the seventies the sculptor, Valentin Sonnenschein, of Ludwigsburg, known by his work in the Schloss Solitude, was a refugee in Zürich, and was appointed as modeller in the factory. The best groups and figures in Zürich porcelain are by him. The National Museum contains some of his busts and terra-cotta reliefs. He formed a small school in Zürich of amateur enthusiasts in modelling from antique busts.

The lottery organised by the factory in 1773, with prizes in china and money, shows that its business was not flourishing. Two years later the government of the canton and town of Zürich gave it an order of royal magnificence, in order to make a present to the historic Abbey of Einsiedeln; this was a complete porcelain table service painted with flowers and with gold edge, which cost fl: 2525 (florins). The principal parts of this set are to be seen in the Rococo Chamber in the National Museum.

In 1777, and again in 1789, the potters of Zürich protested against the competition of the Schoren-Bendlikon factory in their special industry of making the old-fashioned tiled stoves. These were made in faïence, but only one whole one is known to exist. Dinner-services were also made in faïence as well as in china; Salomon Gessner's *Helvetic Calendar of 1780* contains a descriptive catalogue of these, and of tea-services, with prices. Watch-stands, with consoles and vases, were also manufactured; the former no longer exist; the latter are extremely rare. Medallions were among other articles; also groups and figures from two to four inches in height, in the Rococo style, shepherds and shepherdesses, nymphs, fisher-folk, and so on. Other things which could always be purchased included tea-canisters, chocolate-cups, pomade-boxes,



## Zürich Porcelain

fruit-baskets, pipe-bowls, dagger handles, walking-stick knobs, thimbles, seals, and trinkets.

But there was in Switzerland, naturally, a lack of the princely and luxurious customers whose patronage was so essential. An enterprise producing at its own risk, and obliged to compete in the open market, must fail unless its wares can command a ready sale. This was not the case, and over-production led to its ruin. Gessner died in 1788, and in 1792 the "highly-fatal" concern was reluctantly wound up.

The stock-in-trade, the raw material, buildings and land passed into the possession of Mathias Nehracher, the son-in-law of the before-mentioned Adam Spengler ;



ZÜRICH PORCELAIN TEAPOT

he was a clever potter, and had been employed in the factory for some time. He died in 1800, and with his successor, Nägeli, the period of artistic production ceased ; only common faïence was henceforth made. The disturbances of the Revolution, which had spread to Switzerland, must have also contributed to put an abrupt end to the interest of the connoisseurs.

Proper china-clay or kaolin is not to be found in Switzerland, and thus the first experiments in Schoren-Bendlikon were made in soft porcelain, or *pâte tendre* ; these early products are recognizable by the heavy but pure-white material, into which the colours have sunk deep, especially in the blue-decorated pieces. The manufacture of the *pâte tendre* did not last long, and this early ware is rare. China-clay was soon procured from Lorraine for hard porcelain in the manner of

Meissen, and the great differences in the china show that experiments were being constantly made. The Zürich porcelain of the best period (1775-1790) is generally characterised by its yellowish tint, which, whether intended or accidental, makes an excellent warm background for the coloured decoration. Owing, however, to deficiencies in the material or in the skill, an unusual number of pieces containing flaws were sent into the market.

But the painting of the porcelain is undeniably good, in spite of the lack of the wealthy patronage and royal orders which supported the State establishments of Sèvres, Meissen, and Ludwigsburg. While

large pieces and rich gilding are the rare exception, the average standard of excellence is, if anything, higher than that of most of the foreign manufactories, and this remark applies to even the simpler china sets. In its landscape painting Zürich porcelain is equalled by few of its rivals, and surpassed by none. The themes are nearly always taken from the lake scenery, as was natural from the position of the factory on the shore.

For the ordinary sets the Meissen decoration was imitated in blue, painted under the glazing, and they were often ribbed. There was also

a Japanese pattern. The more expensive painting consisted of flowers from nature, birds, fruit (with or without butterflies), and landscapes : figures and genre-pictures are rarer in the decorated services. These latter were often in *Camoïen* or monochrome, generally in the three shades of red-cherry, pink, and blood-red ; also in green and grey (*grisaille*), with gold edging to enhance the effect. The special orders of the customer were sometimes carried out, and repairs of foreign porcelain were also undertaken.

The groups and figures are less artistically excellent than the table services, no doubt because the material was not good enough for modelling, but they have an artless character and charm of their own. Perhaps here the influence of Gessner is most evident ; some of the tiny figures are unique

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of their kind. The colouring is, compared with that of the foreign productions, very sober, in clear soft tones, which remind one of the Swiss coloured prints of this period.

A speciality of the Schoren-Bendlikon faïence, rarely found in the porcelain, was the black and coloured engravings; the drawings were by Gessner, and the plates were etched by one Bruppacher. Otherwise the faïence with its white lead-glazing has the same decorations as the porcelain, the onion pattern, the Japanese in red and violet, fruit, landscapes, and figures.

White services were also made in pipe-clay, after the English pattern, but as these are either marked "Wedgwood" or not at all, they are as hard to identify. The larger pieces are elegant in form and daintily perforated, and should interest connoisseurs.

The factory mark of Zürich was the letter "Z," both for porcelain and faïence. It is usually baked in blue, but is also found stamped or scratched in. In addition to the "Z" there is often a "B" (Bendlikon) or "S" (Schoren) on the faïence; also "G," which may possibly indicate Gessner. There are on the porcelain one, two, or three blue dots, which must refer to the quality of the pieces after the first firing; they were burnt in during the glazing, that is, before the painting. The rare pieces bear the letters "S.P." in gold, besides the blue factory-mark, which would seem to show that the manager, Spengler himself, undertook the gold work. The later Nehracher period is shown by "N" impressed on the material. The bases of the groups and figures are marked with various letters and numbers, and the services also bear numerous similar numbers and indications.

Before the National Exhibition in Zürich of 1883, when Dr. Angst, until recently the first Director of the Swiss National Museum, showed his collection, Zürich porcelain was almost entirely forgotten. How he was led to re-discover it is a little romance in itself. During his stay in London in the seventies, he was reading the "Landvogt von Greifensee," a

story by the Swiss novelist, Gottfried Keller, and was struck by a passage which mentioned the china-painting of Salomon Gessner. Soon after, during a Sunday excursion in the north of London, he came across a notice of an auction to be held posted on a large country house, and in the catalogue of objects for sale, among other old curios, stood the words "Zürich porcelain." He could scarcely believe his eyes, for though a lover of curios, he had never



ZÜRICH PORCELAIN GROUP

seen the name in print. On his return to Switzerland he made enquiries, with the result that he laid the foundation of the collection which has brought Zürich china into repute, and which is now to be seen in the Swiss National (Historical) Museum in Zürich.

Since that date (1883) it has become an object of eager search, and the prices of the genuine china have risen so enormously that, as before said, imitations are a regular article of manufacture. These are generally to be detected by the far inferior quality of the modern painting, although the peculiar yellowish tint of the porcelain is attained.





## A Valuable Old Oak Room

By George A. Wade

THERE is, hidden away in the unfashionable streets of Clerkenwell, London, a building which in bygone times had a far different tenant from the one that occupies it now. In the stirring days when Charles II. and William III. sat on the English

throne this house was tenanted by the famous Hugh Myddleton, who left his mark so deeply in many ways on the life of East London that both his name and works have survived till to-day. Nowadays, and for the past century and a half or so, this same



CORNER VIEW OF OAK ROOM

L



commodious dwelling has been occupied by various Water Companies as offices, for the late New River Company owed no small portion of its prosperity to what the said Hugh Myddleton did in the stirring times that he lived in.

Now Hugh Myddleton had a personal friend who was a very renowned man in a special business, in fact perhaps the greatest exponent of his own art that has ever lived. This art was that of carving in wood, and the friend was Grinling Gibbons. To-day the Royal personage or nobleman who can boast of possessing fine examples of the splendid handiwork of this master amongst wood-carvers does not forget to let the world know of his good fortune, so much is the carving of Gibbons prized in our own times.

Grinling Gibbons often stayed at this Clerkenwell house with his friend, Hugh Myddleton, and as some little return for the latter's frequent hospitality he is supposed to have carved and adorned what is now known as "the oak-room," which said room is one of the delights of modern connoisseurs in carving, and is certainly unique of its kind.

The whole of the sides of the room, from floor to ceiling, are of thick black oak. The floor is of the same material, and various articles of furniture in the apartment are also of valuable oak. We shall have something more to say about them shortly. At present we will confine our attention to the marvellous walls.

Each side of the large mantelpiece is flanked by circular pillars that run from floor to ceiling. These are prettily fluted and carved. Above the mantel itself the solid oak is carved into a magnificent representation of the Royal Arms, such a splendid piece of carving as perhaps has no equal of its kind in the kingdom. In size it occupies the whole space from the mantel to the roof, probably seven feet at least, whilst in width it extends from pillar to pillar. The workmanship is perfect, and the whole makes a striking ornament to a fine mantel. It is noticeable that the arms are those of the reign of William III., which enables us to fix a period when the work must have been done, and so we could locate it as being carved between 1690 and 1702, had we no other guide for that purpose. But we find in the next smaller room there is a ceiling moulded much after the manner of the one in the famous oak room, and this ceiling has the exact date of its construction moulded on it, viz., 1693. We may, therefore, assume that that date is not far from being the one which saw Grinling Gibbons commence, at any rate, the wonderful ornamentation of the adjoining more celebrated apartment.

Not only is the oak wall above the mantel thus

carved, but over every window and door in the room there are splendid pieces of carving by the same master-hand. The carving in one place represents a classical design; in another place it takes the form of a commentary, so to speak, upon the connection of Hugh Myddleton with water affairs, since it includes many anglers' creels, water-birds and all kinds of fishes, as well as water-plants and ships. There is a magnificent border to the Royal Arms thus carved, of various things of this kind, which never fails to strike the visitor as a unique piece of work.

There are at present four windows to the room, though there used formerly to be six. As all the windows are at one end of the apartment—which is in size about 25 feet by 20 feet, and 12 feet high—it will easily be understood that the room is somewhat dark, the more so owing to the blackness of its oak surroundings. There is no gas or electric light ever allowed in the apartment; the valuable oak is too precious to allow of any risk of fire being taken with regard to it. So, when artificial light is required, candles are brought in and set on the various tables, well away from the oak walls.

The room itself is now only used as a luncheon-room for the members of the important Water Board after they have held their meetings in the large board-room not far away. At other times it is kept strictly locked, and is only shown to special visitors by permission, as the present owners do not care to risk the danger of defacement or damage to it at the hands of any vandals who might otherwise get inside the ancient room.

The ceiling we have not yet dealt with. This is not of oak; at least if its groundwork is of that material the covering moulding is what catches the visitor's attention at once and evokes expressions of admiration. Its centre is a splendid painting of King William III., as fresh to-day as though the paint had only been recently put on. Round this has been moulded a very fine design of fruit and flowers of many kinds, with birds of brilliant plumage pecking here and there at them. This moulding is all painted in colours as natural as life, and it is surprising how well these tints have stood the test of time, for they seem little worse to-day than when they were originally laid on. The other parts of this striking ceiling are mouldings of pale colour decorated with gilt lines in many places.

It is commonly said that the ceiling was designed and executed by the great Sir Christopher Wren, to keep fitting company with the famous masterpiece of Gibbons, but those who are best qualified to judge do not credit this tradition. All they will say is that it must have been the work of some notable artist;





CARVED OVERMANTEL IN OAK ROOM



## *The Connoisseur*

the beauty and finish of the ceiling alone suffice to prove that.

The furniture in the apartment is quite of a keeping with all else about it. Much of it is of old oak, and all of it is very valuable. The long table down the centre is not beautiful, either in design or workmanship; but it is strong, solid, and of great worth. There are three other tables in corners of the room that are similarly plain, but all the same are worth having, owing to their substantial character and their material of valuable old English oak. There are a few wooden ornaments in various parts of the room, too, that are of similar character and value.

It is the chairs, however, which surround the tables that are the doyens amongst the furniture in this place. Twenty-five of them, all old mahogany, carved in the Chippendale pattern so well-known and so valuable! And ten of them known to be actually original Chippendale chairs, the very head and centre of precious articles of vertu of that kind! These ten are believed to be unique in their own line, and certainly they are a prize valuable enough to make a Wardour Street dealer's eyes water freely with emotion as he gazes on them and thinks what

they would "fetch" in his shop from some enthusiastic collector, English or American!

More than once attempts have been made by people—even by expert judges—to say what the whole of the old oak room would be worth were it put up by auction at some celebrated West End mart. But it is not at all an easy task to guess in such a case. For Grinling Gibbons's work now commands tremendous prices; it is the work of the finest carver in wood who ever handled a chisel, and there is only a limited amount of it in existence. It can hardly ever be surpassed, and perhaps may never again be equalled. And the value of a set of ten original Chippendale chairs is also almost unguessable.

One authority has stated that no surprise need be occasioned were the whole to "fetch" over £100,000 at such a sale; but even supposing that that estimate is much above the real worth of the oak-room, it will yet be seen that the value of the apartment must necessarily be such that few other rooms of similar size in the land can at all rival it in this respect.

And all this is in a house which the passer-by would not look at twice, so plain and unpretentious is its exterior!



A SET OF CHIPPENDALE CHAIRS







THE REV. ALEXANDER DYCE AS A BOY  
BY JÆBURN

*(In the Dyce Collection at the Victoria and Albert Museum, S. Kensington)*

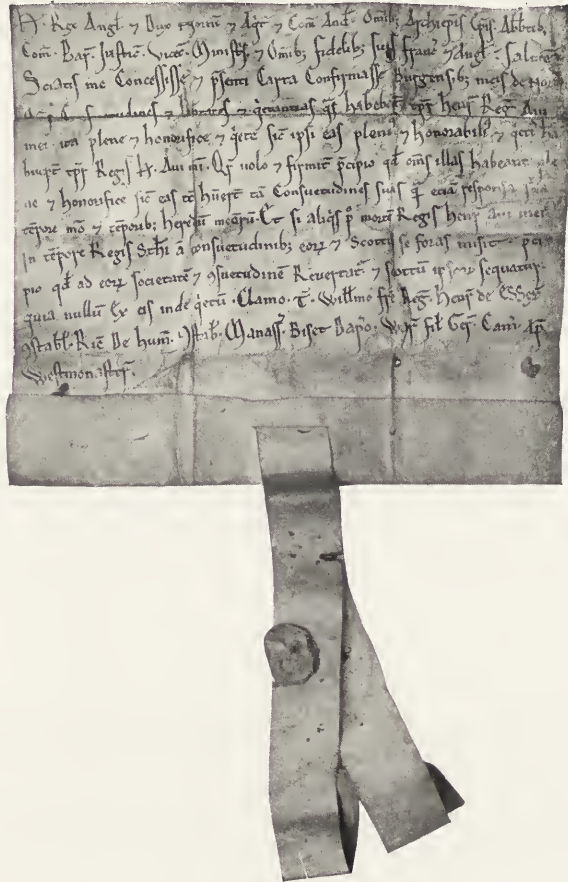




By Leonard Willoughby

“NEVER lose an opportunity of seeing anything *beautiful*. Beauty is God’s handwriting, a wayside sacrament; welcome it in every fair face, every fair sky, every fair flower, and thank for it Him, the foundation of all loveliness, and drink it in simply and earnestly with all your eyes. It is a charmed draught, a cup of blessing.”

Kingsley’s advice is assuredly worthy of remembrance by all who love the beautiful in nature and in art. Two centuries ago, Fuller, in writing of Norwich, described it as being “either a city in an orchard, or an orchard in a city.” No doubt in those days, long since gone, this was descriptive of Norwich, and the



HENRY II. CHARTER (5½ IN. BY 6 IN.)

appellation appropriate. But, owing to the inexorable demand of commercial enterprise, a levelling hand has deprived the city of much of its once sylvan appearance. “City of Gardens” has it also been called, and even to-day many of the private houses in the city have gardens and trees of exceptional beauty. But if Norwich can no longer lay claim to this title, the ancient city is still rich in its possessions as it is indeed famous in history. Its graceful cathedral, its massive Norman castle, its churches and many fine buildings and market place, its quaint old winding streets, picturesque Guildhall, half-timbered houses, all go to make

## The Connoisseur

this fair city one of intense interest. Its history has been written many a time and oft, and it is a long one—one which is well worth studying, but one which it is obviously impossible for me to do justice to in one brief article. He who would know more on this score must study his *Blomefield*, the great historian of Norfolk.

Though the municipal life of Norwich goes back for nearly eight centuries, the foundation of the city takes us to the obscurity of mythical British Kings, while the Danes burnt it in 1004. It gained its first charter from Henry II., though it was Richard that first granted the citizens the right to manage their own affairs in 1194. Prior to this the owners of the castle were the dominant power, and they wielded their power with no uncertain hand. Norwich rose in prominence soon after the Conquest, when Flemings, Danes, and later on Huguenots came here and introduced woollen, worsted, and other manufactures. In fact to this day there are many inhabitants with Flemish names, the descendants of these early settlers. It was in a measure due to these refugees—driven from their native shores—and their love for flowers that Norwich became so rich in gardens. Their influence on architecture is still traceable, and in the time of Edward III. the products of their looms—such as Norwich shawls, camlets, and crepe—made the city the most flourishing in the kingdom. Much pewter was also made here. But the trade was not destined to remain in this East Anglian town, which up to the seventeenth century was third in importance in the kingdom, for as the woollen industry moved inland, so did its fame gradually depart. To-day there is still a little of the industry left, while its shawls and crepe manufactures are continued, though the principal trades now are

the manufacture of boots, beer, and mustard—a curious combination, truly!

In 1403 Norwich became both a city and a county by charter from Henry IV., and to-day a piece of plate, subscribed for by the (living) past mayors and sheriffs, is in the possession of the Corporation to memorialise the fact that the city has been such for 500 years. It is with the utmost reluctance that I am forced to leave the fascinating history of Norwich alone; but I must confine myself to merely giving an impression of the city as I have just seen it, with illustrations of some of the wonderful possessions of the Corporation, which must appeal to all lovers of the beautiful in art. The impression created upon the mind of a casual visitor for the first time to a town may differ slightly from that of one who for long years has lived within its walls. It is true both may see the same objects, but in one case long familiarity has perhaps caused the inhabitant somewhat to forget or overlook those things which will at once vividly strike the newcomer with wonder and admiration. And those who visit Norwich cannot fail to be so impressed with all the multitude of interesting buildings and artistic objects there are to be seen within its boundaries.

There, prominently towering above streets and tallest houses, is the venerable Cathedral, with its history dating back to 1096, when Herbert de Losinga, first Bishop of Norwich, laid the foundation stone. Where can a more graceful spire—a landmark for miles around—be found? where such flying buttresses, or where more glorious cloisters? And to-day, thanks to its Dean Lefroy, the true beauties within have been opened up—clerestory windows of Norman work and surpassing loveliness, disclosed from behind centuries of plaster, such as no man



THISTLE-SHAPED CUP AND COVER  
ST. PETER MANCROFT CHURCH



## Norwich

believed could exist there. Here also, kept in perfect order, are the fullest set of Convent rolls—from the year 1272—of any church in England, with perhaps the exception of Durham Cathedral.

This beautiful Cathedral has been the centre of ecclesiastical life for 800 years, in a city which contains more churches than any other I have ever visited. These churches number in all some three dozen, irrespective of Nonconformist places of worship, which are also very numerous. Why all these churches came to be built is beyond my ken, for they must be far in excess of those even now required by its 120,000 inhabitants, but yet were in existence when the population was even smaller. Some of these go back to Norman days, some are of Saxon origin. If in the past the title of "City of Gardens" was appropriate, surely to-day "City of Churches" is the correct one, for go whither one will, there facing one is a church, while in attempting to describe what building one may, it will in all probability be found to be next door to one. In these churches is collected plate such as no other city churches in the kingdom possess, especially so in St. Peter Mancroft, the beautiful church overlooking the Market Place. What this church once possessed of plate must have been truly wonderful, but, alas! it went when the churches were sacked in 1552, and from this church alone 900 ozs. were abstracted. There is happily one piece remaining, known as the Gleane Cup, one of the most beautiful cups known. It was given by Sir Peter Gleane, Knt., and consists of a cup and cover in silver gilt. It is Elizabethan, and stands 18 ins. in height. Round the bowl is a representation of Solomon, with the Queen of Sheba

kneeling before him, presenting gifts; behind her is a team of camels and asses bearing plate, flowers and fruit. The cover has the same subjects continued, with masks between, and bunches of foliage

on the top; stem and base with scrolls and masks. Sir Peter was an eminent merchant of Norwich, and was knighted by James I.; he was also M.P. for Norwich.

Another priceless possession belonging to this church is a silver-gilt thistle-shaped cup and cover, about 12 ins. high. This it is thought was for secular use. The bowl is beaker-shaped, with elaborate chasing in pattern, and profile head in medallions; a cresting of foliage round the upper part. The cover has gadroon patterns and four scroll handles, and is surmounted by a Roman soldier in classical costume, holding a large scroll. The stem has four small scroll handles, and the base has decoration like the cover. This is probably the oldest piece of plate in Norwich. It is the only piece of plate known with the date letter for 1543-4.

One more piece I must mention is the cup and paten of Peter Petersen's work. It is gilt engraved, with circular band on bowl and stem. The marks are orb and cross in lozenge; the Norwich Castle and lion; C in square, 1566. The paten shows the inscription in a square, "Sanct Peter of Man Crofte, A<sup>o</sup> 1569." It may be added that Croft was a field or place of gathering for merchants.

I regret I cannot enter into any sort of description regarding the plate in the other churches of this ecclesiastical city, through which the river Wensum winds its peaceful course to the sea, some 30 miles further on, through flat country so familiar to the frequenters of the Broads. "Once," says Bosworth Harcourt in a well-written booklet, "the City stood



THE GLEANE CUP  
ST. PETER MANCROFT CHURCH

within gates on larger acreage than London did." Unfortunately, these gates no longer exist, though at one time there were eleven. Now, also, only three of the round or boom towers of the city wall remain, near to the river; and these surviving remnants of the once great wall add a picturesque touch. From these boom towers great chains were stretched across the river when the gates were shut.

But if the gates of the wall have disappeared, three still remain *within* the city—the Water gate, the Ethelbert gate, and the Erpingham gate. These last two were built, one owing to a riot which broke out in 1272, consequent on friction between the monks and the citizens. It was then the convent and cathedral suffered severely, and the gate was built out of the money (3,000 marks) paid by the citizens by order of the Pope who put the city under an interdict to repair the damage done to the convent. The Erpingham gate, its companion, was built 150 years later, by Sir Thomas Erpingham, who fought at Agincourt with King Henry of Monmouth. It is said this gate was built as the price of his wife's temerity in daring to favour the doctrines of Wyckliffe and liberty of conscience. Opposite to this gate is



CAP OF STATE  
FORMERLY WORN BY THE CITY CHAMBERLAIN

the house once occupied by Sir John Fastolph—now an antique shop of considerable fame. It is noticeable by its half-timbered style of architecture, and by two enormous figures, painted white, either side of the entrance door. Adjoining this house is the churchyard of St. George's at Tombland, the latter from the Scandinavian word "Tomland," meaning "vacant land." This yard was the burying-place of the monks. A little further on is St. Peter's at Hungate, or Houndsgate, where some say the bishops with sporting proclivities kept their hounds, as being convenient to the palace. This, however, is open to doubt. Situated in this part is "The Maid's Head"

hotel, the oldest in the City; it dates from the fifteenth century. Once named "The Myrtel Fish," it is just possible that the "tavern in the Cook Rowe" mentioned in a Leet Roll for 1287, is this identical one. The hotel preserves its old features, and externally is in the half-timbered style, while within it is full of old carved oak and many interesting links with the past. It is but a short step from here to St. Andrew's Hall, one of the historic buildings in Norwich. Originally, it was the Church of the Dominicans or Black Friars, who came to Norwich



OLD REVERSE OF NORWICH SEAL



OBVERSE OF NORWICH SEAL



NEW REVERSE OF NORWICH SEAL



## Norwich

in 1226. In 1413 the convent was destroyed by fire, but a new church was erected. When the dissolution of the monasteries and religious houses took place, the citizens prayed King Henry VIII. for the grant of the church and house of the Black Friars for a perpetual free school. It was, however, purchased from the King for £80, the wood being used for market stalls, and the King buying the lead from the roof for £152—the church being hereafter used for assemblies. Many civic feasts have ever since been held in the hall—which is 124 feet long by 64 feet wide; one feast in particular, held in 1561, to the Duke of Norfolk, Earls of Northumberland and Huntingdon, Lords Howard and Willoughby, and many other distinguished guests, is interesting to note, as the Mayor's share of the expense is preserved. This amounted to £1 18s. 1d., but when it is seen what this included, it shows the difference in the value then of money. Amongst the items were—

	s.	d.
Eight stone of beef ...	5	4
Four geese ...	1	4
A forequarter of veal ...	0	10
Leg of mutton ...	0	3
Four brace of partridges ...	2	0
Two guinea pigs ...	1	0
Four couple of hens ...	2	0
Sixteen loaves of bread ...	0	4
One barrel of beer ...	2	6
Sixteen oranges ...	0	2
Two gallons of claret ...	2	0

These are but a few items picked out of a long account.

This grand hall has resounded with music at the triennial festivals, and at the musical recitals provided in the winter by the Corporation. The architecture is Perpendicular, and the windows in the south aisle are Decorated style. Many fine paintings adorn the walls, amongst which is one of Lord Nelson by Beechey—the last portrait painted of him from life. It will be remembered that Nelson's birthplace was in Norfolk—Burnham Thorpe. Other pictures are by Lawrence, and one by Gainsborough of Sir Harbord Harbord, once M.P. for the city from 1756 to 1786, when he was created Lord Suffield; Lord John Hobart, Earl of Buckinghamshire, by Heins; and one of Horace Walpole, Earl of Orford,



SILVER CHAIN,  
PARCEL GILT  
FORMERLY WORN BY  
THE "WAITS" OR  
CITY MUSICIANS

by the same artist. Both Lords Nelson and Orford presented gifts to the city, which I will mention in describing the Guildhall treasures. The Blackfriars Hall, formerly the Dutch Church, is 100 feet by 32 feet, and is entered from St. Andrew's Hall. Here also hang a number of pictures, as in St. Andrew's Hall, of Mayors, Sheriffs, M.P.'s, and officials of the city, some of them excellent works by Heins. The custom of holding the Mayor's guild feasts are still adhered to in St. Andrew's Hall, as well as the brilliant mayoral entertainments, for Norwich civic hospitality has always been famous. But while the hospitality of its Mayors is enjoyed by so many in this grand hall, the meetings of the Corporation take place in the old Guildhall in the Market Place. This building was erected in 1407, previous to which the city had only a Toll Booth—a small thatched building standing in the midst of the traders' row in the Market Place.

In 1158 Henry II. granted the citizens a charter, though it was not till 1193 that they had the city in their own hands, paying a fee farm rent to the King's Exchequer through a provost. This continued till 1223, when Henry III. allowed the citizens to substitute bailiffs for the provosts. There was one to each of the four wards, while there was a Court Leet over which the bailiff presided. These Leets were subdivided into twelve for the purpose of frank pledge. In 1368 the city chose 24 of their number, two from each of the 12 sub-divisions, to assist the bailiffs in the government of the city; and this

was the commencement of local representative government in Norwich.

In 1403 the city obtained its charter to be governed by a mayor, two sheriffs, twenty-four aldermen, and sixty councillors. In 1835 the Corporation was reconstituted, and now consists of a mayor, sheriff, sixteen aldermen, and forty-eight councillors. In 1407 the building of the Guildhall was commenced, and finished in 1413. It has three storeys, with a peculiar frontage to the Market Place of chequer work, half flint, half stone. The county is famous for this sort of work. Amongst the rooms in this building are the

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Mayor's Parlour, Court Room, Council Chamber, Sword Room, or Police Court, Crypt and Dungeons. The building, however, is now far too small for the requirements of so large a population, and is altogether unworthy of so important a City. There are, however, some fine windows in the Perpendicular style, notably one in the Council Chamber, filled with stained glass, in which appear the arms of the City, Scrivener's Company, Bishop Goldwell, Robert Dudley, Earl of Leicester, and a barrel set on end with N. E. C. inscribed above. When Queen Elizabeth visited Norwich in 1578 a magnificent pageant was provided in this chamber, which is none too large. There is some fine oak here dating to 1534, much of which is linen panel, with small figures of lion, greyhound, and dragon. There are also the Arms of Henry VIII. in the panels, as well as the City's, the Mercers', St. George's Guild, the Grocers', and Merchant Adventurers'. The old desk before which the Mayor sits is curiously carved, and was once the reading desk in the chapel of St. Barbara. Many portraits hang in this handsome chamber, including those of the world-famous artist, John Crome (Old Crome), Archbishop Parker (1573); Lord Chief Justice Coke (1587); Robert Jannys (1517); Sir Peter Rede (*temp.* Elizabeth), a citizen who left a bequest for the tolling of the great bell at St. Peter Mancroft for the benefit of travellers, and many more of

well-known mayors and citizens. On the wall hangs the valued Nelson trophy in a glass case. This is the sword of the Spanish Admiral, Don Xavier Francisco Winthuysen, who died of his wounds at the battle of Cape St. Vincent, 1797. It is in a white sheath of shagreen, ornamented with chased silver, and a handle of mother-o'-pearl and silver. Beneath it hangs a letter from Nelson, accompanying the gift of the sword to the city, as a mark of affection to his native county. Nelson was made an Honorary Freeman of the city in this year, as was the Duke of Wellington in 1820.

The oldest part of the Guildhall is the crypt in which Thomas Bilney, the Norwich martyr, was confined after his condemnation. From here he was taken to Lollard's Pit, beyond Bishop's Bridge, and burnt to death. Near to Lollard's Pit the early reformer Kett, in the time of Edward VI., encamped on Mousehold Heath and suffered defeat from the King's troops under Lord Sheffield, who himself was killed in the skirmish. A memorial stone on the wall of a public-house near by marks the place.

Later on Lord Warwick came with a formidable force to capture Kett's brother, also a leader. He was taken and hung above Norwich Castle till he died of starvation. The other Kett was subsequently hanged from the tower of Wymondham Church, some ten miles distant. Of the burial grounds in Norwich,



CUP AND PATEN

ST. PETER MANCROFT CHURCH



## Norwich

there is one little unpretentious, quiet, out-of-the-way spot, wherein rest the mortal remains of the Quakers of the city. Here are buried Joseph John Gurney—so well-beloved in his time; and Mrs. Opie, the authoress, a daughter of Dr. Alderson, a local practitioner—she was the wife of the painter Opie and died in 1853, having returned to Norwich in her widowhood.

In St. Peter's Church lies buried Sir Thomas Browne, a famous Norwich physician of the 17th century, knighted by Charles II. He was author of the *Religio Medici* and other well-known works. A stone is placed on the wall of the house in Little Orford Street on the site of his residence, stating that he lived here for 46 years and died in 1682. I fear I cannot further describe the churches or their treasures, for they are too numerous; I can only, however, mention that the curfew tolls at night at St. Peter Mancroft, and at St. Giles', where, in addition, the day of the month is also struck. Of the other buildings in the town the "Strangers' Hall" is the most interesting specimen of mediæval domestic architecture in the city. In Elizabeth's time it belonged to the Sotherton family. The crypts are 14th century work, while the work generally in the building extends from the Decorated to the Jacobean periods. The banqueting hall is a beautiful room, with open king post roof, notched tie-beams and cornices, and two deep bay windows. The Castle, the most prominent landmark in the city, stands in the very heart of it and towers over everything, taking, as it were, the city under its protecting care. It has played a very important part in English history, and is of Norman architecture, built by William d'Albini. To-day the Castle is a museum—one of the best in the provinces, and is well worth seeing and spending some time in. The old walls,



MAYOR'S GOLD CHAIN

incased with stone in the Norman style, are still visible from inside, as is also Bigods Gate. Surrounding it are gardens and grounds, which have taken the place of the old moat. The city is indeed rich in its buildings, museum, and treasure, while the Corporation plate is probably second to none in the kingdom, and this not excepting even London. There may be more plate in London or elsewhere, but none can equal in quality, beauty, and value that of Norwich. The value of their plate is appreciated by the Corporation, who are fully justified in their pride in possessing such treasures, which have been mostly presented by various

distinguished citizens, and this they show by the admirable manner in which they guard them.

Instead of giving a long description of each piece of the plate, etc., which has frequently been so much admired by King Edward and Queen Alexandra, I will merely give a list of them with illustrations which will convey a far better idea of their form and shape than any written description.

Amongst the regalia, and plate and belongings of the Corporation, the following are of great interest:—the Mace, of rock crystal, one of the most beautiful maces in Europe; the Sword of State, which is allowed to be held with its point up in the presence of Royalty, presented in 1706; the silver Maces given in 1671 and 1733 by Lord Henry Howard and Sir Horace Walpole, afterwards Earl of Orford, respectively; three maces with silver heads, presented by St. George's Company, in 1731; Mayor's chain and medal, presented 1757; Deputy Mayor's chain of gold, presented 1716; Sheriff's chains of gold, presented 1739; chains of silver worn by "Waits" or city musicians; salt and cover, presented by Sir Peter Rede, 1567, the most valuable of all the plate, and said to be worth £10,000; ewer and salver, silver-gilt, presented

## The Connoisseur

by Hon. Henry Howard, 1663; two flagons, silver-gilt, with hall-mark, 1618; standing cup, silver-gilt, presented by Mr. John Kirkpatrick, the learned antiquary, 1729; three Tazza cups, presented by Mr. Peter Petersen, the famous Norwich silversmith of the sixteenth century, and Mr. John Blenerhasset, in 1563; four tankards, given by Mr. T. Herring, 1630, and Mr. Justice Windham, 1597; four sauce-boats and two gravy-boats, purchased 1761 and 1735; two tall flagons, one given by Mr. Tobias Dehem, 1629, and one 1634; three cups, given by Mr. T. Spendlove, 1633; a cup given by Mr. Justice Windham, 1597; two pepper casters, a sugar caster, eight salt cellars, two large spoons, forty spoons, ewer and dish, a replica of the one presented by Archbishop Parker; and the Cap of State worn formerly by the City Chamberlain.

The Seal of the town is—*Obverse*: a castle with outer walls and keep, embattled and masoned, round-headed portcullis half down. Below it a lion passant guardant of England. In base a cinque-foil flower slipped and leaved, on each side a branch of flowers and foliage. *Reverse*: a niche with elaborate canopy of two stages or tiers pinnaced and crocketed, containing an ornamentally carved entablature inscribed in four lines—IM-MA-NV-EL. On a semi-hexagonal plinth in base the date 1573. On each side in a pent house on a corbel of masonry a demi-angel with wings expanded leaning forward to the central subject, and holding in front a shield of arms, and the Royal Arms of King Henry IV., who extended the constitution of the city in A.D. 1403. *r* diapré, *a* cross.

The Seal originally on the reverse side had a representation of The Holy Trinity, the Father on a throne, a star on each side of His head, holding our Saviour on the Cross, and a Dove over His head; on each side is a shield supported by an angel. The first is France and England quartered,

and the second St. George. It remained thus till 1686, and then the Corporation paid £2 15s. for taking out the Trinity, and putting in its place "Immanuel," as it now remains.

Though Norwich is no longer quite so important a town as in its early days, when it was one of the three first cities in England, it is still a busy place, with excellent shops—equal in every respect to the best West-End shops in London. It has a wealth of splendid business buildings, notably the Norwich Union Fire Insurance's new palatial offices, Library, Shire Hall, Hospital, Hotels, and endless art dealers' shops. Of these latter there are quite an extraordinary number, and most of them are well worth collectors' notice. Situated in a part of England full to overflowing with history and romance, crowded, as I have said, with ancient and beautiful churches—and most of them with great interest attaching to connoisseurs—with its great Castle o'ershadowing the whole town, which in turn has been a Royal Castle, a State Prison, a Gaol, and now a Museum, it is evident that few cities offer more attractions to students and lovers of history, architecture and art. And those who have once seen this venerable city scarcely fail to re-visit it, and explore again its winding streets and by-ways. In describing these, in which are contained so many delightful buildings, some of which retain their old-fashioned gables, deep eaves, dormer (or lucombe)

windows, and some with half timbered work with lattices, I have been sorely tempted to write at length, and certainly with enthusiasm. Inexorable space alone has prevented me.

I can only in conclusion advise my readers who would know more on this score to go to Norwich and study it, to mark well, and learn for themselves, for they will find much to interest them in the buildings and shops, much to instruct in the City's history, and endless things to remember with pleasure and advantage in this famous "Eastern" city, the Capital of the East Angles.



ENTRANCE TO CATHEDRAL PRECINCTS  
SIR JOHN FASTOLPH'S HOUSE SEEN BEYOND



# NORWICH CORPORATION PLATE



SILVER GILT FLAGON

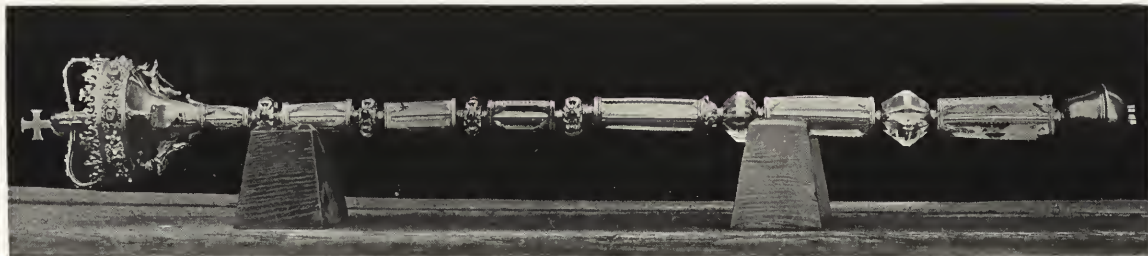
THE "READE" SALT

SILVER GILT FLAGON

The "Reade" Salt, the gift of Sir Peter Reade, is ornamented with masks, strapwork, flowers, and fruit in repoussé. Round the base of the drum is engraved in pounced letters, "The Gyfte of Peter Reade, Esquiar," and round the top the Reade motto, "Asperance in Deo." On the drum are three shields of arms. The cover is surmounted by an urn bearing a statuette holding a shield, with the arms of Norwich. Inside is pounced the Reade arms and motto. Norwich hall-mark, lion and castle, date letter 1568-9, maker's mark orb and cross in lozenge. Weight 59 ounces. The two silver-gilt flacons are ornamented with repoussé strapwork, fruit, flowers, and medallions with sea monsters, and bear the arms of Norwich. Each is marked with the London mark, one bearing the date letter for 1618, and the other that for 1625. The maker's mark is W. R. in shaped shield. Each weighs about 51 ounces.

Facsimiles of these three objects were presented to King Edward VII. and Queen Alexandra by the Corporation and Citizens on the occasion of their Majesties' silver wedding.

## The Connoisseur



THE CRYSTAL MACE OF ROCK CRYSTAL, MOUNTED IN SILVER GILT AND JEWELLED

*From an inventory, dated 1549, it is stated that the City then had "a Mace of Arms of silver and double gilt wrought upon crystal and set with stones." There is, it is believed, only one other like it in Europe.*



(1)

TWO FLAGONS

(2)

1. Engraved with Norwich arms, marks of London, date letter 1634, maker's mark indistinct. Weight, 50 ozs. 17 dwts. At a court held 18th June, 1634, an order was made "that the salt with cristall be changed, and with the value thereof the two flagons to be matched and made equal with the greatest Flaggon" (i.e., Tobias Dehem's Flagon).

2. Engraved "The Gift of Mr. Tobias Dehem Mare in this City of Norwich." Above inscription are the arms of Dehem, and below a monogram. Norwich hall-mark, castle and lion, seeded rose crowned, maker's mark W. D. conjoined and arrow-head below, 4th mark indistinct. Weight, 49 ozs. 5 dwts.



Norwich Corporation Plate



The raised centre bears a medallion of Christ washing the feet of the Disciples, probably replacing a coat of arms which had become damaged. The sunk part illustrates the Triumph of Neptune.



THE "HOWARD" DISH AND EWER

The dish bears the following inscription in pricked letters: "The Gift of the Rt. Hon. Henry Howard at the Guild June ye 16, 1663, in the time of John Crosshold Mayor." The raised centre bears a medallion of Christ washing the feet of the Disciples, probably replacing a coat of arms which had become damaged. The sunk part illustrates the Triumph of Neptune. Marks of London, date letter 1677, maker's mark IV, with star, in shaped shield. Weight, 69 oss.

The ewer bears the same marks, but much worn. Weight, 43 oss. 5 denits. Facsimiles were presented to the late Duke of Clarence by the Corporation and Citizens on his coming of age.

## The Connoisseur



(1)

(2)

(3)

1 AND 2. THE "BLENERHASSET" CUPS

3. THE "PETERSEN" CUP

1 and 2. *Silver gilt, with inscription AL MI TRVST IS IN GOD round each, and in each bowl are engraved the arms of Blenerhasset and four other coats, and beneath "John Blener Hassett." Weight, one 25 oss., the other 25 oss. 12 dwts. Marks of London, date letter 1561, maker's mark, cross in quatrefoil.*

3. *Silver gilt, presented by Peter Petersen, the famous 16th century Norwich silversmith. Round the edge is chased 'THE + MOST + HERE + OF + IS + DVNE + BY + PETER + PETERSEN. In the bowl are engraved the arms of Norwich. Norwich hall mark, castle and lion, maker's mark, orb and cross, weight 30 oss. 10 dwts.*



FOUR TANKARDS

*The two large tankards are engraved round the body beneath the City Arms, "The Gift of Thomas Herring, Esq." Marks of London: one with the date letter for 1708 and maker's mark P.A. in shield; the other with the date letter for 1721 and mark of John East. The first weighs 35 oss. 17 dwts., the other 35 oss. 7 dwts.*

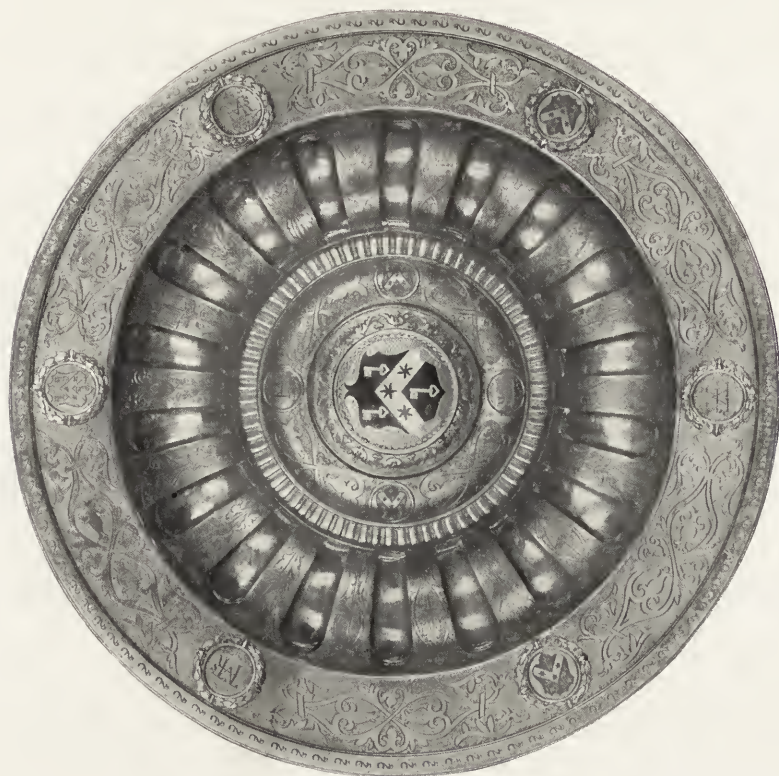
*The Court Book of 23 Dec., 1629, records the gift of a silver voider weighing four-score ounce and half-a-quarter, by Thomas Herring, Esq. This voider was probably exchanged for the two tankards at a later date.*

*The two small tankards are engraved with the Windham arms, and on the base "City Plate." Marks on each of London: date letter 1721, maker John East. Weight of one 26 oss. 15 dwts., of the other 26 oss. 7 dwts.*

*It is probable that the original gift of Mr. Justice Windham, in 1597, was exchanged for the above tankards.*



Norwich Corporation Plate



REPLICA OF EWER AND DISH GIVEN TO THE CITY IN 1549 BY ARCHBISHOP MATTHEW PARKER

*Given by the Mayor and Sheriffs to commemorate the 500th Anniversary of the City's Corporation. They were produced from a careful drawing attached to the bond accompanying the gift. The discs on the border of the dish contain the arms and monogram of Archbishop Parker, and in the centre are the arms of the Archbishop in enamel.*

*The Connoisseur*



THREE MACES OF ST. GEORGE'S COMPANY

*These Maces with silver heads and ebony staves were presented by St. George's Company at the dissolution of the City. The principal head is in the form of a Capital of column, with acanthus leaves, and surmounted by St. George and the Dragon. The two smaller heads represent the arms of the City. Round each is engraved, "Ex dono Honorabil Fraternalitates St. Georgii in Norwico An Dom 1705." Marks of London, date letter 1704-5.*



TWO GRAVY BOATS

*With double handles and lips, engraved with the City arms. Marks of London, date letter for 1735. Maker's mark J. S. in shield (Jos. Sanders). Weight, 35 ozs. 15 dwts.*









**PORTRAIT OF A LADY**

Attributed to the Rev. W. Peters

PROFESSOR OF A LADY

BY MRS. J. W. B. B.





## Needlework Pictures

By Olive Milne Rae

EMBROIDERY, or the splendid art of working with the needle, said to have been initiated by Minerva, is one of the most ancient of the arts. It takes precedence of painting, for the earliest method of portraying human and animal forms, fruits and flowers, was by needlework done upon canvas. Both on account of its great antiquity and its beauty it has always been held in the highest esteem by collectors; but there is a comparatively small, though very interesting, branch of it which it would be well worth while to take an interest in. It is the department of needlework-pictures. A collector in search of a new hobby could scarcely find a more charming one than the acquisition of these quaint and rare hand-sewn pictures, and especially those of them which are English, for they have a character quite their own. The field is not a very large one, for needlework pictures, as distinct from tapestry and tapestry pictures, do not appear to have been made till the time of the Stuarts, probably not till the reign of Charles I., and the vogue, which was extremely popular and keenly followed, only lasted for about a century and a half altogether. They are not always particularly beautiful, and there is not much originality about them, for their range of subjects does not seem to have been very wide, but they are interesting relics of

a fashionable craze of a bygone day, and form an epoch in the history of needlework.

In those days fine ladies knew the art of wielding the needle more thoroughly, perhaps, than they knew any other; and if their productions were not always of the highest artistic order as pictures, the stitching of them, at least, was unimpeachable. Its variety and elaborateness, and the way in which they gained their effects by it, was truly wonderful, and presents to embroiderers of the present day an object-lesson of no mean value.

Up to the period when needlework pictures came into vogue ladies had been accustomed to do much larger pieces of work, great pieces of tapestry, immense embroidered curtains, bedspreads, and the like, on which all the "females of the family" and their hand-maidens, too, would be engaged for months and even years at a time. But ornamental textile fabrics, machine made, were beginning to be put on the market, doing away with the necessity of so much hand-worked embroidery, and they turned with relief to these comparatively minute canvases upon which

they lavished the wealth of divers stitches at their command. Such an incredible number of different stitches are often crowded into the space of a square inch that it is almost necessary to use a magnifying glass to distinguish them.



Fig. 1

No. I.—CHARLES I.

Fig. 2



## The Connoisseur

The earliest specimens of needlework pictures are worked with silks on coarsely-woven linen canvas, in the small slanting stitch taken over a single thread of the groundwork, which is technically known as "tent-stitch" or *petit point*. These were, of course, infinitely laborious, and closely resembled tapestry in effect. Fig. 2 of No. i. is worked in tent-stitch; while Fig. 1 shows the elaboration of stitches which followed. In Fig. 1 the bodies of the animals and the flowers are worked in what was called the "long-and-short stitch," or crewel stitch. In the upper half there is a still greater elaboration, the bodies of the lion and the unicorn being raised and padded.

About the middle of the seventeenth century this surface-padding of the long-and-short stitch picture became the fashion, and thus began that curious phase of the high-relief embroidery known as stump-work. Possibly it may have been suggested by the raised work on Italian ecclesiastical vestments,

and it was used to give the pictures a more realistic effect. These stump-work pictures generally depicted either Biblical subjects or the reigning King and Queen and their Court. Their elaborateness was often extraordinary, all the known stitches being employed to enhance them, as well as the new and life-like effect gained by the padding. As time went on they became still more extravagant and eccentric. Seed pearls, paste jewels, lace, sequins, and feathers, were all pressed into the service. The groundwork was generally of white satin, studded with tiny spangles. The ladies' dresses were worked in long-and-short stitch in soft untwisted silks, and ornamented with silver and silver-gilt twist, purl and lace. The chief figures were made to stand out in high relief by being padded up with hair or wool.

Sometimes the figures were raised by means of a complete little "skeleton" of plaster or wood *appliqué*

on to the background. These were then tricked out in dresses of needlework, ornamented with seed pearls, tinsel, and paste gems, and trimmed with real lace. Real hair was often used for their wigs and beards, and the whole picture looked like a quaint little marionette show, delightfully disregarding of any of the fettering rules of proportion and perspective.

No. vi. is a good and not too elaborate example of stump-work of the Charles II. period. The background is of white satin, and all the principal figures are in high relief. The scene is evidently the garden of a palace—the palace is seen at the left-hand corner—all a-growing and a-blowing with curious and wonderful flowers and plants, a flora of the imagi-

nation, unknown in modern botany, where various wild and tame beasts and birds, and even fish, disport themselves under a beautiful noonday sun, worked in gold thread. Observe the king of beasts peacefully slumbering in one corner, and



NO. II.—CHARLES I.

the spirited-looking leopard in the other, looking at him over his shoulder. The figure under the canopy is no doubt the king, as he is wearing a robe lined with ermine, which is realistically worked in "plush-stitch" to imitate the fur. He is apparently awaiting the approach of the lady on his right, whose dress is beautifully embroidered in coloured silks, in what is known as "lace-stitch," enriched with real lace collar and cuffs, and ornamented with seed pearls. The other figures are their attendants, who are worked in different stitches, their hair being made in knot-stitch. A great many different stitches, such as the "cross-stitch," "split-stitch," "cushion-stitch," and purl are used in the execution of the animals, trees, flowers, and birds.

No. ii., which is reproduced by courtesy of the Royal Scottish Museum at Edinburgh, is a much more elaborate example. The subject is Queen



## Needlework Pictures

Esther, in irreproachable English costume of the seventeenth century, going to the presence of King Ahasuerus. Mordecai is seen kneeling a little to the right of Esther, while (presumably) Haman, looking very jaunty in English hunting costume of the same period, stands behind the king. In the top left-hand corner, Jacob's dream is



NO. III.—CHARLES I.

portrayed, for no apparent reason, while with the same charming inconsequence English oak, apple, pear and rose trees grow side by side with the lotus and the pomegranate, and various tropical birds and beasts mingle quite naturally with the British "bunny," squirrel and snail. The stitchery of the picture, however, is wonderful. Esther's robe is worked in the finest needle-point, and every conceivable stitch appears to have been worked into the other component parts of the picture. The canopy under which the king is seated is hung with seed pearls, and there is a good deal of gold and silver thread worked into various portions of the design, which must have given the picture an exceedingly rich effect nearly three hundred years ago, when the now faded colours of its silks were fresh and lovely, and the fair fingers that had worked it had taken it off the embroidery frame, finished — a work of skilled and patient labour, if not of very perfect beauty.

No. v., another example of stump-work of the Charles I. period, in lower relief than the other two, is a spirited representation of the Judgement of Solomon. The figure on the right (who, by the way, is in the costume of a Roman soldier, with which he



NO. IV.—QUEEN ANNE

wears a pair of top boots) holds in his right hand the body of the unfortunate infant, which is the funniest and crudest thing imaginable. The body and arms are abnormally long and the legs very short—a little wooden doll covered with pinkish satin. The king in the picture is really quite a good likeness of Charles I. himself, tricked out in

all the bravery of ermine and velvet, and wearing the regalia of England! But such petty details of correctness are quite beneath the notice of the fair embroidress.

No. iii. is probably one of the earlier examples of stump-pictures, and represents the King and Queen surrounded by the usual heterogeneous collection of animals and insects, flowers and birds, worked in satin-stitch, chain-stitch, knot-stitch, and others. The foliage of the trees and grass banks are generally worked in knot-stitch, which is very effective for the purpose. These stump-work pictures are things quite apart and unique in the domain of needlework, and no good collection is complete without one or two of them. It is not advisable to buy specimens which are very worn or greatly soiled, for they do not, as a rule, stand the process

of cleaning. Benzine or ammonia should never be used to clean old or fragile pieces of needlework. The use of anything damp or wet, in fact, only tends to shorten their lives. Careful brushing with a soft brush or blowing the dust out of the crevices of raised stitches or figures will be found to be the best method of cleaning them.

During the later part of the reign of



## The Connoisseur

stump-work pictures, bead-work came into fashion, and whole pictures were often wrought in it. The subjects and design of these were exactly the same as the stump-pictures, but instead of being worked in silks, the figures, flowers, animals, etc., were worked in beads, on a background of satin or silk. These pictures are very quaint and almost pretty, and their colours, of course, have not faded, so that they look nearly as well as when they were first made.

Towards the end of the reign of Charles II. stump work seems to have died out, giving place to a type of needlework picture somewhat like that of the Charles I. period—of the flat tent-stitch. There were certain differ-

ences, however. They were much better worked, and altogether prettier and more artistic. They were no longer grotesque, and the figures really resembled the human form. The faces of the little embroidered people were usually painted in water-colours, either on the background itself or on parchment, which was deftly inserted into its place. The dresses were worked in silks or chenille in rich colourings. The subjects were somewhat more varied than those of the preceding reign, and were generally of the sentimental order; knights and ladies, or Watteau shepherds and shepherdesses making love in Arcadian bowers, "Charlotte at the Tomb of Werther" and the "Finding of Moses," too, were favourite themes, and were "done to death" in the reign of Queen Anne. No. iv. is a good and a pretty example of this Queen Anne style of needlework picture. The subject is the "Finding of Moses." The dresses of Pharaoh's daughter and her attendants, which are in the height of the English fashion of the time, are worked in long and short stitch, while satin-stitch and knot-stitch are used for different parts of the picture, the shrubs and distant trees being worked in knot-stitch.

About this time, 1780-90, many needlewomen

began to copy engravings, possibly for lack of any good or new designs for embroidered pictures, and to emancipate themselves from the stilted and ugly old designs. Some of these copies are very charming and cleverly done, in fine black and white sewing silk, and sometimes, in the case of miniatures, in human hair of all shades. Since the beginning of

the nineteenth century the needlework picture seems to have degenerated and died out, though of late years an attempt has been made to revive it, and some of the distinguished needlewomen of our own day have executed beautiful copies in embroidery of the designs of such masters as the late Sir Edward



NO. V.—CHARLES I.

Burne-Jones and Mr. Walter Crane, who have both realised fully their decorative and artistic value.

Pictures embroidered after 1800 bear the unmistakeable marks of degeneration, and after the atrocities wrought in Berlin wool on "Penelope" canvas up to about 1830, they ceased to be made altogether. But a collection, to be quite complete, should certainly contain at least one example of even the degenerate phases of the early nineteenth century pictures. Of these, the most important are the large, gaudy, vulgar representations of Scriptural subjects worked in silk, wool, and chenille on sarsenet; and the fine cross-stitch pictures in gloss-silks, which are so tantalising to the eye, and lastly, the groups of flowers in *appliqué* cloth and silk.

To those about to form a collection—for needlework pictures are the *dernier cri* in the collecting world at present—a few hints may be useful. The question of framing is an important one, and is likely to be treated according to the individual taste of the collector, but the frames should always be copies of the old designs. Stuart pictures generally look best framed in black, with a narrow gold inner beading, and ebony-stained mahogany is the best substitute we have for the pear-wood of which the old frames were



## Needlework Pictures

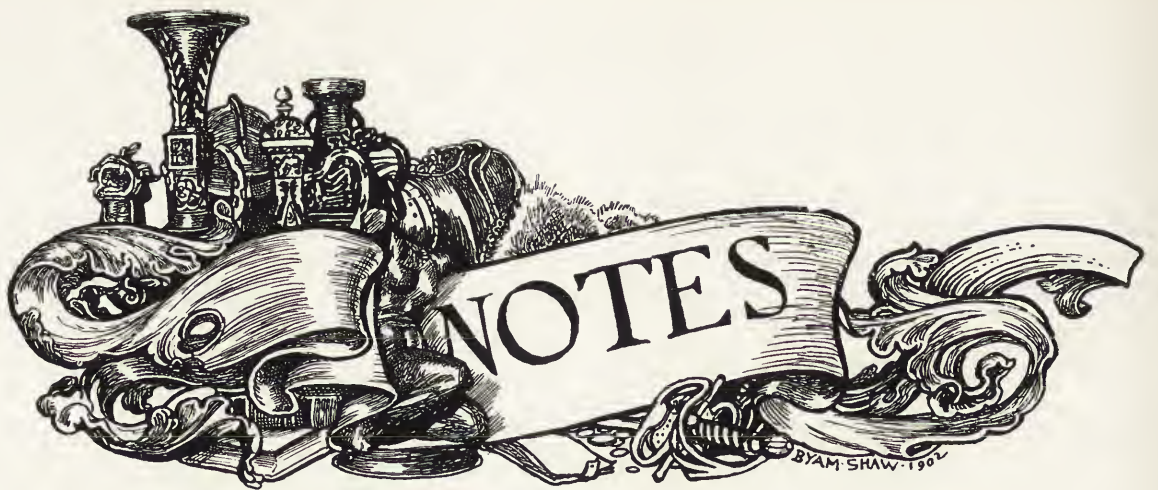
invariably made. Anything is better than the cheap composition variety, "In Deutschland Gemacht," which have been known to be used for the purpose, and which entirely vulgarise and spoil the look of the pictures. The eighteenth century type of sentimental picture was generally framed in gold, with a deep border of black and gold painted on the glass, and perhaps this is the most successful method of showing them to advantage, but when the original frame is *non est*, a plain black one is the next best thing. It is absolutely essential that old needlework pictures should be framed, as their lives would be very short if they were kept in drawers or portfolios, where they would get rubbed. In the case of raised work or stump-work the glass should be pasted into the frame with strips of paper, and raised well above the needlework by means of little slips of wood, in order to keep it from touching the delicate surface. As has been said, it is never advisable to buy very old pieces which are not in a good state of preservation, as nothing can be done to renovate them. It is usually fatal to take an old picture off its backing-board and stretch it on a new one. It is almost sure to split in several places, or to fall to pieces altogether. But if it is quite necessary to do this because of worms in the original stretches, or any other cause, the accumulated dust should be carefully blown off the back of the picture

with a small bellows, and then it should be sewn upon the linen with which the new board must be covered, taking great care that it is not stretched or strained. The collection should be kept in as even a temperature as possible, as the fragile ground fabrics are extremely sensitive to atmospheric conditions, and are apt to split when subjected to sudden changes.

There is something intensely fascinating about these old-world embroideries, something which has nothing to do with their intrinsic beauty, or with their age. It is the sense of the human care and labour which have been spent upon them, the consciousness that they are the work of human fingers, and have been the objects of thoughts and intents and aspirations, of heartbreakings and disappointments, of recoveries and the joyousness of success, of the gloriousness of work well done and completed. All the fair devices and designs that ever were fancied cannot be expressed and rendered by the machine with anything like the beauty of those which are hand-sewn. As the supreme worth of the diamond lies in the fact that it took infinite pains and time to find it, then to cut it and set it, so the true delight and supreme worth of needlework lies in the magnetism of those dead hands that worked it, of the individuality that planned it and set its seal indelibly upon it for ever.



NO. VI.—CHARLES II.



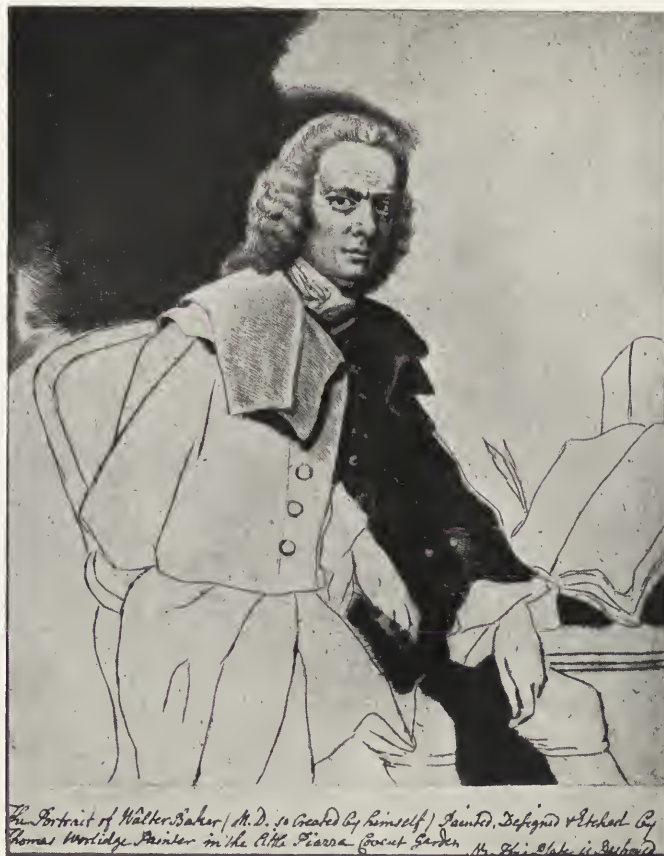
THOMAS WORLIDGE was an etcher who, at his best, deserved higher praise than he has generally received. It must be admitted,

**A Rare Etching  
By T. Worlidge**

however, that his best seems to have been rarely within his powers. His copies of Rembrandt are fair; his Gems, poor in the extreme; but, once in a way, he achieved an excellent portrait—well drawn and well bitten—though the large number of unfinished plates he left seems to indicate that he felt himself unable to carry work of this kind beyond a certain stage. The etching of which two states are now reproduced is a case in point. In the first state it is admirable, worked with a liberal and effective use of dry-point, and indicating a bold yet judicious appreciation of light and shade. In the second state, marked by the shading added on the right, the dry-point has already begun to wear. In the Print Room of the British Museum are two later prints, one with the number "61" in the top right-hand corner,

and a signature reversed, which may be meant for the initials of the artist, below, on the same side; the other has neither number nor signature, and is a mere threadbare ghost. The first state has written on it, in a contemporary hand, the following inscription: "The Portrait of Walter Baker (M.D. so created by himself), Painted, Designed, and Etched by Thomas Worlidge Painter in the little Piazza Covent Garden. N.B. This plate is destroyed."

This Walter Baker was a somewhat notable character in the middle years of the eighteenth century. In 1746 he is said to have invented "a medicine called the Liquid Shell"; but, perhaps, his most notable appearance before the public was as plaintiff in an action, as "administrator to the late Baron Schwanberg," which he brought, in 1753, against Dr. Robert James, the friend of Dr. Johnson and of David Garrick, and the patentee of the once famous Powder and Pill known by his name as a remedy for fever. Baker



*The Portrait of Walter Baker (M.D. so created by himself) Painted, Designed & Etched by Thomas Worlidge Painter in the little Piazza Covent Garden. N.B. This plate is destroyed.*

WALTER BAKER, BY THOMAS WORLIDGE

FIRST STATE



## Notes

claimed that James's powders, as sold, were really identical with those of Baron Schwanberg, and succeeded in proving that, at all events, they differed essentially from James's own specification. In 1754 Baker published an account of the Proceedings, a copy of which is in the British Museum Library. This event probably gives the key to the date of the etching before us. Worlidge was evidently experimenting keenly with etching at the time, and the same year (1754) appears on the portrait of himself which forms a frontispiece to the volume of "Gems."

The use of the term "painter" in the inscription is worthy of note, as one of our leading biographical dictionaries asserts that he abandoned painting towards the end of his life. On the contrary, the advertisement of No. xi. of his "Gems" (which was nearly all published, in parts, during his life) says: "Subscriptions are taken in by Mr. Worlidge, in Bedford Street, Covent Garden, where his paintings, both in oil and water-colour, can be seen" (April 23rd, 1765). In April, 1766, the advertisement of No. xx., dated from "Great Queen Street, Lincoln's Inn Fields," adds: "Mr. Worlidge continues to paint portraits in oil or water-colours as usual. A young Gentleman, his Pupil, also paints in Miniature, taking an exceeding good Likeness, at four Guineas each Picture." The pupil was probably William Grimaldi, then fifteen years of age. From this also it appears that if Worlidge moved into the house built by Inigo Jones, next to the Freemason's Tavern in Great Queen Street, in 1763, he kept on the Bedford Street address for business purposes; but 1765 is more probably the year of the removal.

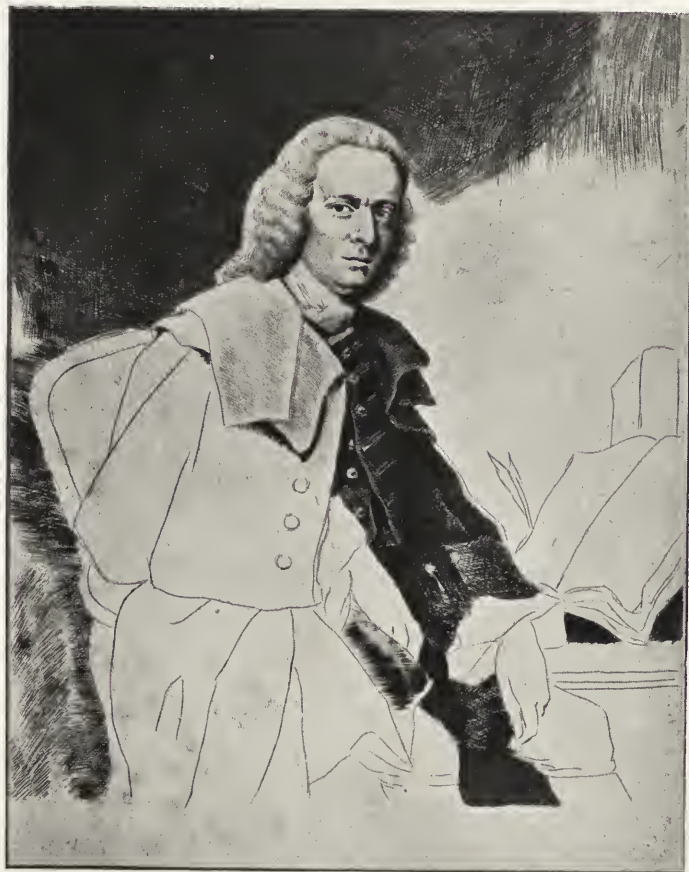
The artist died on September 23rd, 1766, and the "last part" of the "Gems" was advertised in

October, 1767, as "now at the Press . . . together with a printed Illustration of the several Subjects"; and the same notice announces the forthcoming sale of "Mr. Worlidge's genuine and entire Collection of Paintings." Mrs. Worlidge, who wound up the affairs of her husband, was his third wife, and a relation of the M. Wicksteed, seal engraver, in Bath, whose name occurs with her own on the title-page of the first complete edition. She was something of an artist herself, and the "Public Advertiser" of 1767 contains some verses, "*On seeing a PICTURE of the late Duke of YORK at Langford's Sale Room, Done in Crayons by Mrs. WORLIDGE.*"  
—E. F. STRANGE.

THE admirable work by Mr. W. F. Dickes on *The Norwich School of Painting*, issued by Messrs. Jarrold & Sons, has met with such a notable reception owing to its excellence and also to the growing interest in work of John Sell Cotman and his contemporaries, that the edition is rapidly becoming exhausted.

As was truly said by our reviewer when noticing the work some months ago, "No art lover can afford to be without this volume, no collector is safe without it, no art library is complete lacking it."

The work is especially valuable owing to the fact that it contains matter never before brought together, and the lives of the artists and the things they did are so fully dealt with that the work is literally the last word on the subject. The illustrations are also notable both for their number and their size.



WALTER BAKER, BY THOMAS WORLIDGE

SECOND STATE

## The Connoisseur

THE recent acquisition by the National Gallery of Ireland of Robert Hunter's imperfectly composed but soundly interpretative portrait

of Miss Frances Barnett Woollery as Sigismunda has occasioned a disentanglement of the scanty records of a charming, if long forgotten, actress, and evoked recollections of a once fashionable Irish portrait painter, examples of whose work are sadly to seek in our public collections. If no man may be called happy save he who has no history, then, indeed, the shade of Robert Hunter must rest in peace.

Ambitious to shine in the higher walks of the drama, Miss Woollery first swam into the public ken at the Haymarket in June, 1784. Pathos rather than power was the distinguishing note of her art, and by dint of confining

herself to characters like Desdemona, Cordelia, and Sigismunda, whose appeal was purely sympathetic, she managed to hold her own very respectably at a time when Mrs. Siddons, who revelled in characters of deeper tragic power, was in the first blush of her imperious and unchallenged career. Choice, not necessity, had drawn this gentle and gracious spirit to the vitiated atmosphere of the footlights (she was the daughter of a rich Jamaican sugar planter), but three years of increasing favour and growing accomplishment sufficed to quench the ardour of her ambition. In 1788 Miss Woollery

definitely retired from the stage on her marriage with Mr. J. H. Cottingham, an Irish gentleman of means, and for a score of years led a happy, tranquil life, surrounded by a troop of adoring children. Among the disillusioning factors which drove her from art to domesticity, chief place must be given to a season spent in Dublin in the winter of 1785-6, where the

whole-souled enthusiasm of the playgoing public and the respect of rank and fashion could not reconcile her to the sordid surroundings of a theatre controlled by a libertine and a tyrant. For her benefit at Smock Alley, on February 22nd, 1786, Miss Woollery had appeared as Sigismunda, in Thomson's old tragedy, precisely the character in which Hunter with mere paint and canvas mirrored her pure soul before her departure from Ireland. Than this desirable painting, few

portraits of any considerable age, dealing with ill-remembered notabilities, are better authenticated. On the death of Mr. J. H. Cottingham, in 1820, this picture of his long deceased wife passed into the possession of their eldest son, who left it in 1866 to his eldest daughter, Mrs. Ashley. Eventually that lady bequeathed it to her brother, the late James Cottingham, M.A., of Manchester, whose executors sold it at Christie's in May, 1906. The purchaser was a dealer who disposed of his bargain to the National Gallery of Ireland. Surely there is a sound object-lesson in all this. Much confusion would be



MISS WOOLLERY AS SIGISMUNDA

BY ROBERT HUNTER



## Notes

saved to the historian if all portraits of players were equally well authenticated. At present one flounders about in a welter of conjecture. Only the other day it was discovered that Pond's lovely pastel portrait of Peg Woffington (so easily identifiable by the mezzotint) had been for years unblushingly ascribed in the Garrick Club collection to Benjamin Wilson.—  
W. J. L.

THE scene is laid within a Gothic architectural structure, divided into three compartments. In the centre the Virgin Mary is represented holding the Infant Jesus upon an altar; facing her stands a High Priest in sacerdotal vestments. On both sides and behind the altar are personages holding burning candles and carrying doves.

The episcopal city of Tournai, where arts had been flourishing from very remote times, possessed at the beginning of the 15th century a talented painter named Robert Campin, whose works, assuming that some have survived, remain to this day unidentified. It is, however, well ascertained that this artist had two pupils, Jacques Daret and Roger de la Pasture, better known as Van der Weyden, which is but a translation of his name.

The works of these two artists and of other painters as well, which were until recent years ascribed to Van der Weyden alone, are now well differentiated. When the distinctive characteristics of each artist were first perceived, the identity of Jacques Daret, the author of the erroneously attributed works, had not yet been definitely established, but there was abundant evidence that these works were by the hand which executed the remarkable and celebrated panels preserved in the Staedel Institute at Frankfort, and originally painted by Jacques Daret for the ancient Abbey of Flémalle; hence the name of "Maître de Flémalle" which was bestowed upon him and by which he has become known. The artist, like his master, was a native of Tournai, and his association with the small town of Flémalle seems to have ended with the completion of the above-mentioned works; he, however, played a much more important part at Bruges, where he was one of the leading artists employed on the decorations for the festival held on the institution of the Order of the Golden Fleece by Philip the Good, Duke of Burgundy, in 1429, and on the occasion of the wedding of Charles the Bold, which took place in the same city.

Among the works of the master are: a Triptych in the Liverpool Museum; a Nativity, at Dijon; a St. Gregory's Mass in a private Hamburg collection.

OUR colour plate, *Le Baiser Envoyé*, reproduced in the present number, is a typical example of the work of Jean Baptiste Greuze, and at the same time admirably represents Charles Turner's skill at its best. The most prolific mezzotinter of the nineteenth century, Charles Turner also practised in stipple, though his prints in this manner are few in number. In his earlier years he obtained the post of custodian of the china at Blenheim, the seat of the Duke of Marlborough, and soon attracted the Duke's attention by a drawing that he made of an Oriental plate. He became an engraver, and was immediately successful, his mezzotint portraits and his prints after J. M. W. Turner being especially notable. Ranking with Cousins, S. W. Reynolds, and W. Say in the estimation of the collector, his prints frequently realise large prices, his *Lady Louisa Manners* having made as much as £200, and his *Lady Hood* having made 90 guineas.

We also reproduce in this number another of S. W. Reynolds's small plates, from an unfinished picture by Sir Joshua Reynolds.

The portrait of the Rev. Alexander Dyce as a boy, which we reproduce as a plate in this number, is a by no means well-known example of Raeburn's art, though it has been in the possession of the nation since 1869. In addition to it being a splendid instance of the work of the greatest of all Scottish portrait painters, it is also interesting owing to the fact that it is the portrait of a Scotsman equally famous in another sphere. Alexander Dyce, born in Edinburgh in 1798, will be ever revered by lovers of literature for his edition of the works of Shakespeare, which still remains the standard edition of the great dramatist, and also for his magnificent library of 15,000 volumes which he so generously bequeathed to the nation.

### Old Iron Coffers.

*To the Editor of THE CONNOISSEUR.*

DEAR SIR,—In your issue of December, 1906, I notice a photo. of an old iron coffer, with a request for information. I know of two coffers exactly like the one photographed: one is in the Tower of London, but its key is lost; the other is in the possession of Capt. de Salis Filgate, Lissrenny, Dunleer, Co. Louth, Ireland. He has the key to his and still uses it. Both these are said to have been taken out of wrecked Spanish ships of the Armada. Capt. de S. Filgate would, I am sure, give you all information if asked.

Yours truly,

E. M. PAYZANT (Mrs. W. L. Payzant).

## The Connoisseur

### Old Iron Coffe

The Editor of THE CONNOISSEUR

DEAR SIR,—The old iron coffe represented in your Notes and Queries column of December, and belonging to Col. H. C. N., closely resembles one belonging to me, recently bought in Middelburg, Holland, where it had evidently come down from the Middle Ages. I attribute it to the period of Spanish occupation, and think it to be Spanish work. Mine is so similar in design as at first sight to appear the same, but is about four inches longer, and has a larger and more elaborate steel open-work lock-plate, made of nine oblong pieces, with a small boss in the centre of fine steel armour-plate, chased. The edge of the cover is also lined with an inch wide of sword steel chased in beautiful arabesques, the spaces being of blued steel. The bolts are seven, and the two hinges also act as bolts. The false lock, hasps, handles and keys are the same as Col. N.'s. The key-hole in the top is covered by an oblong piece of the top opened by a secret spring worked by pressing one of the smaller rivets. A little inner box is opened by the smaller key, and is also a spring lock. Furthermore there is a long bolt at each end inside the coffe, the bottom of which is shaped like an auger; these can be screwed through holes under them into the floor to prevent the coffe being lifted. The old locksmiths were also the armourers. Bodley's strong-box at Oxford is somewhat like these. He seems to have got it in the Netherlands in the reign of Queen Elizabeth. I shall be glad to learn more of these interesting articles.

Montreal.

W. D. L.

### Prince Charlie's Shield

The Editor of THE CONNOISSEUR.

DEAR SIR,—With reference to the note and illustration on page 120 of this month's CONNOISSEUR, I would beg to point out that the target borne by Prince Charles Edward at Culloden is in the possession of Cluny Macpherson, of Cluny Castle, Inverness-shire. It was exhibited at the Glasgow Exhibition in 1888 (exhibit 558), and in the Stuart Exhibition 1889 (exhibit 586).

There are very fine illustrations of it in *The Royal House of Stuart*, by William Gibb (Macmillan, 1890), plate xxxix.; *Scottish National Memorials*, Glasgow, 1890, page 135; *Prince Charles Edward*, by Andrew Lang (Goupil & Co., 1900), page 211.

"The target is of circular form, about twenty inches broad, and is covered with leather, and lined with leopard skin. The surface is studded with silver ornaments richly chased; in the centre is the head of Medusa, in which a spike, now missing, could be inserted, surrounded by trophies of arms and floral

devices, the whole being surrounded by a border of silver steeds.

"The target was made in France for Prince Charles Edward Stuart, and carried by him at Culloden." Descriptive note by St. John Hope in *The Royal House of Stuart*.

The Cluny Macpherson of the day, of course, took a prominent part in the 'Forty-five.

Yours faithfully,

4th February, 1907.

F. L. MAWDESLEY.

AN Exhibition of early British mezzotint engravings will be opened at the Leicester Galleries on March 16th. It will cover the best period of the art, and ought to prove of great interest to collectors.

## Books Received

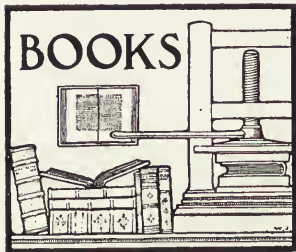
- English Costume: "Georgian,"* by D. Clayton Calthrop, 7s. 6d. net. (A. & C. Black.)
- Braintree and Bocking*, by May Cunnington and Stephen A. Warner, B.A., 5s. 6d. net. (Arnold Fairbairns.)
- Bell's Miniature Series of Painters—Titian*, by Hope Rea, 1s. net; *Great Masters—Van Dyck*, by Lionel Cust, M.V.O., 5s. net. (G. Bell & Sons.)
- Plymouth in History*, by Roger Barnicott, illustrated by W. S. Lear, 1s. net. (Cornubian Press.)
- Practical Stencil Work*, by F. Scott-Mitchell, 3s. (The Trade Papers Publishing Co.)
- A Twice Crowned Queen, Anne of Brittany*, by Constance Countess de la Warr, 7s. 6d. net. (Eveleigh Nash.)
- The Plantagenet Roll of the Blood Royal*, by the Marquis of Ruvigny and Raineval, 4 gns. net. (T. C. & E. C. Jack.)
- The "You" and "I" Ballads*, by Eenerolf Oga Long, 6s. net. (Gay & Bird.)
- Perugino*, by Edward Hutton, 2s. net; *Antonio Pollajuolo*, by Maud Cruttwell, 7s. 6d. net. (Duckworth & Co.)
- Apollo: An Illustrated Manual of the History of Art throughout the Ages*, by S. Reinach, 6s. net. (W. Heinemann.)
- The Royal Academy Exhibitors*, Vol. VIII., by Algernon Graves, F.S.A., 42s. net. (Henry Graves & Co. and G. Bell & Sons.)
- Orkney and Shetland Old-Lore*, No. I. (The Viking Club.)
- Essays on Glass, China, Silver, etc.*, by Frans Coenen, 6s. net. (T. Werner Laurie.)
- Moorish Remains in Spain*, by A. F. Calvert, 42s. net. (John Lane.)
- Library of Congress, Report for the Year ending June, 1906*. (Washington.)
- Reproductions from Illuminated MSS. at the British Museum*, 5s. (British Museum.)
- The Vicar of Wakefield*, by Oliver Goldsmith, Preface by Austin Dobson, 2s. net. (Macmillan & Co., Ltd.)
- The Year's Art, 1907*, 3s. 6d. net. (Hutchinson & Co.)







MESSRS. HODGSON & CO. opened the New Year on January 9th with a miscellaneous sale lasting three days. The largest amount realised was £37 for a complete set of the *Transactions of the Entomological Society of London* from the commencement in 1836 to 1905. In February last year Burton's *Arabian Nights*, 16 vols., 1885-



1886, sold at Sotheby's for £26 10s., and at the sale we are now considering that identical amount was realised for another set. Very probably the earlier record was followed, as is often the case, but however that may be the work may be regarded as standing unusually firm, though at a price somewhat reduced from what was usual three or four years ago. It may be mentioned incidentally that Smithers's reprint 12 vols., with Letchford's series of illustrations, together 13 vols., 1894, realises about £5 at the present time (cloth extra).

The first sales of the year are rarely important, and this one of Messrs. Hodgson's was no exception to the rule. A few good books are noticeable, however, as for example, Jones & Eardley-Wilmot's *Records of the Royal Military Academy*, 1851, 4to, which sold for £7 10s. (original cloth), and Crisp's *Fragmenta Genealogica*, vols. 1 to 11, 1889-1906, £6 15s. (half vellum). A complete set of Howard's *Miscellanea Genealogica et Heraldica* from the commencement in 1868 to 1906, sold for £14 15s. A point to be remembered in connection with this work is that the first four volumes should contain a number of coats of arms, sometimes, as in this instance, illuminated in gold, silver, and colours. These coats of arms are nearly always missing, having been bound up only in a very limited number of copies.

The great feature of Messrs. Sotheby's sale of January 14th and following days was a copy of the imperfectly printed *Countesse of Pembroke's Arcadia*, by Sir Philip Sidney, printed for William Ponsobnie

in 1590, 4to. This realised £165, as against £450 obtained for a better copy in March, 1905. Both were defective, the higher priced one having a blank leaf missing and the title page in anything but good order. That which now realised £165 had the epitaph on the reverse of folio 311 supplied in contemporary manuscript, and three leaves, also in manuscript, by a later hand. Some other leaves were torn, and on the whole the condition left much to be desired. The importance of this, the first edition, lies in the fact that several of the poems contained in it were not reprinted in the later issue of 1593. Indeed, the variations noticeable in the text are very numerous, the Countess having herself revised the second edition and made many alterations. Another book, though of much more recent date, and in itself comparatively unimportant, is noticeable by reason of the many alterations it embodied or was made the medium of. This is Lord Byron's *Poems on Several Occasions*, printed at Newark in 1807 by S. & J. Ridge. The copy sold on this occasion realised £38, but had been rebound in calf, and was soiled in two or three places. In December, 1901, a presentation copy in the original green boards, but without the pink label on the back, realised as much as £129. A hundred copies are said to have been printed, but very few can now be accounted for. It is in effect a reprint of the suppressed "Fugitive Pieces" of 1806 with certain alterations and additions, and was issued privately. Subsequently four or five editions were printed for the public, that of [1831] being the first public issue in which all the suppressed poems appeared.

This sale of Messrs. Sotheby's was catalogued in 1,402 lots and realised £2,482, so that it was not of first-rate importance. In addition to the books already mentioned the following are noticeable either by reason of the infrequency of their occurrence or because they are of more importance than the majority we are accustomed to see in the early part of the year:—Parkinson's *Paradisi in Sole, Paradisus Terrestris*, 1629, folio, £26 (old morocco); Ireland's *Life of Napoleon*, 4 vols., 1823-27 (titles dated 1828), £17 5s. (old calf); Shelley's *Zastrozzi*, 1810, £16 10s. (morocco extra); *Boydell's Shakespeare Gallery*, 2 vols., 1803,

## The Connoisseur

atlas folio, £16 10s. (half bound); *The Stafford Gallery* by Ottley & Tomkins, 4 vols. on the largest paper (imperial folio), 1818, £23 10s. (proof plates coloured and mounted, morocco); and an extraordinary little book, printed for the Company of Stationers in 1600, known as *Writing Tables, with a Kalendar for XXIII. Yeares*. These Tables were made by Robert Triplet, who had also compiled the calendar and four tablets on which were printed "godly exercises of prayer," a description of weights and measures, and what seem thoroughly practical, a table of distances to London and a ready reckoner. The text was in black letter and had many small woodcuts scattered about. The sum realised for this relic of Elizabethan days was £20 10s.

The sale held on January 23rd and two following days at Hodgson's was unimportant from our point of view, and at this juncture we stop to notice a copy of the first edition of Dante's *Divina Commedia* having the commentary of Christopher Landino, sold by Messrs. Knight, Frank, & Rutley for £19. This was printed at Florence in 1481 and bears the imprint of Nicholo di Lorenzo della Magna. It may be mentioned incidentally that the actual first edition of this famous work was printed at Mantua in 1472 under the editorship of Colombino Veronese. The pre-eminence of the edition of 1481 lies in the fact that it contains nineteen designs for the Inferno by Sandro Botticelli and Baccio Baldini, which designs, by-the-way, are very rarely found complete. Sir Thomas Carmichael's copy, which contained them all, realised as much as £1,000 at his sale in March, 1903, notwithstanding the fact that the book, as a whole, was not without defect. The more illustrations the volume contains the more it realises, and this example sold by Messrs. Knight, Frank, and Rutley was very deficient. Many copies have been sold during the last fifteen or twenty years at sums varying from a few pounds to fifty pounds, and not one of them contained more than two or three of the plates, the remainder having either not been bound up or disappeared.

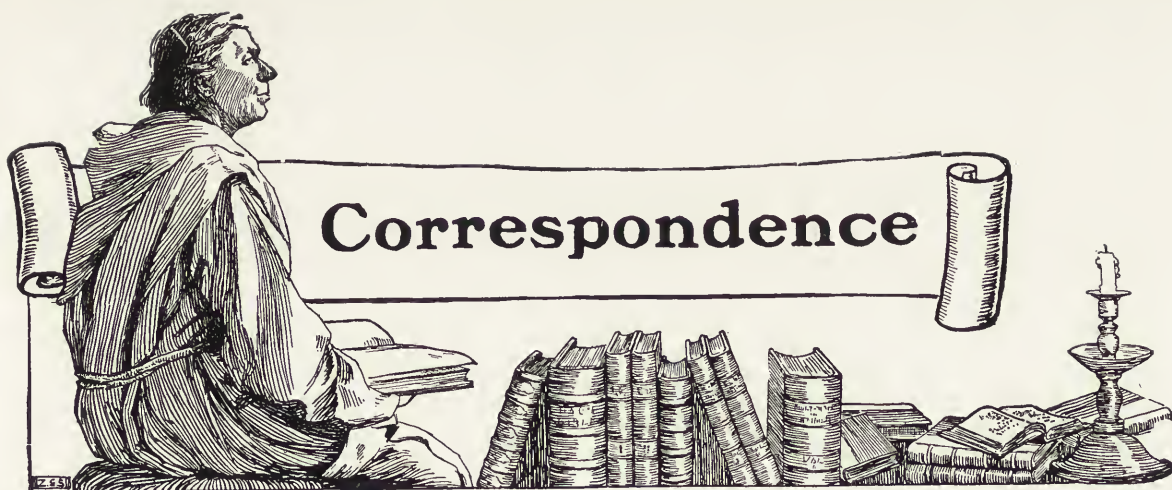
The library of the late Mr. Samuel Eyres Wilson, of Bedford Square, sold at Sotheby's on January 23rd, consisted almost entirely of English books, of which the following constitute an excellent type:—Apperley's

*Life of Mylton*, the second edition of 1837, £11 15s. (morocco extra); *The English Spy*, 2 vols., 1825-26, with the seventy-two coloured plates by Robert Cruikshank, £18 (half morocco); De Foe's *Fortunate Mistress*, 1724, £10 10s. (calf extra); *The Three Tours of Dr. Syntax*, written by William Combe within the Rules of the King's Bench Prison, 3 vols., first editions 1812-21, £20 (morocco extra); the first edition of Sterne's *Tristram Shandy*, 9 vols., 1760-67, containing, as is often the case, the author's signature in three of the volumes, £13 10s. (morocco extra); and the Kelmescott *Works of Chaucer*, 1896, folio, £49 (as issued). Many of Mr. Wilson's books had, it was noticed, been rebound in high-class style by Riviere, Larkin, and other craftsmen, and, despite their elegant appearance, it might, from a pecuniary point of view, have been better had they been left alone.

Several other sales, all relatively unimportant, were held during January. The late Mr. Archibald Ballantine's library was dispersed at Sotheby's on the 24th, and the late Mr. Albert Way's library at the same rooms on the 29th and two following days. Messrs. Puttick & Simpson's sale of the 30th and following day was fairly good, the feature consisting of a number of works on Freemasonry collected by Mr. C. E. Ferry. Messrs. Hodgson's sale of January 31st was continued on the first day of the following month and more properly belongs to it. A mass of books changed hands on these occasions, but not many proved to be of exceptional interest. It will be more convenient to take them together and to single out the following:—*Literarum quibus Henricus Octavus respondit, &c.*, a reply by Henry VIII. to a certain letter of Luther's, printed by Pynson in 1526, 8vo, £51 (calf, fine copy); Bishop Hooper's *Godly and most Necessary Annotations*, printed at Worcester in 1551, 8vo, £23 10s. (old calf); *Fabyan's Chronicle*, 2 vols. bound together in oak boards, 1533, folio, £18 15s.; *Paradise Lost*, having the seventh title-page, 1669, 4to, and an inscription "Bought att ye Seige of Corke, in Ireland, p. 6d., Sept. 29, 1690," £21 10s. (old calf); Lescarbot's *Nova Francia*, 1609, 4to, £30 (calf, title mounted); and Thomas Nash's *Returne of the Renowned Cavaliero Pasquill of England*, 1589, 4to, £11 (old calf, one leaf defective).







## ANSWERS TO CORRESPONDENTS

*N.B.*—All enquiries must be accompanied by coupon, which will be found in the advertisement pages of each number.

**Books.**—*History of the Plague in London in the Year 1665.*—7,354 (Long Sutton).—You do not give the date of your book. Send an exact copy of title-page.

**Scott's Poetry, 1847.**—9,921 (Leeds).—Your edition is of no value. The author of *The Economy of Human Life* is Robert Dodsley.

**"All the Year Round."**—9,090 (Ilford).—The four volumes are only worth about 2s. 6d. each.

**"The Grammar of Ornament," 1868.**—9,139 (Leamington).—This book should realise about 35s. *The Art of Illumination*, 1860, £1; and *Dryden's Fables*, 1797, £1 1s.

**"Angliae Ruina."**—8,915 (Littlehampton).—The value of this book is about £1, and of *The Works of William Hogarth*, 1833, about 10s.

**"Mr. Mundi at Home."**—8,947 (Southampton).—Your book would bring less than 5s. at auction.

**"Almanach Des Muses."**—8,952 (Haslemere).—This work is only worth a few shillings.

**National Gallery of Pictures by the Great Masters, 2 vols.**—8,953 (Worship Street, E.C.).—The two volumes you name have no special value. They would fetch a few shillings in a sale.

**"Phaedrus," by Christopher Smart, 1765.**—8,961 (Sittingbourne).—The value of this book is about 5s.

**"A Christmas Carol," 11th edit.**—9,059 (Sheldon).—This is not worth more than 2s. 6d.; *Il Petrarca*, 1563, about 10s.

**Engravings.**—"The Proposal," after G. H. Harlow, by J. Thomson. —8,918 (Liskard).—The value of this engraving is about 7s. 6d. to 10s.

**"St. Giles's Beauty," after J. H. Benwell, by F. Bartolozzi.**—8,930 (Darlington).—This coloured print may be worth £20 or more according to state, and *Ceres*, after J. B. Cipriani, by Bartolozzi, about £10 or £12. The mezzotint, *The Musician*, should fetch £4 or £5. The other three engravings you describe are of no material value.

**"Emma, Lady Hamilton," after George Romney, by John Jones.**—8,937 (Witham).—The print of which you enclose photograph may be worth £40 or £50, but we must see the original to give a definite opinion. *Grouse Shooters in the Forest of Bowland*, after J. Northcote, by G. Dawe, finely printed in colours, should bring £20 or £30. The other print on your list is of no importance.

**"Ellen and Roderick Dhu."**—8,923 (Manchester).—The print you describe is of very small value.

**"The Return from Market," after F. Wheatley, by C. Knight.**—8,965 (Nuneaton).—The value of your coloured engraving is probably about £4 or £5.

**Prints of Towns and Cities.**—8,981 (Stourbridge).—If your prints are the ones we have in mind, namely by S. & N. Buck, they are worth about 12s. apiece.

**Beggar Series, by Pieter Quast.**—8,994 (Walthamstow).—Your etchings would only fetch 10s. apiece at the outside. You could obtain presentation plate in the manner stated.

**Furniture.**—**Mahogany Chairs.**—8,6c2 (Crouch End).—As your chairs are worm-eaten, their value is, of course, depreciated. We cannot form any idea of their age unless you send a photograph.

**Mahogany Chairs.**—8,993 (Faversham).—From the photograph your chairs appear to be 18th century. The arm-chairs are worth 7 guineas the pair, and the others about 2½ guineas each.

**Pictures.**—**J. M. W. Turner, R.A.**—8,914 (Lr. Broughton).—It is impossible to judge the value of works of art without inspection. Assuming your Turner water-colours to be copies, they have no fixed value. It depends upon their artistic merit and attractiveness.

**Pottery and Porcelain.**—**Mason.**—8,945 (Curragh).—Your plates, marked Mason, are worth a few shillings apiece. We cannot value your jugs without further description.

**Chelsea Figure.**—8,603 (Burton-on-Trent).—Your Chelsea figure of the "Goddess of Felicity" cannot be definitely valued unless inspected, as it depends to a great extent upon the quality of the decoration. An average price would be from £8 to £10. Your Wedgwood candlesticks are of small value. The letters W. J. W. show that they are comparatively modern, *i.e.*, made since the year 1851.

**Vase.**—8,599 (Ramsgate).—Your vase is probably of German make, but the photograph is too indistinct to enable us to form any idea of its value.

**Leeds.**—8,990 (Sutton).—If your china is genuine old Leeds, it is of some value to collectors; but your description is too vague to enable us to say exactly what it is worth.

**Chinese Vases.**—8,931 (Fredericia).—As far as we can judge from the photograph sent us, your vases appear to be about 100 years old. They do not seem to be of fine quality, and the auction value in this country is probably not much more than £10 or £12. We cannot decipher the marks from your copy.

**Crown Derby Figure.**—8,954 (Bolton).—From photograph, your figure appears to be a fine example of Crown Derby. It should be worth £12 to £15.

**Objets d'Art.**—**Pewter Teapot.**—8,966 (Ramsgate).—Chinese pewter is not much in demand. In a good auction sale in London your teapot would probably realise between 15s. and £1.

**Old Seal.**—8,975 (Archenfield).—You do not say whether your seal is of brass or gold. If the former, however, it is not worth more than about 7s. 6d.

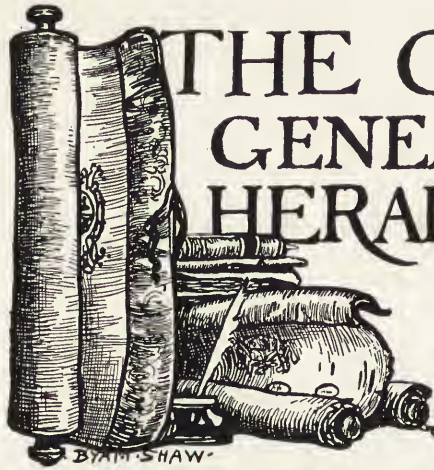
**Iron Chest.**—8,651 (Eltham).—This is a 16th century jewel-box. In the photograph, the painting does not appear to be in very good preservation. You should get about £2 for it. Your chair is early 19th century, of no great value.

**Bronze Relief.**—8,984 (Bromley).—The mark on your bronze relief of the Virgin Mary suggests that it is of modern make. It is impossible to state the maker, as there are so many who produce articles of this kind now.

**Brass Inkstand.**—8,919 (Hackney).—As far as we can tell from your description, your inkstand is only worth a few shillings.

**Weapon.**—8,938 (North Shields).—We cannot value your old weapon from your description. Send for inspection. As your book is imperfect, it is of no value.





# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

READERS OF THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

## Answers to Correspondents Heraldic Department

906 (London).—Christopher Benson, from whom descended Edward White Benson, Archbishop of Canterbury 1882-1896, was not the Christopher Benson, of Norwoods, who was born in 1685. Christopher, the Primate's progenitor, was the eldest son of Robert Benson, of Northwoods, "an old farmstead in the parish of Dacre," in the county of York, now the property of Sir Henry Day Ingilby, Bart., and was baptised in 1703. He married, about 1733, Bridget Clarke, of Appletrewick, and died in 1765, having had five sons, the fourth of whom, Edward, was the Archbishop's great grandfather. The Christopher, of Norwoods, to whom you refer, was the eldest son of Christopher Benson, who came of a senior branch of the family, and he does not appear to have had issue. The Bensons are said to be descended from one Thomas Benson, of Branga Lodge, Thornthwaite, Co. York, who was living in the reign of Edward IV.

915 (Paris).—The ancient Lincolnshire family of Bolles is understood to have become extinct in this country and the name has practically disappeared from England, though it still survives in America. One branch of the English family was seated at Scampton Hall, and John Bolles of that place, son and heir of Sir George Bolles, Lord Mayor of London, 1617-1618, was created a baronet July 24th, 1628. He died unmarried, December 23rd, 1714, when the title became extinct.

Sir John Bolles is stated to have "lived in great state," and in the *Sloane MSS.* is to be found a letter from him to Sir Hans Sloane dated "here atte Scampton Hall, 26 Aug. 1702," and signed "John Bolles, Duke of Oakham & Alençon, Protector to James III." There is no mention of these titles in the *Jacobite Peerage*, and the writer has been unable to trace their origin. Mary Bolles, of Osberton, Co. Notts., widow, was created a baroness of Nova Scotia, December 19th, 1635, with remainder to "her heirs male and assigns." She was widow of Thomas Bolles, of Osberton, by whom she had two daughters. Her first husband was Thomas Jopson, of Cudworth, Yorks., and she was succeeded in the title by her grandson, Sir William Jopson, on whose death, without male issue, in 1673, the baronetcy became dormant or extinct. The American family of Bolles claim, it appears, to be descended from the old English family, but the writer is unable to say if any steps have been taken to substantiate this statement.

921 (New York).—(1) The armorial bearings of the family of Richard Bancroft, Archbishop of Canterbury 1604-1610, were:—*Or on a bend between six crosslets azure three garbs of the first.* Crest, *A garb between two wings expanded or.* The Archbishop was a son of John Bancroft, "gentleman, of Farnworth, Lancs.," and was born in 1544. After filling various important ecclesiastical offices, he was appointed Bishop of London in 1597, promoted to the Primacy in 1604, and died November 2nd, 1610. John Bancroft, his nephew, who became seventh Bishop of Oxford, was born in 1574, and died February 12th, 1640-1. (2) Joseph Bancroft, who died in 1753, was the founder of the Manchester Infirmary. (3) It is not unlikely that the ancestor of George Bancroft, the American historian and diplomatist, emigrated from Lancashire or a neighbouring county.

929 (London).—To render the *Seize Quartiers* complete, each of the sixteen ancestors from whom an individual descends (*i.e.*, his eight immediate paternal and his eight immediate maternal ancestors) must have been entitled to bear arms. Surprising as it may seem, there are comparatively few even of our best families who can answer to the requirements of this "test of blood." The hatchment, however, of Lady Clementina Fleming, Baroness Elphinstone, who died in 1799, is a remarkable exception. Of her sixteen ancestors there was not one under the rank of an Earl, and all of them of ancient and illustrious houses.

938 (Exeter).—Sir John Finett, the author of the quaint old volume in the King's Library at the British Museum on the subject of diplomatic precedence, was the son of Robert Finett (or Finet) "of Souton, near Dover," and was born in 1571. His great grandfather came from Italy with Cardinal Campegius, and having married a maid of honour to Queen Catherine, settled in England. John Finett was sent on a special mission to France in 1614, and was knighted in the following year. About this time he was made Assistant Master of the Ceremonies to James I., and in 1626 was appointed Master of the Ceremonies to Charles I. He married Jane, daughter of Henry, Lord Wentworth, of Nettlestead, in Suffolk, and sister of the Earl of Cleveland, and died July 12th, 1641. He was buried in the church of St. Martin's-in-the-Fields.









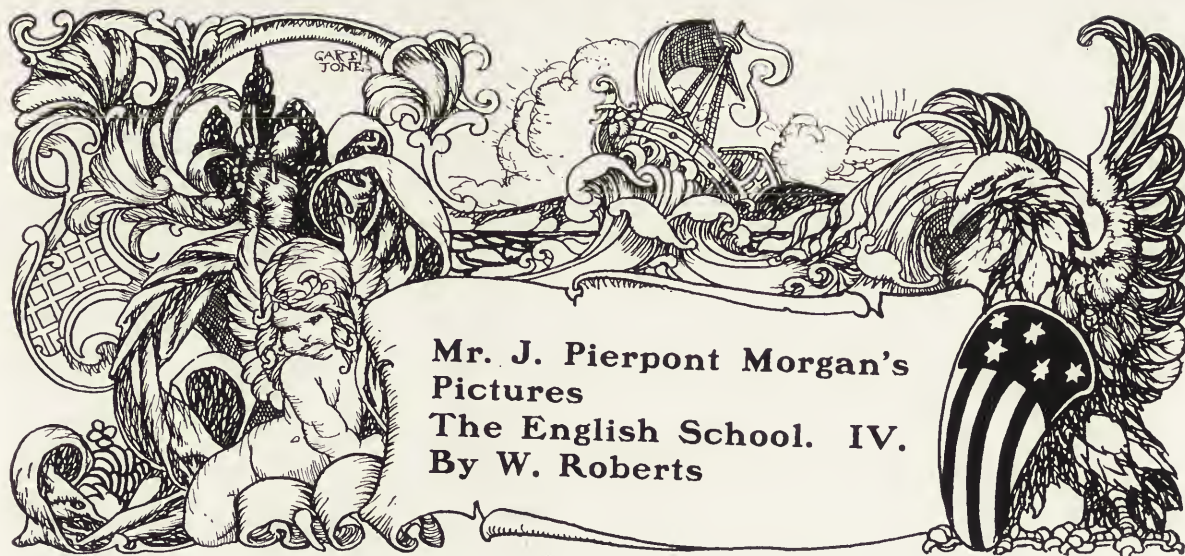
L'Enlèvement

Après le

# JULIE

*Ou le Premier Baiser de l'Amour*





**Mr. J. Pierpont Morgan's  
Pictures  
The English School. IV.  
By W. Roberts**

As a fairly comprehensive view of Mr. J. Pierpont Morgan's collection of works by the great artists of the Early English School has been given in the first three articles in this series, attention may now be drawn to some of the more interesting features of the remaining portion of his pictures by other English artists of the past and present generations. The range of the pictures not yet described is so wide and varied—extending, as it does, from Turner to Millais, and from Stanfield to Horsley—that it will be more convenient to deal with the works of the remaining artists in alphabetical order. Mr. Pierpont Morgan's taste in pictures is

an exceedingly catholic one, for whilst the Early English School of portrait painters undoubtedly constitute the great charm of the English section of his collection, yet he has also acquired from time to time characteristic examples of many other artists, whose work, if not so well known as that of such men as Reynolds, Romney, and Gainsborough, at least constitute very important chapters in the history of the art of our country.

Of many of the minor artists there is only one example, but that is invariably of a first-rate order. This is particularly the case with Vicat Cole, whose picture with the title *View of Westminster with the*



WESTMINSTER

BY VICAT COLE, R.A.

## The Connoisseur

*Houses of Parliament*, showing the river with numerous boats, is one of the artist's most important works, and was exhibited at the Royal Academy in 1892, the year before his death. The picture was etched by Brunet Debaines in 1894, and is reproduced in R. Chignell's *Life and Paintings of Vicat Cole, R.A.* "He has caught Westminster," says one of the critics,

near Norwich, probably now covered with bricks and mortar. J. F. Herring, sen., is represented by a picture, signed and dated 1845, of a landscape with three grey cart-horses and a waggoner, a characteristic view of a summer afternoon's siesta.

Of Thomas Hewes Hinchley (1813 to 1896), an American artist very little known in this country,



THE FISHERMAN'S WIFE

BY G. ELGAR HICKS, R.B.A.

"in one of its happiest moods . . . past and present are elaborately blended, and, with the truth and poetic insight which are the artist's prerogative, are so presented that he who runs may read." The single example of T. S. Cooper is a comparatively early work, painted in 1855 when he was in the full flush of his powers; it is a typical view of a landscape and cattle, and was lent by Mr. Pierpont Morgan to the Guildhall in 1900. The small view by John Crome, a landscape and cottage with figures, is one of the many transcripts by this artist of a view

there are two pictures, *The Sportsman's Return* and a *Cattle Piece*—pictures which suggest the influences of Landseer and T. S. Cooper. This artist exhibited once, and once only, at the Royal Academy, namely, in 1858, when two of his works were exhibited. The single example of Mr. G. Elgar Hicks, R.B.A. (who, born in 1814, is probably the *doyen* of English artists), *The Fisherman's Wife*, was exhibited at the Royal Academy in 1877, and bought thence by Mr. Pierpont Morgan's father, the late Mr. Junius S. Morgan. It is a bedroom scene with a nearly





BY W. HOGARTH

THE LADY'S LAST STAKE

## The Connoisseur

whole-length figure of a fisherman's wife nursing a child which is asleep, a stormy night, and the mother's evident anxiety on account of her husband are admirably indicated in this picture.

Mr. Pierpont Morgan's single example of Hogarth, *The Lady's Last Stake, otherwise Piquet, or Virtue in Danger*, is a highly interesting and important example

of this artist's work. It was painted in 1759 for Lord Charlemont, who paid £100 for it, and remained in the family until 1874. It was exhibited at the Society of Artists in 1761, was lent to the British Institution in 1814, and re-appeared at Dublin in 1865, at Leeds in 1868, at the Old Masters in 1881 (when it was in Mr. L. Huth's collection), and at the Paris Exhibition of 1900, to which it was lent by the present owner. The story of the origin and development of the picture is told us by Hogarth himself in his *Anecdotes*, where he states that Lord Charlemont requested that "before I have a final adieu to the pencil, I would paint him one picture. The subject to be my own choice, and my reward—whatever I demanded. The story I pitched upon was a young and virtuous lady who, playing at cards with an officer, loses her

money, watch and jewels; the moment when he offers them back in return for her honour, and she is wavering at his suit, was my point of time. The picture was highly approved of, and the payment noble." Mrs. Thrale (afterwards Mrs. Piozzi) claimed to have sat, when a young girl, for the face of the lady in the picture, but this claim appears to be chronologically impossible; her statement appears to have been generally accepted until recent years, inasmuch as a small engraving, by Adlard, of the picture was, at Lord Macaulay's suggestion, done for

Hayward's edition of Mrs. Piozzi's *Autobiography*, 1861. Although an attempt was made, soon after Hogarth's death, to have the picture engraved, it was not until 1825 that an engraving, the work of Thomas Cheesman, appeared. It has also been reproduced in Mr. Austin Dobson's large edition of Hogarth and elsewhere in recent years. Brief reference may be

here made to a small picture by the once popular artist, J. C. Horsley, *The Mirror*, a portrait of a young lady in her boudoir, seated at a table and surveying herself in a mirror; she is dressed in a grey peignoir, and a black pug dog in her lap is busily engaged in destroying a paper on which is inscribed "To Celia."

Three works by Sir Edwin Landseer form part of Mr. Pierpont Morgan's collection. Perhaps the best known of these is *The Lost Sheep*, a Scottish snow scene with a Highland shepherd in "tartan plaidie," assisted by two dogs, in the act of digging out one of his lost sheep. This was painted in 1850, and was exhibited at the Royal Academy of that year; it was purchased by Elhanan Bicknell, in whose famous collection it remained for many years; it eventually passed into that of another famous amateur,



THE LOST SHEEP

BY SIR E. LANDSEER, R.A.

Mr. (afterwards Sir) John Pender. It was first engraved by T. Landseer in 1864, and again by George Zobel in 1876. The second Landseer is a much later work: *The Pensioners*, a picture with two superannuated horses in the foreground looking earnestly at a pack of hounds, with huntsmen appearing on the brow of a hill in the near distance: it was painted in 1864 and exhibited at the Royal Academy of that year, its successive owners being Mr. John Hargreaves, Mr. Charles Skipper, Colonel Hargreaves, and Mr. Pierpont Morgan. An engraving of it by F. Stacpoole



*Mr. J. Pierpont Morgan's Pictures*



STORM IN HARVEST

BY JOHN LINNELL, SEN.

was published in March, 1870. The third Landseer is the picture of the head and neck of a St. Bernard mastiff, and is one of the several finished sketches in oils which the artist did from his famous picture of *Alpine Mastiffs Re-animating a Traveller*, which was exhibited at the British Institution in 1820. The two dogs which figure in the finished picture were the property of Mrs. Boode, of Trevor Hall, Cheshire, and were received by her from the monastery of St. Bernard. The dog whose head appears in Mr. Pierpont Morgan's picture was known as "Lion," and is stated to have died in 1821.

Two pictures by John Linnell, Sen., whose career covered the very long period of ninety years (1792-1882), call for notice. Both were painted in 1856, and were for many years in Sir John Pender's collection. The picture with the title *Storm in Harvest* shows a broad view of the lower corner of a harvest-field, with eight figures, chiefly women and children, all flying in various directions to escape the effects of the thunder storm which is on the point of breaking forth, and which is heralded by a flash of lightning. The second picture is a peaceful autumnal landscape scene, with cattle crossing a ford, and a donkey, laden with sacks, driven by a man with a red hat.

Sir John Millais is represented by only one work,

small in size but of considerable artistic interest, a sketch in oils of the famous picture of *The Huguenot*, which was painted in 1852. The engraved picture is too well-known to be described here, but we learn from Mr. F. G. Stephens that the figure of the Huguenot was painted from Mr. Arthur (afterwards General) Lempriere, an old friend of the artist's family, whilst Miss Ryan, a professional model, sat for the lady. This sketch was at one time in the possession of Mr. John Morley, of Upper Clapton, and was exhibited by Mr. Pierpont Morgan at the Old Masters in 1898. The sketch was shown to Sir John Millais during his last illness, and he wrote the following statement (now pasted on the back of the picture): "I painted this small copy of *The Huguenot* shortly after the original picture, but I cannot give the exact date—John E. Millais, July 5th, 1896," and the autograph signature to this declaration is the last ever written by him on paper.

The brilliant example of George Morland, *Evening, or the Sportsman's Return*, is one of this artist's best known and most frequently reproduced pictures, the most famous of the many renderings of it being the mezzotint by J. Grozer, which appeared in 1795. It was exhibited at the Society of British Artists in 1790 under the title of *The Cottage Door*. The scene is a





LADY IRONING BY HENRY AND GEORGE MORLAND

rustic cottage overshadowed by large trees to the right, in the doorway is the cottager's wife in red dress, white apron and white mob cap, the four children are picturesquely disposed and welcoming the return of their father, who is bringing in the results of his day's shooting. This picture, which is signed in full in the right hand lower corner, was the companion of *Morning, or the Benevolent Sportsman*, and both were engraved by Grozer, when in the collection of the Hon. General Stuart. Mr. Pierpont Morgan's picture, which

is on canvas (39 in. by 48 in.), was a few years ago in the possession of Mr. Julius Wernher.

With regard to the picture of *A Lady Ironing*, a problem of the highest artistic interest may now be revealed. Henry Robert Morland, himself the son of an artist, and the father of the much greater painter George Morland, painted a companion pair of pictures which he called *A Lady Ironing* and *A Lady Washing*; both were engraved at the time, and were so popular that the artist frequently repeated



## Mr. J. Pierpont Morgan's Pictures

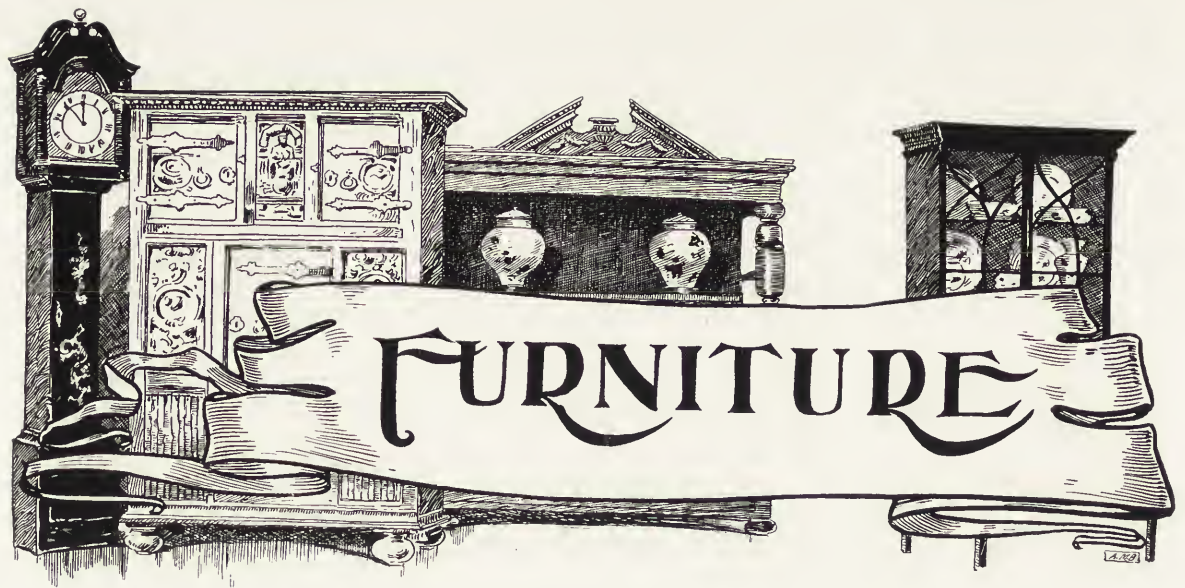
them. One pair is now in the National Gallery, and several others are known to be in existence. They all bear a striking resemblance one to another, being, in fact, exact replicas down to the most minute detail. Mr. Pierpont Morgan's picture of *A Lady Ironing* resembles the other versions of this particular scheme so far as the dress and other details are concerned, but the model used for the head was of a totally distinct type to that which appears in the others, and the whole treatment of the picture exhibits a freedom and artistic handling beyond the powers of Henry R. Morland. The head of the woman in the ordinary examples is of a distinctly plebeian type, but in this exceptional example there can be no possible doubt about the sitter's aristocratic bearing—the highly refined and beautiful face is in the most distinct contrast to the bourgeoisie face of the elder Morland pictures. When this picture came into the market in 1897 it excited an unusual amount of interest, and the consensus of opinion was emphatically against

the attribution to H. Morland; half-a-dozen eminent eighteenth century artists were suggested by as many different critics as being the author of this beautiful picture, but the mystery and doubt are solved by the undeniable fact, which has been discovered since the work appeared in the sale-room, that it is the joint work of the two Morlands, Henry Robert and his son George Morland. This picture was at one time in the possession of Abraham Henry Chambers, the Bond Street banker, who appears to have acquired it over a century ago, and in the possession of whose descendants or executors it remained until 1897. Mysteries in connection with pictures have a habit of eluding the most prolonged and exhaustive attempts at solution, but here at all events is one which has been fully explained—all except the identity of the lady whose portrait we see in the picture. It may, however, be stated that this portrait is said to represent one of the beautiful Miss Gunnings, but this attribution must be regarded as "not proven."



EVENING, OR THE SPORTSMAN'S RETURN

BY GEORGE MORLAND



## Adam Mantelpieces and Tables

By E. Broughton

ALTHOUGH the history of the Brothers Adam and their work has been very fully dealt with in this magazine, a few words may still be said with reference to the latter, especially in the matter of mantelpiece decoration, which, as shown in the accompanying illustrations, was of varied character, yet having a certain similarity in its finer and more minute tracery. This is especially noticeable in two of these mantelpieces, namely, that which contains the animated scene of a boar hunt, and that having in the centre an urn draped with garlands of flowers, supported on

either side by cornucopias, from which, following their graceful curves, emanate sprays of leaves and berries. Nothing could be more distinctly opposite in character than these two pictures, yet we see in the surroundings of each, on the shelf above and on the ledge beneath, designs that might have been traced the one from the other. Parts of the same pattern again occur in the remaining mantelpieces, suggesting the idea that for these supplementary ornaments the Brothers Adam had a stock of conventional mouldings which they amalgamated in a variety of ways, thus



ADAM CHIMNEYPiece AT HASELLS HALL, BEDS.





ADAM CHIMNEYPIECE AT HASELLS HALL, BEDS.



ADAM CHIMNEYPIECE AT HASELLS HALL, BEDS.

producing diversity of effect in work of the same nature.

The exquisite grace of these designs testifies to a feeling akin to that which prompted Ruskin's words, "All beautiful lines are adaptations of those which are commonest in the external creation : that in proportion to the richness of their association, the resemblance to natural work, as a type and help, must be more closely attempted, and more clearly seen : that beyond a certain point, and that a very low one, man cannot advance in the invention of beauty without directly imitating natural form. . . . The Romanesque arch is beautiful as an abstract line. Its type is always before us in that of the apparent vault of heaven, and horizon of the earth. The cylindrical pillar is always beautiful, for God has so moulded the stem of every tree that is pleasant to the eye. The pointed arch is beautiful : it is the termination of every leaf that shakes in summer wind, and its most fortunate associations are directly borrowed from the trefoiled grass of the field, or from the stars of its flowers. Farther than this man's invention could not reach without frank imitation. His next step was to gather the flowers themselves, and wreath them in his capitals." And again, "All perfectly beautiful forms must be composed of curves : since there is hardly any common natural form in which it is possible to discover a straight line." Curves are an essential feature of the Adams' decorations, showing that Ruskin's theory, propounded some hundred years after the life-work of these brothers was ended, had been already recognized and appreciated by them.

In one particular, however, their conception of the beautiful was hardly in accord with that of the author of *Seven Lamps of Architecture*. Festoons of flowers were amongst their specialities, festoons such as Ruskin describes and condemns in no measured terms as being contrary to anything in nature, and which he thus derides : "I do not say that nature never uses festoons—she loves them, and uses them lavishly ; and though she does so only in places of excessive luxuriance . . . yet a falling tendril or pendant might, if managed with freedom and grace, be well introduced into luxuriant decoration. . . . But what resemblance to such example can we trace in a mass of all manner of fruit and flowers, tied heavily into a long bunch, thickest in the middle, and pinned up by both ends against a dead wall?"

The description is scathing, but the reality, as it appears in the Adams' works, gives the lie to such denunciation. Without its festoons the designs of these brothers would lose much of their singular grace and charm.

On one other subject were they all agreed. Ruskin

asks, "Must not beauty then be sought for in the forms which we associate with our every-day life? Yes, if you do it consistently, and in places where it can be calmly seen ; but not if you use the beautiful form only as a mask and covering of the proper conditions and uses of things, nor if you thrust it into the places set apart for toil." He further adds : "The question of greatest external or internal decoration depends entirely on the conditions of probable repose," and he instances the public fountain as a case in point. "For it is just there that perhaps the happiest pause takes place in the labour of the day, when the pitcher is rested on the edge of it, and the breath of the bearer is drawn deeply and the hair swept from the forehead, and the uprightness of form declining against the marble ledge, and the sound of the kind word or light laugh mixes with the trickle of the falling water heard shriller and shriller as the pitcher fills."

This, then, was the spot that Ruskin thought fit to beautify, the place of repose. Must not the same thought have occurred to the Brothers Adam when they lavished all their skill on the beautifying of mantelpieces? "For it is just there that perhaps the happiest pause takes place in the labour of the day." There, where the comfortable arm-chair is drawn up close to the fender, where the wearied form finds rest, where kind words and light laughter mingle with the crackling of logs upon the hearth, and the fitful firelight throws into high relief the carved work on which the eyes dwell with pleasurable content.

The mantelpieces here shown are the property of Mr. Pym, of Hasells Hall, Bedfordshire. The date of their erection cannot be traced, but it is supposed they were put into the house in 1745, when the oldest part of it was built.

There hardly exists a house at the present day, having any pretension to taste, that has not some bureau, some wardrobe, some sideboard, some valued piece of furniture emanating from the school of Chippendale or Sheraton. We are more than familiar with the graceful curves of dark mahogany that characterize the former, and with the inlaid shells that form one of the principal decorations of the latter, but with the productions of Adam we are not so frequently brought into contact. This artist may have adorned more walls and given us many more beautiful mantelpieces than either of his contemporaries, but in number and variety of designs for household furniture he was far out-distanced by them. An Adam table, therefore, and one such as is shown in our illustration, is worthy of more than a mere passing glance, not only on account of its rarity, but for its exquisite finish and artistic ornamentation.



*Adam Mantelpieces and Tables*



ADAM CHIMNEYPIECE AT HASELLS HALL, BEDS.

The Acanthus leaf, that leaf which in its natural form furnished to Callimachus the idea of the Corinthian capital, was ever a favourite with Adam, who introduced it into many of his works. We have seen it supporting the shelf of one of its

mantelpieces much in the same manner as we have it here beneath the ledge of the table. It forms a finish to the slender legs both as a heading to the flutings and as an ending at the foot. No part of the wood of which this table is built is allowed to



ADAM CHIMNEYPIECE AT HASELLS HALL, BEDS.





ADAM TABLE

appear ; it is entirely painted in black and gold, which gives richness of effect without detracting from its lightness.

The shape of the table, which is emphasized in the last illustration, showing the top, is a half circle. This top is peculiar and beautiful ; it is composed of a painting under glass, in the style of Angelica

Kauffman, and is probably the work of one of her pupils, with perhaps a finishing touch from the brush of the great artist herself, the delicately executed medallions suggesting a master hand. The whole effect is wonderfully pleasing, and gives some idea of what was accomplished during the eighteenth century, that century so rich in artistic development.



TOP OF ADAM TABLE





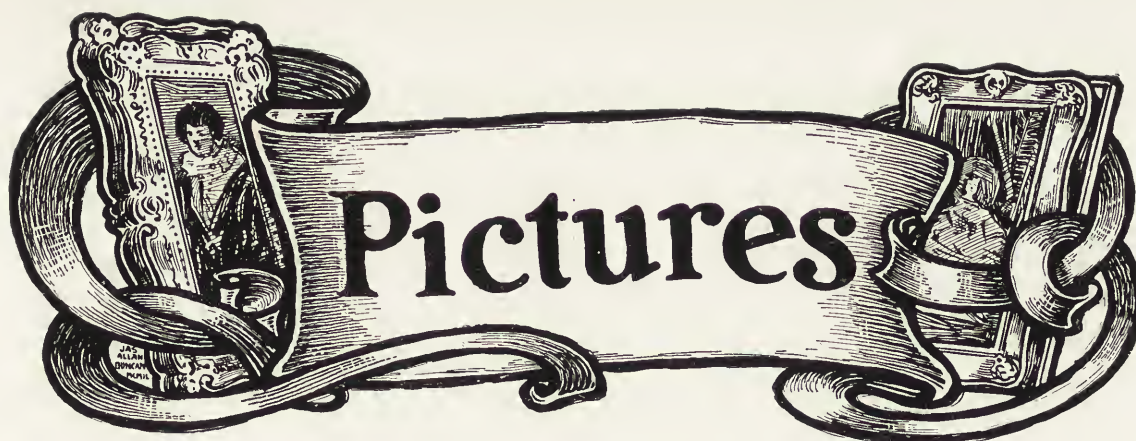




PORTRAIT OF A LADY

*From an Eighteenth Century English Pastel Drawing on Vellum*



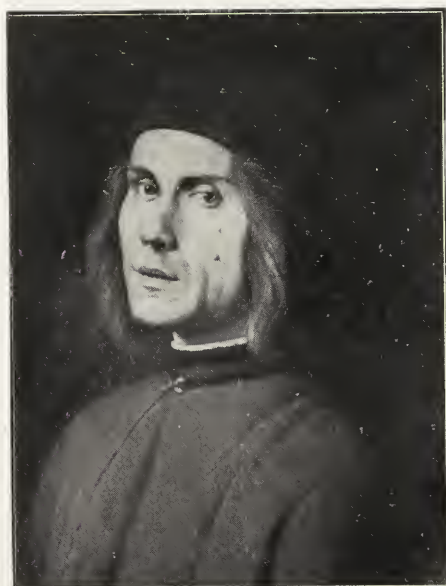


# Pictures

## The John Samuel Bequest to the National Gallery Part I. By M. H. Spielmann, F.S.A.

NUMERICALLY the most important bequest of Old Masters since that of Mr. Wynn Ellis in 1876, these twenty-nine pictures add sensibly to the importance of the Italian schools collected in the galleries of Trafalgar Square. The collection was formed by the late Mr. John Samuel, one of the leading members of the Jewish community, whose heiresses, the Misses Cohen, were the aunts of Miss Hannah de Rothschild, afterwards the wife of the Earl of Rosebery. Mr. John Samuel was a man of taste and a lover of Italian painting, of whatever school and whatever period, and his desire to collect examples of interest was to a great extent ministered to by the sympathy of his friend Sir James Hudson, of the British diplomatic service. Sir James Hudson left Brazil, where he had been Minister Plenipotentiary, in 1851 on his appointment to the Court of Tuscany. In the following year he was promoted to Sardinia, and on the formation of the various States into the Kingdom of Italy, and its recognition by Great Britain in March, 1861, he was transferred to the Consolidated Court, a post which he held until 1863. It was during his earlier sojourn on Italian soil, presumably, that he favoured Mr. Samuel with his counsel and helped him to form the collection, the better portion of which has now come into the possession of the National Gallery by the bequest of his niece, the late Miss Lucy Cohen, the survivor of

the two sisters. By her desire the group of pictures, selected by Sir Edward Poynter and Mr. Arthur Lucas from the whole collection, is henceforward to be known as the "John Samuel Bequest." Among them a certain number are quite first rate; others are not so important, and of these four of them bring names into the Catalogue which are new to its pages—Gennari, Zuccarelli, Fiammingo, and Marieschi: none of the first rank, yet of sufficient interest to warrant admission. The finer pictures are well enough known, for Miss Cohen was a generous lender, and the winter exhibitions of Old Masters at the Royal Academy, the Burlington Fine Arts Club, and the early Italian Art Exhibition at the New Gallery in 1894, have rendered them familiar to the connoisseurs and students of London.



BATTISTA FIERA OF MANTUA BY LORENZO COSTA

Of the pictures of the Florentine School the double panel attributed to Botticelli is perhaps the most interesting and curious. On one side is a portrait of a girl, on the other an angel, and the frame being arranged to revolve on the top of the little column on which it is set, has rendered examination easy. These panels, measuring  $23\frac{1}{2}$  in. by 16 in., are painted in tempera, dry in quality, and characteristically subdued in their *mat* colour. The portrait, a bust to the right, has been supposed to represent the artist's wife, who is here shown in a pink dress with white lace trimming, a light brown cloak, and light

## The Connoisseur

brown curling hair ornamented with pearls, while round her neck hangs a pearl necklace. This picture came from the noteworthy collection of Mr. Alexander Barker, which contained several works of the master,



PORTRAIT OF A LADY                      ATTRIBUTED TO BOTTICELLI

notably the *Story of Nastagio degli Oneste*, bought by him from the Pucci family. When the Barker collection (containing the absurdly mis-named *Mars and Venus* now in the National Gallery) was sold in 1874, this work, which a short while before had been shown at the great Leeds Exhibition, was acquired by Mr. John Samuel for £236. The erudite M. Solomon

Reinach points out that the same head, turned to the left, is to be seen in the Berlin Gallery. I take it that he refers to the so-called *La Belle Simonetta*, which differs so utterly in appearance from the ugly portrait with the same name in the Pitti Palace, a picture which Mr. Berenson attributes to the mysterious "Amico di Sandro." It must be admitted that the person represented is probably the same, although the features and the character of the details present marked divergencies. As to the authenticity of that portrait I need here say nothing, but I would point out that the resemblance of the *Portrait of a Woman* in the Staedel Institute in Frankfort is much more striking, alike in general arrangement and in sentiment. There can be no doubt that the lady of the Samuel picture is she who sat for the female saint in the great altar-piece of *The Enthroned Madonna and Saints*, which was painted for the Church of St. Barnaba, and is now in the Academia of Florence. Warburg, we remember, was of opinion that the Frankfort picture represented Simonetta Vespucci, and Ulmann, not without reason, considered the Pitti picture a portrait not of Simonetta at all, as claimed, but of Clarice Orsini. As for the argument that the Berlin picture represents Lucrezia Tornabuoni—that is probably based on Vasari's error in mistaking the lady for the wife of

Lorenzo il Magnifico, whereas she was his mother. Whether or not we have here Botticelli's "wife," of whom we know little or nothing, the lady he has painted is certainly she whom we find in so many of his pictures, more especially the works produced in his *bottega*, among which I believe this to be. At the same time I would point out that the rather



## Samuel Bequest to National Gallery

curious drawing of the lower eyelid is the same as in the Frankfort portrait and in the Venus (to be more accurate, Alexander's bride, Roxena) in the *Mars and Venus* in the National Gallery of London; and there is just the same tiny bit of the further upper eyelid showing as in the Stadel picture and in one of the graces in the *Primavera*.

The picture on the reverse side is also curious and characteristic. This angel with outspread wings, standing on the earth, is treated with quaintly symbolical ingenuity; she holds in one hand an armillary sphere and in the other some undefined specimen of plant life—probably an artichoke—and is surrounded by a dense screen of forest trees, as in the National Gallery *Nativity*.

She is just such a figure as we might expect from the man who had been reading Dante, not without difficulty, and who aspired, to the disgust of contemporaries, to be not only his illustrator but his commentator. The design of the drapery will be instantly recognised as partaking of the character of that in *Judith with the Head of Holofernes* or of the central angel in *The Journey of the Son of Tobias*, fish in hand, at Turin. The picture is in the spirit of the *Triumphs* in St. Ansano, Florence, perhaps a first idea for *The Triumph of Religion*, wherein an armillary sphere also appears, as it likewise does in the master's early fresco of St. Augustine in the Church of the Ognissanti, Florence, mentioned by Vasari; and it must be allowed that it would make a good pendant and contrast to the chief figure in *The Triumph of Time*. Although we find here in the face of the angel just that strange and mannered drawing of the mouth which we see in the *Madonna with Seven Angels bearing Tapers* in the Berlin Museum, there is a general lack of the characteristic decision, alike of design and execution, which

we expect to find in the unchallenged works of the master. For this reason I find it difficult to accept the authorship claimed for the pictures, and am constrained to set them both down to the *bottega*, and not to the studio, of Botticelli, if not to the mysterious "Amico di Sandro" himself.



BIANCA CAPELLO

ASCRIBED TO BRONZINO

Of the Bronzino I am even less convinced. It is a pretty picture of a beautiful woman, one of the several in existence representing Bianca Capello, the mistress and wife of Francisco, son of the Grand Duke Cosimo de Medici. This panel, measuring 22 inches by 18 inches, was once in Lord Farnham's collection which was dispersed by auction in Dublin in 1827. Whether or not this is the picture which came under the hammer at Christies' in 1859, and was purchased for only £24, I have not been able

to ascertain; but I should not be surprised to find that it is so. There is a lack of strength in the handling, of firmness in the modelling, which seem to deny the brush of the master, who, smoothly as he finished, never failed in his grip on his subject or in his realization of solid flesh; and I hold that hung in the gallery its weakness becomes apparent and must be acknowledged as a copy, although Bronzino's artificiality in the elegance at which he aims is characteristically enough apparent. It is a half-length figure, the size of life, with a richly-ornamented dress and sleeves with red stripes.

The third principal Florentine picture is one of a very different character. It is the portrait of

Battista Fiera, of Mantua, painted by Lorenzo Costa doubtless after the artist had entered into the service of Francesco Gonzaga, Marquis of Mantua, in 1509, when he soon began to paint a long series of portraits. A hundred and fifty years later, the picture was engraved as frontispiece to a book entitled, *Baptiste Fiere Mantuani Medici sua alate Clarissimi Cæna notis illustrata a Carolo Avantio Rhodigino. Patavii. Typis Sebastiani, 1649*; and under the print is inscribed *Baptista Fiera Mantuanus, Theologus, Medicus, et Poeta*. In the picture he wears

a dark purple robe and a black cap, and is placed against a dark background; the panel, which measures 20 inches by 14½ inches, is believed to be one of the few signed portraits by the painter. A work of real power, it is far superior to Costa's acknowledged portrait of Isabella d'Este, his patron's wife, now in Hampton Court, alike in character, vigour, and incisiveness of draughtsmanship, and is equal to any head by him I know. In expression admirable, in handling masterly, and in drawing at once delicate and firm, it comes very near the front rank as a masterpiece—certainly one of the *chef d'œuvres* of Lorenzo Costa's career.

A portrait finer still is the presentment by Moroni of a man



PORTRAIT OF A MAN BY MORONI

commonly called *Il gentile Cavaliere*. The dress, as is usual with the painter, is black; the canvas measures 39 in. by 31 in. It is clearly an early work of the master, and, judged by the somewhat warm hue of the flesh, it was painted while he was still under the influence of his master Moretto. The hands and ear have all the individuality Morelli claimed for them in the finest works by Moroni when done from the life, and when truth to fact was the initial and overpowering aim of the painter. Here we have life itself—not life only,



## Samuel Bequest to National Gallery

but character, expression, and the very soul of the soldier-student who stands before us. It is a picture that might almost be compared with Titian's *Man with the Glove* in the Louvre. The combined subtlety and strength which proclaim the veracity of the work are inadequately suggested by the only reproduction which it has yet been possible to make of it.

By Moroni's master Bonvicino—Moretto, as we prefer to call him—are four pictures: two figures of Saints and two of Angels, which seem to be fragments of some great *Annunciation*. They were all in the collection of Professor Giovanni Morelli ("Ivan Lermolieff") himself, who was never tired of extolling the silvery manner of the master. These paintings seem to have been painted far more under the influence of Titian than of Romanino, and there is a dignity and elevated sense of poetry in the male figures to which his pupil Moroni never attained. The sober red of the robe in the *St. Jerome* tells with quiet splendour against the sky, and adds solemnity to the noble figure. I would draw attention to the extraordinary resemblance between this figure and the *St. Jerome* of Gaudenzio Ferrari in Sant' Alessandro della Croce at Bergamo. The man is evidently painted from the same model, and the expression is identical; the head-dress is the same, and the drawing of the hands not unlike. The picture was doubtless painted within a few years of the other. In the *St. Joseph* the red mantle hangs over a black dress, and the saint holds the flowering staff in his hand, and at once recalls, as much by the aid of quiet dignity as by the broad modelling and in the type of head, the *Portrait of an Ecclesiastic* in the Munich Gallery. The angels show much of the grace of feeling which was so delightful a characteristic of Moretto's female figures, but divorced from their surroundings their attitudes of veneration

do not sufficiently explain themselves. The one is inscribed COELORVM, the other AVE REGINA, and both are clad in a white robe with a yellow mantle, and bear a floral wreath on the head. All these pictures are of the same size, 60 inches by 21 inches.

When we turn to the *Portrait of a Lady* by Paris Bordone, we have, I think, less reason for satisfaction. The owner and his advisers, I understand, were well persuaded of its genuineness and importance, but this conviction, even though it be held by so profound a critic as Mr. Berenson, I find myself unable to share. It is a graceful and stately picture, thoroughly in the manner of the master to whom it is attributed; but in its lifelessness, in the poverty of handling, to say nothing of other blemishes, it appears to me a copy, and not first-rate at that. The crimson dress and white chemise are not what Bordone would have made of them, and the red carnation near the shoulder fails to give the touch of life and colour it was designed to impart. The type, as I have said, is characteristic enough. It is that which Bordone adopted in all essential details from Titian, whose world-famous *Flora*, in the Uffizi Gallery, it so closely resembles in the arrangement of head, body, and dress; although the hands and arms differ in actual pose they are much the same in what I would call sentiment of arrangement. She is the type of the woman adopted by Bordone in the National Gallery *Daphnis and Chloe*, and we see her again in Titian's *Toilette d'une jeune Fille* in the Louvre



AN ANGEL  
BY MORETTO (ALESSANDRO BONVICINO)

Museum, and yet again in the *Vanitas* at Munich. One might almost ask if this ever-recurring head and shoulders did not belong to Eleonora Gonzaga, Duchess of Urbino, whom Titian painted—the picture is now in the Pitti Palace—and whose beauty set the fashion, as it were, to the women of the *grand monde* of the day, and even to the ladies of the smaller world, as we see in Titian's picture,

in the Louvre, *Alfonso di Ferrara and Laura di Dianti*, the latter's daughter — head, hair, shoulders, chemise, pose, and all.

Yet, although it was Titian's type, it was that of his pupil, the gentle Paris Bordone, as well. Much the same lady figures in his *Mars, Venus, and Love* in the Donia Pamphili Gallery. But to find the exact counterpart we need but turn to the *Portrait of a Young Woman at her Toilette* in the Imperial Gallery in Vienna, the picture which was in Prague in 1718 and came to Vienna in 1783. Not only is the face the same, but round the upper part of the forehead, along the roots of the hair, is just such a row of pearls as we find in the John Samuel picture; but the richness and depth of colour contrast strongly with the very superficial charm of the picture which has been accepted by the National Gallery.

There are earlier examples than these of the Venetian school. The *Portrait of a Man*, painted on panel, 12 inches by 10 inches, by Antonello da Messina has been challenged, and it is conceivable that it may be by Alvise Vivarini.\* There is a

\* This, I understand, is the opinion of Mr. Berenson, and has been accepted by the National Gallery authorities.



PORTRAIT OF A LADY ASCRIBED TO PARIS BORDONE



PORTRAIT OF A MAN ANTONELLO DA MESSINA

strong likeness in design to Giovanni Bellini's portrait of himself in the Uffizi — in pose, dress, and relation of the head to the canvas — but it is impossible to believe that this picture is from Bellini's brush, to which some would attribute it. If we compare it closely with Antonello's *Portrait of an Unknown Man* in the Borghese Gallery at Rome (which Mr. Berenson allows to be by Antonello), we see how it agrees with it in every particular — how the peculiar drawing of the eyes is identical, the folds in the flesh of the neck, the drawing and handling of the mouth, as well as the character and simplicity in the treatment of the dress. It has not so much animation nor such subtle modelling as are found in the *Portrait of a Man* in the Louvre; but it must be admitted that we see the same eyes and the same mouth repeated in *Christ at the Column* in the Academia of Florence; we see the same head-dress in the *Portrait of a Young Man* in Berlin, the one dated 1445; and we recognize, too, the same pose of the head. It is a picture which may be accepted pending more searching study than we have had the opportunity of devoting to it.

(To be continued.)



# Old Books

## Heraldic Book-Collecting

By S. Charles Kaines Smith

IN these days of heraldic controversy it is a relief to find a point of view from which the quaint science can be studied without the necessity of plunging into the intricacies of a wordy warfare. Such a point of view is that of the collector of books on heraldry, for to him the modern controversialists are but names, and their works mere modern things of paper and ink, while his treasures bring to him the joy that only books, be they beautiful or curious—books for books' sake—can bring.

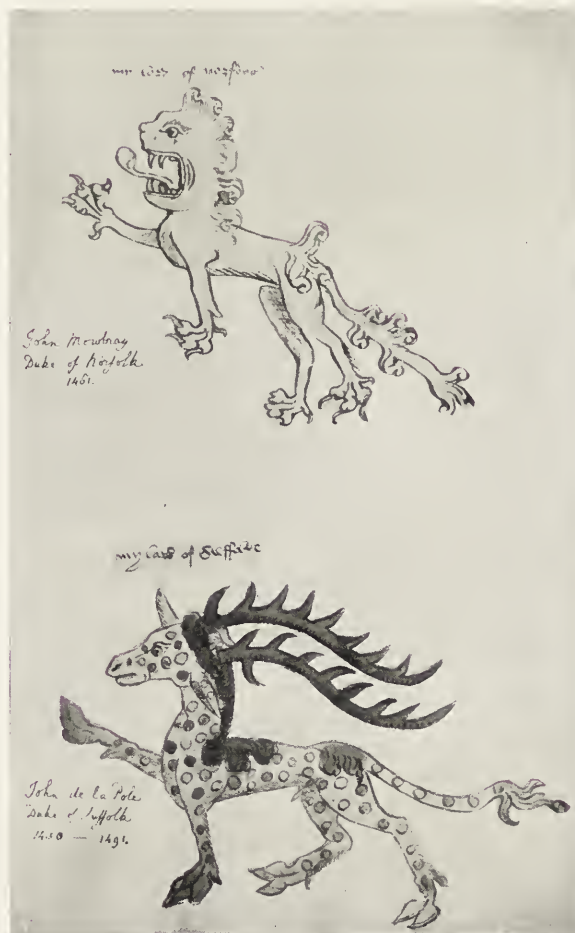
Heraldry can boast of a sufficiently respectable antiquity to cover almost the whole range of English book-production. A comparatively modest collection may comprise a fair show of manuscripts, a unique compilation or two, and a goodly number of books of the 16th and 17th centuries sufficiently valuable, as books, to give to the collection an interest to others beside the mere heraldic enthusiast. The range of selection may be wide or narrow according to the taste of the collector, and may also include topographical and biographical books, of which the 17th and 18th centuries produced a large crop. History may find a place in such a collection, and heraldic

bindings have a good claim upon the connoisseur of heraldry as heraldic matter.

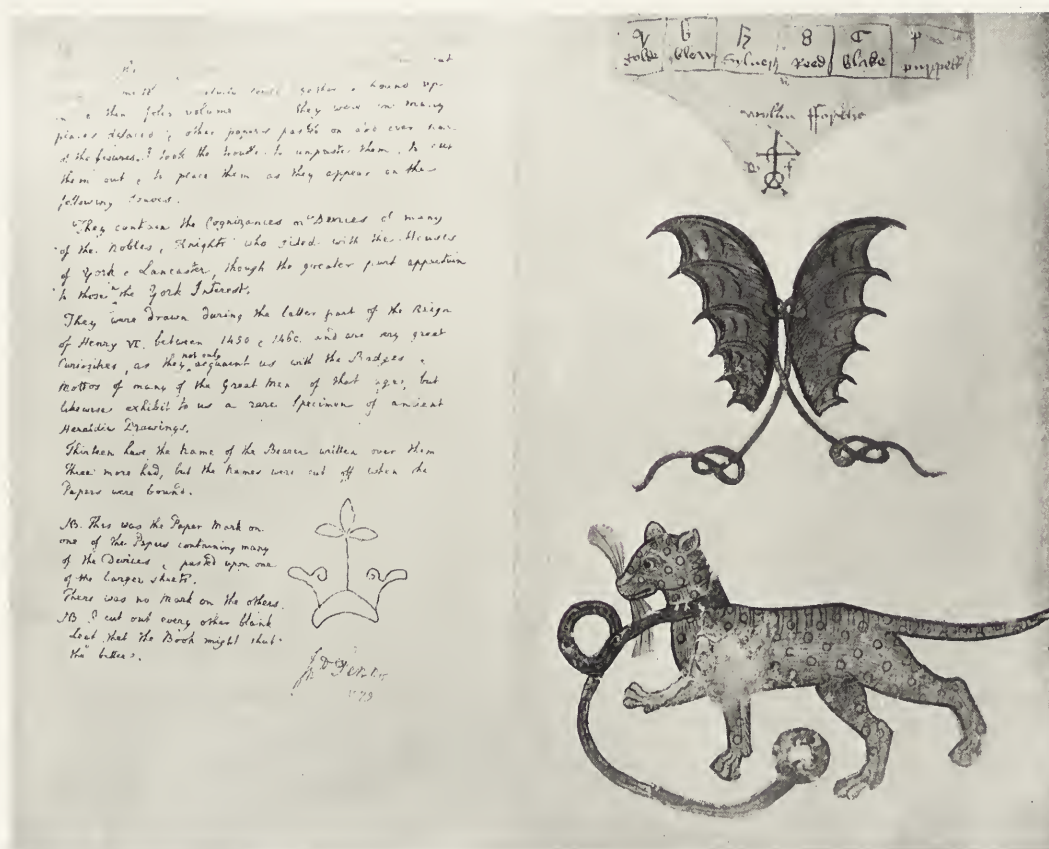
Printed books of the 15th century touching upon heraldry are naturally rare and valuable. Caxton himself made and published a translation of the *Ordene de Chevalerie* of Hue de Tabarie, and called it *The Boke of the Order of Chivalry or Knighthode*, of which the British Museum possesses the only perfect copy, nor can I call to mind the existence of more than two imperfect ones, one at the Bodleian Library and one formerly in the Spencer Collection.

The famous *Boke of St. Albans*, with its quaint illustrations of shields of arms, commonly spoken of as the first treatise on heraldry printed in England, is another quarry too big to be hunted by little hunters, yet a century and a quarter ago a copy, imperfect, certainly, changed hands for £9 12s. Its price would now be reckoned in hundreds.

Strangely enough, despite the universality of heraldry in the 15th century, purely heraldic MSS. are comparatively rare. Nicholas Upton is perhaps the best known and most copied writer on heraldry of the Middle Ages, but the kind of MS. which is more within the reach



BADGES OF THE DUKES OF NORFOLK AND SUFFOLK FROM A MS. FORMERLY IN THE POSSESSION OF JOHN FENN, COMPILER OF THE "PASTON LETTERS"



FIRST PAGE OF A MS. (circa 1450) REPAIRED IN 1799 BY JOHN FENN, WITH A PAGE OF INTRODUCTORY EXPLANATION IN HIS HANDWRITING

of the average collector is that which gives a series of drawings of coats of arms, crests, and badges, with the names of the wearers attached. Such a MS. is that here illustrated, which came into my possession some years ago in the form which was given it by its former owner, John Fenn, the famous compiler of the *Paston Letters*. Let his careful handwriting tell the tale of mutilation. The neatness of the 18th century does not appeal to modern ideas, but enough still remains of the MS. to show the quaint vigour of the drawings and the sublime disregard of natural history which characterized the herald of the 15th century. A little point that would rejoice the heart of Mr. Oswald Barron is the list of colours at the head of the page, in uncompromising English.

Such, then, was practical heraldry in the 15th century. With the disappearance of feudality much of the real usefulness of heraldry disappeared, and it became a subject for the speculations of theorists. Witness the productions of the 16th century, in which arms are ascribed to everybody from Adam downwards, and genealogies become as wild as any to be found between the covers of Burke or Debrett.

The Germans were ever a heraldic race, and it is not to be wondered at that the Augsburg print of

*Das Concilium zu Constantz* was many times reprinted. The value of the reprint is but small, but the book is interesting as an example of wood-cut illustration, and also as giving good instances of the speculative heraldry mentioned above. In the pages reproduced are "the three oldest shields in the world." Who their owners—"Abaysia, Abythay, and Bananyas"—may have been, no amount of heraldic research has enabled me to say. But Julius Cæsar we know, and some of us may be surprised to find that he was the bearer of three shields of arms—almost as surprised as he would have been himself!

This fantastic perversion of a once beautiful art into an elaborate science was no doubt aided largely, so far as English heraldry was concerned, by the incorporation of the College of Arms by Richard III. Heraldry became a business, and the more it was enwrapped in mystery and muddle, the better the living made by the heralds; and as a natural consequence many worthy writers set to work to unravel the tangle, so that treatises may be numbered by the score, each one making confusion worse confounded. A good specimen of the type is the *Accedens of Armory* (8vo) of Gerard Legh, in the form of a catechism, which ran through six editions between 1562 and 1612. Only the first two



## Heraldic Book-Collecting

editions are of any value to the collector, and only if they contain the plate representing *Atlas supporting the World*. The plate reproduced is a somewhat clumsy satire upon the financial condition of the Heralds, and is characteristic of the literary and scientific value of the book. But the book

is a good specimen of the 16th century treatise.

A type of book which becomes frequent towards the end of the 17th century is that of which an instance is illustrated next. Collections of prints were made, bound together, and explained and commented on in interleaved MS. This specimen is, however, better than the common run, as the plates have been struck uniformly throughout, and were almost certainly engraved on purpose for the work, as they are all fine impressions, and apparently all by the same hand. The book is a list of the members of the Order of the Saint Esprit of France in 1695, with genealogical notices attached in a running hand. The MS. is unfinished, and there is no clue to the authorship.

The 17th and 18th centuries are the despair of those collectors whose



TWO PAGES FROM "DAS CONCILIUM ZU CONSTANTZ" (CONSTANCE) HEINRICH STEINER, AUGSBURG, 1536 THE THREE FIRST COATS OF ARMS IN THE WORLD AND THE IMPERIAL AND PRIVATE ARMS OF JULIUS CÆSAR

the century after the author's "floruit," and that its price varies from 30s. to 8 gns. according to condition. The first edition, 4to, 1611, is also worth having if in good condition. No collection of heraldic books can call itself

respectable without at least one copy of Guillim.

By the middle of the seventeenth century heraldry had become what Dr. Johnson was to call it—the science of fools—and long-winded ones at that. Bright among many names of no account shines that of Dugdale, conscientious herald and painstaking antiquary, whose works will always fetch their price from the intrinsic worth of their matter.

In the compass of so short an article it is impossible to review the whole range of heraldic literature. Of prices, suffice it to say that the 15th century has little to offer the collector of moderate means save a few MSS. which he may



FROM "THE ACCEDENS OF ARMORY" BY GERARD LEGH



"ARMORIAL DE L'ORDRE DU SAINT ESPRIT," A LATE 17TH CENTURY COMPILATION OF HERALDIC ENGRAVINGS WITH GENEALOGIES, IN AN UNKNOWN HAND, ON THE INTERLEAF

pick up cheap by some rare accident—that in the 16th century there are few heraldic books for which he should give more than a five pound note, unless for exceptionally fine copies.

The 17th century books on heraldry are notable rather for their size than for the worth of their contents, but good tall copies of heraldic works of the earlier half of the century are generally worth good money.

In the 18th century prices rule fairly high for the works of Edmondson, Dallaway, Noble, and the Scotch writers, Nisbet and Fraser, though no eighteenth century book on heraldry should cost more than £15, unless we include such books as Gough's *Sepulchral Monuments*, which may cost as much as £30, though I have known a perfect and clean copy fall to the hammer for £9 15s. at the end of a long sale.

Of the 19th century it need only be said that the Gothic revival produced a crop of heraldic hand-books, most of which are now worthless, both to collector and student, though a few published by

Pickering maintain their moderate value. As examples, Montagu's *Heraldry* and Moule's *Heraldry of Fish* are the two best illustrated heraldic works of the early nineteenth century, their clean and vigorous wood blocks being admirably adapted to the subject.

Finally, for English heraldry, this same Thomas Moule provided the collector in 1822 with a splendid bibliography of heraldry, *Bibliotheca Heraldica*, than which I know no better guide to the collector of heraldic books, though of necessity, with regard to prices, it is out of date. And the new enthusiasm on the subject of heraldry, which in this 20th century has called forth some of the finest antiquarian and artistic treatises which have ever been produced, may well call into being many collectors of the older books upon an old art and science which bids fair once more to take a serious place in modern life. With a certain faculty for bargaining and a proper enthusiasm, a man may go far and gain many books at a comparatively small outlay, with the pleasant consciousness that he is not merely piling rubbish upon his shelves.







MASSIVE EARLY MING VASE, PIERCED AND MOULDED IN RELIEF  
DATE ABOUT 1400 HEIGHT 15½ INCHES



LIBATION CUP IN BRILLIANT MOTTLED GREEN  
COPIED FROM AN ANCIENT BRONZE  
MING HEIGHT 3¾ INCHES



RICH GREEN WAVE PATTERN BOWL  
MING SIZE 3½ X 7¾ INCHES





# Pottery and Porcelain

## Some Old Ming Porcelains

By Mrs. Willoughby Hodgson

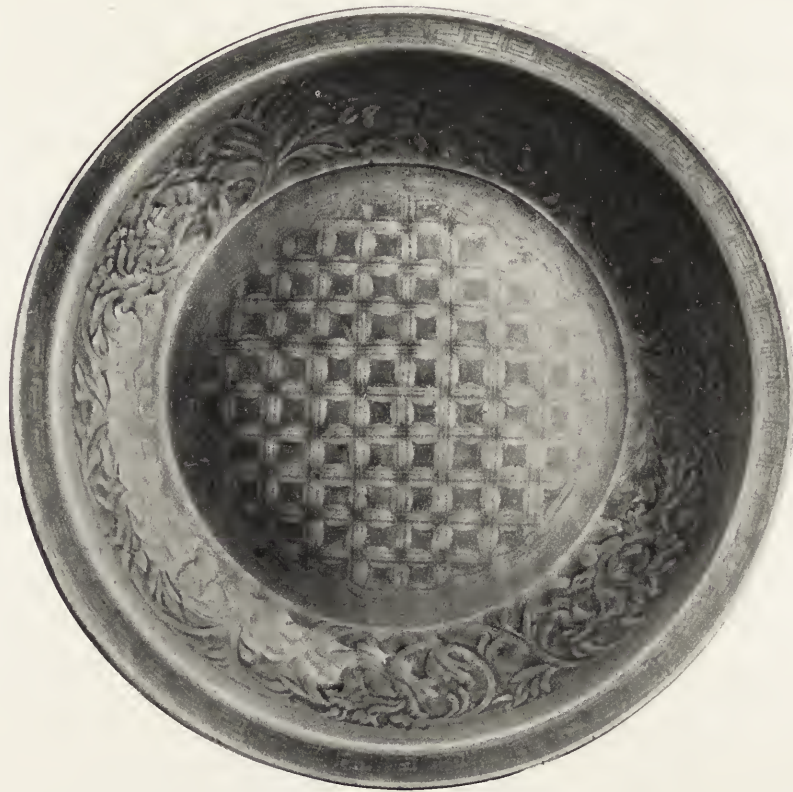
It is a curious fact, when writing or speaking of the works of the old Chinese Potter, that we find ourselves obliged to use French names and terms if we would be understood; and no collector, however learned, seems to have made an attempt to use the proper Chinese names when speaking of specimens in his collection.

Of the old Sung and Ming porcelains which survive, the greater proportion belong to a class which is known as Céladon. The name is used to describe both a class and a special colour, namely, the large and varied class of single glaze decoration, and that particular sea-green colour which became so fashionable in France during the seventeenth century. The name Céladon was first brought to notice in Honoré d'Urfé's famous novel the *Astrée*. When this book was dramatised, his hero, Céladon, appeared upon the stage entirely clad in sea-green, and, about the same time, the

Chinese porcelain Lung-Chuang Yao made its first appearance in large quantities in France, when, owing to its grey-green colour, the name Céladon was at once applied to it. The colour was produced by the introduction of a small quantity of protoxide of iron into the glaze. During the Sung dynasty it was made at Lung-Chuan, in the province of Che Kiang, but some time during the Ming dynasty the kilns were removed to Chu-Chou Fu, that town being nearer the coast, and more convenient for exportation. Later on, this ware was also made at the Imperial

factory at King-tê-Chên as well as at Chu-Chou Fu, but, under the present dynasty, it has only been produced at King-tê-Chên.

The early Sung Céladon, however, would seem to be only a copy of the celebrated Martabâni ware, so much prized in early Saracen times; indeed, it is more than probable that it was largely made and exported during the Tang dynasty (A.D. 618-907), owing its origin to an



NO. I.—CÉLADON "POISON PLATE," WITH DESIGNS MOULDED IN RELIEF  
DIAM., 20 INS. EARLY MING  
FROM THE HON. MRS. C. MOLYNEUX'S COLLECTION



attempt to copy the much prized green jade. It is said that a piece of Martabâni ware was esteemed in proportion to its resemblance to jade, and the body was so extremely hard that it gave out "a plaintive note like a cup of jade" when struck. The name Martabâni was derived from Martabân, one of the States of ancient Siam. This has led to a theory that Céladon is not Chinese in origin, but ancient Mohammedan, and Chinese historians

disprove this by mentioning the long sea voyages undertaken by the Chinese, and the fact that they employed fleets of junks in the ninth century to trade in the Persian Gulf, and as far as Zanzibar—where, in recent times, fragments of Céladon have been unearthed—adds weight to their testimony. Mention is also made that "green porcelain" was carried by the junks.

Marco Polo, writing in the thirteenth century of the wonders and beauties of the Court of Kublai Khan, also speaks of this green porcelain, and, in the reigns of Yung-lo and Hsüan-Tê, we find the Chinese trading in "green"



NO. II.—BACK OF CÉLADON "POISON PLATE," SHOWING THE RED RING DIAM., 15 INS. SUNG OR YUAN DYNASTY FROM THE HON. MRS. C. MOLYNEUX'S COLLECTION

offered upon them they would fly to pieces. It is very interesting to find that a myth, which in ancient times brought this green porcelain into such high repute, should have survived to our day. A traveller

in Persia, in 1672, uses these words when describing the Royal Palace: "Everything in the King's Palace is of gold or porcelain. There is a kind of green porcelain, so precious that one dish alone is worth 500 crowns. They say that this porcelain detects poison by changing colour, but that is a fable. This price arises from its beauty and the delicacy of its materials, which render it transparent, though above two crowns in thickness."

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NO. III.—ORANGE YELLOW CIRCULAR TILE, 6½ INS. IN DIAM. FROM THE TOMB OF THE FIRST MING EMPEROR, WHO WAS BURIED AT NANKIN



## Some Old Ming Porcelains

The earliest known specimen of Céladon in Europe is the cup at New College, Oxford, given to the college by Archbishop Warham (1504-1532), and known as his cup. It is of a pale sea-green colour, and is heavily mounted in sixteenth century silver. No doubt also the "cup of grene pурсselyne," given by Mr. Robert Cecil on New Year's Day, 1558, to Queen Elizabeth, was of Céladon.

Vases and large dishes of this ware are now the principal pieces which are to be found in collections, and the tradition attached to the latter makes them perhaps the more valuable possession. Some of these are of great antiquity, and no doubt owe their preservation in a measure to their extreme thickness, the

or Yuan times, and the back of this piece is shown in order that the red ring may be seen. This ring is always in evidence on a genuine piece of old Céladon, but is never found on the Céladons of the Ch'ing dynasty, and may therefore be looked upon as a sure test of age, though it need hardly be said that the forger has tried to imitate it with his brush. The ring is really the unglazed surface where the piece has rested in the kiln, and the older specimens have a kind of double, or outer and inner ring, as seen in the illustration. It was a peculiarity of the Ming body of the coarser porcelains, and one which lasted through the dynasty, that it turned red in the firing. The larger plate is quite one of the finest examples of



NO. IV.—TEAPOT IN THE FORM OF A FABULOUS LION COLOURED GREEN, RED, YELLOW AND BLUE  
HEIGHT,  $4\frac{3}{4}$  INS. BY  $6\frac{3}{4}$  INS.

marks of age and wear being much in evidence on the surface of the glaze.

The potter brothers Chang, who lived during the twelfth century, and worked at Lung-Chuan, made Céladon; the elder is said to have ornamented his work with broad crackle, and this style of decoration is still known as the ware of the "elder brother." It is greyer in tone, and the glaze is more brilliant, the crackle being generally the sole decoration. The style of ornament usually employed consisted of conventional and other designs copied from antique bronzes moulded or incised in the paste, or of that most ancient of designs, the lotos flower, which makes its appearance in every branch of Chinese art. It would be interesting to know whether the Celestial of olden time borrowed the design from his brother of Egypt or Greece, or whether it had its origin in China.

One of the plates illustrated dates back to Sung

the "poison" plate in existence, both in its brilliant colour and its elaborate decoration, the moulded conventional flower pattern round the rim being repeated at the back. Though not so old as its companion, it is of undoubted early Ming origin.

During the seventeenth and eighteenth centuries much of the Céladon exported to Europe was mounted in metal in France, especially in the reigns of Louis XV. and Louis XVI., to suit the sumptuous taste of the times. The metal was generally gilded bronze. Specimens mounted by the celebrated Gouthière were much sought after, owing to their fine workmanship. These mounts added much to the delicate colouring of the porcelain, and the fact that so much care and expense were expended on it is an eloquent testimony to the admiration and appreciation which this porcelain then excited.

Our colour plate represents a massive early Ming

## The Connoisseur

vase of fine colouring and design, of baluster shape, heavily moulded and pierced. The colours are a rich green and orange yellow, with slight touches of brown and cream. Round the base are cloud and Joee head designs in yellow or green, and the body is composed of large yellow conventional flowers on green foliage, and five-clawed Imperial dragons. The veinings of flowers and foliage are deeply engraved, and the scales of the dragons are in heavy high relief. Unlike the massive Ming biscuit of the period, all parts of this vase are glazed,

Museum, and the yellow ones are of precisely the same shade as that of the vase.

Our colour plate shows a bowl of Ming porcelain of the Chia-Ch'ing period (1522-66). It is of a rich deep green with the wave pattern in black circles. In the centre inside is a dragon, and the scheme of decoration comprises Kyilins, horses, a hare, and prunus blossoms. This is a specimen of the "three colour" decoration, the ground being deep green, upon which the designs are painted in yellow, mauvy brown, and a paler shade of green,



NO. V.—PAIR OF KYLIN TAPER STANDS, IN GREEN, MAUVY BROWN AND YELLOW

HEIGHT, 7¼ INS.

and it must have been made for purely ornamental purposes, as it has no inner lining, such as may generally be found in the pierced wares of the Chinese.

A very interesting feature of this specimen is that the dragons are exactly similar in design and moulding to those found on tiles taken from the tomb at Nankin erected for the first Ming emperor, and there is little doubt that this piece dates back to that time.

No. iii. is a fragment of a circular tile taken from the tomb of the first Ming emperor, who was buried at Nankin at the end of the fourteenth century, the other emperors being buried at Peking. This tomb was destroyed during the Tai-ping rebellion. The tile is of orange yellow, with five-clawed Imperial dragon in relief.

Some of these tiles can be seen in the British

the whole lightened up by a sprinkling of white prunus blossoms and the white crests of the waves. This style of decoration was much used in the K'ang-hsi period, but the older pieces can always be detected by the deep shade of the colours used and their more unfinished appearance; also during the K'ang-hsi period the peculiar shade of pale green was not used in association with this form of decoration.

On the same plate is a very graceful little Libation cup of a brilliant mottled green. It is no doubt a copy of an early bronze both as regards shape and the style of ornamentation, which takes the form of a centre band carved in relief. The design is an elaboration of the Swastika symbol, and in the indented parts, some of which are unglazed, the red paste shows through. This can be seen again at the ends of the



## Some Old Ming Porcelains

feet, which are unglazed, testifying to its Ming origin. One peculiarity of this kind of Libation cup was the presence of only one handle, a peculiarity which is noticed also in the earlier bronze cups of the same form, which are always found to have a handle at one side only, as in the specimen illustrated.

These small sacrificial cups which we so highly prize are generally copies of ancient bronze vessels, and an old Chinese writer of the sixteenth century, whose manuscript has been translated by Dr. Bushell, says: "In the present day porcelain is much used instead of gold and copper. The Altars are not so luxuriously furnished, but the people are benefitted, and consequently it ought not to be lightly esteemed."

A form used from very early times for Libation cups was that of a duck upon water. The same writer, Hsiang Yuan P'ien, also explains this. He says: "The duck floats gracefully upon the waves, and men of old made wine jars in its form, as a symbol that we ought to swim on the surface, and not be drowned in wine like the drunkard."

No. iv. is a most quaint Ming tea-pot in the form of a fabulous lion with brocaded ball. The body of the lion and spout are green; the tail, brocaded ball, a few touches on the face and the knob of the cover are orange yellow; the cheeks are blue, and the ears, nose, mouth and centres of the eyes are red.

No. v. shows a pair of very fine Kylin taper stands in the "three colours"—green, mauvy brown, and yellow. The male has a perforated ball and the female a cub.

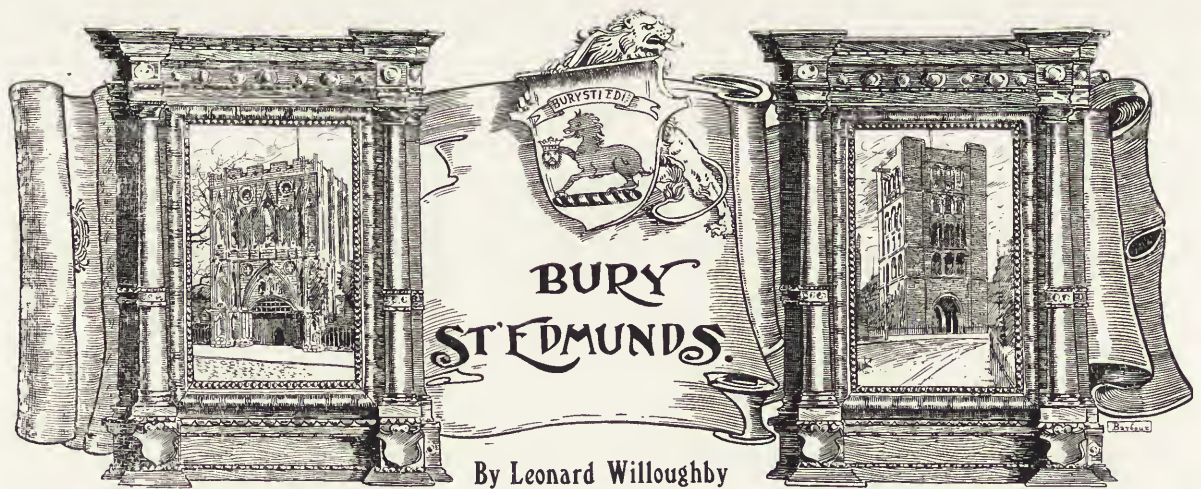
No. vi. illustrates another kind of decoration employed during the Ming dynasty. This is a piece of splashed ware in the form of a tree trunk, with branches, blossoms, and a bird in full relief—a style of ornament which is interesting and unusual, for in this kind of ware the potter generally relied on the colour or variegation of the coloured glaze as sufficient decoration, unless a clump of fungus were chosen, when the whole would be moulded in exact imitation of Nature.

*(To be continued.)*



NO. VI.—BRUSH HOLDER IN SPLASHED WARE MOULDED IN RELIEF

HEIGHT, 6 IN.



By Leonard Willoughby

"As the double stars, though sundered far,  
Seem to the naked eye a single star,  
So facts of history, at a distance seen,  
Into one common point of light convene."

LONGFELLOW.

It is with the laudable endeavour to convene certain interesting facts of distant history into one present and common point, that the quiet old town of Bury St. Edmunds will this year be prominently before the public notice. And this by reason of its coming magnificent pageant in July next.

It is by no means surprising to find how popular these historic displays have recently become, and this is due in a great measure to the capable head of their originator and director, Mr. Louis Parker. These pageants, moreover, are not only intensely interesting and artistic spectacles, but they are also deeply instructive. One can only devoutly hope that they will not become overdone, and that nothing may ever arise to make them otherwise than popular and impressive. This, of course, to a great extent, depends upon whose shoulders the task falls of carrying through the great and difficult work. And it is indeed no child's play. It is safe, I think, to forecast that the Bury pageant will

be a complete success, not only on account of the site selected for the great display, but also on account of the interesting subjects to be enacted. Then, too, the committee who have worked and are working so indefatigably in getting out the details of the costumes, and the endless anxious matters of detail in connection with so great an undertaking, are ladies and gentlemen of position, taste, and experience. They have spared no pains, labour, or expense to themselves in striving to reproduce, as nearly as possible, the costumes worn in those early days. And lastly, there has been the guiding and directing hand of Mr. Louis Parker over all. His clever practised eye and master mind should alone ensure the success of Bury's Pageant, such as were the Sherborne and Warwick Pageants, which he carried through to so brilliant an issue.

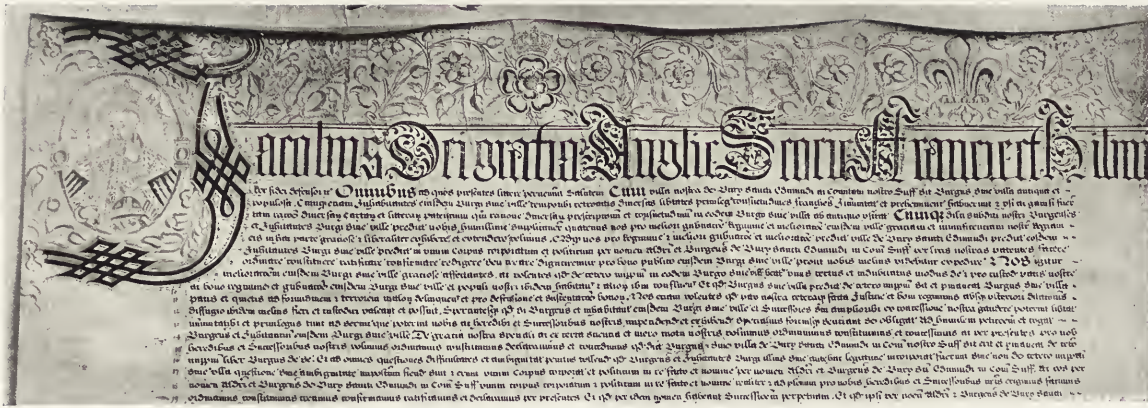
Taking these factors together, as well as the fact that about 2,000 ladies and gentlemen, peers, clergymen, county gentlemen, business men, tradesmen, mechanics, and artisans are all cheerfully rubbing shoulders together for the nonce, irrespective of class, politics, or religion, as actors in the scenes, shows the keenness and earnestness of the inhabitants in their intention to make their pageant



ARROW HEAD FOUND IN THE TREE TO WHICH KING EDMUND WAS BOUND AND SHOT BY ARROWS



Bury St. Edmunds

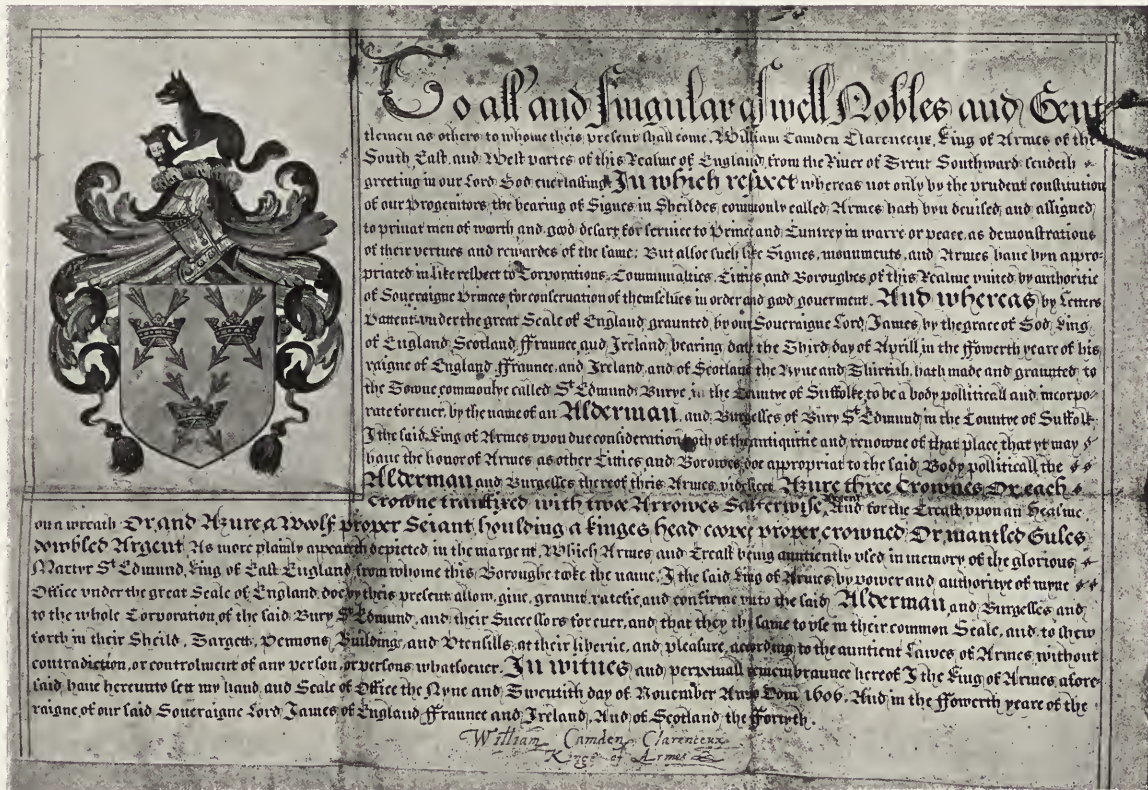


PORTION OF JAMES II.'S CHARTER OF INCORPORATION

a memorable one. I can only outline briefly the form the display will take, but I would urge all those who intend being present first to study their Shakespeare, as it will add greatly to the interest when the scenes come to be enacted. And having read the story of Edmund, and afterwards seeing it gradually unfold before their eyes at the pageant, it is scarcely possible the scene will ever fade from memory. Rather will it be something to think of again and yet again, something in years to come to hand down to those who are to follow. But to my mind the crowning

point of all is to realise that everything we shall see before us at the pageant will be performed, not by paid professional actors, but by simple amateurs—ordinary men and women, youths and maidens; while every dress, every single accessory, will be *made in Bury* by Bury inhabitants themselves! Surely this is a great feature, a praiseworthy achievement!

As showing the great interest that has been aroused in the event, it is interesting to note that the Lord Mayor of London and the Mayors of Bury, Aldeburgh,



GRANT OF ARMS TO BURY ST. EDMUNDS, WITH WILLIAM CAMDEN'S SIGNATURE AT FOOT



Beccles, Cambridge, Chelmsford, Colchester, Eye, Harwich, Huntingdon, Ipswich, King's Lynn, Lowestoft, Maldon, Norwich, Peterborough, Saffron Walden, Southend-



ANGEL HILL, BURY ST. EDMUNDS

FROM AN OLD ENGRAVING

on-Sea, Southwold, St. Ives, Sudbury, Thetford, Wisbech, and Yarmouth, will attend the pageant in state, and march in procession to the ground. Dressed in their robes of office, and with their maces and insignia placed before them when in their seats, it will be a unique sight. For six days the pageant lasts, and at each display some 4,000 people can be seated comfortably and under cover, sheltered from blazing sun, wind, or rain.

It is, therefore, quite advisable for all desiring entrance to secure their seats well in advance, as I predict a great attendance. The story of the life and martyrdom of St. Edmund, King of East Anglia, is well told in a booklet published at Ipswich by S. H. Cowell, which is worth reading. It is from the pages of this little book I give the outline of the tragic story. Edmund was the son of a Saxon king

as his successor to the throne. Edmund was then but fifteen years old. A nobleman of great wisdom

was thereupon appointed as his guardian, and with him together with twenty Saxon knights, and many of Offa's nobles, the young prince took leave of his parents and sailed for England. Arriving at a spot now known as Hunstanton, he fell on his knees on the sands and returned thanks to God for past mercies and prayed for future protection. It is said that ever afterwards several springs of fresh water flowed from the dry and sandy soil where he prayed.

Landing on Christmas Day, 855, he at once went into retirement and occupied his time learning by heart the whole of the Book of Psalms. The following Christmas Day he was crowned king at Bures by Bishop Humbert. For fifteen years peace and quiet



HOXNE PRIORY DOORWAY, WITH CARVED FIGURES, ONE OF WHICH REPRESENTS KING EDMUND



## Bury St. Edmunds

followed, Edmund being greatly beloved for his gentleness and piety. However, since the year 800 the Danes had been a source of continual trouble, invading our coasts, plundering and destroying our towns. A certain Danish chief, Lothbroc, while out hawking one day had his falcon washed

away by the sea, and following it in a boat he was drifted over to the east coast of England. Here he became the guest of Edmund, and distinguished himself by his skill in falconry. Bern, the king's chief falconer, became furiously envious, and one day whilst they were out together, he murdered Lothbroc. His body was subsequently found by Lothbroc's own dog, and it was discovered that Bern was the murderer. A swift ending would have been put to Bern's life had not Edmund interposed, his sentence being that Bern should be placed in Lothbroc's boat without oars or sails and left to drift or sink, as Lothbroc did when he was borne to England. The boat was washed over to the Danish coast, and the Danes recognising it made enquiries of their chief. Then it was that this lying murderer told them that King Edmund had



BRIDGE AT HOXNE UNDER WHICH KING EDMUND HID (REBUILT)

destroyed ruthlessly everything that came in their way, murdering all they met of both sexes.

Inguar and Ubba, the chiefs of the Danish army, met King Edmund's army at Thetford, where a tremendous fight took place, the victory being undecided. Edmund being unwilling to sacrifice more of his followers, retired to Hoxne, near to Eye. Here he received an embassy from Inguar threatening to destroy his life and take his kingdom unless he would yield and renounce his religion. Bishop Humbert, the king's adviser, urged him to comply with the demand rather than lose his life. But Edmund refused, and sent back word—"You shall neither intimidate me with threats nor decoy me with flattering allurements. You will find me unarmed, restrained by the faith of Christ; for me to die is glory, to live would be contumacious bondage.



SILK BANNER WITH ARMS OF BURY ST. EDMUNDS

Never for the love of temporal life will I submit to a pagan leader, preferring rather to be a standard-bearer in the pavilions of the King Eternal." The Danish leaders were furious at this, and marched at once to Hoxne. It is said that at this village Edmund concealed himself under the arch of a bridge over the Goldbrook stream, so named from the gilt spurs he wore, which proved the means of discovering his retreat. A newly married couple returning home in the evening, and seeing by

moonlight the reflection of the king's spurs in the water, betrayed him to the Danes.

Indignant at their treachery, Edmund is said to have pronounced a curse upon every couple who should afterwards pass over this bridge on the day of their marriage. Till quite recently wedding parties made a point of avoiding the bridge, and went a long way round in order to keep clear of the curse. The Danes having seized Edmund, who still refused to comply with their terms, he was bound to a tree and beaten with short bats. Then to exercise their skill, he was shot at by the Danish archers till his body was completely covered with arrows. Finally Inguar ordered his head to be cut off, and it was thrown into the tangled bushes.



MACES OF BURY ST. EDMUNDS

just at the height of a man. This was carefully cut out, and is now in the possession of the Dowager Lady Bateman at Brome Hall. It is supposed that this iron arrow head was one of those which pierced Edmund's body. When the tree fell the late General Sir Edward Kerrison, Bart., the owner of the land erected a large stone cross where the tree had been; but one day it was demolished by a flash of lightning, and only a pile of stones now marks the historic spot in the centre of a ploughed field. It is satisfactory to know that his niece and heiress, Lady Bateman, is about to re-erect the cross on the same spot on her property.

When the Danish Army had left Hoxne, the King's friends went to search for Edmund's body, but it was



WILLIAM CAMDEN'S SEAL  
AT FOOT OF GRANT OF ARMS



## Bury St. Edmunds

not for forty days after his death that his head was found. Some of the searchers being separated from their companions in the thick wood, cried out "Where are you?" "Here, here, here," answered a voice from a thicket, and on looking under it, they discovered the head of the King between the paws of a large grey wolf, which was apparently guarding it, but gave it quietly up to the astonished people. The head was placed with the body in a grave dug near the spot, over which was built a rough wooden chapel. Here it lay for thirty-three years, and in 903 it was removed to Bury. In the year 1010 the Danes again invaded England, and the monks of Bury, being fearful lest their sacred charge should suffer insult and injury, removed the body to a church in London, where it remained for three years. When peace reigned once more, it was brought back to Bury St. Edmunds. The site of the coming pageant will be in the grounds of the Abbey, sacred to the memory of Saint Edmund, King and Martyr, and hallowed by centuries of traditions and veneration. The ground



MONTEITH, BELONGING TO THE CORPORATION OF BURY ST. EDMUNDS

comprises what was the Cellarer's Yard, Abbot's Garden, Infirmary Cloisters, Prior's House, and part of the site of the ancient Round Chapel where St. Edmund's body rested until 1095. A more appropriate spot for the holding of the pageant could not possibly have been selected. Amongst the seven episodes in the pageant is one commemorative of Mary Tudor, present at St. Matthew's Fair, where she was entertained with dances and madrigals. Mary Tudor was buried within the Monastery, and at the Dissolution her remains were discovered and reinterred in St. Mary's Church, Bury St. Edmunds. In 1887 the late Queen Victoria caused a stained-glass window to be placed in St. Mary's Church to the memory of Mary Tudor. The Pageant ground is not many yards from the site of the High Altar where the assembled Barons swore that they would compel King John to carry out the conditions of Magna Charta, if necessary at the sword's point.

It is also interesting to know that the motto of this ancient town, the capital of West Suffolk—"Sacrarium



QUEEN ANNE TANKARDS, BELONGING TO THE CORPORATION OF BURY ST. EDMUNDS

Regis Cunabula Legis," meaning "The Shrine of the King, The Cradle of the Law"—is a particularly apt one. The first portion of it refers to the magnificent Abbey, raised as a shrine to the king and martyr. Of this, Leland, the antiquarian royal, *temp.*

Henry VIII., who saw the Abbey in all its glory, writes: "A monastery more noble, whether one considers the endowments, largeness, or unparalleled magnificence, the sun never saw. One might think the monastery alone a city; it has three grand gates for entrances, some whereof are brass, many towers, high walls, and a church, than which nothing can be more magnificent; as appendages to which there are three more of admirable beauty and workmanship in the same churchyard, St. Mary's, St. James', and St. Margaret's." But as regards the second portion of the motto, "Cunabula Legis," the meaning of this, I think, is not generally understood. Bury St. Edmunds was undoubtedly the birthplace of England's justice and liberty. To the lovers of liberty and freedom, as most peoples naturally are, this will strongly appeal the world over, and the site of the High Altar of the Abbey should be the Mecca of much devout pilgrimage. Here will be seen an inscription setting forth that—

NEAR THIS SPOT

ON THE 20TH OF NOVEMBER, A.D. 1215,  
CARDINAL LANGTON AND THE BARONS SWORE  
AT ST. EDMUND'S ALTAR THAT THEY WOULD  
OBTAIN FROM KING JOHN THE  
RATIFICATION OF MAGNA CHARTA.

"Where the rude buttress totters to its fall,  
And Ivy mantles o'er the crumbling wall;  
Where e'en the skilful eye can scarcely trace  
The once HIGH ALTAR'S lowly resting-place—  
Let patriotic fancy muse awhile  
Amid the ruins of this ancient pile—  
Six weary centuries have passed away;  
Palace and Abbey moulder in decay—  
Cold Death enshrouds the learned and the  
brave—

LANGTON — FITZ-WALTER — slumber in the  
grave.

But still we read in deathless records how  
The high-soul'd Priest confirmed the Barons'  
vow;

And FREEDOM, unforgetful still recites,  
This second birthplace of our Native RIGHTS."

J. W. DONALDSON, *scripsit.*  
J. MUSKETT, *posuit*, 1847.



SILVER THEATRE PASSES

The old Saxon name of the town was Beodericsworth, and in the tenth century Bederice'sworth and Bedrickesurthe are some of the forms adopted. When the Benedictines were at the height of their power and prosperity here, the name of the town was

St. Edmund's Bury — changed, alas! about the beginning of the last century to Bury St. Edmunds.

Sigebercht, King of the East Angles, is said to have founded here, about the year 637, a monastic establishment to the honour of the Blessed Virgin, but the town only received its great reputation and wealth after its reception of the body of King Edmund.

The story of the martyrdom is frequently represented in carving and stained glass in East Anglian churches, and it is commemorated in the Arms granted to the Borough in 1606, namely, "Azure three crowns or, each crown transfix'd with two arrows saltire-wise argent; the crest a wolf proper sejant, holding a King's head coup'd proper, crowned or." An illustration of the original grant, signed by William Camden, Clarenceux King of Arms, is here shown. These Arms are also borne upon the silk banner used on ceremonial occasions.

The fame of the miracles said to be wrought by "the precious undefiled uncorrupted body of the most glorious king and martyr," brought from the faithful such rich gifts of lands and money that during the succeeding centuries the Abbey prospered exceedingly. In 1095 the body was translated to the great church of St. Edmund, of which the existing ruins of the western front tell something of its past magnificence. From west to east the length was about 500 feet, and many were the altars and precious relics within its walls. From the time of King Canute Royal personages frequently visited the martyr's shrine, and in 1904 the town welcomed with enthusiastic loyalty King Edward VII. and Queen Alexandra.

Where are all the costly offerings made by kings, queens, and nobles? Swept away, alas! at the Dissolution, never to be gathered together again. It is heart-rending to read of the golden crosses and



SWORD OF STATE,  
BURY ST. EDMUNDS



## Bury St. Edmunds

the precious jewels which have disappeared, which the liberality of the devotees lavished upon the resting-place of the venerated saint, or of the shrine itself, covered with silver-gilt plates, which the commissioners reported "very comberous to deface."

When in 1904 excavations brought to light the skeletons of five of the Abbots (including Carlyle's hero, Abbot Sampson), each in his stone coffin within the Chapter House, it was found that the tombs had at some unknown period been rifled, vestments and ecclesiastical insignia stolen, and even the marble slabs carried away. A number of finely carved, gilded and coloured fragments in marble and stone (now preserved in the Borough Museum) testified to the former glorious adorning of the noble building.

But, it may reasonably be asked, if the Abbey be ruined, and its priceless treasures scattered, what is there left to interest the antiquarian or the ordinary visitor? Fortunately that question can be satisfactorily answered, though the exigencies of space forbid giving

more than a brief note of some of the chief attractions. There is the Abbey Gateway (finished about 1347 after the destruction by the townspeople of the former gateway in 1327). This is a beautiful specimen of the Decorated style, and contains some exquisite tracery. There is the twelfth century Norman Tower, square and massive—as fine, perhaps, as any of its period in Europe. There are the two churches, on each of which a volume might be, and indeed has been, written, with a wealth of ancient monuments and interesting architectural features. There is the graceful Abbot's Bridge with its curious pierced buttresses. There are the remains of the Abbot's

parlour and other monastic buildings. There is Moyses Hall, supposed to be a Jewish dwelling-house erected early in the twelfth century, and as such an almost unique example of the domestic architecture of that period. It is now used as the borough museum, and contains a large collection of local antiquities, many of which have been at various times dug up on

the site of the Abbey. There is the ancient Guildhall with an early English arch behind the porch, *temp.* Henry VII. Over the fine open fireplace is a panelled portrait of Jankyn Smyth, a great benefactor to the town. On the walls hang a number of portraits, including one by Sir Joshua Reynolds of Admiral Hervey, M.P. for the borough, afterwards third Earl of Bristol, who died in 1779. In the Court Room is a portrait of James I. put up here in 1616, and over the door are the arms of Charles I.

Besides these stately buildings there is much of interest in the old oak carving and the fragments of Norman stone-work to be found by those who have the oppor-

tunity of poking about amongst the quaint old houses. The groined cellars, especially those belonging to the Angel Hotel, are worthy of note, and it is easy to imagine that the tales of subterranean passages branching in various directions from the Abbey may have some foundation in fact. Through such a passage a certain lady with a not over pleasant past is supposed on one particular night in the year to visit the spot where she committed murder. Bury in olden days was a veritable centre of legend, and even now another lady clad in white satin (antecedents unknown) is spoken of as haunting the remains of a friary on the borders of the town. The "mermaids'



JAMES II.'S SEAL AT FOOT OF CHARTER

pits" recall even earlier beliefs in the supernatural, and the ruins of St. Saviour's Hospital, where, in 1446, Humphrey, "the good" Duke of Gloucester, was found dead and supposed to have been murdered, are generally supposed to have an occasional ghostly visitant.

Amongst the many treasures of the Abbey, scattered at the Dissolution, were the contents of the library. Dr. Montague James in his admirable work on the Abbey has printed a list of some hundreds which he has been able to identify in public libraries or private collections. Amongst these is a beautifully illuminated folio psalter of the fourteenth century—a really fine

This, however, refers to the stems only, as the upper part is evidently original, though a Corporation minute of 1660 shows that money was due for alteration of the two maces, and apparently the debt remained till 1668, when the sum of £54 was ordered to be paid. One mace bears the goldsmith's initials R. C., but no date letter; the other mace has no mark. The initials R. C. represent an unidentified goldsmith who worked in the early part of the reign of Charles I.

The Mayor's chain is 5 feet in length, and weighs 15 oz. 6 dwts. It has 14 small medallions, and



MAYOR'S CHAIN OF OFFICE

work of art, now preserved at the Grammar School, founded by Edward VI. in 1550. There are also three MSS. now in St. James's Library at Bury.

Turning to the present municipal regalia, the two silver gilt maces are  $36\frac{1}{2}$  inches long, the stems bearing a foliated pattern in repoussé work. The heads of these maces are about 5 inches in diameter and  $6\frac{1}{2}$  inches in depth, the circular cup-shaped top being surmounted by a crown, in which the arches support an orb and cross. Between the arches, on the circlet, are alternate fleurs-de-lis and crosses. On the surface of the head are the Arms of Charles II., and the rose, thistle, harp, and crowned fleur-de-lis repoussé, each between the letters C. R. Four demi-female figures are also represented. On each mace is the inscription, "New cast in 1729, W<sup>m</sup> Allen, Ald<sup>n</sup>."

one large one bearing St. Edmund's crowned head. Suspended is a gold oval medal bearing on one side the bust of William IV. (substituted in 1836 for that of James I.), and on the other the Borough Arms. The chain was presented by James Oakes, Esq., in 1705.

The sword of state has a double-edged blade over 3 feet long. The handle is of silver-gilt, on one side in relief a seated figure of Justice with sword and scales, on the other a seated figure said to represent law, holding a scroll. The hilt, 13 inches across, is finished at the ends with lions' heads. There is no goldsmith's mark or date-letter. The upper part of the blade is ornamented with Arabesque gilding. The scabbard is of crimson velvet, the chape of silver-gilt bearing on each side the Royal



## Bury St. Edmunds

Arms. Three silver-gilt mounts bear the crown and the Arms of the Borough. This sword was presented to the Corporation by Sir Thos. Hervey, Kt., in 1684.

The Monteith or punch bowl is of silver, 15 inches in diameter, 10½ inches high, and bears the Borough Arms. It has the characteristic moveable rim, ornamented with escallops, and large rings hanging from lions' mouths. The date is 1710, and it was presented by Lady Hervey, wife of the Rt. Hon. Lord John Hervey. Two plain silver tankards, with covers, are of the date 1681. On one side of each are the

And now for the moment I bid *au revoir* to the quaint old town with all its historical associations, and all the glamour which Dickens shed over it when he made Pickwick and Sam Weller live and love in its midst—live at the "Angel Hotel," love at the girls' school. Let no one fear dulness if he comes to Bury for the pageant week, as he will find a wealth of varied interest in the buildings, churches, Museum, and excellent shops of the town. Every inch of ground here teems with history, and of the most absorbing nature; in fact few towns can surpass Bury in this respect.



MAYOR'S OFFICERS' STAVES

Borough Arms, on the other side the arms of the Hervey family.

Two beadles' staves, 7 feet long, are surmounted by gilt medallions, having on one side a bust of Queen Anne, and on the other the Royal Arms. On the stem of each the Borough Arms are painted. They were presented by Tho. Brydon in 1710. There are also four silver badges worn by the sergeants-at-mace and the criers.

An unusual form of Corporation property is shown in our illustration of two "silver tickets," giving to the Alderman of the Borough the right of free admission to the theatre. These discs are now preserved in the Museum, having lately been changed for shares in the newly-formed theatre company.

Dr. Johnson once remarked, "We must consider how very little history there is—I mean real authentic history. That certain kings reigned, and certain battles were fought, we can depend upon as true; but all the colouring, all the philosophy of history, is conjecture."

Happily there is no conjecture as to the authenticity of Bury's history, and the pageant will give just that touch of colour which is all that is now required to convene into one present and near point, and so bring home to us the never-to-be-forgotten martyrdom of a saintly king.

"O Glorious Martyr which of devout humbleness  
For Chryste's sake were bound to a tre."

LYDGATE.



## Club Pole Heads in Somerset

By Sir S. Ponsonby Fane

IN former days, that is, up till about five and twenty or thirty years ago, there was in almost every village or parish in the West of England a benefit society or club supported by subscriptions of the villagers, supplemented by contributions from the more wealthy inhabitants of the neighbourhood. These clubs were excellent institutions in their way, giving sick pay to those incapacitated from work and defraying the funeral expenses of those who died.

Each club had its headquarters usually at the village inn or public-house, and often took its name from the sign-board of the inn. The landlord gave the use of the inn parlour for the business meetings of the club, which was no doubt a benefit society for him from the pints of cider or beer which were consumed on these occasions, as well as from the annual dinner or supper which took place when the annual club "Great Day" was held.

Some of these clubs were "Walking Clubs"—that is, on the Great Day aforesaid they walked dressed in their best in procession to the village church, where a special service was held, and carrying banners and poles or wands with brass ornaments indicating the name of the club afterwards walked round about the parish, to the houses of the neighbouring squires and farmers, where they were hospitably entertained and drank unlimited cider to the health and happiness of their patrons.

This custom of the "Brass Pole Head" was, I believe, peculiar to the county of Somerset alone, and to a few parishes bordering on it in the immediately adjoining counties of Devon and Dorset, and it is with these only that I propose to deal in this article.

I myself thirty years ago was a subscriber to the club of a neighbouring village, and I can well remember their visits to my house when the customary convivial ceremony took place, and perhaps the good

health I have since enjoyed may be attributable to the hearty good wishes lavished upon me on these occasions.

Barnes, the Dorset poet, describes the "Walk" alluded to in one of his charming poems of rural life in the Dorset dialect on scenes in old times. A young lady spectator of the procession is speaking and describing her experience. I have extracted a few lines which tell the tale:—

"Vor up at public-house at ten  
 O'clock, the place was full o' men  
 A' dressd to go to Church an' dine  
 An' walk about the place in line.  
 Zoo off they started two an' two  
 Wi' painted poles and knots o' blue  
 An' girt silk flags.  
 An' then at Church there were sich lots  
 Wi' hats a hangin' up wi' knots,  
 An' poles a' stood so thick as iver  
 The rushes stood beside the river.  
 An' after Church they went to dine  
 I thin the long walld room behine  
 The public-house.  
 An' after that they went all out  
 In rank again an' walkd about  
 An' gi'ed some parish folk a call,  
 An' then went down to Narley Hall  
 An' had some beer an' dance between  
 The elem trees upon the green.  
 An' all along the road they done  
 All sorts o' madcap things for fun,  
 An' Sammy Stubbs come out rank  
 An' kissd me up agin the bank.  
 A saucy chap I aint forgied 'en  
 Not yet—in short, I aint a seed 'en.  
 Zoo in the dusk or evenin' some  
 Went back to drink, an' some went hwome."

The brass head to the pole is not mentioned in these lines, but I have no doubt in other respects it is a faithful picture of the "Great Day" walk of all the







MORNING, OR THOUGHTS ON AMUSEMENT FOR THE EVENING. AFTER GEORGE MORLAND

*Engraved by William Ward*

*(From "George Morland," by J. T. Herbert Baily)*



## Club Pole Heads in Somerset

club walks of those days, at which it would appear that the proceedings were not entirely of an orderly and business character.

In some villages there was a woman's club, useful nowadays for the suffragette, as well as a man's club; in others what was called a Cock and Hen Club, which was available for both sexes.

Each club had its own special symbol—in most cases a brass head on the top of a pole or wand about six feet high carried by the officers and other members of the society, and it is with reference to the artistic merit of these brasses that it may be interesting to the readers of *THE CONNOISSEUR* to give attention to the subject.

It is extremely difficult to trace the origin of these clubs, but I believe that Haydn, in the *Dictionary of Dates*, is correct in asserting that they originated in the clubs of the working classes, which were subjected to slight control by Act of Parliament, in 1796, and must even then have been sufficiently numerous and important to require regulation.

A gentleman much interested in Somerset lore and archaeology writes that these clubs cannot have been common before 1800, giving as his reason for this opinion that Collinson in his *History of Somerset*, published in 1791, only once mentions them. In describing the village of Donyatt he states:—

“Here is a Labourers' Club consisting of eighty-six members, who contribute 2d. a week towards their mutual support in times of sickness and old age, and by these means the Parochial Rates are much easier than those in divers other parishes.”

Oh! that we could now find such a blessed parish to live in, where, too, the vexed question of Old Age Pensions was so economically settled.

But this does not appear to me to be conclusive, for I have in my possession a brass pole head with the date 1761, and know of the records of a club of 1764, and of another of 1774. I have also seen the Minute Book of Nether Stowey of 1798, which is a continuance of a former volume of very old date, now unfortunately lost.

This was the village where Coleridge settled in 1797. As one of the reasons for so doing “add to which, in process of public interest, we must put into the balance the Stowey Benefit Club.”

I find amongst the minutes of this club some amusing entries:—

### FINES, 1797.

A.B. for striking a member, 6d.

B.A. for being disguised in liquors, 6d.

C.D. for fighting on Club Nyte with D.C., he having struck the first blow, 6d.

D.C. for returning the blow, 1d.

E.F. for being out after sunset while receiving sick pay, 5d.

F.G. for returning to town while the Club was at Church, 6d.

G.H. for playing shove halfpenny during service, 6d.

H.K. for being drunk and swearing, 6d.

R.S. fined 8d. for four oaths, and T.R. 4d. for two oaths, and 4d. for not keeping silence when called upon.

In 1809 two-thirds of the members could not write, and signed their names with a +—his mark.

The same year it was resolved that £2 be paid for the funeral expenses of a wife, but no member to bury more than one wife at the expense of the club.

In 1840 any member carrying away victuals from the Annual Feast shall forfeit 5d. to the landlord.

In 1838 resolved that no part of the club money be expended on ale. (What a triumph for the Total Abstiners!)

In the Rules of a club of a village in my neighbourhood appears the following:—

“For the credit and respectability of the Society, if any Member shall swear, quarrel, lay wagers, or come into the room intoxicated, he shall forfeit and pay for every offence 2d.”

This does not appear to be a great deterrent from such offences, but rather a cheap sum for obtaining absolution.

All these Village Clubs, with rare exceptions, have now disappeared, and in those which remain the custom of “walking” with the brass pole heads has been given up, the clubs having been superseded and merged in the large and more solvent societies—such as the Foresters, the Buffaloes, the Shepherds, the Oddfellows, and many others of the same kind. The pole heads are things of the past, and relegated to the kitchen chimneys of old members, or more often broken up and sold for old brass.

It has, indeed, become difficult to find them, though lately some collectors, like myself, have tried to get them together, and the agents of “Ye olde Curiosity Shops” have been scouring the villages, and raising the prices to an exorbitant extent.

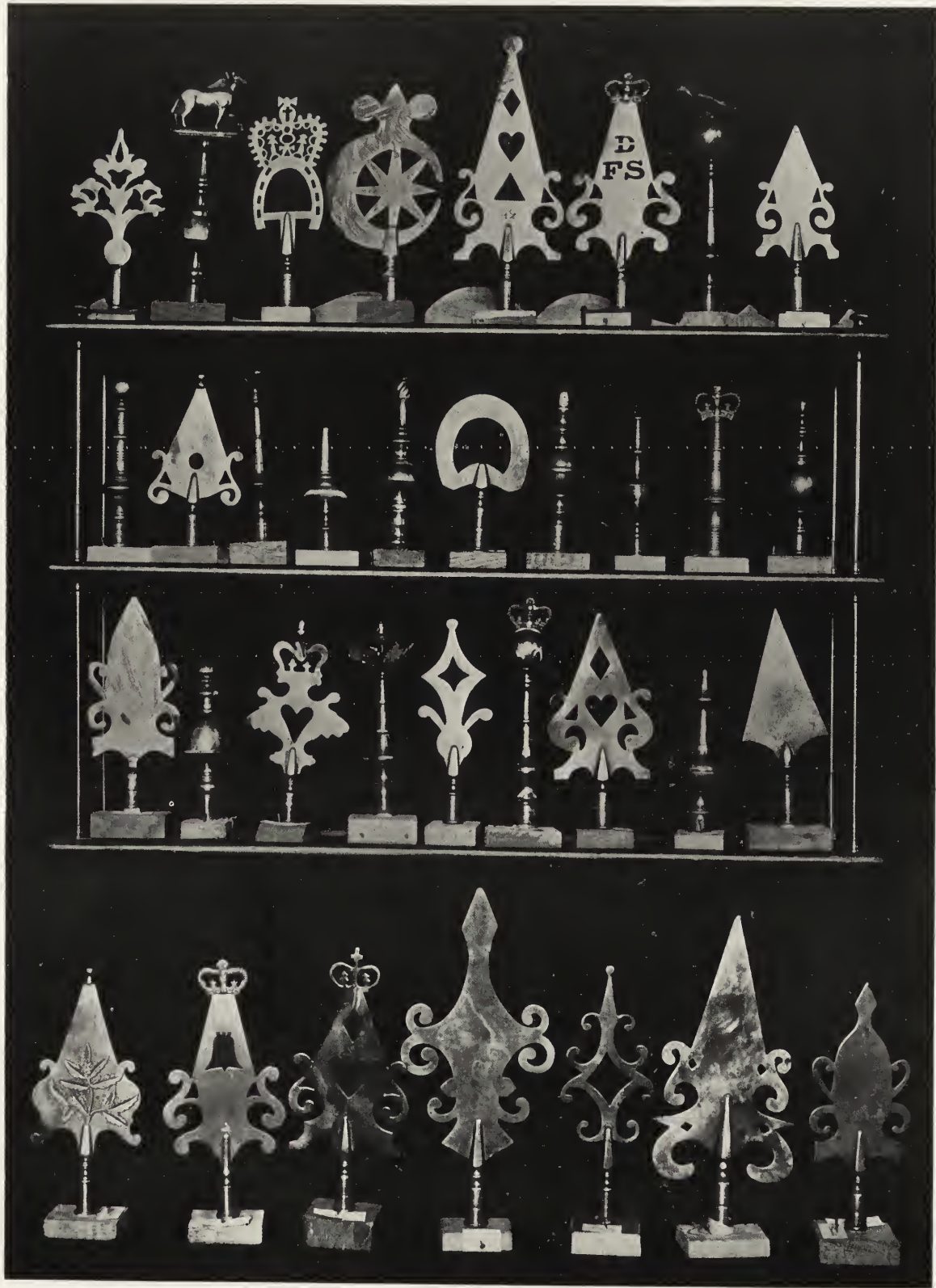
It is even now difficult to find copies of the Rules and Minutes of the old clubs, many of which would, no doubt, contain quaint and amusing matter, such as I have already quoted.

It is time that I should turn to the artistic character of these pole heads, and a glance at the photographs appended to this article will show the



SPECIMENS OF BRASS POLE HEADS IN THE COLLECTION OF SIR S. PONSONBY FANE





SPECIMENS OF BRASS POLE HEADS IN THE COLLECTION OF SIR S. PONSONBY FANE

## The Connoisseur

infinite variety and graceful design of many of them. Every club had a special emblem of its own.

My collection is only a small one compared with some others, for I am told one collector has got nearly 200 specimens.

In my collection there are nearly fifty different forms of the spear, and nearly as many bearing some form of a Royal character—a great variety of knobs of round, spherical, egg-shape and other devices and columns, and other subjects, such as the hand and heart, clasped hands, horseshoe, the lamb and flag, the eagle, the dove, the swan, the tulip, the rose, the ship, the star, etc., etc. I have also two or three in carved wood instead of brass. The pole or wand in which they were carried was about six feet long, and was usually adorned with coloured ribbons.

It seems probable that the first idea of the club pole, the design of a spear, was adopted from some older institutions to signify "defence." As the custom of the Walking Club spread through the county, the spear was adorned with floreated borders of various kinds to distinguish them from those of other societies; and then again further additions of other signs, such as hearts, diamonds, oak leaves, and Freemason signs in great variety.

The County of Somerset was always noted for its loyalty to the Crown, and it seems probable the frequent use of the Crown, the fleur-de-lys, the lion—all symbols of Royalty—may be traced to that cause.

The memory of the Stuarts is also clearly shown in the frequent appearance of the acorn and oak leaf, well-known badges of that race, so popular in the county. I am bound to confess, however, that the

signs were frequently taken from the village inn, which may perhaps to some of the members have shared the popularity.

The Great Day of many of the clubs was on May 29th—Oak-apple day—which is still observed in some villages, but was formerly kept as a sort of holiday in commemoration of King Charles II. and the Royal oak.

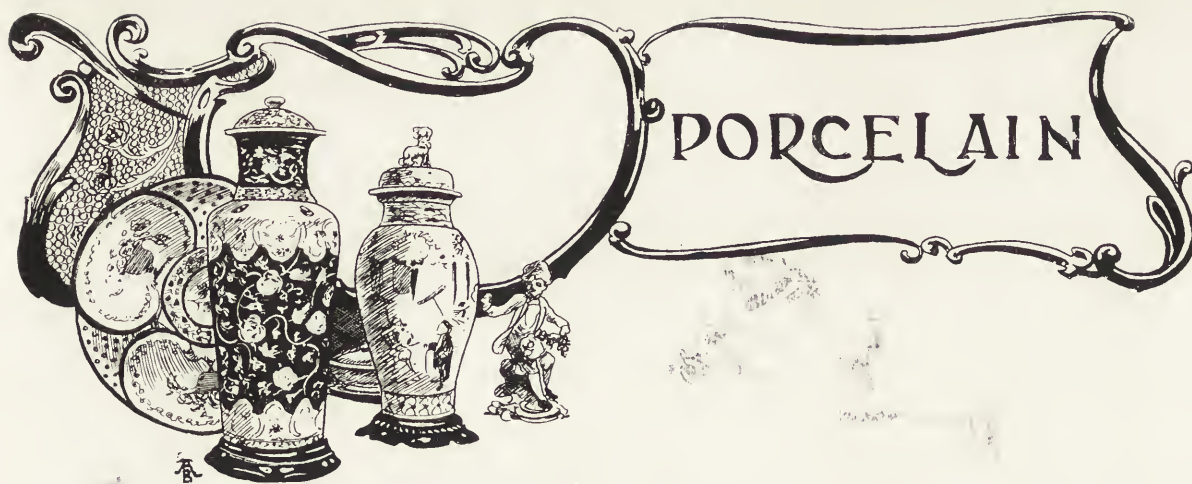
I am told by old people that in their school-days, sixty or seventy years ago, every boy was supposed to appear on that day with an oak apple, or oak leaf, in his button-hole, failing which he was assailed with cries of "Skishack" or "Chickshack," and pelted and belaboured to their hearts' content by his companions. I have never been able to find out the meaning of what was evidently a term of reproach of an extreme character.

I fear that the memoranda which I have put together in this article must be considered as vague and problematical. The "Pole Head" is now so completely a thing of the past and so completely forgotten, and the subject has been neglected for so long by lovers and collectors of Somerset Folklore, that it has become almost impossible to get information about them, even from the "oldest inhabitants" of the villages, who only shake their heads, and tell how they carried the pole, long since lost or sold.

I can only hope that this article may inspire the curious in old customs to take up the subject, and that they may be more fortunate in their researches than I have been in the collection of details on this interesting though forgotten custom.







## Old Welsh Loughor Delft

By C. Geoffrey Lloyd

SOME two hundred years ago, at Loughor, or Cásllwehwr as it is locally known, a village in Gower, Glamorganshire, there flourished an industry engaged in making pottery. The exact date of its inception is not known, but it is certain that it existed in 1700, and probably much earlier. Many years ago the owner of a large number of specimens of Loughor pottery, some of which are here illustrated, paid a visit to the place with the view of investigating a

common tradition that pottery had been made there in former times. With the permission of the Great Western Railway Company, some excavations were carried out in the railway embankment near a building then called "the glass works." Several pieces of broken pottery were dug up and treasured, for these were of the same coarse kind as the delft then fairly common in those parts, having also the same high glaze of greyish hue. A visit was paid to the oldest



NO. I.—LOUGHOR DELFT PLATES



No. II.—LOUGHOR DELFT PLATES



No. III.—LOUGHOR DELFT PLATES



## Old Welsh Loughor Delft

inhabitants of the village for the purpose of making enquiry as to what was known of any pottery works at Loughor. One ruined house was pointed out as still being called "The Potteries." According to the tradition that prevailed in the place, some Dutch people had come over two hundred years before, and having settled in Loughor, had started making pottery there. Several separate and individual accounts were given, and written down at the time, describing the size and the make of the dishes, and the character of the iron tripods upon which the dishes were baked, or fired.

very coarse and friable, the glaze good, but often of a greyish tint, and full of minute air-bubbles, especially on the reverse side of the plate.

Usually, but not always, they have the mark of the "firing" tripod on the back. They are all hand-painted, a deep "Worcester" blue being the favourite colour, though reds, yellows, and greens are all quite common. Many of the designs are evidently copied from foreign models, in which the Dutch predominate, though the influence of Italy, Spain, India, and China are all noticeable.



NO. IV.—LOUGHOR DELFT PLATES

Unfortunately these tripods, which were well known and had lain about for years as rubbish, had been lately sent to Neath with other scrap iron to be smelted, and in spite of careful search not one tripod could be discovered. To have found a tripod which corresponded with the marks under one of the dishes would have been of great interest. Among the collection of which we are now speaking, consisting of over one hundred specimens, only one bears any date—that of 1700. Some of the dishes have painters' marks at the back, of which illustrations may be given in a future article upon this subject.

Large plates about  $13\frac{1}{4}$  in. in diameter were the staple product: these were probably used as ornaments by the poorer classes of the district. The ware is

The style and treatment differ very much, and duplicates are the exception rather than the rule. The plates here portrayed were all made at Loughor, with the exception of No. v.

No. i., top plate.—A characteristic type in greens, blues, or yellows.

Plate on left.—A representation of Queen Anne, in the dress of the period.

Plate on right.—A very fine example of stipple work in purple, with blue centre, and medallions.

No. ii.—These "Adam and Eve" plates are rare, and it has been stated that there are only thirty in existence. This the writer doubts, having five in the collection from which these illustrations are taken. The colours are yellows, greens, browns, and

## The Connoisseur

blues, and the shape usually that of a soup-plate. The larger is 14 inches in diameter, and  $3\frac{1}{2}$  inches deep.

No. iii.—Obviously an allusion to *Swansea* (Swansea), then a flourishing seaport in the neighbourhood. This play on the name is not uncommon.

The second plate has a peculiar design: the beetle should be noted, as it appears very frequently.

No. iv.—These are all curious designs and the influence of Eastern art is plainly noticeable. The

fisherman is in blue, but the other two are in brilliant varied colours.

No. v.—These are, in the writer's opinion, Nantgarw delft. They have a different texture from the Loughor pottery, and the designs are dissimilar to anything in that line.

The colouring is a deep blue, and the dish is  $18\frac{1}{2}$  inches long.

The writer would be pleased to hear any opinion as to the origin of these two plates.



NO. V.—NANTGARW DELFT PLATES

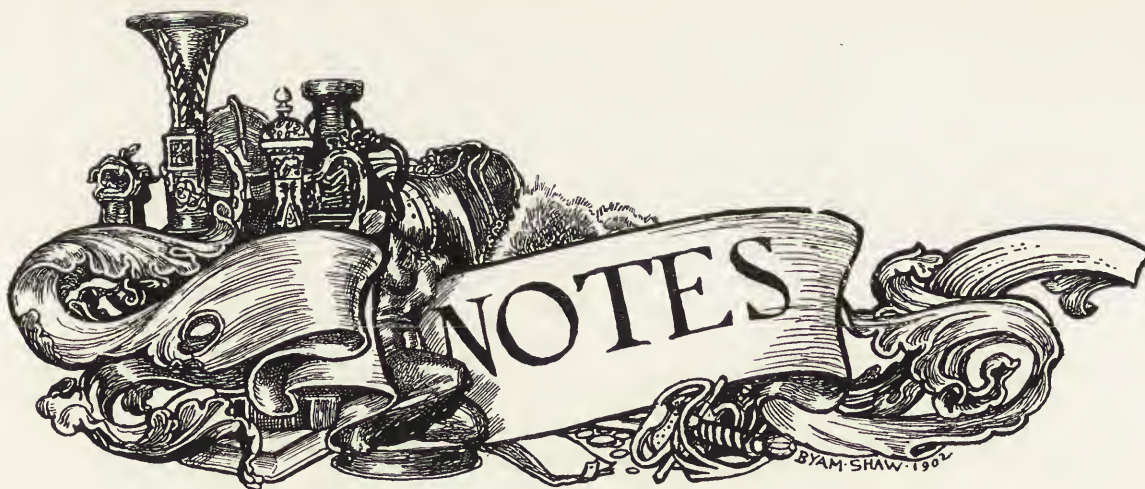




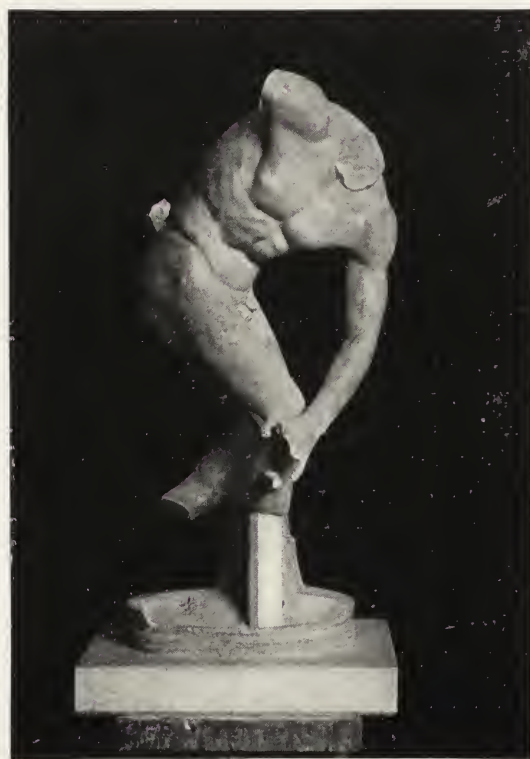


*Miss* MARIA LINLEY





IN April, 1906, at the royal estate of Castel Porziano, the site of the ancient Laurentum, a few miles from Rome, were unearthed in the course of some excavations ordered by the King, the fragments of a copy of the world-famed *Discobolus*, or Disc-thrower, by the Greek sculptor Myron, the original of which work has not come down to us. The fragments were presented by the King to the National Museum in Rome, where much loving study and labour was spent upon re-composing and restoring what is now one of the best executed copies of Myron's masterpiece. In a few days the beautiful fragmentary marble statue, together with a re-construction of the complete work in plaster, will be exhibited to the public, who are so excited over Queen Helena's *Discobolus* (so called by the papers because the Queen was witness of the discovery, and attempted herself on the site of the excavation a preliminary rough re-construction of the fragments), that the statue is the chief conversational topic of the day.



THE CASTEL PORZIANO DISCOBOLUS

The statue of Castel Porziano is of Parian marble, and belongs to the first century of the Empire. As can be seen from our photograph, the head, nearly the whole right arm, the left foot, and part of the right leg are missing. Since the only almost complete copy of Myron's *Discobolus*, which is preserved in Prince Lancellotti's Roman palace, is, owing to the owner's strange and strict order, not accessible to anybody, and since Furtwangler's re-construction,

which is based on the Vatican copy, is of very doubtful authenticity, the Directors of the Museum have undertaken a re-construction in plaster of the Castel Porziano *Discobolus*, which is unquestionably most rational. The head of the Lancellotti *Discobolus*, of which a cast is fortunately kept at the Louvre, the arm with the disc of the Buonarrotti Gallery in Florence, and the feet of the *Discobolus* fragments of the British Museum, lent themselves admirably in proportions, as well as in their artistic treatment, for substituting the missing parts on the cast of the Castel Porziano *Discobolus*; and the result is a harmonious

re-construction which brings before us the best approximation to the statue once the ornament of the Laurentine villa.

The torso is superbly modelled, with thorough knowledge of anatomy; all the muscles from the ribs to the right shoulder vibrate with the supreme effort of the moment when the body, bent like a bow, is about to throw the disc.

Besides a sobriety of form which is peculiar to Myron's art, the search to give a character of style to the technique of sculpture, a quality which is proper to a bronze statue and which is also to be noticed in this marble, and equally important

facts lead us to think that the Castel Porziano Discobolus cannot be later than the time of Augustus, and that it is the most faithful copy—more so than the Lancellotti disc-thrower—of Myron's masterpiece in bronze.

THE first issue of postage stamps for Abyssinia took place in 1894.

**The First Stamps of Abyssinia**

The currency at that time was in *guerches* and *talers*. A *guerche* is equivalent to twopence-halfpenny in English money, and sixteen *guerches* go to the *taler*. The facial values of the first series of Abyssinian stamps range from  $\frac{1}{4}$  *guerche* to one *taler*.

The stamps are of two designs, which were taken from the obverse and reverse of the coins prepared for the Abyssinian Government by M. Legrange, of the Paris Mint. The designs were adapted for the stamps by M. Mouchon, and the stamps were produced in the printing establishment of the French Administration des Postes, in the Rue d'Hauteville in Paris.

The first of the designs includes a profile portrait of Negus Menelik II. to right. He is wearing a tiara ornamented with rows of precious stones and surmounted by a cross, this being the royal crown, a massive golden emblem weighing nearly twenty pounds.



THE CASTEL PORZIANO DISCOBOLUS RECONSTRUCTED

This design is used for the first four denominations in the set, viz.,  $\frac{1}{4}$  *guerche*,  $\frac{1}{2}$  *guerche*, 1 *guerche*, and 2 *guerches*.

The remaining three values, 4, 8, and 16 *guerches*, bear a design showing a lion passant gardant with a similar crown, and with a banner in the left fore-paw. This represents the arms of the country, the pennant being in green, yellow, and red, the national colours of the Land of the Lion of Judah.

The inscriptions on the stamps are in Amharic, that being the language of the Court, though, as the people belong to several great races, several tongues

are spoken. The inscription at the top of the stamps is the Amharic for Ethiopia, the ancient designation of the country.

The facial values of the stamps are expressed in the same kind of characters, but as each denomination is printed in a distinctive colour there is no difficulty in distinguishing one value from another.

The stamps were printed on white paper in sheets of 300 stamps, arranged similarly to the French postage stamps, in twelve panes of twenty-five stamps each. The perforation is compound  $14 \times 13\frac{1}{2}$ .

When these stamps were first issued there were grave doubts as to their bona fides, as they appear to have been on sale in Paris before a supply reached Abyssinia. But letters were produced showing that the stamps were in actual service in the beginning of 1895. M. Maury, a French philatelist, received a letter bearing four of the stamps, obliterated at Harrar on January 29th, 1895, and also bearing the hand-stamp of Djibouti, dated February 7th, reaching Paris on February 22nd, 1895. Another letter was produced addressed to a correspondent of the *Timbre Poste* in Russia. The first of these letters bore the earliest used specimens which have been found.

The state of the Ethiopian post at that time was unimportant. A camel post made the journey from



## Notes

Harrar, the chief business centre in Abyssinia, to the French settlement of Djibouti.

So far as its foreign service is concerned Abyssinia has not yet joined the Postal Union, although it was represented at the Rome Congress in 1906, and declared its hope of adhering to the Union by the meeting of the next Congress, if not sooner.

It will thus be seen that the use of the stamps described was a limited and a local one. Yet large quantities came on the market which had never been to Abyssinia, and these were sold in the unused state at prices much below their facial value. It would appear as though these stamps were procured in Paris below face value at a time when they still represented that value in the country of their origin, where they were still in current use, thus endangering the revenues of the postal service. So it was decided to overprint all the stamps with the word "Ethiopie," and only those so marked were to be recognised as valid for postage.

A notification on the subject is quoted by the *Monthly Circular* from the journal *Djibouti* of October 5th, 1901.

"The past having shown that the prepayment of a great deal of correspondence consigned to the Ethiopian Post Office is made with stamps of unknown origin, the postal administration considers that a continuation of this state of affairs may injure the existence of the postal service, and notifies the following articles for public information.

"1. All postage stamps sold at Ethiopian post offices are impressed with 'Ethiopie' in ink.

"2. Stamps bearing this mark are alone recognised by the postal administration as available for franking letters.

"3. Holders of Ethiopian stamps which admit of



THE FIRST ABYSSINIAN STAMPS

bought at the Ethiopian post offices at Addis Ababa and Harrar.

"Addis Ababa, July 18th, 1901.

"Pr. Postes éthiopiennes,

"H. MULHE."

Thus we get a second series of stamps formed by surcharging the first with the word "Ethiopie," in violet or blue.

Since that time there has been a succession of surcharges, though they are always upon the original series of seven stamps of the Negus Menelik and the Arms types.

### An Abbot's Wiederkom

THIS fine specimen of sixteenth century armorial

glass formed part of a considerable collection of German Wiederkoms dispersed by sale in 1887. It is of the usual greenish tint, standing some 13 ins. high with a diameter of rather more than 3 ins. It is decorated on the lower part with engraved gold bands, and above with bands of dots in white and colour in high relief. At the back, between rosettes, is the date 1599, and on the front, under the letters S.F.A.Z., are the arms of an abbot which may be blazoned thus: Arg., a demi-unicorn, az., in base three roses barbed, gu.; the whole surrounded with a mantling of renaissance design and ensigned with a mitre, jewelled and labelled, and the head of an abbot's staff. To whom the arms belonged and to what abbey or person the letters refer are open to conjecture.



A GERMAN ABBOT'S WIEDERKOM

## The Connoisseur

IN his article on Norwich in the March number of THE CONNOISSEUR, Mr. L. Willoughby refers on page 190 to the "palatial offices of the Norwich Union Fire Insurance."

### Norwich Architecture

The building referred to is, however, that of the Norwich Union Life Insurance Society, and not of the Fire Office. The Life Offices are a stately Renaissance building with a rustica ground floor and a façade of the Ionic order. The interior is sumptuously decorated with various varieties of marble, such as Skyros, Cipollino, Rosso, and Verde Antico, the central hall being encircled by nearly fifty marble columns.

A NEW gallery has been added to the many picture show-rooms in the West End of London. Messrs.

### Messrs. Grundy and Robinson's Gallery

Grundy & Robinson have inaugurated their gallery at 89, Mount Street, Grosvenor Square, with an exhibition of Mr. R. Gwelo Goodman's pastel and water-colour drawings of England and South Africa, the place of which has now been taken by a series of "Original Etchings of Town and Country," by a promising young artist, Mr. Lawrence Walker. Mr. Walker is entirely self-taught, and has evolved his own technical methods, which at times yield him an extraordinary richness of effect, though purists will rightly object to his excessive use of tone instead of line. Among his most successful plates are the *Blackfriars Bridge*, the *River Thames*, and *Thames Reach—Night*.

THE colour-plate *Julie, ou le Premier Baiser de l'Amour* is an example of the work of a by no means well-known eighteenth century French

### Our Plates

engraver, Jacques Louis Copia. Born at Landau in 1764, he later went to Paris, and while there executed his portrait of Queen Marie Antoinette, after Piauger, which is now of extreme rarity. He is, however, chiefly identified with Prud'hon, whose works he rendered in a particularly faithful manner. The artist Jean Baptiste Mallet was a pupil of Simon Julien at Toulon, and afterwards of Prud'hon, at whose studio he probably met Copia.

Miss Mary, or Maria, Linley, the subject of one of our plates in this number, was chiefly known to fame as a vocalist. The second daughter of Thomas Linley, the elder, she was born in 1756. At the age of fifteen she appeared at the Three Choirs Musical Festival at Hereford, and in the following year appeared at Gloucester with her more celebrated sister Elizabeth Ann, afterwards Mrs. Sheridan. She married Richard Tickell in 1780, only surviving her

marriage some seven years, and was buried in Wells Cathedral.

Gainsborough painted a portrait of Mrs. Tickell with her sister which is preserved in the Dulwich Gallery, and miniatures are known of her by Cosway and Gainsborough.

Thomas Ryder, the engraver of Westall's portrait, was a pupil of Basire. He executed works after Opie, West, Shelley, Kauffman, and others, and also did eight large plates for Boydell's "Shakespeare Gallery." These last are generally considered to be his best works.

Some of his plates are printed in various tints, and some are also found in colour.

Our colour-plate *Morning, or Thoughts on Amusement for the Evening*, by William Ward, after George Morland, was published by M. Colnaghi & Co. in 1790, when Morland and his brother-in-law were both at the height of their fame. Ward, who was apprenticed to that equally well-known engraver, J. R. Smith, to whom he later acted as assistant, is known chiefly for his Morland plates, though he also engraved numerous portraits after Reynolds and others.

His most famous plate, now so much sought after by collectors, is that after Morland's delightful domestic scene, *A Visit to a Child at Nurse*.

THE story of Anne of Brittany, who married two successive Kings of France, viz., Charles VIII. and

### A Twice Crowned Queen—Anne of Brittany By Constance Countess De La Warr (Eveleigh Nash London, 1906)

Louis XII. A story of ancient times, of "the good old days" (?) of pageants, tournaments, and royal processions; when elaborate dress adorned the persons of both sexes; when in the intervals between civil and inter-State warfare, there was the constant feud betwixt the Cross and the Crescent in the struggle for possession of the Holy Sepulchre; when art, science, and letters flourished only in the palaces of kings and nobles; when poetry rarely lost its character of fulsome adulation and servility. We read and endeavour to realise the picture presented to our view, yet we cannot but think, whilst so doing, that the light and colour thereof are more marked than the shadows, and we confess without shame to a feeling of gratitude that our lives have fallen in the pleasant places of to-day, rather than in the troublous times of the fifteenth century.

Lady readers will doubtless revel in the details of costume so freely given by the authoress, whilst the sterner sex will enjoy the description of the *Book of Hours* preserved in the Louvre. The decoration thereof must certainly equal, if it does not excel



## Notes

that of the Spanish MSS., of which a specimen was reproduced in *THE CONNOISSEUR* for February, 1903, p. 145, Vol. v. Anne of Brittany was a lover of the arts, and this *Book of Hours* has served to keep her memory green for many generations. Of this we read: "It is not only one of the most perfect specimens of French art at the end of the fifteenth century, but a witness to the delicate taste of the Queen. The plants, flowers, and fruits of Touraine, that sunny garden of France, decorate its pages, and we think of Anne's love for the works of Nature, and the gardens she laid out at Amboise and Blois. Her own portrait and those of the saints of her country are reproduced several times. The volume is composed of two hundred and forty leaves of fine white vellum, enriched with numerous paintings, initial letters, vignettes, and designs of flowers, fruit, and insects. The paintings decorating the calendar represent the occupations of the country for the month. The landscapes are charming, and give a very good idea of the varied, fresh, and sunny nature of the country on the

banks of the Loire, which the artist probably had before his eyes. The illumination for the month of April is worthy of special attention, because the Castle of Blois may easily be recognised. At the foot of the page is one of the gardens which the Queen specially loved, and which bore her name. In this garden a young woman, dressed as Anne usually was, sits on the grass twining a wreath, another on her knees before her offers the seated figure a basketful of different flowers. The artist has no doubt depicted the Queen in her garden at Blois, charming away her leisure moments with the flowers she loved."

### Sundials

IN this strenuous age it is idle to hope for the return of those halcyon days of leisure enjoyed by

our forefathers, when hunger sounded the dinner bell and drowsiness rang the curfew—days of which the sundial is a mute memorial. As Charles Lamb, in his inimitable way, says: "It was the measure appropriate for sweet plants and flowers to spring by; for the birds to apportion their warblings by; for flocks to pasture and be led to fold by. The shepherd carved it out quaintly in the sun, and, turning philosopher by the very occupation, provided it with mottoes more touching than tombstones."



SUNDIAL, OLD PARSONAGE, DIDSBURY

with the yellow rain, and white in winter like a marble tomb."

"Serene he stands among the flowers,  
And only marks life's sunny hours;  
For him dark days do not exist—  
The brazen-faced old optimist."

*George Allison.*

The largest number of the pedestal dials are to be found in the peaceful old graveyards, a fact which led Hugh Miller to write:—

"Gray dial stone, I fain would know  
What motive placed thee here;  
Where doubly opes the frequent grave,  
And rests the frequent bier.  
Ah! bootless creeps the dusky shade  
Slow o'er this figured plain,  
When mortal life has passed away,  
Time counts his hours in vain"

## *The Connoisseur*

Occasionally they are to be found shrouded in the fog and smoke of some large city, with scarce a gleam of sunshine to cast a shade upon the "figured plain." Under such circumstances we are reminded of the words of Richard Jeffries: "Let the shadow advance upon the dial. I can watch it with equanimity while it is there to be watched. It is only when the shadow is not there, when the clouds of winter cover it, that the dial is terrible."

In the steady advance in modern processes of colour reproduction a giant stride has been made with the plates after paintings by the old masters issued by Messrs. Chatto & Windus under the name of the "Medici Series." In the plates so far issued a degree of perfection has been reached which up to now seemed beyond the scope of mechanical processes. Not only do these plates retain the subtlest gradation of colour and the most delicate touches of the brush, but they are remarkable for the total absence of any traces of the means employed towards getting this result.

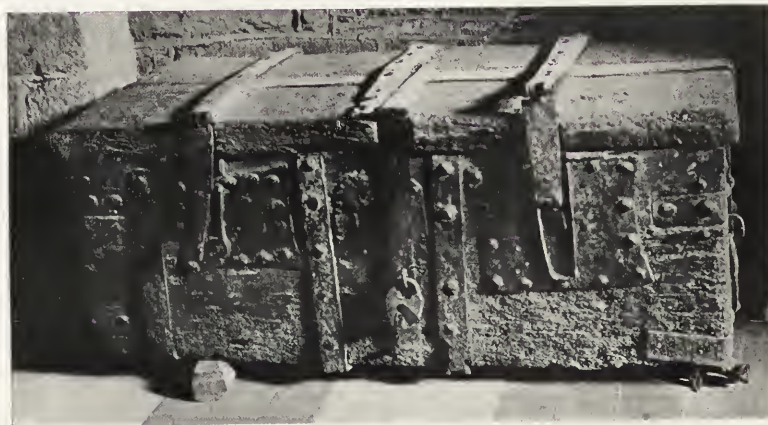


SUNDIAL, LYME HALL

SEAT OF LORD NEWTON

photogravure plates printed à la poupée, or by coloured mezzotint engravings. In short, they are the nearest approach to perfection that has yet been achieved. The plates so far issued, at prices ranging from ros. 6d. to 25s., are: *The Last Supper and the Head of Christ*, by Lionardo da Vinci; *The Virgin and Child*, from the Poldi-Pezzoli Museum, and the *Birth of Venus*, by Botticelli; The Verrocchio Portrait from the Poldi-Pezzoli Museum; *The Annunciation*, by Lorenzo di Credi; *The Virgin in Adoration*, by Filippino Lippi; and *The Head of the Virgin*, by Luini.

NEAR the tower-entrance of Ashburton Church a time-worn and century-weathered wooden chest keeps in touch with modernity by the aid of an aggressively new padlock. Entries in the Churchwardens' accounts are believed to fix the date of its making, one John Soper being paid 2/4 in 1482/83 "for sawing — feet of timber," while in the same year John Clyff was paid "for making one chest vi<sup>d</sup>." A few years later, 1489/90, there is a further entry recording that Mr. Halfhyde received



OLD CHEST AT ASHBURTON CHURCH

They have neither the mechanical screen of the three-colour process print, nor the stipple of lithography, nor the tendency towards "local colour" shown by

13/10<sup>1</sup>/<sub>4</sub> "for iron and making the same for binding the great chest," while the locksmith received an additional 5/9 for locks and keys.



## Notes

"LOTUS LAND" is an ably written account of Mr. P. A. Thompson's three years' sojourn among the peasants of Siam, whose amusements, social and commercial life, religion, arts and antiquities, are described with an observation sufficiently sympathetic to enable the reader to form a true and picturesque idea of this interesting people. There are no dull pages in this volume, which is beautifully illustrated by the author's own photographs.

A chapter on the wonderful ruins of Angkoe Tom is of great interest, as the following extract will show:—

"Egyptian in its massiveness, and unsurpassed in the purity of its lines by the finest works of Greece, it stands to-day, and is, perhaps, destined to remain, the noblest monument raised by the hands of man. The main design is of admirable simplicity. Three rectangular terraces, surrounded by covered galleries, are superimposed. From the corners of the two last spring pyramidal towers, which, by their symmetrical grouping, lead the eye up to the central tower on the last and highest stage. The impression of height is greatly enhanced by the treatment of the different stages. The lowest is surrounded externally by a corridor whose massive columns, well spaced, seem to bear up the whole. Above this the horizontal lines of the various galleries, retreating one above the other,

are unbroken by any opening till the final stage is reached. The stage rises high above the rest, and here the vertical motif—interrupted far below—is resumed, for the blank wall is pierced by a continuous row of windows filled with columns so delicately turned and so closely placed together that they have almost the appearance of lace. But as in a sonata movement the composer weaves together his two motives, so here the upright lines of the lowest columns are carried on and faintly suggested in the flutings into which the roofing of each gallery is broken. Then the first simple notes are repeated and elaborated in more complex forms above, and finally the scattered threads are all gathered together and swell into the grand harmony of the spires overhead."

The bas-reliefs in the external gallery occupy a height of about seven feet; they are carved upon blocks measuring two feet by eighteen inches, but so

perfect is the fitting that it is with the utmost difficulty that the joints can be detected. For the most part the subjects are taken from the Ramayana, and are executed with great spirit. Chariots and spearmen are mingled in inextricable confusion; here are men fighting with sword and buckler, there a horse is stumbling to his knees, and beneath these stirring battle scenes we see a stately march of warriors. Like the Assyrian reliefs, they were once painted—red, brown, and gold being chiefly employed—but the colours have been almost completely worn away, leaving bare the polished stone.



CARVINGS FROM THE NAKAWN WAT (LOTUS LAND)



FROM THE GALLERY OF BAS-RELIEFS, NAKAWN WAT (LOTUS LAND)

Mr. J. Pierpont Morgan's Pictures

To the Editor of THE CONNOISSEUR.

Sir,—In your January issue Dr. Williamson mentions a water-colour drawing by Peter Oliver, *Virgin and Child, with St. Catherine*, and expresses the opinion that this is the only existing record of a lost original.

It may interest your readers to know that I have in my possession a copy of this picture, painted on oak panel, and probably 50 to 100 years old. The execution is somewhat crude.

My object in writing is just to point out that there may be other copies or engravings of this picture in existence, some of which might state the master's name. It is unlikely that an ordinary copyist would have access to the drawing by Oliver.

Yours faithfully,

4th January, 1907.

STUDENT.

Books Received

*The Art of the Dresden Gallery*, by Julia de Wolf Addison, 6s. net.; *Roman Picture Galleries*, by Alice Robertson. (George Bell & Sons.)

*The Secret of the Old Masters*, by Albert Abendschein, 4s. 6d. net. (Sidney Appleton.)

*Gemälde Alter Meister*, Nos. 16, 17, and 18, by Wilhelm Bode and Max J. Friedländer, 5 marks each part. (Rich. Bong.)

*Home Portraiture*, by Richard Penlake (Percy R. Salmon, F.R.P.S.), 1s. (L. Upcott Gill.)

*Humanism and Art*. Part IV. of the Renaissance in Italian Art, by Selwyn Brinton, M.A., 2s. 6d. net. (Arnold Fairbairns.)

*Switzerland: The Country and Its People*, by Clarence Rook, painted by Effie Jardine, 20s. net. (Chatto & Windus.)

*The Essentials of Aesthetics*, by G. L. Raymond, 10s. 6d. net. (John Murray.)

*The Antiquary*, Vol. XLII., 7s. 6d. (Elliot Stock.)

*A History of Tapestry*, by W. G. Thomson, 2 gns. net. (Hodder & Stoughton.)

*Le Genre Satirique dans La Peinture Flamande*, by L. Maeterlinck, 10 francs; *Tapisseries et Sculptures Bruxelloises*, by Joseph Destrée, 75 francs. (G. Van Oest & Co., Brussels.)

*Practical Wood Carving*, by Eleanor Rowe, 7s. 6d. net. (B. T. Batsford.)

*Internationale Bibliographie der Kunstwissenschaft*, by Arthur L. Jellinek, 15 marks. (B. Behr, Berlin.)

*Glass*, by Edward Dillon, M.A., 25s. net.; *The Brasses of England*, by Herbert W. Macklin, M.A., 7s. 6d. net. (Methuen & Co.)

*Sir Edward Burne-Jones*, by Arsene Alexandre, 3s. 6d. net. (George Newnes.)



## Notes



BRONZE FONT, LINKÖPING

A LARGE proportion of the elaborate stone fonts which once belonged to Swedish churches have drifted into the museums of Stockholm or Gottenburg, whilst with very few exceptions the metal fonts, less fortunate, have returned to the melting pot from whence they originally emerged. Among those which have escaped is the font of the Cathedral of Linköping, a place which lies off the beaten track of the tourist, in Central Sweden. Metal fonts were common throughout North Germany and Flanders, where, in spite of the wars which have devastated the country and the tempting character of the material, a large number still survive, from the early examples of Liège and Hildesheim to the later ones of Mecklenburg and Pomerania. The fine specimen which we here illustrate, from Linköping, is doubtless of German manufacture, and is, in spite of its damaged condition, one of the finest examples remaining of mediæval bronze art. Nothing is left but the bowl, the cover and pedestal having been destroyed, and it stands now on some stone fragments of an earlier date within the Lady-chapel of the Cathedral. The bowl is arcaded round and is octagonal in plan, and very similar to that of the Marienkirche of Lübeck, which is dated 1335, but differs from it in so far that it has the nimbi round the heads of the figures engraved on the background.

**Bronze Font,  
Linköping,  
Sweden**

THE style of marble mosaic known as "pietra dura," which was first practised in Florence, and was, according to Sir George Birdwood, introduced thence into India and employed in the decoration of the Taj Mahal, became generally practised in that country, and is frequently seen in small articles of furniture and household *objets d'art* manufactured at present at Agra. Although the practice of the art has not altogether ceased in the home of its birth, the workshops of the "Opera del Duomo" at Siena occasionally emitting examples to private purchasers, the best specimens are only to be seen in the positions for which they were designed in the buildings of Italy. The example we give excellently shews the beauty of the work, which is produced, in this case, by an inlay of green cipollino and red marble in a white marble background, on which part of the outline of the pattern is also scored in black. It forms the centre of a memorial slab, lying in the nave of Santa Croce, at Florence, to the memory of Andrea Guardio, whose arms appear surrounded by a wreath, and the date 1472. The slab is bordered round by an equally beautiful ornament, and the whole floor of the church covered with a pavement of a similar decorative character.



EXAMPLE OF PIETRA DURA, FROM SANTA CROCE, FLORENCE

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

IDENTIFICATION OF A PORTRAIT.

To the Editor of

THE CONNOISSEUR.

SIR,—Can any of the readers of THE CONNOISSEUR help in identifying the naval portrait of which I send you a photograph? Is it Nelson in early life? A naval friend of mine thinks it is Sir William Hoste, who was a Norfolk man; the portrait came originally from Norfolk.

Yours faithfully,  
HUBERT PALMER.

“MR. BEALE’S DIARY.”

To the Editor of

THE CONNOISSEUR.

SIR,—Where can *Mr. Beale’s Diary* be seen which has a list of pictures painted by his wife? Perhaps a reader of THE CONNOISSEUR can assist me to ascertain this information.

Yours faithfully,  
M. K. (Alton).

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Could you assist me in ascertaining the name of a well-known Italian artist, whose initials are A. G., who was painting about twenty years ago?

Yours very truly,  
K. B.

To the Editor of

THE CONNOISSEUR.

SIR,—There was, early in the eighteenth century, a Russell, or Roussel, probably John, Henry, or Robert, who made in London very beautiful furniture of the

Sheraton type. Can any of your correspondents tell me anything about him?

Yours faithfully,  
“FIFE.”

IDENTIFICATION OF A PRINT.

To the Editor of THE CONNOISSEUR.

SIR,—I want to know the subject of this print. Will you kindly tell me, if possible, from the photo.? It is a print I have bought, but do not think it of much value. In framing the subject has been cut off.

Yours very truly,  
F. L.

To the Editor of

THE CONNOISSEUR.

DEAR SIR,—A relative of mine has in her possession a print of an ancestress, and we are anxious to find out where the original is, and whether there are any other prints in existence. The subject is Mrs. Abel Smith, daughter of Thomas Bird, of Barton, Co. Warwick, with her daughter, her husband being a banker at Nottingham and an M.P.

The print is 14 in. by 17½ in., the original picture being painted by Northcote between 1750 and 1755 (this I judge from the fact that the marriage took place in 1745, and the daughter is evidently seven or eight years of age), and the print is by Kingsbury. Underneath the print is “Mrs. Smith, wife of a Banker, and their daughter,” and the words “Strawberry Hill” are written in pencil.

I should be much obliged if you could perhaps give me some information on the subject, or give me some idea as to where I could apply.

Yours faithfully,  
H. R. S.



UNIDENTIFIED NAVAL PORTRAIT



UNIDENTIFIED PRINT





BEFORE dealing with recent picture dispersals, it may be permissible to refer to an important matter in connection with such sales.



Messrs. Christie have decided, for the present season at all events, to hold no more picture sales on Saturdays, but on Fridays instead. The new regulation will not come into effect until after the first Saturday in May, and

if the experiment is a success this season, it will be adopted permanently. Christie's Saturday picture sales have for over a century been such a leading feature in the social and artistic life of London, that their disappearance will be a matter of very keen and widespread regret. The institution itself was not only time-honoured but timely: it was almost the only art "function" at which a large number of art collectors and art lovers could "assist." But for several years past these Saturday sales have been regarded with disfavour by picture dealers, and the high pressure of modern business life has apparently rendered the Saturday-to-Monday change of scene inevitable. It is interesting to note that these Saturday sales are almost exclusively held by the two oldest firms of literary and art auctioneers, Messrs. Sotheby and Messrs. Christie, and it is a still more remarkable fact that in both cases they have long survived the institution of Saturday half-holiday—a species of mild dissipation never contemplated by the founders of the two old established firms in question. All frequenters of Christie's rooms will watch the new experiment with interest.

On Saturday, February 2nd, Messrs. Christie sold a small collection of old family and other portraits, the property of Lord Trimlestown, and other pictures and drawings from various private collections. Lord Trimlestown's collection of 33 lots realised £851 11s., and of these the two most important were the *Duke of Tyrconnell* in armour, wearing a crimson cloak and Order of the Garter, 46 in. by 35 in., 98 gns., and the *Duchess of Tyrconnell*, sister of Sarah Duchess of Marlborough, in rich dress, 25 in. by 21 in., 98 gns. The

other properties included: J. Marieschi, *View on the Grand Canal, Venice*, facing the Santa Maria della Salute, with gondolas and figures, 23 in. by 38 in., 150 gns.; Sir P. Lely, *Portrait of a Lady* in red dress with brown scarf, 46 in. by 37 in., 200 gns.; Early English, *Portrait of Bryan Broughton*, in brown dress, 30 in. by 25 in., 130 gns.; and T. M. Keyser, *A Gentleman with his Wife and two Children* in an apartment, on panel, 20 in. by 25 in., 110 gns. The sale on the following Saturday (February 9th) was entirely anonymous, consisting of modern pictures and drawings, among which were a drawing by Rosa Bonheur, *Les Longs Rochers, Fontainebleau*, 27 in. by 37 in., 1875, engraved, 550 gns., and the following pictures: two by Luke Fildes, each 49 in. by 34 in., and exhibited at the Royal Academy of 1881, *Doubts*, 315 gns., and *Dolly*, 270 gns.; T. S. Cooper, *Group of Five Cows and Two Sheep* near a river, 30 in. by 52 in., 1848, 330 gns.; W. Parrot, *Reminiscence of the Last Mount at Eton*, 33 in. by 50 in., exhibited at Royal Academy, 1849, 80 gns.; Mark Fisher, *Changing Pastures*, 34 in. by 55 in., 1891, 90 gns.; C. Daubigny, *Coast Scene* with sailing boats, on panel, 12 in. by 21 in., 95 gns.; Ch. Jacque, *A Swineherd*, on panel, 9 in. by 13 in., 62 gns.; and H. Fantin-Latour, *Grapes in a Bowl and Roses in a Vase*, 13 in. by 18 in., 1876, 160 gns.

The small collection of ancient and modern pictures (fifteen lots realised £1,285 14s. 6d.) of the late Mr. W. Clarence Watson, of Colworth House, Sharnbrook, near Bedford, and an extensive collection of views of Old London, constituted the chief features of the sale on February 16th. The two lots of note in Mr. Watson's collection were: Briton Riviere, *Actæon*, 43 in. by 33 in., exhibited at the Royal Academy of 1884 and at the Guildhall, 1895, 310 gns., and G. F. Watts, *Dawn*, small full-length female figure standing on a rock in the sea with her back to the spectator, her right arm, raised above her head, holds red drapery which falls to her feet. 54 in. by 22 in., exhibited at Burlington House, 1905, 570 gns. The views of Old London were of antiquarian rather than artistic interest, and so they sold at prices which were not noteworthy. The day's sale, however, also included the following: Sir M. A. Shee, portrait of *Mrs. Lafarque*, of Husbands, Leicestershire, in white dress, 30 in. by 25 in., 115 gns.; two Early English pictures, a *Portrait of a Young Lady* in blue

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dress with white lace cap, seated, working at a tambour frame, 29 in. by 24 in., 140 gns.; and a *Landscape* with a sportsman, dogs, and horse, 33 in. by 43 in., 130 gns.

The most important sale of the month, and, so far, of the season, was held on February 23rd, when the ancient and modern pictures the property of Mr. R. Kirkman Hodgson, of Ashgrove, Sevenoaks, and important pictures by old masters and works of the Early English school from various sources produced a total of £30,528 6s. 6d. The seventy-one lots which constituted Mr. Hodgson's property realised £4,594 16s. 6d., and the most important of these were: W. Collins, *Rustic Hospitality*, 27 in. by 36 in., 1844, 102 gns. (this is a repetition of the Royal Academy picture of 1834, and was sold by the artist to a Mr. Hodges for £45); Lord Leighton, *Fatima*, 15 in. by 9 in., exhibited at the Old Masters, 1897, 85 gns.; J. Linnell, sen., *Going to Market*, 27 in. by 36 in., 1854, 190 gns.; J. Phillip, *A Scotch Fair*, 36 in. by 54 in., 1848, 220 gns.; P. Nasmyth, *Woody Stream*, with a peasant and a dog on a rustic bridge, on panel, 9 in. by 12 in., 105 gns.; D. G. Rossetti,

“She bound her green sleeve on my helm,  
Sweet pledge of love's sweet meed,”

on panel, 13 in. by 10 in., 180 gns.; A. Cuyp, *Landscape*, with full length portraits of Pierre Both, first governor of Batavia, and his wife, attended by a negro bearing a parasol, 53 in. by 81 in., 900 gns. (this work is described in Smith's *Catalogue Raisonné*, where it is said to have been purchased in Rotterdam in 1839 for a very small price, Lord Northwick gave £500 for it, at his sale in 1859 it produced 920 gns., and was acquired in 1873 for 220 gns.); two decorative panels by J. B. Le Prince, *The Terrace of a Château*, with cavaliers and ladies about to embark for a picnic, 285 gns.; and *A Harvest Field*, with a group of peasants in the foreground, a château in the distance, 305 gns. (these two pictures were painted in 1775, and each measures 104 in. by 98 in.); S. Ruysdael, *River Scene*, with buildings, ferry boat, figures, and animals, 21 in. by 29 in., 310 gns.; and J. Susterman's portrait of the *Marchesa Guadagni*, in dark dress with lace ruff and jewels, seated, resting her right hand upon the shoulder of her son, who stands by her side, 49 in. by 40 in., 750 gns. (this picture realised 110 gns. at the Prince Napoleon sale in 1872).

Among the miscellaneous properties, the highest price of the day was paid for Lawrence's portrait of *Miss West*, afterwards Mrs. William Woodgate, in white dress with pink scarf tied round her waist, holding a watch in her right hand, 28 in. by 24 in., 4,000 gns.; this constitutes a record price for a Lawrence at auction. The second Lawrence of the sale was a portrait of the *Marchioness of Londonderry*, in white dress, seated, resting her left arm on a red cushion, 30 in. by 25 in., 290 gns. With regard to this portrait, Mr. William McKay informs us that the version of this picture now at Londonderry House has hung there since Lawrence painted it. The two examples of John Hoppner were both of very fine quality, the whole length portrait of *Charles Oldfield Bowles*—whose sister was

painted by Sir Joshua Reynolds—in plum coloured dress, with white lawn collar, standing under some trees, a dog by his side, 62 in. by 47 in., realised 2,200 gns., and the portrait of the *Hon. Mrs. William Fitzroy*, in white dress, with black lace shawl on her shoulders, 30 in. by 25 in., 1,250 gns.

A leading feature of the day consisted of the eleven pictures by, or ascribed to, George Morland, not all of which were good, and some of which, to say the least, were not noteworthy. The finest of all, *Happy Cottagers*, 32 in. by 42 in., realised 2,800 gns., and the companion picture, *The Gipsies' Tent*, 900 gns.—both these pictures were engraved by J. Grozer in 1793. Another picture by Morland, *Two Gipsies with Women and Children*, seated round a bonfire on the edge of a wood, a dog and a donkey by them, 27 in. by 36 in., signed and dated 1792, sold for 800 gns.; in 1876 this work realised 420 gns., and at the Miéville Sale of 1899, 730 gns. The other Morlands included *Paying the Horseler*, 27 in. by 35 in., signed, engraved by S. W. Reynolds in 1805, 480 gns.; *View near a Seaport*, with horsemen, fisherfolk, and a dog in a road, 24 in. by 29 in., signed and dated 1795, 100 gns.—in 1864 this realised 48 gns.; *Interior of a Stable*, with peasant leading a bay horse, 19 in. by 25 in., signed and dated 1792, 125 gns.; and a pair, 19 in. by 25 in., engraved by E. Bell, *Going Out*, 95 gns., and *The Check*, 240 gns.

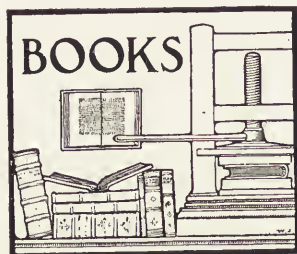
The second highest price of the day was paid for Cuyp's picture of *A Dutch Farm*, “a broad and freely-painted picture,” signed, 45 in. by 63 in., described in Smith's *Catalogue Raisonné*, and this realised 3,800 gns., which is probably the auction record price for a picture by this artist. There were also a pair of portraits catalogued as by “C. G.,” but obviously the work of Cornelius Jansen, *William Thielen*, in dark dress with ruff, and *Maria his Wife*, in dark dress and hat, 30 in. by 24 in., dated 1634, 300 gns.; two by Jan Steen, *An Interior with Peasants seated at a Repast saying Grace*, 16 in. by 21 in., 660 gns., and *Children Amusing Themselves in Teaching a Cat to Read*, on panel, 17 in. by 13 in., described in Smith's *Catalogue Raisonné*, 570 gns.; D. Gardner, *Portrait of a Lady* in white and yellow dress, standing in a landscape, holding a mask in her left hand, in *gouache*, 32 in. by 19 in., 700 gns.; a drawing by J. Downman, portrait of *Lady Clara Bernard Sparrow*, in white dress, 8 in. by 6 in., 190 gns.; D. Teniers, *Interior with a Boy Smoking*, on panel, 14 in. by 21 in., signed and dated 1634, 250 gns.; H. Holbein, portrait of *Charles Brandon, Duke of Suffolk*, in dark dress trimmed with fur, 105 gns.; T. Gainsborough, *The Market Cart*, 35 in. by 27 in., the finished sketch for the National Gallery picture (which cost 1,050 gns.), 600 gns.; two landscapes by the same, 8 in. by 12 in., 125 gns. each; portrait of *Coplestone Warre Bampfylde*, in rich dress with green gown, 50 in. by 40 in., 100 gns.; and portrait of *Sir William Lynch, K.C.B., Ambassador to the Court of Turin*, in white coat and plum-coloured vest, 29 in. by 24 in., engraved by S. W. Reynolds, 200 gns.; Sir H. Raeburn, portrait of *Lady Seton*, in white muslin



## In the Sale Room

dress, 28 in. by 23 in., 200 gns.; D. Teniers, *Interior of an Artist's Studio*, with cavaliers and attendant, on panel, 23 in. by 31 in., signed, 260 gns.; C. Dusart, *Village Merry Making*, with a group of peasants before a tavern, 30 in. by 27 in., signed and dated 1684, 280 gns.—this was sold in 1863 for 84 gns.; and Sir Joshua Reynolds, *Portrait of a Lady* in white dress and blue cloak lined with ermine, 30 in. by 25 in., 580 gns.

THE commercial value of *Americana* has, as is well known, very greatly increased during recent years, and moreover it is becoming more and more difficult to obtain good books of this class either at all or for reasonable sums, or at any rate for sums which would have been considered reasonable but a short time ago.



This does not need demonstration, and the £15 15s. realised at Messrs. Hodgson's on the last day of January for the comparatively common *Letter on the Impropriety of Sending Forces to Virginia*, 1756, and some other pieces, the whole bound together in two vols. 4to, created no surprise. The author of the "letter" was Lewis Evans, who also wrote *An Analysis of a General Map of the Middle British Colonies in America* and other works, some of which were printed by Benjamin Franklin at his Philadelphian press. Still, as books of this kind and age go, they are not as yet very important as a rule except in so far as the prices realised for them shew that the eighteenth century treatises printed in or relating to the North American Continent are gradually occupying the position held some fifty or sixty years ago by those of the seventeenth, most of which are now far removed from competition in the auction rooms or elsewhere. This should be held in mind as the expansion is likely to prove a most powerful factor in the not far distant future.

On the 6th of February, Messrs. Sotheby sold the Library of the late Mr. A. Jimenez, of Wimbledon. This was a small collection, catalogued in 228 lots, realising £473; good so far as it went, as indeed the average shows, but not of any special interest. By far the largest sum realised was the £51 paid for the *Historia Naturalis* of Pliny, translated into Italian by Landino and printed by Jenson at Venice in 1476. This copy boasted an elaborate illuminated border, composed chiefly of flowers and scroll work decoration, and was finely bound in morocco super extra with expensive accessories in the form of watered silk linings and broad inside borders. It is also worthy of note that at this sale a set of the thirteen parts in which *Mr. Sponge's Sporting Tour* was first published, realised £10 10s.—a high price, and *Les Metamorphoses d'Ovide*, the Abbé Banier's translation, 4 vols., 1767-71, £14 10s. (original French calf). This is one of the most elegantly illustrated books of the

eighteenth century, sometimes, though very rarely, found with the series of artist's proofs and etchings.

Major-General Astley Terry's collection of books, sold at Sotheby's on the 12th of February, was of a very unusual kind. It consisted entirely of works illustrating the costumes of the British Military and Naval forces, and may shortly be described as the best which has appeared for sale by auction in our time. The catalogue comprised but 74 lots of books and prints, and the amount realised for them (£1,503) is a sufficient testimony in itself to the importance of this notable collection—the formation of which must have demanded not merely time but great critical ability. As might have been expected, the individual prices realised were frequently very high. Thus, the complete series of 53 coloured plates of *Costumes of the British Army*, published by William Spooner between the years 1840-43, in 2 vols., oblong folio, sold for £135 (morocco). These are known as Spooner's "oblong series," he having previously issued another series, of 61 plates, known as the "upright series." General Terry had the upright set also, and that, with four extra plates, changed hands at £146, while *Ackermann's Costumes of the British Army*, and *Fores's Yeomanry Costumes*, making, with several additions, 80 coloured plates, in very fine condition, sold for £114.

These were the highest prices realised at this notable sale, but others are worthy of special mention. For instance, a series of 32 coloured plates of *Costumes of the Royal Navy and Marines* sold for £73. These consisted of the ten plates by Rowlandson, published in 1799, the 16 plates by Mansion and St. Eschautz, said to form the only complete set known (the series in the Royal Library at Windsor Castle wants one plate), and Ubsdell's set of six plates, the whole bound in one volume, with a coloured print of "Things as they were in 1783" and "Things as they are, 1823." The very scarce series of 15 coloured plates known collectively as Hayes's *Costumes of the British Army*, published by H. Graves & Co., in 1845-46, realised £56; Hull's *Costume of the British Army*, comprising the complete set of 72 coloured plates, 1828-30, £100; Martens' *Costume of the British Army*, 44 coloured plates, 1849-53, £39; C. Hamilton Smith's *Costume of the Army of the British Empire*, 54 coloured plates, with two extra ones, each in the second state, Colnaghi, 1815, £56, and Hunsley's *Costumes of the Madras Army*, 36 coloured plates, inclusive of title, 1841, £17. This was said to be the most complete set known to exist of this rare series, a remark which accentuates a fact well known to collectors of works of this kind, who find out almost at the outset of their career, that though individual plates of military and naval costumes may be comparatively easy to acquire, it is exceedingly difficult to form complete series of practically any of them, except those published in quite modern times. The older sets seem to have been published only to be distributed among many admirers. To dissipate is easy; to reconstruct—*hoc opus est*.

Messrs. Hodgson's sale of February 13th was of a miscellaneous character, and so was that held on the

## The Connoisseur

same and following days in the Wellington Street rooms. Large numbers of books changed hands on these occasions, generally speaking for small sums. Thus, a presentation copy of Lord Tennyson's works, published in 10 vols., 8vo, 1870, with the author's signature on the first title, realised £4 10s. (cloth gilt, in a case); the first edition of Richardson's *Clarissa*, 8 vols., 1748, £4 (calf), and a complete set of the *Biographie Universelle*, 52 vols., 1811-28, £4 4s. (calf gilt). There is not, of course, anything particularly interesting in such records as these, but the prices should be noted as the works named are continually being met with. Not so the original edition of Keble's *Christian Year*, published at Oxford, in 2 vols., 1827. This is a scarce book, and the two volumes, bound in boards as issued, and in reasonably good condition, made £5 7s. 6d., while Smith's *Catalogue Raisonné*, 8 vols. (should be 9), bound in 14, interleaved with numerous MS. additions, sold for £42 (half morocco, stained). The original edition of Scot's *Discoverie of Witchcraft*, 1584, 4to, is scarce, but the copy sold on this occasion was not a particularly good one, several of the leaves being mended. The price realised was £7 15s. (morocco antique), and £10 was all that was obtained for a tall copy of Shakespeare's *Fourth Folio*, 1685. It wanted the portrait, the title was cut and mended, and the last leaf had been "laid down," so that its condition was not at all satisfactory. It may also be mentioned that the "Library Edition" of Lord Lytton's novels, published by Blackwood, in 40 vols., 8vo, 1859-63, sold for £13.

Mr. Kirkman Hodgson's library, sold on February 20th, contained some excellent books, among them Ariosto's *Orlando Furioso*, on large paper, 5 vols., 4to, 1788, £28 10s. (morocco, gilt edges); Froissart's *Croniques*, the first edition, Paris, Anthoine Verard, no date, 4 vols. in two vols., folio, £49 (imperfect and mended, russia extra); La Fontaine's *Fables Choisies*, 6 vols., 8vo, 1765-75, £31 (morocco extra); another copy of Smith's *Catalogue Raisonné*, this time complete in 9 vols., £29 10s. (original cloth); Du Sommerard's *Les Arts au Moyen Age*, 10 vols., imperial folio and royal 8vo., £60 (morocco super extra); and an imperfect copy of Shakespeare's *Second Folio* (Thomas Cotes for Robert Allot), £54 10s. Three leaves were defective in this copy, three were missing, six had been mended, and the colophon was also missing. The *Orlando Furioso* above mentioned was a fine copy containing the portrait by Eisen, and the plates mostly in two states (proofs and etchings). There are two issues of the *Fables Choisies*, the first always having "Chez l'Auteur" on the title page, while the second has "Chez Durand," or sometimes "Delauriers Papetier." The second issue, which ever the imprint, is much inferior to the first.

Mr. Hodgson's library was catalogued in 309 lots, and realised £1,325, an excellent and well distributed average. Such books as Hasted's *History of Kent*, 4 vols., folio, 1778-99, which realised £26 (morocco extra); Dugdale's *Monasticon Anglicanum*, 8 vols., folio, 1817-30, £21 10s. (russia gilt); and Purchas's *Hakluytus Posthumus*, 4 vols., 1625, and *Purchase his Pilgrimage*, 1626, making together 5 vols., folio, £49 (russia extra, some leaves

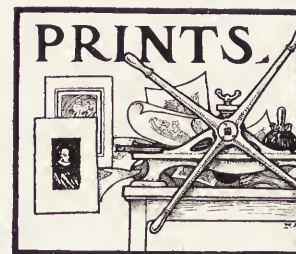
mended), are acquisitions to any library—time-tried and well-known works which advance in reputation with the years. The sale of Mr. Hodgson's collection practically brought February to a close. Three other sales were held at different rooms, but they contained little of importance. Still, here and there, isolated books are noticeable by reason of the infrequency of their occurrence. For instance, were it asked which was Sir Walter Scott's first published work, it might and probably would be difficult to supply the answer without, at any rate, considerable research. According to Messrs. Puttick and Simpson's catalogue of the last day of February it was *The Chase and William and Helen, Two Ballads from the German of G. A. Bürger*, published at Edinburgh in 1796, when the Wizard of the North was twenty-five years of age. This item of information is worth remembering, although the sum realised was not great (£3 original boards).

A LARGE collection of tradesmen's tokens of the eighteenth and nineteenth centuries, including the collection of the late Mr. S. Timmins, was dispersed at Messrs. Glendining's rooms during February. For a Guernsey five shillings, with Bishop de Jersey and Co. on the obverse, and Bank of Guernsey, 1809, on the reverse, an extreme rarity, £27 was given; a Paisley penny made £9 5s., and £5 7s. 6d. was given for a penny with obverse, a church, west view of Boston Church, and reverse, P. Skidmore, medal maker, etc.



QUITE a large number of important engravings in mezzotint, stipple, and colours appeared in the sale-room during February, and the prices obtained go far to disprove the contention that the demand for these prints is decreasing. When at the Edgcumbe sale in April, 1901, J. R. Smith's plate, *Mrs. Carnac*, realised the record sum of 1,160 gns., and *Lady Bampfylde*, by T. Watson, at the Blyth sale in the March of the same year went for 880 gns., there was the cry that the limit had been reached. But four years later, when the Bampfylde print again appeared in the sale-room at the memorable Huth sale, all previous records were passed by the 1,200 gns. which it then realised.

The chief prints sold during February were those that appeared in the sale on the 5th, when eight lots together totalled over £2,000. First in importance was a superb





## In the Sale Room

first state, before any letters, of Meyer's well-known mezzotint of *Lady Hamilton as Nature*, after Romney, which fell at 440 gns., or over £100 more than was given for a copy in 1904. A copy of the same print in colours, which has sold for as much as 470 gns., realised 200 gns., the difference in the price being no doubt attributable to the fact that it was varnished.

Sir Thomas Lawrence was represented by several notable items, including the *Countess of Derby*, in colours, by Bartolozzi, 170 gns., and a first state of *Master Lambton*, by Samuel Cousins, 155 gns.; whilst the chief Reynolds print sold was a fine impression, in colours, of the *Snake in the Grass*, by W. Ward, for which 240 gns. was given. An important lot consisted of a set of ten portraits, engraved in stipple by C. Wilkin, six of which are after Hoppner, consisting of *Lady Catherine Howard*, *Lady Gertrude Villiers*, *Lady Gertrude Fitzpatrick*, *Viscountess St. Asaph*, *Lady Charlotte Campbell*, *Viscountess Andover*, *Lady Charlotte Duncombe*, *Lady Langham*, *Countess of Euston*, and the *Duchess of Rutland*, which realised 320 gns.

There still remain two lots to be mentioned, a set of *The Months*, by Bartolozzi and Gardiner, after Hamilton, in colours, which made 210 gns., and the *Story of Letitia*, after Morland, by J. R. Smith, a set of six prints, in colours, for which 200 gns. was given.

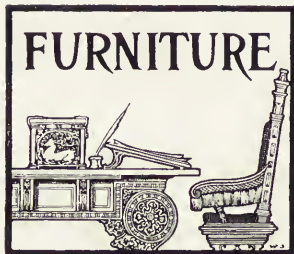
It will be recalled that at the Macrory sale in July, 1904, Morland's original paintings for this series realised the remarkable sum of 5,600 gns.

Several important prints by Samuel Cousins appeared in the sale on the 13th, including a proof, before letters, of *Master Lambton*, £215 5s., and a similar state of *La Surprise*, by Dubuffe, £105.

Christie's also held a sale of prints on the 3rd, in which was sold an impression of *Lady Bamfylde*, by T. Watson, after Reynolds, for £136 10s.

At Sotheby's rooms on the 4th, a brilliant impression of Valentine Green's mezzotint portrait of the *Countess of Salisbury*, after Reynolds, slightly damaged in the margin, realised £305, or about £150 less than was given for a superb copy in the Blyth sale.

FINE French furniture, especially that manufactured during the reign of Louis XV., is sufficiently rare in



the sale room to attract attention when it does appear. Consequently a large gathering congregated at Christie's on the 15th, when three fine pieces of Louis XV. cabinet-making, and some examples of the succeeding reign, were put up for sale. At Christie's rooms, in 1901, a pair of Louis XV. commodes, the property of the Duke of Leeds, realised £15,000; and at the Hotel Drouot, a short time before, six arm-chairs of the same period realised close on £5,000. These prices, however, were remarkable, and those

present on the 15th who anticipated similar prices must have been disappointed. A large writing-table, with pronounced cabriole legs and three drawers in the side, the centre one sunk, the whole veneered with delicate parqueterie of tulip wood and with superb ormolu mounts cast and chased in the manner of De la Fosse, made 1,600 gns.; another table, veneered with marqueterie of king-wood, also profusely mounted with ormolu, went for 420 gns.; and a marqueterie commode realised 760 gns. This commode, very finely inlaid with vases festooned with flowers and musical trophies on hare-wood ground in king-wood borders, is stamped RVLC. ME.

The most notable of the Louis XVI. pieces was a marqueterie commode which, after a long series of bids, was sold for 460 gns.

Some Old English and other furniture was also included in this sale; a set of six Chippendale mahogany chairs, with pierced vase-shaped centres to the backs, carved at the top with tassels and fluting, and on cabriole legs, went for 145 gns.

One item of some interest was sold at Christie's on the 8th, being an early Tudor oak stall, with tripartite back and rectangular arms, the front panels carved with Holbeinesque ornaments, introducing male and female heads, and linen panels at the back and sides, which was secured for £115 10s.

An important set of six Chippendale chairs appeared in a sale held during February by Mr. J. C. Towner, of Eastbourne. Sold separately, they made £36 10s. each, or a total of £219, being all secured by one purchaser.

COLLECTORS of porcelain and pottery were well catered for in the sale room during February, an



exceptional quantity of china and earthenware, much of which was of great value, changing hands. On the 15th, for instance, a most important collection of English, Continental, and Oriental porcelain was dispersed, whilst on the 1st and 7th

other notable pieces were sold. The first-mentioned sale opened well with some rare pieces of Worcester china, a pair of hexagonal vases and covers, painted with flowers in the Oriental taste, making £441, a pair of scroll-shaped jardinières, painted with classical ruins, going for £173 5s., and a tea service with the crescent mark, fluted and painted with medallion views, consisting of thirty pieces, realised £194 5s. One or two nice pieces of Chelsea were also sold, notably a set of five vases, one with cover, painted with exotic birds on white ground, which made £120 15s.; and a set of three figures, Erato, Calliope, and Thalia, modelled by Roubillac, were bid up to £241 10s. It was, however, the Oriental porcelain which contributed so much to the importance of this sale. The chief piece was a square-shaped Kang-He vase, slightly tapering towards the base, finely

enamelled with flowers emblematic of the seasons, the whole executed in famille-verte on a brilliant black enamelled ground. It represents Chinese porcelain at the height of its beauty, its peculiar value being in the green bands at the top and bottom of the neck and the yellow strip which borders the four sides of the vase.

As was to be expected, such a rare piece aroused keen competition, the final offer being £2,625. A short time ago a pair, somewhat similar, realised £3,885, and this despite the fact one was damaged. Following this rare piece came a pair of old Nankin oviform vases, finely decorated with flowering prunus, of the Kang - He dynasty, formerly the property of Lady Charlotte Finch, Governess to the children of George III., who left them to her son, George, ninth Earl of Winchelsea. Just prior to the sale it was announced that the pair would be separated and sold as two lots, the result being that the first realised £504, and the other £304 10s.

Some of the Continental porcelain sold must also be recorded: a rose-water ewer and dish of old Sevres porcelain, painted with groups of flowers and fruit on a bleu-de-Vincennes ground, £462, and a set of three old Dresden vases and covers, painted with flowers, and the handles surmounted by Watteau figures emblematic of the Seasons, £157 10s.

On the 1st a Chinese oviform jar, enamelled with formal flowers, in green on a pale yellow ground, went for £102 18s., and on the 8th, a famille-verte vase, enamelled with flowers, made £147.

An important lot appeared in a sale held by Mr. S. Mealing Mills at Norwich during February, consisting of a set of five Worcester fruit dishes, painted with flowers on the familiar dark blue ground, bearing the blue square mark, for which 154 gns. was obtained.

OF considerable importance was the collection of Old English silver plate formed by Mr. A. Fotherley Bell, of "Sparkenhoe," The Park, Hull, which was dispersed at Christie's rooms on Feb. 14th. Until recently this collection was on exhibition at the Hull Municipal Museum, and it



is especially notable for the examples it contains of the

work of Hull silversmiths. Chief amongst these is a Charles II. porringer, with shaped sides, embossed with a wreath of large flowers, and with moulded scroll handles, by E. Mangy, *circa* 1666, 4 oz. 13 dwt., which reached after some keen bidding the high price of 590s. an ounce.

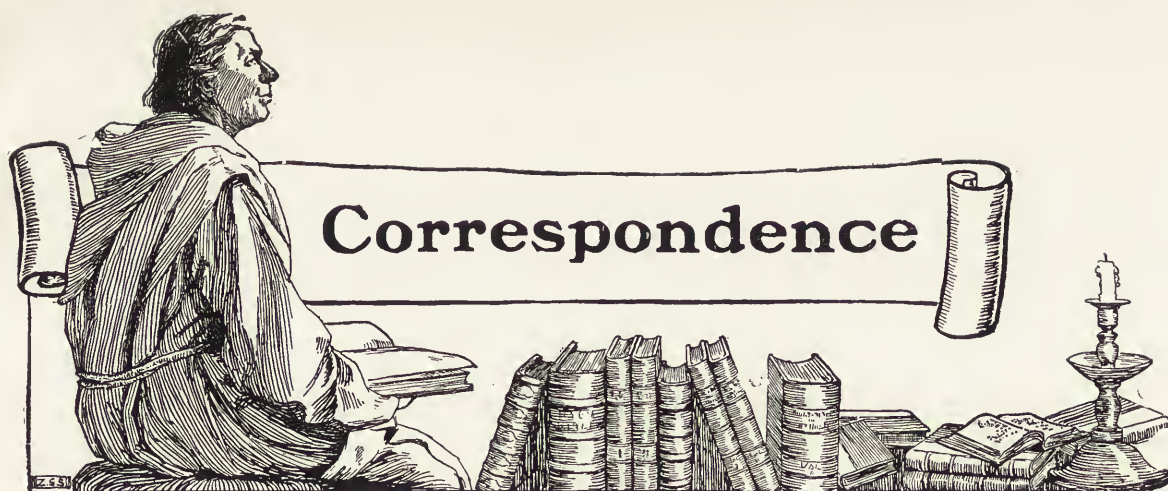
Other items in this collection were an Elizabethan chalice and paten, engraved with foliage and strapwork, with the London hall-mark for 1580, 6 oz. 9 dwt., which made 310s. an ounce; a Queen Anne oval box, by George Cox, 1706, made 290s. an ounce, and two other pieces of the same period, a pair of plain circular salts, by Ben. Harris, 1702, and another pair embossed with bands of gadrooning and beading, went for 260s. and 150s. an ounce respectively. There must also be mentioned four William and Mary rat-tailed spoons, with the Hull hall-mark, by Thomas Hebden, *circa* 1689, £76, and a set of six Charles II. rat-tailed spoons, London hall-mark, 1672, maker's mark R.K. with a mullet and two pellets below, £88.

The sale concluded with items from various sources, which included a Queen Anne plain table bell, by P. Rolles, 1709, 5 oz. 17 dwt., 215s. an oz.; a William and Mary small plain chocolate pot and cover, by George Garthore, 1688, 6 oz. 18 dwt., 740s. an oz.; a beaker of the same period, dated 1694, 240s. an oz.; and a Charles II. large porringer and cover, 1674, 26 oz. 8 dwt., 295s. an oz.

SOME fine old Brussels tapestry was included in Christie's sale on Feb. 15th, being the property of Mrs. Hugh Fenwick, and removed from Brinkburn Priory, Northumberland. It consisted of a set of three and two single panels which were displayed in all their beauty upon the walls of the west room. The set represent the divisions of the old world, signed by Judocus de Vos, which consist of an oblong panel emblematic of Europe, 12 ft. 6 in. by 19 ft. 3 in., and two upright panels emblematic of Asia and Africa, each about 12 ft. 6 in. by 8 ft. 6 in. Opening with an offer of 250 gns., the bidding for this fine set soon reached a high figure, the final bid being 1,400 gns. The other two panels, one an upright representing a composition of figures emblematic of Wisdom, and the other oblong, containing mythological figures, made 290 gns. and 380 gns. respectively.







## Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

### ANSWERS TO CORRESPONDENTS

**Books.**—*Shakespeare, 1765.*—9,134 (St. Leonards-on-Sea).—If your edition of *Shakespeare* is only in one volume, it has no great value.

**Bennet's "Antiquities of Rome," 1696.**—9,180 (Cathcart Hill, N.).—We must see this book to value. Your odd volume of the *Universal History* is of no value.

**"Mother Hubbard."**—9,080 (Exeter).—The little pamphlet you send us is curious, but its selling value is small.

**"A Quiet Round Game," 1891.**—9,085 (Wellington).—This has no special value.

**Day's "Sermons on Corinthians," 1636.**—9,065 (Stirling).—Your book is of no material value.

**People's Gallery of Engravings, 1844.**—9,064 (Ilkley).—Your two numbers of this work are of no special interest to a collector, but they are worth a little on account of the engravings.

**Encyclopædia Britannica, 7th edition, 1842.**—9,117 (Budapest).—Your edition is quite obsolete, and at the most is only worth £1. It is, in fact, almost unsaleable.

**"Don Quixote."**—9,095 (Worthing).—This work appeared originally in Madrid. The first part was published in 1605, and original copies of this issue have realised as much as £94 at auction. The second part came out ten years later, a copy recently selling for £40. The first English edition was issued in 1820, and it is worth about £25, although an exceptionally fine copy has been sold for £60.

**Ainsworth's "Tower of London," 1840.**—9,081 (Cheadle Hulme).—The original edition of this work is worth about £2 if in original binding; if it has been re-bound, however, not more than £1. In parts its value is considerably greater.

Your odd volume of Heath's *Gallery of British Engravings* is worth about 5s., and *A Treatise on Landscape, 1813*, being an odd part, about 10s.

**The British Essayists, 1st edition, 1803.**—This work is worth about 30s. to £2, and *The Works of Sir Joshua Reynolds, 3 vols., 3rd edition, 1801*, about 7s. 6d.; Wight's *Theology* and Paley's *Evidences of Christianity* are both of little value.

**Engravings.**—"The Country Tooth Drawer," by R. Dighton.—9,128 (Canonbury).—Value 10s. or 12s.

"A St. James's Beauty" and "A St. Giles's Beauty," by F. Bartolozzi.—9,049 (Wimbledon).—Your prints are not mezzotints, but stipples. There are many reprints to be met with, but the value of fine original impressions in black is about £6, in brown £10 or £12, and in red £20.

**Portraits of Prince Serge Barbara Gadgrin, with Prince Nicolas, their son, after Sir J. Reynolds, by Caroline Watson.**—9,071 (Utrecht).—The value of this plate is about £1. Your portrait of *Benjamin West*, by Boydell, is worth 15s. There are several states of the portrait of *His Royal Highness, George, Prince of Wales*, after T. Gainsborough, by J. R. Smith, with different values varying from £3 to £10.

**Coloured Engraving of a Lady, after Romney, by J. R. Smith.**—9,075 (Nuneaton).—It is impossible to form any idea of the value of this print without seeing it. It may be of little importance, while on the other hand it may be worth £50 or more. If genuine, your mezzotints after Morland, and coloured prints after Bigg, may be of considerable value. Send all for inspection.

**"The First Steeplechase on Record," by H. Alken.**—9,076 (Stafford).—There are so many reproductions of old sporting prints in existence that it is impossible to give you an opinion without seeing your prints. Genuine impressions are, of course, of considerable value.

**"George III. and Queen Charlotte," after J. Meyer, by R. Purcell.**—9,078 (Wisbech).—The value of this pair of portraits is about 12s. 6d. to 15s., and of *The Marquis of Wellington, K.B.*, by H. S. Manasi, not more than £1 or 25s.

**"Sir David Baird," after Raeburn, by Hodgetts.**—9,087 (Edinburgh).—If in fine condition, you should obtain from £7 to £10 for your mezzotint.

**Etchings by David Law.**—9,088 (East Molesey).—These do not fetch more than about half the published price at the present time.

**Fireplaces, by Piranesi, and Line Views of Venice and Verona.**—9,106 (Lincoln's Inn).—Your prints are of little value. We cannot identify your etching from your description. Could you send it for inspection?

**"Horse Dealing," by J. Harris.**—7,127 (Liverpool).—Your two colour prints are worth about 30s.

**"Princess Charlotte," after Sir T. Lawrence, by R. Golding.**—9,143 (Highgate Road).—A good copy of this engraving can be bought for £1 at a printseller's.

**Engravings**—(continued)—“**Prince Charlie entering Edinburgh**” and “**Flora Macdonald watching over Prince Charlie asleep.**”—9,141 (Elgin).—Your prints would not fetch more than £1 to 25s. in a London auction. You ought to get a better price, however, if they were offered in Scotland.

**Coloured Engraving, after Teniers, by R. Cockburn.**—9,150.—Your engraving is one of a series and is worth separately about 15s. to £1.

**Colour Prints by Bartolozzi.**—9,173 (Ballarat).—Please send fuller description. Bartolozzi executed a number of plates of cherubs.

**Mezzotint, by V. Green, after E. F. Calze.**—9,034 (Brighton).—The print you describe is apparently a portrait of Mrs. Le Maistre. Being cut, it is not worth more than 12s. to 15s.

**Coloured Engravings by J. Golder.**—9,001 (Peterhead).—These are worth about 10s. apiece. We cannot value your mezzotint, as you do not state the subject.

**“Phaeton,” after Richard Wilson, by William Woollett.**—9,006 (Birkenhead).—This print usually brings from £1 to 25s. in the sale room.

**“Eloisa,” after Angelica Kauffman, by W. Wynne Ryland.**—9,022 (Rysond, Holland).—The value of your print depends upon whether it is in black, brown, or red. A fine impression in red would be worth about £3, but in black its value is only about 10s.

**“Louis XVI.” and “Marie Antoinette,” after S. De Koster, by J. Daniel and F. Murphy.**—9,023 (Clifton).—These prints are well known. They are worth from £4 to £8 according to state.

**“Fair Moralist and her Pupil,” by Bartolozzi.**—9,027 (Wymondley).—If fine and printed in colours, might be worth £20. The other plate you mention is of small value.

**“The Story of Laetitia,” after George Morland.**—9,032 (Wigmore Street).—If your prints are in reverse they are certainly copies. Probably they are the Bartolotti plates, but finer impressions than the others you mention.

**“Napoleon,” by Carriere.**—9,038 (Narberth).—The value of your print of Napoleon is not more than £2. There are so many reprints and forgeries of old hunting subjects in existence that we cannot give an opinion without seeing them.

**Furniture.**—**Chippendale Chair.**—9,101 (Cowes).—Your chair is Chippendale in form. If old, it is worth 4 or 5 guineas, but if you have a set of six, each chair will be worth more in proportion.

**Oak Chairs.**—9,083 (Llantarnam).—Your oak chairs are of Yorkshire and Derbyshire origin, date about 1650 to 1675. Those in good condition are worth 5 to 6 guineas each. The made up chairs are of less value.

**Chippendale.**—9,003 (Oakham).—Chippendale did make chairs in walnut, and occasionally used oak, but the pattern you describe is more in the style of Sheraton. We could form a better opinion if you would send a rough sketch of the back of your chairs. Rush seats were made at this period, but only for the cheaper furniture.

**Hepplewhite.**—9,058 (Hailsham).—The chair of which you send photograph appears to be a fine and characteristic example of Hepplewhite. We should advise you to send it to a London auction, with reserve price £25.

**Objets d' Art.**—**Snuff-Box.**—9,162 (Northampton).—Your papier-mache snuff-box probably dates about 1820-5, and is worth from 15s. to 25s., according to quality and condition.

**Glass Saltcellar.**—9,135 (Christchurch, N.Z.).—Your saltcellar is probably Dutch of the latter part of the 18th century. It is quite an uncommon piece, and from the particulars you

mention it is of considerable interest. Thomas Atkins, no doubt of the same family as yours, went out to South Africa in 1899.

**Sword.**—9,114 (Edinburgh).—Your sword with Toledo blade is characteristically Spanish. This form continued in use a long time, and your specimen may be 17th or 18th century. It is worth £3 or £4.

**Glass Picture.**—9,113 (Cononley).—The value of your glass picture depends upon its condition. The subject, *Nancy Dawson*, is rather uncommon, and if fine it should bring from £4 to £6. We have no knowledge of the advertisement you mention, but it is not likely that so big a price would be offered for the glass picture.

**Sand Pictures.**—9,000 (Honor Oak Park).—These are not rare or much sought after, and the value is only about 10s. or 12s.

**Snuff Box.**—9,093 (Lichfield).—The box you describe is a snuff box, and it is worth about 15s.

**Pictures.**—8,970 (Woodbridge).—The photograph you send is so indistinct that we cannot tell anything from it. Either send a better photograph or the picture itself.

**Rembrandt.**—8,925 (Kimberley).—The photograph you send us depicts a well-known work by Rembrandt, of which your picture is evidently a copy. Its value is not considerable.

**Old Portraits.**—9,024 (Fermanagh).—From your photograph we do not think your picture is a very good likeness of Oliver Cromwell. The portrait of Prince Rupert is better, but both photographs are so much out of focus that it would be unsafe to express a definite opinion from them.

**Pottery and Porcelain.**—**Copeland.**—9,156 (Bushey Heath).—The firm of Copeland is still in existence, and we cannot value your vase unless we know approximately the date of it. Your vases marked with an A are almost certainly modern, and therefore of comparatively small value.

**Crown Derby.**—9,143 (Highgate Road).—Judging from the marks you reproduce, your figures are probably modern. Similar marks are found on modern Continental copies of old Crown Derby.

**Vase.**—9,013 (Hoxton).—From the photograph you send us your vase is probably Rockingham. Value about 30s.

**Mason's Ware.**—8,945 (Curragh).—The Mason's Ware plates you describe are worth about 7s. 6d. each, and the two jugs 35s.

**Salt Glaze.**—8,967 (Crewe).—If your cup is genuine salt glaze, and the breakage is not too extensive, it may be worth £4 or £5. The inscription and date make it interesting.

**Davenport.**—8,996 (Formby).—The basket and stand of which you enclose photograph, are Davenport, not Devonport. They were made by Davenport, of Longport, Staffordshire, during the early part of last century. The value is about 30s. to 35s. Send a photograph of your chairs.

**Dessert Service.**—9,074 (Wath-on-Deerne).—Your dessert service is modern, and its value is not more than £5 or £6. It may have been made by Minton.

**Oriental Vase.**—9,050 (Lichfield).—It is impossible to value your Oriental Vase, etc., without inspection. It depends upon their age, etc.

**Figures.**—9,026 (Walthamstow).—You do not give sufficient information to enable us to form any idea as to the value of your figures.

**Jug.**—9,042 (Swanage).—The jug of which you send sketch is not Chelsea. It may be of Staffordshire make, but of a late period, say about 1850, and it is doubtful if its value is more than 15s. Your two figures are apparently old Staffordshire, and if so, they are worth £3 or £4. If, however, they are hard paste, they are late, and worth only about 10s.

## HERALDIC DEPARTMENT. SPECIAL NOTICE.

Owing to the space occupied by the ANSWERS TO CORRESPONDENTS, the replies to the queries addressed to this department are unavoidably held over this month. In a large number of cases, however, answers will be sent by post with as little delay as possible.













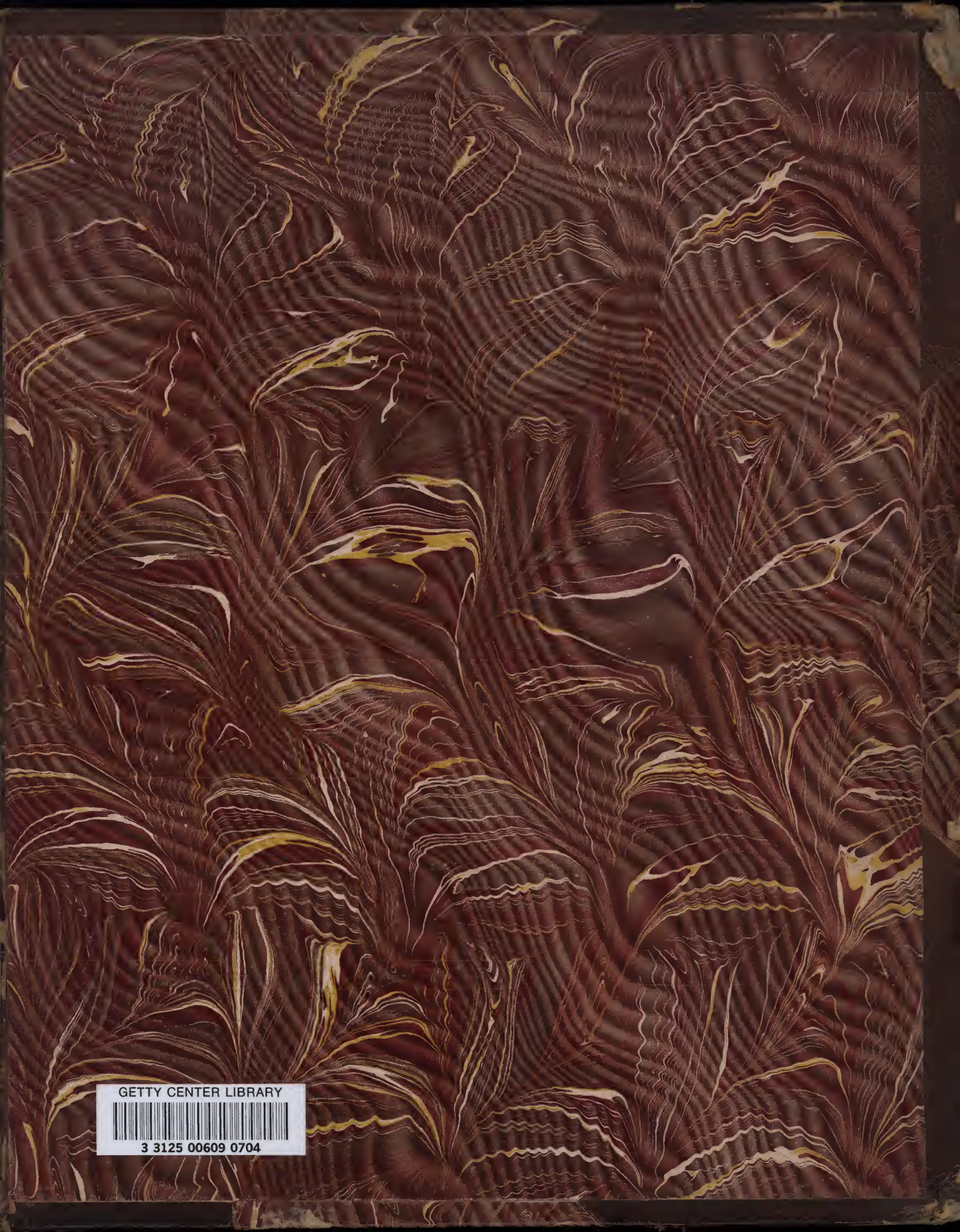












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