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# **The Connoisseur**

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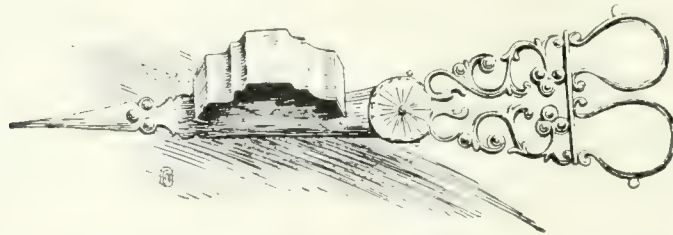


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PORTRAIT OF A LADY

BY P. E. FALCONET

*(By permission of the Edvard Gallery)*





# Pictures

## The "Welbeck Abbey" or "Harleian" Miniature of Shakespeare The "James I. Type" By M. H. Spielmann, F.S.A.

IT has always been a puzzle to Shakespearean commentators, and a reproach to George Vertue, the great though inaccurate engraver—to whose artistic and personal probity, notwithstanding, Horace Walpole over and over again bears emphatic witness\*—that so trusted an artist should have imposed upon the public a no-likeness of Shakespeare, by merely adapting the portrait of another person. "The portrait palmed upon Mr. Pope † for an original of Shakespeare, from which he had his fine plate engraven, is evidently a juvenile portrait of King James I."

These words of William Oldys, ‡ in a MS. note to his copy of Langbaine's *Dramatic Poets* (1691), were introduced by George Steevens into his edition of Shakespeare, and have been copied *ad nauseam* by Malone, Boaden, and every other succeeding commentator of Shakespeare portraits without any attempt being made to verify the original charge. As to Vertue's punctilious honesty, constantly vaunted at the expense of Houbraken's, I shall speak on another occasion, merely remarking here on the readiness with which successive writers have delighted to seize on and to repeat depreciatory criticism without caring to ascertain how far the statement is truth or calumny. Here is a case

Walpole's *Anecdotes of Painting* is, of course, based almost entirely on Vertue's labours and research, which were conducted with extraordinary conscientiousness and care.

† For Pope's edition of Shakespeare: London, printed for Jacob Tonson, 6 vols., 1723-25. The first vol. is dated 1725; the others 1723. In the same edition appears Vertue's engraving of the Stratford bust, on the shoulders of which the engraver has had the audacity to place the Chandos head!

‡ 1690-1701. Norfolk King-of-Arms.

in point. That Vertue in the present instance, however, is not guiltless, will presently be seen; but that he did not work from a *soi-disant* portrait of the poet, and that he used a likeness of King James, are statements demonstrably false.

Robert Harley, first Earl of Oxford (1661-1724), despite the turbulence of his political career, formed, as everyone knows, a great library, adding to it those collections of MSS. of Foxe, Stow, and Sir Simon D'Ewes, which afforded him much solace during his incarceration in the Tower.\* When he died in 1724 he was succeeded by his son, Edward Harley, the second Earl, some time after whose death, in 1741, the magnificent library, to which he had considerably added, was dispersed: the books went to Osborne the bookseller for £13,000 (being less than the cost of the bindings), and the manuscripts to the nation for £10,000. These are now among the treasures of the British Museum. When Edward Harley died there was held a three days' sale, in March, 1741/2, †

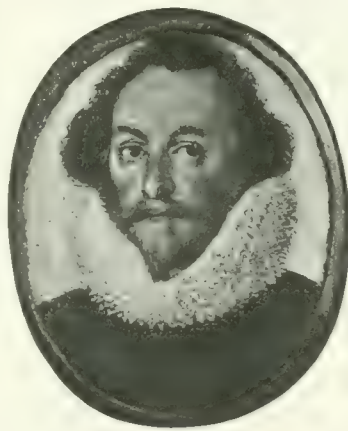
when on the first day there was knocked down for two guineas to one Barrett a portrait of Shakespeare, "three-quarters" (what we call nowadays 30 in. by 25 in.), "by an artist unknown." ‡ His collection of miniatures did not leave the family.

In the possession of the first Earl, if Sir George

See E. S. Roscoe, *Robert Harley, Earl of Oxford*. London, 1902.

† See *Notes and Queries*, 9th S.V., April 28th, 1900.

‡ Whether or not this is identical with the copy of the Chandos portrait bequeathed by Edward Capell to the Library of Trinity College, Cambridge, will be discussed at a future time.



NO. I.—THE "WELBECK ABBEY  
MINIATURE OF SHAKESPEARE"

*In possession of His Grace the Duke of  
1902.*



NO. III.—THE IMITATION BY S. BENNETT OF VERTUE'S PLATE, 1807; SHOWING HOW THE TYPE WAS GRADUALLY PROMULGATED

Scharf be right, had been the miniature (No. i.) here shown; but it is more likely that it belonged to his son, Edward Harley, during his father's lifetime. This fine head was a favourite with its owner, who was convinced that it was a portrait of Shakespeare, and, as I am informed,\* "Lord Oxford has written his name on the back of it; it was in his collection as early as 1719, when it was framed." That was about the period of the first Earl's retirement. Whence the miniature was first acquired is not known; the earliest reference to it at Welbeck Abbey "occurs on a bill of Bernard Lens,† who enclosed it in its present pear-tree frame, stained black, in May, 1719. For Lord Harley (afterwards second Earl of Oxford), Lens framed many miniatures,‡ and at his death they passed to his daughter, Margaret, Duchess of Portland," § who married Henry, the first Duke and second

\* By Mr. Richard W. Goulding, Librarian to the Duke of Portland at Welbeck Abbey.

† The eminent miniature-painter, 1680-1740, and father of the miniature-painters Andrew and Peter, less distinguished than himself.

‡ One of these, lately in my hands, is one of the miniature copies of the Chandos portrait by Ozias Humphrey, R.A. The history of this interesting miniature will be told in its proper place.

§ Mr. Richard W. Goulding.

Earl. Since 1741 it, therefore, the miniature has been in the possession of the Dukes of Portland.

Edward Harley, like his father, was the friend of eminent men of letters. Robert Harley counted Swift, Prior, Arbuthnot, Gay, and Pope among his intimates; his son was equally the friend of Pope and Swift, and was the generous and bountiful "patron" of Vertue and W. Oldys. It is not surprising, therefore, that when Pope was casting about on behalf of his publisher, Tonson, for a portrait to be engraved for the frontispiece to his edition of Shakespeare (which, by the way, reflected so very little credit upon him—little as "a dull editor," and still less as an expurgator, as he presumed to be), that Harley should have pressed upon him his newly-found, unknown, and unpublished miniature; but it is more surprising that author and engraver should accept the suggestion of their kind and influential friend.\* And what is still stranger is that Oldys should have turned on his patron with a false statement as to the original of

\* "The Earl's generous and unparalleled encouragement of my undertakings," wrote Vertue, "by promoting my studious endeavours, gave me great reputation and advantage over all other professors of the same art in England." See Walpole's *Anecdotes*, vol. iii., p. 271, 1876 edition.



W. SHAKSPEARE.

NO. IV.—STIPPLE ENGRAVING BY MASSOL (FOR GUIZOT'S FRENCH EDITION OF SHAKESPEARE 1848), INTRODUCING THE LESSER GEORGE. SEE PORTRAIT OF JAMES I.





NO. II.—GEORGE VERTUE'S LINE ENGRAVING OF 1724 FROM THE MINIATURE (NO. I.) THEN IN THE POSSESSION OF EDWARD HARTY (AFTERWARDS EARL OF OXFORD), AND NOW IN THAT OF THE DUKE OF PORTLAND, AND FALSELY STIGMATIZED AS A PORTRAIT OF KING JAMES I.



Vertue's plate. Pope, perhaps, was little acquainted with the portraits of Shakespeare, but Vertue knew better; and if he was willing to engrave this likeness—which, after all, has strong points of resemblance with the Chandos portrait several times reproduced by him—it was probably because he had little more faith in the Chandos itself. Otherwise his act would be totally unjustifiable.

Sir George Scharf\* is severe on the subject. "Both Pope and Vertue," he says, "were willing to gratify Lord Oxford, their patron, by selecting a portrait in his possession, and which he fondly believed to be Shakespeare's. The picture which they adopted is in reality merely the portrait of a gentleman of the period of King James I., and not even, as some have surmised, one of the monarch himself. The engraving, however, is admirably executed." It is clear, from his reference to "the picture," that Sir George had not himself examined the original of Vertue's beautiful plate, unless, indeed, he knew of the painting I allude to further on. But this I doubt.

This miniature measures 2 in. by 1½ in., in oval-



*Vertue sculp.*

NO. V.—VERTUE'S LINE ENGRAVING OF JAMES I., WITH THE LESSER GEORGE, 1747, FOR RAPIN'S (SMALLER) HISTORY OF ENGLAND SHOWING THE FANCIED RESEMBLANCE TO THE WELBECK MINIATURE

diameters. It shows a burly man with a ruddy complexion, whose forehead, though high, by no means mounts into baldness. His head, indeed, is well covered with brownish-black hair, and beard turning slightly grey, and with eyes of hazel-brown; and he wears a gold ring in his ear. That ear-ring is for many—especially for the adherents of the Chandos portrait—the hallmark of Shakespeare; and for my part I do not see why this miniature likeness should or should not be accepted as "the one and only life-portrait of the poet" any more or less than a score of others which have been published without any censure being incurred by the engravers. Of course, there is no word of proof advanced to substantiate the

claim, but no proof is, at least, as satisfactory as unconvincing or disprovable evidence with which most portraits of Shakespeare have been bolstered up.

This powerful miniature, then, which is among the striking things in the fine collection of the Duke of Portland, represents a man of strong will and character who lived in the reign of James I. The authorship of the little picture is a puzzle. About the date at which the sitter lived, judged by the costume, there is no doubt; but the style and technique of the painting appear much more modern. The draughtsmanship

\* See George Scharf, *On the Principal Portraits of Shakespeare*, 1864.



The "Welbeck Abbey" or "Harleian" Miniature of Shakespeare

and modelling are quite excellent, and reveal to high advantage both the vigour and the craftsmanship of the artist. To the writer it has appeared likely that Bernard Lens, who painted an important series of Harley portraits in miniature, may have been employed by the first Earl of Oxford to copy some previous limning or picture, now lost, which he believed to be Shakespeare.

The explanation is far from conclusive or convincing, but it is as probable as any other that can be advanced, especially when we recall his copy of Cooper's unfinished miniature of Cromwell. This work, which is also at Welbeck Abbey, reveals the same force and presents much the same texture.

In any case, George Vertue made his engraving, after consultation with his patron and his editor, Pope, for the edition which Jacob Tonson was about to publish.\*

\* Pope's edition was issued in 7 vols., 4to, in 1723-5, and in 10 vols., duo., in 1728. Jacob Tonson (1656?-1736) and his great-nephew, of the same name (d. 1767)—"the eminent bibliopoliſt," as the *Gentleman's Magazine* (lvii., p. 76) calls him—issued eight editions of Shakespeare altogether between the years 1709 and 1767-8, having for successive editors Rowe, Pope, Sir T. Hanmer, Dr. Johnson, Steevens,



JAMES I.

NO. VI.—THE LINE ENGRAVING BY W. SHERLOCK WHICH INSPIRED MASSOL (NO. IV.) AND PROVIDED HIM WITH THE LESSER, GEORGE (THIS PLATE WAS WONDERFULLY FACSIMILIATED BY ROMNEY)



SHAKSPEARE.

NO. VIII.—CLOSE COPY BY J. C. BOCK OF THE WALKERS' COPY (NO. VII.) OF VERTUE'S PLATE THE TYPE WAS THUS SPREAD TO GERMANY

Tonson, it is interesting to note, possessed a small portrait of Shakespeare which was doubtless painted for him, as its decorative symbolical embellishments are more or less common to the engraved portraits of the poet issued by publishers of the time. This, in 1827, belonged to H. Rodd, the picture-dealer; Wivell describes it accurately, and speaks of it as "done about the year 1700," although the inscription on its frame at

the Shakespeare Memorial Gallery at Stratford-on-Avon (to which the late Mr. Henry Graves presented it in 1883, No. 31 in the Catalogue of the Gallery) runs thus:—"The Jacob Tonson Picture, 1735."† So far as I am aware.

and Capell—a goodly array, whatever may be said of the comparative results of their labours. Warburton's edition of 1747 has been incorrectly attributed in the *Dictionary of National Biography* to Jacob Tonson the younger. It was published by J. & P. Knapton.) At the death sale of the younger Tonson in 1767, "one hundred and forty copies of Pope's Shakespeare, in six volumes, quarto" [this is a mistake—the quarto edition was in seven volumes], "for which the original subscribers paid six guineas, were disposed of at sixteen shillings the set." (See *Gentleman's Magazine*, as above.) This was the 1723-5 edition with George Vertue's engravings.

† See A. Wivell, *An Inquiry*, etc., Supplement, p. 29.

‡ This is certainly not the plate done for Tonson's 1735 edition (8 vols., duo.); that was

it has never been engraved, and it may be conjectured that this son what forbidding and strangely Semitic head was discarded by the publisher in favour of the more romantic portrait recommended alike by the Earl of Oxford, Pope, and Vertue.

The plate measures  $8\frac{1}{2}$  in. by 6 in., and the oval containing the head  $5\frac{3}{8}$  in. by  $4\frac{1}{2}$  in. (No. ii.). Above is a wreath of bay-leaves and a ribbon-scroll inscribed WILLIAM SHAKESPEARE, and below a medallion bearing the poet's coat-of-arms with mantling and on the base which supports the portrait the inscription—*Ad Originalem Tabulam penes EDWARDUM DOMINUM HARLEY. G. Vertue. Sculp. 1721.* Except for the head and ruff, the plate

greatly resembles Vertue's large Chandos engraving of 1719 (repeated by him in reduced size a year or two later). The likeness, it must be owned in mitigation of Vertue's concession—whereby his crime may be said to shrink to a mere peccadillo—has so much in common with a liberal interpretation of

engraved by Du Guernier after Ariani's version of the Chandos picture.

Resembling, in all save the head and ruff, the folio plate by Vertue of 1719, used later, in 1812, in Boydell's *Antient British Prints*.

From the original picture in the possession of Edward, Lord Harley.



NO. VII.—LINE ENGRAVING, REVERSED, BY THE WALKERS (AFTER VERTUE), FOR BELLAMY AND ROBERTS'S EDITION OF SHAKESPEARE, 1791  
ISSUED AS AUTHENTIC

$1\frac{1}{4}$  in. to  $1\frac{7}{8}$  in., and it will be observed that the figure is reversed—that it looks to the right instead of to the left, owing to the engraver having worked direct, the same way, from the miniature, instead of reversing it on the copper, by means of a mirror, so that it might print looking to the left. Fifty-four years later, in 1775, the portrait was used as a frontispiece to Mrs. Griffith's book, *The Morality of Shakespeare's Drama Illustrated*, and again, in 1784 (though dated a year earlier), now sadly worn, was published with S. Ayscough's octavo edition of Shakespeare, issued by J. Stockdale. In these cases the embellishments had all been cleared

the Chandos picture (according to the version of the original picture at that time in vogue) that many might regard it as representing the same man at an earlier period of his career. There is a profusion of hair on the top of the head; the beard and moustache are fuller and better groomed, and the softening of the features in the process of engraving has brought the face into greater harmony with the Chandos; while the fact that the head is viewed almost from the front, whereby the full shape of the nose is concealed, must be taken into consideration when comparison is made between the two portraits—the Chandos and the Harley.

In this engraving of Vertue's after the Harley miniature the head is enlarged from

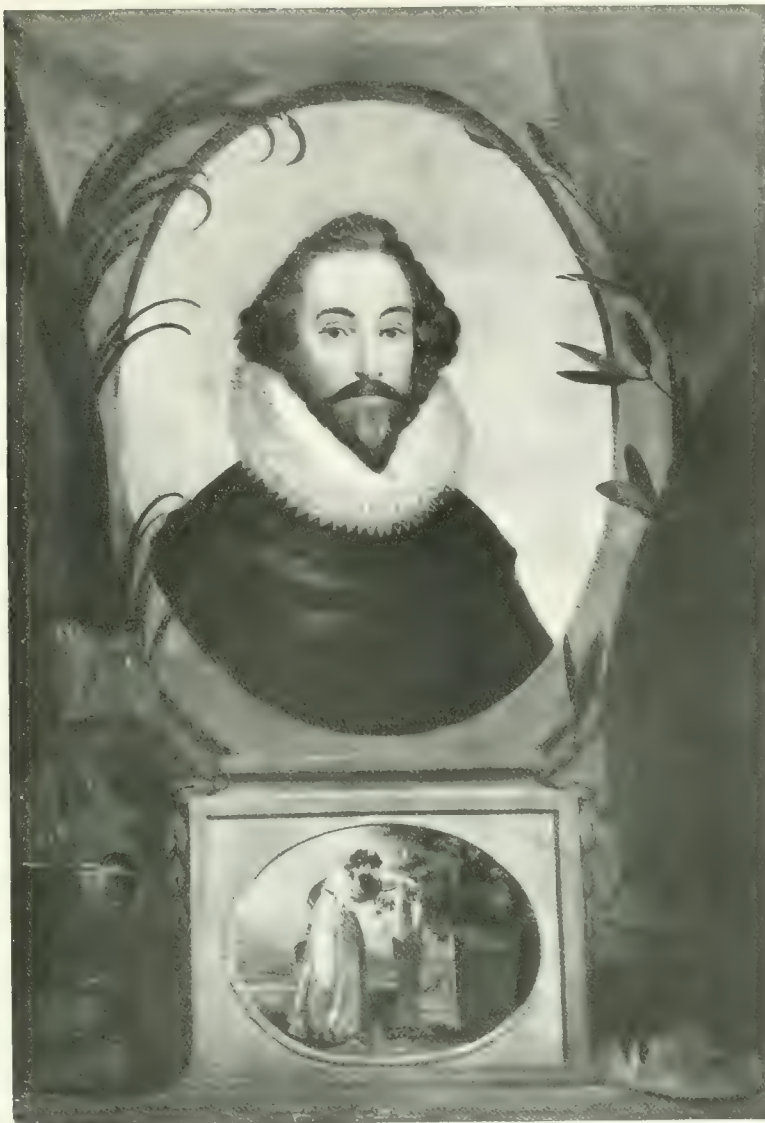


The "Welbeck Abbey" or "Harleian" Miniature of Shakespeare

away, and the portrait appears against a semi-rusticated wall of masonry. For Ayscough's third edition (2 vols., 1807) Stockdale employed S. Bennett to copy Vertue's engraving, abandoning the oval shape for the rectangular. Superficially regarded, a very fair imitation was the result; but all the subtlety, finesse, and sensitiveness that characterised Vertue's plate were gone. Bennett's was worked until it was but the ghost of its original self; indeed, I have an impression of it in which the hair and beard seem intended for very fair hair, if not for absolute white (No. iii.).

Later on, in 1821, there was published in Paris Guizot's thirteen-volume edition of *Le Tourneur's Shakespeare*\* (with profoundly necessary corrections by Madame Guizot of the French prose text), and Ladvoat, the publisher, commissioned Massol to engrave a frontispiece in stipple (No. iv.). This is a very beautiful rendering of Vertue's plate from the Duke of Portland's miniature, unpardonably brushed up, smartened up, and tricked out. The strong, rugged, expressive face of the original has become that of a quiet, contemplative gentleman—a rather melancholy beau, as handsome as the idealised portraits of George Villiers, Duke of Buckingham. Here, at last, is a belated justification,

Originally published 1776-1782.



NO. IX.—BY ANGELICA KAUFFMANN, R.A., AFTER THE VERTUE PLATE OF 1721 FROM THE PAINTING IN THE SHAKESPEARE MEMORIAL GALLERY, STRATFORD-ON-AVON, BY PERMISSION OF THE COMMITTEE AND SECRETARY

such as it is, for the unfounded charge against Vertue of having palmed off upon the public a portrait of James I., for while there is no ear-ring—at least the ear it would decorate is covered by one of the luxuriant curls that play about the head and run into the well-groomed beard, while a cloak is thrown dashingly around the body—from the neck dangle the ribbon and medal of the Order of St. George—the Lesser George—as may be seen in the portraits of the monarch by many copyists, besides Vertue himself,\* W. Sherlock, etc. (Nos. v. and vi.).

Meanwhile, one or two plates had been engraved facing towards the left, the same way as the miniature. The first was that done by W. & J. Walker for Bellamy and Roberts's eight-volume edition of Shakespeare, issued in 1791 (No. vii.). These engravers were William and John Walker, father and son, of Thirsk, who worked in London and did much good and important work. The plate in question is beautifully engraved as to the head; the oval is retained and is supported by embellishments of dramatic symbols. On the base is engraved "SHAKESPEARE," and below, *Engraved by W. & J. Walker. Published as the Act*

See the plate for the smaller edition of *Ratm* (8vo). A comparison between Vertue's Harleian Shakespeare and his "James I." is sufficient to show that the general resemblance between the two is merely superficial.





NO. X.—PORTRAIT OF SIR FRANCIS DRAKE, IN THE POSSESSION OF THE LORD SACKVILLE, AND REPRODUCED BY HIS COURTEOUS PERMISSION. IT IS SUGGESTED THAT THIS MAY BE THE ORIGINAL OF THE "WELBECK MINIATURE OF SHAKESPEARE," FREELY COPIED BY BERNARD JINNS



THE COMING OF SPRING  
BY CHARLES SIMS, A.R.A.





## The "Welbeck Abbey" or "Harleian" Miniature of Shakespeare

directs by Bellamy and Roberts, Aug. 1, 1789. The plate measures 6 in. by  $3\frac{5}{8}$  in. The oval portrait of it was imitated in a remarkable facsimile by Johann Christoph Bock (for an eighteenth-century German edition I have not yet been able to identify) so accurately that, except for the effect, and for the greater brilliancy in the lights which are more insisted upon, it might almost be taken for the same plate, so closely have the engraved lines been followed (No. viii.).

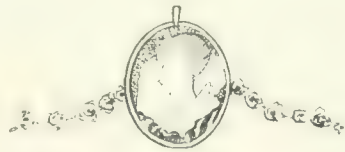
It is very curious that Angelica Kauffmann, R.A., in all probability soon after her arrival in England at about the age of twenty-four—that is to say, in 1765, when the excitement of the Shakespeare bicentenary had scarcely simmered down—should have chosen Vertue's engraving of Harley's miniature, rather than the miniature itself, as the basis of her picture. Probably it was more accessible. The painting was her tribute to the poet, no doubt; yet it has every appearance of being a commission from a publisher, if not from David Garrick, whose portrait she had just painted. Indeed, the charming design below, as a *predella*, of "Fame adorning the Tomb of Shakespeare," was engraved not only by Bartolozzi but by others, and was published more than once. She has brought the likeness closer to the Chandos while, as was her charmingly effeminate characteristic, eliminating as far as possible all virility from the face, and has introduced an elementary form of conventional symbolism in the branches of palm and myrtle and in the emblems of comedy and tragedy. The *predella* she carried out on a larger scale for the Marquess of Exeter, and the picture still, I believe, hangs at Burghley House (No. ix.).

Her Shakespeare portrait, which measures  $40\frac{1}{2}$  in. by  $35\frac{1}{2}$  in., is at the Shakespeare Memorial Gallery at Stratford-on-Avon, to which it was presented by the late Mr. Henry Graves; by the courtesy of the Committee and Librarian it is reproduced here.

And now comes the strange part of the story. Lord Sackville possesses, at Knole, a life-size portrait, so nearly resembling in general arrangement and type the picture we are considering, that we are justified in inquiring into the connexion. It is the Knole portrait of Sir Francis Drake, testified to, among other authorities, by Scharf (No. x.). It presents a type

seen in several of the Drake portraits, and acknowledged by Sir J. E. Boehm in the statue which he designed in 1883 for Tavistock and Plymouth Hoe. I believe it to be a seventeenth-century picture, on oak panel, about 250 years old, adzed, not planed, at the back, and although the painting has been restored with unnecessary emphasis, it is, in the main, a genuine thing. I assume that the globe with the circumnavigator's hand resting on it—the hall-mark of many a Drake portrait, painted and engraved—is contemporaneous work. There is an ostentatious wart on the side of the nose, which also appears in more suppressed form in the Welbeck Abbey miniature, and a general capacity for joviality in the strong face, buried in its luxuriance of ruff. The mass of the hair, regarded as a mass, corresponds in shape; the balance of the features, in the ensemble, is not dissimilar; there are frequently found authentic portraits of the same man not more dissimilar than these.

Is this picture the original of the Welbeck miniature?—and can the miniature, then, be a portrait of Drake? It is not impossible. Lord Sackville's picture (which the owner has most courteously and kindly allowed me to reproduce here) may not have the authority of Lord Lothian's or Sir F. Fuller-Elliot-Drake's or the Plymouth picture; probably not less than the Sydenham, or even than the Rabel, which is the foundation of so many of the prints promulgated by the engravers from comparatively early times. It is an interesting point to which further inquiry may profitably be devoted. The portrait, it may be added, was shown at the "Shakespeare's England" Exhibition, but as a late contribution it did not appear in the catalogue. It measures  $31\frac{1}{2}$  in. by  $25\frac{1}{2}$  in.; the "false oval"  $27\frac{1}{2}$  in. by  $21\frac{1}{4}$  in.; while on the ribbon-scroll is inscribed: SK. FRANS. DRAKE, KT. It may conceivably be that this ribbon-scroll on the old frame, the shape of which has become distorted through age, may have suggested the ornament in Vertue's engraving. No student of seventeenth-century engraved portraiture, which so often presents widely divergent versions of the same picture in the different plates from it, will see in these divergences any insuperable objection to the suggestion I have made.





# Pottery and Porcelain

## Fürstenberg Groups of Perseus and Andromeda By Wm. Barclay Squire

AMONG the minor porcelain factories of Germany that of Fürstenberg has always had more patrons in England than its rivals at Bayreuth, Höchst, Berlin, etc., probably owing to the connection of the ducal family with that of Hanover and England throughout the eighteenth century. Like most of the other German factories, Fürstenberg depended for its existence on the favour of a court. It was actually founded (about 1749) by Duke Charles of Brunswick and his wife Philippine Charlotte (a sister of Frederick the Great), and from the first its productions were more or less avowed imitations of Dresden. Quite early in the annals of Fürstenberg there are records of the manufacture of those figures and groups upon which the fame of the ware, at its best period, chiefly rests. Busts, sets of characters from

the "Commedia dell' Arte," and porcelain flutes were produced before the Seven Years' War, when evil days fell upon Fürstenberg. In 1759 the store of gold for gilding had long been exhausted, and it was only the fortunate chance of an Englishman's buying a dinner-service and paying for it with 150 gold ducats that enabled the factory to struggle on. The end of the war was followed by a period of serious rivalry with Dresden, during which, by a system of underselling, the Saxon factory nearly succeeded in ruining its Brunswick imitator. About 1770, probably owing to the introduction of better methods of treating the local clay, the fortunes of the factory improved, and though apparently the financial results remained unsatisfactory, from 1770 until the death of Duke Charles in 1780,



PERSEUS AND ANDROMEDA

BY LAURENT CARO, AFTER LEMOYNE



## *Fürstenberg Groups of Perseus and Andromeda*



THE PERSEUS GROUP

IN LORD RADNOR'S COLLECTION

and for a few years later, its productions reached the highest degree of technical and artistic excellence that was ever attained at Fürstenberg.

As was the custom in most of the smaller porcelain factories, the modellers of the groups, figures, and busts produced at Fürstenberg during this period can lay no claim to be considered original artists: they were merely clever workmen who copied and adapted the ideas of others. The names of some of these Fürstenberg modellers are known; the best of them were Anton Carl Luplau (who copied Dresden figures and groups), Desoches (of whom more anon), and Carl Gottfried Schubert, who worked from 1778 until 1804. Besides imitating groups of figures, such as the Dresden monkey orchestra, modelling portrait busts, and copying bronzes and ivories from the Ducal Museum, the Fürstenberg workmen took for their models subjects derived from engravings and prints, of which the

factory possessed, according to an inventory made in 1770, a large collection. From this source Professor Scherer, of the Brunswick Ducal Museum, was enabled to identify (in articles contributed to the *Kunstgewerbeblatt* for 1891 and 1892) among the fine collection of Fürstenberg figures in his care a charming figure of Cupid, as copied from E. M. Falconet (1716-1791); a Metamorphosis of Dryope, copied from Moreau le Jeune (1769); and a figure of Andromeda chained to the rock, copied from a print by Laurent Cars of a picture of Perseus and Andromeda by J. L. Lemoyne. The Andromeda was modelled by Desoches, a Frenchman, who first appeared at Fürstenberg in 1769, and worked there until 1774. He was a pupil of the sculptor Pierre Philippe Mignot, who was in his turn a pupil of J. L. Lemoyne, so that it is practically certain that the print of Lemoyne's picture found its way to the Fürstenberg workshop through Mignot and Desoches.

The present whereabouts of the original painting is unknown, but a reproduction of the print (from P. Mantu's *François Boucher, Lemoyne, et Natoire*, 1880) is interesting as showing how it was translated into porcelain by Desoches. Professor Scherer, in the above-mentioned article, was only aware of the existence of the figure of Andromeda, but I am enabled, by the courtesy of the Earl of Radnor, to show that the French modeller was not content with copying the plump form of Lemoyne's Andromeda, but also, with considerable ingenuity, used the remainder of the picture by placing the flying figure of Perseus on his feet by the side of the dragon, which he is about to slay with his uplifted scimitar.

The Perseus group (which is in Lord Radnor's collection at Longford Castle) thus forms the complement of the Brunswick Andromeda, and from the shape of the bases of both groups it is evident that they were intended to stand side by side and form a



FIGURE OF ANDROMEDA  
IN THE BRUNSWICK DUCAL MUSEUM

single reproduction of the picture. According to Professor Scherer, the height of the Andromeda is 0.285 m., which exactly agrees with that of the Perseus. When the two were separated, and the Perseus found its way to England, it is impossible to say. The first Viscount Folkestone and his successors, the first and second Earls of Radnor, were great art-lovers, as the magnificent pictures, furniture, plate and china still preserved at Longford Castle bear witness. It is therefore probable that the Perseus, which must have been produced between 1769 and 1774, was acquired by the second Earl (1750-1828), who succeeded his father in 1776. To his successor, the sixth Earl, who has kindly allowed the Perseus group to be photographed for THE CONNOISSEUR, and to Professor Scherer, to whom I am indebted for much of the infor-

mation in this article, as well as for enabling me to obtain photographs of the Andromeda, I beg to express my sincere thanks.







THE RIGHT HON. THE LORD  
MAYOR OF CARDIFF.  
1911-12 PHOTO FUKO

THE CITY HALL

## The City and County Borough of Cardiff Part I. By Leonard Willoughby



THE RIGHT HON. THE LORD MAYOR OF  
CARDIFF, 1912-13 PHOTO SARGENT

majority are blissfully ignorant of anything concerning it, beyond the fact that it has mighty docks and is a colliery centre. Cardiff, as she is now called, is

ONE wonders how many of those who know Cardiff as it is to-day are acquainted with its long story. Perhaps a few are aware, though I fear the great

a corruption of the words Caer Dydd—the Camp of Didius. Aulus Didius was he who planted the standard of Rome at the mouth of the Taff in the first century. The city to-day is built on the banks of the river Taff, a mile above its junction with the estuary of the Severn, known as the Bristol Channel. Cardiff, which now numbers close on two hundred thousand souls, has a history which goes back to very early days. It has always been recognised as the site of an important Roman station, while tradition even connects the town with Caractacus and the determined resistance of the Silures to the Roman power. Excavations go to prove that Cardiff was undoubtedly an early Roman fort,



VIEW OF CARDIFF FROM THE WEST, 1748

FROM THE ENGRAVING BY S. AND N. PUCK



THE LADY MAYORESS'S CHAIN

founded, so some imagine, by Julius Frontinus, the Roman general, upon his conquest of Siluria, A.D. 75-7. In later Roman days it was an important coast fort, which, after their departure, the Welsh princes of Glamorgan, some of whom bore the title of king, held as their principal seat of government. For much of this early history Cardiff is indebted to the work of excavation undertaken by the late Marquis of Bute, who then discovered the massive Roman wall with bastions, and the remains of a great Roman gateway with guard-room on either side. The stone fortifications had doubtless subsequently been buried beneath earth works, on which was placed a wall enclosing the Roman keep and mediæval castle. This ancient castle has indeed played an important part in the fortunes of Cardiff, for its government was vested in the hands of the lords and owners of the

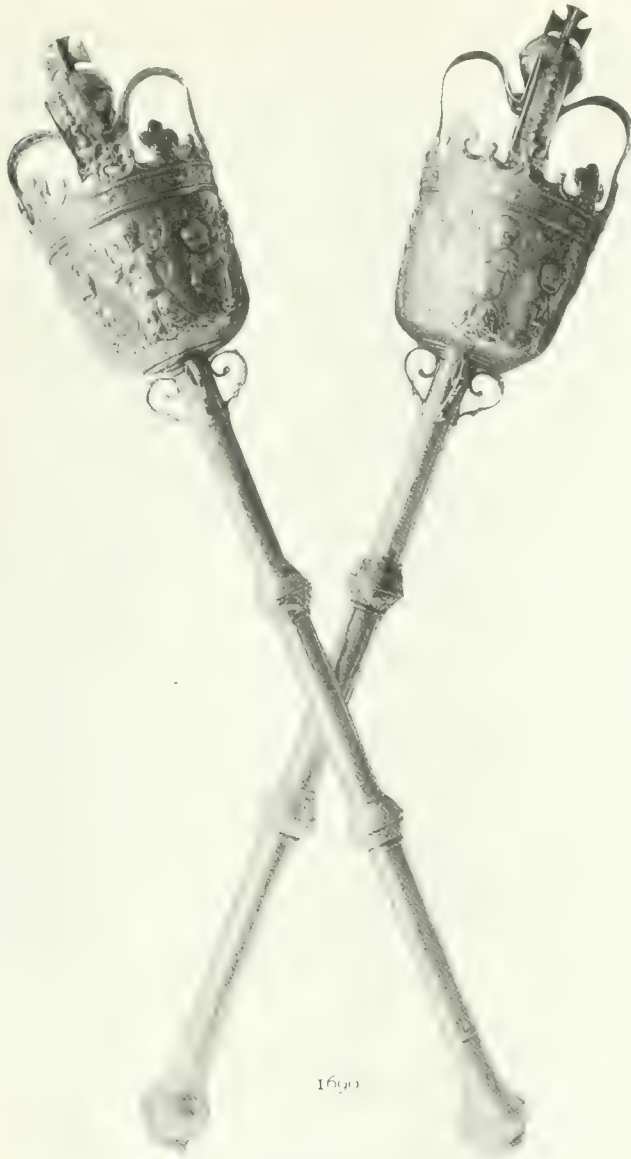
castle, down to Tudor days. For three hundred years the Romans were in power, but as to what happened after their departure history appears to be a little vague. It is even uncertain as to who erected the earthwork fortifications which covered the old Roman wall. We may assume, however, that during the six hundred years which elapsed between the going of the Romans and the coming of the Normans that the Welsh princes or kings who ruled in Cardiff fought against the incursion of the Saxons and Danes in their turn, as did the still earlier inhabitants when the Romans arrived. This shows that Cardiff was an important place quite eighteen hundred years ago. In the eleventh century Glamorgan was conquered by the Normans under Robert Fitzhamon, and then became a marcher lordship. Jestyn ap Gwrgan was reigning prince at the time, and Cardiff was his



*The City and County Borough of Cardiff*



1608



1690

THE FOUR MACES



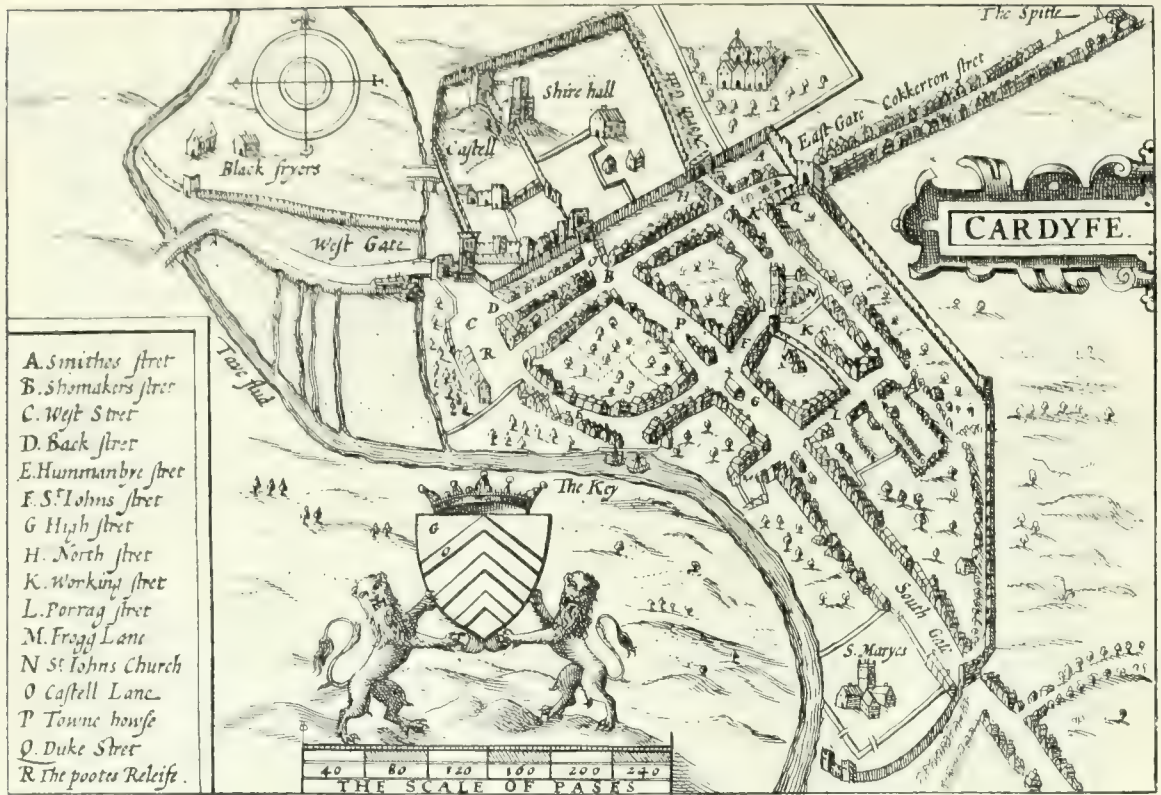
1608

capital; but Fitzhamon took his richest lands for himself and his followers, whom he made under-lords, the lordship itself which he held being fief of the Crown, and every manor within it was held immediately of the chief lord as of his Castle of Cardiff. Cardiff was the capital of the lordship of Glamorgan, and the chief residence and centre of



THE LORD MAYOR'S BADGE

authority of its lord, who was in truth little less than king. The king's writ did not even run in his territory, and he had his own sheriff, his chancery, his great seal, his courts civil and criminal, rights of admiralty and of wreck, of life and death, and an ambulatory Council of Parliament. He had also jura regalia, fines, oblations, escheats,



PLAN OF CARDIFF, 1910

FROM SPEED'S MAP OF GLAMORGAN

wardships, marriages, and other feudal incidents. The under-lords, from whom he exacted fealty and service, built castles for themselves in the county, and the lords council met in the great hall of Cardiff Castle to discuss the government of the district, while armed retainers of the under-lords kept watch in turn over the castle. Fitzhamon's son-in-law was his successor, and this was Robert Consul, Earl of Gloucester, a natural son of Henry I. Robert's marriage with the greatest heiress of her time was arranged by her father with Henry I., who appears to have done the wooing part. We are told by Mr. John Ballinger, in his *Guide to Cardiff*, that the lady's answer was that she was being wooed not for herself but for

her possessions, and that with such a heritage she ought not to marry any lover unless he had two names. This drew from the king the promise that his son should be called "Robert le Fitz Roy." On a further inquiry from the lady as to the name their son is to bear, "Robert, Earl of Gloucester, his name shall be, and is, and his heirs likewise," said the king—and so it was. It was Robert, Earl of Gloucester, that gave Cardiff its earliest known grant of municipal privileges, admitting the right of Welshmen of Glamorgan to enjoy their ancient liberties and customs. The earl was a warrior, a statesman, and a scholar, and he thus gathered round him a brilliant band of men of letters.



ARMS OF THE CITY OF CARDIFF, 1907



## The City and County Borough of Cardiff

To him was dedicated the *Historia Britonum*, the chief work of Geoffrey of Monmouth, which work marked an epoch in the literary history of Europe, and exercised a powerful influence.

It was to Cardiff Castle that the eldest son of William the Conqueror—Curthose—after wasting his fortune and causing ceaseless trouble to his family, was taken prisoner in 1106 by the chaplain of his brother, Henry I. He was kept there the rest of his life, after being confined in the

Tower of London, Devizes, and Bristol. He died in 1134 at Cardiff, at the age of eighty. During the reign of the Lords Marches, revolts were continual by the Welsh people, and in 1404 one Owain Glyndwr almost entirely destroyed the town and castle, burning everything except the White Friars convent, which he spared, as he had an affection for the Order.

He robbed the castle and set it in flames, and when the White Friars petitioned him to return them their books and chalices, which in their alarm they had placed in the castle for safety, he replied, "Wherefore have ye stored your goods in the castle? If ye had kept them in your house they had been safe." In 1492 most of the houses in Cardiff were in ruins, and no rent was paid, having remained in this deplorable condition for years after the rebels had laid the town waste. In 1495 the power of the Lords Marches ceased to exist after a period of reign of four hundred years, the last to hold office being Jasper, Duke of



JOHN SECOND MARQUIS OF BUTE (1773-1848) BY SIR HENRY RAEBURN

Bedford. The lordship then reverted to the king, and afterwards the properties attaching were given to Sir William Herbert in 1547, and this included the lordship of Cardiff, but not of Glamorgan. As Mr. Ballinger puts it, "The days of feudalism were past, the vast powers wielded by the Marchers of Glamorgan disappeared."

During the reigns of Elizabeth and James I. the town became notorious as the home of pirates, who preyed upon shipping in the Channel ports.

This brought great discredit on the name of Cardiff, as many of the inhabitants participated in the spoils. By then, too, the lords of Cardiff, no longer invested with power, lost interest in the town, and things gradually sank and sank to a very low ebb. In 1607, to make matters worse, a terrible flood did enormous damage, and it only required the outbreak of the Civil War to practically complete the ruin.

The town was at first for the royal cause, but the king appears to have caused much resentment by the appointment of a governor of the town in place of the popular Sir Nicholas Kemeys. The king subsequently spent a week in Cardiff with a view of appeasing the anger of the inhabitants, though with but small success. Within a month of his departure the town was captured by the Parliamentarians. A rally of the Glamorganshire men in the royal cause ensued, and a march on Cardiff was effected to capture the castle, but only to meet with a rout. So Cardiff remained in Cromwell's hands till the end of

the first Civil War. When, however, troubles arose over disbanding the army, the Royalists in Glamorganshire, taking advantage of this, were quickly up in arms again, and matters became so serious in South Wales that Cromwell was thoroughly alarmed. Despatching a force of 3,000 trained soldiers, they met on March 8th, 1648, 8,000 Glamorgan irregulars at St. Fagans, some few miles outside Cardiff. The result was decisive, the Royalists losing some 3,000 taken prisoners and over fifty officers killed.

This ended the Civil War in Glamorgan. Matters were not bright during the middle of the seventeenth to the end of the eighteenth century; but after this a change commenced, and from this time forward Cardiff has never looked back. It was to the discovery of the fact that iron ore could be melted by mineral fuel which brought the ironmasters of Kent and Sussex to South Wales. In the commencement of the eighteenth century the iron-making industry commenced at Merthyr, the iron being conveyed to Cardiff on the backs of mules for shipment. For nearly one hundred years the iron trade slowly increased till about 1800, when the development of coal brought about that which was destined to make Cardiff the great city she now is. The population in 1801 was but 1,018, while in 1901 it was 164,333. Thus in one hundred years the population increased over one hundred and seventy-six fold—a marvellous growth. The city now covers an area of 8,408 acres, and is a municipal



ENTRANCE TO THE COUNCIL CHAMBER

borough, a county borough, a quarter sessions borough, and an assize town. In 1905 it was created a city by His Majesty King Edward VII., the title of Lord Mayor being conferred on its chief magistrate. The docks are amongst the finest in the United Kingdom, and cover an area of 207 acres, and represent a capital of £8,000,000; while in respect of foreign clearances it is the first port in the United Kingdom.

With this brief review of

early events I must suffice, and devote the rest of the space allotted to me to an account of the treasures contained within the massive walls of the City Hall. This fine building was erected in Cathay's Park, and cost, together with the Law Courts, which stand close beside it, about £260,000. In the City Hall are the Council Chamber, Reception Hall, Assembly or Banqueting Hall, Lord Mayor's Parlour, Deputy Lord Mayor's Parlour, Committee Rooms, Rooms for Members of the Corporation, Reading, Writing, and Luncheon Rooms, Departments for Municipal Officials. It may be said of Cardiff that everything has been built up and remade within the last thirty to forty years, for the city was greatly lacking in buildings prior to this. School and educational buildings have added materially to the architecture, while the parks and spaces cover an area of two hundred and ninety-one acres. Its institutions, with its Art Gallery and National Museum (now being erected in Cathay's Park, towards which





LADY CAROLINE HOWARD  
PAINTED BY SIR JOSHUA REYNOLDS  
ENGRAVED BY VALENTINE GREEN





## The City and County Borough of Cardiff

the Government is largely contributing), will make the metropolis of Wales well worth visiting.

The documents relating to Cardiff are not so complete as might be, owing to the fact that for so long

in fact, to a hundred years ago—the city was governed from the castle, where the documents were kept. When Cardiff received its Charter of Incorporation as a municipal authority, with a mayor, the records of the Corporation were studiously kept. To these were added sundry ancient charters, previously kept within the castle and other places. Unfortunately, these were not complete, and thus the Corporation have had to employ outside assistance in the work of completing its history and records, obtaining the necessary information and facts from the British Museum, Record Office, and private sources. The result has been the production of five extensive volumes, which in a comprehensive manner deal with everything connected with the history of Cardiff. Of the concrete evidences which exist, and the treasures of the Corporation in the shape of regalia and plate, I am able, through the courtesy of the Town Clerk, to give some illustrations and description. The collection is not a large one, though I find the charters consist of seven, the oldest being that of Hugh le Despenser, 1338. There is also another from him, 1340; one from Edward III., 1359; one from Henry IV., 1401; one from Edward IV., 1465; one from James I.,

1608; and one from Edward VII., 1905. Of the seals which are interesting, that of William, Earl of Gloucester, who held the lordship of Cardiff 1147-1183, is well preserved.

It was the seal of the lord of Cardiff, who granted the first charter to Cardiff. The common seal of the borough used in 1684 is interesting, and is described as "on a pyramidal mount or cavin of stones, two lions rampant combatant, supporting aloft a shield of arms three chevrons: Town of Cardiff." Legend in ornamental letters, "S' Commune de Kerdif." From this it would appear that in the fourteenth century the common seal of the borough was a modified copy of the reverse of the seal used by Richard de Clare, Earl of Gloucester and Hertford, who held the lordship of Cardiff 1230-1262. A sketch of this seal—here illustrated—is given in the account of the progress of Henry, first Duke of Beaufort, through Wales, 1684, as appearing affixed to the Deed of Surrender of the Town Charter to the Duke as Lord President of Wales. The present common seal of the borough was first used in 1608. It is the Tudor rose with the legend "Villa Cardif," beaded borders.

The Corporation owns four maces, two of which are short and two larger ones. The small ones are the oldest, and measure 21½ inches, having semi-globular heads 3⅞ inches in diameter and 2¼ inches in depth, crested with circlets of fleur-de-lis. The heads are divided by



THE LOVING CUP  
PRESENTED BY THE LATE MARQUIS OF BUTE IN 1861

baluster strips, connected by the arch at the top by an ornate belt in high relief, into four compartments, containing alternately an engraved scroll ornament and the words, "VILLI

CARDIF #. The shafts, divided into three lengths, exclusive of the grips, are quite plain. The grips are "bulged" and banded. There are no hall-marks, but the date is probably *circa* 1608. The two larger maces are 33½ inches in length, and are silver. On the flat plates at the top of the head under the

arches of the crowns are the royal arms of William and Mary within the garter, and crowned with supporters and motto. Around the heads, divided from each other by demi-figures and foliage, are the rose, thistle, harp, and fleur-de-lis severally crowned. The shafts, which are divided into three lengths by encircling knops, are beautifully chased in double spiral wreaths of roses, thistles, lilies, and foliage. Around the base of one is the inscription, "Cardiff Villa, Ex. Dono Johannis Richards, Alderman," and on the other, "Cardiff Villa." Hall-marks: London 1690-1.

Maker: R, in a shaped shield with a pellet in base. The Lord Mayor's chain of gold, with the badge of gold and enamel, consists of forty-seven links. These are intricate ball-and-twist pattern, and weigh 30 oz. The badge measures 4½ inches by 3½ inches, and bears on a shield within an oval garter the borough arms, the whole surmounted by a wreath, on the dexter of laurel leaves and berries, and on the sinister of oak leaves and acorns. On the garter are the words "Villa Cardif," and the badge is surmounted by the Prince of Wales feathers. From



SEAL OF WILLIAM, EARL OF GLOUCESTER,  
LORD OF CARDIFF, 1147



COMMON SEALS OF THE BOROUGH OF CARDIFF  
SEAL OF THE FOURTEENTH CENTURY (USED 1684)  
SEAL NOW IN USE (FIRST USED 1608)

embalazoned in correct heraldic colours with the arms of the county borough of Cardiff. The chevronels are of rubies. The shield is surmounted by a mural crown set in diamonds. Occupying a similar position at the top of the chain is a pair of leeks in saltire carrying a shield bearing the arms of Wales, also surmounted by a mural crown set with diamonds. On the sides of the chain are twelve shields charged with the arms of the counties of Wales. These are all enamelled in correct heraldic colours, and each is surmounted by the Prince of Wales plume. Each shield is supported by either a dragon and goat or a dragon and a sea-horse. Between the shield is an heraldic rose, the common seal of the borough. The badge is of diamonds, and in the centre is a portrait in enamel of Queen Victoria, surmounting which are the royal arms enamelled in colours. On either side are figures typifying poetry and music. Below are branches in diamonds, rubies, and emeralds, or roses, thistles, and shamrocks, with the dates 1837-1897. The link which joins the badge to the chain consists of a rose, in the centre of which is a diamond.

the bottom of the badge hangs a small oval pendant, on which, on a shield, are the arms of the Marquis of Bute. On the back of the badge are engraved the names and dates of mayors since 1867. The Lady Mayoress's chain was added in 1897 to commemorate the Diamond Jubilee of Queen Victoria. It is composed of a succession of shields, heraldic roses, dragons, goats, and sea-horses of 18-carat gold. The shield, which occupies the centre of the chain in front, is



# Old Furniture

## Cottage and Farmhouse Furniture

By R. L. Mason

"CASTLE, house, cottage," runs the old distich, and the words not inaptly describe the trend of furniture fashions, the shapes and styles seen in the mansions of one generation finding their way to the abodes of the farmers and cottagers of the next. The wheel of fashion, however, is ceaseless in its revolutions: cottages and farmhouses are being ransacked of their contents for the adornment of dwellings of higher degree; and oaken dressers, whose shelves were once filled with the coarse earthenware used for the labourers' beans and bacon, are now laden with delicate china, forming the centres of attraction in many a suburban drawing-room.

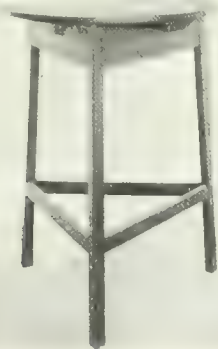
Though *Cottage and Farmhouse Furniture* is the title of Mr. Arthur Hayden's latest contribution to

the excellent "Chats Series," one suspects that the term is somewhat of a misnomer. The circumstance of being born in a stable does not convert one into a horse, so the fact that many delightful old articles are now, or rather were, chiefly to be found in cottages and farmhouses, does not imply that originally they were intended for such humble dwellings. The bulk of the furniture described by the author is not of later origin than the beginning of the nineteenth century, while some of it dates back to the seventeenth. The former time synchronises with that of many of the rustic interiors painted by Morland and his contemporaries. If the



INTERIOR OF FARMHOUSE PARLOUR

*Chats on Cottage and Farmhouse Furniture*, by Arthur Hayden. (T. Fisher Unwin. 5s. net.)



"CRICKET" TABLE

CIRCA 1750



"CRICKET" TABLE

CIRCA 1700

quaint corner cupboards, grandfather's clocks, and chintz-hung windows had been among the usual furniture of a cottage, these artists would hardly have failed to introduce such picturesque objects in their canvases; their omission to do so may be taken as strong evidence that such articles were not among the orthodox possessions of a cottager. How then were the cottages of the period furnished? The answer may be found in such paintings as the one by Morland, showing a fashionable lady paying *A Visit to the Child at nurse*. Here the furniture shown is both meagre in quantity and poor in quality. What there is of it appears home-made. The nurse—a woman, one would think, of superior station, or else she would not be entrusted with her charge—is seated



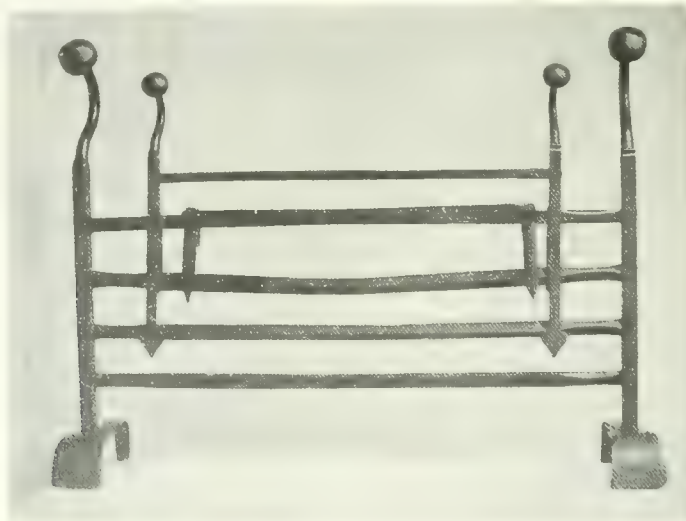
OLIVER GOLDSMITH'S CHAIR

on the bed, apparently because she has no chair. The bed itself is a rough wooden structure, supported on four roughly-shaped posts, rude and substantial enough to support the stand of a hay-stack, while a home-made stool, a few baskets, and a single shelf, high placed on the wall to be out of the way of the

children, and holding a few articles of crockery, constitute all the remainder of the furniture that is visible. The cottage—or rather small farm, for it boasts of at least two living-rooms—from which the fair but frail Lætitia elopes to join her lover is a little better furnished; but one doubts whether any of the pieces portrayed would be ornamental enough to illustrate in Mr. Hayden's volume.

There are, however, some interesting objects to be found depicted in the old prints. One of these is the hour-glass, the precursor of the grandfather's clock, which Wheatley not unfrequently introduces. The same artist, too, whose cottage interiors appear more amply furnished than those of Morland, being generally of a slightly later date, occasionally introduces a

warming-pan, of which utensil Mr. Hayden gives several interesting examples. But warming-pans were by no means indigenous to either cottage or farmhouse; their use was probably introduced from the towns, and in all likelihood many of the older specimens now picked up in country districts have



FIREGRATE

EIGHTEENTH CENTURY



## Cottage and Farmhouse Furniture

drifted there after they have ceased to be fashionable in the former places. Of chairs, the ladder-back with rush seat appears to be the favourite type. Mr. Hayden tells us that this ladder-back type belongs to the North of England, its "real home and place of origin"; but the fact that he also informs us that this type is still to be found on the Continent, and its constant introduction in eighteenth-century prints, would lead one rather to infer that it first appeared in the South and subsequently became localised in the North. These ladder-backed rush-bottomed chairs evidently must have enjoyed a long period of general popularity with the poorer classes, for specimens of them appear in almost every picture of a humble interior through the latter half of the eighteenth century. The heroine of Hogarth's *Harlot's Progress*—painted in 1731—has one by



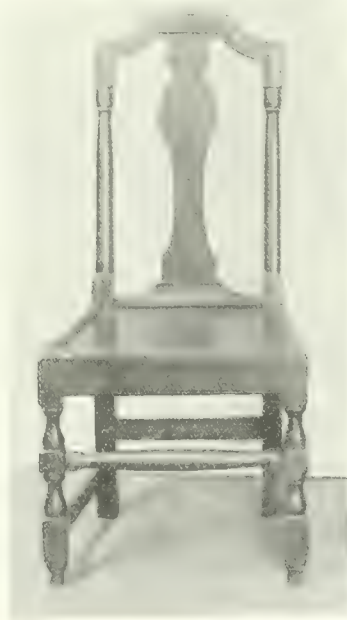
PINEWOOD COUNTRY-MADE ADAM TABLE.

her bedside in the scene depicting her arrest, while Morland, Ward, and Wheatley frequently introduce what is practically the same type in their works painted from fifty to eighty years later. This variety, Mr. Hayden tells us, was superseded by the Windsor chair—so called from George III. ordering one for his own use for Windsor Castle. This held its own in country places until within living memory. One sees them occasionally introduced in Morland's pictures, not in peasants' cottages, but as belonging to people of a better class. It is interesting to remember that Oliver Goldsmith's chair, now in the Bethnal Green Museum, belongs to this type, which was as much used in the town as in the country.

Mr. Hayden states that "the study of old farmhouse and cottage furniture has not been pursued in this country in so scientific a manner as in Sweden



OAK CHAIR, WITH CRESTING RAIL OF CHARLES II. PERIOD RETAINED



OAK CHAIR, WITH ELABORATION IN TURNED LEGS AND UPRIGHTS OF WILLIAM AND MARY PERIOD RETAINED



OAK CHAIR, WITH SUNK SEAT FOR SQUAB, SHOWING TRANSITION FROM LATH BACK TO SPLAT BACK

and Denmark," and urges that the authorities should take action, before it is too late, by erecting a series of typical farmhouses. One is afraid that the result would not be so satisfactory as in the northern kingdoms. In the latter agriculture has always been the chief pursuit, and consequently the prevailing fashions in furniture have been largely dominated by those prevailing in the agricultural districts. In England, on the other hand, since civilized furniture has come into vogue, the town has dominated the country; the landed gentry have taken their fashions second-hand from London, and their tenantry have followed suit. Thus the articles specially appertaining to country and farmhouse life are few in number, and even of these not a few can trace an urban ancestry. The spinning-wheel is one of the most typical objects in old English country life,



PRIMITIVE GATE-LEG TABLE MADE BY A LOCAL CARPENTER

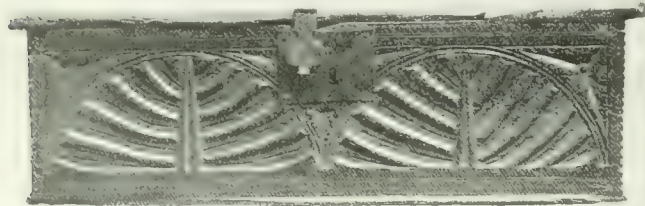
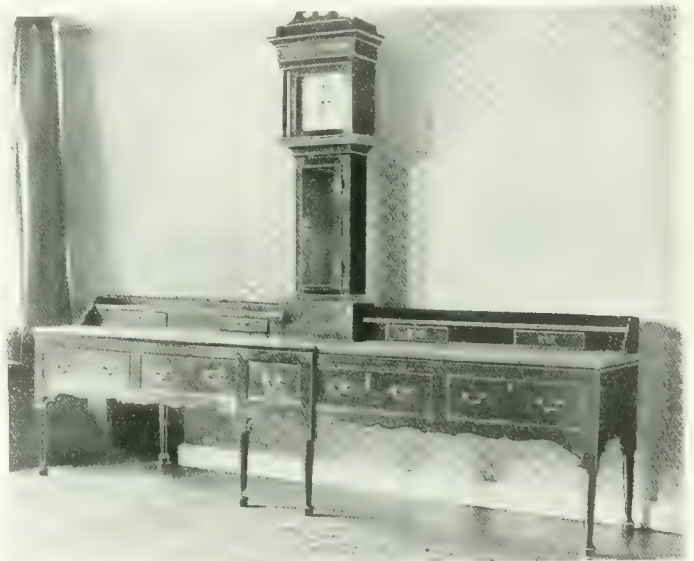


TABLE BOX OF RARE PATTERN, ABOUT 1650

but the spinning-wheel was also in use among the great ladies, and the most beautiful specimens come not from the cottage, but the hall. Rushlight holders were characteristic cottage utensils, until they were replaced by candlesticks, the rushlight being the precursor of the common dip candle, which now in its turn has been almost wholly superseded by wax. The rushlight was merely a thin rush stripped of its surface, so that only the inner white pith remained, and then dipped into melted tallow until it was well soaked and coated. It could not stand upright, and had to be supported by a holder arranged with jaws capable of clasping it at any point. These holders were invariably made of iron, and are more interesting as curiosities than as ornaments. More beautiful were the old sand-moulded fire-backs, which, if not wholly confined to Sussex—the great iron-making county of England until well on in the seventeenth

century—are chiefly to be found there. In the sixteenth century a considerable number were made, some with the royal arms and with the royal cypher, "E.R.," and bearing dates and sometimes makers' names. The earliest type was stamped with the fleur-de-lys or with portions of twisted cable to form some sort of a design. A later pattern is the "Royal Oak," showing an oak tree surmounted with three crowns and having

the initials "C.R." placed below. This is, of course, commemorative of the escape of Charles II. and his



UNIQUE DRESSER AND CLOCK COMBINED IN THE COLLECTION OF D. A. BEVAN, ESQ.



## Cottage and Farmhouse Furniture



LADDER-BACK CHAIRS WITH RUSH SEATS

concealment in the oak tree. Later came the Dutch influence, resulting in the introduction of a higher and narrower type, with designs of a more ornate character, generally representing scriptural and mythological subjects. Other articles appertaining to the fire were chimney cranes, the swing-arm variety of which is still to be found in many a farmhouse kitchen, and the now practically obsolete pot-hook type, which hung from the chimney by a chain, a catch, which might be raised or lowered, being suspended from its teeth. Cake-burners, resembling thick frying-pans, having lids to protect

the dough from the flames, served as a primitive substitute for an oven, the instrument being held over the smouldering ashes until its contents were baked. Kettle-trivets are sometimes to be found in cottages, but are by no means indigenous, being commonly in use in better-class houses both in town and country until quite recently.

Indigenous articles of cottage furniture are extremely few, most of the desirable pieces of furniture belonging to the present generation of cottages having been gradually accumulated as they were discarded from the houses of the wealthier classes. The village wheelwright might attempt some of the plainer articles of furniture, such as the more primitive types of table and the practically undecorated types of oaken cradles, but one fancies that anything of a more ambitious nature which was not imported from London would come from



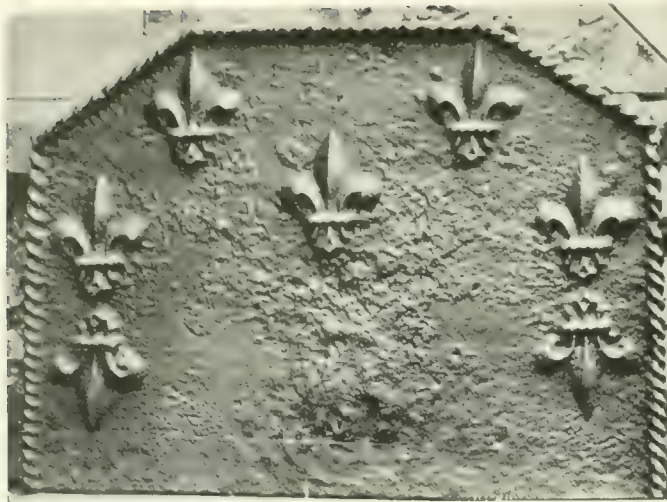
TYPES OF COTTAGE CHAIRS IN OAK



LANCASHIRE SPINDLE-BACK CHAIRS

the cabinet-makers in the country towns. Their customers were not so much tenant farmers, but provincial merchants, professional men, and all but the larger landholders—people often of considerable substance, but who, like Squire Hardcastle, were content to have their furniture “antique but creditable,” and rarely if ever paid a visit to the metropolis. The larger country inns—not the roadside tavern of the “Three Pigeons” type, but those more of the standing of the “Castle Inn” at Marlborough—would also be furnished from these provincial firms. So that most of what is now popularly termed cottage and farmhouse furniture was really originally destined for abodes of superior standing.

In Mr. Hayden’s well-written book he



SUSSEX IRON FIREBACK  
FIRST HALF OF SIXTEENTH CENTURY

describes the styles and periods of this country-made furniture accurately and in an instructive manner. Its makers fashioned their pieces in a more solid and substantial manner than the town craftsmen, whose styles they imitated, often after the lapse of many years. They disregarded the fashions for special woods shown at different epochs, most commonly using oak, but otherwise any other wood that happened to be accessible, and thus we have such unusual combinations as an Adam table in pinewood. The



SUSSEX IRON FIREBACK  
LATE SEVENTEENTH CENTURY



ORIGINAL WOODEN PATTERNS FROM WHICH FIREBACKS WERE  
MADE, AT ASHBURNHAM, SUSSEX

favourite tables in the country were of gate-legged types, and among these may be found examples so rudely constructed as evidently to owe their origin to a village carpenter. In some parts of the country distinctive types were used, as, for instance, the "cricket" tables peculiar to Hertfordshire, Bedfordshire, Cambridge, and Essex, supposedly so called because their legs were suggestive of cricket stumps. Possibly the name originates from the earlier variety of cricket, more commonly known as stool-ball, in which a small stool was used instead of wickets, the forms of the tables being similar to

the stools. Belonging to an earlier date are the bible boxes, which first appeared in the times of the Puritans. Many other curious and uncommon types of furniture might be mentioned, none perhaps more unique than the combination of clock and dresser, of which an illustration is given. Readers who wish to study the subject more thoroughly cannot do better than consult Mr. Hayden's handy volume, which, compact, well written and profusely illustrated, is as good a guide as one could wish to have.





THE GLEANER'S CHILD  
BY M. ROYT





# NOTES & QUERIES

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

## UNIDENTIFIED PAINTING (19).

DEAR SIR,—I enclose herewith photograph for insertion in your "Notes and Queries" pages of your magazine. The original canvas of this painting measures 8 ft. by 4 ft. 6 in. It represents Bacchus and Ariadne on the island of Naxos, with accompanying band of nymphs, satyrs, etc., including the drunken god Silenus seated on an ass. The picture also shows the golden crown presented to Ariadne by Bacchus when she became his bride. I am anxious to ascertain the name of the painter of this picture.

Yours truly, OTTO POPPER.

## UNIDENTIFIED PAINTING (No. 13).

NOVEMBER, 1912.

DEAR SIR,—There is a print of this at Coolmore (Major J. H. Connellan's), Thomastown, co. Kilkenny. It has no title, but underneath it is stated that the picture was painted by Frederick Taylor, R.W.S. (curious, as the picture (No. 13) is an oil-painting),

and engraved by H. T. Ryall, historical engraver to the Queen.  
Yours faithfully, F. W. S.

## DRAWINGS BY ROSSINI.

DEAR SIR,—I have lately come across some rather nice architectural etchings of full size, by "Rossini, 1822," whose name does not appear in Bryan. Can CONNOISSEUR help to solve problem? Italian scenes.  
Yours faithfully, R. C. W.

## UNIDENTIFIED PAINTING (14). NOVEMBER, 1912.

SIR,—The original of the picture *St. Agnes with the Lamb* is by Carlo Dolci. I have a specially fine copy by an Italian artist, which was bought by my father about 1838 or '39. My picture differs slightly from that in THE CONNOISSEUR. The face is far prettier; the lamb is looking at St. Agnes, and is in a totally different position. I should say E. C. Masters' copy was not accurate. My picture is on canvas, and is beautiful.  
C. HIPPISELY.



(19) UNIDENTIFIED PAINTING



(20) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (20).

DEAR SIR,—I am sending you under separate cover a photograph of a painting in my possession. It was bought originally in Italy, about the year 1840, and brought to this country, where it was placed in a private collection. Since that time it has come into my possession, and I am very anxious to find out who the artist might be and who the subject is. The canvas is about  $3\frac{1}{2}$  by  $2\frac{1}{2}$  feet. I will greatly appreciate any information on this subject.

Yours very truly, EDGAR AMES.

UNIDENTIFIED PICTURE (No. 13).

NOVEMBER, 1912.

DEAR SIR,—Amongst the unidentified pictures given in your last issue, there is one (No. 13) which is exactly like one I had (and know where it is now), and the lettering below is as follows:—

Painted by Frederick Taylor, Member of the Society of Water-Colours.

Engraved by H. T. Ryall, Artist to the Queen.

From the original drawing in his collection

to

Benjamin Hick, Esq., of Bolton, this Engraving of the Morning Chase at Haddon Hall in the days of yore is respectfully inserted by the publishers, Henry Colver & Co.

The size of the actual engraving is 34 in. by 32 in., with about 4 in. margin.

I recognised the picture at once. Haddon Hall is quite close to Bakewell. The building is correct, and the persons on the picture appear to be making a fuss over a young lady on the white horse, which, I expect, is meant for the famous Dorothy Vernon, daughter of one of the Lords of Haddon. You no doubt have heard of the romantic elopement with John Manners. If not, I can send you a book written by the late Duchess of Rutland which partly describes Haddon in former days.

I am, yours truly, J. SMITH.

UNIDENTIFIED PAINTING (21).

DEAR SIR,—I enclose herewith a photograph of an unidentified picture for insertion in "Notes and Queries." The size of the canvas is 26 in. by 28 in. It belongs to me, and it has been in the possession of my family more than 150 years, and is supposed to have been painted by a great Dutch artist. The picture is very fine and delicate, the hair of the figure light blond. She is in blue-black dress, painted on dark-grey ground. Can you or anyone of your readers inform me of the name of the painter?

I am, faithfully yours, ARPAD DEÁK.

UNIDENTIFIED PAINTING (22).

DEAR SIR,—Will you very kindly insert in THE CONNOISSEUR the photo of an old oil-painting which



(21) UNIDENTIFIED PAINTING.



I possess? The painting was the property of a local flax merchant, and had been in the possession of his family for 130 years. It was brought from the Continent. The canvas is 40 in. by 27 in., and perhaps some of your contributors might be able to identify same. It has been attributed to Franz Hals by a local critic.

I am, yours respectfully,  
JOHN BROWN.



(22) UNIDENTIFIED PAINTING

UNIDENTIFIED  
PORTRAIT (1).  
SEPTEMBER, 1912

DEAR SIR,—*Re* the request signed "M.B." in connection with the unidentified portrait No. 1 in your September, 1912, issue, I wish to say that I believe the person represented to be no other than JEANNE D'ALBERT, QUEEN OF NAVARRE, and mother of Henry IV. of France. The costume is that of the period, and the essential features are *very* like those shown in the earlier and probably idealised engraved portrait in Imbert de Saint Amand's *Valois Court*.

Respectfully yours,  
H. HAGER.

UNIDENTIFIED PAINTING (NO. 15).  
NOVEMBER, 1912.

SIR,—From rough observation, I should say it might be the work of Nicholas Poussin (French) or by one of his pupils, much after the style of one I had.

H. P. R.

UNIDENTIFIED  
PAINTING (14).

NOVEMBER, 1912.

DEAR SIR,—I am a subscriber to THE CONNOISSEUR, and in reply to the enquiry of Miss Emily C. Masters in your November, 1912, issue, I beg leave to send you the following announcement, which explains itself:—

Yours truly, BELLE  
CAMERON THOM.

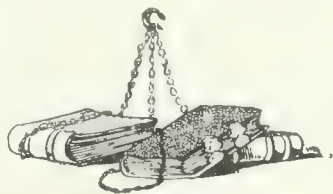
"We beg to call the attention of the art-lovers of California to this picture from the brush of one of the greatest of Italy's Old Masters. Carlo Dolci was celebrated for his religious paintings, and *St. Agnes* is an exquisite and rare example of his work. He is represented in the

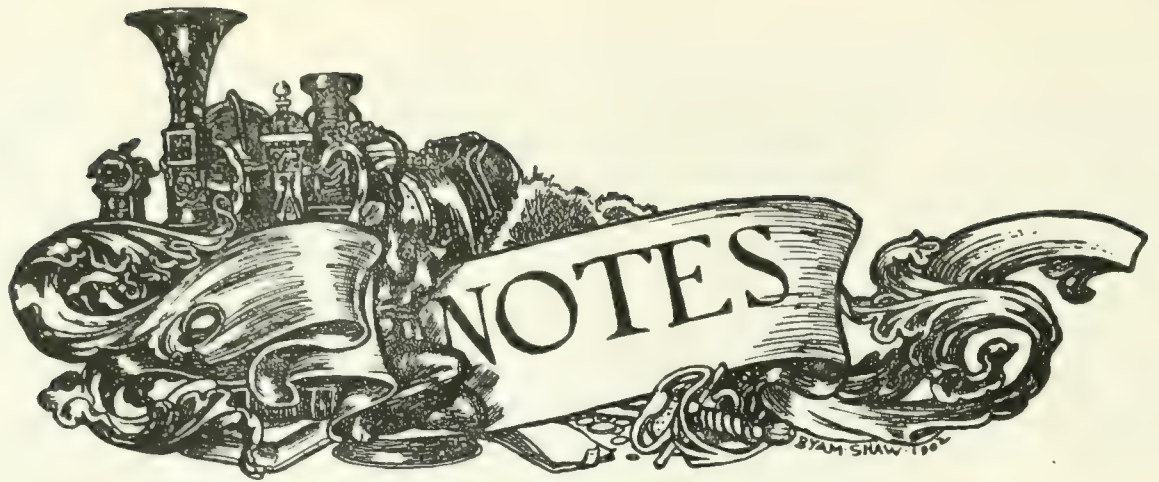
chief galleries of the world, but never before has a painting of such importance been placed for sale in Los Angeles, or, in fact, in California.

"The picture originally came to this country in the possession of a French gentleman, and passed from his hands into the collection of a well-known connoisseur: there it remained for almost fifty years, when it again changed owners, and has now been entrusted to us for disposal.

"It will be on exhibition in our galleries for a limited time only, and we extend a cordial invitation to those interested to call and inspect this valuable painting."

KANST ART GALLERY,  
642, South Spring Street, Los Angeles, California.





A REMARKABLE example of the old English rolled paperwork described in the last October number of

**Old English Rolled Paperwork**  
 THE CONNOISSEUR is now to be seen in the Victoria and Albert Museum, the gift of Mr. W. A. Propert. The donor, who has a number of fine specimens of similar technique, selected this as being the best in his collection for presentation to the Museum. The work, which is entirely of rolled paper enriched with gold and colour, is executed with great skill and ingenuity, and the result is highly decorative. The arms are those of Queen Anne, and as an example of English craftsmanship of the early eighteenth century, the object is one of considerable value and interest.

**Clepsydra, or Water-Clock**

MR. F. J. BRITTEN tells us in his most valuable work, *Old Clocks and Watches and*

*their Makers*, that one of the very earliest ways of measuring time was by the flow of water, and gives several interesting illustrations of the various methods in which this was carried out. We are also told that there was a revival of these instruments in the early years of the seventeenth century. As the sun-dial has remained with us long after its use as a time-recorder was necessary, so I presume the manufacture

of the water-clock may have lingered in the same way.

The clock here illustrated I recently added to my collection. It measures 2 feet 9 inches in height and 10 inches across the face of the dial. The cistern holds about one quart of water. On the top of the water rests the float. At the bottom of the cistern (hidden from view behind the inscription plate) is a very small tap, from which the water drips into the tank. As the water falls in the cistern,



OLD ENGLISH ROLLED PAPERWORK





WATER-CLOCK FRONT VIEW

the float descends and causes the pointer to revolve round the dial. The face of the dial is numbered for twenty-four hours, and on an outer rim will be seen the signs of the Zodiac. When the water has all passed from the cistern to the tank, the latter has to be unhooked, emptied, and a fresh supply of water

put into the cistern. The difficulty is to adjust the tap so that the water does not drip out too quickly. The clock goes about forty hours without refilling. The supports of the dial are of oak, and interlacing scroll-work is carved on the face of the uprights. On either side of the supports is bolder interlacing and the figure of a monk. The inscription reads:—

“Tyme is Switt  
Dave Cartlidge of ye  
Towne of Rutherglen, 1652”

MABERLY PHILLIPS, F.S.A.

DR. FINGLAND sends some further information on “Stay Busks,” as illustrated in THE CONNOISSEUR for October, p. 117.

Maze-Sencier, “*Le Livre des Collectionneurs*,” p. 737, et seq.

*Les Buscs de Corsage* were made in steel, ivory, varnished and stained woods, silver-gilt covered with devices, ornaments, allegorical designs engraved in black, which served to support the high corsages and give the figure certain advantages. *Mme. de Villedieu* has composed upon the *Busk*, under the title of “*Gallanterie*,” a poem, very clever, printed with her *Carrusel de Monsieur le Dauphin*, 1672.

“Qu’il hereux de tout costez.  
Le bois leger que vous portez;  
Et que son office admirable  
Devràit paroître desirable,  
Aux galans les plus fortunéz,  
Qu’amour ait jamais couronné;  
D’ailleurs, de ce bois san mérite,  
La fortune est elle petite,  
Quant à la main vous le tenez,  
Et qu’ avec lui vous badinez,  
Car la beaute la plus devine,  
Avec son busc, souvent badine,  
Et le badinage a des goûts  
Tout a fait ravissants et doux;  
L’autre bout qui regarde en bas,  
Couvre certains lieux pleins d’appas,  
Que l’on peut mieux penser que dire,  
Et qu’il faute joliment d’écrire.”



WATER-CLOCK SIDE VIEW



GLASS TODDY LIFTER

The Collection of Basks of *Mme. Jubinal de St. Albin.*

1. *Clé de bois*, pont d'eau, bête que fuit est chatiée. (Zini, 1556.)

2. *Fer gravé*, man in armour, conducting a car drawn by two lions; on the other side a woman nude, transfixed with an arrow, then this quatrain:—

“Lai le ma dame cette grace,  
D'estre sur son sein longuement,  
D'en pouys sospirer un amant,  
Qui voudrait bien tenir la place.”

3. *Triangular Bask in ivory*, engraved designs, three medallions accompanied with mottoes. 1st, Two hearts enflammés—“L'amour les joint.” 2nd, Two hearts transfixed with an arrow—“Elles nous unit.” 3rd, A flower like a sun—“Vous voir, ou mourir.” (Commencement of seventeenth century.)

4. *Black Bask of Anne of Austria.* First, device under L'Amour. “Plus redoutable que la foudre.” Second, Justice—“Equité.” Third, under her portrait—“Soyez moi bono sujets, je vous serai bon prince. Plutôt montrer que perdre.” Fourth, “Vertu, bonté, sagesse suivent cette princesse.”

Fifth, “Si la loi manque, l'amour périt.” On the other side are the following lines:—

“Je suis ce feu qui cuit, et  
Aussi chaque jour amoureux,  
Me base avec force tendresse,  
Le sens de divertissement,  
Et ma place ordinairement,  
Est sur le cœur de ma maîtresse.”

5. *Devise on the Bask of the Grande Mademoiselle.*

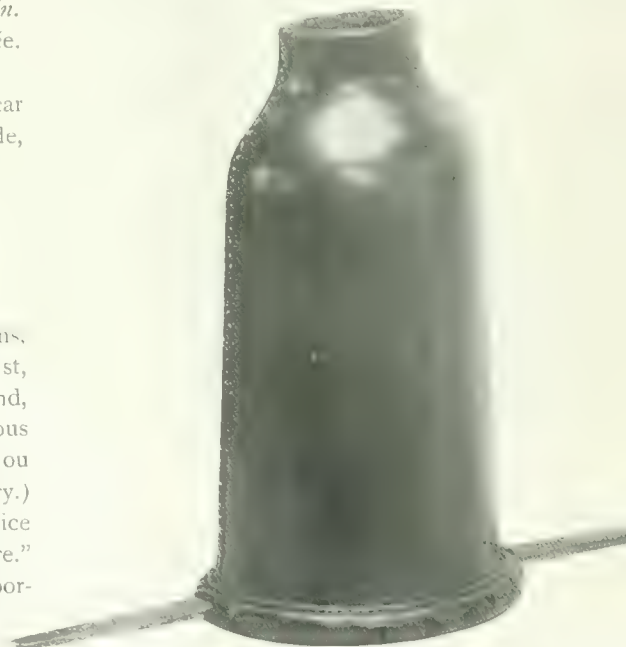
“Soit que je vive ou que je meure,  
Je veux que mon cœur vous demeure,  
Mes yeux à tous, mon cœur à vous,  
La tendresse et la loi sur tout,  
Combien je puis envie au bonheur qui le suit,  
Etendu mollement sur ce blanc sein d'ivoire,  
Partageons entre nous, s'il le plaît cette gloire;  
Tu y seras du jour et je sera la nuit.”

6. *Bask, Louis XIII.*, à poignard, en marqueterie de bois violette et ivoire.

7. *Bask, Louis XIII.*, en vermeil, ciselé, surmonté d'une couronne royale.

8. *Bask, Louis XIII.*, eighteenth century. De musicienne, en ivoire, presenting engraved ornament illustrating music, and a heart pierced with an arrow placed on a “bonne foi,” deux mains qui se tiennent.

FOR want of a better name I call the little bottle here shown a “**Toddy Lifter**,” for that really was its use. It was recently given me by a friend living near the borders of Scotland. It is glass, 6 inches high, and



BOTTLING PROTECTOR



will hold about a wine-glassful of liquid. It is pretty well known that when a Scotsman brewed himself a "rummer" of whisky and water, it was, and probably still is, the custom to ladle out a wine-glassful of the steaming liquid, which was handed to his better half or other lady friend as her portion.

The little bottle here illustrated obviated the use of the toddy ladle. It has a very small hole at the top, and a rather larger one at the bottom. When the gentleman wished to fill the lady's glass he plunged the bottle into the rummer, where it would speedily fill from the bottom hole. Then placing his forefinger over the top hole so as to exclude the air, he would lift the bottle over the lady's glass and remove his finger, when the air pressure would cause the liquid to flow from the bottom hole. These bottles may still be in use, but it is the only one I have met with. Further information would be interesting.

THE protector here shown is made of very stout leather, shaped to cover a quart bottle up to the neck. A strong iron runs round the bottom, from which project two spurs. It stands 9½ inches high, and the base, including the spurs, measures 11 inches. When drawing a cork the bottle would be placed on the ground,



LOUIS XVI. TABLE WITH ORMOLU MOUNTS

and the protector put over it. The operator, by placing a foot on each spur, would be in an excellent position to draw the most obstinate cork. Should the bottle burst during the operation, the hand of the drawer was fully protected. For bottling wine or beer the bottle would be put on a table, the protector placed over, when the hardest cork could be driven home with perfect safety to the operator.

#### Louis XVI. Table

THE small French lady's writing table illustrated is of Louis XVI. period, the ground-work being of tulip-wood, finely inlaid with coloured woods in floral design, ormolu mounts and banding. Size, 18 in. by 13 in.

THE French writing bureau illustrated is on shaped legs; the drawer has a writing slide and a small stamp-drawer at end. The bottom part is enclosed with two sliding shutters, and top part has two sliding shutters enclosing six drawers, all beautifully inlaid in diaper design on a tulip-wood background. Both the above pieces are in the possession of Mr. Roger Ford, of Bristol.



FRENCH WRITING BUREAU

PIERRE LIENNE FALCONET was among the few contemporaries of Reynolds who did not fall under the influence of that master. Born in France and of French parentage, his technique and palette belong rather to his native country than that of his adoption. This is instanced in his charming *Portrait of a Lady*, signed and dated 1771, and possibly the work exhibited under the same title at the Society of Artists of that year. The simple yet finished handling, and the pure, cool, transparent, and harmonious colour, derive their origin from the art of Watteau, and show a close affinity to that of Gainsborough and of Ramsay and Cotes, as exemplified in some of their finer works. The painting, which is now at the Edward Gallery (King Street, St. James's), was formerly in the collection of the late John Bower, Esq., of West Dean Park, Chichester. *The Coming of Spring*, by Mr. Charles Sims, A.R.A., was described on page 193 of the November number of THE CONNOISSEUR; while *A Gleaner's Child*, from the plate in colours by M. Bovi, after Richard Westall, is the companion to *The Reaper's Child*, reproduced in the December number. The original picture was exhibited at the Royal Academy in 1795. The plates of *Lady*

*Caroline Howard* and *Miss Sarah Campbell*, both by Valentine Green, after Sir Joshua Reynolds, are reproduced from choice first-state proofs in the collection of Mr. Fritz Reiss.

### Books Received

- Art in Egypt*, by G. Maspero, 6s. net; *The Technique of Painting*, by C. Moreau-Vauthier, 10s. 6d. net; *Great Engravers: Bartolozzi*, 2s. 6d. net. (W. Heinemann.)
- The Engravings of William Blake*, by Archibald G. R. Russell, M.A., 25s. net. (Grant Richards.)
- Metalwork and Enamelling*, by Herbert Maryon, 7s. 6d. net. (Chapman & Hall.)
- The Cottages and the Village Life of Rural England*, by P. H. Ditchfield, M.A. (J. M. Dent & Sons.)
- A History of Painting in North Italy*, 3 vols., edited by Tancred Borenius, Ph.D., £3 3s. net. (John Murray.)
- Lely and the Stuart Portrait Painters*, 2 vols., by C. H. Collins Baker, £7 7s. and £6 6s.; *The King who knew not Fear*, by O. R., 5s. net. (Philip Lee Warner.)
- Austria: Her People and their Homelands*, by James Baker, 21s. net; *The Van Eycks and their Art*, by W. H. James Weale and M. W. Brockwell, 12s. 6d. net. (John Lane.)
- The English Fireplace*, by L. A. Shuffrey, £2 2s. net. (B. T. Batsford.)
- History of Old Sheffield Plate*, by Frederick Bradbury, £2 2s. net. (Macmillan.)
- The McClean Bequest in the Fitzwilliam Museum: Catalogue of Manuscripts*, by Montague Rhodes James, Litt.D., etc., 25s. net; and *Catalogue of Medieval Ivories, Enamels, etc.*, by O. M. Dalton, M.A., 7s. 6d. net. (Cambridge University Press.)



THE POTTERY AND GLASS TRADES BENEVOLENT INSTITUTION BANQUET, NOVEMBER 19TH, 1912  
[PHOTO FRADELLE AND YOUNG]





By far the most interesting ceramic sale held during the month was that of the collection of pottery and porcelain belonging to Mr. L. M. Solon, dispersed by Messrs. Charles Butters and Sons on November 26th, 27th, and 28th, at their premises, Trinity Buildings, Hanley. A full account of this collection is contained in two articles which appeared in the issues of THE CONNOISSEUR for December, 1901, and February, 1902. It was almost entirely confined to pre-Wedgwood English pottery, of which it contained a unique series of examples. It was the accumulation of forty years' search for characteristic pieces made by a ceramic artist of rare ability who possessed an unexcelled knowledge of the wares he collected. The three days' sale included 683 lots, which realised an aggregate of £5,849. A full list of all the individual items and their prices will be included in the next issue of "Auction Sale Prices."

Among the most interesting lots disposed of on the first day was a Thomas Toft slip dish, inscribed with the potter's name, and decorated in brown, red, and yellow slips, with the figure of a cavalier drinking a toast (diam., 16½ in.). The opening bid was £100, and it was finally knocked down for £170. A similar dish, with a lady holding a flower, inscribed, "Ralph Oft" (*sic*) (diam., 17 in.), brought £145. Other slip dishes included the following:—Dish with brown slip decoration over a moulded pattern, head of Charles II. (diam., 14 in.), £31; octagonal dish, with pomegranate ornaments, brown slip on a raised pattern (diam., 14 in.), early eighteenth century, Staffordshire, £30; another of the same style, inscribed, "Remember Loth's Wife" (diam., 14 in.), £30; and one with yellow ground with floral decoration (diam., 16 in.), Staffordshire, £33.

Among old English customs was the presentation of a cradle made of clay or some more precious materials



STAFFORDSHIRE TYG

OLON SALE, £100

to happy parents on the occasion of the birth of their first child. Several of them were cradles, which owed their origin to the realised sums varying from £65 to £14, the former being obtained for a specimen in yellow ware decorated in brown slip, inscribed, "William Smith, 1700; Martha Smith, M.S." (height, 7½ in.; length, 15 in.; Staffordshire. Another, in yellow ware, inscribed in brown slip, "Ralph Simpson" (length, 10 in.), brought £30; and a third, in brown clay, also inscribed, and dated 1725 (length, 9 in.), £33. A fine posset pot with three handles, decorated in brown and yellow slip, inscribed, "Mary Shiffilbottom, 1705"

(height, 7 in.; diam., 8½ in.), Staffordshire, just attained the dignity of three figures; while another, with cover and two handles and two spouts, similarly decorated, inscribed, and dated 1714 (height, 9½ in.; diam., 8½ in.), brought £90; and a third of the same character, with two handles and one spout, inscribed, and dated 1711 (height, 5 in.; diam., 7½ in.), brought £50. A four-handled tyg of brown ware, decorated in yellow slip, shape of a drinking glass (height, 9 in.; diam., 8½ in.), supposed to be of Welsh origin, brought £65; another, with black ground, inscribed in yellow slip, "Margaret Colley, 1684" (height, 6½ in.; diam., 7½ in.), Staffordshire, £80; and a third, of red clay with ornamented cover, upon yellow bands glazed in green, inscribed, "John Hughes, N.B., 1690," £100. A jug of yellow clay, decorated in brown slip with a peacock, etc., dated 1704 (height, 9 in.), sold for £50; and a teapot with slip decoration in red and black (height, with cover, 8½ in.), Staffordshire, £35.

The highest-priced item on the second day—or, indeed, during the whole sale—was furnished by a piece of white ware touched up with brown, representing two figures in late seventeenth-century costume seated on a bench (height, 5 in.). This was obviously the fancy work of



PORTOBELLO DRINKING MUG

SOLON SALE, £110

some clever craftsman, and not made for the trade. After a spirited competition it fell to a bid of £205, going, it is understood, to New Zealand. A highly-finished water ewer, with enamelled decoration; in the pseudo-Chinese style (height, 8½ in.), belonging to the same set as a wash-hand basin in the Schriber Collection, brought £100. It is supposed to be the work of the Dutch painters established in Burslem towards 1750. A cruet-stand with four bottles, cleverly enamelled in the Chinese style with conventional flowers (diam., 7 in.), brought £62; and a figure of a bird decorated with patches of brown slip and dots of dark blue (height, 7 in.), £37. There were a numerous array of teapots and covers, of which the following fetched the highest prices:—One of globular shape, maroon ground, with reserved medallions painted with flowers and birds (height, 4½ in.), £47; another, same shape, enamelled with the portrait of the King of Prussia (height, 3½ in.), £36; another, same shape, green ground with a diaper of yellow, red, and blue enamelled lines, forming squares (height, 3 in.), £32; another, cylindrical shape, turquoise ground enamelled with pink roses (height, 2½ in.), £33; and another, four-lobed shape, enamelled with pseudo-Chinese decoration (height, 4½ in.), £30. A drinking mug and cover with figure of Admiral Vernon, inscribed, "G. R. Portobello, taken by Admiral Vernon" (height, 9 in.), £110; a cylindrical mug bearing coats of arms and the subject of Hogarth's *Midnight Conversation* (height, 7½ in.), £50; cubic tea-caddy, enamelled with pastoral scenes, and inscribed, "Fine Bohea Tea" (height, 5 in.), £41; a figure of Queen Anne, stained with rubbing of blue glaze (height, 7½ in.), £50; and four tiles, with subjects in relief (size, 5 in.), from a mantelpiece in Whieldon's own house, £32.

An untoward incident in the third day's proceedings was the breakage by a visitor of one of the most



interesting pieces in the sale. This was a double-handled drinking-cup in the shape of a satyr's head, in cream-coloured ware touched with coloured glazes (height, 5½ in.). This, in its damaged condition, brought £10 10s. A jug, cream-colour, with applied stems, foliage, and rosettes, clouded glazes, inscribed, "R. H. (Ralph Hammersley), 1757" (height, 7½ in.), interesting as being one of the few pieces of pottery known to be, without doubt, of Whieldon's manufacture, brought £70; a small figure of a man playing the hunting-horn, coloured glazes (height, 6¼ in.), £30; and another of a man seated and drinking, coloured glazes, £36; a Toby jug, tortoiseshell ware, the figure holding in his hands a pot of red clay (height, 9½ in.,) £60; and a teapot and cover, four-lobed shape, perforated out-casting, Chinese pattern in relief, touched up with coloured glazes (height, 4½ in.), £75.



TOFT DISH SOLON SALE. £170

THOUGH the winter season commenced later than usual this year, the first picture sale at Christie's not being held until November 22nd, already some noteworthy prices have been realised, though these appertain more to ceramic art than to pictorial. The sale already alluded to comprised old and modern pictures and drawings from the collection of Admiral Sir Michael Culme-Seymour, Bart., and other sources. Only two pictures, both by J. van Goyen, reached the dignity of three figures. These were *A River Scene, with Peasants, Ducks, and Boats*, signed with initials and dated 1642, on panel, 21 in. by 17 in., which brought £241 10s., and an unsigned example, *The Mouth of a River, with Sailing Boats*, on panel, 15 in. by 23½ in., which realised the same amount.

The modern pictures and drawings belonging to John Gibbons, Esq., Thomas Bartlett, Esq., deceased, and from other sources, included several examples of the early Victorian period, which, considering the present unpopularity of such works, brought good prices. *The Village Pastor*, 38½ in. by 53½ in., exhibited by W. P. Frith, R.A., at the Royal Academy in 1845, brought £504; and *The Glovers, Paris*, 24½ in. by 20½ in., painted by the same artist in the same year, £120 15s. *Defoe receiving back the Manuscript of Robinson Crusoe*, 38½ in. by 52 in., by E. M. Ward, R.A., which was exhibited in 1849, brought £157 10s.; *The Mussel Gatherers*, 35 in. by 53 in., by W. Collins, R.A., £152 5s.; *A Cornfield*, 20 in. by 30 in.,

by J. Linnell, sen., £168; *A Farmyard*, 28 in. by 36 in., by J. F. Herring, sen., 1850, £136 10s.; and a portrait of *Charles Dickens in the Character of Captain Bobadil*, 28½ in. by 36½ in., by C. R. Leslie, R.A., despite its unimpugned authenticity, only realised £21. A portrait of *John Philip Kemble*, the actor, in dark green coat and vest with white stock, 29½ in. by 24½ in., by Sir Thomas Lawrence, brought £420. Among the more modern works were the following:—*The Rising Moon*, 23½ in. by 35½ in., by Sir Alfred East, A.R.A., £105; *Katie*, 24½ in. by

10½ in., by G. F. Watts, R.A., £115 10s.; *Orpheus charming the Lions*, 43 in. by 66 in., by J. M. Swan, R.A., £630; and *Oxford, from Iffley*, 50 in. by 84 in., by Vicat Cole, R.A., £252.

SOME remarkably high prices were realised at the sale of old English furniture and English and Continental porcelain held by Messrs. Christie on November 28th. The sensation of the day was provided by a Vienna porcelain group of a lady, gentleman, and three children, 12½ in. high, which, after a spirited contest, brought £850, the highest price ever realised at auction for a single piece of this china. A Dresden group of lovers seated beneath a tree with a lamb and dog, on plinth encrusted with flowers, 10¼ in. high, brought £714, and another of a girl and harlequin with a bird-cage and a pug-dog, 7¾ in. high, £693; a pair of Höchst oviform jars and covers, pierced with rosette ornaments and painted with garden scenes and Watteau figures, 6½ in. high, £157 10s.; a Chelsea figure of John Coan, English dwarf, with dog and flowers, 9½ in. high, £162 15s.; a pair of Chinese famille-verte figures of boys, their costumes enamelled with flowers in various colours, 11½ in. high, Kang-He, £588; and a pair of Chinese powdered-blue bottles, with bulbous necks, painted with flowers, etc., 18 in. high, £273. Among the items of furniture were an Adams cabinet painted with figures and floral decoration, with gilt border and legs (58 in. high, 48 in. wide), £315; a late seventeenth-century English marqueterie cabinet, inlaid with decorated panels in coloured woods and ivories (74 in. high, 58 in. wide), £451 10s.; six Queen Anne walnut-wood chairs, with seats and backs stuffed and covered with petit-point needlework, on cabriole legs, with claw-and-ball feet, £630; a Chippendale mahogany armchair, with pierced vase-shaped centre to back, scroll arms, and cabriole

## The Connoisseur

legs, the whole richly carved and supported on scroll feet, £273; six carved Hepplewhite mahogany chairs with tufted seats and backs, £387; and a Chippendale mahogany side-table, the whole richly carved, on cabriole legs and lion's claw feet, surmounted by a marble slab 44 in. wide, £283 10s.

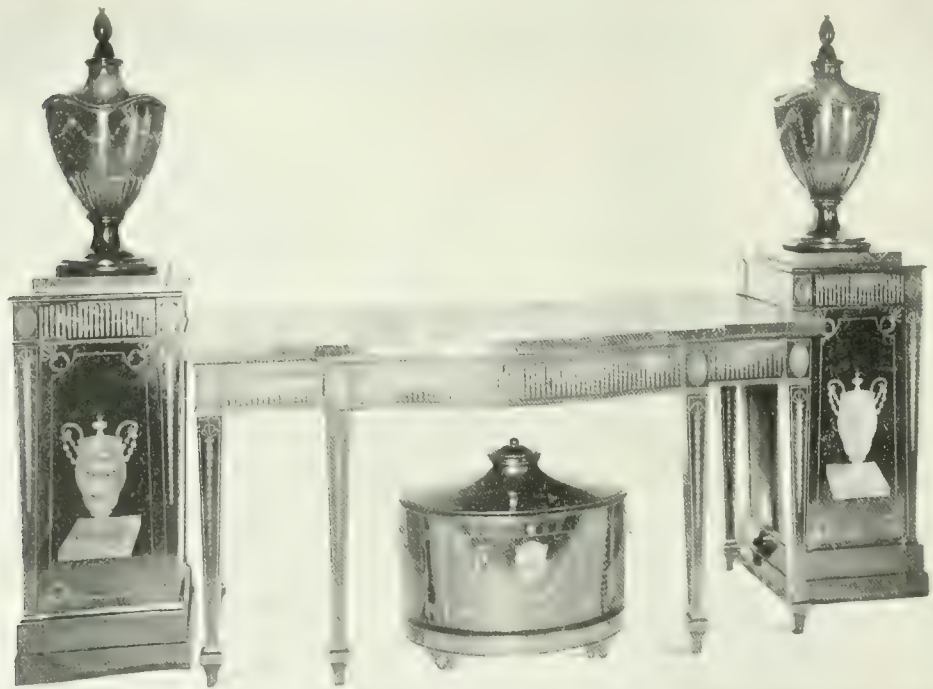
At Messrs. Puttick & Simpson's, on November 22nd, a fine panel of late sixteenth-century Flemish tapestry, belonging to the late Rev. Canon Roxby, and depicting Hercules and the Nemean lion in the central panel, bordered by smaller ones, and hunting, military, and musical trophies, etc. (11 ft. 2 in. by 14 ft. 10 in.), brought £500; and a panel of seventeenth-century Brussels tapestry, depicting Diana and Acteon, with a



ENAMELLED SALT-GLAZE SOLON SALE, £41

floral border (9 ft. by 11 ft. 6 in.), brought £105. At a sale of engravings by the same firm, on Friday, November 15th, an impression of *Venus and Cupid*, by Bonnet, after Boucher, brought £62.

That fine furniture has not of necessity to be sold in London to realise a good price was shown at a sale, held by Messrs. T. Oliver & Sons, of Torquay, of the contents of "Westholme," the residence of the late Miss H. S. Perkins of that town. In this the outstanding feature was a mahogany inlaid Sheraton sideboard set, comprising a pair of inlaid pedestals supporting two urns with covers (height of the pedestals over all, 6 ft. 2 in., and total length, 9 ft.), which brought £1,050.



SHERATON SIDEBOARD

PERKINS SALE, TORQUAY, £1,050

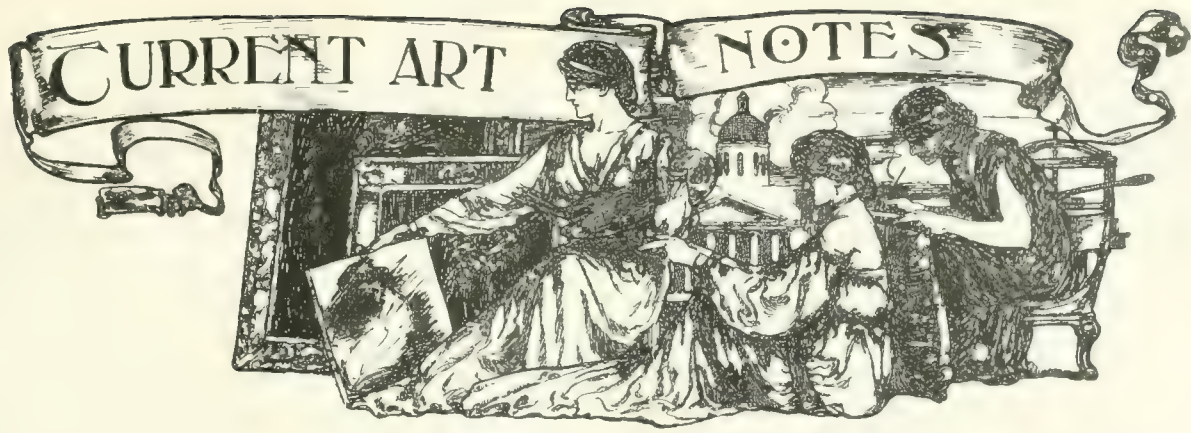




MISS SARAH CAMPBELL  
PAINTED BY SIR JOSHUA REYNOLDS  
ENGRAVED BY VALENTINE GREEN







MR. AUGUSTUS JOHN'S *Mumpers* was by no means the best picture at the current exhibition of the New

**The New English Art Club**

English Art Club (Suffolk Street), though it was the largest, the most original, and probably painted with the strongest conviction. These last two characteristics are important. How is it, that, possessing them, a picture by Mr. John, one of the most gifted craftsmen of the day, was a comparative failure? The reason is, that the artist has gone in, heart and soul, for Post-Impressionism. By virtue of his accomplishments, Mr. John must be considered the leader of the English section of the new cult. His picture is the most important Post-Impressionist work produced on this side of the Channel; its excellences and shortcomings, therefore, may be taken as a standard by which the value of the movement may be accurately gauged. Post-Impressionism means a sacrifice of certain qualities—and among them ones which have hitherto been most esteemed in art—in order to enhance others. Before attempting to balance the losses and gains, so far as they concern Mr. John's picture, it may be as well to describe it in some detail. It represents a company of gipsies on some fenced-in waste ground backed by olive trees, with a broad stretch of water and some distant mountains beyond, the whole being surmounted by a summer sky of blue and white. The first thing that attracts the eye is that the work is painted in perfectly flat tones; this means a nearly total sacrifice of atmosphere and texture. A donkey in the extreme background of the group stands out as prominently as the foremost figures, and the palings and tree-trunks which border the waste ground are hardly more suggestive of wood than the garments which drape the "mumpers." The artist has reduced himself to pure line and flat colour as the vehicles with which to image his conceptions; in a word, he has put back the clock for some thousands of years and returned to what was practically the methods of pictorial expression of the ancient Egyptians. There is a salient difference, however, in the manner in which these methods are employed. The best Egyptian art was conventional in its character, while Mr. John tries to be realistic, or at least as realistic as his wilful abnegation of half the resources of the painter's craft will allow. He records with a somewhat grotesque literalism the various peculiarities of form,

feature, and raiment which characterise the group, and these, unchastened by the softening influences of tone and shadow, painfully attract the eye. Thus a patch on a man's trousers lying down in the foreground—a by no means decorative object—is one of the most obtrusive pieces of detail in the work. The picture is not consistent, for portions—the fish in a frying-pan over a fire, and the column of smoke issuing from the latter—have been invested with a plastic significance in contrast to the remainder of the canvas—a lapse which is as incongruous as if a writer telling a story in biblical phrase suddenly descended into modern colloquialisms; while, though most of the persons depicted are provided with shadows, a donkey in almost the exact centre of the canvas is without, so that at first sight is looks as if suspended in mid-air. This donkey, indeed, is an important feature in the composition; together with the woman frying herrings, it forms the link intended to bind the two scattered groups, which constitute the main feature of the picture, into a homogeneous whole. Unfortunately, the link is not sufficiently well constructed for its office; the two groups remain detached, the donkey belonging to neither of them, the woman to both. If the animal was obliterated and a third of the canvas taken away at either end, the picture would gain, for there would remain a single, well-balanced, and rhythmic composition instead of two conflicting ones. The result of these numerous weaknesses is that, as has already been stated, the work is a comparative failure. It is not a complete one, because no dallying with strange faiths can wholly deprive Mr. John of his inborn and acquired artistry. He is a fine colourist, and perhaps the greatest living master of poignant line, and so throughout the canvas are isolated passages of great beauty—passages which serve to emphasize the folly of Post-Impressionism, as suggesting the great masterpiece that might have been, if unspoil by its baneful influence. Mr. John's second contribution is a large black-and-white cartoon of *Calderari—Gipsies of the Caucasus*, a crowded array of heads and figures arranged in a symmetrical composition, suggestive of a design for a stained-glass window. Here the artist, as though to show that he could be wholly independent of the synthetic simplifications of Post-Impressionism, has gone to the other extreme. His composition is far too crowded, and the

eye wanders from head to head in a vain endeavour to light on some point of central interest.

Miss Ethel Walker's most important work, a *Decoration for Spring—One of the Four Seasons*, would also have benefited by greater simplicity. The individual figures were rendered with much grace and feeling, but the composition as a whole was too busy and confused. A third important decorative work, a *Panel for a Hypothetical Decoration to symbolise the Religions of the East and West*, was contributed by Mr. W. Rothenstein. One would think that this was a portion only of the intended work, for the figures were exclusively Eastern, and the religions symbolised by the figures appeared to be confined to those which are still in vogue in Asia. The work was delicately rather than forcefully treated; the lambient but tender colour which suffused the canvas, the lack of movement in the figures, all assisting to convey the feeling of serenity and repose which formed the keynote of the picture. Mr. W. G. von Glehn showed the versatility of his powers by appearing as a landscape painter, being represented by a breezy, full-coloured canvas of *The Sussex Downs*. More in his usual *métier* was *The Goldfish Bowl*, showing an attractive girl standing in front of a window gazing at the bowl which gave the picture its title. Again, one has to congratulate Mr. von Glehn on the sureness of his technique. No artist excels him in his power of rendering the play of light on colour, the incidence of texture and atmospheric values. His failing is that he is somewhat prodigal of his powers, rendering every object on his canvases with the same sentient realism, so that, as in this instance, the attention is somewhat distracted from the principal theme of his work. Of Mr. David Muirhead's two more important landscapes, which hung in the Great Room, the *Harvest Time* was the most pleasing; fresh in colour, spacious, and handled with breadth and sincerity, it was typically English in feeling as well as in its theme. Mr. Ambrose M. McEvoy's large portrait group of *Mrs. C. K. Butler and her two daughters* was conceived in a light key of delicately harmonised colour. The figures of the two girls were the more successful as merging more completely with their surroundings; that of the mother appeared detached from the others, owing, perhaps, to the unbroken and rather uninteresting mass of blue in the front of her corsage. One wonders, if this was somewhat modified, whether it would not bring the arrangement of the picture into more complete harmony. In the *Portrait of the Lady Clare Annesley* Mr. P. Wilson Steer had combined two good pictures into one bad one. Examined separately, the figure of the sitter and the landscape background were each excellent; seen together, they clashed inconspicuously. Mr. Steer would do well to sacrifice his landscape, tone down the many gleams of light by which it is characterised, and merge it into that subordination to the principal figure which is essential to the background of a good portrait. Mr. W. Orpen was not seen in his usual strength, being represented by only a couple of somewhat slight examples, distinguished, indeed, by his usual deft brushmanship and fine feeling for colour and atmosphere, but not of sufficient importance to make

or mar a man's reputation. Somewhat akin to Mr. Orpen's work in a serious mood was Mr. Howard Somerville's self portrait, entitled *In the Studio*. The resemblance, however, was only superficial, the handling and colour being both more solid. The work was painted with power and conviction. The latter criticism might also apply to Mr. Rudolph Ihlee's *Magic Wand*, representing a group of spectators watching with enthralled interest some performance which is outside the scope of the picture, a work which at once seized the attention. Turning to the remaining landscapes, one should mention Mr. Charles M. Gere's brightly-coloured *Cotswold Holiday*, Mr. Frederick Brown's atmospheric *On the Thames*, Mr. Ian Strong's well-studied but uninteresting *Sierra Nevada*, and Mr. Lucien Pissarro's truthful *Misty Morning at Acton*, in which the murky brightness of a sunlit sky in the vicinity of London was admirably rendered. One of the best works in the exhibition was Mr. Mark Fisher's *Landscape and Cattle*, representing the patched sunlight and shade of a tree-shaded water-meadow fresh with the vivid tints of young summer. It was sparkling, redolent of the open air, and permeated with a joyous feeling.

THE Arts and Crafts Exhibition at the Grosvenor Gallery was hardly exhilarating. The multitude of exhibits and their indiscriminate variety tired the visitor long before he had toiled through the two or three thousand items set forth in the catalogue. One was painfully conscious that the purely decorative work shown in the exhibition was out of touch with the latest movements in contemporary art. Here was a sphere where it might have been thought that the simplification and synthesis employed in the saner phases of Post-Impressionism might have been used with good effect, but anything savouring of the movement was conspicuous by its absence. It is characteristically English that at the present time many of our best artists are producing works of a wholly decorative value as easel pictures, while others are realising pictorially works intended for purely decorative purposes. The best works shown, perhaps, were those designed for utilitarian purposes. Thus most of the furniture, if not strikingly original, was tasteful and well adapted for its intended purpose. Quite among the best were the unostentatious pieces designed by Sir Robert Lorimer, severely plain in style, but beautiful by reason of their fine proportions. Though not catalogued, the cane chairs provided by the Dryad craftsmen for the use of visitors were as good as anything of their kind, being shapely, strong, and comfortable. Mr. Ambrose Heal's numerous designs showed much originality, though often this was attained at the sacrifice of congruity; his writing bureau and bookshelves were, perhaps, his most completely satisfying examples.]

Of jewellery there was abundance; in fact, the plethora of exhibits practically forbids individual mention, for practically no article singled itself from amongst its companions as being specially noteworthy. The work generally was characterised by high craftsmanship and



an excessive use of colour. The silver included many tasteful examples, among those specially noteworthy being a teapot by Mr. J. Paul Cooper, a pair of fruit dishes by Mr. Edward Spencer, a sports cup by Mr. C. R. Ashbee, and some of the various examples of Mr. Bernard Cuzner. Among the manuscripts, several ornate and highly wrought illuminations by Miss Jessie Bayes call for special mention; while the Holy Communion service, the joint work of Messrs. Allan F. Vigers and Graily Hewitt, was distinguished by its well-balanced arrangement, the writing being made an essential part of the decorative scheme. The bindings shown were generally of high quality, while there was a wealth



AUTUMN BY P. W. ADAM, R.S.A.  
AT THE SOCIETY OF EIGHT EXHIBITION, EDINBURGH

of book illustrations and numerous designs for tapestry wall decorations and stained glass. While most of the exhibits showed more than a respectable amount of technical skill, the designs too generally were wanting in originality, and showed a strong tendency to follow the inspiration of older days.

THE Society of Humorous Art, a lately-formed body comprising fifteen of the best known comic illustrators of the present day, opened its inaugural exhibition at the galleries of Messrs. Goupil & Co. (Bedford Street, Covent Garden). The first exhibits which attracted the eye were Mr. John Hassall's uncatalogued representations of a biplane and monoplane, in which the artist showed himself a profound master of space composition.

The works, which were hung above the level of the eye, consisted of blank sheets of paper, with the aeroplanes drawn on a minutely small scale on the extreme summits. Further fooling was afforded in the cataloguing of Mr. Cecil Alden's exhibits, most of the numbers being set against the wrong titles. His works were thoroughly characteristic, but most of them had already been seen in his recent exhibition. Mr. W. Douglas Almond, who must be looked upon as Phil May's successor in his power of characterising cockney types, though there is little affinity in their technical methods, was happily represented. Mr. H. M. Bateman had some of his inimitable drolleries, while Messrs.

George Belcher, René Bull, Dudley Hardy, George Morrow, Charles Pears, L. Raven Hill, E. T. Reed, Frank Reynolds, W. Heath Robinson, Harry Rowntree, J. A. Shepherd, and Leslie Ward were all seen at their happiest moments. The exhibition contained the best collection of humorous art that has been gathered together for a long time; and it is to be hoped that the Society, after such an auspicious commencement, will enjoy a successful career.

WRITING about midway through last century, Théophile Gautier expressed keen regret that the art of Louis David had become virtually forgotten *pro tempore* throughout France, having been submerged by the "romantic movement." And just

as the luminaries of that school, inasmuch as they were wholly at variance with David's outlook, were prone to forget how fine a painter he really was, perhaps the permutations which have marked Scottish art during the last few years, and the great manifestation of activity on the part of the younger artists, have begotten undue neglect of the work of the patriarchs. It is clear, however, that some of these are determined not to be forgotten just yet: for a coterie of them have lately founded a new body—the Society of Eight. True that two of the members—Mr. David Alison and Mr. F. C. B. Cadell—can scarcely be called painters of wide or old-established fame; but all the remaining six are men who enjoyed high reputation once if not to-day, while most of them were long since decorated by the Scottish Academy. They have acquired a suite of rooms to which they have given the auspicious title of the New Gallery, and they deserve exceptional praise for the eminently artistic way in which they have arranged this place; while what is more important, one may certainly affirm that nearly every member of the Society shows at least one picture of worth. Mr. P. W. Adam, for example, is not successful in his every canvas; but in his *Autumn: Interior* he manifests a rare perceptivity towards light, that mysterious element which is the arch-beautifier, and can cast a glamour over everything, ennobling even the meanest objects. The picture in question is a drawing-room scene, and the artist has ably indicated the sun's rays filtering through an unseen window, and illuminating, and accordingly glorifying, sundry articles of furniture. His conquest herein would have been acclaimed by Chardin, and the old Dutch painters of domestic scenes, while Mr. Adam engages further by the almost invariable soundness of his draughtsmanship. Mr. J. Cadenhead, on the other hand, is unsatisfactory, the colour in the various landscapes which he shows being sadly shallow; but in the output of another and less distinguished exhibitor, Mr. A. G. Sinclair, one detects many fine qualities. Among the supreme feats in art is to use a monochromatic medium in such a way as to suggest colour, and this is just what Mr. Sinclair achieves. One marks it repeatedly in his charcoal drawings, and indeed one of these, *Evening*, rivals any lithograph by Gavarni in this relation, the blacks and greys adequately adumbrating the delicate tints of departing day. Mr. Sinclair is praiseworthy again in some of his work in oils, notably *Study of a Cloud*, a landscape whose solid, loaded paint tells of complete ease and confidence on the artist's part; but in his *Portrait of Lady Dunedin*, a full-length, he is much less meritorious. The colour is good in passages, but the neck and bosom of the sitter—she is in evening dress—are devoid of the subtle tones of real flesh, while the picture discloses simultaneously a still more vitiating fault. The lady is standing, one of her feet is protruding from underneath her skirt, but the other is hidden thereby; and this other foot is in no way indicated, the inevitable result being that the subject looks as though she had but one leg, while her body lacks the semblance of stability.

The work of Mr. Harrington Mann constitutes an

enigma, for some of it is so very good, some so inefficient. There is probably no truer test of the colourist than this: can he give his greys and blacks intrinsic beauty—a beauty apart from their value as a *refousoir* for brighter shades? And in this connection Mr. Mann is culpable, the black dress in his *Portrait of the Artist's Mother* being tawdry; while, moreover, in this picture he has made the mistake Mr. Sargent too often makes, throwing such a brilliant light on the face that it appears unduly isolated. In his *Portrait Group*, again, one notes some slovenly modelling; but his *Annabel* is surely one of the best paintings of a baby ever done; while in *Girl Reading* he has compassed that infinitely important thing—he has portrayed his sitter in an attitude which is essentially graceful—nor is his colouring in this instance less excellent than the other factors. The girl is dressed in a dark skirt and a flimsy blouse which is almost white, she has a black hat trimmed with pink, while the background is a brownish grey; and truly beautiful it all is, doubly beautiful it seemed as the writer saw it first, in the soft light of a winter's afternoon, and doubly beautiful, besides, by reason of the picture's tasteful frame of dulled gold, presumably a copy after some Florentine craftsman of the Renaissance. Compared with this *chef d'œuvre* by Mr. Mann, the various things which Mr. John Lavery shows seem far from decorative; but, if much inferior to his earlier work, they are all partly redeemed by the vigour and decision which characterise their brushwork. Turning to Mr. James Paterson, one misses the latter qualities in him; and albeit he is charming if slight in some of his crayon portraits, notably one of *Lord Archibald Campbell*, he has failed conspicuously in his likeness of the late J. M. Syngé. No whit of Syngé's genius is revealed in the portrait, and one thinks ruefully of the brilliant drawing of him by Mr. John Yeats, father of Mr. W. B. Yeats, the poet.

It behoves, in conclusion, to speak of the two youngest members of the Society, Mr. Alison and Mr. Cadell. The former's *L'Attente* is clever in composition, and, though the colour is harsh here and in divers other things by this painter, the reverse is true of his *Chrysanthemums*, and more particularly of his *Purple and Gold*, a picture in which the nuances of tone which sunlight evokes are well expressed. As to Mr. Cadell, he betrays a huge debt to the greatest Scottish impressionist of to-day, Mr. S. J. Peploe; yet, with this almost slavish discipleship to his debit, his work is intensely arresting, and the reason for this fascination would seem to be that his intelligence is exceptionally keen and lively, and that he never undergoes such a thing as mental lassitude while painting. But if always interesting, Mr. Cadell is satisfactory only on rare occasions. He is delightful in *Study*, a portrait done wholly in brown and grey; while his *North Berwick*, a landscape in water-colours, is quite a masterpiece. Nevertheless, in studying his charcoal drawings, one feels that his desire to be elliptical often results in incoherence, while in many of his large figure-studies in oils the colour is literally glaring. It must be granted that these pictures



are marvels of realism, but then, realism is only a means to an end. For life is like a tub, art like a Grecian urn; and the true artist is the man who, able to distinguish between these two things, transforms the former into the latter, stating life truthfully, yet so as to make it beautiful. Mayhap the whole Society of Eight would do well to ponder on this truth, while there is a further word of counsel one would offer them. They should find a good sculptor, and add him to their ranks; for their gallery, lovely as it is already, would have a much greater air of completeness if graced by a few pieces of imposing statuary.

A REMARKABLY handsome musical clock, of unusual size, is now being shown at Mr. Frank Partridge's Galleries (26, King Street, St. James's). It is the work of Allen Walker, of London, a clockmaker who flourished until towards the close of the eighteenth century, and is evidently an instrument of which he was particularly proud, for he records on it that it was commenced 1756 and finished 1758—not an unduly

long time when the beauty of the work and its high finish are taken into account. It plays six tunes. The case, which is of solid mahogany, now richly toned with age, gives evidence of the strong classical feeling which was then influencing English architecture, the face being framed in pure Corinthian columns and pediment, though in the elaborate and ornate carving of the lower portion this style has not been adhered to.

AN exhibition which should appeal to connoisseurs of widely varying tastes is the one of old prints, china, and glass, with which Messrs. Mortlock (Oxford Street and Orchard Street) are inaugurating the new gallery which has been added to their already spacious premises. The engravings include many rare examples of mezzotint portraits, sporting prints, and aquatints, a large proportion of which are in early states. Among the beautiful specimens of china are characteristic pieces from practically all the old English factories, Worcester, Chelsea,



'ARRIET BY W. D. ALMOND AT THE SOCIETY OF HUMOROUS ART EXHIBITION

Plymouth, Bristol, Nantgarw, Swansea, Rockingham, Coalport, and Derby being especially well represented; while some particularly choice dinner and tea services are shown. The variety and range of the examples on view preclude the mention of individual items, of which many are worthy of special notice. The exhibition is one of exceptional interest, and should prove a great attraction to print and china lovers.

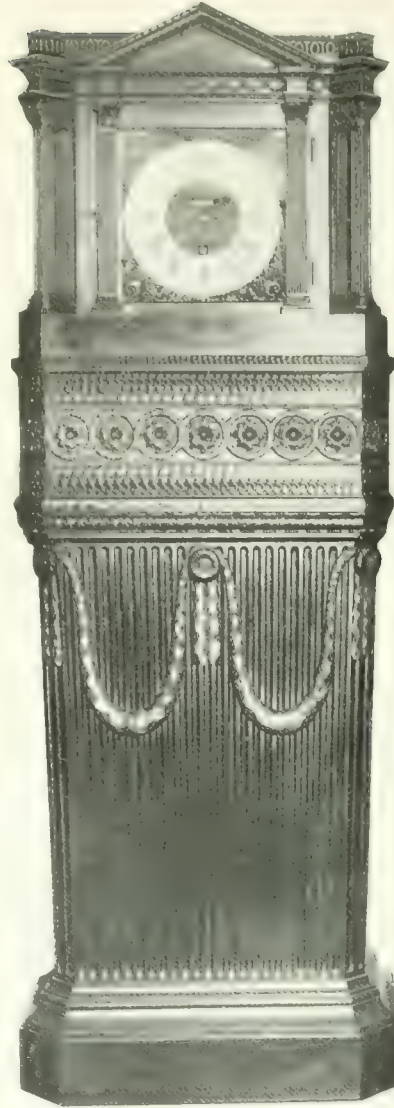
THAT the former practice of covering old carved woodwork with paint and varnish, so fiercely condemned in æsthetic circles, is not entirely without justification, is exemplified in a richly-carved Elizabethan mantel-piece now on view, among a multitude of other art treasures, at Messrs. Daniell's Galleries (Wigmore Street). This mantel-piece, with a large amount of ancient oak panelling, has been brought from Oulton High House, an historical Suffolk mansion, mentioned in the Domesday Book. After passing through various vicissitudes, the house, at about the close of the fifteenth century, came

into the possession of the Hobart family, and it is to Henry Hobart, who inherited the property in 1550, that the origin of the mantel-piece must be ascribed, and it was he, too, who, in all probability, had this ornate work painted and varnished, the result being that when the layer of preservative material is removed, the delicate and highly elaborate carving is as fresh and crisp as the day when it was chiselled. The work is a most interesting specimen of early Elizabethan art, showing the combination of classical form with Gothic detail which marked the introduction of Renaissance architecture in England. The upper portion is surmounted by a cornice and divided into three panels, the central one being fronted by two elaborately-carved figures under a bifurcated arch. The fireplace is flanked on either side by two Corinthian pilasters, and the various borders and friezes are richly carved with a free Gothic design in heads; Tudor roses and conventional floral work are introduced. The oak room, of which this mantel-piece forms a part, is one of the most interesting examples of the period that has been shown for some time.

The carving of the Elizabethan period was superseded by other styles in which classical influence became more and more apparent. The progress of this development is well illustrated in a number of rooms and mantel-pieces now being shown at the galleries of Messrs. Partridge & Co., 3, Bruton Street, W. In a fine oak-pannelled room of the Jacobean period, containing an exceptionally beautiful mantel-piece, the richly carved and inlaid panels which surround the latter show strongly the influence of the mediæval craftsman, modulated and chastened by renaissance inspiration. The former influence was altogether disappeared in another beautiful room of the Queen Anne period, in which the fine carvings of the Grinling Gibbons school and the symmetrically proportioned pilasters possess a rich and chaste dignity. There are several other fine rooms of different periods to be seen at the galleries, and a number of superb mantel-pieces, including a fine statuary marble example of Robert Adam, besides a fine collection of choice old furniture.

AMONG the interesting collection of English and Oriental China at Stoner's Galleries present on view at 3 and 5, King Street, St. James's, is a set

of four exquisite statuettes in Bristol porcelain, modelled by Tebo, illustrating the Four Seasons. The four figures, consisting of two boys and two girls, are: Spring, a girl holding a basket of flowers; Summer, a girl holding a basket of fruit; Autumn, a boy holding a sheaf of corn; and Winter, a boy skating, with a basket containing a goose and hare. All the heads are entwined respectively with flowers, grapes, ears of corn, and holly berries. These examples of Bristol porcelain rank first amongst known figures by this craftsman, and are full of grace and perfection of colouring. The height is 10 in., and date about 1770.



MUSICAL CLOCK AT MR. FRANK PARTRIDGE'S GALLERIES

THE Pantomime Ball at the Albert Hall, organised by Lady Constance Hatch, with the assistance of Mr. Futes Fraser, was an unqualified success, the procession of characters illustrating various episodes in old nursery rhymes forming a series of beautiful pictures, the costumes in nearly every instance being carried out with a keen and appreciative eye for a charming colour effect.

There is no historical precedent in regard to the raiment of the mythical heroes and heroines of nursery romance, and it consequently affords much scope to the individual imagination, enabling the actors who take such parts to select from all styles and periods of dress what is most sumptuous and attractive. Full advantage was taken of this liberty; apparel illustrative of every epoch in history and every era in art was represented at the ball; and though, from an æsthetic standpoint, it would be considered barbarous to mix furniture of various styles, or to have costumes of different periods in an historical play, the effect, instead of being inharmonious, was most attractive, a piquant contrast being afforded by the juxtaposition of the different styles of costumes—some culled from early mediæval records and others from popular pictures at the last Academy.

THE festival dinner in aid of the funds of the Pottery and Glass Trades' Benevolent Institution was held at the Whitehall Rooms, Hotel Metropole, on Tuesday, November 19th, under the presidency of the Earl of Harrowby, with Mr. Minton Goode in the vice-chair, when a large and representative gathering assembled. Such gatherings, besides unloosing the purse-strings of their patrons in the aid of charity, do much to promote the social intercourse of the members of the trade, which is every year assuming greater importance.





productions. All the known portraits of importance belonging to the period are chronicled, and also the numerous engravings made from them. One hopes that Mr. Collins Baker may extend the period of his survey of English painting to the times anterior to the Stuart

attempting to follow their offshoots, or to show the reacting influences which the schools had on one another. A typical book of this class is Mr. H. H. Powers' *Mornings with Masters of Art*, a work which is intended "partially to interpret the development of Christian art



PORTRAIT OF A LADY BY PALMA VECCHIO FROM CROWE AND CAVALCASELIE'S "HISTORY OF PAINTING IN NORTH ITALY" (JOHN MURRAY)

from the time of Constantine to the death of Michaelangelo." The author, after his preliminary chapters on Græco-Roman art, centres his attention on the leading masters of the Florentine and Umbrian schools, tracing the progress of painting and sculpture by explaining the career and achievements of a single great artist in each generation. Mr. Powers, who sees things in an original manner, has produced an interesting volume, which, if it does not add much to our stock of knowledge, should be well worth reading by those who are content with mastering the general outlines of the history of art. The illustrations are numerous and well executed.

THE impossibility of doing justice to the merits of a score or more of engravers in half a dozen pages is shown in the little volume on

"Bartolozzi" ("Great Engravers Series"), edited by A. M. Hind (William Heinemann 2s. 6d. net)

*Bartolozzi and other Stipple Engravers working in England at the end of the Eighteenth Century*, the latest addition to the "Great Engravers" series. What Mr. A. M. Hind has to say on the subject of

dynasty, and also to the school of artists who immediately preceded Reynolds; as it is, his book is the most valuable addition to the history of English art that has been produced in the present generation.

AMERICAN art books, with some noteworthy exceptions, generally recall the outlook of English critics of thirty or forty years ago. The standpoint of the writers is literary rather than artistic; they are more concerned with the message of a painter than his manner of delivering it, and trace the main developments of the great schools of painting without

"Mornings with Masters of Art," by H. H. Powers (Macmillan and Co., Ltd. 8s. 6d. net)

stipple engraving and its votaries is well to the point, but it is all too brief, and the reader has to be content with the bare mention of engravers whose career and characteristics well deserved more extended notice. Mr. Hind speaks of the art as being extinct; but this is not so, for of recent years quite a number of stipple engravings have been issued. Another error, though doubtlessly Mr. Hind cannot be held responsible, is the attribution of Lawrence's famous picture of *Miss Farren* to Reynolds. Some of the illustrations, which constitute the great attraction to the volume, are excellent, but in the heavier examples the tone and feeling of the originals is often quite lost in the reproductions.



"The Technique of Painting," by Charles Moreau-Vauthier (William Heinemann, 10s. 6d. net)

ONE would gather without reading the statement on the title-page of *The Technique of Painting*, by M. Charles Moreau-Vauthier, that the work is a translation from the French, as the author takes his examples exclusively from French sources. This, however, is not a

material blemish, for the technique of the Old Masters illustrated can be studied with as much advantage in the National Gallery as at the Louvre, and that of the more modern French masters can be matched in the work of artists on this side of the Channel. By "technique" the author means everything that pertains to the craftsmanship of painting—panels, canvases, pigments, and vehicles, as well as the actual laying-on of the colours; and his volume contains an exhaustive examination of the methods and materials of the painter's art—so far as modern research has revealed them—from the time of the cave-dwellers. The early periods are treated upon somewhat briefly. It may be pointed out *en passant* that while M. Moreau-Vauthier ascribes the use of varnish to the Egyptians of the Xth dynasty, this practice is more generally set down as being followed by those of the XIXth, while the process of encaustic painting, which, he states, "remains somewhat of a mystery," has been fully revealed by recent discoveries and investigations. A more unsolvable mystery is the secret of the Van Eycks. They are popularly credited with having invented oil-painting, which, however, was in use before their birth. What they did was to bring the

method to a technical perfection which has never been surpassed, or indeed equalled. Their pictures still retain their original freshness and brilliancy, while others painted hundreds of years later have sadly deteriorated, and, in many instances, perished. The Van Eycks carried the secrets of their process with them to the grave. The contemporary and later artists who professed to execute their pictures in the same method really initiated the modern manner of oil-painting, that is, painting in oil on oil primings in thick layers, finally coated with a varnish which does not form a homogeneous body with the stratum of colour. It is noteworthy that the earlier Flemish artists who succeeded the Van Eycks continued to produce

the best work done in this manner, a result partly to be ascribed to their minute and learned technique and partly to the excellence of their materials. On the latter point, however, the moderns are comforted by the reassuring statement made by M. Etienne Dinet in the



PORTRAIT OF A YOUNG MAN BY GIORGIONE FROM CROWE AND CAVALCASELLE'S "HISTORY OF PAINTING IN NORTH ITALY" (JOHN MURRAY)

preface to the volume, that artists now "have at their disposal colours a thousand times more brilliant and more enduring than those used by the Old Masters." The mishaps that so often occur in their use are occasioned by want of technical knowledge. M. Moreau-Vauthier in his work examines at length the qualities of the chief modern pigments, describing their action when used in conjunction with one another, and under a prolonged exposure to light. He also describes the technical methods of typical masters of the various ancient and modern schools; this portion of his work being made of especial value by the numerous illustrations in colour and monochrome, giving on a large scale portions of the

artists' pictures  
 ways to enable  
 the reader to  
 thoroughly un-  
 derstand their  
 handling, and  
 show the effect  
 of time on the  
 works. All the  
 various methods  
 of painting are  
 described, the  
 vehicles and  
 materials which  
 are employed,  
 the various  
 processes of  
 restoration and  
 the methods  
 necessary to  
 ensure the pre-  
 servation of  
 works of art; a  
 chapter is even  
 devoted to the  
 production of  
 forgeries. In  
 short, the work  
 is a complete  
*vade mecum* of  
 the painter's  
 art, thoroughly  
 reliable, and  
 clearly and con-  
 cisely written.  
 It should be in  
 the hands of  
 every artist who  
 wishes to produce work of permanent durability, and  
 of every collector who desires to preserve his "old  
 masters" without deterioration.

THE master-work of Dinah Maria Mulock—*John Halifax, Gentleman*—has been re-issued in a most attractive guise by Messrs. Adam and Charles Black. A forenote by Mr. Gordon Home just tells what a reader would like to know concerning the work and its authoress—the genesis of the story and the outline of Miss Mulock's uneventful and hard-working life. The illustrations in colour by Messrs. Oswald Moser and G. F. Nicholls thoroughly harmonize with the character of the book. To the former artist has been allotted the task of investigating the personages described in the story with their outward semblances. He has done his work with a spirit and discretion that give an additional force to the narrative. Mr. Nicholls has recorded the scenes in and about Norton Bury—Miss Mulock's *nom de plume* for



HEAD OF A CHILD  
 FROM "GREUZE AND HIS MODELS" (HUTCHINSON AND CO.)

CHALK DRAWING BY GREUZE

Tewkesbury and introduces us to quaint old-world streets and alleys, sunny water-meadows and leafy lanes, all set forth in true and pleasant colouration, and all showing a love for nature akin to that of the authoress. The volume is moderately priced, well bound and set up, and is altogether as desirable an edition of the work as one could wish to have.

"Scottish Heraldry made Easy," 2nd edition, by G. Harvey Johnstone (W. and A. K. Johnston 5s. net)

It is not difficult to under-

stand why this book should have run into a second edition. The title describes the work completely. The author has succeeded, so far as is possible, in overcoming the usual difficulty in such works, namely, the description of the various technical terms, not only by explanation, but by illustrating over one hundred shields in actual colours, to say nothing of the numerous illustrations appearing on nearly every page. There would not be room in this book to give all crests and mottoes of Scottish families, and it might therefore have been advisable to have kept these lists for a separate work.

"Odds and Ends" is a most valuable addition, but we fail to see references to such works as Bernau's *Scottish Records* mentioned in the list of books dealing with the subject. The Glossary is very complete, and one of the most valuable items from a genealogical point is the list of Scottish Family Histories. We are very glad to see the author has given a good index, a thing so often lacking; and he is to be congratulated upon the masterly way in which he has handled a difficult subject.



## The Connoisseur Bookshelf

"Life in the West of Ireland," drawn and painted by Jack B. Yeats (Maunsel & Co., Ltd., cloth, 5s.; special edition, £1 1s.)

*Life in the West of Ireland* is a pictorial record by Mr. Jack B. Yeats, an artist whose striking and original work has been often seen in London exhibitions. About half

characteristics of the Irish people to those of the English. After seeing them one realizes that novels like *Charles O'Malley* are hardly an exaggeration, and that even in the present day they give a more faithful picture of the traits of the Irish people than most of the works on the subject which have been written since.



VENUS DISSUADES ADONIS FROM HUNTING  
FROM "THE ENGRAVINGS OF WILLIAM BLAKE" (GRANT RICHARDS)

BY WILLIAM BLAKE, AFTER RICHARD COSWAY

the sixty illustrations which it contains are from line drawings, the remainder being equally divided between reproductions in colour from water-colours, and in monochrome from oil-paintings. The work in the first-named medium is the most effective for reproduction. Mr. Yeats cultivates a broad style of line, suggestive of the wood-block illustrations of the old broad-sheets, which he uses with force and directness, often in a few virile strokes attaining effects of light and distance which it would seem impossible to realise by such simple means. The great charm of the book, however, lies in its vivid presentation of Irish life and character. These records, racy of the soil and glowing with national feeling, reveal, more than many loads of blue-books or long-drawn political speeches, how essentially different are the

ONE of the most desirable children's books which has been published for some time is the *Little Songs of Long Ago*, illustrated by Mr. H. Willebeek Le Mair. The fault of one of the orthodox books for children is that, however well it is written and illustrated, no sooner are its contents read and mastered than it is laid aside, generally for good. In this instance, however, the songs—familiar nursery rhymes for the most part—are set to music, which the attractiveness of the beautiful illustrations will tempt the youngsters to learn, and once they are learnt, they will prove a perpetual source of enjoyment.

"Little Songs of Long Ago,"  
illustrated by  
H. Willebeek  
Le Mair  
(Augener & Co.  
7s. 6d. net)

"Epochs of  
Chinese and  
Japanese Art"  
Ernest F. Fenol-  
losa (2 vols.,  
William Heine-  
mann, 30s. net.)

PROBABLY NO man has exercised a greater or more beneficial influence over modern Japanese art than the late Professor Ernest F. Fenollosa. An American of Spanish extraction he went to Japan in 1878 to take the chair of Political Economy and Philosophy at the University of Tokio. It was a time when the Japanese, in their haste to adopt Western civilization, were casting aside all their older traditions, those of art being among them. European oil-painting, drawing, and painting were taught in the art schools, and the wonderful achievements of Japanese art in the past were valued as things of no account. Fenollosa, with fiery energy, denounced this state of things, and it was largely owing to his unceasing efforts that the eyes of the Japanese

government were opened to the value of the national artistic birthright. In 1886 they appointed him a Commissioner of Fine Arts, and he was entrusted with the task of registering all the artistic treasures of the country. He worked at this for three years, and then, decorated with some of the highest honours of Japan, returned to America, where his work in cataloguing and arranging the Oriental treasures at the Boston Museum—many of which came from his own collection—and his lectures on Eastern Art gave him a unique reputation. He unfortunately never lived to complete his great work on *Epochs of Chinese and Japanese Art*, dying in 1910,



SOUTH GERMAN BEAKER

FROM "METALWORK AND ENAMELLING" (CHAPMAN AND HALL)

FIFTEENTH CENTURY

(CHAPMAN AND HALL)

of the Pacific Ocean," China coming within the scope of the latter. In support of this hypothesis the Professor adduces the existence of a substantial unity of art throughout the regions bordering the vast basin of the Pacific which would seem to denote a common origin, and are wholly unlike those belonging to ancient Western civilization. The Chinese, indeed, whose history may be traced with some degree of certainty to a period of five thousand years, were already a cultured nation, ruled over by an emperor, and possessing a written language and considerable artistic culture before they came into contact with the Western world

and leaving only a rough manuscript which it was his intention to correct and revise in Japan. This task has now been ably done by his wife, who has been assisted by some of the greatest living authorities on Chinese and Japanese art, and the result is embodied in two substantial volumes which constitute what is perhaps the best and most comprehensive history of the art of the Far East which has yet been written.

In most essays this stupendous subject a Western origin is assigned to the arts and civilization of the Chinese. Professor Fenollosa adopts different theories and suggests that in prehistoric ages there were two independent centres of art-dispersion, one in the region about the "east end of the Mediterranean," and the other at "some point of the mainland defined Mediterranean enclosed by the large islands of the western h



Direct communication appears to have been established at the beginning of the Han dynasty, about two hundred years before the Christian era, when the influence of Mesopotamian, Persian, and Greek art and craftsmanship becomes apparent, more especially in the introduction of pottery glazes. For the most part, however, East Asiatic art has been of indigenous growth and development, Chinese and Japanese art mutually reacting on each other, their ever-varying phases interlocking into a sort of mosaic pattern, or, rather, unfolding in a single æsthetic movement. Professor Fenollosa is the first author who in an important work has treated this movement as a whole. He has, moreover, treated it, not as a foreigner, content with an examination of its technical achievements, but from the standpoint of a native, showing the religious and political influences which provided it with inspiration, and tracing its development through all its varied manifestations in painting, sculpture, and the applied arts. He has perhaps devoted an undue proportion of his history to the arts of Japan; but one would not wish that a single line of this should have been omitted, only that the achievements of China might be treated with equal fulness. The book is the crowning achievement of a great life, giving the best and most comprehensive general view of Eastern art which has yet been presented, and will inevitably remain the standard work on the subject for many years to come. Mrs. Fenollosa is to be congratulated on having wrought her late husband's rough draft into a complete and well-proportioned book, showing little or no sign of not having been completed by its original author. The volumes are well illustrated by plates of excellent quality.



KAKEMONO-YI BY KORIUSAI  
FROM "EPOCHS OF CHINESE  
AND JAPANESE ART"  
(HEINEMANN)

**Books in Colour:—**

"The Cottages and the Village Life of Rural England," by P. H. Ditchfield, M.A., illustrated by A. R. Quinton (J. M. Dent & Son, Ltd., 21s. net)

"An Artist in Egypt," by Walter Tyndale, R.I. (Hodder & Stoughton, 20s. net)

"South America," painted by A. S. Forrest, described by W. H. Koebel; "Germany," painted by E. T. and E. C. Harrison Compton, described by J. F. Dickie (A. & C. Black, 20s. each net)

"Austria: Her People and Their Homelands," by James Baker, illustrated by Donald Maxwell. (John Lane, 21s. net)

THE colour-work issued by the leading publishers is of a quality and autographic fidelity which would have seemed marvellous in the eyes of the artists of a few generations ago. One can fancy that Reynolds, who prized McARDell's engravings from his works as ensuring their immortality long after their pigments had faded, would have given some of the best years of his life to have ensured the perpetuating of his pictures, when glowing with their original colours, in some of the modern processes. We are now apt to undervalue these because they are inexpensive, can be used with facility, and are sometimes used for work not worthy of reproduction. Mr. A. R. Quinton's drawings do not come within the latter category; nominally executed as illustrations to Mr. P. H. Ditchfield's book on *The Cottages and the Village Life of Rural England*, they harmonise pleasantly with the text, but hardly form an actual accompaniment. Some of the most charming are of places unmentioned by the author, while many of the most salient features of cottage life which he describes are left undepicted. This, however, hardly interferes with the reader's enjoyment of the book, for author and artist are in thorough sympathy, each realising in his own way, and with much charm, the fading beauties of old English village life. Mr. Ditchfield describes various types of cottage and introduces us to many bygone customs, quaint superstitions, and picturesque features of village life, conveying much solid information in a fascinating and interesting manner. Mr. Quinton's drawings are equally charming, and those who saw the originals when they were on exhibition in Bond Street will find that they have lost little in the reproduction.

Mr. Walter Tyndale, in *An Artist in Egypt*, happily combines the functions of artist and author. He appears to have had opportunities of seeing the inner life of the East in a manner enjoyed by few Europeans, and is thus enabled to introduce us to the manners and customs of the Egyptians with thorough and sympathetic insight. The artist's

journeyings have taken him into many places unvisited by the ordinary tourist, while he is acquainted with

picturesque items of Egyptian history not hitherto recorded in English. Making the best use of these qualifications, Mr. Tyndale has produced a most interesting and entertaining book, which would be thoroughly worthy of publication without the numerous plates in colour it contains. Many of the originals of these will be familiar to frequenters of the West end galleries. Few artists are better fitted than Mr. Tyndale to reproduce the colour, light, and atmosphere of the East, and in these beautifully harmonised drawings he has done justice both to his talents and his themes. The reproductions are of exceptionally high quality, and altogether the volume must be accounted one of the most attractive works on Egypt issued during the last decade.

The present conditions of what is now the most progressive of continents—South America—are painted by Mr. A. S. Forrest and described by Mr. W. H. Koebel in one of the latest of Messrs. A. & C. Black's sumptuous series of colour books. The drawings of the former are unequal, and many do not specially lend themselves to colour reproduction, this characteristic being more marked in those which are heaviest in tone. Some of the others, like *Boats at Bahia* and *Workmen on a Fort, Rio Harbour*, are, however, excellent.

Mr. Koebel's letterpress is an interesting medley of modern commercial fact and ancient historical legend, written with facility and a feeling for picturesque style. From the same publishers comes a volume on *Germany*, painted by Messrs. E. T. and E. C. Harrison Compton, and described by Mr. J. F. Dickie. To the two artists the claims of old-world Germany are paramount, and though they



TREES BY KANO SOSHU FROM "EPOCHS OF CHINESE AND JAPANESE ART" (HEINEMANN)

occasionally introduce us to an aspect of the industrialism of to-day, it is the castles, cathedrals, and picturesque buildings surviving from the past and the beautiful scenery of the Fatherland which chiefly claim their attention. Their drawings are closely akin in style and quality, all being marked by atmospheric feeling, good colour, and loose but well-informed handling. Mr. J. F. Dickie's letterpress chimes pleasantly with the sentiment of the drawings, and his pages, forming an efficient guide to the places described, are lightened by many an old legend or snatches of bygone history.

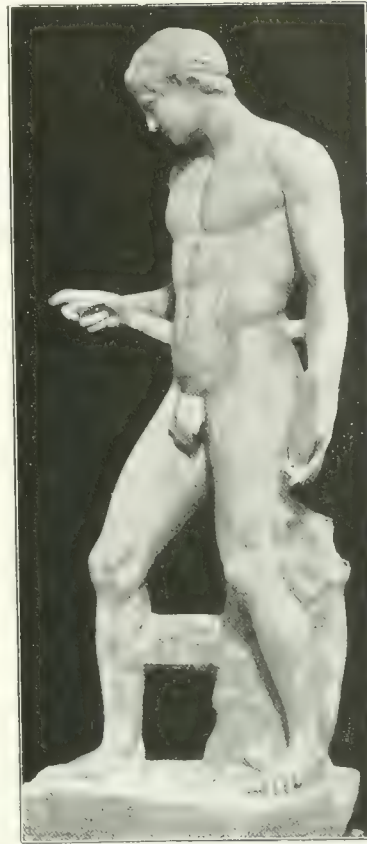
Mr. James Baker, in his *Austria: Her People and Their Homelands*, shows thorough acquaintance with his subject. His volume gives a vivid picture of the so-called Germanic half of the dual empire, which is however, becoming more and more a Slav state. The author depicts the state of the country in roseate colours, and the evidences he brings forward of its material progress appear incontrovertible. Even the racial differences, of which we hear so much in England, only serve to promote the general prosperity, for the rivalry between the different peoples who inhabit the empire finds its outlet less in political differences than in the desire that their districts shall be distinguished by the best commercial organisations, systems of education, and the finest museums and art galleries, so that many of the Austrian provincial cities are better equipped in these respects than some of the greater

capitals of Europe. Mr. Baker, however, by no means confines himself to commercial or social matters. His book forms an admirable guide to the many beauty-spots of the empire; and he neither neglects history nor



legend. The forty-eight coloured plates, after drawings by Mr. Donald Maxwell, are varied in their appeal, but all distinguished by high artistry, sure draughtsmanship, and pleasant colour. The volume can be safely recommended as an advisable purchase to anyone visiting Austria or who is interested in the country.

WILLIAM BLAKE, perhaps the most original artistic genius of the eighteenth century, was compelled by his poverty to follow a dual career. In the one phase he was a great artist giving birth to imperishable designs; in the other, merely a hack engraver. Mr. Archibald G. B. Russell's book on the *Engravings of William Blake*—a Catalogue Raisonné, prefixed by an interesting critical study of the artist's career—leads one to realise what a large amount of hack-work he executed, no less than two hundred and fifty reproductions after other painters being recorded. The bulk of these are illustrations to books, but they also include important plates after Morland, Huet Villiers, and others, some of which are of sufficient merit to realise good prices in the auction room from purchasers who have little or no sympathy with the original work of the poet-painter. These reproductions possess little direct appeal to Blake's orthodox



STATUE OF A DISCOBOLUS FROM "THE MUSEUMS AND RUINS OF ROME" (DUCKWORTH)

admirers; they are interesting, however, as illustrating the progress of his technical skill, and their record throws light on a phase of his career which has been little studied. The most important portion of Mr. Russell's book is that dealing with Blake's own designs, a full record being given, both of those engraved by the artist himself and those translated by others. The author has performed this labour with most painstaking care, giving a full description of every individual item, and in most instances recounting all the circumstances attendant to its production. Probably no one was better qualified than Mr. Russell to undertake such a work, and certainly no single individual could have carried it to a more satisfactory completion. The result is a volume which will remain indispensable to all collectors of Blake's productions, and will inevitably be the standard work on the subject.

"The Museums and Ruins of Rome," by W. Amelung and H. Holtzinger (Duckworth & Co., 2 vols., 5s. net)

THE re-issue of Mrs. Arthur Strong's translation of *The Museums and Ruins of Rome*, from the German by Walther Amelung and Dr. H. Holtzinger, in a popular and inexpensive form, will be welcome to the many who desire to possess authoritative and reliable works on art but whose purses do not always permit them to indulge their tastes. The present edition consists of two handy and compact volumes profusely



THE APHRODITE OF KNIDOS FROM "THE MUSEUMS AND RUINS OF ROME" (DUCKWORTH)

illustrated, clearly printed, and well mounted, and the publishers may be congratulated on their enterprise in issuing so valuable a work at so reasonable a price.

**"Famous Paintings" (Cassell & Co., Ltd.)**

IN our December number, owing to a misprint, the price of *Famous Paintings*, issued by Messrs. Cassell & Company, was incorrectly given as 21s. net. The amount should be 12s. net.

**"Poems of Passion and Pleasure," by Ella Wheeler Wilcox (Gay & Hancock, 15s. net)**

OF the numerous "colour books" issued this season, the edition of Ella Wheeler Wilcox's *Poems of Passion and Pleasure*, published by Messrs. Gay & Hancock, is especially notable, the twenty coloured illustrations by Dudley Tennant denoting a sympathetic appreciation of the poet's sentiments. A word, too, must be said for the typographical excellence of the volume.

THE account given by Mr. J. Rivers of *Greuze and his Models* is obviously intended for popular reading. It

**"Greuze and his Models," by J. Rivers (Hutchinson & Co., 10s. 6d. net)**

gives with lively detail the story of the artist's life and his relations with the various models he immortalised in his pictures. His love-affairs were numerous, but always conducted in a spirit of Quixotic chivalry, which justified the high standard of morality he professed, and proves that the voluptuous qualities with which some of his pictures are popularly credited are never intentional. His earliest passion appears to have been entertained, when quite a boy, for a servant in his father's house; then he fell deeply in love with the wife of his master, Graudon, contenting himself, however, with platonic worship. By an irony of fate, Greuze, who had loved so many women, eventually married one for whom he at first entertained little affection, the girl deliberately playing on his Quixotic sense of honour to force him into the match. For the details of this and the other affairs of feeling which marked the life of this most sentimental of artists, the reader may well be referred to Mr. Rivers's volume. It is profusely illustrated, and while some of the plates do justice to the productions of the painter, in others the quality and feeling of the originals are almost wholly lost.

A THOROUGHLY practical treatise dealing with all the mysteries of the gold and silversmith's art and the allied

**"Metalwork and Enamelling," by Herbert Maryon (Chapman & Hall 7s. 6d. net)**

crafts should be welcomed in these days when such special attention is being devoted to hand-wrought metalwork and jewellery. Mr. Herbert Maryon's well-filled volume answers to this description, and can be recommended as a reliable *vade mecum* for workers. It deals exhaustively with the principles of design, the various processes, and the properties of the materials employed. The descriptions are full, clear, and accurate, and every process and style of design is profusely

illustrated. As an example of the thoroughness with which the latter work has been done, it may be mentioned that no fewer than 72 styles of twisted wire patterns are reproduced, while there are drawings of practically all the hundreds of implements mentioned in the work.

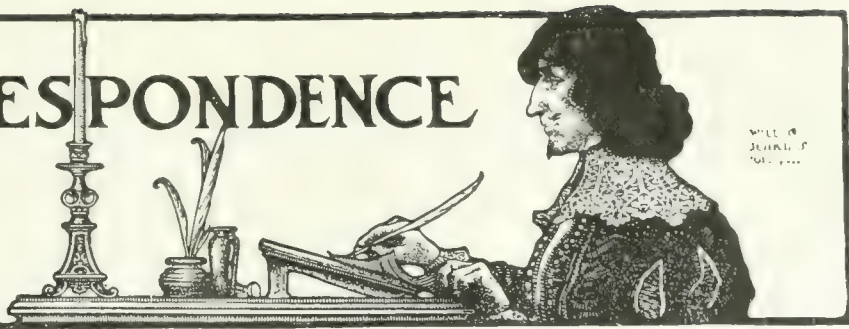
THOUGH Messrs. Crowe and Cavalcaselle's monumental *History of Painting in North Italy* was pub-

**"A History of Painting in North Italy," by J. A. Crowe and G. B. Cavalcaselle Edited by Tancred Borenius (John Murray, 3 vols., £3 3s. net)**

lished over forty years ago, it is not likely to be soon superseded. Indeed, as time goes on, the durable qualities of the work are only brought into greater relief, for the facts and theories set forth in it, in the main, have been confirmed by modern research and the scientific criticism of the present day. The changes in ownership of various pictures since the original edition was brought out, and the fresh discoveries of art historians, have, of course, tended to impair the utility of that issue, so that a new one, thoroughly revised and brought up to date by Mr. Tancred Borenius, is more than justified. The book has been treated in a similar manner as the recently issued edition of the same writer's *History of Painting in Italy* to which, indeed, it is a companion work. That is to say, that while misprints and obvious slips have been corrected, and the changes in the catalogue numbers of pictures incorporated, with these exceptions the text and notes of the original edition have been printed verbatim. The fresh information, compiled and brought to light by the editor, being included in the form of additional notes. These, though they do not add greatly to the bulk of the work, are both numerous and valuable, containing an immense amount of condensed information, much of which is obviously the result of original research. Mr. Borenius is to be congratulated both on the wealth of knowledge he displays and on the modesty which permits him to put it in such an unostentatious though thoroughly useful form. These notes are additionally interesting from the proof they afford of the general sound judgment of Crowe and Cavalcaselle. While in a few instances their conclusions have been negated by subsequent discoveries, it is remarkable how often their attributions have been proved to be correct, and have subsequently been adopted by the custodians of the pictures to which they referred. Of topical interest are the numerous references to the late Lady Layard's pictures, soon to be the property of the National Gallery. One of the most important of these is the famous *Portrait of the Sultan Mehmet II.*, by Gentile Bellini, a much restored picture but "still of extraordinary interest, charming us" by the wondrous finish of the parts which have resisted the ravages of time. The other pictures recorded belonging to the Layard collection are too numerous to be mentioned in a short review, but on this and all other collections containing examples of North Italian art from the fourteenth to the sixteenth century, the reader will find the present edition of Crowe and Cavalcaselle's monumental work an inexhaustible mine of information.



# CORRESPONDENCE



## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

## ANSWERS TO CORRESPONDENTS

**Paper-work.**—A6,315 (Warrington).—Paper flowers are generally of no value at all, except those made by Mrs. Delany, and even these are not as a rule worth much nowadays.

**Engravings after Bigg.**—A6,316 (Fribourg).—Your two colour prints after Bigg are not the original issue. These pictures were engraved by Thomas Gaugain, and published in 1791. The pair have recently realised sums ranging from £10 to nearly £40, but your copies, we fear, would have very little interest to a print collector. The subjects were also engraved by Daniel Orme.

**Portrait by Sir Thomas Lawrence.**—A6,323 (Clapham Common).—Princess Lieven was the wife of the Ambassador representing Russia at the Court of St. James from 1812 to 1834, and was one of the leaders of English Society during that time. She was well known at Almack's, and was frequently the guest of George IV. at the Pavilion at Brighton. Greville mentions her in his *Memoirs*, describing her as "a very grand dame with abilities of a very fine order, great tact and finesse, and taking a boundless pleasure in the society of the great world and in political affairs of every sort."

**Engravers.**—A6,328 (Bristol).—*The Fight for the Standard*, by R. Ansell, was engraved by H. T. Ryall, and published by Herring & Remington, August 15th, 1861. *John Bull*, and *Gilchrist at the Mitre Tavern* was engraved by R. B. Parkes.

**"Marriage à la Mode."**—A6,336 (Clapham).—The demand for engravings after Hogarth has decreased so considerably of recent years that we fear your set would only realise a very small sum, at the most a few shillings each print.

**Prints.**—A6,349 (Basing-toke).—None of the prints on your list would be likely to realise any sum of importance, as they are practically all of the last century. The two prints by Armitage and Greatbach are steel engravings, for which there is now practically no demand, these engravers having turned out such a large quantity of work during their years of activity.

**Tea Caddies.**—A6,351 (Monkstown).—We should value the tea caddies approximately as follows:—(1) £5 10s., (2) £5, (3) £4 4s. The value in this case partly depends upon condition, silver fittings, etc., and the objects are sufficiently rare to fluctuate in price.

**Prints.**—A6,353 (Edinburgh).—The value of *Blowing the Bubble* and *King of the Castle*, by P. W. Tomkins, after Hamilton, largely depends upon whether they are plain or coloured impressions. If the former, they would be unlikely to realise more than £1 or so, but if fine coloured examples their value would be considerable. We should need to see them

before valuing definitely. The stipple print, *A Seated Sailor Boy*, by Orme, after Bigg, is one of a pair, and you omit to say whether it is in colours or plain. In colours the pair realises from £15 to £25, but uncoloured the value is considerably less.

**Engravings.**—A6,355 (Hamilton, Lanark).—The engraving by W. Ward, *And Joseph bought in Jacob his Father*, is not a subject for which there is any demand. Very few Scriptural subjects realise any sum of importance. At the most it would realise £1 to 30s.

**Painting of Madonna.**—A6,362 (Melbourne).—It is quite impossible for us to give an opinion upon your painting attributed to Francesco Francia without seeing it. There were many imitators of this famous master, and one writer records no less than 220 of them. As regards the blue Nankin vase, you do not describe the mark, and it is essential for us to know this before giving any opinion, as the value entirely depends upon the period.

**Verge Watch.**—A6,374 (Lewisham).—Several watches by J. Wilter are recorded in Britton's *Old Clocks and Watches*. We cannot, however, value the watch without seeing it.

**Prints.**—A6,381 (Saxmundham).—Judging by your description, your two coloured prints are merely German coloured lithographs, the value of which is trifling and the demand for which is practically nil.

**"Progress of Steam."**—A6,382 (Fareham).—From the particulars you send we should say that your print would probably realise from £3 to £5, but the value depends entirely upon the quality of the impression and its general condition.

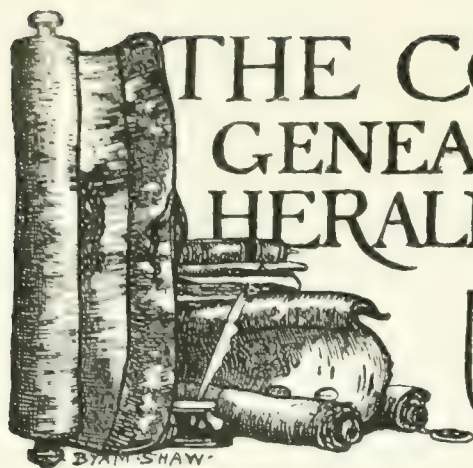
**"David Garrick," by S. W. Reynolds, after Zoffany.**—A6,385 (Guildford).—If your copy of this subject is an ordinary proof impression its value is not above £2 to £3.

**"A Treatise of Fortifications."**—A6,404 (Manchester).—The book you describe would be unlikely to realise more than a few shillings.

**Grandfather Clock.**—A6,412 (Bray).—There were several makers of the name of Viet working in London from the early part of the seventeenth century up to the first half of the eighteenth. There was also a firm working as Mitchell & Viet at Cornhill in 1768. We cannot trace any record of the maker of your Sheraton clock by Edward Owens.

**Bureau, etc.**—A6,422 (Darlaston).—As mentioned in our letter, we cannot place a value on the furniture without seeing photographs.

**Coin.**—A6,427 (Vancouver).—Your 20-franc piece is worth very little more than its face value.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

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

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, 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.

THOMAS NOEL HARRIS. The following particulars are taken from the Uppingham School Roll, second series: "Thomas Noel Harris, 1785. Ensign, 87th Regiment, 1800. Served in campaigns of 1811, 1812, and part of 1813 in the Peninsula. In 1813 joined the headquarters of the allied armies in N. Germany. Served throughout the campaigns of 1813-14, up to the surrender of Paris. Was present at the battles of Gross-Boigen and D. nnewitz, and the battle of Leipsic of 16th, 18th, and 19th October, 1813. He was bearer of the first intelligence that arrived in England of the fall of the French capital. He served in the campaign of 1815, and was present at Quatre Bras and Waterloo, at which he lost a limb, and was otherwise severely wounded. For his military services he was made a Knight of the Royal Hanoverian Order in 1830, and was knighted in 1841. He had received the silver war medal and four clasps for his services in the Peninsula, also the Order of Military Merit of Prussia, and the Order of St. Anne and St. Vladimir of Russia. He retired on half-pay in 1830, and died in March, 1860."

BEALE, OF CORNWALL. In the De Banco Rolls for Michaelmas, 7 Henry V., m. 521, there is an interesting reference to this family, which is as follows: "Robert Bealle and Juliana his wife, and Walter Blyghe and Argentilla his wife, sued William Frefosburgh and Alice his wife, and Thomas Cade and Alice his wife, and John Bausyn and Margery his wife, for land at Trenalt, which Richard Nywaton gave to John, son of Roger de Blerek, in frank marriage with Margery, his daughter, which should revert to Juliana and Argentilla, as the heirs of the donor; John son of Roger having died s.p."

The pedigree is given as follows:—

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Richard Nywaton, temp. Edward II.
      |
John Fitz Roger = Margery = Richard Wydecombe.
      |
      Simon.
      /      \
Juliana.      Argentilla.
  
```

The defendants give the following descent:—

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Richard Nywaton, temp. Edward II.
      |
Walter,      Margery = John Fitz Roger
ob. s.p.      |
              Thomas,
              ob. s.p.
  
```

and they claim by a grant of Margery, after the death of her husband and son.

HILL. —In the majority of genealogical books, references will be found to the various families of this name. In Vivian's *Visitation of Cornwall* there is a pedigree of Hill, giving the descent from one Robert, who came to England with William the Conqueror. The same volume also gives other descents from the time of Edward I. and from Richard II.

## Queries.

DESBOROUGH FAMILY.—Any particulars relating to this family will be much appreciated. The family resided chiefly in Cambridge and Huntingdon.

















# Pictures

## Sir Joseph Beecham's Collection at Hampstead Part I. By C. Reginald Grundy

TOWARDS the close of the eighteenth century English art, nourished on the traditions of the past fifty years, and rich in the produce of two generations of great craftsmen, was fully emerged as an independent growth. It had not yet spread into the wild luxuriance of later days. Ungrafted to any extent by foreign influence, it was essentially English, and continued to develop on thoroughly national lines for the next half-century or more. It is this period—roughly bridging the interval between the death of

Reynolds and the advent of pre-Raphaelitism—which is best exemplified in Sir Joseph Beecham's collection at Hampstead. The most original work of this period was in landscape. Though, at the beginning of the epoch, Raeburn, Hoppner, and Lawrence were producing their finest portraits, one cannot say that the destruction of the latter would make a complete hiatus in the history of art. They revealed no fresh secrets of nature, but rather adapted the discoveries which had been made by earlier generations of great



MORNING; OR, THE BENEVOLENT SPORTSMAN

BY GEORGE MORLAND



A GIPSY ENCAMPMENT

BY GEORGE MORLAND

portrait painters to the expression of English nationality and sentiment. With landscape it is different. Had Constable and Turner never lived, the whole course of modern art would have been changed. Constable was the pioneer of the Barbizon school; while Turner, directly and indirectly, exercises a more profound influence on the art of to-day than any other single master. These two great landscape painters are superbly represented in Sir Joseph Beecham's collection, and with them a company of painters whose artistic stature is hardly dwarfed by comparison with such giants; Morland, Cox, Nasmyth, Crome, Stark, Bonnington, Muller, Landseer, and Linnell are among them, all exemplified by characteristic works, a large proportion of which may be numbered among the painters' masterpieces.

The earliest of these artists in point of chronology is Morland, in many respects the pioneer painter of English rural life. It is true that Gainsborough preceded him in the same theme, but Gainsborough, though the greater artist, was hardly so convincing. His long practice in fashionable portraiture unfitted him for the realization of country scenes; his peasant

children are invested with a grace and dignity of deportment which savours of the castle rather than the cottage; while his landscapes not unfrequently betray signs of studio origin. Morland, on the other hand, lived among the scenes he painted, and rendered them with a simplicity and truth to nature unsurpassed by the Dutch masters, who were his early exemplars. Though Morland was not the first English master of landscape, he was the first master in English landscape; that is to say, the first artist who entirely discarded foreign tradition and saw English scenery and rural life with the eyes of an Englishman; for Gainsborough never wholly freed himself from Dutch and Flemish influence, and Wilson's pictures are always tinctured with Italian feeling.

In pictures like the superb *Morning; or, the Benevolent Sportsman*, the most completely satisfying example of his work in Sir Joseph Beecham's collection, Morland ranks with the greatest English masters. It was painted in 1792, when he was in the full maturity of his powers, and had attained a breadth and freedom in his brushwork that is not



*Sir Joseph Beecham's Collection at Hampstead*



THE WRECKERS

BY GEORGE MORLAND

apparent in his earlier and more laboured examples. Later on this freedom was to degenerate into slovenly and scamped execution, but in *The Benevolent Sportsman* these faults are not apparent. The work, indeed, was painted under circumstances which both induced and enabled the artist to put forth his full strength; it was one of the first-fruits from his brush after his return from Leicestershire, whither he had fled to avoid his creditors. He had lain perdu there until his attorney had made arrangements with them. The sojourn in the country, out of reach of his fast associates, had reinvigorated him in body and mind, while his lengthy absence from his London patrons probably made it necessary that he should give unequivocal proofs that his talents were unimpaired.

In any case, the period immediately after the beginning of the last decade of the eighteenth century saw the production of some of Morland's most notable efforts. In 1791 he painted *The Farmer's Stable*, the finest representation of the artist in the National Gallery. *The Benevolent Sportsman* belongs to the following year; it was commissioned by Colonel Stuart, who paid 70 guineas for it, probably the highest price that the artist had yet received for a single

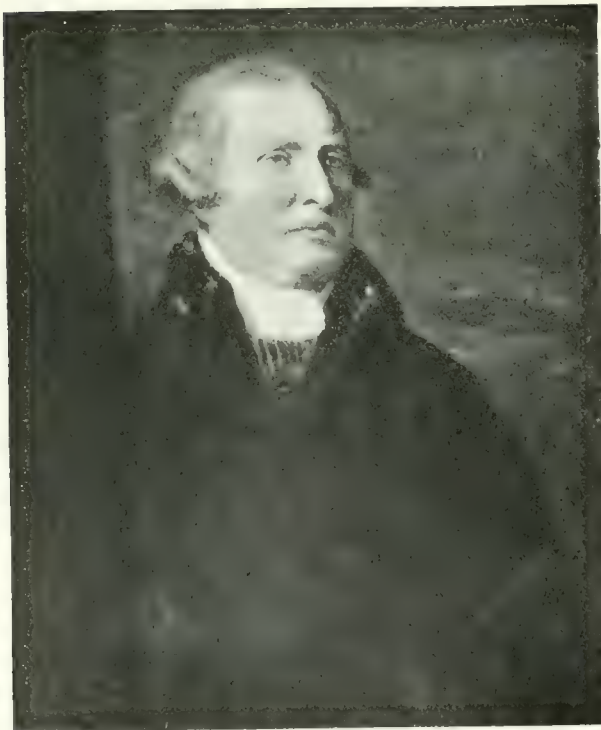
work. In many respects the picture is more typical of Morland than the National Gallery example; the composition is happier, and the scene, instead of being an interior with comparatively uninteresting walls for a background, is laid in the open country; and Morland was even greater in landscape than as an animal painter, and greatest of all when, as in the present instance, he combined landscape, animals, and figures in a single composition. This is less owing to his technical ability—though he was more highly trained and a better craftsman than almost any artist of his time—than to his intimate knowledge of his theme. His temperament, which made him enjoy rustic society and coarse bucolic pleasures instead of courting his fashionable clients, gave him a unique advantage in this respect. He realized rural life from the standpoint of a country yokel versed in all the lore of man and beast, and he alone possessed this knowledge and the ability to set it forth on canvas. In *The Benevolent Sportsman* this characteristic is exemplified to a high degree—the action and pose of every figure, whether human or animal, are perfectly natural and in harmony with its environment. This may seem a small matter to achieve, and yet how few artists have

achieved it—the old Dutch masters were best in this respect. Since their time there is scarcely a great painter of rustic life but has introduced an extraneous element of idealised grace like Gainsborough, or commonplace sentiment like some of the later English artists, or of epic grandeur like Millet. Morland was content to paint it as he saw it, and he saw it with the eyes of a countryman. Moreover, he had the power of recording his vision adequately. Apart from its unaffected realism, the picture is one of the finest examples of the British school by reason of its fine craftsmanship. It is simply and directly painted, the draughtsmanship is fully adequate, the composition admirably balanced, and the colouring bright, lucid,



JOHN CONSTABLE AT THE AGE OF TWENTY-TWO OR TWENTY-THREE BY RICHARD REINAGLE

and harmonious. Seven or eight other characteristic Morlands are included in Sir Joseph's collection. Of these the *Boys Bathing* and the *Skating Lesson* were noticed and illustrated when on view in the exhibition of Old Masters at the Graves Galleries in 1911. Of the other examples, the one depicting a gipsy encampment, and another depicting a group of farm-buildings with a couple of cattle faced by a dog in the foreground, are closely akin in style and treatment to *The Benevolent Sportsman*, both being carefully painted, the latter more especially, being elaborately wrought and minutely finished. The picture of *The Lucky Sportsman*, representing a man in blue coat, leaning on a gun and with a dog by his side, talking to a



GOLDING CONSTABLE BY JOHN CONSTABLE, R.A.



ABRAM CONSTABLE BY JOHN CONSTABLE, R.A.



*Sir Joseph Beecham's Collection at Hampstead*



SALISBURY CATHEDRAL FROM THE BISHOP'S GROUNDS

BY JOHN CONSTABLE, R.A.

couple of women, is well known from the engraving of the subject made by F. D. Soiron in 1793, while the companion work shows *The Unlucky Sportsman*, with a couple of dogs, seated disconsolately in a country inn. Both these works were formerly in the Huth collection—they are somewhat slightly painted, but show remarkable facility and gusto in the brushwork. Another figure-subject by Morland is *The Woodman*, while a fine example of his skill as a marine artist is *The Wreckers*.

If Morland was the first English painter of landscape essentially national in his feeling, it was Constable whose work gave the British landscape school a European reputation; and Constable, like Morland, is superbly represented. Perhaps the finest of his works here is the *Salisbury Cathedral from the Bishop's Grounds*, a variant from the painting of the same subject now in the South Kensington Museum. Sir Joseph's picture, together with *The Jumping Horse*, belonging to the Royal Academy, were the only examples of Constable's work selected to represent the artist in the British section at the International Fine Arts Exhibition held in Rome in 1911, a distinction

which the work fully deserves. The differences between it and the South Kensington picture are slight, but not unimportant; the compositions are practically identical. It is only in the treatment of the trees that there exists a noteworthy discrepancy, and in this the preference must be decidedly given to the Beecham picture. It will be remembered by readers of Leslie's *Life of Constable* that the South Kensington version of the subject was begun by the artist in the winter of 1822, and finished in the spring of the following year—when it was exhibited at the Royal Academy—for the Bishop of Salisbury. Leslie adds, "It is an exceedingly beautiful work, and one with which he took great pains." The last fact is evidenced by the unusual elaboration with which the foliage of the trees in the foreground is rendered—an elaboration which almost degenerates into prettiness and takes away from the breadth of the picture. One would hazard to guess that this was done by Constable against his own inclinations, to suit the taste of his patron. In the Beecham work the trees are treated in characteristic Constable fashion, with the result that it gains immensely in simplicity and directness.



HAMPSTEAD HEATH

BY JOHN CONSTABLE, R.A.

The other portions of the picture are practically unaltered, including the group of cattle, of which Leslie writes: "In the foreground Constable introduced a circumstance familiar to all who are in the habit of noticing cattle. With cows there is generally, if not always, one which is called, not very accurately, *the master cow*, and there is scarcely anything the herd will venture to do until the *master* has taken the lead. On the left of the picture this individual is drinking, and turns with surprise and jealousy to another cow approaching the canal lower down for the same purpose." Constable described the subject as the most difficult he had ever attempted in landscape, and he was deservedly proud at the success with which he had handled it. His landscape themes were nearly all taken from three districts—his native Suffolk; Hampstead, the home of his later years; and Salisbury, where he frequently visited. Sir Joseph Beecham is the fortunate possessor of examples illustrative of all three localities. That of Salisbury has already been described; Suffolk is represented by a smaller but very pleasing work, showing a *Lock on the Stour, with Dedham Church in the Distance*, and a transparent

and tender rendering of *Yarmouth Jetty*; while Hampstead is represented by four characteristic works. Two of these, the *Hampstead Heath*, with gravel carts in the foreground, and another view of the Heath with Harrow in the distance, were both exhibited at the Royal Academy in 1825, and mezzotinted by David Lucas. These Hampstead scenes, with their vast expanses of rolling scenery and open sky, were singularly adapted to Constable's genius, and he has realized them with wonderful simplicity and breadth. Not quite so congenial to his talents were his essays in portraiture; yet even in these he attained qualities shown in the work of no other painter of his time. He observed his subjects as he observed his landscapes, as a whole, and while there is not the same power of characterisation shown in his work as in that of a few of his contemporaries, in their atmospheric feeling and powerful chiaroscuro they will hold their own with the best. Sir Joseph possesses three examples of this too little known phase of Constable's art, and also an interesting portrait of Constable himself, when twenty-two or twenty-three, by Richard Reinagle. Though the latter was trained



*Sir Joseph Beecham's Collection at Hampstead*



WALTON BRIDGES

BY J. M. W. TURNER, R.A.

as a professional portrait painter, his picture hardly stands comparison with those of his sitter.

The solitary example in oils by Constable's even greater contemporary, Turner—the famous *Walton Bridges*—will be treated upon in a future article in conjunction with the superb series of drawings by this artist which are contained in the collection. For the consideration of the remaining works, which come within the scope of the present paper, the space left is already scanty, and one is compelled to pass by with a brief mention pictures which are worthy of a lengthy and exhaustive examination. It will be noticed that Sir Joseph Beecham's sympathies are especially directed towards English landscape, more especially for those representations of it which are most national in their feeling, typical, and racy of the soil. This being so, one confidently anticipates that the claims of John Crome have not been overlooked, and both he and his followers, James Stark and George Vincent, are seen to great advantage. With them may be coupled Patrick Nasmyth, Scottish by nationality and training, but essentially English in his work. All these artists exhibit a closer affinity to Morland than to either Constable or

Turner; strongly insular as they were in outlook and feeling, their style was founded on Dutch models, and they failed to make further progress in technical expression than their exemplars. Nasmyth especially kept steadily within the lines laid down by his models, choosing themes which would have appealed to Wynants or Hobbema, and rivalling those artists in the minuteness and accuracy of his execution. In *a View Looking towards Harrow*, with its fresh and lambent sky, and its beautiful realization of the broad expanse of field, hedgerow, and dwarf copses, which constitute a scene of almost idyllic charm, he is seen at his best; the *Landscape*, with a windmill in the distance, and in the foreground a group of the gnarled, stunted oaks which he so delighted to paint, also exhibits him in his full maturity. Another pastoral landscape by the same artist shows a placid river with an angler on the bank; the *River Scene*, with its quaint, high-arched bridge, probably belongs to an earlier period.

Sir Joseph Beecham's finest Crome, *A Wooded Landscape*, is at present absent from his collection, being lent to the exhibition at the Burlington Fine Arts Club. It is painted with greater care and



VIEW LOOKING TOWARDS HARROW

BY PATRICK NASMYTH

restraint than many of the Norwich master's works, and shows strongly the influence of his Dutch prototypes in the studied treatment of the trees; yet no one could mistake the landscape for any but an English scene, and no work gives a better idea of an

English wooded lane. In *The Road through the Wood* and a view of *A Country Lane* with farm buildings James Stark shows a close affinity to his master, though in these, as in most of his works, his compositions are more elaborate and his brushwork less



LANDSCAPE

BY PATRICK NASMYTH



*Sir Joseph Beecham's Collection at Hampstead*



A COUNTRY LANE

BY JAMES STARK

fluent. Few pictures than these better display his powers. Perhaps a finer artist than James Stark was Crome's other pupil, George Vincent, and in Sir Joseph Beecham's collection he appears to greater

advantage because of the superb quality of his representation — a view of *Bannockburn, near Stirling*, and, greatest of all, his swan-song of painting, the *Greenwich Hospital*, commissioned by Mr. Carpenter



LANDSCAPE WITH BRIDGE

BY PATRICK NASMYTH



SHIPPING ON THE YARE

BY JOHN CROME

in 1857, his greatest work and practically the last one he produced worthy of his genius. The tender luminosity of the sky, the fine arrangement of the

crowded shipping, and the beautiful representation of the shimmering water, all combine to make a noble picture, masterly in both conception and execution.



GREENWICH HOSPITAL

BY GEORGE VINCENT





PORTRAIT OF MISS ANNA ELIZABETH CLEMENTS  
BY JOHN JAMES MASQUERIER  
*By permission of the Edward Gallery*







# Old Furniture

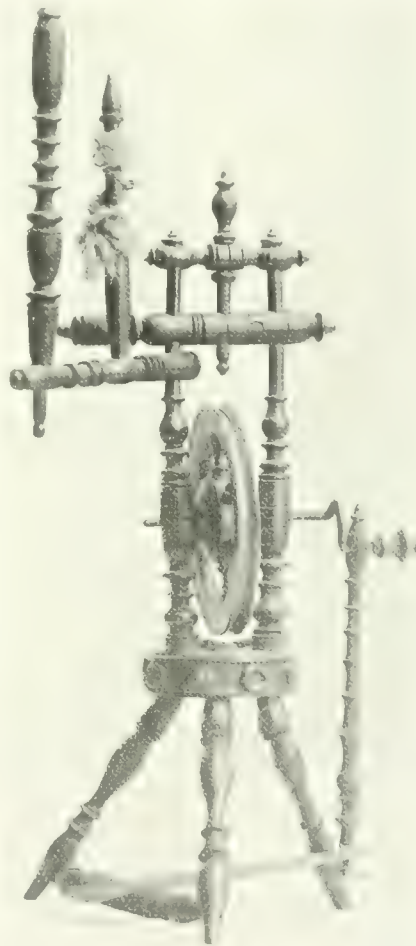


## Dr. Albert Figdor's Collection of Dolls' Furniture, Vienna Part I. By Amelia S. Levetus

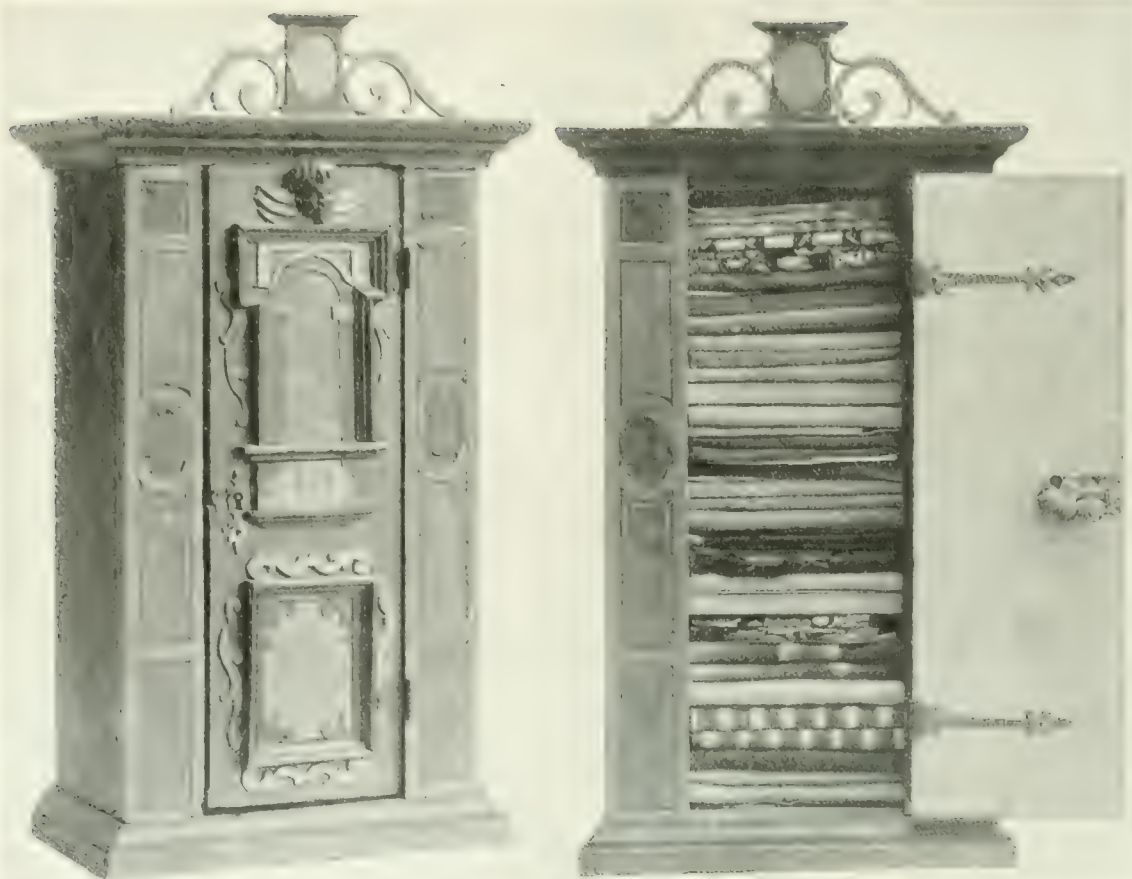
DR. ALBERT FIGDOR, the well-known art collector of Vienna, has among his other rare treasures a collection of dolls' furniture and other toys which is of more than common interest. The objects contained in it date from the middle of the sixteenth to the middle of the seventeenth century—a period of a hundred years; they are, therefore, of value as aids to the manners and customs of that time; they help to give us an insight into the way in which a child was brought up, and at the same time instruct us as to the requirements of the home, its furnishing and general appointments. We can imagine that the dolls' house here to be described is a picture *en miniature* of the real home; we can judge by it the general standard of comfort obtaining at that period in higher circles. For a close study of this dolls' house is of great value both from the historical and the social point of view. Moreover, the collection is so complete that to study it is to study German life in those remote days. We learn of what very great importance toys played in the upbringing of the children, for the little maidens by them gained their first comprehensive knowledge of the home, the small boys of the greater world without them. They served as a preparation for the seriousness of life. We see little maids busy in their miniature homes, there learning those

duties which they will afterwards be called upon to perform in the real home, delighting in the household duties which they in the character of their dolls so ably exercise. For as the future man is seen in the play of the boy, so is the future woman seen in the play of the girl. In those remote days the children were not essentially different from those

of our time. This is the great lesson the history of toys teaches us. It teaches us, moreover, that the parents of all times and all generations have been eager to give their children pleasure, for the parents of past days were in no ways different from those of the twentieth century. Both from Dr. Figdor's collection of toys and others, both private and public, we gather how much pride and how much good taste were shown in the making and choosing of playthings. How vastly different are the toys of hundreds of years ago from the gimcrack ones of our day, hastily thrown together by the maker, and hastily thrown aside when the child is tired of them. Every object in Dr. Figdor's collection breathes of the delight in making, of a delight in giving, a delight in having. Those were times when man had leisure for thought, even in executing the smallest object, which to him, however, was not trivial, but a real piece of work, to which he willingly gave the best of his craft. We can



NO. I. SPINNING-WHEEL. CIRCA 1640  
7 INCHES HIGH



NOS. II. AND III.—DOLLS' LINEN PRESS      OPEN AND SHUT      CIRCA 1620      7½ IN. BY 4 IN.

imagine that the donor, surely in most cases the mother, must have spent much time and thought on the choosing of her child's playthings—for her daughters, something for the building up of the home; for her sons, implements of war and of husbandry, the two subjects which would play the most important part in their later lives. The dolls' house served as an introduction, as it were, to the secrets of the household ways; the dolls' house was to the child her castle, over the threshold of which none had the right to step uninvited. Dear little girls of generations and generations ago, what very busy personages you must have been, how gladly must you have performed your household duties!

Henry René d'Allemagne, in his *Histoire des Jouets*,\* has thrown much light on the history of toys throughout the ages. It is a work which cannot be too highly recommended to all those interested in the subject. Another publication, however, is of special service in studying the toys in Dr. Figdor's collection, which is almost exclusively of German origin,

namely, *Kinderleben in der deutschen Vergangenheit*, by Hans Boesch.† This is a most instructive work, which deals most intelligently and attractively with every phase in the life of the German child from its earliest infancy and from the earliest times. It contains, moreover, as does also the *Histoire des Jouets*, much of value relative to the origin and development of toys, from the primitive rattle onwards.

The dolls' house and furniture in Dr. Figdor's collection is, as has already been mentioned, of German origin. It came from the city of Ulm in the Duchy of Würtemberg, where it had been in the possession of one and the same patrician family for over three hundred years, being handed down as an heirloom in the direct line. It is possible that the house itself may not be the original one; there can be no possible mistake as to the furniture and appointments, for many of the objects bear their age written upon their face. The door has been removed, so that you at once get a picture of its contents. It is more than a metre long and about eighty

\* Paris, Chez l'auteur, 30, Rue des Mathurins.

† Eugen Dietrich, Leipzig.

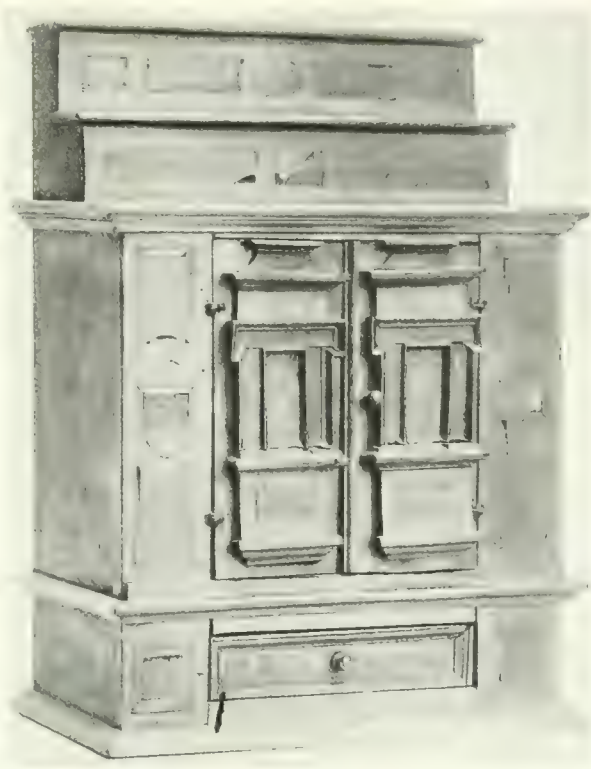


*Dr. Albert Figdor's Collection of Dolls' Furniture*



No. IV.—DOLLS' CUPBOARD      CIRCA 1630  
HALF ORIGINAL SIZE

centimetres high. There are four rooms, two upper and two lower ones. The latter are the kitchen and a sort of general room, such as are common in the houses of the peasantry of our days, but which in past ones was a necessity of every patrician's home.



No. VI.—DOLLS' CUPBOARD      CIRCA 1630  
7½ IN. BY 5 IN.

It has now given place to the scullery. The two upper rooms are furnished as bed-sitting rooms, for it must be remembered that it was then the custom to receive in the bedroom; indeed, it was the chief room in the house. In some parts this custom still



No. V.—DOLLS' CUPBOARD      CIRCA 1620  
9¼ IN. BY 7½ IN.



No. VII.—DOLLS' CUPBOARD      DATED 1656  
8 IN. BY 7 IN.



NO. IX.—DOLLS' CUPBOARD, 1568  
ORIG. 8 IN. BY 7½ IN.

obtains. In addition to the furniture and other things contained in the dolls' house, Dr. Figdor possesses numerous other objects, for the collection is an extremely large and varied one. In considering



NO. VIII DOLLS' CUPBOARD CIRCA 1620  
ORIG. 8 IN. BY 4 IN.

these we are at once considering the age in which they arose, for they are as aids to the history of culture and of social development generally. Take, for instance, the hand-loom and the spinning-wheel.



NO. X.—DOLLS' CUPBOARD INTERIOR DATED 1568 8 IN. BY 7½ IN.



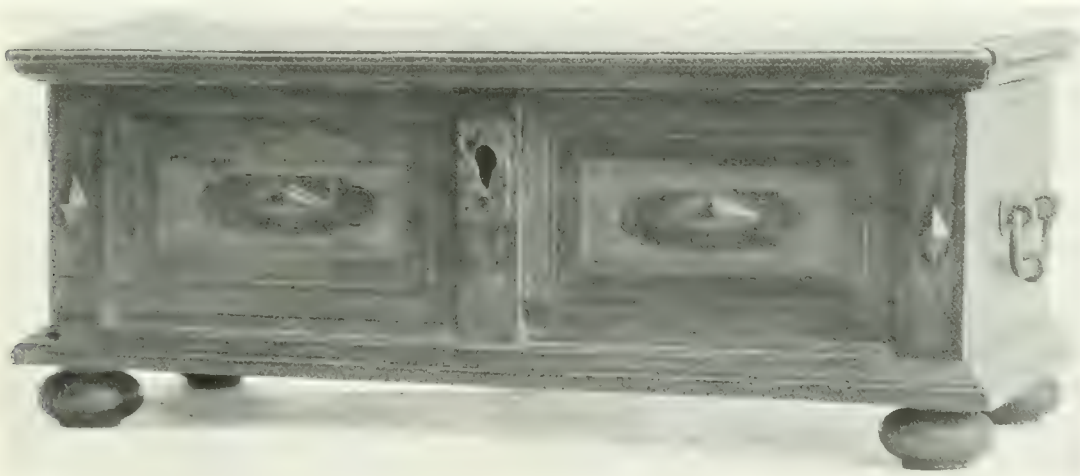
*Dr. Albert Figdor's Collection of Dolls' Furniture*

In those days, and in the centuries before, they were most important requirements of every home. Then came machinery to supersede them. Toy ones are still made, but they almost fall into pieces when you look at them. The spinning-wheel here reproduced (No. i.), though but 7 in. in height, is as well made as if intended for real use. There it stands, ready for tiny, deft fingers to manipulate, with the flax still wound round the spindle as the little girl left it perhaps a couple of centuries ago. How many generations of the small daughters of that patrician family in Ulm have amused themselves with this toy, perhaps by means of it been initiated into the use of the real wheel. In the dolls' chamber they must have sought to imitate what they saw in their mother's Kementate, that room in which, together with the women of her household, she sat at work, spinning, weaving, sewing, embroidering, and making tapestry. She may even have knitted, though at this period of its history knitting, in Germany at least, was considered men's work. How many little maids of long ago must have watched the grown-ups weaving that dolls' linen so neatly laid one upon the other on the



NO. XI. WORK CUPBOARD  
CIRCA 1630 7½ IN. BY 3½ IN.

shelves of the linen press (Nos. ii. and iii.), or perhaps imitated their elders by weaving on the toy loom in the general room of the dolls' house. Examine the pieces of woven material. How evenly the threads run, how exact are the patterns. These are not pieces cut off from larger ones, but have actually been woven to this minute size, some in linen and others in silk. Notice the patterns. In parts of Germany, particularly in Schleswig-Holstein, the same patterns are still favoured by the peasant women. And not only in Germany, but also in Austria, and even in the Eastern countries, the same patterns are still woven, this more especially so in lands where hand-weaving still obtains, and where the women-folk of the household bring forth their handlooms, which during the summer months they have put aside, to weave the household linen and their daughters' outfit. The same patterns are also made by machines. Tastes change rarely. It is worth while examining the press itself, noticing the lovely patina which ages have lent it. It is of oak; the intarsias are refined and well incised. The same refinement of treatment is everywhere present, and is to be found in those



NO. XII.—DOLLS' CHEST

SIXTEENTH CENTURY

4 IN. BY 1½ IN.

ancient specimens of furniture which have been handed down to us from the Middle Ages. The lock is perfect in its mechanism; the door hangs well on its hinges, which serve both for use and for ornament—a characteristic of

those days. The whole cupboard conveys a sense of fitness and of strength, as if the maker knew it would be handed down throughout the ages. Here



No. XIII.—DOLLS' COT

CIRCA 1580

8 IN. BY 7½ IN.

Renaissance and German Barock. Most have the same designs as the cupboards of a larger growth. They are all perfect in workmanship, and show a

mind and hand were working together, though the object is but a toy. The same perfection of workmanship may be seen in all the other cupboards (No. iv., No. v., No. vi.) here represented. All are beautiful specimens of late



No. XIV.—DOLLS' FOUR-POST BEDSTEAD

CIRCA 1580

7 IN. BY 8 IN.



*Dr. Albert Figdor's Collection of Dolls' Furniture*

thoroughness and mastership in the use of the tools, and a right aim to produce nothing but of the best. The cupboard (No. vii.) bears its age, 256 years, on its face; for, as the date tells us, it was made in 1656. It is questionable if the toys of our days would even stand the wear and tear of more than one generation of children.

It will be seen that some of these cupboards, in addition to their wood-carving, are also ornamented with intarsia of soft wood, the cupboards themselves either being of oak or of walnut. No. viii. is a fine example of this minute and artistic method of decoration. Nos. ix. and x. show a still more beautiful intarsia, the cupboard being a hundred years older than No. vii., for, as the date below the embroidery



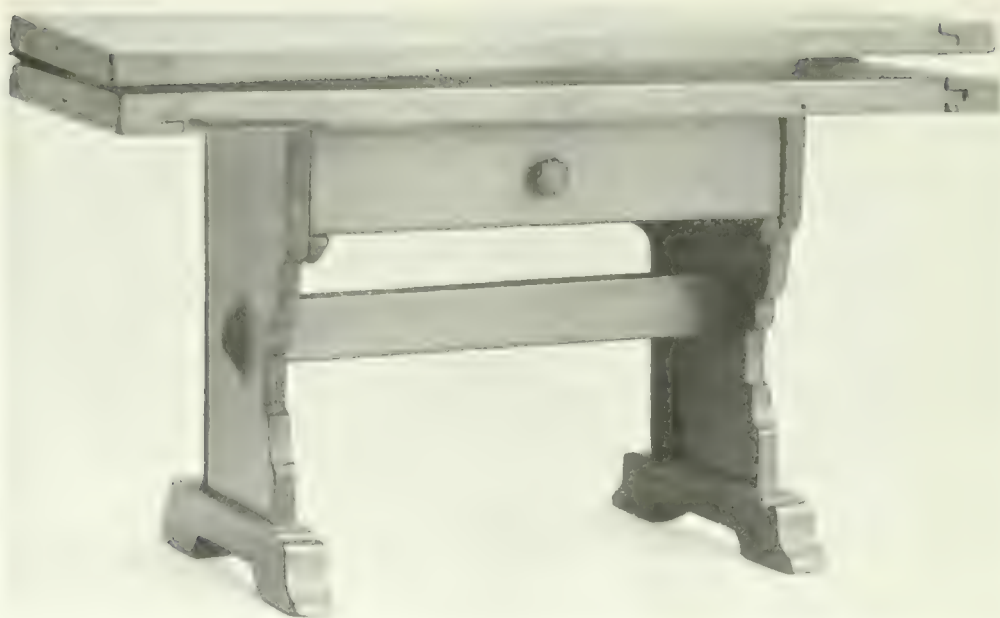
NO. XV.—DOLLS' TABLE      CIRCA 1590      3½ IN. BY 4½ IN.

lining the right door will show, it was made in 1598 — that means, that it is 344 years old. It seems as if it had been made for some very special occasion. The family coat of arms is emblazoned in gold and silver. But was it the family coat of arms? Perhaps it was one chosen for the doll for whose purpose it was made. Nothing

could be more beautiful than the workmanship everywhere present in this piece of craftsmanship. It is of walnut, the intarsia being of soft woods in natural colours — pine, pear, apple, maple. The whole mechanism is perfect. All these cupboards have grown mellow with age, and, as they have never been doctored, the tones are singularly beautiful. They are all filled with articles for the dolls' toilet—dresses,



NO. XVI.—TABLE      CIRCA 1590      3½ IN. BY 4½ IN.



NO. XVII.—DOLLS' FLAP TABLE

CIRCA 1550      1<sup>1</sup> IN. BY 4<sup>1</sup>/<sub>2</sub> IN.

linen, and everything imaginable. No. xi. shows us a cupboard of another style, exactly like those in use in some parts to the present day. The water was stored above, from whence it fell into the pewter basin below. Such cupboards are invariably found in the living-rooms of old houses, and date from a time before the invention of knives and forks, when it was necessary to wash the fingers very frequently. The inlaid chest (No. xii.) is a miniature marriage chest, such as the bride stored her clothing in in olden times. Here, too, the fineness of the workmanship is everywhere present.

The history of bedsteads has also its own interest, but it lies without the province of this article. The two specimens here reproduced are especially fascinating, not only on account of their intrinsic value, but because they also tell us of past customs. Both are highly decorative; both are distinct and beautiful specimens of a craft which is no more. The four-poster (No. xiv.) has hangings of heavy green silk; the head and the foot, though not shown on the photograph, are exquisitely carved, and the bed-posts finely turned. The bed-linen is hand-woven, so is that of the cot (No. xiii.). It shows a very cunning device for the safety of the child, which at the same time could see and be seen. It is shut in at the top, so that nothing could befall it, though, of course, in our days of strict attention to the rules of

hygiene, such cots would never suit; but in those days they did not seem to think so much about light and air for their progenies. This cot is about 330 years old — about the same age as the bed. In Dr. Figdor's collection there are other fine specimens of dolls' bedsteads, Renaissance and Barock in form, all the work of sincere-thinking craftsmen, all showing the same right feeling for proportion and construction.

Naturally tables were then, as now, an important feature in the furnishing of the dolls' house. Those reproduced here are all excellent in their way. No. xv. is ornamented with chip-carving, very primitive in comparison with the other pieces of furniture; but it is very strongly made, and to the purpose. It had its place in the kitchen. No. xvi. is exceptionally strong in construction, and is excellently put together, as in all tables of this period. The centre of the lid is made to lift up, and there is a hollow below for the storing of things. This served the purpose of a drawer. No. xvii. shows a flap table, which, when opened, fits admirably into the sockets. Here it will be seen that there is also a hollow, the same as in this form of table of a larger growth. Its chief beauty lies in its proportions, in the construction and the loveliness of its colouring. It is a miniature of those tables known as "Bock": a development of the trestle table.





# Miscellaneous

## Annals of Hampstead

By T. J. Barratt\*

(Reviewed)

AMONG the books of most enduring interest are many which have brought in little or no pecuniary return to their authors. Classical instances, like Milton's *Paradise Lost*, might be adduced, but one which comes readier to hand is Mr. Thomas J. Barratt's *Annals of Hampstead*, a sumptuously mounted production, limited in issue to 550 copies, the sale of the entire edition of which can never recoup the author for the cost of his outlay. Obviously the book has been a labour of love, and, like most work undertaken in such a spirit, neither industry nor research has been spared to bring it to full completeness. In the construction of the book Mr. Barratt's business training has stood him in good stead; it is orderly in sequence, there are no repetitions, no extraneous matter is introduced, and the facts recorded are given clearly and concisely. Without these safeguards the work might have grown to an oppressive bulk; even as it is, there is so great a wealth of material that it is difficult to compress it into three substantial volumes containing one thousand pages of letterpress and over five hundred illustrations.

Mr. Barratt, indeed, has practically exhausted the subject; other searchers in the same field may light upon facts to fill in the chinks and interstices of his monumental structure, but his work, which glows with interest from start to finish, will remain the standard authority on Hampstead, and, indeed, should attract a wider circle of readers than those who are personally interested in the Heath and the neighbourhood, for this well-written history gives us not only an account of a locality, but incidentally the social progress of England during the last thousand years.

It is back to the remote dawn of history that Mr. Barratt's opening pages take us, when Hampstead was part of a huge forest that covered nearly all Middlesex and stretched far beyond the county's borders. There were trackways cut through this forest, one of which was probably utilised by the Romans as one of the two routes between London and Verulamium, the ancient St. Albans; and tradition has it that the

*The Annals of Hampstead*, by Thomas J. Barratt. (A. & C. Black, 3 vols., £5.5s. net.)



HIGHGATE PONDS FROM MILLFIELD LANE.

FROM A WATER-COLOUR DRAWING BY P. DE WINT  
IN THE BELI-MOOR COLLECTION

Hampstead heights were the scene of the final struggle between Boadicea and Suetonius Paulinus. The Roman road of Watling Street crossed the Heath, and Roman remains have been found on it; but well on into Saxon times the district remained part of a dense forest infested with outlaws and beasts of prey, a constant danger to the pilgrims from London to the shrine of St. Albans. The Manor of Hampstead was eventually granted to the Abbot of Westminster, but passed, some time in the twelfth century, into lay hands. In the thirteenth century some 40 acres of land at Hampstead changed hands



STEEL ENGRAVING FROM ONE OF KNELLER'S ORIGINAL SKETCHES, NOW AT BELL-MOOR

at 6d. an acre, a price which would attract numerous purchasers at the present time. Moderate as was the value, the possession of Hampstead land, however, appears to have been a source of contention between the Abbots of Westminster, who endeavoured to revive their ancient rights, and the citizens of London, some of whom had acquired possessions there. This friction resulted in a fierce riot in 1222, when the citizens of London and Westminster fought together, one of the most prominent among the latter, Constantine, a man of great wealth, being hanged in consequence by the authorities.

In the sixteenth century Hampstead began to enjoy a closer connection with London, a colony of laundresses settling there, who are said to have done washing for the royal household; and now from time to time great historical personages begin to flit through Mr. Barratt's pages, generally revealing themselves in a new and intimate light. There is Martin Frobisher,



LADY MARY WORTLEY MONTAGU FROM THE ENGRAVING BY CAROLINE WATSON, AFTER THE PAINTING BY RICHARDSON

who stripped himself and his wife of their fortunes in order to equip an expedition—the third he undertook—to discover a north-west passage to Cathay, leaving his wife in abject penury and apparently dependent upon the hard-hearted charity of Queen Elizabeth; the two Waads—Armigell and his son Sir William—who were occupants of Belsize Park, and high in the councils of the English monarchs from the time of



EVELYN PIERREPONT DUKE OF KINGSTON FROM THE MEZZOTINT BY FABER, AFTER KNELLER





GOLDER'S GREEN

FROM THE PAINTING BY J. RUSSELL R.A., ENGRAVED BY W. BIRCH, 1799



FROM DUGDALE'S "ENGLAND AND WALES" ABOUT 1840



S. T. COLERIDGE AT THE AGE OF TWENTY-FOUR  
FROM THE PORTRAIT BY HANCOCK, IN THE  
NATIONAL PORTRAIT GALLERY

Henry VIII. to James I.; their successor, Colonel Bushell, who mortgaged, and so lost, the property to raise forces for Charles I.; Colonel Daniel O'Neil, third husband of the beautiful Catherine Lady Stanhope and Countess of Chesterfield; and the latter's son, Lord Wotton, afterwards Earl of Bellamont, whom Pepys and Evelyn honoured with visits, the latter praising the gardens as "wonderful fine," but "too good for the house," being "the most noble I ever saw, and have orange trees and lemon trees," and the latter in true connoisseur spirit condemning them as "very large but ill-kept, yet woody and chargeable; the soil a cold, weeping clay, not answering the expense."

Among subsequent residents at Belsize were Philip, Earl of Chesterfield, the famous letter-writer, and Spencer Perceval, the Prime Minister; but the people well known in politics, art, and literature who have lived in Hampstead, and whose doings there are recorded in Mr. Barratt's book, are innumerable. There are other less reputable characters—alleged witches like William Hunt and his wife, and Alice Bradley, the first-named of whom suffered for his supposed sorceries by hanging; highwaymen, including Claude Duval, Nevison, Dick Turpin, Sixteen String Jack, and other heroes of the road, whose fraternity furnished many occupants for the gibbet, which stood between two great elms on the verge of Hampstead Heath, below Jack Straw's Castle; and other less formidable offenders, for whose tenancy the stocks, whipping-post, and ducking-stool were provided. The author does not dwell over long on these gruesome

associations, for there are far more attractive themes for his pen—Steele and the Kit-Cat Club; Hampstead as a fashionable health resort in the Georgian days, and as London's favourite suburb in the nineteenth and twentieth centuries, numbering among its inhabitants many of the *élite* of the social and intellectual world. On all these matters and personages Mr. Barratt has much that is interesting to tell us, and much, too, on the antiquities of Hampstead and the neighbourhood—the inns, famous houses, thoroughfares, and places of public resort; while to the geology, botany, meteorology, and natural history special chapters are devoted by leading experts. How thoroughly Mr. Barratt has done his work may be judged by the fact that the index to his volumes extends to over fifty closely printed pages, and the bibliography of the subject to thirty. A unique feature of the work is its wealth of illustration. Many of the most interesting plates have been taken from subjects in the author's own extensive collection at Bell-Moor; but he has not rested content with this source of supply, but has ransacked public and private picture galleries and libraries to bring in any subjects which illustrate his



MRS. LESSINGHAM IN THE CHARACTER OF "ORIANA"  
FROM A CONTEMPORARY PRINT

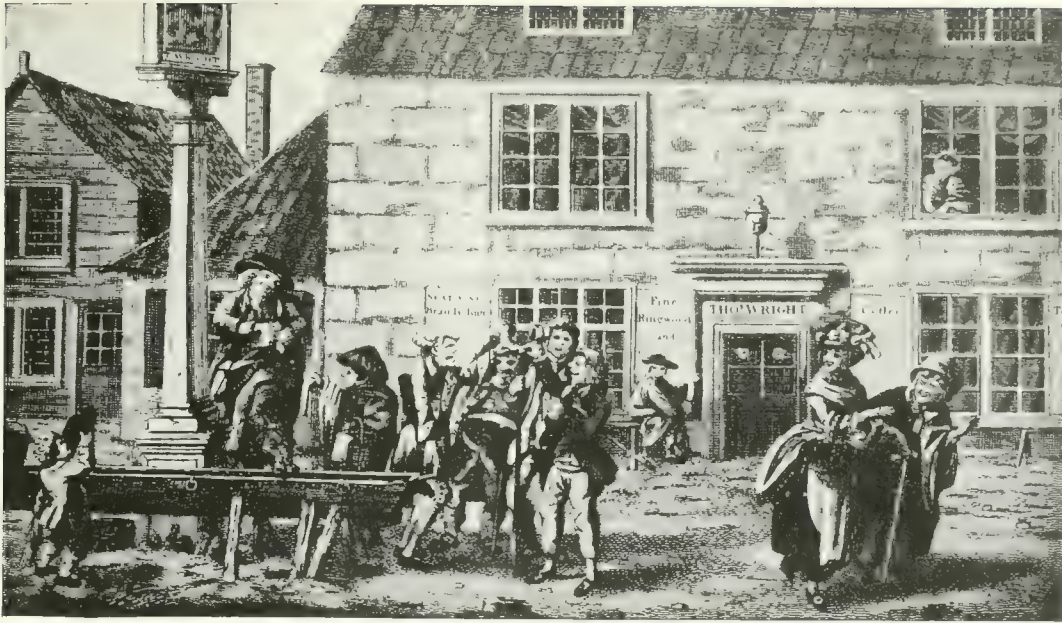




STEELE'S COTTAGE  
BY JOHN CONSTABLE







SWEARING ON THE HORNS AT HIGHGATE

FROM A PRINT IN THE COATS COLLECTION



CHALK FARM IN 1824

THE TRIAL OF NERVES

DESIGNED AND ETCHED BY J. T. EGERTON

theme, and supplemented these by the labours of the photographer in depicting the present aspect of the neighbourhood. Generally speaking, the reproductions are excellent in quality, some of the colour

congratulated on the completion of his great work ; it is a book which will live and become more and more valuable as time goes on, for it is not merely a record of the past, but recalls it with such vividness and



RICHARD WILSON'S FAVOURITE OAK, WHICH FORMERLY STOOD ON HAMPSTEAD HEATH  
FROM AN ETCHING BY T. HASTINGS, MADE IN 1825

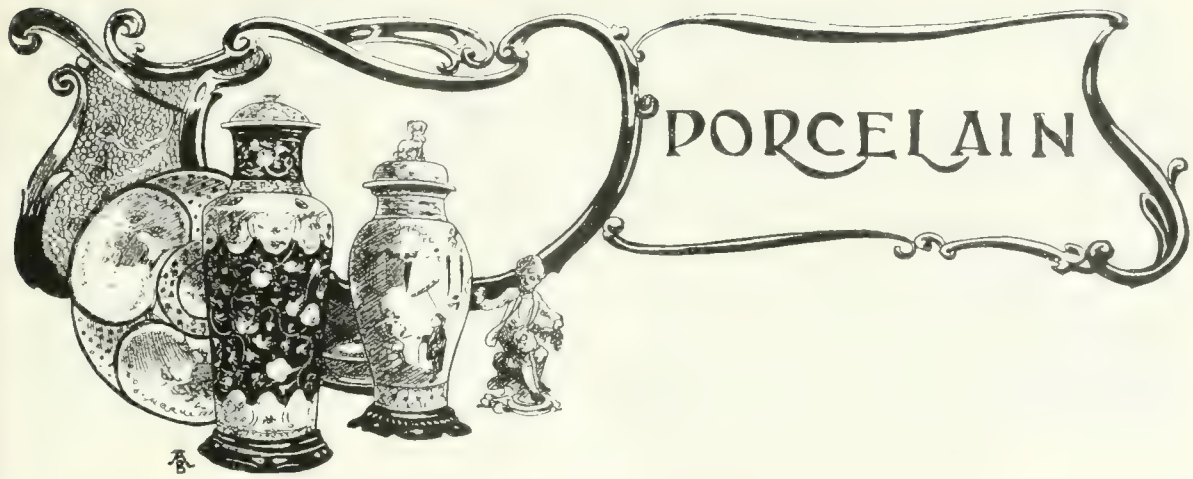
plates from pictures by Constable—a long - time resident—and other well-known masters being of especially high quality. Mr. Barratt may be heartily

insight that, in dipping among the pages, one seems transported among the scenes and characters which the writer is describing.



COPIER "TICKET" OF ADMISSION TO THE HAMPSTEAD LONG ROOM, ABOUT 1730  
IN THE POSSESSION OF MR. F. F. NEWTON





## More about China Cottages

By H. Robinson

As a collector whose special hobby is the acquisition of old china and stoneware cottages, I agree with a former writer on the subject in the pages of *THE CONNOISSEUR*, that it is now extremely difficult to find good specimens, and that bargains are almost out of the question. In my collection of nearly one hundred examples are included, in addition to the orthodox cottage, pipe-racks, savings banks, ring-stands, pastille-burners, watch-stands, and ink-pots in Rockingham, Leeds, Delft, and other wares, many of which are now of extreme rarity; and to form a similar collection at the present time would be attended by almost unsurmountable difficulties.

The first group consists of five Rockingham and two Staffordshire houses. The second and third in the front row are mauve, the former also being gilt, and having a group of white flowers on the roof.

The Staffordshire castle on the right at the top is a facsimile in miniature of Scarborough castle.

Of the eight specimens illustrated in Group ii., the three at the top are all Staffordshire. The first has a blue enamelled roof, and on either side of the door repose a dog and a lamb, while on either side of the door of the second is a fox and a hen. Of the three in the centre of the bottom row the smaller one is Staffordshire, and the two supporting it are Rockingham.

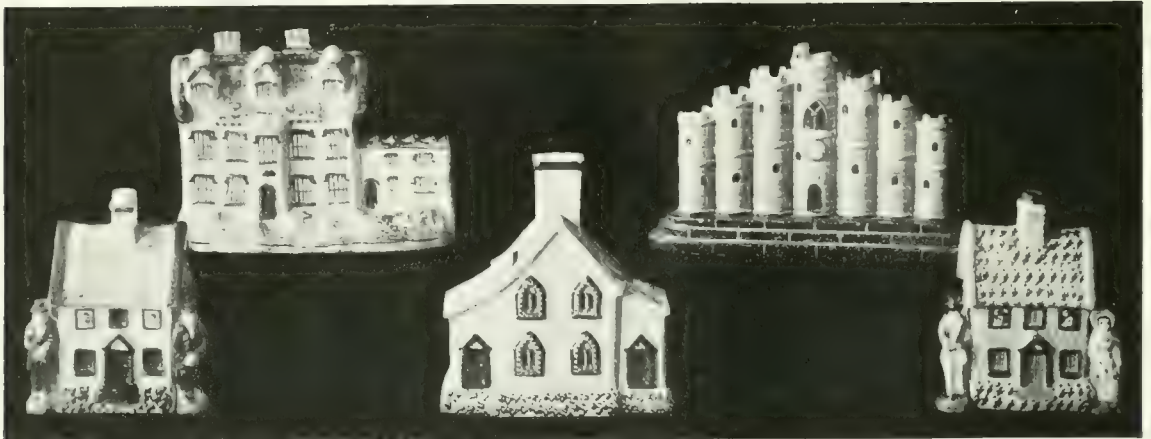
Some interesting specimens are illustrated in Group iii. The two at the top are respectively Delft and Staffordshire, the latter, a pipe-rack, being the same back and front. The centre one in the lower row is a chapel in Leeds pottery, and is a savings bank. It has a very polished paste, and is distinguished for its lightness. The house on the right, with a man and



GROUP I.—FIVE ROCKINGHAM AND TWO STAFFORDSHIRE HOUSES



GROUP II.—ROCKINGHAM AND STAFFORDSHIRE HOUSES



GROUP III.—DELFT, LEEDS, AND STAFFORDSHIRE HOUSES, PIPE-RACK, AND SAVINGS BANK



GROUP IV.—THREE BURSLEM PASTILLE-BURNERS



## More about China Cottages



GROUP V.—THREE ROCKINGHAM PASTILLE-BURNERS

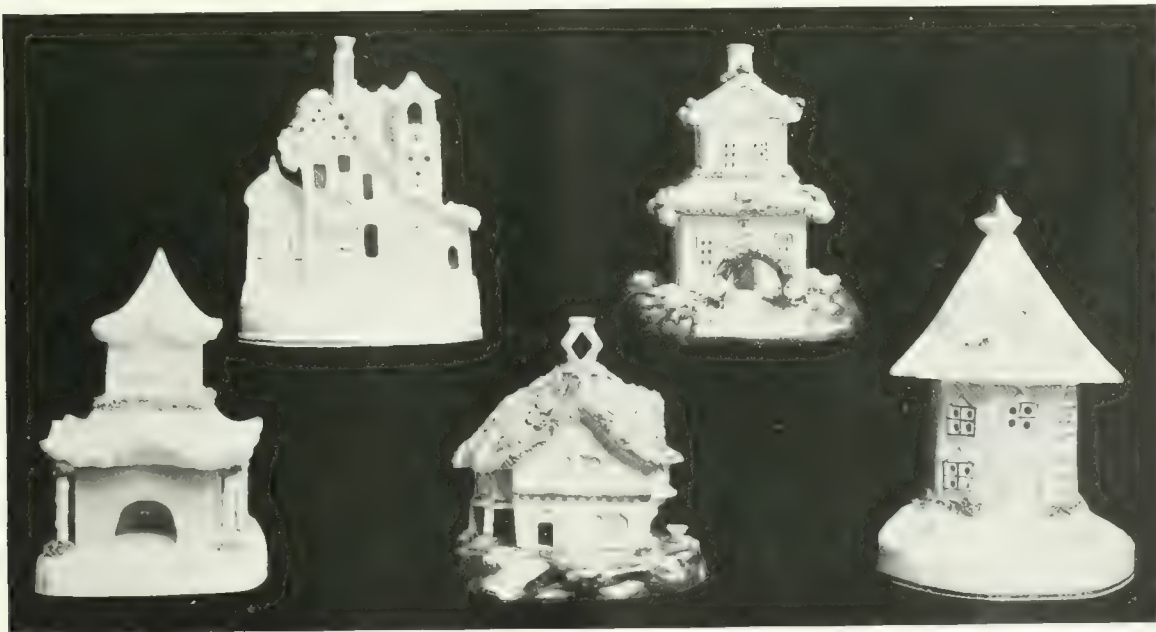
a woman by the side, is also Leeds, while that on the left is Staffordshire. The last-mentioned, according to one writer, is a fake, though an expert of considerable repute vouches for its authenticity.

The three pastille-burners in Group iv. are all Burslem, and, though interesting, are more distinguished for their simplicity than their beauty.

In direct contrast are the three examples illustrated in Group v., which I consider the gems of my collection. They are all Rockingham, and are remarkable for the daintiness of their floral decoration and colouring. The church is white, with a pale-blue roof and pierced windows freely gilt. The tower has a flower below each pinnacle, while there is also a good deal of floral

decoration on the stand, which is separate. The other two are also beautiful specimens of Rockingham china. The first, which is white, is almost covered with encrustation, and on the roof are numerous coloured flowers, amongst them on the summit being a large carnation. The other, rather simpler in form and decoration, has a gray roof encrusted with green. Both have open windows just below the roof.

The sixth group consists of fine specimens of Rockingham china. The pergola on the right at the top has a curious archway to the steps of the house, and the windows are pierced and heavily gilded. The house in the centre of the group is a curious example, having a bow-window on one side and a verandah on



GROUP VI.—ROCKINGHAM HOUSES



GROUP VII. COLLECTION OF HOUSES, RING-STANDS, INK-POTS, WATCH-STANDS, ETC.

the other. It is also on a base of blue enamel and gilt.

The seventh illustration comprises my complete collection, and gives a good indication of the wide range these dainty examples of the potter's art offer

to the collector, and though their steadily increasing popularity makes their acquisition to be attended with considerable difficulty, their value from a decorative point of view well repays one for any trouble one may have in finding good specimens.





# NOTES & QUERIES

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

## UNIDENTIFIED PAINTING (23).

GENTLEMEN,—I send herewith a photo of an oil-painting for you to reproduce for identification as to subject and artist. The picture is on a seventeenth-century canvas, 6 ft. by 3 ft. 6 in., and has been re-lined twice. As it is apparently a twilight scene, and therefore rather dark, the photo does not bring out the full character of the painting. Between the legs of the man leaning over in the centre is a monogram in white, as shown beneath the photo sent. Perhaps this is a collector's mark, which will help to identify the painting. Do any of your readers know if it has been engraved?

Very truly yours, GUY A. JACKSON.

## SHREWSBURY COLLECTION CATALOGUE.

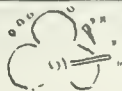
DEAR SIR,—Perhaps some of your readers may be able to inform me of the name of book in two vols. giving the list of paintings purchased by the

then Lord Shrewsbury in 1836 or 1837 from Prince Borghese, and which included the collection lately belonging to "Madame Mère," who died in Rome in 1836. It is many years since I saw the book, and the name has escaped my memory, but was told it was difficult to procure. I have seen a list of the paintings in a small guide-book to Matlock and neighbourhood, but it was not correct.

Yours truly, AN OLD SUBSCRIBER.

## DRAWINGS BY ROSSINI.

SIR,—Luigi Rossini, to whose architectural etchings R. C. W. calls attention in the January issue of THE CONNOISSEUR, was born about 1790, and was still working in 1835. He is referred to by Mr. A. M. Hind, on p. 232 of *A Short History of Engraving and Etching*, as one upon whom fell the mantle of the Piranesi, and there can be no doubt that he wore it right worthily. Mr. Hind further tells us



[23] UNIDENTIFIED PAINTING.

that the greater part of Rossini's etched work of the ancient architecture of Rome was done between 1817 and 1824, and appeared in a collected edition in seven imperial folio volumes in 1829.

It has always been to me a matter of amazement that these magnificent plates (which can still be picked up in fine condition at from 7s. 6d. to 12s. 6d. each) have received such scant recognition from collectors, as many of them—particularly those of the triumphal arches, bridges, and temples—display powers of draughtsmanship which are at once vigorous, convincing, and imaginative. In this last quality they are only surpassed by the finest of Rossini's great predecessor and inspirer, Gianbattista Piranesi. Like Piranesi, Rossini did a considerable amount of hack-work, but there are quite a hundred of his etched plates which any collector of prints would be proud to possess. Like Bernardo Belotto and Luca Carlevaris, Luigi Rossini has yet "to arrive."

I am, Sir, your obedient servant, JOHN MALLETT.

P.S.—I shall be delighted to show your correspondent some of the finest examples of Rossini's work, should he care to see them.

UNIDENTIFIED PAINTING (24).

DEAR SIR,—This picture, which has recently come into my possession, has an old label on the back with the inscription: "Painting of Mr. Stallard, father of William Stallard, merchant, The Blanquettes, Worcestershire." This would describe my great-grandfather, Thomas Stallard, of Little Birch, Co. Hereford, who died in the year 1833, aged ninety-eight. My grandfather, William Stallard, lived at The Blanquettes from 1840 until 1855. The family from whom I bought the picture received it from the Rev. John Palmer, who was perpetual curate of Claines, near Worcester, 1840-1855, and Vicar of Bromyard



(24) UNIDENTIFIED PAINTING

Birch, as he does not appear to have been in a position in life to have had such a portrait painted, yet the picture has a striking likeness to members of the family.

Any information which would help in tracing the history of the picture and the possible artist would be most gratefully received.

ARTHUR D. STALLARD.

UNIDENTIFIED PAINTING (No. 15).

NOVEMBER, 1912.

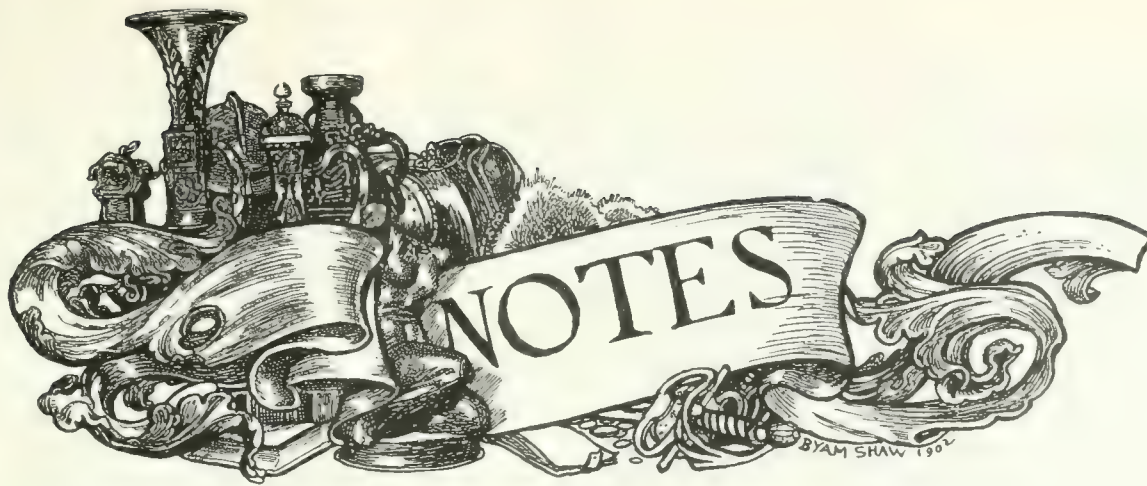
DEAR SIR,—The painting (No. 15), page 177 of the November issue of THE CONNOISSEUR, is a copy of the picture entitled *The Shepherd's Offerings*, by Bonifazio, which now hangs in the Royal Galleries at Hampton Court, No. 151 in the catalogue. The figure, with crutch, sitting on a stone, is St. Joseph, while those on the left represent St. Roche and St. Elizabeth sitting with the young Baptist in her arms. Trusting the information may be of use to you,

I remain, yours truly, HUGH CLARK.

JOSIAH SPODE.

DEAR SIR,—I wonder if any of your readers know of any descendants now living of the above eminent man? If so, any information would be greatly esteemed by your correspondent.—TOM G. CANNON.





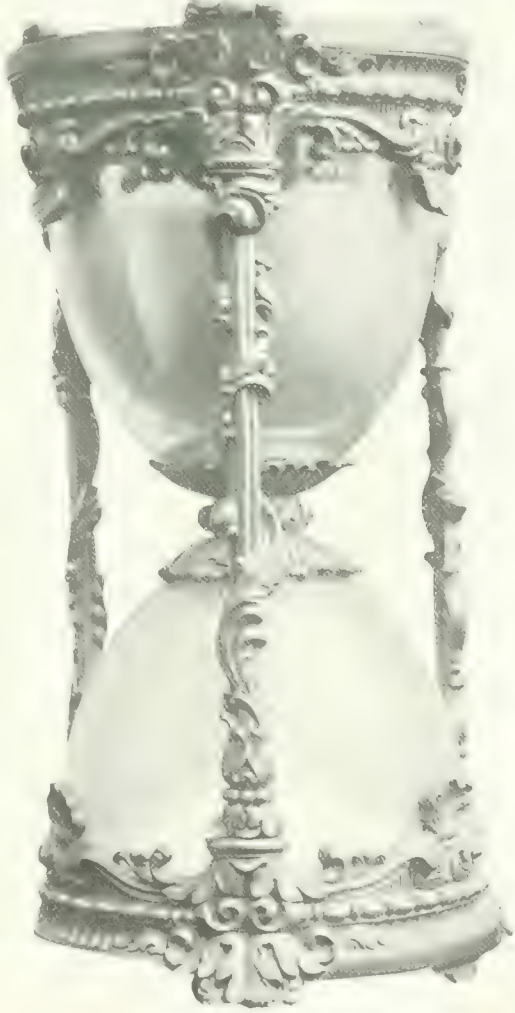
THE hour-glass illustrated has been in the possession of Napoleon I. It is about 10 inches high, and represents a very fine piece of antique bronze. Later it came to Arenberg in the possession of Queen Hortense, afterwards of her daughter, who married a German painter named Keller. This man gave it to a German "inrist"—an equivalent for his successful counsel in a process. This hour-glass was reproduced on one of the old prints which present the great emperor at Elba, but I could never find this print. Perhaps one of the readers of THE CONNOISSEUR will kindly let me know where I can find a reproduction of it.

**Historical Hour-glass**

**An Interesting Portrait by the Swedish painter Hans Hysing**

I THINK it may be of some interest to the readers of THE CONNOISSEUR to see a reproduction of the portrait on page 105, hitherto supposed to represent Charles Edward Stuart, the Young Pretender. A replica or copy of the picture was engraved by E. Scriven, and published by C. Tilt in 1830, over the name of the Young Pretender. In the *Catalogue of Engraved British Portraits* at the British Museum, compiled by

Freeman O'Donoghue, London, 1908, Vol. I., p. 406, a photogravure of the same picture is also said to represent "Prince Charles Edward Louis Philip Casimir, the Young Pretender, when a boy; W. L., standing in landscape, in a tartan dress. From picture in possession of Lord Rosebery." The compiler of the catalogue also mentions the stipple engraving, by E. Scriven, after the same portrait, and also a "woodcut, figure only; vignette with French title. H. Holfel del." That picture does belong to the Earl of Rosebery, and is preserved at his Scottish estate, Dalmeny, near Edinburgh. At the time of its being engraved, however, the portrait belonged to G. A. Williams, and has, at a later date, come into the possession of Lord Rosebery. Andrew Lang, in his book entitled *Prince Charles Edward* (London, 1900), reproduced (facing page 32) the picture belonging to the Earl of Rosebery, and supposed to represent Prince Charlie. Naturally there was no doubt in his mind as to the authenticity of the portrait, as that could be verified from the engraving. But, alas! one ought not always to believe what is printed even on an engraving. Lord Rosebery, the brilliant historian of Europe's Great Pretender of the eighteenth century, has



NAPOLÉON'S HOUR-GLASS

doubtless indulged in many ingenious reflections, and has possibly meditated on the vanity of all things mundane when gazing on the poor little "Pretender" in the national dress. I must humbly apologise to his lordship for disturbing his ideas in this matter, but the little Highlander is only a "pretended Pretender." His lordship has presumably never visited Hornby Castle, for otherwise he would have been somewhat surprised on being introduced by his Grace the Duke of Leeds to a portrait of the very same little Highlander whose picture adorns the walls of Dalmeny House, and hearing that it represents one of the duke's ancestors, the Earl of Danby. As a matter of fact, the original portrait is preserved at Hornby Castle, and represents Thomas, fourth Duke of Leeds, when Earl of Danby, and is signed "H. Hysing, pinx. 1726." \* Signature and date can be seen also on the photograph here reproduced. The similar portrait at Dalmeny is not signed according to the information which his lordship has kindly given me, and that picture must consequently be a replica or a copy of the portrait at Hornby Castle.

It can also be proved without much painstaking investigation that the portrait cannot possibly represent the Young Pretender. He was born at Rome on December 31st, 1720, and would consequently be between five and six years old at the date when this portrait was painted, but obviously the boy in this picture is much older. The fourth Duke of Leeds was born in 1713, and was consequently thirteen years old when this portrait was painted, which is just the age one must feel inclined to give the boy painted. Moreover, Charles Edward never came to England before he commenced the famous insurrection in 1745, and Hysing never left England after arriving there in 1700. I think these facts are sufficient to prove that the portrait cannot anyhow represent the Young Pretender. On the other hand, there seems to be no reason to doubt that the picture represents Thomas, young Earl of Danby, afterwards fourth Duke of Leeds, as stated by the owner, the present Duke of Leeds.

Of the Young Pretender, when a boy, or when a young man, there are two portraits which I suppose to be authentic, one by B. Gennari, and the other by J. Blanchet, the last being in the possession of Colonel Walpole, Heckfield Place. Both are reproduced in Andrew Lang's book here quoted. Later on his portrait was painted by L. Tocque. There is a third portrait of the Pretender, when a boy, at the National Portrait Gallery, attributed to Largillière.

I will now give a few biographical data on the person

here represented. Thomas, fourth Duke of Leeds, was born in 1713. He married, 1740, Lady Mary Godolphin, daughter and heiress of Francis, second Earl of Godolphin, and his wife Henrietta, Duchess of Marlborough in her own right. He was K.G. 1749, Cofferer of the Household 1756, P.C. 1760, Fellow of the Royal Society and LL.D. The duke died 1789.

As to the painter, a few notes may also be of interest. His name is usually wrongly given as Huyssing or Huyssings in English books—for instance, by Horace Walpole in his *Anecdotes of Painting*. The author of the anecdotes only gives our artist a few lines, and so I propose to give here a little fresh information about him, as he is by no means unimportant. Hans Hysing was a Swede, and was born at Stockholm in 1678. He was brought up as a jeweller, but afterwards became a pupil of David von Krafft, the portrait painter. In 1700, however, he left his native land and went to London, where he became a pupil of his fellow-countryman, Michael Dahl, the portrait painter, who had settled in London in 1688, and acquired a great reputation as a "face painter." Hysing, who was living with Dahl for many years, became by-and-by a well-known and highly esteemed painter. He was also, as Vertue puts it, "really a very ingenious painter," and sometimes he showed himself his master's superior in his art, drawing more strongly and penetrating more deeply into the soul of his model. The clever Swede was patronised by the court and the nobility. George III., when Prince of Wales, sat to him, as did also the three daughters of George II.—the Princesses Anne, Amelia, and Caroline. He painted the portraits of Robert Walpole; John, first Earl of Egmont; Baptist Noel, fourth Earl of Gainsborough; Bonaventura Giffard, Catholic Bishop and President of Magdalen College, Oxford; and of Arthur Onslow, Speaker of the House of Commons, whose portrait is an excellent picture, which is now to be seen at Wadham College, Oxford. The Duke of Richmond and Gordon has at Goodwood a fine portrait by Hysing of William, first Earl of Cadogan, dated 1725. He also painted the portraits of many contemporary artists, such as James Gibbs, the architect; Peter Angelis, Nicolas Dorigny, Joseph Goupy, James Parmentier, and Peter Tillemans, painters; John Faber, jun., and George Vertue, engravers; and Frederick Zincke, the famous enameller. About a dozen of Hysing's pictures were engraved by John Faber, jun., and a few by John Simon, George White, and others.

The death of our artist has been stated to have occurred about 1740, but it was really much later that he passed away, as may be seen from the following



extract from the principal registry of the Probate, Divorce and Admiralty Division of the High Court of Justice in the Prerogative Court of Canterbury: "February, 1753. On the sixth day Administration of the Goods Chattels and Credits of Hans Hysing late of the parish of St. James Westminster in the county of Middlesex deceased was granted to Frances Hysing widow the Relict of the said deceased being first sworn duly to administer." Furthermore,



THOMAS, FOURTH DUKE OF LEEDS, WHEN EARL OF DANBY BY H. HYSING  
IN THE POSSESSION OF HIS GRACE THE DUKE OF LEEDS

there exists an authentic signature of his to the will of Miss Dorothy Dahl, daughter of his teacher, dated 24th November, 1752.

Besides Dahl and Hysing there were several eighteenth-century Swedish painters working in England. The portrait painters George Schröder and Lorenz Pasch worked in London for some years (about 1720-1730), as did also, at an earlier date, the celebrated enamel painter Charles Boit and his pupil, Frederick Peterson. The well-known miniature painter, Christian Richter, lived in London from 1702 till his death in 1732, and a little later we trace

Charles Bancks, miniature painter in Indian ink, who called himself a Swede. His works are very seldom met with. In the latter part of the century two important Swedish painters worked for some time in England. Elias Martin, a landscape and portrait painter in oil and water-colours, settled in London for some years (in 1768), becoming later A.R.A. Carl Fredrik von Breda, too, a portrait painter and a pupil of Reynolds, was a Swede. He

was living in London from 1787 till 1796. I should be very glad to hear from any owner of works by those artists, as I intend to publish a book about Swedish painters in England in the eighteenth century. Address: Emil Hultmark, Stockholm, Sweden.

#### Chippendale Settee

THE settee illustrated is interesting as a specimen of Chippendale's earliest work (before he was influenced by the French decorative and Chinese styles), now comparatively rare. It is in the possession of Mr. Luke G. Dillon.



CHIPPENDALE SETTLE

THE picture of *Sir Richard Steele's Cottage at Hampstead*, by John Constable, R.A., is in the collection of Mr. Thomas J. Barratt, and is

**Our Plates** one of the best-known pictures of the artist, being familiarised to the public by the masterly plate which David Lucas made from it. Fine as the latter is, however, it cannot reproduce the beautiful colour of the original, which is among Constable's happiest and most poetical works, and possesses a unique interest to Londoners as giving the view—now so changed—of their city as seen from their favourite pleasure ground eighty years ago. The fine *Landscape*, by Jacob van Ruysdael, belonging to Dr. Theodore Fisher, was shown at the winter exhibition of the Royal Academy, and was warmly praised by the president, Sir Edward Poynter, in his speech at the Academy banquet. It shows the Dutch artist in one of his tranquil moods, and is thoroughly typical of his school. John James Masquerier has recently been alluded to in these pages when an example of his work was reproduced. A second characteristic work by him is given in the present number, in the charming pastel portrait of *Miss Anna Elizabeth Clements*. The lady was daughter of Captain Richard Clements, E.I.C.S., and married Mr. Arthur Brown, of Newtown, Co. Roscommon, great-grandson of Earl Altamont. The picture of *Mrs. Alexander McCrae and Family*, one of the most attractive family groups painted by Sir Henry Raeburn, was shown in the exhibition of that artist's works at the French Gallery

in 1910. The mother and girl are dressed in white, while the boy is in a red jacket with yellow trousers and waistcoat; the size of the canvas is 50 in. by 40 in. Engraving is represented in the two plates of *Mrs. Hartley as "Elfrida,"* by W. Dickinson, after J. Nixon, and *Morning*, by J. Grozer, after W. Ward, which is probably a portrait of the latter's wife, the sister of George Morland. The first-named lady, Elizabeth Hartley, was painted by many contemporary artists. She first appeared at Bath about 1771, and became a most popular tragic actress. She left the stage in 1781, and died at Woolwich in 1824.

### Books Received

- George Frederic Watts*, by M. S. Watts, three vols., £1 11s. 6d. net. (Macmillan.)  
*Bacon's Essays*, edited by Sydney Humphries, 6s. net; *Who's Who*, 15s. net; *The Englishwoman's Year Book*, 2s. 6d. net; *The Writers' and Artists' Year Book*, 1s. net; *Books that Count*, 5s. net. (A. & C. Black.)  
*British Portrait Painting*, by M. H. Spielmann, F.S.A., two vols., £26 5s. net. (Berlin Photographic Company.)  
*Edison*, by A. W. Kinglake, illustrated by Frank Brangwyn, A.R.A., 12s. 6d. net. (Sampson Low, Marston & Co.)  
*Masterpieces of the Sea*, William T. Richards, by Harrison S. Morris, 4s. 6d. net. (J. B. Lippincott & Co.)  
*Portrait Miniatures of Five Centuries*, by Ernest Lemberger, £2 2s. net. (Hodder & Stoughton.)  
*Tapestries: their Origin, History, and Renaissance*, by George Leland Hunter, 10s. net. (John Lane.)  
*Church Bells of England*, by H. B. Walters, 7s. 6d. net. (H. Frowde.)





MRS. ALEXANDER McCRAE, ALEXANDER McCRAE, JUN.,  
AND THOMAS ANN McCRAE  
BY SIR HENRY RAE BURN, R.A.

[Photo. Annan









THE occurrence of the Christmas holidays renders the December sale record but a mutilated one, and tends to keep out collections of the first importance from the auction mart. It is indeed a period favouring the collector rather than the disperser, and many a shrewd bargain can be picked up by the watchful connoisseur in the slack season

anterior to the Yuletide festivities. The first dispersal of pictures and drawings during the month at Messrs. Christie's, on December 2nd, possessed a sentimental interest as including a number of items formerly belonging to William Black, the novelist, and sold by order of the executors of his widow. These chiefly consisted of black and white illustrations to some of his works—more especially *Judith Shakespeare* and *MacLeod of Dare*—and brought even lower prices than the moderate ones that black and white work usually commands. The following may be taken as typical:—*God Save You, Sweet Lady* (black and white), 19 in. by 26 in., by E. A. Abbey, R.A., 1883, £9 9s.; *The Faggot Bearer* (colour), 9½ in. by 6½ in., by G. H. Boughton, R.A., £8 18s. 6d.; *The River Thames* (charcoal), 11 in. by 19½ in., by Tom Graham, £4 5s.; *MacLeod's Return* (charcoal), 22½ in. by 14½ in., by Sir W. Q. Orchardson, R.A., £4 5s.; *MacLeod of Dare* (black and white), 14 in. by 8 in., by J. Pettie, R.A., £5 15s. 6d.; and three small drawings of *Coquette* and *Leezebelk*, in one frame, by F. Walker, A.R.A., £11 os. 6d. At the same sale, but not from the same collection, *A River Scene*, on panel, 19¾ in. by 24¾ in., by B. C. Koek Koek—the best-known member of a once famous family of artists—brought £115 10s., and a typical T. S. Cooper, R.A., a group of *Peasants, Cows, Sheep, Goats and Pony*, near a stream, 37 in. by 51 in., £147.

The sale of old pictures—many of them of doubtful attribution—by the same firm on December 6th may be passed by without comment, as the only individual items attaining the dignity of three figures were a drawing by Adam Buck, dated 1800, a portrait of *The Misses*

*Fischer*, 15 in. by 15¾ in., in white dresses, one sister seated and the other standing holding a green shawl, and a sketch of a *Head of Lady Hamilton*, 19¾ in. by 15 in., by George Romney, which realised £102 18s. and £168 respectively. At the same sale an alleged portrait by Hoppner changed hands for £2 12s. 6d., and a large drawing labelled Turner for £5 15s. 6d.

In the sale of pictures by Old Masters, the property of J. H. H. V. Lane, Esq., of King's Bromley Manor, Lichfield, and pictures and drawings from other sources, there were included works of a much more assured calibre, as well as others which can only be described as doubtful. The following includes the principal items:—Sir T. Lawrence, P.R.A., *Portrait of Mrs. Harriet Harding*, in white dress cut low at neck, leaning on a pedestal, oval, 16 in. by 12½ in., £210; Domenichino, *Portrait of Cardinal Barberini*, oval, 49 in. by 36 in. (from the Strawberry Hill collection), £147; George Romney, portrait of *Master O'Connor of Castlebrook*, in red coat, seated, 29½ in. by 24½ in., £756; School of Van der Weyden, *A Pieta*, the dead Christ, with the Virgin and four other figures at the front of the cross, on panel, 26 in. by 34 in., £357; Sir A. Van Dyck, *Bacchus and Bacchanals*, on panel, 21 in. by 31 in., £105; Rev. W. Peters, R.A., *Grief*, a lady with two children, £105; Thomas Hudson, *Portrait of George Frederick Handel*, in brown coat and yellow vest, holding a book, 48 in. by 37 in. (exhibited at the Handel Festival, 1859, and at the International Exhibition, Vienna, 1892), £168; Hondocoeter, *A Peacock, Pheasants and Poultry, in a landscape*, 46 in. by 51 in., £105; School of Augsburg, *The Salutation*, the Madonna and Saint Anne, with donors kneeling on the left and architectural background, on panel, 24¼ in. by 22 in., £199 10s.; Van de Velde, *Shipping in a Calm off the Coast*, 32 in. by 45 in., £183 15s.; Holbein, *Portrait of Thomas Cromwell, Earl of Essex*, in dark dress trimmed with fur, on panel, 30½ in. by 23¾ in., £178; J. Van Os, *Fruit and Flowers on a Marble Slab*, signed and dated 1771, on panel, 24 in. by 19 in., £178 10s.; P. Moreelse, *Portrait of a Lady*, on panel, 27¾ in. by 23½ in., £189; and D. Teniers, *The Alchemist*, on panel, 15 in. by 24 in., £210. One of the few sensations of the day was afforded by a portrait by J. Highmore, an artist who, until a comparatively short time ago, was looked upon



by dealers in general as possessing a name useful to affix to a painting too bad for Kneller and too early for Hudson. The picture 40 in. by 30 in. was a *Portrait of Miss Elizabeth Hervey*, daughter of Captain Hon. William Hervey, and showed the lady in white satin dress with blue bow, resting her right elbow on a tree. Painted with the sound technical knowledge of the period, and showing an artistry greater than that with which the English painters of the time are generally credited, the work, after a spirited competition, was knocked down for £651—a proof that the more talented contemporaries and immediate successors of Kneller are at last beginning to come into their own. Relatively to this price, the £320 5s. realised by the *Portrait of a Youth*, in red dress with white frill, 19 in. by 15 in., was distinctly moderate, nor could the *Portrait of H.R.H. Princess Mary, Duchess of Gloucester*, in a pale blue striped muslin dress, 55½ in. by 43½ in., by Sir William Beechey, R.A., be considered high priced at £630; but the earlier men were comparatively in the ascendant, and maintained their own to a greater extent than usual. Thus a *Portrait of a Young Girl*, in white satin dress with blue scarf, oval, 25 in. by 20½ in., by C. Janssens, signed and dated 1643, brought £441; and another picture (on panel, 29 in. by 24 in.) similarly titled and by the same artist, but neither signed nor dated, and representing a damsel in a red slashed dress with white collar and cuffs, brought £294. A third, *Portrait of a Girl*, in a dove-coloured dress trimmed with gold braid, 29½ in. by 24 in., this time by A. Cuyyp, realised £420; a view of *The Doge's Palace, Venice*, 23½ in. by 38 in., by B. Caneletto, £630; and a picture entitled *Mischief*, 14½ in. by 11 in., by N. Lancret, representing a youth blowing smoke into the face of a sleeping girl, £882. The two highest prices of the day were realised by Raeburn's *Portrait of William Darnell, Esq., of West Shields, Durham*, 49 in. by 38½ in., which brought £1,365, and a Rembrandt, *Portrait of a Man, in dark brown dress, holding a Gun*, 29½ in. by 24½ in., exhibited at Burlington House, which fell to a bid of £1,312.

IN the print market for the month the most interesting, if not always the highest priced, items were examples of modern work. While the engravings by the masters of the nineteenth century and earlier are gradually assuming the position of gilt-edged stock, generally appreciating but showing no violent fluctuations, those by living men have recently shown a phenomenal disposition to rise quickly, and it is no uncommon matter to find a print retailed at a guinea or two within the last five years being run up in the auction room well over the three-figure mark. This rise, unfortunately, is not general, being for the most part limited to original modern etchings and mezzotints in colour. At Messrs. Christie's, on December 11th, an illustration of the appreciation of the latter was afforded by the dispersal of a set of Sidney E. Wilson's works, which, considering that it was not a specially well attended sale, realised

remarkably high prices. They comprised the following, all being proofs in colour:—After Sir Joshua Reynolds, *Master Hare*, £9 9s.; *Lady Elizabeth Taylor*, £7 7s.; *Lady Smyth and Children*, £20 8s.; *The Ladies Waldegrave*, £18 7s. 6d.; and *Lady Hamilton as a Bacchante*, £9 9s. After G. Romney, *Mrs. Musters*, £10 10s.; *Lady Hamilton as "Circe"*, £9 9s.; *Lady Hamilton as "Nature"*, £21; *Mrs. Canning and Child*, £15 15s.; and *Mrs. Beresford*, £10 10s. After Sir T. Lawrence, *Miss Croker*, £24 7s.; and *Lady Julia Peel*, £8 8s. After J. Hoppner, *Miranda* (half-plate), £16 16s. After T. Gainsborough, *Lady Sheffield* (half-plate), £16 16s. After J. B. Greuze, *Nina*, £39 18s.; and after Madame Le Brun, *Madame Le Brun and Child*, £15 15s.

Among original etchings the following are worthy of note:—By Muirhead Bone, *Ossett, Yorkshire*, £31 10s.; *South Gate, King's Lynn*, £39 18s.; *The Colonnade, Glasgow Exhibition*, £42; *The Fosse, Lincoln*, £39 18s.; *Glasgow Harbour*, £63; *Somerset House*, £65 2s.; *The Prison, Ayr*, £92 8s.; *St. John's Wood*, £33 12s.; *Leeds*, £44 2s.; and *Near Chichester*, £28 7s. By Frank Brangwyn, *The Bridge of Sighs*, £48 6s.; *Browning's House*, £15 15s.; and *Santa Maria, from the Street*, £15 15s. By D. Y. Cameron, *Yvon*, £35 14s.; *On the Ourthe*, £19 19s.; *La Roche*, £27 6s.; and *Street in Cairo*, £56 14s. By Hedley Fitton, *The Interior of Chartres Cathedral*, £28 7s.; *Hevil Castle*, £22 1s.; *John Knox's House, Edinburgh*, £32 11s.; *Portal del St. Zaccaria, Venice*, £23 2s.; and *London Bridge*, £42. By Axel Haig, *Upsala Cathedral*, £9 19s. 6d.; and *The Basilica of St. Giles, at Arles*, £9 9s. By J. M. Whistler, *The Fish Shop, Chelsea*, £28 7s.; and by Sir F. Seymour Haden, *Calais Pier* (second state), £37 16s.; and *Breaking up of the Agamemnon* (first state), £21.

The prices realised by reproductive work were not nearly so satisfactory. A few remarque proof etchings after Meissonier, such as *Confidences*, by H. Vion, £17 17s.; *The Portrait of the Sergeant*, by Jules Jacquet, £23 2s.; and *Picquet*, by A. Boulard, £22 1s., did fairly maintain their values, but in all other directions there was a woeful fall. To those who remember the high prices which proofs after Sir Edwin Landseer realised in the closing years of the nineteenth century, the sale of artists' proofs of *The Deer Pass*, by Tom Landseer, for £1 1s., and Cousins's *Piper and a Pair of Nutcrackers* for £3 3s., seems little short of sacrilege. In the same piping times Macbeth's version of Fred Walker's *Harbour of Refuge* generally brought well over twenty guineas; an artist's proof now fell to a bid of £3 3s.; while an artist's proof of *Isobel*, by Thomas Appleton, after Raeburn, which used to near, if not exceed, the twenty-guinea mark, now only brought £2 2s. On the other hand, an artist's proof of *The Boy and Rabbit*, after the same artist, by J. C. Webb, in bringing £7 7s., showed an appreciation on published price.

In the sale of modern etchings and engravings held at Messrs. Sotheby's on December 13th there were many subjects identical with those already mentioned, and which, bringing very similar prices, need hardly be recorded. Among the remainder the most important



## In the Sale Room

item was a fine impression of the second state of Méryon's *L'Abside of Notre Dame de Paris*, which brought £230; while an early impression of the same etcher's *St. Etienne du Mont*, before the workman's arms were re-etched, brought £25. Taking the work of other etchers represented in alphabetical order, the following represent the principal lots:—By A. F. Affleck, *St. Jerome and Durham Cathedral*, £5 5s. each. By Muirhead Bone, *Building*, £88; *Liberty's Clock*, £58; *Hove*, £30; *Oxfordshire*, £41; *Ballantrae Road*, £36; *Ely Yard*, £44; *Strand*, £36; *Ayr Beach*, £40; *Kulross Roofs*, £57; *East Blatchington*, £38; *Dunimarle*, £43; *Chiswick Mall*, £35; *Demolition of St. James's Hall - Interior*, £65; and *Ship-builders, Whiteinch* (first state), £30. By D. Y. Cameron, *Still Waters*, £43; *Mar's Work, Skirling*, £35; *John Knox's House*, £36; *Robert Ley's Workshop*, £47; and *Illustrated Catalogue of his Etched Work*, by F. Rinder, 1912, one of the first hundred copies, £17. By Hedley Fitton, *St. Merri, Paris*, £21. By Sir Frank Short, *A Wintry Blast on the Stourbridge Canal*, £8; and by A. Zorn, *Zorn and his Model*, £30. At the same sale an artist's proof of *The Frankland Sisters*, by H. Scott Bridgwater, after Hoppner, brought £17; *The Generals in the Snow*, by E. Boilvin, after Meissonier, £14 10s.; and *In the Enemy's Country* and *The Watcher on the Hill*, both by Herbert Dicksee, £9 and £10 respectively.

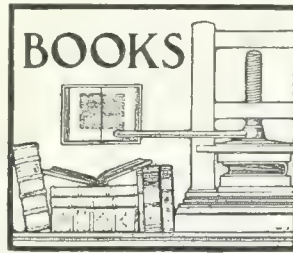
Turning to the works of the earlier masters in black and white, perhaps the most important sale of the month was that held at Messrs. Sotheby's on December 18th. It included such rarities as a first-state proof of *The Gower Family*, by J. R. Smith, after Romney. This was, unfortunately, mutilated by having the inscription space cut, otherwise it would have realised very considerably more than the £210 for which it finally fell. A proof before all letters of *Lords George and Charles Spencer*, by W. W. Barney, brought £205, and a fine impression of *Sir Walter Scott*, by C. Turner, after Raeburn, £170. Among other interesting items were the three plates after Rembrandt, *Woman Plucking a Fowl*, by R. Houston, proof before all letters, £74; *Portrait of an Old Lady wearing a white cap and ruff*, etched letter proof by C. Hodges, £92; and *Rembrandt's Mother*, by J. MacArdell, engraver's proof (cut), £38; *Henri Laurens, President of the American Congress, 1778*, by V. Green, after J. S. Copley, etched letter proof, £56; *Charity*, by W. Smith, after J. Barney, open letter proof printed in colour, £53; *The Salad Girl*, by W. Ward, after J. Hoppner, £70; the pair of *A Ghost*, after R. Westall, and *The Mask*, after Sir J. Reynolds, both by Schiavonetti, proofs in colour, with titles cut, £129; *Mrs. Arbuthnot*, by S. W. Reynolds, after J. Hoppner, first-state proof with untrimmed margins, £130; *Mrs. Robinson*, by J. R. Smith, after G. Romney, £70; *Miss Cumberland*, by and after the same, impression before the engraver's address was removed, £100; *Miss Sarah Campbell*, by V. Green, after Sir J. Reynolds, £56; and *Expectation (Le Baiser Envoyé)*, by C. Turner, after J. B. Greuze, £115.

At a sale held by the same firm on December 16th, a

proof of the etching of *The Little Lagoon*, by Whistler, brought £62, and one of Sir F. Short's *Wensleydale*, after P. de Wint, £11.

The sale by Messrs. Christie, held on December 16th, of engravings of the Early English School, included the following:—*The Duchess of Bedford*, by S. W. Reynolds, open letter proof (2nd fifty), £75 12s.; *A Visit to the Child at Nurse*, by W. Ward, after G. Morland, etched letter proof, £46 4s.; *Mrs. Jordan as "Hypolita,"* by J. Jones, after J. Hoppner, printed in colours, £105; *Sir Samuel Hood*, by G. Clint, after J. Hoppner, £48 6s.; *Lady Elizabeth Foster*, by Bartolozzi, after Reynolds, £168; and *Feeding the Pigs* and *The Return to Market*, by J. R. Smith, after G. Morland, printed in colours, £173 5s.

AMONG the book sales for December there were included no collections of importance, though several



individual items were noteworthy. Thus, at a sale at Messrs. Sotheby's on December 20th, a tall and well-preserved copy of *Walton's Compleat Angler*, 1st edition, 1653, mor. ex. by G. Herring, realised £500, while another

lot in the same sale was a copy of the even rarer, but by no means so valuable, *Lovelace's Lucasta Posthume Poems*, 1st edition, 1659-60, with the three scarce plates, 12mo, orig. cf., gt., which brought £98. No perfect copy of this is known to have been sold within the last twenty-five years. A copy of the 2nd edition of *Othello*, 1630, measuring 8 in. by 5½ in., which had undergone some washings and repairs, realised £85; while a copy of Boileau's *Œuvres*, Paris, 1740, 2 vols., cf., derived most of its value, which was appraised as £68, from it having been Lord Byron's copy and containing his signature in both volumes and a 3-page MS. in the poet's autograph. The most important Byron memento, however, was a presentation copy of his *Fugitive Pieces*, one of the four known to have survived the holocaust to which the poet consigned the entire issue on the advice of the Rev. John Belcher. The copy contained the poet's autograph and autograph corrections throughout, some of which were extremely interesting. The work was published in 1806; the present copy, in the original paper covers, uncut, stained and some of the margins torn, brought £445. While to descend from poetry to prose, a set of *The Times*, from August 1st, 1828, to the present, in 283 volumes, bound in boards, realised £106. The Ponsonby collection of book-plates, which were disposed of in the same sale, consisted of 8,700 examples, bound in 13 folio volumes, vel., gt. edges, by J. Leighton, and were sold in one lot for £560.

The well-known Fanshawe Papers, comprising the bulk of the correspondence of Sir Richard Fanshawe



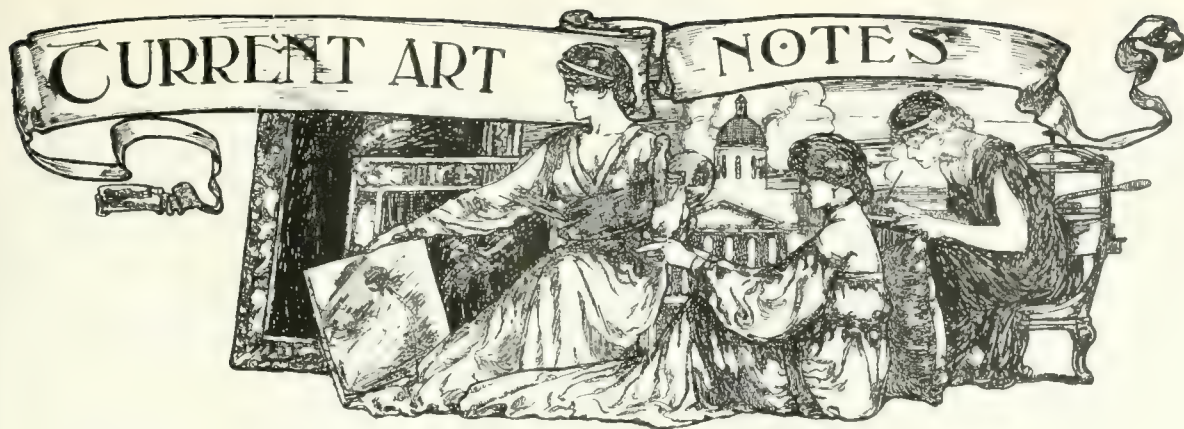
1668-1669 while Ambassador to Spain and Portugal 1661-1666, were offered for sale by a descendant of the worthy baronet, through Messrs. Sotheby, on December 18th and 19th, but hardly realised the prices anticipated, an attempt to realise the collection as a whole proving a failure. A Royal Sign Manual, by Charles I., Instruction to R. Fanshawe to repair into Spain, 4½ pp., folio, and dated Hampton Court, 9 October, 1647, brought £59. It was of exceptional interest as being one of the last diplomatic acts of the King before becoming a prisoner at Carisbrooke. A number of letters from Sir Edward Hyde ranged in price from £5 to £17 10s., and one from Lady Ann Fanshawe to her husband, full of homely gossip, dated February 12, 1666, 2 pp., folio, brought £50. Three of George Meredith's manuscripts, the property of Mr. Frank Cole, formerly gardener to the novelist, on *The Revolution*, 21 pp., 4to, *Napoleon*, 57 pp., 4to, and *Alsace-Lorraine*, 50 pp., 4to, brought £100, £92 and £95 respectively; a historical letter of Charles I., bearing the King's signature and with his holograph postscript, 1½ pp., folio, dated Hampton Court, the 11th of January, 1641, to the Earl of Newcastle, £54; the ballad of *Lucy's Birthday*, in Thackeray's autograph, consisting of three verses of eight lines each, 1 page, 8vo, £33; the autograph score of Wagner's *Rule, Britannia*, overture, 41 pp., folio, dated 1837, £295; an autograph manuscript, *The Guises*, 46 pp., folio, by Thomas Carlyle, £126; a series of 21 autograph letters from Sir Walter Scott, £121; a series of autograph letters from George Meredith to the Rev. Augustus and Mrs. Jessopp, from 1861 to 1908, and covering in all about 185 pp., £445; and nineteen autograph letters from Charles Lamb to John Rickman, written between 1801 and 1833, in all about 44 pp., folio and 4to, £950.

Among other book sales during the month was one at Messrs. Christie's on December 16th, which included an interesting Newmarket collection, comprising J. P. Hore, *The History of Newmarket*, 3 vols., 8vo, 1886, inlaid to folio size, and extended to six by the insertion of 450 extra illustrations, including many valuable original drawings and documents, together with *Markham's Masterpiece*, sm. 4to, old calf, William Wilson, 1651, and Blundevell's *Horsemanship and Art of Riding*, black letter, illustrated, sm. 4to, old calf, Henrie Denham, 1580-84, the two latter works being contained in a narrow folio case to match *The History of Newmarket*. The 7 vols., bound in half levant, mor. ex., g.e., by Riviere, were sold as one lot for £400. Messrs. Puttick & Simpson disposed of an interesting collection of books on December 4th, and Mr. Dowell, of Edinburgh, of a large library of books in antiquarian, law, and general literature on December 16th, 17th, and 18th. Though in both

instances good prices were realised, there were not any individual items of great importance.

ON December 5th Messrs. Christie sold the decorative furniture, porcelain and pottery the property of Sir Horatio Davis, K.C.M.G., deceased, and from various sources. A pair of **Furniture, etc.** James II. oak chairs, with cane seats, shaped backs, on carved baluster legs with X-shaped stretchers, brought £105; an old English work-table, with painted octagonal top, 14 in. wide, £63; and a Charles II. walnut-wood day-bed, carved with cherubs, etc., with cane seat and ends, £54 12s. On December 18th the sale of the collection of Lady Caroline Lindsay, deceased, included the following items:—a Sèvres egg boiler of rectangular shape, the upper part octagonal, painted with figures, flowers, etc., on panels with gilt scroll borders on gros bleu ground, 9 in. high, by Gomery, 1769, £315; a Dresden figure of a girl playing guitar, 5½ in. high, £110 5s.; a Louis XVI. mahogany secretaire, mounted with ormolu beadings, and borders chased with foliage and rosettes, and surmounted by a white marble slab with ormolu gallery, 59 in. high by 37 in. wide, £262 10s.; and a set of three Flemish tapestry panels, circa 1600, depicting scenes in a woody country, with borders of flowers and fruits (sizes 8 ft. high by 12 ft. wide, 7 ft. 9 in. high by 6 ft. 2 in. wide, and 7 ft. 9 in. high by 5 ft. 6 in. wide), £262 10s. In a sale on December 19th, a Sheraton commode, with three drawers, inlaid with a vase of flowers, festoons, etc., in satin and other woods, 44 in. wide, brought £105; a Chippendale mahogany cabinet of architectural design, with folding doors in upper part, mounted with panels of looking-glass, the whole richly carved and mounted with metal gilt handles, etc., 9 ft. 6 in. high by 7 ft. wide, £273; and an oblong panel of early seventeenth-century Brussels tapestry, representing Alexander with Roxana, after a cartoon by Raphael, with borders of flowers, fruit, and foliage, 12 ft. 8 in. high by 17 ft. wide, £819. Some interesting pieces of English china, the property of J. H. H. V. Lane, Esq., of King's Bromley Manor, Lichfield, came up for sale on December 12th. A Worcester tea service, painted with birds and insects in circular and fan-shaped panels on powdered-blue ground gilt with foliage, comprising twenty-seven pieces, brought £236 5s.; and an old Worcester dessert service, painted with exotic birds in landscapes, in dark blue borders gilt with scrolls, square mark, was split up into several lots, which sold as follows:—Three circular dishes, 9½ in. diam., £141 15s.; a pair of ditto, 9 in. diam., £78 15s.; two oval ditto, 10½ in. wide, £60 18s.; a pair of plates, 7½ in. diam., £44 12s.; and seven plates, with views in centre, £115 10s.





### Alma-Tadema

THE dominant impression one carries away from the

Alma-Tadema exhibition at the Royal Academy is a feeling of wonderment at the prodigious industry of the artist. Here are assembled a hundred and thirty completed pictures and eighty or ninety studies—less than a third of his life's work. Had the whole of the latter been included, the walls of Burlington House would scarcely have contained them—an output which, having regard to the technical excellence and marvellous elaboration displayed in all Sir Lawrence Alma-Tadema's examples, is hardly to be matched by that of any other master. As to the value of the work, there are contrary opinions. Advanced modern critics deplore in it an absence of personal revelation and vitality, which, in their eyes, reduces it

from art to craftsmanship, superlative of its kind, but still only craftsmanship. A revelation of personality,

some vital force from the artist's mind, transmitted through his craftsmanship into his work, is, indeed, a necessary element of art; but it is obvious that the more perfect the craftsmanship which serves as the medium, the more absolute will be the transmission; and so one is loth to believe that Alma-Tadema, unrivalled in his command of the grammar of form and colour, should have failed to give utterance to that which he had it in him to say. Something of the idea of his imperfect revelation arises, I suspect, from its too clear enunciation. In this age of innate egotism we require art less to be the utterance of the artist's emotion than the sounding-board of our own. There are times when the thin shrilling of a boy's penny



"HUSH! SHE SLEEPS" BY SIR LAWRENCE ALMA-TADEMA  
 IN THE POSSESSION OF MESSRS. MAPLE AND CO.  
 EXHIBITED AT THE WINTER EXHIBITION AT BURLINGTON HOUSE



whistle will evoke in us more heartfelt passion than an aria by Beethoven, or the foolish inanities of a Post-Impressionist landscape than a *chiaroscuro* by Turner: for these master artists are egotists as well as we. If our mood chime not with their utterances, we cannot alter it to suit our needs, but had best seek for some less dominating companion into whose nebulous speech we can read what meaning we will.

Alma-Tadema's artistic personality was narrow, and he expressed it with singular clarity and preciseness. He belonged to that class of artists who transmit the material rather than the spiritual vision. The pleasant aspects of life appealed to him, but of these not many. He liked things which were beautiful in themselves—handsome men and fair women, sumptuous and graceful apparel, richly tinted blossoms, gleaming marbles, and perhaps, above all, the genial brightness of southern sunlight. His vision was microscopic rather than broad in its range, and so, like some of his Dutch progenitors, he saw nature in detail instead of in masses, like Velazquez and Rembrandt. These likings dictated the province of his art; he found congenial subjects in the records of ancient Greece and Rome, and with Dutch thoroughness brought to bear on them a wealth of exact and minute archaeological knowledge. This summary hardly embraces the record of his earlier years, yet as the work then done, though of sterling merit, was more in the nature of exploration to find his true *medium* and acquire full command of craftsmanship, it is well to pass it over lightly. Earliest of all the examples shown is (88) a little chalk study of a caterpillar and some leaves, done when he was four years old. In the firmness of the pencilling and the minute observation of nature—qualities which always distinguished Alma-Tadema's work—it reveals wonderful precociousness. There are other drawings of a similar character which trace his progress to maturity; but his earliest picture—an autograph portrait painted when he was sixteen—shows him as a full-fledged artist. It is hard and unidealized, but painted with strength and directness. To some the undisguised effort of this earlier work may appeal as revealing more sincerity than the facile and suave craftsmanship of the later days; but this is not so. Ease of expression is a prelude to sincerity of utterance: the musician with well-tutored voice will give full volume to the high note over which the amateur quavers breathlessly, and there is less of truth in breathless art than ineffectual striving to attain it. Even among the earlier examples of Alma-Tadema there is little of this breathless art; he generally reserved his efforts for problems well within his strength, and if sometimes he did not wholly succeed, it was not his craftsmanship that failed him, but that he had ventured beyond the scope of his temperament. He was wanting in dramatic instinct, and in feeling for movement and bustle. When he painted nature quiescent, as in the beautiful studies of old Dutch staircases and courtyards of 1854, 1855, and 1856, he showed himself a master; but *The Inundation of 1421* (1857) and *The Ambuscade* (1862) reveal him as lacking not in the knowledge of what to put in, but what to leave out.

In painting the effect of rapid motion is gained almost as much by omission as by expression. The eye cannot comprehend objects in quick movement in full detail; and so Alma-Tadema by expressing the latter has failed to realize the former. *The Inundation* shows a baby and a cat in a cradle borne away by the swift current. The story has it that the cat preserved and kept the cradle afloat by jumping from side to side as the water reached its feet. Alma-Tadema's cat is merely statuesque, and his raiders in *The Ambuscade*, if in the attitudes of violent action, are hardly more animated than the figures in a coloured bas-relief.

Though Alma-Tadema occasionally ventured into the realms of tragedy, he was not specially fitted for their exploration; he lacked the dramatic instinct, and had a wholesome dislike for dirt and ugliness—and tragedy has a knack of containing both. His most touching picture in this *medium* is *The Death of the First-Born*, not the partial version of 1858, presented to the Johannesburg Art Gallery, of which the mutilated composition makes it appear that there are two heads belonging to one body, but the perfected work completed in 1872. It is restrained and decorous, destitute of theatrical or vulgar sentiment, and attains its impressiveness through its linear arrangement and full, low-toned, beautifully harmonized colour, conveying to the spectator little of the terror caused by the advent of sudden, mysterious and appalling death, but affecting him with a pleasing and sympathetic sadness like the playing of a solemn requiem. *The Ave, Cæsar! To Saturnalia*, is less tragedy than grim serio-comedy, the most poignant note being the contrast between the trembling craven who is hailed as emperor, and the majestic calm shown in the sculptured features of his deified predecessors, whose *therms* are ranged in a line with his person, and whose deistic powers he is supposed to have already assumed with the purple. To make the picture pure tragedy one would want the corpses in the foreground less becomingly arranged, and the crowd of ruffians who are saluting Claudius as emperor showing more signs of their savagery, more visible tokens of the stress of conflict and unreined passion. These things would not be beautiful in themselves, and Alma-Tadema in his later work clung more and more to the minute expression of the beautiful, avoiding the realization of anything that was disagreeable and uncouth, and this trait deprived those of his pictures which were concerned with historic events of much of their narrative value. Thus in his *Women of Amphissa* he represents the Chyads—women sacred to Dionysos, who, in a frenzy induced by their religious rites, had wandered aimlessly through the night and sunk down exhausted in the market place of Amphissa, a town belonging to their enemies—as a bevy of beautiful maidens, unworn by vigil and unstained by travel, awakening from their slumbers with the placidity of denizens of comfortable feather beds. Similarly in *The Roses of Heliogabalus*, the guests of that profligate madman—with whom to banquet was to court death—are not greatly discomposed at the descent of that



avalanche of roses which was to suffocate not a few of them under its weight of fragrance. Alma-Tadema slurs over all that is disagreeable in the episode by treating it as a mild practical joke at a decorous dinner-party, rather than the tragic climax of a riotous debauch.

With the desire to avoid the presentment of the tragic or disagreeable in Alma-Tadema's art came also the craving for bright colour—for themes which were sumptuous with marble and blossom and redolent with sunlight. His progress towards maturity may be traced by the growing absence of dark colours from his work—his portraits and landscapes only excepted. In the artist's Dutch period he shows strong chiaroscuro, making his lights tell out against dark masses of shadow; the transition stage is shown in pictures like the well-known *Picture Gallery* of 1874, one of the largest pictures he ever painted, and also one of the most completely satisfying. It has not the heaviness of tone which mars some of its predecessors, while the strength and solidity of the darks keep the composition better together than is the case in some of his last examples, where the light is transfused all over the canvas almost without contrasting shadow. Of Alma-Tadema's fondness for light and exquisitely rendered detail the *Caracalla and Geta* may be cited as an example. It is a view of a segment of the Coliseum in full sunlight, with every figure in the crowded audience rendered separately, and every detail visible to mortal eye set down in its full pictorial value. There is no cause to say that the art of Alma-Tadema is wrong because he did not see the scene, as Mr. Sargent would have done, in masses of light and shade. Both visions are equally correct, for nature, with her unlimited range of colour and tone, combines both in the same scene; the detail is all there, but massed by atmospheric gradation into unity and breadth. The artist, more restricted in his means, has to make a partial sacrifice of either detail or breadth; Alma-Tadema chose to sacrifice the more important. His minute execution justified his choice, yet not altogether, for the *Caracalla and Geta* and some of his other large works almost verge on the monotonous



THE HONEYMOON BY SIR LAWRENCE ALMA-TADEMA  
IN THE POSSESSION OF MESSRS. MAPLE AND CO.  
EXHIBITED AT THE WINTER EXHIBITION, BURLINGTON HOUSE

from the splendour of their elaboration. There is not sufficient contrast of light and shade to afford relief; the eye glances from point to point without finding rest, and the effect becomes tiresome. These pictures, which are generally among the artist's more recent productions, must be looked upon as experimental—attempts to execute on a large scale what he had already successfully essayed on a smaller one; for some of the little genre works giving effects filled with sunlight are among his happiest productions. His best works are undoubtedly his purely genre pictures; one does not even except his portraits, though among the latter are examples which, in technical execution and characterisation, would hold their own with anything but

the finest examples of modern art. But in his genre painting Alma-Tadema achieved a unique position; his themes were simple, almost homely in their sentiment, yet expressed so perfectly, and wrapped about in such a beautiful setting, that the only adjective which adequately describes them is lyrical—using the word, not as describing a hastily dashed-off piece of work, broad and sketchy in execution, but in its literary sense, as describing a poem dominated by a single idea in which every word and accent must be carefully chosen both to elucidate the meaning and contribute to the melody of the whole. To construct such a piece is like making a delicately patterned mosaic from jewels, and such a simile would not inaptly convey an idea of the exquisite elaboration of Alma-Tadema's pictures. Where there are so many and of such level quality one can only mention a few as typical examples—the *Honeymoon*, of 1867, with its charming sentiment, or that equally beautiful rendering of domestic life, "*Hush! she Sleeps*"; the little *Priestess of Apollo*, or the fine *Parting Kiss*; the exquisite study of the nude, *The Tepidarium*, or the ever-popular *Kiss*. One could multiply the list indefinitely. They are works not, perhaps, of the greatest art, but nevertheless of all but the greatest. They are filled with joyous and healthy sentiment, beautifully expressed, and in every one the artist gave us of his best, and his best was good indeed.



THE NEW GEORGIAN ROOM IN THE NATIONAL MUSEUM, DUBLIN

THE water-colours of the *West Highlands and Skye*, by Mr. Finlay MacKinnon, at the Fine Art Society's Galleries (148, New Bond Street), were generally somewhat laboured, and showed a pronounced tendency to that superficial surface finish which, though attractive to buyers of topographical records, is destructive of all autographic feeling in art. In the examples in which he most avoided this, such as *A Moorland Burn*, or the spirited representation of *Boor Burn*, Mr. MacKinnon showed that he could paint with force and directness, while his *Scur-na-Gillian: Evening* was marked by good colour. In the adjoining room was gathered together a fairly full representation of what may be styled the "miniature work" of British sculptors during the last few years. There were nearly a hundred examples contributed by half that number of artists. To examine such an array of work in detail would be hardly possible in a limited space, and indeed hardly necessary, for while it all maintained a high standard, and in some instances a superlative one, the great bulk of the examples had been previously on view. Such an exhibition is a novelty for a private gallery, but one whose success should induce many future repetitions. The little gems of the sculptor's art

**Water-colours of the West Highlands, by Finlay MacKinnon, and Modern Miniature Sculpture**

which are dwarfed into insignificance by being crowded among the larger examples at one of the great exhibitions were here seen to full advantage, and the beauty and significance of such work should appeal to many an art patron who has hitherto passed over sculpture as being generally too large and cumbersome for the limited space of an ordinary modern dwelling-house.

THE exhibition of drawings and studies by Old Masters at the Dowdeswell Galleries, New Bond Street, was, perhaps, of not such a high general standard as some of the displays held there recently. The most attractive feature was a group of Gainsborough's drawings, which showed that fascinating artist to rare advantage. Among them was an exquisitely wrought study for the National Gallery picture of *Mrs. Siddons*, another of a girl holding up her skirt (one would think drawn from one of the painter's own daughters), a graceful group of a charming trio of maidens, and a masculine portrait of a captain of a Dutch trading vessel at Amsterdam, besides several landscapes. French art was represented by a score of portraits belonging to the school of Clouet, and a spirited drawing in sanguine from the nude by

**Drawings by Old Masters, and Paintings and Drawings by Ernest S. Lumsden, A.R.E.**

The little gems of the sculptor's art





THE APOLLO CEILING IN THE NEW GEORGIAN ROOM IN THE NATIONAL MUSEUM, DUBLIN

Boucher. Among the Italian examples was a spirited sketch by Tiepolo for his picture of *The Education of the Virgin*; while the Dutch and Flemish work included a fine study of horses by Albert Cuyp.

At the same galleries Mr. Ernest S. Lumsden exhibited a series of paintings and drawings of India and a collection of portrait studies. The first-named were marked by refined and harmonious coloration, always quiet in tone, and, in a few instances, were reminiscent, though not imitative, of Whistler. In his pencil work the artist generally used a broad point, and showed a great power of suggesting form, colour, and atmosphere with a few deftly placed strokes. His portraits were strongly characterised, while his architectural drawings were remarkable for their delicacy and precision.

AT Messrs. Walker's Galleries, 118, New Bond Street, Mr. Charles Dixon had an attractive exhibition of drawings, all of which were concerned with the sea and shipping. The artist possesses the art of using bright and effective colour, and has a thorough knowledge of his subject. Among his most effective works were the strongly painted *In the Days of Oak and Hemp*, representing one of the many fierce conflicts in the long-drawn struggle between the Dutch

and English for sea supremacy, and the quieter toned but equally pleasing *Port Glasgow*. A collection of pictures by the Misses Mary Ethel Hunter and Olive Anderson, largely dealing with landscape and architecture, were shown at the same gallery. Both artists handled their pigments in much the same manner, producing broad and direct work, marked by considerable strength of colour. One of the best of Miss Hunter's works was *Rain, Rain, Go Away*, representing two children looking out of a window, in which the lighting was admirably managed; while some of Miss Anderson's views of Versailles showed powerful, well-sustained, and harmonious colour. Earlier on an exhibition of etchings and aquatints, in colour and monochrome, by the Misses Hilda Porter, M. J. Cleminshaw, and Louis Thomson, was also held. Miss Porter's aquatints were chiefly confined to landscape and animal studies. The latter were executed with spirit and freedom, while her landscapes were poetical in feeling and marked by a sense for delicate colour. The etchings by Miss Thomson owed some of their inspiration to Frank Brangwyn; well drawn with a crisp, succinct touch, and marked by real artistry, they displayed great promise. Miss M. J. Cleminshaw was more varied in her themes, producing a number of seascapes as well as architectural subjects. In the latter she perhaps showed to the best advantage. An etching of *The Sphinx*, though on a

small scale, realized the solemnity and mystery of the ancient monument, while others of Venice, the Nile, and some of her shipping scenes, were highly effective.

MR. JOSEPH PENNELL'S etchings and lithographs—the latter more especially—serve to remind one of Shelley's saying that London is a city very like hell. Substitute for London the great centres of industry and commerce, and it gives one a vivid impression of the effect produced by Mr. Pennell's work. It is to the infernos of modern life he introduces us; places where there is never-ending tumult, and in which peace and tranquillity have no part. With sentient pencil the artist pictures the Panama Canal being hewn through mountains of living rock by hordes of pigmy labourers; he shows us the manufacturing cities of America, England, and the Continent, with their myriad chimneys blotting out the heavens with their smoke, and the titanic buildings of New York towering skywards like the teeth of a broken comb from amidst a babel of bustle and confusion. This aspect of modern life is perhaps not the one that the artist desired to depict, but he has drawn truthfully what he has seen, and it is how it appears to an unprejudiced observer. From Mr. Pennell's bustling work it was a relief to turn to the atmosphere of calm and quietude shown in Mr. Marcus B. Huish's drawings of Sussex, Scotland, and the Continent. Mr. Huish modestly apologises for his work on the plea that it has been produced "during holidays separated by long intervals," and yet it is perhaps to this very fact that the drawings owe their most poignant charm. They are permeated with a feeling it is difficult to describe, the feeling that a busy city man, whose heart is in the country, entertains towards it during his infrequent visits. He enjoys the country with keener zest than the native, and its most ordinary scenes are precious in his sight. It is this keen enjoyment that is reflected in the work of Mr. Huish; pieces of Sussex downland, stretches of Scottish moor, and the ever-varying aspects of the countryside are set down with a zest, sincerity, and reverence for nature that impresses the spectator with something of the same enjoyment with which they were undoubtedly painted.

OLD Dublin has been so fast disappearing of late under the devastating hand of utilitarianism that Irish antiquaries have begun to express grave anxiety about the preservation of some of the noble domestic interiors of the early Georgian period, especially those which still contain those beautifully moulded old ceilings so delicately wrought by the imported Italian artificers of the mid-eighteenth century. It is satisfactory now to learn that owing to the successful carrying out of a happily conceived project, all relics of the old aristocratic mansions cannot possibly disappear. The authorities of the National Museum of Ireland have just availed themselves of the demolition of Tracton House,

Lithographs and Etchings by Joseph Pennell; Drawings by Marcus B. Huish

A Ceiling at Tracton House, Dublin

in St. Stephen's Green—a time-honoured edifice, dating from 1740—to acquire, partly by purchase and partly by gift, all the permanent characteristics of an eighteenth-century drawing-room. For the realistic housing of these, a special room has been built in the Museum, henceforth to be known as the Georgian Room. As one stands in this, the imagination goes back instinctively to the golden days of the Grattan Parliament, when Dublin was a live capital and a liberal patron of the arts. All the various features of the room, from the magnificent Apollo ceiling to the white and sienna marble mantel-piece, are strictly of the early Georgian period. Little difficulty was experienced in removing the doors, windows and panelling from Tracton House, but the taking down of the ceiling and cornice without injury to the superb moulding presented a problem which demanded the exercise of many minds to solve. Eventually by sawing through the surmounting floor and cutting out the ceiling in thirteen carefully mapped-out sections, the thing was successfully accomplished. Dublin is to be congratulated on the enterprise displayed by Count Plunkett, the erudite director of its National Museum.—W. J. L.

DRAWINGS which show individuality of feeling, a keen sense of tone and colour and handling, which, while never tricky, always impress the spectator with a sense of completeness, never fail to secure a welcome, and so the exhibition of water-colours by Miss Emily Patterson, R.S.W., now on view at the McLean Galleries (7, Haymarket), in which these characteristics are present, should be assured of popular favour. Since her exhibition at the same galleries two years ago, the artist has broadened her outlook, and gained a more assured ease with her brushwork. Her themes range from ecclesiastical interiors to snow-scenes and seascapes.

AMONG the numerous art exhibitions which have taken place lately in Scotland, or are going on at present, there are three which transcend the rank and file and accordingly merit notice here, these three being one at the Edinburgh College of Art, one at the Scottish Gallery composed of works by Mr. G. Denholm Armour, and one held by the Edinburgh Arts and Crafts Club at their own picturesque quarters in Belford Road. This club is a comparatively modern institution, its age being little more than a dozen years; but already the members have done some remarkable work, aiding thereby in bringing about that resuscitation of craftsmanship which has been so badly needed ever since the early-Victorian age. To speak first of the bookbindings, perhaps the member who displays most ability is Miss J. E. Pagan, a pupil of Mr. Douglas Cockerell, one of the ablest binders alive; while the Misses Cheyne and Macleod both exhibit some engaging volumes, the best by the former being one in seal leather diapered with stars, and Miss Macleod's finest



being likewise in seal, and garnished with an old Celtic design. Miss J. Andréen is less praiseworthy, for, though her actual workmanship is good, she makes a fatal mistake in trying to use leather as a medium for reproducing famous pictures; but this exhibitor is seen to advantage in the lace section, while further members who show fine work herein are the Misses Balfour, McGibbon, and Tompkins, some pieces of "Honiton" and "Cluny" by the last-named being truly memorable, and comparing not unfavourably with the beautiful lace of the Stuart period. Turning to the department of metal-work, here too one finds much to admire, in particular various things by Miss Helen Hay, some made of brass or silver, and others of copper. Every one of these is well finished, but not unduly so, while in none of them has the design that obtrusiveness which often vitiates modern craftsmanship. Miss Hay, indeed, bases most of her work on time-honoured patterns, yet everything from her hand reflects a quite personal style.

This personal note is a quality one misses in Mr. Denholm Armour—misses alike in his *Punch* drawings and in his water-colours—nor is this his only salient limitation. To be amusing, and at the same time really distinguished, is no doubt very difficult; yet Phil May achieved this often, while there is scarcely a single drawing by Charles Keene but might hang beside a Rembrandt etching, and suffer nothing by the comparison such juxtaposition would inevitably provoke. Hogarth's satires, again, all delight even more by their æsthetic value than by their wit; but Mr. Denholm Armour would seem to be a humorist first and an artist only second, while he never reflects that emotional impulse which makes George du Maurier perennially charming. In short, he must not be ranked in the forefront of those artists who trade in mirth; yet his technical ability is undoubtedly high, and that is what makes his exhibition interesting. He knows how to use bare spaces well, how to make them seem an essential part of his picture; while in his dogs and horses one can hardly detect a muscle which is inert, and occasionally one finds him solving a problem which has baffled many painters, the problem of painting a man in a bright red coat without making this prominent at the expense of the other items. His colour, in fact, is probably his *forte*; and especially in his illustrations to that classic of the chase, *Handley Cross*, he sometimes attains a very sound harmony of shades; while a large drawing done for a poster, *Gone Away*, nearly tempts one to cancel some of the above strictures. Its strong reds and blacks would have charmed Rubens, and the bold draughtsmanship reminds of the best poster-designers of recent years, Mr. Hassall and the Beggerstaff brothers.

Technique like this is conspicuous by its absence from the College of Art show, which consists of pictures by some of the more notable pupils there; but then, in studying an assemblage of this sort, it behoves to look for promise rather than fulfilment, and certainly a tolerable share of the former is discernible. One sees it in Mr. James Chalmers' landscape, *A Cloud*, and again in Mr. A. R. Crosbie's portrait, *The Gipsy*, while it is

salient in Mr. J. A. Turnbull's *Fantasia*, a study of some Geishas. There is plenty promise, too, in sundry things by Mr. H. C. Paterson, and there is more than promise in the output of Mr. A. D. G. Mackay. His drawings of heads are exceptionally clever, while some of his tiny seascapes in pencil—things no bigger than a post-card—have a feeling of space and atmosphere one might search for in vain in many huge canvases. It is a really native gift that one marks in this artist and in Mr. Paterson—the gift of the boy who does a good caricature of his schoolmaster, and not the mere journeyman ability which is all that an art-school can teach—while another young man who evokes interest, at least, is Mr. C. N. R. Wright. His full-length portrait, *An Arrangement*, is done in a style redolent of contemporary France, the colour blazing and the figure boldly outlined in black; and, though the treatment of the face leaves vast room for improvement, the picture is indubitably a striking one. The question is, however—is Mr. Wright indulging in bravado, or is he a genuine post-impressionist at heart, expressing an individual vision? And that question is one which must not be approached till the artist has shown some further work.

THE eighteenth annual Landscape Exhibition at the galleries of the Royal Water-Colour Society (5A, Pall Mall East) was not on a par with its immediate predecessors. Its greatest failing was the lack of a uniting ideal among its eight exhibitors; when the latter are so few and their work, moreover, hung in separate divisions, there should exist a common sympathy to weld it together into a homogeneous exhibition; but there was none, so the result was eight exhibitions instead of one, and eight exhibitions which, while individually generally monotonous, clashed stridently with each other. Mr. A. K. Brown's few yards of wall-space were occupied with a dozen landscapes, seen with delicacy and refinement, but too little varied in tone and colour; for this reason *A Peat Moss*, more positive in its contrasts and crisp in its handling than its companions, was easily the most attractive. Mr. H. Hughes Stanton, too, would have gained with greater variation of theme, his contributions nearly all resolving themselves into the problem of expressing trees in shadow against a sunlit sky; yet this he mastered with such ease and assurance and directness of expression that each of his well-designed landscapes—all broad, fluent, and spontaneous in their handling—was individually delightful. Mr. Joseph Farquharson's most artistic contribution was the *Weary Waste of Snow*, which was less highly coloured and more harmonious in tone than its companions. Mr. James S. Hill evidently owes not a little of his inspiration to Constable, not in the sense of directly imitating that master, but in cultivating a similar broad and direct handling and rich and deep-toned colour, relieved by silvery greys and whites. Among his best examples were *A Mill at Tewkesbury*, *From Greenwich Park*, and one or two finely rendered flower-pieces. The work of Mr.

E. A. Walton revealed him as halting between two opinions—a co-mingling of desire for realism and purely decorative effect. As it was, he achieved neither, and his work, while showing good colour, was unconvincing. Mr. Leslie Thomson displayed similar dual inclinations, but reserved their exposition for different pictures. His chief decorative theme was *A Dream of the Solent*, marked by some delicate and beautiful colour, yet failing of the highest excellence, because the artist had not wholly accepted the limitations of decorative art. His other contributions, while good, hardly attained special distinction. Mr. Lindsay G. Macarthur's wall-space appeared like a corner of a farmyard, so sedulously did he keep to the same theme—the painting of poultry and, occasionally, pigs among sun-flecked straw. He did it with considerable technical attainment, rather weakened by too laboured surface finish, but the continued repetition was tiresome. Of Mr. Arthur G. Bell's eight contributions, the *April Snow*, marked by truthful perception, well composed, and affording scope for an effective contrast between the winter blacks and whites and early spring greens, was decidedly the most attractive.

MR. WYNNE APPERLEY is among those younger artists who combine with rare promise something more than meritorious performance. His *Impressions of the Riviera, Paris, and England*, shown at Mr. Walker's Galleries (118, New Bond Street), struck a poignant personal note; they were permeated with a feeling of joyousness and vitality which was most exhilarating. His colouring was always good, bright without being garish, and set down with purity and freshness. His work bore the impress of being painted in the open air, and was handled with singular freedom and directness. Mr. Apperley, if he is sufficiently ambitious, should go far, as an artist with his power of expression should be able to paint larger and more important works than any he has yet essayed. At present he appears to command a far greater facility in water-colour than in oil; the one or two examples in the latter medium which were included in the exhibition being quite out-shone in brilliance and strength by their companions.

Water-colours  
by  
Wynne Apperley,  
R.I., at  
Mr. Walker's  
Galleries



"FANTASIA" BY J. A. TURNBULL AT THE EDINBURGH COLLEGE OF ART





*Painted by Sir J. W. Smith, Member of the Royal Academy.*

*Engraved by W. B. Chiswick.*

**M<sup>RS</sup> HARTLEY**

*In the Character of Cupid*

*Printed and Sold by J. G. & W. G. Smith, Stationers, No. 1, New Bond Street.*









THE perennial controversy as to the authorship of the plays and poems of Shakespeare, whether by "the vagabond actor of Stratford" or the delinquent Bacon, or some other Great Unknown—a dazzling meteor, unrecognised and unrecognisable from his day to ours, who blazed into the literary firmament and then blazed out again, leaving no trace behind and no clue—is proceeding merrily enough. Mr. Greenwood, who wrote a book with the object of rejecting the two known men, and applied his scholarship to build up an apparently convincing case, drew from Andrew Lang the reply now under discussion, so remorselessly logical and so perfectly informed, that the whole structure of *The Shakespeare Problem Re-stated* comes clattering down like a house of cards and leaves its author buried beneath the *débris*.

This is not the place wherein to discuss the literary side of the problem, delightfully elaborated throughout a dozen chapters; but the thirteenth, that on Shakespeare's monument and portraits, comes within our scope. The champions of non-Shakespearean authorship find it necessary to their argument to remove or explain away the evidence afforded by the monument and bust in Stratford Holy Trinity Church that the man of Stratford was the real Simon Pure, and, apart from declaring that alternatively it is a bust of Bacon, they assert that what we now see is not the "original," which, on the basis of the grotesquely drawn caricature engraving of it in Dugdale's *History of Warwickshire* (1656), shows the figure pressing a cushion—which they say means the Woolsack!—against his stomach. Of course, the answer is that the illustration is a monstrous, obvious perversion—just as his two other illustrations are perversions. Unfortunately, Mrs. Stopes—an enthusiastic supporter of the Shakespeare claim, an earnest student in research, but strangely lacking in judgment and logical deduction—has, under obvious misapprehension, accepted the theory of renewal and substitution in 1748, when £12 10s. was collected to "repair and beautify the monument." As if a new monument of alabaster and marble and a half-length statue of stone could have been provided

or £12 10s., and not a word said about the substitution! Mr. Lang shows, as we all knew, that the present work is pure Jacobean, while the plate in Dugdale is rococo—a style not introduced till thirty years after Shakespeare died, but already prevalent in Dugdale's day. These points Lang elaborates, but he missed giving the *coup de grace*, which is this: the present bust shows Shakespeare wearing a mantle; the Dugdale engraving shows none; Mrs. Stopes, in search of an explanation, says that a mantle *was added!*—(if to the bust before us, that is impossible, for mantle and body are in one piece of stone). But she has overlooked Dugdale's descriptive *text*—engraved on the very plate she upholds as truthful representation—in which we are told that the figure of Shakespeare is *wearing a mantle*—which does not appear in the traitorous representation of it! The Baconians, also ignoring this smashing point, are concerned to maintain the absolute trustworthiness of Dugdale's testimony. Very well: then Dugdale, if credible, swept them right out of court on the crucial question whether or not "the man of Stratford," the actor, was also author. For further on we have Dugdale's own emphatic declaration that "the antient town gave birth and sepulture to our late famous poet, Will Shakespere." Is it not extraordinary that this conclusive declaration has nowhere been proclaimed? The dethronement of the actor-poet must be effected on some more trustworthy evidence and more solid grounds than have hitherto been advanced.

*The Van Eycks and Their Art*, by Messrs. W. H. James Weale and Maurice W. Brockwell, is practically a revised and slightly curtailed edition of the monumental work on the same subject issued by the former writer in 1908. The curtailments are few, being almost wholly confined to the portions of the bibliography and of the documents reprinted concerning the artists; and nothing is omitted which could be of value to the general student. On the other hand, the chapters concerning "Lost Paintings," "Drawings," and "Observations" on the general character

of the works of the brothers have been largely amplified, the arrangement of the book has been simplified, and the classification of the pictures more clearly defined. To those who already possess the original sumptuous edition the present book will prove a desirable supplement, while to others not so fortunate it will be something more than "a reliable and handy work of reference for the next few years to come," which the authors modestly claim as its due; for it would be better described as the best, most complete and authoritative book on the subject yet produced.

THE little volume of *Selections from the Writings of Lord Dunsany* does credit to the work of the Cuala Press, and incidentally calls attention to the great literary and artistic revival which is transfiguring Ireland at the present moment. The Cuala Press itself is an instance of this. Instituted as a village industry, it is now producing work of which the *Selections* is an example—which in the artistry

of the printer's craft rivals that of any of the London firms. Lord Dunsany's writings are worthy of such a setting. They are the fruit of an exuberant and fertile imagination, and are clothed in stately and dignified diction. His style is somewhat archaic—wilfully so—but it is lighted with happy imagery and pregnant turns of expression. He is still engaged in fashioning a vehicle for his stories or what happened in the youth of the world; one removed from the colloquialisms of modern speech, so that the heroes of long-gone days shall not appear as Wardour Street impostors, masquerading in strange garbs, but acting and speaking like present-day Englishmen. He has succeeded in this part of his endeavour, but at the cost of some of that vitality which comes of writing in a living speech. In the future he may manage to avoid this failing and still retain the remote, old-world atmosphere which constitutes so much of the charm of his work.

SURELY one of life's little ironies is the cruel treatment often meted out to geniuses during their lives, and the praise and applause which is accorded them when they are in their graves. An irony it certainly would be if some of our dead poets and authors could see their works published in such an elaborate manner through the art of the colour-printer and letterpress printer of our days—an irony it would be which carried with it more bitterness than joyful satire, for their works were too often born out of

poverty and wretchedness, and written, in some cases, on waste paper.

If the son of a poor curate could now see the production of one of his labours which comes from the firm of Hodder & Stoughton, he could scarce forbid to

smile. This man, who, to quote Thackeray, "touched nothing that he did not adorn," has had his own literary labours adorned. One of the latest adornments is this volume, illustrated by water-colour drawings and sketches by Hugh Thomson, of Goldsmith's bright little comedy, "She Stoops to Conquer." Besides many sketches tastefully dispersed throughout the publication, the illustrations in colour number no less than twenty-five, and are executed with no little skill by a characteristic, delicate touch; but the artist fails in his delineation of character in the faces of his studies. There is too much sameness, if one may be privileged to use the word, about his drawings. The plates are all of indoor scenes, and when the play offered an opportunity of a pleasing variety in the scene where Tony and his mother meet at the back of the garden, the illustrator has not shown what he can do in this direction, though there was more occasion for a comedy scene than in many other incidents he has chosen to put in colour. This is remarkable, for several of the drawings illustrate passages which occur in conversation, and these drawings are therefore not of scenes actually seen in the play. This is naturally a little misleading to even those who know the comedy in its entirety. There is a strong tendency in a play of this kind, which has been performed on so many thousands of occasions in London and the Provinces, for a play-goer, when this play is presented to him in a well-illustrated book, to look among the illustrations for the significant scenes he has seen on the stage, and when he sees several coloured drawings of scenes he does not remember, and a scene by its very humour he well remembers is not illustrated, he fancies something must have been deleted from and several things added to the production he witnessed.

It must be admitted—and this is no slight upon the artist—that he has not been wholly successful in his drawings of the outstanding character of the comedy, Tony Lumpkin. This clumsy oaf is no easy task to draw, and it has been said with no little truth that Tony has been better impersonated on the stage than depicted in any colour or pencil drawing. Comment must also be made on an oversight on the part of the artist made in several of the plates. In Act I., Scene 1, between old Hardcastle and his daughter, the latter appears in the illustration in a costume of blue and white, while in the next plate to the same act and scene, Miss Hardcastle not having left the room, she appears in a pale green costume, and the backgrounds in each of these illustrations seem to be of different interiors. This is a little amusing as regards the illustration of the scene between Miss Neville and Miss Hardcastle, in which scene the latter asks, "Tell me, Constance, how do I look this evening? Is there anything whimsical about me?" and Miss Neville's reply, "Yet, now I look again—bless me!—sure no accident has happened among the canary birds or gold fishes? Has your brother or cat been meddling?" Certainly the artist by the license of his art has, in his meddling, whimsically changed the colour of the dress of Miss Hardcastle in a few minutes. This error has been repeated in two of the illustrations





PORTRAIT OF A LADY UNKNOWN BY RODOLPHE BELL  
FROM "PORTRAIT MINIATURES OF FIVE CENTURIES"  
(HODDER AND STOUGHTON)

in Act II., Scene I, where young Hastings' pink coat changes in the next plate to yellow, and Hastings, according to the play, has not left the room. These errors might be overlooked on trivial grounds if the artist had not given such characterless features to the faces of his subjects, especially to the faces of his womenfolk. It must be held, however, that Hugh Thomson's work in this book possesses a certain charm of refinement which is exceedingly pleasing to the eye.

IN *Staircases and Garden Steps* Mr. Guy Cadogan Rothery shows the evolution of these necessary features of domestic architecture from the rude examples outside the cave-dwellings of primitive man to their present multiform varieties. The preoccupation of the ancient architects was not so much to make their staircases easy of ascent as to render them either defensible or easily destructible in case of the advent of an enemy. Thus in the mysterious Round Towers of Ireland the staircases have entirely disappeared, being probably little more than ladders, which could be drawn up to the doorways—always many feet above the ground—when danger threatened. Mr. Rothery might have added that similar instances occur in some of the older of the church towers in England. This practice to a certain extent was followed by Norman castle builders, the staircases often placed on the outside being planned so as to afford as little assistance as

possible to an assailing enemy. It was not until the era of domestic warfare was over that staircases became an architectural feature of the interior of a building. Mr. Rothery takes a comprehensive but somewhat hurried survey of the various styles of staircase planning, and also the details of their planning. His is a useful work, but suffers rather from the desire to tell too much. It is difficult to adequately comprehend some of his brief descriptions, and one feels that he would have better served his purpose if he had omitted many of the examples and treated on the others more fully.

THE sumptuously mounted volume on *Portrait Miniatures of Five Centuries*, by M. E. Lemberger, may

"Portrait Miniatures of Five Centuries," by Ernest Lemberger (Hodder and Stoughton) 2 guineas net)

perhaps prove a disappointment to those who have trained their taste too exclusively on the fascinating and highly finished art of Cosway, Downman, Engleheart, and their English contemporaries, for the author has gleaned his illustrations from wide and varied sources, and

though all the plates possess sufficient artistic merit to justify their inclusion, some of them, especially those belonging to the foreign schools, are only moderately beautiful in the subjects they depict.

Though the wealth of illustration is the chief *raison d'être*, Mr. Lemberger's interesting introduction to the subject is fully adequate, and gives much valuable information concerning Continental artists little known in England. The reproductions of the miniatures illustrated



KING GEORGE III. OF ENGLAND BY RICHARD COSWAY  
FROM "PORTRAIT MINIATURES OF FIVE CENTURIES"  
(HODDER AND STOUGHTON)



are executed with a perfection of technical accuracy that has rarely been exceeded, the delicate charm of the originals being fully suggested and preserved.

In the choice of subjects we feel convinced that the author must have been seriously handicapped in a search for beauty by the necessity of selecting subjects to illustrate the different periods and phases of the art, and, perhaps on account of his nationality, he devotes a disproportionately large space to the miniature art of Germany. Nevertheless, the work is a highly valuable contribution to the literature of the subject, and, from the profuseness and high quality of the illustrations, should prove a most useful consultant to those desiring to identify the style and period of a particular miniature.

WHAT are the books that count? Mr. W. Forbes Gray has compiled a record of 5,500 of them, with a

**"Books that Count," "Who's Who," "The Writers' and Artists' Year Book," etc. (A. & C. Black)**

bird's-eye view of their respective contents, all said to be standard works and of utility to the general reader. This is such an excellent idea that one wonders it has not been carried out before; but to have been thoroughly well done the task should have been entrusted to a committee rather than a single individual, however well qualified. A list of Mr. Gray's omissions would constitute a formidable volume in itself, a perfunctory glance through his work revealing the absence of such varied writers as Walpole, Lady Mary Wortley Montagu, Evelyn, Malory, Fanny Burney, Napier, Richard Jeffreys, Disraeli, and Herrick, while his section on art is woefully imperfect. No work dealing with engravers or engraving is included, the biographies of artists given are rarely the standard authorities, and even such an indispensable work as Bryan's *Dictionary of Painters and Engravers* is conspicuous by its absence. Probably in another edition of the work such oversights will be remedied, and it will become as valuable and useful a compilation as those indispensable annuals issued by the same firm, *Who's Who*, *The Englishwoman's Year Book*, and *The Writers' and Artists' Year Book*. The first-named publication comes this year in a somewhat altered form, the height of the volume having been increased to make space for the ever-increasing number of names of celebrities—major and otherwise—about whom the general public desires information. The above publications, while offering no fresh features, in their current issues afford the most exhaustive information on those themes which the experience of past years has proved to be most essential.

WHEN Garrards was moved from the Haymarket to Albemarle Street it meant the transfer of one of

**"Garrards, 1721-1911" (Stanley Paul and Co.)**

London's oldest landmarks, for this historic firm—court jewellers and goldsmiths during six reigns—had been established at the corner of Panton Street for nearly two centuries. To commemorate the event an interesting octavo volume

has been issued, profusely illustrated with reproductions from old prints and maps and photographs of some of the more celebrated crown jewels. The work deals not only with the history of Garrards, but also with that of the two localities with which they have been connected. Interesting as are the records of the Haymarket and Albemarle Street, the most fascinating portion of the volume is that concerned with Garrards itself. The firm was founded by George Wickes in 1721. His first Royal customer was Frederick, Prince of Wales, who appears not only to have bought plate from the goldsmith, but also to have frequently had some on loan for the royal entertainments. This custom of borrowing was by no means confined to plate. When George III. was crowned he was decked out with diamonds worth £375,600, hired from the firm for £15,024. This practice was not adopted in any of the succeeding coronations; though Garrards, to whom the crown jewels were sent for re-setting, had much work to do in connection with them. The Koh-i-Noor, which they re-cut in 1852, was, perhaps, the most celebrated of the historic jewels which have been entrusted to them, though in point of size this gem is eclipsed by each of the two Stars of Africa—portions of the huge Cullinan diamond which they fitted into the King's Sceptre and Crown. The book has been written with care and erudition, and forms an interesting and valuable contribution to Court and social history of the past two centuries.

THE art of Ancient Egypt, the latest specimens of which are divided from us by an interval of 1,500 years,

**"Art in Egypt," by G. Maspero ("General History of Art Series") (William Heinemann. 6s. net)**

hardly possesses the same immediate appeal as the arts of England or France, which have continued to develop until the present time, or that of Northern Italy, only separated from us by a century or so, and still influencing and inspiring modern ideals. It is for this reason that *Art in Egypt*, by Professor G. Maspero, the Director-General of Antiquities in Egypt, is hardly so attractive as its predecessors in the "General History of Art." There are, besides, other handicaps in the author's path; the *raison d'être* of European art is well comprehended in a general way by the orthodox reader; the influences which gave it birth are still alive, and a few words of explanation will suffice to make him acquainted with their early variations, but with Egyptian art it is different; the religion which gave it birth has been dead for twenty centuries, and the outlook of the ancient Egyptian is as strange to us as if he were the inhabitant of a distant planet. Moreover, the duration of Egyptian art was prodigious, existing for nearly as many centuries as that of France and England have existed decades, and all the time maintaining a huge output, which to the uninitiated eye seems to show little variety or development. It will be seen that Professor Maspero had an almost impossible task in attempting to trace within the compass of a single volume the rise and development of an art so novel in its point of view to European minds, so long



THE GREAT PYRAMID AND THE SPHINX

continued, and so prodigal in its productions, and yet make his theme perfectly understandable. That he has wholly succeeded it would be impossible to say, but that he has produced a book which in its comprehensiveness, its wealth of knowledge on the subject, and its erudite scholarship has yet no rival, may be readily acknowledged. Its faults lie in presupposing the reader possessed of at least a general acquaintance with the outlines of ancient Egyptian history, and unless he has acquired



THE TWO COLOSSI ON THE SOUTH SIDE AT ABYDOS

inspiration from a single source, it was split up into distinct schools, who, while drawing everywhere upon a common fund of general ideas, gave distinct manifestations of them.

The work, as usual with the books of this series, is exhaustively illustrated, while type and setting are everything that can be desired.



DIADEM OF KHNEMÏT

(MUSEUM, CAIRO)

this, he is likely to become confused by the mention of various dynasties to whose date or duration little clue is given. Apart from this, the work is clearly expressed, and traces the various phases of the subject fully and minutely. The author clearly shows that in the course of centuries Egyptian art underwent developments and radical changes far more important than has been generally assumed, and that instead of drawing its

The *Essays of Francis Bacon, Lord Verulam*, will always remain one of the stately and dignified monuments of English prose. Such a work, not meant for hasty scanning, but for leisured study, appears to demand a seemly setting, and this is afforded

in the new edition of the work, edited by Mr. Sydney



THE CROUCHING SCRIBE

(THE LOUVRE)



THE GREAT CHEPHREN AT CAIRO

The illustrations on this page are from "Art in Egypt" (Heinemann)

Humphries, which has just been issued by Messrs. Black. Not too cumbersome for easy handling, but of sufficient substance to give the shelves of a bookcase an additional importance; clearly printed in type of a boldness and clarity to ensure easy reading, and well set up, it appears to be a marvel of cheapness at the price at which it is issued. The work is prefaced with a portrait of the author, and is furnished with a translation of all the Latin and foreign quotations given in the work, with full identification of their origin.

PIERRE PHILIPPE CHOFFARD is one of those great artists in little whose fame rests on the accomplishment of work small in compass, but infinitely beautiful in execution. He is among the most exquisite of French illustrators, and his work gives an additional grace to the literature of his period. Miss Vera Salomons has performed a commendable task in giving a catalogue of the most important books illustrated by the artist, and its extent shows the prodigious amount of work which this gifted artist achieved. His most characteristic performance really belongs to the domain of decorative rather than illustrative art, for the charm of his productions often lies as much in the elaborate and tasteful framework with which they are surrounded as in the presentments of the subjects depicted. Miss Salomons' attractive volume is illustrated with a large number of excellent reproductions from characteristic works by the artist. It is prefaced with a well-written introduction giving the few facts which are known concerning his life, while the catalogue of the works he embellished is full and amply descriptive. Altogether the book may be recommended as a desirable addition to the library of anyone interested in French eighteenth-century art.

FIREPLACES, in the form we know them, were introduced comparatively late into English domestic life. The early types, which persisted until long after the Norman Conquest, were only slight improvements on the primitive form as a fire—wood or peat, kindled on the earth or a slab of stone in the midst of the principal living apartment, the smoke escaping from a hole in the roof. Similar types, though somewhat less elementary in their construction, remained in vogue in ordinary dwelling-houses until well on in the sixteenth century, and it is only since then that the fireplace has become the prominent feature of domestic architecture which it now remains. Mr. L. A. Shuffrey, in his admirable book on the subject, traces the development of the fireplace and its accessories from its earliest days until the close of the eighteenth century, by which time the various distinctive styles of its design had become fully elaborated. It is to the Normans that we owe the origin of our present-day fireplace, for in their castles built of two or more storeys the central position was impracticable, so the fire was placed in a shallow

"Choffard," by  
Vera Salomons  
(John and Edward  
Bumpus, Ltd.  
30s. and 18s.)

"The English  
Fireplace and  
its Accessories,"  
by L. A. Shuffrey  
(B. T. Batsford  
£2 2s.)

recess under an arch in the side wall of the chamber. The back of the recess sloped in its ascent, and finished with a hole for the escape of the smoke carried through the outside wall. This means of escape for the smoke does not appear to have been successful, and was gradually superseded by a flue carried up in the wall, and finished with a tall cylindrical chimney. These early forms of the side fireplace were not recessed, but a hood was constructed over the hearth to collect the smoke. From this to the recessed fireplace was a step which was easily taken, and all that remained was to adorn the room face of the latter with suitable ornamentation. Of the projecting fireplaces there are few ornate remains, this form being generally used in fortresses where beauty was less of a consideration than strength, and being much earlier abandoned in England than on the Continent. There are also comparatively few survivals of the recessed fireplace constructed in purely Gothic style, as Renaissance influence became prevalent in England soon after this form was generally used. It is on this account that the specimens at Tattershall Castle, which were recently rescued from the hand of the spoiler by Lord Curzon, are of such exceptional interest, though, as Mr. Shuffrey points out, removed from their original surroundings, for which they were specially designed, they lose the greater part of their architectural effect.

Many of the earlier Renaissance mantelpieces were either imported from abroad or made by foreign craftsmen, and are consequently out of feeling with their decorative surroundings. But this phase was a transitional one, for the English speedily showed themselves as capable craftsmen as their foreign rivals, while their work was conceived in proper architectural relation to the apartment it was designed to occupy. Belonging to this period are many pieces which, though showing Renaissance influence, are merely Gothic in the character of their ornamentation. This mixed style, which was often strikingly picturesque in its effect, gradually gave way before the purer forms of Renaissance and classical architecture, the latter form coming into vogue when the sway of the brothers Adam and William Chambers had superseded that of Inigo Jones and Wren. The work, like most of the books emanating from Messrs. Batsford, is illustrated by plates fully expressive of all the ornamental details, the understanding of which is so necessary to students of architecture.

A SINGULARLY full catalogue of naval prints calculated to suit the pockets of all grades of collectors, and comprising portraits and views of naval engagements, battle and merchant ships, yachts, and maritime towns, has been issued by Messrs. T. H. Parker Bros. (45, Whitcomb Street, E.C.). It contains nearly 4,000 items, including 70 portraits of Nelson, ranging in value from 1s. to £17 10s., 30 plates of the Battle of the Nile, the same number of views of Liverpool, and other subjects of a like character in similar abundance.

"Catalogue of  
Naval Prints,  
Paintings," etc.  
(T. H. Parker  
Bros.)





CHIMNEY-PIECE AND GRATE IN DAIL-ROOM AT STRATFORD HOUSE, STRATFORD PLACE FROM "THE ENGLISH FIREPLACE" (BATSFORD)

"Little Songs of Long Ago"

IN the review of this work published in our last number, the price was given as 7s. 6d. net. It should have been 5s. net.

*The Story of Old Whitehall*, written by Mr. Austin Brereton, makes such interesting reading that one would wish that it had been issued in a more elaborate and permanent form. The author traces the history of the district from the time when Wolsey built his sumptuous palace—then styled York House, but re-christened Whitehall when Henry VIII. took it over—to the present day. It is a stirring story, for Whitehall since the days of the great Cardinal has been the hub of England, and nearly all the noteworthy personages in the last four centuries of English history have been associated with it. Readers of Mr. Brereton's book will find it an admirable guide to all the associations of the neighbourhood.

To keep a diary may thrust upon one a posthumous immortality. The genial Pepys, who well deserves to be remembered on account of his share in the founding of English naval supremacy, would have languished in

Messrs. Letts's Diaries

semi-oblivion had not his diary, written for his own enjoyment, and without any thought of publication, ultimately come to light, and secured for him a fame which is hardly equalled by the greatest literary giants of his period. Messrs. Letts's varied publications should tempt many of the present generation to emulate the famous diarist, for among them may be found diaries in such multifarious and attractive variety as to suit all tastes.

MR. H. B. WALTERS, in his book on the *Church Bells of England*, has essayed a theme which should be of

"Church Bells of England," by H. B. Walters, M.A., F.S.A. (Henry Frowde, 7s. 6d. net)

more or less universal interest, for though few are directly concerned with the science of campanology, the historical and sentimental associations connected with bells—more especially church bells—possess a general appeal. The subject has already produced a voluminous literature, yet one can extend a warm welcome to Mr. H. B. Walters' addition. He knows his theme thoroughly, and treats it in all its phases with fulness and accuracy of fact, dealing with the making of bells and belfries from the earliest times until the present day, the methods of ringing bells, their uses and the customs affecting them, their dedication, decoration, weights, and sizes, the inscriptions recorded

on them, and the various fancies at which they are produced. Incidentally he gives much quaint and curious lore concerning old customs, some of which are now extinct but many of which still survive, of whose origin and purport the average man knows nothing. The work is well illustrated, and furnishes, with exhaustive indexes, a full list of English bell-founders and a good bibliography of the subject.

MR. VERNON HILL'S art is original, highly imaginative, and replete with that charm which comes from an unconventional outlook—a way of seeing things in a strange and unexpected manner. This being so, he would seem well qualified to illustrate a selection of the most eerie and weird of the old ballads—those concerned with black magic, the spirits of the departed, and the denizens of the nether-world—yet his latest work, a collection of designs on such themes, though beautiful, is not an unqualified success. These creations rather charm the fancy than convince the imagination; none of them compel one with the feeling that in this way, and in this way only, could the scene have happened. The literary interest throughout is subordinated to the artistic, and we are less concerned with the happenings that are depicted than in Mr. Hill's accomplished manner of depicting them. The artist's imagination is indeed too empyrean for his subjects. These, despite their supernatural incidence, are yet firmly connected with the mother-earth, and are set forth with a directness and particularity of phrase that leave no doubt of the narrator's intentions that they should be regarded as the stories of real events happening to real personages. Mr. Hill hardly catches this feeling in his creations; they are expressed with much power of rhythmic line and an exquisite sense of decorative arrangement, but they serve more to tickle our æsthetic sensibilities than to convey to us the atmosphere of the

**"Ballads Weird and Wonderful," with Twenty-five Drawings by Vernon Hill (John Lane 21s. net)**

unconventional outlook—a way of seeing things in a strange and unexpected manner. This being so, he would seem well qualified to illustrate a selection of the most eerie and weird of the old ballads—those concerned with black magic, the spirits of the departed, and the

border ballad, stern, grim, and surcharged with poignant crudity of elementary emotion.

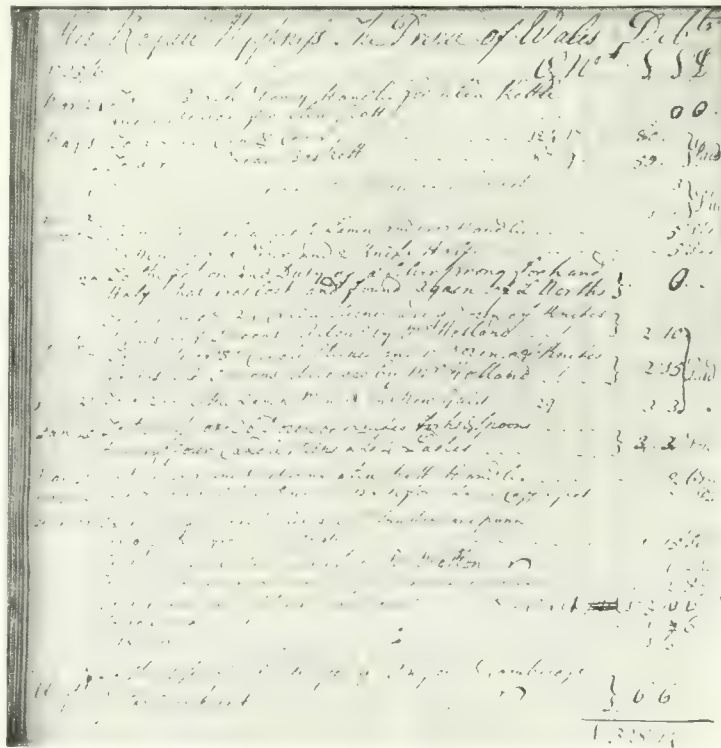
THE collection—or rather collections—which the late Mr. Frank McClean bequeathed to the Fitzwilliam

**Fitzwilliam Museum  
Museum  
McClean Bequest  
"Catalogue of Manuscripts," by Montague Rhodes James (25s. net), and "Catalogue of Ivories, Enamels, and other Objects," by O. M. Dalton (7s. 6d. net)  
Cambridge University Press**

Museum, Cambridge, are of national importance. He was an amateur of nice discernment, with clearly defined views, who formed his accumulations of ancient coins, manuscripts, early printed books, enamels, ivories, and other objects of art not in a haphazard way, but according to an ordered plan, to trace the history and evolution of art. This makes them of great educational importance, and it was fortunate for the world of art that, instead of allowing them to be dispersed at his death, he bequeathed them to the museum of his former

university. Two scholarly and erudite catalogues raisonnée have now been issued, describing a portion of the bequest, Dr. James, Provost of King's College, dealing with the manuscripts, and Mr. O. M. Dalton with the mediæval ivories, enamels, jewellery, and miscellaneous objects. Both works are worthy of the university from which they were issued and the collections which they describe. Mr. Dalton prefaces his work with a valuable introduction concerning the origin and develop-

ment of the various forms of art illustrated in the collection, which is marked by sound knowledge and conservative and well-established views. Dr. James, while not prefaceing his catalogue with any foreword, except a short account of the career of the testator of the collection, describes each item with singular fulness, in many instances devoting several pages of letterpress to a single manuscript. Both catalogues are well illustrated with collotype plates, and form from the authoritative nature of their contents, valuable works of reference.



ACCOUNT OF FREDERICK PRINCE OF WALES AT GARRARDS', 1735-6  
FROM "GARRARDS, 1721-1911" (STANLEY PAUL)



# CORRESPONDENCE



## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

## ANSWERS TO CORRESPONDENTS

**Mahogany Wardrobe.**—A6,420 (Penwith).—The old English gentleman's mahogany wardrobe is apparently in bad condition, and in any case it is not sufficiently old to be of any great value. A plain piece of this kind realises about eight guineas by auction.

**"Lord Burleigh," after Wissing.**—A6,445 (Stamford).—Your print of Lord Burleigh was engraved by J. Smith; but it has been so much trimmed that it would not realise more than 10s. to 15s.

**"The Tragedies of Æschylus."**—A6,454 (Alexandria).—The copy of *The Tragedies of Æschylus* belongs to a class of work for which there is now very little demand, and it would only realise a few shillings.

**Armour.**—A6,467 (Tamworth).—It is generally very difficult to judge armour from photographs, but there is little doubt that the pieces represented are not genuine. They have the look of specimens which have been got up finely for decorative purposes. From this point of view they are of little value. If you have good reason to suppose they are old (say late 16th century), we should advise you to send up a piece for examination.

**Books.**—A6,473 (Penmaenmawr).—As a whole the books on your list are comparatively unimportant, and few, if any, would realise more than 1s. or so per volume. *The Chase and The Turf*, by Nimrod, is not an original edition. If in good condition, it might realise 10s. to 15s. As regards *Bradshaw's Railway Guide*, the rare first edition is dated 1839.

**Engravings.**—A6,481 (Cullercoats).—On the list you send the most notable is *The Bird Catcher*, by Gauguin, after Barney, which, if a genuine impression, may be worth £5 to £6. Its value entirely depends upon the quality of the impression. As regards the engravings by Woollett, none of these would be likely to realise more than 10s. to 25s., while the two prints after E. M. Ward are only worth a very small sum, the demand for such prints having practically ceased.

**Portraits Engraved by Bartolozzi.**—A6,483 (Southampton).—The portrait of the Duchess of Suffolk and Holstein's wife by Bartolozzi, as they are uncoloured, would be unlikely to realise more than 7s. 6d. each. The etching by Rembrandt we should have to see before giving an opinion.

**"Madox," by Robert Southey.**—A6,486 (Torquay).—Your copy of Robert Southey's *Madox* would be unlikely to fetch more than 5s. to 7s. 6d.

**Silver Plate.**—A6,491 (Cork).—It is quite impossible for us to give any opinion regarding your old silver plate unless we have a description of each piece, photographs if possible, date-letter and maker's name, marks, and the weight.

**Coloured Prints.**—A6,496 (London, W.).—The London Views, by Sayer, would only realise a few shillings apiece.

**Portrait by Raeburn.**—A6,499 (London, W.).—The only portrait by Raeburn known to us of a Macdonell of Glengarry is that of *Alastair Macdonell, Chief of Glengarry*, which is lent to the Scottish National Gallery by John Cunningham of Balgowrie. It was painted about 1860.

**"The Country Dowager" and "A Peasant Returning to his Family."**—A6,501 (Braintree).—As your coloured prints, by Westall, have been trimmed to fit the frames, their value has, of course, been much depreciated. If really fine impressions they should still be worth two or three guineas each.

**"Lavinia," after Gainsborough.**—A6,503 (Weston-super-Mare).—A fine impression of *Lavinia*, by Bartolozzi, after Gainsborough, in colours, is worth anything from £15 to £40, according to its quality and general condition, but as your print lacks the margin, its value would be considerably less. We cannot place a definite value upon it without seeing it.

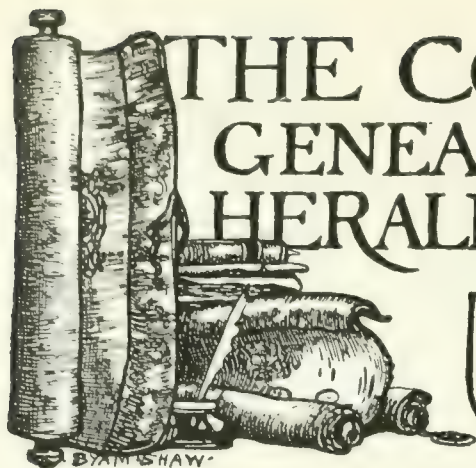
**Pair of Lamps.**—A6,507 (Horsham).—It is evident from the photographs that these lamps are of a type in vogue fifty or sixty years ago. They were used for burning heavy oils, such as colza, but they would not be considered of any use now for that purpose, having been superseded by lamps burning the more convenient mineral oils. The lamp arrangement is, of course, English, but the vases are Chinese, and are not probably much older than the lamps, and are therefore not of the collector's period. The vases might be used, stripped of the lamps, as decorative items, or they might be adapted for modern lamps, electrical or otherwise, and for that purpose the saleable value should be about £4.

**"The Times."**—A6,512 (Ryde).—If your copy of *The Times* containing an account of Nelson's death is the original issue, it would realise about 2s. 6d.; but it is more than probably a reprint, the value of which is practically nil.

**Cabinet and Clock.**—A6,513 (Rotterdam).—The mahogany and iron cabinet with tambour door is Sheraton, and, so far as one can judge from the photograph, its value is from 12 to 15 guineas. The old English bracket clock, by Clay, of London, is worth from 18 to 20 guineas. Clay was working in London about 1770.

**Autograph Letter.**—A6,515 (Christchurch, N.Z.).—Nelson's letters are now fetching very high prices, and it is impossible to say what such a good letter of his would obtain just now. Letters written with the right hand are more valuable than those with the left hand. Unfortunately the letter from which the photograph is taken is only a copy of a fine letter. The writing bears no resemblance to Nelson's, and as Nelson lost his right arm in 1796, and this letter is dated 1805, and written with the right hand, it cannot be Nelson's writing.





# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## CHANCERY PROCEEDINGS.

As we pointed out in our article dealing with this subject in the May, 1912, number of *THE CONNOISSEUR*, Chancery proceedings were by no means confined to the rich; in fact, as often as not some poor person would file a bill in Chancery making charges against someone more fortunate than himself, in hopes that the latter might be frightened into paying him a sum of money. In searching these records one will often find a plaintiff described as a labourer, or some other occupation of the same standard, which in itself shows that the use of this court was not confined to the privileged classes.

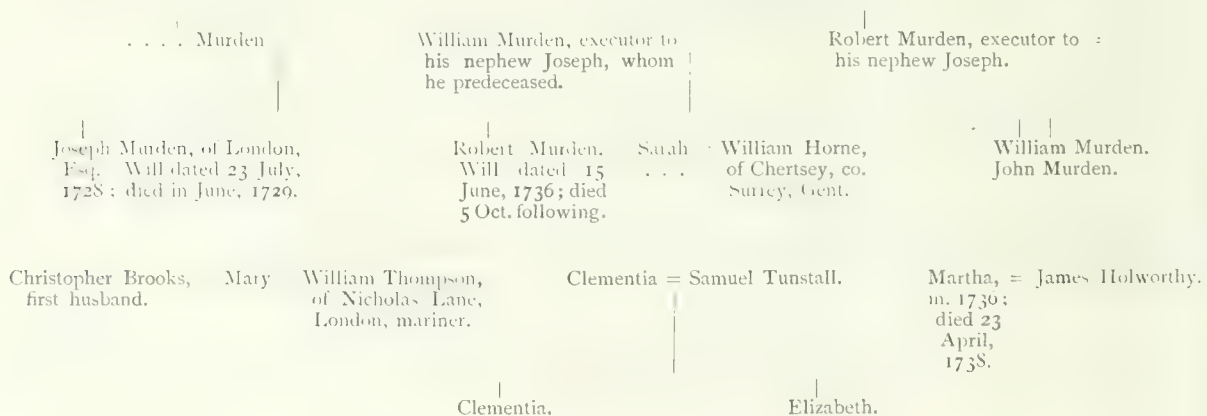
The pedigree printed on this page gives another very good example of what may be obtained from these suits.

We may here mention, in case it should interest

other readers, that we propose to make another search of defendants to Chancery suits, as set forth in the May, 1912, number, and we shall be very glad to hear from others interested.

ARMS ON PEWTER DISH.—We can find no English family entitled to the arms as represented on your dish; from the general appearance we are rather inclined to think that it is purely an imaginative representation.

MURDEN OF LONDON.—One Joseph Murden, of London, made a large fortune, amounting to about £40,000, as a merchant, and, as was very often the case in the eighteenth century, after his death numerous bills were filed in the Court of Chancery in connection with his estate. The pedigree printed below was extracted from one of these suits, dated 23rd October, 1738. (Sewell, 1714-58, Bundle 129, No. 2.) A further search in connection with this family would be interesting.



## Queries.

HARPER. Can any reader supply the connecting link between the families of Sir John Harper of Swarkeston, co. Derby, and Nicolas Harper, vicar of Berryn-Arbor and Combemartin, co. Devon, about 1580?

According to the *Herald's Visitation of Devon*, Nicolas Harper was a younger son or brother of Sir John; but the

*History of the Harpers of Swarkeston* does not mention Nicolas.

HAWKES FAMILY. Any reference to this family, of co. Cork, Ireland, will be very gratefully received.

(Several queries relating to arms we are holding over until the next number).



L'INDISCRETION  
AFTER LAVREINCE  
BY JANINET















# Prints

## Mr. Fritz Reiss's Mezzotint Portraits By C. Reginald Grundy

## Part III.

To adequately describe a collection like that of Mr. Fritz Reiss's would entail an extended survey of the whole field of British mezzotint portraiture—a delightful task in itself, but one unfortunately debarred

to me, for much of the ground has already been covered by previous writers in *THE CONNOISSEUR*, most of the plates which constitute Mr. Reiss's chief treasures having been already illustrated. Hence at the beginning of my final article I feel myself burdened with the consciousness that in the desire to avoid subjects already treated my account of the collection has done it but scanty justice, and I have omitted as much that is worthy of mention as what I have recorded. I will begin with a brief mention of some of

these omissions. There is William Doughty, the pupil of Sir Joshua Reynolds, who, if he derived little benefit in painting from his master's teaching, at least imbibed enough of his feeling to produce that sentient

mezzotint of his, *Dr. Johnson*, now one of the most sought after of men's portraits, which is here in company with his fine *Admiral Kappell*. Gainsborough Dupont is represented with the *Queen Charlotte*, after his uncle, Richard Earlom by about a score of characteristic examples, while J. Jacobe, G. Marchi, G. Spilsbury, Charles Spooner, and Caroline Watson are all shown in choice examples. Of John Jones there are some of his most attractive plates after Reynolds and Romney, and of James Walker his beautiful



LADY ACLAND AND CHILDREN  
BY SAMUEL COUSINS, AFTER SIR THOMAS LAWRENCE





THE LITTLE COTTAGER BY CHARLES TURNER, AFTER THOMAS GAINSBOROUGH

*Miss Frances Woodley* and *Lady Isabella Hamilton*, and the portrait of *Robert Burns*. But in writing of Walker I am introducing a mezzotinter who flourished well on into the nineteenth century, and there are many earlier engravers of whom I have still to write; first, however, mentioning Walker's contemporary, Henry Meyer, equally distinguished for his stipple-work as for his mezzotint, who is illustrated with his charming *Boy with Kitten*, after W. Owen, perhaps not the most valuable of his several examples in the collection, but one of the least generally known.

When the nineteenth century opened mezzotint was

still at its zenith, though mezzotinters were financially in low water. Valentine Green was drifting into bankruptcy; John Raphael Smith, though still engraving, was reducing his staff of assistants preparatory to his retirement into the country; and two of the most capable of those assistants, now working on their own, were finding that independence brought with it much unprofitable labour and little increase of affluence. These two were the brothers William and James Ward. In Mr. Fritz Reiss's collection William Ward is hardly seen at his best; his brother, on the other hand, is finely represented in all the phases of



INTERIOR OF A COTTAGE

BY CHARLES TURNER, AFTER THOMAS GAINSBOROUGH

his mezzotint art. My own sympathies somewhat coincide with this arrangement, for I hold the younger man the better of the two, and shrewdly suspect that William was far more deeply indebted to him than is generally supposed. In urging this view I have twice incurred the courteous censure of Mr. Malcolm C. Salaman, first in his delightful book on *Old English*

*Mezzotints*, and later in the new edition of Mr. Whitman's *Print Collector's Handbook*, the utility of which he has doubled by the large amount of additional information he has incorporated. My offence is that I claimed for James Ward, on his own authority, the plates of *The Travellers* and *The Cottagers*, and some of the delightful renderings of



A VISIT TO THE GRANDFATHER

BY F. DAYES, AFTER J. R. SMITH

child-life after Morland engraved about the same period. I cheerfully bow to Mr. Salaman's authority as a print expert, but this is less a matter of expertism than of evidence. The testimony in favour of the claims of James Ward is set forth in my *Life* of that artist, and in an article of mine which appeared in THE CONNOISSEUR for July, 1909. Mr. Salaman

combats this with the statements that James being vain and his brother generous, the latter allowed the claim to pass unchallenged, his reputation standing so high that he could afford to let his imprint on the disputed plates speak for itself. Further, he compares me with "people who will not allow . . . Shakespeare to have written his own plays." Now





THE FAIR NUN UNMASK'D

BY JAMES WILSON, AFTER HENRY MORLAND

Mr. Salaman's position, as I understand it, is somewhat analogous to those critics—if any now exist—who accept Shakespeare as the author of those various apocryphal plays like "Sir John Oldcastle" and the "London Prodigal," simply because the poet's name is printed on the title-page as author. Imprints cannot be accepted as a decisive authority. James Ward's original plate of the *Fern Burners* bears the legend that it is by J. R. Smith, after Morland; his

*Lord Ashburton*, etc., in the early states, is said to be after Lawrence instead of Reynolds; while the late Alfred Whitman did not hesitate to transfer eighty-six plates, inscribed as the work of S. W. Reynolds, to Cousins, on the latter's unsupported statement. As to Mr. Salaman's other contentions, James Ward's vanity may be acknowledged. But it was not the kind of vanity to lead him to claim another man's work, nor did he need to borrow from his brother's reputation;

his own, when he made the claim, was far the greater of the two. This was in 1807; he had then "put aside the scraper to devote himself almost entirely to the brush," and was merely looking back with pleasurable pride on his past achievements. Mr. Salaman—possibly through a printer's error—makes the date of this abnegation later by ten years. The point is an important one. If the writer is under the impression that the engraving of James Ward's sixty or seventy mezzotints was spread over a continuous period of twenty-five years, he may be for

thinking that at the beginning of the time his art was still immature, and regarding him as then being under his brother's tutelage. Take away ten years from the time, of which at least half was devoted to painting, and one sees that, even from the beginning, he must have been a proficient and rapid worker. One suspects that he owed far more of his craftsmanship to J. R. Smith than to his brother, and that the conduct of the latter hardly bears out Mr. Salaman's tribute to his generosity. James had been working for Smith over twelve months when William took him over as apprentice. The elder brother, nevertheless, exacted from the younger a year's extra service as payment for his tuition, which he was careless in giving, leaving him alone in his lodgings for weeks at a time. In 1786, by which time James had been learning his craft for four years, J. R. Smith discovered his abilities and utilized him as an assistant along with William. Exceptionally quick at learning—he taught himself

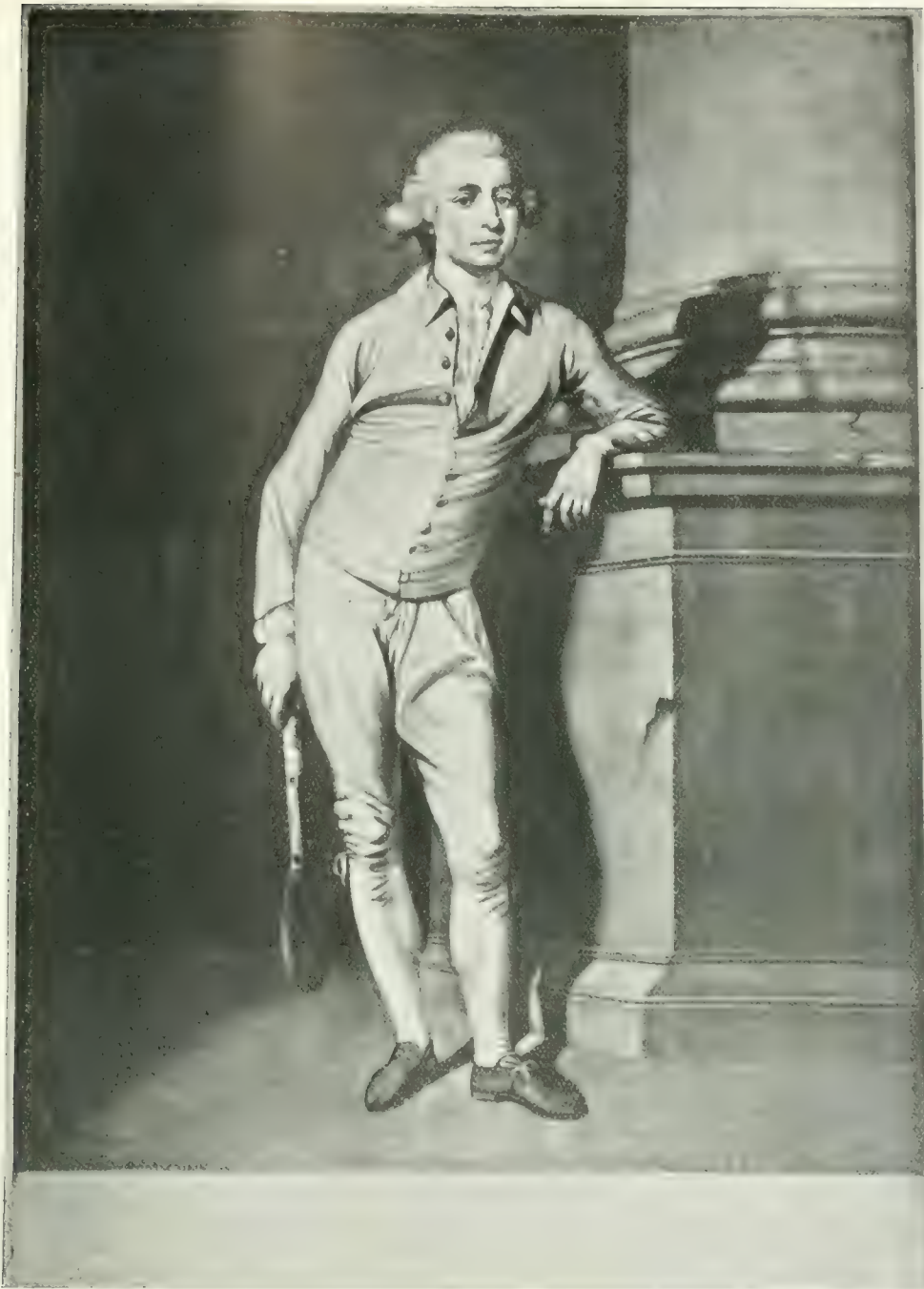


THE OYSTER WOMAN

BY P. DAWE AFTER HENRY MORLAND

painting in six months—he declares that he was a finished craftsman in 1788; between then and 1792 all his work, with the exception of what he did for J. R. Smith, was published under his brother's signature. Is it unreasonable to believe that some of these plates were practically the production of the younger man? James's after career supports the inference. Directly he had finished his apprenticeship, Simpson, the publisher, gave him commissions for similar subjects, his own *Rocking Horse* and *Rustic Felicity*, which show in the technique

of the engraving as finished craftsmanship as any of the disputed plates. Two years later—in 1794—he was appointed mezzotinter to the Prince of Wales; his brother had to wait until 1813 for the same distinction. Before the end of the century he had ousted William from his position of principal engraver to Hoppner, and had the pick of that artist's works. Hoppner ranked him as the greatest mezzotinter of the day, and promised to secure his election as Associate Engraver to the Royal Academy if he would consent to put up for election. James declined, as it would debar him from becoming a full Academician, engravers not being eligible for the higher distinction. At about this time William was soliciting from his brother a junior partnership in the publishing firm which the younger brother had started; he himself was not destined to be elected an A.R.A. until 1813, when he secured that distinction largely, one would suppose, through the younger brother's influence, to



MONS. MASSON, "THE TENNIS PLAYER"

BY ROBERT BROOKSHAW, AFTER J. H. MORTIMER

whom in the meanwhile had been accorded the task of supporting the widowed mother of the two men. I am not recording these facts to depreciate William Ward's abilities, but only to show that Mr. Salaman's picture of him in 1807, as a generous elder brother benevolently extending the ægis of his high reputation over a less distinguished aspirant for fame, is — to say the least of it — not in entire accordance with the actual state of affairs.

Mr. Reiss's collection contains eight or nine examples of James Ward, which in point of period cover practically the whole of his career. The most valuable of these is a magnificent impression of the rare plate, *Mrs. Michael Angelo Taylor as "Miranda,"* the only copy I know possessed of a margin. This work was never published, but two states of it are known to exist, for on Lord Cheylesmore's copy, now in the British Museum, the late Mr. Alfred Whitman



discovered part of a scratched inscription, the major portion of which had been cut away, which set forth that the plate was "Engraved by J. Ward." Readers of my *Life of Ward* will remember that, owing to some misunderstanding, the copper was taken from him and an attempt made to induce another engraver to make some "whimsical alterations" which would have spoilt the plate. One may suppose that this quarrel is the cause of practically all the few known impressions from the plate being bereft



WRIGHT OF DERBY

BY JAMES WARD, AFTER WRIGHT OF DERBY

of their margins, the mutilation being effected to remove the name of the offending engraver. Mr. Reiss's proof has escaped as being before the inscription; it is not unlikely that it is the identical copy which Ward had in his house at Newman Street. From the engraver's descendants came the portrait of *Wright of Derby*, after himself; the interesting engraver's proof of *Lord Ashburton*, *Lord Shelburne*, and *Lord Barré*, and the fine first state of the *Centurion Cornelius*, taken from Rembrandt's picture in the Wallace Collection, now known as the *Unmerciful Servant*. The plate was a commission from Michael Bryan, who owned the picture, and was always regarded by Ward as his finest work, though the criterion of the sale-room does not endorse his predilection. More to modern taste is his earlier production, variously inscribed as *Sunset: A View in Leicestershire*, or *A Boy employed in burning the weeds*, according to whether the publication date is 1773 or 1779. Mr. Reiss's copy has the earlier date, but is in the rare state before any title. Another interesting

plate is James Ward's own portrait, a work which I was induced, on the strength of family tradition, to catalogue as being after John Jackson, R.A., Ward's son-in-law. Since then, however, I have seen a pencil drawing by Ward himself, apparently the original study for the portrait, which rather induces me to adopt the more generally accepted theory that the engraving is an original work by Ward. It was probably executed about 1820, a period when the failure of his Waterloo picture induced the artist—with little

pecuniary success, however—to try and secure commissions for painting portraits and subsequently mezzotinting them. This and the *Dr. Busfield* were his last plates.

Mr. Reiss has generally limited his collection to portraits, a choice which eliminates all William Ward's delightful reproductions after Morland from its scope. But this accomplished craftsman is shown in some of his works, among which are an interesting engraver's proof of *Miss Bowles*, after Reynolds; the same artist's *Fortune Teller* and *Earl of Carlisle*, and a choice proof of *Henry Beaufoy*, after Gainsborough.

A worthy though younger rival of the brothers Ward was Charles Turner, who, born in 1773, missed contact with the earlier generation of the great eighteenth-century portrait painters; nevertheless, some of his finest plates are executed from their work, among which must be ranked *The Little Cottager* and *Interior of a Cottage*, after Gainsborough, and his reproduction of the charming *Miss Bowles* of Reynolds. Illustrations of the two former are reproduced, but

## Mr. Fritz Reiss's Mezzotint Portraits

the latter must be omitted, as the subject has already appeared in *THE CONNOISSEUR*; for the same reason one cannot include a plate of the engraver's magnificent rendering of Raeburn's *Lord Newton*. This plate is one of the finest translations, reproducing the breadth and strength of the original with great power. Less attractive from the artistic standpoint is the same engraver's rendering of *Napoleon on board the Bellerophon*, after that formerly over-rated painter, Sir



THE SHEPHERDESS

BY J. GROZER, AFTER R. WESTALL, R.A.

Charles Eastlake. The work, however, commands a unique interest as being, perhaps, the most faithful likeness of the emperor we possess; the great Frenchman being accustomed to have himself painted, not as he was, but as he wished to appear. Mr. Reiss has also an early impression of that charming plate, *The Masters Arbuthnot*, after Lawrence. Turner's great contemporary, S. W. Reynolds, is less strongly represented, though some of his animal subjects, after Northcote, and his interpretation of one of Sir Joshua's autograph portraits, are fine pieces of scraping. Until comparatively recently the reputation of Reynolds was overshadowed by that of his well-known pupil, Samuel Cousins, whose later work—brilliant, but hard and superficial—commanded popular admiration. In this he reinforced mezzotint with stipple line and etching, a combination which our present-day taste regards as illegitimate, and now it is only in his earlier works—those executed in practically pure mezzotint—that he is greatly sought after by collectors. His first important plates, after he parted company with S. W. Reynolds, were *Lady Acland and Children* and *Master Lambton*, both after Lawrence, and both engraved in

1826; these, with *La Surprise*, after Dubuffé, engraved in the following year, mark the high-water mark of his achievement. Of the first-named Mr. Reiss possesses two choice impressions, one being in the rare state before the border was added, while early proofs of the two other plates, together with a score or two of examples of the best of the engraver's subsequent works, are included in the collection. Cousins had natural abilities, probably not exceeded by those of any of his

predecessors, but his talents were used to debase mezzotint, by the introduction of alien methods, into that hybrid form now generally styled Cousins's mezzotint, which is not mezzotint, line, or stipple, but a combination of all three. Its advantage was that it permitted the substitution of steel plates for copper, and so ensured a far larger number of impressions than could be struck from the softer metal. Cousins's genius contributed largely to the popularity of the method, and he attained in it a meretricious brilliancy which partly compensated for the lack of depth and refinement. He should not be too severely blamed, however, for his innovation; his patrons demanded it. Had he only practised the legitimate method, he would probably have died in a workhouse, as did David Lucas, his fellow-pupil under S. W. Reynolds.

In pursuing the careers of Reynolds and his pupils one has neglected to notice the work of some of his contemporaries and predecessors, seen to advantage in the collection. One of the earliest of these is Philip Dawe, not to be confused with his son George, who, like him, was both a painter and engraver, and also a close friend of the Morland family. Philip is

said to have been a connection of Henry Morland, and some of his best plates were executed after the latter. Among those belonging to Mr. Reiss are unlettered proofs of *The Oyster Woman* and *The Laundry Maid*. Another subject after the elder Morland is *The Fair Nun Unmasked*, by that little known engraver, James Wilson. The plate was published by Robert Sayer, but the omnivorous John and Josiah Boydell appear to have secured it, and in their catalogue of 1803 impressions are priced at 2s. 6d. each. Wilson was an extensive copyist of other men's plates, but this fact was probably less owing to his want of talent—for in his *Fair Nun* he shows craftsmanship of no mean order—than to a lack of capital, for it must be remembered that during the eighteenth century—the earlier part especially—the most successful engravers had to publish their own works to a large extent, and so were able to avoid falling into the hands of the hack publishers. Another engraver who appears to have been somewhat similarly circumstanced was Robert Brookshaw, whose plate of *Monsieur Masson*, "*The Tennis Player*," after

J. H. Mortimer, is a brilliant piece of scraping. In many cases these engravers, whom we now loosely class as minor, suffer from their plates—worked to death by the publishers—being represented by worn impressions; and it is only in collections like Mr. Reiss's, where nothing is admitted that is not in pristine condition, that one gets a fair idea of their handiwork. Of Joseph Grozer practically the only record is to be found on the publication lines of his plates, which show that he must have begun practising his art a little earlier than J. R. Smith, and continued working until practically the close of the eighteenth century. Mr. Reiss possesses his *Miss Frances Harris* and *Lady Dungannon*, after Reynolds, and Romney's *Lady Charlotte Legge*, all prints that have made their mark in the auction room. Less hackneyed and equally characteristic is his broadly treated rendering of Westall's *Shepherdess*, which has accordingly been selected for illustration. Another attractive print which does not come under the heading of mezzotint portraiture is *A Visit to the Grandfather*, after J. R. Smith, who was equally facile with the brush as with the scraper.



BOY WITH KITTEN

BY HENRY MEYER, AFTER W. OWEN





EARLY PORTRAIT OF QUEEN VICTORIA  
FROM A MINIATURE



# Coins and Medals

## Forrer's "Dictionary of Medallists" Vol. V. (Reviewed)

THE new volume (vol. v., R-S) of Forrer's *Dictionary of Medallists*, now before us, offers humiliating evidence of the immense superiority of the Fifteenth and Sixteenth century medallists to the modern exponents of the art. Of course there are exceptions. The best work of Roty, for example, which gets sympathetic and ample notice in the present volume, not only lifts him into the front rank of contemporary medallists, but would hold its own even in comparison with most of the Quattrocento Italians, though lacking the spiritual charm of the supreme masters. The only modern for whom even this saving clause would not be necessary is our great countryman, Alfred Stevens, whose name, singularly enough, finds no place at all in the volume. The omission is remarkable, and much to be regretted. Stevens is surely the foremost English sculptor of modern times—perhaps of any period and his medallic work, though rare, is at once the envy and admiration of his artist contemporaries. A wax model, for the reverse of the National medal for the Department of Science and Art, is one of the most valued treasures of the South Kensington Museum, where also is deposited the plaster cast of his beautiful design for the Local medal of the same Department. The roundels, in

his equally fine coloured design for a majolica plate, exhibit all the essential characters of the art, though they do not, of course, come under that category. Doubtless, Mr. Forrer will supply the omission in a future edition, and introduce us, both by text and illustration, to other examples of the master.

We have spoken of the early Italians, and the fact that Riccio, Spinelli, Sperandio, Sansovino, and Romano are all included in the volume gives it an importance all its own. The St. Jerome of Riccio, an oblong bronze plaque in the Dreyfus collection, is an admirable production. The figure of the old scholar-saint is a pathetic blending of asceticism, intellectuality, and spiritual fervour, and the accessories of the composition are beautifully balanced. A larger plaque in the same collection, *The*

*Entombment of Christ*, is marked by strong characterisation, easy grouping, natural and spirited movement, and carefully studied detail. The portrait model of himself, believed to be from his own hand, presents to us a powerful almost negroid head, covered with a mass of close-cropped curly hair.

The illustrations to the article on Sperandio of



VIENNESE LAUNDRY-MAID

BY ANTON SCHARFF

*Biographical Dictionary of Medallists*, by L. Forrer. Spink & Son, Ltd., 30s. per vol.





IOAN OF ARC BY L. O. ROIV

Mantua [1425 : 1495] show this artist at his best and worst. His medallion of Federigo Montefetro is a poor thing, hardly better than a tradesman's token; but the bust of Count Grati is full of nobility, and marked withal by a simple strength of treatment which leaves

was Jacopo Sansovino (1486-1570), of whom, however, Mr. Forrer tells us little Sansovino's best work lies, indeed, in the more important fields of sculpture and architecture; though his plaquettes, as might be expected, are in the first rank. Beautiful beyond expression



IOAN OF ARC BY L. O. ROIV

nothing to be desired. Mr. G. F. Hill finds Sperandio "pretentious and vulgar" in many of his pieces, and complains of his work as careless, "not only in sheer erroneous drawing, but also in roughness of execution." Spinelli belongs to the same period as Sperandio, and, in spite of a lack of imagination and certain deficiencies in technique of draughtsmanship, is regarded by Bode as worthy to rank as a portrait modeller beside Antonio Pisano. Spinelli was a prolific artist, who sought much of his inspiration in the antique, from whence, also, the designs for the reverses of many of his medals were taken. Some of his portraits (there are upwards of twenty reproduced



MRS. HUNTINGTON

BY T. SPICER-SIMSON

is the high relief which has been chosen for illustration, a plaque of the Ascension, which shows the Christ surrounded by winged Innocents—charming little figures, one of whom is presenting to the Saviour the cup which He was to "drink in His Father's kingdom." Sansovino was the architect of the Library of St. Mark and of the Palace Cornaro at Venice, and his eminence in his own day may be gathered from the story that, on the imposition of a certain tax, he and Titian were the only persons to whom the Venetian state granted exemption.



CAMILLA RUGERI BY G. A. SIGNORETTI

in Mr. Forrer's volume) are extremely fine, not the least pleasing being the bust of Nonina Strozzi, the study of which might have given their inspiration to the Pre-Raphaelite Brotherhood.

A later and a greater artist

Last of the names above cited is Romano, perhaps the greatest of the group. There is a subtle beauty and a tenderness of sentiment in his mature work which is



NONINA STROZZI BY NICCOLO DI FORZORI SPINELLI



SIR RICHARD SHELLEY, 1577



BY BERNARD RANIVIG

nowhere else to be found in the medallic art of the time. His women are etherealised, and his men are gentlemen in the true and primal meaning of the word. The Lucrezia Borgia, with wings appended, would make an excellent model for the Angel of Peace; and the Julian II.—the "Papa terribile" of history—is a genial monk carrying a Fortunatus's purse of good sentiments under his brown cassock. How delicately finished, how dainty, how full of childish grace and innocence is the reverse of the Borgia medal, a bound and blindfolded cupid under a laurel-tree! There is more



ENGELKEN TOLS BY STEPHENS OF HOLLAND

medallions, yet his best work is only mediocre. We could have dispensed with half of the illustrations could their place have been supplied by examples of the work—say of the Sesto family, or of Sanguirico, of whose portrait medallions Mr. Forrer speaks in high praise; or, again, of Giorgio Rancetti, who seems to have been more at home in his portraits than in the designs for the reverses of his medals. Rancetti's bust of Clement VIII., which forms the obverse of the Civita-Vecchia medal, has sterling merit. A larger number of examples of Ruspagliari's work would also have been



NAVAL REWARD, 1653  
BY THOMAS SIMON

than mere sweetness in this charming design. Underlying all is the strength of a great artist, and a tenderness only to be found in strong and noble natures.

Francesco da Sangallo, a somewhat later man than Romano, is also fully dealt with in the volume, and there are ten good illustrations of his

acceptable. His portrait medallions of himself, and an extremely fine bust medallion of a lady, whet our appetite for more.

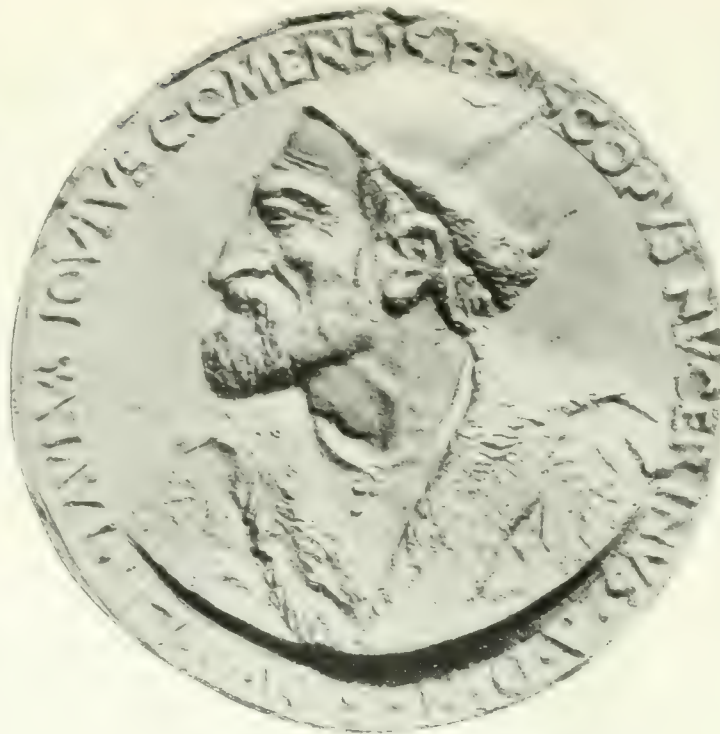
The other medallists of the Renaissance, not Italian, dealt with in the volume, are numerous, and probably Mr. Forrer has captured almost every name that has come



NAVAL REWARD, 1653  
BY THOMAS SIMON



down to us. Hans Schwartz, the Augsburg artist, receives full and worthy treatment, and blocks of some of his most famous works have been pressed into the service of the text. Of these, the Hans Burckmayr pleases us most, though the Pentinger medal is full of character and fine drawing. Then there is Bernard Kantwic, also a German, but whose chief work was done in London. Among his productions is a charming portrait medallion of Sir Richard Shelley, an ancestor of the famous poet, a specimen of which fetched £28 5s. od. in the Murdoch sale. The same country and period produced the Berlin medallist, Heinrich Rapusch, and the Mecklenburger, Hans Reimer, both distinguished exponents of their art. Mr. Forrer speaks slightly of Rapusch's medal of John George of Brandenburg and Consort, but, we think, without sufficient reason. Probably he is speaking from a knowledge of the medal itself, while our own more favourable view is based upon the illustration, which may do it more than justice. Of Reimer he has a higher opinion, which we heartily endorse. None but a very accomplished medallist could have produced the striking portrait medal of Albert of Bavaria (p. 75), nor the jewelled medallion badge, with its stern-faced bust of (?) the Emperor



PORTRAIT MEDAL OF PAOLO GIOVIO  
BY FRANCESCO DA SANGALLO (OBVERSE)

better or more satisfying? Stampfer was also an excellent coin-engraver. His designs of Swiss thalers, half and double thalers, etc., are unexcelled, and have been largely imitated by coin engravers of later times.

Coming nearer home, the name of David Ramage meets us early in the volume. Ramage was of Scottish origin, and was "farthing maker in the Tower" in Cromwell's time. Mr. Forrer is inclined to follow Henfrey in attributing to this moneyer the farthing which bears the inscription "Thus united invincible" on the obverse, and "God direct our course" on the reverse. Ramage passed through many vicissitudes of fortune, and died in 1662. His contemporary, Thomas Rawlins, almost rubs shoulders in the same



REVERSE OF ABOVE MEDAL

Rudolf II., depicted on page 74.

Switzerland at this period gave to the art-world Hans Stampfer, of whom his countrymen are justly proud. His portrait medal of Wilhelm Froehlich is magnificent, and we are glad to meet with a good print of it in Mr. Forrer's volume. How splendid, too, in design are both the obverse and reverse of the Swiss States medal presented to Henry II. on the christening of Princess Claudia (1547). In richness, in balance, in beauty of modelling and line, and withal in simplicity of treatment—could anything be

shoulders in the same



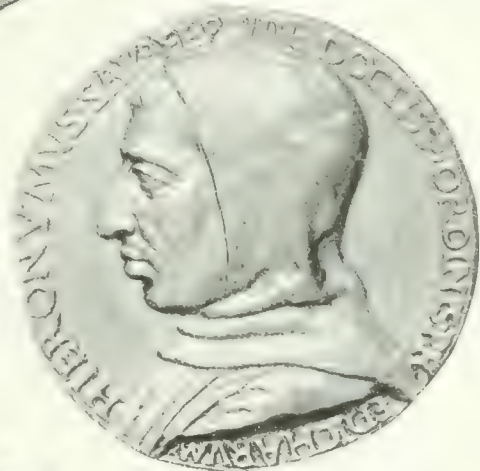
volume. "An excellent artist but debash'd fellow," Evelyn calls him. Rawlins was an ardent Royalist, and designed the famous "Juxon medal," an unique pattern for a five-broad piece which was supposed to have been given by Charles on the scaffold to Bishop Juxon as a mark of appreciation and attachment. It was bought at the Montague sale for £770 by Messrs. Spink & Son, the enterprising publishers of the work under review, and has now found a permanent home in the British Museum. Rawlins was a dramatist as well as

Walpole said that he was supposed to be in love with the queen, whom he attended on her visit to Louis XIII. On this occasion his odd appearance led to his arrest as a suspicious person while he was trying to model the king from the gallery of the Royal Chapel. His independence of character is illustrated in the story of his wax medallion of the Duke of York, which the sensitive artist deliberately destroyed in his patron's presence because the duke wished to pay him less for the medallion than the king had paid him for



PORTRAIT MEDALLION OF  
LUCREZIA BORGIA  
BY G. ROMANO  
(ENLARGED)

moneyer, and, like most dramatists of his time, was often in desperate straits. In 1657 he was imprisoned a similar one. Abraham Simon's portrait medallions reflect in a remarkable way



DELLA ROBBIA'S BUST OF  
SAVONAROLA

what one might call the temperamental conditions of the time. They are like the pen-portraits in Walton's *Lives*, and suggest an altogether Pepysian faithfulness.

Thomas Simon, the younger and better known of the two brothers, holds a very high — perhaps the highest — place in English medallic art. His Dunbar and Lord Protector medals, with their fine portraits of Cromwell; his Petition Crown, with its equally fine portrait of Charles II.; and numerous other works, establish beyond controversy his right to this position. The Petition Crown is probably his



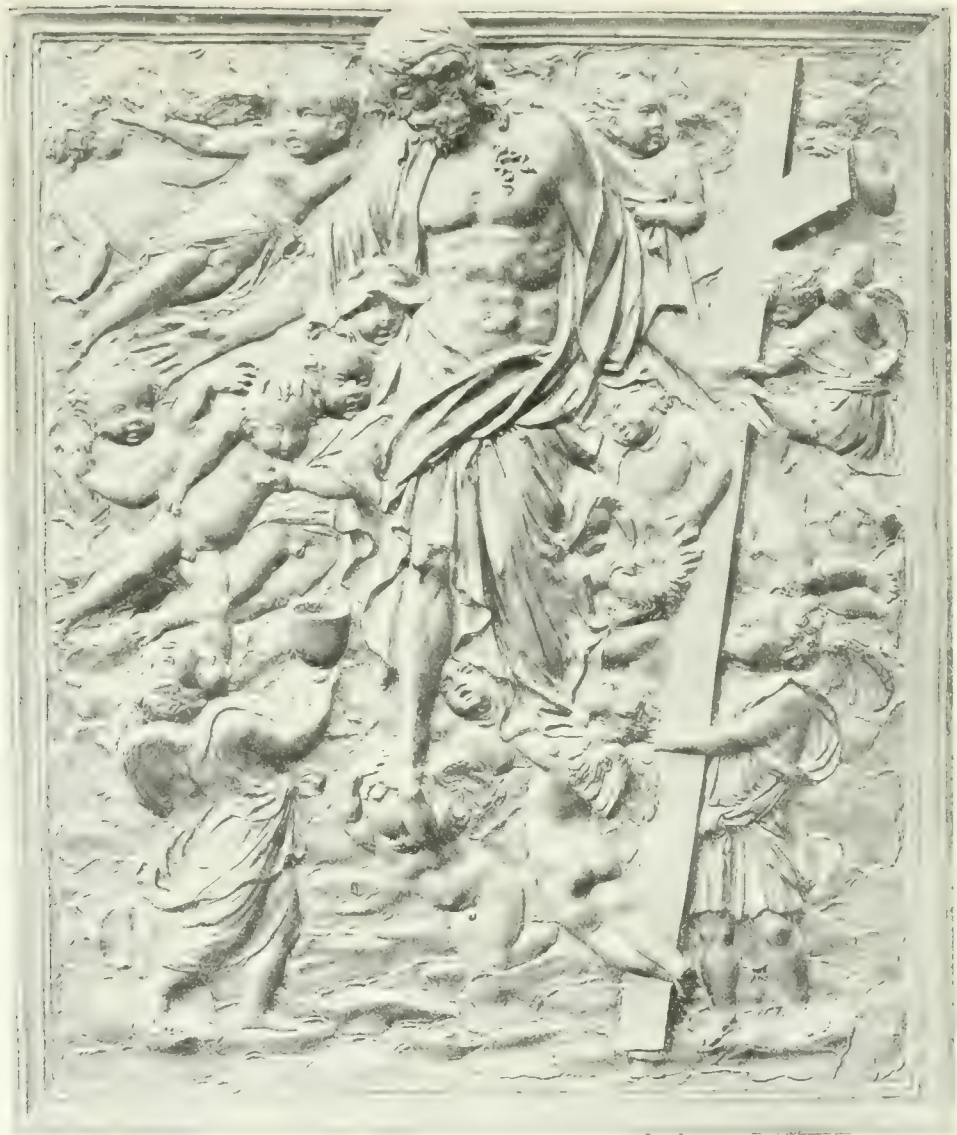
LOUISE DE QUIROUAILL  
DUCHESS OF PORTSMOUTH  
BY J. ROETTIERS

for debt in "the Hole in St. Martin," a low sponging house, from whence he made a pathetic appeal for help to John Evelyn, the amiable diarist and author of *Sylvia*.

More interesting in every way than Ramage and Rawlins are the brothers Abraham and Thomas Simon. Both men were accomplished medallists. Abraham, the elder, "was a little man, 'of a primitive philosophic aspect,' and always wore his hair and beard long. His eccentric dress excited derision in the street, but he was an excellent artist." Horace



PORTRAIT OF JOSEPH ROETTIERS



THE ASCENSION

HIGH RELIEF BY JACOPO SANSOVINO

masterpiece, and was produced, says the writer in the *Dictionary of National Biography*, "as a sample of his abilities." The petition is engraved in minute letters round the edge, and runs thus: "Thomas Simon most humbly prays your Majesty to compare this, his tryall piece, with the Dutch [*i.e.*, John Roettiers' crown], and if more truly drawn & embossed, more gracefully order'd, and more accurately engraven, to relieve him." The poor man does not seem to have been heard in his petition, and John Roettiers, whose father had lent money to Charles during his exile, and been promised employment for his sons, was granted letters patent appointing him engraver (or one of the engravers) at the Mint. His two brothers were pushed into similar posts. The nationality of yet another Roettiers (the family seems to have been as numerous as the "sisters, aunts,

and cousins" in a famous opera) is certainly puzzling. We refer to James Roettiers II., who, though born in Bromley, Kent, and a son of James Roettiers I., also of British nationality, is described as Flemish!

This, however, as indeed the few other blemishes that we have pointed out, are small matters; and the wonder is that, in a work of so much labour and research, mistakes are not more numerous. In every compilation errors are inevitable, and a spirit of censoriousness would be manifestly out of place. The duty for a reviewer is to recognise the good and solid work and the infinite pains by which such excellent results have been attained. This we cheerfully do, and at the same time heartily congratulate Mr. Forrer that he has at last entered upon the concluding volume of his arduous, long, and eminently useful work.





# Pottery and Porcelain

## Floral Painting on Porcelain: English School By W. Turner

To deal with British ceramic decoration as a whole would be an immense task; there is such a variety of modes, from the sprawling slipware of the early potters to the *pâte sur pâte* of Solon. There are the applied ornaments of Elers and the fine undercut figures of the Wedgwood period. There are the raised flowers of Chelsea, Coalport, and others, the Camaieu and conventional style of painting, and that of the transfer-print. But all these modes and styles of more or less artistic ceramic ornamentation will be ignored in this attempt to define another form of decoration, and that is the painting of flowers upon English porcelain. The originality of the British artist in ceramic work has been passed over too much, as being inferior, until, perhaps, the last quarter of the nineteenth century.

of its salient aspects to show that our men were not mere imitators, but displayed initiative to a very large degree. In doing so it will be my object to confine the question to floral decoration on porcelain, excluding figures, except where the latter may be accompanied with flowers. Another point is to trace the development of this school of colouring in four stages from the first half of the eighteenth century to the present time. It has often occurred to me for many years past, that, roughly speaking, there were periods of from forty to fifty years when an evolution, as it were, took place in the English style of floral decoration on porcelain. Of course, there was overlapping. There always is when new inventions push out the old, and the older art still keeps pottering on in obscure corners.

Therefore it is proposed to call attention to some

No doubt, at our early English factories of Bow,



No. I.—CROWN DERBY JUG 7 IN.  
FLORAL DECORATION, EARLY STYLE



No. II.—CROWN DERBY MUG 7 IN.  
FLORAL DECORATION, EARLY STYLE





No. III — BRISTOL CUP AND SAUCER      FLORAL DECORATION, EARLY STYLE      TRURO MUSEUM  
 CUP, 2½ IN. HIGH; SAUCER, 5 IN. DIAM.

Chelsea, Derby, and Worcester, in the middle of the eighteenth century, we see the influence of foreign artists. French, German, Chinese, and Japanese were imitated. It is conspicuous in the so-called Imari (Japanese) style, so much patronized at Derby, and also the more freehand mode in imitation of Kakiyemon, the potter-artist of Japan. Then there was

the underglaze blue hand-painting at Bow and Worcester, which is clearly a close imitation of Nankin. After these and perhaps, *pari-passu*, we have the raised flowers of Dresden imitated at Chelsea and Derby, and the wreaths and academic little roses of France largely adopted at Chelsea.

The English potter was then only feeling his way.



No. IV — DERBY PLAQUE      ROSES BY BILLINGSLEY      CARDIFF MUSEUM  
 NATURALISTIC STYLE

No. V.—DERBY PLAQUE      FLORAL DECORATION  
 NATURALISTIC STYLE

## *Floral Painting on Porcelain*

He had not even got a knowledge of true porcelain. He was ignorant of the virtue that lay in the china clay and china stone of Cornwall. Cookworthy had not yet made his great discovery, and the potters of the English porcelain factories were mixing many different ingredients in order to imitate the body of true porcelain, but only succeeded in making an artificial kind, which had much of the brittle nature of glass. So it was with the decorations. Yet it must be conceded, under all the difficulties of introducing a new business to the country, that our potters succeeded in choosing

appropriate examples to begin with. Little is known of the artists. There were Frye and Craft at Bow, and, it is said, Donaldson and O'Neil at Chelsea. We know, however, that they distinguished themselves at Worcester.

Probably the Rodney jug was painted shortly after Lord Rodney's famous victory of 12th April, 1782, and perhaps before the jubilation which followed the victory had subsided. It is a fine specimen of the potter's and the painter's art.



No. VI. COALPORT PLAQUE NATURALISTIC OR DERBY STYLE

a Chelsea-Derby piece, and was a striking specimen of the premier stage of British ceramic painting.



No. VII.—COALPORT PLATE. FLOWERS AND FRUIT NATURALISTIC, BUT FLAT, STYLE

The floral design has the trick characteristic of the period, in the water-colour school as in ceramics—that of leaving the high light out from the ground, without being touched up by paint. It was an important piece, as shown by it bringing 112 guineas at the late Mr. William Bemrose's sale, where a smaller copy, also painted by Withers, reached 60 guineas. A replica is in the British Museum. The original was made for a benefit society at Derby, principally supported by the ceramic artists at the old factory in Nottingham Road. As it was produced in 1782, it might be termed

an illustration thereof see Nos. i. and ii. They are two Crown Derby pieces, evidently decorated by Edward Withers, for they resemble his mode of painting as displayed on the Rodney jug. Observe the rose on each, and how the ground white of the porcelain is left to form the high light. There is also a prevailing hardness of outline governing the whole bouquet.



Withers left Derby, it is supposed, during the eighth decade of the eighteenth century. He was recorded in the poll-book there in 1775, and discovered at Caughley in 1795, according to Llewellynn Jewitt. The jug and mug are marked with the old blue Crown Derby crown and D underneath, but without the crossed and dotted batons, fixing an early date. They are in the collection of Mr. Norman, of Cheltenham. Another specimen of the same style of decoration is that of a Bristol cup and saucer (No. iii.). They are of Champion's hard paste, marked with the imitation Dresden cross-swords. Champion's factory lasted from 1770 to 1777, therefore the time corresponds with our first stage of floral ceramic painting (from about 1745 to 1785). Observe the treatment of the rose, showing the ground colour and the hard outlines of the foliage and flowers. Of course there was overlapping in this matter; there always is where innovations take place.

No. iv. is a fine example of Billingsley's roses. It is an undoubted plaque of Derby porcelain. It was painted by him and given to his favourite pupil, George Hancock, in whose family it came down. I traced and verified its history many years ago.

No. v. is also a Derby porcelain plaque, decorated after the second or naturalistic style. If not by Billingsley, it is a close imitation of his style or mannerism, and a fine illustration of the point I am now endeavouring to enforce. The impression on my mind is, that it is not by Billingsley. It lacks the softness of his mode of treatment, but has evidently been touched up and refired several times.

No. vi., a Coalport porcelain plaque, is in the



NO. VIII.—COALPORT VASE, SAME STYLE AND PERIOD AS NO. VII., BUT MORE FLORID

possession of Sir Alfred Haslam, of Derby. It also was thought by the owner to be Billingsley's work. I was doubtful, and my doubt was confirmed by an old gilder who knew the decorator—a man called Horatio Evans, who was an able painter, but itinerated much from factory to factory—often at Derby and as often at Coalport. There is little doubt but that it was decorated by Evans, who was originally taught at Derby. It teaches the same idea of having been painted by a disciple and lover of the new naturalistic school.

No. vii. is a Coalport plate decorated by William Cook, who joined the Coalport factory about the year 1836. He died in 1876. It is very characteristic of his mannerism, which he acquired in London at Ackerman's, the colourman, who simply wanted to advertise his paints. The style is naturalistic and effective, but cheaply turned out. It has not that elaborate retouching and refiring of the Derby school, and hence was called by potters the "flat" style. I was told by an old gilder at Derby, many years ago, that it was James Rouse who introduced what he (the gilder) called the

"flat" style. Rouse was employed at Derby, and migrated to Coalport in 1823. He served there till 1865, and was mostly employed on crest and figure painting. From what I have seen of his flower painting at the Derby Art Gallery, it scarcely could be called "flat," and might be said to be between the two styles, with a peculiar severity of finish quite his own. The credit of introducing the new mode was due principally to Cook, who worked at Coalport for about forty years. The plate illustrated was in the possession of the Coalport firm at their warehouse in King Street, Manchester, where it was





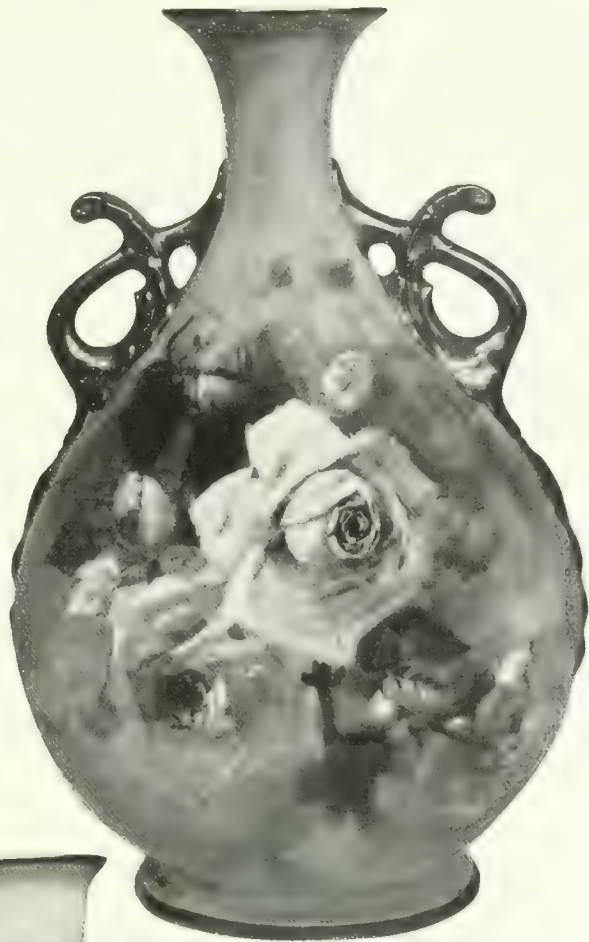
MISS HARTINGTON  
BY SIR THOMAS LAWRENCE, P.R.A.



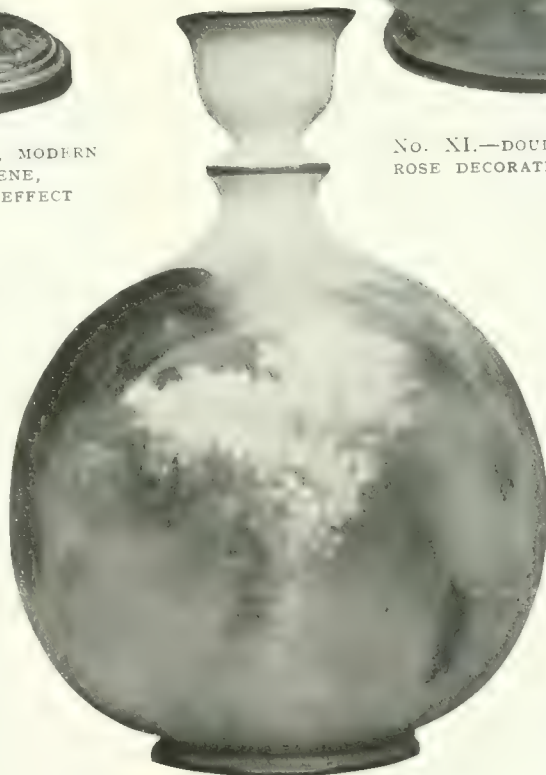
*Floral Painting on Porcelain*



NO. IX.—DOULTON VASE, MODERN SCHOOL, GARDEN SCENE, SHOWING ATMOSPHERIC EFFECT



NO. XI.—DOULTON VASE 7 IN. ROSE DECORATION, MODERN STYLE



NO. X.—WORCESTER VASE MODERN SCHOOL, SHOWING CLOUDY EFFECT

identified as Cook's work. One of the painters at Coalport was Arthur Bowdler—trained under Cook. No. viii. is a specimen of his work. I have been in the house of the artist's widow, and have seen a number of specimens of his art. He was a clever decorator, but, of course, had to paint to suit the orders of the firm. The one under notice is an example of what he could do. It is naturalistic in style and more florid than Cook's work, but is not finished by elaboration and much refiring in the enamel kiln to make it a cabinet piece. The public taste must

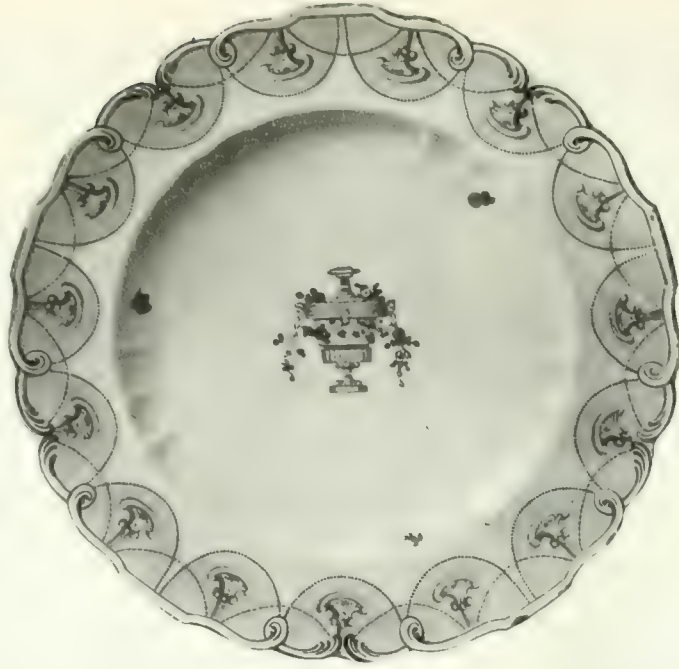
be catered for, and if the average citizen wants a "cottage" specimen—cheap and effective—such an order is accomplished in the "flat" style of ceramic naturalistic decoration.

We come now to the fourth stage, and which might be called the triumphant one of British ceramic art. No. ix. is a splendid specimen of the new school. I obtained the photograph of it from the collection of Mr. Nixon, of Cheltenham. It is 34 inches high, and produced at the Doulton factory, Staffordshire. The figure subjects were painted by Mr. Buttle, and



the flowers and atmosphere by Mr. Raby.

Some fourteen years ago I became acquainted with this new development of ceramic art. That was at Derby. But, in order to get at its initial stage, I wrote to the Art Director of Doulton's. He replied thus: "The style was first produced at this factory, and was started on the work for the Paris Exhibition of 1889. As you are aware, pottery painters at all the classic factories worshipped the god 'Stipple.' The brush with the finest



NO. XII.—CHELSEA PLATE, EARLY OUTLINE STYLE 9 IN. DIAM  
ANCHOR MARK TRURO MUSEUM

point was the only one used for finish. In this impressionist style, however, the richness, the breadth, the atmosphere and colour, are all obtained with the broad, flat wash. The colours are all transparent, and can only be obtained by continued refiring one thin glaze over the other." The newschool has now spread itself to all the other leading factories.

In No. x, we have the reproduction of the same idea, only on a cheaper scale. It is a porcelain vase, six inches high, produced



NO. XIII TWO VASES, CHAMBERLAIN WORCESTER



FLORAL DECORATION IN NATURALISTIC STYLE

*Floral Painting on Porcelain*



NO. XIV.—COALPORT VASE 24 IN.  
SNOW SCENE, MODERN STYLE



NO. XV.—WORCESTER VASE 24 IN.  
CATTLE SCENE, MODERN STYLE

at the Hadley section of the Royal Porcelain Works at Worcester. The decoration consists of lilac and other flowers—an open-air study—surrounded with a cloudy atmospheric effect. The result well illustrates the advance made by the ceramic artist of our day.

No. xi. is a Doulton porcelain vase, having a fine, thin glaze, giving that peculiar cloudy effect as if painted in the open air. This practically concludes the illustrations of the four stages of our study.

There are, however, a few other photographs in my possession which may further elucidate what has been said.

No. xii. is illustrative of the first stage of our present inquiry. The interlacing border scroll indicates continental influence, but the festoons around the central vase show the tendency to imitate the Japanese. This is evident in the peculiar treatment

of trailing wreath, which has the flower buds or berries painted in outline.

No. xiii. represents two vases from the collection of Mr. Norman, Cheltenham. One has the address mark of *c.* 1800, and the other that of 1820. They are beautifully decorated after the style of our second or naturalistic school, and show that even Worcester was early following in the footsteps of Derby.

No. xiv., which represents a Coalport vase, is not strictly a floral decoration, except where trees, etc., are suggested, but it displays that indefinable effect of open-air impression.

No. xv. illustrates how the modern ceramic artist gets an atmospheric effect and points the "moral" which I am trying to enforce.

The subjects of Nos. x., xi., xiv., and xv. are in the collection of Mr. Nixon, Cheltenham.

# NOTES & QUERIES

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

## UNIDENTIFIED PAINTING (25).

DEAR SIR, I should be glad if any of your readers could assist me in ascertaining the painter and subject of the painting of which I enclose a photo.

Yours truly, A. B.

## UNIDENTIFIED PAINTING (26).

DEAR SIR,—I am sending you a photo of a picture supposed to be by Sir Joshua Reynolds. The size is 11½ in. by 9 in. This oil painting is old and in a good state.

I bought it second-hand, and should like to exchange it for old furniture, engravings in colours, or any old art pieces, because I do not collect English pictures. I can send you this picture for examination, and am almost sure that this work is not a copy. If you can make any exchange, I shall be very grateful to you, and also glad if you can give me an approximate value of this work.

Yours faithfully,

JOSEPH DE WERNER.



(25) UNIDENTIFIED PAINTING

## UNIDENTIFIED PAINTING (27).

DEAR SIR,—Could any reader give me any information regarding the picture of which I send photograph? Yours truly, ENQUIRER.

## UNIDENTIFIED PAINTING (28).

DEAR SIR,—I enclose photograph for insertion in the "Notes and Queries" page of your magazine. The canvas of this painting measures 30½ inches broad by 25½ inches deep. It was bought six years

ago at an auction sale, and is said to be by Domenichino (Domenico) Zampieri. Can you or any of your readers confirm this? I am anxious to know what the scene represents, and particularly what the temple-like structure is at side of lake, and also the obelisk on left hand.

Respectfully yours,  
THOMAS  
MCLAREN.

## UNIDENTIFIED PAINTING (29).

DEAR SIR,—The little water-colour of which I enclose a photograph is, I believe, a





(27) UNIDENTIFIED PAINTING



(26) UNIDENTIFIED PAINTING

copy of a Reynolds. I should like to know if this is the case, where the picture is, and what it is supposed to represent.

C. L. P.

UNIDENTIFIED PAINTING.

SIR,—I should like to know through your paper, if possible, if any reader knows of a picture called *The Modern Graces*, by Henry Bunbury, or prints of it in stipple, in colours, by E. Scott, date about 1780. I should be glad to trace it. I believe the three ladies were sisters—three Miss Mitchells.

Yours truly, ROSAMOND S. FOSTER.

UNIDENTIFIED PORTRAIT (No. 19).

JANUARY, 1913.

DEAR SIR,—I have an old engraving after same. Size, 29 in. by 14½ in. *Ann Carache, Pinxt. Fr. de Poilly, Sculp.* The only difference, the figures on my engraving are going the reverse way. All figures, etc., exact.

Yours faithfully, T. P. BELL.

UNIDENTIFIED PAINTING (No. 19).

JANUARY, 1913.

SIR,—This is, of course, a copy. The original is the fresco by Annibale Carracci, in the Farnese Palace in Rome, and represents *The Triumph of Ariadne*. Reproductions of it are to be found in nearly every good book on art history, and in the collection of photos by Alinari. It may interest you to hear that there is another copy, on a large scale (I think about 15 ft. large), in the staircase of that "unidentified" country house (page 191, vol. xxiv., pages 55 and 112, vol. xxv., of THE CONNOISSEUR), which is the "Parijloen" in Haarlem, and built about 1800 by the banker Hope.

I am, yours truly, K. SLUYTERMAN.

UNIDENTIFIED PAINTING (No. 19).

JANUARY, 1913.

DEAR SIR,—In reply to Mr. Otto Popper's enquiry, I have pleasure in sending a photograph of a scarce old etching by "Petrus Aquila," after the celebrated painting by "Annibal Carraccus" at Rome, inscribed *Annibal Carraccus pinx in Edibus Farnisianis*, and upon comparison it will be seen that this and Mr. Popper's picture are almost identical.

"Petrus Aquila" (a monk) was not only a great engraver and etcher, but also a painter of repute.

Yours faithfully, WILLIAM H. WILLIAMS.

UNIDENTIFIED PAINTING (No. 20).

JANUARY, 1913.

DEAR SIR,—Seeing this in your January number, I at once recognised it as the same as one in my possession, the only difference being that my man is sitting and the other standing. This painting (about the same size) has been in my family for the last hundred years, and the tradition was that it was Pope Clement XI., painted by Carlo Maratti. But this cannot be so, as the subject wears red robes, and is therefore a Cardinal. I understand that there is a portrait of Cardinal Cerri, by Maratti, in the National Gallery, and it might be worth your correspondent's while to go there and see if he can identify it with his. I believe there is a picture of the same man in Nazareth House Convent, Hammersmith.

I am, yours faithfully, A. SOPPITT.

UNIDENTIFIED PORTRAIT (No. 20).

JANUARY, 1913.

DEAR SIR,—There is in the Warrington Museum an oil painting which is apparently a copy from the same original as No. 20. It is described as a portrait of Cardinal Ganganelli (Clement XIV.), by Rigaud, but its history is not known.

Yours faithfully, CHARLES MADELEY, Director.

UNIDENTIFIED PAINTING (24).

FEBRUARY, 1913.

DEAR SIR,—I am a little bit interested in the unidentified painting, No. 24, in this month's CONNOISSEUR, and, unfortunately, I cannot help you in tracing its origin. On reading the article relating to it, the thought occurred to me: Was my great-grandfather a son of Thomas Stallard of Little Birch? My great-grandfather, Thomas Stallard, came to Tipton about 1790 from Ruardean, in Gloucestershire (not a long distance from Little Birch). He was married at Tipton Church in 1795, and in the Registers (which I have just transcribed for the P.R. Soc.) he is described as Thomas *Tallard*, evidently a mistake of the clerk in filling up the certificate, and probably caused by the want of a pause when giving the Christian and surname. He was a "Marksman," signing the register with a ×. All his issue were registered as Stillard, probably from the manner in which the name was pronounced. He died in 1836, aged 66, leaving a fair estate. He left three sons, Thomas, William, and Joseph, and several daughters, the last of which, my grandmother, died fifteen years ago, aged 91, and she used to say that Mr. Stallard of Worcester, who was in the wine trade, was her cousin. If my great-grandfather was a son of



(28) UNIDENTIFIED PAINTING

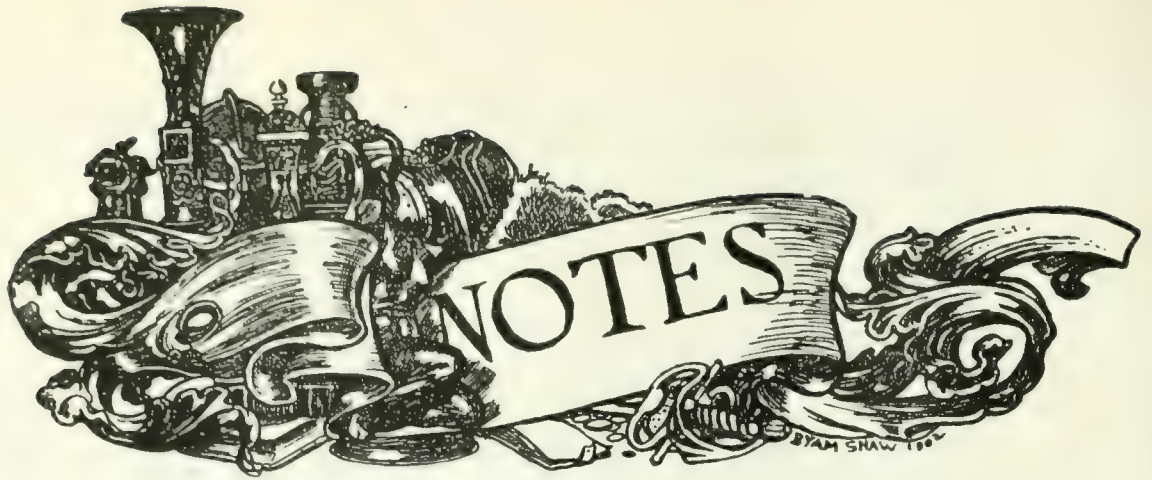
Thomas Stallard of Little Birch, can you explain how the one was located at that place and the other said to come from Ruardean? I am sure you will

pardon me for troubling you with this letter, my interest in genealogy being my excuse for writing it.  
—Yours faithfully, WM. BROWN.



(29) UNIDENTIFIED PAINTING





SOME years ago, in a remote part of North-West Cumberland, the contents of an old manor house were sold. In the collection of

**An Eighteenth-century Miniature Warship**

antique furniture, pictures, china, and other curios, the miniature eighteenth-century warship illustrated herewith appeared. Tradition says that at one time a member of the family who

owned the manor was a captain in the Royal Navy. Three pictures in the collection illustrated a naval engagement between three vessels. Apparently the British ship—said to have been commanded by the above captain—was successful, and took a French ship as a prize. Amongst the prisoners was an officer who, it is alleged, made this model. This may only be a variant of the many stories told of miniature



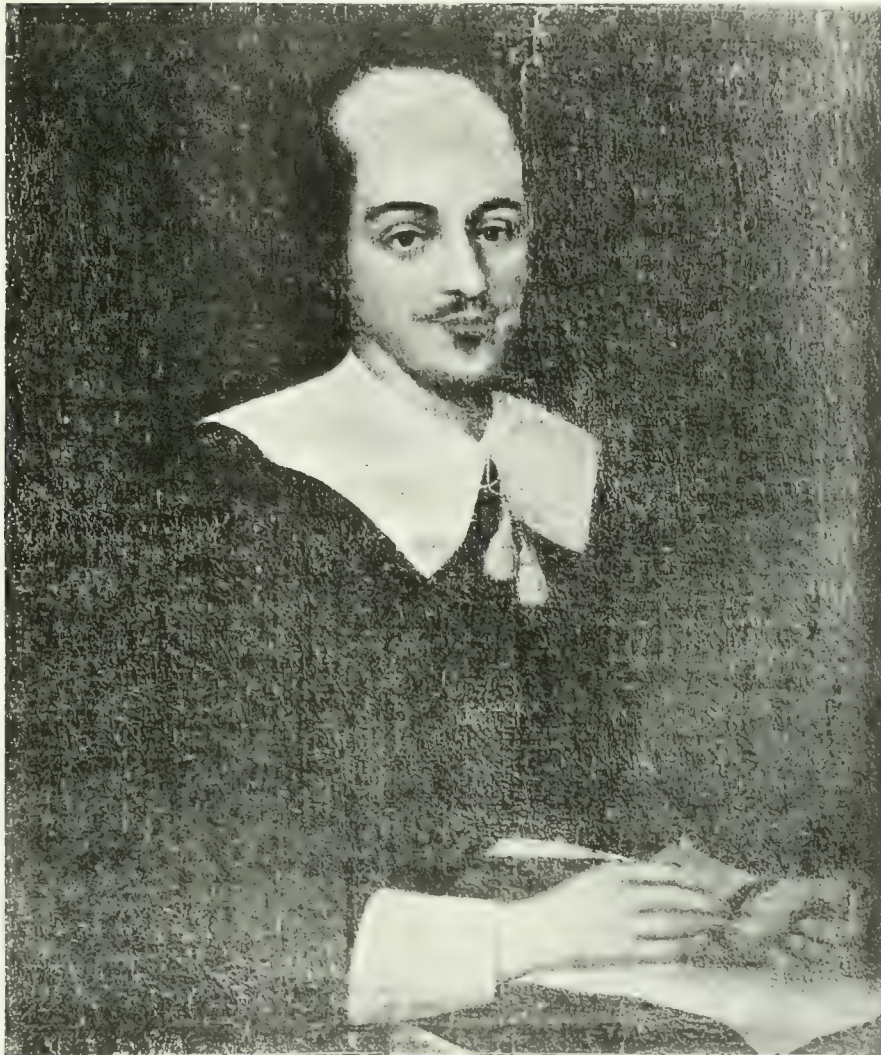
AN EIGHTEENTH CENTURY MINIATURE WARSHIP

## Notes

ship models which are attributed to the French naval prisoners taken during the Napoleonic wars. Whoever made it, it remains a monument to superb skill and craftsmanship.

The model is that of a 90-gun French battleship,

companion-ways, ladders, etc., are delicately wrought, but perhaps the marvel of all is the exquisite workmanship shown in the stern-walk and the cabin windows. All the doors and windows are made in true proportion, and the latter are glazed and fitted



THE BELMOUNT HALL PORTRAIT OF SHAKESPEARE

IN THE POSSESSION OF J. M. P. MUIRHEAD, ESQ.

and although measuring only  $7\frac{3}{4}$  inches in length, every detail is given in exact facsimile and proportion. Unlike many small models, it has been built on the lines of the original, commencing with the keel and working upwards. The hull is of wood, and is entirely sheathed in burnished copper up to the first gun-streak. The decks are beautifully lined to imitate planking, and the perfectly modelled brass guns, although only three-sixteenths of an inch in length, are bored, and have their touch-holes. Their tiny carriages are on wheels, which require the aid of a strong magnifying-glass to be seen. Such deck fittings as the wheels, casks, bell,

with tiny green blinds. Under the quarter-deck the doors and windows are similarly fitted.

The rigging is well seen in the photograph. The rattlings are gossamer-like. The minute blocks and dead-eyes, also the carving on the fighting-tops, all show marvellous patience and skill in execution.

Owing to the main top-mast having met with an accident, the model needed overhauling, and I was singularly fortunate in discovering that the local shipyard model-maker was capable of making a most sympathetic restoration; and now the little ship reappears in its glory of burnished copper hull, black and white topsides, and blue and white deck fittings.



IN THE CONNOISSEUR for December, 1908, Mr. M. H. Spielmann deals somewhat fully with this picture, and arrives at the conclusion that it is a fabrication. He makes kindly and courteous reference to myself, and it is very unfortunate that the copy of THE CONNOISSEUR which Mr. Spielmann says he forwarded me never arrived, and I was entirely unaware of the existence of his condemnatory article until after I returned to England some months ago.

"The Belmont  
Hall Portrait  
of Shakespeare"  
By J. M. P.  
Muirhead

I am in no sense whatever an art critic, and feel considerable diffidence in venturing to question for a moment the decision of so competent an authority as Mr. Spielmann, especially on a subject he has made so much his own: still, as I feel that he has not proved his case, at any rate to my satisfaction, I may be pardoned for explaining the reasons of my apparent presumption. Let me first, however, correct two inaccuracies. In Mr. Spielmann's article dealing with the matter, he states that I publicly exhibited the picture in Cape Town. In this he is entirely misinformed. He further states that Miss Owen, of Belmont, desired to purchase the picture from me, but I preferred to retain possession of it. This is news to me, as I have never had any communication from Miss Owen, neither has any offer ever been made me for the picture.

With regard to Mr. Spielmann's criticism of the picture itself, it must be borne in mind that when he wrote the article he had never seen the picture at all, or he would hardly have described a canvas painting as "on panel." There are two main points to be considered:—(a) the picture, and (b) the Garrick inscription.

With regard to the picture, Mr. Spielmann's statement that it is "poor in handling" is perfectly correct; indeed, it has no intrinsic "art value"; but his assumption that it is "Zinckian" is apparently largely based on Mr. Zincke's capacity to transmogrify old pictures, or make new ones into antiques. He does not say which course Mr. Zincke adopted in this case; presumably the point was a minor one, and left to the choice of the intelligent readers of THE CONNOISSEUR, though it does appear to me somewhat important.

It would, however, appear, presuming that Mr. Spielmann is correct in his conclusion, that Mr. Zincke in this instance adopted the gentle art of transmogrification, as the picture was an antique without having to be created one. Indeed, the best authorities in London place the date of the picture at from 1680 to 1720. They are also of opinion that in two places the picture may have been added to, viz., the head has apparently been touched up, and the sprig of mulberry added at a later date. It must, therefore, have all along been a portrait of Shakespeare, and Mr. Zincke must be accounted fortunate in having so very little to "transmogrify." Mr. Spielmann states that even in the photo of the picture he can detect what appears to have been letters in the upper right-hand corner of the picture, "just where we may expect to

find them in Zinckian productions" (the italics are mine). As there is really no trace whatever of any such thing, I am afraid Mr. Spielmann must have been just a little too anxious to find proof of his most interesting theory. It states in the inscription that Garrick had the picture framed in mulberry wood; alas, I am informed that the frame is not of mulberry, and must in all honesty give Mr. Spielmann this one more conclusive proof of the elaborate fabrication! Of course, to ordinary people like myself, it does appear indiscreet on Mr. Zincke's part to be so very foolish as to forge an inscription stating that the frame *was* mulberry, and then spoil the ship for a ha'porth of tar and use deal. A skilful forger would surely be clever throughout; and if Mr. Garrick paid for it to be framed in mulberry, and the wicked framer stuck to the mulberry and used deal, it is surely regrettable, but not, human nature being unfortunately what it is, entirely unreasonable. These being the only alternatives, I am afraid I prefer the theory of the Wicked Framer to Mr. Spielmann's theory of the Clever Forger, who really wasn't clever at all. Now for the inscription, which so reputable a scholar as Jonathan Taylor, Chief Librarian of Bristol, attested, to Mr. Spielmann's everlasting and pained astonishment. Mr. Spielmann proceeds to prove that the inscription is not in Garrick's writing, ergo—he had nothing to do with it, even though the "D. G." is "not unlike." Mr. Spielmann is here flogging a dead horse. The writing of the inscription and the "D. G." are manifestly in two different handwritings, and as the "D. G." was meant presumably to be genuine, the rest of the inscription could never have been claimed as having been actually written by Mr. Garrick. Mr. Spielmann for once, and only once, I think, is less than fair when he says "the D. G. is not unlike"; it is *so* like, so *absolutely identical* with Garrick's initials, that the British Museum authorities believe it to be Garrick's, and even would, like the reputable Jonathan Taylor, attest it, but that they are not proof against forgery, and it *may* be a forgery. Again we have two alternatives—either Mr. Zincke went to the trouble of forging *two* handwritings, one with a most amazingly intimate knowledge of how Garrick signed his initials, or Garrick dictated the inscription to someone else, and then initialled it.

I am not going into any further details. Here is a picture which the National Portrait Gallery tells me was painted about 1700, though it may since have been touched up, and which every artist who has seen it regards as undoubtedly pre-Garrick. It bears an inscription signed "D. G.," which the best possible authorities regard as genuine, and in Mr. Garrick's writing.

Admitting all Mr. Spielmann says about the unsatisfactory history of the picture, I still think in my ignorance that the picture is an old portrait of Shakespeare at one time in the possession of David Garrick, and with all diffidence think that Mr. Spielmann set out to prove a pet theory, and succeeded—to his own entire satisfaction.



I REGRET, for Mr. Muirhead's amiable sake, that I am unable to modify my opinion in any sensible degree of the "Belmount Hall," or so-called Mr. Spielmann's "Garrick," portrait of Shakespeare. Reply

It will be convenient if I take his several points in order. When I said that Mr. Muirhead had exhibited the picture in South Africa, I was misled by the statement, as I understood it, of an artist friend of his who introduced the matter to me on his return to England, and who placed in my hands a printed pamphlet relative to the picture's history, which seemed to confirm the fact which Mr. Muirhead informs us is erroneous. I regret the misstatement, while wondering why the pamphlet was printed. I did not say, as he thinks, that Miss Owen, of Belmount Hall, desired to purchase the picture from him. It was to the niece of Mr. Whittaker (the previous owner)—the lady who became Mr. Muirhead's wife—that Miss Owen, as she informed me, made her offer. These points, however, are of but slight importance. The slip as to the picture being painted on panel came to me with the description of the picture, which, as Mr. Muirhead truly says, I had not at that time seen: only a large and tell-tale photograph had been placed in my hands.

I afterwards examined the picture itself, and am satisfied that my estimate of its nature is correct—not because it is my "pet theory," for I have no pet theories, but because I am forced to that conclusion. That is to say, it is a fake, not wholly painted by Zincke, but is one of that confessed fabricator's numerous concoctions—an old portrait altered into Shakespeare.

Mr. Muirhead tells us that the best authorities are of opinion that the picture, painted from 1680 to 1720 [it could not then be a life-portrait of Shakespeare], "may have been added to in two places"—the head and the mulberry-sprig. I prefer his own report to me of their statement—that "*the head had certainly been over-painted, probably made more 'dome-like'*" [my italics]; "also the 'sprig of mulberry' would appear to have been added more recently." Surely this proves my contention that the alterations are the positive means whereby an early picture was faked into a Shakespeare portrait. Consider. If it had all along been a portrait of the poet, as Mr. Muirhead would like to think, why should anyone have troubled to add the dome-like head and mulberry-sprig to establish its identity or fancied resemblance? I cannot follow Mr. Muirhead's reasoning that the portrait was already Shakespeare, for it was clearly the "additions" that made it Shakespeare. My own belief is that the re-painting was much more extensive.

It is hardly surprising if there is no inscription on the background; but it is damning. One of the labels, alleged to be Garrick's, on the back of the picture, asserts it to be no longer legible on account of previous cleaning. Doubtless a second cleaning would have removed the remains of it, if it was a recent addition, so

far as the human eye is concerned, though by the camera they might still be traced. I am ready to accept the statement that "there is really no trace whatever of any such thing"—and possibly there never was. In that case, to what alternative conclusions does the "Garrick" label testimony compel us? Either that the painted inscription never was there—and the label a false witness; or that it was, and disappeared under cleaning. If the latter be true, it shows that the inscription was a recent addition, otherwise it would have stood firm with the rest of the paint under the hand of the cleaner.

Mr. Muirhead's belief that the forger was not clever at all is well founded; but he was quite clever enough in his day, as history shows, to make a living by his nefarious trade of portrait fabrication.

Taylor's (alleged, but unproved) attestation of the written inscription on the labels is openly thrown over by the British Museum and Mr. Muirhead (as previously by myself), so that it is difficult to appreciate Mr. Muirhead's citation of the librarian's supposed credulity. In any case, the present owner centres his hopes on the genuineness of the initials "D. G.," which I said were "not unlike," because they are not identical with certain undoubted signatures of David Garrick which I have examined. Even if genuine, they could not attest the genuineness of the picture. But such simple letters the veriest tiro could imitate; a man like Zincke who could forge a picture could forge the script D. G. And remember—slips of inscribed paper were similarly stuck at the back of the Thane and Booth (Zincke) portraits of Shakespeare; and we have, besides, references to mulberry in other forged Zinckian Shakespeare portraits. In view of Mr. Muirhead's admission that the inscription itself was not written by Garrick, no question can arise that "Zincke went to the trouble of *forging two* handwritings."

Mr. Muirhead leaves untouched the other arguments, presumably unanswerable (as they appear to me), against the authenticity of the portrait, and there I am content to leave the matter. I can assure him that it is no "satisfaction" to me to destroy the reputation of any picture save where the desire for the truth compels it; and greatly do I regret it if the property of so courteous an adversary has suffered by the evidence I have adduced. — M. H. SPIELMANN.

THE mahogany tallboy chest of ten drawers illustrated is of the Chippendale period, and measures 3 ft. 7 in. in width. The frieze of the cornice and canted corners are overlaid with fretwork of a characteristic Gothic design. The handles and escutcheons, which are original, are distinguished for their fine chasing. The piece is in the collection of Mr. Roger Ford, of Bristol.

The frontispiece to the present number is a reproduction of the famous Castle Howard *Adoration of the Kings*, by Jan Gossaert of Mabuse. Now in the possession of the Nation, it was only acquired through the magnanimity of Rosalind, Countess of Carlisle, the generosity of the contributors to the National Art Collections Fund, and the ready response made by the Government to the appeal of the National Gallery Trustees. Though the purchase price, £40,000, is a large sum, it by no means represents the present market value of the picture, which is undoubtedly the master work of the painter and a superb example of craftsmanship. It was painted in 1500, just eight years before Mabuse went to Italy in the suite of Philip the Bastard. An interesting plate is an hitherto unpublished miniature of *Queen Victoria when a child*, while another child portrait is the virile and characteristic representation of *Miss Hartington*, by Sir Thomas Lawrence, now at the Edward Gallery, King Street, St. James's. The dignified portrait of

*William Ferguson of Kilsie*, by Sir Henry Raeburn, is distinguished for the unaffected and natural pose of the sitter and the subtle gradation of the light. It was exhibited at the Raeburn Exhibition in 1876 and at the Glasgow International Exhibition in 1901. The portrait is in the possession of R. C. Munro-Ferguson, Esq., M.P.

Two examples of a modern exponent of miniature—Miss N. H. Edmunds—are included, one a portrait of Eileen, daughter of Henry Marshall, Esq., and the other a portrait of an anonymous sitter, entitled *Doris*.

### Books Received

- Byzantine and Romanesque Architecture*, two vols., by T. G. Jackson, R.A., £2 2s. net. (Cambridge University Press.)
- Catalogue of Dutch Painters*, vol. v., by Hofstede de Groot, 25s. net. (Macmillan.)
- The Luxembourg Museum: Its Paintings*, by Léonce Bénédite, 10s. 6d. net. (T. Fisher Unwin.)
- The British School*, by E. V. Lucas, 2s. 6d. net. (Methuen.)



MAHOGANY TALLBOY CHEST

CHIPPENDALE PERIOD



WILLIAM FERGUSON, OF KILSIE  
BY SIR HENRY RAEBURN, R.A.

[Photo. Annan









THE sale season, so far, has included the dispersal of no important collections, and the chronicle of picture prices comprises only items which, though interesting to the connoisseur of moderate means, raise no thrills in the breasts of the general public. Messrs. Christie did not commence their season until the latter part of the month.



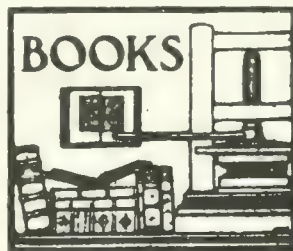
At a sale of modern pictures, the property of W. J. Thompson, Esq., and Charles F. Southgate, Esq., deceased, and from other sources, held at the King Street galleries on January 24th, the fare provided was of a comparatively humble character. The highest individual price of the day was realised by *The Poacher's Widow*, 49½ in. by 75 in., by Briton Riviere, R.A., which brought £220 10s. This work, which was exhibited at the Royal Academy, 1879, was formerly included in the permanent collection at the Birmingham City Gallery, but was exchanged by the Director for another of the artist's works. Other of the more important included:—W. Mulready, R.A., *The Carpenter's Shop*, 39½ in. by 29 in., £105; Marcus Stone, R.A., *Stealing the Keys*, 1866-9, 21¼ in. by 29½ in., £105; E. Verboeckhoven, 1843, *The Frightened Flock*, 60 in. by 78 in., £178; and P. A. Rysbraek, *Peacocks and Domestic Poultry*, 59 in. by 74 in., £120 15s. None of the drawings sold attained the dignity of three figures, but the following may be taken as typical examples by their respective artists:—T. Collier, *The Denbighshire Hills from near Dolwyddelan*, 13½ in. by 20¾ in., £71 8s.; Birket Foster, *Peasant Children and Geese*, 5¾ in. by 8¾ in., £59 17s.; R. Thorne-Waite, *Dover from St. Margaret's*, 13 in. by 35½ in., £60 18s.; and E. J. Gregory, R.A., *Will He Come*, 13½ in. by 8½ in., £56 14s.

A similar but generally less important accumulation of modern works, this time chiefly in water-colours, was dispersed by the same firm on January 31st. In this, however, were included two of J. M. W. Turner's drawings for the "South Coast" series—*Margate*, 6 in. by 9 in., engraved by G. Cooke, 1824, which brought £462, and *Teignmouth*, reproduced by the same engraver,

1815, £273. Other drawings included C. Fielding, 1833, *A Lake Scene, with cattle and sheep*, £94 10s., and Birket Foster, *A Landscape, with a flock of sheep on a road*, 4¾ in. by 7 in., £67 4s. Among the oil paintings were W. Shayer, sen., *A Peasant, with a white pony, conversing with a pedlar and his wife*, circular, 24 in. diam., £105; P. Nasmyth, 1824, *A Highland Lake Scene*, 26 in. by 34 in., £78 15s.; J. Linnell, sen., 1846, *The Young Blood*, on panel, 21¼ in. by 27 in., £73 10s.; and F. D. Hardy, 1863, *The Doctor*, on panel, 21½ in. by 29½ in., £84.

Messrs. Puttick held a sale of pictures and drawings by old and modern artists at their galleries, 47, Leicester Square, on January 3rd, when fair prices were realised, though none of the individual items were of special interest, and the same remarks also apply to the sales of old and modern engravings by the same firm on the 16th, 17th, and 23rd of January.

THE two days' sale of books held by Messrs. Puttick on January 23rd and 24th included the contents of the



library of Mr. Herbert Fry, the writer on London, and a friend of Charles Dickens. There were a number of items relating to the novelist, but none of those rarities having especial value in the eye of the collector.

As a rule, the first editions of this author's popular works were so large that copies from them, unless marked by some exceptional feature, are of comparatively little value. One of the scarcest is *Oliver Twist*, 1838, a copy of which, orig. cloth, uncut, brought £4 2s. 6d.; while one of *Nicholas Nickleby*, 1839, old hf. cf., loose, only brought £3, by virtue of being extra illustrated. Higher figures were reached by some of the original illustrations for Dickens's works. H. K. Browne's version of *Madame Mantalini introduces Kate to Miss Knag*, with the title in the author's autograph, brought £21; four others by the same artist, but without this addition, realised from £9 to £10 10s. each; three of Charles Green's for the *Old Curiosity Shop* only varied

from £8 5s. to £8 10s.; while eight of J. Mahoney's for *The Battle of Lillo* ranged from £4 15s. to £7 for various vignettes, while a full-page illustration brought £15 15s. A copy of the pirated edition of *Robinson Crusoe, Mariner*, 1710, cf., formerly in Lord Townsend's library, brought £7 15s.; James Anderson's *Art Book, etc., of Free and Accepted Masons*, folding front, etc., 1st ed., 1738, cf., with corrigenda leaf at end, £11 5s. Presentation copies of the first editions of Swinburne's *A Study of Shakespeare*, 1880; *Stanzas in Song*, 1880; and *A Midsummer Holiday*, 1881, all in cloth, and with autograph inscriptions from the poet, the recipient's name being erased in each case, brought £11 5s., £10, and £10 5s. respectively; R. L. Stevenson, *Prince Otto*, 1st ed., orig. cl., 1885, a presentation copy with autograph inscription, £22; J. Gould, *Birds of Great Britain*, cld. plates, 5 vols., in 25 parts as issued, fol., 1862-73, £26; the same author's *Monograph of the Trochilidae, or Humming Birds*, cld. plates, 5 vols., in 25 parts as issued, fol., 1849-61, £20 10s.; and *Mammals of Australia*, cld. plates, 3 vols., in 13 parts as issued, fol., 1845-63, £18 10s.; *Sporting Magazine*, 1792 to 1842 (vol. v. missing), 99 vols., hf. cf., and *Sporting Review*, 1847 to 1864, 36 vols., hf. cf. (not uniform), £107; and a presentation copy of the first edition of Isaac Walton's *Life of Dr. Sanderson*, mor. g.e., 1678, with an initialled autograph inscription to the Earl of Clarendon by the author, £40; while the Holograph Manuscript of Six Sonnets, by Oscar Wilde, written on 6 folio leaves, with title *Impressions du Théâtre*, leather bound, realised £63.

Messrs. Sotheby's sale of books and manuscripts on January 13th, 14th, and 15th, comprising 1,115 items, realised the substantial total of £2,150. The result was attained not so much in large sums by individual lots, as a general consensus of fair prices; the most noteworthy exception to the rule was an illuminated Persian MS. of the *Five Metrical Romances of Nizani of Ganjah*, enriched with 33 miniatures, and dated 936 A.H. (= 1529-30 A.D.), fol. cf., with portions of an old Persian binding inlaid, which swelled the total by the substantial sum of £275. Among other interesting items were:—H. Fielding, *Dramatic Works*, 1st collected ed., 3 vols., cf., rebounded, 8vo, 1755, £24; Locher, *Recueil de Portraits et Costumes, Suisses, etc.*, 32 cld. plates, n.d., c. 1800, 4to, £31; R. H. D. Barham, *Martin's Vagaries*, being a sequel to *A Tale of a Tub*, illustrated by G. Cruickshank, mor. ex., gt., wrappers bound up, 1843, £11 5s.; J. A. Symonds, *Renaissance in Italy*, 7 vols., 8vo, 1880-86, £10; and Ackermann's *History of the University of Oxford*, 2 vols., large paper, plates on India paper, with a set of the original etchings of the plates inserted, orig. bds., uncut, fol., 1814, £21.

Mr. Dowell, of Edinburgh, on January 20th, 21st, and 23rd, dispersed a large collection of books belonging to the late Sheriff Bell and others, which included a set of *Session Cases*, in 86 vols. (16 vols. cf., remainder hf. cf.), 1821-1911, which realised £50.

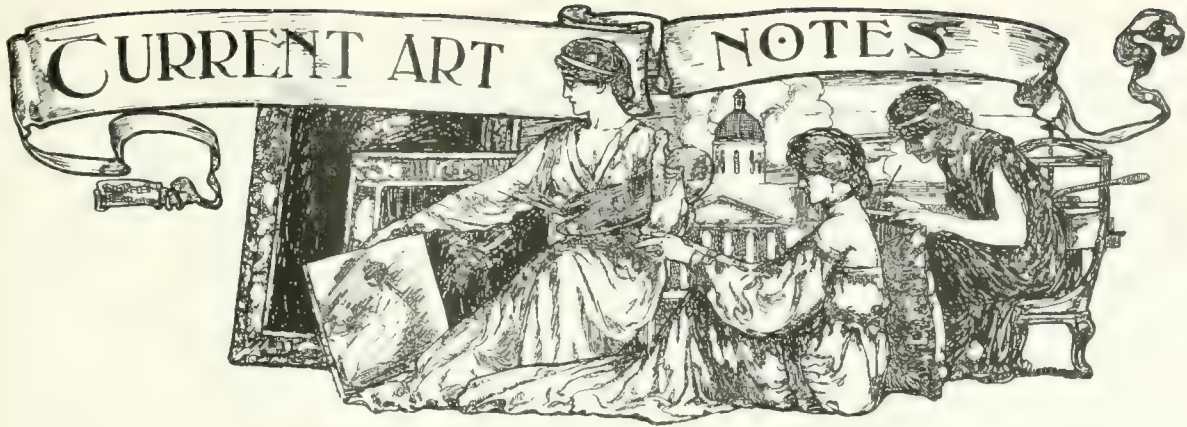
At the sales of furniture and china which occurred during the month, what may be termed utilitarian pieces

Antique Furniture and China those which would tempt the householder rather than the advanced collector—strongly pre-

dominated. Among the more noteworthy items were the following: At Messrs. Christie's on January 22nd and 23rd: an old Worcester oval dish, painted with a river scene and flowers, in turquoise, 11½ in. wide, £24 3s.; an old Worcester teacup and saucer, painted with exotic birds in panels with gilt foliage and trellis-work borders, on mottled-blue ground, £25 4s.; a pair of old Worcester oval dishes, painted with flowers in scroll panels with gilt borders, on dark-blue scale pattern ground, 12 in. wide, £46 4s.; a Chinese Kang-He bamboo-pattern vase, enamelled with flowers in *famille verte* on vari-coloured ground, 8¼ in. high, £94 10s.; a suite of Adam furniture, carved, painted partly white and partly gilt, consisting of a settee, six armchairs and six chairs, £152 5s.; a seventeenth-century clock, by Edward East, London, in tall walnut-wood case, the hood mounted with festoons in chased metal-gilt, 6 ft. high, £50 8s.; a Persian rug with a conventional design of foliage, etc., in polychrome on ruby centre, and dark blue and white border, 9 ft. by 5 ft. 7 in., £89 5s.; a Toby-Filpot jug, 9½ in. high, £50 8s.; a Delft octagonal plaque, painted with pastoral scene in blue and border in polychrome, 11¼ in. square, £54 12s.; a Louis XVI. clock, by A. Coliau, Paris, in ormolu case with figures at sides and a bust of Louis XVI. on top, 18 in. high, £152 5s.; a Louis XV. library table, veneered with tulip-wood, with king-wood borders, mounted with ormolu handles, etc., 71 in. wide, £304 10s.; and a Directoire gilt fauteuil, elaborately carved, the seat and back covered with Aubusson tapestry with floral design, £262 10s. On January 30th, at the same rooms, a Delft bowl with scalloped lip, decorated with vases and flowers in polychrome, 12 in. diam., brought £120 15s.

Messrs. Knight, Frank & Rutley, on January 29th and 30th, disposed of the contents of 2, Carlton House Terrace, which included a large proportion of antique furniture. Two Louis XVI. pattern gilt settees, carved in floral decoration, each 2 ft. 8 in. wide, brought £50 8s. each. Of three cut-glass electroliers, one with 36 imitation candle lights and 18 others, with lustre pendants and festoons, brought £94 10s.; one with 21 lights, £39 18s.; and one with 12 scroll candle branches and 36 electric lights, £89 5s.; a Chippendale mahogany pedestal writing-table, with carved mouldings and fluted columns, 6 ft. 7 in. by 3 ft. 10 in., £138 12s.; a Sheraton mahogany wardrobe, inlaid, with ormolu handles, 8 ft. 3 in. wide, £131 5s.; while of two gilt carved wood side tables in the style of William Kent, with massive marble tops on scroll supports, etc., one, 2 ft. 10½ in. high, 3 ft. deep and 10 ft. 5 in. wide, brought £73, and another, 2 ft. narrower, £77 14s.





MODERN critics of art sometimes speak as if it were susceptible to a prodigious and continuous development like science. This idea, by placing the artistic achievements of past ages, not as goals to be passed before greater results can be attained, but rather as way-marks already left behind, is responsible for much that is unsound, *outré*, and even immoral in the newer phases of painting and sculpture. It is based on false reasoning, for art and

**The Tendency of Modern Art**

science are essentially different in principle, and occupy essentially different spheres. The latter is the accumulation of applied knowledge; so long as any secrets of earth, air, water, or the sidereal system remain unrevealed, further additions can be made to the store. Thus the sphere of science, so far as can be appreciated by human understanding, is practically infinite. That of art, on the other hand, is circumscribed and little capable of extension; it is confined to the interpretation of nature



COUR DU DRAGON, PARIS  
FROM AN EICHING BY ALFRED BENILEY, AT THE FINE ART SOCIETY

through human emotion ; and humanity and nature are practically unchangeable. Homer and Shakespeare were as well equipped for the task as is Mr. Bernard Shaw, whereas the scientific knowledge of Sir Isaac Newton can be bettered by that of a schoolboy who has mastered a modern primer.

The scientist of to-day has no practical interest in the problems solved by his predecessors, whereas the artist is still essaying the same problems as confronted the neo-ithic carver of mammoth tusks. In the intervening ages the technique of art has been advanced, thus enabling the modern, who has mastered it, to express himself with greater certainty, explicitness, and directness than his prehistoric predecessor; otherwise their positions are the same. It is only by making the technique of art still more perfect that we can hope to achieve greater things in art than have hitherto been accomplished. Now, technical mastery comes only by intelligent application and study. The artist has not only to learn the use of his materials—the way to manipulate brush, chisel, or graver—but also by the study of the work of other artists to learn how to apply his knowledge, which in itself is only the spelling and grammar of art.

It may be urged that the study of the work of other men tends to destroy individuality; but the reverse is the case. The most individual among the older English masters were Reynolds, Romney, Raeburn, Gainsborough, Turner, and Constable. The three first-named journeyed to Italy to study the pictures there. Gainsborough copied pictures by the great masters—Van Dyck more especially—whenever he had opportunity; Constable did the same; while Turner successively studied and emulated every previous master of landscape before he developed his own individual style. It is, in fact, only by the study of how other artists expressed themselves that an artist can hope to master the art of self-expression, unless in a very limited sphere. A knowledge of grammar and spelling will enable the average educated man to write an entertaining letter, but not to compose a good book, or indeed to express himself at length, lucidly and explicitly, on any complicated subject. In the same way a knowledge of the grammar and spelling of art may enable a painter to make suggestive sketches, but not to express the same subjects with the fulness and explicitness that is demanded by an important picture. The ability to produce a completed work constitutes the line of demarcation between artists and amateurs; both can sketch, but only the latter can paint pictures.

Now, in all great pictures it is essential that the means of production shall not be too palpably apparent. If the theme is worth painting, it is the theme which should compel the painter's attention, and not the manner in which it is put upon canvas. With a sketch it is different. One can tolerate, and even admire, the sentient roughness of a piece of rapid work, in the same way that one enjoys the picturesque effect of the roof-beams showing out through the sides of a humble country cottage; but similar construction in the case of an important building like St. Paul's would be altogether unsightly.

THIS distinction between pictures and sketches is apparently being altogether abandoned by the latest exponents of modern art, and they are not only filling the minor exhibitions with sketches, but also showing large-sized canvases which are nothing but sketches on an exaggerated scale. One may take the exhibition of pictures and drawings by Professor C. J. Holmes at the Carfax Galleries (24, Bury Street, St. James's) as an example of this tendency. One does this, not because the professor's work is the least worthy of admiration, but that he is an accomplished artist and an acute critic, who has assumed his present style from profound conviction, and is quite capable of producing highly pictorial and elaborated work if he thought it desirable. If this new theory of art is correct, it should receive its highest exemplification in the work of one so accomplished and animated by such high ideals. If, on the other hand, as one believes, this theory is not only mistaken, but, if generally adopted, will result in the destruction of the British school of painting, then there is no worthier object of attack. Twenty-seven pictures and drawings were shown in the exhibition, every one of which bore evidence of high intention, but only one of which could be said to be carried to full completion. This was the *Saddleback from the South-West*, a canvas which has already been described in THE CONNOISSEUR, and which was not so much a picture as a piece of well-balanced and harmonious decoration. One does not wish to decry this work, which was excellent of its kind. But is its kind of the highest order? Is there not a possibility that a Japanese screen painter, trained in such art from his boyhood, could not produce a similar and equally convincing piece of work at the cost of a few hours' labour? Professor Holmes's other examples of oil were not so satisfactory; they halted on the borderland between decorative and realistic art without showing a striking affinity to either. They were merely statements of elementary fact set forth in flat tones, and conveying little or no knowledge to a person who was not already informed on the subjects they depicted. One may ask, what is the utility of such work? A schoolboy would not have been able to compass such decorative feeling, imperfect though it was; but a schoolboy with a penny box of paints could have informed us with almost equal facility that a mountain side was green, the sky blue, and water white. If the aim of the pictures was decorative, then a square of Turkey carpet would have provided us with a more luscious feast of colour; if realistic, then a photograph would have better served our turn; and if to impress us with the beauty and majesty of nature, then the slightest sketch of a similar subject by Turner would have told us more of the massive grandeur of the eternal hills, of the infinite gradation of form and colour in sky and cloud, and of the mighty force of flooded water-courses.

In his water-colours and drawings Professor Holmes was less ambitious and more successful. They possessed the simple form of sketches, but lacked the verve and spontaneity which makes a sketch delightful. One had



CHÂTEAU D'AMBOISE  
FROM AN ETCHING BY A. F. AFFLECK, AT MESSRS. J. CONNELL AND SON'S

the feeling that these were not frank transcripts of nature—several, indeed, were purely decorative in their motifs—but that their effect was attained by a careful and studied elimination of all that the painter considered non-essential to his work. Such a course is to some extent justified, but it must be remembered that it is not the greatest art which conveys to us the fewest facts, but the most. It is possible that the artist's message may become confused by overloading it with detail; but it is the most perfect art which records both details and essentials, subordinating the former to the latter in such a manner that they shall amplify and make stronger the latter.

At the same galleries there were shown a number of paintings and drawings by Mr. Donald Maclaren. Of the former, all of which were landscapes, it can only be said that there were notes of colour somewhat crudely and clumsily expressed and showing little attempt at delineation of form. The drawings were decidedly better; they were portrait studies, well modelled and marked by considerable power of characterisation.

THE tendency of modern art to sketchiness is a phase of the development of that artificial *naïveté* with which this most blasé of blasé generations is trying to awaken long-dormant elementary emotions. Another phase of it is to be found in the unconventional and, one must add, irreverent expression of religious subjects. A number of works of this character were included among the drawings by Mr. Ilbery Lynch,

shown at the Fine Art Society's Gallery (148, New Bond Street). In saying that these works were irreverent, one does not wish to imply that the artist was inspired by irreverent motives. He may have been, and probably was, influenced by the desire to make his themes more realistic and poignant, and, to effect this, entirely discarded the conventional forms of portrayal, introducing modern Western costume and surroundings. Such form of treatment demands the highest artistic talent to ensure success. We can accept as satisfying the orthodox



presentation of a sacred character, even though it be lacking in impressiveness and power; for the halo, traditional robes, and other time hallowed emblems with which the figure is invested make it symbolic; we accept it not for what it is, but what it stands for. Discard these emblematic trappings, and only the loftiest nobility of conception will make up for their absence. Mr. Lynch has failed to realise this; he has descended not merely to realism, but to caricature. The *Entry into Jerusalem* is depicted as though the *dramatis personæ* were a hedge preacher and a small crowd of attendant rabble, the *Raising of Lazarus* is depicted in an aspect that is more ludicrous than soul-moving, and in the *Adoration of the Magi* the three kings appear under the guise of street-strollers. Such conceptions are both false and mischievous, and tend to degrade our ideas of the spiritual and material aspect of the great sacred drama.

The same artist's illustrations to *The Rubaiyat* and other books, and many of his sketches, showed decorative feeling, and in some instances powerful and fluent line. If Mr. Lynch would strive less for originality and more for truth and sentiment, he would probably achieve far greater work than he has yet accomplished.

To turn from Mr. Hbery Lynch's works to the water-colours of Mr. Hugh L. Norris was a refreshing change. The latter did not attempt to awaken our intellectual faculties, but was content with affording us sensual gratification. Very delightful were his presentments of English scenery, set down in atmospheric and delicate colour and filled with idyllic charm. Almost cloying in their tender beauty were a few of them, and one would have liked occasionally a more resonant note; but far worse omissions than this might have been forgiven Mr. Norris, so full of quiet loveliness were the scenes to which he introduced us—verdant water meadows, leafy brooks, and bluebell-carpeted woodlands—all set down without a jarring or tumultuous note to disturb their exquisite and refined harmony.

At the same galleries were shown a collection of new etchings by Messrs. Alfred Bentley, Henry C. Brewer, Herbert Hillier, and Col. R. Goff, practically all of which were concerned with architectural motifs. This phase of subject is, perhaps, over popular at present, and nearly every etcher, so far as theme is concerned, seems desirous of following on the lines long ago made popular by Alex. Haig. This, however, does not imply that the moderns see nature from his view-point, or express their vision in the same manner. Mr. Bentley uses his needle with much power; his *Cour du Dragon, Paris*, simply and succinctly set down, was alive with animation and sunshine. Very effective, too, were some of his other Parisian scenes, and the dry-points of *The Bakehouse Close, Edinburgh*, and *Stirling Castle*. His solitary mezzotint, the *Luxembourg Gardens*—a night scene—of truthful in general tone and sentiment, could have done with a little more relief. Mr. Henry C. Brewer's work was generally larger, and he depended less upon his power of line than on tonal contrast. In his *Toledo Cathedral* he had taken full advantage of the picturesqueness of his subject and made a well-balanced and effective

composition; his view of the *West Front* of the same building was also highly effective. The dry-point of *Westminster Hall*, by Mr. Herbert Hillier—an unusually large essay in this method—showed a somewhat formal subject, which by the arrangement of light and shadow makes a plate full of interest, set down in free, forcible line. In the *Malines* the etcher had given an impressive rendering of the cathedral, backed by a lowering sky. The contrast of light and shade in *The Astrological of Catherine de Medici*, though effective, was somewhat unduly forced. Col. R. Goff's works were not limited to architecture, and included some vigorous renderings of landscapes and seashore.

ETCHINGS were also in evidence at the Dowdeswell Galleries (160, New Bond Street, W.), where a complete collection of the works of Sir J. C. Robinson were on view. Sir Charles, who is now in his eighty-ninth year, is an amateur in the best sense of the word, for while he is fully accomplished in the knowledge of his art,

he works purely for his own delectation. His work showed much originality of conception, and was strikingly different in outlook and method from that of most of his contemporaries. He showed a decided preference for concentrating the high lights in the centre of his works, not infrequently introducing the sun in the middle of his compositions, as in the *Sunlight and Mist, Swanage Down*, a sentient and finely composed piece of work. Equally effective was the *Newton Manor from the Purbeck Hills*, with its grand cloud-forms and vivid suggestion of falling rain. Other works which should be mentioned were *Brown Down Trees*, with its strong contrast of trees in shadow against a luminous sky, and the *Space and Light, Sierra de Almaden, Spain*, with its daring expression of the sun's rays. Miss Frances Drummond showed forty garden and woodland scenes at the same galleries, which were refined and harmonious in colour and displayed much decorative feeling.

At Messrs. James Connell's Galleries (47, Old Bond Street, W.) etchings, too, were to the fore, a very interesting collection by some of the best-known workers with the needle-point having been gathered together. Mr. A. F. Affleck was perhaps the most strongly represented. His work is gaining in strength and richness of chiaroscuro, and though sometimes he is apt to over-accentuate the contrast between his lights and shadows in his works, like *Château d'Amboise* and the *Gateway at Burgos*, he attained a wonderfully impressive effect. Not so strong but more atmospheric was the same artist's rendering of the interior of *Toledo Cathedral*, full of architectural detail but broad in its treatment. More wholly dependent on their power of pure line were the Dutch scenes by Mr. William Walker, in which the subjects were set forth with the accuracy of a topographical draughtsman, yet so poignantly and tellingly expressed that they were among the most interesting and autobiographical



DRAWING FOR THE BOOK OF JOB BY R. T. ROSE AT THE SOCIETY OF SCOTTISH ARTISTS

works in the exhibition. Mr. William Strang's *Farm in Brittany* and *La Guimorais* were powerful in their directness and simplicity of execution, while Messrs. Ian Strang, Fred A. Farrell, Martin Hardie, and Tom Maxwell were all seen to good advantage.

OF distinct educational value was the exhibition of original etchings by Rembrandt and his contemporaries, shown at Mr. Gutekunst's gallery (10, Grafton Street, Bond Street). In some respects it was the more valuable because it was not exclusively confined to the picked work of the best artists, but it included typical examples by men who are scarcely to be numbered among the greater masters of the needle. Comparing it with the work of the present time, one could not say that any examples, with the possible exception of those by Rembrandt, surpassed that of our best living etchers; yet the exhibition was decidedly more interesting than, say, an average display by the Painter-Etchers. The reason of this is, not because of any technical deficiency on the part of the moderns, whose mastery of poignant line is hardly to be matched at any earlier period of the art, but to the clarity and lucidity which distinguished the works. These old masters were concerned with what they had to express; the moderns are concerned less with the subject than how they express it, with the result that a display of their powers becomes the predominant object of their art—a display which often becomes as tiresome as the undue emphasis of a high note in singing. In the works displayed, Rembrandt,

**Original Etchings  
by Rembrandt  
and his  
Contemporaries**

though only represented by three examples—the *Jan Lutma*, *Clement de Jonghe*, and *The Three Cottages*—showed supreme mastery, he alone being able to vary his style to suit the exact expression of his subject, and to express it with full detail without losing breadth, and give full value to the light and shadow without descending into exaggeration. Van Dyck, in his *Jan Breughel*, shows equal powers of characterisation, but he is less supple and direct in his line. Nearest of all in point of style to Rembrandt is his pupil, Ferdinand Bol; his *Woman holding a Pear*, though not quite so certain in its draughtsmanship, and with the blacks and whites a little over-emphasised, will yet challenge comparison with the works of his master. Among other masters represented were Van Dyck, Claude, du Jardin, A. van Ostade, D. Stoop, N. P. Bergem, and J. Lievens.

THE director of the National Museum of Wales at Cardiff may be congratulated on the high quality of the retrospective loan exhibition of paintings now on view in its galleries. In the preface to the catalogue it is stated that the exhibition "has been rendered possible by the generosity of a few friends interested in art, who desire to remain anonymous. They have lent their treasures and defrayed the expenses of the Exhibition and the Lectures connected with it in the hope that the Welsh people will derive pleasure and profit from them." This public-spirited and well-timed action should exert a great beneficial influence on the future of the Museum. An inaugural exhibition in an institution of this kind not only sets a standard for its

**National Museum  
of Wales**



successors, but also serves to point out the character of the works which should be accumulated in the permanent collection. It is therefore of importance that it should consist of works of serious import by competent artists. That this result has been attained can be seen from an inspection of the sixty exhibits, representative of half that number of artists, nearly all of the latter being of world-wide celebrity. Among the English painters, Turner is seen to the greatest advantage, no less than seven of his works being included, all of which belong to his latest and most expressive period. Chief among them is the famous *Rainy and Blue Lights*, lent by Messrs. Daveen Brothers, one of the finest impressionist pictures of all time. Of Romney there is an interesting version of *Lady Hamilton as "St. Cecilia"* and his *Portrait of Mrs. Newbury*; while Raeburn's *Mrs. Douglas*, shown some little time ago at the French Gallery, is an adequate representative of that artist. Other English artists shown, not always in important, but always in characteristic works, are Burne-Jones, D. Y. Cameron, Constable, Murray Smith, Grosvenor Thomas, Whistler, and Wilson.

Of foreign artists, those belonging to the French and modern Dutch schools are chiefly in evidence, Millet and Corot each shown in half a dozen fine examples, and Monet, Rodin, and many others being represented by one or more characteristic works.

AT Messrs Walker's Galleries (118, New Bond Street, W.) Miss L. E. Pierce exhibited a series of drawings illustrative of John Keats and Omar Khayyām and impressions of England and the Continent. Among the best of her works were the *Low Tide, Southend*, expressed with crispness and decision; the *Egg Market, Holland*, in which a strong note of blue was introduced with good effect; and the *Fountain, Rome*, the latter being marked by powerful but somewhat heavy coloration. The drawings by Mr. R. Purvis Flint, depicting Scotland, England, and Holland, showed little differentiation of locality, but were all marked by delicacy and refined colour.

POST-IMPRESSIONISM was strongly in the ascendant at the exhibition of the Friday Club at the Alpine Club, Conduit Street. Now, as regards  
**The Friday Club** Post-Impressionism, I am a Philistine. I lack that exquisite sensibility which enables one to find a rhythmical flow of line in drawings destitute of draughtsmanship, and rhythmical harmony in pictures whose crudity makes the crimson of a pillar-box look quiet and unobtrusive. My vocabulary, too, is deficient, for Post-Impressionism, being above all forms of orthodox art, cannot be adequately criticised in the orthodox art terms, and one must needs reinforce the latter with the phraseology of music, science, and poetry. A well-turned phrase, culled from a contemporary writer, is the "music of the paint"; one does not know exactly what it means,

but applying it to Mr. Mark Gertler's *Furrier*, one would say that his paint had the volume and strength of a full-powered German band. His *Woman Resting* was depicted with phenomenal arms and hands; the picture might possibly be the embodiment of the mental vision which a small boy, undergoing corporal punishment, conceives regarding the weight and strength of the limbs of his castigator. Mr. Hamilton Hay's *Still Life* piece might have been the visualised recollection of a dyspeptic old gentleman of one of the surreptitious feasts of his youth. A cut melon—or was it a Dutch cheese?—was set forth on a draught-board patterned table-cloth in company with some emerald green apples. The former looked an embodiment of indigestion, the latter were suggestive of acute colic, while the obtrusive chequered table-cloth was possibly intended to symbolise the chequered happiness of boyhood—the pleasure of the feasting, and the pangs suffered in taking nauseous medicine to alleviate its after-effects.

THE trio of exhibitions at the Baillie Gallery (13, Bruton Street, W.) comprised one of water-colours and pastels by Mr. J. W. Herald, another of oil landscapes by Mr. Charles Martin Hardie, R.S.A., and a third of etchings and water-colour sketches by Mr. C. M. Hardie, R.S.A., and Etchings by Martin Hardie, A.R.E.

Lest confusion should occur in the minds of visitors between the identity of the last-named exhibitors, a note in the catalogues explained that they are respectively uncle and nephew, Mr. C. M. Hardie being a Scottish landscape artist of repute; while his nephew, who is perhaps the better known of the two south of the Tweed, is an official at the South Kensington Museum, a writer of valuable books and criticisms on art, and an accomplished etcher. It is chiefly in the latter guise that he appears in the exhibition, forty-three of his etchings being shown against nine water-colours. As regards the latter, one is inclined to agree with the preferences expressed in the forenote to the catalogue by Sir F. Short, who singles out the *High Noon in the Boat-yard, Rye*, and *Dulieu's Pig Farm*, for special commendation. The first-named, a skeleton of an unfinished boat, expressed with thorough and certain mastery of line, has been seen before, but the *Pig Farm*, together with *Studland Bay, Martello Towers, Hythe, In the Weald of Kent*, and *A Bend of the Rhine*, are among the artist's latest work, all of which show his command over poignant line and effective chiaroscuro. Mr. Charles M. Hardie's pictures were distinguished by fresh, pleasing colour and broad, direct handling. Among the more effective were *An Old Fife Jetty, Changing Pastures*, and *A Moorland Tarn*. Mr. Herald's pastels would have been both effective in colour and tone had he not so resolutely persisted in keeping them in an intensely minor key. As it was, his work appeared like nature seen through the medium of a murky London fog; a lighter background than the dark-brown paper he is so fond of using would probably remedy this defect.



## Current Art Notes

AT the Leicester Galleries (Leicester Square) two exceptionally interesting exhibitions were on view

**Paintings by Signorina Emma Ciardi and Louis Sargent** paintings, chiefly of the Cornish coast, by Mr. Louis Sargent, and others, including many of Venice, by Signorina Emma Ciardi. The work of the two artists was rendered more effective by the contrast of their methods; Signorina Ciardi seeing nature under an almost uniformly grey aspect, while Mr. Sargent's work was replete with strong and vivid coloration. The lady artist was perhaps over-academic in her outlook, her inspiration being largely derived from Guardi; nevertheless, her work was not wanting in individuality, and was marked by the distinction which comes from assured execution and an absence of straining for effect. Her coloration, if somewhat uniform, was delightfully silvery in tone. Mr. Sargent's work was impressionist in the sense that he tried to interpret nature in the most direct and forcible manner. Certainly he gave a more vivid and poignant rendering of the wonderful coloration of the Cornish sea-coast than has perhaps been vouchsafed by any previous artist. His pictures were sketchy and lacking in repose, but in their vehement strength of utterance, sustained brilliancy of colour, and absolute conviction they attained the quality of great art. Among the best works were the *Clodgy Rocks, St. Ives*, flashed with sunlight, *When the Sea is out*, and *In the Serpent Cove*. Another phase of the painter's art was shown in several nocturnes, of which *The Meteor* was specially noteworthy for its decorative feeling and admirable composition.

THE Society of Scottish Artists' Exhibition is much better this year than last. The committee have seen fit to add an applied art section, and they deserve credit for this innovation, while among the pictures there are several considerably ahead of any shown by the Society for several years past. To this category belongs Mr. W. Y. Macgregor's *Nethy Bridge*, a fine study of the rapid changes which nature presents on a breezy day; while Mr. C. Mackie's landscape with figures, *A Balcony at Venice*, has a greater luminosity than this painter usually achieves, and evokes a far higher opinion of his capacity than the majority of his previous canvases have done. Further good landscapes are those of Mr. W. O. Hutchison and Mr. W. M. Glass, while others, again, are *Sunset on the Moray Firth*, by Mr. W. B. Hyslop, and *A Spanish Village*, by Mr. D. M. Sutherland. Mr. Hyslop has missed the sleepy motion of a calm sea—that motion which Josef Israëls expressed so well sometimes—but the light gleaming on the distant headland is beautifully handled, and it is this same quality of good treatment of light which chiefly glorifies Mr. Sutherland's work. His whole picture is suffused by the sun's rays, but, though everything is glittering and brilliant, that stridency often marking art of this kind is wholly absent. Turning to the department of portraiture,

two artists who impress one favourably are Mr. W. Macdonald and Mr. A. E. Harley, the former represented by *Lola* and the latter by *Portrait of a Lady*. Mr. Macdonald's canvas is original and intensely virile, while the face certainly holds an abundance of life; yet the bare arm prominent in the first plane is depicted in a slovenly fashion, and slapdash workmanship is equally salient in various other parts of the figure. No doubt this has been done with a view to concentrating the spectator's gaze on the sitter's eyes, but when that stratagem is employed it should not be allowed to be obtrusive, as it assuredly is in the present instance, it should be a servant rather than a suzerain; and one has only to recall how successfully it was used by Van Gogh, and more particularly by Manet, to realise what a lot Mr. Macdonald has still to learn despite his cleverness. Mr. Harley's picture, on the other hand, reflects less fire yet remarkably sound technique, the modelling being a very exemplar, and making all seem to stand backwards into the canvas besides forwards; while waiving portraiture, a work of which it behoves to speak is Mr. S. J. Peplow's *Still Life*, its subject a teapot, a melon, and some other fruit. In delineating these things the artist has eschewed rotundity as far as possible, making angularity insistent instead, and, thanks to his utilising this Post-Impressionist style, he has been fiercely criticised. But is it not an old axiom in painting, a very old one, that when a thing is drawn with curves it has a feeling of softness, whereas when it is done with straight lines and angles it acquires a look of solidity? Probably, then, it is with intent to emphasise the solidity and hardness of his subject that Mr. Peplow is painting in this so-called new manner; and, even allowing that his recent works are less delightful than those on which his fame rests, he is quite right in aiming at progress. No master of the past but has done likewise, developing various ideas of his predecessors.

In the water-colour room there are many engaging items. Miss O. C. Smyth's *Dannsa Marbh* is a clever imitation of Chinese art, and Miss C. Walton's street scene, *Balloons*, demonstrates this artist able to essay a new line of action well, the picture being done in a strong, simple fashion, comparatively foreign to Miss Walton's productions heretofore. An analogous manner is used by Mr. H. Lintott in *Portrait Study*, and used to good purpose, while an arresting work is Mr. A. Gamley's *Little Housekeeper*. The topic is a young girl engaged in washing dishes, and, albeit these last prove Mr. Gamley but a mediocre painter of still-life, and although the girl's right hand is badly drawn, the picture undoubtedly possesses a deal of that indefinable charm which the old Dutchmen conferred on humble domestic scenes.

The sculpture hall is fuller this year than usual, and a good item here is Mr. H. Wilson's *Christ Crucified*, while another exhibitor manifesting gifts is Mr. L. Deuchars, who shows two models for carved panels, each executed in plaster from a design by Sir Robert Lorimer, and the subject in either case being a series of little heads. Their beauty would seem to lie in their

quaintness, and perhaps it is quaintness again which constitutes the charm of Mr. Pilkington Jackson's *Patriarch*, a very life-like study of a rabbit. Passing to consider the new craftsmanship section, some bookbindings after designs by Mr. D. S. McColl are disappointing. He is one of the best art critics alive, but his findings are destitute of synthesis; they betray a lack of definite purpose on the designer's part, and sundry volumes by Miss J. E. Pagan are much more desirable. Nevertheless, beautiful as these are, they cannot compare with a number of hand-printed books which have been borrowed for the exhibition, all of which are listed in the catalogue as emanating from Mr. Charles Ricketts' Vale Press, but one of which, in reality, is the work of William Morris, while two were printed at the Eragny Press by Mr. Lucien Pissarro. It was a happy idea to assemble these volumes, but unfortunately, if Morris is seen at his best, this is scarcely true as regards Mr. Ricketts. His *Daphnis and Chloë* and *Fair Rosamund*, neither of which is shown, are lovelier than anything by Morris, and likewise transcend all the efforts of the Essex House, Doves, and Cuala presses. Along with other things by the same hand they have proved a huge source of inspiration to many concerned with book production, as witness some of the tasteful printing of the Tower Press, Dublin, and more especially a superb volume decorated by Mr. Clinton Balmer, *The Gate of Smaragdus*; and, if Mr. Ricketts' books have any rival, this consists in the output of Mr. Pissarro. He also is inadequately represented in the present collection, for it does not include his masterpiece, a tiny volume of verse by Judith Gautier, a daughter of Théophile Gautier; but at least his edition of Perrault's *Deux Contes* is shown, and few more delectable books than this exist. The design on the title-page—a procession of female figures—has a stately severity which recalls the vases of Douris; while no less beautiful is the pattern on the cover, also the offspring of Mr. Pissarro's inventive genius. Lack of space makes it impossible to offer him here the homage he merits, but one must not conclude without mentioning another literary treasure embraced in the display—an edition of the *Book of Job*, printed in Morland type by the defunct Abbey Press, and illustrated with pen-and-ink drawings by Mr. R. T. Rose. This artist is not a sound draughtsman in the ordinary academic sense of the term, yet he stands in the front rank of contemporary illustrators. He has not the power of Mr. Austin Spare, nor the delicate touch of Mr. Laurence Housman, but he always contrives to render the essential spirit of the literature with which he is dealing; and, in the drawings in question, there is hardly one but exhales surely the weirdness and mystery which permeate the *Book of Job*.

ONE of the oldest and most interesting of English historical mansions—St. Mary's, Bramber, Sussex—has been entrusted to Messrs. Harrods for disposal. It is an unique specimen of Early English domestic architecture, dating from the reign of King John, and being one of the finest examples of half-timbered work still surviving. A feature of the mansion is the perfect preservation of both exterior and interior, while its historical associations connect it with Charles II. and other English monarchs, the former staying there during his flight from Worcester.

To find a fitting and harmonious background for his household gods is always a formidable task to the aesthetic householder. It has, however, been considerably lightened of recent years by the intelligent taste shown by various manufacturers of wall coverings. Among those who should be honourably mentioned in this respect are Messrs. Sissons Brothers & Co., who in their well-known "Hall's Distemper" provide an inexhaustible range of artistic hues equally suitable for decorating the living-room or domestic office, and, when used with discretion, setting off pictures or objects of art that may be in front of it like a simple frame sets off a fine picture. The material has the advantage of being inexpensive, washable, and sanitary. To those who like more ornate backgrounds—ones which, instead of forming plain settings to the household gods, unite with them in forming a beautiful and composite whole—nothing can be better than the finely executed reproductions of old Chinese and Japanese wall-papers issued by Messrs. Charles Knowles & Co., Ltd. (164, Queen's Road, Chelsea). The Chinese were supreme masters of decorative art, and their wall-papers were among their happiest efforts. The reproductions by Messrs. Knowles embody many exquisite arrangements of pattern and delicate and subtle colour harmonies.

#### Important Art Sale

AN opportunity is offered to connoisseurs by the sale of the contents of 20, King Street, Portman Square, by direction of Her Highness Princess Victor Duleep Singh, which Mr. Thomas Cubitt is selling on March 17th and 18th. Amongst the lots to be offered are several sets of Chippendale chairs, carved gilt and convex mirrors, Queen Anne, Sheraton and Hepplewhite furniture, and two grandfather clocks. There are also some fine pieces of antique silver, Wedgwood, Worcester, Sèvres, and Dresden services and figures, and some paintings by Herring, Baptiste, Lely and Morland. Catalogues can be obtained from the auctioneer, 283, Fulham Road, S.W.



DRAWING FOR THE BOOK OF JOB  
BY R. T. ROSE  
AT THE SOCIETY OF SCOTTISH ARTISTS





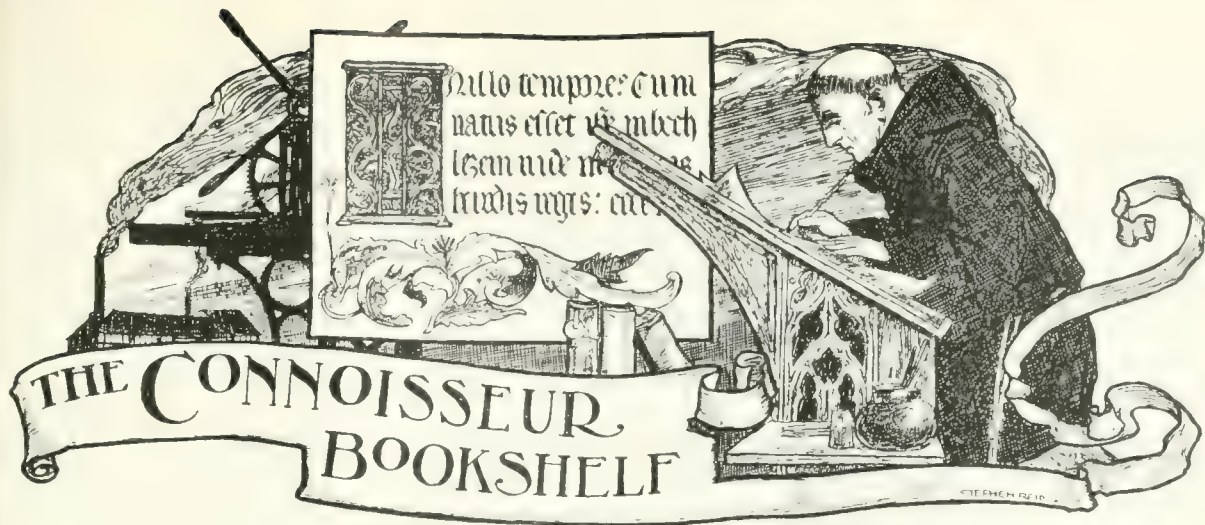
ELLEN, DAUGHTER OF HENRY MARSHALL  
FROM A MINIATURE BY MISS N. H. EDWARDS



DORIS  
FROM A MINIATURE BY MISS N. H. EDWARDS







IN some of the educational works of a former generation it used to be stated that the original idea of our lofty Gothic fanes was borrowed from the straight stems and meeting branches of the trees in a forest glade. One would imagine that this theory still meets with a certain amount of acceptance among the uninitiated, so little interest is taken in those phases of architecture — Byzantine and Romanesque — which bridged

the gap between the purely Classical and Gothic styles, and from which the latter were immediately derived. An important work on Byzantine and Romanesque architecture from the well-informed pen of Mr. T. G. Jackson is therefore to be welcomed as serving to direct the attention of the enquirer to the close connection between the earlier styles of British and post-Roman continental buildings, as well as to instruct him on the genesis of Christian ecclesiastical architecture and its subsequent developments for over a thousand years. As Mr. Jackson truly points out, Roman architecture is



S. MARIA MAGGIORE-TOSCANELLA FROM "BYZANTINE AND ROMANESQUE ARCHITECTURE" (CAMBRIDGE UNIVERSITY PRESS)

The true source of all modern European styles; its great merit was "its admirable suitability to the purposes it had to fulfil, and also its power of adaptation to modern requirements, in which quality it surpassed Greek architecture as much as it was itself surpassed by the styles that succeeded it." Though the author is justified in urging the student to study the Roman styles in preference to the Greek, he appears to go unduly far in minimizing the importance of the latter. To class them with those of Egypt, Assyria, Persia, India, and China as alien to our temperament and having no direct bearing on modern use, is to ignore the undoubted influence they have exercised over some of the most beautiful phases of eighteenth and early nineteenth century interior decoration. The brothers Adam owed much to their inspiration, while to cite an example of nineteenth-century Greek architecture which is "not among the most frigid and desperately dull work of modern times," one need only mention St. George's Hall, Liverpool. It is, perhaps, unwise to lay so much emphasis on a point which, though important in itself, hardly comes within the true scope of Mr. Jackson's work. He traces in a masterly manner the branching-off of Roman architecture into the Byzantine and Romanesque styles, which, rising from the same stem, gradually developed under the influences of Eastern and Western environment into two independent styles. That the former can be adapted to modern English requirements is shown in the Westminster Cathedral, while the latter—the Romanesque—inspired the building of all our great ecclesiastical edifices, and indeed stone buildings of any kind, until long after the Norman Conquest. Mr. Jackson's volumes are based on a series of lectures he gave originally to Cambridge University students. This may, perhaps, partly account for the remarkable clearness of their exposition and the well-ordered arrangement of their contents. The writer brings nothing before his readers which is not fully explained and which cannot be perfectly understood by the latter. Every phase of architectural development is illustrated with plates and plans of actual buildings, the former being largely reproduced from drawings executed by Mr. Jackson and his son. Such drawings, executed by experienced architects, are far more helpful to students than photographs as allowing the salient features of each building to be duly emphasized and the decorative detail given its proper importance.

THERE is no hint in *Ayrshire Idylls* to guide us whether the title refers to Mr. Neil Munro's letterpress or the illustrations by Mr. George Houston. If to the latter, it is not misapplied, for these dainty colour-prints, redolent of fresh air and sunshine, are thoroughly idyllic, presenting, as they do, some of the most beautiful of Ayrshire scenes under their most charming aspects. On the other hand, Mr. Neil Munro's stories are not idyllic; they are concerned less with the country than with some of the chief personages who

**"Ayrshire Idylls,"**  
by Neil Munro,  
LL.D., illustrated  
by George  
Houston, A.R.S.A.  
(Adam and  
Charles Black  
10s. 6d. net)

have lived there, and the latter are portrayed rather in a satirical than a sympathetic spirit. Dr. Johnson is, perhaps, far gone to a Scotsman; the sketch of him accompanying Boswell to the house of the latter's father, presented in *Uran Major*, is undeniably clever, but the caricature is somewhat broad, and the doctor is made to talk, not in the racy Anglo-Saxon which he habitually spoke, but in the Latinisms he used when writing, some of his sayings, actually recorded as having been made during the visit, being translated by the writer into more pompous phrase. The sketches of Burns are conceived in a more serious spirit, yet perhaps on this account are even less satisfying. To revivify the great dead and make them act and speak naturally, and so as to impress the spectator with a sense of their greatness, is a feat which demands transcendent powers; it may be questioned whether even Shakespeare would have succeeded if the personages he depicted had not been so far removed from us in period that we have little conception of what they were like, and so have no preconceived notions of our own regarding them to hold up against his portraiture. Mr. Munro's other sketches are better, because they concern people either not so well known or entirely imaginary, and so one can accept the author's conception of them without question. These are well written—as indeed are all the stories—and are generally threaded with a vein of tragedy.

KINGLAKE was a partial disappointment in literature. His *Eothen*, published in 1844, seemed to prophesy a distinguished career for its author; but, though he lived until 1891, he produced only one other work, the lengthy *Invasion of the Crimea*, which, full of brilliant passages, is at the same time so interminably prolix that now it is not read, but only quoted from. *Eothen*, on the other hand, has become a minor classic, and to judge by the numerous editions issued of recent years, it enjoys a wider popularity than when written. In the latest one, a handsomely mounted volume published by Messrs. Sampson Low & Co., the art of Mr. Frank Brangwyn, A.R.A., is called in to elucidate and embellish the highly polished though artificial style of the writer. The contrast between the methods and personalities of author and artist is so complete that one would expect their work to clash rather than harmonize; but the combination proves most happy, Mr. Brangwyn's illustrations suggesting all the feeling of the glamour and mystery of the East which the clear-cut and precise utterance of Kinglake fails to convey wholly. The coloured plates are finely reproduced, and show the artist in full command of those rich and poignant harmonies which he expresses with such perfect ease and directness. Even better in their way are the black-and-white illustrations; these have all the charm of the artist's etchings, and gain in spontaneity from being executed on a smaller scale. Mr. S. L. Bensusan prefaces the volume with a well-informed introduction, and altogether

**"Eothen,"** by  
A. W. Kinglake,  
illustrated by  
F. Brangwyn,  
A.R.A.  
(Sampson Low,  
Marston & Co.,  
Ltd. 12s. 6d. net)



it constitutes what is undoubtedly the most attractive edition of *Eothen* yet issued.

"Della Robbias in America," by Allan Marquand (Princeton University Press 20s. net)

THE extent to which the artistic treasures of Europe are finding their way across the Atlantic is illustrated in the catalogue of *Della Robbias in America* which has been compiled by Professor Allan Marquand, of Princeton University. In 1884 only one example of Della Robbia work was known to be in America; by 1902 the



THE CAMPANILE, LU PUY FROM "BYZANTINE AND ROMANESQUE ARCHITECTURE" (CAMBRIDGE UNIVERSITY PRESS)

Professor Marquand having exhaustively compared the American examples with the known specimens elsewhere similar in style and composition, and so constituted a reliable guide to the various phases of the art, the more instructive because of the large number of excellent plates with which it is illustrated. The work would have been improved had the measurements of the various pieces catalogued been recorded, and rendered more handy for reference if a list of owners had been added, otherwise it is difficult to

see how it could have been bettered. Professor Marquand is now engaged on a general catalogue of Della Robbia work, and will be grateful to readers who will kindly direct his attention to specimens which are unknown to him.

**William Blake's illustrations to Thornton's "Pastorals of Virgil." Enlarged fac-similes in platinotype from the scarce original edition by Frederick H. Evans. Royal 4to. Edition limited to 25 numbered copies. (£2 2s. net)**

IT is frequently to be considered one of the misfortunes of the illustrator that he is compelled to restrict his work within the space allowed him by publisher and author; and indeed only too rarely is he given a voice in the

question as to what form and size a book shall take that he sets out to beauty. When William Blake was commissioned to illustrate Ambrose Philips's *Imitation of Virgil's First Eclogue*, and, eager to show what vitality and power could be expressed by a neglect of conventional procedure, undertook to cut the wood-blocks himself, he had to confine his energies within a space of three by one-and-a-half inches for each design. These seventeen cuts form Blake's solitary attempt at wood-engraving; but they display some of the most remarkable features of his art, and are deservedly famous. To see how well these enlarged reproductions are justified, one needs to compare them with the original prints in the shabbily produced but valuable little octavo Dr. Thornton published in 1821. Blake's lack of skill as a wood-engraver is, of course, emphasized by the enlargement of his errors; but even were this a disadvantage, it is quite counterbalanced by the additional force and beauty they gain. The accompanying text has been printed by hand at the Temple Sheen Press; and we could wish that Mr. Evans had thought fit to print the whole of the *Eclogue*, instead of merely those passages directly related to the cuts. He would have spared the sensitive reader some uncomfortable jerks and left him better satisfied.

It would be a nice question whether the iconoclast or the restorer has done most damage to the rich wealth of medieval figure sculpture formerly existing in England. How vast it was may be inferred from the statement made by Professor Edward S. Prior and Arthur Gardner in their great work on the subject, that scarcely more than one per cent. of it has come down to us. This relatively small salvage, however, has left a huge number of separate items; the authors, who

**"Medieval Figure Sculpture in England,"**  
By Edward S. Prior, M.A., and Arthur Gardner, M.A.  
(Cambridge University Press  
£3 3s. net)

modestly confess that they have not exhausted their theme, have had over three thousand photographs of different objects from which to select the illustrations for their work, while more than thrice that number of pieces have been brought to their notice. The work, like most of the examples of medieval art, was practically wholly used for ecclesiastical purposes, and almost invariably employed in conjunction with architecture, being originally an offshoot of the latter. The period covered by the book is, broadly speaking, the four hundred years from 1130 to 1530, when Gothic architecture, of which sculptural ornamentation formed such an important element, was dominant. Earlier pieces, which, though not numerous, include some works of the highest importance, are noticed, as are also a few of

the later pieces—those recumbent monumental effigies which retained their Gothic style until well into the seventeenth century; but for the main part all the work described was executed in the period mentioned. The volume is a highly valuable addition to the records of ancient English art, throwing light on a phase of it which has not hitherto been adequately explored or sufficiently appreciated. The authors have conclusively shown that medieval England, far from being an inartistic nation, developed to the highest degree one of the most beautiful and sentient forms of artistic expression, and that if the hands of reformers had been less heavy, our ancient sculpture would have vied in quantity as well as in quality with that of France. Too much praise cannot be given to the illustrations—855 in number—which bring out the details of the carving, in the subjects chosen, in a wonderfully explicit manner, and add much to the value of the lucid, scholarly, well-written and well-arranged letterpress.

THE poems of Miss Eleanor Wheeler Wilcox perhaps command a wider circle of readers than those of any other Anglo-American author. Her tender sentiment and graceful fancy, always inspired by high ethical ideals but never rising beyond the intellectual capacity of her audience, have endeared her to thousands of people to whom the greater living masters of verse are merely names. Both on account of their far-reaching influence and their own intrinsic merits, Miss Wilcox's poems are worthy of presentment in a guise more tasteful and worthier of permanent keeping than is afforded by the orthodox popular editions, and on this account the issue of the sumptuously mounted volume of her *Poems of Passion and Pleasure*, illustrated by Mr. Dudley Tennant, is thoroughly justified. The artist has interpreted her themes with sympathetic insight, and shows in his treatment of them the high qualities of colour and draughtsmanship which usually distinguish his work. Some of the more successful plates are those concerned with Miss Wilcox's charming fancies concerning child-life, such as "The Beautiful Land of Nod," or "Babyland," but Mr. Tennant displays even higher qualities in some of his more serious conceptions—the richly coloured "Sunset," the pathetically beautiful illustration to "War Sonnets," the glowing "Love's Language," or the dainty idylls of "A Lover's Quarrel." The artist throughout the volume, without merging his individuality, has subordinated it to the expression and elucidation of Miss Wilcox's ideas, so that the letterpress and illustrations are mutually helpful, instead of, as is too often the case nowadays, maintaining complete independence of each other.

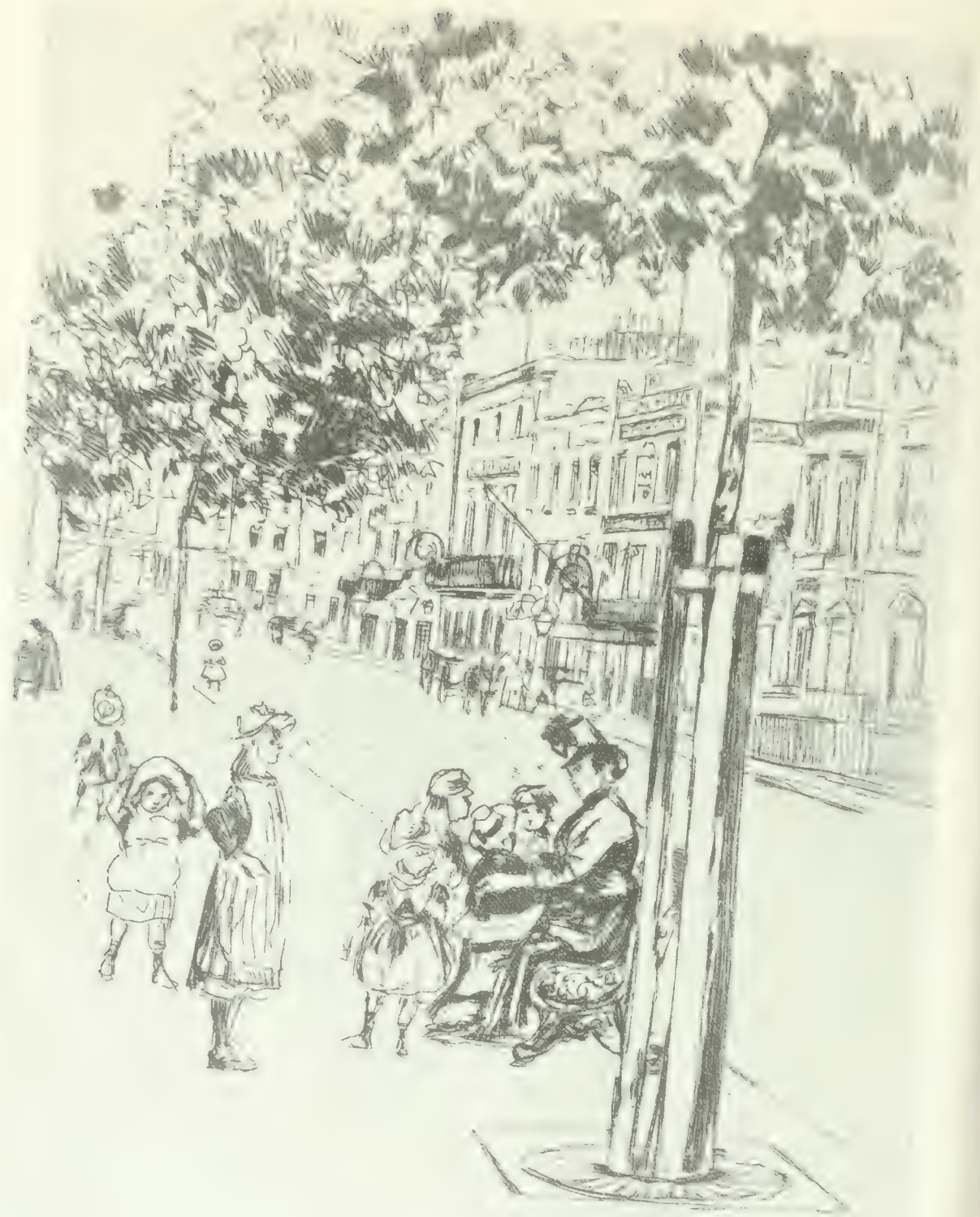




LE SEMEUR

A RARE LITHOGRAPH BY JEAN FRANÇOIS MILLET





CHELSEA CHILDREN  
AN ETCHING BY THÉODORE ROUSSEL



## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

### ANSWERS TO CORRESPONDENTS

**Milton's "Paradise Lost."**—A6,465 (Norwood).—If your Baskerville edition of Milton's *Paradise Lost* and *Paradise Regained* are in good condition, they are worth about £3.

**Mezzotints.**—A6,510 (St. Mary Church).—If your mezzotint of *Mr. Tomkins*, by C. Turner, after Sir J. Reynolds, is a good average impression, it is worth about £3. The print of *Ariadne*, by W. Doughty, after Reynolds, would need to be seen before an opinion could be given, as it is an engraving of considerable value when in fine state.

**"Lord Robert Manners."**—A6,518 (Hull).—The value of this mezzotint, by Dickinson, after Reynolds, varies very considerably, a fine proof, before any letters, having realised over £50, while other impressions sell for under £10.

**Coaching Prints.**—A6,521 (Condover).—Your set of coaching prints, by Reeves and Rosenberg, after Pollard, are worth from £26 to £30, if genuine, consisting to the quality of the impression.

**Book.**—A6,524 (Foss Hill).—*The Return of a Cavalier*, by R. Jenison, is of practically no interest to a collector.

**Books on China.**—A6,540 (Santiago).—We should recommend the following: Hayden's *Cats in China* (T. Fisher Unwin), 5s. net; Hodgson's *How to Identify Porcelain* (G. Bell), 5s. net; and *How to Recognise*, by Holson, published by Macmillan, 7s. 6d. net. The last-named work contains the most comprehensive list yet published. For a more expensive work we should advise the most recent edition of Litchfield's *Pottery and Porcelain*, published at the end of last year by Messrs. Truslove and Hanson, at one guinea.

**Prints.**—A6,549 (Bury St. Edmunds).—Your Art Union prints have little or no interest to a collector of engravings.

**Chest.**—A6,570 (Atherton, Manchester).—The photograph you send is very small, but so far as we can judge, the chest is of raised carved work, and probably Italian. We fear we cannot give any further information without seeing a better photograph.

**"Feathered Tribes of British Islands."**—A6,576 (Ipswich).—This work, with two illustrations by Geo. Baxter, realises about £1 under ordinary circumstances.

**Octagonal Table.**—A6,577 (St. Saviour's, Jersey).—We have referred your enquiry to our expert, and he is not aware

that Chippendale always built his fretwork of separate pieces. He has seen many fine examples of Chippendale tables with the fret in one piece.

**Drug Jars.**—A6,580 (Edglaston).—The drug jars shown in the photograph are not Dutch delft. They are probably of French fayence, and may be of the eighteenth century. The French factories are very numerous, and very little is known of many of the smaller ones. Such jars, not of known or celebrated factories, are not readily saleable, but they might fetch 50s. or so the pair.

**"Oliver Cromwell," by John Barnet.**—A6,583 (Chichester).—Your print is only worth a few shillings.

**Sporting Prints.**—A6,586 (Brussels).—If your set of four coloured prints of *Liverpool Grand National Steeplechase, 1839*, are genuine good impressions, they are worth £10 to £15 the set.

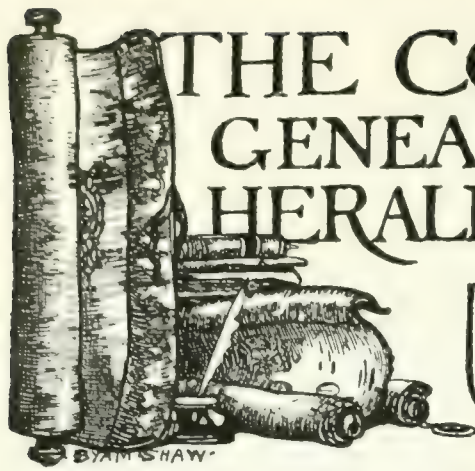
**"Le Byron des Dames."**—A6,589 (Highland P.R., Conn.).—As your book is apparently a unique copy, we fear it is not possible for us to place a value on it without seeing it.

**China.**—A6,592 (Vienna).—None of the articles shown in the photographs you send is of value from a collector's point of view. (1) The plate marked *Copeland* appears to be printed ware, such as is produced in quantities. A service would only be of value for its domestic use. The firm is still in existence. (2) The cup and saucer are of Davenport (Longport) manufacture, made previous to 1876, but not fine in quality. Though a service would be saleable, an old cup or saucer would only fetch 5s. or so. (3) The jug and bowl are modern French ware. They might realise a few shillings, but it would be difficult to find a purchaser.

**Derby Vases.**—A6,611 (Pontypool).—The mark on the vases was used from 1780 to 1830, but the continuous landscape in the decoration points to about 1810. Judging from the photograph, they are a good set, and should be worth about £25.

**Clock.**—A6,624 (Toronto).—There are two clockmakers named Pattison recorded in Britton's *Old Clocks and their Makers*: Robert Pattison, who was apprenticed to Thomas Pompton, and George, who worked in King St., Seven Dials, in 1835. If you care to send a photograph, we can give you an approximate valuation.





# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

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

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, 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.

EPITAPH.—The curious epitaph to Mary, Lady Kingston, is to be found in Leyton Church, on the south side of the chancel, and is on brass: it reads as follows:—

“ If you wyll the truythe have,  
Here lyethe in thys grave,  
Dyrectly under thys stone,  
Good Lady Mary Kingstone ;  
Who departyd thys world, the truth to say,  
In the month of August, the xv day ;  
And, as I do well remember,  
Was buryed honorably 4 day of September,  
The yere of our Lorde, rekynd truly,  
M<sup>v</sup> forty and eyght varyly :  
Whos yerly obyte and anniversary  
Ys determined to be kept surely,  
At the costs of hyr sone S<sup>r</sup> Henry  
Jernynghame truly :  
Who was, at thys making,  
Of the Quenes gard cheffe capteyn, 1557.”

Lady Kingston was wife of Sir William Kingston, K.G., and

daughter of Richard, Lord Scroop. She had first married Edward Jerningham, Esqr.

KEMPSON.—The Rev. Gough Willis Kempson was son of Willis Kempson, of Wolverhampton, co. Stafford, gent. He was of Christ Church, Oxford, matriculated 17 June, 1770, aged 18. B.A. 1773; M.A. 1779. He died at Graislely, near Wolverhampton, 18 October, 1825.

The Rev. William Henry Kempson, second son of the above, matriculated at the same College 26 June, 1828, aged 18; took his B.A. in 1833, and died 25 October, 1836.

COAT OF ARMS ON PORCELAIN.—The arms are Or, three demi-lions rampant, and a chief or. for Fisher of co. Gloucester, co. Hertford, and co. Stafford; impaling Ermine, three fusils, conjoined, in fess, sable, for Pigott, and were used by that family of co. Buckingham and Salop.

COLCHESTER.—Sir Duncomb Colchester was knighted at Whitehall 9 November, 1674. His pedigree was entered in the *Visitation of Gloucester*: the pedigree we give below is in Le Neve's *Pedigrees of the Knights* (Harleian Society).

The arms are given as Or, a chev: betw: 3 estoils gu: Crest—a demy lion proper, holding in its paws a like estoil gu: a continuation of these arms was granted to Richard Colchester, father of Sir Duncomb.

Richard Colchester=

Richard Colchester=  
of Greys Inne, gent.  
Cursitor for London  
& Midds. in the  
Court of Chancery.

Sir Duncomb Colchester - Elizabeth d<sup>r</sup>  
of y<sup>e</sup> Wildern in Abinghale of S<sup>t</sup> John  
p<sup>r</sup>ish com: Glouc. K<sup>t</sup> as Maynard, K<sup>t</sup>  
above living 1686. Serjeant at  
Lawe.

1 Jane  
2 Mary  
3 Dorothy

Maynard Colchester  
esq<sup>r</sup> a student in the  
Inner Temple 1683.

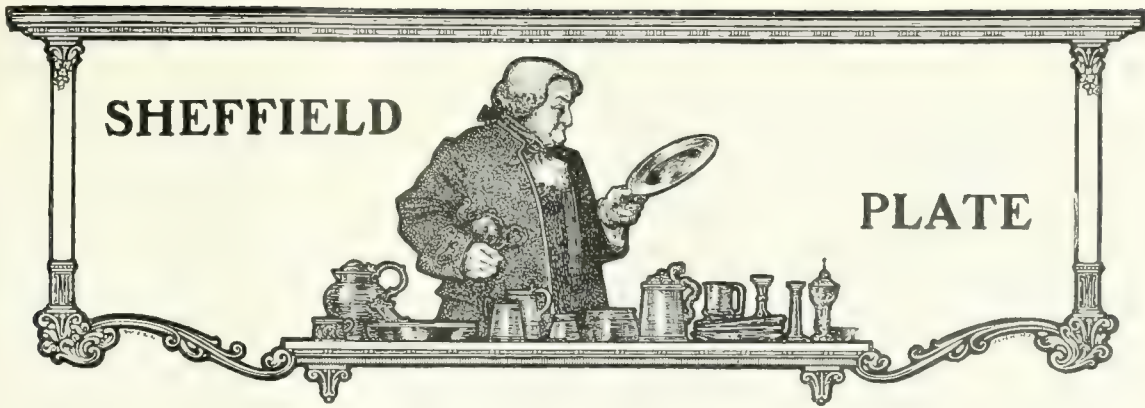
Henry Somerset  
Colchester.

## Queries.

[We shall be pleased to insert two or three queries monthly, for readers, provided they are short, and are accompanied by the name and address of the sender.]

SWYMMER FAMILY. Any particulars relating to this Somerset family will be gratefully received.





## “History of Old Sheffield Plate”

By Frederick Bradbury\*

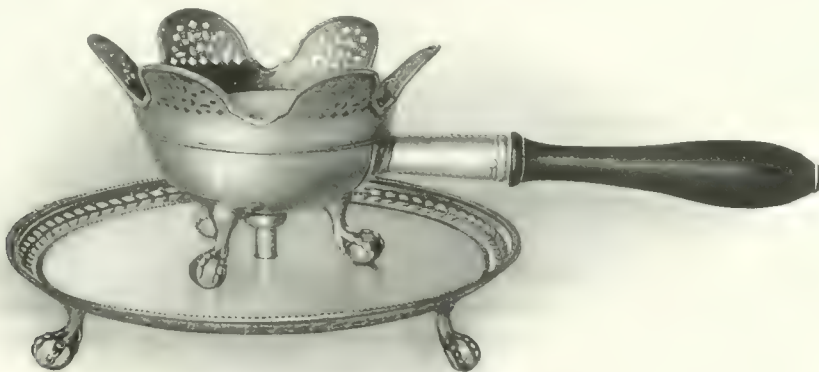
(Reviewed)

OLD SHEFFIELD PLATE has long waited its chronicler. For a quarter of a century or more it has been gradually reviving in popularity, until now it is as eagerly sought for, and as highly prized by collectors, as old silver, old china, and the other beautiful wares which our Early Victorian progenitors lightly laid aside in favour of the products of nineteenth-century machinery. Yet the literature on the subject has hitherto been meagre in quantity and lacking in authority, so that the collector who sought for knowledge had to acquire it by experience. Now at length in the *History of Old Sheffield Plate* we have a book that is worthy of the subject, and one that covers it so thoroughly as to leave little scope for exploration by future writers. Mr. Frederick Bradbury tells us in his preface that the object of his work “is to extend a knowledge of the now highly valued specimens of Old Sheffield plated wares; to trace the origin of the processes by which they were made; to give some particulars of the manufacturers and their factories, the localities, the workmen and the methods employed; with other details that may be of interest both to collectors and to those who deal in the products of an old-time industry that has to-day fallen almost entirely into disuse.”

This is an extended programme, yet Mr. Bradbury has largely improved upon it, or at least placed under the modest heading of “other details” the contents of half—and that not the least valuable half—of his volume. The writer has indeed special qualifications—one might say, all the qualifications—desirable for the performance of his work. Himself a manufacturer of plated ware, he comes of a family who have been associated with the industry since its inception. There is no process in the work with which he is not personally acquainted; while his prominent position in his native city has put at his disposal a mass of information from public and private sources and numerous specimens in private collections which would not be available to an ordinary writer. Added to this, the work has obviously been a labour of love, and no pains have been spared to make it as complete as possible.

An evidence of this is afforded by the profuse wealth of illustrations. It is, of course, impossible to adequately convey by means of these the peculiar qualities of Sheffield

*History of Old Sheffield Plate*, by Frederick Bradbury. Two Guineas. (Macmillan.)



PIERCED ESCALLOPED TOP PIPE LIGHTER

DATE 1783



OVAL PIERCED AND CHASED MUSTARD POT, BY L. FOX AND CO. DATE 1789

plate—the subtle delicacies of texture and finish, differentiating it in appearance from well-made copies in modern electroplate, which are apparent only to actual sight and touch and are not to be transferred to paper by any process blocks, however excellent—but the plates throughout are of high quality and fully expressive of the form and detail of the articles depicted. As to the selection of the latter, there may be two opinions. Mr. Bradbury has not limited his choice to what may be termed purely collector's pieces, but has included a number of orthodox specimens not specially distinguished either for rarity or beauty of design. In this we think he has shown discretion, for to omit from a work of this kind the description of anything but the exceptional

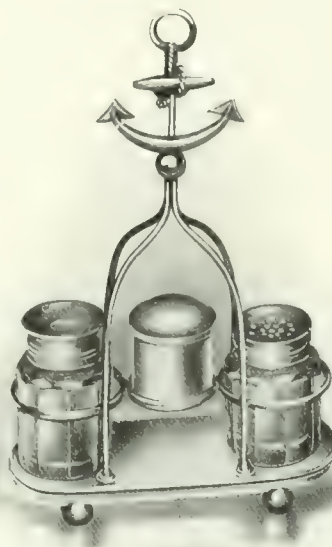
the pieces which are generally out of reach of anyone but the advanced collector—would be to greatly impair its utility. Another point on which Mr. Bradbury may be congratulated is that he has fully illustrated the various processes of manufacture, showing the original ingot of copper and silver before and after fusion, and lucidly demonstrating all the subsequent stages through which it passes, a feature which we do not remember to have seen included in any previous work on the subject.

Old Sheffield plate, as the author explains, "is the term used to describe articles of flat and hollow-ware for table or domestic use made of copper coated with silver by fusion" and hardened and strengthened by pressure between rollers. The process was discovered in 1743 by Thomas Boulsover—Mr. Bradbury bringing forward conclusive evidence that this is the correct form of the name instead of the more generally accepted spelling of "Bolsover." The inventor was a button-maker, and at once applied the discovery to the adornment of his wares, and "it is noteworthy that the plated button, the very first

article made by Boulsover, should have held its place amongst the many productions from fused plated metal more tenaciously than any other experimental articles." Space does not permit us to follow the author into his interesting account of Boulsover's career, or to his comprehensive and instructive description of his method of manufacture—a method still in use at the present day. Collectors, or intending collectors, however, should closely study this portion of the book, as an intimate knowledge of the methods of manufacture will often save them from purchasing spurious imitations of the Sheffield ware.

For many years after the invention, Sheffield plating was almost entirely confined to the production of small articles such as buttons and snuff-boxes. Mr. Bradbury, though he includes some specimens of shoe-buckles among

his illustrations, is not inclined to include these as among the articles largely produced by Sheffield platers, as he holds that the process was not suitable for such work, and that such ones as were plated were generally done by the earlier method of close plating. Button and box-making, however, both became flourishing industries, though the latter was ultimately transferred to Birmingham, the Sheffield manufacturers chiefly concentrating their attention on the production of larger and more important articles. This did not take place until some years had elapsed. It is not until about the year 1755 that there can be found any real evidence of an attempt to manufacture larger articles for daily household purposes. To that year belongs a very interesting example of a



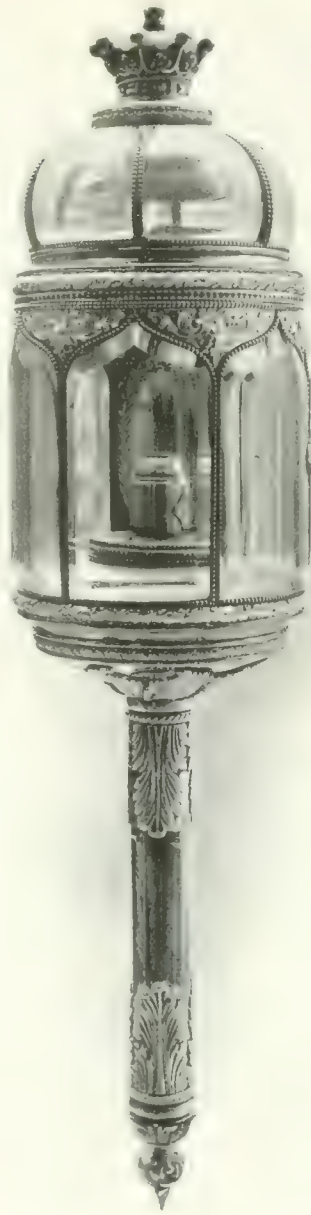
THE VICTORY INKSTAND, BY DANIEL HOLY, PARKER AND CO. DATE 1804



BRITANNIA METAL TEA CADDY, BY KIRKBY SMITH AND CO. DATE 1797

## “History of Old Sheffield Plate”

saucepan. It is curious to note that the silver coating of this article is for use rather than ornament, the plating being on the inside and extremely thick. The piece is one of Joseph Hancock's manufacture, being the earliest authenticated work by this great pioneer of the Sheffield plating industry. Among his early contemporaries were Thomas Law and Thomas Leader. The latter had served an apprenticeship with a firm of London silversmiths, and his education stood him in good stead, for, joining in partnership with Henry Tudor, he established the first factory for the production of Sheffield plate, and the firm took rank as the largest and most important makers of the commodity. This firm is now extinct, but another firm not greatly inferior in point of antiquity, that of the Bradburys, is still in existence, they being the successors of Matthew Fenton & Co., the second firm on the Sheffield books to register as silversmiths. This was in 1773, the first year in which the local assay office was established. Between then and 1800 was perhaps the finest period of Sheffield plate. It embraced various improvements in the manufacture of the ware—the invention of silver edges, soldering-in of shields, and the introduction of light cut engraving. The beauty and delicacy of the designs made during these years have not been subsequently surpassed. They were largely influenced by the classical feeling which permeated England at the time, and which, exemplified in the work of the brothers Adam, Chippendale, Sheraton, Wedgwood, and other designers, gave to products of English contemporary craftsmanship a dignity of form and a refinement of ornamentation which is hardly to be matched since the days of ancient Greece. It is to pieces of this period and the years immediately succeeding it that one should look for Sheffield plate in its most beautiful forms; and a study of the illustrations in Mr. Bradbury's book should serve to correct the prevalent belief that Sheffield plate consists of ponderous articles, chiefly candlesticks and candelabra, with heavily gadrooned and florid silver-filled mounts, and “copper showing through.” It is, indeed,



OLD SHEFFIELD PLATE COACH LAMP IN THE  
ENTRANCE HALL AT KNOWLE PARK  
DATE 1814

curious how widespread is the misconception that the artistic triumphs of Sheffield plate in its most glorious days are founded on the production of the George IV. and early Victorian periods, and even on the atrociously copied specimens with which this country has lately been flooded.

Among the workers of the best period were Matthew Boulton, of Birmingham, and Samuel Roberts and Thomas Nicholson, of Sheffield, who each exercised a marked influence on the craft. Boulton died in 1809, so that little of his work came under the influence of the sudden change of fashion which occurred about the beginning of the nineteenth century. Everyone then became weary of the plain designs in silver and plated ware, with the result that new ones far more ornate and intricate had to be substituted. The result is that although after this date we find even more wonderful workmanship, there appear gradual signs of artistic deterioration, a decadence which continued until Sheffield plating began to be superseded by electro-plating, which occurred shortly after 1840. The new process was much cheaper, requiring a smaller amount of silver and being far easier in the working.

The great superiority of old Sheffield work and designs over modern electro-plate being admitted, it is a source of considerable surprise to many that Sheffield does not resuscitate this interesting industry, or, at any

rate, manufacture more articles from the old dies, many of which undoubtedly still exist in the city. The everlasting demand for low-priced goods is, however, the chief obstacle. As Mr. Bradbury says, “we live in an age when people who purchase plated wares enquire for them in their cheaper forms.” With reference to the dispersal and destruction of the old dies, the following extract is of great interest:—

“Quantities of the dies, that must have cost hundreds of thousands of pounds in the cutting alone (and would to-day be invaluable for use under the prevalent reversion from Victorian types of fashion), were melted down for the mere value of the metal, and those few firms surviving





SHEFFIELD PLATE DISH RING, BY TUDOR AND LEADER

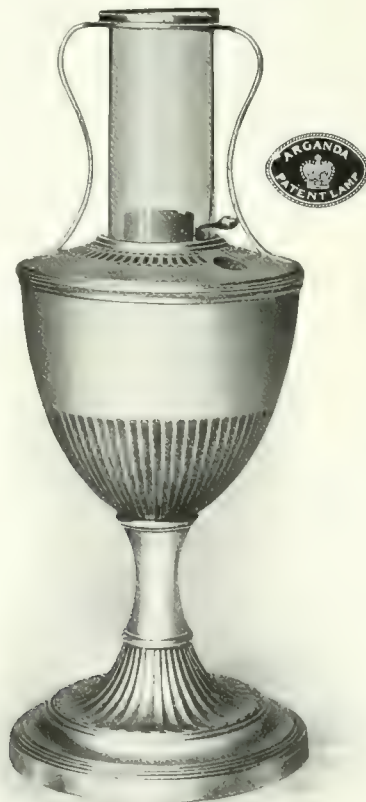
DATE 1787

and having any number of the Old Sheffield dies only too often find them incomplete.

“From research it would appear that the period between 1852 and 1858 must be assigned as the approximate time of the dispersal and destruction of dies by the surviving Old Sheffield plate makers. The Victorian

styles of electro-plated articles had then become generally fashionable, whilst the method adopted of casting in German silver from models was gradually superseding the use of stampings from steel dies in the making-up process.

“The factories in Sheffield were circumscribed as to their space, and much more room was required for fresh



THE ARGANDA LAMP

DATE 1784



WAX TAPER OR "BOUGIE BOX"  
BY N. SMITH AND CO. DATE 1800



TINDER BOX WITH NOZZLE FOR TAPER  
FIXED IN THE LID DATE 1800



TOBACCO BOX, BY J. YOUNGE AND CO. DATE 1783



BRITANNIA METAL TEAPOT  
BY J. VICKERS DATE 1828

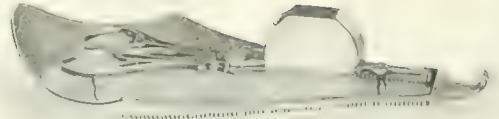


ARGYLE IN THE FORM OF A JUG  
BY M. BOULTON AND CO. DATE 1800



SNUFFERS DATE 1820

methods, appliances and models in connection with the electro-plating process. The manufacturers appear to have thought that dies cut between the years 1810 and 1850 might some day once more come into fashion, but



SNUFFERS AND TRAY, BY N. SMITH AND CO.  
DATE 1773

The remainder of Mr. Bradbury's work includes valuable chapters on the "Locality of Manufacture," "Advice to Collectors," "Ascertaining Dates of Specimens," "Other Industries connected with Old Sheffield

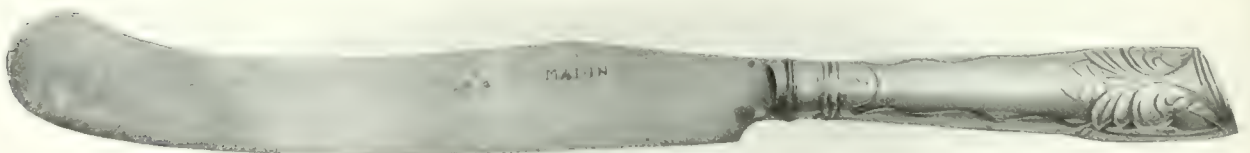


CANDLESTICK BY J. PARSONS AND CO.

DATE 1784

as for those of the earlier periods, the chances of re-introduction were remote. Therefore we find that the 'Adam' and subsequently plainer patterns of dies were those more particularly condemned to destruction."

Plate," and "Britannia Metal," and last, but not least, a full and comprehensive list of makers and their marks and the Sheffield assay office marks, the former of which will be invaluable to collectors.



STEEL-BLADED TABLE KNIFE, WITH HANDLE OF FILLED SILVER

DATE 1770





**By J. Starkie Gardner**

THE present article is suggested by a stroll through some of the shops of well-known dealers in antique silver and Sheffield plate. It will be of interest, as affording some guide to connoisseurs and collectors of antique silver at a distance, as to what may be seen and appreciated, and, if desired, purchased, on a visit to leading gold and silversmiths of the Metropolis.

In old days goldsmiths and bankers were of one and the same craft, not only supplying their royal and noble patrons with the tasteful works in gold and silver for which collectors now so eagerly compete, but with many a loan in the times of stress and storm, to which even royalty itself was subject, in the good old strenuous days of Plantagenets, Tudors, and Stuarts. This they found profitable, retiring not only with vast wealth and civic dignity, but becoming founders of many noble families. Gradually the two hitherto interwoven branches—the creative and speculative-financial—separated, some remaining gold-beaters and craftsmen, and others money-changers and bankers. While the latter seem to send a never-ending stream of its votaries to swell the peerage and amass their millions, the former sustain the dignity

of their craft, and for reward should have the pleasure and credit of handing things of beauty, hall-marked, to posterity, and their more moderate fortunes.

First and foremost our peregrinations took us to the most notable of these—the Crown jewellers and goldsmiths and almost historic house of Garrard, founded so long ago as 1721. They remained in their original house in Panton Street, Haymarket, for two long centuries, save ten years, under the sign of the King's Head, enjoying and meriting intimate royal patronage throughout practically nearly the whole of this period. But at last the time comes when the mysterious forces impelling migration westward can no longer be resisted, and albeit, with some reluctance, they commissioned Sir Ernest George to design their present mansion in Grafton Street some two years since. This is acknowledged to be the best example of a business house as yet erected in the West End, dignified and reticent, and pre-eminently adapted to its purpose.

The antique silver room into which one is ushered attracts by its admirable proportions, with its beautiful vaulted ceiling and exquisite Adam mantel-piece. But the show-cases,



ELIZABETHAN TIGER-WARE JUG, 1580  
(MESSRS. GARRARD)



CHARLES II. PORRINGER AND COVER, 1669  
(MESSRS. GARRARD)

beautifully fitted by White Allom, contain that for which we search, and present a fascinating array of antique plate for inspection and examination. Well lighted, carefully arranged, one sighs as one's thoughts irresistibly wander to the magnificent Franks' bequest of antique silver, still crowded and imperfectly labelled, in dimly lighted cases in that anomaly and relic of barbarism the "Gold Room" of the British Museum.

To make an entirely satisfactory selection from so much requires nice discrimination and leisure; but the plunge must be made. Bell salts are always of interest, and, though familiar objects, are rarities for all that. They possess a strong family likeness, yet within certain defined limits they vary much, and seldom can two be found precisely similar. One example, dated 1599, is of



QUEEN ANNE MONTEITH, 1705 (MESSRS. GARRARD)

average height, 9½ inches, and though not presenting the usual rich display of "flat-chasing," that is, embossing and punching in low relief, it is a fine and valuable specimen. Their production was confined, it is almost needless to say, though not strictly, to the last decade of the sixteenth and first decade of the seventeenth centuries. Not so very many years ago these could be picked up for from £200 to £400, but now anything below four figures is a lucky find. Equally familiar is the Elizabethan Tiger-ware jug with silver gilt and embossed cover and



JAMES I. COCOA-NUT CUP, 1011 (MESSRS. SPINK AND SON)

mounts. Its date is 1580, and it is certainly a remarkably fine and typical example of the long-necked variety, which succeeded a somewhat more squat form somewhere about 1570. It is 10 inches high, with acorn thumb-piece, turned baluster knob, and embossed in high relief. This is a distinguishing characteristic, though the mounts are sometimes engraved only, generally with the strap pattern of Edwardian and Elizabethan chalices, and still more rarely with "flat-chasing." The next illustration is a finely shaped porringer and cover of 1669, with gourd-like embossing, so rare at this date, delicate dolphinesque handles, and turned knob. It preserves its original gilding in excellent condition, and its interest is heightened by the engraved royal and a second coat of arms added in the eighteenth century, probably to commemorate a



*Antique Silver and Sheffield Plate*



CREAM PAIL, BY EDWARD ALDRIDGE,  
1770 (MESSRS. HEMING)



LEMON STRAINER, 1763  
(MESSRS. WILSON AND SHARP)



CREAM PAIL, BY ALDRIDGE AND GREEN,  
1768 (MESSRS. HEMING)

royal gift. It is altogether a desirable piece, 7¼ inches high. The Queen Anne monteith is also a perfectly typical example, worthy in every respect the collector's notice, for it resembles in nearly every particular the noteworthy examples at Clumber and Rangenmore, as well as others regarded as treasures by municipalities, city companies, and some of the colleges of Oxford.

Another firm with far-reaching memories is Messrs. Heming & Co., of Conduit Street. A former member of it, Thomas Heming, the great-great-uncle

of one of the present proprietors, was silversmith to George II. and goldsmith to George III. Included in

the large number of fine pieces of antique silver on view at the Conduit Street premises is a remarkable example by this maker—an epergne in pierced work, dated 1765, and distinguished by the chaste beauty of its design and the perfection of its craftsmanship. There are other examples by different makers



EPERGNE, BY THOMAS HEMING, 1765

worthy to bear it company, such as rare sugar bowls in pierced work, by Burrage Davenport, 1777, P. Freeman,



PIERCED SUGAR BASKETS, 1777, 1775 AND 1780 (MESSRS. HEMING)





REPRODUCTION OF A GEORGE II. FRUIT DISH  
BY MR. HENRY WATHERSTON

1775, and Edward Aldridge, 1780; a cream pail of the well-known vine pattern by Paul Aldridge and Green, 1768; and a superb example of the Adam period—an unusually fine cup by W. Holmes, 1777; all pieces of the kind likely to prove a remunerative investment to the collector.

Lambert's, of Coventry Street, is another of the firms London may well be proud of, having been established for much over a century. It is, in fact, the lineal successor and direct representative, without a break, of the world-famous Rundell and Bridges. Who can pass the quaint old-world shop-front at the corner of Windmill Street without pausing to inspect the large array of valuable antique silver so temptingly spread out? One feels constrained to enter and rummage in the expectation of finding many desirable things to purchase in the well-stored show-cases. The illustrations comprise a seal-top spoon of 1618 and an Apostle spoon of 1641. Also a good typical porringer, hall-marked for 1664, with embossed wreath of flowers and foliage, and a fluted specimen with large scrolled escutcheons for arms, dated 1705. The low candlesticks on shaped octagonal feet have the stems pleasantly and



GEORGE II. FRUIT BASKET, 1754  
(GOLDSMITHS' AND SILVERSMITHS' COMPANY)

artistically moulded, passing almost imperceptibly from the round to octagonal, and dated 1732. The covered tankard is of the sturdy English type of Queen Anne, 1707, and the cylindrical coffee-pot is a fine example in the same taste, but made under George I., 1727. The kettle and stand is a grand specimen of Peter Archambo's work, produced in 1742, strongly influenced by the French decoration of Louis XV., then so much in fashion.

Another house enjoying extensive royal and other patronage is that of Elkington, which has upheld the fame of English silver-work in almost every country throughout the world. They are manufacturers on the largest scale in that ancient metropolis of metal-working—Birmingham. It is hardly yet sufficiently known



GOODWOOD CUP, 1884  
BY MESSRS. HUNT AND ROSKELL

that the firm now deals in antique silver and have a room devoted to it at their Regent Street house. Two Elizabethan pieces are selected as examples. Of these, the fine chalice and paten, engraved 1571, within a year of its production, is illustrated. The form, resembling a beaker on balustered stem, dates back to the Protestant days of Edward VI., but the earliest known with the typical strap-work and arabesque engraving bears the mark of the last year of Queen Mary. They remained unchanged until nearly the close of Elizabeth, and are remarkable for the similarity they bear one to another, though traceable to a large number of different makers, both in London and the Provinces. At that time most of the shops of the gold and silversmiths in the Metropolis

## *Antique Silver and Sheffield Plate*

jostled each other in Cheap-side and its vicinity, and the wares were exposed to the gaze of every passer-by on counters, in mere booths, unglazed, and only protected at night by wooden shutters and bars. Plagiarism was rife, and only the provincial makes differ from the London and each other in minor peculiarities. Equally fine is the engraved beaker of 1607, reproducing the identical strap and arabesque border, with a scroll drop, parcel gilt. The spreading base is richly gadrooned with a minutely chased border of circles and lozenges enclosing pellets. Of

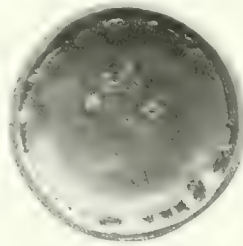
far greater rarity is the curious and practical American teapot, perfectly plain, with ebony handle, except that a rosette of "cut card" on the lid attaches the knob, part of which is removable to allow steam to escape. The date assigned to it is *circa 1600-1700*. The latest in date of the illustrations is the plain and practical inkstand, made by Gabriel Sleath, of London, 1721, with tray, inkwell, sand-box, and bell. It is extremely rare, less than a dozen being known, and the engraved arms indicate that it formerly belonged to a burgomaster of Lübeck.



EARLY AMERICAN TEAPOT, CIRCA 1600-1700  
(MESSRS. ELKINGTON)



JAMES I. BEAKER, 1607  
(MESSRS. ELKINGTON)



MARK ON BASE OF ABOVE TEAPOT



ELIZABETHAN CHALICE AND PATEN,  
1570 (MESSRS. ELKINGTON)



GEORGE I. INKSTAND, BY GABRIEL SLEATH, 1721 (MESSRS. ELKINGTON)

Messrs. Spink, of Pritchardilly, are noted for choice examples, and it is at no time difficult to select fine pieces for illustration from their stock. It includes an example of the rare bell salt, 1599, 7 1/2 inches high, remarkable for the unusual decoration, a scale

design in "flat-chasing" on matted ground, and ovolo and lozenge borders between the compartments. Their fine Steeple cup, 1613, is an excellent example of this well-known form. They came in with the beginning of the seventeenth century, and enjoyed practically a monopoly in vogue till about 1630, during the time that the obelisk was in high favour for architectural and other decorations in the Italian taste. The decoration consisted mainly of "flat-chasing," with certain parts, especially the roll over of the acanthus, which generally occupies the lower part of the bowl, brought out in more prominent relief. The decorations of the bowls vary considerably, the upper part in this instance being embossed

with hunting scenes, as well as the cover. A guilloche border separates this from the part usually given up to acanthus foliage, replaced here by plainer scale-shaped leaves. The rest of the cup follows more usual lines, and is altogether a remarkably fine specimen.



SET OF GEORGE III. DREDGERS, 1775 (MESSRS. WILSON AND SHARP)

The *clou* of the Spink collection, however, is the Drake cocoa-nut cup, a fine standing cup with carved bowl, mounted in silver, with the London hall-mark for 1611. The nut has been polished and incised with a strap arabesque comprising the arms of England, of the Earls of Devon, and Sir Francis Drake, probably carved in the time of Elizabeth. The deep splayed rim and the curiously decorated design on the hinged straps and mount give the bowl a late Tudor look. The open-work brackets of the stem are most elaborate, and the foot is embossed with marine monsters and escallops, quite in the taste of the first decade of the seventeenth century.



SHEFFIELD PLATE MUFFINEER, PERIOD 1780 (MESSRS. MAPPIN AND WEBB)



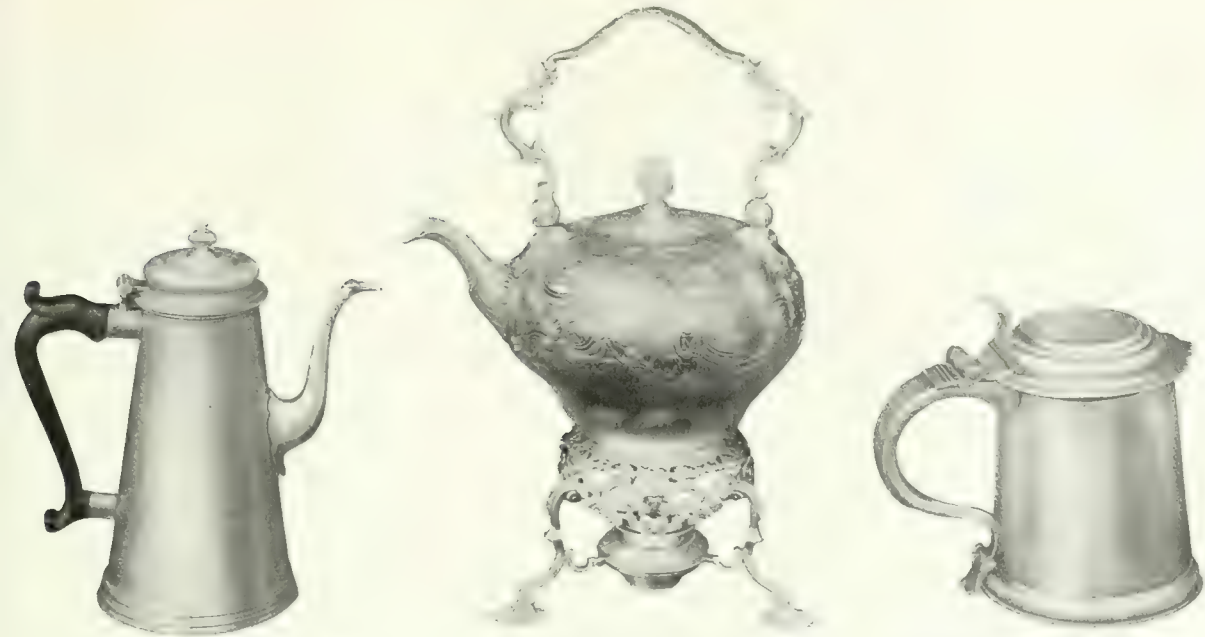
JAMES I. STEEPLE CUP, 1613 (MESSRS. SPINK AND SON)



SHEFFIELD PLATE MUFFINEER (THE ALEXANDER CLARK CO.)



## Antique Silver and Sheffield Plate



CYLINDRICAL COFFEE-POT, 1727  
(MESSRS. LAMBERT)

KETTLE STAND AND LAMP, 1742  
BY PETER ARCHAMBO (MESSRS. LAMBERT)

FLAT TOPPED TANKARD, 1707  
(MESSRS. LAMBERT)

Henry Watherston, the old-established firm, now of Bond Street, is noted for its reproductions of fine examples of antique silver. The very beautiful specimen of its work illustrated is a pierced and gilt oval dish of trellis design, interlaced with foliage and birds, on a high stand with claw feet of ogee outline, connected by graceful foliage and festoons of drapery.

At Mappin and Webb's, so long and honourably identified with Sheffield, fine examples of the plate for which it is famous should, if anywhere, be met with. Nor was our visit disappointing, and we were able to select for illustration several exceptionally fine pieces. The oval pierced basket of shell and acanthus design, skilfully interwoven, is most happy and graceful, and was produced in 1754. The candlesticks on high bases, like our Nelson Column, but with rams' heads and festoons in the "Adam taste," have Ionic caps, dressed in gala fashion with laurels. These were made by J. Winter and Co., 1768. The teapot on a tray as foot dates from 1789, and is charmingly shaped

and decorated with an engraved riband border on a broad band of silver, and rope edgings. The 1786 muffineer is also good. Sheffield, by the way, has been celebrated by Chaucer, and in the *Dragon of Wantley*, an old folk ballad, and so far back as Richard II., the De Smythes, Del Smythes, John Locksmith, Farros, Trypets, and other such names, leave no doubt as to the staple trade of the town.

In Hunt and Roskell, now amalgamated with Benson's, of Old Bond Street, we have another historic firm, which was wont to employ the finest artists of the day. Their stock is well worth inspection, but almost wholly of their own make, and thus not coming exactly within the scope of an article on antique silver. A single example must suffice to convey an idea of the grandeur and importance of their work, familiar as it has been in every great exhibition since 1851. This is a massive tripod vase, splendidly modelled and chased, the design based on the well-known antique from Hadrian's Villa in



CHARLES II. AND QUEEN ANNE PORRINGERS, APOSTLE AND SEAL-TOP SPOONS, AND PAIR OF GEORGE II. CANDLESTICKS  
(MESSRS. LAMBERT)

the British Museum. This firm has employed the best available talent to design for them for over a hundred years past, including Flaxman, Stothard, Armistead, and Carter, among Royal Academicians.



SHEFFIELD PLATE TEAPOT, SUGAR BASIN, AND MILK JUG

(THE ALEXANDER CLARK CO.)



ELIZABETHAN STANDING SALT, 1599 (MESSRS. SPINK AND SON)

which, though not possessing the same appeal to collectors, are as fascinating to the eye as the originals.

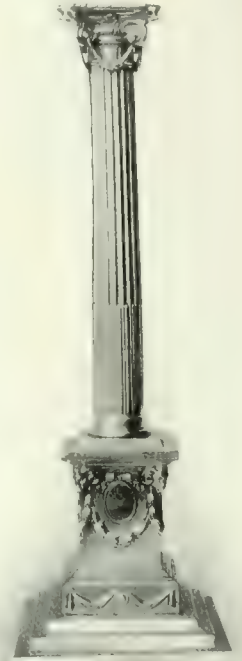
Though perhaps more famed for his wealth of examples of the latest and most novel examples of the jeweller's and silversmith's art, Mr. J. C. Vickery, 179, 181, 183, Regent Street, W., shows a large number of specimens of retrospective work—beautiful reproductions of originals whose value places them beyond the reach of any one

Some of the most beautiful forms of silver ware are to be found in the guise of Sheffield plate, which, coming into vogue during the palmy days of the silversmith's art, hardly survived long enough to share in the deterioration of the late Victorian period. Some delightful specimens of this ware are to be found in the collection shown by the Alexander Clark Company, 188, Oxford Street, of which a tea set and muffineer are illustrated. Besides its store of antique silver, this firm has a large number of finely executed facsimiles from old models,

department, so that now a customer has almost the same extended range of choice in fine antique specimens as in modern.

One may wind up the list with that well-known firm the Goldsmiths and Silversmiths Company, 112, Regent Street, whose prolific stock of modern work should not make collectors forget the many interesting pieces of antique silver to be seen at their premises. As a sample of these, one may take the beautiful George II. fruitbasket, dated 1754, in pierced work, which is interestingly characteristic of the period.

Princes Street, Edinburgh, with its fine views and its dramatic-



SHEFFIELD PLATE CANDLESTICK, BY J. WINTER AND CO. DATE 1768 (MESSRS. MAPPIN AND WEBB)



SHEFFIELD PLATE TEAPOT, PERIOD 1780 (MESSRS. MAPPIN AND WEBB)

ally historic associations, crisp air, and interesting shops, is probably the most delightful street in the world to lounge in, and the best mart for antique Scottish silver. The illustrations are of specimens possessed by Wilson and Sharp, both uncommon and tasteful, the lemon strainer dating from 1763, and the set of dredgers 1775.



PORTRAIT OF DEAN COLET  
THE FOUNDER OF ST. PAUL'S SCHOOL











THE OLD MILL.

BY JOHN SELL COTMAN, AFTER REMBRANDT

*In the possession of Messrs. A. B. Daniell & Son*





# THE ROYAL VISIT TO STOKE=ON=TRENT

It cannot be merely a coincidence that the personalities of so many English monarchs are as distinctively imprinted on their eras as are their effigies on contemporary coinage. Political crises occur, parliamentary majorities wax and wane, and great statesmen rise and fall, without the general trend of national thought being altered, whereas with each new reign the national outlook changes; the personal characteristics of the new monarch being apparently adopted by the bulk of the nation as their exemplar. The intense, narrow and sometimes mistaken patriotism of George III. reflects itself on his era, to be succeeded by the luxurious but rather superficial elegance of George IV. The love of Queen Victoria for the domesticity of family life, coupled with an unflinching acceptance of the duties and responsibilities of her high office, reincarnates itself in the spirit of the Victorian age, when England, wrapped about in her mantle of insularity, and busied in her own concerns, still resolutely trod the thorn-strewn path of empire. The wise cosmopolitanism of His late Majesty King Edward VII. drew us into closer fellowship with other nations, dissipated much of our insularity, and broadened our outlook by encouraging the influx of foreign ideas. Their present Majesties King George and Queen Mary are only at the commencement of their reign, yet their personalities are already deeply impressed on the character of the nation. One would say that the King's watchwords are duty and efficiency. His call to England to "wake up" has stirred the country like a trumpet peal; and the prodigious increase in the country's trade since His Majesty's accession bears witness how much his influence has quickened the national spirit. The frequent visits of the King and Queen to the

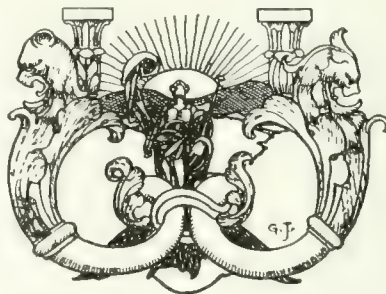
great manufacturing centres of the country are an instance of the keen interest they take in the efficiency of the national industries, and must be regarded in the light of a commander's progress through the divisions of his army to marshal and hearten them for the struggle—the struggle in this instance being against foreign competition, and the prize of the bloodless but none the less keenly waged battle being supremacy in the world's trade.

Nowhere is foreign competition experienced in a greater degree than in the Potteries, which the King and Queen are to visit on April 22nd, and it is partly on this account that the royal visit is looked forward to with such peculiar satisfaction. The English potters are at the present moment more than holding their own; their wares have attained an unique reputation in all quarters of the globe—such a reputation, indeed, that much of the labour of their foreign competitors is expended in directly imitating them. These imitations sometimes attain a close superficial resemblance to the originals, but in most instances the sterling qualities of the latter are less successfully facsimiled than the first makers' names and trade-marks. Foreign competition, however, is by no means confined to these dubious efforts, but extends to direct and honest rivalry in some of the higher and more artistic phases of the potter's craft. In these, unless he receives more intelligent and general support, the English maker is likely to be hard pressed. This more especially refers to objects devoid of direct utility. No intelligent Englishman is likely to buy modern foreign table or domestic wares, for in these the English maker is unapproachable; but when the English collector wants purely ornamental pieces, his glance is turned to retrospective work. Instead of

encouraging the labours of the living, he almost wholly confines his choice to the work of the past, and often to work of very indifferent technical and artistic merit.

Over and over again, during a recent visit to Stoke-on-Trent, we found examples of modern ware which rivalled in their beauty the choicest work of China in her best periods. The almost invariable reply of the makers to our congratulations was, "We know it is good; we should like to produce more of it, but there is absolutely no demand for such pieces." Such a state of affairs is a reproach to England, and, unfortunately, is almost unique to England. The principal countries on the Continent try to cultivate public taste by subsidising public factories, whose productions are consistently maintained on a high artistic level. These factories probably do not pay—probably never will pay—but they serve their purpose by giving a higher standard of technique and design to the wares of the country, and many of the pieces made are exported and sold in England. It may be safely said that at the present moment there is no Continental ware produced which cannot be as well and more cheaply made in the Potteries. Some of the best types, indeed, originated in England, but were not persisted in through lack of public support. One cannot suggest that the government should follow the example of Continental countries and directly subsidise the works;

for here there are too many, and it would be impossible to discriminate between their claims. But the government and the museum authorities of the country generally might largely influence public taste by purchasing fine pieces of modern work for the national collections. Even more might be done by individual collectors. Many of the finest specimens of old English and Oriental china have left the country for the other side of the Atlantic; the others that remain are now realising almost prohibitive prices. If the collectors with moderate purses, instead of competing for the waifs and strays overlooked by multi-millionaires and their agents, turned their attention to modern work, they would find, at the present moment, a multitude of superb examples rivalling the best of the old in their beauty and technical perfection. Is it necessary to wait until these wares acquire an enhanced artificial value by reason of their age and scarcity? Our museums of to-day are filled with the contents of our grandfathers' china cabinets bought from contemporary makers, and reflecting in their form and pattern the taste of the period. Our present-day cabinets will hardly form such a source of supply to the museums of the future, for they are too exclusively filled with work of past generations. We must mend our ways, or otherwise posterity may say of our time "that its art was great, but perished because the people were not worthy to receive it."





**A Loan Collection of Eighteenth-Century English Glass at the  
Victoria and Albert Museum**  
By W. E. Wynn Penny

ONE can well imagine the delight felt by those connoisseurs who, during the last few years, have interested themselves in the productions of the English glass manufacturers of the eighteenth century, now that the bulk of the collection so patiently and critically formed by Mr. and Mrs. Rees Price, of Broadway, Worcestershire, may be seen by all at the

Victoria and Albert Museum. The best thanks of all good collectors are due to the owners for a most timely and acceptable exhibit.

The art-loving public hardly appears to have realised



NOS. I. AND II.—TRAILED PIECES





NOS. III., IV. AND V.—OPAQUE TWIST STEMS

how superlatively fine these specimens of eighteenth-century workmanship are, and it is only well within the last twenty years that there has been any appreciable number of collectors who have interested themselves in them. This is certainly the first time an important and representative collection of English glass has appeared in one of our London museums. That it will stimulate interest in a hitherto somewhat neglected quarter goes without saying.

One of the most striking characteristics of our wine and other glasses of the eighteenth century is excellence of proportion, broad feet tapering up gradually to a good solid stem with a bowl that will not contain sufficient to cause any top-heaviness when full; while if engraving or other decoration occurs, which it frequently does, it is rarely excessive, and generally beautiful and appropriate. It is when we compare these features with contemporary Continental productions, with their overloaded decoration and very inferior proportions, that the simple beauty of the English work appeals so strongly, with its subtle charms lacking in the others.

The collection under review was started about 1890, and henceforth, whenever possible, no desirable specimens which came into the market were allowed to pass. The growth was steady up to 1908, when it numbered some hundreds of pieces; then a most important addition was made, and through the

instrumentality of the writer a portion of the well-known collection formed by the late Mr. John Webb Singer, of Frome, found its way to the cabinet of Mr. and Mrs. Rees Price.

The Singer collection was started far back in the last century, and contained several unique and many superlatively excellent examples, in all about 700 specimens. Of these some hundred and fifty of the most important found their way to their present quarters. The *Burlington Magazine* of October and December, 1903, contains a full account of this collection.

Later, in 1910, the Trapnell glasses, when sold at Sotheby's, contributed a few important additions, but by this time the collection was *un fait accompli*, and it was rarely possible to add types not already held.

In all some 460 to 470 pieces are now on exhibit, and it will be seen the best has not been spared. *Fine* glasses are scarce, indeed, nowadays, and procurable only at very lengthy intervals. It may confidently be stated that it would be an utterly hopeless task, quite apart from any question of cost, to form another such collection. The day has passed by, and one can only bitterly regret the totally inadequate possessions of our national museums in this particular province; with large collections of German and Venetian work, our own delightful masterpieces are hardly represented.

## *A Loan Collection of English Glass*



Nos. VI., VII., VIII., IX. AND X.—AIR-TWIST STEMS

It is not the intention to enter into any digression on that fascinating subject, the history of the English glass industry; the object of this short paper is rather to give such assistance that both collectors and the general public who may view the collection may approach it in a methodical manner, resulting, it is hoped, in a fuller appreciation of its importance and beauty than might otherwise be gained.

It is not well to be dogmatic with regard to the dates of English glass, but probably the earliest examples in the collection are the two fine and excessively rare trailed pieces, dating possibly from the last quarter of the seventeenth century. Their ornament is distinctive, and somewhat suggestive of Venetian influence. The fine posset bowl with cover, No. i.,  $7\frac{3}{4}$  inches high, stands on a foot with moulded ribs; the bowl is decorated with pressed pattern at the base and a band of trailed work around the centre, while the cover, with its knob containing beads of air, is treated in a similar manner to the bowl.

The striking goblet, also illustrated, No. ii.,  $9\frac{1}{2}$  inches high (purchased at the Trapnell sale), stands on a broad folded foot, that is to say, the foot is of double thickness around the edge to give greater solidity

and to prevent chipping. The bulbed stem is ornamented with rosettes, and contains a threepenny piece of Charles II., while the bowl has pressed and trailed work similar to the preceding example. Both are blown in a heavy but softly gleaming metal of great beauty.

Let us now, for the purpose of careful examination, divide the collection into seven rough divisions:—

1. We have glasses of a capacity for wine, cordial waters or punch.
2. Sweetmeat and champagne glasses.
3. Ale glasses.
4. Tankards, grog glasses and bowls.
5. Candle and taper sticks.
6. Engraved glasses of special commemorative interest.
7. Glasses relating to the Jacobite cause.

The first group, comprising the greatest number of specimens, contains such diverse types that a comprehensive classification becomes a matter of such complexity that it will not be attempted here. The feet, sometimes engraved, may be plain, folded, or



Nos. XI., XII. AND XIII.—DOUBLE OGEE BOWLS

domed. The stems usually contain spirals in endless design of air, opaque white, or coloured twists. Occasionally we find varieties in which the air and opaque twists are combined with charming effect; or, again, they may be of that bulbous nature known to collectors as "baluster stems." Later examples are sometimes decorated with faceted cutting.

For simplicity the bowls will be referred to in accordance with their various contours as either bell-shaped, straight-sided, ogee, or double ogee, and we find them decorated with either engraved, enamelled, or pressed work. The opaque white twist predominates, the commoner specimens being usually of this type. They appear to have come into vogue soon after the second quarter of the eighteenth century. Their bowls of various shapes embrace capacities suitable for the strongest cordial waters (so much in vogue in those days) to the lightest of wines.

It must not, however, be imagined that this class contains no beautiful or interesting examples. As a matter of fact, it is difficult from such a wealth of fine pieces to choose illustrations, but the two glasses, Nos. iii. and v., one enamelled with a winter scene

and the other engraved with a rose and thistle, are good examples of decorated ogee bowls; while the bell-shaped form is shown in the specimen, 6½ inches high, engraved with a six-petalled rose and two buds, with a moth on the reverse. Visitors to the collection should not fail to notice the fine colour and dextrous manipulation of many of the twists, and the almost endless varieties of decoration which appear on the bowls.

It is impossible for an ardent lover of English glass to speak with restraint of the range of air twists exhibited. It is not only that many superb examples at once stamp the collection as inimitable, but the general standard is so extraordinarily high and the subtle collector's instinct shown in its selection so obvious.

The most frequent subjects of decoration are the rose with bud and foliage, or grapes, leaves, and tendrils of the vine, sometimes accompanied with a bird or butterfly. Now and again a specimen occurs with a landscape or marine scene. Nos. vi. and vii., the former engraved with honeysuckle design and the latter with a ship and landscape, were obtained from



## A Loan Collection of English Glass

the Singer collection, together with a companion glass to No. vii., engraved with a lake, bulrushes and swans, and a stem of surpassing brilliancy. No. ix., with straight-sided bowl, displays very unusual decoration, a *growing* vine being depicted, while Nos. viii. and x. are of a type known to collectors as drawn glasses, that is to say, the stem and bowl are drawn from a single piece of metal.

The fine range of plain but shapely drawn glasses with clear or air-beaded stems should not be overlooked. The shape is a good one, and with bowls blown more thinly to suit the vintage wines of the present day, this form of glass might well be revived.

The group of double ogee bowls is a very representative one, all varieties of stem being shown. They were found years ago in some profusion in the West of England, and it has been suggested it was a type particularly favoured by the Bristol manufacturers. Three illustrations are given—No. xii., with cut stem and pressed fluting at the base of the bowl; and Nos. xiii. and xi., with engraved bowls and opaque twist and baluster stems respectively.

The combined air and opaque twisted stems should be carefully looked for, as they are somewhat elusive, though well worthy of attention. Their subtle charm,



No. XIV.—BALUSTER STEM

feet and air-beaded stems. No. xiv. shows both these attributes, while the straight-sided bowl is engraved with the royal crown and cypher G.R. beneath it.

The broad, shallow bowl glasses, usually of double ogee shape, used either for champagne or sweetmeats, constitute our second division. Their stems follow precisely the same lines noticed in the first group, but the bowls are infrequently engraved, though often

however, does not lend itself to reproduction, so no illustrations are given. This is also the case with the coloured stems, in which the collection is particularly rich. Perhaps they are hardly in such good taste as the air or white opaque stems, but as collector's pieces they are eagerly sought for. Many of the blue and white twists especially are finely treated, and the more ornate examples are easily distinguished from contemporary Continental examples by their superior workmanship and greater depth of colour.

With the baluster stem the first large group of glasses is closed. It is an early feature which continued in use throughout the greater part of the century. Large numbers are shown with bowls of widely varying shapes and capacities. They are a very distinctive class, and, though massive, are by no means without grace, with their frequently folded



Nos. XV. AND XVI.—SWEETMEAT GLASSES

Nos. XVII. AND XVIII. ALE GLASSES



NOS. XIX., XX., AND XXI.—TANKARDS AND GROG GLASSES

decorated with pressed designs, while the domed foot is a constant feature. The bowls of some examples are vandyked around the edge, unfitting them for the purpose of drinking vessels, as in the case in No. xv., with its domed and folded foot and opaque twisted stem. The early piece, No. xvi., shows unusual decoration; standing upon a wrythen stem, the bowl is surmounted with a looped design terminating in pressed bosses.

There can be no mistake as to the use of the series of tall, graceful glasses engraved with barley and hops comprising the third group. Their capacity is limited, but no doubt the potency of their contents compensated for that. Their range of stems presents no new feature, but the enamelled bowl of No. xviii. shows an unusual method of decoration in this class. The rose and bud occurring in conjunction with the heads of barley on No. xvii. is an unusual feature.

The tankards, bowls, and grog glasses form a numerous and diverse group, including many of the larger pieces, notably the capacious bowl on foot (similar to an example in the Saffron Walden museum), engraved with a Bacchus astride a cask with the inscription, "Jove decreed the vine should bleed for me," with the initials J.H. and vine decoration—a rather late but handsome piece. Many tankards and kindred drinking vessels are shown. The charming little handled goblet illustrated, No. xxi., is inscribed, "Joseph, Jane Burrows," and well engraved with vine and grapes—probably this is a betrothal glass.

Interesting and beautiful, the grog glasses form a considerable group; both the square and circular foot

are seen. The example illustrated, No. xix. (from the Trapnell collection), shows a cutter with the quaintly spelt inscription, "The Ann and Beesea," and in a label, "James Oddie, Bromley." The boat looks a speedy little vessel, somewhat suggestive of the contraband trade. The covered jar or tumbler (from the Mayhew sale, 1898), No. xx., is engraved with a rose-spray and inscription, "Success to the Britannia, Edmd. Eccleston, 1774," and shows traces of oil-gilding.

Throughout the divisions of this series the varied decorations and inscriptions are full of interest, and the visitor will hardly fail to find something to rouse his curiosity, particularly should nautical matters especially appeal to him.

For the moment the drinking glasses must be left, and attention given to the candle and taper sticks, forming the fifth section. The earliest type shows the baluster stem, then come the air and opaque twists, and later the cut stem. No. xxii. shows an example of the earliest form, 7 inches in height, while the exceptionally fine specimen, No. xxiii., 9½ inches high, stands on a domed and ringed foot, the white and deep red twisted stem terminating in beaded knops of clear glass.

The later examples, with handsomely faceted stems, should be carefully noticed. The workmanship and quality of metal are of the finest description. Movable nozzles are a frequent feature in this series, which carries us to the end of the century.

Perhaps the commemorative glasses will appeal most strongly to the average visitor, as they record events of both national and local importance. Reference is



## *A Loan Collection of English Glass*

made to a host of matters—naval, military and political, convivial, sporting, agricultural, and masonic. We see the names of long-forgotten worthies, with their sentiments and toasts engraved upon the bowls of the frequently filled and doubtless well-loved glasses.

The cider glass (from the Singer collection), No. xxiv., engraved with apple-tree and barrel and the motto, "NO EXCISE," carries us back to the political disturbances in the spring of 1763, when the foolish and unpopular Chancellor of that day, Sir Francis Dashwood, vainly sought to impose a duty of 4s. a hogshead on the favourite beverage



Nos. XXII. AND XXIII.—CANDLE AND TAPER STICKS

1759," is particularly interesting; possibly it was a counterblast to the Jacobite glasses of that date;

of the West Country agriculturist, with unexpected and disastrous results.

The collection also contains another of these rare glasses displaying an oil-gilded engraving of a conventional apple-tree. On No. xxv. is seen a ship with the inscription, "Success to the Eagle frigate, John Knill, Commander." It was obtained from the Singer collection, and probably hails from the port of Bristol.

The rare little portrait glass, No. xxvii., inscribed "Long live George—Prince of Wales—



Nos. XXIV., XXV., XXVI., AND XXVII.—COMMEMORATIVE GLASSES



while the scene displayed in oil-gilt engraving on the bowl of No. xxvi. (from the Hodgkin sale, 1903), with the sentiment "Keep it up," tells its own tale.

Many other glasses cannot fail to excite interest, such as the handsome air-twist goblet (*circa* 1763), engraved with portrait and military emblems, inscribed "The King of Prussia"; the fine range of Nelson glasses; the beautiful "Britannia" glass, with its exquisite engraving; and the historical and probably unique specimen commemorating Admiral Hawke's victory at Quiberon Bay, 20th November, 1759, engraved with a figure of Britannia, and the inscription and date, "Success to the British Fleet, 1759," perhaps the earliest dated opaque twist known, not to mention a host of others.

The wonderful group of twenty-four glasses relating to the Jacobite cause calls for a more detailed account



Nos. XXVIII. AND XXIX.—JACOBITE TOASTING GLASSES

than can possibly be given here. From a historical point of view, their interest is unbounded; from a sentimental, they are a revelation. The ordinary visitor will certainly regard them with surprised delight; but only the collector who has specialised in this direction can realise the amount of work and enterprise necessitated for the acquisition of such a series. Some are pedigree pieces of the utmost importance; all are of undoubted authenticity and surpassing beauty.

Many of these glasses, more particularly those of small capacity, were toasting glasses of the secret Jacobite societies which flourished about the time of the '45 rebellion. Probably they were used exclusively for the one toast, "The King—over the water," and then removed to a remote corner of the pantry, safe from the eye of any prying intruder.

The larger specimens and portrait glasses have



Nos. XXX., XXXI., XXXII., AND XXXIII.—JACOBITE GLASSES



MRS. SCOTT MONCRIEFF  
BY SIR HENRY RAEBURN





## *A Loan Collection of English Glass*

always struck the writer as purely personal and commemorative. One can well imagine a staunch old Jacobite rejoicing in a set for ceremonial occasions, when all his guests were of the same political creed. No doubt they were used and prized by their owners long after the cause had ceased to be anything more than a romantic sentiment.

Nos. xxviii. and xxix. show the drawn form of toasting glass. The emblems displayed by the first are a rose with two buds, the oak leaf, the star and "Fiat" (the word of the cycle club); the latter is similar save that the star is missing. The interesting little glass of similar shape, with rose and two buds on bowl, and two oak leaves in the foot, all oil-gilt, should not be overlooked.

From the more unusual glasses of medium capacity the following three have been selected for illustration:— No. xxxiii. (formerly the property of the Rev. S. M. Mayhew), engraved with Prince of Wales' feathers and the word "Radiat," while the reverse shows the royal arms of England and Scotland quarterly. The emblems on No. xxxii. are the natural rose with one bud, the star, and a forget-me-not, the latter a rare occurrence. No. xxxi. shows the familiar six-petalled rose and two buds, a star, and the pathetic word "Redeat."

The fine bell-shaped example, No. xxx., which, in addition to the rose and buds, oak leaf, and "Fiat" on the bowl, shows the Prince of Wales' feathers on the foot, and the lovely glass of similar shape engraved



Nos. XXXIV. AND XXXV.—JACOBITE GOBLETs



No. XXXVI.—JACOBITE MOTTO  
PORTRAIT GLASS

with a thistle with star resting upon its plume, in addition to the rose and buds (formerly in the possession of the late W. J. Clement, M.P.), are well worthy of attention.

Two impressive goblets are shown— No. xxxv. (from the Mayhew collection), 7¼ inches high, with air-twist stem and ogee bowl engraved with a bust of Prince Charles Edward in profile within a laurel wreath flanked by a rose and buds, also with a thistle and the cycle word "Fiat." No. xxxiv. (from the same source), 8 inches high, with air-twisted and knopped

stem; the straight-sided bowl is engraved with a seven-petalled rose and two buds, together with a star.

Even among such brilliant company No. xxxvi. is prominent on account of its superb engraving and striking full-face portrait in bonnet and tartan, with cockade in the former and an order (a star) in the latter. The star and rose with buds are also seen, and above the bust the motto, "Audentior Ibo," in capitals, on a plain label. It was formerly the hereditary possession of a Forfarshire laird.

One final word of entreaty to all who love the rare and beautiful. No description, however exact, no illustration, however carefully reproduced, can convey any true impression of these lovely objects. An opportunity now occurs of seeing them under most favourable circumstances; do not let it be lost. They are the cream of a collection of superlative merit, and will generously repay a careful and thorough examination.



## Ceramic Trinketry

By M. Percival

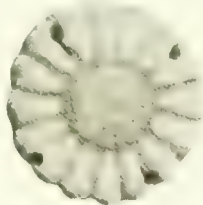
TRINKETRY is a useful and comprehensive word. It is simple and seemingly unpretentious, though it has an ancestry going back to a more than respectable antiquity,\* and if in its original significance it may have meant an ornament of metal, it is now generally used for any personal ornament which is hardly of sufficient importance to merit the title of jewelry. For "jewelry" seems to imply a certain value in the material apart from the workmanship (though often it may be proportionately small), but the "trinket" relies on the hand of the maker for its claims to admiration. So we may find in these trivial toys of a bygone day a particular interest; for, though sometimes they merely reflect a passing whim of Fashion's ever-changing mood, there is often in them an artistry all the deeper for being expressed in materials of small pecuniary worth, such as steel, ivory, or pottery.

We may also class with the trifling personal ornaments the less important of those little accessories of

buttons and buckles, and perhaps the less valuable of the watches and snuff-boxes. A complete collection of trinkets, if it could be made, would show us as in a mirror the tastes and fancies of those who have gone before us. Alas! many of the pretty things were of too evanescent a nature to stand hard wear, and much that we could wish preserved has entirely vanished, while often that which remains shows only a shadow of its former daintiness. Gilding has gone, paint worn away, delicate carving and chasing is chipped and scratched, and we almost find these relics from which the glory has departed a little

depressing. But among them the class of trinket with which I am dealing remains nearly as fresh and bright as when drawn hot from the kiln.

"Time does not wither nor custom stale" its "infinite variety." From the days of the Pharaohs to those of the Georges in time, and from China in the East to Bristol in the West in space, the potter's art has been used to fashion these fragile trifles in an



EGYPTIAN DAISY BEAD



EGYPTIAN AMULET RINGS

dress and fashion which our ancestors called "toys," the dainty seals and watch-keys, tiny scent-bottles and wee boxes, also the gewgaws and baubles, such as

\* "Trinket" and "trickery" are the same word (going back to the Sanskrit *tarka*, "twisted," a "spindle," interlaced wire-work). Both are also the same word as "torque," the Asiatic gorget, one of which, taken from the neck of the Gaul he slew in single combat, earned for T. Manlius and his descendants the honorific surname of Torquatus. It is the same word as trousseau—originally the bride's twisted bundle of garments and trinketry. —Sir George Birdwood, *Journal R.S.A.*, July 26th, 1912.

endless series of designs, so the range from which we may draw examples is a wide one.

When dealing with any of the arts and crafts, one is almost sure to find its prototype among the ancient Egyptians; but of ceramic trinketry they were not only the originators, but also the most perfect exponents, for by no other people have such quantities of pottery ornaments been made, with, moreover, such a wealth of beauty in design and colour. We find in their tombs and ruined cities an immense variety, and of



## Ceramic Trinketry

these perhaps the most interesting are the beads and pierced amulets used for stringing up into necklaces. Great numbers of them have been found, generally in coffin-cases, having been hung round the necks of the mummies. The most beautiful are certainly those glazed with greenish turquoise blue, which is also the most common colour. No doubt its superior beauty was recognised

by the Egyptians themselves. Red, yellow, and green are also very plentiful. The best known beads are the long tubes or bugles and the scarabæoid shapes, but every kind of amulet, as well as minute figurines representing the gods, were used in the same way.



EGYPTIAN STRING OF BEADS IN FLOWER-  
AND-LEAF FORMS

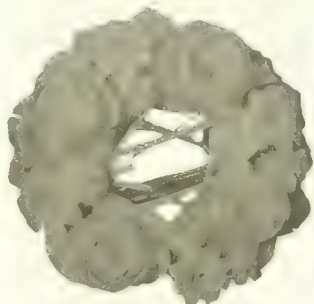
in the case of beads, their grouping for their decorative effect.

The Romans made use of pottery beads, and so did the Anglo-Saxons; but afterwards in England there is a gap, till the Chelsea porcelain factory issued its dainty wares.

From this factory comes the first piece of English porcelain of which the origin and date are absolutely certain. It is a jug dated 1745, and also inscribed "Chelsea." It was not long after this that the delightful small pieces known as "Chelsea toys" began to be offered for sale, the first notice of them appearing in 1754.\* Perhaps a few words on what was meant by "toy" in the eighteenth



WEDGWOOD CAMEO



WHITE PORCELAIN BROOCH



WEDGWOOD CAMEO

There is a splendid collection of these beads at the British Museum, where the different forms and ways of stringing can be studied to great advantage. Breast ornaments, rings, and bangles made of the same material are also to be seen. Though these beads are found genuine in considerable quantities, there are, nevertheless, modern forgeries about, and buyers should be on their guard against them. Some of them are most skilful and accurate copies, but others may be known by the brilliant, cold-looking lustre of the glaze and a generally mechanical appearance.

Very few specimens of Egyptian pottery ornaments appear to be inspired as to design by gold or silver work. One of the rings illustrated may be a copy of a stone-set original of metal, but on the whole they rely on the beauty of their colouring and,

century may be of interest, now that the word has been narrowed down so as to mean merely a child's plaything. The term then covered almost any small portable object of decorative character—anything, in fact, which had no really serious use, but was valued principally for its ornamental side. A "toyman" was a seller of jewelry and bric-à-brac, and occupied a very important place among fashionable tradesmen, as he supplied the



PIN OF BUEN RETIRO  
PORCELAIN

From the *Public Advertiser*. "To be Sold by Auction, by Mr. Ford, at his great Room in St. James's, Hay Market, this and the following day" (Dec. 17th, 1754), "All the entire Stock of Chelsea Porcelain Toys, consisting of Snuff Boxes, Smelling Bottles, and Trinkets for Watches (mounted in Gold and unmounted in various beautiful shapes of an elegant design and curiously painted in Enamel), a large parcel of Knife Hafts, etc. Most of the above in lots suitable for Jewellers, Goldsmiths, Toyshops, China-shops, and Workmen in various Branches of Business."





CHATELAINE WITH PLAQUE  
PAINTED IN MONOCHROME

beaux and belles not only with European novelties, but also Oriental curios.

The tiny scent-bottles, seals, watch-backs and charms made at Chelsea are among the most fascinating productions of that eminently dainty factory; the mellow outline—perhaps a result of the softness of the paste—is shown to perfection in these small pieces, wherein a quaint fancy is expressed by delicate modelling and most brilliant yet soft colour. They are wholly delightful. Some of them are tiny figures—there is a full-length figure of Shakespeare among these; a masked cupid beats a drum on a seal; and a youth and rustic maiden make love on a scent-bottle under two inches high. Others are bunches of flowers in high relief, of the well-known Chelsea character. Many of them have sentimental mottoes—often in French—both painted on the porcelain and engraved on the seal or gold mounting. The metal-work is usually delicate and well made; it is generally of gold or gilt metal. These little pieces are much sought after by collectors, and therefore the ubiquitous



CUT-STEEL CHATELAINE  
OR WATCH-CHAIN WITH  
BLUE PORCELAIN BEADS  
AND PLAQUE



CHATELAINE OF STEEL BEADS AND DOUBLE  
CAMEOS OF WEDGWOOD JASPER

forgery has marked them as a field for his wicked exploits, and unfortunately he is fairly successful in his nefarious deeds. The little imitations are really very pretty; but though they are wonderfully exact copies, there is a hardness about them which distinguishes them when placed by the genuine. Apart, they would deceive anyone but an expert.

Of Meissen porcelain are some wonderfully modelled little groups of flowers in their natural colouring, so fragile and fresh in appearance that they might almost be real flowers. Sometimes each blossom is separately mounted on a gold wire for fastening to a neck-band of velvet, or groups of flowers and leaves are arranged on a solid base as pendants, earrings, and beads. Similar pieces to the Chelsea toys were also made, such as seals, scent-boxes, and étuis. From the Buen Retiro

## Ceramic Trinketry



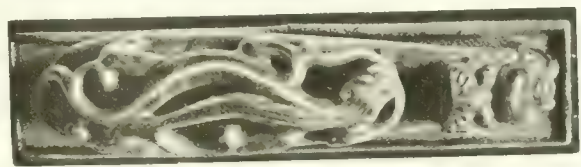
SHOE-BUCKLE PLAQUE OF BLUE  
AND WHITE JASPER



BRACELET OF BLUE AND WHITE  
JASPER



EARRINGS OF BLUE AND WHITE  
JASPER



CHINESE GIRDLE HANGER OF GLAZED PORCELAIN



CHELSEA PORCELAIN WATCH-BACK



CHELSEA PORCELAIN SEALS AND CHARMS

factory probably issued some charmingly modelled little heads and faces intended to be set as personal ornaments. They are, I think, very scarce, in this country at any rate, as I have only seen five or six specimens, all consisting of heads and faces, mostly painted as if wearing black masks. These are mounted in gold as pins or brooches, and are quaint and effective.

A whole cabinet might easily be filled with the contributions from Wedgwood's pottery without admitting any specimens from his contemporary imitators, and to me these small things are among his most charming productions. They, of course, frankly imitate the style of old gems,

but they are, after all, much more decorative than the originals, and when mounted, as they were meant to be, in finely chased steel settings, they form most exquisite ornaments. I have a set of five double cameos from a chatelaine of the ordinary white on blue, which, while wonderfully effective as spots of colour at a distance, disclose the most delicate modelling when looked at under a magnifying-glass. They thus fulfil the cardinal requirements of jewelry; the design and workmanship must be fine enough to afford pleasure when minutely examined, and yet be striking enough to have a decorative effect. The beads are particularly pretty. They are



CHELSEA FIGURE OF SHAKESPEARE



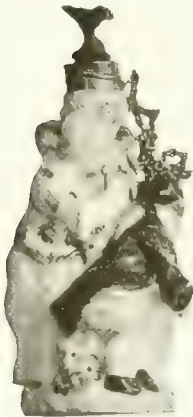
CHELSEA ÉTUI



CHELSEA FIGURE OF A MASKED CUPID

seldom decorated with figure subjects, which do not show off well on such rounded surfaces; but the disposition of the white on the blue is generally singularly happy, so that one derives great pleasure from the simple patterns. These tiny cameos are found in a multitude of designs, and of all sizes, from the very

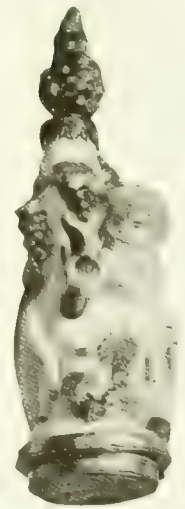
small ones for chatelaines and rings to the large ones intended for watch-backs and buckles, some of these latter, which are shaped and curved to fit the arch of the foot, being much larger than any others of those intended for personal wear, shoe-buckles being worn of enormous size at the time they were made.



CHELSEA GROUP OF LOVERS



CHELSEA GROUP



CHELSEA GROUP





WOOD GATHERERS

BY J. B. C. COROT

*From the Original, Preserved in the Art and Gallery*



*Pears*



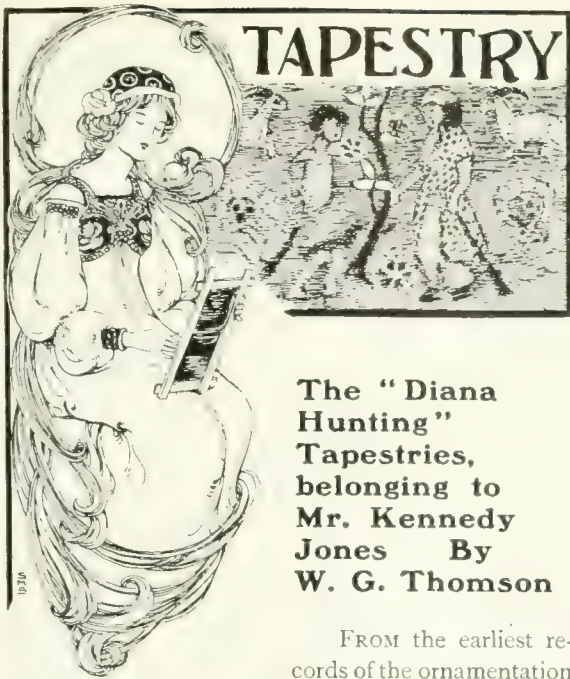
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**BUBBLES,**  
by Sir John Millais Bt P.R.A.







**The "Diana  
Hunting"  
Tapestries,  
belonging to  
Mr. Kennedy  
Jones By  
W. G. Thomson**

FROM the earliest re-  
cords of the ornamentation

of textile fabrics down to the present day, or almost so, the chase has been a most popular subject. In the first centuries of the Christian era the Coptic tapestry weavers gloried in the representation of hunting scenes, using them freely as dress decoration, and it is difficult to find anywhere a more spirited rendering than their art affords in such incidents as that of the hunter launching his spear at the wild beasts that turn so fiercely upon him, or glide away as if apprehensive of danger. These weavings, however, are small in size, and limited to two colours in the majority of cases, and so cannot compare with the grand storied cloths woven in Western Europe in later times—say the fourteenth century, when the tapestry weavers of Arras and Paris competed for commissions to execute rich hangings of great size for kings and princes, ecclesiastics, and rich merchants. There is romance in the very titles of some of these fourteenth-century tapestries—for instance, the "History of a king who went to hunt with a great retinue, but losing his followers and horses in the wood, had a marvellous adventure with fairies,



THE CHASE OF THE WILD BOAR

who sentenced him to be turned into a stag," or, "The history of youth and sport, called 'hunting the stag,'" or again, the "History of Lorenz Guérin, who hunted the wild boar." During the fifteenth century the subjects were more definitely stated, as the hunt of the bear, bull, unicorn, stag, etc. What the hunting tapestries of the fifteenth century were like may be judged by anyone who pays a visit to the Central Court of the Victoria and Albert Museum, where at present are exhibited four grand hunting tapestries from Hardwick Hall, the property of the Duke of Devonshire, who has lent them to the Museum. These large tapestries are decorated with figures the size of life or thereabouts, and in them the landscape is quite subordinate to the figures. In the succeeding century a worthy representative of that class of hangings may be found in the world-famous "Hunts of Maximilian" at Fontainebleau and elsewhere, and this traditional order of things is evident, although in a greatly modified degree, in the "Hunts of Louis XV.," woven at the Gobelins, after Oudry's cartoons.

In the above examples the preponderating influence lies in the figures, but in the 16th century another style of hunting tapestry began to attain a well-merited popularity. This was frankly a landscape or verdure, with small figures engaged in the chase of the lion, stag, wolf, boar, and other animals, and many tapestries of this character are yet extant. With the preponderance of landscape the tapestry gained in pictorial interest, in many cases without injury to the decorative effect as a whole; and in the 17th century light and shade in landscape came to be more carefully studied, the drawing more refined, and a lighter tone assumed. The subjects, too, adopted a classical form in many instances: we find Diana depicted as a huntress—as in the seven beautiful hangings belonging to Mr. Kennedy Jones, which are at present exhibited in the Waring Galleries in Oxford Street.

The human figure, especially that of Diana, who is distinguished from her nymphs by the crescent on her forehead, in these remarkable tapestries, is excellently drawn and full of graceful movement. Of foliage and flowers there is great variety, and the tree masses are admirably disposed in the composition of the various panels. The first scene shows Diana setting out for the chase. In common with the other panels, this scene is framed with a broad border consisting of wreaths and garlands of roses, tulips, pinks, and other flowers, having bunches of fruit here and there, in orderly sequence, to give variety and a magnificent richness to the whole. From the middle of the upper border hangs a splendid bouquet of flowers that impinges upon the sky.

The second panel represents Diana, followed by

two attendant nymphs, pursuing a stag, which has taken to the water, from whence its retreat and flight is cut off by dogs. Here the umbrageous trees and the bed of iris by the water are beautifully rendered.

The chase of the wild boar forms a most spirited composition. In middle distance the boar turns round as if to threaten the dog who follows, while Diana and her nymph burst into view from the right. The landscape and flowers are admirable on the left.

In the next panel Diana is seen pursuing a hare. The trees in this scene are disposed with wonderful skill, and the flowers are no less beautiful. The wolf-hunt has, however, more life than the preceding sport. Two dogs are fastening on the wolf on the right, while Diana follows with uplifted spear to give the fatal thrust.

These tapestries bear the mark of Brussels, and were woven there about the year 1670 by two tapissiers—Albert Auwercx, whose signature A. AUWERCX and A. A. appears on three panels; four are signed G. V. L., for Guillaume Van Leefdael. The hangings have a uniform height of 11 ft. 6 in., while in width they vary from 9 ft. to 17 ft. 6 in. The weft is of the finest wools and silks, and the texture is very fine, reaching 19 to 22 warp-strings in the space of one inch.

The two master-weavers who shared between them the making of this most beautiful set of tapestries stood high in the aristocracy of the craft in Brussels. Both belonged to well-known families of weavers, for tapestry weaving runs in certain families to such an extent that the art appears to have become hereditary. This was due perhaps to the fact that special advantages were accorded to the sons of masters when they came to be apprenticed to the craft, the period of apprenticeship being shortened in their case in most of the tapissiers' guilds. This tended to keep the craft in certain families, and in time these formed little dynasties (such as the succession in the Leyniers family), which lasted for three or four generations.

Albert Auwercx, Auwerckx, or Aurecx, as the name is variously spelled, became a member of the craft of tapestry weavers in the year 1657, and continued to exercise his calling in Brussels into the early years of the eighteenth century. He must have had a numerous staff of assistants when the tapestries under review were being woven in his workshop, for even in 1707, when the Brussels ateliers, in common with other tapestry manufacturers, were in a state of extreme depression, he had five looms in working order, and employed about fifteen weavers. Among these were, in all probability, four members of his large family—his sons Nicholas, Philip, Gaspar, and William. One of the most famous works that came from the shop of Auwercx was the series of tapestries illustrating





DIANA SETTING OUT FOR THE CHASE





DIANA PURSUING A HARE

episodes in the life-history of Count Guillaume Raymond, of Moncade, Lord of Airolo, in Sicily. The set consisted of no less than twenty pieces, and was signed by the maker.

There is a very fine set of tapestries, which also bears the signature of Auwercx, in the Royal Austrian collection at Vienna. The panels are after cartoons by Louis Van Schoor, and represent, allegorically, Monarchy, Wisdom, Fortitude, Commandment, Magnificence, Fidelity, Simplicity, and Abundance. Auwercx also wove some armorial tapestries.

It was not an unusual practice, even in the early history of the craft, for tapestry weavers, when they were pressed for time, to call for the assistance of a

brother-craftsman to enable them to complete their commissions. In such cases, it appears that the execution of the various panels comprising the set to be woven was farmed out, and thus two or three establishments participated in the manufacture. Such was the case when the "Life of St. Paul" was ordered from Albert Auwercx. He called in assistance from William Van Leefdael, and that master has left his signature on a hanging belonging to that series. From this it is evident that their partnership in the manufacture of "Diana Hunting" was not a unique experience.

William Van Leefdael also belonged to a family of tapissiers. His father, John, possessed an atelier in Brussels, from which came the set of tapestries





DIANA PURSUING A STAG





THE WOLF HUNT

representing scenes from the "Life of Scipio" that bears his signature. William Van Leefdael was even more distinguished than his confrère, Albert Auwercx. He soon rose to be one of the best masters of his time in Brussels, and was also a person of importance in the town, being elected to the Communal Council in 1679-1680.

There is a set, having for subject "Antony and Cleopatra," among the treasures of the royal family of Spain, and we have seen another set of the same title in nine hangings, of which three were signed by Leefdael and others by Gerard Vander Streken. One of his later efforts was the beautiful set, one of

which represents "Time enchained by Love," upon a background which is a veritable carpet of flowers, with a garland held by cupids. It bore the arms of a ducal family, and in addition to the signature of Leefdael, contained the inscription, "D. Teniers, fec. 1684." And certainly not the least important of Leefdael's achievements are three florid and powerful tapestries after Raphael's cartoons, which are now hung in the Madrid Museum, to which they were given by the Duchess of Villahermosa. The other panels of the series bear the signatures of Gerard Vander Streken and Everard Leyniers, and all are framed in magnificent borders of fruit and flowers.



## AN INTERESTING ELIZABETHAN MANSION

WHEN Nelson first set foot in England after his victory at the Nile, he probably straightway directed his steps to that ancient and reputable hostelry, the "Star Hotel" at Great Yarmouth, of which, during the course of his career, he was not an unfrequent guest. In those bustling days, and for some centuries or more earlier, Yarmouth was a relatively greater port than at the present time. It was, after Chatham, our chief station on the East Coast, and the most advanced point of outlook from which we could scan the doings of our quarrelsome neighbours, the Dutch, or watch the shifting boundaries of our friends and enemies on the coasts of the Baltic. From here there set off, in 1801, the great expedition which was to humble the pride of Denmark and win Nelson yet another title to fame as victor of Copenhagen; and it was here he again landed in triumph, to once more enjoy the shelter of the "Star."

The hotel, however, is not famous only on account of its associations with Nelson, for other illustrious persons have passed within its walls, and the architectural embellishments of the house, more especially the beauty of the panelling and oak work of the interior, make it regarded as one of the most interesting show-places in the Eastern Counties. It bears abundant evidence of having been erected in the reign of Queen Elizabeth, and affords a fine specimen of the residence of a wealthy burgess at that period.

It was built by William Crowe for his own private residence, and being one of the Merchant Adventurers of England, he placed the arms of that company in the principal apartment (Nelson Room). William Crowe was probably one of those prominent and important men of Yarmouth who, by their independence and commercial influence, helped to make matters over warm for the barons of the Cinque Ports. He



THE NELSON ROOM



THE NELSON ROOM

ANOTHER VIEW

was a man of affluence, respected by his fellow-townsmen, and was elected by them on two occasions to fill the office of bailiff of the town—first in 1596, and again ten years later. The particularly well-preserved carving in oak of the arms of the Merchant Adventurers is worthy of explanation, for it demonstrates the importance of the position, as a member of their Company, of William Crowe, the builder of this house.

The style in which its interior is fitted will be familiar to those who remember the details of such show-houses as Knole, Longleat, Burleigh and Hatfield, Hardwick and Audley End. Its ceilings, its panelling, its casements and stair-rails are all reminiscent of the more lavish decorations displayed in those palaces, and are characteristic of the sixteenth-century home of an opulent and prominent citizen.

Briefly told, the story of the house shows how two generations of Crowes, father and son, possessed it, until the brother-in-law of the latter, Thomas Bransby, High Sheriff of Norfolk, inherited it, and on his death, in 1682, it descended to his daughter, who became

Lady Astley, of Melton Constable. Remaining in the possession of this family until 1740, it was bought by a Yarmouth maltster; thence it passed, still as a private house, to families named Wilson and Bradshaw, and in the time of the latter it was converted into the "Star Hotel." The change certainly took place before 1789. In 1806 the hotel was conveyed to Mr. William Wolverton, who, in 1824, sold it to Mr. George Bennett, a favourite comedian attached to the Norwich Company of Actors. By him the hotel was sold to Mr. W. H. Diver, who in turn conveyed it to Mr. W. Shales, in whose hands the hotel attained to something of the important position amongst the hostelries of the Eastern Counties which it occupies to-day. Later owners have been Mr. Lane and Mr. S. J. Ramsey, and in 1904 it was purchased by Mr. H. Taylor, the present proprietor, who, it is understood, has just disposed of the panellings and internal decorations to Messrs. Greenlands, Ltd., of Hereford.

The exterior fronting the quay is built of smoothed, squared flints with stone dressings, and is thoroughly



## *An Interesting Elizabethan Mansion*



DETAIL OF CARVING AND PANELING

typical of the craftsmanship of the sixteenth-century masons, which is rarely equalled by those of to-day. There is a balcony to the first floor supported on pillars.

The entrance and the rooms on either side of the ground floor are low, consistent with the common practice at the period when this house was erected to appropriate this part of the building for the reception of goods and merchandise. Ascending by way of the oaken staircase, which is broad and fleet with a heavy balustrade, one reaches the glory of the hotel, the Nelson Room. Although the approaches to it are all antique, one enters the apartment to be overwhelmed with the effect of the wealth of carving all round, surmounted by a ceiling of perfect beauty. The room is lined throughout with exquisitely carved

wainscoting, black with age. Square panels reach to a height of about five feet, and are divided at regular intervals by fluted pilasters which support terminal figures, alternately male and female, between which are a series of ornamental panels, richly carved. The arms, previously described, of the Merchant Adventurers, are over the handsomely proportioned Elizabethan fireplace, which had long been filled up so as to fit it for a small stove; but, being relieved of the modern woodwork which screened it, this ornamental chimney-piece of Caen stone, in all its original beauty, is once more brought into its proper use. Curious cupboards are concealed in the panelling, and one may note the quaint arrangement of the door on the left of the fireplace, which, like doorways in that old Elizabethan house, Thaine Park, Oxfordshire,

and in the gallery of Rockingham Castle, open from a small lobby cut out of the corner of the room—a very curious and unusual treatment. The handsome pendant ceiling is divided into six compartments of rich moulding and adorned with fruit and flowers. Altogether, with its well-proportioned windows opening upon the verandah over the quay, the Nelson Room is acknowledged to be a very perfect specimen of the mode of decorating domestic houses in the days of good Queen Bess. This room is historically interesting, as during the civil war in the reign of Charles I. Oliver Cromwell visited the town, and it is supposed that a meeting took place between Cromwell and his officers at which the trial of the captive king was arranged. John Bradshaw was president of the Commissioners for the trial of Charles, and on January 27th, 1649, the Court sentenced him to death, and on January 30th he was executed.

One of the owners of the house in the eighteenth century became connected by his daughter's marriage with a Bradshaw, descended from the famous president, "Broadbrimmed" Bradshaw.

Another interesting room is the smoking lounge, a typical instance of the handsomely decorated apartment of its architectural period. It is the most handsome of

its kind in the town, and the delight of visitors from far and near, who turn in to see it with almost as much curiosity as they do the more ornate Nelson Room. In its present form the room does not retain its full proportions, but has been dwarfed in order to screen off a passage from the stairs to the kitchen and other apartments and to the courtyard. A beautifully moulded ceiling extends into this passage and also into the bar at the end of the room. It is one of the most striking features of the apartment, having ponderous pendants, of unusual size and beauty, which are alternated with heavy clusters of fruit. The ancient fireplace is in an excellent state of preservation, its ample hearth being one of the glories of this cosy room when the winter season

drives one to the comfort of the fireside. Other evidence of the full extent of the room is found in the position of the original window—not that which lights the apartment from the Row—which is now obscured by the partitioning of the passage. It had fourteen lights in two tiers, the six centre ones being larger than those on either side, and the heavy oaken frame being delicately carved on the outside. The apartments overhead this noble room have also a similar window of twelve lights in two tiers.



DETAIL OF EXTERIOR CARVING





A SALT-GLAZE OWL.

USED AS A JUG, THE HEAD FOR A CUP

MADE IN THE WEST WILMINGTON, KENT

CONNOISSEUR









## Historic English Potteries

THE many generations of great potters to whom the district now comprised in the enlarged county borough of Stoke-on-Trent has given birth would impel one with the belief that some vital element from the pottery clays of the district must enter into the blood of the inhabitants if the explanation of the phenomena was not to be found in the more prosaic but more sound scientific reasons of heredity and environment. Since the days of the Romans, pottery-making has been indigenous to this district. Each generation is born with an hereditary aptitude for the work, so that children fresh from the schoolroom enter the pottery factories possessed of an instinctive facility for the deft manipulation of the clays; for the even and harmonious laying on of colour, which would come—if it came at all—to the people of a region less impregnated with ceramic tradition only as the result of much study and practice. As it is with the workpeople, so it is with master-potters. The great works have been built up by dynasties of proprietors, each commencing his career with the accumulated knowledge of his fathers, and each adding some fresh discoveries of his own to descend to his children.

The result of these conditions is to be found in the unrivalled excellence of the staple product of the district.

With the exception of a few foreign products, limited in scope and utility, and whose peculiar qualities are derived from the properties of the materials found in the neighbourhood of their manufacture, English ceramic ware of all kinds is undoubtedly the finest in the world. The richest and most cultivated classes of the five continents dine off English china, drink their tea or coffee from English cups, and indulge in the refinements or necessities of the toilet from English-made utensils. Nor in the technical excellence of the work produced is the rivalry of the past more to be feared than the competition of the present. A few—a very few—secrets known to potters of earlier times have been lost; but for the most part the glazes and pastes discovered by the Greeks and Romans, the mediæval potters, and those who founded the great continental factories of the seventeenth and eighteenth centuries, have not only been emulated, but carried to a far higher degree of perfection. Few secrets known to Chinese potters have been left unsolved, while many wares have been evolved equally beautiful as theirs, but altogether unknown to them. In fact, paradoxical as the statement may seem, it is the technical perfection of the best types of modern English pottery which deprives them of not a little of their fascination in the eyes of the



PLAQUE BY WEDGWOOD

"HERCULES IN THE GARDEN OF THE HESPERIDES"

BY FLAXMAN

collector. The older potters tried to attain it, but their knowledge was not equal to the task, and so in their wares failings often appear

slight variations in colour-tones, surface inequalities, and want of transparency in the glazes—which, first sought for by connoisseurs as evidence of the antiquity of the pieces, have now come to be regarded as essential beauties. The modern potter could produce all these characteristics, but they would not be tolerated in contemporary work.

Modern English ceramic ware, indeed, does not receive a tithe of the attention from the collector it deserves. He utilizes it for his household requirements, but does not introduce it into his cabinet—an oversight which deprives him both of a fascinating pursuit and a profitable hobby, and handicaps the pottery-maker by preventing him from fully developing the artistic side of his craft. The collecting of the work of the past is a pursuit full of interest; but, nevertheless, it affords little opportunity for the exercise of original judgment, or of the zest and fascination of exploration. It is but the treading of well-worn paths; the recording of history, not the making of it. The patrons of Wedgwood and his contemporaries laid the foundations of the English pottery industry of to-day, and enabled them to produce wares which in quality rivalled anything that had gone before.

The most artistic of Wedgwood's purely decorative pieces were equally sought after as his utilitarian wares, and so he was enabled to advance from triumph to triumph, calling in the greatest artists of his time to his



PLATE WITH VIGNETTE  
BY CAULDON (BROWN-WESTHEAD, MOORE AND CO.) LTD.

assistance, and finding his efforts to evolve beauty highly profitable. Unfortunately, the same state of affairs does not prevail to-day. Since the advent of the motor-car, with its inexhaustible outlets for superfluous income, the best of our table wares goes abroad. The antiquary of the future, when he seeks to discover the most luxurious and ornate examples of English domestic china produced in the era of George V., will have to seek for them in the Fifth Avenue mansions of New York, or the palaces of Oriental potentates. The same rule holds good, to some extent, with regard to the purely ornamental pieces. The English connoisseur's glance is too retrospective;

he is apt to collect the artistic triumphs of every age rather than his own, and so he leaves the support of what should be the highest branches of ceramic art to people whose taste is not of a cultivated character. The result is somewhat disheartening to the enlightened potter. In the show-rooms of the principal Stoke-on-Trent factories one sees pieces which, in their fine simplicity of form and the lustre, richness, and superb coloration of their glazes, approach, if not equal, some of the best examples of Oriental art. For these, one is told, there is practically no demand. They are not ostentatious enough for the ordinary purchaser, who, when he buys expensive wares, wants something the value of which is apparent to everyone; and the connoisseur to whom they should appeal seems obsessed with the idea that age is the most necessary attribute of beauty.



THREE VASES BY COPELAND



## Historic English Potteries

Something of this neglect for the highest phases of modern porcelain and pottery perhaps originates in the idea that they are wholly of mechanical production turned out by machinery in thousands and tens of thousands of pieces; whereas machinery plays a comparatively minor part. The making of ceramic ware still remains essentially a handicraft, the production of craftsmen—if one may include men, women, boys, and girls under such an appellation—the quality of whose work depends almost wholly on their steadiness of eye and sureness of hand. In the higher grades of work—such as pieces

directly painted with original designs—the craftsman becomes an artist, using the porcelain for his canvas, and performing feats of greater difficulty than the orthodox painter, for the materials he uses allow little opportunity for revision or correction.

For examples of the products of modern ceramic art, I am taking some of the typical wares in half a dozen of the largest and more historic factories in the recently extended county borough of Stoke-on-Trent. There may be other factories equally worthy of mention; but these are typical. Their founders were among the



PARIAN FIGURE. 1804 "THE LION IN LOVE" BY MINTON

men who have done most to elevate the standard of English pottery, and in tracing the history of their firms one is giving the outline history of the rise and development of one of England's greatest and most flourishing industries—a beautiful and pleasurable industry, moreover; one which allows its skilled workers to cultivate deftness of eye and hand to the utmost, and which initiates in them a taste for the refinements and graces of sentient line and pleasing colour. There may be—a seamy side to the industry, but my way lay not among it. The firms I visited are not among those who make economies at the cost of suffering workpeople. As I passed through room after room of industrious workers, all seemingly happy in their varied occupations, it appeared to me that their task of creating the beautiful was amongst the most delightful that could be afforded by any of our great modern industries.

At Messrs. Wedgwood's I was told that it was usual for the workers to grow grey-headed in the service of the firm, in whose fortunes they take a keen proprietary interest, regarding the heads with the same affectionate spirit that Highland clansmen felt for their chiefs.



FLAMBÉ MOTTLED VASES

BY DOULTON

Something of this feeling perhaps comes from the way that the business has descended from father to son for over a century and a half. The Wedgwood dynasty is represented. It was founded by the "great Josiah Wedgwood," as Mr. Gladstone called him. Mr. Lawrence Wedgwood, one of the present proprietors, belongs to the fourth generation, in direct descent from him; his partners, Major Cecil Wedgwood, D.S.O.—the first mayor of the new county borough of Stoke-on-Trent—and his brother, Mr. Frank Wedgwood, to the fifth. Josiah Wedgwood himself, however, is only the middle link in a dynasty of potters, for his father, grandfather, and great-grandfather all belonged to the craft. His place in the history of ceramic art is that of the father of modern pottery; the great works he built at Etruria—held and extended by his descendants—are the cradle of the present great English industry. When he was born, in 1730, the commonalty of England ate their meals from wooden platters and the coarsest of earthenware; by the time of his death, in 1795, nearly every household was provided with clean, delicate, and well-shaped wares, which owed their origin almost entirely to his inventiveness, artistic taste, and unremitting enterprise and industry.

The works at Etruria were not founded until Wedgwood's reputation and fortunes were well established. This was in 1769, when he was thirty-nine, having already packed the enterprises and achievements of a lifetime into a career which had not nearly reached its apogee. He had served a lengthy apprenticeship with his brother Thomas; started business on his own account with Mr. Harrison; parted from him and joined forces with Thomas Whieldon—their partnership lasting from 1754 until 1759; and finally commenced entirely on his own at the Churchyard Works, Burslem. This business grew with tremendous rapidity. To cope with its increase, Wedgwood first took additional premises at Ivy House, and then started a third factory at the Brick House Works—rechristened by his employees as the Bell Works, from



LUSTROSA CHINESE BOTTLE-SHAPE  
VASE  
BY G. L. ASHWORTH AND BROS.

Wedgwood having started a bell to call them to work. The settlement at Etruria was designed to bring all these separate establishments into one. There was open country all around when Wedgwood bought the site; his factory and the houses erected for his workpeople made of it a little town. Wedgwood was then thirty-nine, and a master-potter of many years' standing, having passed through the preliminary stages of thrower and apprentice, and in conjunction with Whieldon established a highly successful business at Burslem, his native place. In 1775 he transferred the whole of this to Etruria, which since then has remained the seat of the great pottery factory controlled by his descendants.

The place, to outward aspect, has not altered very materially since Wedgwood's time. New works have been added and new machinery introduced; but the latter is not visible unless one search for it, and the former are smoke-toned into complete harmony with the buildings—and these, it must be remembered, cover a colossal area—erected by Wedgwood himself. His house—the Old Hall—divided from the works by the Trent and Mersey canal

and a stretch of still uncovered meadow land, is only a furlong distant. But what seems to place one on terms of closer intimacy with him is the museum in the midst of the works, almost wholly filled with personal relics, his moulds, casts, dies, and experimental trials, and an unique series of some of his finest achievements. The museum is in charge of Mr. Isaac Cooke, whose many years of service with the firm, if they barely span half the interval which separates us from Wedgwood's lifetime, have at least enabled him to speak with people who saw the master-potter in the flesh.

The number of wares which Wedgwood produced is legion; but perhaps the one most closely associated with his name is the famous Jasper ware, in which the subject is rendered in white relief—generally, but by no means invariably, on a blue ground, for Wedgwood also produced the ware in various tones of lilac green, black, and yellow. The



CENTREPIECE BY COPELAND



## Historic English Potteries

distinction of the ware lies not only in the daintiness and purity of its colour, but also in its fine body, which has been pronounced as the most beautiful substance ever introduced into ceramic art. Wedgwood only perfected this ware after 1770, and his best pieces in it were produced between 1773 and 1793. To this period belongs the famous "Marriage of Cupid and Psyche," the subject of which was taken from an antique gem in the Marlborough collection. Wedgwood's plaque from this—repeated in various sizes—was executed in 1787, and two years later he employed Flaxman to design the exquisite "Sacrifice of Hymen" as a companion piece. Flaxman, indeed, was constantly employed by Wedgwood, and the most perfect expressions of his genius are to be found in the designs he made for the potter rather than in his large monuments.

A well-known triumph of Wedgwood was his reproduction of the celebrated Portland vase in the British Museum, perhaps the most difficult feat ever attempted by a potter. In his black basalt ware he found an excellent vehicle for the reproduction of antique busts and contemporary sculpture. Of his other wares one can only mention the famous Queen's ware—named in compliment to Queen Charlotte—with its delightfully warm but delicate cream-coloured tone; his agate wares, in which he attained the coloration and quality of richly marked marbles; and his finely formed semi-porcelain or stoneware.

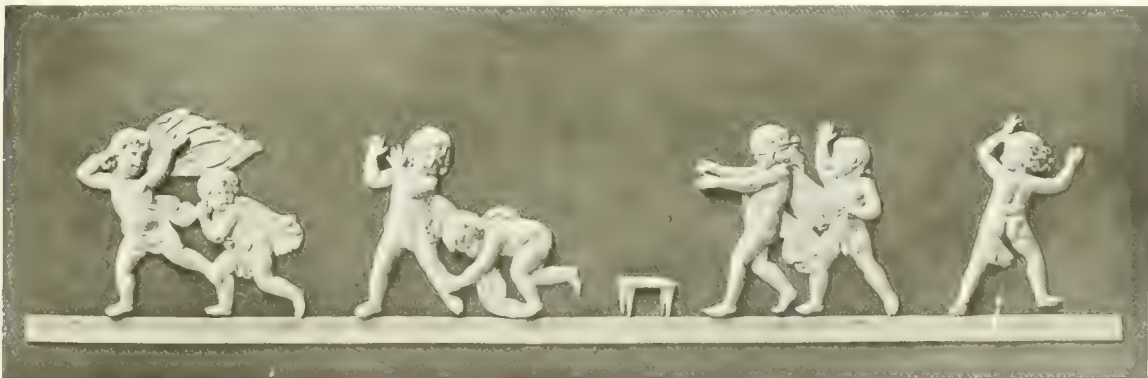
The progress of Wedgwood's, however, did not cease with the life of its first proprietor; he only laid the



PARIAN FIGURE SUMMER  
BY MINTON

foundations of the present business—magnificent ones it is true. The structure has been, and is still being, enlarged by his descendants. Wedgwood, it will be remembered, attained an unrivalled reputation for his table wares, supplying them to the various royalties of his day, among his works in this phase of his craft being the celebrated dinner-set made for the Empress Catherine of Russia, which was recently rediscovered in the Winter Palace, and of which one or two sample pieces are included among the treasures in the museum. This reputation for beautiful table wares has been retained and extended by the present firm, and their pieces go all over the world, American millionaires, who are the largest and most prodigal buyers of anything that possesses striking and apparent excellencies, being among their principal customers. A dinner-set of recent date, which will possess an historic interest in the future, is that made for Mr. Roosevelt for use at the White House when he first became President of the United States. A feature in many of the firm's pieces is the introduction of wholly hand-painted patternings. In most wares, where the pattern is required to be repeated, its outlines are first printed on and then overpainted by hand; but in many of those of Messrs.

Wedgwood the preliminary printing is dispensed with, and, with skilful work, a far greater individuality and freedom of effect is attained. Some of these pottery-painters—young women for the most part—attain a dexterity and sureness of hand which is simply marvellous. It appears a matter of course for a girl not far



PLAQUE BY WEDGWOOD

"BLIND MAN'S BUFF"

BY FLAXMAN



down her teens to be able to take a cup or plate in one hand and with the other paint round its body—not its edge—a perfectly straight line of even thickness throughout without any visible marks to guide her, and to do it, not with one dexterous sweep, but slowly and systematically, so as to secure that the paint shall be laid all round with exactly the same thickness. The most elaborate patternings are reproduced with the same sureness; not outlined in pencil first, but painted in direct with brush, one slip of

which would mar the entire piece. Pressure of space forbids one to linger longer with Messrs. Wedgwood, whose show-room, containing samples of many of the best ceramic wares evolved in England during a century and a half, offers a variety of attractions that is bewildering in its profusion.

When Whieldon was in partnership with Wedgwood they had among their apprentices a young man destined to be a rival to them both with contemporary buyers and in the attraction of his wares to posterity. This was Josiah Spode—the first of the name, for it was shared by his son and successor, whose reputation is as deservedly great as that of his father. Spode the elder was born in 1733, and commenced to manufacture on his own account in 1754, the same year as his son's birth. He took the works, forming the nucleus of those of the present firm of Copeland's, late Spode, in 1770, which had previously been carried on by Messrs. Turner and Banks. The first Spode was not a man of great



THE APOTHEOSIS OF HOMER"

BY WEDGWOOD, AFTER FLAXMAN

the London business—as a partner in the firm. Spode was one of the greatest pioneers of the ceramic industry in the nineteenth century, uplifting its entire standard. He is popularly credited with having been the first to introduce bone into the body of English porcelain; there are, however, many other claimants to this distinction, and his share in the matter is probably that he made a commercial success of what had been only a tentative

experiment. He was, however, the first to use felspar among its ingredients, and thus increase the beauty and transparency of the ware, besides improving the quality of the body. Another improvement he effected was the introduction of transfer printing; by means of this he was enabled to pattern his pieces with more ornate and better executed designs, while one of the colours he initiated—a beautiful light blue—is still unrivalled, and specimens of his productions in this tint are eagerly secured by collectors. But Spode by no means confined his chromatic improvements to



PLAQUE, WITH VIEW OF WINDSOR CASTLE  
BY CAULDON (BROWN-WESTHEAD, MOORE AND CO.) LTD.

## *Historic English Potteries*

this single tint. He borrowed ideas from the richly decorated porcelains of Japan, and introduced beautiful and original styles of decoration, in which reds and blues and dark cobalts predominated, richly embellished with gold. He died in 1827, having raised the reputation of Staffordshire china to the highest eminence. His son retired from the business in 1835, which then came wholly into the hands of Mr. W. T. Copeland, the son of the partner of Josiah Spode, and the late Mr. R. P. Copeland, whose sons, Messrs. Ronald and Gresham Copeland, now control the destinies of its present nine acres of works.

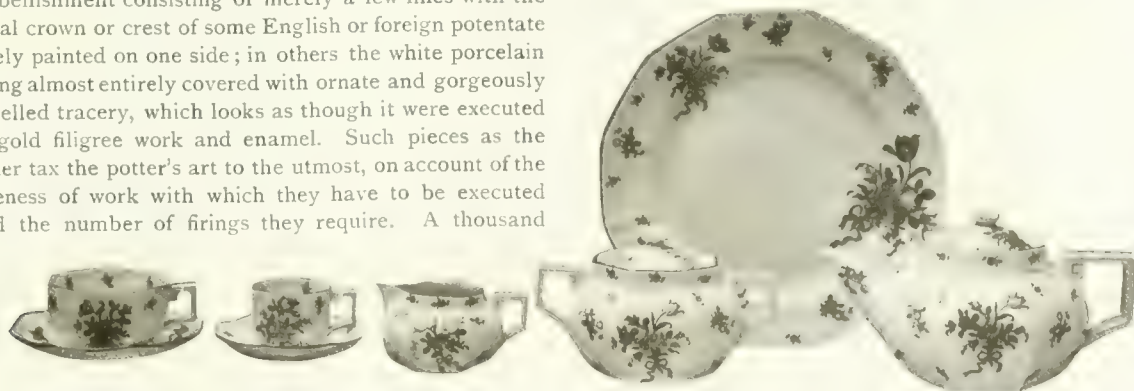
Here, as at other of the larger works, the difficulty of the chronicler is not what to find to describe, but which of the many beautiful things he shall select from. There are a wealth of pieces in the old Spode patterns, now so popular; wares which in their floral patternings recall the chintzes of our grandfathers, others which are drawn from Oriental motifs, and others in the beautiful blue which was one of Spode's specialities. Of more modern patterns there are an inexhaustible number, the exquisitely white and transparent table ware for which Copeland's are famous forming backgrounds to an endless variety of simple or ornate designs—in some the embellishment consisting of merely a few lines with the royal crown or crest of some English or foreign potentate finely painted on one side; in others the white porcelain being almost entirely covered with ornate and gorgeously jewelled tracery, which looks as though it were executed in gold filigree work and enamel. Such pieces as the latter tax the potter's art to the utmost, on account of the fineness of work with which they have to be executed and the number of firings they require. A thousand



THE APOTHEOSIS OF VIRGIL

BY WEDGWOOD, AFTER FLAXMAN

pounds or more is no uncommon price for a single dinner service in such style. Domestic ware, however, by no means exhausts the scope of Messrs. Copeland's energies. One recalls that they furnished the tiles which decorate the nine cupolas of the Imperial Library in France, when all the Continent was ransacked in vain for potters to undertake such a gigantic task, 36,000 tiles, each forming part of an elaborate design, having to be fixed all on the curve. A later triumph in France was the award of a Grand Prix at the last Paris Exhibition, a repetition of earlier awards of the same character in previous ones. In the early part of the Victorian era the firm shared with Mintons the credit of discovering Parian, a substance composed principally from felspar, which, though now somewhat unfashionable, is the best substitute for marble that has ever been made, and which, unlike marble, can be cast in moulds. One wonders why this beautiful ware is not more used at the present moment for the reproduction of modern pieces of sculpture. In its durability and its susceptibility for being easily cleansed it is far superior to plaster; while, though it hardly possesses such sculptural qualities as bronze, the latter material is too dark to show to advantage in the subdued light of an ordinary English reception-room.



TEA SERVICE

OLD LEEDS REVIVAL ON SPECIALLY DESIGNED AND REGISTERED SHAPES

BY DOULTON



More unlikely things may happen than that the old pieces of porcelain ware reproduced from the statuary of Gibson, Theed, Foley, Fowler, and other sculptors famous half a century ago, will come within the provence of the collector and be eagerly sought after and secured. Perhaps I should dwell less on what, for the time being, is neglected ware, than those wares which at the present moment are most sought after. The taste hitherto prevailing has been for pieces decorated with sumptuous ornateness and resplendent with gilding and jewel-work. These, to escape the reproach of being tawdry, must be conceived with taste and

refinement, and executed with great technical skill. A failure in either respect would be fatal, for the difference between good work of this kind and indifferent is as great as between an elaborate piece of exquisitely hand-wrought Renaissance jewellery and a modern machine-made imitation. In its technical perfection Messrs. Copeland's work of this character reaches the limits of modern discovery, while the modern designs are conceived and executed by some of the most able contemporary



PLATE BY CAULDON  
(BROWN-WESTHEAD, MOORE AND CO.) LTD.

ceramic artists and craftsmen, or reproduced in facsimile from beautiful old designs. Vases of all sizes and reminiscent of all periods are shown, ranging from dimensions so colossal that they even dwarf what is known as the "Forty Thieves" type—so called because of a supposed resemblance to the jars in which those famous "Arabian Nights" characters hid when in Ali Baba's courtyard—down to exquisite little specimens in bleu de roi, rose du Barri, and turquoise; while for those who like beauty of form unrelieved by colour there are numbers of pieces in delicate and softly translucent white wares.

In 1765, four years before Wedgwood established his works at Etruria, another well-known potter, Thomas Minton, was born. Unlike Wedgwood, Minton was neither a native of the district—first seeing the light at Wyll Cop, Shropshire—nor did he enter the pottery industry in the ordinary way as a thrower, but as apprentice to an engraver at the Caughley China Works, Broseley. Even had he remained an engraver all his life, Thomas Minton would deserve to be remembered by



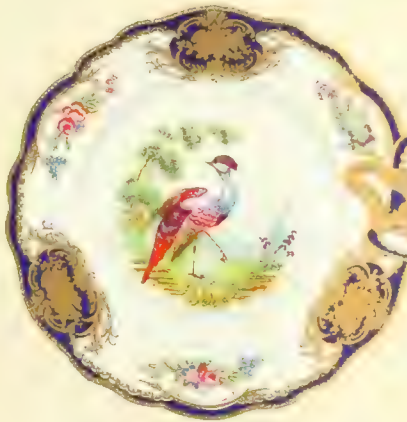
PAIR OF VASES MADE ABOUT 1840

BY MINTON



SPODE

CHINA.



SUCCESSORS

W. T. Copeland & Sons, Stoke-on-Trent

COPELAND



## Historic English Potteries



THREE PLATES BY WEDGWOOD  
*Cheadle pattern, designed  
 in style of "Old Russia"*

*Queen's Ware  
 pattern*

*Royal Crown pattern, water-colour  
 design, repeated in an  
 "Old Russia" pattern*

posterity as having rendered the first English version of that most popular of all ceramic decorations, the well-known willow pattern. A more substantial reputation attaches to his name as founder of the great firm of Mintons. This enterprise was not initiated until he had passed many years as an engraver, continuing at Caughley for some time after the termination of his apprenticeship, then working for Joshua Spode in London, and finally setting up as an engraver at Stoke-on-Trent in 1789. Four years later he bought a small plot of land and commenced the manufacture of earthenware. Minton built up an excellent foundation for a great business. He established a reputation for the soundness and high finish of his wares; but it is chiefly through the genius and enterprise of his second son, Herbert, born in 1792, that the world-wide celebrity of Mintons originated. Herbert Minton belonged to the same class of master-men as Wedgwood—originators who, not content to pursue the beaten track, find the way to greatness along paths of their own making. He came into control of the works in 1836, and, aided by the talent of Mr. Arnoux, his art director, he made their productions known throughout the continent. Not content with developing his business on recognised lines, he added entirely new wares to the

potter's repertoire, and turned out pieces of a character and size not hitherto attempted. The virile influence of Herbert Minton's personality is seen in the widely extended scope of the firm's work. Thomas Minton had commenced in a humble way, making only earthenware, and acting as his own traveller. The pattern-books he carried—two slender oblong octavo volumes filled with designs painted in water-colour—are still preserved by the firm, and afford an interesting record of some of the more popular late eighteenth-century patternings. Not until 1821, when Herbert had been fifteen years connected with the firm—he joined it as a boy of fourteen—did it commence to make semi-transparent porcelain; a few years later china was added, in 1842 parian was added, and in 1849 Herbert Minton and Arnoux succeeded in producing a hard porcelain, pronounced to be superior to that of Meissen or Berlin. One of the greatest feats was the inception and perfecting of English majolica, a ware for which the firm still retains an unique reputation. The idea was borrowed from continental sources—from the glorious painted majolica of the fifteenth and sixteenth centuries, a ware which originated with the Moors in Spain. Its special characteristic is its opaque glaze, derived from the use of oxide of tin. The failing of the continental ware is its



SIXTES STYLE PLATES

BY MINTON





BERNE CANDELABRA AND CLOCK

BY COPELAND

brittleness and fragility, largely caused by the body being made from calcareous clays, which require only very gentle heat for firing. Mintons made their body from the far less easily handled marl, found abundantly in certain coal districts, and which, when fired, turns to a ware light buff in colour, of a great density, and which stands frost or rough handling better than any other. Artists like Marochetti, Carrier, Jeannest, and others, were employed to embellish the higher technical qualities of the new ware with decorative qualities which should rival those of the best pieces of the old. How well they performed this task was shown in the 1851 exhibition, where the specimens shown caused a great sensation, the Crown Princess of Prussia (afterwards Empress of Germany) securing the entire exhibit. To recount subsequent achievements of Mintons would need a substantial volume. An original ware which owes its perfection to the enterprise of Mr. Campbell, one of the late partners in the firm, and their former art director, Mr. M. L. Solon, is the celebrated *Paté sur Paté*, which affords the highest artistic possibilities. For their pieces in the Sèvres style the firm enjoys a high reputation, as they have command of enamels as technically perfect as those which adorned the *chef-d'œuvres* of the reigns of Louis XV. and Louis XVI. Their table wares, which

once almost enjoyed a monopoly with old English county families, more than retain their former reputation, and most of the crowned heads of Europe, including the English royal families, own services made by the firm.

The huge Cauldon factory (Messrs. Brown-Westhead, Moore & Co.) owes its establishment to that stalwart Wesleyan and master-potter, Job Ridgway. He was born in the district—at Chell, near Burslem—in 1759, and always seems to have desired to remain in it. Apprenticed at Swansea, he returned to Staffordshire in 1780, when his indentures were expired, but was driven by lack of work to Leeds. After two years' sojourn there, during which he came under the influence of Methodism, he returned again, this time permanently. He and his brother William went into partnership as master-potters, separating amicably towards the close of the eighteenth century, when Job built the factory at Cauldon Place, which has now expanded until it covers eleven acres, an area large enough to contain St. Paul's Cathedral and the Houses of Parliament. Job Ridgway chiefly confined his efforts to stoneware and blue printed ware. His two sons, John and William, who came into the control of the business on their father's death, in 1814, largely extended its scope. John especially was responsible for the development of the Cauldon wares. Some of his fine pieces



MASON WARE TOKIO VASE IN BLUE AND RED  
BY G. L. ASHWORTH AND BROS.

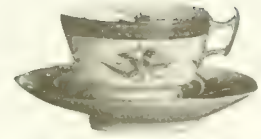
## Historic English Potteries



CAULDON WARE



MADL BY CAULDON (BROWN-WESTHEAD MOORE AND CO.) LTD. IN 1805



—though hardly as many as one would like—are still to be seen at the works, while many of his old patterns—those free adaptations of Japanese motifs carried out in rich, bright, but always harmonious colouring—are even more popular to-day than they were in his lifetime. He appears to have used untiring efforts in the improvement and decoration of his wares. He evolved a beautiful porcelain body, and, aided by artists like Cutts and Speight, he applied to it a richness and elaborateness of ornamentation which had hardly been attempted by his predecessors.

In 1822 he dissolved partnership with his brother William, and after this date, when he was free to use his own initiative and enterprise without any conflicting influence, most of his greatest triumphs were attained. His blue printed wares acquired a tremendous popularity, while his gold work was especially noteworthy for its fine quality. He executed many commissions for Queen Victoria, to whom he was appointed royal potter. On his death, in 1860, the business was transferred to the present firm, Messrs. T. C. Brown-Westhead, Moore & Co. Perhaps the greatest claim which John Ridgway has on the gratitude of posterity is the fine quality of the porcelain paste he evolved, which was far superior to that produced at the factories of Bow and Chelsea. The Cauldon-ware body—John Ridgway's composition improved and perfected

by his successors—is characterised by a subtle warmth of tone. Of its fine decorative capabilities hundreds of instances are afforded in the variously patterned table-ware samples of dinner sets which have gone to the *élite* among the civilised peoples in the four quarters of the globe—European royal families and those of Asia, Colonial and South American millionaires, and Wall Street magnates. Among these may be found patternings to suit an infinite range of tastes, varying from the chaste simplicity of the decoration on the service supplied for use on the royal train of the London and North Western Railway, or of those used for the three royal visits to India, to intricate combinations of gilt and jewelled enamels which recall in their sumptuous splendour the legends of the *Arabian Nights*. Many of

the pieces are in white and gold only, an exquisite combination when, as is here the case, the gilding is woven into delicate tracteries and patterned so that its rich splendour shall contrast with the soft whiteness of the translucent porcelain beneath. Acid gilding, in which, after the manner of etching, diapered patterns are wrought on the gold by the biting away of the ground beneath by acid, is a novelty which has been extensively adopted by the firm. On their hand-painted wares—table sets in which each individual piece is decorated with a different theme—the services of some of the best ceramic artists of the day have been utilised.



REPRODUCTION OF A SEVRES VASE  
PAINTED PANEL AND GILT

DARK BLUE GROUND,  
BY MINTON



An interesting example of one of the firm's early efforts to produce pictorial representations of high quality on china is the view of Windsor Castle, dating back to the time of John Ridgway, in which the elaborate frame, equally with the body of the picture itself, is composed of porcelain. One of the more recent productions of the Cauldon factory is the Shakespeare vase, a centre-piece in china, standing over three feet high, which was shown at the Chicago exhibition.

This is only one of a number of vases painted by Boullemier, Sieffert, Bernard, and other gifted artists, with themes sufficiently varied in their scope and treatment to meet the predilections of all classes of ceramic collectors. As in other of the largest factories, the wares made at Cauldon Place are by no means limited to those of an expensive character; indeed, it would be quite impossible to produce the latter by themselves on a remunerative basis. They require special positions in the pottery ovens, and if there were no pieces of a less delicate character to be fired at the same time, the ovens would be more than half empty. The lower-priced wares are made with equal artistic insight and equal technical ability as those of a more costly character. The higher price of the latter is accounted for by the greater difficulties attendant to their production, and the greater limitation in the application of their designs.

The connection of Messrs. Doulton & Co. with Staffordshire is of more recent date than that of the other firms mentioned in this article. Originating only in 1877, the

establishment then formed, which has since developed into one of the largest in the Potteries, was, however, but one of the offshoots of the parent stem, other branches having already been formed at St. Helens, Lancashire, and Rowley Regis, near Birmingham. The parent house was founded by Messrs. John Doulton and John Watts at Vauxhall, London, in 1815, and moved to its present site in Lambeth in 1826.

The production of artistic architectural and horticultural terra-cotta—a speciality of the firm—and their exploitation of the decorative possibilities of smaller objects made in salt-glazed stoneware, by the addition of colour and finish, might prove more attractive themes; but the range of products of this firm is so large that one must, as far as possible, confine oneself to the description of a few of the pieces made in the works at Burslem, where

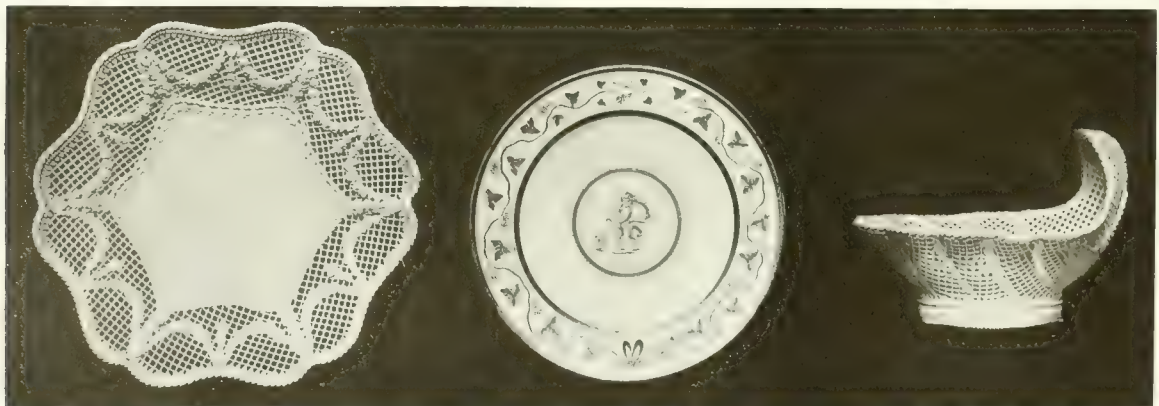
most of their finest china and earthenware is produced. Of all the pieces shown, my own fancy was most taken with some specimens of flambé, which rivalled in their coloration and quality the old Chinese specimens of the same ware. One would like to see the old and the new shown together, side by side; the exhibition would make many collectors, who are now straining their resources in the endeavour to compete with multi-millionaires for fine examples of Chinese art, turn to these equally beautiful and comparatively moderately priced works. One is afraid to use the word "cheap." In these transmutation wares the potter makes nature his master-decorator,



VASE IN REMBRANDT WARE BY DOULTON

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IMPERIAL QUEEN'S WARE  
COMPOTIER  
PIERCED  
AND RELIEF DECORATION

CHINA DESSERT PLATE  
BARTOLOZZI PATTERN

BY WEDGWOOD

IMPERIAL QUEEN'S WARE  
FRUIT-BASKET  
PIERCED  
AND RELIEF DECORATION



## *Historic English Potteries*



LUSTROSA CHINESE PRUNUS SHAPE VASE  
BY G. L. ASHWORTH AND BROS.



LUSTROSA VASE, OLD CHINESE SHAPE  
BY G. L. ASHWORTH AND BROS.

fashioning for her handiwork vases of simple and beautiful shape, which he coats with glazes cunningly arranged, so that the heat of the furnace shall transmute them into enamels glowing with vari-coloured tints, ranging from deep brilliant reds and flame-like yellows to the delicate and tender modulations of peach bloom.

This flambé glaze has been pressed into domestic use, and one can obtain beautiful rouge flambé tea-sets and other pieces, while it has also been adopted as a ground in decorated pieces, the deep-red coloration forming an effective background to a multitude of well-conceived designs, varying from simple patternings to freely treated figure and landscape subjects. Another ware whose effect is largely dependent upon the peculiar properties of its glaze is lustre, and many pieces of fine quality are shown. Then there are innumerable examples of china vases on which the full resources of the modeller and painter have been lavished: and it is a matter of congratulation that the names affixed to these works—Messrs. Doulton

are among those who believe in their artists getting the credit of their productions—are nearly all of English origin. Mr. E. Raby's floral designs, naturalistic in their standpoint but always conceived with an eye to decorative effect, are among the most perfect of their kind; while among other artists who have achieved excellent work for the firm are Messrs. G. G. White—with his well-composed and delicately wrought figure subjects—A. Eaton, J. Hancock, and D. Dewsbury.

In work of this kind, however, the effect attained by the painter is largely dependent upon the appropriateness of the setting, and thus the chief responsibility rests upon the designer, who conceives the piece as a whole. In Mr. C. J. Noke, the art director at Burslem, Messrs. Doulton possess a designer of tried ability, whose guiding motive is to raise the artistic standard of ceramic art and press into its service the best talent of the time. His designs for vases show an inspiration derived from the great traditions of the past, while in his



MASON WARE BRUGES BOWL BY G. L. ASHWORTH AND BROS.



MASON WARE DINNER PLATE  
BY G. L. ASHWORTH AND BROS.

figure subjects the work has a sculpturesque largeness of feeling without any attempt having been made to mimic in pottery effects which are only legitimately attainable in marble or bronze. The pieces are not merely statuettes coloured, but have been composed specifically with an eye to their coloration and the peculiar properties of the material in which they are wrought. The same appropriateness of design is shown in the pieces in china decorated with conventional floral arrangements, which are among the most tasteful examples of modern ceramic art. Mention should also be



PLATE PART OF DESSERT SERVICE MADE FOR THE  
LATE KING EDWARD BY DOULTON

made of the rich Rembrandt wares painted with clay upon clay. Of table wares the Royal Doulton factory produces examples of every kind. They merit a most lengthy description, but space does not permit; and what has been said regarding the technical perfection of the wares of other great makers applies equally to these, whose



STELLA ROCOCO LAMP BY COPELAND

translucent and even-grained bodies and purity of colour and gilding are of the finest.

The wares which graced the tea-tables of the ladies of the eighteenth century were almost wholly of Oriental make, but the import of them was almost stopped by the heavy duties imposed on them, consequent upon the outbreak of the great war with France. It was this check to trade which caused that subsequently great potter, Miles Mason, to turn his attention from the retailing of ceramic wares to their production, and found that well-known business which, after some vicissitudes of fortune, has for many years been in the hands of Messrs. George L. Ashworth and Brothers. Mason belonged to a Cumberland family; his Oriental china business in Fenchurch Street, London, which came to grief, was founded in 1780, and a little over twelve years later he was installed as a master-potter at Middle



## Historic English Potteries



PRESENT-DAY SERVICE

BY COPELAND

Fenton, close to Stoke-on-Trent. Part of the intervening time he had spent in acquiring the mastery of his craft, first as apprentice to Duesbury at the Derby works, which he left in 1792, and afterwards at Worcester. His Oriental taste, if it did not actually bring a new influence to bear on English ceramic art, at least largely favoured the introduction of Eastern ideas, both in the making of the wares and their ornamentation.

In the opening years of the nineteenth century he was producing what is known as true porcelain—the same porcelain as that of China, formed without any admixture of bone among its ingredients—and was thus one of the first, if not actually the first, to start its manufacture in this country. He boldly advertised his ware as more beautiful and durable than the "Indian Nankin China," and offered to "renew or match the impaired or broken services" of the latter belonging to "the Nobility or Gentry." Mason's pieces are often of great beauty, and are eagerly secured by collectors; but it was his son, Charles James Mason, who exercised the more permanent effect on the trade by introducing the manufacture of the well-known ironstone china, a process which he patented in 1813. The novelty of the ware was in the use, among its ingredients, of a large proportion of scoria or slag of ironstone;



BLUE PRINT SPODE DISH AND BEAKER  
PERIOD 1770-1800

hence the name by which it was christened. Charles Mason was not content to use this material for tableware, but employed it for articles which would hardly seem to come within the scope of china-ware, such as posts for four-post beds, and mantelpieces. He also fashioned from it immense punch-bowls and cisterns for gold-fish, and also some enormous and highly decorated vases, a fine specimen of which is to be seen in the Stoke-on-Trent Museum.

His brother, George Miles Mason, after their father's death, was co-partner with Charles in the business; and the son of the former was George Heming Mason, A.R.A., the well-known artist, contemporary and artistic rival of Fred Walker. Unfortunately, the artistic talents of the Masons seem to have been more strongly developed than their commercial instincts. Their productions touched high-water mark between 1840 and 1845, but in 1851



MODERN COFFEE-SET IN CHINA. WITH ACID GOLD DECORATION  
BY MINTON

George, who had been left sole proprietor of the business through his brother's retirement, was compelled to part with it to Francis Morley, of the Broad Street Works, Hanley. The latter factory was originally built in 1720, and so is one of the oldest establishments in the district. It was there, so far back as 1823, that a leadless glaze was introduced, while in 1856 Mr. Morley gained a first-class medal at the Paris International Exhibition for his Mason ware. The business came into possession of Messrs. Ashworth in 1858, and from them, in 1883, passed to the present owner, Mr. J. S. Goddard. The firm is to some extent a specialistic one, their output being largely confined to the "Mason's Patent Ironstone China" ware, which, after the lapse of a century—the present year is the centenary of the patent—still retains its popularity as one of the most durable and slightly wares known suitable for every purpose to which pottery can be put.

The processes by which the ware is made have been still further perfected since Mason's day, while the finest of the patternings which he designed for it—those beautiful adaptations of Chinese and Japanese floral motifs,



## The Connoisseur

perfectly spaced and characterised by rich, full coloration, —are still in use, and are the most popular of the patterns now in vogue. The artistic genius of the Mason family, which was exemplified in one generation by the pictures

decorate, and in the tasteful shaping of the pieces to forms calculated to display the patterns to best advantage, they show what is perhaps the most essential qualification of a potter—the possession of perfect taste.



HISTORIC BEAKERS MADE BY ROYAL COMMAND

BY DOULTON

of George Heming Mason, had shown itself to nearly as great a degree, though in an altogether different sphere, in the pieces produced by Charles James Mason. They were not original, just in the same way that Wedgwood's reproductions of antique gems were not original, but in the perfect appropriateness of their patterns for the ware which they were intended to

In their "Lustrosa Ware" Messrs. Ashworth emulate the feats achieved by the old Chinese potters with transmutation glazes. Some of the pieces treated with these glazes give the most wonderful effects in mottled colour—delicate plum bloom, red and orange flambé, green and white—which are jewel-like in their brilliance and lustre.



THE HAKESPEARIAN VASE  
BY CAULDON (BROWN-WESTHEAD, MOORE AND CO.) LTD.



WATERING HORSES  
BY ANTON MAUVE  
*From the Original Painting in the National Gallery*





# NOTES & QUERIES

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

## PORTRAIT OF MARY QUEEN OF SCOTS (No. 30).

DEAR SIR,—I should be glad if any of your readers could assist me to discover the locality of the original painting of Mary Queen of Scots, of which I enclose engraving.

Yours very truly, A. B.

## UNIDENTIFIED PAINTING (No. 29), MARCH NUMBER.

SIR,—I think I can so far assist your correspondent in the March number of THE CONNOISSEUR with regard to the unidentified painting (No. 29) by telling him that it is a copy of a picture by Sir Joshua Reynolds, called *The Infant Samuel Johnson*, a work which Sir Joshua painted to show what his impression was of what the great Dr. Johnson might have looked like as a child. I am afraid I am ignorant of the whereabouts of this work, although I have seen it exhibited in London some years ago. I would recommend your correspondent to consult Sir Walter Armstrong's large volume on Sir Joshua, which has an exhaustive catalogue of his works at the end. I have not got a copy here now, but I rather fancy there is a small engraving of the picture in that work.

I am,  
Yours faithfully,  
EFFINGHAM.

## UNIDENTIFIED DRAWING (No. 29), MARCH NUMBER.

SIR,—I think the photograph of a baby is a copy of a picture or engraving of a painting attributed to Sir Joshua Reynolds, called *Sir Joshua's idea of what Dr. Samuel Johnson must have looked like when a baby*. I only saw the mezzotint in size like a pair to Sir Joshua's *Puck* in the Boydell Gallery, I think a proof before letters. I have no means of tracing, but being a mezzotint, it must be known. It is about forty years since I saw it, but I remember it perfectly, and 't was exactly the pose of the print.

I remain,  
Yours faithfully,  
E. N. P.

## UNIDENTIFIED PAINTING (No. 29), MARCH NUMBER.

DEAR SIR,—The original of this painting is by Reynolds. The engraved copy in my possession gives *The Infant Johnson* as the title. Lord Lansdowne is, or was, the owner.

Yours faithfully,  
R. W. ROPER.

## UNIDENTIFIED PAINTING (No. 19), JANUARY NUMBER.

SIR,—The unidentified painting (No. 19) in the January issue of THE CONNOISSEUR is a copy of Annibale Carracci's fresco in the famous "Gallery" of the Palazzo Farnese in Rome.

Yours respectfully,  
C. F. FOERSTER.



(30) MARY QUEEN OF SCOTS

## The Connoisseur

### ENGRAVINGS OF VAN DYCK'S "ST. MARTIN DIVIDING HIS CLOAK."

DEAR SIR,—I should be very much obliged to you if you could find out for me *what are the best-known engravings* of the picture by Van Dyck of *Saint Martin dividing his Cloak*, in the church of Saventhem, in Belgium.

I am, very truly yours, CHARLES JOHNSTONE.

### UNIDENTIFIED PAINTING (NO. 13), NOVEMBER, 1912.

DEAR SIR,—I wish to thank you, F. W. S., and particularly J. Smith, for the courtesy you have all shown me in the endeavour to identify No. 13 of November's CONNOISSEUR. I take it that J. Smith's remark, viz., "From the original drawing in his collection" (Frederick Taylor's), means that Frederick Taylor possessed a drawing of *The Chase*, and painted a water-colour picture of the same. Now, what I desire to know is the name of the artist who drew the original drawing, and the date of the water-colour, and any other information on the subject would be appreciated. As I told you in a previous letter on the subject (I believe), there is mention of a water-colour drawing (in Lord Gower's book on Wilkie) possessed by Edward Kerr (address unknown) of a *Hunting Party*, by Sir David Wilkie, and of which no picture has been painted as far as I can ascertain. Information from our libraries is not very good.

Since receiving CONNOISSEUR, have been looking up Frederick Taylor, R.W.S. Have found nothing under that name, but under that of Frederick Tayler, R.W.S., that he was born in 1802, and died in 1889. Have tried to get information in regard to pictures painted by him, etc., but have not succeeded. Will you kindly let me have J. Smith's address, or write him for me, asking the above questions or any other information he can furnish me with; and I would also like the book he mentions, written by the late Duchess of Rutland, and for which I will gladly pay cost and expenses if he will send same to me.

Yours respectfully, (MISS) LOUISE MAAS.

### UNIDENTIFIED PAINTING (31).

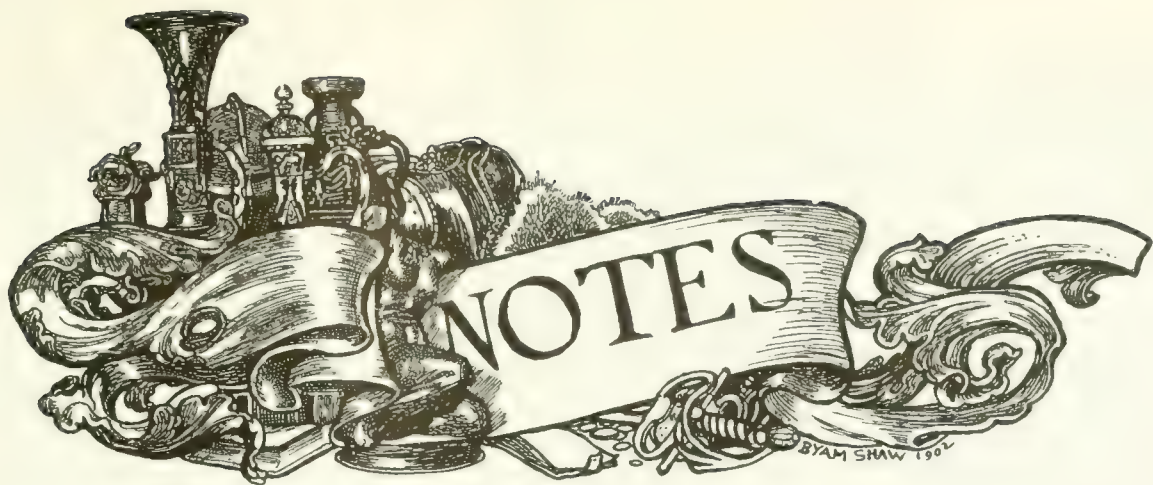
DEAR SIR,—I am enclosing a print of a picture in my possession, which, from the canvas and framing, I would take to be undoubtedly of considerable age, while the execution is more or less indicated in the print figures themselves. The colouring is very brilliant, but I can discover no trace of signature or mark from which the picture's origin could be traced. It has been in the hands of the present owner for upwards of fifty years. Size of canvas, 27 in. by 16 in.

If you can see your way to give the print in your coming or a subsequent issue, I shall be much obliged.

Yours truly, J. J. SIMINGTON.



(31) UNIDENTIFIED PAINTING



#### Raeburn's Portrait of Lady Margaret Maclean

THE characteristic portrait of Lady Margaret Maclean, by Sir Henry Raeburn, is reproduced through the courtesy of the owner, Mrs. Henry Maclean. The subject of the picture was a daughter of John, 2nd

Earl of Hopetoun, by Lady Elizabeth Leslie, daughter of the fifth Earl of Leven and Melville. She married Alexander, 13th Laird of Ardgour. The Earl of Hopetoun (Lady Margaret's father) was also painted by Raeburn, also her sister, Lady Charlotte Hope.



LADY MARGARET MACLEAN

BY SIR HENRY RAEBURN R.A.



Old Leeds Pottery: Black Basalt Portrait Medallions

It is always interesting to come across new material, even though fragmentary, but useful as a contribution to the history or manufactures of one of the old or extinct potteries: a recent example being the notice of the Longton Hall sale, published in last December's CONNOISSEUR, and which conclusively proved that that factory existed two years beyond the date previously given as the termination.

This short article is intended to illustrate the fact that black basalt portrait medallions were made at the Leeds Pottery. Other writers have thought it probable that such medallions would be made there, as many moulds, used for bas-reliefs, were ready and suitable for the purpose.

The history of the *Old Leeds Pottery*, published by Joseph R. and Frank Kidson in 1892, was so thorough and complete, especially when we consider that it was compiled at such a distant date from the period written of, and as had previously appeared from such meagre records, that it would almost seem impossible to ever discover a side-line of the works which had escaped the vigilance of the above authors. Undoubtedly, every likely source of information had been sifted and everything reliable incorporated. Yet it is evident that they had not seen or heard of portrait medallions being made at the "Old Leeds Pottery."

In justification of this statement the following extracts are taken from the above standard history, the passages occurring in the section devoted to the "Black Egyptian or Black Basalt Ware":—

"It is rather surprising, considering the success which attended Wedgwood's efforts in the direction of vases, busts, medallions, and plaques in this body, that the Leeds Pottery never appears to have made any attempt in this particular form of ornamental ware. The artistic ability was certainly not lacking, as is evinced by their original designs for bas-reliefs on their tea ware. We are, of course, not positive upon this point, but up to the present, although much

Leeds ware of all kinds has come under our notice, nothing of this character has been met with. . . . It is scarcely to be conceived that the Pottery failed to make, at some period at least, experimental pieces after Wedgwood's style. It is quite likely that medallions were produced in some small quantity, as the moulds which had been prepared for the tea ware were ready at their hand."

In the second article on "Old Leeds Ware," by Henry B. Wilson, in No. 38, Volume X. of THE CONNOISSEUR, is the following reference to black basalt ware:—

"Although Wedgwood made vases, busts, and medallions in this body, no more ornamental pieces than articles of tea and coffee ware were apparently made at the Old Leeds Pottery."

It is now some considerable time since I first noticed the above statement, which, so far as refers to the medallions, is not correct; but I am not aware of any article describing such specimens.

Although this collection of medallions is small, it is sufficient for the present purpose. They were probably made in large quantities at the Old Leeds Pottery, and likely enough there are large numbers of Leeds portrait medallions still in existence, as I understand that most of my specimens came from a collection of about forty, perhaps a dozen years ago.

The suggestion made by the authors of the book, *Old Leeds Pottery*, that medallions might probably have been made from the moulds of the groups and figures (classical and otherwise) which appeared on their tea and coffee ware, is very much strengthened by the knowledge that portrait medallions were made, and probably only require identifying. There are nine specimens in this collection, No. i. being in duplicate. The one illustrated has the name "SEUEUR" impressed below the bust; on the other specimen no name appears. This medallion is probably of Eustache Le Sueur, the French painter, 1617-1655, who obtained from his countrymen the name of the French Raphael. Of the eight medallions illustrated, four have the impressed mark "LEEDS · POTTERY" behind.



IMPRESSED MARK ON LEEDS MEDALLION OF NAPOLEON



IMPRESSED MARK ON LEEDS MEDALLION OF CARLO MARATTI



OLD LEEDS POTTERY

BLACK BASALT MEDALLIONS

These specimens are probably representative of the different series which would be made—as, for instance, the crowned heads of Europe, the Roman emperors, the classic poets, and the old masters. Also medallions would probably be produced of any popular or noted personage when a ready sale might be expected in any country where the Leeds wares were being sold.

The medallion of Napoleon Buonaparte (No. iv.) certainly allows a certain amount of justification for this statement, as it also shows that the black basalt was being produced at the Leeds Pottery so late as 1833, most of the black basalt made there usually being considered to have been produced between 1810 and 1820. The inscription in relief around the inner edge of moulding is rather indistinct, and reads as follows: "Napoleon replace sur la colonne juillet 1833 sous le regne de Louis Philippe I.," and was evidently struck to commemorate the replacing of the statue of Napoleon on the Vendôme Column, Paris. It is interesting to recall that in 1814 the original statue of Napoleon was taken down by the Royalists and was replaced by a monster fleur-de-lis. Louis Philippe caused a statue of the emperor, in a great-coat and three-cornered hat, to be placed on the summit, as commemorated on the medallion. Napoleon III. caused this statue to be replaced in 1863 by one resembling the original figure. Impressed mark, "LEEDS · POTTERY" behind.

No. ii., Carlo Maratti, Italian painter, 1625-1713. He was honoured with the favour of six successive popes, and on account of his numerous lovely Madonnas, was named by Salvator Rosa, Carlo delle Madonne. Impressed mark, "LEEDS · POTTERY" behind.

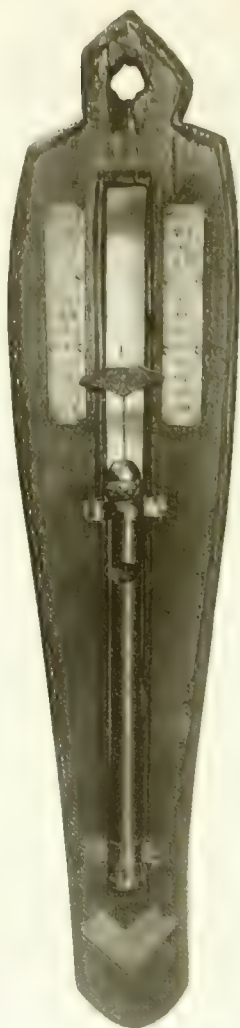
No. iii., Leonardo da Vinci, the famous Italian painter and sculptor, 1452-1519.

No. v., a very fine profile unnamed.

No. vi., Posidippus, who was an Athenian comic poet of the New Comedy; a native of Cassandrea, in Macedonia. He was exhibiting dramas 289 B.C.

No. vii. is stamped K. OF SPAIN, and No. viii. EMP. GER. These would most probably be made about the end of the eighteenth century. Both have the impressed mark, "LEEDS · POTTERY" behind.

The illustrations of the medallions are full size.



CLEPSYDRA, OR WATER-CLOCK, AT NORWICH CASTLE MUSEUM

THE accompanying photograph of a clepsydra, or water-clock, is interesting for comparison with the example figured on page 39 of the January issue of THE CONNOISSEUR. It was purchased in Brighton, and the brass bands and plate bear the inscription, "Parson, Norwich, MDCX." The City Records of about this date only describe one man by the name of Parson, and his trade is given as that of a pinner. It is somewhat curious that several of these water-clocks, bearing various inscriptions, should have been offered for sale during the last ten years; but whatever its history, it is interesting to find that such an ingenious device for measuring time should have been made in the city of Norwich in 1610. The principle is the same as that employed by the Greeks and Romans, *i.e.*, a brass tube and an hour-dial fitted into an oak frame. The tube was filled with water, which was allowed to run slowly out at the bottom. A cork, with pointer attached, floated on the top of the water in the tube, and, as it descended, the hour was indicated by the pointer on the dial above.

FRANK LENEY,  
Curator, Norwich Castle Museum.

#### Chest of Queen Katherine of Arragon

THIS is an antique wooden travelling chest, covered in smooth dark brown Cordova leather, studded with convex-headed brass nails, set in straight lines and ornamental designs, those on the lid showing the royal initials, K. R., and royal crown, with four Tudor roses. At the chest ends are iron drop-handles, with iron lock and ornamental scutcheons in front to lid; underneath are two drawers. The corners and top are clamped with fine openwork brass clamps, and it is lined with quilled red silk. The chest is a facsimile of the one at Kimbolton in possession of the Duke of Manchester, which is mentioned by Miss Strickland in her *Queens of England*. She is, however, mistaken in saying the chest is covered in velvet.

#### Portrait of Dean Colet

THIS picture belonged to Mr. Wilder's collection, sold at Christie's in 1911. It was catalogued as a portrait of Dean Colet, the founder of St. Paul's School, and was bought and presented to the school by Mr.



Ralph Palmer, one of the governors of the school. Mr. Leggatt, to whom it was sent for cleaning, regards it as without doubt a picture of Colet's time, and other very good expert opinion has dated it about 1530. It has been suggested that the brown fur robe worn by the subject is a Mercers' robe—all the Colets were Mercers. The cap has been compared to the caps worn at some continental universities.

Comparison with other portraits of Dean Colet, supposed to be authentic, seems to lead to no certain conclusion, as these portraits in any case represent him at a much more advanced age. It is desired to obtain any suggestions which may tend to establish the identity of either subject or painter.

The portrait is on panel. Artists who have viewed it differ as to the amount of "restoration," if any, to which it has been subjected. It is in very good condition.

ONE of the finest lead fonts existing in England is that in Syston Church, near Bath. It is Norman, and depicts the apostles and scroll-work in the arches, and is in a fine state of preservation. There are only seventeen lead fonts in the country, and they are all very valuable.

RAEBURN'S beautiful portrait of *Mrs. Scott Moncrieff* is already familiar to readers of *THE CONNOISSEUR*, and is, indeed, one of the best-known works of the artist, the original hanging in the Scottish National Gallery at Edinburgh, and having been several times engraved. The subject of the picture was born Margaritta MacDonald, and married Mr. R. Scott Moncrieff, who afterwards assumed the name of Welwood. The picture remained in the possession of his family until 1887, when it came by bequest to the institution which now contains it. Two other paintings, also the property of the



CHEST OF QUEEN CATHERINE OF ARRAGON

nation, are *The Wood Gatherer*, by J. B. C. Corot, and *Watering Horses*, by Anton Mauve, both of which were included in the splendid collection which the late Mr. George Salting left to the National Gallery. The pictures show close affinity in outlook and feeling; for the landscape artists of the Hague School, to which Mauve belonged, drew their inspiration largely from the work of the Barbizon School;

and in the tender greys and delicate tonal harmony of Mauve's picture one can trace the influence of Corot and others of the Barbizon masters. Corot, however, was as much poet as painter. His renderings of nature were not merely transcripts, but were idealised visions. In *The Wood Gatherer* we have an exquisite lyric in colour, in which tone and atmosphere are rendered in beautiful harmonic cadence, similar in spirit to the word-weaving of a poem. Mauve's art conforms more to the prose of painting; with his Dutch blood he inherited something of the feeling for simple realism which distinguishes so many of his country's painters; and so in *Watering Horses* there is more of imitative realism and less of idealism than in Corot's work.

The plate of Colonel Bouverie, showing the ornate uniform of the Royal Horse Guards in the period 1845-1853, is taken from an engraving in colour after the painting by Dubois Drahonet in the Royal collection at Windsor Castle. The value and interest of representations of military costume are largely dependent upon their historical accuracy as well as their artistic merit, and this plate, coming from such an unimpeachable source, may be relied upon in the latter respect, while it is thoroughly characteristic of Drahonet—one of the best painters of military costume of his period.

An interesting and unique piece of English pottery, specially suitable for illustration in a number so largely devoted to the ceramic wares of this country,

is the owl jug and cover, in salt glaze, in the private collection of Mr. George Stoner. This belongs either to the latter part of the sixteenth century or the early part of the seventeenth. Our other plates will be found described in various articles in the magazine.

A couple of years ago the art world was agog with the sale into America of *Rembrandt's Mill*, one of the principal gems of the Marquess of Lansdowne's collection. It was being exhibited temporarily at the National Gallery, and to the anxious inquiries of eager visitors the custodians, facetiously inclined, would answer: "Yes, madam, this is *Rembrandt's Mill*; the price is £60,000, including the frame." Then, after its disappearance from London, it was announced in a leading daily paper that Mr. Frick had bought it, that that gentleman's nephew had had it cleaned on its arrival in the States, and behold, the signature of Hercules Seghers had come to light in the corner. "Another Stupendous Sensation!" As a matter of fact, Mr. Widener was the purchaser, and was in Paris when the thrilling announcement just mentioned was made, and a friend recounted it to the great collector. Mr. Widener smiled. The picture, he said, was still in Europe, in his strong-room; it had not been cleaned; and he had no nephew. Collapse of the morning paper. But there was this truth in the rumour: that Mr. Frick had, indeed, bought a *Mill*, and

that the name of Seghers was revealed upon it. Only it was not Rembrandt's. It was another picture.

Recently a copy of *Rembrandt's Mill* was put up at Christie's. It is an excellent piece of work, as our frontispiece will show. It was attributed to John Bernay Crome, the son of the great Old Crome, a very inferior painter, who made no mark, and who, as far as we are aware, never quitted Norfolk. How, then, could he have seen and copied the Dutchman's masterpiece? It is more probable that it came from the more distinguished hand of John Sell Cotman, who, in 1834, was appointed drawing-master to King's College, London. Cotman, we know, besides a number of oil pictures of his own, made one or two copies of old masters; and we must not forget that at the Norwich Society of Artists he had exhibited, years before, his famous drawing, *Draining Mill, Lincolnshire*,

which corresponds so nearly and so curiously to the *Mill* of Rembrandt. It must be admitted, however, that thirty years or so later, J. B. Crome had also painted a *Drainage Mill at Acle, Norfolk*, that was the year before he died. But it is not on these points that the argument in favour of the Cotman authorship of the picture before us need be based: but on the facture, the manner both of handling and colour, and to no slight extent on the water-colour treatment evident throughout.



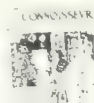
LEAD FONT IN SYSTON CHURCH, NEAR BATH



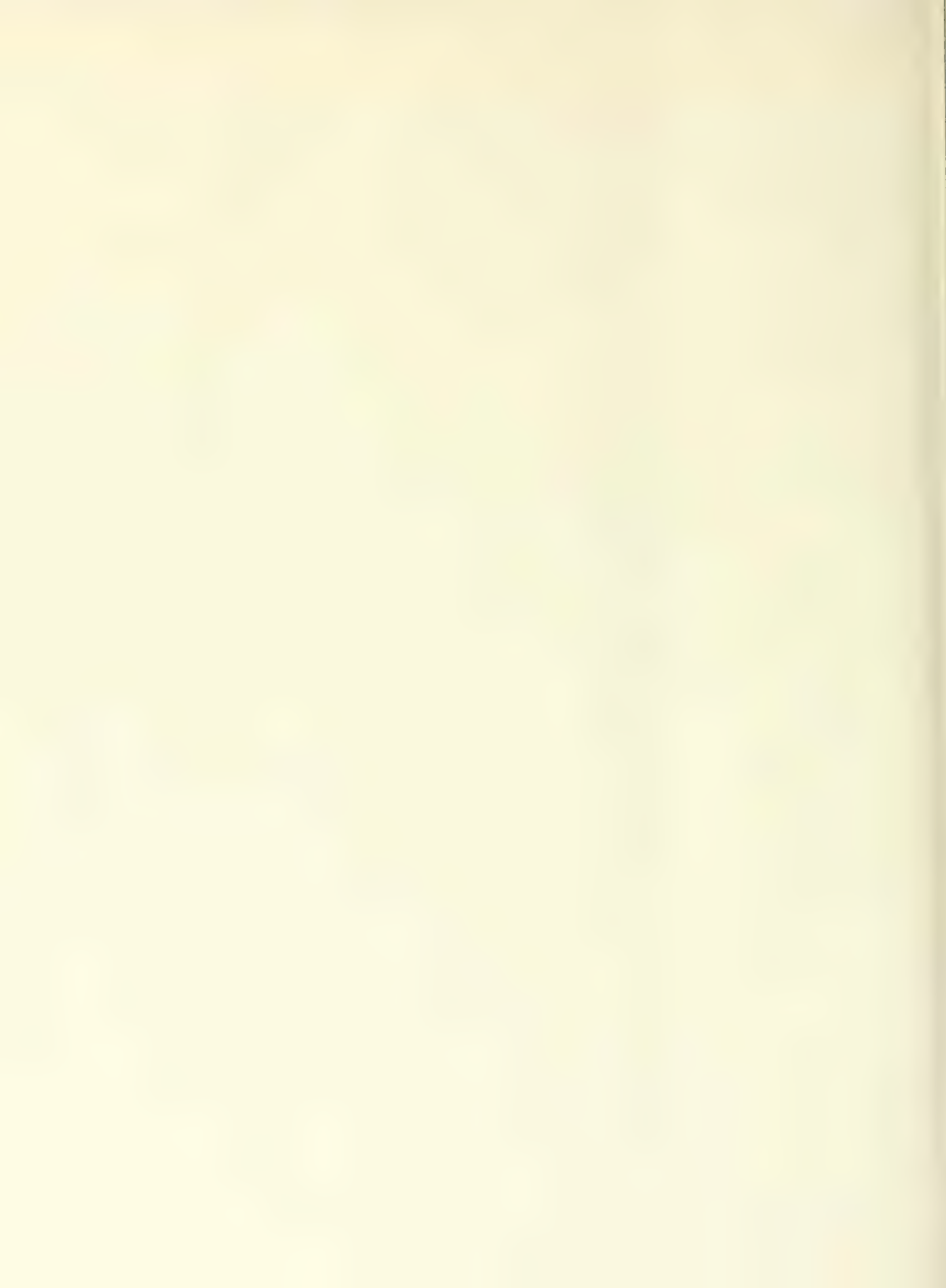
EVERARD WILLIAM BOUVERIE.

COLONEL OF THE ROYAL HORSE GUARDS, 1845-1853

*From an Engraving after the Painting by Dubois Drahonet, in the Royal Collection at Windsor Castle*









THE most interesting picture sale of the month, and, so far, of the season, was that of important works of the

Early English School and by foreign Old Masters, which took place at Messrs. Christie's on February 28th. Practically all the items had never before appeared in an auction-room, but they, nevertheless, included many examples



of great interest, the 122 lots realising a total of nearly £40,000. The highest individual price was attained by Romney's *Portrait of Mrs. Heron*, 49½ in. by 39½ in., exhibited at the Grafton Gallery, 1900, which brought £7,980. The work was painted in 1781, and represented the lady in a white dress and grey cloak seated under a tree. The companion picture, of the lady's husband, Mr. Thomas Heron, of Childham Castle, Kent, Recorder of Newark, brought £1,218. There were several other pictures by or attributed to this artist; of these, the pair of portraits of Mr. and Mrs. Edward Taylor, painted in 1784, each 29½ in. by 24½ in., brought £756 and £1,470 respectively, the low price of the lady's portrait being accounted for by the canvas having been largely repainted. An unidentified portrait of *A Lady in classical dress of pink satin*, 23½ in. by 19½ in., realised £1,071, and one of *Dr. Barkley*, exhibited at Burlington House in 1883, £183.

Few important sales of Early English pictures are held which do not include some Raeburns. This was no exception to the rule, but the prices realised by the works of the Scottish artist were rather disappointing, which seems to indicate that too many of his canvases have been placed on the market lately. The *Portrait of Harley Drummond, Esq.*, 94 in. by 58 in., exhibited at the Memorial Exhibition of the Royal Scottish Academy in 1876, brought £3,832 10s., and that of *General Macgregor*, in his uniform as Captain of the 6th Regiment, 34¾ in. by 26½ in., £1,732 10s. Four works by Reynolds were included, all belonging to an early period, and unrecorded in the *Catalogue Raisonné* by Mr. Algernon Graves. The following prices were attained by these:—*Lady Juliana Dawkins*, in white satin

dress, open at the neck, and with short sleeves, 29½ in. by 24½ in., £2,887 10s.; *Mrs. James Colyear Dawkins*, in white dress, embroidered with flowers, and with a blue jacket, oval, 29 in. by 24½ in., £1,995; *Charles, second Earl of Portmore*, in blue coat, wearing the riband and star of the Garter, 29 in. by 24¼ in., £735; and *William Charles, third Earl of Portmore*, when a boy, in brown jacket and vest, with a dog, 29½ in. by 24½ in., £2,047 10s. An example by Gainsborough, the *Portrait of John, fourth Duke of Bedford*, oval, 29½ in. by 24¼ in., of which another version hangs in the National Portrait Gallery, brought £861.

Some substantial prices were brought by pictures by artists whose works have been generally classed as belonging to the second rank. The picture of *Lydia*, by the Rev. M. W. Peters, R.A., well known by the engraving by J. R. Smith, and which was considered so *risqué* at the time it was painted that its purchaser was reported to have hung a gauze veil in front of it, brought £1,522 10s., which, we believe, is a record for the artist. A fine Kneller, the full-length portrait of *Catherine Sedley, Countess of Dorchester*, in brown dress with white sleeves, 91 in. by 55 in., brought £1,050. Other works by the same painter were *Portrait of the Duchess of Dorset*, in white dress, with large blue scarf, 90 in. by 53½ in., £714; *Portrait of Sir Charles Sedley*, in plum-coloured dress, 49 in. by 40 in., signed, and dated 1687, £378; and *Portrait of a Youth*, in classical dress, with red scarf, seated in a landscape, £325 10s.; while Kneller's predecessor in the office of Painter to the King, Sir Peter Lely, was represented by a *Portrait of the Duchess of Portsmouth*, in red and white dress and green robe, 49 in. by 39 in., which brought £577 10s. No less than £2,226 was realised by a fine *Portrait of Henry Dawkins*, in pink coat and embroidered white breast, 25½ in. by 20½ in., by Quentin de la Tour; and £451 10s. for a portrait by Gavin Hamilton of *Lady Juliana Dawkins as "Ceres,"* in a pink and white dress, 50 in. by 40 in. Works by other English artists included F. Cotes, R.A., *Portrait of Charles, second Earl of Portmore*, in blue coat and red vest, wearing the star and riband of the Garter, 23½ in. by 17¾ in., £220 10s.; Henry Morland, *Portrait of Lady Scarsdale*, in blue and red robe, oval, 27 in. by 23½ in., £110 5s.; R. Phillips, *A Portrait Group at Weybridge*, 39½ in. by 50 in., representing Lady Charlotte Hamilton, Henrietta Countess of Pomfret,

Lady Charlotte Scott, Lady Isabel Tatton, Lady Guilford, and Juliana Duchess of Leeds—signed, and dated 1731—£157 10s.; J. Wootton, *Racing on Newmarket Heath*, signed, and dated 1725, 37 in. by 50 in., £220 10s.; *Horses Training at Newmarket, watched by King George I. and his suite*, 25 in. by 61½ in., £220 10s.; and *A Nobleman and his Racehorses*, 25 in. by 48 in., £152 5s.; J. Russell, R.A., *Blowing Bubbles*, a pastel representing a boy in red jacket with white lawn sleeves and collar, with clay pipe and bowl, signed, and dated 1800, £462; T. Beach, *Portraits of Two Young Girls with pet dog*, 49½ in. by 39½ in., £394 10s.; J. Highmore, *Portrait of Louisa Greville, Countess of Mansfield*, in white dress with blue scarf, 49 in. by 39 in., £126; J. Downman, A.R.A., a drawing of a *Portrait of a Lady*, in white muslin dress with blue sash, signed, and dated 1787, oval, 7 in. by 6½ in., £262 10s.; and the companion drawing of a lady, in white dress, with silver-coloured sash, similarly signed and dated, £241 10s.; and G. Watson, P.R.S.A., *Portrait of Lady Sinclair*, in white dress, with crimson scarf, 29½ in. by 24½ in., £220 10s.

Pictures by foreign masters included J. H. Fragonard, *Cupid with an Arrow sporting near a bed of roses*, oval, 21 in. by 17½ in., £735; P. Koninck, *A Woody Landscape*, showing a road passing between large trees with an old inn and figures beyond, 52 in. by 64½ in., £1,575; S. Van Ruysdael, *A View at Nimeguen*, signed with initials, and dated 1645, 28½ in. by 42½ in., £1,837 10s.; J. Van Ruysdael, *A Waterfall*, with trees, buildings and figures in middle distance, and a church tower beyond, 26 in. by 20½ in., £630; Madame Vigée Lebrun, *Portrait of Marie Thérèse of Savoy, Countess d'Artois*, oval, 27½ in. by 21½ in., £210; A. Van Ostade, *The Interior of a Tavern*, with four figures, on panel, 10 in. by 8 in., £294; A. Cuypp, *Portrait of a Lady*, in black jacket and brown skirt with white cap, on panel, 35 in. by 27 in., £262 10s.; Lucas de Heere, *Portrait of Queen Mary*, in black dress, holding her gloves in her hand, on panel, 24½ in. by 16½ in., £441; Velasquez, *Portrait of Don John of Austria when a Boy*, in grey and silver dress, playing with a bird, 43 in. by 34 in., £577 10s.; and Bartel Bruyn, *Portrait of a Gentleman*, in black embroidered dress and black gown, on panel, 20½ in. by 15½ in., £472 10s.

The sale of pictures by Old Masters, from anonymous sources, held by Messrs. Christie at their rooms on February 7th, contained few lots of importance. A *Portrait of a Youth*, in dark-green coat over a grey tunic, and reddish-brown cap, 25 in. by 24 in., attributed to Rembrandt, realised £357; *The Fortune-Teller*, 61 in. by 45½ in., by Rev. M. W. Peters, R.A., £136; *A River Scene*, on panel, 21½ in. by 29 in., by J. Van Goyen, £315; and *Portrait of Viscountess Falkland*, 29½ in. by 23½ in., by C. Janssens, £110 5s. A pastel *Portrait of a Girl*, by Zuccherò, 26½ in. by 26 in., fetched £99 15s.

A sale of greater importance was held by the same firm on February 14th, when the collections of the pictures and drawings belonging to Wm. Woodward, Esq., deceased, and Sir Horatio D. Davies, K.C.M.G., deceased, were dispersed. Among drawings of the British school,

formerly in the possession of the first-named gentleman, the following may be noted:—T. Sidney Cooper, R.A., *Cattle at Sunset*, 15½ in. by 21½ in., £84; David Cox, *A View of the Romney Marshes*, 10½ in. by 14½ in., £126; *Crossing the Bridge*, 10 in. by 14½ in., £168; *Early Morning: Bolsover Castle*, 8 in. by 10½ in., £52 10s.; *Returning from Market: Sunset*, 7 in. by 10 in., £52 10s.; and *Crossing Ulverstone Sands*, 7½ in. by 10 in., £131 5s.; Copley Fielding, *Loch Earn and Ben Vorlich, Perthshire*, 17½ in. by 24½ in., £525, and *Ben Venue, from Loch Achray*, 12¾ in. by 20¾ in., £241; Birket Foster, *The Grand Canal, Venice*, 6½ in. by 9½ in., £63, and *The Old Mill*, 5 in. by 7 in., £65 2s.; J. Holland, *On the Giudecca, Venice*, 14 in. by 20¾ in., £96 12s., and *Venice from the Lagoon*, 11½ in. by 20½ in., £65 2s.; W. Hunt, *The Midday Meal*, 15 in. by 10¾ in., £63; P. de Wint, *On the Witham, Lincolnshire*, 16 in. by 21 in., £294; *The River Witham*, 11¾ in. by 19¾ in., £78 15s.; *The Thames at Richmond*, 11½ in. by 17¾ in., £78 15s.; and *A Barge*, 9½ in. by 12½ in., £78 15s. The only noteworthy item among the pictures of the British School was *The Setting Sun*, by David Cox, 10½ in. by 14 in., which realised £204 15s.

The following were among the drawings of continental schools:—*The Choir-stalls of a Cathedral*, 21¾ in. by 16¼ in., and *The Transept of a Cathedral*, 15¾ in. by 12¾ in., both by J. Bosboom, £141 15s. and £231 respectively; *Washing Day*, 11¾ in. by 8¼ in., by Josef Israels, £220 10s.; *Waiting for the Fishing-Boats*, 19¼ in. by 16 in., £78 15s., and *The Return from the Fields*, 10½ in. by 21¾ in., £89 5s., both by Ph. Sadée. The highest figure at this sale—£2,100—was reached by *The Departure*, a fine drawing, 26 in. by 35 in., painted by Josef Israels in 1861; while £588 was attained by *Cattle in a Meadow*, 13¾ in. by 17 in., by E. Van Marcke. Included in the lots were various pictures and drawings from other sources. A drawing of *Venice*, 29½ in. by 49½ in., by Sir Alfred East, A.R.A., painted in 1890, fetched £147; and the following were the highest prices realised for other drawings:—*A Meadow*, 14½ in. by 10½ in., by Wm. Maris, £252; *A Classical River Scene*, 19 in. by 25 in., by G. Barret, £220 10s.; *Strasbourg*, by S. Prout, 24½ in. by 18½ in., £199 10s. Amongst the paintings were:—*Making Harness in Seville*, 33 in. by 43½ in., by J. B. Burgess, R.A., £131 15s.; *The Wye*, 50 in. by 40 in., by H. W. B. Davis, R.A., £189; *Tigress and Cubs at a Torrent*, 20 in. by 26½ in., by J. M. Swan, R.A., £294; *On the Dublin Mountains*, 46 in. by 39 in., by W. Orpen, A.R.A., £220 10s.; *A Study in Black*, 19½ in. by 15½ in., by W. Orpen, A.R.A., £99 15s.; *My Lady is a Widow and Childless*, 42 in. by 28 in., by Marcus Stone, R.A., exhibited at the Royal Academy, 1874, £99 15s.; and *A Spate on the Tummel*, 19 in. by 29½ in., by Peter Graham, R.A., 1876, £113 8s.

The following were included in the drawings from the collection of the late Sir Horatio D. Davies, K.C.M.G.:—*A Fisher-Girl on the Dunes*, 7¾ in. by 4¾ in., £89 5s.; and *Fisher-Girls on the Seashore*, in sepia, 6½ in. by 9½ in., £63, both by J. Israels. Two works by J. B. C. Corot, *The Hay-Cart*, 16½ in. by 23¾ in., and *Confidences*,



12½ in. by 23 in. from the artist's sale realised £315 and £115 10s. respectively. Among several small examples by J. L. E. Meissonier, the following attained the dignity of three figures:—*The Artist Riding at Antibes*, on panel, 5 in. by 9½ in., painted in 1868, £157 10s.; *The Advance Guard of an Army*, on panel, 4½ in. by 7 in., £420; and *A Landscape*, with two horse-men, on panel, 3¾ in. by 5¾ in., £157 10s.; while *In Fontainebleau Forest*, 18 in. by 26½ in., painted by N. Ponce in 1872, realised £131 5s., and *A Portrait of the Artist's Wife*, 23 in. by 19½ in., by J. F. Millet, £130 10s.

The remainder of the pictures and drawings belonging to the late Sir Horatio Davies were distributed by Messrs. Christie, but few attained prices worthy of mention. A *Portrait of a Lady*, in mauve dress with muslin fichu, attributed to Richard Cosway, 29½ in. by 24½ in., brought £94 10s., while the only price running into three figures was realised by a picture entitled *Sisters*, 28 in. by 32 in., and catalogued "English School," which fell to a bid of £252.

On February 21st the pictures and drawings belonging to the late Sir J. Whittaker Ellis, Bart., and from several private sources, were dispersed by Messrs. Christie. The most important item, François Boucher's *Le Billet-Doux*, 27½ in. by 22 in., realised £1,732. A *Portrait of a Gentleman*, in black dress, with white lace collar and black hat, 27 in. by 22 in., by Jan Ravesteyn, realised £388 10s., and another of *William Wilberforce*, 29 in. by 24½ in., by J. Wright, A.R.A., £168.

At the sale of pictures and drawings by Messrs. Christie on February 24th, the property of the late George Smith, Esq., few works attained prices worthy of note, but the following may be mentioned:—*A River Scene*, on panel, 19¾ in. by 23½ in., by A. Van Diest, £338 10s.; *A Scene in Windsor Great Park*, on panel, 19 in. by 27 in., by J. Stark, £120 15s.; *Shipping off a Jetty* and *Shipping in a Breeze*, a pair, 18¼ in. by 16 in., by W. van de Velde, £120 15s.; and *A Cow, a Goat, and two Sheep*, on panel, 13¼ in. by 17½ in., by T. S. Cooper, R.A., painted in 1846, £84.

At a sale by Messrs. Dowell in their rooms in Edinburgh on February 22nd, two works by Patrick Nasmyth, *Surrey Landscape*, 17½ in. by 13½ in., and *A Wooded Scene, with figures and dog at a pool*, 16 in. by 12 in., realised £194 5s. and £168 respectively; while *Over the Sound of Kilbrennan*, 21½ in. by 15½ in., brought £100 16s.

SEVERAL sales of prints were held during the month, but they included few items of special interest to the advanced collector. Early English and eighteenth-century French engravings formed the bulk of the collection, from various sources, dispersed at Messrs. Christie's on February 5th. The following were some of the principal lots:—*Love in her Eyes sits Playing*, after Peters, by J. R. Smith, £75 12s.; *Richard Barwell and Son*, after Reynolds, by W. Dickinson, £25 4s.; *Lady Charlotte Greville*, after Hoppner, by J. Young, 1st state, £162 5s.; *The*

*Soliloquy*, by and after W. Ward, printed in colours, £294; *The Moralist*, after J. R. Smith, by W. Nutter, and *A Lecture on Gadding*, after the same, by F. Bartolozzi, a pair, printed in colours, £75 12s.; *Cottager and Villager*, after a Lady, by P. W. Tomkins, a pair, finely printed in colours, £120 15s.; *Summer and Winter*, after James Ward, by William Ward, a pair, printed in colours, £136 10s.; *The Soldier's Return* and *The Sailor's Return*, after F. Wheatley, by William Ward, a pair, printed in colours, £115 10s.; *The Ladies Waldegrave*, after Sir J. Reynolds, by V. Green, first published state, £472 10s.; *The Countess Gower and Daughter*, after Sir T. Lawrence, by S. Cousins, first state, £147; *Lady Heathcote*, after Cosway, by J. Agar, printed in colours, £38 17s.; *The Promenade in St. James's Park* and *An Airing in Hyde Park*, after E. Dayes, by F. D. Soiron and T. Gaugain, a pair, £54 12s. Among the examples of the French School were *Le Coucher de la Mariée*, after Baudoin, by Moreau le Jeune, £37 16s.; *The Milk-Woman* and *The Woman taking Coffee*, by L. Marin, a pair, printed in colours, £75 12s.; *L'Assemblée au Concert* and *L'Assemblée au Salon*, after N. Lavreince, by Dequevauvillier, a pair, £46 4s.; *Au moins soyez Discret* and *Comptez sur mes Serments*, after and by Aug. de St. Aubin, a pair, £46 4s.; *Le Petit Jour* and *La Consolation de l'Absence* after S. Freudeberg and N. Lavreince, by N. de Launay, £69 6s.; and *Le Billet-Doux* and *Qu'en dit l'Abbé*, after Lavreince, by N. de Launay, a pair, £58 16s.

On February 26th the same firm dispersed the collection of the late Dr. John Gott, Bishop of Truro, which, though including a number of eighteenth-century English engravings, was chiefly noteworthy as containing some fine examples of the early continental masters, which realised high prices. An impression of *The Combat of the Ten Nude Men*, or *The Gladiators*, as it is variously called, the master-work of that renowned Florentine artist, Antonio del Pollaiuolo, of whom Vasari said that he possessed a far more perfect knowledge of the construction of the human figure than all the artists who had preceded him, brought £735. Other interesting items by continental engravers included F. Von Bocholt, *Saint Anthony*, £82; A. Dürer, *The Prodigal Son*, £80; *The Virgin with a pear*, £38; *The Witch*, £52; and *The Large Passion*, *The Apocalypse*, and *The Life of the Virgin*, bound together in parchment, £185; H. Goltzius, *Henry Goltzius*, first state, £42; L. Van Leyden, *The Poet Virgil suspended in a Basket*, £33 12s.; Mair von Landshut, *Saint Anne with the Virgin and Child*, £37 16s.; A. Mantegna, *A Combat of Marine Gods*, £131 5s.; and *Christ Descending into Limbo*, £37 16s.; I. van Meckenem, *The Passion*, £273; and *Christ Disputing with the Doctors*, £39 18s.; B. Montagna, *Apollo and Midas*, £24 3s.; Nielli, *The Conversion of St. Paul*, £31 10s.; *Three Women Dancing*, £54 12s.; and *The Arms of the Bentivoglio Family*, £31 10s.; Rembrandt, *Rembrandt leaning on a Stone Sill*, second state, £70; *The Marriage of Jason and Creusa*, first state, £70; and *The Mill* (B. 233), £125; Prince Rupert, *The Standard-bearer*, £252; M. Schongauer,

*The Nativity*, £34; *The Death of the Virgin*, £90; *A Boy with a Cat*, £31 18s.; and *Portrait of a Staron*, £28.

Among the works by later engravers were *Prince Rupert*, after Sir P. LeV., by A. Blooteling (proof before any inscription), £45 3s.; *Charles I. with the infant Prince Charles*, after Van Dyck, by A. Brown (proof before any inscription), the only one in this state, £19 19s.; *Martin van den Baugart*, after Rigaud, by G. Edelinck (proof before any inscription, signed by the engraver), £48 6s.; a collection of 198 Portrait Heads, chiefly in proof states, and 12 others, by J. Houbraken, in folio, £135; *Portrait of Sir Godfrey Kneller*, after Kneller, by John Smith (proof before any inscription), £16 16s., and *John Smith*, by and after the same, in similar state, £17 17s.; and *Charles I.*, after Van Dyck, by Sir Robert Strange (proof before any letters), £71 8s.

Of the English engravings the highest price was realised by the state proof of *Sir Joshua Reynolds as President of the Royal Academy*, after himself, by Valentine Green, which brought £168. Other works after the same artist included a second state of *James Boswell, of Auchinleck*, by J. Jones, £23 2s.; a second state of *Lord Richard Cavendish*, by J. R. Smith, £21; a second state of his own half-length portrait mezzotinted by James Watson, £21; and the portrait of *Dr. Hunter*, engraved in line by W. Sharp (first state, with untrimmed margin), £18 18s. A set of 313 proofs engraved by S. W. Reynolds, from the artist's works, bound in three volumes, crim. mor., gold tooled, by Bedford, brought £81 18s.; and etched letter proofs of *A Fruit Piece* and *A Flower Piece*, after Van Huysum, by R. Earlom, £48 6s.

Messrs. Sotheby dispersed on February 6th and 7th a large accumulation of engravings, etchings, and drawings, which included three nearly complete sets of the *Liber Studiorum*, which, however, only fetched moderate prices, as most of the scarcer plates were in late states. The following were among the principal items:—*The Bridge in Middle Distance* (first state), £8 5s.; *The Hindoo Worshipper* (first state), £15 10s.; *Calm* (proof before the birds were introduced to cover marks in the sky), £38; *Peat Bog, Scotland* (first state), £32; *Chain of Alps, from Grenoble to Chanouni* (first state), £16; *Raglan Castle* (second state), £8 15s.; *Near Blair Athol, Scotland* (first state), £9 5s.; *Woman at a Tank* (second state), £8 15s.; and *Ben Arthur, Scotland* (third state), £8 10s.

The same firm held a miscellaneous sale of engravings, etchings, and drawings on February 17th and 18th, in which 248 lots brought a total of £1,322, the most substantial contributions to this amount being afforded by the following:—*Mary, Duchess of Rutland*, after Reynolds, by V. Green, impression cut close, £100; *Views on the Rhine, 1812*, after Schutz, ten large coloured aquatints, £42; *The Effects of Early Industry and Economy*, and *The Effects of Idleness and Dissipation*, by W. Ward, after G. Morland, a pair in colours, with the inscriptions cut off, £45; *The Fruit Barrow* (portraits of the Walton family), after H. Walton, by J. R. Smith, cut close sides and top, £48; and *Painting*, by and after J. R. Smith, £48.

Messrs. Puttick and Simpson disposed of a part of the stock of Mr. Gustav Lauser on February 14th, but none of the items call for special mention.

THE collection of books, engravings, and drawings formed by the late S. M. Milne, Esq., of Calverley

#### Books and Autographs

House, Leeds, and sold by Messrs. Sotheby on February 24th and the three following days, was wholly concerned with military subjects, and included a number of rare and desirable items, the total realised for the 601 lots dispersed during the four days' sale amounting to £5,062 18s. Among the more expensive books were the following:—R. Ackerman, *Costumes of the British Army*, 1840-54, the series of 61 coloured plates, with six others added, showing variations of costume, together with *The New Series of Ackerman's Costumes*, 1855-58, 15 plates and 4 extra ones, all but one coloured, the whole bound into 3 vols., cl., sm. fo., 1840-58, £160; R. Cannon, *Historical Records of the British Army*, 1834-53, complete set, 68 vols., with the exception of 1 vol. in hf. mor., all in orig. cl. or bds., 8vo, £42; E. Dayes, *A Series of Eighteen different Prints of the Foot Guards*, 1650-60, on nine sheets, engraved by T. Kirk, all in colours, 1792, in 1 vol., sm. fol., £69; E. Dayes, *Another Series of Eighteen Coloured Costumes*, engraved by T. Hodges, 1792, in 1 vol., sm. fol., £66; D. Dighton, *The Lance Exercise in Three Divisions*, drawn by Dennis Dighton and etched by Richard Dighton, 25 coloured plates, orig. bds., leather back, label on sides, sm. fol., T. M'Lean, 1825, £47; Michael Angelo Hayes, *The British Army* (costumes and incidents of various regiments), displayed in 51 coloured plates, W. Spooner, 1844, the whole mounted and bound in 2 vols., obl. fol., £115; W. Heath, *Military Costume of the British Cavalry*, 14 coloured plates only (a complete copy should have 16), hf. mor., t.e.g., 4to, J. Watson, 1820, £46; W. Heath, *A Series of Twenty-one Coloured Costumes, chiefly Cavalry Officers*, published by S. W. Fores between 1827 and 1829, mounted and bound in a volume, cl., fol., £85; E. Hull, *The Costume of the British Army in 1828 [-30]*, lithographed by M. Gauci from original drawings, a set of 72 coloured plates [the costumes of the Navy], a series of 12 coloured plates, Nos. 1-12, together with the addition of 30 of the military costumes in duplicate, making 114 in all, diced cf. ex., sm. fol., £128; L. Mansion and St. Eschazier, *Military Costumes of the British Army*, 60 plates (1 slightly torn in margin), orig. hf. mor., leather label on side, fol., W. Spooner, 1831-3, £135; Henry Martens, *R. Ackerman's Costumes of the Indian Army*, 33 coloured costume plates, with 3 extra, 36 in all, mounted, in 1 vol., cl., sm. fol. (1843, etc.), £46; and H. Martens, *A Collection of Sixty-five Original Water-Colours of the Costumes of the Cavalry and Infantry of the British and Indian Armies*, being the originals for many of Ackerman's *Military Costumes*, mounted and bound in 2 vols., mor. ex., bev. bds., g.e., fol., £345.

The library of R. A. Potts, Esq., of 14, St. James's Terrace, N. W., sold by Messrs. Sotheby on February 20th,

## In the Sale Room

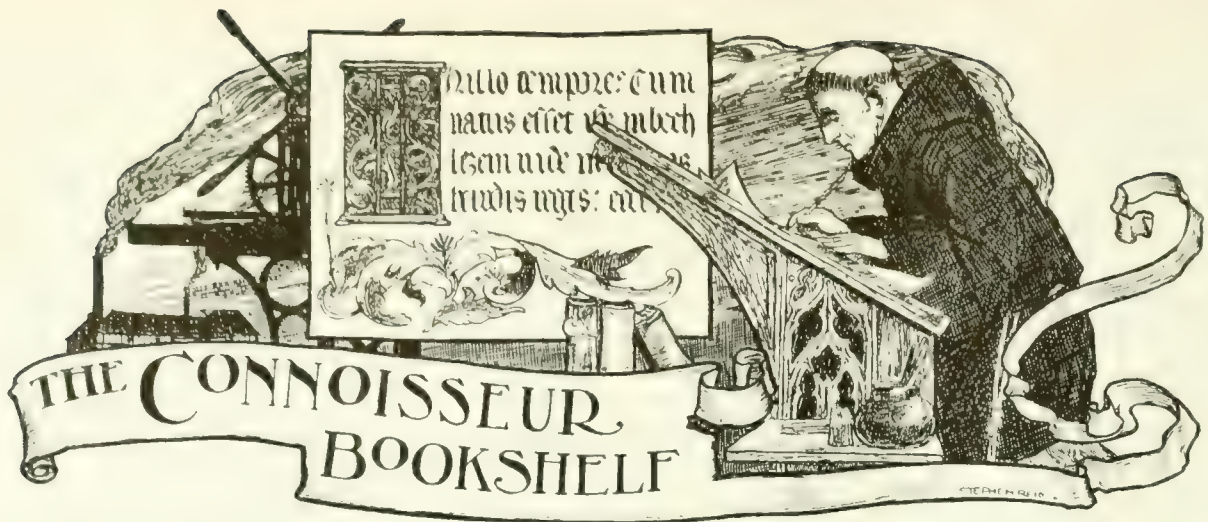
included many first editions of standard authors, but not many rarities. One of the premier prices in the sale was attained by a copy of the first edition of Edward FitzGerald's version of *Omar Khayyám*, mor., inside dentille borders, g.e., by Riviere, original covers bound in, with the author's book-plate inserted, sm. 4to, B. Quaritch, 1859, which brought £62: an autograph presentation copy of the same author's translation of *Salaman and Absal*, from the Persian of Jámai, 1st ed., blue cl., sm. 4to, J. W. Parker, 1856, brought £35. Charles Lamb's *Essays of Elia*, first series, 1823, and *The Last Essays of Elia*, 1833, each with an autograph letter of the author inserted, and both uniformly bound, by Riviere, rus. glt., g.e., sm. 8vo, £46; W. Blake's *America: a Prophecy*, 18 ll., engraved text and plates, 1793, and *Europe: a Prophecy*, 17 ll., engraved text and plates, 1794, both printed by Blake at Lambeth, in 1 vol., cf., fol., £66; Young's *Night Thoughts*, with the engravings by Blake, coloured by hand, ½ mor., uncut, imp. 4to, 1808, £50; and *Designs to a Series of Ballads*, by Wm. Hayley, drawn, engraved and published by W. Blake, with the ballads annexed (Ballads I. to III. only), mor. glt., inside dentille borders, g.e., 4to, 1802, £29; *The Germ*, the four original numbers, orig. wrappers, in 1 vol., levant mor. glt., t.e.g., by J. Larkins, 8vo, 1850, £23; P. B. Shelley's *The Cenci*, 1st ed., cf. gt., t.e.g., 8vo, 1819, £34; and *Epipsychidon*, 1st ed., unbound, 8vo, 1821, £30.

Some interesting autograph letters and documents were included in a sale held by the same firm on February 19th. Of these a series of family papers of Henry Fielding, the novelist, brought £300; thirty-eight original letters relating to the war of the Spanish Succession, of which 19 were from the great Duke of Marlborough, £200; a series of

thirty-four letters of Philip II., King of Spain, addressed to Pedro Mendoca, his minister in Genoa, £130; a manuscript order book of 216 pp., 4to, of General Wolfe, £126; a letter of Cardinal Wolsey, 1 p., 4to. sub. and S., written in 1520, £75; a signed letter of Edward IV. to the Chancellor of Charles the Bold, 1 p., 4to, £100; a letter, signed and subscribed by Henry VIII., to Madame de la Ferte, £55; the royal sign-manual of Edward VI. to a letter addressed to the Chamberlain of the County of Chester, dated March 13th, 1547, and bearing the signatures of the whole of the Council of Regency, £250; an interesting and unpublished autograph letter, signed, from George Washington to Samuel Powell, 3 pp., 4to, £250; another, containing over 1,100 words, from the same to James Mercer, 3 pp., lge. fol., £101; a signed autograph letter from Sir Walter Raleigh, 1 p., fol., dated December 30th, 1591, to his half-brother, Sir John Gilbert, £180; one from Major André, 3 pp., fol., 4to, dated 9th June, to Lieut. H. C. Selwyn, £111; an indenture, signed by Queen Elizabeth and sealed with the Great Seal of England, completing the purchase of the Lordship of Denbigh, etc., from the Earl of Leicester, £80; a series of eighteen autograph letters from Charles Dickens to W. Hepworth Dixon, the founder of *The Athenæum*, £76; the holograph MS. of the original version (unpublished) of Mendelssohn's *Surrexit Pastor*, dated Coblenz, August 14th, 1837, 13 pp., 4to, £85; the original autograph MS., with corrections, of Tennyson's poem, *On a Spiteful Letter*, £61; an autograph letter, signed, 6 pp., 4to, from Lord Byron to R. C. Dallas, dated October 11th, 1811, £50; and a lengthy and interesting autograph letter, signed, from Rubens to Pierre Dupuy, dated February 18th, 1627, £120.







THE life of William T. Richards, one of the leading American marine painters, is not without local interest to English people, for Richards paid frequent visits to this country—some of them of long duration—and towards the end of his career was a fairly regular exhibitor at the Royal Academy, being represented there by 17 works. This phase of his career is little touched upon in the biography of the artist which has been written by Mr. Harrison S. Morris, the United States Commissioner-General to the Roman Art Exposition of 1911. It is not what may be termed an official biography, but is more in the nature of a warm appreciation written by an intimate friend. Mr. Richards's career is well worth recording, for his art was sincere and unaffected, and seems in its straightforward and unassuming qualities to have truly reflected the nature of the artist. His career was chequered by poverty at the beginning, but his talent presently won him recognition, and his way was henceforth assured. He died in 1905, in his seventy-third year, universally respected both as an artist and a man. The volume is illustrated with a portrait and adequate reproductions of some of his best pictures.

THE district poetically described as *la Cote d'Emeraude* by Mr. Spencer C. Musson is not, he tells us, to be found on the map, but is the "deep embroidered border of orchard, field and town, golden beaches and iron cliff, round the edge of the great Gulf of St. Malo." The author is a pleasant guide to the district; he is not merely content with describing its beauties, but recounts in pleasant and interesting strain old legends, curious pieces of history, and quaint local customs and ideas. As the traditions of the district are largely concerned with its relations to England, whose outposts, the Channel Islands, are

within easy view of the coast, the account possesses a piquant interest, compatible to that with which one listens to a true version of one's next-door neighbour's opinions on oneself. The drawings of Mr. Spencer C. Musson, to which Mr. Lewis's letterpress is an accompaniment—the positions might well be reversed—are pleasant and well coloured, often possessing considerable charm, and giving a good idea of the beautiful coast and its immediate hinterland. The work is decidedly one of the best of the series of beautifully illustrated books that Messrs. Black have yet published.

From the same publishers comes the dainty Sketch-Book of Paris, by M. Eug. Bejot, who in his monochrome drawings renders some of the most striking and picturesque features of the ancient city, not avoiding often rendered themes, but giving them from fresh viewpoints and under conditions which invest them with the charm of novelty.

THE British occupation of Egypt has given rise to a new and flourishing industry in that country—the manufacture of spurious antiquities to be foisted on to unwary tourists. One must not waste too much sympathy on the latter. The treasure-trove of Egypt, according to the law of the country, is Government property, and most of the purchasers of these modern forgeries buy them under the impression that they are assisting the finders in evading the Government decree. Of course, there are many instances when the purchases are made in a legitimate way, and to all sufferers from such transactions one cannot do better than recommend them to read Mr. Wakeling's book, a perusal of which should prevent them from easily becoming victims in the future. Mr. Wakeling is a thorough expert on his theme, but this does not prevent him from writing in a manner which makes his book thoroughly interesting to even the casual reader. Many of his exposures of the guiles of the forger are told in the guise of amusing anecdotes, and though a substantial amount of information of the most solid character is given, there is hardly a dull page, and

certainly not a dull chapter, in the work from start to finish. A feature of the volume which deserves special commendation is the excellent series of illustrations, the majority of which are in colour, which give some hundreds of different types of forgeries, with accompanying letterpress, pointing out the characteristic signs which distinguish them from genuine pieces.

PHOTOGRAPHY has nowhere enlarged the sphere of human knowledge to a greater extent than in the domain of natural history. The camera gives more full and accurate record of the habits and movements of animated nature than can be attained by the most patient observation. A new illustrated monthly which embodies some of the best of these records in a beautiful, permanent, and inexpensive form is to be welcomed, and these qualifications appear to be attained in the first number of *Wild Life*, which, as its name implies, pictures birds, beasts, insects, and fishes in their natural environment and under natural conditions. The publication contains well-reproduced plates—in many cases several—of over sixty different species, accompanied by explanatory letterpress. Among the themes illustrated are fish and birds under water, birds nesting, and a wide variety of other forms of wild life. The magazine is certainly wonderful value, and no more interesting way of learning natural history can be found than by studying its attractive pages.

IT is a curious fact about immigration in America that in the rush of the newly arrived settlers to the Further West they often entirely pass over better lands which are awaiting occupation nearer to the resources of civilisation and to the markets in which they have to dispose of their crops. One of the countries so neglected is Nova Scotia—the Acadia of Longfellow's poem. It is adjacent to the seaboard, possesses a climate tempered by the proximity of the Atlantic Ocean, and is one of the earliest settled provinces in America. Yet there is a large amount of unoccupied land in the country awaiting the arrival of suitable immigrants. In a thoroughly well written and attractive book Mr. Beckles Willson gives us the history of this beautiful province and describes its varied resources and industries. It is a fascinating theme, for Nova Scotia—for long time the battleground between the English and the French—possesses a stirring past, and, when its great natural resources are fully developed, should attain a great future. The author has done full justice to the capabilities of his subject, and the well-illustrated volume makes highly interesting reading.

"A Summary of and Index to Waagen," by Algernon Graves, F.S.A. (Issue limited to 125 copies at £10 10s. net)

TO uninitiated laymen, old picture catalogues are of less interest than out-of-date telephone directories, and

yet it is almost wholly from old catalogues that every fact of value in the history of art is chronicled. Criticism—even the best—is only of ephemeral value. What concerns us now in the *Lives of the Painters*, by Vasari, is not what the author thought of the merits of their pictures, but the details he gives us respecting their works; in the same way Walpole's criticisms in his *Anecdotes of Painting* are practically worthless, but the book lives because of what might be described as its catalogical information. A greater critic than Horace Walpole was Dr. Waagen, who is well known to art collectors as the writer of an account of the *Treasures of Art in Great Britain*, which he brought out in three volumes in 1854, followed by a supplemental volume in 1857. Though his opinions were based on wide knowledge and good judgment, the artistic standpoint has so changed since his time that they no longer carry the weight they formerly did; yet his book is of inestimable value as constituting a census of the contents of the principal art collections of Great Britain in the middle of the nineteenth century; and so it is that in tracing the pedigree of an English-owned picture one instinctively turns to his pages as a starting-point. Unfortunately, the index of the four volumes is confused and imperfect, and to find an individual item, unless one has some previous clue to its ownership, is often like searching for a needle in the proverbial bundle of hay, for Waagen mentions altogether over 9,000 individual works of art. Mr. Algernon Graves, F.S.A., whose works on similar themes have already earned him the gratitude of all those whose labours are concerned with the history of art and artists, has now put them still further in his debt by the issue of an admirably arranged and carefully compiled index and summary to this important book. Part of the work is in duplicate, for Mr. Graves has not only tabulated all the pictures recorded, with details of their ownership under their artists' names, but has a separate list of the portraits under the heading of their subjects; while an indexed list of owners gives every facility for cross reference. Paradoxical as the statement may seem, Mr. Graves's *Summary and Index to Waagen* is of far greater utility to the practical worker than the four volumes of Waagen itself. The latter is full of information, but of information that requires searching for, whereas Mr. Graves extracts everything that is essential, and puts it in a form accessible to immediate reference; hence the possession of Waagen's work is by no means a necessary prelude to enjoying the advantages of Mr. Graves's handy volume. To show the importance of the latter, one may mention that among the 9,200 pictures chronicled are over 435 by Van Dyck, 160 by Rembrandt, 250 by Reynolds, and the same number by Titian, many of which, alas!—and those some of the finest—have since left the country. It would have been highly desirable if Mr. Graves could have given the changes of ownership of the pictures in his lists, but such a record would have prodigiously swelled the dimensions of his book, and, moreover, he has promised us a publication which, though not primarily intended as a sequel to Waagen, will in some sense serve that purpose. This is



an index to all the important Exhibitions of Old Masters which have been held in England from the time that public exhibitions were started up to the end of 1912. As in the Waagen, all the works shown will be tabulated under their artists' names, full particulars of ownership and place of exhibition being added. This work has been spoken of as a sequel to the *Summary and Index to Waagen*, but it would be more correct to describe it as a structure embodying the record of English and English-owned examples of retrospective art, of which the Waagen forms one of the bases. To show the gigantic nature of the undertaking, one may mention that the records of 1,825 exhibits of the works of Sir Joshua Reynolds will be included, 1,151 of Gainsborough, 556 of Romney, 645 of Rembrandt, and nearly 200 of Raeburn, while those of other well-known artists are approximately as large.

RARELY has any book been published concerning the authenticity of a single picture in which the facts are

**"The Adulteress before Christ, by Rembrandt"**

By Charles Sedelmeyer (Charles Sedelmeyer)

set forth so minutely and illustrated by such a wealth of plates as in M. Charles Sedelmeyer's defence of his *Adulteress before Christ*, a picture which the owner and most great European authorities ascribed to Rembrandt, which attribution is disputed by the

learned Dr. A. Bredius, of the Hague. Dr. Bredius is one of the greatest living authorities on the master's works, but it is as well to remember that in æsthetic matters as well as in points of law the judgment of no single individual is infallible. It is possible that a fair proportion of the important works, lacking perfect pedigrees, in European and American galleries, are not by the artists to whom they are universally attributed. Not all the works by great masters are great, and occasionally followers or imitators, in a lucky moment of inspiration, will produce others that are finer and more characteristic of them than their own poorer efforts. How these poorer works by great masters, and good ones by their followers—always supposing that their pedigrees are lost—must in the end be a matter of luck rather than judgment! To show how even the best informed experts may fail in giving correct judgment, one may cite the instance of Sidney Cooper, who, it is well known, rejected as spurious several of his own works sent him for examination, which were subsequently fully authenticated and acknowledged by the painter. If it is possible for an artist to make such mistakes regarding his own work, the opinions of experts concerning pictures painted two or three hundred years ago, and possibly subjected to repainting and rough handling since, must be received with a certain amount of reserve.

M. Charles Sedelmeyer, not content with defending his own picture, begins his work, to which he modestly

gives the sub-title of "An Open Letter to Dr. A. Bredius of the Hague," by a vigorous onslaught on some of the latter's recorded judgments on other of Rembrandt's pictures, and shows that several of these are contrary to the weight of evidence. For the authenticity of *The Adulteress before Christ* he makes out an almost unanswerable case. The picture formerly formed part of the celebrated Blenheim collection, having been presented to the great Duke of Marlborough, with several works by Rubens, by the Government of the Netherlands. This was at the beginning of the eighteenth century. Between that time and the dispersal of the collection it hung in the same room as Raphael's *Ansedei Madonna*, now in the National Gallery. While hanging at Blenheim no doubt was ever cast upon its genuineness; it was unreservedly accepted by all the experts who saw it there, including Smith, the author of the *Catalogue Raisonné of Pictures of the Dutch and Flemish Schools*, Dr. Waagen, and Dr. Bode. When the picture was put up at Christie's, in 1886, it was in a dirty state, and was adversely criticised, with the result that it was bought for a comparatively small amount by Sir Charles Robinson, himself an expert of no mean capability. M. Sedelmeyer purchased it from him in 1891, and sold it to Consul Weber in 1895. In the meanwhile the picture had been cleaned, and Dr. Bode, who had the opportunity of seeing it immediately afterwards, again pronounced without reserve that it was an original by Rembrandt. It was sent, on invitation of the committee of which Dr. Bredius was president, to the great Rembrandt Exhibition at Antwerp, and while there the doctor wrote an article in a German magazine impugning its authenticity. The essential difference between the picture and those of similar works by Rembrandt is in the composition, the six figures, which are its principal feature, being all half-length, and, though beautifully grouped, over large for the canvas. The original design by Rembrandt for the picture has, however, now been found, which shows that the existing work is only the central portion of a larger canvas; so that these defects are wholly owing to its mutilation. Such evidence, by doing away with the only tangible objection to the authenticity of the work, and showing beyond doubt that such a picture was designed by Rembrandt, would, one would think, be sufficient to establish the work. But M. Sedelmeyer has gone far beyond this; he shows, by means of over sixty reproductions of portions of the picture and other of Rembrandt's works, that every figure in it is thoroughly characteristic of the master. The publication amply serves its purpose; but, altogether apart from the question of the authenticity of *The Adulteress before Christ*, it throws so much light on Rembrandt's technique and method of working that it will possess a permanent value long after the vexed question which gave it birth has been finally settled.



WEDGWOOD PLAQUE.

PENELOPE AND MAIDENS.

DESIGNED BY JOHN FLAXMAN, R.A.



THE HISTORY OF THE

REIGN OF

GEORGE THE THIRD

BY

JOHN BAKER

OF THE BARRS

AT THE

BARRETT'S COURT

IN

ST. MARTIN'S LANE

IN

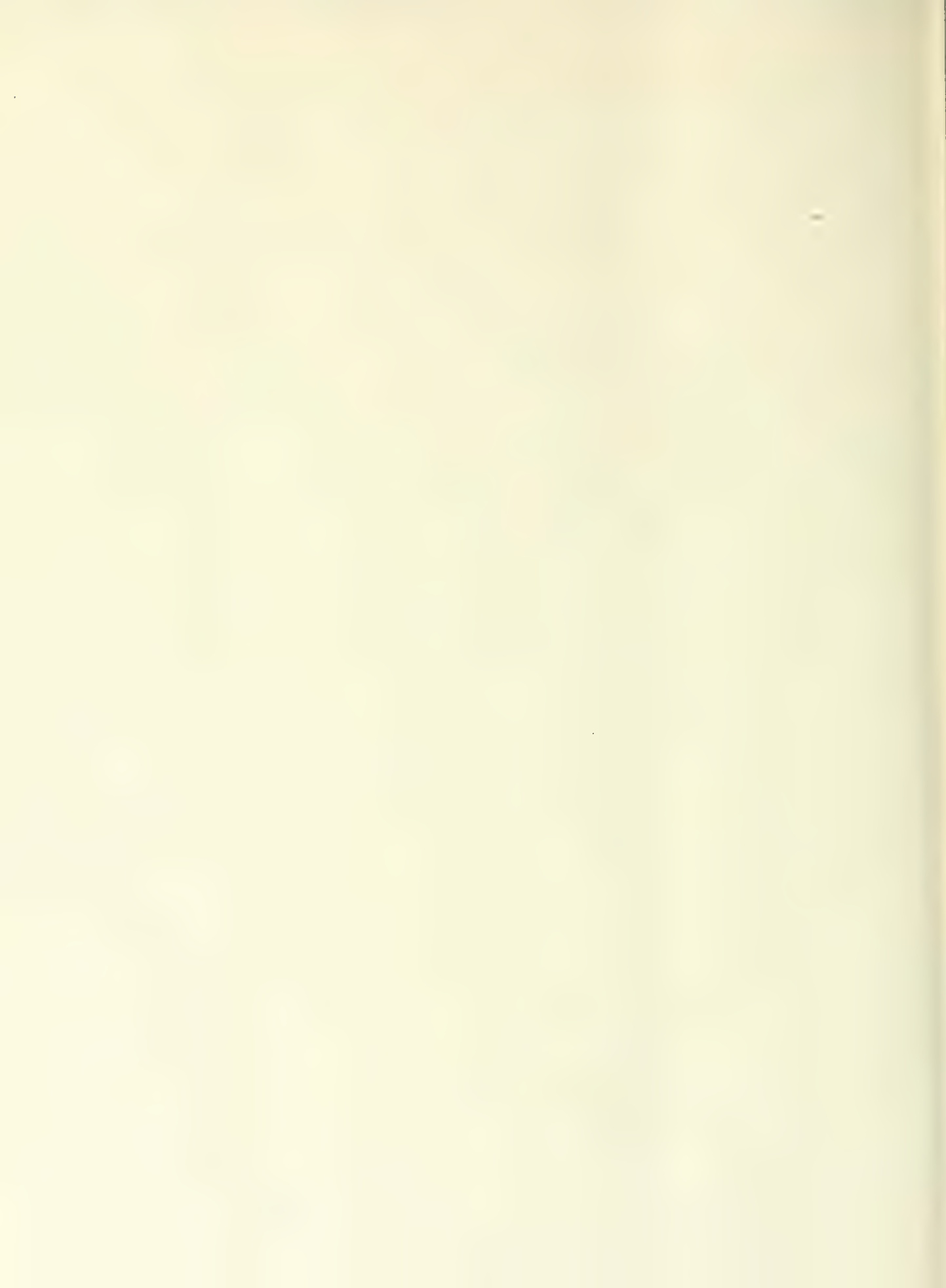
THE

YEAR

1760









THE distinction of woman's sphere in art from man's might be thought an argument in favour of holding separate exhibitions of the works of the two sexes, but the practice resolves itself into an unintentional advertisement of the superiority of man's attainments. The leading lady artists rather avoid those displays from which the works of the stronger sex are excluded; they are generally marked by a low standard of admission, and tend to form a haven for the work of indifferent artists rather than a field of display for the accomplishments of strong ones. The Women's International Art Club is one of the exceptions to this general rule. It is not fully representative—even of English women's art; but at least the standard of admission rules as high as that prevailing in the more important of the societies open to both sexes. The fourteenth annual exhibition held at the Grafton Galleries was perhaps above the average of its predecessors. If no exceptionally good works were shown, there were none—with the exception of a few weak essays in Post-Impressionism—which were altogether bad. If anything, the pictures generally were marked by too much conscientious effort, shown in the attempts by artists to train their talents according to preconceived ideals instead of letting them flower naturally. The work of Miss Ethel Walker appears suffering from the effects of such misdirected effort. One would say that her ambitions at the present

time are too much directed towards the attainment of broad brushwork—desirable as the means to an end, but not an end in itself. Her most successful works shown were her two sketches—perhaps the artist herself would not agree with the designation—the *Portrait of Miss May and Miss Effie Creamer* and *A Summer Crowd*. These looked to be frank transcripts from nature, and were fully satisfying as giving a vivid and artistically seen impression of the subjects depicted; but when the same treatment was transferred to canvases of larger dimensions it failed to be adequate. The portrait of *Miss Anna Bateson* was merely an exaggerated sketch; the leading characteristics of the sitter's face were noted, but scarcely anything else. Even the colour of her hair was not set down with any decision, while what the meaningless brushwork constituting the background was intended to suggest remains an unsolved enigma. The *Woman Holding a Rose* was even less explicit, while the pleasing colour and dainty conception of *A Portrait Sketch* was marred by the heavy dabs of paint about the eyes. Ladies seem over afraid of having their work described by the now contemptuously used adjective of "pretty,"

though prettiness is not a crime unless united with pettiness. Possibly something of this feeling influenced M. A. Bell (Mrs. Eastlake) when she made the face of the little girl who forms the central figure in *The Wild Goats* the least attractive and most roughly executed portion of the picture. Technically, the work



FISHING ON NORTHOLT BY MR. STANLEY ANDERSON  
AT MESSRS. COINAGHI AND OBACH'S

was excellent, good in colour and draughtsmanship and flooded with sunshine, the brightness of which was realised without undue forcing. Prettiness—and this time the adjective is used without any derogatory meaning—was the characteristic of the charming and freely handled study by Miss Gertrude Des Clayes. Miss E. L. Rawlins contributed several landscapes, showing considerable skill in their arrangement and colour-schemes, the most effective being *In the Pyrenees*, where the straight stems of some upright trees in the foreground effectively framed and contrasted with the horizontal lines formed by a range of mountains and the roofs of an intervening village. Among other works by living artists which should be mentioned were Miss Mary Hagarty's exquisitely coloured drawing of *The Blue Clock, Venice*; Mademoiselle Alice Ronner's finely realised still-life painting, *Le Plateau de Lac Rouge*; a rather heavy but cleverly arranged decorative landscape, *The Top of the Hill*, by Miss E. Fothergill Robinson; *A Study of a Tiger*, by Miss E. M. Henderson; and a crisp rendering of *Florence from the Piazza Michelangelo*, by Miss K. Temple-Bird.

In the small retrospective section the *Portrait of a Young Monk* by Sofonisba Anguiscola and the *Portrait of a Man* attributed to the same artist were neither of great interest, both showing the respectable technical attainment and lack of inspiration which generally characterised the Italian schools in the latter half of the sixteenth century; while Madame Bonheur's well-known water-colour of *The King Watches* failed to arouse the admiration it once evoked. This artist is seen to better advantage in the engravings after her works than in the originals. As in the present instance, her composition was always good, but her colouring was monotonous, and her brushwork heavy and giving little suggestion of textural values.

ONE perhaps is inclined to doubt the possibility of many of the more remarkable feats of swordsmanship described in the pages of historical novels until one pays a visit to a collection such as that of old Japanese swords now on view at Messrs. Yamanaka's Galleries (127, New Bond Street). These belong to the styles known as "Katana" and "Wakizashi," corresponding roughly in their use to the Scottish sword and dirk; the old Japanese warrior wielding both weapons at the same time; the wakizashi—a weapon not unlike an European sword in shape and dimensions—in his left hand, and the more formidable katana in his right. The latter is a murderous-looking weapon, straight and narrow like a long-bladed knife, broad and weighted at the back, and tapering down to an edge of razor-like keenness, and so perfectly balanced that even a slight blow with it would come down with terrible effect. In length it varies from five inches to five, six, or even seven feet. What differentiates it even more than its shape from the European weapon is the curious markings and coloration of the blade, its back part dully black like iron and its edge gleaming with the brightness of polished steel, the line of demarcation

between the two tones being clearly distinct and sometimes patterned into a floral design. These markings give a hint at the processes used in the making of the sword. It is in reality of iron and steel hammered together in thin layers. After this composition is thoroughly welded together, the edge is tempered by being exposed to extreme heat, from which the back part is protected by clay. The result is to give the sword a cutting edge of the finest steel, while the body of the blade is a combination of iron and steel, and so of far greater toughness than if made of steel alone. The value attached to these swords by the Japanese in former days may be gauged by the fact that as much as 1,100 bundles of rice—each about the size of a wheat-sheaf—was bartered for one with its maker. With the swords there is being shown an interesting collection of Japanese theatrical masks.

AT the galleries of Messrs. Paul D. Colnaghi and Obach an interesting collection of original drawings (almost entirely in monochrome), **Modern Drawings and Etchings** etchings, and aquatints by modern artists was shown. Mr. George H. Rose was perhaps the most prolific contributor of drawings, his dozen or more examples, chiefly executed with pen and sepia, giving a similar effect to that of Turner's *Liber Studiorum* plates. In these he strove more for colour effect than for expression in line, often with marked success. His etchings of *A Sweep of the Wind* and *Nine Elms and a Rick-yard*, though expressed with delicacy and precision, were too slight to be fully satisfying, the large expanse of uncovered paper making the line-work look thin and meagre. Mr. A. E. Howarth had a number of architectural themes executed both with pencil and etching point. The latter were decidedly the more interesting, the most successful being a rendering of *Roslin Chapel*, an effective arrangement of light and shade. Of Mr. Frank Mura's numerous examples, the most fascinating were the couple of soft-ground etchings *Group of Trees, Sompting, Sussex*, and *In the Fields, Lancing*, which were delightfully spontaneous in their feeling. Mr. D. Murray Smith's *Hammersmith* was among the most effective of his contributions, being characterised by strong line and a well-balanced distribution of light and shade. Some aquatints by Mr. C. H. Baskett showed considerable tonal quality, but this medium is hardly adapted for effects demanding considerable depth of chiaroscuro, and the effect produced is apt to be that of a rather flat mezzotint. *Northolt*, by Mr. Stanley Anderson, though a little black in the shadows, was a poignant piece of work; while Messrs. P. F. Gethin, W. P. Robins, Francis Dodd, and E. A. Verpelleaux were all strongly represented.

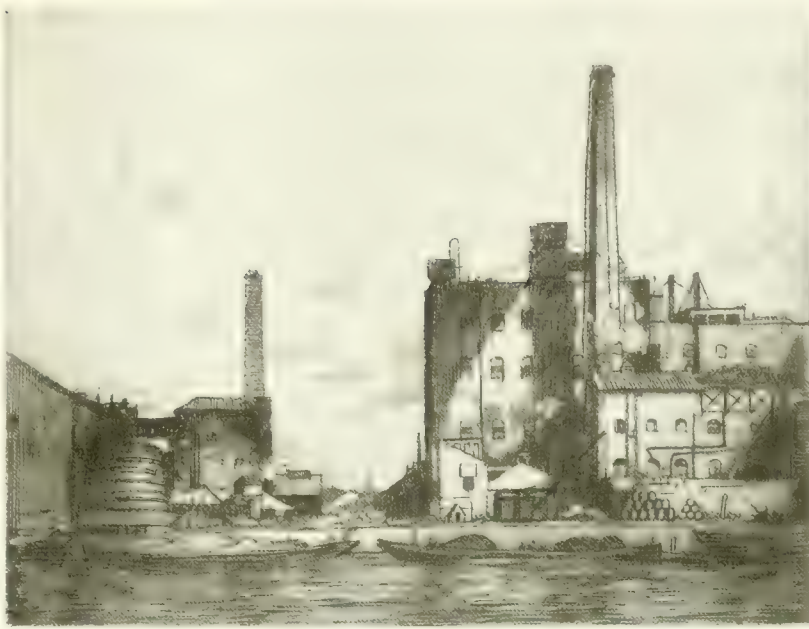
#### Société Internationale de la Peinture à l'Eau and Mogul Miniature Paintings

WATER-COLOUR painting is not one of the things they do better abroad. The art has never been understood or appreciated on the Continent to the same extent that it has been in England, and the result is



that continental workers in the medium are apt to handle it like oil pigment, thus eliminating some of its most beautiful and characteristic qualities. This was shown in the exhibition of works by the members of the French "Société Internationale de la Peinture à l'Eau," held at the galleries of the Fine Art Society

(148, New Bond Street). The drawings shown were contributed by artists of undeniable ability. There was probably not a single example which one could describe as bad art; but the majority of the effects attained could have been rendered with equal fulness, equal facility, and more appropriateness in either oil or pastel. This failing was not so marked in the work of the English members of the Society, who are still guided to some extent by the old traditional respect for lightness of touch and transparency of colour. Mr. John Sargent's *Flannels* was again on view, accompanied by an outdoor portrait study, entitled *Sketchers*, of an elderly lady, with a younger one seated by her side. The latter was painted with Mr. Sargent's usual adequacy and something more than his usual sympathy. The characterisation of the old lady's face—benign, placid, and pleasant—was marvellously conveyed—not merely suggested—in a few deft touches, and the blacks in her costume were set down full of life and brilliance. Miss Clara Montalba's work is too little seen nowadays; she is one of the few lady artists who possesses a thoroughly individual style of her own, which she has perfected by consistently confining her efforts to the perpetuation of a single theme—the gorgeous coloration of Venice. Her two examples here were distinguished by glowing brilliance of harmony and transparency of tone; one could not call them Turner-esque, inasmuch as they were not directly influenced by Turner's work, but they had strong affinity in inspiration and feeling to the golden visions of the master. Mr. Walter Gay's interiors were well seen and well painted, but their truth of vision and clever technique hardly atoned for the poverty of interest in their subjects. The *Symphonie en blanc* presented the corner of a room as it might be shown in a decorator's catalogue; it was more artistic and better



ETCHING OF HAMMERSMITH  
AT MESSRS. COLNAGHI AND OBACH'S  
BY D. MURRAY SMITH

realised than the decorator's design would have been, but the difference was rather one of quality than of kind. Turning to the foreign work, one saw a prodigious amount of talent expended in introducing the quality of oil or pastel into water-colour work. M. Alex. Marcette's *Le Passeur* belonged to the latter. The tone was delicate, the colour har-

monious; but one looked in vain for any suggestion of transparency in the latter—it was merely heavy and opaque. Good colour was the essential quality of the *Bosquet de Versailles*, by M. Gaston La Touche; but there was a want of definition in the foliage occupying a large portion of the drawing, hardly justified by any compensating interest to be found in the remainder. The *Retour du Marche* was a strong, direct, and well-coloured work, set down with the strength of oil painting. Much the same criticism might be passed on M. F. Luigini's *L'Estacade*, though this was more sombre in tone. The *Homme à la Bêche*, by M. Alfred N. Delaunois, was reminiscent of Millet; while the *Maternité* of M. Frantz Charlet owed something to the inspiration of Israels, though the latter would scarcely have been guilty of introducing such an ugly woman as the central subject of one of his works. Though it is a standing article of faith with the moderns that ugliness can be transfigured into beauty through the medium of art, one may venture to doubt it. The dwarfs of Velasquez, despite, or perhaps because of his superb portrayal of them, remain monstrosities, and some of the disease-marked figures in Rembrandt's portraits are as painful to look at they would be in nature. M. Charlet may justify the choice of his principal figure by saying he desired to show how maternity elevates even the lowest type of womanhood; but most of the advanced moderns who favour ugly themes apparently do so from inclination, in the same way that the average small boy likes to walk into every mud-puddle he comes across. The racing subjects of M. Frantz Charlet were set down in sparkling colour with verve, ease, and precision, while M. Fernand Khnopt was adequately represented with one of his mystic themes, *L'Offrande*, an Alma-Tadema-like composition, treated with austerity of coloration and little attempt at imitative realism.

At the same galleries there was also shown an interesting collection of Mogul-Indo-Persian miniature paintings, largely belonging to the best period of the art, the latter part of the sixteenth and the first half of the seventeenth century. Some of the works were exceedingly elaborate in character, especially those of military operations, which were filled with multitudes of figures, all wrought with the most minute detail. Another favourite theme was the mysteries of an Eastern lady's toilet, of which a number of versions were given. The exhibits showed great artistic craftsmanship, and many were distinguished by rich and beautiful colour.

THE Scottish Gallery has been graced lately by a collection of etchings the work of men of several different lands, and the inclusion of a Corot is in itself sufficient to make the exhibition an outstanding one. Like his contemporaries Daubigny and Rousseau, Corot had a fondness

Edinburgh:  
Etchings, Woodcuts, and some Paintings

for doing "glass prints," and his works of this kind are often mistaken for etchings; but in reality it was only on a few occasions that he handled the latter medium, the plates he produced numbering hardly a score. They have, then, the additional interest of rarity, while how fine were the master's gifts in this field is evinced amply by the example seen now, *Souvenir d'Italie*. It is a tiny woodland scene, and it has a certain freshness, a semblance of spontaneity, such as pertain but seldom to anything which has passed through a reproducing process. The Swedish artist, Anders Zorn, also shows himself able, though in smaller ratio, to preserve in his etchings the charm of actual sketches; while this is notable in several things by that versatile Frenchman, M. Steinlen. Less powerful than he but also talented is Mr. James McBey, an Aberdonian who has followed in the steps of his famous townsfellow, John Philip, going to Spain in quest of subjects, and finding these in the bull-fight; while no mean skill is shown, too, by Mr. Malcolm Osbourne, especially in a little portrait called *Margaret*. Nevertheless, it is obvious that this etcher, inking his block freely, gains his effects to some extent in the course of printing; and herein he betrays a limitation, for etching is essentially the art of line, and all etchers of the highest order—Sir Seymour Haden, for instance—use ink sparingly, and achieve their results purely by draughtsmanship and not by typography. But if Mr. Osbourne is culpable in this respect, and if Mr. D. Y. Cameron is apt to err in the same way, the exact reverse is true of Mr. E. S. Lumsden, whose various plates almost vie with any by Haden himself; while there is another man who exhibits work of exceptional excellence, and that is Mr. William Strang. He was long a keen disciple of Holbein, and was even prone to imitate him, but his discipleship certainly taught him a style of drawing eminently suitable for an etcher. He is seen to particular advantage in a portrait of Mr. Thomas Hardy, a work which easily transcends his familiar likenesses of R. L. Stevenson and Mr. Rudyard Kipling, and must be ranked as probably the best thing

the artist has done since his memorable illustrations to *Tam o' Shanter*, reproduced some years ago in one of the beautiful hand-printed books of Mr. C. R. Ashbee's Essex House Press. At the same time, on seeing any portrait of Mr. Hardy, it is impossible to avoid contrasting it mentally with the various studies of the novelist by Mr. Will Rothenstein; and, fine as Mr. Strang's etching is, it must not be compared with these.

With the dispersal of the etchings the gallery has become the scene of another exhibition, its nucleus consisting of a large array of water-colours by Mr. R. Abercromby. He lately won an important scholarship at the Edinburgh College of Art, and his technique does honour to his *Alma Mater*, his handling of perspective being especially sound. He has, besides, a keen eye for the most subtle nuances of colour; but, unfortunately, his works lack that indescribable touch of idealisation which is indispensable in good art. This precious element is salient, however, in some of the further pictures shown, notably one by Mr. Lawton Wingate, R.S.A., a seascape composed chiefly of divers gentle greys. Mr. Wingate has sometimes been styled the Scottish Corot, and, though that is extravagant, this canvas undoubtedly marks him as worthy to be called the Scottish Dupré; while a landscape by Mr. E. A. Hornel, its subject a wood suffused with sunlight, is little inferior to the many analogous essays from the brush of Monticelli. Mr. C. Mackie also shows an engaging work, while one by Miss Walton reveals a happy vein of fancy, and is wrought throughout with a touch of the rarest daintiness, a butterfly touch like Jacquemart's or Clouet's.

Few pictures so good as this last are to be seen at the show of ladies' work at Messrs. Doig, Wilson and Wheatley's gallery, but the assemblage embraces some remarkable things withal, the best of them being a study in the female nude by Miss R. M. Fraser, and a number of woodcuts by Miss York Brunton. The latter are manifestly done in emulation of the Japanese masters of the Ukiyoé school, and daring as the attempt is, it is wonderfully successful; for, though it were absurd to liken Miss Brunton to Toyokuni or Utamaro, there are pleasing memories of Hiroshige in her colour—that strong, bright colour of the Orient which has at last got a footing in Occidental painting, and bids fair to reign for a while. It is by its lovely colour, again, that Miss Fraser's picture mainly attracts, and by the subtle distinction between the flesh-tints and the white sheet on which the model is seated; but the design has great qualities too, while, though one of the wrists is too thick, in general the draughtsmanship is good, holding as it does some of that rhythmic element of which Ingres is the acknowledged high-priest.

It is Lamb who confesses, "When I go to see any great house, I enquire for the china closet and next for the picture gallery." He excuses the order of preference by saying that while he can call to mind the first play and the first exhibition he was taken to, his taste for china was of so ancient a date that he is not conscious of a time when china jars and

saucers were introduced into his imagination. The last fact applies to all of us. From our birth we live with china utensils; they become as much part of our environment as the air we breathe, and so, because of this, we are rather apt to take them for granted, and fail to realise that their constant presence before our eyes is insensibly influencing our æsthetic taste, and that our feeling for line and colour is being formed by the comeliness or reverse of their design and decoration. China and pottery ware, too, are among the first articles which attract the attention of



IE RIVE

BY ROSE M. FRASER

the embryo collector. Children, even before they have begun to accumulate postage stamps, have generally started the nucleus of a ceramic collection with a mug, cup and saucer, or bread-and-milk bowl, which is their own exclusive property, and in which they take keen proprietary interest. Later on, perhaps, the collection is extended with mementos of various places visited, until it becomes one of some bulk and great reminiscent interest. Subsequently, if funds are ample, and taste and predilection propitious, it may be extended on lines that will ultimately bring it within the sphere of Christie's.

Glancing over the catalogues of a dozen typical firms, one finds enumerated a variety of choice which should afford satisfaction to the most exacting tastes and requirements. Taking them up promiscuously, I find that the Soho Pottery, Ltd., of Cobridge, Staffordshire, specialise in all kinds of general earthenware. Among them is Delft dinner ware. The name Delft recalls up visions of that old blue and white pottery the manufacture of which was introduced into Lambeth by refugees from

the Netherlands. Pieces of it may have graced Queen Elizabeth's dinner-table. It was eminently picturesque, and the patterning—in blue on a white ground—if often rudely executed, never wanted in effect. The Soho Pottery Delft "Solian Delft Ware" it is called—is a transfigured version of this. Its fineness of body and glazing, its smoothness of surface and symmetry of shape, are better than anything that the old Lambeth potters would have conceived it possible to produce; while its patternings recall the artistic feeling of the old designs. There are other Soho

Pottery wares which in their approach to translucency almost bridge the interval between earthenware and porcelain. These are fashioned according to various designs. The nomenclature of the latter is somewhat arbitrary. The "Toronto" pattern is chastely classical in feeling, the "Fife" smacks more of the Further East, and the names "Empire," "Imperial," and "Venice" give little clue to the well-designed patternings they designate. A ware entirely destitute of patterning is the White Spiral Fluted Ware, whose tasteful shaping and simplicity ensure it a lasting popularity.

I have descanted on the advance made in the new wares over the old; now let me say something of the merits of the latter, the catalogue of Messrs. Plant's "Tuscan China" affording an apposite text to the theme, for Tuscan china is limited in its range to finely rendered reproductions of English porcelain up to the beginning of the nineteenth century, and French eighteenth-century and Chinese porcelains. With all the early European china factories—and none of them commenced until the eighteenth century—the leading idea was that porcelain



was such a rare material that it must be exquisitely fashioned and decorated. These factories did not try to produce merely utilitarian pieces; their tea sets and dinner services were as artistically designed as their statuettes and vases, and, like them, more intended for the cabinet than the table. The result was seen in the comparatively short life of the majority of the early factories. Sèvres and the greater continental factories survived because they were State-supported; but Bow, started in 1745, Chelsea, started at about the same date, and Plymouth and Bristol, which came into being about twenty years later, were all closed down before the end of the century. Science has enabled the modern potter to produce fine porcelain at a comparatively moderate expense; and so it is that in the Tuscan ware one can have the beautiful old designs repeated with a perfection and at an expense that would have gladdened the hearts of our forefathers. Besides the wares already mentioned, many of the beautiful forms and decorations of Chinese porcelains are perpetuated, and also those of other English factories like Lowestoft, Nantgarw, and others, which lasted over the beginning of the nineteenth century.

One hardly needs to describe Goss china. Few of us have not some time or other bought a piece as a memento of some visit to the seaside or elsewhere, of one's native town or old college or school, yet probably few know in what a number of varied forms this dainty ware is shaped. The *Goss Record*, a publication compiled for the benefit of Goss ware collectors, gives a list of nearly two hundred special shapes—that is to say, reproductions modelled on ancient pieces, pottery and other antique forms—besides which there are at least as many more ordinary shapes. The "Goss" collector can form an interesting collection of beautiful forms, each recalling some ancient piece, and decorated with heraldic blazonry that, when interpreted, gives a part of the country's history.

Another book before me, that is not a catalogue, is a history of a firm of potters whose origin is lost in the mists of mediævalism, the firm of William Adams & Co., of Tunstall, Stoke-on-Trent. The Adams dynasty may be traced without a break to William Adams, of Burslem, whose descendants are still carrying on his business. The historic Brick House factories, in which the firm carried on business for nearly 150 years, passed out of the occupancy of the family during the minority of the William Adams, 1745-1805, who was destined to be one of Wedgwood's most formidable rivals, being let, curiously enough, to Wedgwood himself. Among other things he succeeded in producing a Jasper ware which rivalled in its quality and beauty of design that of Wedgwood himself, and is now eagerly secured by collectors. This ware, entirely hand-made, is still produced in its full range of colours in the present factory along with several other beautiful specialties, such as Egyptian black ware, Grecian red ware, a fine vitreous stoneware (ivory in colour and relieved with brown), Etruscan ware, and Royal Ivory ware, besides the more ordinary forms of china and pottery. The beauty and artistic feeling of the original Adams designs are perpetuated in the modern pieces, which, made from

similar moulds and by similar processes to those the great potter originated, are as effective, from a decorative and utilitarian point of view, as pieces made under his own supervision.

From the reproduction of old English wares, the next catalogue—from Mr. A. Harley Jones, of Fenton, Stoke-on-Trent—carries us to the perpetuation of even older phases of ceramic art—that of the Chinese. The Chinese were the master-potters of the world; they originated more wares of a beautiful character than any other single nation, either before or since, and among the most beautiful of these wares—to many collectors the most beautiful of all—is the renowned Powdered Blue of the Kang-Hsi period. In the Harley ware—for that is the title given by Mr. Jones to his ceramic productions—the forms, coloration, and designs of the Kang-Hsi Powdered Blue, and a few of those of the Famille Rose, Famille Verte, and Ming Blue and White, are practically facsimiled. One does not say that they would deceive an experienced collector—they are not made with that intention; but for decorative purposes—to light up a room with the splendour of their jewel-like enamels—these pieces are to all intents and purposes equal to the originals, and form a highly artistic and delightful addition to the range of beautiful objects within the range of a moderate purse.

The next catalogue, that of Messrs. Bishop and Stonier, Limited, of Hanley, Stoke-on-Trent, the manufacturers of Bisto china and earthenware, for the most part takes us back to more purely utilitarian regions of articles for use on the table or for the toilet. Utility, however, does not proscribe comeliness of shape and pattern, and the designs in Bisto include many, both reproduced from pieces of early periods or originated during the present time, which are marked by good taste and appropriateness, pleasant harmony or piquant contrast of coloration, and effective patterning. Some of the shapes, such as that of the wide-mouthed Marie water-ewers or the round Peony table-dishes, are both unconventional and decidedly attractive, qualities which it is not always easy to combine. Among some of the most effective of the new Bisto wares are a freely adapted version of Cloisonné, the Rambler Rose pattern in blue and white, and other of the revivals of old English pattern of the best periods which were originally inspired from Oriental designs. Among other styles of china which are produced are Sèvres, old Crown Derby, and old Delft earthenware.

One of the greatest dangers attendant on the well-being of the pottery-worker is the use of lead glazes, for lead in a soluble state becomes absorbed in the systems of those who handle it—a slow and insidious poison. All sorts of precautions have been taken against this evil; and yet, I suppose, the most effectual precaution of all is to cease the use of metal in a soluble state, or to use it in such small proportions that its effects are harmless. This ideal has been attained by Messrs. Keeling & Co., Ltd. (Dalehall Works, Burslem), in their "Losol" ware. They announce in their catalogue that its glaze contains less than one per cent. of soluble lead—less than one

part in every hundredth—such a minute proportion that the Government has no necessity to enforce the regulations regarding the making and use of lead glazes in this case, for a baby could handle it in perfect safety. The ethical triumph of its production does not appear to be counterbalanced by any æsthetic loss in the appearance of "Losol" ware. The dinner services made in it, ranging from the chaste severity of Adam form and patterning to the most elaborately decorated pieces, the toilet wares, the wide range of shapely and tastefully coloured vases, and the hundred and one other forms in which it is presented, lack nothing of the purity of coloration, translucency of glaze, and completeness of finish of their most lead-laden competitors.

In the catalogue of Messrs. John Aynsley and Sons (Portland Works, Longton, Stoke - on - Trent) one encounters pieces whose intention is mainly utilitarian, however ornamental their appearance. Yet, though I should feel no qualms about using in the orthodox way, for table or toilet, their semi-porcelain wares—for semi-porcelain most of the early English potters would have said porcelain—I must confess that I should feel some qualms in hiding the beauties of some of their delicate table china beneath such gross matter as ordinary beef or mutton, while even the more luscious colouring and picturesque forms of fruit would hardly reconcile me to the concealment of the surface of the dessert plate on which it lay, patterned with beautiful floral design or some naturalised reminiscence of the Orient, or some well-coloured and well-drawn picture. My own preference would be to set up such pieces in a cabinet; but the modern taste for beautiful luxury decrees otherwise, and these charming pieces—some frankly modern in treatment and spirit, and others finely reproduced from fine old pieces—gratify this taste to the full.

One of the charming reproductions from the wares of a hundred years ago in the Silicon china of Messrs. Booths, Ltd. (Tunstall), has already been described in *THE CONNOISSEUR*. This was the "Exotic Bird" pattern, taken from the old Worcester ware and set forth in all the glowing and jewel-like coloration of the original. In Silicon china one finds a wide range of such patterns, and an equal variety of those quaint, tasteful, and exquisite shapes which made beautiful the china-closets of our great-grandmothers—that is, such of our great-grandmothers who were in a position to possess wares more costly than silver plate. Now one can buy their replicas at a price which does not make each breakage of a careless servant the cause of heart-burning; and there are plainer designs of all kinds, ranging from a simple band of Mazarine blue enlivened with gold lines. Some of the other designs, like the "Real Old Willow Pattern," the "Indian Tree," or the parrot perched on an overhanging bough, bring back memories, to those of us old enough to have them, of visits paid to old country houses in our childhood, when we spooned up our rice-pudding with more eager zest than usual to uncover the pictured tale of the flight of the two lovers on the willow-patterned plates, or the glories of the tropical birds and foliage on the others.

Nowadays we who are heirs of all the ages are grasping all the beautiful from the past as well as all that our present-day designers can create. So when I look at the examples of Burleigh ware issued by Messrs. Burgess and Leigh (Middleport Pottery, Burslem), I am not surprised to find that, as in the case of most of the other great makers, some of their newest designs are also the oldest—adapted into new uses perhaps, and the prices of their production certainly cheapened. Their "Old Nankin Blue" ware is an instance. The old forms are reproduced—those of vases and beakers, such as one may see at the British Museum and South Kensington—and they are decorated with old Chinese patterning, some of it of a delicate shade of the colour which favourers of Cambridge flaunted on boat-race day, and others in the blue which betokened partisanship of the rival university. Then there are chintz patterns, gay with floral designs which are bright and tasteful without being aggressive. The range of "Burleigh Wares" is somewhat overwhelming. One would like to descant on the beauties of dinner and tea sets, of vases and toilet utensils, of flower-pots and salad bowls, and the other varied forms under which it appears, but the task is over great. I must content myself with saying that it was all distinguished by purity of glaze, evenness of surface, and purity of colour.

The factory of Messrs. J. A. Robinson & Son (Stoke-on-Trent) has been an Aaron's rod among potteries, absorbing no less than three other separate and important businesses—those of Wardle, Charles Ford, and Henry Alcock. Each of these potteries, as well as that of Messrs. Robinson themselves, produced a separate range of wares, all of which are still produced by the present firm, so the result is a plethora of good things. Messrs. Wardle were makers of art pottery—that is to say, of ornamental wares thoroughly modern in spirit even though some of the forms in which they are perpetuated are borrowed from the best types of classical art. These wares are marked by richly-coloured glazes—such as rouge flambé, brilliant blues, purples and pinks, sometimes left without enrichment and at other times over painted with well-conceived designs. The productions of Charles Ford and Messrs. Robinson are well known under their respective names of "Swan China" and "Carmen Ware," while their variety extends to all things requisite for the table or toilet and to many objects of a purely ornamental character, among which may be mentioned heraldic pieces and dainty miniatures in ivory body, while the Alcock wares are more exclusively utilitarian.

With the productions of Mr. Samuel Radford (High Street, Fenton), I find myself back again on the theme of tea sets and table ware. I wish I could treat it with the same variety that Mr. Radford's designers treat the patterning of his tea or coffee cups, but the resources of the scribe are more limited than those of the artist, for language—at least I find it so—cannot be so deftly modulated as pigment; and the theme is over large. If I praise the deep blue panelling enriched with gold and shaped into a hundred harmonious curves which



sets off a design of rose-sprays. I am neglecting patterns equally attractive—delicate traceries in gold, conventional floral designs, borrowings from China and Japan, reminiscences of old-English designs and what-not. And then again there are the shaping and varieties of the wares to be described, delicate cups and saucers for drawing-room afternoon teas, more substantial ones for the household and nursery, yet the most inexpensive of them possessing technical qualities which Palissy would have burnt a second household of furniture to emulate.

Messrs. Wiltshaw & Robinson (Carlton Works, Stoke-on-Trent) produce in their Carlton Ware a large variety of different kinds of earthenware and china. Some of the designs are not without historical associations: a plain but tastefully-coloured and well-shaped teapot and hot-water jug, with handle, spout, and upper portion in dark green on a lighter green—almost white—body, duplicate similar pieces that were bought by the late Queen Victoria; while a richly-patterned punch-bowl, in the dark rich blues and reds, and a wealth of gilding embodied in conventional floral design of Oriental origin, which is popularly associated with Old Crown Derby, is an exact replica of the Carlton Ware bowl belonging to His late Majesty King Edward VII. Other styles range from examples recalling Wedgwood's Jasper ware, dainty pieces emblazoned with heraldic devices, and beautiful vases and flower bowls, down to dinner and tea sets of the simplest character.

#### Jacobean Furniture

THOUGH fine old Jacobean furniture of undoubted pedigree is a possession denied to most of us as being beyond the scope of our purses, a substitute of equal decorative value may be found in well-made modern

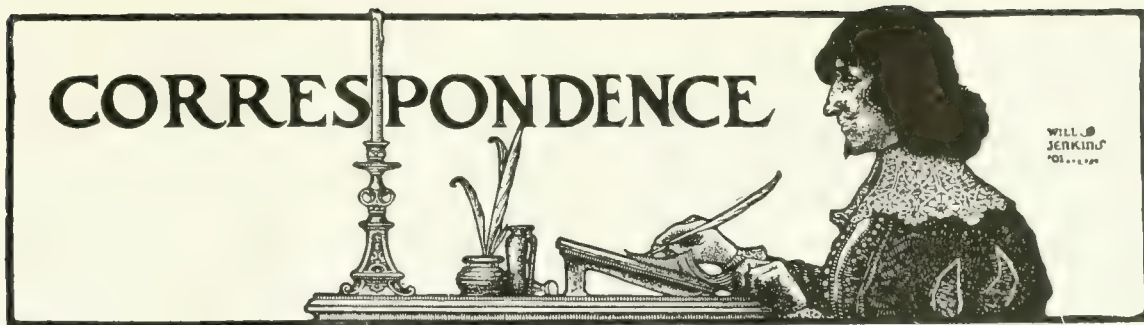
replicas of characteristic old pieces. The æsthetic quality of such work is largely dependent upon the spirit in which it is carried out. A frank copy of a good old piece in which the character, design, and workmanship of the original is intelligently repeated, is a much more satisfactory possession than a damaged old piece of indifferent merit largely made up by the restorer; while lower still come the modern "fakes," in which the greatest effort has been made to simulate the age rather than the beauty of the originals. At Messrs. Whiteley's (Westbourne Grove) there is now on view a well-chosen collection of carefully-made replicas of characteristic and richly-carved Jacobean pieces, which have been carried out in the same spirit as the replicas of the French seventeenth and eighteenth century pieces included in the Wallace collection. Among them are chairs, settles, tables, and other articles of great beauty of design, and, in some instances, of highly elaborate workmanship and decoration.

THE great disadvantage of most white pigments used for process work is that, when photographed for reproduction, they rarely come out **Process White** as pure white in the prints, generally showing up either lighter or darker than the paper on which they were laid. We have experimented with a bottle of Messrs. Winsor and Newton's "Process White"—sent for trial—and find it entirely free from this defect, while it has the advantage of being of good covering power, easily manipulated with either the hair-brush or in the ordinary way. It is, moreover, claimed for it that it is entirely free from lead—a great consideration to workers using much of such pigments.



ONE OF THE FIRST ADAMS POTTERIES AS IT APPEARED IN 1750  
FOUNDED BY JOHN ADAMS, 1937





## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

### ANSWERS TO CORRESPONDENTS

**"The Bride," by Finden.**—A6,631 (Leamington).—Your engraving, *The Bride*, by Finden, would be unlikely to realise more than a few shillings. The other print of *The Blind Beggar* we must see before we give an opinion.

**Artist.**—A6,640 (Stone, Staffs.).—We are unable to trace any artist of the name of J. Buma, and fear his name will carry no weight in the value of your picture.

**Dutch Tiles.**—A6,643 (Devizes).—We know of no work of reference dealing with Dutch or other tiles.

**Jugs and Plaque.**—A6,660 (Carnarvon).—(1) The single jug shown in the photograph is not Delft, but German stoneware, usually known as "Gres de Flandres." A great deal was made for the English market, and the "G. R." may refer to George I. or George II. The jug is of a common type, and, the handle being broken, it cannot be valued at more than 25s. to 30s. (2) The set of three jugs is English, of a poor type and period. They are about seventy years old. They would only fetch a couple of pounds. (3) The plaque evidently represents Psyche and Cupid. If in marble its value should be worth about £10, but as a representation in plaster it is worth comparatively little.

**Engravings.**—A6,697 (South Croydon).—Neither of the engravings, *Queen Victoria*, after A. E. Chalon, and *Prince Albert*, after G. Patten, would be likely to realise more than 10s. to 15s.

**Hogarth's Works.**—A6,702 (Kensington).—Your edition of *Hogarth's Works* is not of particular rarity, and we should not place its value at more than £1, or 30/- at the most.

**Sketch of Napoleon.**—A6,712.—The little sketch of *Napoleon* is in all probability quite genuine, but it is unimportant, and its chief interest lies in its having belonged to Theodore Hook. The price it would realise would depend entirely upon the conditions under which it was sold, and it is not possible to place a definite value upon it.

**"The Gleaner's Child," by M. Bovi.**—A6,725.—A fair average impression, in colour, of *The Gleaner's Child*, by M. Bovi, would realise £4 to £5.

**English Clock, by Rimbault, London.**—A6,733 (Valencia).—There was a family of clockmakers of this name who flourished from about 1700 to nearly the end of the century. Stephen Rimbault worked in London between 1760 and 1781, and Paul Rimbault worked in the same neighbourhood from 1779 to 1785, and your clock is probably the work of one of these two makers.

**Engravings.**—A6,738 (Belfast).—Your engraving, *Life and Death*, by Sir Frank Short, after Watts, would realise £4 to £5; and *The Passing of Arthur*, by Gerald Robinson, after Frank Dicksee, between £2 and £3.

**Print, after Gerard.**—A6,742 (Surbiton).—Under ordinary circumstances your print would not realise more than £1, being of little interest from the collector's point of view.

**Engravings.**—A6,750 (Thornton-le-Fylde).—The only one of the prints mentioned on your list which would have any interest to a collector would be *Bolton Abbey in the Olden Times*, and this only presuming that the plate is in the first state. The artist's proofs of this formerly fetched £40 to £50 each, but they can now be obtained for a fifth or a sixth of this sum.

**Prints.**—A6,758 (Bergen).—Your print, *Ceres*, by Bartolozzi, after Angelica Kauffman, if a fair average impression, would realise four to five guineas. *Gathering Fruit*, by Meadows, after Morland, is one of a pair which, when fine, are of considerable value. There are, however, numerous reproductions of little value.

**Tea Caddy.**—A6,760 (Macclesfield).—Tea caddies of the type shown in your sketch were first used at the beginning of the 19th century. Your specimen is probably of mahogany or rosewood, and its value should be about £3 10s. If it has the original tea boxes and cut-glass sugar basins, it might fetch £5.

**Etchings and Engravings.**—A6,763 (Toronto).—The two soft-ground etchings after Morland form part of a set of eight, and are only of small value. *Mrs. Bouverie* and *Sophia Western*, if originals, are worth a considerable sum, but we should have to see them before naming any sum. There are numerous reprints of both subjects.

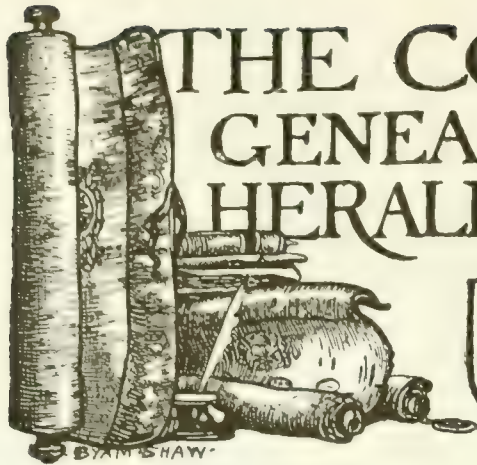
**James Ward.**—A6,764 (Manchester).—James Ward used a shorthand which is said to be of his own invention, and he made notes on many of his drawings from nature of the details of colour, etc.

**"Mrs. Siddons and her Son."**—A6,778 (Bannockburn).—Your print of *Mrs. Siddons*, by Caldwell, after Hamilton, if of the original issue and in good state, would realise £3 to £4. There is, however, a re-issue which is of considerably smaller value.

**"The Library Shakespeare."**—A6,781 (Putney Heath).—The *Library Shakespeare* is of little or no value to a collector. A large edition was issued, and it never attained any special value.

**"Awaiting an Audience."**—A6,782 (Hastings).—Information regarding this picture can doubtless be obtained from the Curator of the Liverpool Art Gallery.

**Clockmaker.**—A6,796 (Birchington-on-Sea).—James Gavelle was a member of the Clockmakers' Company in 1683, and there is a record of a clock made by John Gavelle at Moorfields in 1705. The only other maker of this name that we can trace worked in Paris in 1820.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

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

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, 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.

**COLBOLD.**—The Revd. Thomas Colbold, M.A., died 12 August, 1831, in his 90th year. He was Rector of Wilby for sixty-four years, of Woolpit for fifty years, both in Suffolk; and Perpetual Curate of St. Mary at the Tower, Ipswich, for fifty-three years. He was a native of Harwich; was educated at Bury School, and Trinity College, Cambridge, where he graduated B.A. 1765, M.A. 1773. He was instituted to Wilby in 1767; was licensed to his church at Ipswich, on the nomination of his parishioners, in 1779; and instituted to Woolpit in 1781 on his own presentation. He published a Sermon, preached on the centenary of the Ipswich School, in 1809, and "A Justificatory Reply to an article inserted in the *Suffolk Chronicle*, 2, addressed to his parishioners," 1818, 40s.

**SHEBBEARE.**—The following Monumental Inscription is in Bromley Churchyard, Kent. Mary Ann Gayton, sister of Caroline Shebbeare, taught Gladstone to read.

Caroline Shebbeare  
wife of Robert Shebbeare, Esq<sup>re</sup>. R.N.  
Nat.: Oct. 30, 1786. Obl.: Apl. 16, 1844.

Also

Elizabeth Gayton  
mother of the above  
Caroline Shebbeare  
and widow of the late  
Rev<sup>d</sup>. George Clark Gayton,  
Curate of Shinfield  
and Swallowfield in the  
County of Berks  
(and forty-six years  
a thankful inmate of  
Bromley College).

Nat.: Nov. 12, 1735. Obl.: Oct. ... , 1818.

Also

Mary Ann Gayton  
youngest daughter of the above  
Rev<sup>d</sup>. George Clarke Gayton,  
Died March 13th, 1881.  
Aged 85 years.

**PARTRIDGE.**—The arms of Partridge of Norfolk are:—Gules on a fesse cotised or, between three partridges, with wings displayed of the last, three torteaux. *Crest*—A partridge, as in the arms. *Motto*—Dum spiro spero.

This family are descended from Henry Partridge, Alderman of London, who died in 1666.

**ARMS ON PEWTER DISH.**—The arms represented on your dish are those of the family of Skarlet, viz., Chequy or and gules a lion rampant ermine.

## Queries.

[We shall be pleased to insert two or three queries monthly, for readers, provided they are short, and are accompanied by the name and address of the sender.]

**JEWELERS.**—Any information relating to the family of Jewels, of Surrey or Hampshire, will be gratefully received.

**FRIEND.**—Particulars of this Devonshire family will be received with thanks.



THE

# CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

JANUARY, 1913

ONE SHILLING NET

Vol. XXXV. No. 137





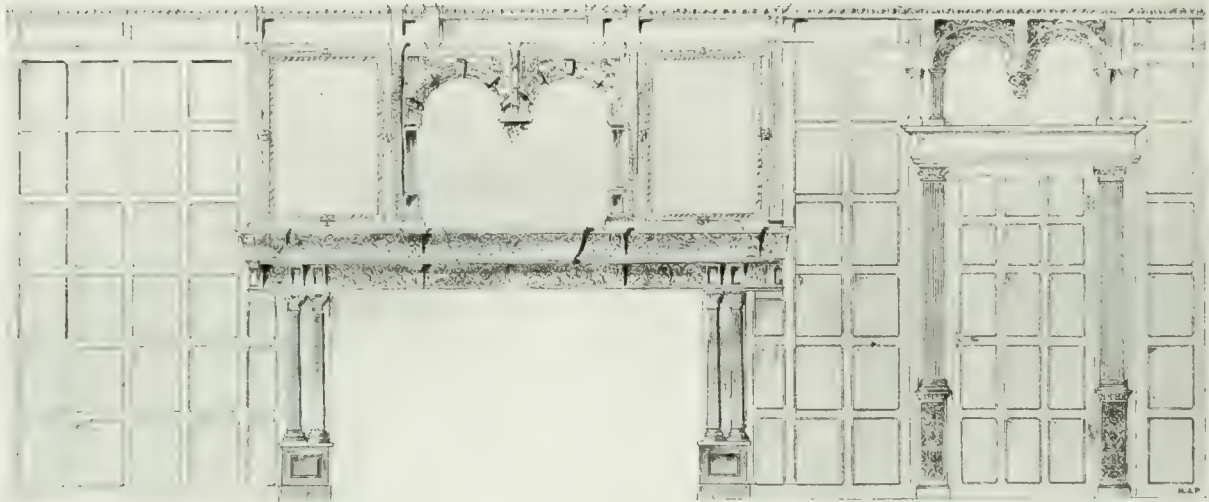
# DANIELL

BY SPECIAL APPOINTMENT



TO H.M. THE KING

Decorators and Furnishers  
:: in the Old Styles ::



*Section of Chimney Piece for Oak Pulling.*

*A. P. H. P. 1880*

An extremely fine old Oak Room from the Manor House, Oulton, Suffolk, on view. Circa 1550.

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*Schemes and Estimates submitted free.*

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Galleries

42, 44, 46, Wigmore St., W.

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PRINCESS FREDERICKA SOPHIE WILHELMINA



# DANIELL

BY SPECIAL APPOINTMENT



Decorators and Furnishers  
:: in the Old Styles ::



A Very Rare Set of Four Fine Chinese Pictures on Mirrors in original Lacquer Frames, on view.

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*Schemes and Estimates submitted free.*

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Galleries

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# THE CONNOISSEVR

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MARCH, 1913

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THE CHOICE.



# DANIELL

BY SPECIAL APPOINTMENT



TO H.M. THE KING

Decorators and Furnishers  
:: in the Old Styles ::

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*Schemes and Estimates submitted free.*



A VERY FINE OLD MAZER.

The following extract from Chaffer's book on Gold and Silver Plate aptly describes this fine specimen, which is in an excellent state of preservation:—

“Early Mazers had a rim above, and a small rim for foot below, being wide and shallow and generally having an inscription round the upper rim.” The rim of this one has the initials ‘P.M.W.’ engraved thereon. “The latter ones are generally deeper and often mounted on high feet. Inside, in the centre, there is usually a flat plate called the print or boss, often ornamented with a shield of arms or other design.” In this specimen it is a rose.

The date of this Mazer is probably about 1450, and it was secured privately from the family of a celebrated authoress.

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Galleries

42, 44, 46, Wigmore St., W.







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The Connoisseur

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