





PORTRAIT OF
LORD
CHEYLESMORE

The Connoisseur

An Illustrated Magazine

For Collectors

ERRATA.

Page 3.—For "MRS. SHERIDAN," ETC.,
read "LADY ISABELLA HAMILTON,
Painted by GEORGE ROMNEY,
Engraved by J. WALKER."

Page 5.—For "HENRIETTA, COUNTESS OF WARWICK," ETC.,
read "MRS. COSWAY,
Painted by MARIA COSWAY,
Engraved by VALENTINE GREEN."

Page 13.—For "Engraved by J. R. SMITH,"
read "Engraved by VALENTINE GREEN."

Page 56.—For "OLD NORTHUMBERLAND HOUSE, 1607,"
read "OLD NORTHUMBERLAND HOUSE, 1697."

Vol. II.

JARY—APRIL, 1902.)

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LORD CHEYLESMORE'S MEZZOTINTS
BY JULIA FRANKAU

LORD CHEYLESMORE is a specialist. Less eclectic than many of our best known collectors, he has, by concentrating the entire power of a cultured taste and a definite desire on one single object, become not only the authority on states, conditions, and all the minutiae that belong to his fascinating hobby, but also the happy possessor of a priceless and unique series of eighteenth century mezzotints, representing not only art, but society; not only history, but policy and the intrigues of State. He has gathered around him the epitome of fifty years, fifty years rich and full with youth and beauty, with promise and fulfilment, the very efflorescence of our civilisation.

And although these articles refer more particularly to collections than to collectors, I may be forgiven, perhaps, for the acknowledgment of a charming courtesy that permits the freest access to these accumulated treasures, and a noteworthy modesty that deprecates the position that his knowledge has made inevitable.

Lord Cheylesmore has been collecting engravings for a quarter of a century, but time has taken nothing from the freshness of the interest with which he cherishes and adds to his prints. The unreasonable eagerness of the novice may have gone, but the deep-seated enthusiasm of the genuine collector remains to make days full of the rare delight that attends the pursuit or follows the acquisition of an increase to his folios or to his information.

When the large size of Lord Cheylesmore's collection is taken into consideration it will be seen that it was impossible in the pages of *THE CONNOISSEUR* to make the illustrations from it even fairly representative. To ask the owner to make his own selection was to bring to light an almost parental solicitude.

"How can I tell you my twelve favourite prints? They are all my favourites," was the exclamation which had a plaintive note in it, such as Niobe's might have had if asked for which of her children

she wept. Yet, happily, it led to a discursive survey of the walls that has directly or indirectly helped the photographer.

"There are so many points of interest, there are so many different aspects under which to consider them. Look, for instance, at this 'Shipwreck' (see page 6) by Charles Turner, after his great namesake: how well the engraver has translated the artist, what movement it has, and light! It was the first oil



MRS. SHERIDAN
AFTER GEORGE GAINSBOROUGH



ELIZABETH
COUNTESS OF
DERBY
PAINTED BY
GEORGE ROMNEY
ENGRAVED BY
JOHN DEAN

picture of Turner's that was ever engraved—1805, I think, was the date; the picture was painted for Sir John Leicester. That must be one of my favourites, surely; I like looking at that always. Now, here is my 'Miranda.' I bought it from Mr. Horne for £40. A dealer has just sent me one to compare with it; he asks £650 for it, but it is not as good as mine; eh! what do you think?"

Is there a collector in the world who can fail to sympathise with that little subtle smile of satisfaction in realising over again the pleasure of the bargain, a pleasure not minimised by the fact that Mr. Henry Percy Horne is one of the keenest connoisseurs in London, and that this was about the only occasion on which he was known to have tripped? "Mine is the more brilliant, I am almost sure, and the state is the same. Give me your opinion." Lord

Cheylesmore rarely asserts, he suggests; and he waits for a comparatively valueless opinion with apparent deference. There was no doubt about the superiority of the proof on the wall, so the smile was still there as we lingered past a "Duchess of Devonshire," a "Countess of Carrick," a rare "Lady Sligo," a unique "Mrs. Sheridan" (*see page 3*), "Lady Carwardine and Child," "Mrs. Robinson," "Mrs. Jordan," and "Mrs. Payne Galwey," to a corner where "A London Sweeper" (*see page 8*) struck a strange note of contrast. It is a remarkable study, strong, pregnant, and vivid.

"Have you ever seen that? Do you know it is the only one I have ever met? I do not know who painted it, and I do not know who engraved it. This is an engraver's proof, without any lettering. It looks to me like Charles Turner. What do you

Lord Cheylesmore's Mezzotints

HENRIETTA, COUNTESS
OF WARWICK
PAINTED BY GEORGE
ROMNEY
ENGRAVED BY
J. R. SMITH



think? Yes," reflectively, "this is certainly a favourite of mine."

He paused before it—it conjured up visions to me also. Around us were all the beauties who had frequented the court of the third George, and tempted the errant fancies of his spoilt sons. They had come, these high-born dames, from the Pantheon and the Masquerade at Mrs. Cornely's, from the Mall, and from the Promenade at Carlisle House. They had come, those fair spirits, all in black and white, but with their robes of state, their jewels and their flowers, shadows from a shadowland, here they were, smiling down joyously on the peer whom they have enthralled to the exclusion of their duller, drabber, less entrancing modern sisters. And with them their cavaliers, the gentlemen in courtly habiliments, powdered wigs, velvet coats, diamond buckles, and lace ruffles, the beaux, the gallants,

and the Macaronis whom Goldsmith made ridiculous and Sheridan immortal.

Here unhappy "Mrs. Musters" (*see page 9*) yoked to her uncongenial Nottinghamshire squire, a reigning belle in the whirl of the London season, a neglected wife in her sporting husband's country home, has Reynolds and John Raphael Smith to make her charms eloquent. She shares with "Mrs. Carnac" and the "Duchess of Rutland" the same pre-eminence in the London sale rooms of to-day as they shared in the London salons of a hundred and twenty years ago. They foregather on Lord Cheylesmore's walls as once they thronged up the wonderful staircase of Devonshire House, and with them also, among the fairest, may be seen "Lady Derby" (*see page 4*)—not the translated actress, long-necked, tow-haired, intrusive; but the beautiful daughter of a yet more

The Connoisseur

beautiful mother, descendant of the lovely Elizabeth Gunning, whose malapropos desire to see a coronation banished her from the court of the monarch of stupidity, who failed to recognise a kindred spirit. And here also are the "Countess of Warwick" (see page 5), "Lady Isabella Hamilton," "Lady Harrington" (see page 13): only to be Master of Ceremonies to such a company is sufficient to make one's heart beat high!

little "London Sweeper" (see page 8). Hoppner, Gainsborough, Romney, Reynolds—who is responsible for this poor little waif, we know not; but there she stands, gazing with astonished eyes at the "great gentleman," who, in such company, calls her his favourite. But she, too, has charm and a murky beauty, and her ragged dress and worn broom are no blot upon the pageant.

I have said Lord Cheylesmore is a specialist. To



THE SHIPWRECK PAINTED BY J. M. W. TURNER, R.A.
ENGRAVED BY CHARLES TURNER

They come trippingly on their high-heeled shoes, but they come with dignity, holding their decorated and feathered heads high above the people who besiege the doors to see them enter, who surround the sedan chairs and press against the painted panels of their high-hung gilded carriages. And amongst them, painted also under the magic of the wonderful summer noon-day in English art that made all that came before it mere pale morning, and all that came after dull and shadowed eve, is the

specialise in beautiful women is a rare pursuit, and many a gay bachelor might envy him the presence of all this captured loveliness.

Horace Walpole revelled in his grand-nieces, and wrote pages about them in his gossiping correspondence. They are all in Lord Cheylesmore's seraglio—"The Ladies Waldegrave" (see page 11), painted by Reynolds, and engraved by Valentine Green, "The Countess of Euston," "Lady Chewton," "Mrs. Conway"; and no party strife, no dead echo from



CHILDREN AT PLAY
PAINTED BY WILLIAM BEECHEY
ENGRAVED BY THOMAS PARK



A LONDON SWEEPER
PAINTER AND ENGRAVER
UNKNOWN

the clamour of political differences, interfere here to prevent "The Gower Family" (*see page 10*), the grandchildren of the Earl of Galloway, from dancing with their mother under the calm eyes of the Walpole faction. This was Reynolds's masterpiece, painted before Earl Gower had been created Marquis of Stafford, engraved by the master hand of John Raphael Smith, full of life and youthful movement, the materialisation of music and maternity. Two also of Sir Thomas Frankland's nineteen children sit modestly among their elders, "The Frankland Sisters" (*see page 19*), in quaint head-dresses. The original picture is in the possession of Sir Charles Tennant, but, graceful and

charming in the more sober colours of the engraver here they seem smilingly to plead to the photographer, "take me."

There is no more hanging room for the prints in the apartments set aside for them in Prince's Gate. They are stacked in great heaps upon the floor; they lean their precious burden against the walls; they fill the chairs, and the sofas groan under their weight; in great portfolios they lie upon the table. And yet here is but a tithe of that wealth which, I believe, I am permitted to hint will one day—I hope one far distant day—be testimony in our national storehouse at once to the judgment and liberality of the collector.

MRS. MUSTERS
PAINTED BY
SIR JOSHUA
REYNOLDS
ENGRAVED BY
J. R. SMITH



THE
GOWER FAMILY
PAINTED BY
GEORGE ROMNEY
ENGRAVED BY
J. R. SMITH



CHILDREN OF EARL GOWER

**THE
LADIES
WALDEGRAVE**

Painted by
Sir Joshua Reynolds

Engraved by
Valentine Green

From the Mezzotint in
Lord Cheylesmore's
collection (*See page 6*)



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1900





Lord Cheylesmore's Mezzotints

I have said that Lord Cheylesmore's collection of mezzotints is the largest, but it is also the best selected, and the most completely instructive, that

has ever been brought together, not excepting the illustrated Clarendon and Burnet, the life-work of Mr. Sutherland, piously continued by his widow, and now in the Bodleian. Lord Cheylesmore, although he has made every preparation, has not yet compiled a catalogue; practically he commenced by extra illustrating Challoner Smith, whom he so largely assisted in his work on engraved portraits. But since the death of that author he has discovered, and become possessed of, so many prints, and in so many states, not therein enumerated, that there is little doubt he could supplement that work by the addition of some hundreds of invaluable notes and add at least one more volume to the four already in existence. Whether his energies will

eventually take this form it is impossible to say; but in any case the information he has accumulated and the care with which he has already arranged his annotations, would render the task an easy one for anyone to whom he might entrust the completion.

I have alluded to Horace Walpole. Coming away from Prince's Gate, leaving Lord Cheylesmore in his print room, surrounded by the very cream and

fragrance of that brilliant London society in which that delicate *dilettante* delighted, shut out from all the ugly London fogs, all the clamour of the newsboys with the latest horrors from the seat of war, all the sordid dismal present, it seemed to me I had left behind me the modern prototype of the Master of Strawberry, without his cynicism, without the foppish mannerisms that belonged to a past age, but with the traditions of his hospitality, and the fine literary flavour of his reminiscences. Horatio built himself his little Gothic castle cottage on the banks of the Thames; Lord Cheylesmore has his Lares and Penates on the outskirts of Hyde Park; but both alike admit their friends and their acquaintances, and double the pleasure of possession

by adding to them the praises of the appreciative. A personally conducted tour round the walls of Prince's Gate is as a panorama of the eighteenth century unfolded to the enrapt spectator by a guide whose familiarity with the scenery makes vivid each landmark.



LADY HARRINGTON
PAINTED BY SIR JOSHUA REYNOLDS
ENGRAVED BY J. R. SMITH



Old Books

THE LIBRARY OF GROLIER BY W. Y. FLETCHER, F.S.A.

THE famous library which the great scholar and bibliophile, Jean Grolier, Vicomte d'Aguisy, formed in his residence, the Hôtel de Lyon, near the Buci Gate at Paris, was not only remarkable for its size, considering the time in which it was collected, but it was also notable for the beauty of the books it contained, and the exquisite bindings with which they were clothed. Grolier, who was born at Lyons in 1479, in the year 1510 succeeded his father, Etienne Grolier, in the office of Treasurer of the Duchy of Milan, and during the period he resided in Italy he availed himself of his many opportunities of acquiring choice and rare books. While living in that country he made the acquaintance of Aldus Manutius, the "scholar printer" of Venice, and both Aldus and his successors were greatly assisted by him in producing the numerous volumes which issued from their press. They were not ungrateful for the pecuniary aid and encouragement which he gave them. Several of the works were dedicated to him, and special copies of all the books they printed were reserved for his library, which were also most probably bound for him in their workshops.

Grolier's library consisted of about three thousand volumes, of which some three hundred and fifty-five are now known to exist. Of these, as might be expected, the Bibliothèque Nationale of France contains the largest number—sixty-four; about thirty are in the British Museum, principally in the library bequeathed by the Rev. C. M. Cracherode; fifteen in the Bibliothèque St. Geneviève; six in the Bibliothèque de l'Arsenal; seven or eight in the library of Trinity College, Dublin; and several in the library of Eton College. Many others are also to be found in the private libraries of this and other countries, no fewer than twenty-four being in the fine library of the Duke of Devonshire at Chatsworth, while others are preserved in the collections of Lord Amherst, Captain Holford and Mr. Huth. Eleven were in the Sunderland library, sold in the years 1881, 1882 and 1883; ten in the Beckford

library, which was dispersed in 1882 and 1883; and three in the collection of Mr. R. S. Turner, disposed of in three portions in 1878 and 1888.

Grolier's books principally owe their charm and their value to the beautiful bindings with which they are adorned. It has been well said of them that "it would seem as if the Muses who had contributed to the composition of the contents had also applied themselves to the decoration of the outsides of the books, so much of art and *esprit* appears in their ornamentation." The generous and well-known motto, "IO. GROLIERII ET AMICORVM," which, with few exceptions, is found stamped upon the bindings, or written, with some slight variations, inside the volumes, adds greatly to the interest of the books.



SILIVS ITALICUS DE BELLO PUNICO SECUNDO
VENETIIS, IN AEDIBUS ALDI, 1523 BRITISH MUSEUM

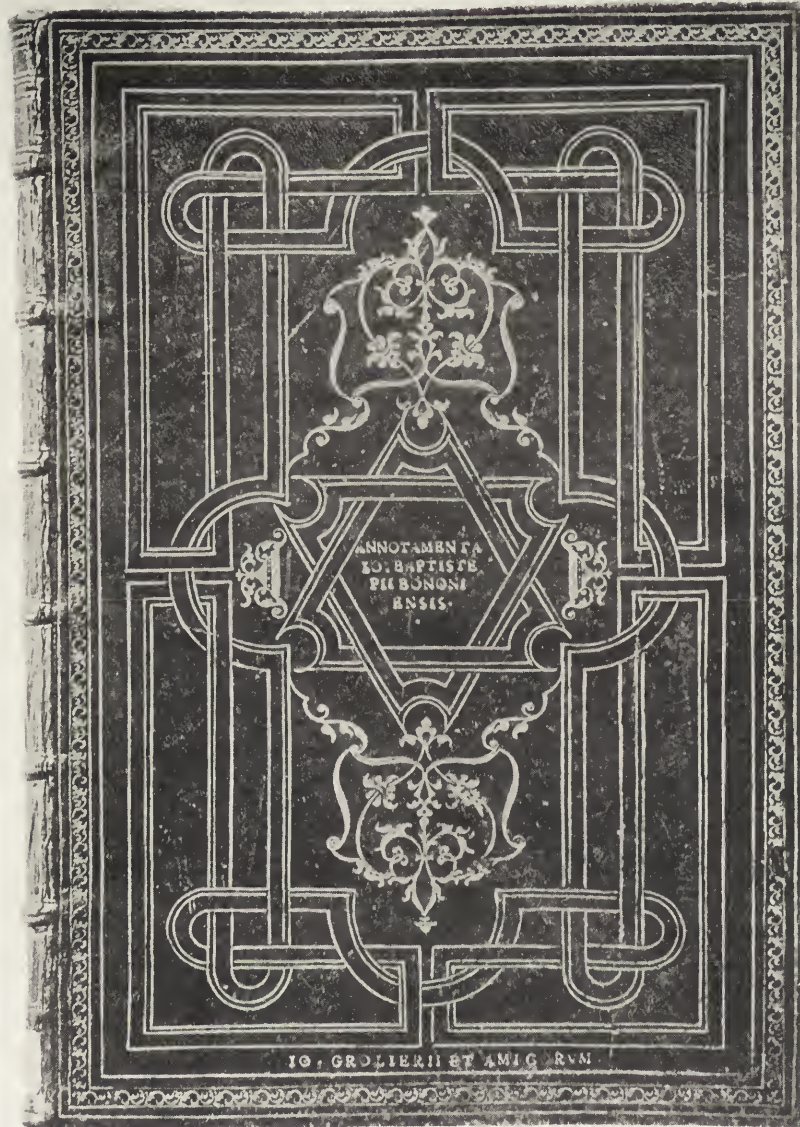


MACHIAVELLI IL PRINCIPE
VINEGIA 1540
BRITISH MUSEUM



ERIZO DISCORSO SOPRA LE
MEDAGLIE ANTICHE VINEGIA 1559
BIBLIOTHÈQUE NATIONALE

From Bouchoir's "Reliques d'Art à la Bibliothèque Nationale"



ANNOTAMENTA IO
BAPTISTÆ PII
BONONIENSIS
BONONIÆ 1505

BIBLIOTHÈQUE
NATIONALE

*From Bouchot's "Reliure
d'Art à la Bibliothèque
Nationale."*

That this was no unmeaning assertion, and that Grolier really intended his library for the use and enjoyment of his friends as well as himself, is shown by the number of duplicate copies which the library contained. In some instances as many as four, or even five, copies of a favourite work were to be found in it. Other collectors of the time used a similar legend, notably Tommaso Maioli, Marc Lauwrin, the celebrated Italian and Flemish bibliophiles, and our own countryman, Thomas Wotton, the father of Sir Henry Wotton and three other distinguished sons. A sentiment of the same kind was also expressed by the great collector, Richard

Heber, whose immense library was disposed of in a number of sales extending over the years 1834-37. On being asked why he often purchased several copies of the same book, he replied, "Why, you see, sir, no man can comfortably do without *three* copies of a book. One he must have for his show copy, and he will probably keep it at his country house. Another he will require for his own use and reference; and unless he is inclined to part with this, which is very inconvenient, or risk the injury of his best copy, he must needs have a third at the service of his friends."

While Grolier's motto is almost always stamped

The Library of Grolier

WITTICHINDI SAXONIS
RERUM AB HENRICO
ET OTTONE I. IMPP.
GESTARUM LIBRI III.
BASILÆ 1532

BRITISH MUSEUM



upon the upper cover of his books, the legend "PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM," adapted from the fifth verse of the one hundred and forty-second Psalm, which runs in the Vulgate "Clamavi ad te Domine, dixi: Tu es spes mea, portio mea in terra viventium," generally occurs on the lower. Several other legends: "TANQVAM VENTVS EST VITA MEA," from the seventh verse of the seventh chapter of Job; "CVSTODIT DOMINVS OMNES DILIGENTES SE, ET OMNES IMPIOS DISPERDET," verse twenty of the hundred and forty-fifth Psalm; and "QVISQVE SVOS PATIMVR MANES," a part of the seven hundred and forty-third line of the sixth book

of the *Æneid*, were occasionally used by Grolier. Sometimes his arms—az., three bezants or in point, with three stars arg. in chief—are stamped upon the covers of his books, and they are also emblazoned with those of his wife, Anne Briçonnet, in a dedicatory copy of *De Harmonia Musicorum Instrumentorum*, by Franchino Gaforia, now preserved in the Bibliothèque de l' Arsenal. On a few of his volumes occurs the device of a hand entwined with a scroll bearing the words "ÆQVE DIFFICVLTER" coming out of a cloud, and striving to pull an iron bar from the ground on the top of the highest of a group of mountains, probably the Alps. This is found

only on his earlier bindings, and is believed to refer to some special event of his life. A very fine binding on a copy of *Divina Proportione*, by Luca Paccioli, printed at Venice in 1509, with this device on the lower cover, and Grolier's arms on the upper, was shown by Lord Amherst at the Exhibition of Book-bindings at the Burlington Fine Arts Club in 1891.

Grolier's books are generally bound in morocco, most frequently of reddish brown, citron, or olive-green colours, but we also often find them covered with brown calf, gilt and painted, marbled, or mottled with black. Their decoration principally consists of a geometrical pattern combined with arabesques, either solid, azured, or in outline only, tooled in gold; the ornamentation being occasionally coloured. Sometimes the geometrical design occurs without the arabesque work, or the arabesque work without the geometrical design. In a few very rare instances the entire side, with the exception of the ornamental panels, is covered with exceedingly graceful scroll work. A very fine specimen of this style

of decoration occurs on the binding of a copy of Vico's *Commentaria in Vetera Imperatorum Romanorum Numismata*, published at Venice in 1560, preserved in the British Museum; and another example is to be found in the Bibliothèque Nationale, which is reproduced in M. Henri Bouchot's "Fac-similes of Bindings" in that library. It is not always easy to determine which of Grolier's bindings were executed in Italy, and which in France. Those on the books presented to him while in Italy

by Aldus and his successors were, as we have said, in all probability executed in their workshops, or under their immediate superintendence; and they are, as Mr. Horne remarks in his excellent work, *The Binding of Books*, the first gilt bindings which are known to have been specially done for an individual person. The books which Grolier added to his library after his return to France are thought to have been bound by the Italian craftsmen he is said to have taken with him when he returned to his native land, but as the bindings of his later Aldine books are frequently ornamented with the same stamps as those used on the earlier ones, it is probable that bound copies of these books were sent to him direct from the printers.

After Grolier's death in 1565, his books were divided among his heirs; the greater number, partly by heritage, and partly by acquisition, becoming the property of Méry de Vic, Keeper of the Seals under Louis XIII. They remained in possession of his family until 1675, when they were sold by public auction.

Grolier did not confine his attention to the acquisition of books, but also accumulated a large number of coins, medals, and various antiquities, which, after his decease, were carried as far as Marseilles on their way to Rome for the purpose of being sold there, when they were stopped by Charles IX., who purchased them for the Royal collection at Fontainebleau. They were unfortunately pillaged and dispersed in 1576 during the civil war which raged in France at that time.



ARMS AND DEVICE OF GROLIER

From Le Roux de Lincy's "Recherches sur Jean Grolier"

**THE
FRANKLAND
SISTERS**

Painted by
John Hoppner, R.A.

Engraved by
W. Ward

From the Mezzotint in
Lord Cheylesmore's
collection (*See page 8*)



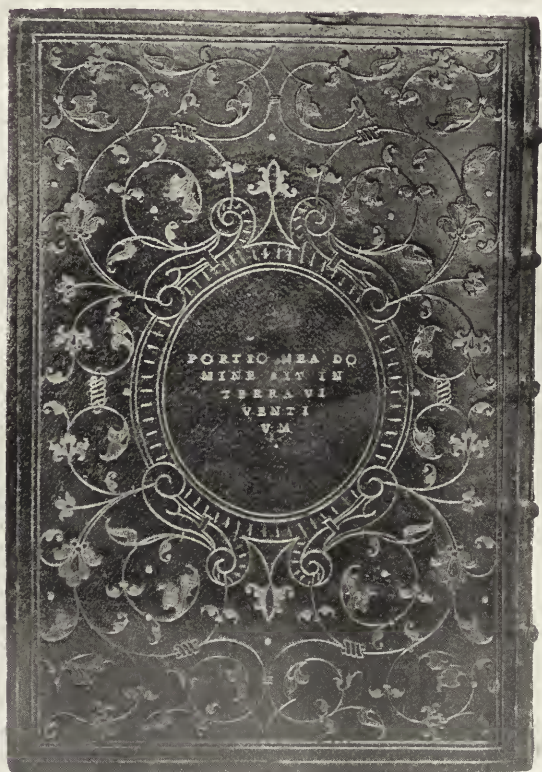
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The Library of Grolier

Grolier was a statesman, a financier and an antiquary, as well as a scholar and a bibliophile.



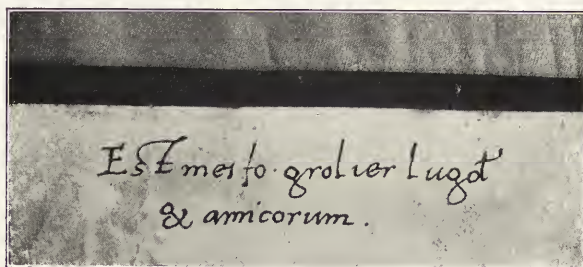
VICO COMMENTARIA IN VETERA IMPERATORUM
ROMANORUM NUMISMATA VENETIIS 1560
BRITISH MUSEUM

He acted as the ambassador of Francis I. to Pope Clement VII., and in 1547 he obtained the appointment of Treasurer-General of France, a post he held until his death. He was a great patron of scholars and promoter of learning, and was distinguished for his integrity, his princely munificence and his modesty. Erasmus, who knew him well, describes him as a man possessing all good qualities and all the virtues in a well-formed and vigorous

body; and De Thou speaks of him as "a man of equal elegance of manners, and spotlessness of character." He adds, "His books seemed to be the counterpart of himself for neatness and splendour."

Although volumes from the library of Grolier are so greatly sought after and valued at the present time, as late as the commencement of the nineteenth century the prices obtained for them were very small. In Antoine Augustin Renouard's *Catalogue de la Bibliothèque d'un Amateur*, printed at Paris in 1819, a letter to the author is to be found from James Edwards, the well-known London bookseller and collector, who writes:—"M. Renouard,—If any of the beautiful volumes of Aldus, in octavo, with Grolier bindings, should fall into your hands, I beg you to reserve them for me; I will give you a louis for each of them." Renouard replied:—"M. Edwards,—If any of the beautiful volumes of Aldus, in octavo, with Grolier bindings, should fall into your hands, I beg you to reserve them for me; I will give you six guineas for each of them." In the Beckford sale two volumes bound for Grolier—*Philostrati Vita Apollonii Tyanei*, printed by Aldus at Venice in 1502, with a binding of red morocco; and a copy of *Lucanus*, printed by Aldus in 1515, bound in marbled calf, realised respectively three hundred pounds, and two hundred and ninety pounds; and in the Turner sale at Paris a Grolier binding fetched three thousand francs. At the Téchener sale in 1888, the high price of twelve thousand francs was obtained for a very fine one on a copy of the *History of Ethiopia*, by Heliodorus, printed at Basel in 1552. The same book in an ordinary binding would not sell for more than five shillings.

M. Le Roux de Lincy, in his work *Recherches sur Jean Grolier*, published at Paris in 1866, gives lists of the books still existing which were in Grolier's library, and of the collections in which they are to be found.



GROLIER'S MOTTO

Written by him on the lining of the lower cover of a copy of "Celsus," preserved in the British Museum



Pictures

G OYA: HIS TIMES AND PORTRAITS BY S. L. BENSUSAN PART I.

A MODERN writer, whose words have lingered longer in my memory than his name, has said that if the citizen of any European country outside France were asked to name the two countries that have done most for literature, art and science, he would put his own native land first, for the sake of patriotism, and France second. Since everybody yields France the best place after his own country, continues the writer, it is not difficult to see that France is really in the van of European progress. He adds that our near neighbour has held the honoured place for many generations.

This opinion, with which it would be hard to quarrel, is recalled to mind by a consideration of the life of the great Spaniard, Francisco José de Goya y Lucientes, known to the world at large as Goya. France made him possible, gave her wonderful new ideas to nourish him, stimulated his work, whether it was with brush, pencil, or needle, offered him encouragement and an asylum while he lived, and formed a band of disciples to follow and even develop his theories of work when he was dead.



THE MANOLAS ON THE BALCONY

(There are apparently three paintings of the same subject. One is the property of the Duke of Marchena; another hangs in the Duchess of Montpensier's Palace of St. Telmo in Seville; another belongs to the Marquis of Salamanca.)

Goya was the last great painter of Spain; since his day Fortuny has been the only notable representative of Spanish art; the most modern school has neither masters nor masterpieces. In France, on the other hand, Goya inspired Delacroix, Henri Regnault, and Manet, and has a distinct influence upon the greatest of the living French impressionists. After many years the interest in his work has reached our shores, and some of his pictures were seen at the Spring Exhibition of Spanish paintings

held at the Guild-hall, though the work shown there was not his best. Goya came immediately after Velasquez in the public interest at that Exhibition, and to-day details of his life and the distribution of his works are matters of considerable interest. Perhaps the improving political relations between Great Britain and Spain have given an added importance to Spanish art, but among the causes of the special interest in Goya may be placed the painter's acknowledged position as the historian of his times. "Before long," wrote Theophile Gautier more than half a century ago, "Goya's caricatures will be looked upon in the light of historical monuments." The great writer was justified in his prophecy: to-day we can turn to the pictures, etchings, and lithographs of Goya for comprehensive comment



A CARNIVAL SCENE—ENTIERRO DE LA SARDINA
(From the painting in the Madrid Gallery of San Fernando.)



LA TIRANA
THE ACTRESS
MARIA DEL
ROSARIO FERNANDEZ

*(From the picture in the
San Fernando Gallery
at Madrid.)*

upon some of the most exciting times and interesting people Europe has seen in its years of comparative civilization. Artists, who are less concerned with politics, go to Goya's work to note the breaking away from the old traditions that not only made the artist the greatest man of his generation, but cleared the way for future painters.

Information about the painter's life and work is not readily found. Mr. William Rothenstein has published a short, but interesting, study under the auspices of the Unicorn Press.* I have seen nothing else that is important in English. In France, where Goya's place has been acknowledged so long, Charles Yriarte published a delightful book in 1867 dealing with the artist's life and work, and dedicated

* "Goya." By W. Rothenstein. The Artist's Library. Vol. IV.

to the Academy of San Fernando at Madrid. Paul Lefort has left us another work upon the same subject ("Francisco Goya, Etude biographique et critique," Paris, Librairie Renouard), followed by the "Essai d'un catalogue raisonné de l'œuvre gravé et lithographié de Francisco Goya," which is a compilation of great value. Theophile Gautier had an intense admiration for the Spanish painter's many-sided genius, and wrote about him as he alone could write,* and there have been some noteworthy articles in the French press showing the influence of Goya's work upon modern art. In Spanish we have the well-known book "Goya noticias biograficas," by Don F. Zapater y Gomez (Zaragoza, 1868), containing interesting extracts

* See Essay in "Le Cabinet de l'amateur," Paris, 1842.

Goya: His Times and Portraits

LA NIÑA DE ALDEANA

*(From the picture in the collection
of the Marquis of Casa Torres.)*



from the correspondence carried on between Goya and his friend, Don Martin Zapater, between the years 1775 and 1801. From a study of these volumes I have endeavoured to construct a picture of Goya's time from Goya's work, and by the help of friends in Madrid and Seville I am able to give photographs of some of Goya's portraits that are in private Spanish collections, and a list that, while necessarily incomplete, and even perhaps inaccurate, goes one step further towards the publication of a complete catalogue of his portraits. The artist worked in troubled times; many of his pictures were put away for safety and forgotten, some were lost. His work as a painter was unknown to Napoleon's generals, or ignored by them, for the Louvre has but one portrait by Goya, that of Mons. Guillemardet, French Ambassador to Madrid. Many of the portraits have changed hands more than

once in recent years, and these changes, effected quite privately, are hard to trace. It is clear that the rare worth of Goya's work has made his canvases as great a prize as the Bordeaux lithographs or those early etchings of the *Caprichos* printed before the aquatint had worn off the copper. With the works on copper and stone, and with the miniatures on ivory, I do not propose to deal: the limits of the space at my disposal forbid. Moreover, etchings, lithographs, and miniatures are well known to collectors: they have been criticised, appraised, catalogued, and, in short, suffered all the penalties of their rarity.

For the better and closer study and more complete comprehension of the work discussed, it is necessary to look round at the Europe of the artist's time, for Goya was a direct product of the revolutionary forces at work on the Continent, and

he expressed them to the fullest extent of his powers in the midst of one of the most conservative Courts in Christendom, never hesitating to paint the portraits of remarkable men, though their names were an abomination to his patrons.

Here is the first record of the painter's life:—

“ March 31st, 1746. I, the vicar of Fuentetodos have baptised a baby born yesterday, legitimate offspring of José Goya and Gracia Lucientes legally married, living in this parish and natives of Saragossa. He is named Francisco Goya, his god-mother being Francisca de Graza. I have pointed out to her that upon the spiritual parent devolves the duty of teaching the child the doctrine of Christianity, should the parents neglect to do so. I have drawn up the certificate and signed it on the same day of the same month of the same year.

“(Signed)
L. José Ximeno,
Vicario.”

What would the worthy priest have said or done could he have foreseen that the baby was destined to deal such deadly blows to clericalism and the Inquisition?

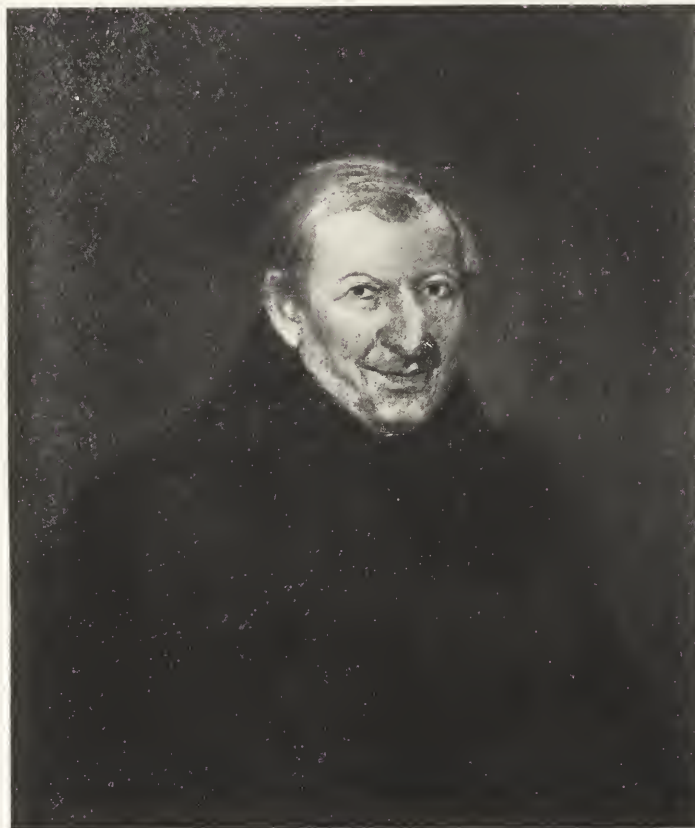
History begins to deal with Goya when he was very young. At twelve, or soon after, he was working with his brush. He soon found his way to the studio of José Martínez Lusan, a painter of Saragossa, who had been in Italy and studied Tiepolo's work, and before he reached years of discretion he was in serious trouble with the local authorities. Years of discretion is hardly a proper term applied to Goya, for he never reached them; suffice it that while yet in his teens he was drawn into the street rivalries of the religious brotherhoods, and worked such execution on behalf of the supporters of La Señora del Pilar—whose church he was destined to decorate in later years—that the Inquisition set its officers upon him, and at the suggestion and by the help of his parents he fled to Madrid, where

the painter Antony Raphael Mengs was in power.* At this time Charles III., the strongest and best of the Spanish Bourbons, was on the throne of Spain, busily forcing his backward subjects to become reformed, whether they cared for the process or resented it. He had seen the beginning of a change in the condition of Europe before he moved from Naples to Madrid; he was prepared to take progress by the hand, never dreaming that its developments were leading up to the French Revolution.

A strong, straight-dealing man, with a taste for open air life and clean living, he was supported by ministers like Aranda and Florida Blanca, who shared his admiration for progress and his ignorance of its logical outcome. In the stimulating atmosphere of the capital—where the streets had been lighted at nightfall for the first time in their history, and the melodramatic costume of the Madrileños had been improved by royal edict—Goya lived a free, dissipated life, doing little or no recorded work, but studying the times and the new ideas they brought in their train, thereby establishing his future

interest in social progress. He was reckoned a clever painter, enjoyed the patronage of Count Florida Blanca, and the worship of his youthful

* Mengs, who was a court painter to Spain, and has left several canvases in Madrid, held that perfection in painting could be attained by combining the best points of many masters, Raphael, Correggio and Titian, working upon Greek designs. As he never managed to combine the necessary gifts it is not easy to say how far his theories may be true, but it must be recorded to his credit that he recognised Goya's talents and encouraged them, though they were in direct contradiction to his theories.



PORTRAIT OF AN OLD MAN
(From the picture belonging to Don José Caldeano.)

**PORTRAIT OF
CHARLES IV
OF SPAIN**

By Francisco José de
Goya y Lucientes

From the picture in the
Prado Gallery at Madrid
(See page 34)



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Goya: His Times and Portraits

comrades, for he played the guitar exceptionally well, could sing and dance with the best, had great physical strength, and if his tongue was sharp, his sword was sharper. Life in Madrid was full of intrigues and brawls; law and order were often at a discount. Goya was young, daring, impressionable, and fascinating, and naturally enough he made enemies. Left for dead in a Madrid byeway, with a *navaja* between his shoulders, he recovered in time to offend the Inquisition once again, and

as Florida Blanca could not or would not help him, he left the capital, where Charles III. was dragging an unwilling people at the heels of reform, and entered the *cuadrilla* of a bull fighter. In this company he made his way to Rome, studying the details of a bull fighter's life, which he was to depict with such rare force in the thirty-three etchings that compose the "Tauromachia" series and the four lithographs done in Bordeaux more than half a century later. In a letter written on his journey the artist signs himself "Francisco de los Toros." Had he retained the favour of the authorities, his journey to Rome would have

been an easier one, and he would have been entitled to a small grant made to Spanish artists who studied in Italy. For the sake of his etchings and lithographs it is well that he was compelled to work his way.

He arrived in Rome penniless and threadbare, but then, as now, the Eternal City held many Spanish painters within her gates, and the new recruit was well received, though he did not seek or accept much help. He studied the great pictures, but copied none of them, established a studio, and worked hard. The Academy of Parma awarded him

the second prize in an open competition for a picture of Hannibal looking down upon Italy from the Alps, and this success must have been valuable to him at the time when it was achieved. "I have had three masters," he writes in a letter sent at a much later date to a friend, "Nature, Velasquez, and Rembrandt." It is clear, then, that the influence of Rome upon Goya was neither great nor abiding, but he gradually attracted the foreign visitors of high degree to his studio, obtaining through some of them

an introduction to the Pope (Benedict XIV.), whose portrait by Goya, painted in a few hours, hangs in the Vatican today. He kept in touch with political and social developments all over Europe, getting the best news from his sitters, and as an instance of the high regard in which he was held, an offer from the Russian Court to take an official position there may be recorded. In Rome Goya met Bayeu, the Spanish Court painter, whose daughter Josefa became his wife and mother of twenty children, nearly all of whom died young. He also met the painter David, another revolutionary spirit, with

whom he carried on a prolonged correspondence. When he was rapidly making a position for himself, another ugly scandal came to light. With supreme contempt for his enemies the priests, Goya, whose irregular life was notorious throughout Rome, as it had been in Madrid, tried to carry off a young girl from a convent.* The

* In speaking of Goya's aversion for members of the Church, exception must be made in favour of the old priest of Saragossa, Felix Salvador, his earliest friend, with whom he corresponded regularly.



PORTRAIT OF A LADY
From the picture belonging to Señor Bernete.

The Connoisseur

Spanish ambassador's efforts and Goya's promise to leave Italy at once barely sufficed to save the situation.

On his return to Madrid Goya painted the "Entierro de la Sardina," here reproduced (*page 23*), which hangs with four small companion pictures on the walls of the San Fernando Gallery. These works are most delicately rendered, in a manner to which the painter seldom returned, and preserve



PORTRAIT OF DONA BARONONA DE GOICOECHEA
(From the picture in possession of Don Felipe Modet.)

their attractiveness to this day, despite the bizarre nature of the subjects. They are full of vivacity and movement, and their colour scheme is most effective. The other four of the series are "A Bull Fight," "The Flagellants," "Meeting of the Court of Inquisition," and "The Interior of a Mad House." Even the street brawls, so dear to him, were of value to the painter's work: his sense of movement is wonderful. So great was the attention accorded to

these pictures that Raphael Mengs gave the artist a commission for a series of designs for the tapestry factory of Santa Barbara, which was under Royal patronage. The King was entirely satisfied with the work, which may be seen in the Museo del Prado to-day; and in 1780 Goya was elected to membership of the San Fernando Academy. It is worthy of note that the rising favourite had already shown his independence, and would attack Churchmen at one moment, though he decorated the Church at another. He had realized that his position was secured by the time he had painted the portrait of old King Charles in hunting costume, the Christ on the Cross (in the Prado Gallery), and had commenced his Velasquez etchings.* His "St. Francis on the Mountain," painted about this time, pleased Charles III. immensely. "Their Majesties are mad about your Goya," the painter writes to a friend in a letter recalling the success of this work.

Now the time had come when the little boy who had fought the village battles of La Señora del Pilar was to design the decorations for the church of that name in Saragossa. His designs were not approved, and as his father-in-law was in part responsible for their rejection, Goya refused to alter them, until his old friend and earliest counsellor, the monk Felix Salvador, persuaded him to give way. Then he made slight alterations. Perhaps Josefa had complained to her father, Señor Bayeu, about Goya's neglect; he was never a faithful husband, though always a loving one. This suggestion has been put forward to account for the exception taken by Bayeu to Goya's work, and is the more reasonable because the young painter's gifts were recognised on every side by men who could not accept his theories. Few painters have impressed themselves more strongly upon a generation whose conventions they were destroying.

Don Louis de Bourbon, brother of old King Charles, and later years father-in-law of Manuel Godoy, Prince of the Peace, was Goya's great friend and patron in these years. Goya lived for some time in his house and painted many of his family. The portraits passed into the hands of the family of the Prince's wife, Maria Teresa, of Vallabriga, Countess de Chinchon, and to the gallery of their

* These etchings are remarkable for their scrupulous attention to detail; they are unlike most of the painter's work in this respect.

Goya: His Times and Portraits

palace of Boadilla del Monte. The portraits of Prince Louis and his wife bear interesting notes. On the Prince's portrait one reads: "Painted by Goya between nine o'clock and mid-day, 11th September, 1783." The note on the Princess's portrait runs: "Painted between eleven o'clock and mid-day on the 27th August, 1783." The other portraits of the same collection include the family of the Prince, one of the Countess of Chinchon and Prince Louis, and portraits of the Cardinal Louis de Bourbon, General Ricardos, and Admiral Mazarredo, the strongest admiral in the service of Charles IV. Down to 1789, when Charles III. passed from the scene, with the echoes of the French Revolution ringing through his ears, at a time when his country needed him most, Goya made steady progress in popularity and artistic development. Though he had not amended the manner of his life, he lived in comparative tranquillity, restrained to some extent, however small, by the strong influence of the King, who kept a sober Court and believed that genius was not incompatible with respectability. With the death of Charles III. we find a new era dawning upon Spain, an era for whose social developments Goya was at least better prepared than most of the people of the Court. His position as an artist was assured. The leaders of society had long preferred his work to that of the Court painters, and though a man whose style changed with his mood can hardly be said to have established a school, he had at least broken away from the fetters of the classical convention, with its commonplace handling applied on every subject alike, its limited scope of treatment, and impossible backgrounds. During the last years of the old King's life Goya had painted many portraits of undistinguished people of noble family, and the student of Goya the portrait painter finds his greatest difficulty in tracing these portraits.

While the populace of Madrid loved Goya for the daring unconventionality of his life, his contempt for the Inquisition, and the scandal of his love

affairs, to many of the better-class Madrileños who came to his studio he was no more and no less than the popular matador of the hour, whom they admired and with whom they intrigued or aspired to intrigue. Goya was, in brief, a fashion, a craze, at this period of his life; that he did not pass away is due to the stable mind that was associated with a giant's physique. The artist, whose mode of life was as unconventional as his works, was a close student of the books that had made the French



MARIA LUISA OF PARMA, WIFE OF KING CHARLES IV.
(From the portrait in the Prado Museum at Madrid.)

Revolution: in his most riotous days he mastered the *Contrat Social*, which his friend, Gaspar Melchior de Jovellanos, had translated. He painted the portrait of the great literary minister who was treated so ill by Manuel Godoy, and the canvas is in the possession of Señor Botija, who exhibited it in Madrid not long ago.

A record of the artist at work in his studio seems

to give a fair impression of the man. He would stand silently at his easel, a few friends seated behind him, also preserving complete silence. At considerable distance from the canvas the model would be placed; woe to him if he moved. Goya, fired by inspiration, would work savagely, in a condition approaching frenzy. His rapidity was only equalled by his gift for seizing what was essential in the subject, expressing it in the fewest possible strokes, and



DOS BRUJAS
(From the Painting in the possession of Marquis de la Torreçilla.)

letting the rest go. "A picture that gives a true effect is finished," he would say,* and he seldom cared to elaborate his work. Some few pictures, as well as his early drawings, show us that elaboration was rather beyond his inclination than his power.

* "As with Daumier and Millet his sense of form was creative as well as imitative, and like these he was able to produce an absolutely convincing effect, through his knowledge and intuition, where a more careful and conscientious artist would fail; and it is this imagination for reality, this power to render nature dramatically and impressively, that makes him one of the most significant artists of the last two hundred years."—

W. ROTHENSTEIN.

Such a one is "La Romeria de San Isidro," of which he wrote to Zapater that it had given him more trouble than he would take again. He did not always use a brush, but would take his colours from the bowls in which they were kept, and put big patches of pigment on the canvas with the first thing that came to hand—a piece of rag, a sponge, a spoon—and then work the material with his thumb. A cloud, which a few simple touches sufficed to suggest, supplied his backgrounds and expressed his absolute independence of the schools he had out-lived.

"There is no such thing as colour in Nature," he remarked to a friend on one occasion; "there are only light and shade. Give me charcoal, and I will paint your portrait." If this seems an extravagant statement for his times, it must be remembered that charcoal in Goya's hands had almost unlimited possibilities for suggestion.* If he failed at all it was in his ecclesiastical work, and there, as has been well said, he failed because his highest type of woman was a *mondaine*. He could not see spiritual beauty in anything, though he could be as dainty in his treatment of Andalusian and Castilian girlhood as any painter before or after him. "La Aldeana," the picture from the collection of the Marquis of Casa Torres produced here (page 25) is proof of this; and if other proofs were needed one can turn to the Watteau-like "Dance on the Banks of Mazanares," or the charming picture called "The Swing," painted for the Countess of Benavente, and for many years in the gallery of the Duke of Ossuna.

The death of Charles III. paved the way for the expression of Goya's highest genius. In France Louis XVI. was in the hands of the people and in danger of his life; in Spain the ministry was most anxious to help the unfortunate King, and was at the same time face to face with grave internal and external troubles, for the wars with England had damaged Spain severely on the sea, taxes were high, food was scarce, and ministers, seeing how the liberty of the people led to serious trouble, lost their heads, and tried to revert to the condition that had prevailed before Charles III. reigned. Charles IV. was a well-meaning, brainless king, with forty wasted years behind him when he ascended the throne; his wife, Maria Luisa of Parma, to

* It is interesting to note the different point of view of the modern impressionists of France, who owe much of their truth to Goya. They would hold that there is nothing in Nature, except *valeurs colorés*, and yet their faithful devotion to the living aspect of things is a direct inheritance from Goya.



THE PICADOR AND THE BULL
(From the collection of the Marquis of Barona.)

The Connoisseur

whom he had been married for some years, was notorious for her irregular life, though her husband seemed to be unaware of it, and ignored the scandal of her association with Manuel Godoy. One portrait of this Queen is given here (*on page 31*)—the great equestrian portrait from the Prado Gallery, which shows her in uniform of the Guards, wearing a Bolivar hat similar to the one which Goya wears in the picture that accompanies one of the collections of his Caprice etchings. It is a superb

piece of portraiture, and when Goya acknowledged his indebtedness to Velasquez, he must have had this canvas and its companion picture, King Charles on horseback, in his mind. A less ambitious portrait of Maria Luisa, but one that is perhaps a better index to her character, is in the collection of Senor Beruete, and is reproduced on this page. European anarchy and an unbridled Court suited Goya's genius to a nicety. "He has a quick and profound sense of the ignoble," says Theophile Gautier, in writing of Goya's art, and really the criticism is well deserved; for while we find the artist handling all the follies of his time without mercy, giving full rein to the satirist within him, holding

up to undying scorn the priests, the titled courtesans, the sycophants, the complaisant mothers, the savage soldiers, and the rest of the people who troubled his beloved country, it is only fair to remark that he did not seek to improve his own life in any way. He represents a type of the Arragonese Spaniard, quick to anger and of scant mercy,

intolerant or persecution and ignorance, but an anarchist in doctrine, an atheist by convictions, and a libertine by temperament, admirable only because under all circumstances, however trying, he is every inch a man.

Goya, Court painter to Charles IV., is Goya at his best. He helped the gay social life of Madrid, and was so fond of brawls that he had his special apothecary, upon whom he would descend at all hours of the night to repair any damage that might have been inflicted. He was the lover of the

Countess Benavente, one of the greatest ladies of Maria Luisa's Court, and spent a long time at her palace of the Alameda, beyond Madrid, painting the pictures that afterwards adorned the gallery of the Duke of Ossuna. They include the Duke's family, the Duke, the General Urrutia—perhaps one of the best of Goya's portraits—and the Countess Benavente herself. Another portrait of the Countess is in the collection of Senor Bauer.

In the early days of the new king's reign, Goya experienced the one genuine passion of his life, the passion to which we owe some of the most delightful work that ever came from his hand. He fell in love with the young and beautiful Duchess of

Alba, and while with her seemed at times to forget the "sense of the ignoble" that makes so much of his work revolting. He forsook the Countess Benavente as he had forsaken so many women before her, though he appears to have remained salaried painter to the great family to which she belonged. The Countess complained to Maria



PORTRAIT OF THE QUEEN MARIA LUISA, WIFE OF CHARLES IV., AND MOTHER OF FERDINAND VII.
(From the picture belonging to Senor Beruete.)

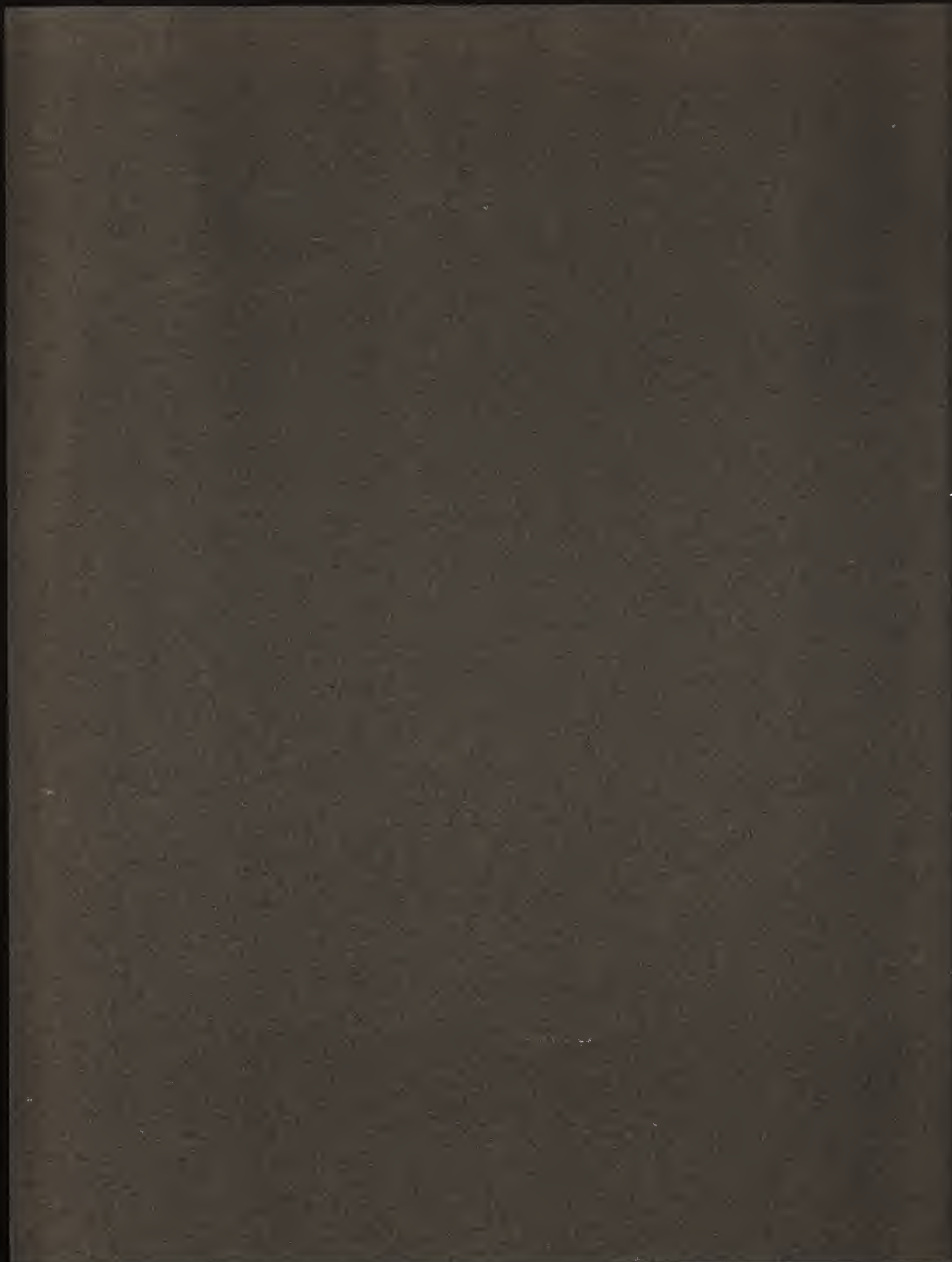
**A FAMILY
GROUP**

By Francisco José de Goya
y Lucientes

58







Goya: His Times and Portraits

Luisa, who, to oblige her friend, bade the Duchess of Alba retire to her country seat of San Lucar. Straightway Goya applied to the King for leave of absence, on the ground of ill-health, and with money supplied by the family of the Benavente, started off to the country with the Duchess. He kept an illustrated diary of the journey, giving many details of the events on the road, a diary that passed into the hands of Don Valentine Cardreras, whose death in the early eighties deprived Spain of one of her soundest judges of art. For the Duchess, if not at her distinct instigation, Goya executed two Caprices, in which the Benavente family were severely handled. These are extremely rare, and were not known to all the painter's friends. One curious aspect of the painter's *liaison* with the Duchess is that neither was faithful to the other. Nevertheless, he loved her as well as he could love anybody—it may be remarked that he always loved his own wife—and did some of his most delightful works under her inspiration. The Duchess had the gift of giving stimulus to all his moods, and he lingered with her in exile for more than a year, before he had to return to the Court or lose his position there. Maria Luisa, who was not altogether unkind—she has been accused, indeed, of being too kind to Goya—pardoned and recalled the Duchess, who came back to Madrid, to die some months later in the fulness of her beauty and the early summer of her life.

Goya painted her many times: I believe there are ten portraits in existence. The collection of the Marquis of Romana contains a striking picture of Goya and the Duchess. The Duke of Alba has an even better picture of the Duchess in his palace at Madrid, Don Rafael Barrio has a portrait, the

Marquis of Villa Franca has two. There are other pictures in which her features are given without her name. She is in the Church of San Antonio of Florida and the Museo of Valencia; her features attract us in the pictures of the manolas on the balcony; and she is the maja of the pictures in the San Fernando Gallery. We see her many times, but not too often, for she is always fascinating, and might have inspired a Reynolds or a Gainsborough as she inspired Goya.

Down to the date of the journey to San Lucar, the painter's life had been one long triumph over his enemies and his art. He had moved forward steadily, from obscurity to fame, from poverty to affluence, and though his lines were cast in corrupt places, one finds no record of any sacrifice made to his artistic convictions for the sake of his supporters. On the road to San Lucar he lost his hearing through a cold, caught while mending a wheel of a coach in which the Duchess was riding, and though he worked cheerfully enough in his months of exile, the difficulties on the return to Court, when his deafness was complete, must have been very great. Following the Duchess of Alba's death came a condition of fitful melancholy that grew steadily until the artist appeared to lose interest in all that was beautiful in life. Outside circumstances had much to do with his depression, as I hope to show later on, but it started with the shock to his health on the journey to the Duchess of Alba's country house, and became incurable after her death. His enjoyment of well-earned triumph was destined to be comparatively short-lived, and to be followed by a long period of active or passive unrest that found no relief.

(To be continued.)

RECENTLY DISCOVERED PORTRAITS BY SIR JOSHUA REYNOLDS BY ALGERNON GRAVES

IN February, 1758, a Mr. Boothby sat to Sir Joshua Reynolds. The picture has been among the unknown until recently, when it was discovered, with an inscription on the back: "Charles Boothby Skrymshire, Esq., of Tooly Park, Leicester, aged 18, 1758" (see page 41). This portrait, when sold, was described as having been in Kensington Palace; it is now the property of François Kleinberger, of Paris. Apart from the fact that it is a very fine specimen of Sir Joshua's early work, it has an additional interest

from the fact that it represents the same man as the fine half-length portrait painted nearly thirty years after, now at Petworth, and up to now only known as "Prince Boothby" (see page 39).

This picture, together with a companion portrait of a lady in white (see page 38), were purchased early in the last century by the Earl of Egremont, but nothing further was known about them. The lady was exhibited in 1817 and 1871 as an unknown portrait. A reference to Sir Joshua's ledgers



PORTRAIT OF A
LADY, PROBABLY
MISS ELIZABETH
DARBY,
BY SIR JOSHUA
REYNOLDS

*Reproduced by kind per-
mission of Lord Leconfield
from the picture now at
Petworth.*

disclosed a payment in 1775 from Mr. Boothby of £73 10s., and a sitting given by him in 1784, and also a payment in 1785 from Mr. Boothby, of 8, Clarges Street, of £105, for a portrait of a lady.

The first point to settle was who was Prince Boothby? No such name was to be found in any pedigree of the family, but, after a long search, I found in a number of the *Gentleman's Magazine* for 1800 an account of the suicide of Charles Skrymshire Boothby Clopton, in Clarges Street, Piccadilly, from which it appeared that he was the son of Thomas Boothby and Anne, daughter of Sir Hugh Clopton; that on succeeding to an estate he added the name of Skrymshire, and later, on the death of Mrs. Clopton Parthericke (who was buried in Stratford-on-Avon Church in 1792), he inherited Clopton, and assumed that name in lieu of that of Skrymshire. The notice also stated that he was given the nickname of "Prince Boothby" by his friends in

consequence of his eccentricity in dress and his fondness of associating with people of rank.

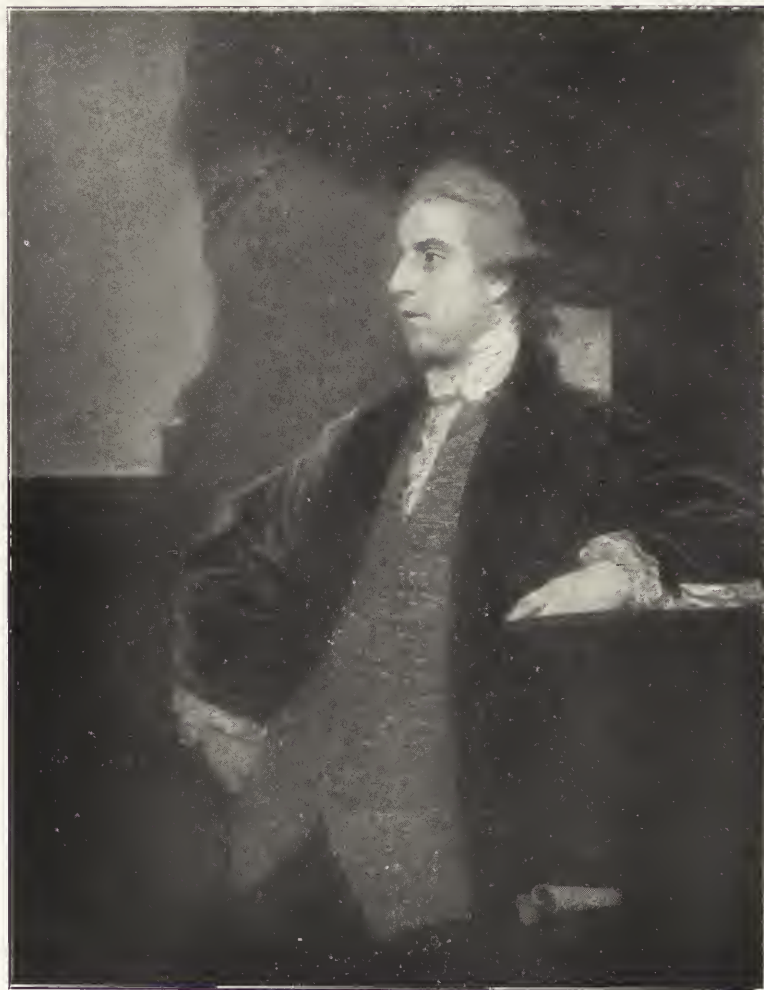
The next point to settle was who was the lady of the portrait, who remained unknown at the time of the publication of the first three volumes of the "History of Sir Joshua Reynolds's Works."

In October, 1900, I received a letter from Mr. Clarence Eiloart, stating that he had a portrait by Sir Joshua of Mr. Boothby, who was, according to a tradition in his family, engaged to a Miss Darby. When I saw this picture I found it to be a very beautiful small copy of the Petworth portrait. Mr. Eiloart afterwards discovered the will of Charles Boothby Clopton, of Clarges Street, dated July 21st, 1797, with a codicil dated November 28th, 1799. In this will he leaves most of his property to his sister Gertrude and to his "amiable and respectable friend, Miss Elizabeth Darby," and to the latter he leaves, among other

Recently discovered Portraits by Sir Joshua Reynolds

CHARLES BOOTHBY
SKRYMSHIRE
("PRINCE BOOTHBY"),
AGED 44,
BY SIR JOSHUA
REYNOLDS 1784

*Reproduced by kind permission
of Lord Leconfield from the
picture now at Petworth.*



things, "my three half-length pictures by Sir Joshua Reynolds and all paintings and drawings of every description done by her."

Mr. Eiloart, who is related to Miss Darby, also discovered in *The Times* of September 27th, 1800, an advertisement by James Denew, auctioneer, of 30, Charles Street, Berkeley Square, of the sale of "the late Mr. Skrymshire's effects." It is probable that it was at this sale that the Earl of Egremont purchased the pictures.

Miss Darby died in 1838, and was buried in St. George's Chapel, Uxbridge Road. It seems to me most probable that the Petworth lady, acknowledged for over a century as one of the finest of Sir Joshua's portraits, represents Miss Darby, and that she sold the original pictures as being too large for a small house, retaining her own copy of her friend's portrait until her death, when it passed to the family of her nephew. The illustrations given herewith are the

newly-discovered early portrait and the two Petworth pictures; the two latter being reproduced by the kind permission of Lord Leconfield.

It may be interesting to add that Clopton was sold by Boothby Skrymshire Clopton's trustees to Fisher Jones, who sold it in 1826 to Mr. Loyd, from whom it passed to his nephew, Mr. Ward, by whose executor, Sir John B. Lawes, it was sold in 1873 to Sir Arthur Hodgson, K.C.M.G., the present owner.

The article that I wrote for the October number of *THE CONNOISSEUR* brought at once information from Mr. T. H. Woods, of Christie's, that he had sold the picture of Miss Ward and her dog to Mr. Asher Wertheimer, from whom it passed to Baron Nathaniel de Rothschild, of Vienna, the present owner. Further research has disclosed the following interesting facts about this beautiful picture, of which an illustration is given on the next page by permission

The Connoisseur



MISS WARD
AND HER DOG
BY SIR JOSHUA
REYNOLDS

of Mr. Woods. Miss Anna Maria Ward was the daughter of John, second Viscount Dudley and Ward. She married in 1803 Horace David Cholwell St. Paul, Count of the Holy Roman Empire, who was born on January 6th, 1775, created a baronet on November 17th, 1813, and died in 1840. She died January 26th, 1837, aged 58, leaving an only son,

Sir Horace St. Paul, of Ewart Park, Northumberland, and five daughters. The picture, which remained in Lady St. Paul's family until the death of her son on May 29th, 1891, was then sold by the executors. Miss Ward was, it will be seen, eight years of age when she was painted by Sir Joshua Reynolds.





THE RECENTLY-DISCOVERED PORTRAIT
OF CHARLES BOOTHBY SKRYMSHIRE, AGED 18
BY SIR JOSHUA REYNOLDS, 1758

The Connoisseur



THE PAVIOURS'
JOY
BY THOMAS
ROWLANDSON
FROM A COLOUR
PRINT

THOMAS ROWLANDSON
BY RALPH NEVILL

BORN in 1756, at a period when the people of England delighted in a rough, full-blooded gaiety, strangely antipathetic to their descendants of to-day, Thomas Rowlandson found the epoch exactly suited to his tastes, genius, and disposition.

Like (and perhaps even more than) Debucourt and Fragonard, his delight was to regard life from a frivolous and pleasure-loving point of view. Of a different nature from his great predecessor, Hogarth, he never sought to teach a lesson or to castigate a vice. With him indifference took the place of severity, and laughter that of regretful tears. Numerous as are his works, there is scarcely one which touches even the border line of pathos, though had he cared to devote his genius to more serious efforts, there are good grounds for believing that there, too, he would have triumphed as he did in that particular line to which both inclination and surroundings impelled him. A lover of laughter and facile pleasure, his pencil (or, rather, his reed pen) ever showed itself indulgent towards the young, the frivolous, and the fair, finding, however, nothing but scorn and contempt for the austere and ugly.

Jovial, careless, and extravagant, a good friend,

though fickle lover, his was a mind which recked but little of the responsibilities or duties of life as the world understands them; well content with laughter alone, though not entirely devoid of that consciousness of the tragedy of human existence which must of necessity occasionally obtrude itself upon the thoughts of the pleasure-seeker.

The England of Rowlandson was, it must be remembered, a very different England from that in which we now live. Rough, jovial, and robust, both in mind and body, men were anything but averse to pleasantries and witticisms which would to-day be characterized as coarse and outrageous. Few people showed themselves anxious to reform their neighbour, and if occasionally they did, public opinion extended small support to such efforts. The race was strong, and had small sympathy for weakness in any form or shape, and no mercy if it scented hypocrisy or cant. All this may seem a digression, but in making a just estimate of Rowlandson's work it is necessary to bear these things in mind.

Again, we must not look for any great depth or

Thomas Rowlandson

THE CHAIRMEN'S
TERROR
BY THOMAS
ROWLANDSON
FROM A COLOUR
PRINT



profundity of feeling in Rowlandson's drawings, for he ever preferred to snatch the passing smile of beauty or the hearty guffaw of the countryman, though in his sketches of the humbler classes we may observe traces of a sympathy which is none the less keen by reason of its restraint. Inspired by animated nature, he is usually peculiarly happy, and his horses, whilst anatomically excellent, convey an extraordinary idea of life and movement which many more ambitious pencils have failed to attain.

Old George Cruickshank was wont to say that as a marine painter Rowlandson was unrivalled; but as a matter of fact he is seen at his best in his drawings of women. Almost invariably graceful and elegant, their smiling faces breathe a spirit of fun and good nature which is captivating in the extreme. Indeed, it is well known that several of Rowlandson's female portraits have been mistaken for sketches by Gainsborough and Morland, and it is highly probable that yet many others still continue to pass as such.

If fault is to be found, it is that his fair ones are occasionally too robust and voluptuous in appearance—the result, no doubt, of the artist's early training in a Paris studio, where he studied whilst staying with a French aunt, who was very fond of

him. This lady left him a considerable sum (£7,000), which in due course Rowlandson lost at the gaming table, as he almost invariably did any money which came into his possession.

Endowed with superabundant versatility, this very quality became a source of artistic weakness, for gifted with the faculty of comically illustrating the most whimsical ideas and situations without the slightest effort, both habit and inclination soon caused him to abandon that serious side of art, in which, according to contemporary accounts, he was so well fitted to excel.

Notwithstanding that in life and conduct Rowlandson was careless and extravagant to the point of folly, he was ever, when money matters were concerned, rigorously scrupulous, and though at times in sore financial straits, would never knowingly allow any of his productions to be passed off as the work of others who enjoyed great reputations and commanded big prices, though had he consented to do so his book of imitations, "Rowlandson's Imitations of Modern Drawings" (1784-88), remains as a convincing proof of how successful he might have been. Lovers of his work should not fail to secure a copy of this folio volume should it come across their path. Without deliberately imitating any particular picture, the artist has contrived to snatch the method of

The Connoisseur

every one of the masters whom he selects, and in doing so almost entirely sinks his own individuality. Wheatley, Gainsborough, Cipriani, and Bartolozzi, besides others, are travestied in this manner.

Rowlandson, as is well known, was a most prolific artist, and as a consequence, his original



drawings even today are still occasionally to be picked up at what are really comparatively modest prices, though it must be admitted that the best

of them have long since passed into museums or the hands of private collectors, and therefore come but seldom into the market. Two which are accounted amongst the cleverest are, or were, at

accounted to be Rowlandson's *chef d'œuvre*, abounding, as it does, in excellent portraits of contemporaries, which are scattered here and there as thickly as plums in a cake. It may be mentioned



that the fair vocalist is Mrs. Weicksel, in her time a great favourite at the Gardens, and the mother of the famous and popular Mrs. Billington.

In 1789 a very interesting and spirited series of racing prints made their appearance, in which Rowlandson displayed his best manner of drawing. In



Windsor Castle, and have twice been loaned for public exhibition by the late Queen. These are the "French Review" and the "English Review."

Another, which is certainly a masterpiece, hangs in a Norfolk country house after an exile in France. This is a view of Angelo's fencing-school during a bout, in which the celebrated Chevalier d'Eon is engaged. Its life and vigour are quite extraordinary, as is the dexterity with which the grouping of the numerous figures is arranged. The whole composition is spirited in the extreme.



"Vauxhall Gardens," engraved by R. Pollard, aquatinted by F. Jukes, is, however, generally

one of these we see the celebrated Colonel O'Kelly, owner of "Eclipse," who, unlike the majority of sportsmen, amassed a considerable fortune upon the turf. He is represented riding upon a stout cob, carrying his crutch; in the same plate is the Prince Regent.



Another of the same series shows this veteran of the turf giving some final instructions to his jockey. Colonel O'Kelly, indeed, appears to have been a great favourite with the artist, for a water-colour exists depicting "Colonel O'Kelly enjoying a private trial previous to his making a match." This, as far as is known, has never been engraved, though

Thomas Rowlandson

possibly impressions of it may have been struck and lost sight of.

A pretty print, which has little or nothing of the caricature in its composition, is "Liberty and Fame introducing Female Patriotism to Britannia" (1784). The figures are exceedingly graceful and elegant, "Liberty and Fame" being shown conducting the



beautiful Duchess of Devonshire to receive the laurels of victory from the hands of Britannia.

"The Cries of London"

(1799) do not, I think, show the artist at his best, for besides the fact that the subjects chosen for illustration are not particularly happy, the execution is inferior to that displayed in Rowlandson's earlier compositions. Nevertheless, like all his work, they are clever, and now that London cries are things of the past, interesting and curious.

"A Sailor's Family" (1787) shows great felicity of execution. Indeed, the whole composition of this picture is graceful and pleasing in the extreme. It is a charming work.



As specimens of rough humour, "The Paviers' Delight" and "The Chairmen's Terror" are, in their way, excellent. In the latter is shown the gateway of St. James's Palace, and if we may judge from the little scene in the background the sentries of 1792 probably found their duties less irksome than do those who so stolidly pace up and down at the present day.

Amongst the caricatures of Rowlandson which deal with Napoleon, there is one which is especially worthy of attention. This is "Death and Buona-parté" (1814). The conqueror of Austerlitz sits with his head between his hands upon a drum, whilst Death, seated on a cannon, parodies his attitude,

and gazes into his eyes. In the background the Allied Armies are represented routing the French. The whole composition rises above the ordinary level of caricature, and strikes the imagination no less by reason of its strength than by the truth of its inspiration.



As a rule, Rowlandson is far more lenient towards France than his contemporary, Gillray. His residence in Paris, which capital he knew well, has doubtless something to do with this. French

influence, indeed, is occasionally very apparent in his work, and at the present day he is far more highly appreciated across the Channel than in the country which gave him birth.



The drawing here reproduced in colour on page 47 depicts the famous "Old Q." (the Marquiss of Queensberry) walking with one of those fair ones to whose society he was so partial. Discovered some time ago in an old portfolio, it has, as far as the present writer knows, never been engraved or reproduced. No mention is made of it by Mr. Grego in his book on Rowlandson. Both of the figures are in the artist's best manner, youth and age being very happily contrasted—the crabbed old face in the foreground forming an admirable foil for the smiling countenance of beauty.



It is probable that this picture was painted between 1780 and 1790, which may be said to have been Rowlandson's best period. His later work is not nearly so refined in execution, whilst a certain poverty of invention is to be discerned in it.

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The cause, perhaps, was that costume was becoming less decorative and more sombre, and, consequently, less suited to his style. Be this as it may, after 1810 we seem to see the pretty nymphs of 1785 grown



coarse and ugly, their grace and charm evaporated with the century which has passed away.

As an old man, Rowlandson lost touch of the public taste, for the England of 1820 had ceased to be the merry, roystering England of his youth. Essentially of the eighteenth century, he had, towards the end of his life, quite outlived his time, and, consequently, found himself lost, as it were, amidst a more serious generation. The rough, jovial, rollicking pleasure-lovers of his youth had, for the most part, long since thrown their last main and drunk their last toast, whilst vapid sentimentality and emasculate Puritanism were already showing signs of existence. His day of artistic celebrity was for the time being over, and it was in comparative obscurity that he died in 1827.

Says the "Dictionary of National Biography": "He appears to have had no family," which seems a rather enigmatical statement, but at all events one quite in keeping with the artist's happy-go-lucky disposition.

In England at the present day, a somewhat canting generation, which with superbly unconscious humour associates art with schemes of social reform, frowns rather than smiles at Rowlandson's robust pleasantries. To the super-refined (that is to say, those who cover a lack of refinement with an assumption of what they suppose that quality to be), to the austere, and to those by nature dull of comprehension, his work—frank, vigorous, and unrestrained—can of necessity make no appeal. In France, however, where public taste is more highly educated and in no way confused by



vague Utopian notions as to the criterion of artistic merit being a picture's fitness for admission to the family circle, Rowlandson's work is very greatly esteemed as being that of a true artist, who, in his own line, has rarely, if ever, been equalled.



"OLD Q"

By Thomas Rowlandson

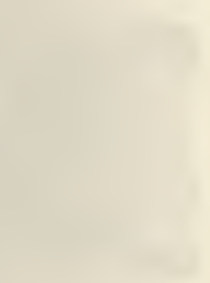
From the original
water-colour drawing in
the possession of
Lady Dorothy Nevill

(See page 15)



OLD

THE
OF THE
BY
IN







WAR MEDALS
BY J. HASTINGS IRWIN

THE custom of bestowing medals as individual rewards for naval and military services may be said to date from the reign of Queen Elizabeth.



THE ARMADA MEDAL—OBVERSE

It is, however, doubtful whether they were intended to be worn as decorations after the manner of our modern war-medals, and there is nothing to show that the issue was general. They were most probably bestowed on individuals for distinguished services, and not generally on the whole body. They were, as a rule, worn from the neck, suspended by a chain or ribbon, and in Nicholas' "History of Medals" he states that they were often worn in the hat.

The medals issued in Queen Elizabeth's reign were almost exclusively for naval services; and King Charles I. instituted the first recorded reward for military services. The Queen's medal was for services rendered against the Spanish Armada, and the King's was given to Sir Robert Welch, an officer of the Royalist Cavalry, who recovered the Royal Standard at the battle of Edge Hill, after it had been captured by the Parliamentary forces.

The first recorded issue of medals to all officers and men taking part in a battle were those distributed after the battle of Dunbar in 1650. The officers received small oval gold medals, and the men larger ones in silver. From that time no general distribution of war medals took place until the Waterloo medal was issued in 1817. Officers and soldiers alike received the same medal, and no departure has since been made from the rule then established.

It was not until 1848 that a medal was issued to the survivors of the British army which fought in the Peninsular. Several times in previous years the

subject had been mooted in Parliament, but the strongest opponent to rewarding the rank and file was, strange to say, the man who had gained most by their bravery, namely, the Duke of Wellington. He held that as the principal officers had been rewarded by gold medals and crosses, it was unnecessary to recognize the services of the remainder; but fortunately wiser counsels prevailed, and a medal was subsequently authorized and distributed. Since that time every man, officer as well as private, has received a medal for his services in any campaign for which a medal has been issued.

Many of the war-medals issued, besides their value to the recipients, serve a useful purpose in shewing the dress worn by the troops during the campaign, and cannot fail to be of the greatest interest to the future military historian. It is, in the writer's opinion, a great pity that this principle has not been carried out on all war medals, instead of the meaningless emblematic figures so frequently employed. For example, the reverse of the medal given to the army of the Punjab in 1849 gives a very good idea of the uniform worn by the infantry soldiers of the period. The same may be said of the medal originally issued for the first Ashantee war; and the Afghan medal for 1878-80 gives an excellent representation of a column of artillery, cavalry, and infantry on the march.

The medals issued for Ghuznee in 1839, and the second Jellahabad medal of 1842, give a very fair idea of the two forts, and many of the earlier medals



THE ARMADA MEDAL—REVERSE

issued by the Honourable East India Company give useful representations of the costumes worn by their native troops of the period. If some rule of this sort could be systematically carried out, medals would not only be of use in rewarding the recipient,

but might be made in addition of considerable historical value. The Indian General Service Medal of 1895 carries out the idea in the figures of the British and native soldiers on the reverse who are supporting the flag, but in the medals since issued for the wars in Eastern, Central, and Southern Africa the emblematic design has been again resorted to.



THE WATERLOO MEDAL—REVERSE

Before the issue of the Navy General Service Medal of 1848, it had been left to private enterprise to reward the officers and men who had fought the battles of the Nile and Trafalgar, although a few officers of the highest rank had previously received the naval gold medal. Mr. Davidson, of St. James' Square, London, Lord Nelson's prize agent, at his own expense presented gold, silver, bronze-gilt, and bronze medals, according to the rank of the recipient, to all the survivors of the Battle of the Nile. After the Battle of Trafalgar, Matthew Boulton, the eminent engineer of Birmingham, applied for and obtained permission to present a medal to each of the survivors. They were issued in gold, silver, and pewter, and were highly prized by the recipients. From that time until the Chartered Company of South Africa were permitted to distribute medals to troops engaged in Mashonaland and Rhodesia in 1893 and 1896, no private individual has been granted permission to issue medals as honorary awards.

The Honourable East India Company might reasonably claim to be the institutors of the modern custom of bestowing a medal on every individual taking part in a campaign. This practice was begun in 1784 in the case of a campaign in the West of India. With the exception of that for Seringapatam, all the earlier medals were given to native troops only, but since, and including the medal given for Ghuznee in 1839, the medals given by the Honourable East India Company and the Indian Government have been shared by European and native troops alike.

The medal given in 1854 for the war in Burmah in 1852 was subsequently, on Lord Dalhousie's suggestion, adopted as a general service medal, and

was used until replaced by the Indian General Service Medal of 1895. It was used for no less than twenty-one wars, each commemorated by a different clasp. The advisability of using a medal for so many different campaigns is, in the opinion of the writer, open to doubt. As regards this particular medal, the fact of there being no date, either on the obverse or reverse, would in the event of the clasp becoming detached render it extremely difficult for the numismatic student of the future to say for what service or when it had been granted. Moreover, the ribbon in all cases being the same, who could say, when the ribbon alone is worn, as in mess or undress uniform, for which of the campaigns commemorated, or indeed for how many of them, the officer or soldier was decorated? Although it might lead to a multiplicity of medals, the writer would urge the advisability of a different medal and ribbon being used for each campaign.

The first medals to have clasps added to them for different actions were the gold crosses and medals given for the Peninsular War. No other instances of this custom occur until the authorization of a medal for the Sutlej War in 1845. Since then the system has been generally adopted.

In the case of the medal for the present war in South Africa no fewer than twenty-four different clasps have been issued. Since 1794 no medals have been issued with chains for suspension, so that that year may be taken as the inauguration of the modern custom of wearing medals attached to a ribbon. The first authorized ribbon was white edged with dark blue, and was issued with the gold naval medals of 1794. This ribbon was subsequently used for the Navy General Service Medals of 1848. The ribbon adopted for the first military medals was red with blue edges, and was first used with the gold medal issued for the Battle of Maida. It was afterwards used in different widths for the military gold crosses and medals for the Peninsular, for the first Burmese medal, for the Waterloo medal and the Military



THE WATERLOO MEDAL—OBVERSE

General Service Medal, and, lastly, for the Distinguished Service Order in 1886.



THE possessor of the valuable tea and coffee service, illustrated in the November number of *THE CONNOISSEUR* (p. 202), is also the owner of a silver cup (see illustration) which has puzzled the numerous collectors that have seen it. The cup is eight inches high, and the top of the bowl is fourteen inches in circumference. This treasure came from Southern Germany,

A curious Silver Cup.

where it had passed through many hands. It bears the legend "Beati Pacifici" beneath the Royal Arms of England in relief, and the date 1617. On it are also three silver marks hard to decipher, one being apparently a lion passant, another probably representing a lion's face. It is conjectured that it was sent by King James I. of England to his unfortunate daughter Elizabeth, Electress Palatine, afterwards Queen of Bohemia. This royal lady was the mother of a numerous family, and the cup may have been intended as a christening gift for one of her children. The date, 1617, corresponds with that of the year when her son Charles Louis was born. The cup looks as if it had suffered in the stormy days of the Palatinate and the attack on Heidelberg Castle. Its brim bears the following inscription: "By Vertuous Living Doth alle honour Rise: An eville Life brings Infamie and shame: To follow his Councel that is most Wise bring endles Glory and Immortal fame." Round the base of the bowl we read: "Such . as . on . earth . God's : glory : do : advance : shall : ever . Be . had : in . Remembrance + ." The base of the stem is ornamented with Tudor roses in relief and two lines of mottoes, the first being: "We shall . fale + But sure . the . name . of evill . doers . shall . rott : Eternall"; the second: "For . every . one . shall . Receive . according . to . the . Works . donne + unto . their . Lott :". The bowl is highly decorated. The decoration includes, besides the Royal Arms, a griffin, a semi-couchant stag with large branches and with a coronet round its neck and a cable wound round its body. Between the stag and the Royal Arms is a pphenix surrounded by flames rising from a large crown with five balls alternating with the Tudor roses. The stem of this remarkable cup is ornamented with thistles.



SILVER CUP, DATED 1617

A SMALL octavo French tract of 1584, of which we should much like to learn more, has lately come into our hands. Subjoined is a *fac-simile* of the title page and of folio 23. The fact is that this piece relates to an incident of French history which in 1584 was some two years old. Henry III. had been advised and had consented to accord to the capitals of certain provinces of France local Courts of Justice, in order to facilitate and expedite legal proceedings. The volume in our hands has to do with consequent arrangements made for Guienne at Bordeaux in 1582-3; and here is the point. From 1581 to 1584 the Mayor of Bordeaux was no less a person than Michel de Montaigne, and in his official capacity the whole matter must have necessarily come within his cognizance, and have been carried out under his sanction. The Essayist had been successively on friendly terms with Charles IX. and Henry III.; we have a letter from the latter to him, dated November 25th, 1581, commanding him to return forthwith from Italy and assume the mayoralty in which the King had confirmed him; and that he paid personal attention to the duties of the office, so delicate and difficult an one in those times of trouble, the municipal minute of December 10th, 1583, subscribed by him and the jurats, goes some way to shew. It is, of course, only one, accidentally preserved, out of hundreds of such papers, and a comparison of the above-mentioned minute may assist in illustrating the Essayist's official style.

Thus, premising that the pamphlet before us was written in 1582, that the official representative of the King at that juncture was Montaigne, and that such a document or manifesto could scarcely in the nature of things have been drawn up and subsequently printed without his knowledge and permission, we reach a farther stage in the matter, and that is the Authorship. We do not desire to be too precipitate and sanguine; but let us put this question: Who in Bordeaux could have penned such a thing, save one? Again, who, save one, would have interlarded his discourse with quotations from ancient Greek and Latin authors, till almost half the text became quotation? Thirdly, who, save the same, would have cited Chrisippus, one of Montaigne's favourite men, and a writer, of whose name not a soul in Guienne, not many in Paris itself, had probably ever heard?

It is at least possible that we hold in our hands a hitherto unidentified production of the Essayist, bearing on its face certain idiosyncrasies,

which co-operate with the local circumstances to favour and support such a conclusion. When we shewed the volume to a learned friend, he in an instant put his finger on the following Montaignesque sentence at folio xxv:—"Un hōme est bien malade quand il ne sent point sou mal: mais quand nō seulemēt il le sent & le cognoit, mais aussi scait & entered les causes & les remedes d'icelui, il est ia à demy query." Others might be found. The *ja* for *déja* is itself characteristic.

AMONG book collectors specimens of ancient typography used to be ordinarily known as *editiones principes* by persons desirous of "Incunabula." exhibiting their acquaintance with classical tongues, or simply early printed books. Within the last few years, however, a fashion has arisen of describing this class of literary monument as *Incunabula*. So far, so good. But let us define our terms. What does *Incunabula* signify? The average reply will be, "Early printed books: fifteeners." It is not so. All incunabula, it is true enough, are early printed books and fifteeners; but not one in a thousand of the latter are incunabula. This word, as is sufficiently obvious, imports productions belonging to the typographical cradle, or, in other terms, it comprehends, and comprehends only, such books as appeared in a given country at the very outset of the setting up there of a printing press. This explanation may strike some as superfluous, and even impertinent; and therefore it is necessary to go so far as to mention that when the curator of a public institution was recently asked what sort of books he had been adding to the collection, he answered, "*Incunabula*." But he meant, as it turned out, works belonging to the fifteenth century—a widely different affair.

Again, there are two species of *Incunabula*. If, for example, a volume bears date 1480, and others, appurtenant to the same locality, exist from 1460 downward, the 1480 item has no pretension whatever to so lofty a title. But supposing that it is actually the first specimen of the press of that place, it is *ad hoc* a member of the family—of the typographical aristocracy. It has, however, merely local rank, because 1480 is a fairly advanced period of time, and in the region of its provenance, and indeed in almost every other, thousands of publications may have preceded it. On the other hand, the appellation of which we are speaking is distinctly and emphatically proper to the noble group of German prototypes which saw the light between 1455

DE L'OEIL DES ROIS ET DE LA IUSTICE.

*Remonfrance faite au la ville de Bordeaux à l'ou-
uerture de la Cour de Iustice enuoyee par le Roy
en ses pais & Duché de Guienne.*



A P A R I S,
Chez Robert le Mangnier, ruë neufue
nostre Dame, à l'image saint Iean
Baptiste.

1584.

xxii.

boles est la figure du Liõ couchant qui est
à l'entrée de la châtre dorédu Palais de
Paris. Voire mesmes ce si mauuais & rude
regard n'est que pour apporter tât plus d'af-
feur à eus bõs & aus iustes. *ἰσχυρὸν τοῖς καλοῖς
& ἀδύνατον τοῖς ἀσπίστοις, τοῖς δὲ δικαίοις θρασυ-*
comme dit le mesme Chrissippe au lieu
dessus allegué, & Orphée en son hymne:
ἰσχυρὰ τὸ πῦρ ἀδύνατον εὐφροῦν δὲ σὺνέτασι δικαίοις.
Tu es en. mic des meschans, & aux bons
debonnaire. Donques si le regard de la
Iustice est rude, seure & haue contre les
mauuais, aussi est il doux, affable, & be-
ning enuers les bons. Et partant il faut
qu'ils s'en approchent. Que son regard fa-
rouche ne leur face ia de paour, Que ceste
escarlatte rougissant & flamboyâte ne les
espouuante point, & ne leur facial aux
yeux. Qu'ils viennent & s'en approchent:
mais qu'ils y viennent la teste & les yeux
baissés en toute humilité, & ils y trouue-
rõnt secours & deffence en leurs afflictions
& oppressions. Que les gens d'Eglise y
viennent, Que la noblesse s'en approche,
Que le marchât ne s'en recule point: Que
le laboureur ne la craigne point: En som-
me, que tous ceux qui a l'occafion des trou-

and 1462, for the excellent reason that neither at Mainz nor anywhere else had anything of the kind so far existed. Their position is absolute and indefeasible; and in a large, if in a modified, degree certain books from the presses of Cologne, Rome, Naples, Venice, etc., representing in the aggregate a considerable library, occupy the same honourable ground.



PRINT IN WHITE PASTE

WE think that we ought to draw the attention of our readers to a most remarkable volume advertised by Mr. Quaritch. It is a copy of the **A Print in White Paste.** excessively rare, and probably never-finished, work containing portraits of the putative saintly progenitors of the Emperor Maximilian I., and issued without a regular title about 1530. Not more than four perfect and three imperfect copies exist of this work, but only one other of the complete exemplars besides the present, and that in a public library, exhibits the peculiarity of having blank leaves bound up at the end at or near the time of publication; and on these have been pasted supplementary engravings of other subjects. In the copy under notice there are three and twenty blank leaves, and seven of these thus occupied, making the total number of illustrations 95. It is a

comparatively recent opinion that the engraver of the whole series was Leonard Beckh. As the book is in its original pig-skin binding, the blanks may have been inserted for the purpose of admitting other additions as they occurred.

The most conspicuous feature in the supplement to this extraordinary book is a very fine impression in *white paste*, representing a Gothic screen with three compartments, in which are full-length figures of the patron saints of Ratisbon—SS. Dionysius, Emeran, and Wolfgang; no other specimen of this exact type seems to be known. It should be added that the Quaritch copy of the book and that at Vienna above cited vary in the supplemental matter, and at the same time are the only ones possessing more than eighty-eight wood-cuts. The former is understood to have been sold by Thomas Thorpe, the bookseller, for £15 15s., about 1830, to the person from whose representative it has been acquired, and there is no apparent indication of it ever having occurred at an auction.



WE are enabled, through the kindness of one of our subscribers, to give an illustration of a very fine William and Mary wine-cooler or wine-cistern. This piece is a splendid specimen of the style of the period and of a familiar and favourite design.

It is in very good preservation. Its ample capacity renders it none the less graceful; it is one of a very limited school of large vessels of the kind, which were chiefly in fashion from about 1666 and for some sixty years afterwards. It is principally characterised by the uniformity of its bold ellipses, bossed out, alternating with vertical stems having inverted husks, surmounted by cronels, each bearing a pine. The bed is quite plain. At either end are



Notes

large lions' masks and swivel handles, having central moulds.

Environing the neck is an embossed belt of acanthus foliage intertwined with ribboning. The flat rim of the vessel has a slight concave sectional moulding with grooved lines, finishing with a boldly gadrooned edge. It is supported by four claw-and-ball feet. Its girth at the widest, exclusive of the protruding lion masks, is eighty-four inches; height, thirteen inches. Its weight is about six hundred ounces. Connoisseurs will recognise that the set of three jars and covers at Knole (1690) are partly adorned with a very similar ornamentation — namely, the alternate ellipses and stems with husks. The marks of the wine cooler are: London, 1694  maker's mark  on the base.

THE marble mantelpiece illustrated on this page is a fine example of English decorative sculpture of the eighteenth century; it forms part of the ornamentation of a room on the ground floor of an old house in Grosvenor Road, Westminster, formerly the residence of the Dukes of Westminster, and now transformed into the offices and workshop of Messrs. Vigor and Co., to whose courtesy we are indebted for permission to reproduce it. When the lease falls in, in a few years time, the mantelpiece will find a place in the South Kensington Museum.

THE Pope has acquired for the Vatican the large and valuable collection of papal coins formerly the property of Cardinal Lorenzo Randi, who devoted forty years of his life to its formation. This magnificent accession of 26,000 pieces, including a vast number of first-rate rarities belonging to the mediæval Roman republic and the early pontiffs, represents, we are informed, more than five times as many numismatic remains as hitherto were accessible to students and others,

which may be another way of saying that it is the first serious attempt to place the Vatican cabinet on a footing in any manner proportionate to the magnitude and splendour of the library.

To those who follow the fortunes of particular copies of rare books, and who sometimes are happy enough, after a long series of years, to behold once more an old friend, it will hardly be necessary (writes a correspondent) to explain with what satisfac-

“The
Beau’s
Academy.”



MANTELPIECE AT GROSVENOR ROAD, WESTMINSTER

tion I took into my hands once more, after a separation of thirty years, a copy of a volume called “The Beau’s Academy, 1699.” At the shop of Mr. John Pearson I saw this small treasure, and omitted to take a note of it, and no other has occurred in all that interval. It is nothing more than a new title-page set by a bookseller before an unsold remainder of the “Mysteries of Love and Eloquence,” 1657, in his hands; but I lacked the *ipsissima verba* of that delusive forefront, and was

kept in suspense half a lifetime. The genuine "Mysteries" are tolerably common; the curiosity of my *retrouvaille* is limited to a single leaf.

Old North-umberland House. NORTHAMPTON HOUSE, Charing Cross, better and last known as Northumberland House, is generally reputed to have been built in 1605 by Henry Howard, Earl of Northampton. The Earl furnished the designs, and the architects were Bernard Jansen and Gerard Crismas. The frontage was 162 feet. This mansion formed part of Shakespeare's London, and there may be the additional interest that

view of it. Singularly enough, in the presence of the alleged writing on the back (for I did not see it): "Rd. Kain, 1607," this painting exhibits on the face of it evidence of having been executed not earlier than 1674, as the statue of Charles I. is there, and the whole costume, in fact, belongs to the end of the seventeenth century. As the canvas is stated to have been in bad condition, the year assigned may have been mistaken for 1697; and even so it is by far the earliest representation extant, so far as I can learn, of this famous historical mansion. (See illustration on this page.)



OLD NORTHUMBERLAND HOUSE, 1607

the Jansen who assisted in its construction was related to Cornelius Jansen, who painted the likeness of the poet. When I was lately at Weston-super-Mare (writes a correspondent), I saw on a wall at the house of Miss Baker, sister of Mr. Ernest Baker, a nephew of the late Mr. J. O. Halliwell-Phillipps, a painting of the residence, purporting to be as it appeared about two years after its original erection, with the name of the artist on the back and the date 1607. Halliwell-Phillipps had bought the picture, but took it to be a copy; but some time after, when it passed by gift to Miss Baker's father, it was cleaned and framed, and the particulars on the back for the first time brought to light. In Mr. Wheatley's "Cunningham," 1891, there is a good account of Northumberland House and its history, but no reference to any contemporary or even fairly early

We are glad to hear that Messrs. Sampson Low, Marston & Co. are about to publish a new edition of Mrs. Palliser's "History of Lace," revised and enlarged under the editorship of M. Jourdain and Alice Dryden.

A Standard Book on Lace. This important work was originally published thirty-six years ago, and went through several editions, both in English and French, and it is recognised as the standard work on the subject. It has been out of print for several years, and copies are now very scarce. The new edition will be enlarged to royal 8vo, retaining all the original illustrations and being supplemented by some 150 new reproductions. The revisers have felt the responsibility of correcting anything that the late Mrs. Palliser wrote, but modern research has made some alterations necessary.

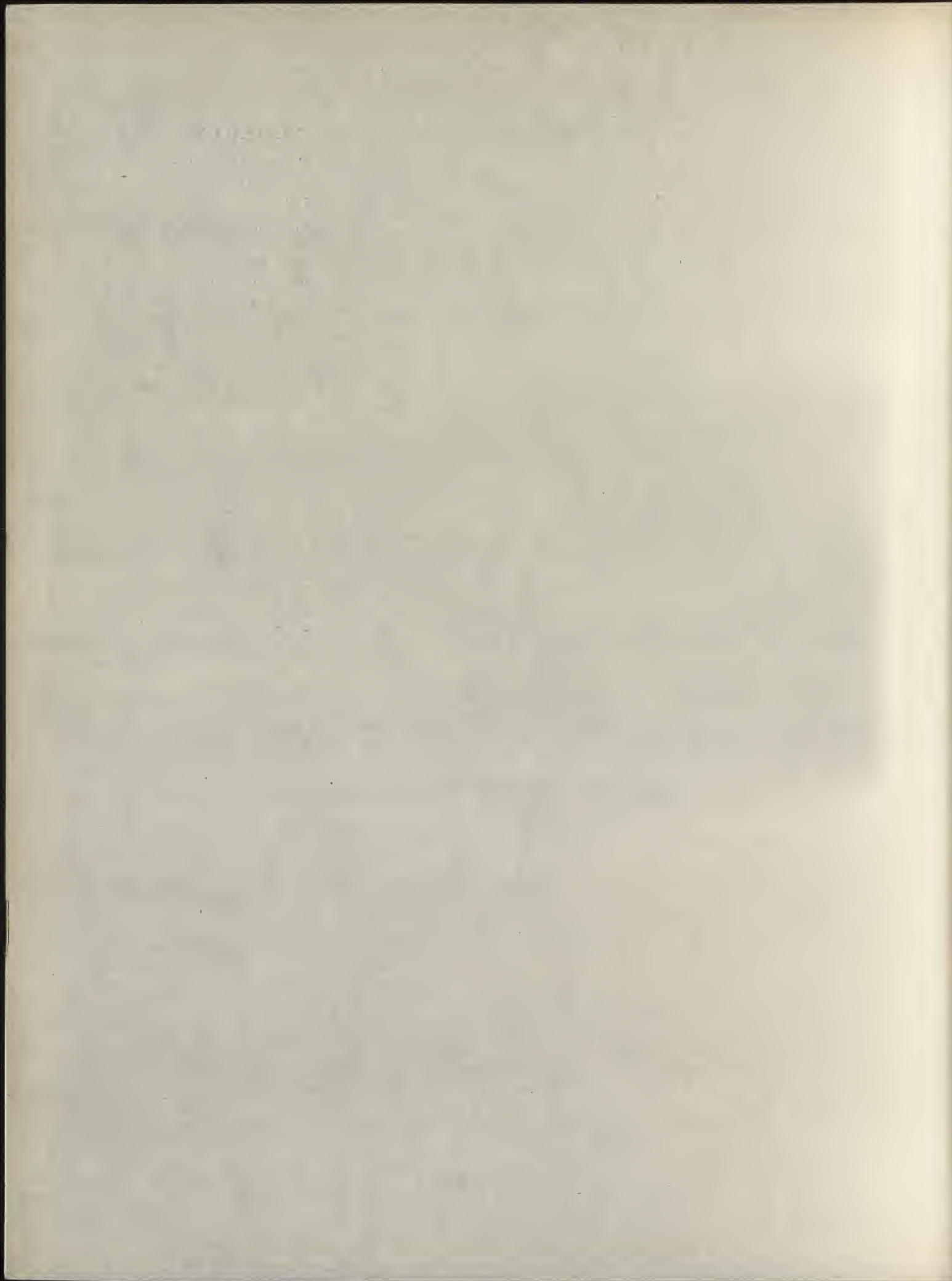
ALMERIA

Painted by John Opie

Engraved by
J. R. Smith

From an impression of
the colour print
in the possession of
Mr. F. T. Sabin

A





Painted by J. Opie

*Engraved by J. R. Smith Mezzotinto Engraver to
His Royal Highness the Prince of Wales.*

A L M E R I A .

*Not only here, the Beams of Beauty shine
But all the Virtues pour the Rays divine*



Notes

A SPECIALIST'S exhibition of the stamps of the South African Colonies, illustrative of the war in South Africa, was held at the rooms of the Philatelic Society of London, in Arundel Street, London, on Saturday, the 16th November, 1901. The dense fog which prevailed at the time seriously hampered collectors in their inspection of the exhibits, and probably prevented many from even attending. Those who braved the fog were more than compensated for their discomfort, for a finer show of South African stamps has never before been gathered together. It was in every respect a specialist's day.

The Earl of Crawford and Mr. H. J. Duveen both exhibited the rarest stamps of the Transvaal in spotless condition. There were errors and red surcharges in all their rarity. Many varieties were included that are rarely ever seen: stamps that could not be purchased for less than from £30 to £100 apiece were much in evidence.

Orange River Colony War Provisionals were shown in complete panes of 60 by Mr. C. J. Daun, including the rarities of omitted figures and letters. All the first printing with level stops was shown in complete panes. In all the collection comprised no less than forty complete panes of 60. The rare 5s. mixed stops was shown in a block of eight. Mr. G. F. H. Gibson, of the Manchester Society, also sent a very fine lot of the same stamps.

Mr. W. Dorning Beckton, President of the Manchester Philatelic Society, made a splendid display of Griqualands, which comprised the MS. 1d. on 4d. blue; "G.W." in red on 4d., a block of 17; 1877 large "G.'s," an almost double pane, from the bottom of the sheet; an entire pane of large "G.'s" on the 1d.; 6d. large "G.'s" in pairs and blocks; 1s., large "G.'s," block of 26 unused; 5s. large "G.'s," block of 13 unused, three types, the only large block known; small "G.," in black, on 4d., with outer line, a great rarity; and the ½d. double surcharge, both in black, one inverted.

British Bechuanalands were shown by the Earl of Crawford in splendid unused condition. Of the rare 4d. red surcharge there were two blocks of four.

British South Africa was shown by Mr. Eliot Levy, and included most of the rarities.

In Cape Colony, Mr. Vernon Roberts's triangulars were enough to make even a specialist very envious. The collection comprised, in wood-blocks, no less than 75 of the 1d. and 120 of the 4d. Altogether, there were over a thousand triangulars, mostly in unused, mint condition.

In Mafekings, the Earl of Crawford, Mr. A. H. Stamford, and Mr. Oldfield made up a grand display of all the rarities of these much-criticised souvenirs of the gallant stand of the little band under Baden-Powell. Mr. T. W. Hall exhibited his fine collection of Natal, arranged in his own neat style of descriptive lettering. Swaziland and Stellaland were shown by the Earl of Crawford; and Mr. J. H. Abbott, of Manchester, contributed a complete exhibit of Zululand.

The pink of condition, whether in used or unused, was the characteristic of the exhibition throughout. In the matter of arrangement, the exhibition, in being confined to the one room of the premier society, was very much a case of getting a quart into a pint pot. In the early morning, when there were few visitors, it was easy to inspect the stamps, but in the afternoon, despite the help of the fog, the place was inconveniently crowded.

WE have to correct a mistake in our description of the copy of the Kelmscott "Chaucer" illustrated on page 271 in THE CONNOISSEUR for December. The actual copy there illustrated was not, as was stated, that which belonged to the late Mr. F. S. Ellis.

The photograph for our illustration was taken by Messrs. Walker and Cockerell from the vellum copy of the "Chaucer" in the possession of Mr. Emery Walker. Though the design of the binding is the same as that of Mr. Ellis's copy, no two bindings are exactly alike, for the reason that all are made by hand. Hence, if the mistake were not corrected, it might at some future time cause misleading conclusions.

WE regret that in quoting in the November number of THE CONNOISSEUR (page 206) from the book on Reynolds by Mr. Algernon Graves and Mr. T. V. Cronin, we attributed that work to Mr. Graves alone.

THE first number of SALE PRICES (supplement to THE CONNOISSEUR) is now published, and may be had of all booksellers and newsagents, or the supplement will be sent post free from this office for eight shillings and sixpence a year. Future numbers will be issued simultaneously with THE CONNOISSEUR, and subscribers to the magazine may have the supplement sent to them by paying eight shillings a year.

THE "Collection Visited" in the February number of THE CONNOISSEUR will be the picture collection of Mr. Alfred de Rothschild.

The Connoisseur

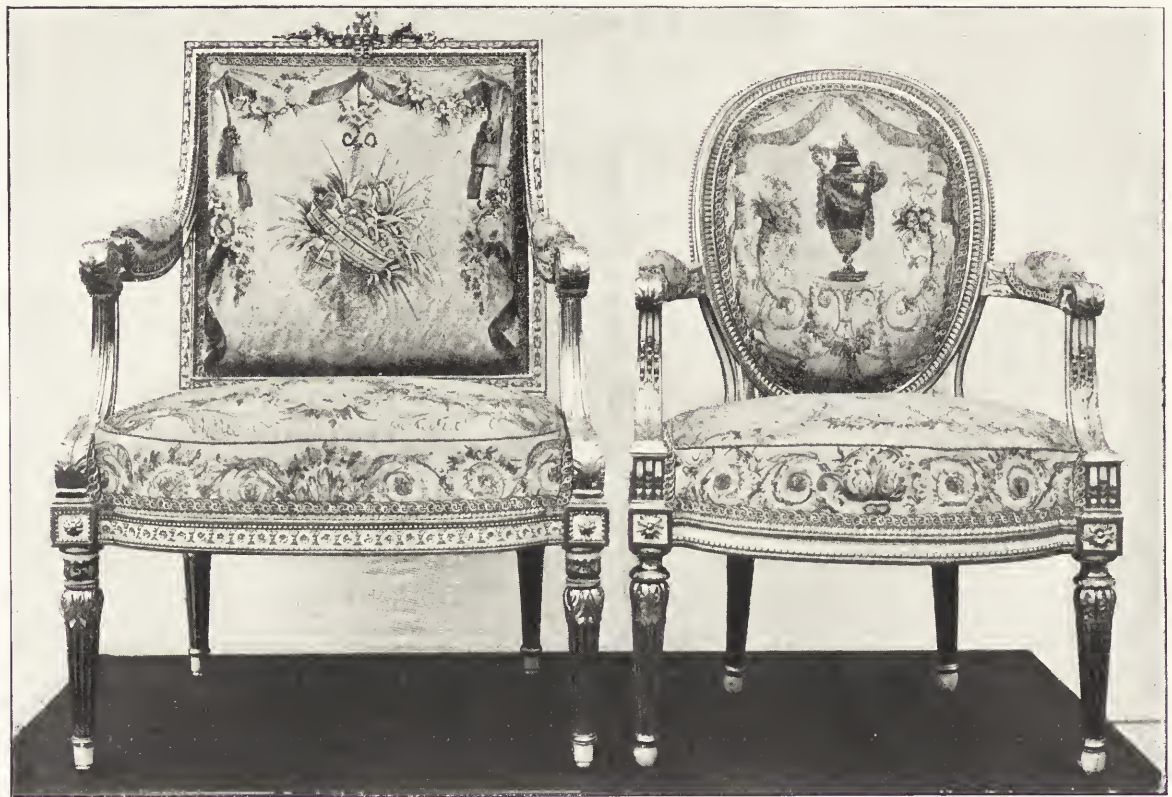
LADY DILKE has recently published the third of a series of works on French Art of the eighteenth century; she has already treated of French Painters and French Architects and Sculptors of that period, and she promises to conclude her undertaking by a volume on Draughtsmen and Engravers.

French Furniture and Decoration.*

It is difficult, in a short review, to do justice to the enormous amount of information contained in this, the third instalment; no doubt, the very vast-

whose patronage they worked; thus we see the florid and gorgeous "style Louis XIV." change into the exquisitely graceful, though mannered, "Louis XV.," which in turn developed into the more sober "Louis XVI." The large number of excellent illustrations, including many photogravure plates, are a great help to the proper understanding and appreciation of the text, and would in themselves make the book a valuable addition to any art library.

There is a paragraph in Lady Dilke's preface



CHAIRS OF CARVED AND GILT WOOD COVERINGS OF BEAUVAIS TAPESTRY (Wallace Collection, Hertford House)

(From "French Decoration and Furniture in the Eighteenth Century")

ness of her subject has caused the author no little trouble, and so the classification of the matter dealt with is, perhaps, not as clear as could be desired. Still, to the student, and even more to the collector and amateur, this book is quite invaluable; it very rightly points out the close connection that exists between decoration proper (of walls, doors, ceilings, etc.) and the articles of furniture and "bibelots" which can only be shown off to their best advantage in their natural surroundings. The gradual evolution of the various styles is exposed by biographical accounts and appreciations of the artists who influenced the movement and the personalities under

* "French Decoration and Furniture in the Eighteenth Century," by Lady Dilke. George Bell & Sons, 28/- net.

which we cannot refrain from quoting, as it is impossible to lay too much stress upon the lesson it would teach to all who have the privilege of possessing fine works of art: "Unfortunately, the possession of fine furniture does not always mean its preservation. The recent treatment of the treasures in one great collection has given us an illustration of the ruin that may be wrought by untrained zeal. Years ago, Mr. Ruskin wrote of his efforts to make a record of certain work at Florence before it should be *touched up with new gilding for the mob*. This passage must occur to the minds of many who visit Hertford House, and see the injury there due in many cases to the fatal habit of *gilding for the mob*."



VERSAILLES

SALON DE LA PENDULE

(From "French Decoration and Furniture in the Eighteenth Century")



As the season advances, a slight improvement may be noted in the average merit of the objects offered in the various London sale-rooms.

Pictures. As yet nothing of real excellence has presented itself, and there are no sensational prices to record; still, among the pictures that have changed hands during the last few weeks, there have undoubtedly been some few worthy of the attention of the connoisseur, and therefore of the journal that bears his name. They have, indeed, not been numerous, but they served in some slight degree to relieve the depressing array of barren mediocrities (to use no stronger term) which have covered the walls of auction rooms at the exhibitions preceding each sale.

To the weary traveller who has dragged his melancholy footsteps through the desert of spurious old masters, "faked" Early English portraits, and forged signatures, it is positively refreshing to come upon a genuine Jacob Ruysdael.

This remarkable and happy exception occurred at Messrs. Foster's gallery in Pall Mall, where a "Landscape with Torrent," the work of the most romantic of old Dutch landscape painters, was included in the sale of November 27th. It was one of a small collection of fourteen pictures assembled, said the catalogue, at the commencement of last century by the late William Hammond, Esq., of Great Yarmouth, by whose descendants they were being sold. The picture, though in a dirty condition, and coated with ancient varnish, seemed of fair quality; it measured 24 ins. by 20 ins., and the signature, though possibly re-painted, was probably genuine. The proverb that "good wine needs no bush" was once more verified by the fact that, unobtrusively presented as it was in the midst of a quantity of valueless paintings, it fetched 660 guineas. It is unfortunate that Mr. William Hammond did not show the same judgment in the selection of his other pictures, or the names of Hobbema, Ostade, G. Dow, and Jan Steen which were attached to them might have been in some degree justified.

A sixteenth century portrait, said to be "Lady Jane Grey," by Zuccherò, figured in the same sale, and changed hands at 101 gs.

A few days previously, in the same rooms, a set of nine sketches in pen and ink, ascribed to Rembrandt, went for 190 gs. They were mostly biblical subjects, "The Crucifixion," "Stable in Bethlehem," "Christ in the Temple," "Tobit and the Angel," etc., and were of some interest, though not very characteristic of the master.

The sales at Christie's on November 16th, 23rd, 25th, and 30th may be lightly passed over. The first included a large canvas, hard, prosaic and uninteresting, painted last year by B. W. Leader, R.A. It was called "The Old English Village Church," and the hammer fell upon it at 330 gs. On the Saturday following, a "Portrait of a Lady," in black dress, an old Dutch picture of fair quality, attributed to Cornelius Janssens, fetched 200 gs.; while a couple of portraits of "Mr. and Mrs. Patrick Robertson," of Gallowflat, the very association of which with the name of Sir H. Raeburn was a positive insult to the great Scotch painter, fetched 5 gs. and 2 gs. respectively.

Another Leader, "Sand Dunes," exhibited at the Academy in 1891, appeared at Messrs. Robinson and Fisher's on November 28th. This picture, which measures 5 ft. 9 ins. by 3 ft. 9 ins., is by this time well known to frequenters of sale-rooms; it is to be hoped that it found a buyer at 460 gs., and that this was its "positively last appearance in public." The sale included also a "Portrait of Queen Charlotte" and another of a "Youth with a Dog," both attributed to Gainsborough for some reason best known to their owners, knocked down at 600 gs. and 50 gs. respectively; and a decorative Early English "Portrait of a Lady with a Dog" (210 gs.).

At Edinburgh, on November 23rd, Mr. Dowell conducted a sale of modern pictures, at which very fair prices were obtained. Part of the works submitted were from the collection of the late Earl of Moray, of Darnaway Castle, and others were the

In the Sale Room

property of Mrs. M'Dougal, of Dalhousie Castle. "John Knox rebuking Queen Mary," by W. P. Frith, R.A., fetched 160 gs.; "Making Yarn," by John Philip, R.A., 135 gs.; "The Holy-Island Sands," a water colour by Sam Bough, 125 gs.; "Ben Wyvis: Rain Clearing Off," by the same artist, 116 gs.; "The Crofter's Team," by J. Farquharson, 95 gs.; "Holy Well at Barncluith," by Alex. Fraser, 58 gs.

From various parts of the Continent come reports of important sales of pictures, both ancient and modern. In Paris business has started in earnest at the Hôtel Drouot, and prices, on the whole, seem satisfactory, although there, as in London, sensational auctions can scarcely be expected at this time of the year.



MADAME DE STAËL, BY INGRES, SOLD FOR £480

The chief interest of the sale conducted by Messrs. Léon Tual and Messrs. Bernheim Jeune on November 21st centred in the "Portrait of Madame de Staël," by Ingres (*see illustration*). It is said to be an early work of the famous painter of "L'Apothéose d'Homère" and "La Source," both in the Louvre, and it fetched 12,000 frs. (£480), although its authorship gave rise to some controversy. This was the highest price reached at the sale, which was chiefly composed of works of a later date. A sketchy Corot, "Les Bouleaux," not very happy in composition, but painted with the artist's characteristic lightness of touch, only reached 3,700 frs. (£148); Fantin Latour was represented by four flower pieces of no great importance, the best of which, "White Roses in a Glass," fetched 1,420 frs., and one of his strangely poetical figure subjects, "Dans la

Clairière," three women reclining on the grass under trees, which was knocked down at £78. Of the works of the impressionist masters, two by Claude Monet, "Dans les Coquelicots" and "La Maison sur le Mail," fetched 6,900 frs. (£276) and 4,500 frs. (£180) respectively. Six pictures bore the signature of Sisley, and sold at prices ranging from £80 to £230. A good view of Venice, "Rives de Lagune," by Ziem, reached 5,400 frs. (£216).

MONSIEUR LAZARE WEILLER, whose collection of modern pictures was dispersed at the Hôtel Drouot on November 28th, was for a great many years a firm and exclusive partisan of the old masters; it was only under the influence of a long and close personal friendship with Puvis de Chavannes that he came to appreciate the qualities of modern painters and became a patron of the impressionists. In his *château* of Osny he was not afraid, from that time forth, to hang works signed Corot, Puvis de Chavannes, Monet, Sisley, or Pissarro, beside his old favourites by Rubens, Lavigillière, Nattier, or Lancret. Recently, however, having sold the Château d'Osny, he found his Paris house too small to contain his entire collection, and so decided to part with the modern section. The 54 pictures and 16 water-colours of which it was composed realised 293,000 francs, or nearly £12,000.

"Ludus pro patria," a large allegorical composition by Puvis de Chavannes (*see illustration on next page*), worthy of being ranked among the artist's finest work, was bought, after keen competition, for 40,000 frs. (£1,600) by Messrs. Bernheim Jeune, the experts who directed the sale. "La Famille," another work by the same painter, fetched 10,500 frs. (£420), and his pastel, "L'Enfant Prodigue," 10,100 frs. (£404). Two beautiful examples by Corot, neither, however, containing water, represented the school of 1830: "La Cour de la Ferme," from the Faure collection, reached 23,000 frs. (£920), and "Entrée d'Abbeville" was cheap at 17,500 frs. (£700); this latter picture is peculiarly interesting as being one of the last that Corot painted; it is dated 1875, and the master died early in February of that year. Many other remarkable works changed hands at this sale, of which the following may be mentioned: Cazin, "Dans les Prairies de Hollande," 15,500 frs.; Cl. Monet, "La Cathédrale de Rouen," 13,000 frs.; "Le Bassin d'Argenteuil," 12,000 frs.; and "La Gare St. Lazare," 8,100 frs.; Dagnan-Bouveret, "La Douleur d'Orphée," 7,000 frs.; "Lépine," "Le Canal de Caen," 8,050 frs.

The Connoisseur

At the Lepke rooms in Berlin on November 19th, a number of interesting pictures changed hands, three reaching exactly 8,000 marks (£400) each. These were a "Vision of St. Francis," by Murillo, "The Hero of the Village," by Michael Munkacsy, and a "Portrait of a Man," by William Liebl. "On the Shore," by Edward Hildebrandt, fetched 5,000 marks (£250), two smaller works by him going for 600 marks each; Professor Hubert Herkomer's "Bearded Man" realised 4,000 marks (£200), and Oswald Achenbach's "Flower Festival in Lubiacco" 5,820 marks (£291). A pastel, "Study of an Old Man," by the veteran Adolf von Menzel, was knocked down at 1,400 marks (£70).

for £126 at the same rooms on December 3rd. Another famous pair, "A Visit to the Boarding School" and "A Visit to the Child at Nurse," by W. Ward after Morland, reached a higher figure at Munich (3,580 marks, or £179) than at Christie's (£117 12s.); of course, these apparent discrepancies may be due to the quality of the impressions or the condition of the prints. However, the highest price paid as yet this season for a pair of Morland colour-prints was 175 guineas for "St. James's Park" and "A Tea Garden," by E. D. Soiron, at Christie's, on November 27th; a similar pair going for £128 the following week.

At the former sale the following high prices were



LUDUS PRO PATRIA BY PUVION DE CHAVANNES, SOLD AT PARIS FOR £1,600

THE prices obtained for engravings and colour-prints at Christie's on the 19th and 27th November and 3rd December clearly show that the "slump" which some people expected would set in this season has not yet arrived, although it may quite conceivably reveal itself at any moment. Meanwhile, fine impressions of colour-prints after Morland and mezzotints after Sir Joshua Reynolds and others continue to fetch huge prices, and that not only in London, but also in France and in Germany.

At the beginning of the season there has been quite a crop of Morland engravings, and in more cases than one the same subjects have already recurred several times. The well-known pair, "A Party Angling" and "The Anglers' Repast," printed in colours by Ward and Keating, has appeared four times, thrice at Christie's and once at Munich. It is a remarkable fact that the prices of two pairs sold almost on the same day, one in London and one in Munich, varied by exactly £2; at Christie's, £147 was paid, and at Munich, 2,980 marks (£149); the third pair at Christie's about a week later only reached £63; whilst the fourth went

recorded: "Emma (Lady Hamilton)," after G. Romney, by J. Jones, printed in colours, 190 gs.; "Mrs. Benwell," after J. Hoppner, by W. Ward, printed in colours, 86 gs.; "Lady Elizabeth Compton," whole length mezzotint, after Sir J. Reynolds, by V. Green, 110 gs.; "Lady Louisa Manners," same painter and engraver, second state, 88 gs.; "Lady Bampfylde," after Sir Joshua Reynolds, by T. Watson, 150 gs.

THE sale of the contents of the eleventh century castle of Mainberg, which took place at Lepke's sale room in Berlin, on October 29th, and four following days, and comprised nearly 2,000 lots, was alluded to in our last number. We are now, thanks to our Berlin correspondent, able to give the promised details and prices of the most important lots, together with a short history of the Castle itself, with its interesting historical associations.

The Castle of Mainberg is mentioned as far back as 1000 A.D. as being in the possession of the Margraves of Schweinfurth, and by 1215 it appears by documentary evidence to have passed into the hands

In the Sale Room

of the Counts of Henneberg, a large portion of whose armoury was included in the recent sale. This family afterwards became a princely one, as we hear in 1469 that the old castle was the scene of magnificent festivities and tournaments on the occasion of the marriage of William V., Prince of Henneberg, to Margaret, only daughter and heiress of the Duke of Brunswick Luneberg. This lady is credited with the workmanship of a magnificent chasuble ornamented with a large cross, embroidered with sacred subjects in high relief in gold and other colours, which was included in the catalogue of the sale.

The Hennebergs having held the castle for over three hundred years, despite many attempts to wrest it from them, eventually sold it in 1542 to Conrad V., Bishop of Wurzburg, in which See it remained till 1796, when it again changed hands, and became the seat of the Bavarian Government, though only for a comparatively short time, as it was purchased *en bloc* in 1822 by Wilhelm Sattler, a wealthy commoner of Schweinfurth, who, with his son, thoroughly restored the old castle with the most correct taste, and added largely to the already fine collection of art objects. It is owing to the death of the last owner, a member of the Sattler family, that this practically unique collection has come into the market.

There are probably few castles of such strategic importance as Mainberg that can boast of having changed ownership only three times in 800 years, and each time by purchase, though doubtless during this period more violent methods of acquisition were often attempted.

The contents of the castle can be divided for present purposes into the sub-collections of wood carvings, painted glass, early German drinking vessels in stoneware, faïence and enamelled glass, weapons and armour, pictures, metal work, and bric-a-brac.

Under the first heading come six important lots, comprising all that remains of the high altar of Mûnnerstadt Church, which has always been considered the *chef d'œuvre* of the great master carver, Riemenschneider, of Würzburg, whose receipt for the payment of this work still exists, and is dated MCCCCLXXX. Unfortunately, these specimens of fifteenth century carving have been painted at a more recent date, and one of them considerably restored in other ways; they realised good prices, however, in spite of this drawback. The more than life-size figure of Saint Mary Magdalen as Penitent (52) was purchased by the Bavarian National Museum



HIRSCHVOGEL JAR WITH LID
PROBABLY UNIQUE
FROM THE SCHLOSS MAINBERG COLLECTION
SOLD FOR £180



FOURTEENTH
CENTURY GLASS
PAINTING

(From the Schloss Mainberg
Collection. Sold with another
for £225)

at Munich for £690; £280 was given for the two panels carved in bold relief with Mary washing the feet of Jesus and Mary and Jesus in the Garden of Gethsemane; the fine half-length figure of St. Burkardus in full canonicals, with his cloak-clasp and mitre set with precious stones, and holding a crozier in his right hand, fetched £185; and two carved angels, also by Riemenschneider, £120; while the Holy Family, with the head of the infant Christ of much later date and inferior workmanship, only realised £52 10s. A fine figure of St. Martin on horse-back by an unknown German carver of the end of the fifteenth century, reached £20; while three relief panels of scriptural subjects by Michael Wohlgemuth, the master of Albert Dürer, went cheap at £65. A carved triptych, with polychrome decorations by a Swabian master of the sixteenth century, representing the Annunciation and Adoration on the wings and the Birth of Christ on the central panel, was bought for £65, in good preservation.

The collection of painted glass comprised some fine early Gothic specimens, notably a small square most exquisitely painted with two knights in *cap-à-pic* armour of unimpeachable design, from the old cathedral of Gelnhausen, a unique piece, which went for £82 10s.; while £225 was paid for two very early specimens of large size. The fine early "Schweizer Hochzeitscheiben" fetched about £20 apiece, and should interest readers of Mr. Campbell Dodgson's interesting article on these old windows in our last number.

From the Teutonic collector's standpoint, the *clou*, perhaps, of the whole sale was the unrivalled and highly representative collection of early German drinking vessels of stoneware, faïence and enamelled glass, comprising specimens from practically every known factory of importance, including those of Cologne, Tierburg, Rouen, Fricken, Nassau, Nuremberg, Bayreuth, Altenburg, and Kreussen, the last-named factory being specially well represented by Apostle, Planet, Elector, and Hunting Cups. By

In the Sale Room

far the highest price for an individual vessel was £180 for the unique Hirschvogel jug, the finest known example of the work of the celebrated family of that name who were master potters at Nuremburg from 1441 to 1560. This particular specimen was 20 inches high and decorated with scenes from the life of Christ, notably the Crucifixion, in bold relief, and was well worth the price paid for it. Two Kreussener mugs sold respectively for £65 and £62 10s., and other decorated drinking vessels of various makes fetched from £15 to £36 apiece.

The armour, if genuine, would seem to have sold for very low figures, to judge from the prices and descriptions to hand, as the highest price paid for a complete set of sixteenth century fluted armour in polished steel was only £45; most of the prices for other suits and weapons being less than half that amount. A remarkably interesting lot was the fine thirteenth century gilt bronze Limoges dish, richly chased and ornamented with medallions of *champlevé* enamel in red and green and various shades of blue; this piece realised £113 10s. Twenty-six engraved gun-locks, dating between the sixteenth and seventeenth centuries, and many of them richly engraved, only brought £17, or under 14s. apiece.

The collection of snuff-boxes, which from the illustrated description in the catalogue seems to have been very fine, realised distinctly disappointing prices, as did the Oriental porcelain; in fact, all the money seems to have been reserved for articles of native manufacture, an apparently fine bust of a child by Franz du Quesnoy only fetching £35, while £29 was the top price recorded for a single piece of Chinese porcelain, a vase 18 inches high, with coloured decorations on a blue ground.

A richly-illuminated manuscript containing the chronicles of the See of Würzburg from 688 to 1519, bound in leather, with stamped gold ornaments, only reached £30; while the highest price for any individual book was £51, paid for an imperfect volume printed at Nuremburg in 1517. A German translation of Terence's "Eunuch," printed at Ulm in 1486, and illustrated with twenty-eight coloured wood-cuts, and bound in wood, with leather back and tabs, reached £47 10s.

All the furniture seems to have gone cheap, a fine Nuremburg Renaissance cabinet only making £17. Of course, the present state of commercial depression in Germany probably re-acted on general prices, and the number of lots would also have a lowering effect.

No important library came under the hammer in London between November 4th, when the late Mr. Frederick S. Ellis's collection was dispersed, and the end of the month. On the other hand, there occurred for sale, now at Sotheby's,

Books and Manuscripts.

now at Hodgson's, in Chancery Lane, a number of lots from various sources genuinely interesting to the collector. Volumes bearing the imprint of the Doves Press, recently established by Messrs. Cobden Sanderson and Emery Walker, bid fair so far to out-Kelmscott the Kelmscotts. The earliest of the now famous Morris issues, the "Glittering Plain" of 1891, once, at any rate, changed hands publicly at fifty per cent. only above published price. In January of the present year a little "Tacitus" in Latin came from the Doves Press—225 of them at 25s. each. An example was sold in Wellington Street during May for £4 12s., and on November 20th a second fetched no less than £7 5s. Undeniably this is a swift rise in money value, but the question remains: Is it sure as well as swift?

Particular attention may be directed to four Wordsworth pieces. The British Museum appears to possess no copy of the "Ode to Charles Lamb," whose text occupies about seven pages of the four leaves, the last page being altogether blank. It is deemed to have been privately printed in 1835, perhaps in Westmorland, and a presentation copy, apparently in original wrapper, inscribed "E. Cookson, from Wm. Wordsworth," fetched £28. Conceivably this is unique. The "Ode on the Installation of H.R.H. Prince Albert as Chancellor of the University of Cambridge," the text within illuminated and coloured borders, inscribed "Hannah Cookson, from her affectionate friend, William Wordsworth, Rydal Mount, 18th July, 1847," brought £15. Time and again the poet's "Thanksgiving Ode," first edition, 1816, has changed hands for one or two pounds at auction—in boards, that is to say. The fact that a copy in original wrapper, to "Miss Watson, with Mrs. Wordsworth's compliments," sprang up to 10 guineas, is, therefore, noteworthy. Again, £10 is a high figure for *éditiones principes*, original wrappers, of "The Waggoner" and "Peter Bell."

One of the most lucrative directions for the man of literary as well as of bibliographical judgment is undoubtedly to acquire betimes the early published work of a poet destined for fame. We think at once of Mr. Meredith's Poems of 1851, of Browning's "Pauline," of Byron's "Poems on Various Occasions"—for "Fugitive Pieces" is known by one

perfect copy only, that in the possession of Mr. Buxton Forman—of Keats, of Shelley, and even of Matthew Arnold, whose "Strayed Reveller," published at 4s. 6d. in 1849, fetched £3 10s. on November 20th. A rarity in this kind is William Blake's "Poetical Sketches," 1783, the contents of whose 70 pages were written between his twelfth and his twentieth years. A perfect example, in modern binding, brought £40 in 1896; and on November 21st a copy, its title mended, and the leaf of advertisement in *fac-simile*, £12 10s. If we mistake not, this identical copy changed hands at £6 17s. 6d. in 1898. What is described as the first edition, with a new title-page, bearing the date 1822 instead of 1811, of Shelley's "St. Irvyne," made £10.

Mr. Henley's vigorous onslaught on the "Shorter Catechist" is perhaps responsible for the fact that a rare piece of Stevenson's has regained a portion of its fall from £59 in March to £24 5s. in July. "An Object of Pity" was written by Lady Jersey, Graham Balfour, R.L.S., and others, in Samoa; and in "Objects of Pity" "the Man Haggard" made answer. The two trifles were printed at Amsterdam in 1892. On November 28th, £27 10s. was paid for them. In the four days' sale of which this lot formed a part we find several early printed books of interest. St. Augustine's "De Civitate Dei," printed by Nicholas Jenson, Venice, 1475, in original stamped leather binding, made £13 5s.; the first edition, 1485-6, of "Machasor sue Judaicarum Precum Breviarum," four leaves in Vol. i. in contemporary MS., £30; a Roman Missal, printed in red and black in glagolitic characters, Venice, 1528, £28 10s.; the "Incomincia il Libro degli Homini Famosi," first edition, 1476, £24—this is said to be the first and only book printed at Pogliano; "The XII. Bukes of Eneados of the Famose Poete Virgil," London, 1553, bound up with a Berthelet piece, 1530, £31; and Petrarch's "Trionfi et Sonetti," Venice, 1497, six full-page wood-cuts, unbound, several leaves repaired or re-margined, £7 15s.

A fine copy, in original boards, uncut, of Westmacott's "The English Spy," 1825-6, Vol. i. lacking one leaf of list of illustrations, and the title of Vol. ii. slightly defective, brought £38 at Hodgson's on November 21st. This is perhaps a record. An example, in the original pictorial wrappers, fetched £32 10s. three years ago. Burchell's "Travels in the Interior of Southern Africa," 1832, was until recently to be found in parcels of miscellanea. Now, however, it is valued at £8. Another book

which is rising is Richardson's "Old English Mansions," 1841-8, the four series of which brought £8 15s. A full set, 66 volumes, of the invaluable "Dictionary of National Biography," 1885-1901, came under the hammer for the first time on November 8th. The volumes were in half-morocco, and against an issue value of £66, brought £49. In the same Chancery Lane rooms two attractive autograph letters were sold. One was written by the King, as Prince of Wales, to Lord Alfred Paget, anent a projected yachting trip. His Majesty alludes to the "sailors' fun" and the "shake-down" on board. It was valued at £4 15s. The other is an irate note from J. M. W. Turner to Mr. J. Holworthy, the recipient of some of his drawings: ". . . your letter treats them both so like a commission that I feel my pride wounded and my independence roused . . . money is out of the question"—which fetched £5 15s.

Far and away the most noteworthy property in its kind to come under the hammer during November was the collection of documents, letters, deeds, etc., in part brought together by Colonel John Moore, an officer in the Republican Army and one of the Regicides. This collection was supplemented by Sir John Moore, of Kentwell, Suffolk, and, after passing through the hands of the late Mr. Hart Logan, M.P., was sold on the 29th and 30th under the instructions of Captain Stewart. A holograph letter of Sir Christopher Wren, anent Appleby school, brought £49; a letter from Wentworth, afterwards Earl of Strafford, July 28th, 1631, £49; a fragment of two pages of the original MS. of Scott's "Kenilworth," £21 10s.; two letters by John Bradshawe, who presided at the Trial of Charles I., £51; four documents signed by Oliver Cromwell, 1649-51, £38 12s. 6d.; five letters of Lord Fairfax, General of the Parliamentary Forces, £44 15s.; two letters respectively by the tenth Earl of Northumberland and Samuel Pepys, £19 15s. and £19 10s.; and 60 lots, draft letters, etc., by Colonel John Moore himself, including his holograph will, July 20th, 1649, £163 1s. 6d. In most cases there were portraits. The collection fetched £959 13s.

THE London sale rooms are now in full swing, and several good sales have recently taken place in the provinces, where prices are often quite as high as those realised in the best London rooms. The reasons for this are family commissions and local interest of a semi-sentimental nature, and the fact

Furniture
and
Bric-a-brac.

In the Sale Room

that many large dealers from the Metropolis and elsewhere having gone to the trouble and expense of attending a country sale are determined to purchase something, *coûte qu'il coûte*, so as not to return home empty-handed.

CHRISTIE'S opened appropriately enough with the sale of the art collection of the late Mr. Cosmo Monkhouse, art writer and connoisseur, on November 14th. There were several other properties in the sale. Mr. Monkhouse's collection, like that of many another *virtuoso*, was more conspicuous for its eclectic interest than its commercial value. The Persian faïence and pottery realised the best average prices; an early octagonal tile, decorated in the centre with arabesques in green, mauve and buff, on a blue ground, and with a long inscription round the border, fetched £10. A Solon ware plaque, with a nymph and cupid, signed "L. Solon," £9 10s.; and a pair of early Chippendale arm-chairs, with open backs, carved with a scroll at top, on cabriole legs with claw feet, reached £35 14s. At a mixed sale on the 22nd, a suite of ten pieces of eighteenth century satin-wood furniture, with oval cane backs and seats, the centres and borders painted with medallions of classical subjects and flowers, realised £399 10s.; and three ivory chairs of Chippendale design, but Indian manufacture, £42; a Lowestoft tea set, decorated with coats-of-arms, £37 16s. On November 26th, in a mixed sale of lace and bric-a-brac, 5½ yards of old Flemish guipure lace fetched £28 7s. On Friday, November 29th, some fair prices were paid for porcelain, one Dresden group, 6 ins. high, making £37 16s.; while a Dresden crinoline group of a lady and gentleman love-making, 7½ ins., reached £84; and a Sèvres sucrier and cover £34 13s. A pair of small mahogany Chippendale settees, with carved legs on ball and claw feet, reached £92 8s.; and a walnut wood settee on legs carved with shells on the knees, on ball and claw feet, with the arms terminating in eagles' heads, brought £44 2s.

MESSRS. FOSTER, of Pall Mall, sold, on November 14th, a pair of famille verte vases, 22 ins. high, enamelled, in panels of equestrian and other figures and a band of medallions and foliage, for £102 18s.; and a pair of Chelsea vases, 13 ins., painted with foliage on red ground, for £57 15s.

AT SOTHEBY'S, on November 12th, a large and probably unique Worcester transfer mug, decorated from designs by Ross with the arms of the English Freemasons and numerous Masonic emblems, also

three brethren in Masonic costumes of the period, 1760, fetched the comparatively low sum of £6 5s.

MESSRS. PHILLIPS AND NEALE sold, at the Bond Street Rooms, on November 26th, a carved late Louis XIV. period suite of furniture, covered in needlework of flower pattern, and comprising 15 pieces, for £714 (*see illustrations*); and a pair of 4 ft. lead garden figures of girls, Watteau style, for £121 16s.

AT a sale of the contents of Thackeray's old house, No. 2, Palace Green, Kensington, Messrs. Trollope



CHAIR FROM A LATE LOUIS XIV. SUITE
SOLD FOR £714

made £134 8s. for a Louis XV. writing table in walnut, finely mounted with ormolu; and £84 for a Louis XVI. century table in tulip and walnut marqueterie, on cabriole legs. A singularly well preserved Chippendale bureau book-case, with scroll pediment, cornice and Sheffield-plated drop handles of fine design was sold last September for £400 at a suburban sale.

AT a three days' sale at 40, Sussex Square, Brighton, of the effects of the late William Baines,

Messrs. Jenner and Dell obtained some good all-round prices, the best being £82 for a Chamberlain Worcester dinner and dessert service, decorated with classic figures in chocolate, with R. W. Binns's certificate, giving date as 1806; £84 for a pair of bronze and ormolu Empire candelabra; £21 for a Bow figure; £52 for a pair of mahogany pedestals, with old French ormolu mounts.

MR. E. J. CARTER, of Tunbridge Wells, at a sale on November 21st, made £110 for a French clock in a lyre-shaped case of ormolu and Sèvres bleu du roi china, and with part of movement set with old paste diamonds by Kinable.

A fine pair of Chelsea vases from Harthill Rectory



SETTEE FROM A LATE LOUIS XIV. SUITE
SOLD FOR £714

sold for £68 5s. on November 12th. At Oswestry, on November 16th, some good prices were made for Georgian silver. In Dublin, at a sale on November 16th, a pair of Oriental jars, decorated with flowers on black ground, fetched £185, 12 Chippendale chairs £71, a Louis XIV. black buhl writing table £140, a Battersea enamel casket £100, and a pair of gilt eighteenth century French metal wall lights £100.

At Edinburgh, Messrs. Dowell sold an eighteenth century pedestal sideboard for £50 8s.

At a sale of some of the effects of Mr. Macaulay, of Red Hall, near Belfast, some fine furniture changed hands at tantalisingly low prices, according to the London standard, if the articles were as fine as described, which we have every reason to believe they were. The best prices were: Sheraton

wardrobe, £33 12s.; an oak cupboard, 1645, £29 8s.; an oak cabinet, carved in relief, £22 1s.; a fine hall chest, 1681, £18 7s. 6d. A Chippendale sideboard and seven chairs *en suite* only made £19 8s. 6d.; a Chippendale settee, £12 12s.; two Elizabethan oak chairs, £4 apiece. Many fine first editions of modern books went much under London prices.

THE Paris sales during November have contained no great sensations, although a good deal of respectable bric-a-brac changed hands at, in many cases, distinctly reasonable prices. On November 8th some good prices were made for fine Chinese and Dresden China, several pairs of jars of famille rose making from £40 to £100. The Dresden figures fetched from £5 to £20, the latter price being paid for a female figure. A fan with Mme. du Barry's monogram fetched £24. On November 15th some Hispano Moresque ware sold at prices from £4 to £35; on the 20th, five pieces of Mennecy china fetched £9; some late Renaissance tapestries ranged from £50 to £120. Felicien Rops still keeps on the upward grade, and his prices are well maintained, if not improved. On the 26th two old Rouen plates realised £22. At the same sale some lots of Louis XV. and XVI. furniture were secured for very reasonable sums. A pair of early eighteenth century wrought-iron gates from Clairvaux Abbey were sold at Troyes last month for £568.

On November 19th, at Messrs. Debenham and Storr's, a fine Charles II. chased tankard made 50s. per oz., while a Queen Anne Tankard which had unfortunately been recently gilt inside, only reached 24s. per oz., although in point of shape, workmanship and hallmarks it left nothing to be desired.

MESSRS. FOSTER'S sale of antique plate on Thursday, November 28th, revealed a strong tone, and the fine pieces fetched top prices. A large quantity of Georgian silver changed hands at about 20s. per oz.; while of the top-priced lots, an old College tumbler of Charles II., 1677, 6 oz. 2 dwt., made 140s. per oz.; a William III. 1699 fluted beaker, 3 oz. 16 dwt., 82s. per oz.; a pair of Queen Anne candlesticks, 8 ins. high, gadroon edges and octagon bases, 18 oz. 10 dwt., 76s. per oz.; a set of four Queen Anne circular salt cellars, 11 oz., 42s. per oz.; two Charles II. flat spoons, with chased bowls, 1674, 3 oz. 12 dwt., made £16 all at, or nearly 89s. per oz.; an old Irish square waiter,

In the Sale Room

34 oz. 12 dwt., 27s. per oz., and a similar pair, 7 ins. across, 35 oz. 2 dwt., 28s. per oz.; an antique tea kettle, stand and lamp, 46 oz. 10 dwt., 21s. 6d. per oz.

At Sotheby's, on November 12th, a pierced inkstand of early Georgian date and exceptionally fine workmanship, made £1 11s. per oz., and a card basket of about the same period fetched £8 1s., all at. At Phillips, Son and Neale's, a two-handled Sheffield salver on four feet, in fine preservation, made £18 18s., and several lots of Georgian silver between 17s. and 18s. per oz.

At Christie's, at a sale principally of modern plates and jewels, a pair of small octagonal waiters, with moulded borders on four feet, only 5½ ins. square, by W. Durker, 1760, fetched 33s. per oz.

SOME good prices were made in the Provinces for silver, especially at the Broom Hall sale, commencing on November 11th, where a fine set of gadroon-edged dishes and covers in Sheffield made £30, and a Queen Anne rat-tail spoon fetched £3, or about 58s. per oz.; an early pierced George III. basket, decorated with medallions and festoons, reached 35s. per oz.

At a sale in Dublin about the same date, a pair of old Irish candlesticks fetched £23; a Sheffield plated dish ring £10; and an old silver waiter of square shape £31.

MESSRS. TROLLOPPE sold, on November 18th, a fine pair of Sheffield wine coolers, highly chased, for £24 3s., and an octagonal tea caddy in silver, engraved with scrolls and flowers, 1720, for 21s. per oz.

At Brighton, on October 23rd, Messrs. Jenner and Dell sold some Georgian silver for good prices; though a two-handled goblet, engraved with a coat of arms, 1748, seemed cheap at 17s. 6d. per oz.

At Tunbridge Wells, on the 21st inst., Mr. Carter sold about 1,200 oz. of antique silver and some good specimens of Sheffield. An early Georgian tea caddy made 19s. 6d. per oz. An urn-shaped wine-cooler of Sheffield plate, in good state, realised £25, and two fine Sheffield salvers, embossed and engraved, £16 and £15 10s.

THERE have only been two regular coin sales recently, and at neither of them were there any sensational prices, although a good average was maintained. The auctioneers in each case were Messrs. Sotheby.

At the sale of the coins and medals of the late R. W. L. Stradling, and some other properties, the Anglo-Saxon and English examples were the most

prominent, and consequently were honoured by the best bids. The two days' sale returned £818 2s. 6d.

The highest price paid for any individual lot was £30 for a "fine" sovereign of Queen Mary, dated 1554, weighing 237½ grs., in fine condition; only two others of this date are known. £11 2s. 6d. was paid for a fine Cromwell "broad" in brilliant state, with grained edge by Simon; and £5 15s. for a penny of Harthacnut struck at Oxford, in fine state. A Commonwealth sixpence, usual type, 1659, perfect mint mark, only one other known of this date, fetched £7. A fine specimen of the Charles I. Oxford pound piece, 1642, made £10 15s.; a Shrewsbury half-crown of same monarch and date, uncommon type, £17 5s.; a Charles I. Bristol two-pence, no mint mark, £8 15s.; a James I. crown of second coinage, with rare mint mark, £8 2s. 6d.; a James I. crown of first coinage, mint mark thistle head, very fine, £10; a Charles I. Kilkenny or Blacksmith's half-crown, struck by the confederate Catholics, £5 10s.; a quantity of seventeenth century trade tokens, £9 10s., in two lots, 152 in all. An interesting item of the sale, though not a high-priced lot, were six old Roman coin moulds in terra cotta, found in the turbarry of Chilton-Polden, which fetched £2 8s., concluded the first day's sale.

Two pattern pennies of sentimental interest were the first important lots on the second day: one struck August 6th, 1830, in proclamation of our late Queen and Empress as heiress presumptive to the throne, on the accession of William IV., and the reverse was struck from the die of the Britannia penny of George III.; it fetched £4 4s. The other, which made £6 10s., was struck on the same date, in memory of our late Queen's mother, the Duchess of Kent. Both these coins were from the Soho mint. A very rare bronzed proof Kentucky pattern halfpenny, dated 1796, made £5 2s. 6d.; a fine William IV. pattern crown, 1831, by Wyon, £9; three pennies of Stephen, Henry VI. and Edward IV., in fine condition, made £11 10s.; an Oliver Cromwell crown, half-crown and shilling, 1658, by Simon, usual type, a fine set, £8 10s.

THE sale held on November 26th of the collection of H. Temple, Esq., comprised English coins only from Henry VIII. to Queen Victoria, and realised £487 16s. for 173 lots. The sale opened well, as the first lot was the fifth highest priced of the day, being a "fine" sovereign of Henry VIII., second coinage of eighteenth year, with mint mark, and in very fine state, £10 15s. A "fine" sovereign of Queen Mary, 1553, in fine state, made £11 5s., as against the £30 for the almost unique 1554

issue in the Stradling sale; a Charles I. Oxford treble sovereign, 1643, £11 15s.; a Shrewsbury half-pound in silver, 1642, very fine and unpublished, only made £3 10s., as against £14 10s. for the Montagu specimen. The Shrewsbury crown of the same date made £4 14s. A Cromwell half-crown by Simon, 1656, with "H.I." instead of "H.I.B.," very rare for this date, in good condition, went for £6. A hammered silver Charles II. half-crown by Simon, without value or inner circle, fetched £5 5s.; a very fine William and Mary 1642 crown, £5 7s. 6d.; a Queen Anne gold five guinea piece, 1703, very fine and rare, with the "Devonshire" tone, £15; a George III. pattern crown, 1817, by Wyon, brilliant state, £5 17s. 6d.; a rare pattern shilling, 1764, by Tanner, from the Egmont-Bieber sale, £3 15s.; a pattern crown of William IV. in silver, by Wyon, 1831, £9 12s. (£9 in Stradling sale); a silver pattern crown of Queen Victoria, 1845, by Wyon, brilliant state, £8 5s.; a pattern Gothic crown, 1846, by Wyon, brilliant state, £8 1s.

At Rollesby, on October 3rd, a gold pound of Queen Elizabeth, in fine state, made £4, a better price *ceteris paribus* than the one in the Temple sale at Sotheby's.

At the Broom Hall sale, a number of Bardic medals of the seventeenth century fetched from £2 10s. to £4 10s. apiece.

MESSRS. GLENDINING'S two days' war medal sale, December 3rd and 4th, again broke several records, and clearly shewed the increasing popularity of this comparatively recent hobby, the total receipts for the two days being about £3,000, fairly equally divided. One Naval General Service medal, with three bars, Santa Margarita, June 8th, 1786 (3 issued), Fisgard, October 20th, 1798 (9 issued), and Eurotas, February 25th, 1814 (29 issued), awarded to Thomas Price, boatman, a unique medal, and verified at the Admiralty, made the record price of £75; and four others, one with two, one with three, and two with one bar, made £41, £36, £50, and £36 respectively. A Victoria Cross and Indian Mutiny medal, with three bars, Delhi, Relief of Lucknow, and Lucknow, with documents of services and portrait of recipient, awarded to Lance-Corporal William Goat, 9th Lancers, went for £71. The very rare Conspicuous Gallantry medal, of which only eight were issued since it was superseded by the Victoria Cross in 1856, the year after its institution, made £59; an Army of India medal, with one bar, Capture of Deig, in mint state, £75; the Gold Peninsular

medal for Salamanca, July 22nd, 1812, with two engagement clasps, Orthes, February 27th, 1814, and Toulouse, April 10th, 1814, presented to an officer of the Royal Fusiliers, £115; an interesting group of six medals for Indian engagements, awarded to Private and Havildar Shaick Baddam, Sapper and Miner, £46. The unique group of four medals awarded to Lieutenant-Colonel Galliffe, C.B., which were illustrated in our first number, and which Mr. Morten had just then recently acquired at Messrs. Debenham and Storr's medal sale, again changed hands for £500, showing a rise in value of nearly 20 per cent. in less than six months—a sure sign of the already commented on increasing popularity of medal collection among wealthy hobby-riders.

Messrs. Glendining's third day was devoted to coins, which will be noticed in SALE PRICES.

THE collection of Herr Borneveld, of Bonn, which was sold at Puttick's on November 26th and 27th, produced several good prices, but also several disappointments. A Great Britain 1840 black V.R., unused, with gum, made £7 15s. A Switzerland Geneva 1843 5 x. 5 c. yellow-green, two left-hand halves used vertically on original, and unsevered, a most unusual example, £11. A Lagos 10s. purple-brown unused, fetched £11—all it was worth; and a Sierra Leone 1894 one penny on 6d. lilac and green, unused, mint state, £4 5s.; a United States set of 25 newspaper stamps, 1875-79, 1 cent. to 60 dol., complete, high values unused, with gum, £14 5s.; a pair of Tobago MSS. Provisional 1d. on half of 6d. orange, £4. Three Antioquia 1868 stamps made £5, £6 and £8 10s. respectively. A complete re-constructed plate of 50 Victoria 1852 engraved 2d. reddish brown, all fine and good margins, lightly cancelled, were cheap at £10 10s., and finished the sale.

THE stamp sales for November have not been in any way sensational. The principal feature of Messrs. Puttick and Simpson's four days' sale on November 12th to 15th, were the Roumanian stamps, of which an exceptionally fine lot changed hands at good prices. The best prices realised were: Bavarian unpaid 1895 2 in red on 3 pf., grey, fine unused pair on entire original envelope, £22. This is the first time this pair has ever appeared at auction; indeed, only two other similar pairs are known. Prussia 1857 2 sgr. dark blue, unused, mint state, fine vertical pair, £25 10s.; Roumania-Moldavia 1854 81 paras blue on blue, fine copy,

In the Sale Room

£160. A collection entirely of unused Roumanian stamps fetched £35, and another of used specimens £24. These two lots concluded the first day.

The first good price on the second day was £30 for a Tuscany 1860 3 lire yellow, rather heavily cancelled, but a fine copy. A Cape of Good Hope 1861 4d. red, error, fair copy, slightly repaired, £25, was the only other noteworthy lot that day.

The first special lots on the third day were a Sierra Leone 1894, water-mark "C.C." halfpenny on 1½d. lilac, unused, in mint state, £4, and a Swaziland 1889-90 10s. brown, unused, mint state, £4. A Transvaal 1876 1s. green, fine roulette, on porous paper, unused, mint state, very fine and scarce, though roulettes wanting at bottom, made £10; a New Brunswick 1851 1s. mauve, lightly cancelled, £16; another similar stamp, £11 5s.; a Nova Scotia 1851-57 1s. cold violet, lightly cancelled, £13 5s.; a similar stamp, purple, £11; and another similar dark purple, large margin, lightly cancelled, £14.

An interesting stamp came up early on the fourth day. The Trinidad 10s. green and blue 1896 made £1 1s. This stamp is only recently out of issue, and a good deal of discussion is rife as to whether it will eventually prove scarce or the reverse. A strip of three Queensland 1860 imperf. 2d. blue on small strip of original, £17 17s.; a set of twelve Queensland 1868-74 reprints in pairs, £7 10s.; a Victoria 1868-81 5s. blue on yellow, unused, with part gum, well centred, £7 15s. Five Roumania-Moldavia, 1854, 27 paras black on rose, 81 paras blue on blue, 108 paras blue on rose (two of the latter) used together on entire original, were not sold, but £175 was privately bid for them afterwards. Owners of Roumania-Moldavia stamps seem to be booming them for all they are worth; the real bed-rock values of these philatelic black swans would be interesting to know.

At a sale of postage stamps at Berlin on November 7th, the best lots were acquired by foreign buyers. The best prices made were a pair of Spanish 1851 2 reales £19; a Vaud 4 cents., £7 15s. A complete set of United States Periodicals, in good condition, fetched £17 15s. for America; a complete set of Tahiti unpaid £11 5s. for Paris. £15 15s. was paid for a double Geneva stamp; £4 5s. for a Bals Parcels Post. A Roumania 1854 54 paras, £10 15s.; a Tuscany 60 crazie, £9 5s.; a Virgin Islands 6d., £3 6s. for Holland. A Buenos Ayres 5 pesos made £13 10s.,

and a 3 pesos £3 10s.; a British Bechuanaland 5s., £7; a Canadian 6d. black-brown, unused, £4 10s.; a Russian Levant 1865 10 paras, £4 15s.

MESSRS. VENTIM, BULL AND COOPER held two stamp sales in November, on the 7th and 8th, and the 21st and 22nd, totalling £1,500 and £1,800 respectively, or an average of £3 1s. and £3 4s. per lot. By far the highest individual prices were made at the first sale. A few of the most noteworthy were an Austrian newspaper stamp, 1851-56, 30 kr., rose, slightly cut and used, in entire, £7 5s.; Roumania-Moldavia 1854, 27 paras, black on rose, £35; the same, 54 paras, blue on green, £12; the same, 108 paras, blue on pink, £25; a fine horizontal pair of Saxony, 3 pf., red, 8 gs.; a Spain 1851 2 reales, red, slightly mended, £10; the same, 1852, 2 reales, red, unused, £12; a Sweden 1872, error, "Tretio" instead of "Tjugo," on vermilion, unused, £15; Switzerland Vaud 4 c., black and red, used, in entire, £18; Zurich 4 rappen, black, vertical lines, £9; a Tuscany 1851 60 crazie, brick red, £10 10s.; a Wurtemberg 1858-60 6 kr., green, imperf., without thread, unused, £20; Lagos 1885 10s., lilac brown, unused, £10; a New Brunswick 1s. violet, pierced by dotted post-mark, £10; Newfoundland 1s., scarlet vermilion, £14; United States 1869 15 cent., centre inverted, £20; British Guiana 1856 4 cent., black on magenta, £13.

At the mid-November sale, a Naples half tornese blue "arms" made £5 15s.; a Ceylon 9d. brown, unused, no water-mark, £7 15s.; a Mauritius post-paid 1d. vermilion, early state of plate, £5; a St. Helena perf. 4d. carmine, short bar, double surcharge, one 18, the other 19, mm. long, £10 10s., torn; a Transvaal Queen's head, "1 penny" on 6d. black, type 14, £6 6s.; a Bahamas 1d. vermilion, water-mark "G. & C.C.," perf., 14 by 12½, unused, probably unique, £10 10s.; a Trinidad "Lady Macleod," £10; a Buenos Ayres Steamship 5 pesos orange, £5 10s.; New South Wales, Sydney views, 2d., plate v., pick and shovel omitted, £5 10s.; another, 3d. emerald green, £5 15s.

WE omitted to state in our last issue that the illustration of Turner's "Rockets and Blue Lights" was reproduced by kind permission of Mr. Yerkes. Mr. Yerkes informs us that the price paid for the picture was incorrectly stated.

ANSWERS TO CORRESPONDENTS

A WE regret to say that we are compelled to discontinue giving opinions on objects sent to the office of THE CONNOISSEUR. The number sent has been so great (and some of the objects so bulky) that we should be obliged to rent a warehouse if we continued the practice.

We beg to say that—

(1) We cannot give opinions as to the VALUE of pictures, china, or other objects that must be seen to be valued, though we will do our best to answer other questions about them.

(2) We cannot, as a rule, answer questions through the post.

(3) We cannot recommend firms. Our advertising columns are a sufficient guide in that respect.

R. D.—Your question as to a handbook on pewter was answered last month. Whether it should be kept bright or not is a matter of taste, but in our opinion it should be cleansed from time to time. The best way to clean it if dirty is to put it in a pickle of salt and sand mixed with water.

W. E. W.—From your description the figure appears to be one of a set of four, probably Dresden, or possibly Sèvres. It may be old or quite modern.

M. H. (Leeds).—(1) The vases of which you send a photograph are probably Oriental. They may, however, be Lowestoft or possibly Chelsea. They are apparently very good ones. (2) We do not know of any book that would help you in tracing the origin of the picture.

E. T. B.—The bowl you describe would seem to be Amstel ware. It may, however, be Limbach (Saxe-Meiningen) or even Worcester.

“St. MARTIN” (Camborne).—(1) The print you mention is of no value. (2) An article on cameos will be published in an early number of THE CONNOISSEUR.

C. J. B.—If the painting is of as fine a quality as you say the absence of signature is scarcely material. Van der Heyden by no means invariably signed. His figures were always painted either by Van der Velde or Lingelbach. If the frame appears to belong to the picture and is old, that is all in its favour.

J. R. (West Worthing).—The pewter plates are no doubt of the time of Charles I. Much Caroline pewter has silver marks on it. The Royalists that melted down their family plate for the king were presented with exact replicas, marks and all, in pewter, as a pledge that when the king came into his own again, the pewter should be replaced by real silver; a pledge, by the way, that shared the fate of most Stuart pledges.

B. H. J.—The artist, engraver, and publisher of your colour prints are all well-known and of good standing. The same artist (J. A. Atkinson) painted the “Battle of the Nile” and other works of a similar nature. The prints are probably fairly valuable.

H. C.—The piece of plate you describe is foreign. As there are between 5,000 and 6,000 foreign marks, it is very difficult to identify them. The crowing cock is the Paris mark.

F. B. (Dartford).—We fear the book is of no value.

S. G. M.—The picture of Mrs. Siddons as the Tragic Muse in the possession of the Duke of Westminster and that at the Dulwich Gallery are replicas, and were both entirely painted by Sir Joshua Reynolds. Mr. Algernon Graves informs us that there are records in Sir Joshua's books confirming the authenticity of both pictures. The matter is fully gone into in Volume III. of Graves and Cronin's “History of Sir Joshua Reynolds's Works.”

QUESTIONS

R. D. wants to know how to restore a piece of old silk embroidery, the background of which is splitting.

H. T. S. wants to know where he can find photographs of the old London inns, in whose history he is interested.

A. H. wants to know where he can see one of the *fac-simile* engravings of the American Declaration of Independence.

G. W. Y. has a portrait by Sir Godfrey Kneller, of a gentleman dressed in a red cloak, blue lined, and showing a white ruffle. He will be glad of any information tending to establish the identity of the portrait.

G. W. Y. also enquires whether there was anything special about the Pantomime Ballet at Covent Garden of “Achille and Diademe,” wherein Mm. D'Egville and Deshayes performed, as he has a painting of it by Sir Robert K. Porter.

L. B. M. some time since picked up a miniature on ivory of the Princess Sophia of Hanover. She is dressed in a white dress with coloured ribbon and lace round the neck and a sash. On the back is written “Pilt Hercules Collection” sealed series, and there is a seal with two figures on it partly obliterated. Can anyone explain the meaning of the words?



THE Editor will be glad to consider suggestions for articles and their illustration, or to read type-written MSS. He cannot undertake to return unaccepted MSS., but, when a stamped and addressed envelope is enclosed in the same cover as the MS., he will do his best to return it. All communications must be addressed to THE CONNOISSEUR Office, 37, King Street, Covent Garden, London, W.C.





Painted by Sir Joshua Reynolds.

*Engraved by J. R. Smith, Mezzotinto Engraver to
His Royal Highness the Prince of Wales.*

A BACHANTE

BACCHANTE

Painted by
Sir Joshua Reynolds

Engraved by
J. R. Smith

From an impression in
the possession of
Mr. Frank T. Sabin







THE SOLON COLLECTION OF PRE-WEDGWOOD ENGLISH POTTERY BY THE COLLECTOR PART II.*

THE series of "slip decorated pieces" takes us back to a much earlier period than the English delft with which we concluded in December. They are not unworthy of the attention of one who values, in ancient pottery, powerful effects of colour displayed upon robust shapes. The workmanship is rude, as befits the coarseness of the materials employed. But in the very selection of these native clays and metallic ores, made use of almost in their natural state; in the decorative instinct which has guided the untutored hand of the potter, bent on embellishing his work to the best of his ability, we find a technical soundness coupled with an originality of treatment seldom to be seen in an equal degree upon earthen pots of such a modest order.

In the early Staffordshire pot works the process of slip decoration seems to have long been employed in preference to all others. The "slip" was made by diluting clay with water into the consistency of a batter. By pouring out the liquid through a quill into cursive jets or separate dots upon the surface of the piece to be decorated, fanciful traceries were formed, the colour of which contrasted with that of the ground. Highly conventional flowers, heraldic devices, and grotesque figures constituted the stock of ornamental motives at the disposal of

the slip decorator. The particular pieces for the adornment of which he reserved his most ambitious efforts were the Tyg and the Show-dish.

The Tyg was an antique institution in Staffordshire, its name being derived from the Saxon *Tigel*. This vessel was used to brew the *posset* on festive occasions. It was provided with three, four, or more sets of handles, so when it stood in the centre of the table the guest whose turn it was to drink out of it could take hold of the Tyg by the handle that was in front of him (No. i.). When intended for presentation, the pot was "slipped on" round the rim with the Christianname and surname of the party—generally a good housewife—to whom it was dedicated (No. ii.); the broad letters of the inscription, studded over with minute dots, formed the most effective part of the decoration. The ingenious dispositions of the handles were modified according to the fancy of the maker; some of their numberless varieties are illustrated in my collection.

The Show-dishes, as they may be called—for they displayed a style of decoration so elaborate as to make them, surely, too good for use—were, as a rule, presentation pieces, and had, perhaps, a special destination. In Germany, large dishes of the same period were called "wedding dishes." In the wedding festivities of the middle class the dish was placed upon a table at the entrance of the banqueting-room. As they came in, all the guests were expected to deposit into it such sums of money as they chose to contribute towards the cost of the entertainment and the benefit of the newly-married couple.



No. I.—STAFFORDSHIRE TYG

* Part I. appeared in THE CONNOISSEUR for December, 1901.

The Connoisseur

The same custom prevailed in England for a long time.

A common potter of no better or worse ability than the majority of his mates, has, however, made his name almost famous in ceramic history by affixing it very frequently upon the works of his hand (No. v.). Thomas Toft long worked in the Potteries—the name is still a common one in the district—but we have good cause to believe that, like many of his brother-craftsmen, he tried his fortunes in more than one place. It is not possible to localise the spot on which his signed dishes were made; all we can say is that the greater number of them have been found on the borders of North Wales, where common pottery was extensively made at the time. A real “nest”

of these dishes may be seen in Chirk Castle, near Ruabon, where they have remained undisturbed ever since they left the makers' workshop. They comprise 2 Thomas Toft, 1 Ralph Toft, 2 Charles Toft, 5 Ralph Simpson, 1 William Taylor, and a few unsigned ones. The conclusion one may draw from the presence of so many specimens in a castle, the owner of which had certainly not collected them for the love of their uncouth look, is that they were the tribute in kind that the potters of the neighbourhood had, according to a long-established custom, to present once a year to the Lord of the Manor. Chirk Castle was the seat of Sir Thomas Middleton, Lord Mayor of

London at the time of the Revolution. The subject represented upon one of the dishes is King Charles in the tree, flanked right and left with the lion and the unicorn; in this we see a direct homage to the staunch loyalty from which Sir Thomas Middleton never swerved at the most critical moments of his life.

Slip decorated cradles (No. iii.) were occasionally made and inscribed with big letters as christening presents. Drinking jugs and mugs, having had to stand a free use, are now rarely met with; the one

in my collection is one of the very few that have survived rough treatment.

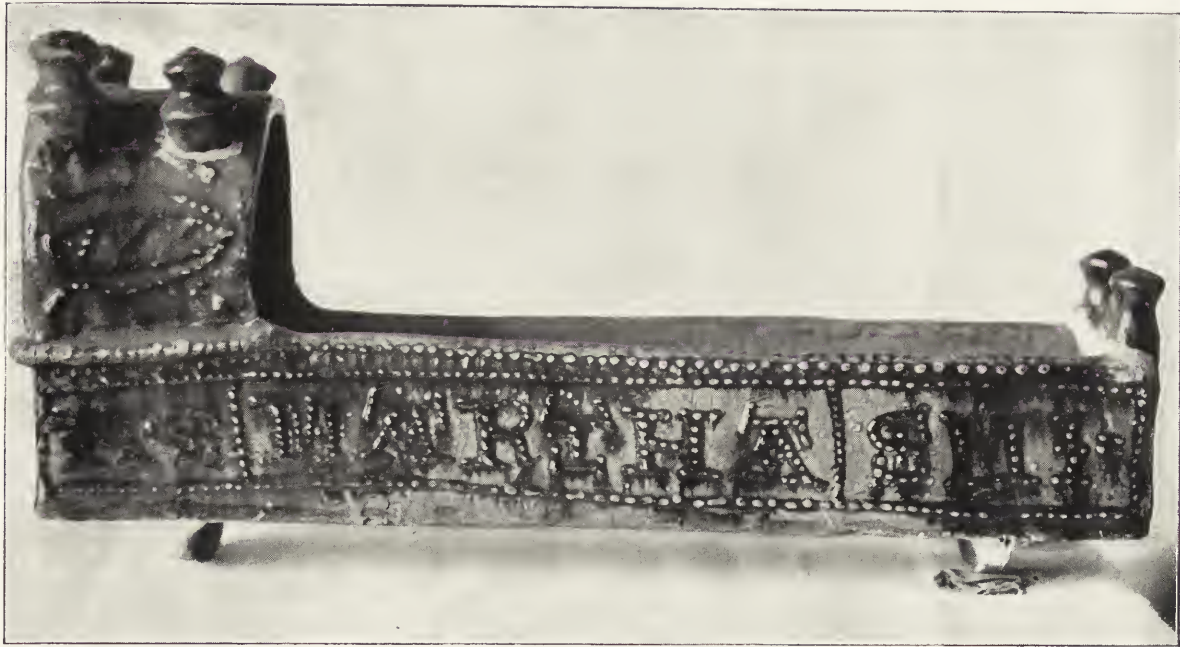
At a later period decoration was no longer left to the fancy of the workman. Into the form upon which the clay was to be pressed to the shape of a dish, the ornamental subject was engraved in a broad outline, which, of course, came out in relief upon the piece. The remaining part of the work was simply to fill with coloured slips the fields marked out by the raised lines (No. vi.). Such a process admitted of an unlimited reproduction of the same subject, and we find, consequently, many replicas of the same dish.

Marbling the surface with slips of contrasting colours was generally adopted in the manufacture



NO. II.—STAFFORDSHIRE TYG

of popular ware. Narrow bands of yellow and brown colour were trailed through a quill upon the clay still in the wet state; then with a piece of leather, indented at the edge, the horizontal stripes were combed down in a vertical direction, after the method still used for “graining” by the house-painter. I have often heard old inhabitants of the Potteries say that, in the time of their grandfather, there was scarcely one piece of household crockery, in town or country, which was not marbled in that manner. At the present day, excavations made on



No. III.—SLIP DECORATED CRADLE



No. IV.—ELERS WARE

the site of some old pot works will bring to light enormous heaps of fragments; but a perfect specimen of marbled ware is no longer to be obtained.

The red tea-pot and cream-jug shewn in No. iv. call to mind the name of the Elers, of whose style of manufacture these diminutive pieces have long



No. V.—TOFT DISH

been thought to be the sole representatives. We need not repeat here the well-known tale of the difficulties which the Elers had to contend with in that far-away land of the Potteries between the year 1690, when they came to settle among the rustic and boorish pot-makers of Burslem, and 1710, the approximate date of their departure. But we must once again lay stress upon the influence that the highly-refined productions of the aristocratic foreigners were bound to exert, and have, in effect, exerted, upon the transformation of the coarse ways and means of the traditional trade of the district; that influence can never be over-estimated. Before the arrival of the Dutch brothers nothing was made there but heavy vessels of brown and yellow marl, shining with a thick coating of galena; when they left the place, the making of a light and brightly-coloured earthenware, neatly stamped over with sharp relief, and a curious white stoneware, thin, delicate, and smeared with a salt-glaze, of which they had brought the secret from their country, was in full swing in the local pot works.

Even in our days of universal improvement an Elers red tea-pot commands the admiration of practical potters; a select example should be one of

the glories of the collection. The fine texture of the well-levigated clay lends itself to the practice of a skilful workmanship. A cover fits into its groove with such perfect accuracy that the two parts could not meet more truly had they been turned in metal. So dense is the material that it can receive a polish equal to that of porphyry; I have myself tried the experiment with complete success. Let it be understood that I am referring to the rare specimens that may be, with certainty, attributed to the Elers. As the ware continued to be made many years after they had left the Potteries, only a very few among the immense quantity of the so-called Elers tea-pots still extant in the collections may be considered as the work of their hands. They are never marked; perfection of manufacture is the safest guide to identification; however skilfully made, a mercenary imitation always keeps at a respectful distance from the original piece which has been taken as a model. Choice examples of their work may be seen in the continental museums, where they are invariably mistaken for Chinese buccaros and Böttger's red porcelain.

The simple method of ornamentation adopted by the Elers, which consisted in stamping minute reliefs over the field of the piece by means of metal seals, has been followed by Astbury, Twyford, and other of their imitators. Its use was, however, extended by these latter to the decoration of glazed earthenware of various colours. No. vii. is an example of the application of red reliefs upon yellow ground;



No. VI.—SLIP DECORATED DISH

The Solon Collection

and No. viii. of white upon dark red. The tea-pot (No. ix.) shews, besides white parts raised upon a ground of a bright ochre yellow, the introduction of spare touches of "clouded" brown and green glazes. Of such works, all of an early period, a well-defined group may be formed.



No. VII.—GLAZED EARTHENWARE
WITH STAMPED ORNAMENTS

Want of space does not allow me to give to the important subject of English "salt-glaze" the full treatment that it demands. The foremost quality of the ware is, in my estimation, that it is eminently English in character. It matters little whether the method of glazing with salt did or did not originate in England—as a matter of fact, I have demonstrated elsewhere that it was imported from Germany, and that the Elers introduced it into the Potteries—one point remains undeniable: it is that, by a new combination of technical processes and the unconventional taste displayed in their application, the Staffordshire potters succeeded in producing a ware which, in outward appearance, differs altogether from anything ever made in other countries.



No. IX.—OLD BURSLEM TEA-POT

Salt-glaze ware realised, in its chief features, most of the desiderata of the times. The body was white, hard, translucent in the thinnest parts, and it could be worked into a great levity of structure; the glaze was bright, thin, and colourless. The peculiar way in which the pot-maker proceeded in the making of objects, always of small size, imparted to the work a striking look of originality. Calling in the assistance of a modeller was then an unknown practice. The moulds were not taken from a model in full relief, as was done in after times, but carved out of several pieces of dry clay, each portion being sunk and engraved, after the manner of die-sinking, with elaborate designs only



No. VIII.—ASTBURY WARE

one degree removed from the crude *naïveté* of the slip decorator. Fitted together accurately, the separate shells formed the complete mould. Before being used it was fired in the oven. To obtain a proof out of the mould, slip was poured into it, and allowed to stay until a sufficient thickness of clay had adhered to the sides by absorption. The superfluous slip having been rejected, the proof formed of the partly-solidified deposit, gradually dried, contracted, and could then be taken out of the mould. To the use of this process, called "casting," is due the wafer-like appearance of the early salt-glaze; it has now become generally employed, but we do not know any other instance of its application in Europe to the manufacture of pottery at a corresponding period.

Costly china and silver plate graced the board of

The Connoisseur

the wealthy; upon the table of the middle class families dainty salt-glaze appeared as a welcome substitute. We cannot estimate the success it obtained from the comparatively small number of specimens that have come down to us; the ware was extremely fragile and, besides, quickly went out of fashion. It is from the extraordinary number of models produced during its short vogue that we may realise how considerable the demand for it must have been at one moment. The variety of those models is, indeed, endless. Not to speak of the pieces of a purely ornamental character, one may say that there is scarcely any subject in the animal or vegetable kingdom that has not been turned into a tea-pot or a jug by the mould-cutter (No. x.). I shall not attempt to enumerate his fanciful conceptions; any selection made from among the best types would give but an inadequate idea of their surprising eccentricity. The illustrations given here are but a few odd representatives.

In No. xiii. we have, perhaps, the most ambitious piece, as to size and decoration, of the art of the salt-glaze potter. It was made on the occasion of the Portobello victory, and has a full-length figure of Admiral Vernon, with the royal arms. Another mug of large size, which might be attributed to the same worker, bears a Toft-like interpretation of Hogarth's "Midnight Conversation" (No. xii.). The coat-of-arms of Leveson-Gower and of three other Staffordshire families are embossed on the sides—a rare instance of a salt-glaze model having

been placed under aristocratic patronage. An interesting document for the history of the trade will be found in the brown and white bowl illustrated on page 85 (No. xvii.). It is the only



No. XI.—ENAMELLED SALT GLAZE

example I know of the patent taken in 1732 by Ralph Shaw, of Burslem, on the strength of which he attempted to prevent all other potters from making salt-glaze wares.



No. X.—SALT GLAZE TEA-POTS



No. XII.
"MIDNIGHT CONVERSATION" SALT-GLAZE MUG



No. XIII.
PORTOBELLO DRINKING MUG

The Connoisseur

Among the many decorative processes employed in connection with that manufacture may be mentioned piercing, engine-turning, basket work, marbling with coloured bodies, etc. The latest achievement was the introduction of enamel painting (No. xi.). So attractive were the results obtained in that way that it was thought it gave to painted salt-glaze a chance to rival expensive china. But to compete against the charms of real porcelain and struggle against the abundant supply of it that was being thrown on the market was a hopeless task, so it was soon all over with the temporary success of the substitute. From that moment the industry sank into rapid decline. The heavy shapes and commonplace ornamentation of the late productions have little in common with the dainty forms and quaint embossments of the wafer-like pieces of the outset.

A collection limited to the illustration of the innumerable varieties of English salt-glaze would be a revelation to many a ceramic connoisseur. He might find an inducement to form such a collection in the knowledge of the fact that in these days of artful shams and fraudulent impositions, it is, perhaps, the only kind of pottery which has not yet



No. XIV.—AGATE WARE

tempted the forger; any specimen of it can, therefore, be purchased in full security.



No. XV.—EARTHENWARE WITH COLOURED GLAZES

More plentiful than those of any other branches of the early manufacture are the remaining examples of the cream-coloured ware and of the various specialities related to it. With the discovery of T. Astbury and the introduction of pounded flint into the composition of the body, common earthenware had entered the course of improvements which brought it gradually to its present state of perfection. Originally made in conjunction with the salt-glaze ware, the very same models and moulds were used for the cream colour, but with a very different result. The dulness and monotony of the white stoneware was replaced, in the latter case, by a harmonious blending of brightly-coloured glazes. In some cases the precious finish of the workmanship, coupled with the fascinating play of transparent enamels, render an earthenware piece worthy of the praises accorded only to the most attractive productions of the ceramic art (No. xv.).

The stamped ornamentation was still currently indulged in. A fair imitation of tortoise-shell was obtained by splashing the surface with manganese and letting the colour run down into the melting glaze. "Clouded ware" was also the cream colour, partially enlivened with dashes of variegated colours (No. xvi.). The brilliancy of the green and yellow enamels was so well displayed in the presentment of fruits and vegetables, and so great was the demand for models of that sort, that there was a Melon, a Cauliflower, and a Pineapple ware, of which a considerable quantity must have been produced.

The Solon Collection

Agate ware—a technical triumph of our potters—



No. XVI.—CLOUDED WARE JUG BY WHIELDON
was made by super-imposing alternate strata of

brown and yellow clays, so as to form a solid block. Out of that block thin slices were transversely cut by means of a brass wire. Pieces could then be constructed by carefully applying these thin bats, marbled and veined throughout like a precious stone, against the sides of a mould (No. xiv.). A covering of blueish glaze still more enhanced the attractiveness of the general effect.

To pass from the fabrics just described to the far-famed Queen's ware would seem quite a natural transition. But as to speak of one of the achievements of the greatest English potter would be to overstep the limits imposed to a collector of pre-Wedgwood pottery, I shall bring here to an end this imperfect account of an incomplete collection. My sincere wishes are that the reader may feel inclined to supplement these terse notes by the study of the standard works; and if, peradventure, he undertakes to bring together, in an unbroken concatenation, the productions of our national ceramic art, he may—more fortunate than I have been myself—succeed in filling the gaps still left open, and replace the "missing links" in the discontinuous chain of object evidences.



No. XVII.—SHAW'S PATENT BOWL

Engravings

THE ART OF ARTISTIC ADVERTISE- MENT IN THE EIGHTEENTH CENTURY BY JOSEPH GREGO

A FAVOURITE branch of collecting in the palmy days of the eighteenth century was the gathering together of what are usually described as "Bartolozzi tickets." Under this general head were included those elegant "artistic trifles," the "benefit tickets," executed *con amore* by Bartolozzi and his "school" for their compatriots, the musical professors of both sexes; "admission cards," all designed in graceful classical taste, for concerts, balls, masquerades, and the like: an extensive subject, much esteemed by well-known *dilettanti* collectors, like Walpole and his friends, who were indefatigable in seeking rare examples for their own scrap-books and folios, or to enrich the collections of their intimates who cultivated the same pretty hobby. The names of collectors who followed this branch of acquisitiveness have been associated with their treasures, like Horace Walpole, Lord Orford, the cultured hermit of Strawberry Hill and St. James's Square, Thomas Walpole, whose name is found written on the backs of numerous choice and costly examples, rare proofs which were secured for his private collection; and foremost to everyone familiar with the topic, the name of Miss Banks will present itself in this special con-

nection, for this enthusiastic collector, the sister of Sir Joseph Banks, was in her day notorious for sparing no pains or expense in amassing the large collection which constituted the hobby of her lifetime, and was presented to the British Museum in 1818; "well worthy of special and careful attention," wrote the late Andrew Tuer in his monograph upon "Bartolozzi and his Works."

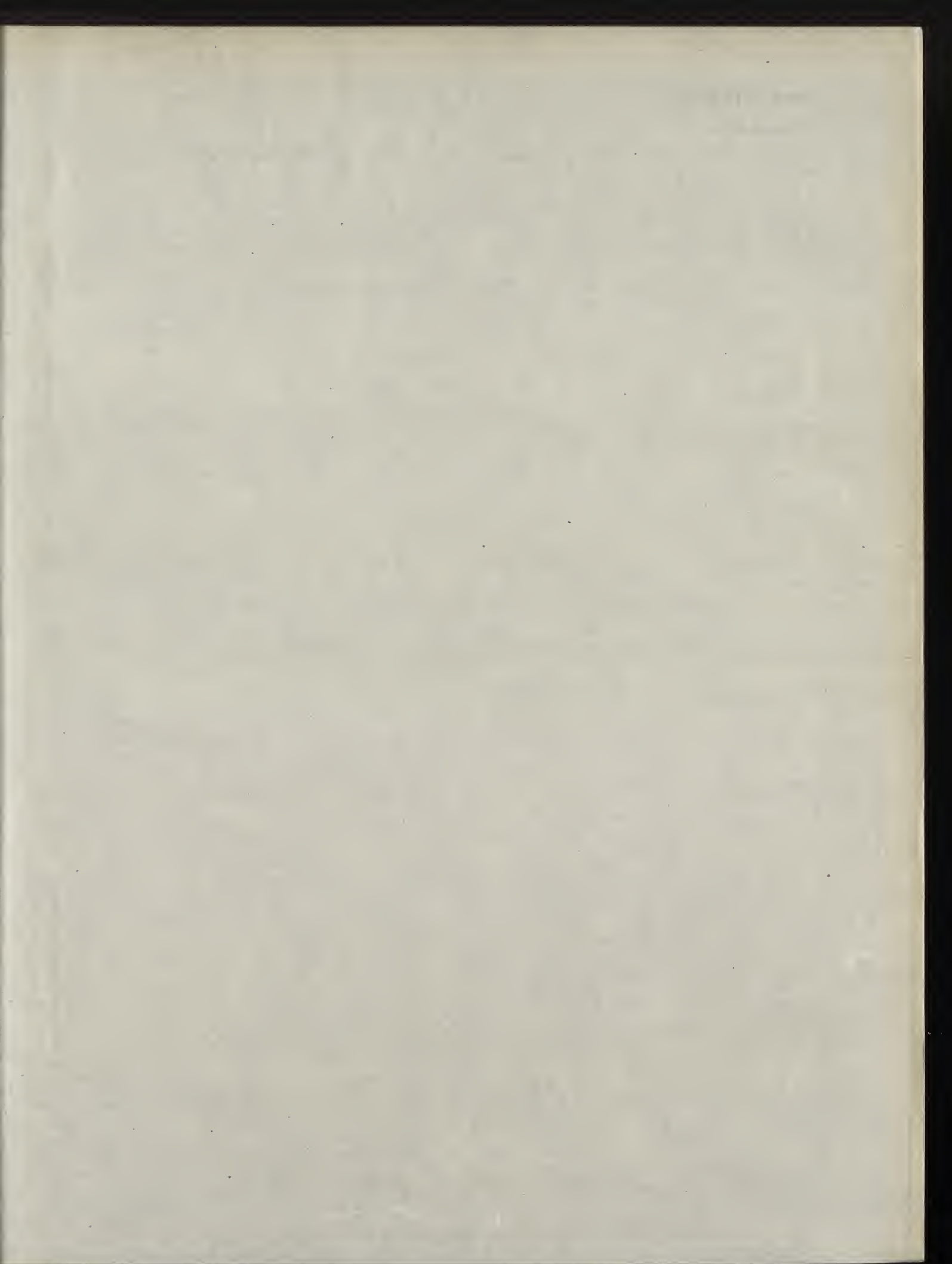
Many famous collections are recorded in the annals of the auction rooms; the sale catalogues of great collections prove that fine and scarce tickets fetched considerable prices at auction at the close of the eighteenth century, running into pounds for "excessive rarities." In later days, the Warwick sale, at Sotheby's, was rich in picked examples; at Christie's, the Ducal collection, formed by F.

Bartolozzi for his patron, the Duke of Lucca; and, in the same category, the Bessborough and Ponsonby collections, similarly formed by the artist himself, a labour of love and also of profit; and for those fair patronesses of art, the Duchess of Devonshire, Lady Georgiana Spencer, her sister, Lady Duncannon, and other encouraging friendly patrons and patronesses belonging to the wealthy Earls of Spencer's families, and similar collections, abundantly rich in the best examples, from which the present writer's collection has been gathered—all demonstrate the old-fashioned vogue for these artistic souvenirs.

These dainty small



BUSINESS CARD OF AN ENGRAVER AND PRINTER



MRS. TICKELL

By George Romney

From the collection of
Mr. Alfred de Rothschild

*Reproduction based on a
photograph by
Messrs. Braun, Clément et Cie*





Artistic Advertisement in the Eighteenth Century

memorials of eighteenth century productions prove the native appreciation of fine art, which inspired emulation amongst collectors of the epoch in question. *A propos* of the special "ticket" executed for the Lord Mayor of London, 1775, by his friends, Cipriani and Bartolozzi, we have the interesting evidence of John Wilkes, who wrote to his friend, "Philo-Wilkes" (Samuel Cutler):—"Permit me to send you a Ticket, in which I was concerned, for the Easter Festival of my Mayoralty. I saved it from the wreck of those despoiled by door-keepers. In my opinion, it does honour to the two great artists, Cipriani and Bartolozzi, and to a country which distinguishes their merit, and I hope will emulate it."


For the moment we leave the consideration of Mansion House tickets, and that much-desired work of art, the original diploma of membership of the Royal Academy of Arts, still used by the Academy, which accorded its full honours to Cipriani and Bartolozzi, the artists who conjointly executed this work, together with similar masterpieces of cognate interest. The present paper is directed to illustrating a phase of the same subject, demonstrating that the value of "artistic advertising" by the most refined graphic arts was popularly recognised and appreciated in the eighteenth century. So marked was the merit of these productions, that although these artistic plates have found but few successful

successors or imitators, the originals have been used over and over again by later generations, proving that while the excellent qualities of these productions have happily preserved the originals from oblivion, later artists have not been fortunate in emulating the works of Bartolozzi and his school

to the extent it was fair to anticipate. The foremost argument amongst collectors in this relationship is found in the circumstance, as concerns Bartolozzi himself, that these tickets were the actual handiwork of the artist. His larger plates bore his name, but it was understood they were practically the outcome of his school. The forwarding work was assigned to his numerous pupils, Bartolozzi finishing the plates in his own inimitable and masterly fashion. With the "small deer" of "tickets" — for the most part executed in the friendly spirit of paying homage through the medium of Bartolozzi's own especial art to sister arts which he loved — it was for art's sake the artist laboured at his very best, these beautiful productions being actually gratuitously presented by the artists to their countrymen, who were

delighting by their talents the British public, whose purse-strings were loosened to reward their professional services. Considerable sources of profit were the benefits liberally accorded to singers, musicians, and dancers. In thus effectively promoting the popularity of professional benefits, and no less in the great cause of charity, Bartolozzi's graver was always freely

CATALOGUE OF CAPITAL DRAWINGS,



ORIGINAL DESIGNS OF FANS &c.

the property of Mr. Poggi:
to be exhibited at the great Room,
late the Royal Academy, Pall Mall:
on Monday the 17th March 1783.

N.B. The first hundred Lots, will be sold by
Auction without reserve, by Messrs. Christie
and Russell, on Saturday the 20th March:

Admittance 1^s. Catalogues Gratis.

ADVERTISEMENT BY A. POGGI FOR AN EXHIBITION OF
DRAWINGS AND SALE BY AUCTION, 1783
Lent by Messrs. Christie, Manson & Woods

The Connoisseur

at the call of *beneficiaries*. When enlisted in conferring benefits of this nature, the artist worked at his best, with an enthusiastic glow in his bosom, which seemingly extended to his etching point and his graver alike; and, time being valuable, it is understood that the slight designs in most cases were sketched with the point direct on to the copper, much improved in the process by Bartolozzi's trained hand—for he was an admirable draughtsman—etched, bitten in, and finished off with the burin with incredible celerity. It is recorded that many elaborate plates, finished to perfection, and full of marvellous handiwork, were begun in the morning, and completed before Bartolozzi allowed himself to take his well-earned rest. In the whole series, amounting to hundreds, the technique is absolutely perfect, the hand and eye were equally secure, no evidence of hasty execution is discernible, while the "finish" is always exquisite and master-like. In executing these small *chefs d'œuvre*, Bartolozzi realised and revelled in his own exceptional genius and his unmatched proficiency in craftsmanship; he was stimulated by the manipulative cunning of his hand, further knowing full well, by experience, that trifles, apparently thrown off spontaneously and without effort, would be sought with enthusiasm by his admirers in the fashionable world, and bring profit to his musical friends; while it may be seen



London, published 20 June 1791, by John Jeffrye, Ludgate Hill.

BUSINESS CARD OF A PRINTSELLER

from his own letters that tickets were paid for at prices which may be reckoned fabulous and out of all proportion to the brief space of time involved in their incubation. For instance, he mentions that



BUSINESS CARD OF A PICTURE-CLEANER AND RESTORER
The Original printed in Colours

his friend Dr. Burney, author of the "History of Music," had to pay 100 guineas for three plates still in the famous Burney collection, illustrating the history of the stage, dramatic and lyric, a greatly valued collection, rich in artistic and illustrative materials, which, like Miss Banks's similarly interesting and extensive collection of tickets, was happily bequeathed to the Print Room of the British Museum. The example of Bartolozzi stimulated the most accomplished of his pupils to professional emulation, and it may be ascertained that the "benefit" and "charitable" tickets engraved by their hands are distinguished by similar proficiency, and worthily sustain the traditions of the master for classical grace, feeling, and the highest artistic achievement, executed with dexterous facility.

The zeal which Bartolozzi and his followers threw into their productions for the benefit of their musical compatriots extended to the invitation tickets and address cards, also executed *con amore* for brothers of the brush and graver.

Poggi, one of Bartolozzi's numerous pupils, designed elegant fan mounts in the chaste classical taste. His versatile accomplishments in the graphic branch included etching and stipple engraving. A. Poggi's name occurs as publisher of his own engravings. Amongst the artistic souvenirs of the early days of the historical auction rooms of Messrs.

Artistic Advertisement in the Eighteenth Century

Christie, Manson, and Woods is the rare ticket of admission to an exhibition of fans held in 1783, when the firm of Christie and Ansell occupied the great room in Pall Mall, at that date recently vacated by the original Royal Academy. The ticket in question came from the comprehensive collection of his own works formed by Bartolozzi for the Duke of Lucca, and is obligingly lent to THE CONNOISSEUR for reproduction by Messrs. Christie, Manson, and Woods (*see page 89*). It will be seen that a charge of one shilling was made for the original, which was given as the frontispiece to the catalogue, and entitled the holder to admission throughout the exhibition: "Catalogue of Capital Drawings, original Designs of Fans, etc., the property of Mr. Poggi, to be exhibited at the Great Room, late the Royal Academy, Pall Mall, on Monday, the 17th March, 1783.

"*V.B.* — The first hundred Lots will be sold by Auction without reserve by Messrs. Christie and Ansell, on Saturday, the 29th March."

Amongst business-like designs is the dedication to George, Prince of Wales, executed for John Bell's tasteful pocket edition of Shakespeare, produced in 1788. The design introduces the Prince's plumes, and the figures represent the Muses of Poetry and Painting. Of the same order are the invoice headings executed for the Worcester China Works.

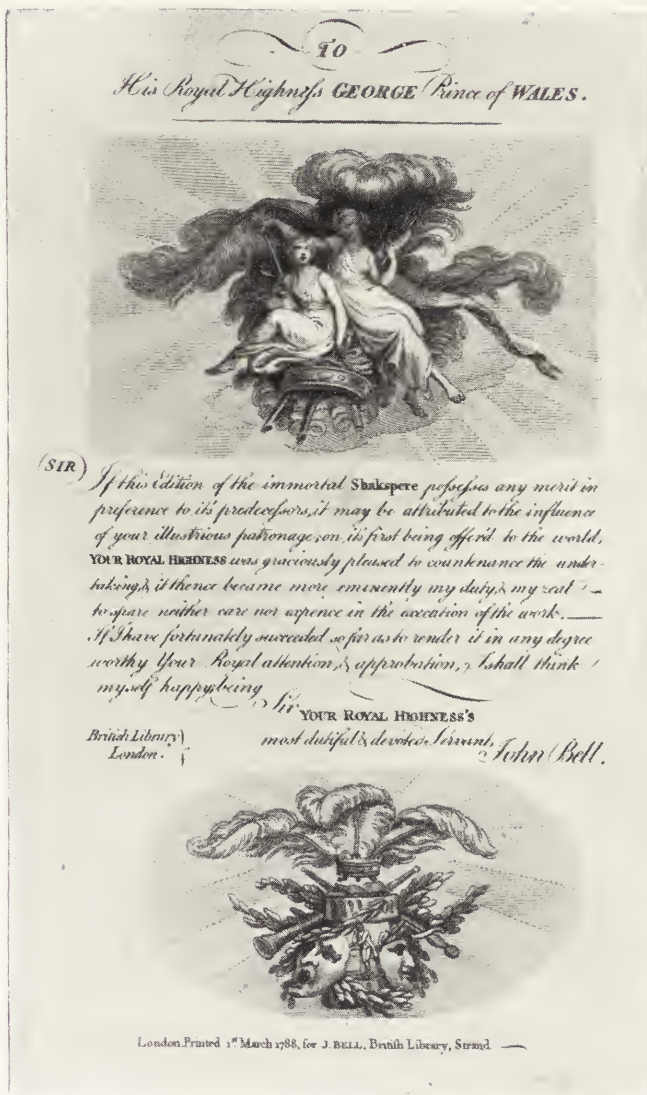
Another tradesman's ticket is the design of a cherub wearing Mercury's winged cap, indicative of his travelling exploits, unloading a bale of merchandise from

distant lands, while another cherub is taking account of the contents and setting down the total. A proof ticket in my possession evidently advertised an artist's colourman; a cherub is grinding colours, Mercury's caduceus by his side indicates his wide travels; another cherub is drawing, with a palette by his side,

practically applying the artist's materials to their purpose. A panoramic view of the Thames in the background introduces St. Paul's Cathedral, London Bridge with the shipping, and the Monument, with the Tower of London in the distance.

In the characteristic little cut designed for the title page of "Anthony Pasquin's Satires," we have Puck, the Spirit of Mischief, raised upon a pedestal formed of volumes of Pasquin's "Satires"; Minerva's Bird of Wisdom has settled upon his two-cared jester's cap; Puck is protecting himself from the fierce sun rays beneath the shade of his umbrella, while the satirist's sharp quill points are dipped in gall to enhance the bitterness of his shafts. The card advertising "Thomas Burnham, Bookseller, Northampton," in the Bartolozzi taste, introduces a pile of books

with the figures of three studious cherubs busily reading (*see page 93*). This may be esteemed as an appropriate notion for a bookseller's address card. A more ambitious address card is the graceful drawing by T. Stothard, R.A., the tasteful artist who excelled in these compositions, and is engraved by W. Skelton. This design introduces the sister Muses of Painting and Poetry, who appropriately take the lead in these productions. These



DEDICATION TO THE PRINCE OF WALES (GEORGE IV.) OF BELL'S MINIATURE EDITION OF SHAKESPEARE, 1788

The Connoisseur

symbolical figures support a scroll advertising Macklin's "Poet's Gallery." Engravers, printsellers, picture-restorers, drawing masters, and art associations, like the publishing faculties, were eager to secure the advantage of obtaining artistic "address cards" to advertise their professional headquarters; for the illustration of the present paper typical specimens of each category have been selected for reproduction.

Strephon and Chloe were enlisted into the service of advertising artistically by the same graphic methods the business of "Susanna Burchett, late Miles, Engraver and Printer, 98, Borough" (see page 86).

It is appropriate to find D. Orme, "Historical Engraver to His Majesty and H.R.H. the Prince of Wales," advertising his address, Old Bond Street, in the allegorical taste. The Muse of Painting is represented at an easel; a cherub floating above is crowning the Muse with a wreath of laurels, and at the same time supporting the prince's coronet; the royal crown is held aloft by a companion cherub, further furnished with Fame's trumpet. Amongst the figurative accessories, "Industry" is typified by a bee-hive, and a pyramid shows "Stability."

Three artists were conjointly employed to produce a picture restorer's address card: H. Tresham, R.A., invt., E. F. Burney, delt., and M. N. Bates was the engraver. The Muse of Painting is endeavouring to ward off from a painting on an easel the destructive attacks of Time, armed with his scythe, literally hacking away at the canvas (see page 90). The inscription on this card, which is charmingly

printed in colours, informs collectors that "E. Bates cleans and restores oil paintings, 43, Berners Street."



BUSINESS TICKET OF AN ENGRAVER, PUBLISHER, PRINTSELLER, PICTURE-DEALER, ETC. FROM WALPOLE'S COLLECTION



BUSINESS TICKET OF A PRINTSELLER AND PICTURE-DEALER

The address card of "Richard Collins, principal enamel and miniature painter to the King, by his Majesty's special appointment," informed his patrons that the artist had "removed to 23, Pall Mall." This example is a work of art worthy of the occasion. The design is in T. Stothard's best manner, and is well executed by J. Neagle, an accomplished engraver. The invention is of the order popular amongst designers: the fair Muse of Painting is shown tracing the profile of a comely youth from the shadow thrown on the background by the light of Cupid's blazing torch. This pretty fancy, repeated by numerous painters, is generally described

Artistic Advertisement in the Eighteenth Century

as "the origin of drawing." Angelica Kauffmann, R.A., has produced several variations of this favourite subject. Another version of the same theme was adopted for the address card of a print-seller, John Jeffreys, Ludgate Hill, and published as

a printseller and picture dealer (*see page 92*), introduces the Muse of Painting, armed with a palette and a sheaf of brushes, resting on a portfolio of drawings, while a chubby cherub is looking through the contents. Two fellow cherubs are enjoying a scrap-book of prints. Another card of the same order may have been used by the drawing master to advertise his address; the composition comprises an angel, muse, and sybil. A fair student is engaged with a tablet, on which are drawn a series of antique heads in profile.



CARD OF A DRAWING MASTER

an engraving 20th June, 1794 (*see page 90*). The design represents a youth seated on a couch, while a maiden is employed in tracing the outline of the profile shadow thrown upon the curtain by the glare of a flaming candelabrum. These silhouette profiles in black were known as "shades" in the days when these simple likenesses were in favour. A similar card, probably designed to advertise the business of

Another appropriate and graceful design is one executed by T. Stothard, R.A., a commission from the Society of Arts, Adelphi, in its early career; the engraving, by H. C. Shenton, was printed as a headline for the circulars of the Society of Arts, informing subscribers of the honour of their election to membership.

As a compliment to these old-fashioned artistic advertisements comes the recognised fact that

modern proficient in the advertising art have been tempted to reproduce Bartolozzi's designs for the purpose of advertising their wares and drawing attention to the particular commodities forming their businesses, having found their advantage in ingeniously adopting particular productions popular in the eighteenth century to their own up-to-date enterprises.



BUSINESS CARD OF A BOOKSELLER

Old Furniture



THE MAKING OF A SMALL COLLECTION BY L. K.

LOOKING back on one's experiences, it is positively surprising to realise the amount of pleasure, apart from that of possessing the things themselves, one has derived from the making of even a modest "collection." Memory calls to mind the many delightful drives, having for their goal some hitherto unexplored spot; the hours spent once the destination was reached in searching every place that seemed in the least likely to contain treasure of any sort; and then the indescribable satisfaction of coming across a "find"! How on the return journey the prized article was unwrapped and examined if of a size to admit of its removal then and there; if not, how its beauties and merits were discussed, its ultimate resting place decided, and how eagerly it was expected and unpacked! Of course, there is another side to the picture—days when, disheartened and weary, one has had to return empty-handed having found nothing; perhaps having had one's enquiries for whatever happened to be the object of that particular search met with, "Oh, yes, I know Mr. (or Mrs.) So-and-so has some rare old things, but he (or she) is away to-day, and I really don't know anything about the business"—this last invariably with an air of pride. "Perhaps you could call again?" I confess I know nothing more calculated to exasperate even a sweet-tempered individual than this. The only one thing to counteract the extreme irritation it causes—I speak feelingly—is to reflect that in all probability the "rare old things" exist purely in the imagination of the speaker, and this I believe is often the case.

Another most trying experience is to come across an object—let it be a piece of furniture, china, or what it may—so desirable in every way that it causes one to badly crack, if not actually to break, the Tenth Commandment, and then to find that no amount of persuasion will induce the owner to part with it at any price. Naturally the very fact of its being unprocurable makes it all the more desirable in the collector's eyes, and perhaps disappointment

in this case is even keener than when the search results in finding and seeing nothing. But "hope springs eternal in the human breast," and surely especially so in that of the collector, so the next expedition is entered upon with renewed eagerness and the same expectancy of finding treasure as before. In addition to other experiences, the sad and pathetic, alas! befall collectors as other folk: often a thing is to be had only because stress of circumstances compels the parting with what has been a cherished possession. Such a thing has happened to the writer more than once, and the impulse always is to try and make it possible for the owners to keep their treasure rather than to buy it of them, but common sense then makes itself heard, suggesting that "if you don't, somebody else will," which is obvious.

Though a good many years have passed by since then, I can clearly recall every circumstance of what was actually my first experience in collecting. In my mind's eye I can see the little country town basking in the sleepy, self-satisfied complacency so characteristic of an English country town on all save



OAK CABINET

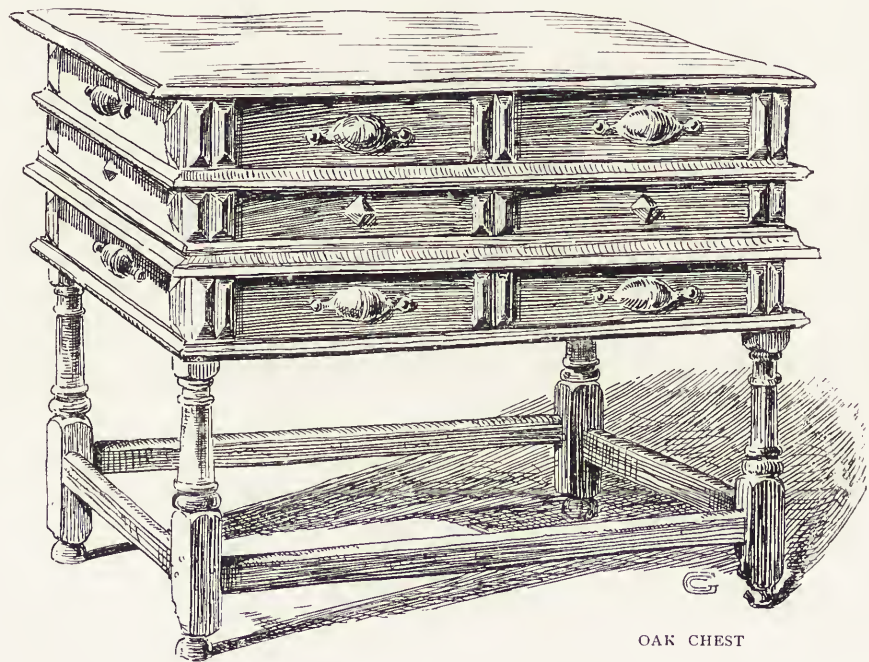
The Making of a Small Collection

market days. In a small square window were displayed one or two pieces of china, a brass warming-pan, two or three old candlesticks (odd), and a few other things, the sight of which emboldened one to enter what otherwise appeared to be a private dwelling. Enquiry of the owner of this primitive shop elicited the fact that he had some old oak furniture, but it was stored away in a loft, and he didn't in the least seem to anticipate its being in a more accessible place. Not to be baffled, I suggested paying a visit to the loft, to which proposal, after a moment's hesitation, he agreed with a chuckle. The chuckle was explained when I was introduced to the exceedingly rickety ladder by which alone the tumble-down old loft could be reached. However, rickety and "straight up" as it was, my manner of negotiating that ladder compelled my friend to admiration, and once up, ardour was rewarded, for there, among all sorts of odds and ends, covered with cobwebs and thick with dust, stood a most beautiful old Jacobean chest. Closer inspection revealed rich moulding on the drawers, fine old handles and escutcheons, and quaint bulb feet; altogether its beauty and charms made one forget dirt and dust, the rubbish lying round, even the rickety ladder. In response to my expressions of admiration, the owner remarked that "It was a nice old chest, a useful size, and strong"—this last seeming to be its greatest recommendation in his eyes. Then I learnt that it had come from a very old farmhouse in an adjacent village, the occupier of which died, leaving his womenfolk but poorly off, so though there was no regular sale, friends and acquaintances rallied round, buying things at prices asked. These must have been something less than modest, for I bought that chest for a sum that even in those days was moderate in the extreme, and of course my honest friend made a little profit on what he gave for it.

A very fine oak coffer in my possession was spied in the window of a pokey little shop in a west country town. At the expenditure of a shilling the help of a man in the street was obtained to get this down for inspection, as the young woman keeping the shop couldn't move it. It proved to be an

even finer specimen than I had thought, the front panels being grand examples of old English carving; indeed, so fine was it that I could not understand how it came to be where it was.

In reply to a question, the young woman called her mother, who, she said, could tell us all about it. Then the mystery was explained. The coffer originally came from an old manor-house in the county where this old woman had been in service before she married a man who held a farm on the estate. The old family died out, and there was a sale at the mansion, when for the sake of old memories the farmer bought the coffer with some other things for his wife. We gathered that when

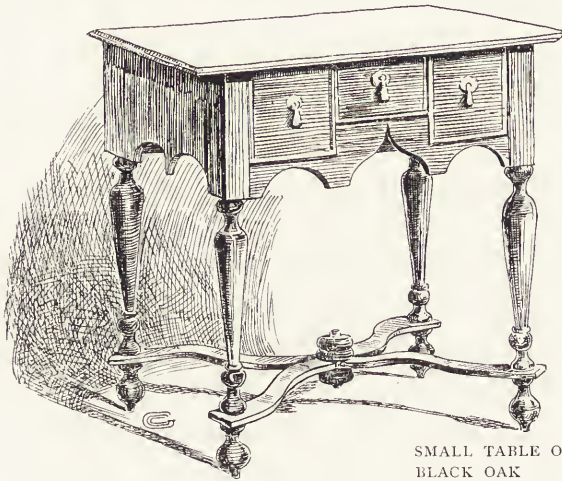


OAK CHEST

he died times were bad with his poor old wife, and she came to make a home with her daughter, whose husband, being a dealer in a small way, sold for her what things she had left to part with. No doubt many of the really fine old things to be found even now-a-days in out-of-the-way country places have had a somewhat similar history, could one but trace it. And that treasures are to be found goes without saying. Not so very long ago, for instance, I saw constantly in a small house, little more than a cottage in fact, in a country village, an absolutely genuine and untouched Cavalier dining-table with six of the old seats, re-christened "coffin-stools" by country folk, all pieces bearing the same date, 1637, so far as memory serves me, in rude carving; but this, alas! was one of the "unattainables."

The Connoisseur

To come to the pieces here illustrated, the curious oak cabinet, dated 1674—a genuine date, this, by the way, not one added by an enterprising dealer—was found in a farmhouse, where it had stood in a back kitchen for as long as anyone about the farm



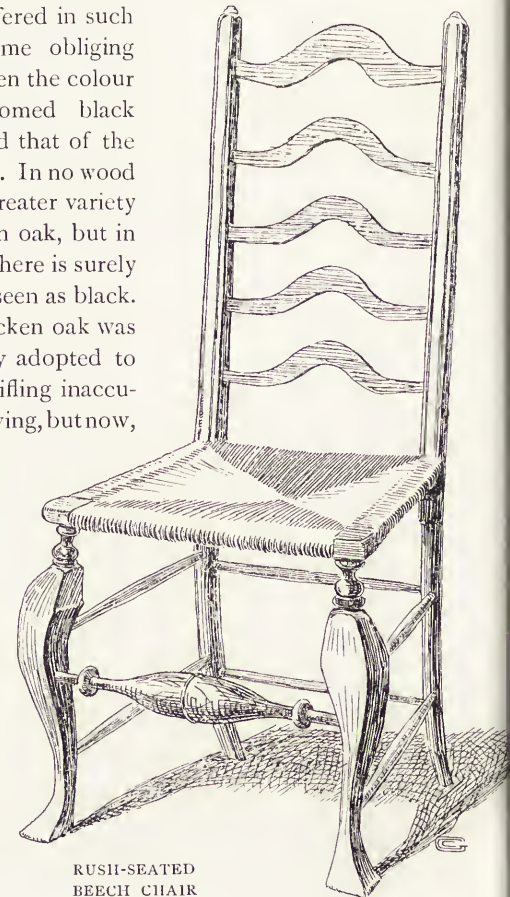
SMALL TABLE OF
BLACK OAK

could remember, and probably for several generations back, the same family having held the farm for many, many years. It was used as a receptacle for kitchen utensils and such things, the top being bleached white from constant scrubbing, and at one end was nailed a deal rail on which to hang dishcloths, etc.! Needless to say, this rail was dispensed with, though the mark of it still remains, otherwise the cabinet stands entirely untouched. Its chief charm is, I think, the quaint irregularity of design. As will be seen, the panels of the cupboard all differ in size and the drawer is the only "regular" thing about it. The old iron hinges add much to its beauty, but one of these is not so fine as the other five; evidently at some remote time the original broke, and local talent failed to produce a perfect copy.

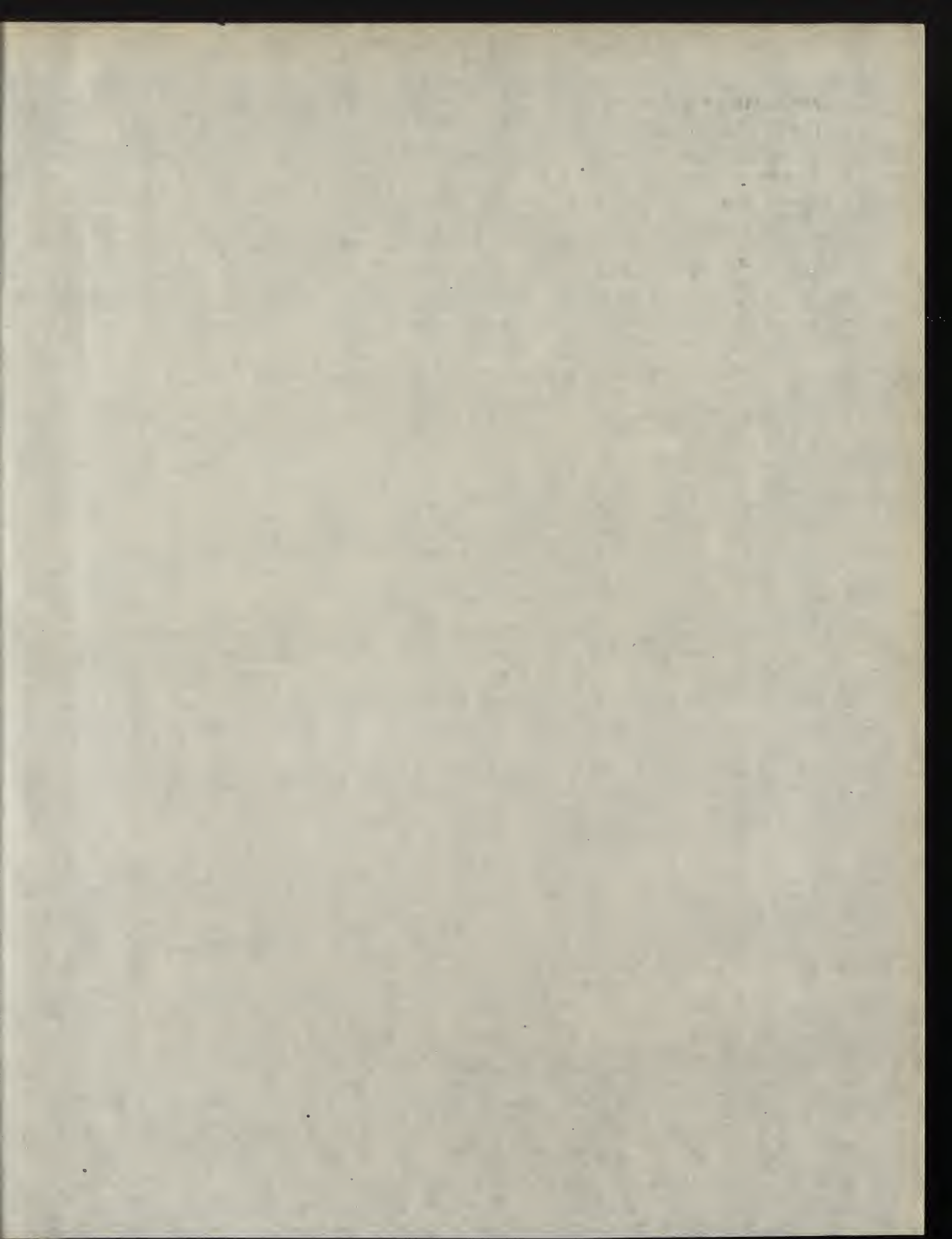
Perhaps even quainter still is the smaller piece of oak of which a sketch is given on page 95. This appears to consist of three shallow drawers on legs, but in reality there is only one drawer, at the bottom, the upper part being a box, of which the top forms the lid; this box fits on to the lower part, and can be removed. It was picked up in a village, in excellent condition when one considers its age, for this is a very old piece, only a little bit of the straight moulding being gone. The feet, of course, are worn a good deal, but not sufficiently to necessitate restoration, so that practically it stands in its original state. Experience, so far as mine goes at least, proves that it is most difficult to find genuine old chairs: in all my searchings and explorations I have come across comparatively few. The

sketch shows one of three I have, which are, I think, rare in shape, the legs being particularly good, while the backs are much higher than is usual in these old beech chairs. Two have the original rush seats, but the third chair was so badly damaged that it had to be re-seated. All efforts to add to their number have failed, and I fear me the set will never be made up. Recently an arm-chair was found which, though of oak and not beech, matched almost exactly so far as the back went, though there, unfortunately, resemblance ended, the legs and bars being straight. A good set of Chippendale chairs, six upright and two arm, were found for me some years ago in the parlour of a village blacksmith, and from time to time I have picked up various others more or less quaint and a few very fine ones. The small table illustrated on this page is to my mind very charming, and it is one of the few pieces of genuine black oak I have seen; and here let me state my humble opinion that there is no such thing as black oak, saving that some wood becomes almost black from extreme age, which is the case with this table. But this happens rarely, and then there is as much

difference between it and the "black oak" offered in such profusion by some obliging dealers as between the colour of a well-groomed black brown horse and that of the harness he wears. In no wood does one see a greater variety of shades than in oak, but in genuine pieces there is surely none so seldom seen as black. Formerly to blacken oak was the plan usually adopted to conceal such trifling inaccuracies as new carving, but now, if I mistake not, the opposite extreme is also resorted to, and bleaching in many cases lends an air of engaging genuineness to "faked" articles. The wonder to me is how purchasers can be found for them.



RUSH-SEATED
BEECH CHAIR



MRS. MEARS

By Thomas Gainsborough

From the collection of
Mr. Alfred de Rothschild

*Reproduction based on a
photograph by
Messrs. Braun, Clément et Cie*





THE BOOK SALES OF 1901
BY FRANK RINDER

No library to which the epithet "great" can with warrant be applied came under the hammer during 1901; for if "great" be used in connection with interesting collections of books like those brought together by Sir Henry Hope-Edwardes, by Sir William Augustus Fraser, by Signor Pirovano, or by Mr. Frederick S. Ellis, each of these properties having been sold subsequent to the death of the owner, what adjective have we left for libraries such as the Ashburnham, with its total of £104,423 for 4,880 lots, including the "Appendix" and the Barrois MSS.; for the Hamilton Palace libraries, whose 11,973 lots brought £86,443; for Richard Heber's library, with its total of £56,774 for 52,676 lots, this dispersed as long ago as the 1830's; or for the Sunderland collection, with its total of £56,581 for 13,858 lots? On the other hand, the auction sales of the year have been noteworthy in a number of ways. Premising that the aggregate sums realised for books, MSS., and miscellanea, gathered together from various sources, and chancing to be described in a single catalogue, are of no great significance—it is otherwise, of course, with distinct libraries—it may be interesting to recall the nine highest totals respectively for 1900 and 1901.

1900.		Lots.	£
Inglis	...	849	7,519
Feilding, etc.	...	1,552	6,670
Ashburnton	...	865	6,256
Cavendish, etc.	...	1,071	5,948
Peel	...	953	5,883
Miscell., Dec. 3-8	...	1,661	5,091
Newnham-Davis	...	342	4,168
Miscell., July 18-21	...	1,271	3,656
Miscell., Dec. 17-21	...	1,229	3,314
		<u>9,793</u>	<u>£48,505</u>
1901.		Lots.	£
Fraser	...	1,852	20,334
Hope-Edwardes	...	670	11,033
Pirovano	...	1,054	8,628
Miscell., May 6-9	...	1,083	7,844
Bain, etc.	...	1,086	6,866
Howell, etc.	...	1,628	7,160
Stanley	...	2,434	6,358
Miscell., Dec. 2-7	...	1,475	6,216
Ellis	...	133	5,600
		<u>11,415</u>	<u>£80,039</u>

For what it is worth, it may be noted that the average per lot in 1900 was about £4 19s., as against almost £7 os. 3d. in 1901. Taking the items singly, the Newnham-Davis library, with its several rare early English works—Littleton's "Tenures," c. 1482, for instance, made £400, although it is said to have cost the late owner but £48—heads the 1900 list of averages with over £12 per lot. Last year the small collection of the late Mr. Ellis occupied a first place, the average of more than £42 depending in the main upon the fine array of Kelmscott Press books, details of which appeared in the December CONNOISSEUR. From a more general standpoint, however, the Hope-Edwardes library, with an average of £16 9s. per lot, was far and away the most attractive dispersed during the twelve months.

In order to concentrate within a limited space record of some, at any rate, of the most important lots of the year, I have compiled a series of tabular statements, for the almost inevitable errors or omissions in which I would in advance ask indulgence. The longest of these tables, which is printed on pages 104 and 105, is limited to items which have realised a minimum of £100 each. With a few exceptions, which belong to the scope of this rather than to the scope of subsequent tables, I have excluded works whose value depends on illustrations not printed along with the text, "grangerised" books, sets of books, and, of course, all MSS. Exception may be taken, perhaps, to the inclusion of items like Nos. 8, 17, 29, 40, 45, and 50; but as in every case the catalogue number is given within brackets, the reader can without difficulty revise the list in accordance with his particular views. It is necessary to explain, again, that where the same edition of a work occurred more than once at auction in 1901, and realised at least £100, I have heeded only the highest sum paid. Thus, in the case of No. 34, two other examples fetched £136 and £103, respectively, on July 31st and on May 14th, this last at Messrs. Puttick and Simpson's. In the note relating to No. 32, it will be seen that the Hope-Edwardes example made a smaller sum. One of

The Connoisseur

the great disadvantages of the tabular form of statement is that a main factor in the determination of book values has to be left almost out of account: I mean the question of condition, and to what extent, if at all, the work be defective. The notes as to this all-important question must be taken as no more than approximate indications; to enter exhaustively here into this aspect of the matter is impossible.

An analysis of the table of £100 books shows that 18 came from the Hope-Edwardes library, 13 from the Pirovano, 5 from the Ellis, 3 from the Stanley, and 2 from the Fraser—an order which conforms more or less to the importance of the several assemblages. The magnificent collection of early printed books at the British Museum, it is of interest to say here, has been enriched by many examples from the Pirovano library, which contained dozens of books seldom sold at auction.

In the last column of the table mention is made of a few only out of many record prices. During the year 1901, indeed, it would be difficult to ascertain how many books realised sums far in excess of any before paid. To what cause is this remarkable series of advances attributable, it will be asked. The answer is not far to seek: we have the key to it in a single word—America. An astute dealer, who learns from his *confrères* the destination of many important works sold at auction, is of opinion that two-thirds of the high-priced lots which in 1901 came under the hammer, have gone, or will go, to America. The statement does not appear extravagant in view of the fact that Nos. 3, 4, 13, 17, 39, 40, and 59 on our table are known either to have been bought by American agents, or already to have found their way across the Atlantic. We can part without regret, perhaps, with the £1,475 "Pilgrim's Progress," but that the two Shakespeare quartos should go to join all too many First Folios in America is a matter for some concern. Had it not been for the eager competition of trans-Atlantic buyers, the nine sales specified at the beginning of this article would have realised nothing like the £80,000 odd actually obtained. We in the old country have treasure, and to spare; but home collectors should take heed lest an over-large proportion of fine and rare books is shipped from our shores. An informative volume might be written as to the literary and bibliographical importance of certain of the 63 works specified on the table; but the brief notes must in this place suffice.

As all book lovers will agree, to analyse the auctions of any year exclusively from the point of view of a £100 minimum would be as ridiculous

as to attempt to demonstrate the structural significance of a mountain range and of a spider's web with the aid only of a surveyor's chain. As a fact, a hardly less interesting survey might be undertaken from the opposite point of view—that, say, of a £5 maximum. The table which follows enumerates 35 important works, each of which brought a considerable sum, printed during the fifteenth, sixteenth, seventeenth, and eighteenth centuries.

OTHER IMPORTANT PRINTED BOOKS, SÆC. XV.—XVIII.		
AUTHOR.	WORK.	£
1.	... Biblia Polyglotta, 6 vols., 1514-7 ⁽¹⁾	99
2.	Winslow, E. ... Good Newes from New England, ... 1624. ⁽²⁾	90
3.	Gardyne, E. ... Garden of Grave and Godlie ... Flowres, 1609.	88
4.	... Myroure of Christe's Passion, 1534	80
5.	... History of Friar Rush, 1649 ...	76
6.	Montaigne ... Essays in English ⁽³⁾ , 1603 ...	76
7.	Dante ... Divine Comedy, 1484 ...	75
8.	Milton ... Tractate on Education ⁽³⁾ , 1644 ...	74.10
9.	Peter Martyr... Epistolarum, 1530 ...	74
10.	... Chronicle of S. Albans, 1483-4 ⁽³⁾ ...	53
11.	... First Welsh Testament, 1567 ⁽²⁾ ...	71
12.	... Mirour for Magistrates, 1587 ...	70
13.	... Raigne of Edward III., 1599 ⁽¹⁾ ...	68
14.	... Service Book, on vellum. Kerver, 1528.	67
15.	Higden ... Polychronicon. De Worde, 1495 ⁽²⁾	67
16.	Ketham ... Fasciculo de Medicina, 1493 ⁽¹⁾ ...	61
17.	Ravenscroft ... Measurable Musick ⁽³⁾ , 1614 ...	58
18.	Herrick ... Hesperides ⁽³⁾ , 1648 ...	56
19.	Shakespeare ... Richard II., 1632. 4to. ...	56
20.	Boccaccio ... Decameron, on vellum. Elzevir, ... 1665.	56
21.	Higden ... Polychronicon. Caxton, 1482 ⁽³⁾ ...	55
22.	Vespucius ... Letter. Strasbourg, 1505 ...	54
23.	Virgil ... XII. Bukes of Eneados. Copland, 1553.	53
24.	Lamb, C., &c... Poems on Death of Priscilla Farmer, 1796.	50
25.	Henry VIII. & Luther. Letters. Pynson, 1528 ...	50
26.	Burton, R. ... Anatomy of Melancholy ⁽³⁾ , 1621 ...	50
27.	... Cologne Chronicle, c. 1499 ...	50
28.	Pope ... Rape of the Lock ⁽³⁾ , 1714 ...	50
29.	Beaumont & Fletcher. Phylaster ⁽³⁾ , 1620 ...	46.10
30.	Burney, F. ... Evelina, 3 vols. ⁽³⁾ , 1778 ...	45
31.	Heywood, T... Spider & the Flie, 1556 ...	45
32.	Johnson, R. ... Seven Champions of Christendome 1608 ⁽²⁾ .	42
33.	School-Lawes, and five other rare tracts, 1578-1650.	41
34.	Jonson, B. ... Q. Horatius Flaccus, 1640 ...	36
35.	Sheridan ... School for Scandal ⁽³⁾ , c. 1778 ...	31

⁽¹⁾ Editio Princeps.

⁽²⁾ Defective.

⁽¹⁾ Slightly defective.

⁽³⁾ Sold with all faults.

No. 2 is one of the few important pieces of Americana sold during the year, but the copy does not compare with that in Lord Ashburton's library,

The Book Sales of 1901

particularly rich in early pieces of the kind, which in 1900 brought £240, the previous recorded example having made 1½ gs. No. 3, from the library of Robert Pitcairn, is very scarce, if not actually unique. No. 5, according to the catalogue, is the finest of four known examples of as many seventeenth century editions. No. 8, a single sheet of eight pages, is again extraordinarily scarce. No. 13 is from the Roxburghe library, 1812, when it made £3 5s. Examples of Nos. 12 and 17 were in the Turner library, bringing in 1888 respectively £11 and £31. No. 16, now in the British Museum, is one of the most famous books from the Venetian press of Gregorius de Gregoriis and his brother John; its large wood-cuts show a dissection, a consultation of physicians, and a plague-stricken man in bed. No. 19 is the first quarto edition in which the play is divided into acts and scenes. Elzevir books are out of vogue, or No. 20, entirely uncut, would have realised much more. No. 24, in the original wrappers, uncut, contains the first appearance of "The Grandam," said by Hazlitt to be Charles Lamb's first printed piece, as, too, an original sonnet by Coleridge. Nos. 25—Hibbert's copy of which made £6 in 1829—and 33, will shortly be available for students at the British Museum, whose authorities do not countenance the suggestion that Milton wrote the "School Lawes" tract. No. 28 was sent to Messrs. Hodgsons' with a reserve of something like £2. It is probably the first occurrence at auction of an entirely uncut copy—the measurements are 8¼ ins. by 5¼ ins.—and £50 is a record price, albeit "The Dunciad," an invective published fourteen years later, bearing the autograph of Jonathan Richardson, made £75 on May 8th, 1900.

We have but just parted company with an old friend—the nineteenth century—that intangible entity from whom it requires an effort of the imagination to detach ourselves, for few of us are as yet emotionally convinced that we now belong to his successor, the twentieth century. Hence, books originally published in the hundred years beginning with 1800 possess a more instant appeal for many than monuments, however great, of the birth-time of printing. For the most part, the authors whose names appear in the following table are familiar to every cultivated person. To read Scott, Thackeray, and Dickens in first edition is a pleasure denied to many, so far, at any rate, as the earlier and rarer of their novels are concerned; and so it is with the Poems of Shelley, Keats, Byron, and Wordsworth; as, too, with the Essays of Charles

Lamb. The list makes no pretence to be exhaustive; on the other hand, I have aimed to include works which do not come within the £100 minimum, but are yet worthy of mention.

NINETEENTH CENTURY FIRST EDITIONS.

AUTHOR.	WORK.	SALE.	£
1. Lamb	... Essays of Elia, 1823* ... Do. 2nd ser., 1835. (20)	Ellis ...	77
2. Byron	... The Waltz, 1813.	(164) July 1 ...	71
3. Scott	... Guy Mannering, 1815.	Harris ...	70
	(532)		
4. Shelley	... Alastor, 1816.	(127) ... March 7 ...	66
5. Stevenson	... Object of Pity, &c., 1892.	March 1 ...	59
	(1278)		
6. Thackeray	... The Newcomes, 1854.	Fraser ...	53
	(1635)		
7. Tennyson	... Poems by Two Brothers, July 3 ...		51
	1827. (572)		
8. Smith, J.	... Catal. Raisonné, 1829-42.	Edwardes	49
	(511)		
9. Thackeray	... Vanity Fair, 1847-8.	April 22 ...	46
	(1302)		
10. Scott	... Marmion, 1808.*	(894) May 9 ...	44
11. Shelley	... Prometheus Unbound, July 1 ...		43.10
	1820. (41)		
12. Keats	... Endymion, 1818.*	(615) T. Green...	41
13. Scott	... Lord of the Isles, 1815.*	May 9 ...	34.10
	(886)		
14. Fitzgerald	... Mighty Magician, 1853.*	July 1 ...	32
	(117)		
15. Blackmore	... Lorna Doone, 1869.	(22) July 1 ...	31.10
16. Fitzgerald	... Salámán & Absál, 1856.	May 9 ...	31
	(885)		
17. Morris	... Earthly Paradise, 1868-	Stanley ...	31
	70. (1614)		
18. Rossetti, &c.	... The Germ, 1850.*	(617) May 8 ...	28
19. Wordsworth	... Ode to Charles Lamb, Nov. 21 ?...		28
	1835.* (597)		
20. Dickens	... Tale of Two Cities, Oct. 29 ...		25.10
	1859.* (710)		
21. Bradshaw	... Time Tables, 1839.	(252) Feb. 25 ...	25
22. Rossetti	... Poems, 1870.	(1985) ... Stanley ...	24.10
23. Swinburne	... Songs before Sunrise, ,, ...		23.10
	1871. (2193)		
24. Mill	... Political Economy, 1848.*	Ellis ...	23
	(132)		
25. Tennyson	... Last Tournament, 1871.	May 9 ...	22
	(878)		
26. Browning	... Bells & Pomegranates, July 27 ...		20.5
	1841-6. (1973)		
27. Eliot, G.	... Romola, 1863*.	(177) Dec. 18 ...	19
	* Presentation copy.		

A few details of the foregoing books may be of interest. In looking at the realised prices, the fact that some of the books, as indicated, were presentation copies, and bore autograph inscriptions by the respective authors, should be taken into account. When due allowance for this be made, however, several of the sums paid are extraordinarily high. The two pieces in No. 1 were bound in a single volume, protected by a green morocco binding. *Editiones principes* of both series, without half-titles, brought £18 10s. in May, 1900. The

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Cooke copy, June, 1892, of No. 2, in original wrapper, uncut, brought the record price of £86, against an issue value of 3s. Nos. 3, 10, and 13, published respectively at about £1 1s., 14s., and 14s., almost certainly register high-water marks as to prices. Scott's original manuscript of No. 3 was sold by Evans, August 19th, 1831, for £27 10s. No. 10, in original boards, uncut, and No. 13, in similar state, bore inscriptions probably in Wordsworth's autograph. No. 4 was a fine, clean copy, original boards, uncut, with label on back, some of the sheets not even cut open at the top. Published at 5s., the Hibbert copy, 1829, made 11s., while that sold in March was, within a few weeks, bought for America. Of the Stevensonian trifle, No. 5, again bought for America, copies sold later in the year for £24 5s., £27 10s., and £24. No. 6 is interesting as being the novelist's own copy, with his stamped monogram on the title. No. 7, "Tennyson" on title, was published at 7s., and in June, 1898, an uncut example in morocco extra made £31. As representing many art reference books that are rising in value, No. 8, published at £11 18s., may be cited. No. 11, published at 9s., was a particularly fine copy, many leaves not having been cut open. It will be recalled that Stibbs bought a "remainder" of No. 12 for 4d. a copy; the inscription, "Mrs. Reynolds, from her friend J. K.," was probably not in the poet's autograph. In a like table for 1900 we should have had to include Fitzgerald's "Omar," which, once in the 2d. box no longer to be found at 15, Piccadilly, made £35. Now we particularise two of many rare pieces by Fitzgerald sold during the year. No. 14, intended for the Pickering "Calderon" of 1853, was never published; of No. 16 few copies are known. No. 15 came from Blackmore's own library, but his name had been cut off the fly-leaf. Shortly after his death last year an example brought £37. No. 18, the pre-Raphaelite journal, was discontinued after the issue of the fourth number. No. 19, "E. Cookson from William Wordsworth," a piece of but four leaves, was possibly printed in the provinces about 1835. No. 20 is one of the very few noteworthy lots of the year associated with Charles Dickens, but were the William Wright collection to be dispersed now instead of, as it was, in 1899, still more amazing prices for rare Dickensiana would probably be obtained. No. 21 is one of the ridiculously high prices of the season. Bradshaw enjoyed but a brief vogue, copies selling later for about £5. The value set on No. 24 was by reason of the fact that it was Ruskin's copy,

with MS. criticisms, etc., by him. No. 26 was in original black cloth, not in eight separate parts as issued at a total cost of half a guinea. No. 27, in original cloth, uncut, is an exceptionally high price, even allowing for the inscription, "To Mr. Fred Burton, with high regards from George Eliot."

Of perhaps a hundred items that come within the scope of the following table, I make a selection of fourteen only.

ILLUSTRATED OR "GRANGERISED" WORKS.

AUTHOR.	TITLE.	SALE.	£
1. Blake ...	{Songs of Innocence, 1789 } {Songs of Experience, 1794}	Ellis ... (5)	700
2. Watteau ...	Œuvres, 4 vols. in 3. (561)	October 30	665
3. Timbs ...	Club Life of London, 17 vols. (332)	Fraser ...	500
4. Moreau le Jeune.	Histoires des Mœurs, etc., 2 vols. (1305)	April 22 ...	395
5. Lysons ...	Environs of London, 26 vols. (1049)	Fraser ...	335
6.	The Sporting Magazine, 156 vols. (316)	Blyth ...	315
7. Pope ...	Works, 5 vols. (1313)...	Fraser ...	365
8. De Bry ...	Voyages, 31 vols., 1590- 1634. With all faults. (274)	Edwardes	245
9. Byron ...	Hours of Idleness, 3 vols. (220)	Fraser ...	238
10. Alken ...	British Sports, &c., 3 vols. (19)	Fraser ...	225
11. Gray, T. ...	Elegy in Country Church- yard, 1st ed., etc. (750)	Fraser ...	195
12.	Stuart Family. Effigies. (586)	Edwardes	157
13. Fénelon ...	Adventures of Télé- maque. (291)	Edwardes	147
14. Kemble ...	Memoirs, 4 vols. (944)	Fraser ...	131

No. 1 was the highest-priced lot in the Ellis library, fetching about seven times as much as the late owner paid for it when he acquired it from descendants of Edward Calvert, to whom the set was given by Blake. The Beckford copy, sold in 1882 for £146, is said to be even finer. No. 2, in eighteenth century French morocco, bearing the arms of Louis Joachim Potier Duc de Gesvres, was an unusually complete copy of this valuable work, and fetched about twice as much as any example hitherto offered. Nos. 3, 5, 7, 9, 11, and 14 were extensively extra-illustrated, with portraits, autograph letters, and the like. No. 11 made £40 at George Daniels' sale, 1864. No. 4 comprised the two *suites*, Paris, 1774-7, now, apparently, for the first time offered for sale. In 1898 a copy of Series II. alone made £62. No. 12 at Skegg's sale, 1842, made £17 10s.; after further additions, it fetched £99 at the Baudinel, 1861. No. 6 is one of many sporting publications, now much in demand,

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which have increased greatly in value of recent years; the Blyth set, 1792-1870, is said to be perfect.

In the domain of MSS., other than in the author's own autograph, one great collection has been sold—the Barrois-Ashburnham—whose 628 lots made £33,217 in June, 34 alone yielding a total of £22,495. Nos. 1, 2, 3, 4, 5, and 7 on the following table were the six MSS. from this collection which brought sums in excess of £1,000. *A propos* of No. 6, it may be said that the Bramhall copy of the Wycliffe Bible in the Ashburnham "Appendix," with 404 ff. instead of but 269 ll., as that sold on May 12th, realised £1,750. No. 8 was once in the Ashburnham collection.

BEAUTIFULLY DECORATED WORKS IN MSS.

1. Le Roman de Lancelot du Lac, on vellum, 383 ff. Sæc. XIV.	£ s. 1,800 0
2. Latin Psalter, on vellum, 106 ff. Sæc. XIV.	1,530 0
3. La Légende Dorée, on vellum, 564 ff. Sæc. XV.	1,500 0
4. La Vie de Bertrand du Guesclin, on vellum, 290 ff. Sæc. XIV.	1,500 0
5. Chronique.....de la Bourcachardière, on vellum, 337 ff. Sæc. XV.	1,420 0
6. Wycliffe Bible, on vellum, 269 ll. Incomplete. Sæc. XV.	1,200 0
7. Horæ, on vellum, 225 ll. Sæc. XV.	1,160 0
8. Josephus, on vellum, 315 ll. In old French brown morocco, attributed to Clovis Eve	955 0

From these magnificent examples of the calligraphy of old-time scribes, and paintings and illuminations by artists whose very names are forgotten, we may pass to take note of a few important original compositions in manuscript, whether of works afterwards published or of autograph letters, etc.

AUTHORS' ORIGINAL MSS., LETTERS, ETC.

1. Burns. Collec. of auto. letters, Poems, etc., to Mrs. Riddel	£ s. 400 0
2. Gray, T. Ode to Poesy, 122 lines, and extra stanza to Elegy, etc.	400 0
3. Penn, Wm. Auto. Will, letters, documents, etc.	355 0
4. Scott. Ivanhoe. Portion of orig. MS.... ..	340 0
5. Moore, T. Lalla Rookh. Orig. MS. and proof sheets	330 0
6. Wellington. 55 auto. letters, 1809-13, to Lord Beresford	150 11
7. Nelson. MS. Log Books, Orders, Letter Books, etc., 1793-1804	129 10
8. Johnson. Two auto. letters, 1773-1783, to Robert Chambers	113 0
9. Elizabethan Dramatists. Letters by Ben Jonson, Chapman, etc. (see Athenæum, March 23, 1901, etc.)	105 0
10. Thackeray. Round about the Christmas Tree. Orig. MS. on 6 ll.	75 0
11. Tennyson. Two auto. letters to—Colquhoun, 1848-50	52 10
12. Wren. Auto. letter to Sir John Moore, March 28, 1693	49 0
13. Wentworth, T., afterwards Earl of Strafford. Auto. letter to Mr. Moore, July 28, 1631	49 0

The series comprised in No. 1 gains additional

interest from the fact that the autographs were sold by order of the executor of the late Dr. A. de Noe Walker, who inherited them from his grandmother, Mrs. Riddel, of Glen Riddel, the friend and admirer of Burns, and the "Maria" addressed by "Esopus." No. 2, a folio containing in addition designs by R. Bentley for six Gray poems, fetched £30 at Daniels' sale, 1864. The William Penn MSS. belonged to Lady Sudeley, who inherited them from her uncle, to whom in turn they had been bequeathed by Mr. Granville Penn, great-grandson of the founder of Pennsylvania. At a sale held by Evans in 1831 the fragment of "Ivanhoe," No. 4, made £12. A second portion, comprising 58 leaves, with 14 leaves of the opening chapter of "Waverley," and some cantos in Scott's autograph, brought £215 in June, 1894. As much of "Ivanhoe" was dictated to an amanuensis, possibly these are the only two fragments extant. No. 5 was published, but not written, while Moore lived at Lalla Rookh Cottage, Muswell Hill. Longmans paid him 3,000 gs. for the copyright. The two Johnson letters, No. 8, formed part of a series belonging to General Macdonald, all addressed to Mr. (afterwards Sir) Robert Chambers, whose daughter married Colonel Macdonald, the son of the celebrated Flora.

Extraordinarily high sums were paid at the Ellis sale for five bindings executed by Mr. T. Cobden Sanderson. For three of these the aggregate of his bills was £63, but the books in question—"The Story of Sigurd," "John Ball," and "Love is Enough"—realised respectively £111, £99, and £177. Protecting a 1701 Prayer Book, inscribed "John Lawson, his book, given him by His Grace the Archbishop of Canterbury, in the year 1703," which on March 7th brought £45, was a peculiar example of old English binding, whose purple morocco is inlaid and tooled all over. By the Guild of Women Bookbinders and the Hampstead Bindery were 117 lots, which on December 16th realised £1,293 odd.

Readers may for themselves study a hundred aspects not touched upon in the foregoing article, or develop those to which allusion has been made. "The World at Auction" is the title of a work—worth more than double issue price—by the two ladies who write under the *pseudonym* of "Michael Field"; and little less than the whole world, by extension and association, comes under the hammer each year in London. This world cannot be adequately surveyed in half a dozen pages of THE CONNOISSEUR.

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AUTHOR AND TITLE.	PRINTER, PUBLISHER, OR PLACE.	DATE.	VENDOR, OR DATE OF SALE.	PRICE.	NOTES.
1. Shakespeare. First Folio. 12 $\frac{3}{8}$ by 8 $\frac{1}{4}$ in. (132) ⁽¹⁾	Jaggard	1623	July 16	£ 1,720	Record price. Pubd., £1; Late 17th century, 14s.; 1800 £10; Grenville, 1818, 116 gns.; Daniel, 1864, 682 gns.; 1899, fine example, 12 $\frac{1}{4}$ by 8 $\frac{3}{8}$ in., £1,700.
2. Caxton. The Ryall Book. 10 by 7 $\frac{1}{8}$ in. (586)	Caxton	(1487-8)	July 30	1,550	Perfect copy in Rylands Library, 1829, 59 gns.; Buccleuch, 1889, slightly defective, £365.
3. Bunyan. The Pilgrim's Progress. Part I., 1st edtn. Orig. calf. 5 $\frac{1}{6}$ by 3 $\frac{3}{4}$ in. (900) ⁽¹⁾	N. Ponder	1678	Nash	1,475	With perhaps unique frontispiece of Bunyan dreaming. Pubd., 1s. 6d. First known occurrence at auction.
4. Shakespeare. Titus Andronicus. 4to. 40 ll. (1506)	Ed. White	1611	March 2	620	Record price for a Shakespeare 4to. Pubd., 6d. Roxburghe, 1812, £1 12s. Daniels, 1864, 38 gns.
5. Chaucer. On vellum. Kelmscott Press. (94)	Morris	1896	Ellis	510	First occurrence at auction. Pubd., 120 gns. In oak boards, half pigskin, by D. Cockerell.
6. Horæ. On vellum. 136 ll. (456) ...	Hertzog	1493	Pirovano	395	Many Woodcuts. Service Books by Johannes de Landoia, dictus Hertzog, were imported into England prior to 1501.
7. Shakespeare. Third Folio. 13 $\frac{3}{8}$ by 8 $\frac{3}{4}$ in. Old calf. (1266)	P. Chetwynd	1664	April 22	385	This copy lacks 2 ll. Record price, save for example with 1663 and 1664 title-pages, possibly unique, which brought £435 in 1894.
8. Gray. Odes, 1st edtn. MS. notes by the poet. (749)	Strawbery Hill	1757	Fraser	370	From Daniels sale, 1864, £110. Important annotations and explanations in Gray's MS., nine portraits, auto. letters, &c.
9. Tyrannius Rufinus. Treatise. 60 ll. (263)	Oxford	1478	Hope-Edwardes	360	First book printed at Oxford, title dated 1463 in error. Generally ascribed to S. Jerome. Nine copies known. Rylands cost £150.
10. Higden. Polychronicon. (403)	Caxton	c. 1482	December 3	349	Very defective. Mead, 1755, 3 gns.; White Knights', 1819, perfect, 90 gns., now in B.M.; Dent, 1827, perfect, 109 gns., and at Perkins sale, 1873, £365; Charlemont, 1865, lacking 2 ll., £477, sold in New York for \$6750.
11. Rastell (?). Dialogues of Creatures Moralized. (231)	Rastell (?)	1551 ?	Hope-Edwardes	325	John Rastell, friend of More, whose sister he married, wrote many theological and legal works, and issued, 1517-36, 32 books, from the "Mermaid, at Powl's Gate, next Cheap-side." Roxburghe copy, 1812, dated 1551, 15 gns.
12. Simone da Cascia. Evangelii con Expositioni. 122 ll. (910)	Bart. de Libri	1496	Pirovano	305	Many fine woodcuts.
13. La Mer des Histoires, 1st edtn. (459)	P. Le Rouge	1488	Hope-Edwardes	305	From Heber library, 1834-6, Lot 4955, £16 10s. P. Le Rouge, who introduced printing at Chablais, moved to Paris after 1483.
14. Corval, P. Cronica del Don Rodrigo, 1st edtn. (151)	Seville	1499	" "	260	A very rare edition of the Romance. Sunderland copy, 1882, £28.
15. Sidney. Arcadia, 4th edtn. (631) ...	Waterson	1613	" "	255	Inscribed, "This was the Countess of Pembroke's own booke, and was given me by the Countess of Montgomerie, her daughter, 1625, Ancram."
16. York and Sarum Psalter, 3rd edtn. (1389)	Paris	1522	March 1	250	Only known perfect copy of third edition. One of the few books printed for booksellers dwelling at the sign of the Trinity, S. Paul's Churchyard.
17. Genevan Bible. (1423)	Barker	1588	Howell	225	"John Milton, ffeb. 24: 1654," on piece of rough paper, 3 $\frac{1}{2}$ by 1 $\frac{1}{2}$ in., pasted inside cover. Signatures of "Elizabeth Milton, 1664," and of members of Minshull family.
18. { Lillie, John. Euphues, Anatomic of Wit. Lodge, Thos. Rosalynde, 1st edtn. (1209)	{ G. Eld Orwin	{ 1617 1590 }	{ July 25	{ 210	{ Price attributable to the "Rosalynde," on which Shakespeare based "As You Like It," adding three new characters, Jaques, Touchstone, and Audrey.
19. Promtorius Puerorum, 1st edtn. (587) ...	Pynson	1499	July 30	205	First English and Latin Dictionary. From Cistercian abbey, Betlesden. Herbert says author is Richard Fraunces. Inglis copy, 1826, 37 gns.; another, 1855, £16.
20. Marbecke, J. Booke of Common Praier Noted. (23)	R. Grafton	1550	Ellis	202	Important book, see Burney's History of Music. Hibbert copy, 1829, 10 gns. Well-known collector said to have procured unbound example a few years ago for 30s.
21. Sidney. Astrophel and Stella. (249)...	M. Lownes	(1591)	May 6	200	One of two known copies, the other, Malone's, now in Bodleian. Collation, A-K in fours
22. Psalterium cum Hymnis. (774)	Verard	1487	Pirovano	200	Rare little volume, cf 12 preliminary ll. and 228 other leaves, unrecorded by Mr. Macfarlane.
23. Natura Animalium. (571)	Berrueriuz	1508	"	180	A rare 4to, of 32 ll., printed at Mondovi, Piedmont. (?)
24. Capranica. Arte del Ben Morire. (225)	Florence	1495 ?	"	175	Small 4to, 33 woodcuts, containing 22 ll. without pagination.
25. { Painter, W. Palace of Pleasure, 1st edtn. Vol. I. (?) Painter, W. Palace of Pleasure, 1st edtn. Vol. II. (247)	{ H. Denham Bynnean	{ 1566 1567 }	{ May 6	{ 170	{ First editions of both vols. very rare. Ashburnham copy, Vol. I. 2nd edition, made £131; Gardner, 1854, £29 10s. In the 17th century Vol. II. fetched 4d. Elizabethan dramatists drew largely on this work.
26. Crowne of All Hcmer's Works, 1st edtn. Orig. calf. (315)	I. Bill ... ..	...	Hope-Edwardes	170	Two corrections in Chapman's autograph. Sykes copy, 1824, £10.
27. Les Grandes Proesses de Tristan. (648)	D. Janot	1533	" "	170	In richly tooled yellow morocco. From Baron Seillière's library, 1887, £64.
28. Nichols. History of Leicester. Large paper. (495a) ⁽³⁾	1795-1811	" "	165	Earl of Gosford's copy, 1884, made £275. Good copy of work scarce, owing to a fire at Nichols's, always sold not subject to collation.
29. Book Sale Catalogues. (496) ... ..	... ..	1658-1829	July 2	150	38 catalogues, including Dr. Johnson's, showing the gradual rise in Shakespeariana. The upset price was £150.
30. Savonarola. Dyalogo della Verita Prophetica. (859)	... ..	...	Pirovano	150	A 4to of two preliminary and 56 ll. With woodcuts.
31. Spenser. Faerie Queen, 1st edtn. (574)	Ponsonbie	1590-6	May 18	147	The slightly defective Inglis example, 1900, made £170.

(1) Slightly defective. (2) Defective. (3) Sold with all faults.

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AUTHOR AND TITLE.	PRINTER, PUBLISHER, OR PLACE.	DATE.	VENDOR, OR DATE OF SALE.	SALE.	NOTES.
32. Columna. Poliphilo, 1st edtn. (1841)...	Aldus	1499	Stanley	£ 143	A fine, tall copy, with errata leaf, in old French morocco. One of the most famous Venetian books. Hope-Edwardes example, May, 1901, made £122.
33. Johnson. Prince of Abissinia (Rasselas), 3rd edtn. (917)	Dodsley	1760	Fraser	143	Author's own copy, "Sam Johnson" on each title. Boswell says this Rasselas alone would have rendered Johnson's name immortal.
34. Shakespeare. Second Folio. 12 $\frac{3}{4}$ by 8 $\frac{1}{2}$ in. (627)	T. Cotes	1632	Hope-Edwardes	140	Dr. Johnson's copy, 1785, £1, was bought by Sir Henry Irving for £100; Charles I.'s copy, which later belonged to George III., Steevens sale 1800, 18 gns.
35. Horæ. On vellum. Contemp. French morocco. (127)	Kerver	1501	Ellis	140	Woodcuts. Thielmann Kerver imitated Pigouchet, and was for a decade his only serious rival in Paris.
36. Watts, Isaac. Hymns and Spiritual Songs, 1st edtn. Orig. calf. (899)	... ..	1707	December 5 ...	140	No copy in B.M. In 1854 Peter Cunningham wrote it "is rarer than the first edition of 'The Pilgrim's Progress,' of which it is said only one copy is known."
37. Hariot, T. Virginia. (308)	Frankfurt	1590	Hope-Edwardes	134	From the Hamilton Palace library, 1884, £97. One of the rarest books relating to America.
38. { Spenser. Shepheards Calender, 5th edtn. " Colin Clouts, 1st edtn. MS. notes. " Fowre Hymnes, 1st edtn. (485)	Creede Ponsonbie	1597 1593	July 30	130	Large copies, with a few rough leaves, in original limp vellum.
39. Byron. Poems on Various Occasions. Orig. boards, uncut, 7 $\frac{3}{8}$ by 4 $\frac{1}{2}$. (116)	S. & J. Ridge ...	1807			
40. Norton, T., etc. Twelve Rare Tracts. (364)	... ..	...	
41. Goldsmith. Vicar of Wakefield, 1st edtn. 6 $\frac{1}{2}$ by 4 in. Orig. calf. (286)	Collins, Salisbury	1766	December 12 ...	126	Record price. One catch-word missing through over-pressure of type. Publ., 12s. Perhaps taller copy, May, 1892, made £94.
42. Keats. Poems, 1st edtn. (616)	Ollier	1817	Towneley Green	125	Record price. Inscribed "To my friends the Miss Reynoldses, J.K." Orig. boards, uncut, paper label. On March 2, 1900, a copy made £44 10s.
43. Horæ, Roman Use. 194 ll. (459)	Stagninum	1512	Pirovano	125	Tall copy, of rare 8vo, gothic letter, large woodcuts, and woodcut borders.
44. Cessolis. Guocho di Scacchi. (245)	Mischomini	1493	"	123	The famous chess book, with title and 13 smaller cuts personifying the various pieces.
45. Ireland, S. Shakespeare Forgeries. 4to. (1262)	... ..	1796	Stanley	122	Interleaved with MS. copies of the original forgeries, also containing account, signed W. H. Ireland, of suppression of original folio issue.
46. Sidney. Defence of Poesie, 1st edtn. (110)	Ponsonby	1595	May 6	120	Sig: "Lewston Fitzjames," contemp. MS. notes. Mr. Locker regarded his copy with the Ponsonby imprint as unique. Smith's example, 1867, with Olney imprint, made £66.
47. Breydenbach. Sanctarum Peregrinationum, 1st edtn. (134)	Reuwick	1480	Hope-Edwardes	120	The first of six editions of this famous work printed in Germany within a decade. Account of one of earliest voyages to the Holy Land with large views of various towns.
48. Voragine. Legendario di Sancti. (1032)	Venice	1505	Pirovano	120	A rare folio with many fine woodcuts, coloured.
49. Voragine. Legendario di Sancti. (1033)	Scinzenzeler	1511	"	118	A folio printed in Milan. Old wooden boards.
50. Scott. Waverley, Woodstock, Chronicles of Canongate, Anne of Geierstein. 11 vols., 1st edtns. (1291)	... ..	1814-29	December 7 ...	118	The Waverley, for which practically the whole of this sum was paid, has since been discovered imperfect. On April 27, 1899, a fine copy made £150.
51. Les Neuf Preux. (477)	Gallarde	1530	Hope-Edwardes	115	From Baron Seillière's collection, 1887, £83. A fine copy, in orig. limp vellum wrapper, of this Lisbon book.
52. Morris, Wm. Glittering Plain. On vellum. Kelmscott Press. (33)	Morris	1891	Ellis	114	Inscribed to "Frederick S. Ellis from William Morris, June 13, 1891." One of six copies printed, one of four bound in green vellum.
53. Chaucer. Kelmscott Press. (93)	"	1896	"	112	In white tooled pigskin, of Morris' design, see p. 271 December CONNOISSEUR. Auto. letters, etc.
54. Raigne of Henry VII. (123) ... ..	... ..	1622	Hope-Edwardes	110	From Bindley collection, 1818, £6 8s. 6d.; also Beckford, 1882, £29 10s. Long Latin inscription to Toby Mathews, Archbishop of York, from Lord Bacon.
55. Cicero. Epistolæ ad Familiares. On vellum. (680) (?)	J. de Spira	1469	Stanley	106	One of about six copies, according to Brunet, on vellum, of probably the first book printed in Venice. 2 ll. in. MS.
56. Turrecremata. Meditationes. 30 ll. (972)	Rome	1498	Pirovano	105	Libri copy, 1859, made 3 gns.; Inglis example, 1900, of the 1473 issue, £100.
57. Braithwaite. Barnabees Journal, 1st edtn. Orig. calf. (35)	... ..	c. 1638	Hope-Edwardes	102	White Knights', 1819 morocco, made £8 10s.; copy in March, 1815, 16 gns.
58. Voragine. Legendario di Sancti. (1030)	M. di Codecha	1494	Pirovano	101	An important Venetian folio with 239 fine woodcuts.
59. Shakespeare. Pericles. Third 4to. edtn. (1505)	T. P. (avier)	1619	March 2	100	Frere example, 1896, of 1609 edition, £17 1.
60. Dives et Pauper. (280)	Pynson	1493	Hope-Edwardes	100	First Pynson book with date, copy made £50 in 1857.
61. Purchas. His Pilgrimes. Orig. vellum. (616)	... ..	1625-6	"	100	Large copy, brilliant title-page, spherical map in Vol. 5.
62. Shakespeare. Fourth Folio. 14 $\frac{1}{2}$ by 9 in. (628)	... ..	1685	"	100	Fine copy, contemp. blue morocco. High price for a Fourth Folio.
63. Vite de Santi Padri Historiate. (1018)...	Giunta	1491	Pirovano	100	Several of the many woodcuts coloured by a contemporary hand.

(1) Slightly defective. (2) Defective. (3) Sold with all faults.



LACE OF THE VANDYKE PERIOD
BY MRS. F. NEVILL JACKSON

IT was during the seventeenth century that hand-made lace was at the most elaborate and beautiful stage of its development, and as, on account of its fragility, the history of lace is largely dependent on pictorial art for authentic evidence, rather than on actual specimens, few of which survive the wear and tear of centuries, the portraits painted by Vandyke are most valuable records of the varieties of needle-point and bobbin laces known at this period, and also of the mode of the moment in wearing them.

Though forms of openwork ornamentation, such as cut work and netting, were known in very early times, and the rude mending of a frayed edge with interlacing threads has been considered as lace in embryo, the history of lace in the sense of the word in which we now use it begins with the sixteenth century, though in an inventory of the property of a member of the Sforza Viconti family, of Milan, are enumerated several special makes and designs at the end of the fifteenth century.

In the pictures of Carpaccio in the Belles Artes Gallery at Venice "passements," the galloons or gold laces of the present day, are seen. It is this variety of rich trimming, so nearly allied to lace, that is so profusely shown both in the portrait of Paola Adorno Marchesa Brignole-Sale by Vandyke, which is now in the Palazzo Rosso gallery at Genoa, and in the second portrait of the Marchesa in the collection of the Duke of Abercorn. Thirteen rows of the costly ornament form a robing and edge the under-dress. The large neck and sleeve ruffs are ornamented with the flax thread "purlings" characteristic of the period. These were somewhat loosely-twisted threads resembling the torchon lace of the present day, and were largely made by the peasants all over Europe.

In England this early variety was very generally called "bone" lace, on account of the threads being wound on the dried bones of small animals before the more modern bobbins were in general use: it

is likely also that "bone" had some connection with the small splinters of bone in use at the period instead of pins, which, though invented in the previous century, were still too costly to be used by the working classes.

"Twenty-five yards of fyne bone lace" appears



SIR THOMAS CHALONER
BY SIR ANTHONY VANDYKE, SHOWING A DEEP FALLING
COLLAR OF LACE WITH SCALLOPED EDGE

as an item in a wardrobe account of the day, that amount being required for the edging of a ruff. Later, Queen Anne purchased "great bone" lace and "little bone" lace at Winchester and Basing, both towns then being on the borders of the lace-making districts, which were much more wide in extent in England at that time than they now are.

After Carpaccio, Frans Pourbus and Holbein carried on the painted history of lace, showing

1870
1871
1872

HENRIETTA MARIA
QUEEN OF
CHARLES I.

By Sir Anthony Vandyke



SERENISS^{MA} ET POTENTISS^{IMA} D^{NA} HENRICA-MARIA BORBONIA DEI GRATIA
MAGNÆ BRITANNIÆ, FRANCIÆ ET HIBERNIÆ
REGINA, ETC.



Lace of the Vandyke Period

with characteristic detail the delicate guipures and lace-edged ruffs of the sixteenth century, but it was for Anthony Vandyke to show in those magnificent portraits, which are still the delight of the connoisseur and the despair of the modern artist, the true value of lace as an accessory of dress in pictorial art.

There is a subtle charm in fine hand-made lace

To Vandyke's refined and artistic sense the glitter of diamonds, rubies, and emeralds, beautiful though they be, would have been offensive; but lace, in its comparatively quiet richness, never obtrudes itself—its true worth is only recognised by those whose taste has been trained to see its restrained value.

To the Italian influence at the end of the sixteenth century was due the fashion which obtained throughout Europe of wearing ruffs decorated with the Reticella or geometric point lace; for the glory of Venice, Genoa, and Padua had not yet been usurped by Paris in setting the fashions; and we are thankful that Vandyke's portraits—being painted during a transition in the modes—show examples both of the ruffs and *cols rabbutus*, or falling lace collars for the men, and upstanding Medici collars, besides the flat, deep lace corsage trimming of the women, and remain to us as examples of the beauty and grace, even in extravagant modes, when treated by a master hand.

In several of Vandyke's portraits, that of Rubens's wife in particular (*see page 111*), it will be seen that the ruffle fashion survived at the wrist some years after the wearing of the neck ruff had been discontinued, the mode being far too becoming to be lightly relinquished.

As long as Marie de Medici lived, the upstanding collar, which still bears her name, worn either close to the back of the neck or in the more graceful manner edging the *decoltage*, as in the portrait of Queen Henrietta Maria and of Helena Forman, was used with its edging of fine guipure lace. An interesting modification in the make of this lace is noticeable when the extravagance of the

ruff having disgusted the exquisites of the European Courts, the falling lace or cambric collars with deep scalloped border of point, together with outside sleeve decoration or *manchettes à revers*, were worn. The Guipure, chiefly made at Genoa, which is so frequently represented in Vandyke's portraits, was usually worked in geometric designs, the heavy portion of the pattern in bobbin-made tape being united and the openings filled with ornamental stitches; these stitches, on the introduction of the fashion of the falling collar, became heavier and more



ERNEST II., GRAF VON MANSFELDT
BY SIR ANTHONY VANDYKE, SHOWING COLLAR OF
GUIPURE POINT AND LACE-EDGED SCARF

which is not easily explained, though all acknowledge the graceful and softening effect of ruffles and falls of lace. Never does a woman look so attractive as when she wears old lace, and the charms of youth are considerably enhanced by its beauty. Though the costliest wear it never vulgarizes, and who will deny that had Vandyke desired his princely and wealthy sitters to display jewels to the extent that lace was worn, half the charm of his portraits would have been missed?

emphasised, a kind of Point d'Esprit, of grain-shaped enrichment, being added on account of the desirability of weight in the lace, so that it should hang down gracefully (as is shown so well in the portrait of François, Prince of Savoy Carignan, painted in 1634) rather than stand out as for the edging of a ruff, which had hitherto required lightness and delicacy rather than weight.

It must not be imagined that all Genoa point was made in Italy. In order to supply the enormous demand, Guipure or tape lace of this description was made at most of the European lace districts of the period, with the exception only of those of Belgium, where the characteristic lace of Flanders, with its close workmanship and exquisite fineness of thread, so suitable for bobbin work, was mainly produced.

The Guipure of the seventeenth century was an extremely ornamental and artistic production, and should on no account be confounded with the modern Guipure, for the word is frequently misapplied to modern Honiton and Maltese laces and their Buckingham imitations, or to the coarse raised points of Venice. The Guipure d'Art of the nineteenth century, or Filet Guipure, is the modern survival of the Opus Filiarium or Darned Netting, one of the earliest type of openwork ornamentation. Genoa laces have been celebrated from the earliest times (the gold and silver laces of Cyprus being first reproduced there about the beginning of the fifteenth century). The same designs were also made in silk, as we see in Vandyke's full-length "Portrait," where quantities of this silk lace or guipure, "parchment" lace as it was called in England, forms the rich trimming of the whole costume.

Gold, silver, and silk laces trimmed all the cavalier dresses, and such trimming was used also on the liveries of lacqueys and servants; in women's dress also it played an important part, and has helped, with the more elaborate, though less showy, flax thread lace, in emphasising the "Vandyke" form of all trimmings, this name having been given to the pointed scallop shape by a generation which has become familiar with it through Vandyke's pictures.

Points de Gênes are mentioned amongst the effects of Marie de Medici, but it was not until the seventeenth century that the beautiful flax thread laces of Genoa were of European celebrity.

The transition from the gold and silver to the

flax thread shows an interesting page in the legislation of the time. It is to the stringency of the Sumptuary laws that we owe the exquisite flax thread lace, for when the costlier material was forbidden the lace workers substituted for gold and silver thread the homelier flax, and from the moment when the increased facility in working was felt, and the added grace and beauty of flexibility was seen in the flax thread lace, it was realised that the less costly material would lend itself to designs of such



QUEEN HENRIETTA MARIA
BY SIR ANTHONY VANDYKE, SHOWING THE UPSTANDING
MEDICI COLLAR EDGING THE DECOLTAGE

intricacy and beauty as had never been thought of in connection with the metal threads.

In Vandyke's time it was the bobbin lace, a *piombini*, that is, made with iron-weighted bobbins to increase the tension of the thread, that was so highly valued. Needle-point, as well as bobbin laces, were made in Genoa; both "piece" lace and lace edgings by the yard; knotted laces resembling the modern *macramé* were also produced.

We are not aware that any example of this latter variety is shown in a picture by Vandyke, but the contemporary engravings of Abraham Bosse and

HELEN FOR-
MAN, SECOND
WIFE OF
PETER PAUL
RUBENS
BY SIR
ANTHONY
VANDYKE
SHOWING
LACE RUFFLES
AT THE
WRISTS



The Connoisseur

Callot frequently show it on household linen; the long fringed ends of the huckaback towels of the present day, with their few meagre knots to prevent fraying, are a survival of the handsome seventeenth century borders of intricate design made entirely by knotting the warp of the linen.

Perhaps it was the refinement of taste in Anthony Vandyke which led him to appreciate so highly the beauty of lace, for the painter, brought up amongst the artistic *entourage* of a Flemish town in the seventeenth century, encouraged in artistic effort by the great Guild of St. Luke (which existed for the sole purpose of fostering and encouraging

painted, successively serving to enhance the glory of the painter in Italy.

The refinement of Vandyke's taste in dress and living, and also in his choice of subjects, was in strong contrast to that of the majority of his fellow-countrymen abroad. The Flemish student of the seventeenth century was too often a somewhat debauched and rough member of the community, delicate only in the handling of the brush, but choosing the boorish society he loved as the subject for his pictures. Even the strong claims of a co-nationality in a foreign land would not induce the fastidious Vandyke to become a participant in the



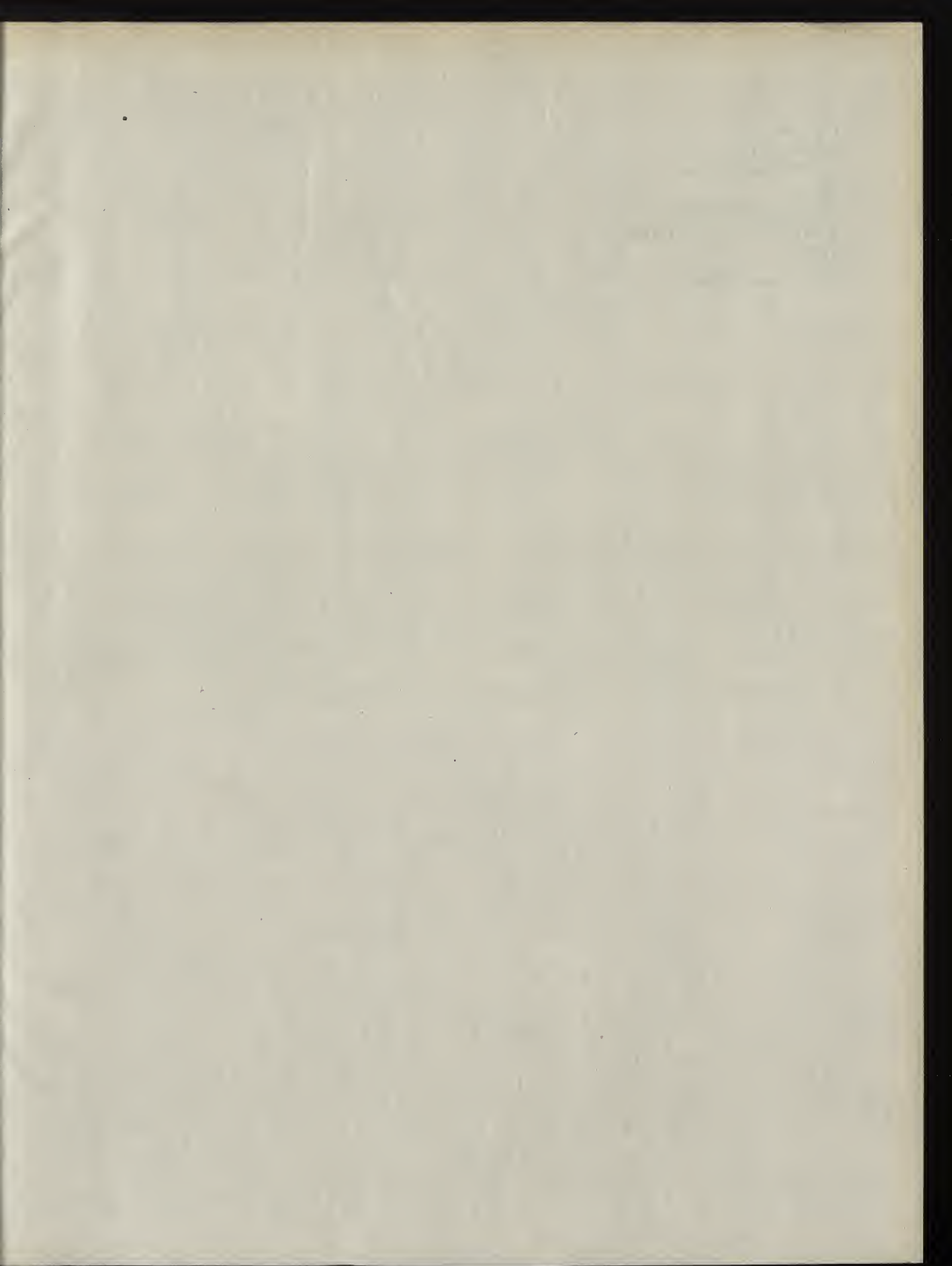
THE CHILDREN OF CHARLES I. BY SIR ANTHONY VANDYKE

artistic taste), and emulating the work of such masters as Rubens and Van Balen, would be keenly sensitive to the minutest details. Certain it is that during his visit to Rome, where he stayed for two years, he was nicknamed *il pittore cavalieresco* on account of his carelessness in expenditure and pleasure only in what was of the best and most beautiful.

This was immediately after his residence in Genoa (then one of the most important lace centres of the world), in 1623, when the "White Boy" in the Durazzo Palace, "The Tribute Money," the magnificent portrait of the Marchesa de Brignola in the Brignola Palace, and many other pictures had been

students' orgies, and their annoyance at being both eclipsed and despised by their fellow-countryman gave rise to some malignant rumours which were spread abroad at this time. It has even been said that the slanders which were circulated had the effect of driving Vandyke from Rome; but this is hardly likely.

It must be remembered that the seventeenth century was the age of great extravagance in dress. At all the European Courts, that of Paris especially, the luxury in dress knew no bounds; in 1613 a petition was signed by the nobles for the increase of their pensions on account of the exigencies of



GEORGE
DUKE OF
BUCKINGHAM
AND
HIS BROTHER
FRANCIS VILLIERS
1636

By Sir Anthony Vandyke





George Duke of Buckingham with his Brother Francis 1636



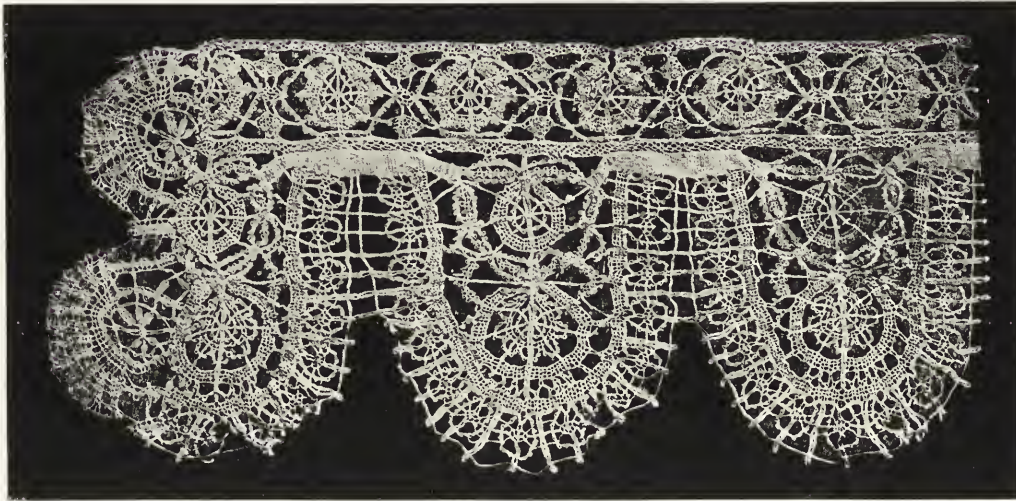
Lace of the Vandyke Period

fashion. The costliest point laces were used for ruffs or collars and cuffs, dozens of yards of silk and metal guipures ornamented the cloaks and costumes, point lace edged the scarf-like garter, double and treble rows of hand-made lace fell over the tops of the high boots, and lace-edged rosettes orna-

up his residence in London in the house allotted to him by the king at Blackfriars. His studio became the resort of a fashionable crowd, and the king himself would frequently arrive in his barge from Whitehall and spend an hour in the painting room watching the handsome artist at his work,

sitting for one of the thirty-six portraits which are known to have been painted of him by Vandyke, and talking with the master, who was a brilliant conversationalist.

No fewer than twenty-five portraits of Queen Henrietta Maria are undoubtedly from his hand.



ITALIAN BOBBIN-MADE LACE WITH VANDYKE EDGE, 5½ INCHES WIDE

mented the toes. The Church was not behindhand in the prevailing fashion, and the priests' vestments, the dresses of the saints, altar linen and hangings were of costliest points.

Women were even more prodigal than men in the display of lace collars, ruffs, aprons, jupes, tippets, and hoods; and not only were their persons richly adorned with lace, but household linen was considered incomplete without enrichment of *points coupés*; bed-hangings of resieul, pillows, sheets and toilette hangings were trimmed with guipure, or were made entirely of costliest Point de Flandres.

Vandyke's delicate appreciation of the refined accessories of living made him an immense favourite with the *dilettante* society in every European capital; for like the great portrait-painter of the eighteenth century, Sir Joshua Reynolds, he excelled in painting gentlefolk. It was in 1632 that he took

Perhaps the one showing the finest examples of lace is that where Prince Charles, an infant of about a year old, is in her arms, and Prince James, in a rich velvet dress with collar, cap and cuffs, bordered with guipure, stands by her side.

When royal magnificence is guided by a Frenchwoman's taste, it is little wonder that special grace is shown; certainly, the characteristic deep lace collar of the period in this portrait is daintily fastened across the breast in an unusual and effective manner, and the richness of the flax thread web is enhanced by the flesh tints and satin painted in a manner which belongs to Vandyke alone. In this picture, as in all others by the great master, it will be noticed that however delicately the lace may be worked out in detail, it still retains its proper place as an accessory only, subordinate in interest to the face and form of the wearer.





Miscellaneous

COLLECTING SHELL CAMEOS BY WILLIAM HUGH PATTERSON

THE art of cutting cameos on sea-shells has been for many years practised in the Italian cities, especially in Naples, Rome, and Florence. A colony of cameo-cutters established themselves in Paris, while some work in this way has been done in London, and also in the United States. From the period of the French Revolution down to thirty or forty years ago, the demand for cameos was very constant, and must have given employment to hundreds of workmen—perhaps, I might say, artists.



HIGH RELIEF
WHITE AND
BROWN SHELL

During the early half of the century now closed every lady had a cameo brooch or several of them; ear-rings also, bracelets, studs, and other ornaments were formed of cameos set in gold or silver. Ladies of station and means wore cameos which were veritable gems of workmanship and artistic treatment, set in fine gold, wrought with the best of the goldsmiths' art; their humbler sisters added to their toilets cameos of a coarser kind set in silver or gilt metal.

The resistless changes of fashion have swept away the Indian shawls and Paisley shawls which our grandmothers and mothers wore, and with the shawls the cameo brooch has also passed. It is not so very long since the windows of jewellers' shops were gay with mounted cameos, and very beautiful and attractive they were. This change of fashion is the opportunity of the cameo collector, because people are not going to keep old jewellery laid by at home for ever; and so it happens that the cameo brooches are taken to the jeweller, the gold mounting is turned into hard cash, and the cameo, no longer prized, is tossed aside, and probably left with the jeweller to do with as he likes.

The collector of unmounted cameos finds his best collecting grounds among dealers in old jewellery, among those tradesmen who break up jewellery, and

among jewellers generally. Sometimes it happens that one may come on a manufacturing jeweller who, in the good old days, imported fine cameos from Italy, so that his customers might have ample choice; but times changed, and now these lovely works of art can be had for as many shillings as they once cost pounds. They are in absolutely fresh and perfect condition, just as they left the artist's hands. This is an important matter, for many of the cameos one meets with are much worn by the many cleanings and washings they have had during their career as ornaments. Shell is a soft material, and sculpture upon it soon loses its sharpness under the action of repeated cleanings. Some girls have the good sense to get hold of their mothers' old cameos and to get them mounted as belt-clasps, and very pretty and suitable they look.

It is supposed that shell cameos were made in ancient times, and specimens which are said to be of sixteenth century work are to be found in some collections. It must be a difficult matter to distinguish these earlier examples from some of the work of modern times: their worn condition would not be a sufficient guide or test, as very recent cameos are often found to be much worn owing to the effect of the cleanings just referred to.

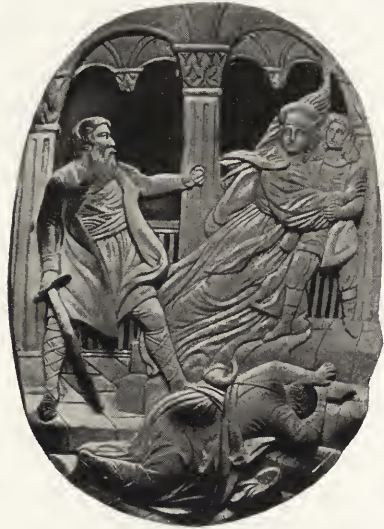


WHITE AND BROWN SHELL

The shells used by cameo cutters are the Bull Mouth, *cassis rufa*; the Black Helmet, *cassis tuberosa*; the Horned Helmet, *cassis cornuta*; and



PORTRAIT HEAD ON WHITE
AND RED-BROWN SHELL



CUT ON
WHITE AND REDDISH-BROWN SHELL



MADONNA
WHITE AND ORANGE-RED SHELL

BACCHANTE
WHITE AND BROWN SHELL



A SYBIL
WHITE AND ORANGE SHELL



The Connoisseur

the Queen's Conch, *strombus gigas*; while other sea-shells have been occasionally used. The substance of these shells consists of two layers, sometimes more, of different colours, and it is this peculiarity that makes these shells particularly suitable for cameos. The design is formed in the white layer, which is cut away all round the design until the dark background is laid bare, and then all detail work, finishing touches, and polishing are added. In this way a fine, strong effect is easily produced. The under layer, or background, is of a reddish, orange colour, in the Bull Mouth shell, while the upper layer has a warm, white tone. In the Helmet shell the background varies from a rich brown colour to a cool grey, and the upper layer is a pure white; while in the Conch shell pink is found tinting both layers.

One great charm about a collection of cameos is that each one is a separate and independent work of art—in fact, a miniature piece of sculpture, worked from first to last by human hands, guided by human intelligence. In this way cameos are more interesting than coins or medals, which may be struck from dies in large numbers, each one alike; or engravings, which are multiplied by inking metal plates and pressing them on paper.

The earliest cameos of which we know anything were cut on hard stone, such as onyx, sardonyx, agate, all of which have layers of different colours and shades; great numbers of these still exist, and are of wonderful beauty, both as regards workmanship and colour. The art of cutting stone cameos is well understood, and is still practised, the favourite stones being onyx, in which the

design shows white upon a grey or black ground, and sardonyx, in which the ground is red.

It was probably in the search for a more abundant material than stones of the agate class that shells came to be used for cameos; they afforded the needful layers of distinct colours, and while having a certain amount of hardness were very much more easily cut than stone. Consequently, when the art of cutting shell cameos was fairly started, the numbers produced became very large, and persons of moderate means were able to acquire them.



It might have been supposed that some continuity of design would have been found in ancient gems and modern cameos, but I do not find that this is the case to any great extent. Most of the designs or subjects on shell cameos are classical in character, as indeed might have been expected, considering the traditions and surroundings of the Italian artists who designed and cut them; but although in shell cameos much of the feeling is classical, yet the treatment has been modified to suit popular taste and is more free and less severe than in the ancient stone cameos or intaglios which have come down to us.

In examining a collection of cameos, what perhaps strikes one most is the great variety in the subjects which have been used by the artists who design the cameos. At the same time there is a good deal of repetition. This is only to be expected, as certain subjects became favourites and were constantly asked for.

As to subjects, it will be found that classical female heads in profile are the most abundant; these vary very much one from another; some are probably taken from the subjects on ancient gems, while others are doubtless copies of heads in the Italian sculpture galleries, and represent the goddesses and nymphs of the Greek mythology. The well-known heads of Juno, Venus, Medusa, and Minerva are repeated over and over again, while a



HEAD OF MEDUSA
WHITE AND ORANGE SHELL



VICTORY
WHITE AND BROWN SHELL

Collecting Shell Cameos

still greater number of the heads are probably intended for Bacchantes and various nymphs. Many of these heads have most beautifully carved vine leaves and bunches of grapes clustering in and about



JUPITER AND JUNO
WHITE AND RED SHELL

appear on the same cameos, one superimposed upon the other. A subject which the collector frequently meets with is that of a girl giving food or drink to an eagle: Hebe and the bird of Jove are probably intended. A curious thing about this subject is the number of different ways in which the two figures are grouped and treated, but the food vessel is always a flattened vase or bowl. Three dancing nymphs, probably the Graces, are frequently met



CUT ON
CONCH SHELL

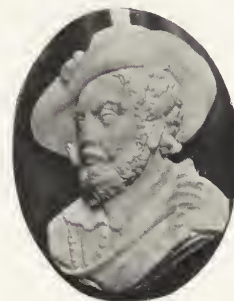
with; this was a very favourite subject. The figures are shown dancing under a waving canopy of drapery; sometimes when the piece of shell is large enough a group of spectators occupies one end of the cameo. Victory driving a chariot; Cupid riding a lion; Cupid and Psyche; St. George and the dragon; and Thorwaldsen's "Night" and "Morning," are all favourite subjects often repeated. Another pretty subject one often sees is the group of four pigeons resting on a vase, called "Pliny's Doves." Some of the designs represent battle scenes, hunting scenes, and military pageants, and contain numerous figures of men, women, and horses. Famous groups of statuary are copied, and also well-known pictures, such as some of Raphael's Madonnas.

the hair. Male heads are by no means so common: they generally represent men or gods crowned with laurel and bearded. Some are probably intended for Jupiter. The head of Mercury is easily recognised, and is a favourite with the cameo-cutters; and the same may be said of the heads of Neptune and Apollo.

Frequently two profiles, male and female, appear on the same cameos, one superimposed upon the other. A subject which the collector frequently meets with is that of a girl giving food or drink to an eagle: Hebe and the bird of Jove are probably intended. A curious thing about this subject is the number of different ways in which the two figures are grouped and treated, but the food vessel is always a flattened vase or bowl. Three dancing nymphs, probably the Graces, are frequently met

with; this was a very favourite subject. The figures are shown dancing under a waving canopy of drapery; sometimes when the piece of shell is large enough a group of spectators occupies one end of the cameo. Victory driving a chariot; Cupid riding a lion; Cupid and Psyche; St. George and the

There are many religious subjects, such as might be favourites in Italy, and also many domestic or rural subjects, in which a pair of lovers, or a cottage with a girl and a goat or lamb, make up the picture. I should mention the cameos cut in high relief, in which full faces can be managed; of course, it will be understood that for this purpose a piece of shell with an extra thick white layer must be selected, so that the work will stand up high above the background. These are not nearly so common as cameos in the ordinary low relief, and usually bear only one head on each.



PORTRAIT HEAD IN
HIGH RELIEF
WHITE AND BROWN
SHELL

Many portrait cameos have been cut, but they are not very commonly met with. Well-known heads, such as those of Rembrandt, Mary Queen of Scots, etc., are sometimes seen. Portraits of living people have been cut in Italy, London, and the provinces, down to very late times, by Italians or by persons who have studied the art under natives of Italy.

In purchasing cameos for a collection, it will be well to select those only that are in good condition; sometimes the background is partly broken away or badly cracked, and sometimes the design is much worn, but defects such as these must be overlooked if the cameo is especially curious or interesting.

[The illustrations are from examples in Mr. Patterson's collection.]

POSY RINGS BY R. H. ERNEST HILL

THE Collector of Finger-Rings who is not possessed of ample funds, is almost obliged to confine his attention to one particular class of rings and specialise in one direction, so many are the various kinds which claim consideration. It is not probably within the power of the average collector to get together such fine and complete series of rings as those formed by the late Sir A. W. Franks and others, now in the British Museum and at South Kensington, and it is therefore more satisfactory to take up one branch of the subject with a fair chance of making a good and representative collection within the prescribed limits. Posy rings may not perhaps offer a very wide field, but they certainly form a very attractive one, and possess a good deal of romantic association and interest.

The Connoisseur

Inscribed rings have been used from the earliest times; the ancient Egyptians were apparently the first to adopt them, but the inscriptions were cut on stones set in the rings after the fashion of signets, and not engraved in the metal of the ring itself, like those we are considering. In Greek and Roman times we sometimes meet with examples more nearly corresponding to posy rings. The motto was generally ZESSES, or XAIPE, and occasionally a lady's name was included, as VOTIS MEIS CLAVDIA VIVAS, and AEMILIA ZESSES, found on a Romano-British ring at Corbridge some years ago. These examples are, however, very rare, and not easy to pick up.



No. I.

In medieval times rings were often inscribed with cabalistic and magic words, such as "anam zapta," and the names of the three magi, frequently combined with expressions of a religious character. Of this kind the following (late fifteenth century) is a good instance: it was a gold ring enamelled on the outside in white, with a figure of the Passion and five crosses, under which were the words in Gothic lettering: "The well of pity.—The well of merci.—The well of comforte.—The well of grace.—The well of everlastingh lyffc." Inside was inscribed: "+ Vulnera quinq dei sunt medicina mei pia crux et passio xpi sunt medicina michi. Jaspar. Melchior. Baltasar anamzapta tetragrammaton."

Another curious sentiment found on a gold ring with five bosses was "VT · COLĀ · CVTĒ · PACE · DO." "I make peace to save my skin."

These do not, however, strictly speaking come under the head of Posy Rings, that is, with a "posie" or rhyme inscribed on them; and we do not find the name used earlier than the sixteenth century. Shakespeare's allusion is well known, in the "Merchant of Venice," Act v. Scene 1, where Gratiano makes reference to—

"A hoop of gold, a paltry ring
That she did give me; whose posy was
For all the world like cutler's poetry
Upon a knife. Love me and leave me not."

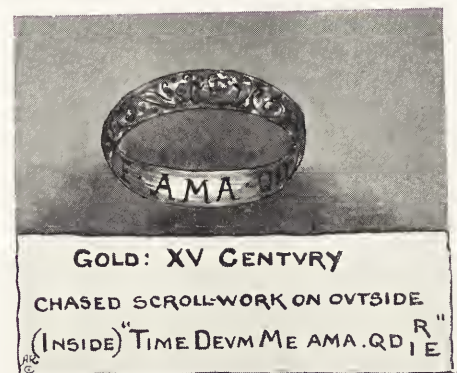
Although most examples date from the sixteenth to the eighteenth centuries, many have been found of an earlier period, and these are usually inscribed either in Norman-French or Latin. The following are good instances: (No. i.) A gold ring found at Whitchurch in Salop, having on the outside the words "En bone foy" divided by leaflet ornaments. (No. ii.) Another ring with chased scroll-ornaments on the outside, and inside "TIME DEVM ME AMA QD^R IE." A gold ring found on Flodden Field had this posy—

OV EST NVL SI LOIAVLS AMANS
QVI SE POET GARDER DES MAVX
DISANS.

Chaucer's description of the Prioress in the "Canterbury Tales" is recalled by the motto AMOR VINCIT OM(NIA) on a silver ring found near Old Sarum.

An ancient gold ring with thirteen facets had this inscription in old French—IO · SV · I · S · IG · N · E · DE · AM · IS · T · E · A; that is, "Je suis signe de amitie A." An early fifteenth century example in the South Kensington Museum has "Pensey deli Parkisvici."—"Pensez de lui par qui je suis ici." A motto or posy which is not uncommon is "Quant dieu plera melior sera," also occurring as "CAN DV PLERA MELEOR SERA." The inscription on a ring found at Southwell was—

+MIEV+MOVRI+QVE+CHANGE+MA+FOY.



No. II.

Occasionally a specimen has more than one inscription on it; as, for instance, a fine massive ring of gold in the collection at South Kensington, which

Posy Rings

is inscribed on the outside OBSERVE WEDLOKE and inside MEMENTO MORI. This is of sixteenth century date. (No. iii.)

Sometimes fine examples are found of compound posy rings, such as one which consisted of eight rings one within the other, with these verses, half a line on each ring—



No. III

"Ryches be unstable
And beuty wyll decay
But faithfull love wyll ever last
Till death dryve it away."

Of a similar kind, though later in date, was the ring of five links presented to Lady Katherine Grey by Edward Seymour, who himself composed the posy on it—

"As circles five by art compact show but one
Ring in sight
So trust uniteth faithfull mindes with knot of
secret might



No. IV.

Whose force to breake but greedie Death no wight
possesseth power
As times and sequels well shall prove. My Ring
can say no more."

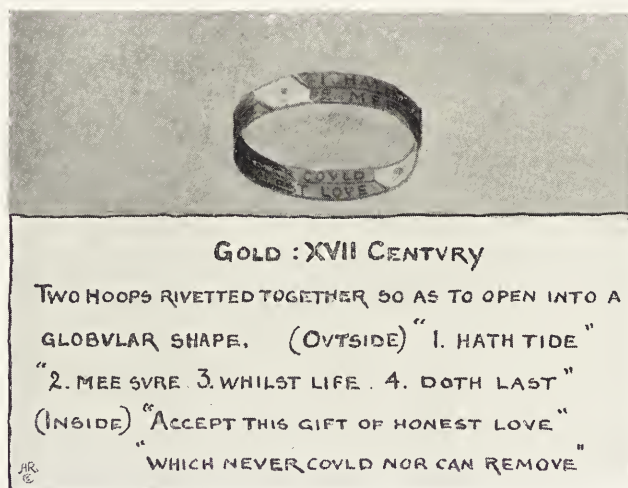
The ring illustrated in No. v. is not unlike a compound one. It has two gold hoops rivetted together so as to open into a globular shape, for what purpose is not very evident, unless it was intended for a pendant ornament as well as a finger ring. Outside are the words—

"1. HATH TIDE. 2. MEE SVRE. 3. WHILST LIFE. 4. DOTHT LAST."

Inside—

"ACCEPT THIS GIFT OF HONEST LOVE
WHICH NEVER COULD NOR CAN
REMOVE."

Of other ornamental varieties, the following illustrations give some idea. They are, of course, unusual, especially that shown in No. iv., but this paper would not be complete without mentioning the more



No. V.

decorative examples, especially as later ones (being meant for use as wedding rings) are nearly always quite plain. The silver ring set with bluish-coloured opaque rounded stones is a fine specimen and of uncommon design. It is of the seventeenth century, and has the words "LET LIKING LAST" inside. The illustration was drawn from the original at South Kensington. (No. iv.)

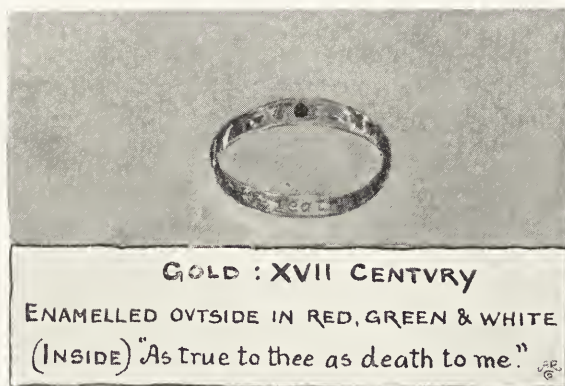
The next is plainer, but has been prettily enamelled outside in red, green and white. The posy inside is "As true to thee as death to me," in lettering resembling ordinary hand-writing. (No. vi.)

A device often seen occurs in the next illustration of a ring from Sir A. W. Frank's collection. Two clasped right hands with cuffs, issuing from five-leaved flowers, support a heart between the joined fingers. Inside, on the plain part of the hoop, is the

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posy: "BEE TRVE IN HEART THO FARR APART." (No. vii.) This and the last example are both of seventeenth century date.

In the South Kensington Museum is a lady's ring with a small writing diamond set in a very slender hoop, with the words, "This sparke will grow," referring, perhaps, to the spark of love which was to grow in the lover's heart.



No. VI.

With regard to the plain examples of posy rings, more especially those of later date, their chief interest lies, of course, in the posies engraved on them. Large collections of posies have been published at various times from the eighteenth century downwards; and if only half of them were actually used on rings, there would be a very large number for the collector to add to his cabinet. The same posy, however, is often found used several times on as many rings, and it is probable that only a limited number of popular examples were really in use at any period. It would be a highly interesting and amusing hobby for a collector who was amply provided with the necessary means, to collect specimens all bearing different posies, with the object of seeing how many he could get without duplication.

A curious method of writing posies where the available space was very limited, must not be overlooked. A small figure was often used instead of a word, and sometimes only the initials were inscribed on the ring. Instances are—

W ♡ A ☞ D G C S
 T L A L A R C T,

which is meant to be read as—

"When heart and hand do give consent
 There live and love and rest content."

Another one is—

"The ☞ did find ye ♡ did chuse
 The ☞ doth bind till death doth loose."

Latin posies are occasionally met with in the later period, but are not so common as English. The wedding-ring of the wife of Dr. George Bull, Bishop of St. David's, 1658, had on it—

BENE PARERE PARÈRE PARARE DET
 MIHI DEVS,

and that of Mr. William Whiteway, of Dorchester, in 1618, was inscribed—

CONIVGII FIRMI ET CASTI SVM PIGNVS
 AMORIS.

Posies often express some religious sentiment, and the following are fair examples of this kind—

"Knit in one by Xt alone."

"God y^t hath kept thy heart for mee
 Grant y^t our love may faithful bee."

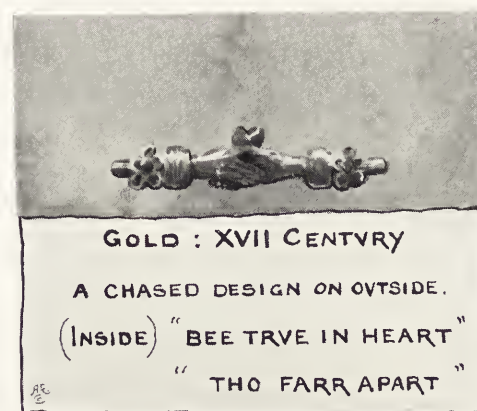
"God our love continue ever
 That we in heaven may live together."

"First fear y^e Lord and rest content
 So shall wee live and not repent."

"First love Xt that died for thee
 Next to Him love none but mee."

Sometimes a sentence is found which does not profess to be in rhyme, but in that case it ought strictly speaking not to be called a posy at all. Such are—

- 1 "I am sent to salute you from a faithful friend."
- "Desire hath no rest."
- "This and my heart."
- "Acceptance is my comforte."



No. VII.

Examples of different posies might be multiplied to a large extent, but that is not the purpose of this

Posy Rings

paper; and something must be said on the cataloguing and classifying of specimens. This may be done according (a) to chronological order; (b) different languages, such as English, French and Latin; or (c) the nature of the sentiments or forms of the posies. The most satisfactory method, in the writer's opinion, is the chronological one, as it is most likely to give the collector the best grasp of the subject.

As regards ascertaining the date of a ring; where this is not actually known, the form of the lettering will give a fairly good indication of the century to which it may be assigned. Thus, Gothic lettering (as in No. i.) was in use down to the beginning of the sixteenth century, after which Roman capitals came into fashion. In the latter part of the seventeenth century and later, a "script" in imitation of hand-writing was frequently employed; but these are, after all, only roughly correct.

With reference to prices, they have of course risen of late years, so that the collector is not likely to pick up many "bargains." This is the case nowadays with most objects of art, and Posy Rings are no exception.

In conclusion, the writer cannot help regretting that this pretty and romantic way of using rings is so largely a thing of the past. Its revival is much to be wished for on sentimental and artistic grounds; it would also benefit the collector by providing modern examples to be added to his collection. Moreover, it might have the desirable effect of banishing the hideous "Mizpah" motto, once and for all, from its place on finger-rings, especially as the word is used in direct contradiction to its original meaning, and cannot for a moment bear comparison with the quaintly-expressed sentiments of love and friendship once so popular on old English Posy Rings.



THE CENACOLO AT PONTE CAPRIASCA
From a Photograph by G. Brunel, Lugano

A MYSTERIOUS CENACOLO BY M. MONTGOMERY-CAMPBELL

FRESH fears are entertained in regard to the preservation of what yet remains of the world famed Cenacolo, by Leonardo da Vinci, in the refectory of the old convent of Santa Maria delle Grazie at Milan. Those to whom it has been a lifelong friend, and who have visited and re-visited it again and again, mark the ravages of time with troubled hearts. The state of the plaster on the walls renders the question of saving what yet remains of this treasure from decay one of exceeding

difficulty. This regrettable circumstance may perhaps conduce to attracting fresh pilgrims to a spot in the wild hill country—Italian in character, though under Swiss rule—where the village of Ponte Capriasca lies hid. It is situated about six miles from Lugano, thence it can be reached by carriage, or still better on foot; also it is accessible from the station of Taverne, on the St. Gotthardt railway, whence a walk of a mile and a half across the mountains brings one to the church.

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One enters the sacred building followed by the usual rabble of children, reinforced by a few idlers, eager to know why the *forestieri* have sought out this secluded locality. Looking round the church there is little to attract attention beyond the Cenacolo adorning the walls of the left transept. Is it a dream? Can one be at Milan once more, and the walk through glorious scenery, the views, the endless flowers on the way, be the mere creation of a tired fancy? Here before one are the eager, questioning disciples, the sublime central Figure, the expressive hands, the background glimpses of distant scenes, the marvellous grouping, all speaking of a master's touch. It is the same, and yet not

One feels at first inclined to exclaim, "None but Da Vinci could have painted this!"—and then one hesitates. The origin of this fascinating Cenacolo is wrapped in mystery. Some people dismiss it as "of the School of Leonardo," but they seem to be in a minority; and it is stated confidently that those painters who have from time to time been instructed to re-touch Da Vinci's great picture have first sought inspiration and guidance by journeying to Ponte Capriasca.

The following theories have also been propounded in regard to the Capriascan Cenacolo: Firstly, that it was painted by the master himself, as his first conception of his great subject; secondly, that it is



THE CENACOLO BY LEONARDO DA VINCI AT MILAN
From a photograph by D. Anderson, Florence

the same, and is in a far greater degree of preservation than the familiar picture in the erstwhile convent. Also it has been evidently re-touched, and badly. The rich colouring of the garments has been retained, but there are signs of a heavier hand here and there, which mar in some degree the original delicacy of the work, notably in the painting of the hair on the heads of the disciples. Moreover, the scenes in the background are different, representing the Sacrifice of Isaac and the Agony in the Garden, whereas Leonardo's picture gives glimpses of peaceful views of Jerusalem. The panelling of the Upper Room and several small matters of detail also differ from those of the Milanese picture.

a replica of the Milanese picture; thirdly, that it is the work of Bernardino Luini, whose genius gave to the otherwise plain church of Santa Maria degli Angioli, at Lugano, the most wonderful representation of the Passion the world has ever known; fourthly, there is a legend that a poor artist, driven from his home by the troubled state of Lombardy, and possessing a transfer outline of Da Vinci's picture, painted this Cenacolo for the then Lord of Ponte Capriasca, for a pittance or his daily bread.

It seems hard to arrive at the truth. What is beyond question is that the little mountain church possesses a gem worthy of being studied by lovers of art.



Old Violins and Musical Instruments

A DUIFFOPRUGCAR VIOLIN? BY WALLACE SUTCLIFFE

THERE has always been much diversity of opinion as to whether Duiffoprugcar ever actually made a violin, or whether his work was confined to the making of the various kinds of viols, lutes, and other stringed instruments of his day. While some experts admit the authenticity of the six known specimens attributed to him, others claim them to be the handiwork of comparatively modern makers apeing his style of construction and ornamentation. It is impossible at this late date to prove with absolute certainty either that he did or did not make violins, and only by analysing the data and facts known or asserted can we conclude on which side the probability rests.

The two latest and most staunch advocates of Duiffoprugcar as the inventor—if that can be called an invention which was the natural outgrowth of the viol—of the violin proper, are Dr. Henry Contagne, in his valuable book, "Gaspard Duiffoproucar et Les Luthiers Lyonnais du XVI^e. Siècle" (Paris, 1893); and Friedrich Neiderheitmann's "Cremona," translated from the original German by W. H. Quarrell (London, 1894).

The accepted data regarding Duiffoprugcar's life narrows down into a very small compass. Caspar Tieffenbrucker, or, as he is more generally called by the French spelling of his name, Gaspard Duiffoprugcar, was born in the Italian Tyrol, and was working in Bologna early in the sixteenth century (*circa* 1510), and is supposed to have been invited to the Court of France by Francis I., subsequent to the conclusion of the treaty in 1516, at the same time as Leonardo da Vinci and Andrea del Sarto. It is here that Neiderheitmann makes a serious mis-statement in his work, in assigning the date 1510 to King Francis I. of France as carrying on war with Pope Leo X. Francis I. did not ascend the throne till 1515, and his great Italian campaign did not terminate till October, 1516, when the Pope visited Bologna to receive the conqueror's

conditions and sign the concordat. Duiffoprugcar resided in Paris some little time, but soon found the climate, or the intrigues and conditions of life there, unsuitable, and retired to the neighbourhood of Lyons, where, according to Neiderheitmann, he died in 1530. Dr. Contagne, however, produces further evidence, from which he deduces that Duiffoprugcar was living as late as 1567, or even later. His whole career, in fact, seemingly rests in a shroud of unsolvable mystery. He was, however, admittedly one of the most renowned viol makers, and is said to have been at an early period in his



life an inlayer, or mosaic worker, which would seem to be borne out by the wondrously beautiful work shown in several of his instruments of undoubted authenticity.

I do not intend here to discuss the *pros* and *cons* of the Duiffoprugcar controversy, but merely to give

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a few details concerning the violin attributed to him, which, by the kind courtesy of Mr. Joseph Chanot, its present possessor, we are enabled to illustrate. It was the first violin brought into general notice as a genuine Duiffoprugcar, and was first mentioned



by Fétis in his "Biographie Universelle." This violin then belonged to M. Meerts, formerly first solo violinist at the Theatre Royal, and professor at the Conservatoire, Brussels, and was purchased with several others, subsequent to his demise, of his widow, by the late Georges Chanot. The tradition handed down with the instrument is that Duiffoprugcar, while working on some instruments ordered by King Francis I., became acquainted with the Court jester, Triboulet, and furnished the violin at his suggestion with a carving of his head, with a falling ruff, in place of a scroll. This is an unfortunate tradition, as the violin is dated 1515, and Francis I., as has been shown, did not ascend the throne till that date, and if Duiffoprugcar was working in Bologna, as is supposed, at that time, he probably would not have known Triboulet personally till after his attachment to the Court, towards the end of the year 1516. Tradition is often a lying dame, who glosses her story with seeming truth. There is no positive reason, however, why Duiffoprugcar should not have made the violin in 1515, but he could scarcely have had the direct incentive thereto of the legend. The instrument was well known in Paris at the time of the late Georges Chanot's

original purchase from Meerts' widow, and was generally esteemed an authentic work by the experts of that period. Mr. Heron-Allen, in summarising Contagne's work in his valuable fiddle bibliography, asserts that this violin was made by Vuillaume, who is well known to have at one time constructed several violins *a la* Duiffoprugcar; but this can scarcely be correct, as Georges Chanot personally assured me that Vuillaume had on several occasions offered to buy it of him, with the avowed intention of reproducing copies of the instrument, but Chanot could not be prevailed upon to part with it. Georges Chanot had the reputation of being one of the foremost and most discerning connoisseurs of his day, and he always looked upon the violin as the genuine work of Duiffoprugcar, and treasured it as a unique example of one of the earliest known specimens of the violin proper.

For the rest, as will be seen from the illustrations, the violin is of a large flat model, approximating to the grand pattern of Stradivari; each corner is ornamented with a *fleur de lys*, and the upper and lower bouts of the back bear a floral device, all worked in the solid wood; the varnish is brown, and the tone of good quality, full and penetrating. The



ticket inside bears the legend, "Gaspard Duiffoprugcar bononiensis Anno 1515." It was on view in 1872 at the special exhibition of ancient musical instruments at South Kensington, along with another of the supposed Duiffoprugcar violins, lent by Signor Franalucci.



THE collection of prints at the British Museum is not very strong in modern French art, and certain gifts recently received are especially valuable both on that account, and as being the voluntary tribute of the artists themselves. Both M. Théodore Roussel and M. Lucien Pissarro have lived for some years in London, and in generously offering their original prints to the national collection of their adopted country they are following the example of M. Alphonse Legros. It is a good example, which some British painter-etchers and engravers have also followed, and notably in recent years Mr. D. Y. Cameron, Colonel Goff, Mr. Sturge Moore, Mr. Rothenstein, Mr. C. H. Shannon, and Mr. Strang.

M. Roussel's gift comprises a portfolio of etchings printed in colours, thirty-one other etchings, chiefly of riverside subjects in Chelsea, but also including portraits, and ten lithographs. The colour prints are the latest in date, and, technically, though not perhaps artistically, the most interesting part of M. Roussel's work. The subjects are flower pieces, landscapes, and figure studies. Each is printed from several plates, etched partly in line, partly in broad surfaces of tint produced by *vernis-mou*. It is difficult to recognise the exact technical process used in the absence of plate-marks or registers; for each print is cut close to the limits of the design, and attached by a movable hinge to a decorative mount, also colour-printed, which serves as a frame and background. In his earlier work, from which our illustrations are chosen, M. Roussel betrays the influence of Mr. Whistler, and reveals himself as one of the most skilful followers of that great innovator. The line itself, the careful gradations observed in printing, the dislike of margin, are all witnesses to community of taste between the two, and the lithographs are still

more evidently inspired by Mr. Whistler's example. But all M. Roussel's work is personal and spontaneous, and has the distinction which separates the work of the *beintre-graveur* from that of the translating engraver.

The work of M. Lucien Pissarro, the son of M. Camille Pissarro, the well-known painter, is all on wood. He has presented a delightful series of wood-



RUTH GLEANING
A WOODCUT BY LUCIEN PISSARRO

cuts of French country life, from designs by his father, in which labour is treated with the same poetry, though not the same grim earnestness, as in the work of Millet. To these he has added about forty proofs of woodcuts in which the design as well as the cutting is his own. Many of these are printed in colours,

from four, five, or six blocks; others are printed in black or in a single delicate shade of brown or yellow, and are occasionally tinted by hand. Children, in delightfully childlike play, or taking work and rest alike with all the seriousness of single-minded youth, are among his favourite subjects. There are also proofs, sometimes in more than one state, of the illustrations which have appeared in books issued in connection with the Vale Press. These include the woodcuts to the "Queen of the Fishes," the rarest of the "Vale" books, the Books of Ruth and Esther, "St. Julien L'Hospitalier," and "Deux Contes de



CONTENTMENT
A WOODCUT BY LUCIEN PISSARRO

which he drew in 1851 for *L'Artiste*, but never published. This proof was presented by Mr. Frederick Keppel, of New York. Other recent acquisitions include a charming water-colour portrait of a lady by A. E. Chalon, R.A., and a set of pencil sketches of landscape by Patrick Nasmyth.

FOR some time past a good deal of inquietude has prevailed among coin collectors who make a speciality of the continental series by the report that at Rome there is in more or less active operation a system of fabricating the rarities in the Italian, and even ancient Roman, series, especially such examples

A
Warning
to Coin
Collectors

ma Mère L'Oye," which has a graceful frontispiece printed with great technical accomplishment in chiaroscuro, with a background of gold.

Another valuable gift recently made to the Print room is that of an exceedingly rare early proof of Millet's finest original lithograph, "Le Semeur,"

in gold as command high prices in foreign markets. The parties concerned in this business seem to have started, however, with a species of medieval money which could be reproduced without heavy outlay, namely, the extremely rare early *danari* of the Popes from the ninth century. These are of silver and of light fabric, and being of somewhat rough execution lent themselves with facility to the process. This was only, however, a starting point; and ever since rumours have periodically reached us of other attempts by the same artificers on a more ambitious scale and a more comprehensive plan. The most precious metal has conveniently united with some coin of artificial value and moderate weight to render the business more remunerative; and the imitations are so clever that even experts have been deceived.

Among pieces which have fallen under our own immediate notice are the *aureus* of the Emperor Otho, the *half-augustale* of the German Emperor Frederic II., struck at Brindisi about 1230 on the Roman model, the gold ducat of Louis XII. of France struck at Naples, the gold florin of Edward III. of England, and the sovereign of Henry VII. of England; but these are merely samples; and indeed we perceive in the latest number of the French *Revue Numismatique* an announcement of the following current falsifications: a half-thaler of Berne without date, copied from the type of a sixteenth century *batzen*; one of Uri following the type of the *dicken* of 1620-25; thalers counterfeiting those of Zurich, 1559 and 1694; a gold ducat of Chur or Coire (seventeenth century); an *écu* of Uri and Unterwald; a gold ducat of Aymon de Montfaucon, Bishop of Lausanne (suspected to be one of the above-named Roman series of *contrefaçons*).

It is quite unnecessary to state that forgeries of ancient and rare coins are almost concurrent with the coinage itself. Such deceptions are of more than one class. There are what are called contemporary forgeries, which are known in the Greek, Roman, Anglo-Saxon, and nearly every other series; there are middle-period *restrikes*; and there are finally the frauds in course of perpetration under our very eyes in the presence of a keen demand for the means of supplying gaps in cabinets. Altogether, the atmosphere is rather thick in a numismatic sense; and it appears to us that collectors, especially those of more limited experience, should be put on their guard against this grave danger, inasmuch as those who are guilty of the mischief and imposition concentrate their efforts on examples which are really worth only the melting price, and for which they



MRS. BEAUFOY

By Thomas Gainsborough

From the collection of
Mr. Alfred de Rothschild

*Reproduction based on a
photograph by
Messrs. Braun, Clément et Cie*





Notes

seek to obtain, through confederates in the market, the full commercial value of genuine originals.

An additional motive for directing attention to the movement in Rome (and names and addresses might be given if necessary) lies in the circumstance which we have stated, that the fabric is so excellent, and that the detection of the real character of the pieces depends on a comparison of certain *minutiae* only perceptible to an expert—sometimes barely to him, whereas many of the older attempts are almost too clumsy and obvious, like those of the Carolingian

edition of their catalogue of French coins, which comprises within its limits those of ancient Gaul and the Franco-Italian and Franco-Spanish series. A very interesting volume ought to be the outcome. It is almost to be wished that the firm might see fit to include a large number of numismatic examples in their possession which are of uncertain origin, since the publication of the particulars would possibly assist in identifying them.

The acquirer of the French series, including the Franco-Italian money, treads a path peculiarly beset



THE PASTORAL PLAY AN ETCHING BY THÉODORE ROUSSEL

deniers, to deceive any tolerable judge. Of one of the group recently issued from a secret bureau in Rome, the *half-augustale* of Frederic II., the authenticity or otherwise may be partly established by the colour of the gold, which ought to be pale. But even this difficulty may have only to be pointed out to be overcome by those concerned.

MM. ROLLIN AND FEUARDENT, of Paris, the world-known numismatists and antiquaries of the Rue Catalogue Louvois, have nearly brought to completion an undertaking which has been of in hand a very considerable time, French Coins namely, a new and greatly enlarged

by danger, for, at all events till lately, if not still, the Paris Mint has afforded unusual facilities for restrikes of rarities from the existing dies, and of these a considerable body has gradually accumulated. Of course, they are worthless. The Netherlands Government, we are assured, is very strict, on the contrary, in this respect, and will not permit even its own subjects to have copies executed. We have met with influential persons who have experienced a refusal at Utrecht. It is a pity that the British Museum does not take a similar course and at all events limit autotype reproductions to purposes of study at public institutes.



REMBRANDT WITH
THE SABRE
(FROM THE ETCHING
BY REMBRANDT
VAN RYN, 1634)
*Illustration in "The
Print Collector's Handbook"*

AMONG the sights of Florence in the days of our youth was a team consisting of sixty horses driven in pairs at a walking pace—a mild form of exercise prescribed for the noble driver, the one "genuine antique" in the place. An expensive pastime, no doubt, for enough in the ordinary way is the expense of maintaining and driving even one of our hobbies. Let that one be print collecting, and the need of just such a book as the one under notice will be felt.

**A Book
for Print
Collectors***

That the volume supplies a need of the moment there can be no doubt whatever, and if asked, as one often is, to recommend books on the subject, we should certainly name this first. The older ones, such as the Rev. W. Gilpin's, may be picked up

cheaply enough, but are mostly out of date, out of print, and all without illustrations. A book on "Fine Prints," by Frederick Wedmore, is in Mr. Redway's Collector's Series, with only one thing to recommend it—a fairly complete bibliography. Dr. Willshire's "Guide to the Study and Collection of Engravings" has an appendix of engravers' marks that must increase its uses and value considerably; but we cannot have everything, and it is something to know where to look for a thing. A compact little book of reference, containing nothing at all but engravers' names, dates, and marks, is very much wanted at present, and if the matter contained in Mr. Louis Fagan's "Collectors' Marks," a booklet now out of print, could be incorporated with it, the connoisseur would want very little besides. But we have the public to think of here, and popular "guides" there must be. The

* "The Print Collector's Handbook," by Alfred Whitman, of the Department of Prints and Drawings, British Museum. Bell & Sons, London.

THE DESCENT
FROM THE CROSS
(FROM THE LINE
ENGRAVING BY
ANDREA MANTEGNA,
LATE FIFTEENTH
CENTURY)

*Illustration in "The
Print Collector's Handbook"*



French, and many others indeed, have thanked M. Duplessis most heartily for his "Histoire de la Gravure." Illustrated as his volume is with Amand Durand's photogravures, and supplemented with its "indications" of the engraver's principal works, it is one of the many good books that have helped to introduce this study.

Mr. Whitman's book will be of great value to the beginner, in the sense of one who, though he may have known little or nothing about prints before, has already collected something, and has more than a child's knowledge of those little tricks of the trade which make collecting without experience a "parlous" and costly pursuit. When the chapter called "Hints for Beginners" has been read and re-read, the pupil will sail straight on with a very sure guide by his side. It is no easy matter, even

with illustrations, to describe the engraver's methods so clearly that the differences between this and that way of working are at once understood by the reader. The broadest, of course, are the easiest, as when the comparison is between things differing fundamentally, like line engravings, etchings, and mezzotints, but when it comes to explaining the methods of printing in colour from one or more stones or plates, the writers are few who can help us; but Mr. Whitman has always the right word ready, and the passages descriptive of methods, the hardest of all to write, are particularly admirable, as for instance that on page 99 dealing with colour prints.

His way of dividing the matter may be the best on the whole. The custom with writers on painting is to treat of the several "schools"—Italian,

Flemish, etc.—but for educating the eye of the amateur, teaching him to distinguish not only the different ways of engraving, but the good from the bad of each kind, it seems best to devote entire sections to the different modes of engraving, and to follow their course chronologically. In accordance with this arrangement are the chapters devoted to etching, line engraving, mezzotint, wood engraving, lithography, stipple and aquatint (the two last being coupled because the ground in both cases is etched). Following these are the chapters on "Collectors' Methods," "The Money Value of Prints," and the "Print Room of the British Museum"—the last for



CHRIST-CHILD WITH JOSEPH, MARY AND ST. JOHN
(IN THE COLLECTION OF MR. LUDWIG MOND)
From "Andrea Mantegna"

the general public entirely. It may be well to know something at least of the appointments of departments which are maintained at our expense, but there may perhaps be a few who will wish that not quite so much had been told.

HERR PAUL KRISTELLER'S recently-published book on the life, surroundings, and works of Andrea Mantegna* is a most valuable addition to the bibliography of early Mantegna Italian art. The great merit of this work is that it does not treat of the master essen-

* "Andrea Mantegna," by Paul Kristeller. English edition by S. Arthur Strong, M.A. Longmans, Green & Co. 70s. net.

tially in the form of a monograph, but it clearly shows his place in the general movement of the Italian Renaissance. Mr. Kristeller lays special stress both on the causes and the effects of Mantegna's particular genius; in other words, he examines with the greatest care the influence upon him of the period at which he lived and his own influence upon that period, and those that followed. With reference to the marvellous personality of the master, he has striven to bring home to the perception and feeling of the reader how Mantegna reached out beyond all knowledge and study, beyond all conventions, with an infinite passionate feeling for nature which he endeavoured to fathom with the whole depth of his intellect. "Mantegna's ideal of beauty," he says, "is another than that of Bellini or Titian, Raphael, Dürer, or Rembrandt. In judging him it is, after all, a matter of no importance how high an estimate one places on this or that quality; the only question is, Did he attain *his own* ideal? . . . His ideals were those of his environment, and that he succeeded in placing them before the eyes of his world in so life-like a form that they recognised them as their own is proved in a sufficiently eloquent manner, not only by his fame and the eulogies of his contemporaries, but also by the influence his works exerted on the development of art, on the imagination of great artists as well as the tremendous effect which they produce upon us to this day."

To a learned biography of the painter himself, Mr. Kristeller adds a detailed description and analysis of his principal works, both the various series of frescoes which he painted in Padua, Mantua and Rome, and such triptychs and pictures as figure in the museums of Europe and private collections. He also gives a list, invaluable to the collector, of all the known pictures, drawings and engravings by Mantegna, and of a great number of works erroneously attributed to him. The book is excellently printed, and contains a large number of admirable photogravures and text illustrations.

THE British book lover is only too familiar with the fact that he is precluded, unless he is exceptionally rich or equally fortunate, from acquiring at this time of day many signal rarities by the tyrannical competition of his Transatlantic contemporaries. Auctioneers' and booksellers' catalogues are cruelly stripped of their choicest treasures for shipment to another continent, and we are continually learning that such and such books are lost to the mother country for ever. But it is, curiously enough,

**American
Book
Prices**

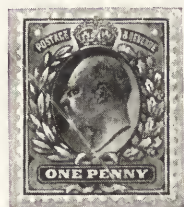
Notes

very rarely indeed that we have the opportunity of taking in our hands at home a catalogue as it finds its way by post from an American dealer to his immediate customers.

We have under our eyes at this moment what is described as "A Catalogue of a Collection of Rare, Standard, and Miscellaneous Books"; it is an octavo volume of nearly two hundred pages, and embraces 834 lots. The items principally belong to the modern side, but there is a fair proportion of the older literature. The prices are not bashful; some may be said to be very much the reverse. Eight hundred dollars for Tennyson's "Rifle Clubs," 1899, one of 17 copies, with the original MS. and an autograph note inserted—a brochure written, the poet says, in about two minutes, strikes a Cisatlantic fancy as an exuberantly sanguine demand. But who shall say? The offerer may be exceptionally enthusiastic in this direction, for he has dedicated more than 16 pages out of 188 to Tennysonianana. Not so pronounced, yet tall enough in all conscience, are the Shelleys, Stevensons, Swinburnes, and Thackerays. Perhaps we ought to admire the patriotism of the advertiser rather than to criticise his figures. He does not wish to see these treasures re-cross the ocean. They will not, we predict, at his valuation.

THE much-talked-of English stamps with the portrait of King Edward VII. have at last been issued.

The New King's Head Stamps They were put on sale at the principal post offices on New Year's Day, and on the stroke of twelve o'clock some enthusiastic philatelists presented themselves at London offices and were supplied.



Only four values have yet been issued, viz., ½d. green, 1d. carmine, 2½d. blue, and 6d. purple. Other values will follow as stocks are exhausted. The four issued are all of new design. We illustrate the 1d. and 2½d. The ½d. and 6d. are of the same design as the 1d. The portrait is from the design of the Austrian sculptor, Mr. Emile Fuchs; why an English artist was not employed is a mystery: he could not have turned out anything worse.

Already marked shades have been noted, especially in the case of the 2½d., of which there are pale and dark shades.

WE have just received the first volume of Dr. Mireur's "Dictionary of Art Sales" held during the eighteenth and nineteenth centuries on the Continent and in England and America. This work, which will be issued in six or eight volumes, with additional supplements as required, should prove a most valuable addition to the library of every collector of pictures, engravings, or enamels, and while not in any way supplementing Smith's "Catalogue Raisonné" should constitute an admirable and much-required companion to that classic book of reference. The new work will be within the reach of many collectors to whom the present market price of Smith's Catalogue renders it an impossibility. Dr. Mireur's Dictionary will, when completed, cost between £7 and £8, as against the price of £50 now asked and obtained for Smith; moreover, it will have the advantage of being brought up-to-date and of including, as its title indicates, many items not mentioned in the older work. Another very strong point in its favour is the excellence and accuracy of its system of indexing, which is carefully explained in the introduction, and which renders it available for the most rapid and exhaustive reference—a merit which will more especially appeal to all writers on art subjects. Another advantage to the litterateur is the comparative ease with which, by a discriminating use of this Dictionary, the exact position held by any artist in the public esteem during the last two hundred years can be easily traced and accurately defined; and further, the trend of the artistic tastes of any particular country and period, or of the two combined, can be easily gauged in similar fashion.

The clearness and simplicity of the author's diction is such that any one with the most elementary knowledge of French—and what connoisseur has not this, and more—can understand the book as easily as if it were written in his own language. Mr. Bernard Quaritch, of 15, Piccadilly, is the London, and, we imagine, also the American agent for the book.

THREE pictures from Mr. Alfred de Rothschild's collection are reproduced in this number by his kind permission (see pages 87, 97, and 129). The article on his collection is unavoidably postponed, and will appear in a future number.



THE first year of the new century has gone by without bringing into the sale-room a single fine collection of pictures. Not once during

Pictures the past twelve months have we been able to stroll into one of the well-known

London auction rooms to view an assemblage of canvases and panels of good quality which could by any stretch of the imagination be said to form a whole, to be bound together by that mysterious link of kinship which, there is no doubt, does and should exist between the objects which form a collection worthy of the name. We should, indeed, have little cause to complain of this state of affairs could we but bring ourselves to believe that possessors of fine collections in this country were one and all retaining their treasures intact; but we know only too well that the seemingly irresistible power of foreign gold is depriving many of the finest English collections of their most valued treasures. Gone is Turner's wonderful "Rockets and Blue Lights"; gone Sir Joshua's "Lady Betty Delmé"; gone the Peel Vandykes; gone that lovely Dorchester House Hobbema! How many more masterpieces may have gone besides, without the beating of drums or the blare of advertising trumpets, and which one day, with a sad heart, we shall seek in vain on the walls where they had hung for generations!

These great works have, however, all been disposed of by private treaty, and the sale-rooms have

been singularly barren of pictures approaching so high a standard. During December there was but one sale at Christie's that calls for special attention, that of December 14th, which was rendered interesting only by three pictures. The one was a "Portrait of a Lady," by George Romney; she is seated in a landscape, wearing a pink dress, with a many-coloured sash, and a green scarf over her head, her arm resting on a table; the portrait is, no doubt, an early work of the master, whose lack of maturity is visible in many details; the landscape and foliage are broadly and vigorously painted, and the picture, with all its faults, such as the extreme narrowness of the lady's body and the curiously inharmonious colouring of the sash, bears many characteristics of

Romney's work. It was in good condition, though heavily coated with old varnish, and was neither too cheap nor too dear at 780 guineas.

By no means so reasonable was the price paid, 320 guineas to wit, by a private collector for a sketch, "Head of a Young Girl," by Sir Thomas Lawrence. What there is of this sketch is extremely beautiful, but there is scarcely enough of it to justify this very high price. On a canvas 30 ins. by 25 ins. Lawrence had started to paint the portrait of a pretty girl with dark curly air; with the erratic impulsiveness of the master, he completed the face, possibly at one sitting; the canvas was then discarded and never touched again; the outline of the



A GIRL WITH A TAMBOURINE BY JOHN RUSSELL
From the Lassalle Collection £480

In the Sale Room

head being scarcely indicated, and the rest of the canvas left absolutely bare. This study is very interesting as giving us an insight into Lawrence's methods of work, and possesses, no doubt, singular merits of technique, but at the same time one cannot refrain from thinking that it was hardly worth so large a sum.

The third lot worthy to excite interest was one over which there was much discussion both before and after the sale. The catalogue described it as "Miss Kemble, in white dress," *after* Sir J. Reynolds.

we do not consider exaggerated, upon its own merits.

The same sale included several pastel portraits by John Russell, genuine, but of inferior quality. The best, a "Portrait of Miss Golightly," in white dress, with lace frill, fetched 85 guineas. There was a large "Portrait of Mrs. Dyer," in rich yellow dress and powdered hair, with her child, seated in a garden, by some early English artist (certainly not Sir Joshua, to whom it was attributed), which was knocked down at 200 guineas. An extremely well



LES BERGERS DE SORRENTE BY COROT
From the Duret Collection £1,752

It was an unframed piece of mill-board, 21 ins. by 17 ins., upon which was painted a replica of Sir Joshua's well-known and engraved portrait of Miss Kemble. There was no possible suspicion of "faking" about it, and it was undoubtedly contemporary with Sir Joshua; its authorship was the subject of much controversy, and some people, whose judgement is not to be despised, went so far as to declare that it was a genuine work of the master himself. With this opinion we are afraid we cannot quite bring ourselves to agree; we should be more inclined to believe that this very excellent work was painted by one of the President's numerous pupils under his personal influence and perhaps in his own studio. It fetched 250 guineas—a price which

painted "Portrait of a Naval Officer in Uniform," by J. Hoppner, was not dear at 110 guineas; a so-called G. Netscher, "Two Ladies," the property of the late Admiral of the Fleet, Sir Edm. Commerell, V.C., G.C.B., was in reality a small copy of Vandyke, and fetched 52 guineas.

A lot interesting to sportsmen was a "Portrait of 'Maria,' the property of George IV., winner of the Oatlands Plate, 1828, with Mr. W. Edwards, the trainer, and James Robinson, the jockey, in the King's colours," by R. Davis, 1828. This picture, together with two racing jackets of King George IV.'s colours, worn by Robinson, the one very much faded and discoloured, was bought by Captain Holford for 34 guineas.

The Connoisseur

On the following Saturday nothing of great interest changed hands, almost the only high price being paid for a large "Still Life," by Snyders, representing a table, covered with baskets and dishes of fruit, with vegetables on the floor, and a parrot, dog, and monkey to complete the composition. It fetched 360 guineas.

In no other sale-room in London has anything of note appeared; but at Liverpool, Messrs. Branch and Leete dispersed the collection of the late J. G. Livingston, Esq., J.P. It consisted mainly of English water-colours and a few oil-paintings of the first half



THE EARL OF DERBY BY SIR THOMAS LAWRENCE
From the Lassalle Collection £644

of the nineteenth century, including fine works by Copley-Fielding, William Hunt, David Cox, Birket Foster, George Barret, and Sidney Cooper. To Copley-Fielding fell the principal honours of the day, his oil-painting, "Wharfedale—Bolton Abbey in the distance," fetching 440 guineas; whilst of his water-colours, one dated 1853, a "Marine View with Shipping," was knocked down at 106 guineas, and another, "Scotch Loch Scene," at 60 guineas. "A Boy Resting," water-colour by William Hunt, reached 140 guineas; and "A Group of Cattle in a Stream," by Sidney Cooper, 1840, 62 guineas.

COLLECTORS are still content to pay high prices for engravings, whether in mezzotint or in colour, and three figures have been constantly reached by fine impressions in good condition. The record price so far this season was paid at Sotheby's on December 9th for a brilliant and very rare engraver's proof of "The Duchess of Bedford," whole length, by S. W. Reynolds after Hoppner, in the earliest finished state, that is, before the etched letters, with full margin, £390. At the same sale, Sir Joshua's "Mrs. Abington," by J. Watson, first state, fetched £220 10s., and his "Anne, Viscountess Townshend," by V. Green, first state, £170.

Again, at Christie's, on December 16th, first states after Sir Joshua Reynolds attracted vigorous bidding, notably, a fine proof of "Lady Hamilton as a Bacchante," by J. R. Smith, £215 5s.; and "Lady Louisa Manners," by V. Green, £210.

Nor are more modern engravings and artist's proofs entirely despised, as was instanced by Meissonier's "1807," engraved by J. Jacquet, remarque proof on vellum, signed by the painter, which reached £115 10s.; while Sir E. Landseer's "Hunters at Grass," by C. G. Lewis, artist's proof, signed by the painter, reached £97 13s.

This latter provided a striking confirmation of the fact that the price of engravings is in a great many cases governed by considerations of rarity and sentiment rather than by their artistic merit. A few numbers lower down in the same catalogue was to be found another impression of the same engraving, exactly similar in every respect save one, namely, that Landseer's signature was absent. This engraving fetched only 18 guineas, so that if one counts this price as the actual worth of the artist's proof engraving, the monetary value of Landseer's signature upon it works out at £78 15s., or more than four times that of the print itself.

In Paris there have been several important sales: first and foremost that of the pictures, both ancient and modern, objects of art and furniture, the property of the late Monsieur J. Lassalle. From the composition of this collection, it is evident that its owner believed it possible to group into a harmonious whole objects of varied nature and different periods, so long as each was in itself beautiful. This is not the place to enter into the general question whether this principle can be justified, but to examine briefly the principal items of the particular collection under notice. It contained French

Sale
of the
Lassalle
Collection



**LA MADONNA
DI SAN' ANTONIO**

By Raffaello Sanzio

Painted in 1505 for the Nuns of
St. Anthony of Padua at Perugia ;
it subsequently passed into the
possession of the Colonna family
at Rome, and is known as the
Colonna Raphael

Recently bought by
Mr. Pierpont Morgan for £100,000

*Reproduction based on a photograph by
Mr. Augustin Rischgitz*





In the Sale Room

and English pictures of the eighteenth century, a few modern French pictures, Dresden and other German china, as well as some Oriental pieces, miniatures and snuff-boxes, clocks and ornamental bronzes, old French furniture, Flemish and French tapestry, the whole of which realised a little over £24,000.

Among the pictures there was no single work of the really first order, such as suffices in itself to make a collection famous, but on the other hand

an opinion which is confirmed by the comparatively small price it fetched, namely £412. The Fragonard was a portrait of a man, identified by an inscription on the back as "Le Chevalier de Billaut," a brilliantly executed work, which fetched £340. "Le Moulin," a landscape by Boucher, dated 1743, fetched £406; "La Musette," a garden scene by Watteau, £700. The only Spanish picture in the collection. "Le Marchand de Marionnettes," by



DRESDEN CHINA From the Lassalle Collection

very few were entirely deficient of merit. The English school was represented by two works which we reproduce, the "Portrait of Lord Derby as a Child," by Sir Thomas Lawrence (*see page 138*), and "A Girl with a Tambourine," a pastel by John Russell (*see page 136*). The former is a fair, though not a great, example of the master, and does not seem overpaid at £644; the pastel is a really charming work, dated 1789; the

Goya, a small composition containing numerous figures, fetched £200.

The most remarkable among the modern works was a large ceiling, 19½ feet by 11¼ feet, by Charles Chaplin, dated 1872, and entitled "Poetry." The Muse and Flora, surrounded by nymphs and cupids, are grouped upon light diaphanous clouds, and cast flowers to the winds. This beautiful composition, which breathes the spirit of the eighteenth century,



DRESDEN CHINA From the Lassalle Collection

white dress with blue ribbons and the child's smiling face as she strikes the tambourine are in every way pleasing and graceful, and one might hope that, when the hammer fell upon it at £480, the fates willed that it should return to its native land.

Of the great French eighteenth century masters, Boucher, Fragonard, and Watteau were represented, not, however, by their best work. A pretty portrait of "Mademoiselle de Charolais" playing a guitar was attributed to Nattier, but seemed somewhat doubtful,

only reached £264—probably on account of its large size.

The most valuable of the works of art in the collection of M. Lassalle was a suite of six arm-chairs and a settee of carved and gilt wood of the Louis XVI. period, with coverings of Beauvais tapestry, representing bunches and garlands of flowers, musical attributes, and foliage on a white ground (*see page 142*). This fine suite was formerly in the possession of M. Ch. Laurent, at

The Connoisseur

whose sale in 1897 it realised about £2,000. It now fetched half as much again, namely, 75,000 francs, at which price it was generally considered cheap. Another similar suite of the same period, the tapestry of which was not Beauvais, reached only £500. The rest of the furniture was not of extraordinary value, although it comprised some good decorative pieces; a pair of mahogany commodes, fitted with ormolu ornaments, fetched £608; and a fine panel of Flemish tapestry of the time of Louis XIV. reached £360.

A pair of Louis XVI. ten-branch candelabra, of gilt bronze, 36½ ins. high, went for £600; and a life-size white marble bust of a young girl, signed Roland, 1774, for £582 (*see next page*). The china comprised some very beautiful Dresden, the finest piece being a group, 16½ ins. wide, "Le Char d'Apolon," shown in the centre of our illustration, which fetched £252; whilst £160 was paid for a pair of figures about 12 ins. high, representing two of the parts of the world (*page 141*).

Of the other sales recently held in Paris, that of the collection of the late M. P. Duret calls

Other Paris Sales

for special notice as containing an admirable work by Corot, "Les Bergers," which is here illustrated (*see page 137*). This landscape is imbued with that poetic charm which characterizes the works of the master's best period, and the price which it attained, £1,752, was by no means out of the way. Corot painted this subject more than once; a still finer picture with the same composition is one of the gems of the magnificent collection of works of the Barbizon school which the late M. Thomy Thiéry recently bequeathed to the Louvre, and which is valued at £360,000. A small Théodore Rousseau was the only other painting of note in the Duret collection, and it fetched £592.

The Lataste collection, dispersed a few weeks later, was almost entirely composed of pictures of the school of 1830. Corot, Daubigny, and Jules Dupré

were particularly well represented, and yet the highest price of the sale was reached by the work of a painter who can hardly be said to belong to that school, although he was their contemporary, namely, Ziem, whose magnificent "Le Soir sur le Grand Canal," fetched £940. Jules Dupré's "La Chaumière," although of small size (11 ins. by 14 ins.) reached £752; and Daubigny's "Cerf aux écoutes," two stags standing by a brook in the soft light of the early dawn, £768. A small landscape by Corot was knocked down at £688, and big prices were also fetched by works of Diaz, Decamps, Isabey, and Boudin.

THE last month of the old year witnessed the sale of a mass of books of a very miscellaneous character, by which is meant that they were, as a whole, practically representative of nearly every phase of literature. At one time such a *congeries* as that which conveniently passes under the title of Mr. Stradling's Library, though it consisted of books gathered from many sources, would have been sold in sections.

The tendency now is, however, to mass a number of properties together and to display them in a single catalogue, accounting books of whatever interest as mere units in the great rush that seems to press inward with greater energy every year. This library occupied Messrs. Sotheby the whole of the week ending December 7th, and realised £6,216, shewing an average of more than £4 4s. per lot. At present the average based on the sales held throughout the year is nearly £3 8s., so this was, on the face of it, a good sale.

Whatever its merits it certainly attracted considerable attention, and some of the books disposed of were very important. The latter-day collector of the English classics looked with affection on a very special copy of Lord Byron's "Poems on Various Occasions," and in the guilelessness of his heart



SETTEE FROM A SUITE OF LOUIS XVI. FURNITURE
COMPRISING ALSO SIX ARMCHAIRS
From the Lassalle Collection £3,900

In the Sale Room

ran the price up to £129. This book, containing pages xi. 144, was privately printed by Ridge, of Newark, in 1807, and of the hundred copies said to have been then distributed, very few can now be traced. This one had an inscription on the title, "Edw^d. Noel Long, Cold^m. Gds.; from the Author"; and some "Stanzas by Ld. B" on the fly-leaf, both of which were assumed to be genuine, but were probably otherwise. At any rate their authenticity being questioned at the time of the sale, the book was offered "not subject to return." It was in its original green boards, as issued, but the back with the label was missing.

As Sheridan is reported to have said of the Ireland forgeries, when pressed by Dr. Parr to pronounce them genuine—"Well, Shakespeare's they may be, but, if so, he was drunk when he wrote them"—so a critic likewise expressed himself regarding Lord Byron's three verses which appeared on the fly-leaf in question. Even so, they are an interesting memorial of a great poet at his worst, and the price paid for the book may have been reasonable enough under the circumstances. Personally, we should have chosen it in preference to the first edition of the "Hymns and Spiritual Songs" of Dr.

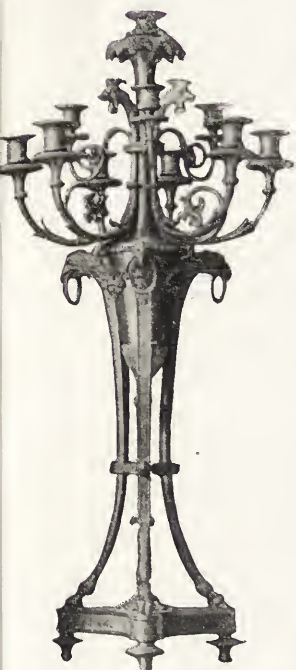
Isaac Watts, which realised £140, notwithstanding that some of the headlines were cut into. That the original edition of these famous hymns is extremely scarce goes without saying, but that "it occupies very much the same peculiar position as Bunyan's 'Pilgrim's Progress'" is distinctly open to question.

In the first place, the "Pilgrim's Progress" has been greatly in evidence of late, and Dr. Watts's lyrics have not. The record price of £1,475, paid in May last for a special copy of the first edition, has stimulated the owners of numerous little Bunyans to throw their treasures on the market. On December 5th the "Second Part," 1684, realised £52. It did not belong to the first edition, however, for it had not the imprint of N. Ponder in the Poultry. According to George Offor, a great authority in such matters, the original edition has one cut, while Lowndes declares for two. We know of a copy which has three cuts, and when it is seen in the sale room, as it probably will be shortly,

the question is sure to arise whether or no one or two of these cuts have been added, because, if not, Lowndes is wrong, and Offor doubly so. The science of book collecting, for such it really is, has now become so exacting that no one can be certain of anything. The theories of to-day may be upset by the facts of to-morrow, as those facts will doubtless be qualified, or, perhaps, even destroyed utterly, like Nimrod's Palace, in the days to come.

To import a positive law into the book-world, and to pin one's faith to it, is foolishness. How many potential arguments, for example, yet hang about "The Cronicles of Englonde with the Frute of Timis," which is supposed to have been printed at St. Albans, about the year 1483, by the "school-master," whose name has vanished utterly. The example which sold on December 2nd for £73 was fragmentary, and, indeed, no perfect copy is known to exist. One enterprising but incautious Bibliographer boldly implicates Wynkyn de Worde in the printing of it, his brethren of the chase laughing heartily, as well they may, for the fallacy argues a great derangement of dates and epitaphs. But laugh or not, this book, or rather what remains of it, comes from shadowland, and no one really knows anything about it. One of the least imperfect copies that have been sold in our time realised £220 in July, 1893, and would assuredly bring more now. It wanted but seven leaves, some others being defective.

Seven sales of greater or less interest took place in London during December, but there would be little or nothing to be gained by giving a list of prices in this place, even if it were possible to deal with so much material. Besides, the amount realised for a book cannot, when it comes to be analysed, always be relied upon to furnish an indication of the quantum



ONE OF A PAIR OF
LOUIS XVI. CANDELABRA
IN GILT BRONZE

From the Lassalle Collection £600



WHITE MARBLE BUST BY
PHILIPPE LAURENT ROLAND
From the Lassalle Collection £382

of interest attaching to it, or the position it holds in the estimation of those who subordinate title-pages and technical minutiae to literature, and sometimes gather much valuable information from a work of little account in the market. It is conceivable, for example, that Dr. Jenner's "Origin of Vaccine Inoculation," first published in 1801, 4to, which only realised £1 15s., would attract not a few who know the circumstances that ushered it into the world and something of the many pamphlets that appeared to support or condemn the epoch-making discovery, and of Gillray's amusing gibes. From a monetary point of view, Stevenson's "Father Damien," printed at Sydney in 1890, dwarfs Jenner's work utterly, and yet, in real importance, it is itself a dwarf.

Two copies of Stevenson's Tract were recently sold, and each realised no more than £10, though both had manuscript corrections in the author's handwriting. About three years ago either would have sold for £35 or £40. Deny it who may, with what indignation he pleases, the star of Stevenson is waning if it be granted that the auction room is the best possible test of an author's popularity. Still, even £10 is a good round sum, and a note should be made of this "Open Letter" of 32 pages, remembering that the scarce first issue printed at Sydney is without wrappers, and that only 25 copies were privately issued. After that the letter was sent to the *Scots Observer*, and after appearing in that journal (Nos. 76 and 77) was published at London in pamphlet form in chocolate coloured paper covers. The London edition is of little or no value; everything centres in that of Sydney.

Sentiment is, of course, at the bottom of this—the same feeling that prompted someone last year to pay £25 for the first edition of Bradshaw's Railway Time Tables, published "10 Mo 19th, 1839." However useful this rarity may be as a guide to certain arrivals and departures on at least one portion of the railway system at the present day, it cannot be doubted that the contemporary guides are equally useful and far cheaper. In December last the price not only fell to £5 10s., but two copies had to be withdrawn. Success has ruined this little railway book, and there must, moreover, be far more copies extant than might be supposed. Again, though complete so far as it goes, it contains the northern portion of the system only, that relating to the southern portion not appearing till October 25th in the same year. On the whole, one might be excused for thinking that Bradshaw's pioneer guide is not particularly cheap even at £5 10s. Rather would the wise man select that copy of the

first edition of Shenstone's poem, "The Schoolmistress," which sold at Colonel Grant's sale for £16, and in December brought no more than £3 7s.—another abysmal fall.

The truth is that many prices are, just now, not to be trusted. These are jumping up and down like shares influenced by doubtful rumour; galvanised into sudden spasms by an upstart and unstable Fashion. There are big commissions in the market, one dealer bidding against another to the extreme limit of his tether so far as works of a certain class are concerned, and neglecting many of the old favourites of a few years ago. Such prices as £22 for "Egan's Life in London," second edition, 1822 (original boards), £126 for the original edition of Goldsmith's "Vicar of Wakefield," 2 vols., 1766 (original calf), and £82 for a set of the 13 vols. that make up the "Annals of Sporting and Fancy Gazette," 1822-28 (morocco extra), tell their own tale. Books such as these are being violently forced upward in the scale of prices. If such things are in December, when the auction season is supposed to have only just begun, what will they be in May next, when brighter days stimulate the spirits, spur competition, and welcome the inevitable rain of gold?

THE furniture sales during December have produced some very high prices, but with very few exceptions the Hôtel Drouot is responsible for the sensational bids, the Lassalle sale being the greatest contributor. Outside this collection, however, which is especially described, some very good prices were paid for furniture, tapestries, and metal work.

On December 14th a pair of Louis XVI. white marble vase-shaped candelabra, with carved and gilt bronze decorations, made £328; while a small clock with a spherical dial, of the same reign, was sold for £520, after a keen competition, the price being double the experts' assessment. A thirteenth century Limoges shrine in bronze, with *champ-lève* decoration, and shaped like a house, fetched £240.

The best prices made in Paris for seventeenth and eighteenth century furniture were £360 for a Regency book-case in pink wood, with chased mounts, and £212 for a carved Renaissance table in walnut wood, reputed to have formerly belonged to the Dukes of Burgundy; while plenty of pieces during the month made from £35 to £150. At Christie's very little of any particular interest was sold, though a large Chippendale knee-hole writing table in mahogany, with a rather interesting pedigree

In the Sale Room

attached, reached £210. The piece was most elaborately carved and decorated with a considerable amount of gilding, and with fine gilt metal handles. At the same sale a Louis XVI. clock by Chas. Du Tertre, Paris, in ormolu, very finely modelled and chased, and altogether an important piece, made £105; a Louis XVI. Bonheur du jour table in marqueterie, the back inlaid with figures and landscapes in ivory and coloured woods, and with chased ormolu mounts, £152 5s.; and a Louis XV. marqueterie commode by R. Roussel, £120 15s. A pair of Louis XVI. candelabra of bronze and ormolu, with draped figures of nymphs supporting the branches, went up to £170.

At another sale at Christie's an early Chippendale mahogany writing table on cabriole legs, with claw feet, went for £37 16s. At a sale at Phillips and Neale's a fine Kensington commode, though not an antique one, was sold for £52 10s.; and two pieces of very fine Boule furniture, about sixty years old, from the palace of the late King of Holland, made £30 and £24 respectively. These pieces were in Louis XIV. style, and particularly well made, and could not have been reproduced for several times the price they realised.

MESSRS. PUTTICK AND SIMPSON held their last guaranteed sale of violins on Tuesday, December 17th, 1901, and we regret to hear a rumour that these sales are likely to be discontinued. But few of the lots call for any notice, and the greater number of the instruments were extremely poor in quality. Lot 77, which brought £200, the highest sum realised, was described as a violin by Stradivari, and it was purchased by a Mr. Griffiths, the father of a well-known lady violinist of that name. This instrument was certainly incorrectly described, as it was the work of Francesco Gobetti, of Venice. The fact that this violin was not a Stradivari was generally known, and it was due to this that it did not fetch more than £200.

There were a few interesting examples of old English work in the sale, but the prices paid for such instruments are still far below what they ought to realise. The highest price was realised by a violoncello by Simon Andrew Forster, the last of the family and the joint author with Sandys of the well-known book on the violin, which fetched £21 5s.

Reverting to the Italian instruments in the sale, the next in importance to the so-called Stradivari was lot 52, a violin by Carlo Bergonzi, Stradivari's

only pupil. Although this instrument was knocked down at £210, we believe that it was not sold, the price bid being below the reserve. Had it been a finely-preserved instrument of this maker it would have been worth a much higher sum. It was described as being from the Gillot collection, and when this collection was dispersed by Messrs. Christie in 1872 the only violin by Bergonzi fetched £42.

It is of some interest to note the great rise in price that has taken place in the case of violins by the well-known Italian makers. Lot 49, a viola by Guadagnini, realised £62; had it been a violin instead of a viola, it would have fetched a much higher price. Lot 51, a violin by Nicolaus Gagliano, of Naples, realised £50; and lot 71, a violin by Tomasso Balestrieri, one of the last of the followers of the famous Cremonese school, £58. Lot 86, a violoncello described as the work of the great Venetian maker, Domenico Montagnana, realised £86; but the condition and authenticity of this instrument were open to much doubt.

An old English spinet in perfect playing condition, and dating from the beginning of the eighteenth century, made £20, and two foreign harpsichords £18 and £19 respectively.

At a sale at the Hôtel Drouot, a Louis XV. harpsichord made £250; it was an exceptional instrument, and in splendid condition.

ONE of the most interesting sales held at Christie's during the past month was that of the collection of armour and weapons formed by the Countess Rossi. Although there was nothing in the collection that was of exceptional merit or value, still it was carefully formed and representative, and singularly free from forgeries and "fakes." A sixteenth century helmet, with a fluted skull piece and bellows pattern visor, realised £20 9s. 6d.; and an Italian main gauche dagger of the seventeenth century, £14 10s. A fifteenth century sword, with a vase-shaped pommel, was acquired for £8 15s.; two cup-hilted Italian rapiers made £9, and another with a cup guard and guard-a-filio, £7. The bulk of the armour consisted of made-up suits or half-suits, and the prices realised, therefore, were not of the highest.

THE sale of the collection of Greek coins of Count Franz von Wotoch took place at the Hotel des Commissaires-Priseurs, 9, Rue Drouot, Paris, on the 11th and 12th of December last.

The collection was not an important one, but some

**Musical
Instru-
ments**

Armour

Coins

of the lots realised, nevertheless, very high prices, especially the artistic and very fine pieces. Amongst these were two didrachms of Neapolis of fine style, which sold for 1,330 and 1,300 francs respectively.

The total amount realised by the 430 lots of the sale exceeded 30,000 frs.

THE most interesting coin sale of last month in this country, and one that attracted much attention in the numismatic world, was that of the late Mr. L. C. Wyon. That gentleman had inherited beautiful specimens of medallic art, executed chiefly by the celebrated artist, W. Wyon, R.A., and these, together with specimens of almost, if not quite all, his own works, made up a very unusual *tout ensemble* of charming, though modern, medals and coins.

Amongst the latter were several unique or nearly unique pieces. Such were the three curious crowns dated 1888 with a veiled bust of the late Queen, each slightly differing from its fellows; these realised about thirty pounds apiece, and can hardly be considered dear, their excessive rarity being undeniable. Perhaps the most attractive of the late eminent artist's beautiful patterns were a pair of half-crowns dated 1876. On these the bust of Queen Victoria was depicted with an open crown, whilst the reverse shewed the well-known device of St. George spearing the Dragon. This reverse is not used for half-crowns in currency, but it shewed to great advantage, and the coins being of exquisite work and delicacy, both sides formed really beautiful works of art. These realised £39.

Other out-of-the-way patterns and proofs were a sovereign and half-sovereign in silver, 1880 (£14 10s.); a gold pattern ducat, 1867, and a double florin, 1868. These together fetched £16 5s. A nice series of Wyon's pattern florins went for about £3 each, whilst a pattern franc (or ten pence) sold for £5. There were also some beautiful proofs of the Colonial coinage, notably of India, a set of which, in silver, for 2 and 1 mohurs and 10 and 5 rupees brought as much as £11. The catalogue was curiously arranged, starting from the late Queen's reign and running thence backwards, so that the coins of William IV. now claim a short notice. Under this reign was catalogued the very rare and remarkable undated crown, the reverse of which really belonged to the preceding king. This superb coin realised £26. Under George IV. were some very rare proofs in what is termed "Barton's metal," *i.e.*, copper with a surface of gold. Nine of these rarities sold for £20. Two pattern crowns in copper, dated 1828 and 1829 respectively, and each of the highest rarity, fetched £15 and £17 5s. each. Some trial pieces by W. Wyon for coins of

George III. were also of interest, but fetched comparatively small sums.

Mention must be made of the beautiful series of modern proof foreign coins, many by L. C. Wyon, and exhibiting charming design and delicacy of touch. These all sold very well, and readily found purchasers at rather high prices.

This short epitome of the sale must not be concluded without reference being made to the exquisite bronze medallions by the Wyon family. All these medals sold remarkably well. Especially might be mentioned two sets of the Royal children, seven diminutive medals, of which it was stated that "the executing was a Royal command, being intended for Royal presentation only." These choice and pretty little medallions were executed by L. C. Wyon in 1850 from models from life. These averaged about £1 apiece, whilst the wax models from which they were executed realised no less than £15 10s. The personal medals formed a really splendid series of portraits of many of the earlier Victorian celebrities, and those of the Art Union shewed the scope of the true artist's horizon when not hide-bound by the petty limitations of inartistic corporations.

THE prices of antique silver are, as a rule, almost as steadfast as those of bullion or other absolutely marketable commodities, yet even now a bargain is sometimes to be picked up in early silver. We heard the other day of a Charles II. tankard being purchased at public auction in London for 6s. per oz. and re-sold almost simultaneously for twenty times the price, and then, of course, the new purchaser had an ample margin of profit.

The prices realised during December for silver and Sheffield have been distinctly good, a Queen Anne monteith by Richard Syng, 1704, making £4 4s. per oz. at Christie's, and a two-handled William and Mary porringer, dated 1690, maker's mark "I.M.," £5 14s. per oz.

A Charles II. tankard with the arms of Earl Poulett engraved on it went up to £6 12s. per oz. The prices made by early spoons are always high: a rat-tailed table spoon, dated York, 1675, and made by Margy, going up to £8 10s.

Really good Sheffield seems to increase in value daily, and in many cases fetches higher prices than silver itself. A large two-handled salver of Sheffield made £26 15s. at Foster's on December 5th, and a fine tea tray with embossed scroll border £6 at Branch and Leete's, in Liverpool, on December 17th.

In the Sale Room

At the same sale a silver coffee pot dated 1734 realised £6 3s. 9d. per oz.

The apparent discrepancies in the prices made by pieces of silver of similar design and date can usually be accounted for by restoration, defective marks, and re-gilding, and sometimes by one piece bearing the signature of some well-known silversmith; the value of an article of Queen Anne silver sold the other day was materially affected by the difference between the marks on the body and lid of the piece in question.

THE month of December has been exceptionally rich in autograph sales, both here and in Paris, many of the letters in the various collections sold being of the greatest interest. **Auto-graphs** Mons. Etienne Charavay's collection, which was sold at the Hôtel Drouot, was principally composed of documents of the period of the first Republic or relating to Louis XI. A letter from that monarch in regard to the mission of the Earl of Warwick to Rouen, and dated 1468, fetched only £4 12s. 6d., while one by Prosper Mérimée made £5, and a book with Racine's signature on the title-page £4.

At Sotheby's, on December 9th, 10th, and 14th, there were many notable documents and letters, including six letters from Dr. Samuel Johnson to Mrs. Thrale, one of which reached £22, while the others ranged between £4 and £8 apiece. A letter of Mrs. Abington, the actress, to Mrs. Pope, another actress, fetched £6; while the letter of another theatrical celebrity, Mrs. Jordan, to her eldest son, the Earl of Munster, made £7 5s. The correspondence of male members of the stage seems to command a far smaller pecuniary consideration than that of the other sex, since one of Kemble's letters did not get beyond 11s. Lord Nelson's autograph commanded £10 and £10 15s., both the letters being holographs, and dated *H.M.S. Victory*, which, of course, added materially to their value.

A long letter from Boswell to Dr. Johnson, of special interest, was purchased for £24 11s., and another to Mrs. Thrale for £11 11s.; which shows that the recipient in some cases is as important a factor as the sender in the matter of interest and value. Cromwell's name on two warrants made £4 5s. and £5 2s. 6d.; while Mme. de Maintenon and Maria Antoinette seem to have about an equal value in the estimation of collectors. A signature of Napoleon I., with two holograph lines, made £4, while his signature on a state document did not go beyond £1 1s. A most interesting document signed by Robespierre, as representative of the people, and

countersigned by Barras, Freron, and other deputies, made £4 15s. The price of this document in a Paris auction would probably have been considerably higher.

THE December stamp sales comprised many notable prices, though no well-known collection has come under the hammer. Messrs. Puttick **Stamps** and Simpson held a four days' sale on the 10th, 11th, 12th, and 14th. Among the rarities may be noted a Mauritius 1848 post-paid 1d., orange on white, medium impression, a pair, which sold for £8; New South Wales, Sydney view, 2d. dark blue, plate 2, early impression, £6; 2d. blue, the variety fan with six segments, £4; Orange River Colony 6d. carmine, first printing, no stop after "V," £7 5s.; Servia 1866 2 paras, green on rose, error of colour, unused, £4 15s.; Tasmania 1853 1d. blue, an unused pair, cut close, £6 7s. 6d.; the Zululand 5s. carmine, which does not improve in price, made £1 18s.

Messrs. Ventom, Bull, and Cooper held two sales, one on the 3rd and 5th, and the other on the 19th and 20th. The best lots in the first sale were: New Zealand 1856 half of a 1s. green on blue paper, used on the front of an envelope as a 6d., £6 10s.; a Tuscany 60 crazi, brick red, £6 10s.; Zanzibar, on Indian, provisional, 2½d. on 1a., plum, a strip showing three types, unused, £3 12s. 6d.; Orange Free State 6d. blue, without "V.R.I." surcharge, a pair, £4 10s., a bargain as dealers' prices run; a pane of 60 of the 6d. carmine of the second printing, showing stop varieties, unused, fetched £50.

In their second sale the best lots were: Malta 1885 4d. brown, imperf., an unused horizontal mint pair, £9; Orange River Colony, 6d. carmine, an unused pane of 60, containing the irregular stop varieties, £31; New South Wales 1854-6 1d., orange, a superb, unused, horizontal corner strip of six, in mint state, £18.

Several fine rarities were sold at Messrs. Plumridge and Co.'s sale on the 16th, 17th, and 18th. A British Guiana 1862 provisional, rouletted, 1c. black on rose, with border of pearls, unused, brought £26; Cape of Good Hope, triangular, 1s., deep green, block of four, with margins at bottom and right, £15 15s.; a block of four of the De la Rue print of the 6d. mauve triangular made £10; an unused pair of deep emerald green 1s., £13; and an unused pair of pale emerald green 1s., £11; Mauritius, post-paid 1d. vermilion, two single specimens of early state of plate, used together on piece of original, in fine condition, £24; St. Christopher 6d. olive, an unused sheet of 20 stamps, £17.

ANSWERS TO CORRESPONDENTS

- A. H. A. D. (Exeter).—"Ale House Politicians" in the condition described about £5. "Marriage a la mode," about 15s. Rowlandson set, about £3. "Thunder," a few shillings. "Princess Charlotte," about 10s.
- J. B. (Wiggington).—Not known.
- G. C. F.—The plates and baskets of Wedgwood are worth about £1 each. In blue they are rarer and more valuable. You should get "Chinese Porcelain" by Cosmo Monkhouse (Cassell & Co.).
- H. W. B. (North Shields).—Jean Pillement was born at Lyons. His works are not of much commercial value.
- A. G. (Uppingham).—The token is of no value.
- E. W. (Ormskirk).—Cannot say without inspection; probably about 15s.
- H. W. (York).—We have no record.
- S. H. (Holloway).—The books and engravings are of no value. The artist of the picture is of no repute.
- M. G. (Crawley).—Litchfield's "History of Furniture." The end of the eighteenth century.
- R. W. (Heaton Mersey).—A few shillings.
- K. E. H. (Belfast).—Aked, Green Street, Leicester Square.
- C. J. B. (Instow).—We could help you in the way you suggest.
- K. H. Mc. (Kilmarnock).—The copy of Pickwick you describe appears to be a very fine one. Inspection would be needed to determine its value.
- J. R. H. (Surbiton).—Scriptural subjects are usually of small value.
- J. J. M. (Leeds).—We hear that a book by W. P. Massé is about to be published.
- J. S. C. (Penmaenmawr).—Neither of the books named are worth much. The first edition of Bradshaw should be dated 1839.
- G. A. D. (Birkenhead).—If your drawings are originals they are very valuable, but there are numerous copies. If you could get the opinion of a local dealer and let us know it, we might advise you.
- H. M. (Kentucky).—Messrs. Sotheby, Wilkinson, and Hodge, Wellington Street, Strand, might help you in regard to the catalogue of the Bowes sale.
- L. H. (Clapham).—Litchfield's "History of Furniture" (Trustlove). It would take a long time. £1,000 is not an unknown price for a set of chairs.
- H. A. H. (Manchester).—Liversege: in plain mezzotint of small value; in coloured, speculative. Constancy, £3 to £5. Summer and Autumn, part of a set, and therefore not of much value.
- S. M. C. (Colwall).—Yes.
- J. G. D. (Kendal).—No.
- L. S. G. (Ipswich).—No distinction as far as we know, but the term wood cutting applied to wood engraving is incorrect.
- D. H. D.—Of no value.
- J. A.—If genuine and in good condition valuable: but this artist's name is frequently forged.
- "HUSSAR."—It is a Sheffield plate mark.
- G. S. (Fortworth, Texas).—The two-guinea piece, 1823, about £4. The medal, its original value.
- W. E. (Brentford).—Probably by Samuel Cotes, the brother of Sir Francis Cotes, an artist of good repute. The drawings must be seen to be valued.
- H. O. (Sheffield).—Only a few shillings.
- J. B. H. (Stowmarket).—The value of these autograph letters depends entirely on the subject-matter.
- SUBSCRIBER (St. Andrews).—Probably of small value.
- J. S. (Leeds).—A book on pewter marks by W. P. Massé is about to be published.
- F. L. (Colne).—Of no particular value. Bryan's "Dictionary of Painters and Engravers."
- J. C. (Peckham).—Very interesting, and probably valuable. It is impossible to value them from a description.
- ARICONIUM.—Due to damp, usually from outside walls. Depends upon the paper of the print.
- A. P. P. (Coventry).—We cannot find any record of the engraving.
- H. M. (Reading).—Probably 15s. to £1.
- C. F. R. (Northampton).—Historical engravings of this description are of small value.
- H. B. (Westgate).—Of small value.
- S. C. (S. Ives).—The value of all these books is small.
- R. E. G. (Southampton).—The picture is of small value. It is painted in imitation of Turner's style, and is possibly a copy of one of his pictures.
- B. M. H. (Staplehurst).—"The Valley Farm" and "Countess Gower," if old impressions, are very valuable. We cannot give you an opinion as to your other question.
- F. L. (Exeter).—It is impossible to value from description or even from photographs. If genuine, they are most valuable.
- E. S. (Southsea).—No date being quoted, we cannot say what the value is.
- W. F. W. (Ballham).—If in good condition and in colours, valuable.
- G. H. (Ayr).—Of no value.
- A. T. S. (Leeds).—Squares and ovals were engraved by the same men, and the latter are printed in colours.
- S. F. (Crediton).—Of no value.
- M. C.—The token is valueless.
- G. G. (Grantham).—If genuine—which can only be determined by inspection—the picture is valuable. A fine Wouvermann of this size might fetch £300 or £400; but hundreds of copies are in existence.
- A. W. R. (Keswick).—The books are of no value. The "Storm in Harvest" is worth about £1 1s.
- C. H.—About 10s. for the three.
- B. & SONS (Derby).—Of no particular value.
- M. E. K. (Clifton).—There should be two volumes. Value of the one named would be about 5s.
- O. C., JUN. (New York). The dessert knives and forks are of one of these three dates—1789, 1809, 1829, according to the shape of the letter O and of the shield containing it. The letters M B are the initials of the maker of the handles. Probably made in Sheffield. The sugar tongs most likely made in London about the year 1760.
- J. W. H. (Sheffield).—The Trafalgar medals were only made for issue in gold, silver, and pewter. Those in bronze are merely specimens. The curio is most likely a bogus one made by some ingenious person for the purpose of being sold by the workmen engaged in excavating. Many such made their appearance when the Thames Embankment was made, and for a time puzzled the experts.
- F. & SON (Leck).—Probably the head and not the foot of a bedstead. We should say that the value is not much more than one-fifth of the reserve price that you mention.
- G. F. H. (Witheredge).—W. T. E. F.—E. S. (Southsea).—S. F. (Surbiton).—T. E. (Barnsley).—C. E. (Knaresborough).—F. A. B. (Bideford).—P. B. (Chipping Sodbury).—A. T. J. (Kirkby Stephen).—A. E. V. (Canterbury).—G. H. B. (Stroud).—J. B. B. (Derby).—A. M. (Fortwilliam).—A. N. St. Q. (Whitehall).—N. (Kington).—D. M. (Addiscombe).—C. S. T. (Lyme Regis).—G. A. B.—A. B. H.—J. H.—N.—It is impossible to give any reliable opinion from a description.

RESTORATION OF NEEDLEWORK PICTURES.—Perhaps your correspondent "R. D.," who wants to know how to restore the ground of a needlework picture, may find the following hints of some small service:—

1. If possible the work should be transferred to a new ground. In most instances, if the actual embroidery is in good condition, this can be successfully carried out by a skilled hand, but if the piece is a valuable one the task should not be attempted by an amateur.
2. If the embroidery is too frail or too elaborate to permit it to be transferred to new silk, the old ground can be prevented from further splitting by backing it with thin paper pasted down with good flour paste in which a little resin has been dissolved.
3. If the ground is hopelessly bad, and transferring is out of the question, it can be concealed by stretching the piece of work on soft but firm linen, not too fine, and then covering the whole of the frayed silk ground with either *laid stitch* (i.e., strands of silk laid on the surface and held down by crossing stitches at close intervals) or very closely and evenly-worked *darning-stitch*. The silk used should be the same colour as the original ground.—R. E. HEAD.

QUESTION.

A CORRESPONDENT writes:—Can any of your readers inform me if any Gallery or private collector claims to have the original bust of Byron by Bartolini, or a replica of it, and whether it was the custom of Bartolini to execute replicas of his work?





**PORTRAIT OF
LADY DOROTHY
NEVILL in 1844**

From the original
painting by
G. F. Watts, R.A.
(See page 155)



FORWARD BY
LAWYER
MAY 19 1898



MY COLLECTION BY LADY DOROTHY NEVILL

THE word "collection" which appears at the head of this paper seems to me something of a misnomer, for such a term is hardly applicable to the various *objets d'art* which I have in the course of my life gathered together. I have never, indeed, devoted my attention to collecting any particular sort of china or porcelain, nor has my taste been attracted to any one kind of engraving or print, or towards the furniture of any especial period; rather has it been my inclination to surround myself with things which appealed to me either by reason of their intrinsic beauty, their historic interest, or reputed rarity. I may add that in many cases I have, I must confess, preferred the curious to the beautiful. Be this as it may, collecting in my own manner has, from my youth up, always been a great hobby of mine, though, as I have before said, I can lay no claim to having ever been a systematic collector.

For periods in furniture and decoration I frankly own that I care but little, combining (I fear to the horror of some of my friends) old English chests with Louis XV. commodes, and Sèvres china with Worcester and Bow; for I have always been unable to comprehend why I should not have the things I like about me irrespective of their period, history or style. Curiously enough, whilst my taste lies strongly in the direction of English art (for I am a great lover of Sheraton and Chippendale, of Battersea enamel and

Crown Derby), the best things in my possession are French, and often do I regret not having devoted my attention to collecting old English furniture at a time when it was almost a custom to consign even the finest pieces to the garret or to the servants' hall,



SMALL PIECES IN CHINA, SILVER, AND ENAMEL

their place being taken by the shapeless monstrosities which did duty as furniture in the early Victorian Era. The generation of to-day, which attaches such importance to period and style, cannot realise the artistic crimes which were perpetrated at that time, which, indeed, may be called the dark age of decoration. I remember my father at his house at Wolterton, in Norfolk, making a clean sweep of all the old English furniture and substituting abominations from London which still linger in my memory as horrible beyond words.

Still, there were a few people who, even in that morass of the crude and common-place, stood upon firm ground, and who made some use of the splendid opportunities which then existed for acquiring beautiful things at extremely moderate prices. Now, of course, almost everyone has, or pretends to have, some knowledge of or appreciation for books, pictures, engravings, china, or furniture; but at the time of which I speak such a thing was confined to the very few, and the taste of even the most skilled of these would, I fear, compare none too favourably with that of the expert of to-day, when everything has become so specialized, with, I think, good results. At the same time, I must say that some of the prices which



SÈVRES GARNITURE DE CHEMINÉE

The Connoisseur

are now given appear to me to be unreasonably high. Certain coloured prints, for instance, are now frequently sold for sums which have the appearance of being quite disproportionate to their real value, for when all is said and done, a coloured print is, after all, merely the product of a mechanical process, and the difference between certain states should not produce the enormous increase in price which it now does. However, I suppose the purchasers like them all the better on account of the huge prices which they have paid for them, and so everyone is satisfied, which is as it should be. Besides, many millionaires, with perhaps more money than discrimination, desire the best of everything at a moment's notice, and such caprices very rightly have to be paid for. These last, however, cannot be really considered collectors, for true collecting is of necessity a

came to me with an offer to buy it back at double the price he had received, but I felt unwilling to part with it, and therefore declined his offer. As time has gone on it has been valued at a higher and higher figure, and of late years I have been offered sums for it which Mr. Webb would in his day have deemed wildly fantastic. Another set of which I am very fond is the Sèvres Garniture de Cheminée, illustrated on page 151. It is of a somewhat uncommon design, and is very graceful and elegant. This was bought by Mr. Nevill, who was a long way ahead of his time in artistic taste, and was an excellent judge of both pictures and china.

I possess, as I have before said, a good many pieces of French furniture, amongst them some Louis XVI. sideboards, which are very fine. They were purchased years ago from



BUST OF FREDERICK THE GREAT IN MEISSEN WARE,
WITH SÈVRES, CAPO DI MONTE, AND DRESDEN CHINA

slow process, and one which forms and refines the taste, whereas mere buying on the advice of others is what anyone, no matter how ignorant, can do, provided his money bags are well stuffed.

But to leave these reflections, let me return to my own treasures. Perhaps of all of them, it is the Rose du Barry tea service, a portion of which is shown on page 154, that I value most highly. The complete set consists of twelve cups and saucers, a large teapot and a small one, and a basin and milk-jug, all the pieces being perfect. No illustration can give a true idea of the beauty of this set, of which I am especially proud, for I believe it to be almost unique. I bought it many years ago from Webb, of Bond Street, an excellent firm, which has long ceased to exist, and the sum paid for it was well under three figures. Ten years after its purchase Mr. Webb

Forrest, of the Strand in his day a great dealer. Forrest, I remember, was said during the cholera epidemic to be almost off his head from fear of catching it. He in consequence left London, hoping to find safety in the country, but no sooner had he become settled down there than a violent attack seized him and he died—derangement of the nerves probably had a good deal to do with this. The sideboards, unfortunately, could not be illustrated in these pages. The piece which I value next to them is the commode which is shown on page 155. It is of the period of Louis XV., and is considered a beautiful specimen. The front, which is not shown in the picture, is composed of a slide formed of imitation book-backs, as is not unusual in these sort of pieces. Oddly enough, though its value has been recognised of late years by experts, it was



CHELSEA, BOW, AND DRESDEN FIGURES

The Connoisseur

almost passed over altogether at a valuation which was made for probate in 1878, but since that date knowledge and taste have vastly improved. The screen which stands behind the commode is of Spanish stamped leather, and is formed out of some

These candlesticks were formerly the property of Edward Walpole, who in his day was known as "Adonis Walpole," on account of his good looks. Exceedingly fond of mingling in theatrical society, he was a great friend of Garrick and other prominent



ROSE DU BARRY TEA SERVICE

hangings which formerly decorated an old house in Antwerp. The period is of the late sixteenth or early seventeenth century. The design is composed of cupids, birds, lizards, fruit, and garlands. It is a fine screen, and has been once or twice lent for exhibition.

The Biscuit group, which stands upon the commode, represents Marie Antoinette and her children. Very delicate in execution it has in addition to its

Thespians of his time. Four similar candlesticks were given by him to Garrick, and are now in the possession of the Garrick Club.

Mr. Nevill was very fond of pastels and bought at a time when they were not valued as they now are; indeed the prices of that day would now be considered absurdly low. The pastel reproduced in colour on page 157 is the work of a Maltese artist, Perroneau by name, and his signature, with the date 1743,



VASES AND DISH OF BLEU DU ROI, WITH OTHER CHINA

other merits the important one of being absolutely perfect, which in these days of highly educated and clumsy servants is one much to be valued. On each side of the group will be observed a little candlestick, one representing a harlequin, the other a columbine.

may be observed in the right hand corner at the top. I have been unable to discover who the subject of the portrait was, but to me the face appears of an undoubtedly French type. Perroneau is, I fancy, little known in this country. A Maltese by

Lady Dorothy Nevill's Collection

birth, he appears to have enjoyed a certain reputation as a portrait painter and pastellist, residing a good deal in Paris. Several of his works were engraved by Marcenay, Rossi and others. He lived to a great age, and died at Amsterdam in 1793, having been made a member of the Academy (Paris) forty years before.

The vases and dish shown on page 154 with other china are *bleu du roi*, and very beautiful. I purchased them a very long time ago for a moderate sum; indeed at the time in question china with landscapes painted upon it was but little sought after. The etuis and small boxes and bottles,

an illustration of which appears upon page 151, are some of them of considerable interest. The box in the centre, under the Wedgwood vase, is of silver, and the engraving upon it is reputed to be the work of Hogarth. A little oblong, rather square bottle, which appears to be of Wedgwood ware, is, nevertheless, not Wedgwood at all, being in reality a foreign imitation made at Sèvres by French workmen. For the round box, which is of enamel, I paid a rather large price, but it is a charming little piece, attractive from its very simplicity. The curiously shaped egg-shaped bottle, which stands in the top row, is of Chelsea ware, and is an exceptionally fine specimen, being almost unique in size and quality. It was a present made to me many years ago by the Lord Cadogan of the day. Several of the things in this group were bought at the Bernal Osborne sale; B. O., as he was called, was a great friend of mine. I have always loved etuis and little boxes, and possess a considerable number of them, some beautiful, and others more valuable to me by reason of their associations than on account of their intrinsic worth.

In another group (p. 152) will be seen some Capo di Monte cups and saucers. Capo di Monte china, when it is really good, may be known by a certain brown colour, which here and there, as it were,

obscures the gold. These cups are very good ones, and were bought at Lady Blessington's sale at Gore House. I remember Lady Blessington driving about in a barouche with two magnificent horses—looking very old, and with her head having the appearance of being enveloped in a huge white turban. I was never acquainted with her, but I knew Count d'Orsay very well, and perfectly remember how civil and polite he always was. His curly locks, velvet collar, and fingers covered with rings, were never to be forgotten. I used frequently to meet him at Lord Beaconsfield's, who at that time had a house opposite

to us. In the same group is a little bust of Frederick the Great on a pedestal. This is of Meissen ware. Years ago my father, when travelling in Germany, purchased a number of groups and figures from the old manufactory; but, unfortunately, all of these, with the exception of this bust, were consigned for safety to the Pantechnicon, which, as events turned out, proved to be the most unsafe place possible, for it was burnt to the ground with practically everything which it contained. The two pieces which flank Frederick the Great are of Sèvres china, and of great rarity of design, the ornamentation, which is of a maritime character, being curious in the extreme. The figures of which an illustration appears on page 153 are, as will be at once noticed, specimens of different kinds of china, and

are, I think I may say, good representative pieces. I possess a good many china figures of different sorts, having always had a great fancy for such things. I always regret, as a great enthusiast for everything connected with my kinsman, "Horace Walpole," that I have so few relics of him and of Strawberry Hill. An old English clock bought at the sale there is one of my great treasures, and I have a few miniatures and books which belonged to him. My own portrait, which appears at the beginning of this paper, was painted by my dear friend Mr. Watts very many years ago, when we were



LOUIS XV. COMMODE, SPANISH LEATHER SCREEN,
GROUP IN BISCUIT CHINA, AND
"GARRICK" CANDLESTICKS

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both at Florence, long before the great artist had become celebrated throughout the world.

And now to conclude with a few remarks upon collecting—to the novice I would say buy at first little and carefully, for a few good things are worth quantities of doubtful ones, which, as a matter of fact, have, as a rule, no value at all. Seize every opportunity which comes across your path of seeing and examining good things, for very few possess an absolutely accurate instinctive taste, and even those who are fortunate enough to have something of this quality will find it improved by education. Do not be offended if you are told by people who are really experts that you have made a mistake in any purchase—it is a thousand to one that they are only

telling you the truth, and you should be grateful to them for doing so. If you resent their criticisms you will probably accumulate much rubbish as a monument of your own conceit.

Much may be learnt from books, but more from examining the things described in them, for illustrations, however good they may be, can never reproduce the slight *nuance* which so frequently constitutes the difference between a genuine piece and an imitation. Above all, do not, when you have acquired some knowledge, form too high an estimate of your own qualities as an unerring judge, for the true collector is always ready, nay, anxious, to learn, well recognising that ignorance alone claims to be omniscient.



PORTRAIT IN
PASTEL
BY FERDINAND
1713

From the collection
of the
Museum of Fine Arts
Boston

**PORTRAIT IN
PASTEL
BY PERRONEAU
1743**

From the original
in the possession of
Lady Dorothy Nevill
(See page 154)









ENGLISH WINE AND SPIRIT GLASSES
OF THE LATE SEVENTEENTH AND
THE EIGHTEENTH CENTURY
BY W. E. WYNN PENNY

ALTHOUGH pictures, potteries and porcelains, jewels, ivories, bronzes, and antiques of varied descriptions have from time immemorial been acquired by collectors, it is only of comparatively late years that it has occurred to men whose tastes lead them to appreciate what is beautiful, and whose knowledge teaches them the interest of association, to endeavour to preserve for posterity the few remaining examples of the beautiful wine and spirit glasses which were in use in the latter part of the seventeenth and during the whole of the eighteenth century.

Fifty years ago, in a small town in one of our western counties, there resided two gentlemen with a very keen appreciation of these beautiful and delicate objects, and it is from the collection formed by one of them that the glasses illustrating this paper are taken.

The collector is naturally a man of varied experiences, for, by hook or by crook, he finds his way into cottages, country houses and old inns, and numerous and amusing are his adventures while gathering together his treasures. Early in the fifties, when the two enthusiasts mentioned started on their collecting expeditions, it was their practice to take with them a couple of specimens, and to inquire of cottagers and others in out-of-the-way country villages if they chanced to have any glasses of

a similar nature they cared to dispose of. On one such occasion a woman replied: "There! I had one just like he wi' th' blue stem, but I broke un up th' other day an' put un in th' rat's hole!" The regret with which those collectors left that cottage was almost equalled by their amusement at being recalled with the words—"Hi! if ye want to buy any old clothes I can zell 'e zum."

The days for this style of collecting are now practically gone by, cottagers have grown too wise to use such treasures to fill up rats' holes; but every good specimen has not yet been caught up, and the keen eye may still discover beautiful examples. Only the other day, for instance, the writer bought

at a country inn for 2s. an excellent old tavern glass of about 1730 or 1740, the bowl engraved with a rose and lilies of the valley.

Before 1680 large numbers of drinking glasses used in England were imported from Venice, although some undoubtedly were made in this country; the very few surviving specimens of the latter are well known, and the collector of the present day is unlikely to meet with any of a date anterior to 1660. About this date the manufacture of the long series of varieties with which this paper has to treat began, and continued to the end of 1700, when the period of decadence set in.

It is impossible, in a short paper, to describe fully the numerous varieties in shape and decoration of these glasses; but they may be roughly classed into the bell-shaped, drawn-waisted, straight-sided, and cup-shaped



NO I.—EARLY EIGHTEENTH CENTURY
WINE GLASS, BELL-SHAPED BOWL

The Connoisseur

bowls, and this sequence is, to some extent, the order in which they came into use. Most of them have spirally decorated stems, some white and some coloured, of great artistic merit; others are cut or knopped. Some of the bowls are decorated with engraved work, by wheel or diamond point, but all are usually of fine and exquisite workmanship.

Severely plain are the glasses of the time of Charles II., with funnel-shaped bowls and moulded stems, with sometimes a tear of air enclosed in them. The size of this tear varies; frequently it extends down a greater portion of the stem. The feet are invariably

it has, enclosed in the stem, a threepenny piece of the reign of Charles II., the bowl is engraved with a rose and other flowers, and it is a typical and exquisite specimen, but the coin must not be taken as an index of its date. The illustration of a glass of this type (No. i.) is from the private collection previously mentioned, and, though the bowl is unadorned with any engraving, it will give an idea of the excellent design and solid construction, combined with a shape difficult to upset, doubtless a point to be considered in an article of every day use at a time when the bottle was freely passed after dinner. These glasses,



No. II.
BRISTOL WINE GLASS

No. III.
BEER GLASS

No. IV.
SPIRIT GLASS

turned underneath towards the centre where the stem is joined, thus giving additional thickness round the part of the glass most liable to be chipped or broken. This feature is noticeable in many of the later glasses—for instance, in the Bristol glass illustrated (No. ii.).

The precise dates of the glasses referred to in this article are difficult to fix, but about 1690 the most beautiful, perhaps, of the whole series came into use. The bowls were bell-shaped and frequently engraved with a rose; most of them had their straight or knopped stems ornamented with spirally drawn threads of air in them. There is an example of such a glass in the Slade collection in the British Museum;

with varied engravings on their bowls, continued in use far into the eighteenth century; some of the later varieties had their stems ornamented with opaque white threads of glass in the place of the air twist with occasionally a thread of rose colour introduced. A specimen was once shown to the writer—the only one of the kind he has ever seen—in which the stem had threads of rose colour, green, and white entwined with charming effect. The glass itself showed a faint greenish tint, communicated perhaps by the twist in the stem.

With the advance of the eighteenth century the demand for ardent waters and the supply of greater

English Wine and Spirit Glasses

variety of wines increased the sizes and shapes of the drinking glasses to a very large and confusing extent, and probably at various glass factories different types



NO. V.—WINE GLASS, DRAWN BOWL

of glasses and styles of decoration were made a speciality.

The drawn glasses—the word “drawn” is used because they appear to have been blown from a single piece of glass and both stem and bowl fashioned by being drawn out with a single spiral movement—must be nearly as early as those with the bell-shaped bowls. They are seen in a great variety of sizes, the larger doubtless for wine, and the smaller for ardent waters; they were infrequently decorated with engraving, the stems, from the nature of their manufacture, never knopped in the centre, but frequently relieved with an air twist, and occasionally with an opaque ribband of white glass. Those for tavern use had sometimes a tear, or bead of air, introduced at the top of the stem.

The more expensive sorts, doubtless made for wealthy patrons, were in size and appearance suitable for wines. This opinion is substantiated by the fact that any such glasses, the bowls of which were

engraved, were decorated with vine leaves and clusters of grapes. The specimen illustrated (No. v.) is a most beautiful but fragile object, having the additional attraction of a bright blue twist of glass worked under the opaque ribband decorating the stem, which gives a very rich and brilliant effect. The collector who can obtain a specimen of a similar nature is a truly fortunate individual. The opinion of a good authority on glasses is that the example here referred to emanated from a Bristol glasshouse, and considering the excellence of its manufacture, treatment of engraving, and quality of metal, assigns its date as not earlier than 1750.

Collectors will notice two facts with regard to glasses with waisted bowls: first, they are far more scarce than those of the two preceding varieties; they could never have found the same popularity with the purchasing public of their day as those of the drawn shapes, for the period during which they were in use was comparatively short, a circumstance difficult of explanation, since the form is particularly pleasing. The second noticeable feature is the excellent quality of any specimen with which the collector is fortunate enough to meet, the metal being bright and cold, and having a clear, high ring when snicked with the finger nail, while the engraving of the bowls is skilful,



NO. VI.—WINE GLASS, WAISTED BOWL

elegant, and appropriate, both in execution and design. A scarce but effective decoration is a butterfly with expanded wings and the Hanoverian

The Connoisseur

rose, and in the specimen illustrated (No. vi.) the stem, which is unfortunately broken, has the oft-recurring treatment of twisted threads of air. The earliest of these waisted glasses must have come into use very shortly after those of the drawn form, with which they are closely allied, one shape being obviously the outcome of the other, and the method of construction evidently similar. Some of the later forms of these glasses are engraved with vine leaves and clusters of grapes, the stem decorated with a spiral thread, or threads of opaque glass. The

are classed together for the simple reason that it is difficult to differentiate between the glasses with perfectly straight sides and those which are drawn in or rounded at the junction of the stem, making them more or less cup shaped. Undoubtedly those with straight sides were the earliest; the treatment of their stems and the designs engraved on their bowls were, however, very similar to the remaining glasses of this group, which, differing slightly in shape from them and from each other, were in constant use side by side during the last thirty or forty years



NO. VII.—EIGHTEENTH CENTURY JACOBITE WINE GLASSES WITH EMBLEMATIC DECORATION

writer was once shown a pair of very graceful glasses of this shape, each having at the base of the stem, between it and the foot, a knop of glass containing small beads of air; the stems were air twisted, and the feet and bowls engraved with lilies of the valley and ferns.

The last of the groups into which the numberless varieties of wine and spirit glasses of the eighteenth century has been roughly divided is now reached, and the straight-sided and cup-shaped bowls take us out of the century and away from the glasses of which this paper treats. These form a large group, and

of the century, when punch drinking was general throughout England. Many of these glasses of medium capacity were doubtless used either for this delicious beverage or wine. The bowls of this series were usually engraved, the most frequently noticed subjects being a small bird with outstretched wings, roses, lilies of the valley, ferns, or clusters of grapes and vine leaves; a few specimens have been noticed decorated with a ship in full sail, or with subjects relating to political or social questions of the time. The stems were usually ornamented with an opaque white thread or threads of glass, worked together in

English Wine and Spirit Glasses

an endless variety of patterns. In the earliest of these stems the twist of glass is broad and tape-like in character, diminishing by degrees as years go on to fine threads inferior to the older patterns both in design and regularity of twist. Occasionally a specimen is seen in which an opaque white thread and an air twist are combined with a very brilliant effect, and sometimes a twist of ruby-coloured glass is found entwined with white.

With this series must be included the glasses of similar form for cordial waters. The rare type illustrated (No. iv.) has an unusually large capacity, the bowl is engraved with bird and rose, the short thick stem decorated with well arranged opaque white spirals, and the foot is of unusually solid construction. Very different, and far more graceful, are the rather earlier tall cordial water glasses, the contents of which would be no greater than those of a modern liqueur glass. The tall stems are usually treated in a similar manner to the preceding glass, the feet are sometimes domed, while the diminutive bowls are generally free from engraving, but frequently fluted.

A glass with a remarkably shaped bowl is illustrated (No. ii.), which is supposed to have been produced at one of the Bristol glass-houses; it is decorated with a border of roses and leaves which show signs of having originally been gilded, the stem is perfectly plain, and the date probably about the middle of the eighteenth century.

The decoration of the remaining glass in the group on page 160 (No. iii.) leaves no doubt of the use for which it was intended. Few of these beer glasses seem to have escaped the ravages of time, for they are rarely met with. All, however, that the writer has seen are engraved with heads of barley, some having also tendrils, leaves, and clusters of hops.

No article on eighteenth century glasses would be complete without allusion to those superlatively interesting historical relics, the drinking glasses used during the first sixty or seventy years of the century by the secret Jacobite societies, so numerous throughout England, until in 1788 the death of the Young Pretender caused them gradually to die a natural death, leaving behind them as a legacy to posterity the glasses from which their loyal and gallant mem-

bers were wont to drink the health of "The King over the water"—longing for the Restoration of the representative of the unworthy dynasty to which they were so ardently devoted.

These very scarce and beautiful glasses were similar in shape to those in ordinary use during the same period; it is by the engraving on the bowls that they may be easily recognised.

Perhaps the most interesting of the series are those having the bowls engraved with a portrait, either full face or profile, of the Young Pretender, some of them bearing in addition an appropriate Latin motto. In the Schreiber Collection at South Kensington is a wine glass $7\frac{1}{4}$ inches high, the stem is knopped and contains twisted threads of air, the bowl is engraved with a profile portrait of Charles Edward, the Young Pretender, in tartan dress, encircled by a wreath of laurel, flanked by roses, thistles, and a star.

The Jacobite glasses which do not bear a portrait on the bowl are usually decorated with the Stuart rose and two natural buds (supposed by some authorities to be emblematic of James II. and the Old and Young Pretenders), oak leaves, a star, and the word "Fiat" in italics. Usually all these symbols appear, but occasionally the word "Fiat" or the star is omitted. Three excellent specimens are illustrated (No. vii.); these will give a better idea of their beauty and interest than a lengthy description.

The collector should never miss a chance to acquire for his cabinet any genuine specimen of these rare and interesting relics; the prices of them are bound to have an upward tendency, as they become more scarce and more highly prized year by year.

One final word to the collector of the numerous varieties of eighteenth century glasses—Beware of Forgeries. The writer could give a few reliable tests, but in doing so he would be instructing the forger as well as his victim. The collector who has a true love for these fragile and beautiful objects will, from incessant study and admiration of his specimens, observe various little peculiarities in manufacture, design and decoration which will enable him to detect the worthless copy from his valued original, in the happy possession of which the writer bids him adieu.





A COLLECTION OF ENGLISH SAMPLERS
BY MRS. HEAD

CHAUCER uses the word "ensampler" as a synonym for pattern, and when the sampler first made its appearance it was what its name indicates—a collection of patterns of embroidery, lace, and drawn-work, wrought on a strip of linen, which, sometimes mounted on a little roller, could be kept for reference or passed from hand to hand as printed pattern books are to-day. Yet there seem to have been some exceptions to this rule, for in Chappell's "Popular Music of the Olden Time," it is stated that a collection of songs entitled "The Crown Garland of Golden Roses" (1612) contained "A Short and Sweet Sonnet made by one of the Maides of Honor upon the Death of Queen Elizabeth, which she sewed upon a Sampler in red silk; to a New Tune, or Phillida Flouts Me." Such a sampler would appear to be the prototype of those worked more than two hundred years later "In Memory of the Princess Charlotte," but unfortunately only the bare description of this Elizabethan one has come down to us.

The majority of early samplers that have survived the vicissitudes of a couple of centuries are long and narrow, and filled either entirely with embroidery patterns worked in various stitches with coloured silks, or partly with these, and partly with examples of lace (*punto in aria*) and that open-work which was so freely used in the seventeenth century for the trimming of body-linen and napery:

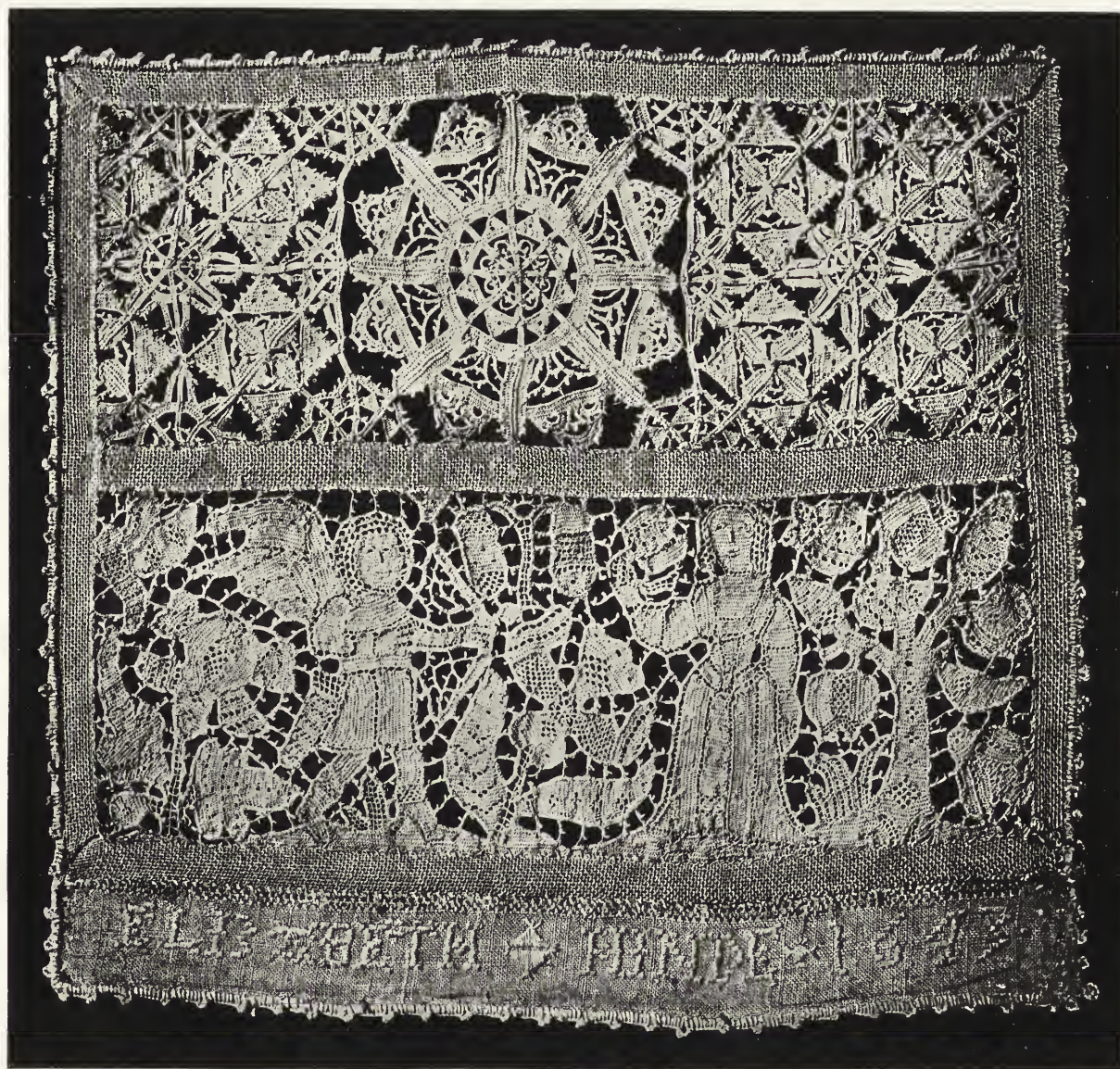
"These holland smocks as white as snow
And gorgets brave with drawn-work
wrought,
A tempting ware they are, you know,
Wherewith as nets young men are caught."
(*Pleasant Quippes*, by Stephen Gosson,
1596.)

Some samplers, however, are composed of patterns of "white work" alone, and three of these are illus-

trated in Nos. i., ii. and iii. The first is a very small sampler (its actual measurements are but 6 ins. by 6½ ins.) of lace-work, and it was possibly intended to be more of a show piece than a sampler pure and simple, for it consists of but two bands of stitchery, one a conventional design, the other a quaint representation of Cupid drawing his bow at a lady. The lace is worked into a foundation of coarse, brownish linen, but at the foot is sewn a strip of finer linen, whereon is embroidered the worker's name, "Elizabeth Hinde," and the date 1643. This dainty little piece is the earliest dated sampler known to exist, that honour having been shared, before its discovery, by the sampler shown in No. ii., and two others of the same year, 1648. That illustrated in No. ii. is a little larger, measuring 8 ins. by 7½ ins., and its beautiful designs are executed chiefly in drawn



NO. II.—SAMPLER OF DRAWN AND CUT WORK DATED 1648
Size of original 8 ins. × 7½ ins.



No. 1.—LACE SAMPLER
DATED 1643

The earliest dated sampler known to exist

Size of original, 6 ins. × 6½ ins.

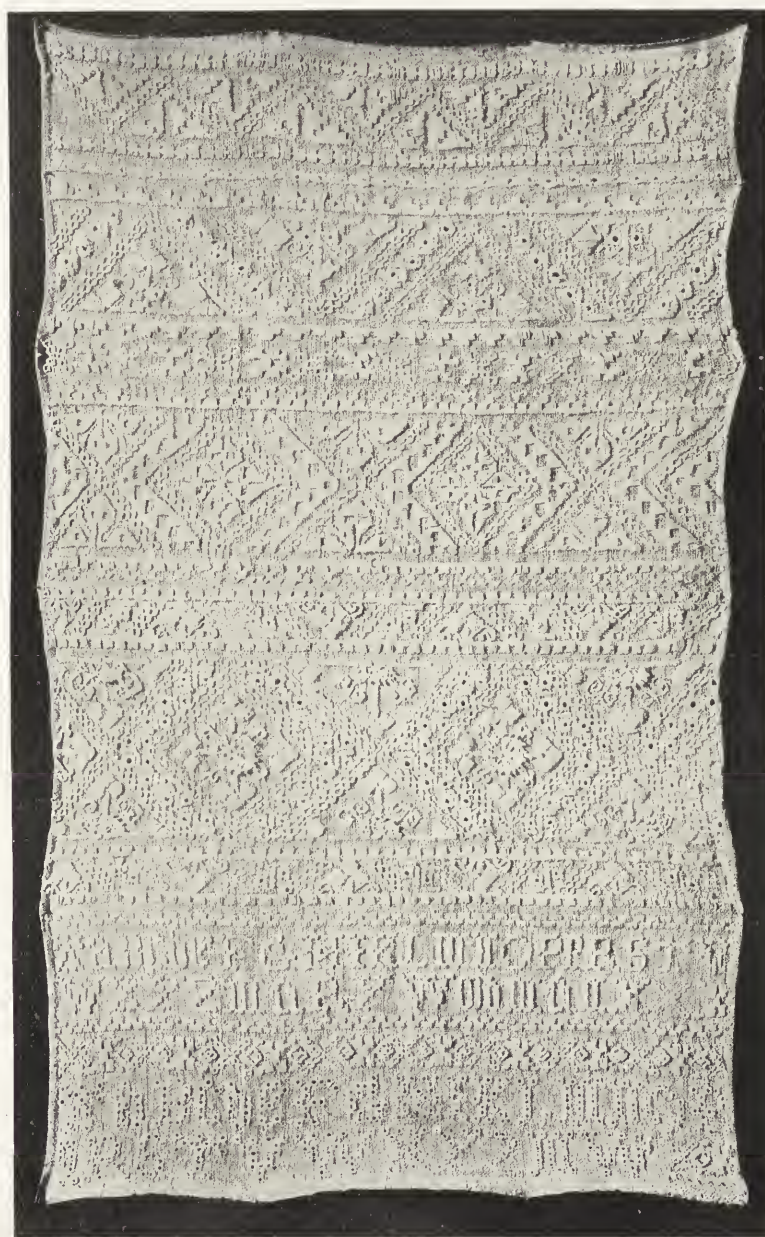
work. The initials F. N. and W. S. and the date 1648 are formed of a fine needle-made braid sewn upon a lace ground.

In No. iii. is illustrated a sampler of what is generally known as the damask pattern, worked entirely in flat satin stitch, and eye-let or "bird's eye" stitch, with white thread on yellowish linen. There are two alphabets at the lower end of the sampler, but it is undated, although it may be assigned with tolerable certainty to the end of the seventeenth century, or perhaps to a slightly earlier period.

In the next sampler shown (No. iv.) the arrangement of the patterns in a series of horizontal bands, the absence of an encircling border, and the proportions of the strip of linen, which is 21 ins. long but only 6½ ins. broad, are all typical features of the ordinary sampler of the period. It is not, however, a very elaborate nor interesting specimen of its kind, but its condition is perfect, and the name rhyme has an unusual third line:

"Hannah Canting is my Name
And with my Nedel I rout the same,
And Juda Hayle is my Dame."

The "dame," whose initials appear opposite those



NO. III.—SAMPLER OF DAMASK-PATTERNS
LATE SEVENTEENTH CENTURY
Size of original 14 ins. × 8 ins.

of the worker at the end of the sampler, would be the school-mistress, of course. Hannah Canting's sampler has some points in common with that of Elizabeth Scarles, reproduced in No. viii., but the latter is a much finer and more representative example of the kind, despite the fact that it was worked as late as 1701. It measures 26 ins. by 7 ins., and displays several bands of beautiful seventeenth century patterns, worked in half-a-dozen different stitches with delicate coloured silks on white linen. The quaint old book or fly-leaf rhyme found on so many of these earlier samplers occupies the last division but one:

"Look well to what you take in hand,
For larnin is better then house or land,
When land is gone and money is spent
Then larning is most excellent."

The sampler of Mary Sanders (No. v.), "wrought in the ninth year of her age, one thousand seven hundred and seventeen," exemplifies the next stage of the sampler's development, or perhaps it would be more accurate to say of its decline, for the earliest existing samplers are infinitely superior both in design and stitchery to those of later years. Mary



No. IV.—SAMPLER DATED 1691

Size of original, 21 ins. x 6½ ins.



No. V.—SAMPLER DATED 1717

Size of original, 17½ ins. x 7½ ins.

Sanders's sampler has very few patterns, and with one or two exceptions these are of the simplest style; but, on the other hand, it boasts of a "magic square" of numbers, together with a large and varied assortment of moral axioms, all neatly worked in two or three "marking stitches." Most of the inscriptions

religious axioms, and Scriptural excerpts, seem to have grown in favour during the first thirty years of the eighteenth century, but the long sampler illustrated in No. vii. is a reversion to the older and more decorative type. It is dated 1728, a period when the all-round border had made its appearance, and the sampler was getting broader and shorter; but all the patterns in this specimen are early, and include the curious one of small grotesque human figures carrying some mysterious objects, which is found upon many seventeenth century samplers, and has, in the writer's opinion, an Italian origin. If No. vii. were undated, and were not worked on a peculiar yellow linen that was not introduced until after the year 1700, it would most assuredly be assigned to the first half of the seventeenth century. Its measurements are 27 ins. by 9 ins.

The sampler worked by Elizabeth Dainty in 1742 (No. vi.) shows the encircling border which became general from this date onwards, finally developing into that sprawling, semi-realistic, floral wreath which is so ugly a feature of the sampler in its last and worst stage. A favourable example of an all-round border is seen in Martha Harmer's sampler, shown in No. ix. The design of this sampler is frequently met with about this date (1757), the panels in which the hymn is embroidered being obviously suggested by the Tables of the Law, which were in former days invariably hung at the east end of all churches. In many instances a metrical version of the Ten Commandments replaces the verses worked on the sampler reproduced here.

After the middle of the eighteenth century the sampler rapidly lost all remaining traces of its original meaning and purpose. The lace and cut-work had vanished early in the century. The band arrangement of the embroidery designs followed; the patterns were scattered more or less at random over the woollen tammy or "sampler-cloth," which replaced the more durable linen as a foundation material, and the beautiful conventional *motifs* were succeeded by bizarre and uncouth devices which, although interesting in some degree by reason of their very absurdity, could never be adapted to the decoration of any article of apparel or of domestic use. Cowper's lines may be fitly applied to the nineteenth century sampler:

"There might ye see the peony spread wide,
The full blown rose, the shepherd and his lass;
Lapdog and lambkin with black staring eyes,
And parrots with twin cherries in their beak."

Map samplers came into vogue within the last twenty or thirty years of the eighteenth century, and these, which were intended "a double debt to pay" by teaching geography and the art of stitchery at the



No. VI.—SAMPLER DATED 1742

Size of original 18 ins. x 9 ins.

are familiar to students of sampler-lore, but the two last are decidedly uncommon. They are as follows:

"If Breath were made for Every Man to buy,
The Poor Man could not Live, the Rich could not Die."

"I have read and have been told,
That a vertuous girl is worth gold."

Samplers covered with alphabets, moral and



No. VII.—SAMPLER DATED 1728

Size of original, 27 ins. × 9 ins.



No. VIII.—SAMPLER DATED 1701

Size of original, 26 ins. × 7 ins.

same time, continued to be worked up to about 1812. Darning samplers were also worked by most school girls during this period, and these, so far as the actual needlework goes, are by far the best specimens of the period. Their design, however, invariably leaves much to be desired, consisting of an ungainly bunch of flowers, or a lop-sided basket, surrounded by squares or crosses showing different varieties of darns—damask, muslin, and linen darns, for instance. During the first thirty or forty years of the nineteenth century many fanciful kinds of samplers were executed, and they were of all shapes and sizes. The largest in the collection from which the material for these notes has been derived measures no less than 40 ins. by 38 ins., and had served as a table cover prior to its last change of owners. The smallest, a dainty marking-sampler, is but 3 ins. long and 2 $\frac{3}{4}$ ins. broad.

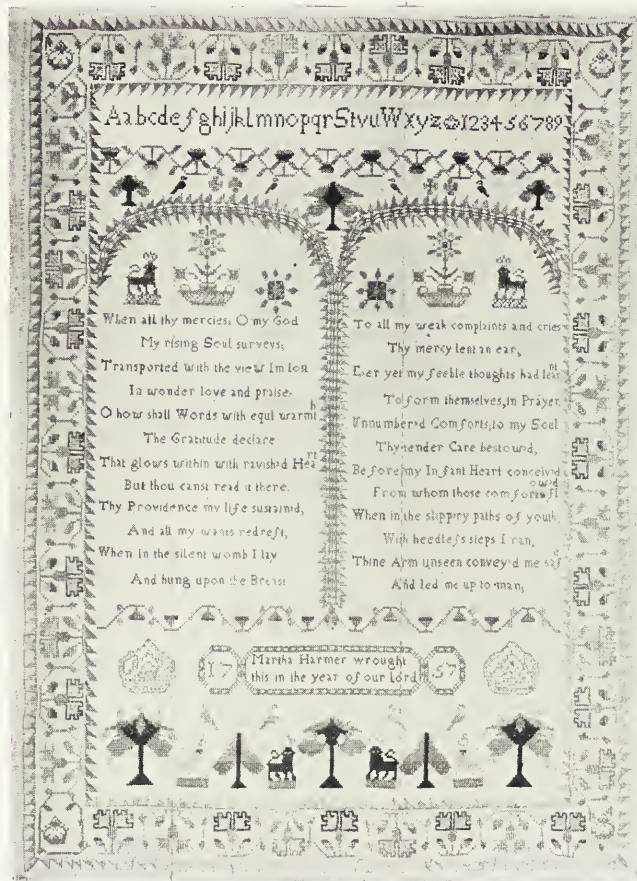
Another eccentric specimen, with alphabet and hymn encircled by a gaudy wreath, is round, and seems to have been intended for a cushion cover, or perhaps as a panel for a pole screen, while other varieties are mounted as "house-wives," bags, and watch pockets.

Samplers worked in certain parts of the country had some special characteristics, a knowledge of which is often useful to the collector. The alphabets

in Scotch samplers, for example, are generally ornate and bold in style, while samplers from the north-eastern counties of England are nearly always of small size, and coarsely worked in wool, the ground in many cases being a yellowish canvas. Irish samplers, again, may frequently be identified by the sacred monograms and emblems introduced in their design.

A year or two ago a sudden rise took place in the selling value of samplers, owing to the increase of popular interest in them, and for a short time absurdly high prices were asked, and occasionally given, for even poor and comparatively modern specimens, but the "boom" was of brief duration, and for mediocre samplers only mediocre prices are now obtained. The value of the really fine and early ones, however, continues to increase. At the sale of sam-

plers and embroidered pictures held at Sotheby's in June last, the principal prices paid were £8 for a long sampler in extremely good condition, dated 1679; £6 5s. for a less perfect one dated 1648; and £7 for the sampler shown here in No. vii. On the other hand, at the same auction, many late eighteenth and nineteenth century samplers were sold for a very few shillings apiece.



No. IX.—SAMPLER DATED 1757
Size of original 18 ins. × 13 ins.





THE BORGHESE MUSEUM AND
GALLERY
BY ETTORE MODIGLIANI

THE year which has just gone by has undoubtedly been one of the most fortunate for the art collections belonging to the Italian nation. It began with the purchase by the State of the beautiful classic Museum Boncompagni, preserved at one time in the palace which is now the residence of the widowed queen; and it closed no less worthily with the acquisition of the Borghese Museum and Gallery. Both houses of parliament grasped the artistic and political importance of the measure, and hastened to approve it, almost without discussion, when it was proposed by the Government; in so doing they gratified the wishes of all lovers of art in Italy, who realise the moral ascendancy gained at the present time by a nation which proves itself an appreciative and careful guardian of its artistic patrimony. In the present case there is additional cause for congratulation in the fact that the Borghese Gallery was acquired upon very advantageous terms. The collection, it is true, was one of the few still left in Rome which are by virtue of an ancient law indivisible, inalienable, and immovable, and therefore the State deducted a certain sum from the purchase-money because of the hold it had upon the collection. Still, the sum of £144,000 is undoubtedly much below the real value of the famous Gallery whose walls enclose some of the most beautiful examples of Italian art.

It would be a long and superfluous task to attempt a complete description and illustration of the Borghese Gallery here, for it has been for years a theme of constant writing. Moreover, I do not wish by the stress of weighty erudition to efface and overwhelm the fresh and vivid impression made by these works of art. I only wish to present to the cultured and art-loving public a brief commentary upon the masterpieces of the collection, leaving them, as they pass before the eyes of the reader in a vision of light and glory, to speak for themselves to his soul in the language of purest beauty.

* * * * *

In the heart of the magnificent villa which Cardinal Scipione Borghese built in the first years of the seventeenth century, as a monument of the splendour of his house; in a quiet spot silent save for the warbling of birds, the murmur of fountains, and the rustling of the trees, which seem to protect it from the vulgar gaze, stands the fair dwelling which contains the works of art collected by the ambitious and munificent nephew of Paul V. On the ground floor is the Museum; on the first floor the Gallery. Of the Museum little, unfortunately, remains since the day when Prince Camillo Borghese sold to Napoleon I. for the Louvre two hundred of the works of art which had been carefully collected, in the course of two centuries, by Cardinal Scipione and his successors, until 1782, when Marcantonio, in repairing the palace, enriched the Museum with the groups of statues found buried near Gabi by Gavin Hamilton. But in these ransacked halls, to which belongs the sad memory of so many lost works, there still remain some marvellous conceptions wrought in marble. Over all triumphs a group by Bernini (seventeenth century), representing Apollo overtaking Daphne, transformed in her flight into a laurel tree (*see page 176*). The noble figure of Pauline Bonaparte, the wife of Camillo Borghese, also shines with entrancing beauty, represented by Antonio Canova in the guise of Venus, holding the apple of discord (*see page 184*).

But far more important and beautiful than the Museum is the Gallery, which occupied the first rank among the private picture galleries of the world, if not for the variety, at least for the value of the works it contains; not for variety, because the Borghese Gallery is essentially a sixteenth century collection. Though it contains some stupendous examples of that fifteenth century which represents the period of the glorious ascent of Italian art towards perfection, it would be vain to seek there any works belonging to the two previous centuries, when the new art, released from the bonds of Byzantinism, developed the themes of antiquity, and determined the schemes of the great pictorial compositions of the future. But it cannot be said

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that any one of the great Italian schools which sprang up in 1400, and shone forth in the fifteenth century with supreme splendour, is wanting in the Borghese Gallery.

First and foremost, the Venetians are represented by a long series of works which form a worthy crown for the masterpieces of Titian Vecellio. Of the giant of the Venetian school the Borghese collection has the honour of containing the picture which has attained, perhaps, the widest celebrity of any painting in the world—*Sacred and Profane Love*, for which Baron Rothschild recently offered the large sum of £200,000 (*see below*). I have called the picture by this name simply to identify it, but I hasten to add that the subject of this marvellous

glorious old masters. It is impossible to express in words the mysterious fascination which emanates from these two noble and graceful figures, upon which the artist's brush, dipped in softest hues, seems to have passed and lingered, light as a caress. It is impossible to describe the charm of the texture of the brown hair outlined against a sky of utmost purity; the transparency of the flesh with its tints of snow and gold; the softness of the shadows light as mist; the brilliance of the drapery; the smiling aspect of the trees and flowering fields and of the landscape, the last lines of which melt into the haze of the distant horizon.

Even to a superficial observer this would appear to be the work of a young man, and it is rightly



THE PICTURE COMMONLY KNOWN AS "SACRED AND PROFANE LOVE"
BY TIZIANO VECELLIO (TITIAN)

From a photograph by D. Anderson

composition is unknown, and therefore various titles have been suggested as adaptable or adapted to it. Some see in it *Beauty adorned and Beauty unadorned*, some *Artless and Sated Love*, some *Innocence and Experience*, and so on. Titles like these are easily found, and their number only shows the difficulty of hitting upon the most suitable one. We do not pretend to solve the difficulty, nor are we greatly concerned with the legend which the picture represents, the myth it illustrates, the noble lesson which it inculcates, or the symbol which it expresses. It is sufficient for us that the picture contains a contrast, one of those contrasts so frequently found in the art and literature of the Middle Ages and Renaissance; that it is one of those solemn and exquisite pictures which make evident, even to unintelligent eyes, all the refinement of feeling, the delicacy of thought and technique of the

attributed to the artist's youth. It belongs to the period in which he painted the *Bacchus and Ariadne* and the *Noli me tangere* of the London National Gallery, which, though less brilliant than the Borghese picture, undoubtedly resemble it in the character of the figures, and above all in the colouring. Titian here shows himself as the poet of grace and beauty before he had learnt how to draw from that very grace and beauty the degree of power and dramatic effect which he afterwards displayed in the *Assunta* of Venice and in his later works. The spirit of his great master Giorgione seems still to possess him entirely, to direct his thoughts and guide his brush in quest of the loveliest tone and most delicate harmony. Completely Giorgionesque is the spirit of the Borghese picture; how like Giorgione is the type of "Profane Love," which is almost the same as the figure of Ariadne and that

1875
No. 100
1875

PORTRAIT

Variously attributed to
Pietro Vanucci (Perugino)
and to Raffaele Sanzio

Reproduction based on
a photograph by
D. Anderson.

(See page 184)







The Borghese Museum and Gallery

of Magdalen kneeling at the feet of Christ in the two pictures in the National Gallery. The youthful figure of the Redeemer in *Noli me tangere* might almost be attributed to Giorgione, as also might be the very similar figure in *The Baptism* by Titian, which is the gem of the Capitoline Gallery in Rome.

Another picture in the Borghese Gallery shows, on the contrary, the artist's last manner, *Venus blindfolding Love*, painted in Titian's old age in 1565.

It is a joyous picture, daring in technique, most effective in modelling, and powerful in colouring. A glorious work, no doubt, yet neither in the robust figure of Venus, nor in that of the attendant holding the bow and quiver, can we succeed in tracing the former poetry of the artist. Besides these two works of Titian we must not omit to mention his powerful figure of *St. Dominic*, nor the *Christ bound to the Pillar*, which reflect the artist's last manner, though the second has suffered in restoration. Here are also works of two of his pupils, Paris Bordone and Jacopo Bassano, but inferior to other examples of their art. Savoldo is represented by a charming head of a young man, Palma Vecchio by a *Lucrezia* of exquisite fairness which, according to Venturi, may be considered as the germ of the picture so repeatedly painted by Palma, the primitive type of his beautiful fair women. Two other excellent artists worthily complete the roll of Venetians in the Borghese Gallery with works among the most admired examples of their art—Lorenzo Lotto and Antonello da Messina. The former, besides a life-like portrait of a gentleman with a very sad expression, is represented by a small picture of the *Virgin and Child with Saints*, which combines skilful technique with depth of feeling. The picture bears the date 1508, and therefore belongs to the artist's youth, at the time when he was less influenced by the work of Giorgione, who was still alive, than by the manner of his own master, Giovanni Bellini.

This great painter of the fifteenth century is unrepresented, but his absence is compensated by the magnificent portrait by his great contemporary, Antonello da Messina (*see above*). This portrait

is the same size as that by the same artist in the National Gallery, and belongs to the same period. The figure in both is turned three-quarters to the left, the fixed and penetrating eyes scrutinising the beholder. Both are painted with the finish proper to the Flemish, whom the artist had long studied, and with the accuracy of detail which reaches its highest point in the *St. Jerome* of the National Gallery. But the second portrait is certainly superior to the first



PORTRAIT BY ANTONELLO DA MESSINA
From a photograph by D. Anderson

in the strong expression of the eyes and of the sardonic mouth, the individuality of the features and solidity of the technique, qualities which make the Borghese portrait the masterpiece of the artist.

From the lagoon let us descend to the valley of the Po, and pass the Ferrarese in review. A long series of pictures immediately presents itself, for the most part very small, the work of Garofolo, or attributed to him. Several of these belong to his best

period, that is, to his youth, and to the time when his colouring was becoming warmer, and his customary waxy tints had almost given place to the flaming and varied palette of Dosso. None will bear comparison with the *Holy Family, St. Elizabeth and St. John*, in the National Gallery, nor with the other *Holy Family* in the Capitoline Gallery in Rome,



APOLLO OVERTAKING DAPHNE
BY GIOVANNI LORENZO BERNINI

From a photograph by
D. Anderson

which are among the artist's best works. Some of the numerous pictures in the Borghese Gallery, which still bear his name, are the work of his pupils. Some are by his not undistinguished imitator, easily recognised by the long, thick, knotty finger, which appears on many of his figures, outstretched in the act of pointing. From this peculiarity the unknown

artist came to be called the "master of the large finger" (il maestro del ditone).

Far more important than much of Garofolo's work is that of the brothers Dosso. Battista di Dosso, though the lesser of the two, has shown himself the stronger colourist in a *Holy Family* and in a beautiful landscape in which Calisto appears expelled by Diana. But his brother Giovanni excels him by his grandeur, his boldness, and his ardent touch and brilliant colouring, which appear above all in *Circe*. This picture may rightly be claimed as one of the gems of the collection. The artist who had to restrain his fancy in the composition of sacred pictures, and ever robbed them of all mysticism and intimate charm by his lavish introduction of silk, brocade, and velvet, seems here to have found a theme more suited to his artistic spirit. At last he was able to allow his fervent imagination to take its flight, free from all restraint. The sorceress is represented richly dressed, with a turban of gold upon her head, seated, haughty as a queen. There are rose bushes in the foreground, and in the centre are her symbols, and the different animals listening attentively to her awful spells. In the background lies a landscape richly varied with hills, and trees, and towers. The artist has neglected nothing to make his representation more vivid and increase the solemnity and mystery of the scene, which stands as a proof of his skill in combining and harmonising the most brilliant hues.

I will not dwell upon the four little pictures by Mazzolino da Ferrara, the minutely accurate painter of small heads, for there is nothing truly characteristic of his work in the Borghese Gallery. It only repeats with more or less detail the usual style and themes which appear in all his pictures, including those in the National Gallery. I prefer to pass on to another little known and much discussed painter, Giovanni Battista Benvenuti, known as Ortolano. A *Descent from the Cross* by him hangs a few steps from that by Raphael, and both of these we reproduce (see pages 179 and 180).

So little is known of Ortolano that his very existence has been doubted and denied. At one time it was held by many that the group of pictures which bear his name to-day—the *Deposition* in the Borghese Gallery, the *Nativity* in the Doria Gallery, the *St. Sebastian with St. Rock and St. Demetrius* in the National Gallery, to name the principal works—belonged to the youth of Garofolo. Ortolano's pictures were ascribed not only to Garofolo but also to Dosso, and finally to Giambellino, to whom the two saints, *Nicholas and Sebastian*, in the

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Capitoline Gallery, now acknowledged as the work of Ortolano, were long attributed. But little by little it was perceived that all these works had certain well defined characteristics in common, and that there was no reason to deny them to this artist, who must undoubtedly have flourished towards the end of the fifteenth century. It is true that his method somewhat resembles that of Dosso, and that his colouring has some relation to that of Garofolo, but an absolutely personal note has lately been perceived in his work. His manner of painting trees with large, thick, separate leaves, flattened as if they had been pressed in a book; the skin of the hands wrinkled like a kid glove; certain tiny figures strongly illuminated with white which appear in the background of the pictures; the characteristic tooth-shaped rock; the somewhat bristly hair; all these characteristics are found in the Borghese picture, and in that in the National Gallery, both of which certainly belong to the same period, and have not their match among all the works now attributed to this artist.

However great the interest attached to the group of Ferrarese who appear as the connecting link between the Venetians and Bolognese, the work of the Emilian masters in the Borghese Gallery is of greater value. Among these, let us give the precedence to Francesco Francia, the great leader of the Bolognese school. Behold his *St. Stephen* in his ruby red dalmatic, bright as enamel (see page 183). The holy martyr is upon his knees in fervent prayer, the blood from a deep wound in his head streaming over his youthful countenance. At his feet are the stones, instruments of his martyrdom. The scene on one side shows a terrace with a carved balustrade, and adorned with antique columns overlooking an undulating landscape bathed in pearly light. The picture bears the name of Francia, but no date. It belongs, doubtless, to his first years, before his hand had grown unaccustomed to the use of the burin, for, like so many other masters of the fifteenth century, he was a goldsmith before he took to painting. Indeed, in *St. Stephen* he displays all the precision and finish of the goldsmith. This is still more apparent in another gem of his, the little picture of the *Nativity*, in Glasgow, which certainly belongs to the same period as the picture in the Borghese Gallery. A *Virgin and Child* is also attributed to this same artist, Raibolini, to give him his true name, but belongs to the last years of his life; time, however, and restorers have hardly left a trace of the hand of the great master. We have little or nothing in this gallery by the pupils of

Francia, though they were numerous. It is true that there are many works of the two Carraccis, but they are not of great interest. Much more important are four pictures by their pupil Albani, who has represented the *History of Love* in four mythological scenes. Apart from the exaggerations of contemporaries with regard to these pictures, they are beyond a doubt



THE DANCING FAUN
From a photograph by D. Anderson

among the most sympathetic of the master's works. But the best example of the Bolognese school in the first half of the seventeenth century is Domenichino's masterpiece, the *Caccia di Diana*. On the brink of a stream, which flows through a thick wood, the goddess of the chase lifts her lithe figure, brandishing her bow in triumph. To the right a bird falls to the

ALTAR-PIECE
THE CRUCIFIX
WITH ST. JEROME
AND
ST. CHRISTOPHER



NOW ATTRIBUTED TO
FIORENZO
DI LORENZO
FORMERLY
ATTRIBUTED TO
BERNARDINO
PINTURRICCHIO
*From a photograph
by D. Anderson*

ground pierced by her dart, while a large dog rushes forward to seize it. The scene is filled by nymphs, who watch the skill of the goddess in amazement, bend their bows, or are rocked by the current of the stream, which murmurs among the trees. The light envelops the fair forms of the nymphs, and seems to animate their nudity; the joyful shout of the victorious goddess seems to echo still through the silent wood, mingled with the silvery laughter of her gay companions. A sense of vernal freshness pervades the picture, so full of life and movement, and a voice seems to issue from the joyful scene, ringing aloud the eternal hymn of youth and life.

But let us return to the beautiful *cinquecento*, and remain in admiration, for we are still in Emilia, before the *Danae* of Antonio Allegri, known as Correggio. This marvellous picture is one of the most celebrated in the gallery, and was certainly painted by Correggio in the full maturity of his genius, only two or three years before death cut down the young life which had given so many fragrant flowers to art. In his early

years the painter was educated in the school of Bianchi Ferrari, at Modena, and rejoiced in his vivid colouring. But gradually he modified and softened the hues of his palette, his flesh tints grew paler, his contours less hard, his figures lighter and more delicately transparent. It was then that he painted the charming *Madonnina*, which is one of the gems of the National Gallery, and the modest figure of *Danae Conquered by Love*, which is the pride of the Borghese Gallery.* This picture travelled for three centuries from one end of Europe to the other, and remained in London for some time in the possession of the Duke of Bridgewater; it was purchased in 1823 by the Borghese for £285, and to-day is valued at £40,000.

I will further mention briefly, for we are approaching

* To this period would also belong, according to Prof. Adolfo Venturi, another picture by Correggio, discovered by him in the collection of the Duke of Westminster. It represents a boy asleep, and was exhibited as a Murillo in the exhibition of Spanish works in the Guildhall last summer. It is reproduced and commented upon in *L'Arte* of Rome, 1901, page 310, &c.



THE DEPOSITION OR DESCENT FROM THE CROSS
BY GIOVANNI BATTISTA BENVENUTI (ORTOLANO)

From a photograph by D. Anerson



THE DEPOSITION OR DESCENT FROM THE CROSS
BY RAFFAELLE SANZIO

From a photograph by D. Anderson

the limits of Lombardy, a portrait by Francesco Mazzola da Parma (Parmigianino); a noble figure of the *Redeemer*, by Marco d'Oggiono; a beautiful *Madonna*, by Giampietrino; a *Holy Family* and a *Dead Christ*, in bad condition, by Sodoma. I will now pass on to the painters of Tuscany and Umbria, represented in the gallery by works of the greatest masters.

Like a beacon amid the pictures of the Tuscan school, shines Botticelli's great work representing the *Virgin and Child with St. John and angels* (see page 181). The Madonna, seated on a throne, clasps her

son to her heart, gently inclining her head till it touches his, while the eyes of the child are fixed upon St. John, who kneels in adoration on the left. Groups of angels, crowned with jessamine and lilies, press on either side of the Virgin, or stand behind the throne to contemplate the divine spectacle. From the open window, behind the Madonna's head, the soft light falls upon the beautiful figures, and candelabra, covered with roses, which adorn the throne of Mary, are sharply outlined against the opalescent sky.

This is one of the master's most disputed pictures; Morelli will not admit it to be his, but agrees that

THE VIRGIN
AND CHILD

BY
JOHN RUSSELL
D. D. RUSSELL
LONDON
1854

**THE VIRGIN
AND CHILD**

With

ST. JOHN AND ANGELS

By Sandro Botticelli

Reproduction based on

a photograph by

D. Anderson.

(See page 180)







The Borghese Museum and Gallery

the cartoon of the picture, the work of his pupils, should be attributed to him. But little by little the conviction has gained ground that this painting is the work of Botticelli's brush, and Venturi, by pointing out its poetic feeling, its delicacy of design, and its colouring, all characteristic of the master, vindicates its claim to his authorship, classing it among the best creations of his magic hand. Next to Botticelli's canvas another claims our attention, that of the *Virgin and Child with St. John*, by Lorenzo di Credi. In this picture the artist shows that he is still under the influence of his master, Verrocchio, and proves himself a finer and more accurate artist than in the two beautiful *Madonnas* in the National Gallery, which are also attributed to the painter's youth.

Here also are two portraits by Pontormo; one of a magistrate and the other of Cardinal Marcello Cervini degli Spannocchi (who was Pope Marcellus II.). The second, which is infinitely superior to the first, is attributed to Pontormo by Morelli, and by others to Perin del Vaga. The opinion of Lermolieff is now generally accepted. On the other hand, it is rejected in the case of the two works which bear the name of Andrea del Sarto, which he does not admit to be the work of that master. These are a *Mary Magdalen*, of most harmonious colouring, and a *Holy Family*, somewhat weak, but not devoid of great merit. Venturi, on the contrary, recognises in both the hand of Andrea del Sarto, observing that the *Holy Family*, though the original of so many copies, shows a certain weakness, and should therefore be attributed to the painter's last years.

The *Deposition* of Raphael, with the *Danae* and *Sacred and Profane Love*, form the trio of pictures for which the fame of the Borghese Gallery stands highest in the world. The *Deposition* (see page 180) bears the date 1507, and is therefore only a year later than the *Madonna degli Ansidei*, in the National Gallery, and shows, in common with other works of the same period, the conjunction of Umbrian and Tuscan elements which the master of scarcely more than twenty-one had assimilated in his visit to Florence in 1504. It is one of the most dramatic *Depositions* ever created by art, and the dead body of Christ, marred, rigid, and inert, is one of the most marvelously true things ever produced by an artist's brush.

Exquisitely beautiful is the figure of Mary Magdalen in tears, bending over the body of Christ, to raise the lifeless hand which hangs between her own, to gaze once more upon the eyes from which the light of superhuman kindness beams no more. Unmoved are the young men who support the dead body, solely intent upon their task. Ineffably tragic is the Virgin, overcome by the awful sight, falling lifeless and insensible into the arms of the Marys. This is sorrow, not divine, but profoundly human, and no one has ever



ST. STEPHEN BY FRANCESCO RAIBOLINI (FRANCIA)
From a photograph by D. Anderson

reached a greater height in depicting human sorrow. In the grouping of the figures in this composition, Raphael certainly owed his inspiration to the scene of the removal of the body of Meleager so frequently seen upon the classical sarcophagi. His sovereign genius succeeded in transforming the mythological scene into the thrilling Christian tragedy. The master painted this picture for Atalanta Baglioni of Perugia, and it remained in the Church of St. Francis, in the

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convent of Perugia, until it was placed in the Borghese Gallery. It is valued in the inventory at £40,000, but it is evident that this is below the value of the picture when it is remembered that the *Madonna degli Ansidei*—beautifully preserved it is true, but inferior as a work of art—reached a price almost double.

Does the masterly portrait of a man (*see page 173*), near that by Antonello da Messina, belong to Raphael? Is it not rather the work of Perugino? The question is still unsolved. Both opinions have their partisans. At the same time, the difficulty of clearly separating the mature work of Perugino from that of Raphael's youth is well known. It is sufficiently proved by the doubt in the case of the *Apollo and Marsyas* of the Louvre. However, the delicate modelling and certain



PAULINE BONAPARTE, WIFE OF CAMILLO BORGHESI, AS VENUS,
BY ANTONIO CANOVA

From a photograph by D. Anderson

characteristics incline the balance in favour of Perugino, especially when it is considered that at the time when Raphael could be confounded with Perugino, he could hardly—and never did—combine the skill and strength displayed in this portrait.

It was said at one time that this portrait represented Perugino himself. Others said it was the portrait of Pinturicchio; but it is sufficient to compare it with the portrait of the former in the Sala del Cambio at Perugia, and with that of the latter in the Baglioni chapel in the cathedral of Spello, to prove that these suppositions are unfounded.

After gazing upon this magnificent picture, we will not linger before the *St. Sebastian* which bears Perugino's name, and which is an old copy of the

original now in the gallery of the Louvre. Neither will we dwell upon the works of his school, but turn our attention instead to a small altar-piece recently attributed to his contemporary and fellow student, Fiorenzo di Lorenzo (*see page 178*). The state of preservation of this picture is absolutely marvellous. In the centre is Jesus Christ upon the cross; on the left St. Jerome kneeling on a grassy mound near the cave; and on the right is St. Christopher with his feet in the stream, in a haughty posture. In the background stretches a beautiful landscape, displaying castles, hills, streams, and the paths of verdant Umbria, richly wooded with olive trees. The water, in which the fish are visible, is rendered with perfect truth. The mantles of the saints, resplendent with gold, add brilliance to the scene. A golden mist seems to float in the atmosphere, resting upon everything save the livid body of the crucified Redeemer. The picture was attributed to Pinturicchio, but if it displays his colouring, it lacks the great facility of that artist, from whose work it is further distinguished by certain peculiarities of style, which belong solely to his master, Fiorenzo di Lorenzo.

There are many works in the Borghese Gallery by other than Italian painters. Among these should be noted a masterly *Christ Deposed*, by Vandyke; a *Visitation*, by Rubens, which served as a model of that which the artist painted on one of the wings of the *Deposition* at Antwerp; also numerous works by Flemish and Dutch painters; Patenier, Pieter Codde, Pieter de Hooch, Brughel, Honthorst, etc.

It is impossible for me to mention all these separately, or to dwell upon other Italian pictures which deserve much more than mere mention. Such, for example, as the works of Piero di Cosimo, Guido Reni, Guercino and Caravaggio, or a fine portrait of *Maddalena Strozzi*, attributed to Ridolfo Ghirlandajo, or it may be Andrea del Sarto. A portrait of a woman, in very bad condition, is perhaps by Bernardino Licinio, but in connection with it the great name of Giorgione has also been mentioned. However, to prove how important an acquisition the purchase of the Borghese Gallery is to the artistic inheritance of the Italian public, it is sufficient that I have mentioned the principal works, the names of which remain eternally inscribed in letters of gold in the glorious book of Italian art.



SOME NOTES ON PEWTER AND THE
PEWTERER'S CRAFT
BY L. INGLEBY WOOD

IT is a curious, but interesting, fact that an industry such as that of pewter making should, within the last seventy years, have dropped almost entirely out of vogue, and that the means of mixing and handling the metal, the forms, and even the marks with which the wares were stamped, should have been almost entirely forgotten. For this we have to blame the introduction of cheap glass and earthenware, and such substitutes as enamelled and japanned iron, tin, etc., which have ousted by their very cheapness the beautiful silvery metal which for so many centuries held its place alike upon the tables of the noble and of the peasant.

Not that it was by any means a cheap metal to buy, but a "set" or "garnish" of pewter, as it was called, when once bought was generally tended with assiduous and even loving care, and would last for many generations. The use of the metal, with slight variations of the composition, was not confined to Great Britain and the Continent, but was, and is still, made in nearly all civilised countries of the old world. The metal of Japan goes under the name of "antimony ware," the pieces being often very beautiful in design

and feeling. China produces a quality which, though not particularly good, owing to the quantity of lead in the composition, is still pewter, and many quaint and beautiful shapes may be found which hail from that country.

On the Continent the craft of the pewterer still flourishes to a certain extent, not always legitimately, it is to be feared, for he has in many cases come across the old moulds, and from these he casts his wares, often in very base metal indeed, palming them off upon the British and American tourists, through the medium of the antiquarian shops and the rag markets which are to be found in many of the old continental towns.

In England and Scotland the craft or trade is confined to one or two old established firms, though I gather that not one of them deals or works solely in the metal. There is still a Company of Pewterers in London, which has a hall and offices in the City, but, alas! its glory has departed, the hall being let to a firm of hatters; I think I am right in saying that the last Parliamentary return could only show the existence of two working members, and, of course, like so many of the old companies, it has no jurisdiction over the workers at the craft at the present day. We have in our museums evidence that the metal dates back at least to Roman times,



SEVENTEENTH CENTURY BÉNITIER (FLEMISH)

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and it is a matter of dispute whether its manufacture and use were not inherited from the Greeks.

That sacramental vessels were made of it, and that this was protested against strongly from time to time by the Catholic Church on the ground that pewter was not a precious enough material from which to fashion the holy vessels, we learn from the fact that the Council of Rheims, 847, and the Synod of Canterbury in the thirteenth century, forbade its use entirely in the making of the chalice and paten. A later Council, that of Nismes in 1252, confirmed

teenth century to the sixteenth, at which date high art was seriously applied to the metal, one François Briot becoming famous for his works in pewter. Originally a die sinker and metal cutter, in later years he took up the silversmith's craft, and used the pewter in the same way as a sculptor works with the humble clay, from which his more splendid statue is copied. It was for this purpose Briot used the metal, his essays no doubt finding a ready market amongst those who were unable to afford the finer works in silver. His moulds were so excellently cut



A SET OF "TAPPIT HENS" (SCOTCH)

the decisions of the two previous Councils, but permitted poor communities the continuation of its use. On the Continent, at any rate, the use of pewter for Eucharistic vessels seems to have been common enough in later times, for up to the time of the Revolution in France it was the custom to keep a set of vessels made of the metal for everyday use; and in many churches in Belgium this is the case to the present day.

The pewterers of Paris were the first to come into prominence, and the Pewterers' Guild of that city seems to have been the most powerful from the four-

in metal or stone that his castings required little or no finishing after leaving the mould. It was upon the rules of the Paris Guild that the London Company founded their own regulations.

Germany had many pewterers in the middle ages, and there are still a quantity of vessels, though mostly of a late date, to be got in that country. Belgium was at one time famous for its pewterers, who seem, in such cities as Ghent, Mons, and Bruges, to have formed a large proportion of the population. But none of these countries could equal England in the production of the metal, and we find that, as at the

Some Notes on Pewter and the Pewterer's Craft

present day in many other departments, she was envied by the craft for the fine quality of her ware. In the fifteenth century we find the Mons Guild ordering all English pewter brought into the town for sale to be stamped with a crowned rose. This rule seems to have extended to other towns in Flanders, and existed almost until the present day.

Of all the Pewterers' Companies in Great Britain, that of London held the first place, and, as I have remarked before, they adopted many of the rules of the Paris Guild as their own. In later times the York Pewterers, in turn, took those of the London Company as their model, and it is from the rules of these two guilds that we are able to learn something about the London company, the great fire having destroyed many of their records and touch-plates.

Briefly, the chief of the rules are these: two qualities of pewter only were allowed to be made, "a fine and coarse," the latter to contain not more than 20 per cent. of lead. Pewter goods for sale in the city were assayed, and the weight of principal vessels was fixed. Wardens were appointed by the Company to search for bad work and spurious metal, which was confiscated, the importation of the metal from

abroad being prohibited; and no foreigner was allowed to practise or be taught the craft in Great Britain, nor an Englishman abroad. Every pewterer was to mark his vessels with a touch or private mark, which mark was also to be stamped on a special plate, and kept in the custody of the Company. It is the loss of these touch-plates and the records relating to them that have caused all the pother.

No pewterer was allowed to hawk the metal or to sell it except in his shop or at fairs. We find, however, that the first part of this rule was often

ignored, and licenses were granted by the Crown at various times to persons to hawk the metal. Amongst the rules of the York Guild there are several relating to the proper care and use of the moulds, which were the common property of the members, no workman even being permitted the use of them unless he could prove himself efficient at the craft. As I have before mentioned, there were Pewterers' Companies in all the large cities, the chief being London, York, and Edinburgh. The Guild in the latter city was allied to the large mother corporation of the Hammer-men, which comprised all

the trades that used a hammer in their work. It was a very large and powerful corporation, and its members played no unimportant part in the history of the city. Their Chapel, built in 1504, but now, unfortunately, passed out of their hands, still remains in the historic precincts of the Cowgate. Their rules were very similar to those of the London and York Companies. To the collector of pewter the marks stamped on the back and other parts of the vessels have been more or less a sealed book, for the loss of the touch-plates and the lack of information on



LATE SEVENTEENTH OR EARLY EIGHTEENTH CENTURY
QUART POT (ENGLISH)

the subject have put obstacles in the way of many who might wish to know the meaning of these marks. Some can be identified, and I have compiled here a short miscellaneous list of private and other marks. On nearly all pieces of pewter of British origin will be found stamped a rose with a crown above. This was at one time the license mark granted by the Crown to the pewterer. In after years I have reason to believe that the London Company adopted it as its own, and granted it to its members. In later years it found its way into Scotland, and a late stamp of the Edinburgh Guild was the same, with the



GROUP OF
PEWTER

1 & 2—Scotch Kirk
Alms Dishes

3, 4, 5—Tea Service
formerly belonging to
Sir Walter Scott

6 & 7—Tumblers

8 & 9—Toddy and
Soup Ladles

addition of the word "Edinburgh" on a ribbon underneath. Another and older stamp has the words "Hard Metal" on the ribbon. In Belgium there is to be found a form of this stamp, with the addition of a small shield in the centre of the rose, with the bearing of a lion rampant, and underneath the crown two or three initials.

Upon British pewter there are generally to be found the following stamps:—

- (1) The license stamp, a crowned rose, or others described later;
- (2) The pewterer's own private mark;
- (3) Imitation hall-marks, these being often the pewterer's initials set on each side with such devices

as the leopard's head or a small expanded rose, each set in a small shield.

These marks, no doubt, showed the quality of the metal, or possibly the date. The following are some of the private pewter marks of pewterers working in London in 1669:—

Samuel Jackson, a lamp and flag, with the letters "S. I." on either side, all within a beaded circle of the size of a threepenny piece.

Robert Lucas, a blazing star, with the letters "R. L." on either side, all within a small beaded oval.

Thomas Dickenson, a griffin's head couped on a wreath, and with a crown above, and the letters

Some Notes on Pewter and the Pewterer's Craft

"T. D." on either side, all within a beaded circle the size of a threepenny piece.

Laurence Dyer, a shield with stiff feathers mantling, and charged with three anchors placed two and one, all in a plain oval, above which are two labels, one above the other, bearing the words "Londini" and "L. Dyer."

Ralph Marsh, a bird and "R. M." and the date, in a beaded circle less than a threepenny piece.

Ralph Hall, two naked boys, with the letters "R. H." on either side, the date between the boys, all in a beaded circle less than a threepenny piece.

Nicholas Kelk, a hand grasping a slipped rose, and the initials "N. K." on either side, all within a beaded circle about the size of a threepenny piece.

Francis Lea, three stamps, all bearing a pomegranate, the first a medium-sized oval, with stiff leaf or feather mantling on either side; above appears the name "Fra. Lea." The two other punches were very small: the one circular, with the pomegranate in the centre, and "F. L." on either side; the other, smaller still, with the same device and initials. Each of these smaller punches had a beaded rim.

Thomas Stone, a crowned portcullis with the letters "T. S." on either side, all within a beaded circle about the size of a sixpence.

Amongst the pewterers of a later date in Edinburgh the names of William Scott and his son, also William Scott, were, perhaps, the best known. Their stamps were a bird perched on a globe and a flower at each side with the full name, "William Scott"; the second was merely the name, "W. Scott."

The license stamps of the Companies were often merely the city arms. Of the crowned rose I have before spoken. The Edinburgh Company had from time to time different stamps: the first, about 1600,

being a figure like a St. Andrew's cross, with initials on either side; the second simply a castle; the third a variation of the castle, with the addition of initials and dates. This stamp runs from 1610 to 1764 and onwards, varying slightly in character. A thistle, with the word "Edinburgh" underneath, is another form; also a large thistle with the contraction "Ed." underneath.

Amongst the Glasgow stamps are the city arms: a tree with a fish holding a ring in its mouth, with or without the addition of dates and initials, all in a small shield. Amongst the quality marks a crowned "X" designated the finest metal.

As there is at the present time a large quantity of foreign pewter, much of which is Belgian, offered for sale in this country, the following list of town marks may not prove uninteresting:—

Bruges, a crowned Gothic **B** in a shield.

Antwerp, an ant.

Ghent, a figure of St. Michael, set in a small circle, the maker's name running round the top of the circle.

Brussels, an angel flying, the maker's name being placed as at Ghent.

All the foregoing marks are placed generally on the back of the ware, such as plates, etc.; on the front will often be found initials, and sometimes coats of arms. These are the initials or arms of the owner of the service.

All but the more wealthy collectors must fain content

themselves with the ware of the seventeenth, eighteenth, and early part of the nineteenth centuries, as anything made before that time may be regarded as really valuable. As a rule British pewter ware is distinguished by the simplicity of its design, displaying in such articles as plates, dishes, etc., the minimum of ornament, except in late work, when it was much more freely used.

It is to Flanders we must turn for more elaborate



EIGHTEENTH CENTURY BÉNITIÈRE (FLEMISH)

The Connoisseur

work. There we find plates, etc., with scalloped edges and often covered with incised ornament of an elaborate kind. Ornament obtained by casting was very plentiful in this country, not often very pleasing, though some of the smaller articles, such as *bénitiers*, are very charming. Pewter pots in England and Scotland took different forms, and had more ornamental mouldings upon them than other ware, the Scotch "Tappit Hens," of which three are the proper set, being very quaint in design. They are now fast becoming rare. Teapots, sugar basins, and cream jugs are still common enough, though the later ones are often too rococo in design, those of the Queen Anne period being the best. The same may be said about candlesticks, the Queen Anne shape being distinguishable by a pear-shaped bulge in the middle of the stalk. Salt cellars, mustard and pepper pots lined with blue glass often pierced in beautiful patterns, are to be met with in most antiquarian shops. These are a few of the articles which the collector buys. Of course, there were dozens of others made from the metal, those made by Messrs. Jas. Dixon and Sons, and Messrs. Vickers, of Sheffield, being amongst the best late work. It has always been a vexed question amongst

collectors whether the collection should be cleaned or not. I am emphatically in favour of the cleaning, for in so doing you preserve your collection. It is best done with Brookes' soap and whiskey for the first polishing, finishing off with more soap and water, and a final polish with whitening. Obstinate specimens may have the first dirt taken off them by a soaking in a bath of pickle, composed of fresh slaked lime and soda. The collection polished and displayed against old oak is a sight beautiful to behold.

To those who do not know its composition, it may be interesting to learn that tin is the chief metal in pewter; this, with the addition of a very little lead, copper, or antimony, forms the metal. At one time a metal was made containing often as much as one half silver, and was sold as silver pewter, but pieces now are comparatively rare, and collectors may well say they have a prize if a piece of this sort forms part of their collection.

In conclusion, let me give these words of advice to collectors: Pass by nothing in the metal, however late in date, as long as its shape is good, for the craft died before the machine came to displace hand labour, and therein lies much of the charm of the old work.



CHALICE FROM STONEHAVEN
(KINCARDINESHIRE)



Miscellaneous

ENGLISH BRACKET CLOCKS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES BY G. C. COLMAN

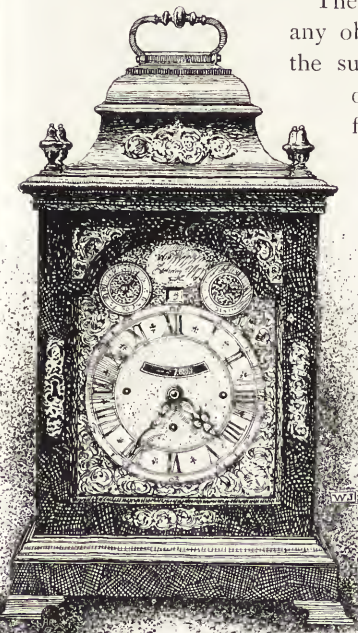
THE collector of works of art is a fortunate individual if he possesses the three cardinal virtues of patience, a knowledge of the subject in which he is interested, and a well-filled purse.

There is, of course, scarcely any object which may not form the subject of collection, and as different persons have different tastes, and, I may add, different opportunities, some turn their attention to one thing and some to another, with the result that we have a long array of collectors and a host of things collected, ranging from such priceless objects as are gathered together in the world-famous Wallace Collection to albums of crests and picture post-cards. Thus, though the collections made vary much in beauty and in real

Undoubtedly the finest specimens of these works of art were made at the end of the seventeenth and the beginning of the eighteenth centuries, and undoubtedly also these specimens are now most difficult to procure. When they are occasionally met with they command very high prices, but the fortunate possessor may rely upon it that if he has bought wisely and well his capital is safely invested.

The collector of these clocks has, however, like the collector of books, to be very wary and to make sure that his clock is in first state, for to be of real and marketable value it must be, to all intents and purposes, in its original condition. Of course, clocks, being made primarily for the useful purpose of indicating time and not merely for ornament, were (unlike many other things) necessarily the subject from time to time of repair, and it is this fact that makes it difficult to meet with a really immaculate specimen of an early English clock. There are, in fact, scarcely any whose frame and construction have entirely withstood the ravages of time and the repairer, but still many do exist which are practically original clocks, and these and these only should form the subjects of collection.

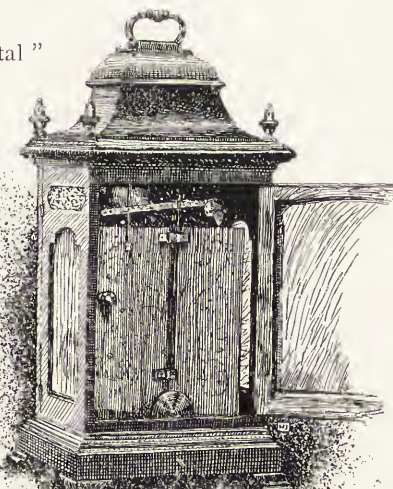
"Bracket" or "pedestal" clocks were made, of course, in infinite variety of shape, size, appearance, and ornamentation, and the makers of these clocks were also in infinite variety, as a reference to the list appended to Mr. Britten's well-known work on old clocks and watches will show. Some of these names, however, stand out pre-eminently as makers of the very highest class of work, and amongst others, William Webster,



NO. I.—CHIMING CLOCK BY W. WEBSTER
EARLY PART OF THE 18TH CENTURY

value, yet they are mostly of considerable interest and afford endless gratification to the enthusiast, both in the collection and the possession of the particular object which forms his hobby.

Amongst the thousand and one subjects which are worthy of being got together I do not think that sufficient attention has been paid to clocks, and I propose to deal in this article very shortly and concisely with those examples of the horological art known as "bracket clocks" of English manufacture.



NO. II.—BACK VIEW OF NO. I.,
SHOWING PENDULUM LEVER

of Exchange Alley (*sic*), William Creak, of Royal Exchange, London, and Charles Gretton, of Fleet Street, were certainly masters of their art, as the clocks which I propose to describe shortly in this paper will, I think, conclusively prove.

The most interesting and valuable of these pieces are without doubt those which chime, and this is a feature which should be borne in mind by the collector. Chiming clocks, when procurable, command much higher prices than clocks which strike only, but the utmost care should be taken by the collector to satisfy himself that the clock is one which possesses the original chiming movement, for in many instances this feature has been added, and the clock is, therefore, not a "first edition." As a rule, there is not much difficulty in ascertaining the facts of the case. An expert would, of course, have no hesitation in arriving at a decision in the matter.

Another point which presents more difficulty is as to the hands of these clocks. These hands are in many cases beautifully designed and pierced, but it is perhaps almost impossible to be certain that

they are in all cases original, and though as a rule there need not in the finer specimens of clocks be much doubt upon the subject, yet as these hands are so easily removable, and in cases of repair so often removed, there can, I think, be no absolute guarantee upon the subject.

Some of

the brass or ormolu ornamentation, too, has in many cases been restored, sometimes palpably, and often so cleverly as almost to defy detection; but these are matters of no very great concern. If the clock is practically an original one and has not been made up or "faked," the collector need not fear to possess it.

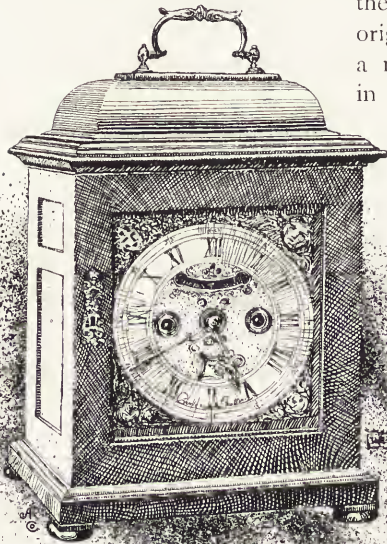
The finest of the English bracket clocks are distinguished by very handsome cases, made in every

variety of wood, though the best are generally found in mahogany, some in ebony or ebonized wood, and some few in a veneer of tortoise-shell. The ornamentation of these cases is also of a more or less elaborate character; but as a rule considerable taste was shewn in this direction, and the cases are not often found to be overloaded in clocks of an early date, though they often were at a later period.

The dials of these clocks are in many instances of very beautiful design, and the workmanship and ornamentation are of the greatest possible interest to the collector. Most of the earlier bracket clocks were made with square dials, as were also the long case clocks of the same period, while those of a later date were

furnished with an arch. Opinions may possibly differ as to the relative merits of the two shapes so far as the dial itself is concerned, but as the arched dial involved a corresponding arch in the case of the clock, I think there can be but little doubt that the general appearance of the piece is distinctly improved. Whether the dial is square or arched, it is of brass, with the circle silvered, and containing the numerals in Roman characters. A special feature of the dials is the ornamentation in the spandrels, or corners. These corners are invariably filled in with most beautifully modelled designs in gilded brass, the earliest and simplest being Grinling Gibbons's "Cherub" design, while those of a later period are of a much more elaborate character. Another special feature of these clocks is the back plate. The earliest of English bracket clocks have these plates very beautifully engraved, sometimes with floral designs, sometimes with birds and other animals, and they generally contain the name of the maker. When the clocks have these engraved back plates they are generally furnished with glazed doors, through which the workmanship may be seen. In later times the engraving was omitted, and wooden doors took the place of glass ones at the back of the clock.

The accompanying illustrations, taken from photographs, give specimens of clocks in the possession of the writer, and a short description of these will,



NO. III.—CLOCK BY C. GRETTON
LATER PART OF 17TH CENTURY



NO. IV.—BACK VIEW OF NO. III.,
SHOWING ENGRAVED PLATE

Chinese Snuff-Bottles

I think, enable the reader to form some idea of their workmanship and appearance.

The clock illustrated by No. i. is a fine specimen of William Webster's work. It is similar in many respects to the piece made by William Creak (No. v.), but the very melodious chiming is on six bells, and is after the first quarter doubled,

trebled, and quadrupled. The case of this clock is of dark mahogany, and the gilded brass ornamentation is particularly fine; the pierced diaper brass work in the spandrels also is very rich and elaborate. The sides and back of this clock are fitted with glass panels, thus allowing the movement to be seen. Above the two side panels, open brass work is fitted with a backing of silk, thus allowing the sound of the bells to escape, but preventing the intrusion of dust. Each of these clocks contains the name of the maker on a silvered plate in the centre of the arch of the dial, on either side of which plate is a circle, one containing the regulating hand which communicates with a lever at the back, by which the pendulum is raised or lowered, as desired. This apparatus will be seen in No. ii., which represents the back of the clock now being described. The other circle contains the "strike silent" hand. In the clocks illustrated the dials contain a date indicator, which acts automatically, and in the inner circle, just below the numeral XII., there is a curved slot, through which is seen the disc forming the projection of the pendulum. These discs are often very prettily engraved, and being attached to the pendulum they travel visibly backward and forward with its movement.

Nos. iii. and iv. illustrate a clock made by Charles Gretton, of whom mention has been made as an eminent maker. He was apprenticed to Lionel Wythe in 1662, and was Master of the Clockmakers' Company in 1701. This clock is a good example of his early work, and is an excellent specimen of the square-faced variety. It is enclosed in a very

rich case of polished ebony, and the engraving upon the dial and upon the back frame is exceedingly rich. This clock strikes the hours automatically, but has no chiming movement. The striking can be repeated at pleasure by means of a cord which is provided for the purpose. This feature is to be found in clocks which do not strike or chime automatically.

No. v. represents a striking and chiming clock made by William Creak, *temp.* 1740-1760, whose name has been already mentioned. This eminent London maker was clearly a master of his art, as the clocks made by him abundantly show. It will be seen that the dial of this clock, as also that illustrated by No. i., is arched. The case is of dark polished mahogany, and the clock, while possessing many of the features and characteristics already mentioned, has its original striking and chiming movement. The striking and chiming takes place automatically; the chiming at the quarters is on eight bells, and as the chimes vary at each quarter the effect is very pleasing.

There are many other interesting points connected with these most beautiful and useful works of art, but on these it is impossible to dwell within the limits of a short article. Enough has, it is hoped, been said to direct the attention of connoisseurs to the study and collection of English bracket clocks.

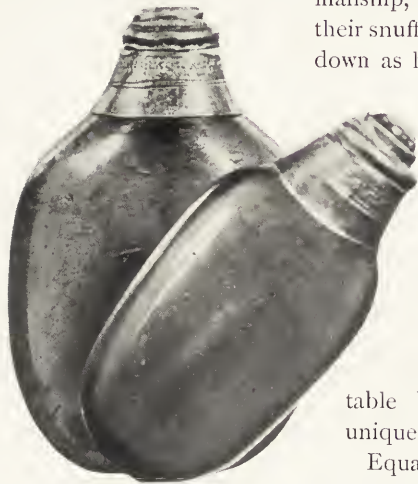
NO. V.—CHIMING CLOCK BY W. CREAK
DATE FROM 1740 TO 1760

CHINESE SNUFF-BOTTLES BY HERBERT W. L. WAY

"IF the Almighty had intended my nose to be a receptacle for dust He would have turned it the other way up," said Charles Lamb when a friend passed him a snuff-box.

The quaint humour of the brilliant essayist finds no favour in China; one has only to watch a mandarin taking snuff from his bottle of jade or crystal to see that he is performing one of the essential ceremonies of life. With characteristic solemnity he grasps the bottle in his left hand, then with his right he slowly extracts the snuff with the little spoon attached to the stopper (closely resembling the stopper and spoon of a cayenne pepper bottle in an English cruet stand), and places it on the second joint of his left hand in readiness to be snuffed. The Chinaman without his snuff-bottle would be as painfully fallen on evil days as the British workman without his clay or the Teuton student without his beer.

Among the high officials there is great rivalry in the matter. Just as Western women will appraise one another's furs and feathers, will follow the fashion leader with heartburning and extraordinary tenacity, will fight for superiority in laces and jewels, so these Oriental statesmen vie with each other in the work-



DOUBLE CAIRNGORM CRYSTAL,
WITH RUTILE CRYSTALS INCLUDED

manship, material, and design of their snuff-bottles. They are handed down as heirlooms from generation to generation, and while in office the owners will not on any consideration part with them. From which statement it will readily appear that the making of a collection has an astonishing, and my own experience with its inevitable bias leads me to say a unique, fascination.

Equal to the difficulty of getting them is the charm and beauty of the bottles; they are to be found in endless variety of material and form, no two are alike, and the workmanship of the most costly is exceedingly delicate, especially when one makes due allowance for the hardness of the stone in many instances and the primitive instruments by which it is manipulated, for the greatest care is necessary in hollowing out the bottle from the tiny hole at the top.



VERY FINE MOSS AGATE,
WITH GREEN AND WHITE JADE STOPPER

The various materials from which the Chinese snuff-bottles are carved are generally found locally. Mother-o'-pearl is imported from Australia, and jade comes in great part from Upper Burma, where it is found in the form of boulders in alluvial deposits and river beds. The most highly prized is the nephrite jade, coloured apple green and white. Red jade from Yu-nan and brown jade are also much sought after. The purchase of these jade

boulders, which are sent overland to Canton, is a great speculation, as they are sold before they are cut, and their value entirely depends on the colour. A boulder when cut may be found to be dull green or white, which is of good value, but apple-green is almost priceless. Amber and copalite are also found in alluvial deposits in Yu-nan, not of the pale yellow colour found in Europe, but of a rich clear orange brown, occasionally clouded orange brown and black, some of which has an opalescence which causes it to be highly prized. This amber is always worked up locally into snuff-bottles, bracelets, charms, and beads. Pink coral, which has a specific value in



PEKIN GLASS, PAINTED AND INSCRIBED
FROM THE INSIDE

China, and is chiefly used for making buttons worn only on the hats of mandarins of the highest rank, is found in the bay near Chefu, in the Gulf of Pi-chi-li. The quartz, chalcedony, cairngorm, and agate are picked out in great part from the beaches left high to dry by the Yangtse river at low tide. I have never seen in any other river bed such a variety of beautiful pebbles as may be found there.

The stopper of the snuff-bottle is generally in violent contrast to the colour of the bottle; sometimes it will be made of tourmaline, carnelian, or mother-o'-pearl, sometimes of cairngorm or Pekin glass, either plain or set in gilded brass or silver. An apple-green jade snuff-bottle will be found frequently with a pink tourmaline stopper, or a

Chinese Snuff-Bottles

cairngorm bottle with a stopper of rich crimson quartz. A curious specimen in my collection—a double cairngorm crystal with rutile crystals included, cut into two diagonal snuff-bottles—has one stopper of blue fluor spar and the other of green jade. Another beautiful bottle carved from a hard silicious conglomerate or “plum-pudding stone,” as it is called in England, has a stopper of green jade.

It is when the official is expelled from office and money becomes scarce that the snuff-bottles find their way to the universal Chinese pawnshop. Then comes the collector's chance, and if he is in no hurry and can devote time to the hunting of his quarry he may do fairly well. Perhaps he will cast covetous eyes on a bottle which he considers worth thirty taels; when the pawnbroker asks

(as he will) one hundred taels he will promptly offer ten, to meet with scorn and contempt. After that he will receive a daily visit from the dealer till at the end of ten days or so the coveted treasure has been purchased at a cost probably of thirty-five or forty taels. I have myself, when engaged in this amiable sport, been told by pawnbrokers in Syechuan and Yu-nan that choice bottles have lain in their shops for fifty years and more, as there is no market for them in those remote provinces far from the reach of collectors. Probably if they took the bottles to

Pekin they could get ten times the price I gave for them from wealthy officials or European collectors, but the dangers of the tedious overland route prevent that in most cases; the journey takes at least two months each way owing to the wretched condition of the Chinese roads. The only merchants of Syechuan who are used to dealing with European traders are those of Chungking, as that is the navigable limit of the Yangtse river, and even there an enormous percentage of goods is lost in the terrible rapids of the Yangtse gorges.

I obtained a great many of my most highly prized snuff-bottles from Cheng-tu-fu, the chief town in Western China, which is situated in the centre of the most fertile plain in the world, and takes ten days to reach from Chungking overland; it contains more curio and pawnshops than any other town in China, except Nanking and Peking. I procured some very fine snuff-bottles from the former, as also from the native city at Shanghai, Nan Chang Fu, Kukiang, Chungking, and other cities.

The illustrations accompanying the text give some idea of a few choice specimens in my collection; but however good the engraver's work may be, half-tone must fail to convey to the reader an appropriate idea of the exquisite polish and varied vivid colouring of the original bottles.



RICHLY CARVED PINK CORAL,
WITH APPLE GREEN
JADE STOPPER



CONGLOMERATE, RESEMBLING
SOUTH AFRICAN “BANKETS,”
WITH JADE STOPPER



OLD CHINA BOTTLE
WITH PINK CORAL TOP,
FROM CHENG TU FU

AGATE, BEAUTIFULLY
LINED, WITH CARNELIAN
STOPPER

OLD CHINA,
EMBOSSED, FROM
CHENG TU FU



WE give, by kind permission of their owners, five of the many interesting portraits now being exhibited in the Kings and Queens Exhibition at the New Gallery. The unsigned portrait of Richard III. (*see page 197*) was painted when the change from tempera to oil as the medium was being effected, and of even greater importance, seeing to what it led, the change from panel to canvas. There seems to have been nothing of English work during that time that could be compared for a moment with the achievements of Memling or the Van Eycks, or with those of Raphael's precursors in Italy, and this can hardly be English work. There are fathomless depths of feeling in the finely drawn face of this king. The sentiment, and feeling for feeling, that is lacking in Holbein's work we have in abundance here, and no more wonderful eyes have been painted than those which shed light on this canvas. The interesting portrait of Henry VII. (*on this page*) belongs, of course, to the same period; it is also by an unknown painter.

It would be impossible for one of Holbein's School to be other than absolutely truthful, and the portraits of Edward VI. lack nothing in this respect, but

whatever the King had of soul seems to have been sought and found by Gwillim Stretes, the painter of the portrait reproduced on page 200. Compared with this beautiful work the portraits of Elizabeth in the next room are felt to be highly-wrought fashion plates; historical documents, doubtless, and as artful as is consistent with absolute accuracy; but as much may be said of any mechanical drawing, and there is little to praise in such work. Her portraits reveal none of her character, whereas those of her sister Mary, either as child or Queen, are disclosures of the malignity forming her portion which determined the choice of the epithet "bloody" when her history had to be written. We must not be blinded by prejudice to the quality of her portraits, however, and those numbered 73 and 75, attributed to Antonio More and Lucas de Heere (*see page 198*), are amongst the finest in the collection.

Entirely different in style and welcome is the little painting of Lady Jane Grey (*see page 199*), by Lucas de Heere, or some other. That the artist, being minded to paint a Virgin at her devotions rather than any particular lady, was entirely occupied here with problems of colour and tone, may be inferred from the infinite pleasure



HENRY VII.
Reproduced by kind permission of the Society of Antiquaries

Notes

he gives, for a "rare concert" of all the delights of the eye is what we have found on the panel.

AT Sotheby's, in December last, was sold an ostensibly notable item, being a MS. on vellum in folio of *Ricardus de Media-Villa In Secundum Librum Sententiarum*, with an **An Alleged Memorial of the Library of Petrarch** inserted leaf, on which were the words: "Fragmentum Bibliothecæ Petrarchæ," and a MS. note belonging to a date posterior to 1576, relative to the death of the great Italian poet at Arqua in 1374. This volume had been offered for sale on a previous occasion at Messrs. Puttick and Simpson's, and we do not recollect any mention being made of the Petrarch interest. It is, in the first place, as improbable a book as can well be conceived to have been in possession of Petrarch, and his ownership seems to depend on the reputed similarity of certain MSS. notes to writing preserved in a MS. of Virgil at Milan claimed as his. The circumstances connected with the library and other personal appurtenances of Petrarch are very obscure and debatable; but it is generally understood and admitted that in 1362 he presented a few books to Venice, and that after his death his effects were dispersed by auction at Padua. About two centuries elapsed before any steps were taken by the Venetian Government to erect a library to accommodate the literary treasures which had accumulated by gift, more especially those of Cardinal Bessarion and Cardinal Grimani; and it is extremely questionable whether at that date any portion of the slender Petrarch donation survived. Unless it be the Virgil above mentioned, nothing authentic from this source is recognisable, but in Hazlitt's *Venetian Republic* three MSS. are specified as existing, but as being of dubious character, and two others which have not been recovered, one of them a Dante presented to the poet by Boccaccio. The lot was allowed to go for £17, which was tantamount to a repudiation by all good judges of the reputed *provenance*.

Only a Friendly Caveat MACAULAY once said of Miss Strickland that when ladies write history they sometimes make strange statements, and the same may be predicated of contributors to popular papers who discourse of archæological matters. In a monthly contemporary a writer has undertaken an experimental valuation of the contents of the British Museum, and his printed report might be treated as somewhat entertaining if it were not, from its purely amateurish complexion and grasp, apt

to prove seriously misleading, where readers are not always able to judge for themselves. Premising that the Trustees have not so far announced an intention of sending for the auctioneer, and that where a collection is so emphatically lifted out of the category of property on sale, estimates of the selling prices are supererogatory, these particulars become of aggravated inutility when they are set down by an individual who has all his knowledge to acquire. It is very well to say and think that palpable nonsense is harmless and unworthy of notice; but we beg to



RICHARD III.

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point out that a popular periodical finds its way into hundreds of thousands of hands, where the incompetence and irresponsibility of a writer taking up an outside theme are not suspected, and owners of more or less valuable objects are encouraged to form delusive notions of their commercial worth. Such a speculative assessment may do no particular harm when it is a question of the *Codex Alexandrinus* or the Harris Papyrus, the Rosetta Stone or the Portland Vase; but it is worse than foolish when letters of Lord Nelson are computed at from £50 to £200, and those of Wolsey go for less; while the "auctioneer's clerk" (we use the writer's own

definition of himself) thinks that from £200 to £500 would buy the quarto Shakespeares. He informs the reader that of the 60 Caxtons in the Museum most are in duplicate; there are apparently (not including very small fragments) 73 Caxtons there and only 14 duplicates; the Trustees must not, however, hope to get more than £500 apiece for these, although some specimens, not the rarest, have within

THE auction room is a sort of licensed lottery. Two small episodes, each in its way illustrative and typical, occurred in one of the sales of last season. A copy of Bunyan's *Pilgrim's Progress*, 1688, which had sold for less than a sovereign a short time ago, fetched £36, and Rabelais' *Epistres écrites pendant un voyage d' Italie*, 1651, which brought £2, and is usually marked about half that amount, only required a second bidder to have carried it to £12, for which the auctioneer held a commission. A peculiarly desirable copy of William Horman's *Vulgaria*, 1519, nearly uncut, was so imperfectly catalogued that it sold for £16, was re-sold at once for £40, and once more within a few days changed hands at £50.

A
Licensed
Lottery



QUEEN MARY I. BY LUCAS DE HEERE
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recent experience brought over £2,000. He declares the value of the *Petition Crown* of Charles II. to be unknown, yet two or three have been sold not so long since. If the writer had been an auctioneer's clerk in sober reality he might have known that the Juxon 5-broad piece was purchased by Messrs. Spink and Son for £770, and subsequently transferred by them to the national collection. There is nothing in the type; the uniqueness lies in the denomination and the *provenance*.

A CORRESPONDENT writes:—The alleged paintings of Sir Hugh Clopton, *temp.* Edward IV.—

New Place, Henry VII., and Lady Stratford-Avon and the Cloptons be the wife of Sir William Clopton, which were sold in one lot at

Sotheby's rooms in December last for £200, were described in the auctioneer's catalogue as "Shakespearean relics of the very first importance and interest." The two pictures were confessedly distinct in date and immediate relationship, since the first purported to represent a gentleman who was in possession of New Place, as we know, in 1483—Sir Hugh Clopton, Lord Mayor of London in 1491; while the second exhibited the year 1613 as the period of its appearance. Neither picture had in reality any direct link with the poet. The

Cloptons had long abandoned the mansion, and it had passed through successive hands, when Shakespeare acquired it in 1597 at a very moderate price, doubtless in consideration of its being almost in ruins, as it had remained since the middle of the same century; and although the premises, curiously enough, reverted to the Cloptons by marriage, it was not till 1677 that a later Lady Clopton, wife of Sir Edward Clopton, and daughter and heiress of Sir Edward Walker, Garter King of

Notes

Arms, came once more into possession of the ancestral seat. The "Sir Hugh Clopton" bracketed and knocked down with "Lady Clopton" was probably the friend of Theobald, the Shakespearian editor, and was living in 1733. He was of the Middle Temple, and one of the sons of Sir John Clopton. The likeness was probably taken in earlier life; he was arguably advanced in years in 1733, and had lost his wife Elizabeth in 1721. See Wheeler's *Stratford-on-Avon* (1806), pp. 49-50. The lady may have been his grandmother, who died in 1642, being one of the daughters of John Keyte, of Ebrington, co. Gloucester, and the wife of Thomas Clopton, of Clopton, who died in 1643.

THE formerly infinite subdivision of money - striking centres, of which some have sunk into insignificance, and a few have disappeared, has led to the survival of a very considerable number of pieces of various origin, of which the attribution or appropriation defies even experts. It seems to us that it might be a good plan for holders of such examples to procure accurate autotype copies, perhaps on a magnified scale, and circulate them among numismatists with a request for information, since it is often the case that one person may be fortunate enough to arrive at a solution of an enigma illegible to his contemporaries through the possession of a special clue or some other fortuitous advantage.

WE have received the stamp catalogues for 1902. Stanley Gibbons, as before, publish their popular catalogue in two parts. Part I. deals with the adhesive stamps of the British Empire, and Part II. with the adhesive stamps of foreign countries.

Part I. has undergone considerable improvement and revision in this 1902 edition. The lists of some countries have been entirely re-written; amongst these are Griqualand and Madagascar. The new list of Griqualand includes much that is new, being based

on the latest researches of well-known specialists. Zanzibar has been opened out into a formidable list of type varieties, to which even yet more will have to be added in a new edition to make it complete. The most noticeable alteration is, of course, the inclusion of the Transvaal and the Orange River Colony in



LADY JANE GREY ATTRIBUTED TO LUCAS DE HEERE
Reproduced by kind permission of Earl Spencer, K.G.

the British Empire portion; but it is a pity that the Transvaal list, already a long one, should have been burdened with the Pietersburg stamps in such needless detail. This list of the last stamps issued by the Boer Government would have been interesting and attractive if it had been confined to leading varieties with a simple footnote as to the almost endless minor varieties. As it is, the list is enough to stifle the enthusiasm of even the most ardent collector. Lydenburg, Rustenburg, Schweizer Renecke, and Wolmaranstad might also have been omitted with

The Connoisseur

advantage as more than questionable issues. Stellaland and the New South African Republic are retained in Part II., though they formed part of the annexed Transvaal, and now are British territory. But Swazieland, over which we acquire protectorate rights, is included.

The trend of prices is mostly upwards, though there are many reductions.

Part II. has also undergone considerable revision.



EDWARD VI. BY GWILLIM STRETES
Reproduced by kind permission of Lord Aldenham.

The later portions of Austria, Bosnia, Guanacaste, French colonies, Portugal and Portuguese Indies have been re-written. In the United States the Postmaster's issues have been revised and inserted in their proper alphabetical order.

There are many alterations in the pricing. Used stamps of the commoner class show material reductions, but the better class of used, and especially of unused, mostly trend upwards in price.

In the matter of paper and printing, and general get up, the catalogue is excellent. In accuracy and completeness it represents the high watermark of

specialism in stamp collecting in this country; it is, in fact, the *vide mecum* of advanced collectors.

The "Universal Standard Catalogue," published by Messrs. Whitfield King & Co., the well-known stamp dealers, of Ipswich, on the other hand caters for the beginner and the young collector, who would be appalled by the complicated and advanced lists in the Gibbons Catalogue. In one handy pocket volume of 362 pages Messrs. Whitfield King & Co. have compressed the adhesive postage stamps of the world, which in Gibbons' extend to over 700 pages of much smaller type. This rigorous elimination of varieties leaves the beginner with a simplified catalogue that was sadly needed. This new edition, we understand, has been thoroughly revised from cover to cover by Mr. Whitfield King himself, who has further simplified the issues of many countries, such as Ceylon, Great Britain, Mauritius, Philippines, South Australia, United States, etc. Oil Rivers and Niger Coast Protectorate are now placed under Southern Nigeria, these being only three different names for the same territory.

Mr. Whitfield King has compiled the following interesting statistics from his new catalogue. The total number of all known varieties of adhesive postage stamps issued by all the Governments of the world up to the present time is 16,081. Of this number 141 have been issued in Great Britain, and 4,342 in the various British colonies and protectorates, leaving 11,739 for the rest of the world. Dividing the totals amongst the continents, Europe issued 3,823; Asia, 2,966; Africa, 2,775; America, including the West Indies, 5,268; and Oceania, 1,249. A comparison of these figures with those published in April, 1900, will show that 1,455 new varieties of stamps have been issued throughout the world in the space of eighteen months. The Republic of Salvador, which exploits stamp collectors for revenue purposes, has issued more varieties of postage stamps than any other country, the number being 403. Next in order come the United States with 303; Spain with 293, followed by Nicaragua, with 279; the Philippines, 228; Uruguay, 221; Victoria, 220; Cuba, 217; and Mexico, 214

Notes

THE interesting piece of seventeenth century silver here illustrated was made to commemorate the launching of the *Royal Charles*, the second ship of that name, which was constructed at Deptford during the Dutch War of Charles II. to replace its namesake, which had been captured by the Dutch in the Medway.

It is a two-handled porringer with cover and dish, and the illustration shows that each piece is repoussé after the fashion of the period. The ornament on the cup is the lily, met with so often on porringers of this date, with the addition of a winged dragon on one side and of a lion on the other. The winged dragon is a very exceptional feature. The handles are female caryatid figures. The cover bears the same floral ornamentation, but has the figures of a lion and a stag, the former in pursuit of the latter. The dish is more boldly repoussé, and reproduces on the wide rim similar floral ornament and the three animal figures between the flowers. The bowl of the dish is engraved with the arms of the Duke of York, afterwards James II. (the Royal arms differenced by a plain label), within a garter, and surmounted by a Royal Ducal Crown, the whole on an anchor, and surrounded by a coiled rope, the Duke of York being Lord High Admiral. Outside all this there is the following inscription (with an anchor dividing the first from the last word in the circle):—

“At the Launching of his Ma^{ties} ship the Royall Charles ÷ the 3^d Aprill 1668 ÷ Built at Deptford by m^r Ionas Shish his Ma^{ties} Master Shipwright there Burten 1258 Tunns ; men 700 Guns 96.”

The porringer is similarly engraved on one side above the repoussé work. Each portion is fully hall-marked for the year 1668, and bears the maker's mark, P P above a cinquefoil in a heart-shaped shield. The dimensions are—Width of dish, 15 ins. ; width of porringer across handles, $8\frac{3}{4}$ ins. ; height of porringer with cover, $7\frac{3}{4}$ ins.

The engraver would seem to have made a mistake in the date of the launching, for in Evelyn's *Diary*

there is the following reference to it on the date, 3rd March, 1668 :—

“Was launched at Deptford, that goodly vessel, *The Charles*. I was near His Majesty. She is longer than the *Sovereign*, and carries 110 brass cannon ; she was built by old Shish, a plain, honest carpenter, master-builder of this dock, but one who



PORRINGER AND DISH COMMEMORATING THE LAUNCH OF THE *ROYAL CHARLES*, 1668

can give very little account of his art by discourse, and is hardly capable of reading, yet of great ability in his calling. The family have been ship-carpenters in this yard above 100 years.”

On the 13th May, 1680, Evelyn again writes :—“I was at the funeral of old Mr. Shish, master-shipwright of his Majesty's Yard here, an honest and remarkable man, and his death a public loss for his excellent success in building ships (though altogether illiterate),

and for bringing up so many of his children to be able artists. I held up the pall with three knights, who did him that honour, and he was worthy of it. It was the custom of this good man to rise in the night and to pray, kneeling in his own coffin, which he had lying by him for many years. He was born that famous year, the Gunpowder-plot, 1605."

THE accompanying illustration shows a chamber organ now in the possession of Mr. W. Howard Head, which is remarkable alike for its beauty of form, its singularity of construction, and its historical interest.

**An early
Seventeenth
Century
Organ**

This Organ has always been known as "Queen Elizabeth's Organ," but it was the opinion of its last owner, the late Mr. J. Snowden Henry, M.P., of East Deen, Bonchurch, Isle of Wight, that, "having been in the Isle of Wight so long, if it had a Royal owner, it is more likely to have been the Princess Elizabeth—a daughter of Charles I.—who died at Carisbrooke." There is, however, no evidence that it ever belonged to a member of the Royal family.

It will be seen that the organ bears the date 1602, and also a quotation from the 150th Psalm, of which the English translation is: "Praise the Lord with stringed instruments and organ." It is probably of Flemish origin, and appears to have been specially made for the then Earl of Montrose, whose arms are prominent in the decoration, and whose initial "J" (for John Graham) is so treated in the ornamentation of the case, that the monogram forms an "M" for "Montrose," under a coronet. This monogram appears twice on the upper portion of the case, and alternates with a representation of a human head on the front of the keys.

On the death of the late Mr. J. Snowden Henry, the organ was lent by his executors to South Kensington Museum, where it attracted much attention for some considerable time. The winding up of the Trust, however, necessitated the sale of the instrument, and it was sold at Christie's for a large sum to an art dealer, who bid guineas to the pounds offered by the representative of the Museum. Mr. Head, who subsequently came into possession of the organ, has taken in hand its restoration, which was unfortunately to some extent necessary, inasmuch as many of the pipes were badly worm-eaten, and it was with the utmost difficulty that some of them could be rendered fit for use.

A few words as to the construction of the organ may not be amiss. The compass of the instrument is from E to C—45 notes, and the stops are "Stopped Diapason," "Flute," and "Regal," which latter only extends from B to C—26 notes. There is also a tremolo, which, in conjunction with the "Regal" stop, gives very much the effect of a "Vox Humana." The organ measures 5 ft. 9 ins. high by 3 ft. 6 ins. wide by 1 foot 9 ins. deep. There is no draw stop

action of the usual description, but the slides are worked direct, a carved knob being affixed to each end.

The pipes are of wood, and are most elaborately carved in such a way as to resemble, so far as was possible, the Scotch thistle. Probably the original organ had but two stops, the "Stopped Diapason" and the "Flute," the "Regal" being added as an afterthought, possibly before the instrument left the workshop. This may be concluded from the fact that, to provide the third stop, the soundboard had been pierced out at the back, but probably by the original builder, inasmuch as the material



ORGAN MADE IN 1602

Notes

and workmanship are practically identical with those of the other two stops.

A few of the large pipes in the "Stopped Diapason" are of oak and built square, but all the others are round, being bored out of solid pear-wood, with oaken feet. The pipes are by no means all alike, but there is a very distinct similarity between the various designs and schemes of ornamentation.

That portion of each pipe which is near the mouth has been left square, and the front has been cut away to make room for the cap. Not only the body of each pipe, but also each cap, mouth, and stopper is carved. Outside the case, at the back, it will be found that the "Regal" stop has been treated in much the same manner, the tubes being artistically carved and fixed into square wooden blocks, which, in their turn, are let into the upper board. The whole of this stop is let into one board, a method which, we believe, somewhat differs from modern practice.

When the organ came into the possession of its present owner it had affixed to it, inside the case, a wooden label bearing the following inscription—

E. Hoffheimer. Fec.
Vien. 1592.

and the date on the outside of the case was 1592. Mr. Head, however, rejects, and has removed, this inscription, and has altered the date outside the case to 1602, as, he believes, it originally stood.

There is now to be seen in London an extremely fine specimen of old Argentan lace made for a royal cot cover, probably towards the end of the seventeenth century. It measures 52 ins. by 50 ins. The design consists of rococo-framed compartments, filled in with bunches of flowers, which in some cases rest upon a riseau ground. As in all hand-made laces, there is no complete regularity in the pattern; delicate sprays appear to have grown here and there beneath the hand of the artist worker, in defiance, as it were, of the set pattern, such irregularities giving an added charm and individuality to the whole fabric. The main ground is in large reseau—a distinctive feature of Argentan lace.

The square is in perfect condition, having passed

the last hundred years of its existence in that ideal receptacle for old lace, a dust-proof cabinet, where it formed the chief artistic ornament in an old hall, its lonely yellow white having a fine decorative effect on a Cordovan leather wall.

THE screen shown in the accompanying illustration consists of some very fine pieces of carved wood, which have an interesting and painful history. They were, until a few years ago, in the church built by the Knights Hospitallers at Aschelia in Cyprus. In 1888, when Mr. D. G. Hogarth visited Cyprus for archaeological purposes, this church contained a remarkable pulpit

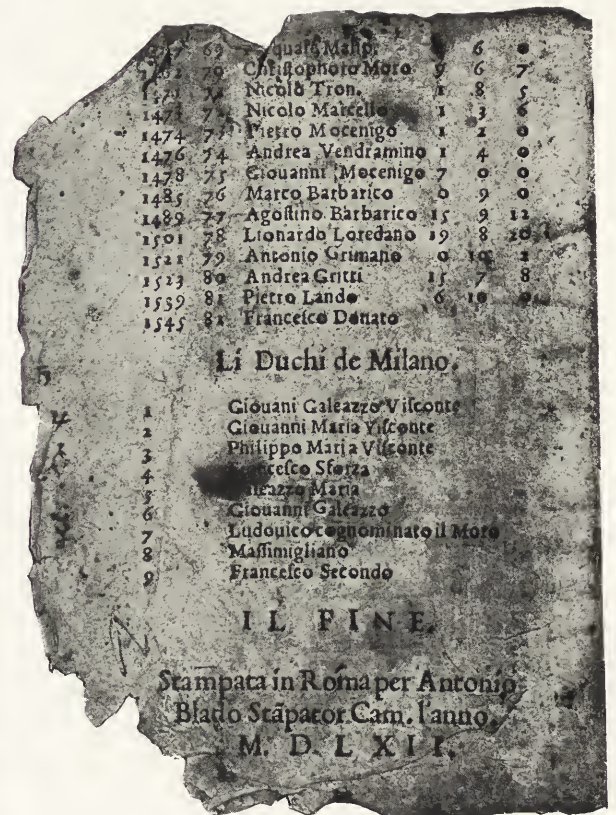
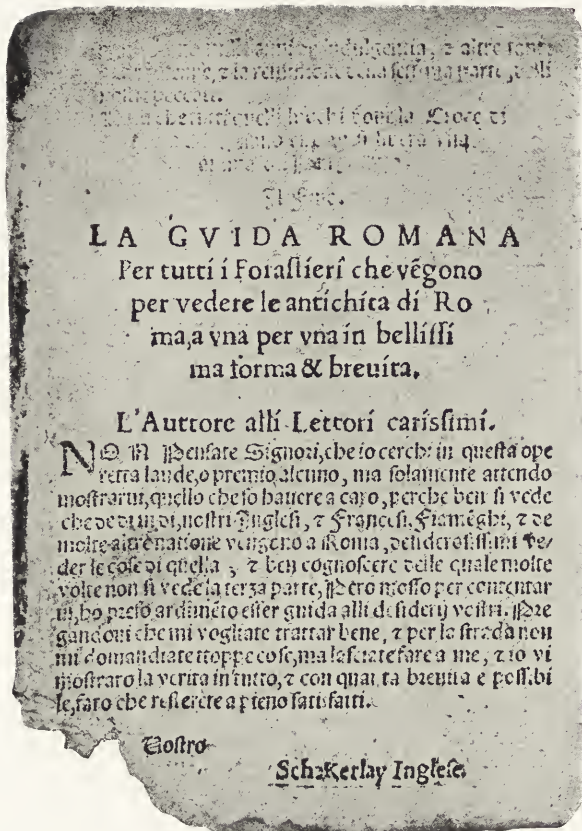
Fine Wood Carving



SCREEN MADE OF CARVED CHESTNUT
FROM CYPRUS

projecting from the wall, a rood screen, and a baldachino, all of wood (apparently chestnut), elaborately carved. The pulpit was apparently made out of an older frieze, which must at some time have been removed from its place, but the screen and baldachino seem to have been in their original condition.

In Mr. Hogarth's published account of his tour (*Devia Cypria*—London: Henry Frowde, 1889) will be found on pages 43-46 an account of the church and its carvings by Mr. R. Elsey Smith, who attributes the carving to the early part of the sixteenth century. As will be seen, it is Renaissance in character, but shows traces of Gothic influence. The large panels forming the frieze of the screen are the panels of the pulpit, and the rest of the screen is formed out of the baldachino. It is sad to read that, when Mr. Hogarth



FIRST AND LAST FOLIOS OF *LA GUIDA ROMANA*, 1562
(Actual size)

and Mr. Elsey Smith saw the carving about thirteen years ago at Aschelia, it was in almost perfect preservation, and thus it might have been to-day but for the vandalism of an English resident in Cyprus and the incredible conduct of those who ought to have been its guardians. For the local Greek bishop actually removed the carving from the church and sold it to a Mr. G. W. Williamson, from whose hands it passed into those of a bank manager at Cyprus. This gentleman brought the carving to England and offered it to South Kensington Museum, but the Museum would not pay his price.

The carving was then left for ten years in the corner of a city warehouse, where it was found by Mr. Rider Haggard. By that time it had fallen into two or three hundred pieces. Mr. Haggard sold it to a friend, for whom it has been made into a screen by the Misses Woollan, of Brook Street, under the advice of Mr. R. P. Spiers. The owner has given the Misses Woollan leave to show it for a short time to anyone who may be interested.

We have spoken of the *Memorabilia Romae*, of which the issues were extremely numerous, and go back beyond 1475, as some are
A Sixteenth Century Guide Book xylographic; but at a later date a singularly curious attempt was made by an Englishman, one Shakerley, whose name is spelt "Scha Kerlay,"

to introduce a modified form of the *Memorabilia* under the title of *La Guida Romana*. It is a small and slender volume, published at Rome in duodecimo or small octavo shape, and Shakerley avouches that he had executed the work without any expectation of praise or gain. The copy which lies before us is terribly imperfect; but it supplies the means of ascertaining, at least approximately, of how much the book consisted, as it possesses beginning and end. Of Shakerley we have nothing to communicate, unless he was the Peter Shakerley who in 1551 produced an English version of *Ecclesiastes*. There he is called, or calls himself, "poor Shakerley." Our illustration shows the first and last folios.



THE Picture Sales during January were of a very unimportant nature, as is usually the case at this time of the year on account of the general exodus from town for Christmas and the New Year.

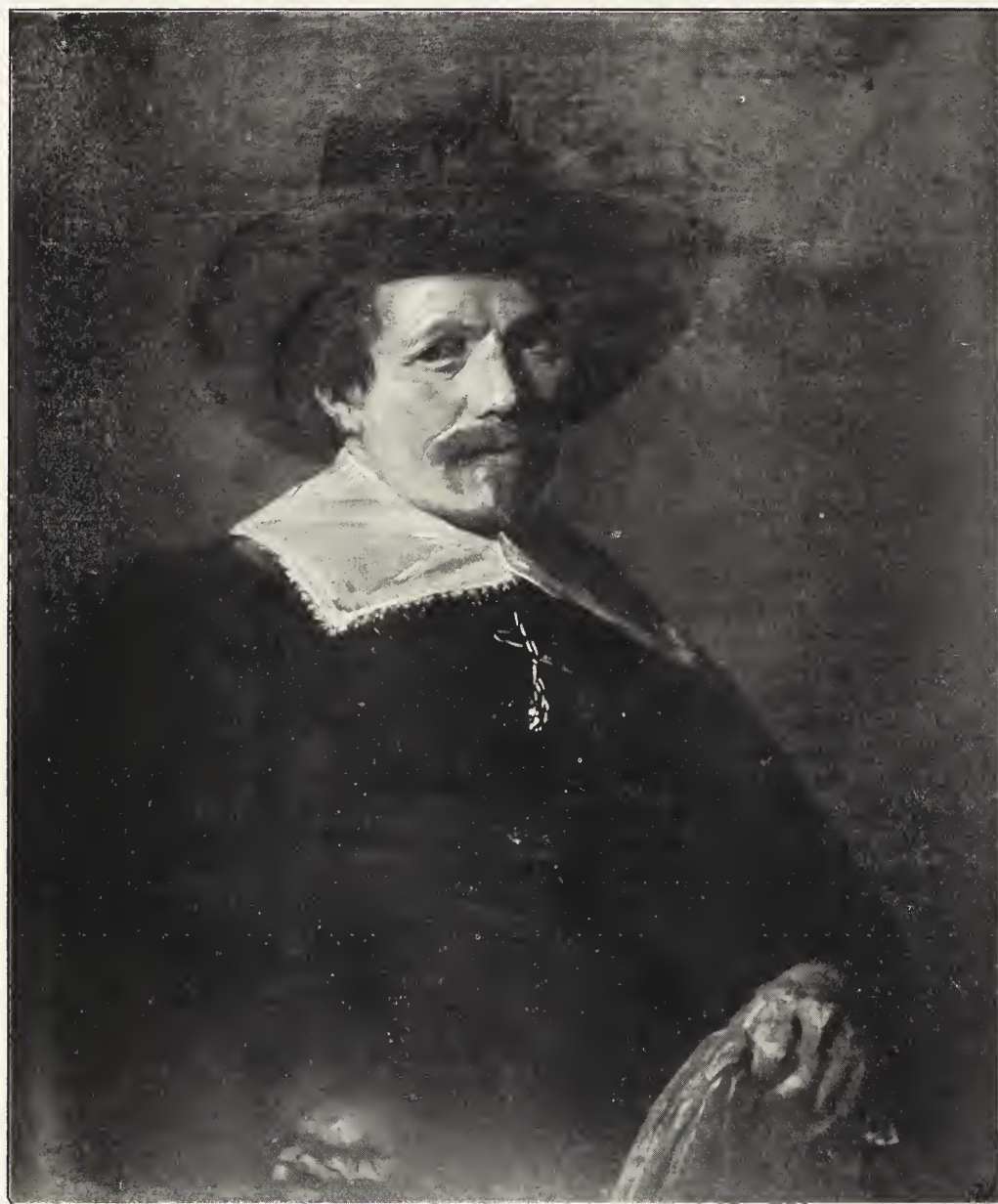
At Christie's, on January 18th, a few interesting English water-colours were offered, including works by Cattermole, David Cox, and Peter De Wint. The latter's *Kirkstall Abbey, Yorkshire*, a very good example from the Quilter Collection (1875), fetched 100 guineas, and *A Scene in Sherwood Forest*, by David Cox, from the same collection, 55 guineas. There were also several small works by Birket Foster in his usual style, that is to say, with a wealth of unimportant detail and a hardness of contour that make his original water-colours almost indistinguishable from the chromo-lithographs which reproduce them. His work is at present very much overrated, so that one was not surprised to see 58 guineas paid for his small *Landscape with Sheep, Children, and Windmill*.

The following Saturday brought an instructive series of works, mostly sketches, in oils and water-colours, by David Roberts. None were of very fine quality or great importance, but the interest of the series lay in the fact that it covered the greater portion of the artist's career, from 1831 to 1864, the year of his death. The best of the water-colours was the *Grand Entrance to the Temple of Luxor*, which fetched 45 guineas, but a number of slight though clever studies went for very small prices, varying from £1 to 20 guineas. Among the oil paintings a view of *St. Andrew's, N.B., from the Sea*, painted in 1864, an important canvas, but of no great artistic merit, reached only 60 guineas. At the same sale a *Church Interior*, by the modern Dutch painter T. Bosboom, was sold for 294 guineas, although it cannot be ranked with this artist's best work.

The great name of Franz Hals shed its lustre upon the sale of February 1st, and attracted a large number of people. When the *Portrait of a Gentleman*, which we reproduce, was placed upon the easel, there fell over the assembly that curious hush of expectancy which invariably precedes

sensational bidding. An offer of 300 guineas set the ball rolling, and in a very few minutes the sum of 3,600 guineas was reached, and the picture knocked down to Messrs. Agnew. It was sold by the executors of the late H. W. Cholmley, Esq., of Howsham Hall, York, whose mother, it is reported, purchased the portrait about a century ago for £20. The sitter, a man of no very striking appearance, but with a strangely sad expression in the eyes, is slightly turned to the left; he wears a black dress and cloak with a white collar and large black hat; he holds his gloves in the left hand, and his right hand rests upon his hip. The canvas measures 31 ins. by 26 ins. The quality is not of the finest, and the picture was probably painted in the latter part of the artist's life. It is far, for instance, from possessing the wonderful dash, the incomparable subtlety of modelling and colouring of the portrait of a man, by the same artist, at present exhibited at Burlington House by Mr. Arthur Sanderson; yet it bears many characteristics of the master of Haarlem, and is a good example of his inimitable technique, in which he seemed to combine the methods of his contemporaries, Rembrandt and Rubens, without losing anything of his own personality.

The Franz Hals was undoubtedly the *clou* of the sale, but there were several other items of interest, notably, an excellent example of Pieter Codde, representing the *Interior of a Guard Room*; a cavalier in slashed white dress and a large hat is playing tricktrack with a gentleman in red coat and lace ruff, while an officer, with cloak and helmet, stands by smoking a pipe and watching the game. The quality of the picture fully justified the price, 420 guineas. Gerhard van Honthorst (1590-1656), a painter who spent some time in England, and is best known in this country by his numerous portraits of the unfortunate Queen of Bohemia, daughter of James I., was represented by a truly magnificent work, whose only fault is its enormous size (6 ft. 10 ins. by 9 ft. 3 ins.). The subject is the *Adoration of the Magi*, very similar in treatment to the one in Florence, which is recognised as the artist's masterpiece. Notwithstanding the merits of



PORTRAIT
OF A
GENTLE-
MAN
BY FRANZ
HALS
SOLD AT
CHRISTIE'S
FOR £3,780

the painting and the wonderful effects of light and shade, it only reached 145 guineas owing to its unwieldy proportions.

Among Dutch landscapes only two need be noted, works of the two Ruysdaels. By the more famous Jacob there was a pretty, though very small panel, *A River Scene*, with trees and church, and windmill beyond, an angler in the foreground (Smith's *Catalogue Raisonné*, No. 25, page 32), which brought 195 guineas; whilst his uncle Salomon's *Woody Landscape*, with a wagon and figures on a road, of good quality, but not one of the favourite river scenes, went for 78 guineas.

An unfinished sketch by Sir Joshua Reynolds, *A Mother and Infant*, was the most interesting work of the Early English School sold on this day. Though very slight, this study is full of graceful charm, and is well worth the 310 guineas paid for it.

The *Portrait of a Lady*, by Sir Henry Raeburn, was not a very favourable example of the master; the dress is of a very dark green shade, almost black, and the entire scheme of the picture is extremely dark, the only relief, except the face, being a narrow white muslin frill; nor was the painting in the finest state of preservation, so that 820 guineas seems a fair price to have paid for it. The half-length presentation

In the Sale Room

in profile of *George Cumberland*, a boy of fourteen, in midshipman's uniform, was correctly attributed to George Romney, and was bought by Mr. Fairfax Murray for 185 guineas; and there was an attractive small whole length *Portrait of John Cook, Esq., of Norwich*, in red coat, seated on a stile, by Sir Wm. Beechey (75 guineas).

It may be well to mention, before leaving the subject of this sale, that the so-called Gabriel Metsu, *A Visit to the Nursery*, concerning which the catalogue (No. 108) quoted a long description from Smith's *Catalogue Raisonné*, was not the original picture mentioned in that work. As explained by the auctioneer when putting up the picture, the original is on canvas, whereas this one was a panel. Quite apart from this difference, it was evident from the painting itself that it could not be the work of Metsu; the bad drawing of the hands and the general flatness of the entire picture denounced it, even to moderate connoisseurs, as a none too excellent copy. Needless to add that it did not fetch a high price, but was bought in at 90 guineas. The original is probably worth from £3,000 to £4,000.

But the finest array of spurious pictures which we have seen for some time past appeared in the same rooms the following week. They were probably a consignment from Belgium, and comprised examples attributed to the great masters of the Barbizon School—Corot, Daubigny, Troyon, Jacque, Diaz, as well as Ziem and Boudin. Perhaps the most barefaced was the so-called Troyon, *A White Cow in a Pasture*, which not only bore a false signature, but also a forged stamp of the artist's sale. No one, however, seems to have been deceived, and it may be doubted whether any one of these "fakes" found a buyer, even at the low prices at which they were knocked down.

At this same sale, there appeared two important works by the late Mr. T. S. Cooper, R.A., dated respectively 1860 and 1877. They are in the artist's usual style, and differ little in subject from a very large number of his works. *Sheep-Shearing* realised 310 guineas, and *Six Cows on the Bank of a River* 300 guineas. To the same category of paintings, one we fear destined to incur a serious depreciation in the not very distant future, belongs *Sheep in the Highlands*, by R. Ansdell, R.A., 1873, which fetched 210 guineas.

Prints
THERE is but little to say this month concerning the sales of engravings. Proofs and first states of mezzotint portraits after Sir Joshua Reynolds, and, in a lesser degree, after Hoppner and Romney, continue to fetch several

times the price for which these masters were glad during their lifetime to paint the original pictures. The large number which have now been thrown upon the market, and even the frequent recurrence of examples of the same print, seem to have but little effect on their commercial value. The finest specimens are, however, no doubt being absorbed by collectors, which may explain the fact that as yet the sensational records established last season have neither been equalled nor approached. *Lady Bampfylde*, one of the rarest and most beautiful of T. Watson's engravings after Sir Joshua, of which a first state fetched 880 guineas last year, was bought for £294 at Christie's on January 15th; and *Mrs. Abington as the Comic Muse*, by J. Watson, also after Reynolds, first state before any letters, reached £130. A week later Sir Joshua was again an easy first with his *Mrs. Beresford*, *Lady Townshend*, and *Mrs. Gardiner*, by T. Watson, first state, which realised £204 15s. Hoppner's *Elizabeth, Countess of Mexborough*, by W. Ward, first state, sold for £94 10s. Again, at Liverpool, at Messrs. Branch & Leete's sale of the Hornby collection on January 23rd, *Mrs. Pelham feeding the Chickens*, by W. Dickinson, after Sir J. Reynolds, etched letter proof, fetched 240 guineas. In the same sale, an engraver's proof before all states of Sir Thomas Lawrence's *Nature*, by Samuel Cousins, was disposed of for 90 guineas, and *Lady Durham*, same painter and engraver, private plate, signed by the engraver, for 86 guineas.

Colour-prints have been comparatively less numerous of late than they were at the beginning of the season. However, Morland's well-known pair, *A Visit to the Boarding School* and *A Visit to the Child at Nurse*, appeared once more at Christie's on January 15th, and realised 130 guineas; whilst among coloured portraits the highest price was reached by *Jane, Countess of Harrington, and Children*, by Bartolozzi, after Reynolds, £147, on February 5th.

Books
THE market-value of books is dominated to a very great extent by fashion. To no other agency can the extraordinary and spasmodic fluctuations which are continually occurring be ascribed. To many, not to say most, people this unsettled state of things is a paradox. They cannot understand, for instance, why a work that was accustomed to bring a score of pounds three or four years ago should sell with difficulty at half the price to-day, or why a book that was comparatively neglected at one time should spring into prominence almost at a bound and be sought for throughout the whole literary world. Yet the

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solution is easy. The price of a book is not estimated solely by reference to itself, but to the class to which it belongs also. It may stand out a prominent unit by reason of special circumstances or exceptional intrinsic merit, but it will, nevertheless, rise or fall with the mass of which it forms a part.

A very good example of what is meant is afforded by the result of a rather miscellaneous sale held by Messrs. Foster, on January 16th, when a complete set of the Badminton Library, on large paper, 28 vols. 4to, realised no more than £50. These are essentially sporting books, and it is on record that four years ago the demand for works of this class was very much greater than it is now or ever has been in recent times. The Badminton set would then have brought about £90; the five volumes treating of Hunting, Fishing, and Shooting would themselves have realised £50. The scarce book is that on Hunting, by the Duke of Beaufort and Mr. Mowbray Morris. This would then have realised about £30; what it would bring now is a matter of speculation, for the Badminton Library is invariably sold as a whole as though to hide the weakness of its component parts.

Yet the Badminton Library has not deteriorated with age nor become obsolete. It is an excellent series that time has yet barely touched, to its bane, and during the period of the publication of its separate volumes scores of sporting books followed in its wake, all apparently forging ahead on a flowing tide, the tide of fashion, which soon slackened and eventually turned. It is easy now to lay down a rule for present guidance. Any sporting book of a practical turn seems doomed unless it can save itself by extreme age or contains coloured plates of a very special kind. Original editions of the novels of Surtees come within the latter category, and in addition they are not practical, a two-fold reason that places them and many other works of a similar character outside the rule.

Time will shew whether this conclusion is justified by the facts or no, for just at present we have very little evidence to guide us. The month of January was, as usual, productive of very little that was interesting in the matter of books. On the 21st and following day, Messrs. Branch & Leete, of Liverpool, dispersed all that was left of the important library of the late Mr. H. F. Hornby, and in London Messrs. Hodgson & Co. had the field almost wholly to themselves. It is not, perhaps, very surprising that auctioneers of literary property prefer to keep the best books back till a more convenient season. Winter is the time to read books already bought.

At Hodgson's, however, some very interesting works realised high prices. A copy of the original edition of the whole five cantos of Pope's *Rape of the Lock*, 1714, brought £50, and Wordsworth's *An Evening Walk*, 1793, and *Descriptive Sketches*, 1793, brought £64 and £66 respectively. A few years ago such amounts as these would have been dubbed extortionate. They shew the spirit of the age, or rather of Dibdin's fondness for "uneut" copies of rare and desirable books, which derive their importance primarily from considerations of merit. The *Rape of the Lock* and *Descriptive Sketches* were both "sewed," and all three copies were entirely "uneut." In that state they are, one and all, very rarely met with; indeed, it is a very great question whether the work by Pope was not unique. Re-bound and cut-down copies are comparatively common; half-an-inch or less of paper makes a wonderful difference in these matters.

At Hodgson's, also, on January 8th a copy of Gray's *Odes*, 1757, realized £40 for the very same reason. The wrapper may or may not have been original, probably it was not, but the piece was uneut, and so the price ruled high. The evolution of the collector, whether of books or of anything else worth accumulating, is a curious and interesting phase of his character. In the early days a book was a book, a print a print, a postage stamp a postage stamp, and so on through the whole gamut of acquisition. Not till later did he begin to draw distinctions between one specimen of the same thing and another. In times not so very far remote his agents "guillotined" books, cut prints close to fit frames, and stuck rare stamps into albums with strong gum, and he was satisfied, oblivious of the fact that such practices would one day be deemed worthy of Attila and his murderous Huns.

In this our age the very reverse takes place. Books are examined with scrupulous care to make sure that every leaf is intact, and also with the hope that a manuscript note in the handwriting of the author or in that of some former owner of repute may add to its interest and value. The life of a book is in many respects very like that of a man. A good pedigree is something to be proud of, imperfections and dirt answer to misdemeanors, mutilations to felonies, while a combination of such delinquencies is treason and a hanging matter. Never again shall we see the maddest, merriest days of John Bagford and his crew, who ripped out title-pages and mounted them in scrap-books.

The Liverpool sale, held by Messrs. Branch & Leete, was productive of very good but not high prices. Mr. Hornby had selected his books with great taste and

In the Sale Room

judgement, but they were not of an ultra-fashionable kind. Moreover, he had bequeathed the best of them to the Corporation of his native city. The Earl of Bessborough's set of Cobbett's *State Trials*, in thirty-four volumes, 1809-26, realized £19 (Russia); David Garrick's copy of *A Mirror for Magistrates*, 1610, with the great actor's initials on the title-page, £12 10s. (calf); Milton's *History of Britain*, 1670, from Sir E. Sullivan's library, £10 10s. (morocco); Rossetti's *Poems*, 1870, and *Ballads and Sonnets*, 1881, together two volumes, £15 (morocco); and a fine set of Molière's *Œuvres*, printed at Paris, in seven volumes, 1674, 8vo, £27 (morocco). This was revised and seen through the press by the author himself, and must have been one of his last literary labours, for he was dead when the work appeared. In May, 1897, a very fine copy of this edition realized no less than £61 at Sotheby's.

Of late, Mr. J. C. Stevens has sold many works relating to natural history at prices which appear to be distinctly higher than those obtained elsewhere for books of the same kind. On January 28th he disposed of the library of Mr. G. R. Ryder, and established at least one record in the case of Curtis's well-known *Botanical Magazine*, the complete set of one hundred and twenty-seven volumes realizing £130. This included the Index to the first one hundred and seven volumes. All things considered, this was a very high price, for the books were not uniformly bound, seventy volumes being in half calf and the remainder in cloth. But they were all "uncut," and that covers a multitude of sins. It is better to have a dirty and imperfect copy of any book than one that has been cropped by the binder. So runs the rule, and it is reasonable, for a dirty book may be cleaned, or "washed," as the experts say, and an imperfect one made perfect, but no power on earth can add a margin that has been cut away.

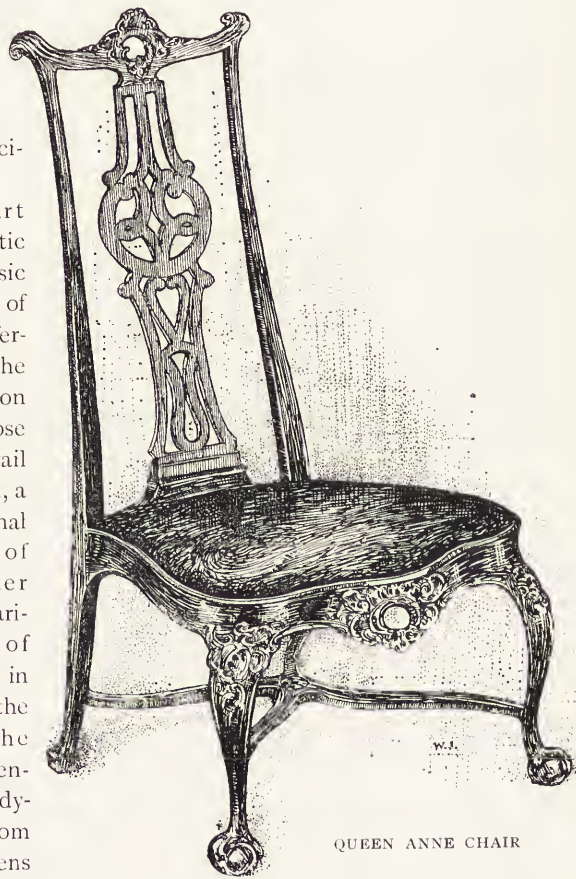
For good sound works which will stand the wrack of time, and are not altogether subject to the whims and caprices of a mood that seems to change with the Moon, commend us to acknowledged treatises on Natural History. Of late they have been rising rapidly in the market. Expensive to buy, none of them ever fall away without a very sufficient reason. But then they are not everyone's books. We may, if foolish enough, pass judgement upon the merits of somebody's "Ode" by hearsay, but scientific works do not furnish such a royal road to criticism as that. They must be read with care and re-read, and that, perhaps, is the reason why they are so stable. Many have been sold lately. One set of twenty-three volumes, Reichenbach's *Icones Floræ Ger-*

manicæ, printed at Leipsig during 1850-99, realized £63 10s. at Sotheby's on the last day of January. This is a distinct but by no means exceptional advance in price. We shall probably see it exceeded before the year is out.

THE old English furniture of the late H. W. Cholmley, and another collection of furniture chiefly of the same period, formed by a private gentleman whose name was not disclosed, after having been on view during the beginning of the week were sold at Christie's on the 30th and 31st of January, when some remarkably high prices were realised, though by no means in excess of the value of the specimens sold.

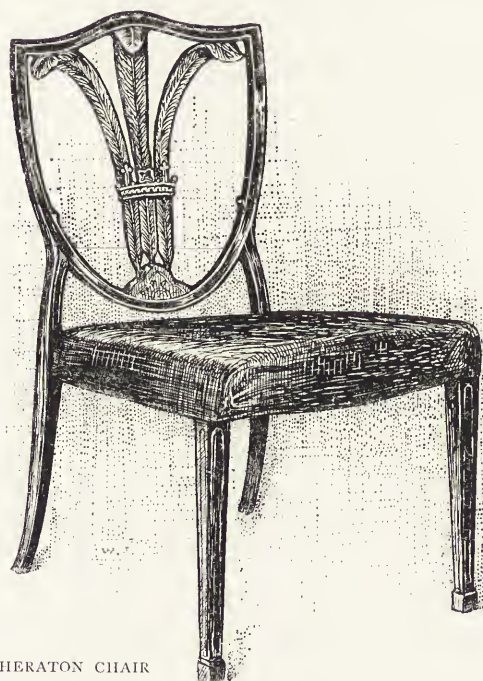
Quite apart from the artistic merit and intrinsic value of most of the furniture offered for sale, the whole collection afforded, to those desiring to avail themselves of it, a most exceptional opportunity of studying under one roof the various styles of cabinet-making in vogue during the whole of the eighteenth century; and of studying them from picked specimens of the best and

most characteristic types of each period. The most interesting set from a technical point of view was undoubtedly the six mahogany chairs, with high and peculiarly narrow backs on cabriole legs carved with shells, and ball and claw feet; these chairs were exceptionally fine examples of the transition style between Queen Anne pure and simple and early Chippendale, before the introduction of the straight leg. The price realised was only 155 guineas, being considerably less than had been anticipated, and granted that all six chairs were absolutely pure, which there seemed no possible



QUEEN ANNE CHAIR

reason to doubt, the purchaser of the lot must be congratulated on having secured a distinct bargain, as the chairs in themselves were most remarkably decorative, as will be seen by the illustration (*page 209*). A set of four Queen Anne chairs, open backs, and rather plainly carved rail centres, but standing on the most elaborately carved cabriole legs, with eagles' heads and foliage somewhat in the contemporary French style, and on ball and claw feet, with brass claws, made the best price, fetching 150 guineas, or nearly £40 a chair; their being in mahogany was in their favour, for they must have been made at a date when that wood had barely come into general use. Sheraton was very well represented, both in the plain and decorated manner, a set of nine very characteristic chairs, with



SHERATON CHAIR

shield-shaped backs, carved with "Prince of Wales" feathers, very slightly inlaid, with broad and comfortable looking seats, and in fine preservation, being admirable specimens of the former class (*see illustration above*), and making £88 4s., while the painted and inlaid satinwood pieces of the same period included a suite of a pair of settees, and four arm-chairs with cane seats; the backs carved with drapery and tassels, and painted with flowers and heads in medallion; and another pair of settees very similar, only painted with nymphs instead of heads. The latter, however, fetched 150 guineas, or only 5 guineas less than the other pair and the four arm-chairs together.

The most displeasing, in fact, the only displeasing piece of furniture in the sale was a squat, clumsy-

looking and absolutely unpractical satinwood secretaire, with revolving cylinder front, and inlaid with shells and festoons in fancy wood; the legs of this piece were very thick and short, and the space for the knees was so shallow that no one save a child could possibly sit at the table to write; the whole effect was that of a piece of furniture which had been cut down. This opinion, however, does not seem to have been shared by everyone, since the article in question made the goodly sum of £105, or more than double what was paid for a remarkably elegant satinwood writing-table, quite devoid of any carved or painted ornamentation. A very fine circular Chippendale table, with scalloped border, carved with gadroon and shell ornamentation on carved pillar and tripod, made £110 5s., a big price, but amply justified by the quality of the workmanship and the condition of the table.

ALL, or nearly all, the best prices made in December for porcelain and faïence are ascribable to the Hôtel Drouot, the Lassalle collection alone contributing an entire afternoon of old Dresden, most of which fetched good prices, the *Char d'Apolon* in a gilt bronze base making £252 and a pair of statuettes representing quarters of the globe £160, and several other lots making over 2,000 frs. A very remarkable statuette in biscuit china, after Falconnet, reached £212. At another sale at the same rooms a pair of Dresden statuettes of Tartars made £204; and £68 was given for a large ribbed jar in polychrome Delft; while a figurine of a young Lord fetched £80, four of the Seasons £164, and *L'amour médecin* £110.

At Christie's, a pair of dark blue Chelsea vases, decorated with foliage and insects on a gilt ground, sold for £73; and another pair, shaped like bottles, and decorated with butterflies in gold, £65 2s. A Worcester oviform vase and cover, painted with birds and flowers on a dark blue ground, made £283—the second highest price made for one individual piece of china either in London or on the Continent during last month; while £110 was paid at the same sale for a Worcester tea and coffee service fluted and painted with bows and arrows in wreaths of flowers, consisting of thirty-four pieces, with crescent mark; a few days later a Worcester dessert service, painted with flowers, made £98 14s. in the same rooms; and a dinner service £50 18s. at Dowell's, in Edinburgh.

The best prices made by Sèvres were at the Hôtel Drouot, £304 being paid for a cabaret

In the Sale Room

containing six cups and saucers, tea-pot, etc., and decorated by Boulanger—the highest price of the month for china; and two groups in *pâte tendre* made £34.

A pair of polychrome fruit dishes of Rouen were made £52 10s. at the same rooms, and one large dish with yellow ground £68 16s.; another polychrome dish and stand reaching £40, and a pair of polychrome plates £28.

This very scarce and decorative ware seems to be hardly known over here, and certainly not properly appreciated. An English collector of china living in Brussels told me that he rarely came over to this country without picking up one or two bits of Rouen, or possibly Marseilles, or some other French china equally unsought after, for as many shillings as they were worth pounds across the Channel, and several of his best bargains had been acquired at good sales in London with all the *cognoscenti* present. A good example of another scarce ware, namely, a Savona scent burner, made £8 also in Paris, three groups of Niederweller biscuit £132, and a polychrome plate of Marseilles £14. Some good prices were paid for *famille verte* at the Lassalle sale, a fish in Persian style reaching £36; a pair of vases mounted in bronze £92; another vase £84 16s.; while at a sale a few days earlier £80 16s. was paid for a vase decorated with landscape and figures, and £40 for one decorated with family scenes. Nankin china also sold fairly well, as did one or two fine pieces of Japanese; but no prices were obtained worth recording.

THE sale on the 29th of January, at Christie's, of the collection of Minton Porcelain formed by the late Colin Minton Campbell, of Woodseat, Uttoxeter, was in the fullest sense of the word an epoch-making one, so far as nineteenth century ceramics are concerned.

To use the phraseology of the Stock Exchange, a quotation for Minton China has now been established in the world of art, and products of this factory having, by what, to a slight extent, must be considered as a fortuitous happening, once obtained admission to the charmed circle of collected art objects of the first order, may fairly be trusted to maintain their newly acquired position, by reason of their most undoubted merit and the established reputations of several of the artists who have from time to time been connected with the Minton manufactory, to name only two which are familiar to all art amateurs, Louis Solon and Carier de Belleuse.

Although the Minton works have been established since the year 1793, still their reputation for producing art porcelain of the highest quality is practically

coeval with the reign of our late Queen Victoria, dating from the forties, so that Minton China, as one knows it, is most essentially a nineteenth century product, one might almost say Victorian. As might be expected from the personality of the collector, the ninety-four lots comprised some of the choicest specimens which this firm have produced during the nineteenth century,



CHIPPENDALE WINE COOLER
IN MAHOGANY

but even admitting the exceptional quality of most of the pieces sold, the prices paid must have exceeded the most sanguine expectations. Nor were these high figures, in many cases, paid by millionaire amateurs, to whom price was a mere incident; but by keen and shrewd dealers in antiques and fine porcelains, men who bought for a rise, well knowing the exact probabilities of what they were buying.

It is not likely, of course, that such a collection of Minton ware only, as that dispersed last month, will ever appear at auction again, but it is fairly safe to

prophesy that when from time to time specimens of similar merit are offered, the basis of values recently established will be well maintained, and the change, if any, will be of an upward description.

The buyers who have just paid their long prices are not likely to allow their acquisitions to deteriorate in value, and the reputation of the biggest investors at the Minton Campbell Sale is of itself sufficient to go far towards establishing an actual vogue for this most graceful and varied description of porcelain.



INDIAN TABARD IN CRIMSON VELVET

A demand generally evokes a more or less adequate supply, as witness the present craze for coloured prints; but in the case of Minton China the supply will invariably be of undoubted authenticity, which, unfortunately, is more than can be said of the majority of colour-prints at present in the market.

The ninety-four lots realised £1,750, or about £19 a lot, the best prices being 155 gns. for a pair of oviform vases and covers, in the old Sèvres style, 21 ins. high, and decorated by Boullemin and Levoi, with camp and other scenes in medallion; a two-handled vase and cover, 22 ins. high, painted by Solon, 64 gns.; and a pair of 33 in. vases, painted with Cupids, by Birks, 60 gns. Many other fine examples made from 30 to 50 gns.

By far away the most sensational objects of art sold in January, in this country at any rate—although the actual prices realized were quite an unimportant item in the transaction—were the eight Imperial Chinese Seals in jade and soapstone, of which it was the good fortune of Messrs. Debenham & Storr to have the selling on the 31st January. The seals in question had the honour to form the subject of some argument in the House of Commons, and had it not been for the loathing in which the punctiliously religious Chinaman holds all “foreign devils,” these unique and interesting pieces of loot would have been formally returned to the Chinese Empress. As it is, the Empress declined to receive the seals back at any price, since they had become unusable through having been defiled by the touch of the hated foreigner. Each seal had its especial use, with, in most cases, an appropriate inscription, that on the seal used for the appointment of actors to the Imperial Palace being inscribed, “Nourish your mind and revive your spirits.” The most interesting seal, from its being absolutely unique, was that which was made to denote the abrogation of the young Emperor’s power by his mother, the sign of the deposition being a circle of dragons round the inscription, “Written by the Imperial hand in the Li Ching Court.” This seal fetched £85, the others going for prices varying from £37 to £105.

The Indian curios, collected principally in the Nizam’s domains by a retired civil engineer, which included a singularly complete and representative collection of Bidar ware, many pieces dating back to the eighteenth century, and some possibly even further, although they attracted a large number of visitors to Messrs. Puttick & Simpson’s, and although most of the specimens in the collection, whether ancient or modern, were first class examples of the work they represented, still failed to realize anything like their proper value, several very fine pieces of Tanjore work only fetching about a tithe of their original cost of production. The reasons which brought about these inadequate prices for really high-class workmanship are two: the utter inability of the average Englishman or woman to appreciate Art as Art, and in their consequent hesitation in purchasing the most exquisitely decorated article unless they happen to be the fashion; and the way in which the London shops are flooded with inferior articles of Oriental workmanship, made by prison labour in many cases, and made specially for the English market.

Had these Indian curios been sold in Paris, the result, to judge from the reports of the Hayashi sale, which will be noticed fully in the next number

In the Sale Room

of this Magazine, would have probably been more satisfactory to the owner.

One of the most interesting lots sold was a specie of Heralds' tabard in crimson velvet, faded to a delicate old rose colour, and richly ornamented with gold and gilt metal; this garment, which was of the seventeenth century, was of Rajputana make of very fine quality; it has, I am glad to say, been purchased by the South Kensington Museum. A fine pair of camel hide shields, beautifully enamelled in gold and colour, and of exceptional transparency, went for a very low price, as to a keen appreciator of fine weapons they would have been worth three times the sum they fetched. The Bidar ware, which is made of cast iron, inlaid with very elaborate designs in silver and sometimes gold, is of especial interest, as many of the designs are purely Louis XVI., and were introduced by a Mons. Martin, a Frenchman, who was head of the French College in India early in the last century, the effects of whose artistic teachings and influence are still evident in the designs of many important buildings and much of the art work of that period in the districts which came under his notice.

Much of the Bidar ware could not be more purely French in style had it been made in Paris itself. The conventionalisation of the poppy in some of the designs on the early pieces of the same work is responsible for several most graceful patterns.

"It never rains but it pours." A few years ago the Rossi and Durazzo sales afforded an excellent idea of the opulence of numismatic and artistic illustration resident in the extremely numerous coinages of the Peninsula and the two Sicilies, and in 1896 the cabinet of William Boyne, who had long resided in Italy, and had had consequent opportunities of acquiring a large assemblage of examples from nearly all the money-striking centres of that region, was dispersed in London concurrently with the Durazzo one at Genoa. These events tended to draw increased attention in this country to the attractive and picturesque series of productions in which the genius of the early masters of engraving and die-sinking so widely and splendidly manifested itself. The ancient money of Italy and Sicily, in fact, forms a natural and worthy sequel, to a large extent, to that of the Greeks, while it surpasses much of that of the Romans in sentiment and style. But the present year has brought with it a great surprise to all who were not in the secret. Signor Gnechi, the eminent Italian numismatist, whose name in his own land is, at all events, as honourably associated with philan-

thropic work as with archæology, decided to part with his noble collection, the labour of a life, in order to develop certain charitable schemes at home. The sale of the first portion took place in January; the remainder will be offered in May next, and will embrace a very fine and complete sequence of the coins of Milan under its successive governments, those of the Visconti family being, of course, most distinguished by artistic merit and personal interest.

There were 1,884 lots in the January sale, and on the whole, regarding the circumstance that condition does not rule abroad so much as it has begun to do among ourselves, the specimens submitted to competition were considerably above the average. A personal inspection was sufficient to demonstrate, not only perhaps the comparative indifference to state, but the sacrifice of it to comprehensive representation. A mere glance at the eleven sheets of plates will satisfy anyone that an overwhelming proportion of the pieces fell below the highest standard, and those which we have had through our hands tell the same story. Nevertheless, the catalogue, most carefully prepared by MM. Hamburger of Frankfort, where the sale was held, is a monumental record of culture and indefatigable perseverance on the part of the late owner, and the prices realised were altogether high. His Majesty the King of Italy, who is an enthusiastic amateur in this direction, and who commenced his career as a buyer while he was Prince of Naples, secured nearly all the best or rarest items through an agent for his own cabinet. Lot 1275, a gold *zecchino* of Borso D'Este, first Duke of Ferrara, was snatched from the writer of this Note, who had sent a commission for it, by the Governor of Ferrara. But Count Nicolo Papadopoli, the accomplished author of the *Monete di Venezia*, was present, and purchased on his own account. We understand that, although the catalogue was partly in Italian and partly in German, and the prices were set down in *marks*, the business was conducted at the table in Italian.

The catalogue will rank as a permanent work of reference; the descriptions are most elaborate and correct. The mere reading of it brings back to one's mind the state of affairs in Italy during the Renaissance period in a most graphic manner; names occur such as those of Ludovico Sforza, the redoubtable Giangalluzzo, various members of the Visconti family, and countless other makers of contemporary history, not the least important of whom were of papal rank; indeed, the list of coins struck at Avignon during the fourteenth century, and again during the schism, is one of the largest and most instructive in the whole catalogue. It is almost impossible to realize, until

Italian
Coins of
the
Medieval
and
Renaissance
Eras

one has perused this catalogue, the number of autonomous cities and states, petty republics, and small principalities which constituted the Italy of the middle and late middle ages.

As soon as the concluding part of the Gnecci sale has taken place, the King proposes to send to press his national work on the *Coins of Italy*, which has long occupied the attention of His Majesty and certain coadjutors, and may be expected to prove unusually satisfactory and exhaustive.

Prior, however, to the completion of this most notable affair, another large property came into the market this February, and was sold at Milan. It had no pretensions to the same unique rank as the Gnecci cabinet, but naturally, so far as it went, followed the same lines. Nor was it restricted, as in the former case, to medieval or modern Italian money. It may have, at the same time, the common effect of bringing this charming series more into general notice, as not a few of the lots were bought for the English market. A very curious and rare, if not unique, item, was a proof in gold of the *marchetto* of the Venetian Doge, Giovanni Cornaro I. (1625-30).

But the prevalent character of the collection was immeasurably inferior to the Gnecci one in point of state, and the plates accompanying the catalogue were worse than useless, owing to their imperfect reproduction of the examples.

ALTHOUGH some very good silver changed hands during January, and in nearly every case at full price, there were comparatively few fancy prices realised, for the simple reason that the number of pre-Georgian specimens which appeared at auctions during the month could almost be reckoned on the fingers of one hand, certainly on those of two.

The majority of early pieces which appeared consisted of porringers, a Queen Anne one, dated 1706, fetching £5 per oz. at Christie's, and one of William III., £5 6s.; while a James II. miniature porringer made 13 gns. all at.

Messrs. Debenham & Storr sold a fine early Georgian pierced sweetmeat basket for 2 gns. per oz., and a silver cup of the same period for £1 6s.

We hear an interesting story about a small piece of Charles II. silver of exceptional quality and preservation, which, after having been bought at an auction sale not forty miles from London for 18s. per oz., changed hands in rapid succession for £5, £12, £20, and finally the record-breaking price of £25 per oz., each time, of course, by private treaty. The piece in question weighed somewhat under 4 oz., its first price being about as many shillings as the last was pounds.

Messrs. Debenham made about £11 for a pair of old Sheffield wine coolers, and several other specimens of Sheffield made fair prices at Christie's and elsewhere.

BOTH Messrs. Debenham & Storr and Messrs. Glendining held Medal Sales during January, and though no sensational record-breaking prices were made, still the medals at both rooms attained full value, and showed, as we have said before, that this comparatively new form of collecting is steadily gaining ground and increasing in public favour. It is a great pity that medals which have been struck and issued during the last forty years should be so vastly inferior both in conception, design, and execution, to those of the Peninsular war, the old John Company, and even the Crimea; but that such is the case no one on comparing the products of the two periods can possibly deny. The best prices made at Messrs. Debenham's rooms were (omitting all mention of the inevitable Volunteer medals, whose name is legion and whose value ranges from £10 to £30, usually averaging about £15):—a Naval General Service Medal with two bars, "Amazon," March 13th, 1806 (30 issued), and Boat Service, January 6th, 1813 (21 issued), £38. The events for which both these bars were given, were in each case a plucky victory gained against overwhelming odds. Another medal, also for Naval General Service, which fetched a high price, had one bar, Pompée, June 17th, 1809 (21 issued), and was given for the capture of the Hautpout off Guadaloupe. Messrs. Glendining sold the "Kelat-i-Ghilzie" Medal, 1842, awarded to a Havildar Regiment of Kelat-i-Ghilzie, for £27, with officer's guarantee. A Naval General Service Medal, with three bars, November 4th, 1805; Basque Roads, 1809; Boat Service, September 27th, 1810, awarded to Benjamin Reed, £26 10s., and a group of two, the Peninsular medal with five bars, Rolica, Vimiera, Corunna, Vittoria, Pyrenees, and the gold order of a Knight of Hanover, both given to a Lieutenant of the 6th Foot, £28.

The Regimental and Volunteer Medals, as usual, made full average prices.

THE Stamp Sale of January was the disposal by Messrs. Puttick & Simpson of a large portion of the collection of a Member of the Philatelic Society of London, a four days' sale, beginning January 14. Amongst the rarities were the following:—Great Britain, 1d. black V.R., unused, £7 17s. 6d.; 1847-54 10d. brown, die No. 3, a corner pair, unused, £7 5s.; 1s. bright

Stamp Sales

In the Sale Room

green, die No. 2, a vertical pair, unused, £7 5s.; 1854-7, wmk., large crown, perf. 16, rd. red brown, a block of 6, unused, £14; rd. rose red, on white, a block of 6, unused, £25; 1883-4 £1, wmk. orbs, unused, £12 10s. Ceylon 1872-80, 2 r. 50 c., lilac rose, perf. 12½, unused, £12. British South Africa, the rare Buluwayo Provisional, rd. on 3d., a pair, £7 5s. Cape of Good Hope, 1861, wood block, rd., blue, error, heavily postmarked, £53. Lagos, 1882-7, 10s. lilac brown, unused, but no gum, £9. Niger Coast, 5s. in violet on 2d., unused, £8. 10s. in vermilion on 5d., unused, £7 10s. Seychelles, 1893, 12 c. on 16 c. inverted surcharge, an unused pair, £2 8s., and 15 c. on 16 c., inverted surcharge, unused, £2 17s. Transvaal, 1876, 6d. wide roulette, £6. 1877, 6d. red surcharge, £5. rd. pelure, black surcharge, unused, £3 7s. 1s., green, black surcharge, fine roulette, £5 10s. Zanzibar, error "Zanzidar," unused, 2½ a., £4; 4 a., £4 12s. 6d.; 8 a., £4 15s.; 2½ a. in red on 1½ a., £6 17s. 6d. Error "Zanizbar," unused, 2½ a. on 1½ a., £8. Error, "Zanibar," unused, in pairs with normal variety, 1 a., £2 15s.; 1½ a., £3 3s.; 2 a., £3 3s.; 2½ a., £3 7s. 6d.; 6 a., £4 2s. 6d. Error "Zaniba," unused, 2 r., £4; 3 r., £4 5s.; 5 r., £4 12s. 6d.

In Messrs. Ventom, Bull & Cooper's Sale the notable stamp was the much talked of 10s. Trinidad of 1896, of which no less than five unused copies were offered for sale. Two copies fetched £2 18s. each, and the others £2 15s. each.

At their Sale on the 23rd January an unused set of the 1891 Provisionals of British South Africa, viz., ½d. on 6d., 2d. on 6d., 4d. on 6d., and 8d. on 1s., brought £5; and a second set £5 12s. 6d. These stamps catalogue up to £8 5s., unused, but they are

rarest in the used condition, in which they are extremely scarce. A pair of the much talked of "One Penny" on 6d. fiscal of Sierra Leone realised 18s.

THE splendid lace flounce worn by the Empress Eugenie in the well-known portrait was recently sold in London for 45 guineas. The ex-Empress **Old Lace** of France preferred Blonde lace to any other variety, and the flounce is of this kind; its length three and a half yards; it is nearly twenty inches wide. The narrow length of the same pattern, which appears as a corsage trimming in the portrait, was not included in the sale. Blonde lace has a silk reseau, on which the toilé, which is worked with a broad flat strand, shows up effectively.

A REMARKABLY interesting series of letters from the poet Southey, which were recently **Autographs** sold at Puttick & Simpson's, went for the comparatively low price of £17 10s. One would have estimated them at about double that sum, if only to split up and sell piecemeal.

A CORRESPONDENT sends an account of what he describes as a "typical country sale," the prices at which make the townsman's mouth water. **A Country Sale** The sale was held at a tumble-down thatched cottage, or rather on an adjoining grass plot, since the cottage was too small. For the small expenditure of £5 os. 6d. our correspondent secured ten lots, including an old oak carving table, about 9 ft. × 4 ft. (10s.); another large oak leaf table (13s.); a mahogany leaf table (14s.); a large corner cupboard (5s.); a panelled oak cupboard with old iron hinges (6s.); and an old three-plate gilt chimney-glass (38s.).

ANSWERS TO CORRESPONDENTS

AS many of our readers have expressed regret at our decision, announced in THE CONNOISSEUR for January, to discontinue giving opinions on objects sent to this office, we have decided to give the system another trial on the following conditions:—

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

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

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

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

damage. Valuable objects should be insured, and all objects should be registered.

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

J. J. (John's Haven).—Of no value.

F. S. S. (Tunstall).—Not advisable to darken old oak.

S. & Co. (Montrose).—Impossible to value without seeing the various pieces. Probably from £4 to £6. A full tea set, of say thirty pieces in perfect condition, would be worth about £20 or £25.

W. L. C. (South Kensington).—The token is of no value. An article on the subject you mention will shortly appear. Thank you for your offer, which we will bear in mind.

J. D. Q. (Winchfield).—The book is of no value.

C. H. (Redhill).—The state of the book renders it valueless.

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J. S. D. (Highbury).—If the engraving is an old one it may be worth £20 or to £25, but there are many reprints in circulation. The pictures must be seen for any opinion.

A. G.—Of no value.

G. F. II. (Witheredge).—Will write to you on the subject.

L. H. G. (Birkenhead).—The print is of small value.

C. F. C. (Cornwall).—Without inspection we should say it is probably a workman's cheque.

Mrs. C. (Torquay).—Your surmises are probably correct, but we cannot say decidedly without inspection.

W. A. B. (Devizes).—The furniture you describe is of Dutch origin, but probably made in England in George the Fourth's time. The Pavilion at Brighton was extensively decorated in this manner.

J. B. W. (Littleborough).—Engravings of Mrs. Siddons are not at all rare. The value of the two might be from £2 to £3. The other engraving is not of much value.

R. G. V. (Wolverhampton).—Neither are of any value.

I. S. J. (Hythe).—Be good enough to let us know date of publication and we can give you the information.

W. P. B. (Balham). The book you mention is of no value. We should be glad to have a description of the work dated 1734.

E. P. P. (Liss).—*Lady Pelham Clinton Feeding Chickens*, if in good condition, about £200; *The Strawberry Girl*, about £10. The others of no particular value.

N. K. C. (Balham).—We will send you the name of a private collector who will be able to give you the information.

X. (Tavistock).—Chippendale period, possibly repaired or made by Ford.

Mrs. L. (Bangor).—Not valuable.

W. H. M. (Crief).—No date. If in original condition and fair examples, £15 to £20.

J. P. (Wandsworth).—No value.

D. J. F. (Harley Street).—Two first no value; Wellington letter, 8/- to 10/-.

E. W. (Ormskirk).—No value.

F. G. (Reading).—10/- to 15/-.

E. C. B. H. W. (Parkstone).—There is no record of Sir Joshua Reynolds having painted any of the portraits. No reliable opinion can be given on the others. An inspection is necessary.

F. G. G. (Torquay).—If antique, worth considerably more.

E. C. (Carnforth). Should be worth about 10/-.

Temple.—We do not know it.

J. O. (Whitehaven).—Small value.

H. D. (St. Helens).—No great value.

J. O. (Whitehaven).—*Royal Hunt*, £6. *Bacchus's favourite*, £2 to £3.

Rev. W. G. (Cheadle).—On what article is this mark? Probably Bohemian Porcelain, but we do not know the mark.

F. B. (Manchester).—About 35/-.

T. B. F. (Edinburgh).—You could see them at the British Museum.

R. J. D. (West Kensington).—No value.

H. J. F. (St. Helens).—Under £5.

W. W. T. (Newcastle-upon-Tyne).—Not genuine, a copy.

G. A. M. (North Shields).—Good copies worth a pound or two.

A. E. B. (Ashton-under-Lyne).—4/- or 5/-.

Unknown (Weymouth).—The books are not of sufficient value to send.

H. M. W. (Sheffield).—10/- or 15/-.

W. E. W. (Dundee).—Without inspection, should say it is valuable.

J. B. (Portsdown).—Articles on this subject will appear in due course.

W. R. (Brighton).—Small value.

Mrs. I. (Londonderry).—Not known to Chaffers.

H. L. (Rome).—By Romney.

W. E. W. (Glebe Road).—If in colours, scarce, but of no great value.

H. (Ipswich).—No value.

L. S. (Blackburn).—So many copies that it is impossible to say without inspection.

J. S. (Montrose).—*The County Club*, about 10/-. *The Village Ale House*, £2. *Hyde Park*, £2 to £3. *A City Hunt*, £2 to £3.

F. C. A. (Hull).—Consult Chaffers on China.

H. G. (Queen's Gate).—We could only say upon seeing it.

F. E. D. (Barrow-in-Furness).—We regret that we are unable to do this.

A. S. (Bristol).—In this state, of little or no value.

J. B. R. (Falmouth).—The works you mention are of little value.

Mrs. B. (Wandsworth Common).—Queen Anne Prayer-Book, Goldsmith's *Vicar of Wakefield*, Works of Walton, with exception of *Angler*, of little value.

Charm.—We should be glad to see it.

W. F. P. (South Croydon).—We would like to know date and size of volumes, as more than one edition was issued.

W. E. F. (Chiswick).—Of no value.

A. M. J. (Maida Vale).—Only a few shillings.

G. P. S. (Clifton).—Books worth only a few shillings.

W. F. (New York).—Of little or no value.

R. T. II. (Rochdale).—Nos. 1 and 4 are of small value; but the Ovid, if an MS. and illuminated, might be good. Could tell you on inspection.

A. A. F. (Upper Clapton).—About 30/-.

Mrs. B. (Newark).—The Curtis is worth a small sum and the Old Cookery Books a few shillings. The others are no good. Could be offered at auction, which would be the most satisfactory way of disposing of them.

J. R. S. (Surbiton).—Of no value. Do not know the Engraver.

A. P. (Brighton). The violin is by a German maker, Hopf. Small value.

L. W. (Sheffield), C. M. (Eastleigh), W. B. S. (Bromley), Mrs. A. W. T. (Chester-le-Street), M. D. (Boston), M. J. P. (Kirkgate), Collector (Brussels), J. A. (Glasgow), H. B. (London), A. W. (Shooter's Hill), E. D. (Chester).—No opinion can be given without inspection.

QUESTION.

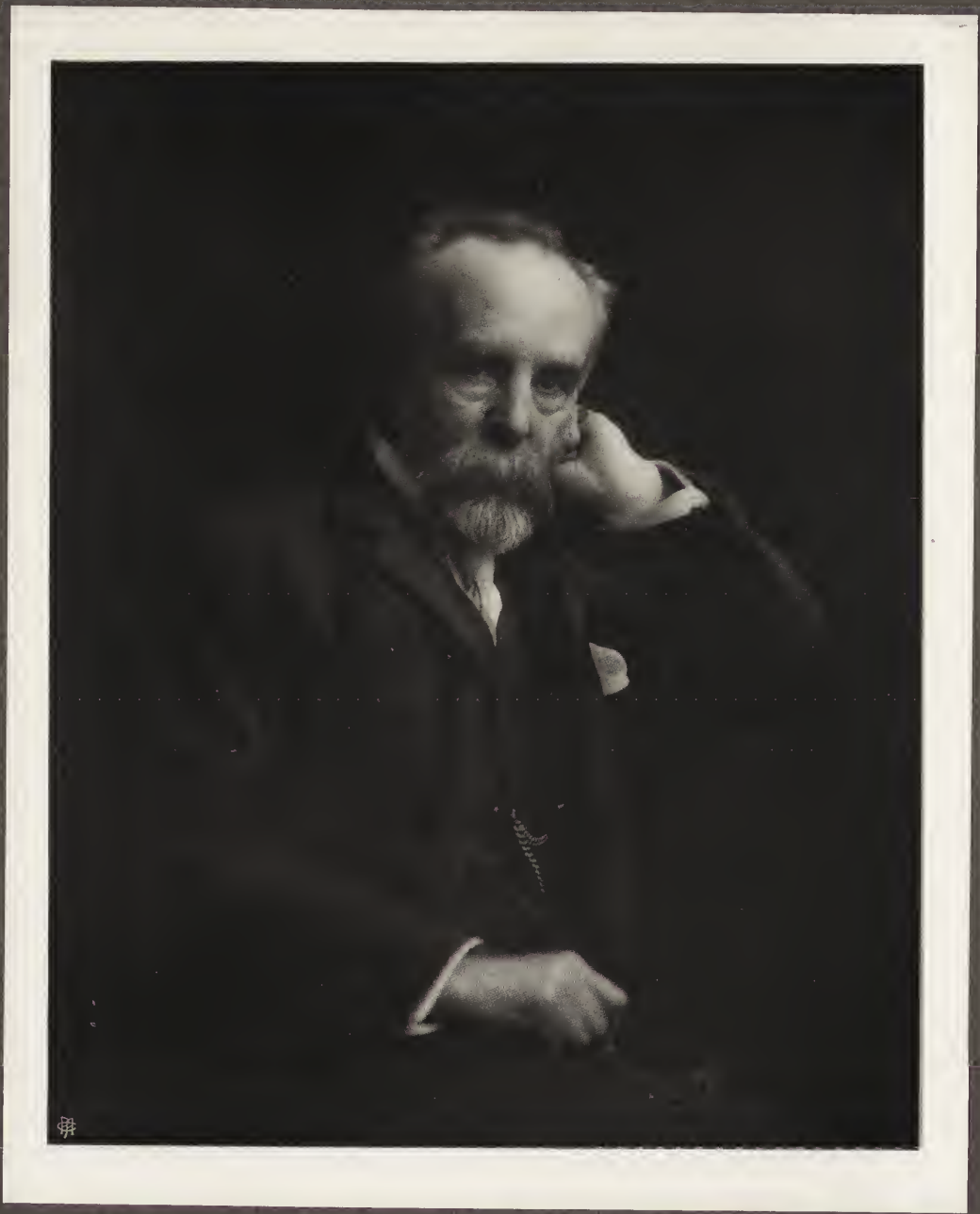
A. P. wants to know if any owners of eighteenth century Adams Jasper Black Basalt fine stone ware, etc. (which is so often classed as Old Wedgwood) will give him a description of their pieces for a biography which is being written upon the Potter, Wm. Adams, 1745-1805. The pieces should have the name *Adams* impressed.

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We should be glad if the correspondent who asked a question about "The Triumph of Love," which was published in THE CONNOISSEUR for December, would kindly send us his name and address.

THE Editor will be glad to consider suggestions for articles and their illustration, or to read type-written MSS. He cannot undertake to return unaccepted MSS., but, when a stamped and addressed envelope is enclosed in the same cover as the MS., he will do his best to return it. All communications must be addressed to THE CONNOISSEUR Office, 37, King Street, Covent Garden, London, W.C.





**PORTRAIT OF
MR. MICHAEL
TOMKINSON**

From a photograph
specially taken for
"The Connoisseur"
by Histed



ROBERT A. ...
MR. ...
...
...
...



Notable Collections

MR. MICHAEL TOMKINSON'S
 JAPANESE COLLECTION AT
 FRANCHE HALL, WORCESTERSHIRE
 PART I.—WORK IN LACQUER
 BY R. E. D.

It is a moot point whether Japanese art will survive contact with European commercialism; and there is too much reason to fear that the new conditions brought about by the opening of Japan to European commerce must have an injurious effect on the handicraft of one of the two artistic nations left in the world. The first essential to successful competition in the markets of the world is cheapness of production, and cheapness is incompatible with good work. The Japanese hitherto, like the medieval Europeans, have aimed at beauty in everything that they made, because to them, as to our own forefathers, it came naturally to make beautiful rather than ugly things. Like Keats, they have identified use and beauty, and have never, like modern Europeans, made the useful and the ornamental two separate and mutually exclusive categories. The Japanese craftsman, like the medieval European craftsman, lavished as much care and time and taste on an ordinary household utensil as does the modern painter—to whom the term "artist" is in England exclusively applied—on the framed picture which alone is generally recognised as a "work of art." That is why we, to whom beauty is a luxury, treasure in museums and glass cases the ordinary objects of daily life made by the Japanese and by the Europeans of past ages. But the leisurely production which is essential if the thing produced is to have any artistic value is not possible under modern commercial conditions. If, as seems to be the case, Japan aspires to a share in the commerce of the world, leisurely production must go, and with it will go the artistic sense of the Japanese nation. Neither a man nor a nation can serve art and mammon at the same time. Already Japan is producing for the markets of a "higher civilisation" cheap commodities, which, although

they show a workmanship and a mastery of technique surpassing those of the European workman, are nevertheless produced merely to sell, and are rightly regarded with contempt by the Japanese themselves. It is hard to see how Japan can escape the fate of the other nations of the world, or ward



OUTSIDE OF THE LID OF A *SUZURI-BAKO* (WRITING BOX)
 OF THE EARLY EIGHTEENTH CENTURY
 PROBABLY BY KOMA
(cf. page 226)

off the ultimate triumph of the Cheap and Nasty, which is the inevitable outcome of competitive commercialism, by any other means than that of once more shutting out European commerce and Western civilisation.

Whether or not this is too pessimistic a view, we

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may in any case be grateful to those who have collected together examples of the work of one of the two remaining countries where the essential conditions of artistic production have survived until now. For there will in the future be fewer and fewer opportunities of collecting fine Japanese work ; indeed, it is already almost impossible. After the revolution, when the feudal system ceased, the Japanese nobles and *Samurai* became comparatively poor, and were compelled to part with many of the fine examples of

were leaving the country. The wealthy Japanese connoisseur is always ready to buy any artistic object that there may be for sale. Japan is practically closed to the European collector. What is imported to Europe is inferior work, which is considered good enough for the European nations, for whose taste the Japanese has a profound contempt.

It would be impossible for any collector starting now to get together such a collection of Japanese art as that which Mr. Tomkinson has amassed. It is about a quarter of a century since he first heard "the East a-calling," and, when he had once realised what the art of Japan was, he soon became an enthusiast. Ever since he has gone on steadily acquiring specimens of every kind and of every period, and the result is the wonderful collection—the finest and most representative collection in Europe, if not, indeed, in the world—which is now to be seen at Franche Hall. There are, of course, other good collections. Sir Trevor Lawrence, for instance, has a fine collection of lacquer, and Mr. R. Seymour Trower's collection is a very good one. But there is none so representative of every class of object as Mr. Tomkinson's. Mr. Tomkinson has only once visited Japan, but he had for years a collector there, commissioned to buy him any fine object that might be procurable.

Mr. Tomkinson's tastes and interests as a collector by no means end with the art of Japan. His collection of manuscripts, old printed books, and bookbindings is, by itself, worthy of an article, including, as it does, many a beautiful manuscript and illuminated Book of Hours, many a splendid specimen of printing, from a Caxton to the Kelmscott *Chaucer*, and many a binding by one of the masters of the art, to say nothing of those valuable but somewhat over-rated books, the four Shakespeare folios. But we must on this occasion pass by the library and make for the Japanese



OUTSIDE OF THE LID OF A *SUZURI-BAKO* (WRITING BOX)
BY SEISEI KÖRIN SEVENTEENTH CENTURY

lacquer and metal work used in the households of the noble families. And, as they were forbidden to wear swords, they parted also with the beautiful *tsuba* (or sword-guards), which had been handed down from one generation to another. Now things have changed ; Japan has become a prosperous and wealthy country, and the Japanese are not to be tempted, as they formerly were, to part with their treasures. Nor, perhaps, are they quite so certain that their treasures can be replaced, and they have become alarmed at the rate at which they



THE JAPANESE GALLERY AT FRANCHE HALL



KODANSU
(SMALL
CABINET)
OF THE
EIGHTEENTH
CENTURY

collection, with which alone it is the purpose of this paper to deal.

Less than two miles out of Kidderminster stands Franche Hall, a rambling, unpretentious house, strangely deceptive when seen from the outside and not in the least suggesting its spacious interior; as free indeed as is its owner from anything like ostentation. From the billiard-room opens the gallery which Mr. Tomkinson has built to house his specimens of Japanese art; our illustration on page 221 shows how the pieces, some six thousand in number, are arranged. Round the walls are cases containing pottery, porcelain, enamel, metal work, carved ivories, wooden objects, and swords; in one case, for instance, the whole history of Satsuma is illustrated by pieces of that beautiful faïence dating from its earliest manufacture to the present day. The cases standing out in the gallery contain, for the most part, boxes in that wonderful lacquer which is the glory of Japanese art. And in more cases at the upper end of the gallery are drawers upon drawers full of exquisite *inro*, *netsuké*, and *tsuba*. Besides these there are hundreds of *kakemono* (hanging pictures) and colour-prints, and a large quantity of embroideries. To deal with such a collection within

the compass of such a paper as this is well-nigh a hopeless task. All that can be done is briefly to touch on some of the main points in connection with it.

In the first place, it may be well to point out that Mr. Tomkinson has not confined himself to old pieces or eschewed modern work if it is good. Nor is there any reason why a collector of Japanese art should do so. That which is old is not necessarily finer than that which is new in a country where the artistic sense has generally survived. Some collectors, no doubt, will tell you that the making of really fine *inro* ceased with the eighteenth century. But this, as Mr. E. Gilbertson has pointed out, is a very great mistake. The style of decoration has changed, it is true, but some of the makers of *inro* in the nineteenth century can be compared with the greatest of their predecessors. The individuality of the work of the old lacquerers cannot, of course, be reproduced, any more than a modern painter can reproduce the work of Botticelli; but the idea that the old in Japanese art is necessarily better is, in fact, a European idea applied to conditions very different from those now existing in Europe. We turn in Europe from the present to the past because we can

Mr. Michael Tomkinson's Japanese Collection

KODANSU
(SMALL
CABINET)
OF THE EARLY
EIGHTEENTH
CENTURY,
PROBABLY BY
KAJIKAWA
KUJIRO



no longer make the beautiful things that were made in the past. The passion for the art of the past is in itself a confession of the inadequacy of the art of the present, a confession that we are forced to make. As regards European work, it is almost always the case that the old is better, because European art which developed through the early Middle Ages until it reached its zenith in the fourteenth century, from that time gradually declined until it reached the level of the Great Exhibition of 1851. In Japan the decline is only now beginning (as a result of contact with Europe), and a true connoisseur of Japanese art will not draw a line where none in fact exists.

Mr. Tomkinson, therefore, puts side by side with his fine specimens of the best work of past centuries some specimens also of the best work of recent times. He has been guided by the aim which alone inspires the true connoisseur, the aim of acquiring that which is in itself beautiful. Mere rarity, as he himself says, has in no case been a passport to his collection. The pride of possessing that which is merely rare only because it is rare is, after all, as vulgar a sentiment as the pride of possessing that which is merely expensive. Both sentiments are to be found among collectors of sorts, but such collectors are not those with the best taste or the greatest artistic discernment.

In dealing with a Japanese collection one naturally begins with the work in lacquer, that supreme triumph of Japanese art in which the Japanese have no rivals. Fine lacquer work is an art confined to the Japanese; the work in lacquer of India, China, and Persia is very poor in comparison. The origin of lacquer was purely utilitarian; it is the sap of a species of sumach, called by botanists the *Rhus vernicifera*, and articles of wood were coated with it in order to make them impervious to liquid. Gradually the lacquer came to be decorated in various ways, and the originally plain lacquered objects developed into the marvellous inlays of coloured lacquer and gold, and incrustations of gold and other metals, ivory, and mother-of-pearl. M. Gonse hardly went too far when he said that "Japanese lacquered objects are the most perfect works that have issued from men's hands"; in design and in workmanship alike they can hardly be equalled. No workmen have shown more complete mastery of their materials than have the Japanese lacquerers; the wealth of invention and originality shown in their designs is marvellous; the ingenuity and skill with which the designs are carried out are almost miraculous.

There is not the space here to mention the numerous varieties of lacquered work produced in Japan, nor to enumerate the many great artists

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whose names are known from the sixteenth century onwards. The art of lacquer is, of course, much older than the sixteenth century. The earliest extant specimens date from the sixth to the eighth century, and include the scabbard of the sword of the Emperor Seimu, the earliest existing specimen of gold lacquer work. But the names of the earliest artists are lost in the mists of the past. The art of lacquer reached its height in the eighteenth century, which produced the most celebrated workers in the craft, though in the nineteenth century also there were lacquerers quite equal with their great predecessors. Indeed, in the opinion of no less an authority than Mr. E. Gilbertson, Shibata Zeshin, who was born in 1807 and died in 1891, was one of the greatest masters of the art that ever lived. Mr. Tomkinson has many fine examples of his work.

Lacquer is used for all sorts of objects of daily use. Among the finest specimens of the art are the *suzuri-bako*, or cases of writing materials, and the *inro*, or portable medicine-boxes, formerly carried by all Japanese of the noble and *Samurai* (or gentle) classes. Other lacquered objects are cabinets and implements for Japanese games, and cabinets called *tebako-bon*, for holding tobacco, pipes and other smoking materials.

The illustration on page 220 shows a *suzuri-bako* (writing-box) of the seventeenth century, signed by Seisci Kōrin. The iris, which forms the decoration

of the lid, is in gold lacquer, shell and lead in relief on a red ground; inside the lid are a court noble and lady on a black ground. Gold lacquer in relief is known as *taka-makiye*; the material used is powdered gold or gold foil either of the pure metal or of a greenish alloy. Unfortunately a reproduction in half-tone can give no satisfactory idea of the exquisite delicacy of the work or the effect

of the colouring, but the beauty of the design is apparent in the illustration. Kōrin was the great "impressionist" artist of Japan in the seventeenth century. A versatile genius, he excelled not only in lacquer but also in painting and pottery. He was a master who founded a school that produced many celebrated disciples even to the middle of the last century. Many devotees of his work are to be found among French connoisseurs, in whom his peculiar genius finds perhaps more enthusiastic admirers than among our English collectors.



RYOSHI-BUNKO (BOX FOR MANUSCRIPTS)
OF THE SEVENTEENTH CENTURY

The illustration on page 222 gives an example of *taka-makiye* combined with *hira-makiye* or flat gold lacquer. It is a *kodansu* (or small cabinet) of the eighteenth century, with three drawers, one of which contains thirteen boxes for incense. The decoration consists of views of the upper stream of the Yoshino river, famous for its flowering cherry trees; the blossom on the trees is inlaid in gold and silver; and the mounts of the box are in silver. This piece formerly belonged to a member of the great family



1. *Inro*, in lacquer, by Kazutoyo, nineteenth century
 2 & 5. *Inro*, in lacquer, eighteenth century
 3 & 10. *Inro*, in mosaic lacquer, nineteenth century
 4. *Inro*, in wood, inside in *giobu* work, eighteenth century

6. *Inro*, in lacquer, by Yamada Toyoyoshi, eighteenth century
 7. *Inro*, in lacquer, by Saikindō, eighteenth century
 8. *Inro*, in *togi-dashi* lacquer, by Shunshō, eighteenth century
 9. *Inro*, in *cloisonné* enamel, eighteenth century

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of the Tokugawa, and is the work of a most celebrated artist of the seventeenth and eighteenth centuries, Kajikawa, lacquerer to the court of the Shogun.

Another seventeenth century piece is the very fine *ryōshi-bunko* (box for manuscripts), shown on page 224. The large picture shown, which is in gold lacquer of various shades both in high and low relief, is on the lid of the box. It represents the long bridge at Seta, on the shores of Lake Biwa; the castle of Zézé and the pine-tree of Karasaki are introduced in the middle distance, with Mü-dera on the hills behind. The ground of the picture is of *kirikané*, an inlay of small squares of gold foil, and it is surrounded by a beading of pewter. The edge is of lacquer to imitate gold inlay on iron. On the sides of the box are famous Chinese landscapes.

The interesting *kod-ansu*, with a cage-like upper part (see page 223), is also of gold lacquer, the perforated panels being of silver. It is early eighteenth century work, and is probably by Kajikawa Kujiro, the first of the Kajikawa family, several members of which were great artists in lacquer. A specimen of the work of the great Koma school is a *suzuri-bako* of the early eighteenth century. The Koma family were court lacquerers from about 1650 down

to 1847, and produced work of the finest quality. The exquisite picture on the outside of the lid (see page 219) is in green, gold and silver lacquer on a black ground dusted with gold, the moon and its reflection being in silver. The inside of the lid is shown on this page; it is decorated in gold and green lacquer on a ground of *kin-ji* and *nashi-ji*, the bridge and mountains in the distance being in inlaid gold. *Kin-ji* is a gold ground produced by dusting powdered gold over the surface of the lacquer while wet; and *nashi-ji* is a lacquer in which gold-foil in coarse powder is more or less thickly scattered.

In addition to seven hundred larger pieces in

lacquer, Mr. Tomkinson has in his collection more than a thousand *inro*, the great majority of which are in lacquer, though many are of silver, bronze, ivory, porcelain, wood, or other material. The use of *inro* is supposed to have been introduced into Japan in the sixteenth century, and it is generally considered that it was about the time of Kōyetsu at the end of that century that they became important as works of art. Tsuchida Sōyetsu, the pupil of Kōyetsu, was the first great *inro* maker. The *inro* consists of a nest of small boxes (used generally to carry

medicines, but occasionally by ladies for cosmetics) strung together by a silken cord, by which the *inro* is attached to the girdle; it is kept from slipping through the girdle by a sort of button known as the *netsuké*. *Netsuké* are usually made of ivory or wood, and are exquisitely carved; frequently they take the form of a tiny figure or group of two or three figures. There is no space to illustrate any of the *netsuké* in Mr. Tomkinson's collection; they are omitted in preference to other objects, because they are about the best known of Japanese works of art, being appreciated even by those who do not yet realize the beauty of lacquer.

From such a wealth of fine pieces it is difficult to make a selection, but

the examples of *inro* illustrated are perhaps as representative as any small number could be. In the first plate (see page 225) there is one *inro* in carved wood and another in *cloisonné* enamel; both of these date from the eighteenth century. Five of the eight lacquer pieces belong to the same century, and the remaining three are examples of nineteenth century work. The wooden *inro* is the centre one of the three at the top of the plate (No. 4); it is decorated with a conventional dragon, and the inside is in *giobu* work, in which the ground is crumpled gold leaf, which is covered with lacquer coloured by dragon's blood. When dry the lacquer



INSIDE OF THE LID OF A *SUZURI-BAKO* (WRITING BOX) OF THE EARLY EIGHTEENTH CENTURY PROBABLY BY KOMA (cf. page 219)



2

6

3

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IVRO IN LACQUER BY KOMA YASUTADA

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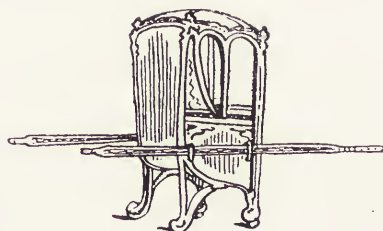
is rubbed down flat, so that the gold is exposed in the higher portions of the ground, and the lower have a deeper hue. The Kajikawa used this process a great deal in the lining of *inro*. The *inro* in *cloisonné* is in the middle on the right hand side of the plate (No. 9). The *inro* decorated with a stork (and on the other side with a tortoise), which appears in the middle row, second from the bottom of the plate (No. 6), is the work of Yamada Toyoyoshi. It is in gold, silver, and colour on a ground of *togi-dashi*—lacquer with a perfectly smooth polished surface, in which the designs are first covered up and then the outer coating is carefully rubbed away. A charming little *inro* is that at the bottom of the plate in the middle (No. 7), which is decorated with fern-leaves and firewood in gold on a black ground; it is by Saikindō. In the top right-hand corner is an *inro* decorated with dragon-flies in *togi-dashi* by Shunshō (No. 8). The *inro* in the top left-hand corner (No. 1) is one of the nineteenth century pieces, and is the work of Kazutoyo; it is a beautiful piece of work, and so are the two other nineteenth century examples shown in the bottom corners (Nos.

3 and 10), which are both of mosaic. The horses on No. 10 are wonderfully spirited.

The six lacquer pieces in the second *inro* plate (see page 227) are all the work of Koma Yasutada, who lived at the end of the eighteenth and the beginning of the nineteenth centuries, and whose work in lacquer, in Mr. Tomkinson's opinion, is unsurpassed. The *inro* decorated with a peacock and flowers, which appears at the top of the group (No. 1), is in *togi-dashi*, i.e., flat lacquer rubbed and polished, and that immediately underneath (No. 4) is on *giobu* ground. The three others decorated with birds (Nos. 2, 3, and 6) are from a set of nine made by Koma Yasutada for the Shōgun Tokugawa, by whom they were presented to Toda, Daimio of Mino. These are very fine specimens of the master's work. That decorated with a pheasant in *togi-dashi* (No. 6) is wonderfully finished, and the bird on a plum branch, also in *togi-dashi*, is equally fine (No. 2).

This necessarily brief sketch can convey but little idea of the wealth of lacquer work in Mr. Tomkinson's collection. The other objects must be left for a second article.

(To be concluded next month)





Pictures

THE THOMY THIÉRY BEQUEST TO THE LOUVRE BY MAX ROLDIT

UNTIL about 1820 French landscape painters remained strictly under the influence of what are known as "classical" principles; following close in the footsteps of Poussin and Claude Lorrain, they made no effort to free themselves from the chains that bound them down to conventional compositions, treated in a strictly academic style. That is to say, they went for their inspiration not to Nature herself, but to the works of their predecessors and the precepts of their teachers; they had learnt to combine on their canvases trees, mountains, rivers, and ruins in certain fixed and accepted orders from which they very seldom dared to depart. It has often been remarked that a generation, born and bred in the midst of political and social disturbances, almost invariably produces spirits whose every effort tends towards originality of thought and aspires to freedom from the fetters of conventionality. Thus, in France, after the great Revolution that closed the eighteenth century, after the incessant wars of the first Empire,

there arose a whole bevy of men, who, with entirely new ideals before them, completely transformed the literature and art of their country.

Michelet, Victor Hugo, Lamartine, led the literary revolution, while the names of Delacroix, Decamps, Jules Dupré, Diaz, Corot, Rousseau and Millet are for ever inseparable from the movement by which landscape painting was raised in France to a pinnacle where the greatest Flemings of the seventeenth century had till then stood alone and unapproachable. To this phalanx of heroic fighters, the most salient

of whom I have named, other painters, such as Daubigny and Troyon, joined themselves a little later, and thus formed the immortal group of geniuses known in France as the School of 1830, and often called the Barbizon School, from the name of the little village near Fontainebleau where several, though not every one of these artists lived and painted.

For the works of these masters, the late Monsieur Thomy Thiéry had a passionate love, and during some thirty years almost his sole interest, his sole enjoyment in life, lay in the assembling of the marvellous collection which he has bequeathed to the French nation and



LA BRÛLEUSE D'HERRES
BY JEAN FRANÇOIS MILLET



UN MARIAGE DANS L'ÉGLISE DE DELFT
BY EUGÈNE ISABEY

The Thomy Thiéry Bequest

LE CHRIST EN
CROIX
BY EUGÈNE
DELACROIX



for the permanent display of which a room will shortly be reserved in the Louvre. This gift, whose pecuniary value is estimated at not far from £400,000, is one for which, thanks to the excellent judgment displayed by the late collector, not only his countrymen, but students and lovers of art all the world over, owe Monsieur Thiéry an undying debt of gratitude.

At the present time, when at a distance of relatively only a few years, the works of these artists fetch fabulous sums, it is almost incredible that, for the greater part of their lives, most of the men who produced such masterpieces lived in poverty and some of them in actual want. Jean François Millet, whose world-famous *Angelus* was bought a few years ago for about £34,000 by Monsieur Chauchard, struggled throughout his life in order to provide, for his wife and family, the very necessities of existence.

A child of the soil himself (his parents were peasants of Normandy), Millet painted the children of the soil. At first, it is true, he treated classical

subjects, but these he soon abandoned, and devoted the whole of his career to depicting the joys and the tragedy of peasant life. He felt keenly the close relation that exists between the toiler in the fields and the earth from which, by the sweat of his brow, he wrests a painful livelihood, the indestructible bond which unites them and makes the man truly part and parcel of the soil; in this sense, some affinity may be said to exist between Millet and another great genius of the nineteenth century, Emile Zola; but whereas the writer emphasized the sordid side of peasant life, the coarse nature which must necessarily belong to those whose entire existence is occupied with violent manual labour, the painter, with the true sense of the poet, ennobled and glorified work, and expressed, in the simple gestures and attitudes of his peasants, their deep, unrootable suffering, and their resignation to their lot. A poet he was in the highest sense of the word; in his hands the commonest farmyard scene

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attained the dignity and grandeur of tragedy; his sowers, his ploughmen are not merely labourers, they are eternal types of toiling and suffering humanity. It is related that on one occasion Decamps and Millet both painted a shepherd standing by a stream, and that the former, on seeing his rival's work, could not refrain from exclaiming: "We have treated the same subject, but my picture shows a peasant near a brook; Millet's is a Man on the banks of a great river!"

This appreciation of a brother painter is typical of Millet's genius, as exemplified by the six works in the

Whilst in Millet's pictures, at least equal importance is, as a rule, granted to the figures as to the landscape, Corot, Rousseau, Daubigny, and Jules Dupré attached themselves to pure landscape, introducing figures and cattle in most cases merely to help the perspective or to complete the harmony of the composition. Of these, the name that will soar highest and ever higher in the estimation of posterity is beyond a doubt that of Corot, the bard of early morning; Corot, from whose brush masterpieces flowed as easily and with as little effort as song from the throat of the skylark; Corot, the descendant of



LES BORDS DE LA LOIRE BY THÉODORE ROUSSEAU

Thiéry collection. The charm of *Les Botteleurs*, *Le Fendeur de Bois*, *La Précaution Maternelle*, *Le Petit Vanneur*, lies in the marvellous amplification of the simple subjects. What could be more simple, more homely, I was almost saying more vulgar, than the subject of *La Lessiveuse*, which we reproduce on page 235, yet who can deny the dignity of the woman's movement, the poetic and almost classic beauty of her attitude, as she empties the contents of a jug into the large vat in which she is preparing to do the washing? And in the single figure of *La Brûleuse d'Herbes* watching a smouldering pile of rubbish (see page 229), does not Millet express the endless misery of a life of work and want?

Virgil, Theocritus and Anacreon; Corot, who, as a master of "values," may be ranked with Rembrandt himself, although they worked in so widely different a scale; just as Rembrandt, with his infinite combinations of browns and blacks, succeeded in rendering every conceivable degree of light and shade, so, with his soft greens and ineffable greys, Corot can give the impression of every tone in nature. Two of Corot's finest works are already in the Louvre, and twelve more are contained in the Thiéry bequest, amongst others such famous canvases as *La Route d'Arras*, from the Finet collection; *Le Soir*, from the Delondre collection; and *Les Bergers de Sorrente*, a replica of which, recently sold for 45,000 francs, was illustrated in THE CONNOISSEUR for February.

The Thomy Thiéry Bequest

VÉNUS ET ADONIS
BY N. DIAZ
DE LA PEÑA



In this brotherhood of artists, among whom envy and professional jealousy were unknown, who fought steadily for their ideal, undisturbed by repeated failures and rebuffs, who never consented to sacrifice their artistic independence to financial considerations, Corot was ever the most fortunate; his father was a successful tradesman, who, though he considered painting an idler's profession, left his son sufficient money to keep him from want throughout life. Corot made use of his relative wealth to help his poorer comrades, and many a time he extended to them a saving hand in their difficulties. It was Jules Dupré who, one day speaking of Corot, said: "As a painter it will be difficult to replace him, but as a man, it will be quite impossible."

Dupré and Corot were close friends, and many a conspiracy did they hatch to help their common protégé, Rousseau, without hurting his over-sensitive

feelings. With all their mutual admiration, with the same profound love of nature to inspire them, nothing could be more widely different than the methods and the palette of Corot and Jules Dupré. The latter's nervous vigour, his rich tones and heavy impastos, are in strange contrast with the former's smooth, silvery, and vaporous landscapes, so ethereal that Dupré himself said that Corot must have had wings to paint like that. The twelve works which represent Jules Dupré in the collection under review are magnificent and characteristic examples; the most famous is *Le Grand Chêne*, which, during the troubled days of 1848, was sold by auction for 600 francs, and would to-day fetch some £12,000. *Les Landes*, from the Laurent Richard collection; *L'Étang*, from the Boyard sale (1884); and the *Soleil couchant après l'Orage*, which belonged formerly to Monsieur Coquelin, are all works of the very first order.

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A truly enchanting work is *Les Bords de la Loire*, by Théodore Rousseau (see page 232); the river has overflowed its banks, and the country is covered by great pools of water, above which mounds of sand appear here and there. In the distance the trees and cottages of the opposite bank are seen through a damp haze, and the entire picture, both in treatment and composition, reminds us forcibly of the finest works of Van Goyen. And at the sight of such masterpieces as this and *Les Chênes au soleil couchant*, for which M. Thomy Thiéry refused £14,000, and so many more in his collection, we remember that again and again, year after year,



LE MATIN À L'ABREUVOIR
BY C. TROYON

Roussseau's work was refused at the Salon! Few, indeed, during his life-time were those who recognised his genius; his paintings sold for very small prices, and in 1863, only four years before his death, when absolute necessity constrained him to hold a sale of his pictures, he was overjoyed to find seventeen works bring in 14,866 francs, or not quite £600. These seventeen pictures would no doubt now fetch thirty or forty times this sum, which, however, served to relieve the artist's pressing embarrassment, and even enabled him to acquire some Japanese prints, newly imported at that period, and for which he had an intense admiration.

Narcisse Diaz was another favourite of M. Thomy Thiéry, and when we let our eyes wander over the dozen gems picked by him out of the most famous collections dispersed in his time, the names of Correggio and Tiepolo, Watteau and Cl. Lorrain involuntarily occur to us; some of the qualities of all these masters Diaz undoubtedly possessed, yet he imitated none of them and was always thoroughly original; his marvellous palette, which makes him one of the greatest colourists of all time, is absolutely his own. Nature was his only teacher; in the woods of Sèvres and Fontainebleau he learnt those fairy-like effects of sunshine playing amongst the foliage in the rendering of which he stands alone and unrivalled.

A rapid worker, his impulsiveness was only equalled by his versatility. From under his magic brush there sprang with equal facility a deep forest glade with the sun struggling to pierce the dense canopy overhead, or a portrait of a blonde and graceful girl, or a scene of pure romance such as the *Venus and Adonis* in this collection (see page 233); but in all we find that gorgeous colour and dazzling sunlight that make even a slight sketch of Diaz resemble an open casket of jewels.

The names of Daubigny and Troyon complete the list of the great masters of landscape of the school of 1830; Troyon, who as a cattle painter came nearer to Paul Potter than any other artist, and Daubigny, whose many points of affinity with our own Constable should render him particularly interesting in this country. Of both these masters M. Thiéry possessed magnificent examples: *Les Hauteurs de Suresnes*, by Troyon, was one of the successes of the Salon of 1859; it belonged at one time to M. Gambart, of London, and at his sale in 1868 it was knocked down for £400. An offer of £20,000 failed some years ago to wrench this *chef d'œuvre* from M. Thiéry's gallery. Nor did he ever consent to part with the same master's *Le passage du Gué, l'Abreuvoir* (illustrated on this page), and seven more which now belong to the French nation.

No less than thirteen pictures illustrate Daubigny, several of them examples of those river scenes and sunset effects for which he is especially famous. *La Mare aux Hérons, La Tamise à Erith, La Vanne de l'Etang à Oplouvoz*, are masterly pages selected to show Daubigny's love of clear atmospheres and transparent water, and his complete freedom from any form of mannerism.

When, in a few months' time, this peerless collection of the Barbizon masters is exhibited in the Louvre, the contrast between their work and that of their immediate chronological predecessors must strike the most casual visitor; he will no



LA LESSIVEUSE
BY JEAN FRANÇOIS MILLET

The Connoisseur

doubt wonder what influence it was that set these great spirits free from the bonds of *la peinture ennuyeuse*, as it has been called, of Louis David, Baron Gros, Baron Gérard, and other academic painters of the first Empire. The reply to this query will be found on the same walls, in the works of Eugène Delacroix, the founder of the romantic school. He it was who tore asunder the fetters of classic conventionality; he would have none of the cold beauty of form which was the supreme ideal of David and his followers, none of that artificial Roman aspect which the vanity of Napoleon had succeeded in stamping upon every form of art. Delacroix sought his inspiration in life, its movement and its colour. No scene was too dramatic, too steeped in horror and blood for his fearless genius; his ambition, as often expressed by himself, was that the sight of his pictures should communicate to the beholder the same thrill which he himself had experienced while painting. Scoffed at and ridiculed at first by the critics, he very soon, by the sheer stress and violence of his talent, forced himself upon the recognition of his contemporaries, and to-day he holds a special position in the history of French art as a master colourist and creator of throbbing life. M. Thomy Thiéry possessed eleven of his works, among others a replica of the *Médée Furieuse* of the Lille Museum, a *Christ on the Cross* (see page 231), and several pictures of wild beasts.

In this rapid survey of M. Thomy Thiéry's princely bequest to his adopted country (he came originally from Mauritius) I can do no more than record the presence of seventeen works by Decamps, a painter

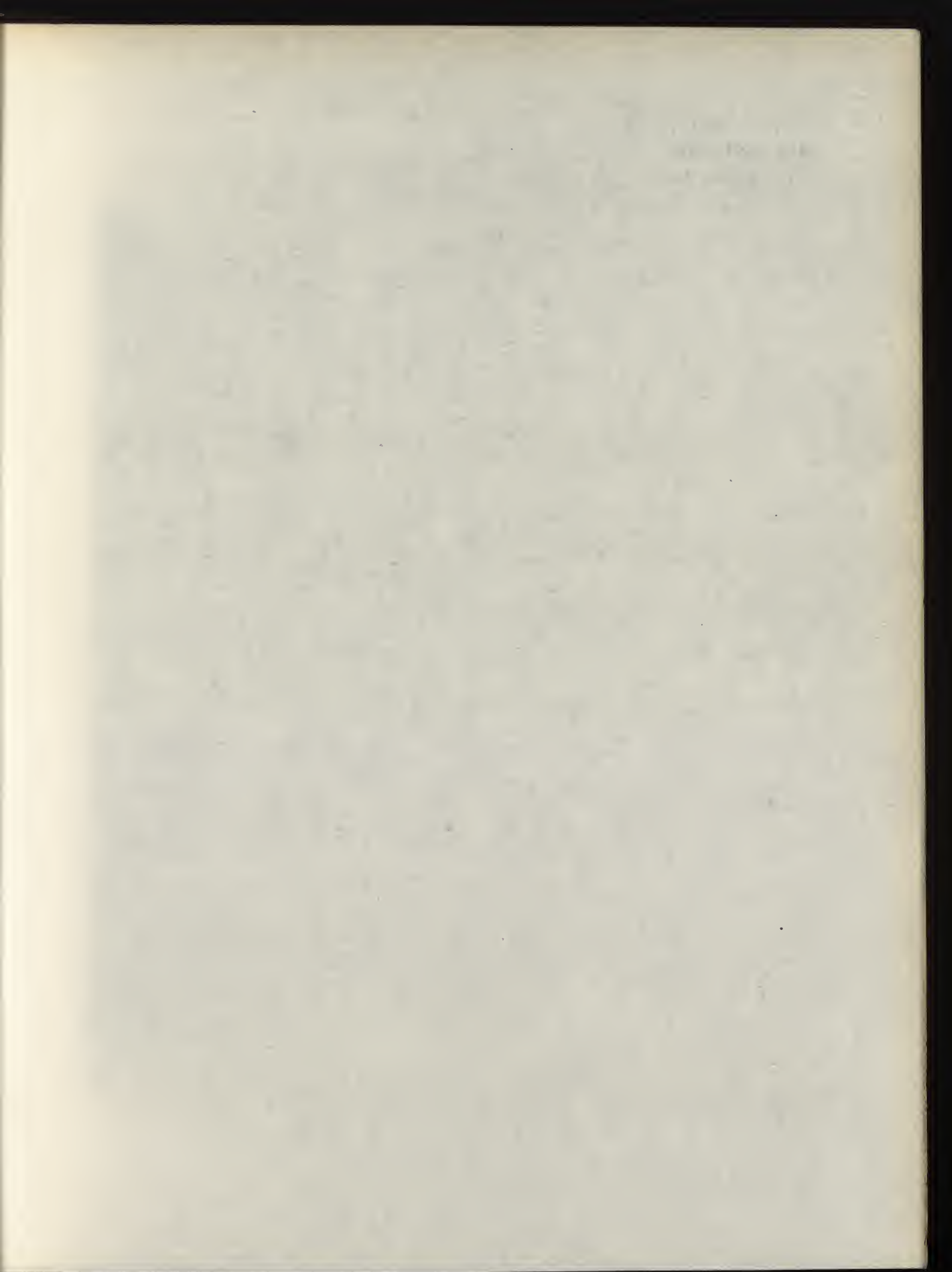
whom the opening of the Wallace Collection has done much to make known in England, five exquisitely finished Meissonniers, and six scenes of the Middle Ages by Isabey, besides a painting and one hundred and thirty bronzes by Barye. Isabey's picture of a marriage at Delft is reproduced on page 230, and on this page is one of the Meissonniers.

I have tried in this short study not so much to describe the individual pictures contained in this collection as to give a general idea of its composition and of the spirit which presided at its formation; I have attempted, so far as is possible in so limited a space, to point out the distinct personalities of the artists represented, without losing sight of the bond that holds them together, the infinite love of truth and nature which seems to govern every stroke of their pencil, every sweep of their brush. I cannot conclude without giving expression once more to the regret, nay, to the sense of shame which must be felt by all who are familiar with the works of these immortal masters, that our National Gallery does not yet possess a single canvas by any one of these incomparable artists, and that the French school of the nineteenth century should be solely represented there by a common-place picture of so second-rate a painter as Rosa Bonheur.

The Wallace Collection has, it is true, now partly filled this gap in the artistic possessions of the nation; but even there one deplors the absence of Millet and Daubigny, whilst the canvases signed Corot, Troyon, Diaz and Jules Dupré do but scant justice to those masters.



LES TROIS FUMEURS
BY J. L. E. MEISSONNIER



**THE COUNTESS
OF OXFORD**

By Sir Anthony Vandyke







Pottery and Porcelain

GREEK VASES BY A. H. SMITH

A SINGULAR Greek inscription from Epidaurus enumerates the marvellous cures wrought by the god Æsculapius of that place. Amongst other matters of a more medical character, it relates how a boy who was carrying his master's baggage towards the shrine had a fall. He opened his wallet, and found his master's favourite drinking cup broken in pieces. While he was ruefully trying to fit the broken pieces together, a passing traveller asked him why he was thus fruitlessly employed. "Not even Æsculapius of Epidaurus could make a broken cup sound." The boy put the pieces back in his wallet and went on to the shrine. On arrival he once more opened the wallet and found the cup complete. The master, to whom the matter was reported, forthwith dedicated the vase to the god in his sanctuary. The temples of the ancients were, as is well known, their museums, and the miraculously mended cup at Epidaurus was one of the earliest specimens of its kind. Their number has since grown to such an extent that at the present day it almost defies census. The collections of London, Berlin, and Naples have each some 4,000 catalogued specimens, while the public collections of Paris are said to contain about 8,000 vases.

Compared, however, with some branches of antiquity, such as coins and gems, which have been the object of continuous study since the Renaissance, the collection of Greek vases is a comparatively recent pursuit. The Medieval Church possessed dedicatory prayers to be pronounced above vases obtained by excavation and consecrated to religious uses. Occasional specimens of painted vases occur in the works of the antiquaries of the beginning of the eighteenth century, but the first collections of a modern kind, on a considerable scale, were not made till the second half of that century. At that

time Sir William Hamilton, as British Minister at Naples, was favourably placed both for carrying on his own excavations on Campanian sites and for making purchases in the Neapolitan market. Of the two collections that he formed, the first is in the British Museum. The second was in part lost by shipwreck, and in part brought to England, and lost by dispersion. One piece was found a few



NO. I.—ODYSSEUS ESCAPING FROM
THE CAVE OF THE CYCLOPS



No. II.
ATHENE AND
HERACLES
BOY SALUTING
A TOMB

months since on a suburban rubbish heap, and doubtless many others may be dimly seen surmounting the book-cases of English country houses.

As engraved in the works of D'Hancarville and Tischbein, the Hamilton vases had a considerable effect on contemporary English art. Thus, a vase which is now in the British Museum (No. E 460) of a laureate poet was the source of the relief of "the Apotheosis of Homer" of Wedgwood, and the engraved outlines of such vases were the source from which Flaxman drew inspiration for his outline illustrations to the great poets.

A second period in the study began in 1828, when an accidental discovery of vases at Vulci (where two oxen stepped through the roof of a tomb) led to excavations, which were carried on for many years with great activity and extraordinary success. In place of the late and florid examples from Southern

Italy, such as form the chief contents of the older collections, vases were found in immense numbers of an earlier and better period, inscribed in many instances with the names of the potter and artist. The proceeds of these excavations have now, for the most part, been incorporated in the leading collections, such as the Vatican, the Louvre, the British Museum, Munich, and Berlin. The third period may be said to have begun soon after the middle of the nineteenth century with excavations in Greece proper and on the Eastern shores of the Mediterranean. Tentative searches had already been made in those regions by travellers, such as Lord Elgin, Dodwell, Burgon, and others, but systematic and extensive excavation had hardly begun before the date named.

Speaking broadly of vases taken in the mass, their general character and that of the collection to

Greek Vases

No. III.—SCENE
OF COMBAT
FORMERLY
IN THE
MORRISON
COLLECTION



which they belong varies with the excavation periods described above. The South Italian vases are the products of a late state of art, with sensuous outlines and florid decorative accessories. The products of the Etrurian excavations, belonging to the early and prime periods of art, are of a severer school. Of the artists with whose names vases are signed, about a hundred in all are now known to us more or less from their works, and the greater number of these are met with on Etruscan sites. The third period of excavations on Greek soil has yielded, as might be expected, a greater variety of wares. These are naturally spread over a long period of time, and include amongst them many special fabrics which were not brought to the Etruscan market in the ordinary course of trade.

Those public institutions that have been active during the whole period described have examples

of vases belonging to all these classes. The collector, however, who begins to-day will find that choice vases of what we have called the first two periods are not often now in private hands, and therefore seldom appear in the sale room. That it is still possible, however, if neither zeal nor means be lacking, to bring together a number of fine vases is shown by the annual reports of the Boston Museum of Fine Arts. Each year, for the last six years, the curator has been able to report accessions of good quality, taken for the most part from collections sold in Europe, such as those formed by the late Mr. Forman and Mr. Van Branteghem. Of course, in the case of vases of the quality here referred to, the examples in the market are few, the competition is confined to a few buyers, and the prices are very long. Here however, as with books and prints, the collector who does not propose to

acquire exceptional pieces, or pieces likely to sell again at an increased price, but merely specimens that he can handle and study, will find no difficulty in forming a fairly representative collection of examples of the most important wares for a com-

than as historical evidences, will hardly care to begin before the rise of Greek art proper.

An archaic plate which was found at Camiros, in Rhodes, and is now, with all those that illustrate this paper, in the collections of the British Museum, may exemplify the character of the early art of Greece. The Gorgon Medusa strides along, holding a bird in each hand, a motive common enough in archaic works. Her tongue and tusks protrude from her open mouth, according to the type which for many centuries served to express the horror of the Gorgon's face. But the most characteristic quality of the work is the extent to which it is pervaded by a feeling for decoration, rather than for pictorial effect. The Gorgon's nose and the bird's wings are alike treated with purely conventional lines and patterns. The strictly symmetrical composition and the introduction of ornamental patterns in all the empty spaces of the fields further emphasize the decorative impression.



NO. IV. A LADY OF ATHENS

paratively small sum. Several such collections have been formed of late in the museums which it is now customary to establish as an adjunct to the great public schools. In making these collections, the aim of the collector should be to acquire such examples as he can of the actual objects, together with illustrations of the best that is known in each class. While illustrations alone are lacking in actuality, originals alone, such as I am supposing to be within reach, would suggest that the performances of the ancients were but mediocre.

The illustrations that are here given may serve in a summary fashion to exemplify the most important stages in Greek ceramics. Archæologists of late years have paid great attention to the earliest wares of the period commonly known as Mycenaean and to those which mark the transition, still only dimly known, from Mycenaean art to that of historical Greece. But as a rule, the private collector, who wishes to study his vases as works of art rather

To examples of primitive art such as the above follow the two great groups of "black-figured" and "red-figured" vases. The former are represented here by No. i., a jug, on which is depicted an incident in the wanderings of Odysseus. The artist now has a story to tell, though his power of expression is limited, and the method of treatment is largely laid down for him by tradition. The desire to decorate takes a subordinate place, and the essential facts of the story are told, but with the utmost abridgment of all accessory details. Odysseus, clinging below the ram, is seen escaping from the



NO. V.—DIONYSOS, THE MAENADS AND PENTHEUS

Greek Vases

cave of the Cyclops, and the Cyclops is seated at its entrance. He must needs sit, for if he stood he would be too tall, and the artist cannot otherwise solve the problem in composition. But the rocks and trees are purely conventional suggestions. Of the black-figured vases in general one may say that the story is the principal object. It is told us here with concise directness, and with rigid economy of details. The instinctive desire for decorative patterns must obtain its satisfaction in the treatment of armour and the like.

outer margin of the figure is drawn with a bold sweeping stroke, about a third of an inch wide, and the remainder of the fields is filled with solid black. The first broad line and the filling of the intermediate spaces can usually be distinguished if the surface is carefully examined at an oblique angle. A few examples also survive in which only the broad outline has been drawn, and the work has never been completed. The internal details are next drawn in fine lines of glaze. These lines are often of a peculiar quality, and the nature



NO. VI.—THE STORY OF GLAUKOS AND POLYEIDOS CUP BY SOTADES

Early in the fifth century B.C. the transition took place from the black-figure to the red-figure manner of painting. What exactly was the nature of the change expressed by these terms may be learnt from a careful comparison of Nos. i. and iii. A few vases, but not very many, have been found, in which both styles occur together. Such vases are as a rule the work of artists of the period of transition. In No. i. we have figures in the old black-figure style. They are drawn in black, against the natural ground colour of the vase. The internal details must then be expressed by lines incised through the black to the ground beneath, or, in some cases, by superimposed whites or purples. In the red-figured vases the operations and the effects are reversed. After a preliminary sketch with a blunt point on the clay (not shown here, and only sometimes to be distinguished) the

of the instrument used has been much discussed. In the opinion, however, of the most recent and most competent authority, Herr Reichhold, it was simply a pointed pencil dipped in the viscous glaze.

With such methods the artist was able to attain a higher level than his predecessors, since he could abandon the conventional silhouettes and practise a more free and higher style of drawing. The change took place about the time of the Persian wars, and the early masters of the red-figure style were, therefore, nearly contemporary with the great age of Pheidias.

The large vase (No. iii.) which is in a state of most admirable preservation, was obtained from the collection of the late Mr. Alfred Morrison. It must stand here to represent the finest manner of Athenian vase painting. On the front side we have a scene

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of combat between a mounted horseman and a foot soldier, assisted by a youth who bears a spear. On the reverse side is a libation scene.

In no long time, however, the restrained severity of the early masters of the red figured style was succeeded by a lighter manner, such as is here



NO. VII.—BOY SALUTING A TOMB

shown (No. v.) on the lid of a circular, box-shaped vase (or *pyxis*). The subject appears to be a vague reminiscence of the death of Theban Pentheus, torn to pieces by frenzied Maenads in the presence of Dionysos.

A special class of Attic ware, which was developed contemporaneously with the fine red figured vases, was that which had outline drawings on a white ground. From quite early times attempts had been made in various local wares to avoid the conventions of the black-figure method by outline drawings on white, and this system reached its highest level at Athens, where it was practised by many artists of the fifth and fourth centuries. An example is shown in No. ii. Athene, in full panoply, with helmet and *ægis*, pours out wine from her jug for Heracles, whom we may recognise by his club and lion skin.

Of a later style is the charming cup (No. vi.), which is signed by the artist Sotades. It shows the seer Polyeidon shut up in the tomb with the boy Glaukos, son of Minos. Here we see an illustration of the freedom enjoyed by a draughtsman who is not fettered

by the heavy conventional masses of black glaze which press upon the outlines in a red-figured vase.

But it is in connection with a particular class of vases, specially painted for use in the rites about the tomb, that the Athenian methods of work on a white ground are most familiar. Such jugs, which, as Aristophanes says, were painted for the dead, usually bear subjects which may be brought into connection with death or the grave. Sometimes we have mythological subjects intimately connected with death, such as Charon's boat, or the deposition of a warrior in his grave by gracious winged beings. Sometimes an erect tombstone is shown, with or without votive offerings about its foot, and, it may be, a tiny flitting shade hovering like some insect above it. More often, however, some action is being played by the living in the neighbourhood of the tomb. In No. ii. the young Athenian boy, with cloak, and traveller's hat, and flowing curls, makes a friendly gesture of salutation to the grave as he passes it on his road. No. vii.* gives the same subject unrolled from

the surface of the vase by the cyclograph—a photographic apparatus devised by the writer. In another group of vases the subjects remind us of the well-known Attic gravestones, on which we see a simple and pathetic figure of a person quietly occupied in his daily pursuits. Thus in the vase, of which a cyclographic illustration is given here (No. iv.), a woman is simply seated on her chair with her most necessary properties about her. She is holding up some kind of hoop, she has her wool basket on the floor behind her, and her ointment flask and cap suspended on each side. Here, as in the sepulchral relief, it is the utter simplicity of the theme and of its treatment that constitutes the special distinction of Greek art.

In the fourth century B.C. the period of decline sets in. The drawing tends to become weak, and the mythology vague. Finally, the practice of red figure vase painting is supposed to have died out about the middle of the third century B.C.

* Taken by permission from *The White Athenian Vases in the British Museum*, pl. xxv. No. iv. is taken from the same work, plate xxii.

Engravings

THE INVENTION OF MEZZOTINT BY ERNEST RADFORD

THE fabulous English accounts of the mezzotint would not have been current so long if we had sought information abroad. The Dutch painter Hondthorst referred to hereafter had a pupil and friend in Joachim Sandrart, a German writer and artist, who published between 1675 and 1679 an "Academia" of the various arts which gave the inventor his due, and explained the whole matter so clearly as to make it appear to be already well understood. The book, in Italian originally, was issued soon after in Latin, and most likely the later writers consulted the work in this form. There was no secret about it at all, and always excepting England, the only true story of the invention must have been pretty well-known everywhere. It did not reach England, however, in time to prevent some remarkable tales being told, and when it actually did it was probably in consequence of Heineken's "Idée générale d'une collection complète d'estampes," published in 1771, which named Von Siegen as the inventor. In 1778, and then for the first time, the truth in plain English was told by James Chelsum, the author of a compact little book on engraving, and Chelsum no doubt had his information from Heineken.

I have an idea that this new mode of engraving was, so to say, forced by the painters of a particular school, and for the ballooning of that

idea a little additional space is required: I refer, speaking roughly, to the latter end of the sixteenth century, and to the movements in the art world which distinguish that period from others.

Those familiar with this, the last chapter in the history of Italian art, need not be reminded, I think, that the post-Raphaelites were divided amongst themselves, the two main divisions being the Eclectics and the Naturalists. In the latter division were artists devoted to problems of chiaroscuro, and these, to narrow the distinction still further, were distinguished as Tenebrosi. A type of this section or group, and a very prominent figure, was the painter named Caravaggio, whose style, peculiar to himself, was remarkable for the startling effects of light which he rendered, and as these aspects of nature had never been presented in so striking a manner before,

his appearance in Rome was eventful, but his influence there, though remarkable, had not the effect of saving the decadent art of Italy; and it is rather to Holland and Spain that we must look for its after effects. It is enough, with regard to the latter, to name Ribera, Caravaggio's pupil; but the case of the Dutchman, Hondthorst, will seem more to the purpose, for we shall presently find him in England after years spent in Rome, where he adopted Caravaggio's style. A link between the Italian chiaroscurists and Rembrandt is supplied by Lastmann, his earliest master, for the later works of that



PORTRAIT OF TITIAN
BY PRINCE RUPERT 1657

The Connoisseur

painter are distinctly in Caravaggio's manner; but more direct and remarkable was the influence of Adam Elzheimer, who also painted in Rome. It was probably the engravings after his works by his friend and patron, Count Goudt, that made Elzheimer known in Holland.

In order to connect this preamble with the following matter, I may mention the fact that three out of four mezzo-

tints, the first ever published, were copies by Siegen himself of portraits by Hondthorst; that Prince Rupert's first, excepting, perhaps, the portrait of Titian, was an engraving after Ribera; and that by Wallerant Vaillant, also one of the earliest, there are copies of Elzheimer's works. I must also refer to the idea entertained by Laborde that Rembrandt himself practised mezzotinting; but it is unfortunate for those who hold this opinion that there are no prints in existence to prove it. The author is amusing enough on this subject, and deserves to be quoted at length:—"I have renounced the pleasure," he says, "of cataloguing any one of his works as a

mezzotint, but nevertheless retain my opinion that he actually did engrave in this manner, and the truth would appear to be that what he did was done privately. The results were not published, however, and would seem to have been destroyed for fear they would not compare favourably with the masterly etchings on which his fame rested." It is hard for a writer to part with a fond idea, and I would not deprive him of it. There are thousands of things which Rembrandt might have been doing, but it will never be known whether he

actually did this or not, and we may as well drop the matter. That he knew of the invention would seem to be almost certain, for Von Siegen's first prints appeared in Amsterdam while Rembrandt was resident there. It is natural that the discussion should have arisen, for Rembrandt and Von Siegen, both natives of Holland, were born within two years of each other. The painter was

the greatest of the chiaroscuroists to whose formative influence I have alluded, and produced a great many works, of which not a few have been engraved in this manner effectively. It may be suggested that if in his latter days there had been a general demand for engraved copies he would have given the work to the mezzotint engravers, but we are confronted with facts which do not favour the idea, for in 1644, or a little later, perhaps, the inventor left Holland, taking his secret with him, and there is nothing to prove or suggest that anyone practised the art during his absence. It may be added, besides, that there was little in the earliest prints, excepting their



THE STANDARD BEARER
BY PRINCE RUPERT

novelty, to recommend them to one such as Rembrandt.

The discourse until now has been introductory merely, whereas the subject of the article is the history of the invention. The inventor, Louis von Siegen, was born in Holland in 1609, and the principal authority for what is known of him and his family is Laborde's "History of Mezzotint Engraving," which was published in 1839. We learn from this work that he came of a family of artists, and that fate made him a soldier. The fact may



PORTRAIT OF
CHARLES II.
BY WILLIAM
SHERWIN

account for his meeting Prince Rupert, of whom we shall treat later on. The two belonged to one country, and had their profession in common, so there is little to excite remark in the mere fact of their meeting. The incident was fateful, however, and Challoner Smith, who followed Laborde, I suppose, gave the following account of the matter:—

“In 1654 an event took place but for which it is highly probable the invention would have perished with its author, for at Brussels Von Siegen met with a kindred spirit, also a soldier . . . who, moreover, was skilled in the art of engraving, as evidenced by etchings of his which belong to his earlier years.”

In 1642 Von Siegen presented to the Landgrave of Hesse an engraved portrait of his mother, Elizabeth the Landgravine (*see page 247*), and with it a letter informing his patron that the work was something quite new. In 1643 he completed and published the same, together with another portrait from a painting by Hondthorst; in 1644 two portraits, both after Hondthorst: William Prince of Orange and Consort. These prints were published in Amsterdam, as I have said, and the fact that Rembrandt's "Night Watch," his supreme achievement as a chiaroscurist, bears the same date as Von Siegen's first is interesting in this connection.

Between the date of the last-named and the appearance of the next there occurs a lapse of ten

The Invention of Mezzotint

PORTRAIT OF
TITIAN
BY JAN THOMAS
OF YPRES 1661



years. How the interval was spent I know not, for Laborde only says as to this that Von Siegen's later engravings were produced either in Rhineland or the Low Countries. The latest are dated 1654 and 1657.

Between Von Siegen and Rupert in point of time comes Theodore Caspar von Furstenbergh, with a print dated 1656 (*see page 252*), to be followed by others. Then came Rupert with a print dated 1657 (*see page 245*), and then Jan Thomas, of Ypres, his best the portrait of Titian, 1661, which is reproduced on this page. To Rupert belongs the credit of having introduced the art to the English, but that he invented it can be proved to be simply a fable, for the date of the first mezzotint has been given, and that of Prince Rupert's earliest. The story, however, is interesting, and bears a remarkable likeness to that which is told of the fabulous house which Jack built; for Walpole had it from Vertue, Vertue from Killigrew, Killigrew from Evelyn, and

Evelyn direct from Prince Rupert. The following is Walpole's story:—"The Prince, going out early one morning, observed the sentinel at some distance from his post very busy doing something to his gun. The Prince asked what he was about. He replied that the dew had fallen in the night, making his fusil rusty, and that he was scraping and cleaning it. The Prince, looking at it, was struck with something like a figure eaten into the barrel, with innumerable little holes close together, like pierced work on gold or silver, part of which the fellow had scraped away. One knows what a mere good officer would have said on such an occasion: if a fashionable one, he would simply have damned the poor fellow, and sent him away. But the Prince, on whom nothing was lost, got the idea of mezzotinting engraving from it. . . ." To this is added the statement that Rupert communicated the idea to W. Vaillant, a painter, whom he maintained, and that they kept on experimenting until they invented



MADAME
VAILLANT
BY W.
VAILLANT

the roller. As necessity invented lithography she might have invented this mode of engraving as well, but the discovery was made, as we know, a long time before this meeting occurred; it would be difficult to prove that the Prince had anything to do with it, and the idea that this may have been an independent discovery seems to be hardly worth entertaining. That a rude sort of print might be taken from a rusted surface of steel is quite true, and one can imagine the Prince making use of this illustration in order to explain the matter to Evelyn.

Having given the Prince his due, a word must be said about Wren, who was supposed for a while to have invented the art. The rumour arose in 1750, when Wren's "Parentalia," a book relating to Wren and his forbears, appeared. Neither the author nor anyone else in England had at that time heard of Von Siegen, and as the opinion was general

that Prince Rupert was the inventor, the statement made by Wren's son may have seemed worth considering; and that statement was based on what follows from the "Journal of the Royal Society," October 1st, 1662: "Dr. Wren presented some cuts done by himself in a new way of etching, whereby he said he could almost as soon do a plate on a piece of brass as another could draw it with a crayon on paper." Now this, I think, makes it clear that Wren, the most ingenious man of his age, most certainly did invent something; it should be remembered that fellow-members with him of this society were both Prince Rupert and Evelyn, and it seems very likely that he, the said doctor, having seen Rupert's prints, suggested as an alternative a way of grounding the plate by etching. With regard to the ugly "Moor's head" with which he is credited, it is clearly an early



BOY'S HEAD AND BUST
BY W. VAILLANT

example, and as no one else claims it, we may as well give it to Wren. The opinion his relatives held was probably based on some statement of his, and I should not be inclined to contest it. The Moor's head has been considered fair sport since the flight of Mahomet to Mecca, and was one of the likeliest things for an amateur artist to practise upon. It was said by one writer distinctly that Wren's way of grav- ing differed from Rupert's, and coup- ling this with the statement that his was a way of etching, I submit, without maintaining, that what he invented may have been some sort of aquatint. What remains to in- terest us regarding the notice of Wren as an interlude is the fate of the mezzotint after it came into England, and our first concern is with Evelyn, whose diary, dated March 13th, 1661, contains the following entry:— "This afternoon, Prince Rupert showed me with his own hands the new way of grav- ing called *mezzotinto*, which I afterwards published in my 'History of Chalcography.'"

The book here referred to, entitled "Sculptura," was published in 1662 with an appendix containing the author's account of "a new way of en- graving communicated by his highness Prince Rupert to the author of this treatise," and with this is included as frontispiece a specimen mezzotint which was done by Prince Rupert himself in order to illustrate Evelyn's discourses. It is, in fact, but a part reduced for the purpose of Rupert's "Execution of

John the Baptist," after Ribera's painting (1658). Apart from its merit, which is unquestioned, the print is of interest as being the first to be published in England. There could not have been a more telling advertisement than this same specimen plate, and the news of the invention spread very quickly.

It is mentioned by Pepys more than once, and in 1669, only seven years later, there appeared from the pen of Mr. Alexander Browne, engraver, dealer, and publisher, a volume called "Ars Pic- toria," which is further described as an "Academia," treating of painting, limning, and etching. There is added to this an appendix ex- plaining the "manner or way of mezzotint," and also an adver- tisement of the neces- sary instruments. Mr. Browne held letters patent, it seems, giving him some sort of mono- poly, and no name is seen oftener than his on prints of this period. It is clear that this information was given because it was known to be wanted, and we know that there were many at work already, though of English only a few. By William Sherwin

there is a print dated 1668 (*see page 248*), and this, I believe, is the earliest English work, unless Prince Rupert's is counted. To Abraham Blooteling, who seems to have visited England in 1672, is attributed a certain improvement in the tool or the process. His works, considering their dates, are amongst the finest we have (*see page 247*), and there is nothing more like mezzotint proper than these.



ARCHDUKE LEOPOLD WILLIAM
BY THEODORE CASPAR VON FURSTENBERGH

1911
1912

**MRS. SOPHIA
WESTERN**

Painted by John Hoppner, R.A.

Engraved by J. R. Smith

From an impression of
the original colour-print in the
possession of
Mr. Frank T. Sabin



Painted by J. Flaxner

*Engraved by J. R. Smith Mezzotinto Engraver to
His Royal Highness the Prince of Wales*

SOPHIA WESTERN

Fieldings Tom Jones.



Silver and Plated Ware

JAS. ALLEN & CO. DUBLIN

PLATE AT THE CAMBRIDGE COLLEGES No. I. TRINITY COLLEGE BY H. D. CATLING

FIRST in importance among the eighteen colleges comprising the University of Cambridge must be placed the royal foundation of Trinity, and it is but fitting, therefore, that any subject which treats of the University should give the precedence to this famous society. Founded in 1546 by King Henry VIII., who amalgamated several earlier institutions, the buildings, which were insufficient for the reception of Queen Elizabeth, grew so rapidly that they afforded ample accommodation for King James I., who repeatedly visited the college, and kept his Court there for two several years.

This, I think, justifies us in assuming that the college plate was, at least, not inferior to that belonging to the other foundations of the University, though the only specific bequest I can find recorded among Carter's list of benefactors is that of Dr. Goldsborough (Bishop of Gloucester, 1598), who left the college "a Piece of embossed Plate of 100 Marks Val." But since there are still extant four pieces with hall-marks anterior to the Revolution, it is evident that the records of such gifts must have been destroyed. This is the more probable, seeing that the college contributed practically the whole of its plate to supply the needs of King Charles I., on which account Dr. Thos. Comber was deprived of the Mastership and Dr. Cheyney Row was dispossessed of his Fellowship and College living. One other piece would seem to have survived the Civil War, only to fall into the hands of thieves, *viz.*: John Clarkson's Pot, commonly known as *Pauper Joan*. This was stolen in 1798, on which occasion the College suffered a very heavy loss, the articles taken including no less than thirty-eight cups, eleven pint pots, five decanters, seven candlesticks, ninety spoons, and numerous other utensils, a reward of £100 being offered for information which should lead to the

"conviction of the offender or offenders." The butteries had also been broken into three years previously, but suffered a comparatively slight loss, no more than six cups, one salt, and sixty-eight spoons being stolen. In view of these misfortunes, it is satisfactory to record that "hardly three ounces" of plate have been lost during the last thirty years, a fact which "speaks much for the care, as well as the honesty of the innumerable hands through which it has passed." There is, however, one further point



THE DUPORT SALT

to be noticed in dealing with the plate of this college, *viz.*: it will be found that the hall-mark on very many pieces is considerably later than the date of presentation, either so engraved upon the piece itself, or as inferred from the date of the donor's admission to the college. From entries in the college accounts and elsewhere it would seem to have been a frequent practice to send original gift-pieces to London, sometimes in very considerable quantities, to be melted down and exchanged for *new* plate. In some cases, no doubt, important portions of the original article

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may have been retained, or its general pattern noted, and more or less accurately reproduced; but in others, again, it would seem that the substituted article was of entirely new design. The year 1746 was certainly one of the occasions above mentioned, and no better example of the usual practice can be found than in the case of an ale mug, which bears the hall-mark of this year, while the inscription reads, *Donum Tho. Babington, 1656*. So much for losses sustained in the past.

We will now turn to a consideration of the plate still in the possession of the college. The oldest pieces

for ale jugs on this account, since it is impossible to suppose that the officiating priest should ever have whistled for a further supply of wine during the Communion Service.

Next, in point of age, is the *Nevile Cup*, illustrated on the opposite page, which bears the hall-mark of 1615-16. Its present weight is 95 ozs. 19 dwt., though it is marked 124 oz. less 2 dwts. But this difference is accounted for by the fact that it originally possessed a cover, which is estimated to have weighed at least 38 ozs. The lower part of the bowl was renewed in 1871, and about 13 ozs. were added to give it the



GROUP OF THE COLLEGE PLATE

are the two communion flagons (*see page 260*) with hall-mark of 1607-8, each weighing 49 ozs. 15 dwt. They are thus described in the *College Plate Book*: Silver-gilt bellied flagons, on circular feet, with three borders to them; plain shaped handles, with heart-shaped end-pieces, engraved; whistle underneath; lid and thumb-piece (cast); lid jointed on to handle; bellies chased with shells and dolphins; donor's arms above shell. Inscription below rim, in dot engraving: *Ex dono praenobilis Domini Johannis* (on the other *Bernardi*) *Stuart Fratris Illustriss: Domini Jacobi Ducis Leviniae natu quarti* (on the other *quinti et minimi*) 1636. Height of each, with lid, 13½ ins. Particular attention may be called to the whistle which is attached to each of these flagons, and it seems probable that they were originally designed

same thickness as the upper part; hence the above calculation. At this time, too, a proper nut and screw were inserted in place of the plain loose screw which previously connected the bowl and the stem, since it sometimes happened that as the cup was passed from one to another at the undergraduates' table on Feast Days, the bowl was loosened from the stem, with disastrous consequences, for it is on record that on more than one occasion the two parts separated as the holder tilted it towards his lips, and all the contents went over him. Description: plain bowl-bodied cup, with plain stem, mounted with three wyverns; flat-chased ornamentation round lower part of stem, and upright gadroon mounting round foot. Inscription: *Ex dono Thomae Nevile sacrae Theologiae Doctoris Decani cantuariensis et hujus collegii Magistri.*

The Plate at Trinity College, Cambridge

It may be noted that this cup was formerly gilt, and is so described in the catalogue of 1789; also that a replica (with dome lid) was presented to the present Master of the college (Rev. Dr. Butler) on the occasion of his marriage to Miss Ramsey in 1888.

Thirdly, there are the Rosewater Basin and Ewer (1635-6) which were presumably presented by the Bursar of that time. The basin is covered with arms and inscriptions, which run thus: on the outer rim underneath, *Mensae Thesaurariorum condixi operam*; on the upper side, in centre, donor's arms; Royal (Stuart) Arms; *Honi soit qui mal y pense*, and crest with supporters; in ribbons below, *Beati pacifici*. On the outer rim are three sets of arms:—(1) The University Arms, plain, without supporters, different quarterings, with *Mars Musas* in ribbons below; (2) Plain arms, three stags' heads, with *Partim Patriae* in ribbons below; (3) The college arms, plain, with the motto *Virtus vera nobilitas* in ribbons below. There are also three scrolls pointed to by an engraved hand:—(1) "ΤΗ' ΑΓΙΑ ΤΡΙΑΔΙ ΠΑΝΔΟΞΙΑ"; (2) "ΕΓΙ ΤΟ ΤΗΣ ΤΡΙΑΔΟΣ ΕΥΘΗΝΙΑ" (? with τó supply οίκημα); (3) "ALMÆ NVTRICI U.S.L.N. 1636" (*Votum solvit lubens nutrito*). The basin has a diameter of 22¾ ins., and weighs 95 ozs. 5 dwt. The ewer is plain and straight, with lip and handle. On the rim at the base is the same inscription as that on the bottom of the dish, while the cup is also inscribed with (1) the Royal Arms, the motto of the Garter, and in ribbons below, *Beati pacifici*; (2) a stag's head on a turret, in two laurel wreaths; *Nobis non solum* in ribbons below. The weight of this piece is 35 ozs. 10 dwt.; its height, 9 ins.; and its diameter, 5½ ins., while both bear the hall-mark of 1635-6. The dedication of this plate to the Bursar's table renders it probable that it was a Bursar who gave it, and the name Ambrosius Aykerod (corrupted by oral tradition into Acright) appears as holding both Bursarships about this date. But what was his vow, or the occasion for his thank-offering, and why the Stuart Arms? Did he leave Cambridge for any Court appointment, or is it simply a pledge (implied in the *condixi*) which he gave when in office, and redeemed in 1636? These are unanswerable questions. The pieces appear at the left of the group on page 256.

Another noteworthy Rosewater Basin and Ewer is that given by the Earl of Kent in 1662, to commemorate the passing of the Act of Uniformity. Both are quite plain, the former being engraved on the upper face with (1) the donor's arms and crests with supporters, and the motto in ribbons: *Foy est tout*; and (2) the college arms wreathed with motto. An inscription in the centre runs, "ΝΙΦΟΝ

ΑΝΟΜΗΜΑΤΑ ΜΗ ΜΟΝΑΝ ΟΦΙΝ" (this reads alike backwards and forwards), while that round the rim is "*Collegio SS^{ae} et Individuae Trinitatis Dono Dedit Antonius Comes Cantii A.D. quo Denuo decretu ut SIT VNIFORMITAS, SIT DECOR RELIGIONI, CONFORMIS CLARVS AC SALVA ECCLESIA.*" This is particularly interesting as an example of a double chronogram, the raised capital letters of the latter part of the inscription totalling 3324 (*i.e.*, twice 1662)



THE NEVILLE CUP

in Roman numeration. Dividing the inscription into two parts at *religioni*, we have in the first half:—

Seven I's	=	7
One V	=	5
One L	=	50
One C	=	100
One D	=	500
One M	=	1000
		1662

The Connoisseur

and in the second half:—

Two P's	=	2
Two V's	=	10
Three L's	=	150
Five C's	=	500
One M	=	1000
		1662

The diameter of the basin is $22\frac{1}{2}$ ins., and of the ewer, $6\frac{1}{2}$ ins., the height of the latter being $9\frac{3}{4}$ ins.

Trinitatis donavit in suam et fratris sui Dⁿⁱ Francisci memoriam A^o Dⁿⁱ 1671. The weight of

the basin is 250 ozs. 13 dwt., and its diameter 27 ins. As illustrating the extent of its circumference, it may be noted that this piece has sometimes been offered to visitors on condition that they should encircle it with their arms, but so far no one has succeeded in accomplishing the task. The ewer is quite plain, the arms on it being similar to those on the basin. It

stands $10\frac{1}{4}$ ins. high, has a diameter of 7 ins., and weighs 68 ozs. 18 dwt. The hallmark on both pieces is that of 1671-2, and is especially good on the latter. In this connection it is interesting to note that in the Senior Bursar's book for 1672 appears the following:

For ye Basin and Ewer given by His Grace the Duke of Buck- ingham to ye Colledge ...	}	099 15 06
For engraving it and for ye Case and a Box ...	}	02 06 06
For ye Carriage of it from London ...	}	00 05 00

It would be a little rash to assume from this that the Duke simply ordered the plate and left the College to pay for it, though this is far from impossible. He might, perhaps, have given the College £100 and told them to get a piece of memorial



THE BOYLE CUP

The two, together, now weigh 124 ozs., as against 178 ozs. in 1789. The date letter is rubbed, and so uncertain. Mr. Chaffers attributes it to 1660, but, it may equally belong to 1662, in which year the pieces were probably *made to order*. These are shewn on the right of the group on page 256.

A third basin and ewer bear the name of George Villiers, Duke of Buckingham, who was Chancellor of the University, 1671-74. The basin, which is quite plain, has the donor's arms with crest, supporters and motto in ribbons, *Fidei coticula crux*, engraved on the rim, together with the college arms in a wreath. The inscription runs: *Georgius Dux Buckinghamiae Acad. Cantab. CANCELLARIUS Collegio S.*

plate with it, just as in later times the noblemen and fellow-commoners paid a specified sum of money on admission, which was afterwards converted into plate, and their names engraved upon it. The basin and ewer appear at the top of the group. The College also possesses a rosewater ewer, of which Mr. Cripps says the date is "close upon 1675." He is confident, too, that it was originally a standing cup, and that the spout has been added at a later date. The piece stands $10\frac{1}{4}$ ins. high, has a diameter of $5\frac{1}{2}$ ins., and weighs 35 ozs. 13 dwt. On it are engraved the College and Westminster Arms, and it is probably the cup that figures in earlier catalogues as "Dr. Busby's Cup and Cover," thereby naturally

The Plate at Trinity College, Cambridge

having the Westminster Arms on it. It seems likely that it was converted into its present form from a desire to bring this token of the close association between Trinity and Westminster into more prominent and frequent use.

The chalice and paten illustrated on page 260 are one of a pair, silver-gilt, of which the date is described as "about 1670." The chalice is $10\frac{1}{4}$ ins. high, and has a diameter of $5\frac{1}{8}$ ins. There are two other patens among the Communion Plate, which are alike in workmanship and probably of equal date, though one of them has no mark. The other bears the letter date of 1661-2. These are $2\frac{1}{8}$ ins. in height, and have a diameter of 9 ins. The college alms dish (now disused) has the hall-mark of 1673-4, and weighs 114 ozs. 10 dwt. Its diameter is 22 ins. On the base of the rim are engraved the college arms and the donor's arms with crest flowered. The inscription runs: *Ex dono Roberti Crane Doctoris in Jure Civili et Sacrosanctae et Individuae Trinitatis Collegij e Socijs senioribus*. It was formerly gilt.

Among the covered cups are three that call for notice. The first bears the hall-mark of 1691-2. Its height is $8\frac{1}{2}$ ins., its diameter $13\frac{1}{2}$ ins., and its weight, 115 ozs. 10 dwt. It is thus inscribed: *Ex dono Caroli Firebrace Arm. et Georgij fratris ejus Filiorum Dⁿⁱ Basilij Firebrace Militis et Baronetti*. The second (see page 258) dates from the year 1697-8, stands 8 ins. high (with cover, 12 ins.), has a diameter of 9 ins., and weighs 82 ozs. 5 dwt. The inscription reads: *Ex dono Henrici Boyle Fil. Sec. Vice Comitibus de Clifford, Nep. Richardi Comitibus de Burlington*. The third belongs to the reign of Queen Anne, and has the date letter of 1711-12. It is the smallest of the three, its height being $7\frac{1}{2}$ ins. (with cover, $11\frac{1}{2}$ ins.), its diameter, 7 ins., and its weight, 75 ozs. 7 dwt. The inscription runs: *Ex dono Johannis Verney de Medio Claydon in Com. Buckinghamiae Armigeri Filij natu maximi Vicecomitis Fermanagh MDCCXXIX*.

Tankards form another large class, the oldest bearing the hall-mark of 1698-9. Its height to the top of the lid is $8\frac{3}{4}$ ins., its diameter, 6 ins., its weight, 63 ozs. 7 dwt., and its capacity, 3 quarts. It is inscribed: *Ex dono Petri Phesaunt Armigeri de Upwood in comitatu Huntingdoniensi*. Another, which is illustrated on this page, belongs to the year 1699-1700. It is 9 ins. high to the top of the lid, has a diameter of 6 ins., and weighs 52 ozs. 14 dwt., its capacity being also 3 quarts. This is a particularly



THE ALSTON TANKARD

fine specimen, and may be thus described: an upright tankard with fluted gadroon chasing round body, lace-work above, and stars beneath; very broad gadroon chasing at base, with fluted lace-work above, and leaves 5 and 3 alternately. Large plain handle with beads and shield at bottom. Lid with broad gadroon and slanted fluting, surrounded by leaves. Pierced lip-piece. The inscription reads: *Ex dono Thomae Alston Armig, filij natu maximi Rowlandi Allston (sic) Barronet de Woodhill in Com. Bedford*. A third bears the hall-mark of 1700-1, and weighs 54 ozs. 18 dwt. It is inscribed: *Ex dono Thomae Bellot Bar^{ti} in Com. Cestriensi 1701*. This is fitted with a whistle, by which the attention of the butler



THE COLLEGE COMMUNION PLATE

The Plate at Trinity College, Cambridge

could be attracted when a further supply of ale was desired; whence the expression, "Let him whistle for it." Other "whistle" tankards in the collection belong to the years 1739, 1746, 1751, 1757, and 1762. And here may be mentioned the nine covered tankards which are described in the catalogue as "Ale Plates," a *Plate of Ale* being the expression still used at Trinity for one of the silver tankards purchased by fellow-commoners for their own use, and left by them as a parting present to the college.

the College possesses upwards of one hundred pairs of candlesticks, of weights varying from 30 to 100 ozs. per pair, and that the total weight of the plate is about 30,000 ozs., the bulk of which belongs to the eighteenth and nineteenth centuries.

Of especial interest among the modern pieces is the "Queen's Plate," which was purchased for use at the dinner given by the College on the occasion of the visit to Cambridge of Queen Victoria and Prince Albert, when the latter was installed as Chancellor of the University (July 6th, 1847). As



THE QUEEN'S PLATE

The Salt (*see page 255*) is marked with the date letter of 1733-4, and undoubtedly belongs to this period, although the inscription—*Ex dono Jac. Dupont S.T.P. in usum Mensae Vice Magistri*—commemorates a donor who was vice-master in 1664. But it is more reasonable to suppose that this design was substituted for the original gift-piece than that it was an exact copy. This piece also bears the donor's arms and motto: "ΕΧΕΤΕ ΕΝ ΕΑΥΤΟΙΣ ΑΛΑΣ ΚΑΙ ΕΡΗΜΟΥΕΤΕ ΕΝ ΑΛΛΗΛΟΙΣ." Its height, without the handles, is 7 ins., its breadth across the square, 9½ ins., and the diameter of the cellar in the centre is 5¾ ins.

Other early pieces are a sugar bowl (1692), a waiter (1702), coffee pots (1707 and 1713), and a marrow spoon (1709). It may also be noted that

will be seen from the illustration on this page, the dessert service comprises a rosegwater jug, two plates, knives, forks, and spoons, and a helping spoon, the whole being kept in a mahogany case specially made to contain it. The fact may also be noted that the service has never been used since that day.

In conclusion, I desire to express my indebtedness to the Council of the College for granting me permission to have the plate photographed, and to the Junior Bursar (Mr. J. W. Capstick, M.A.) for allowing me the use of the College Plate Book, and to the notes of Mr. G. F. Cobb (Bursar, 1869-94) therein. The photographs from which the illustrations are made have been taken specially for this article by J. Palmer Claver, Cambridge.

Old Books

PRINTERS' MARKS OF THE FIFTEENTH AND SIXTEENTH CENTURIES

BY ALFRED W. POLLARD

If truth is to be told, I have never as yet met with any amateur who collected books for the sake of the printer's mark at the beginning or end of them. But it has always seemed to me that it



DEVICE OF FUST AND SCHÖFFER, 1462

would be an agreeable variety of book-collecting to do this, and one which would lead the collector along many by-paths of curious knowledge. For fear of any possible mistake, I should perhaps emphasize the point that the collection must be one not of printers' marks cut out from books, but of books in which the marks are printed. Even in the case of book-plates, it has often been noted how much they gain in interest when they are found *in situ*, though there is always the haunting fear that the conjunction of book and plate may only be due to the ingenuity of the vendor. Book-plates, however, have of right a separate existence apart from books, since they are made separately and must await their



DEVICE OF EGMONT AND BARREVELT

owners' pleasure before they can be set to their proper work. But the printer's device is an integral part of the book in which it occurs, nor can any limpet torn from its rock look more unhappy than one of these

marks cut out from the page on which it was printed and pasted in a scrap-book. Unhappily, it must be said that, like the book-plate, though more rarely, a device is sometimes found attached to a book to which it does not belong. Thus, in the last Inglis sale an edition of a *Defensorium Curatorum* by an unknown French printer, was catalogued as from the press of Colard Mansion on the score of Mansion's device, cut out with extraordinary neatness, being pasted on the last leaf. The buyer of it certainly bid with open eyes, but it is annoying to pay even a few shillings more because of such a freak. So, too, a leaf with Caxton's device bound at the end of Pynson's edition of the *Speculum Vitae Christi* led the late Mr. Blades to believe that Pynson was Caxton's apprentice. But these misdeeds or mishaps are exceptional, and it is the collector of scraps, from Bagford downwards, whom the printer's device has chiefly to fear.



DEVICE OF J. B. SESSA FIFTEENTH-SIXTEENTH CENTURY

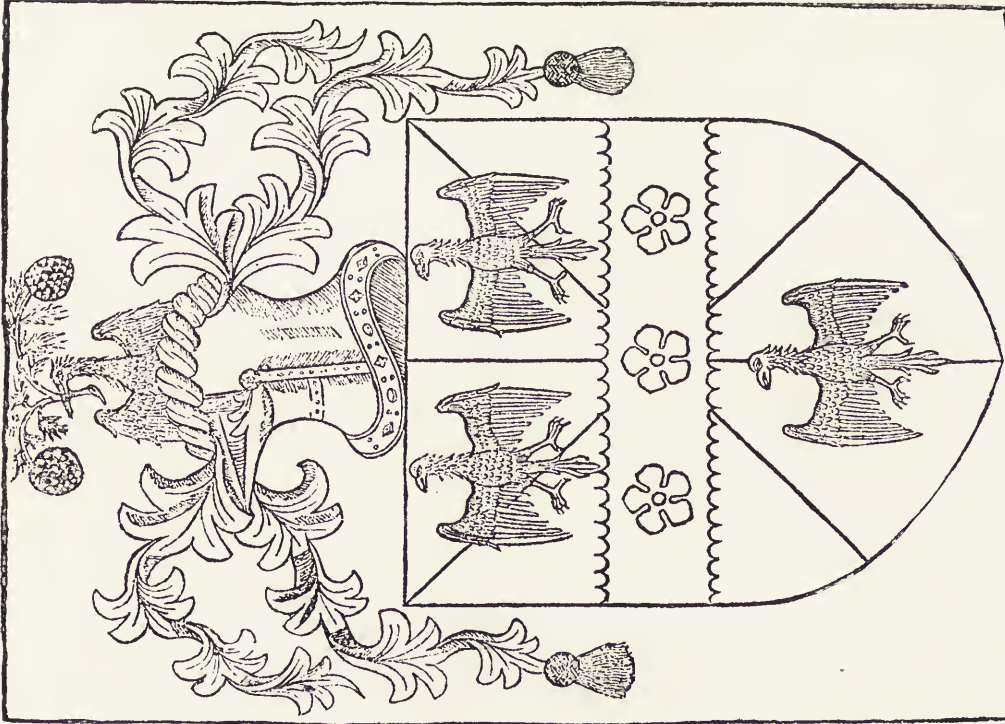
The merits of printers' devices are twofold—many of them are very pretty, and all of them, when duly studied, are capable of throwing considerable light on the history of printing, more especially on the often important point of the order in which books were issued and the year, or even the month, to which an undated book belongs. The prettiness or beauty of some of the designs will be shown by our illustrations, nor is it difficult to explain how the devices throw light on the careers of their printers.

Always executed in the manner of wood-cuts, that is to say, in relief, some of them were cut with a knife in wood, others with a graver on very soft

I Deo gratias.



DEVICE OF ARNOLD GUILLEM DE BROCAR



DEVICE USED BY PYNSON IN
FROISSART'S CHRONICLES, 1525 (Reduced)

The Connoisseur

metal. The lines of the wood block break with use, the lines of the metal block bend, and by careful examination of any two prints a good guess can mostly be made as to which was the earlier. A palmary instance of this is a metal block which Richard Pynson began to use in 1496. Its lower border began to bend almost at once; by 1503 the

date at which a device first came into use and when it was abandoned for another, and herein lie both the usefulness and the sport which may be obtained from the study of printers' devices. What the collector should aim at is to obtain the earliest book in which the mark is used, and to make notes of its subsequent history.

Perhaps from the fact that the Anchor and Dolphin which Aldus adopted as his device were counterfeited with evil intent, it has sometimes been said that the devices were used as trade marks to protect the copyright of the books in which they occur. Copyright as such did not exist in the fifteenth and sixteenth centuries, and books could only be protected by their printer obtaining a special "privilege" either for an individual book or for books of a particular kind. With this the devices had nothing to do, and although a pleasing design often begat a whole progeny of similar ones, this copying, when it was not merely lazy, was probably complimentary rather than competitive. We must take it that the devices were purely ornamental, aiming, no doubt, at the glorification of the printers who used them, but not possessing any commercial significance. Hence, perhaps, the variety we find in them. They may be simply personal, containing only the printer's private arms or in some few cases his portrait. They may join his initials or some motto of his choice to the arms of the city in which he worked, or to some more or less graceful scroll-work. They may reproduce the sign of his shop or the figure of his patron saint; or lastly, a kind much in vogue in the sixteenth century, they may be allegorical. As we should expect, there is a fairly steady movement from simplicity to ornateness. The earliest device (the first of our illustrations), that used by Fust and Schöffer at the end of the Latin Bible they printed at Mainz in 1462, consists only of two shields slung from a branch. The second, that of Arnold ther Hoernen, of Cologne

(about 1470) is even more modest. A few years later Günther Zainer, of Augsburg, showed greater ambition in his mark, which represents a wild man holding a shield, on which is a crowned lion rampant. But though Schöffer, ther Hoernen and Zainer thus led the way, their example was very little followed in Germany during the fifteenth century, and it is in other countries and in the books



DEVICE OF MATTHIAS VAN DER GOES

bend was as much as an eighth of an inch, and year by year it increased, till in 1513 the border broke altogether. Needless to say, that every undated book in which this border appears can be dated almost as easily as if the year of publication were printed in it. When several examples by the same printer are brought together, a little observation, if carefully verified, will give a good clue to the

Printers' Marks of the Fifteenth and Sixteenth Centuries

of native printers rather than of the German teachers of the craft that the development of the ornamental device must be looked for.

In Italy, despite what has just been said, the earliest device known is that of a German printer,



DEVICE
OF
FRANÇOIS
REGNAULT

are those used by Franciscus de Mazalis, of Reggio, and by Egmont and Barrevelt, the printers of the Venetian edition of the Sarum Missal. The latter is shown on page 262.

Among designs of other patterns, mention may be made of the crown used by Mazochius, of Ferrara; the "putti" of Filippo Giunta, and the crowned dolphin of Piero Pacini, both of Florence; the fourteen varieties of angels which appear on as many devices used by the brothers De Legnano, of Milan; the shielded warrior of Bernardinus de Garaldis, of Milan; the St. Jerome of Bernardinus Benalius; the fleur-de-lys of Lucantonio Giunta; the St. Antony of Philippus Pintius; the St. George and the Dragon of Giorgio Rusconi; and the mouse-eating cat of J. B. Sessa, reproduced on page 262. The last five printers all worked at Venice, and almost all of those we have named belonged not only to the fifteenth century, but to the sixteenth, in which the vogue of the Jenson model at last came to an end.

It has already been said that for variety and artistic treatment among printers' devices, the first place must be given to those found in French books. Yet their beginning was poor enough, the representation of the ship, taken from the arms of the city of Paris, which was used by Louis Martineau about 1484, being badly cut and quite insignificant. Jean Du Pré (for his first device), Pierre

Sixtus Riessinger, who worked at Naples, 1471-80. It represents a woman holding a shield, while behind her is a scroll bearing the letters "S.R.D.A., Sixtus Riessinger de Argentina," *i.e.*, of Cologne. This device stands by itself, the real sequence of Italian designs beginning with that used at Venice by Nicolas Jenson and John of Cologne in 1481. This consists of a circle and of a straight line, crossed by two bars, rising at right angles to the base of a segment of it. It was imitated by one Italian printer after another at Venice, Pavia, Brescia, and elsewhere, and with various ornamental modifications re-appears in quite three out of four of the fifteenth century Italian devices. From Italy it passed to France, and from France to England, where it was used by Julian Notary. The design, by dividing the circle into three parts, allows the printer to place his initials in them, and this was frequently done. Jenson was also a very famous printer, and his example would naturally be imitated. But how it came to be imitated so widely, and whether any meaning, symbolical or otherwise, can be extracted from the design, are problems to which no satisfactory answer has been returned. Among the prettier modifications of this too popular design



DEVICE OF
DIEGO DE
GUMIEL

Levet, Jean Lambert, and one or two other French printers at Paris used some of the features of the normal Italian design, though in a far more elaborate and decorative form; while at Lyons, where Italian

influence was always strong, simple copying was thought good enough.

But the typical French device is much more pictorial than any of these. The arms of France and of the city of Paris are prominent in many of them, and in that of André Bocard both are used at once; but the printer used often to take a suggestion from his Christian name, from the sign by which his shop was known, or from the motto with which most early French devices are encircled. The second device of Antoine Caillaut is a beautiful and early example of the appearance of a patron saint in a device; while that of the two swans used by Du Pré, whose printing house had the "Deux Cygnes" for its sign, is an example of the second class. Both of these are incidentally reproduced in my little

treatise on *Early Illustrated Books*.

The device here chosen for our second French illustration I take to be an example of the pictorial expansion of a motto, Regnault's expression of trust in God being well represented by this quiet little pastoral scene (*see page 265*).

Though far inferior to the best French examples, the printers' marks used in the Low Countries are also numerous, varied and good. They range from the twin shields of Veldener and Gerard Leeu to such imposing devices as the elephant and howdah used, with punning intent, by an unknown printer ("G.D.") at Gouda, and the bannered castle, the arms of the city of Antwerp, adopted by Thierry Martens.

Among the earliest are the small portraits of the printers themselves found in some of the books of John and Conrad, of Paderborn, in Westphalia. That of the former, reproduced on page 267, is sometimes found in red ink as well as black, and is referred to in one of his colophons as "meum solitum signum." The bird-cage used by Godfrid Back at Antwerp has no parallel among devices that I know of, but as a specimen of the larger Dutch marks we will take that of his fellow-citizen, Matthias van der Goes, which represents a very vigorous "wild man" with club and shield (*see page 264*).

Spanish devices are in some cases adapted from the French or Italian, in others rather dull and uninteresting. Of those which belong to neither of

these classes, by far the finest as a piece of decorative work is that of Diego de Gumiel, of Valladolid (*see page 265*), the effect of which is as rich as that of the best of William Morris's initial letters.

Next in interest to this we may perhaps rank the rather elaborate device (*see page 263*) of Arnold Guillem de Brocar, the printer of the Complutensian Polyglot, who at different times in his career had presses also at four other places. The motto upon it, "Inimici hominis domestici ejus," though it has been made the basis of some theories as to Brocar's career, is still unexplained. If the "domestici," the "those of his own household," could be extended to Brocar's workpeople, we should have here a fine example of an early grumble by a master printer,

but the suggestion is perhaps more pleasing than probable. Cryptic mottoes seem to have run in Brocar's family. His

son Juan adopted an extraordinary device of a knight seizing a lady by the hair, with an inscription "Legitime certanti," which must be taken as sarcastic.

The history of printers' marks in England begins with that used by Caxton for the first time as late in his career as 1487. Out of respect for his master, Wynkyn de Worde adopted the essential parts of this, *i.e.*, the initials "W.C." and the interlacement between them in all his fifteen different devices, thus conferring on them a rather painful monotony. English printers, indeed, seem to have set little store on originality in these matters, the earliest

device of Pynson being adapted from that of Le Tallcur, of Rouen, that of Richard Faques from Thielmann Kerver's, the "wild men" of Peter Treveris from those of Pigouchet, and John Byddell's unprepossessing figure of Virtue from that used by Jacques Sacon, of Lyons. Nevertheless, English devices at once interesting and original are not lacking. That used by Pynson at the end of Lord Berner's translation of "Froissart" (*see page 263*) is one of the largest and not the least fine of armorial marks, the interlaced triangles of William Faques make a singularly neat device, and John Day's picture of two men gazing on a skeleton, with the motto, "Etsi mors indies accelerat vivet tamen post funera virtus," has its own merits. England also contributes two of the very small number of portrait



DEVICE OF JOHN WIGHT

Printers' Marks of the Fifteenth and Sixteenth Centuries

marks, a large one of Day and a smaller one (reproduced on page 266) of John Wight,* a bookseller of St. Paul's Churchyard, who published a few books between 1551 and 1589. It seemed permissible to come down as late as this in the case of our own country, but to speak of the French and German devices of the middle of the sixteenth century would open up too large a field. All that has been attempted here is to give a few characteristic examples of comparatively early date, so as to exhibit the different styles of printers' marks used in different countries by one generation of printers. I hope that any of my readers who had not hitherto made the acquaintance of these little designs will have been convinced that they are worthy of further study.

Anyone who desires to take up the subject more or less seriously will find a considerable literature ready to his hand. To Messrs. Bell & Co.'s "Ex Libris" series Mr. William Roberts has contributed a pleasant volume, which, though not without errors and written rather discursively, offers an easy introduction for beginners. More serious students will find an almost exhaustive series of woodcut copies of French devices in Silvestre's *Marques typographiques*,

* Our illustration shows the cut in an interesting state when the original I. of the first initial had been altered to an R. to suit John's descendant Robert. The change is one of a kind with which collectors of book-plates are familiar.

and much prettier *fac-similes* abound in M. Claudin's great *Histoire de l'Imprimerie en France*, though this as yet treats only of Paris printers of the fifteenth century. For Italy Dr. Kristeller's *Die Italienischen Buchdrucker und Verlegerzeichen bis 1525* is excellent, and its publishers (Heitz & Mundel) have brought out similar monographs on the marks used at Strasbourg, Basel, Frankfort, and Cologne, and also in Spain and Portugal. The earlier Low Country marks will be found in Holtrop's *Monumens typographiques des Pays-Bas*. The earlier English ones in the *Handlists of English Printers* issued by the Bibliographical Society.

As to collecting, it is certainly a little alarming to have to buy a whole book for the sake of a single device in it, or at most two. On the other hand the books are pleasant things in themselves, and there is an alleviation in the fact that the devices only begin to abound a little before 1490, and that books of this date can be acquired, even now, at prices which seem reasonable compared with those fetched by the real first-fruits of the press. Many very pretty devices will be found in the thin volumes of Latin verse published at Paris in the early parts of the sixteenth century, and a bookman who meets a "tract-volume" containing several of these bound together, will probably find sufficient devices among them to start his collection.

Et ego Joānes prenotā
uaniēsi residens dignum
mensis ferme tam labori
usq̄ perductū / meo soli
ius in capite libri palam



et alma in vniuersitate lo
duxi opus hoc īsigne im
bus q̄ impēsis ad finem
to signo consignando hu
fieri.

DEVICE OF JOHN OF PADERBORN



THE CONNOISSEUR has more than once drawn attention to the subject of lace and lace books.

**A few
Remarks
about
Lace and
Pattern
Books**

The theory has been long entertained that the germ of this beautiful and fascinating product is to be found in the meshes of the fisherman's net; but a species of sea-weed, termed *Alcyonaria*, also bears a strong resemblance to lace. It is by no means clear where the earliest pattern books originated, and the circumstance that the first with a date (1527) was from a Cologne press, is not a conclusive title to German priority.

A quite recent discovery in this class of work is a slender oblong octavo volume lent to us by Messrs. Ellis and Elvey, and bearing the following title: "A Booke of Curious and strange Inuentions, called the first part of Needleworkes, containing many singular and fine sortes of Cut-workes, verie easie to be learned by the dilligent practisers, that shall follow the direction herein contained. Newlie Augmented. First Imprinted in Venice, and now againe newly printed in more exquisite sort for the profit and delight of the Gentlewomen of England. For William Barley. 1596." The book is dedicated by Barley to Isabel, Dowager Countess of Rutland.

So far so good. But all that there is of English origin seems to be the title and other introductory matter—four leaves (including a blank one); the remainder is almost certainly a reproduction from the Italian plates, and in this copy runs to fifteen leaves. There is a certain amount of curiosity and interest in the publication; but it is far less valuable than the one described in the bibliography appended to the Comtesse de Clermont's French version of Mrs. Bury Palliser's well-known work, 1892, p. 314. It is a noticeable circumstance that the illustrations in the latter are far superior to those in the English original, and are altogether the best with which we have met in any book of the kind, ancient or modern.

MANY years ago, Mr. Andrew Carnegie purchased the library of Lord Acton, at Aldenham, near Bridgnorth, Shropshire, but arranged that

**Mr. Andrew
Carnegie's
Library**

it should remain intact. A catalogue of a portion of it had been already compiled with a view to a sale by auction, and was actually printed. Some hundreds of copies are on the premises; and a second catalogue of the entire collection is preserved in MS. It is a very exhaustive assemblage of miscellaneous literature in all languages, emphatically worthy of so distinguished a scholar as the noble lord who formed it. We do not exactly know whether this or an independent library is referred to in a recent press paragraph which states that Mr. Carnegie has brought together at Skibo Castle, under the advice of Lord Acton, a library of about eight thousand volumes. It reads as if it were one and the same thing.

CATALOGUE No. 29 of "Rare and Valuable Books of every kind" on sale by Jacques Rosenthal, of

Münich, has lately reached us. To

those who are familiar with this important series of descriptive lists, it is

superfluous to mention that the present

one follows the same elaborate plan, and is in fact on the higher Continental model, only attained in

England in a few exceptional cases. The books and other objects are classified, and, glancing at the prices demanded, one marvels at the value of the

stock, of which these pages are only a small portion. The figures range between 15s. and £900, the latter sum being that attached to a fine Spanish *Horæ*

of Roman use of the fifteenth century with ten large miniatures, besides a large number of other decorations. Herr Rosenthal announces his willingness to

send his catalogues free to any collector desirous of having them; and they are worth having. His address is: 10, Karlstrasse, München, Bayern.

THE UNIVERSITY OF CHICAGO
LIBRARY
540 EAST 57TH STREET
CHICAGO, ILL. 60637
TEL. 773-936-3200

**PORTRAIT OF A
PRINCESS OF THE
ROYAL HOUSE
OF FRANCE**

By Peter Paul Rubens

From the painting in the
Prado Gallery, Madrid



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





Notes

OF all modern critics and writers on Italian painting none is more absolutely independent, more self-reliant, than Mr. Bernhard Berenson.

Lorenzo Lotto He believes in nothing but the evidence of his own eyes and personal investigation, and never allows himself to be influenced by the opinion of other acknowledged experts. His logical reasoning is, moreover, so convincing that any new attribution by him of some Italian master's work may almost be accepted as definite, and is hardly ever contested by other authorities.

Mr. Berenson's *Lorenzo Lotto*, of which a new and considerably amplified edition has just been published by George Bell and Sons, is a book of supreme interest not only as regards the new light thrown upon a comparatively dark period in the history of Venetian painting, but even more so because it affords a clear insight into the methods by means of which he arrives at his conclusions and re-constructs the life and artistic character of the subject of this essay—methods which are closely akin to those employed by a keen detective in following up a slight clue. In the first chapter the author does not try to record the history of Lotto's early years and the gradual development of his art, but—without any introductory remarks—proceeds to lay before his readers the irrefutable evidence of signed and dated early works by the master, from which he afterwards draws his conclusions as to Lotto's artistic descent. Dates and morphological details galore are enumerated to prove that Lotto was not a pupil of Giovanni Bellini—a theory which had been hitherto universally accepted, but of Alvise Vivarini, to whom the author accords a supremely eminent position among the early Venetian masters by establishing his more or less direct influence over Jacopo di Barbari, Antonello da Messina, Bonsignori, Montagna, and Cima da Conegliano, all of whom show decidedly Alvisesque traits, such as prominent nostrils, clumsy fingers which separate off directly from the joints of the palm, feet awkwardly placed at right angles or parallel, with the big toe shorter than the other toes, draperies tending to fall in parallel or angular folds, cold colouring with strongly contrasted lights and shades, etc.

But Mr. Berenson goes further and, having proved the influence of Alvise, tries to work back from the pupils to the master: "Alvise's forms and mannerisms remain the forms and mannerisms of Antonio and Bartolommeo Vivarini. Only a small part, a mere percentage of Alvise's work, has come down to us; we are, therefore, justified in assuming that *if we had his entire works we should discover in them*

all the forms and mannerisms we cannot find in the works that remain, but which crop up in his pupils and exist in his predecessors. Lotto, we may therefore assume, did not take the hand of his St. Thomas from Antonio and Bartolommeo directly, but from Alvise himself, who, we may be sure, had it in works now lost. As this is the only explanation possible, its evidence also goes to prove Lotto's descent from Alvise" (!)

This kind of reasoning may be very amusing and ingenious, but can hardly be accepted as positive proof of the facts the author tries to establish.

THE system of forgeries at present in operation extends to all classes of antiquities and valuable curiosities—ancient implements, coins, medals, prints, china and pottery, stamps, and books. Some are more susceptible of detection than others. Perhaps the least so are *reprints of reprints*, where some rare piece by Byron, Shelley, Tennyson, or Browning has been reproduced in a very limited number of copies, and the demand and price tempt the ingenious manufacturer to take off a second small impression, which may be intrinsically as good as the first, yet is, nevertheless, a palpable fraud. The utterance of a word of warning may be serviceable to the less experienced inquirer for these objects, since the point is that for the worthless *replica* the same figure is asked as for the article which it counterfeits.

It is the same in the foreign series as in our own. The amateur who searches for autographs of Napoleon outside mere signatures to official documents, which are fairly common, should be very cautious, as from the rarity of holographs specimens are fabricated to take their place. A Paris house holds the dies of some of the coins struck in the name of Henri V. of France, and no doubt those with the titles of Napoleon II. can be similarly multiplied at pleasure. It almost seems that nothing can nowadays become scarce and costly which there is not an immediate attempt to foist on the collector in the form of a spurious copy. The exposure and discouragement of such impositions should be as wide as possible. It is to be regretted that there is a difficulty in publishing the names and addresses of the offenders. Pictures are, of course, perpetually copied, but they are not often forged in the ordinary sense. A singular instance to the contrary was once offered at a public sale, where a likeness of Charles II. had had a head of Charles I. painted in without considering the anachronistic drapery, as the martyr was expected to prove under the hammer a more saleable lot than the Merry Monarch.

WE have before us a small volume holding within its covers the "A B C" in Polish, Swedish, and Finnish printed at Kroleweic or Koenigsberg, and Stockholm, about the middle of the eighteenth century (1744-54). We give on this and the opposite page *fac-similes* of the first and last leaves of that published at Stockholm in 1744; the latter

Three Remarkable A B C's



PAGE OF AN EIGHTEENTH CENTURY "A B C"

is extremely curious, showing the cock with a Psalter before him, as if directing a choir, and two other birds in the foreground joining him in chanting. All these books are printed on one side only, and two have been pasted together, like a similar primer in the British Museum, published at Riga for the use of the German children there about 1700. The contents are as usual—the Alphabets, Lord's Prayer, Ten Commandments, Morning and

Evening Prayer, etc. The rarity of these comparatively late impressions is very great, and they occur for sale very seldom indeed.

B. KOCI, the Prague art publisher, has made Alphonse Mucha's *Ilsée, Princesse de Tripolis*, accessible to a greater circle of book collectors by re-issuing the costly work, or, rather, a German translation of it, at about an eighth of the original price

of over 1,000 francs, though the reprint is in no way inferior to the original edition, which, by the way, is completely out of print. Robert de Flers's charming troubadour story could not possibly have a setting more dainty and yet at the same time more magnificent than the lithographic vignettes and page decorations, 132 in number, by A. Mucha, to which has been added an embossed relief title by Alex. Charpentier. Every page has a special design, sometimes purely decorative, sometimes realistic, always faultless as regards taste and draughtsmanship. The designs are kept in outline with flat tints of delicate colours, blues and yellow predominating, and profusely enriched with silver and gold. Eight hundred copies have been printed of the book, which cannot fail to appeal to collectors of modern art publications.

A LARGE family of numismatic remains in gold and silver, but far more preponderantly in the former metal, is customarily denominated Merovingian money, or, in other words, the currency of the Meroving line of kings in a portion of France from the sixth to the ninth century. The term is made to cover and describe an enormously varied body of coins struck at a barely numerable series of mints; but the main point is that it is gravely misleading. For in fact, the gold *trientes* and other pieces so denominated, and bearing a strong general affinity in fabric and style, issued from localities in nearly every part of Western Europe, including England, and were produced, as it is now usually believed, by moneyers travelling from place to place, and executing under some recognised authority a limited output of this money for a more or less immediate or special purpose. The rarest examples, however, are beyond doubt those emanating from the regal mint of the Merwings at Paris, and presenting in certain cases portraits and titles, as well as the seat of mintage and the name of the moneyer. The Crondale hoard of 1867 included many inedited specimens of the gold *triens* class of coin, including one apparently belonging to London. The hoard of 100 items was sold by auction *en bloc* in 1895 for £495.

Notes

WHEN I was examining the early English books at Corpus Christi College, Cambridge, a year or so ago, through the kindness of Mr. Moule (writes a correspondent), I met with a very small duodecimo volume bound up with others, which immediately arrested my attention and gladdened my heart. For it was a perfect copy of a tract, of which my knowledge had been so far limited to two fragments — one in the British Museum and the other sold at a public auction in London. The title is: "The enquire and verdite of the quest pannell of the death of Richard Hune wich was founde hanged in Lolars tower." Hune was a member of the Gild of Merchant Taylors, and a reputed Lollard. The Lollards' Tower here mentioned was part of old St. Paul's. The narrative is reprinted by Fox. But I am now enabled to state that the separately published piece has no place and printer's name, and must have appeared some time after 1514; it consists of 16 leaves, *a* 4, *b* 8, *c* 4, and at the end occurs: "Thomas Barnewell, Crowner of the Citie of London." This was the coroner who presided over the inquest.

A CORRESPONDENT writes: "'Old Gemmy Smith,' of Whitechapel, the proletarian antiquary, was essentially a man of the people, and a distinct Practical character and personality in many ways, Archaeolo- and as such will be missed by most anti- gist quaries, professional and amateur.

"It would hardly be over-stating the case to say that for years past no excavations were made in the metropolitan area which Mr. Smith did not attend, and his shrewd, kindly face and little coster cart, drawn by its quick-trotting black pony, for which tempting offers had often been made and refused, seemed almost as indispensable to the work in progress as were the excavators themselves, from whom all his purchases were made. His customers included manure merchants, museums, and private archæologists; to the first mentioned he used to sell the large quantities of buried bones that were constantly turning up, and which were known in the trade as "blacks"; the two latter classes of customers purchased his subterranean bric-a-brac, but only *en bloc*, as he rarely sold any single articles, even at a tempting figure. I imagine his objection to splitting his collection arose from a fear of being left with a lot of unsaleable residue; also from a keen appreciation of his own ignorance of the real market value of many of his best specimens, and a consequent fear of being picked up by those who were better posted in current prices.

"The old man during his life-time, so far as I know, formed four important collections. The first, and, I believe, the finest, was purchased by the Guildhall Museum, where it now is; the second by Mr. Price, a London banker; the third by a collector of, and writer on, early English domestic bric-a-brac; and the fourth was posthumously dispersed by public auction. 'Gemmy' Smith, although scarcely able to write, was an honorary member of several learned societies.



STOCKHOLM,

Tryckt hos LARS SALVIUS, 1744.



PAGE OF AN EIGHTEENTH CENTURY "A B C"

and was very proud of his presentation copies of antiquarian books and the letters received from various archæological big-wigs, consulting him on some point or other which his practical experience especially fitted him to explain.

"He had a way, all his own, of dressing and reviving leather articles, apparently quite perished, which was nothing short of miraculous."



As the season approaches, a distinct and welcome improvement is noticeable in the class of objects offered for sale in the various London auction rooms. Masterpieces are still few and far between, but both at Christie's and elsewhere there have lately appeared a goodly number of pictures of very real merit, and it may be stated at once that the prices of good works are again this year showing material advances on those previously attained. This fact was emphasized at Christie's on February 22nd, when a picture by Constant Troyon, *Cattle and Sheep, with a Peasant Woman in a Woody Pasture*, reached the enormous sum of 7,000 guineas. The last occasion upon which an important Troyon was sold by auction in London was that of the Miéville Sale, in April 1899. Mr. J. L. Miéville had, among others, two works by this master, of slightly larger dimensions than the one sold a few weeks ago with the collection of the late William Waring, Esq.; one of the two, entitled *The Dairy Farm*, was, as most connoisseurs will no doubt remember, a magnificent example, very far superior, both in quality and composition, to Mr. Waring's picture; yet 6,400 guineas was at the time generally considered an excessive price to pay for it. Mr. Waring had purchased his Troyon from the artist himself some forty years ago, and probably gave about £150 to £200 for it. It measured 37½ ins. by 50½ ins.; some sheep and cows, only one of which is in the foreground, are grazing under willows; a woman with a blue skirt stands in the background watching over them. The picture is broadly painted, the coat of the brown and white cow in the foreground being especially fine. The landscape is somewhat heavy and shut in, far different from those extensive plains and transparent horizons which make the charm of so many works by this master.

Mr. Waring did not show in all his purchases the same judgment and foresight which made him acquire his Troyon. Some other pictures no doubt showed a profit on the prices he had paid for them; for instance, a pair of panels of flowers and fruit, by Fantin-Latour, sold for 160 guineas, and a fine water-colour by Sam Bough, *Winton House, East Lothian*,

for 280 guineas; on the other hand he possessed a certain number of works by artists much in vogue in the seventies, but now almost entirely neglected. *Louis XIII.* and "*Louis Quatorze*," by A. Elmore, R.A., only reached 90 guineas; *Fortunes*, by G. D. Leslie, R.A., an important work, several times exhibited, realized the same price, whilst a large composition by P. F. Poole, R.A., *The Escape of Glaucus and Ione with the Blind Girl Nydia from Pompei*, only found a purchaser at 38 guineas.

Among the pictures sold on the same day from the collection of the late J. H. McLaren, Esq., there figured a very beautiful work by F. Wheatley, entitled *The Market Girl*, an officer in a red coat offering a purse of gold to a pretty peasant maiden whom he has encountered in a country lane, and who coyly rejects his advances. The composition is graceful, and the colouring warmer than is often the case in the paintings of the author of *The Cries of London*; it was knocked down at 530 guineas.

The only other picture worthy of attention at this sale was interesting rather from its subject and the personality of its author than from purely artistic merit. It was a nearly life-size portrait of Her Majesty Queen Victoria riding on a white charger in the grounds of Windsor Castle, by the famous Count d'Orsay, in whose career there has lately been a renewal of interest. The portrait was painted in 1846, when the "dandy" was at the height of his notoriety; it changed hands at 110 guineas.

On the following Saturday, March 1st, the highest price was again reached by a picture of the French school, *A Flock of Sheep and Shepherd under a Clump of Trees*, by Charles Jacque, who died a few years ago, the last of the famous artists of Barbizon. At first a lawyer's clerk, then a soldier during the five years that followed the Revolution of 1830, Jacque produced until 1845 a large number of steel engravings, etchings, and dry-points, and the books illustrated by him both in London (among others an edition of *Shakespeare, Picturesque Greece*, and a *Dance of Death*) and in Paris, are now keenly sought by bibliophiles. It was only in 1845 that he began to paint, and ten years later he was recognised as

In the Sale Room

the painter of sheep *par excellence*. The example offered at Christie's by the executors of the late Emil Heinemann, Esq., was of good quality, though somewhat sombre and sunless; it may be doubted whether it would have fetched so much as 920 guineas only a year or two ago.

Among other pictures belonging to the various Continental schools in the same collection, there was a very pleasing specimen of the German painter, Ad. Schreyer, representing three Cossacks on horseback making their way through a snow-storm. There emanates from this picture an impression of desolation and bitter cold, the wind lifting and whirling round the horses' legs the scarcely fallen snow, which is in curious contrast with the same painter's well-known Eastern scenes with Arab horsemen on the broiling sands of the desert. During the last few years the works of Schreyer have risen very considerably in value, so that 640 guineas scarcely seems an excessive price for this one.

The best English picture in the collection was beyond a doubt the *Portrait of Lady Catherine Manners* in the costume of a country girl, seated under a tree holding a basket of flowers, by Sir Martin Archer Shee, who succeeded Sir Thomas Lawrence in 1830 as president of the Royal Academy. This is a very excellent portrait, strangely reminiscent of Hoppner, firm in drawing, and hot in colour, and well worth the 780 guineas paid for it. 580 guineas were given for a *Portrait of a Lady* in rich grey dress with gold lace and lace sleeves, attributed, somewhat boldly we fear, to Sir Joshua Reynolds, but more probably the work of Sir Joshua's master, Thomas Hudson. *The Apple Gatherers*, by Opie, which fetched 700 guineas, is an important but by no means pleasing example of this very unequal artist.

In another collection, sold on the same day, we noticed a very fine landscape, *Milking Time*, by John Linnell, sen. (440 guineas), and a Patrick Nasmyth of fair quality, from the Gillott Collection, *A Woody Lane Scene* (320 guineas).



ST. SEBASTIAN. BY COROT
SOLD IN NEW YORK FOR £4,000

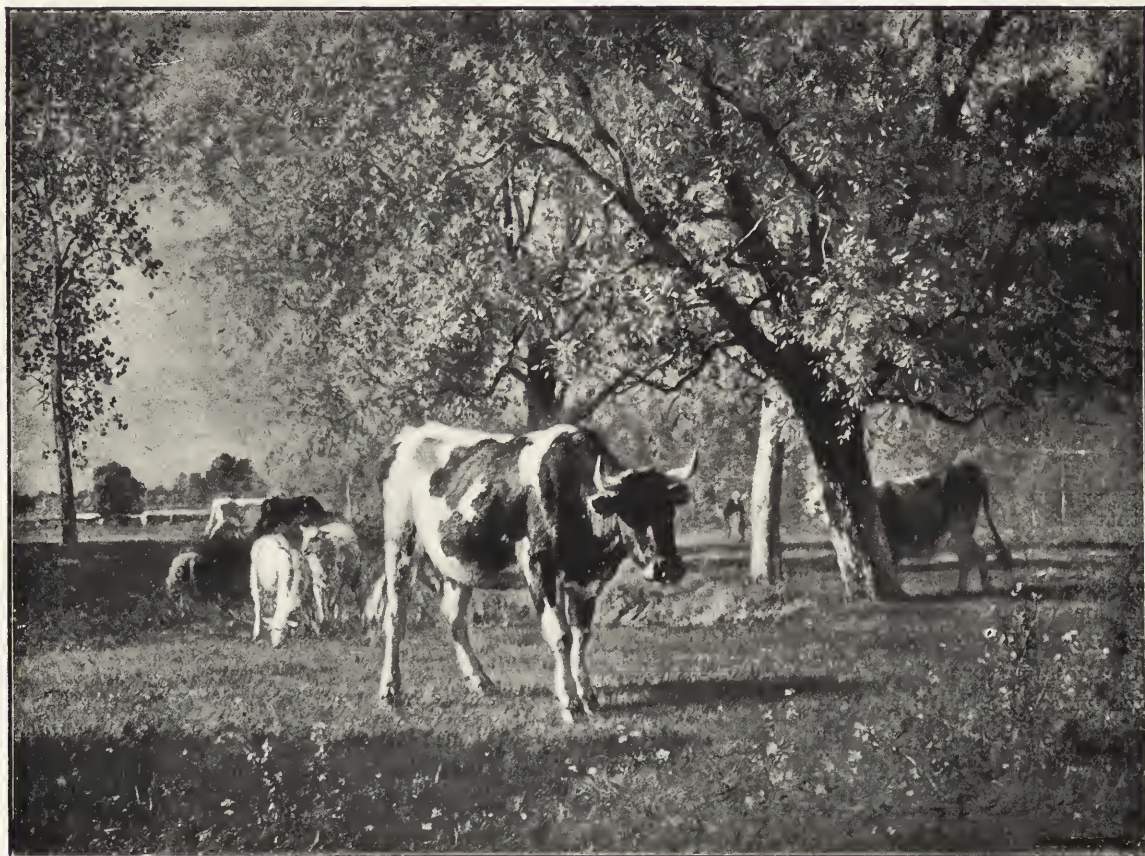
On February 15th, the remaining works of the late John Brett, A.R.A. were disposed of at Christie's. The sale consisted of 120 oil-paintings of all sizes and in various stages of completion; about half a dozen pictures had been exhibited at the Royal Academy, at Manchester, and elsewhere, and these naturally fetched the highest prices. *South Stack Lighthouse*, dated 1896, reached the top price, 145 guineas, and two other important canvases were sold for 105 guineas each, whilst smaller works ranged from 3 to 40 guineas. The total realised for the 120 lots was £2,181 7s. 6d.

The Connoisseur

In the rooms of Messrs. Foster, Pall Mall, a few interesting pictures appeared on March 5th. Raeburn's *Portrait of John Campbell* when a child, sitting upon the tomb of his father and mother was the best work in the room. The pathetic figure of the boy in his long white dress and flowing hair, looking, in fact, for all the world like a little girl, is painted in the Scotch master's broad and facile manner. Unfortunately, it has been badly treated, and shows signs of

Sweetts, better known as an etcher than a painter, which was certainly not too dear at 180 guineas.

On the Continent, sales of pictures have lately been of small importance. In Paris, these functions only start in real earnest about Easter time, and already we hear of some very important dispersals due in April and May. From New York, on the other hand, we have received reports of several noteworthy auctions, and prices seem to be ruling high all round.



A WOODY PASTURE, BY CONSTANT TROYON
SOLD AT CHRISTIE'S FOR £7,350

injudicious rubbing and restoring. The picture is the property of Rear-Admiral Charles Campbell, of Saddell (Argyllshire), who was not satisfied with a bid of 2,300 guineas, and therefore retained the ownership of the portrait. A half-length oval *Portrait of a Lady*, by Hoppner, of indifferent quality, was included in the small collection of pictures of W. Twopeny, Esq., offered on the same day; it was not in a good state of preservation, and when it was knocked down at 1,700 guineas was understood not to have reached the reserve limit. Historically, the most noteworthy painting of the sale was the remarkable *Portrait of Gerard Terburg* by his brother-artist, Michael

So far it is curious to note the entire absence from the auction rooms in the United States of pictures of the Early English School, although we know, to our cost, that many masterpieces are constantly crossing the Atlantic; old masters of the Dutch and Italian schools have been fairly frequent and have competed for the supremacy of price with works of the French painters of 1830.

The twenty-eight pictures which composed the E. F. Millikin collection, sold in New York on February 15th, realised £25,665, or an average of over £900 each; this provides some indication of the high standard after which the collection was

In the Sale Room

formed. At the same time no homogeneity of school or period seems to have been aimed at, and one was surprised to find Titian's *Portrait of Giorgio Cornaro* side by side with *Les Coulisses*, a group of *Ballerines* in the wings of the Paris Opera House, by Degas. The Titian, which was formerly in the Earl of Carlisle's collection, fetched £8,400; a beautiful and important Corot, a little too early to belong to the master's very best period, representing *St. Sebastian* (see illustration) reached £4,000, or more than double its price at the Desfossés sale in Paris three years ago. Among the French impressionists, *Sortie du Port de Boulogne*, by Claude Monet, sold for £1,410, the same artist's *Rouen Cathedral* for £800, and the work by Degas mentioned above for £1,220.

On the three last days of February, Messrs. Boussod, Valadon & Co. held a sale in New York, at which large prices were realized by pictures of the French and Modern Dutch schools. The highest price paid, namely £2,500, was for *Automedon and the horses of Achilles*, painted by Henri Regnault in Italy during his sojourn there after he carried off the *Prix de Rome*. It will be remembered that this artist, who promised to take his place among the foremost pictorial geniuses of the nineteenth century, was mowed down at the age of twenty-seven in January, 1871, in the heroic sortie of Buzenval a few days before the capitulation of Paris to the Germans. It is impossible to surmise what he would have accomplished had he been spared by the Prussian bullets; the pictures which he had time to complete show the power of a Delacroix, the nervous vigour of Barye's bronzes, combined with the spontaneity of Velasquez and Goya. The death of Henri Regnault was not the least disaster which the ambition of Napoleon III. and the machiavellism of Bismarck brought upon France. Other canvases keenly competed for were *La Ferté*, by Corot (£2,300), *A River Scene* by Théodore Rousseau (£1,900), *Cottage Interior* by Joseph Israëls (£1,600).

"QUANTITY, not quality," is the aptest comment on the huge collection of engravings of all kinds

formed during the early part of the nineteenth century by Henry B. H. Beaufoy, Esq., and sold at Christie's on February 10th and four following days. The prints were divided into 865 lots; but a very small minority comprised only a single engraving, whilst one hundred and more were in several cases offered as one lot; the total number of individual prints must therefore have amounted to several thousands. Yet the total sum realized was only £4,728 8s. Remove a few fine

impressions, such as *Miss Cumberland*, second state after Romney by J. R. Smith, which reached 128 guineas, and *The Coquette at her Toilette*, a colour-print after Morland by W. Ward, 120 guineas, and *The Marchioness Camden*, colour-print by Schiavonetti after Sir J. Reynolds, 80 guineas, and a few more sold for £50 or thereabouts, and all the rest may be commercially designated as "rubbish," and dismissed as such.

As a striking contrast, some really valuable prints were disposed of in the same rooms on February 19th. First and foremost, there was the famous mezzotint, *The Duchess of Rutland*, by Valentine Green after Sir Joshua Reynolds, a fine proof in the first state with wide margin. Some disappointment was felt that it failed by as much as 400 guineas to reach the price of a print in every way similar sold in the Blyth Collection last year for 1,000 guineas. It was reported after the sale that this particular impression was lately picked up in a country curio shop for fifteen shillings by a very wealthy man, who at the time was himself entirely unaware of the value of his find. Among other high prices we may note *The Countess of Salisbury*, first state, by V. Green after Sir Joshua, 500 guineas, an increase of 50 guineas on Mr. Blyth's copy, and *The Ladies Waldegrave*, first state, same painter and engraver, 340 guineas (Blyth sale price, 500 guineas). A complete series of the thirteen *Cries of London*, after F. Wheatley, by Schiavonetti, Vendramini, Cardon, and Gaugain, fetched 430 guineas. The prints were not all equally brilliant impressions, nor were they all in the same state of preservation, which probably points to a made up set, and accounts for the comparatively low price.

A few of the oft-recurrent Morland pairs were in evidence at the sale of colour-prints on March 4th. *St. James's Park* and *A Tea-Garden*, by F. D. Soiron, are certainly among the prettiest; but these, not being more than ordinary impressions, only fetched 90 guineas. There were also some colour-prints after Sir Joshua and Hoppner, and the latter's *Lady Louisa Manners*, by C. Turner, was sold for 135 guineas.

A GOOD example of the immense difference that exists between one copy of a book that is in its pristine condition, so far as binding is concerned, and another that has been rebound, and in all probability cut down in the process, is afforded by Charles Lamb's *Essays of Elia* and the *Last Essays*, which Messrs. Puttick & Simpson sold on the 3rd of February. The original edition of the *Essays*, after appearing in the

columns of the *London Magazine*, was published by Taylor & Hessey in 1823, in the usual cardboard covers of that day, while the *Last Essays* was issued by the publisher, Moxon, ten years later, also in boards. The two copies sold at Puttick's were "as issued," and they brought £30 and £23 respectively. Had they been rebound in the usual ruinous half calf and cut down they might not have realised £3 3s. the pair, and would certainly not have brought £5.

Twelve months previously, Messrs. Sotheby had sold fine copies of these two books, each of them bound by Rivière, who, as might have been expected from such a master of the craft, had taken care not to smooth the edges except at the top, which were heavily gilt and burnished. The cost of rebinding must have been very considerable; the books certainly looked regal, and were a vast improvement, from an artistic point of view, upon boards. Yet they realised no more than £19 5s. Should anyone wish to study the effect of rebinding upon what may conveniently be called "collector's books," he cannot do better than refer to the report of the sale of Mr. Frederick Burgess's library, which was held in May and June, 1894. Mr. Burgess had a very fine collection of fashionable works by Dickens, Thackeray, Ainsworth, and the rest, all of which he had had rebound in splendid style, with edges uncut and covers bound up. The result was disastrous; the loss on the original cost very great, to say nothing of the expense of binding.

So the rule wags; the rule which lays it down that the painting of lilies is barbaric, a process not to be thought of by persons of taste and refinement. It is curious to note how it works out in practice, though the result itself is assured, and excites no curiosity. Far more speculative is the ultimate fate of books that owe their importance and reputation, or much of it, to the excitement of the moment. During February a copy of Sir George Nayler's *Coronation of George IV.*, published by Bohn in 1839, realised £22. This is a fine book, it is true, full of accurately coloured plates of costumes of peers and others who took part in the ceremony, but the price is a record one. The *Coronation* is in the air, and that no doubt accounts for much. In 1891 £2 14s. was realised, and in 1894, £5 7s. 6d. and £2 18s. respectively. These are the only other prices available, and though it cannot be said that all these copies were equally good, the one that sold for £5 odd in 1894 was, if anything, better than that which realised £22 in February last.

Another instance of a very similar kind occurred

in 1897. Mr. R. R. Holmes's *Queen Victoria* ought to have been published on the Queen's birthday, May 24th, but was delayed in order that a special chapter descriptive of the Jubilee Commemoration might be added. That seems to have been the case, but whatever the reason, it was found expedient to delay the book. Excitement was running high at the time, and the publishers' orders for delivery were being sold in lieu of the book itself. In this way prospective copies of the *Edition de Luxe*, to be published at £8, changed hands at nearly £20 apiece, and we do not say they were not worth it under all the circumstances of the case, especially as a better Royal Biography was never written. But the echo of the Jubilee rejoicings died away at last, and as the excitement subsided, so in the same degree the work deteriorated in value.

Thus books rise and fall in the market, and are dependent upon circumstances which perhaps more often than not are altogether extraneous. On February 19th the series of engravings from the works of Sir Thomas Lawrence, published by Henry Graves & Co., without date, made £100 at Sotheby's. The impressions were brilliant, but the price was high, very much higher than it would have been four or five years ago. This work is primarily a book, not a collection of prints, yet the fact of good single prints after the works of Sir Thomas Lawrence having risen rapidly in value of late, had its effect. Just now Art, as represented by pictures and prints, is in the ascendant, and that is the reason, or at any rate one reason, why finely illustrated books and books with coloured plates are in such great request.

Perhaps it would not be too much to say that the month of February was, so far as the sale of books by auction is concerned, the very worst that has occurred for fifteen years. Not only were the sales few in number, but the books themselves, taken in the mass, proved to be of very inferior quality. Works on Natural History occupy the foremost place, and some of them may be briefly referred to as showing the estimation in which good books of this class are held. Curtis's *British Entomology* sold twice, on February 3rd, and again on the 19th of the same month. Each set of 16 volumes was bound in 8, and realised £15 and £13 respectively, in a half calf binding. Cooke's *British Fungi*, 8 vols., inclusive of the supplement, 1881-91, realised £23 (half morocco, uncut); Seemann's *Journal of Botany*, from the commencement in 1863 to 1901, 39 vols., £14 5s. (half morocco); Curtis's *Botanical Magazine*, 102 vols. in 82 and 5 numbers, 1793-1897, £34 16s. (buckram and cloth), and again vols. 12 to 20 inclusive, 1856-64, £9 (half morocco).

THE
MUSEUM
OF
THE
CITY OF
BOSTON
DEPARTMENT OF
SCIENCE

**THE HON.
MRS. BOUVERIE**

Painted by John Hoppner, R.A.

Engraved by J. R. Smith

From an impression of
the original colour-print in the
possession of
Mr. Frank T. Sabin



Painted by J. Hoppner R.A.

Engraved by I.R. Smith.

Hon.^{ble} Mrs. E. Bouverie
D.D.



In the Sale Room

The most important work of this class which made its appearance was undoubtedly Lovell Reeve's *Conchologia Iconica*, 1845-78, 4to. This splendid series of 20 vols., containing 2,727 coloured plates, sold for £80 (half morocco), as against £84 in October, 1901 (*ibid.*). Reichenbach's *Icones Floræ Germanicæ*, 1850-99, 23 vols. 4to, brought £63 (the first 21 vols. in 15, half morocco, remainder in parts), and Schimper's *Bryologia Europæa*, the 6 vols., containing 640 plates, £15 10s. (half morocco). Closely allied to works of the kind, though not of them, are *The Quarterly Journal of Microscopical Science*, 1861-97, new series, vols. 1 to 39, £42 (14 vols. half bound, the remainder in numbers), and by a stretch of imagination—a very long stretch some people may think—*The Alpine Club Journal*, 1864-93, vols. 1 to 16 (vol. 12 missing), and the index to the first 15 vols., £24 10s. Another and slightly longer series of 20 volumes had brought £29 10s. on the last day of January.

Standard works of English Literature were conspicuous by their almost total absence. A copy of the first edition of Milton's *Paradise Lost*, 1669, described as the "5th or 6th issue," brought £14 10s. (original sheepskin), and a copy of the *Paradise Regained*, also the first edition, 1671, £14 (old calf). Why the *Paradise Lost* should have been described as belonging to the "5th or 6th issue" is not clear. The two issues are quite distinct and easily recognisable, for, to say nothing of the date, the fifth has three stars, thus * * *, before and after the author's name on the title, while the sixth has none. This may seem to be a very trifling variation, but is not so in reality. It makes all the difference in the commercial value, so finely drawn have distinctions now become. So far as the *Paradise Lost* is concerned, the rule is, the earlier the issue the greater the value. The copy sold was really one of the seventh issue of the first edition, though it might have belonged to the eighth or ninth.

Whenever an author of the present day chances to think of Milton's immortal classic, of its early vicissitudes and the profit, in money, that was reaped by its publication, the thought should nerve him to take courage, and, like St. Paul, "go onward." The fact is that the epic did not sell, and the publisher, to save himself, kept binding up a few copies at a time, altering the title page on each occasion to suit the year and the circumstance. The first edition was only exhausted after nine attempts at the least, probably more, of this kind, and at least nine different title pages are known to exist, and consequently as many different issues of the original edition. The first, which is the scarcest of all, has

the title page with the author's name in large italic capitals and the date 1667. In 1678 such a copy sold by auction for 3s. at Manton's Sale, held at his private house in King Street, Covent Garden. By 1864 the price had risen to £28 10s.; now it stands at about £120, and should go higher still.

The miscellaneous sale held by Mr. Dowell at Edinburgh on the last days of February was, like all the other sales held during the month, of very little importance from a monetary point of view. A number of law books, belonging to the late Mr. Campbell, Advocate and Sheriff of Roxburgh, Berwick, and Selkirk, realised high prices, but books of this kind are of no interest save to the limited few whose business it is to consult them. A set of the Scottish History Society Publications, vols. 1 to 28, 1887-98, brought £20 10s., and that curious work, Brathwaite's *A Strappado for the Divell*, 1615, £4 3s. 6d. As the copy was a fairly good one, it ought to have realised more. Boydell's *History of the River Thames*, 2 vols., 1794-96, sold for £7, as against £13 for another set sold at Sotheby's on January 30th. In the latter case, however, a series of proof plates by Cooke had been added.

It is worth while remarking that at the present time books with coloured plates are rapidly increasing in value, and that in all probability they will have a lengthy run. They are distinctly the fashionable books of the day, and some of them cost as much again and more than they did a couple of years ago. No matter how grotesque or bizarre the plates may be, no matter how foolish and inane the letterpress that accompanies them, they have their admirers in plenty, nor would the question of expense appear to be very material. The boom reminds one of the palmy days of "Phiz," the Cruikshanks, Leech, Alken, and other talented artists whose illustrations made any book in which they were found. Even now very fine copies, illustrated by these masters, are in request, but the ordinary examples, once sought for and prized as better than nothing, have fallen upon evil days. Collectors will have the best or none.

OWING to the death of Professor A. von Sallet, Director of the Berlin Royal Cabinet of Coins, his valuable collection of antique objects came under the hammer recently at Lepke's Sale Rooms. The collection, which was the work of many years' study and research, comprised sculpture, bronzes of the Gothic and Renaissance periods, rare examples of the old Meissner porcelain, miniatures, Louis XVI. furniture, snuff-boxes, etc.

A Berlin Sale



GOBELIN
TAPESTRY
OF THE
SIXTEENTH
CENTURY
SOLD AT
BERLIN
FOR ONLY
£30 5s.

Although the prices at no time ran high, better prices were given for some of the lots than at previous sales held in Berlin recently. Amongst the English miniatures the portrait on ivory of Lady Dover, with her child on her lap, was one of the best. Exquisitely painted and framed in gilded bronze, it went for £18 15s. A pair of Meissner salt cellars richly decorated with figures in colours and gold, were bought for £26, after keen competition; and a pair of Chelsea china candlesticks fetched £21. A most curious piece of old oak carving was the middle piece of a side wing of a Gothic high altar, carved in high relief. In the centre panel was the draped figure of the Blessed Virgin, with long hair flowing over the shoulders, and two groups on each side, taken from biblical subjects. It was an excellent specimen from the Netherlands, but it fetched only £17 10s.

Great interest was shown in a Louis XV. scent bottle, in blue crystal glass, ornamented with gold. On one side was a clock and on the other a compass, the foot forming a little box; the stopper of garnet, in the shape of a rosette. The bidding rose rapidly and without hesitation, until it finally stopped at £57.

A pair of large Louis XVI. gilt bronze vases on white marble socles, decorated with acanthus leaves in high relief, very fine specimens, 30 ins. high, fetched £50. Somewhat curious were a pair of Louis XVI. candelabra, in the form of white marble vases, with chased gilt mountings, the handles in the shape of serpents. Out of the vases spring rose branches, which form the candle holders. They sold for £44.

The low price of £39 10s. was paid for a small Renaissance walnut wood chest, the front divided into three sections by richly carved pilasters. In these panels family arms and monograms were carved in high relief, and in the side panels lion's heads. The chest had four carved feet. The next lot worthy of notice was a small Louis XV. chest of drawers, with bulging carved front, inlaid with trailing flowers, which was knocked down for £29. Only £55 was given for the St. Margaret (illustrated on page 283) by Tylmann Riemenschneider (Würzburg), 1460-1531. The figure, which is 42 ins. high, and resembles that of St. Dorothea in the Maria Chapel, in Würzburg, is characteristic of the great carver.

£37 was the sum given for a large silver Empire

In the Sale Room

table centre-piece, in the form of a salver, with pierced border. In the middle is a round pedestal, on which stands the figure of a woman, holding with both hands a pierced basket, and round the salver are small vases and receptacles. The next curiosity was a small (10½ ins. high) old Meissner ornament, a sitting swan. It was a very fine specimen, but a slight crack in the neck of the swan depreciated the value, and it was knocked down for £35. A Nuremberg gilt goblet of the sixteenth century, of cylindrical form, with embossed lid, and on which is a statuette of a warrior, marked with the monogram of Jeronymus Behain, Nürnberg, 1593, sold for £27. The ridiculously low sum of £30 5s. was given for a well preserved gobelin of the sixteenth century (illustrated on page 282), representing a distinguished bridal pair, in the centre of a landscape. Over the figures is the motto, "Liebe mich als ich Dich, nicht mehr begere ich" (Love me as I love you; more I do not desire), 1587. The colours were very fresh, and it was altogether a fine example.

An interesting curiosity was a Genealogical Register of the beginning of the seventeenth century, containing thirty-three pages of fine water-colour portraits of princes and court celebrities, ecclesiastics, nobles, and commoners. Particularly interesting are those of the royal couple, Henry IV. and Marie of Medici, receiving a Knight of the Order of the Holy Ghost. The book also contains illustrations of numerous religious and allegorical subjects. It is bound in stamped leather. The price paid for it was only £21. The only other lots which were of particular interest were an agate snuff-box, mounted in gold and finely chased, opening at two ends, which sold for £28; and an old Meissner dish with five medallions in gold circles, and otherwise richly decorated with flowers and insects, which fetched £25 5s.

THE sale of the Hayashi collection of Japanese works of art, which took place in Paris at the rooms of Messrs. Durand Ruel, under the auspices of M. Bing, and which lasted from the 27th January to the 1st February, has broken up one of the finest assemblages of Japanese curios ever brought together in Europe, the only collection which competed with it either for the number or quality of examples being that which is under review in our current issue. M. Hayashi had the most unique opportunities for collecting the art work of his native country, with a view to appealing especially to European tastes, and he certainly made the most of them. He belonged to that class of individuals, far more common in Paris than London, who can appropriately be

Hayashi Sale

styled collector-dealers, and whenever he secured any particularly fine specimen, either of metal work, painting, lacquer, or carving in ivory or wood, he religiously put it aside for his own delectation, and no offer could tempt him to part with it. At the Paris Exhibition of 1900 the bulk of his collection was on view by private admission; but any respectable individual presenting his card at the office of the Japanese Art Commission, of which he was the head, readily received the required permission. Circumstances recently arose which decided Monsieur Hayashi to dispose of his entire collection *en bloc*, and the result of the sale must have been gratifying both to the pocket and the *amour propre* of the owner. It is more than doubtful whether the total price of just under half a million francs which the six days' sale produced would have been equalled in this country, where Japanese art is not appreciated, except by a few connoisseurs, to anything like the same extent as in Paris, where art lovers are much less influenced by the strangling dictates of fashion.

The sale opened with the carved wood figures, ranging in date from the eighth to the sixteenth

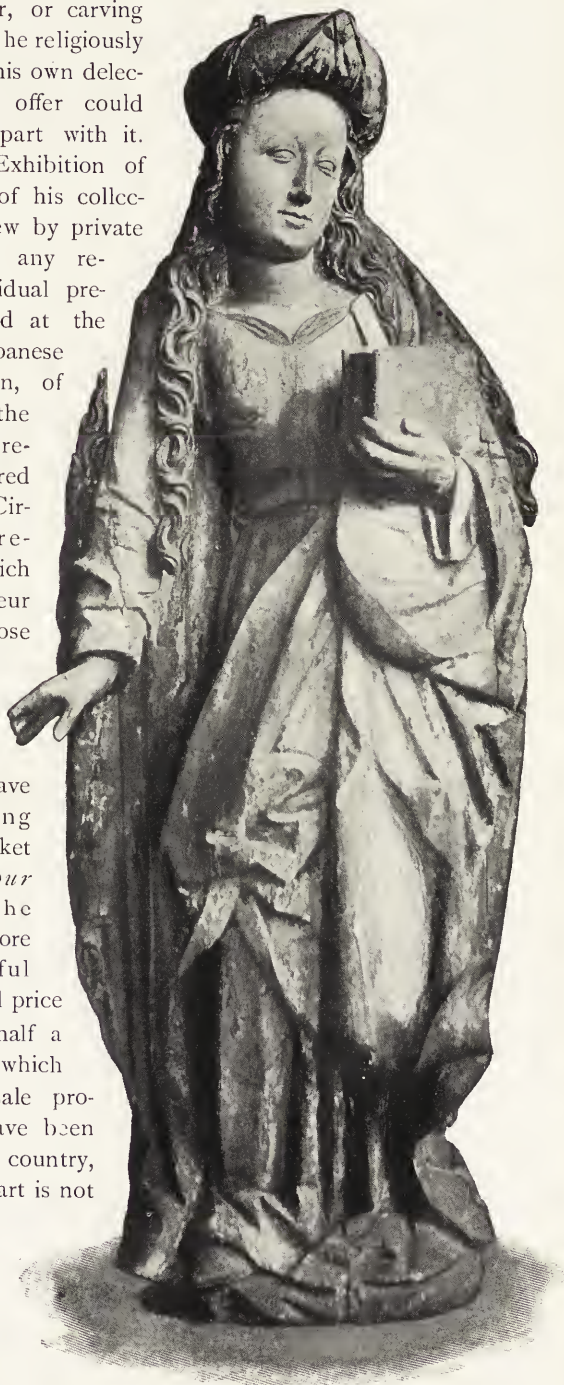


FIGURE OF ST. MARGARET IN CARVED WOOD
42 INS. HIGH BY TYLMANN RIEMENSCHNEIDER
SOLD AT BERLIN FOR £55

centuries, some of them being decorated in polychrome, and all of them of the greatest dignity and beauty. The highest price for any one figure was £324, which was paid for a seated Bodhisatwa in painted wood of the ninth century, the period of Tempio. The figure and stand together are about 2 ft. 6 ins. high, and the composition leaves nothing to be desired. The figure of Bichamon vanquishing a demon, in wood, painted and gilt, by Oumke, dating from the latter end of the twelfth century, a splendid specimen of polychrome decoration, as well as a most majestic piece of carving, made £204, and five or six other figures from £120 to £170 apiece.

Among the carved wood masks, an eighth century one of a man, painted red, but covered almost entirely with a blackish patina, fetched £38; another one of the same period making £36.

The lacquer work, which came next in order, comprised 190 lots, and fetched very good prices all round, the best being £204 for a very early hexagonal box of gold-speckled lacquer, edged with pewter. The box came from the Palace of the Shogun Yoshimassa, the Japanese Mæcenas of the fifteenth century, to whom Japanese art owes so much; while a tin box, decorated with field flowers, made £100, and £124 was paid for an inkstand, the motif of whose decoration was the reflection of moonbeams on the water.

A pair of cabinet doors made the top price, fetching £320. The average price of each lot was about £40.

The highest price for any one bronze was £284, which was paid for a vase of primitive Chinese work long before the commencement of the Christian era. The vase, which is called Ko, is spherical in shape, and was originally entirely gilt, which, however, has been much destroyed by oxydization. Another vase made £156, and another £204, while three more fetched £124 apiece.

£200 was paid for a fine thirteenth century bronze figure of Amida, originally entirely gilt, but now only on the face, with traces on the chest and hands, the projecting parts being covered with a fine green patina. A statuette of gilt Thibetan bronze made £24 16s., and a unique model of a falcon, the pupils of whose eyes are shakado and the iris gold, made £40. This bird was the trial proof of one of the celebrated set of falcons executed about the sixteenth century by Chokichi Suzuki, and representing twelve different varieties of the birds which composed the falconry of the old Shoguns.

The collection of *tsubas* and sword-hilt ornaments was perhaps the most perfect and exhaustive which could possibly have been made, and the prices were correspondingly high, the average for the entire

collection being about £2 apiece, and in many individual cases very large figures were reached. The *tsubas*, which dated from the ninth to the eighteenth centuries, formed a perfect chronological collection down to the deposition of the Daimios and the abolition of feudalism in Japan, when it was made illegal to carry swords, and consequently all the decorations with which they had been enriched became so many curios, and as such were collected.

Of the paintings, the pair of six-leaved screens, by Sesson Shukei, an artist of the Chinese school, representing a desolate and mountainous winter scene, in Chinese ink, with high lights in blue and light brown, made £620, and a fourteenth century Kakemono on silk, by Naitscho, representing a Bodhisatwa, £396. Several other important paintings fetched £80 to £140 apiece.

An interesting Korean crackle pot, in imitation of sharkskin, seventeenth century, fetched £24 16s., and a good specimen of Satsuma pottery, in the form of a scent burner, £28 16s.

The books and documents belonging to Monsieur Hayashi will be sold at a later period of the year.

ON the 7th of last month Messrs. Christie sold a set of four ivory figures, nearly 23 ins. high, representing the seasons, and of exceptionally fine workmanship, for £294, while at the same rooms on the 28th a pair of old French gilt bronze classical groups of Hercules slaying the Nemean Lion, and Milo rending the Oak, made £131 5s., though their antiquity was distinctly questionable. At the same sale £120 15s. was paid for a pair of most unusual shagreen bowls, 9½ ins. in diameter, and beautifully mounted inside and out with bands chased with bulrushes and foliage, with figures of lizards, shell-fish, frogs and birds, all in fine old contemporary French silver, and with fine silver mounts in the base. These bowls were most uncommon, presumably of the early Louis XV. period, and in every way worthy of the high price realized. At Messrs. Foster's a Limoges bronze reliquary, with Champlévé enamel decorations, in the form of a saint holding his head in his hands which rested on his knee, made the speculative price of £27. The piece, which was described as sixteenth century, was in any case well worth the price paid, and if it was genuine fourteenth century, five times that amount. At Christie's, on the 25th, an oval gold snuff-box, enamelled with a fine portrait of a lady of the Court of Louis XVI., and chased round the edges with trophies in gold of three colours, made £152 5s., and a miniature of Lord Robert Fitzgerald, son of

In the Sale Room

the first Duke of Leinster, with powdered hair, in a green coat and white cravat, by Englehart, fetched £189, while a number of other miniatures in the same sale made good prices. On the 18th the same firm sold for £194 5s. a white marble bust, 7 ins. high, of Mme. de Pompadour, with roses in her hair and loose drapery falling over her shoulders. The bust was mounted on a fine Sèvres porcelain pedestal, decorated with gilt trophies on a turquoise blue ground.

Messrs. Debenham & Storr sold on the 28th two more Chinese Imperial seals, both in jade, for £200 the pair. One was the private seal of the Empress Dowager, and used by her for sealing paintings which she herself had executed, and the other also used by the Empress for stamping visiting cards.

THE prices realised for early English furniture, both in important and minor sales, during the past month reveal a supply quite inadequate to the demand, and a consequent inflation of prices even for inferior articles; indeed, at a sale held by Messrs. Christie towards the end of the month, of a collection, which was principally composed of specimens frankly modern, and of a quality which happily rarely finds an entrance to the great King Street rooms, the prices obtained were such, that unless the articles had been viewed previously, anyone reading the marked catalogue would have imagined that the purchasers in many cases had secured genuine furniture of a second-rate quality at distinctly bargain prices, instead of modern copies at considerably over the prices at which they could have been purchased at any respectable shop. The prices both of pre and post Chippendale furniture are constantly rising, and good specimens of nineteenth century work of the early Gillow style are now rapidly coming into notice. On the other hand, the Carolian and Jacobean periods are daily increasing in value, and even now would appear to be good for a big rise, though the best pieces always create the keenest competition among the real connoisseurs, whether professional or amateur, whenever they come up at public auction. A pair of large Charles II. arm-chairs, finely carved and upholstered in old Italian velvet and gold brocade made £78 15s. at Christie's on the 7th, and a remarkably fine Charles II. oak couch, with original cane panels in almost perfect condition, fetched £36 15s. on the 28th in the same sale as the pair of 1,000 guinea Chippendale chairs.

The sale of the effects of Mr. Blyth on the 14th resulted in some high prices for Chippendale and Sheraton furniture, a pair of semi-circular folding

card tables of satinwood decorated with flowers, and with arabesque centres, on white and gold fluted legs, making £113 10s., and an almost similar pair £107 2s., while a Chippendale mahogany side table, with gadroon border, the front carved with flowers and foliage in festoon, and on carved legs with claw feet, made £126; and a set of sixteen chairs and two arms, on cabriole legs with ball and claw feet, made £194 5s., or rather over £10 a chair, which was a distinctly reasonable price, considering the length of the set and the quality of the chairs. A fine arm-chair, also in Chippendale style, on cabriole legs, and ornamented with wheat ears and husks, made £39 18s., and a winged arm-chair £26 5s.

The price of £1,050 paid at Christie's on the 28th for a pair of most remarkable Chippendale arm-chairs was, of course, absolutely fictitious, although the chairs in question, so far as possible, justified the extravagance of the figure. The price at which they had been generally estimated before the sale was from £200 to £400, the latter being an outside hazard; and the fact that they made practically three times their fair value was due to their being wanted to complete a set owned by a well-known collector, also indirectly to a duel between two of the leading fine art dealers, who in all probability knew of the defective set in question. The chairs were distinctly Chippendale, though with French legs, and bearing strong traces of the Queen Anne style, and were certainly a most wonderful and unique pair. At the same sale £493 10s. was paid for a very elegant suite of Louis XIV. furniture in dull satinwood, and with backs and seats upholstered in contemporary French tapestry, consisting of a stag hunt on the seat of the sofa, and a Boucher subject of children, cupid, and trophies on the back, while the six fauteuils were covered in similar tapestry, worked with bouquets of flowers on a buff ground; and a pair of semi-circular satinwood cabinets, inlaid with oval panels painted with groups of flowers, and mounted with masks and borders of chased ormolu, made £378; and a very uncommon English folding card-table of late Jacobean period, the borders covered with embossed leather in arabesque design, and the top covered with an old panel of petit point needlework with playing cards and counters, and fruit and foliage, made 27½ guineas—a by no means out-of-the-way price for a practically matchless piece of furniture. A William and Mary gate table on eight legs went for 16½ guineas.

[Notices of the Medals, Silver, Lace, and Stamp Sales are unavoidably held over through pressure of space.]

ANSWERS TO CORRESPONDENTS

AS many of our readers have expressed regret at our decision, announced in THE CONNOISSEUR for January, to discontinue giving opinions on objects sent to this office, we have decided to give the system another trial on the following conditions:—

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

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

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

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

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

Miss E. A. H. (Prestonpans).—Post marks of no practical value.

C. R. W. (Pall Mall).—Highly speculative.

J. W. (West Kensington).—Portraits of men not sought after, so do not bring high prices.

H. E. (Maida Vale).—Impossible to answer.

H. H. (Rochester).—Landseer prints down in the market, but the autograph makes it interesting and of some value.

R. E. R. (Plymouth).—Of no value.

"Venetian" (York).—Possibly valuable, but could not say without seeing it.

W. L. (Lynn).—From description not of any value.

R. L. (Wainfleet).—You will see an announcement at the head of this column. We could help you.

G. H. (Harrogate), Mrs. M. S. (Swindon), F. H. (Crouch Hill).—Cannot say without seeing.

E. S. M. (Surbiton).—Impossible to say anything without inspection.

A. M.—These prints, if genuine, are very valuable. Will communicate with you.

G. S.—We might help you in this.

J. A. (Thirsk).—Fifteen shillings.

E. D. (Llandudno).—One pound.

A. B. (Ruabon).—About thirty shillings.

A. H. D. (Ipswich).—Certainly not Wouvermann; possibly Herring or a contemporary.

J. W. (Midhurst).—The value depends upon state and condition.

W. J. (East Grinstead).—Not being first editions, the books are of little value.

J. J. (Leicester).—*The Woodman*, under 20s.; *Nut-brown Maid* might be valuable.

H. W. (Oxford).—A George III. two-guinea-piece (1823) in Mint preservation was recently sold by Messrs. Debenham & Storr for £2 10s. They were more valuable before the coining of the Victorian £2 piece.

A. H. P. (Brighton).—Very little.

M. B. (Liverpool).—No.

A. Johnson (East Grinstead).—Get Chaffers on china and porcelain.

W. N. B. (King's Lynn).—Probably worth more.

C. T. G. (Sydenham).—No.

W. H. (Malmesbury).—They are worth an opinion.

A. D. D. (Ambleside).—You must send the name of engraver and size, as there are numerous portraits of Dr. Johnson.

S. M. C. (Malvern).—*Antiquities of Furness*, a few shillings.

I. H. (Southport).—If in fair condition, about £10.

P. T. (Burnham).—About 30s.

A. C. (Burnham).—The pieces you mention are worth about 30s.

C. S. B. J. (Chelsea).—The china seems good. Messrs. Puttick & Simpson will give you the best advice about the books.

S. H. (Manchester).—This has very much depreciated, and would realize very little—perhaps 5s.

K. W. (Whitby).—Apparently Chelsea.

R. H. (Huddersfield).—About £6.

R. F. P. (Belfast).—Most likely a copy.

E. E. C. (Derby).—Some good books, but much depends on the condition.

A. T. H. (Lancaster Gate).—Nothing of great value. Should recommend you to take the advice you mention.

W. H. S. (Bolton).—Probably old English. Cannot say who the painter of the original was.

Rev. E. S. (Bradford-on-Avon).—Value about £2.

J. W. E. (Fellow's Road).—Value of books £20 to £30.

M. W. (Stamford Hill).—Almost certain to be a copy.

A. R.—Crown Derby was sometimes marked in this way.

F. H. B. (Hammersmith).—*Ivanhoe*, under 10s.

A. T. (Stafford).—We should not attribute this to Zucchero.

J. B. W. (Bloomsbury).—Not of much value.

W. T. (Knightsbridge).—About 20s.

L. N. H. S. (Warminster).—The School of Art, Bath.

F. G. (Scarboro').—The Bible is of no value in this imperfect state.

Mrs. F. (Lymington).—Mrs. Michael Angelo Taylor as "Miranda," engraved by Ward, after Hoppner's picture.

Rev. H. C. H. (Stowmarket).—A few shillings; they are no doubt reprints.

D. C. F. (Maidstone).—Will write you.

D. M. (Scotland).—No. 2, £12 to £15; No. 4, £8 or £9; 5 and 6, about £30 the two. Are you correct in saying that 5 and 6 are in colours?

A. B. (Durham).—Will write you.

Lancet.—No. 1, value £15; No. 2, small value.

Mrs. S. (Hampstead).—Has been sold at £1 1s.

H. W. (Southend).—A forgery and valueless.

H. H. (Worcester).—It is the Worcester mark.

J. V. W. (West Bromwich).—The mark apparently has no connection with the woodcut; it is, we think, penwork.

J. C. L. (Merthyr Tydvil).—About 10s.

W. M. M. (Brighton).—15s.

R. P. (Belfast).—By all means, but please communicate first.

L. H. (Edgbaston).—This price, and even a higher one, has been obtained for some of the best examples.

G. E. W. (Walsall).—A reprint and worth little.

F. M. E. (Edinboro').—Does not answer to the description of known portraits of Titus Oates. Could give you information if we saw the engraving.

F. S. (Lewisham).—The dish should be worth about 30s.

Mrs. G. C. B. (Croydon).—We will forward your letter.

M. A. F. W. (Lexham Gardens).—About £3 10s.

F. H. (Clapham).—Chaffers on china, Cripps on silver.

W. H. S. (Harringay).—If genuine, of course valuable.

M. K. (Douglas).—The prints worth a few shillings; the painter mentioned of little repute.

G. F. T. L. (Alnwick), E. P. (Stanhope), W. B. (Salisbury), Mrs. R. (Cork), A. H. P. (Brighton), S. K. R. S. J. (Northampton), W. W. (Preston), R. L. (Edinboro'), R. D. (Teignmouth), "Mentone," J. O. S. (Hove), C. K. S. (Brook Green), "Juvenis," "Fusilier," W. B. S. (Hull), Miss F. (Newport), J. N. (Peckham Rd.), "Jean" (Finchley), F. H. B. (Bushbrooke), C. A. R. (Abergavenny), N. & Sons (Oldham), H. T. K. (Reading), W. M. (Kelso), J. D. (Bethnal Green), F. A. (Winchester).—Of small value.

W. N. B. (King's Lynn), A. H. D. (Ipswich), J. W. (Midhurst), W. J. (East Grinstead), J. J. (Leicester), N. C. (Balham), G. C. D. (Newport), W. H. (Malmesbury), R. S. J. (Northampton), F. W. Q. (Maidstone), A. W. T. (Bristol), A. B. (Brighton), E. S. B. J. (Chelsea), K. W. (Whitby), R. F. B. (Belfast), W. H. S. (Bolton), F. B. C. (Middlewich), E. W. (Blackmere), M. W. (Stamford Hill), E. B. (Great Yarmouth), J. B. (Bloomsbury), D. W. (St. Leonard's), R. P. (Belfast), F. M. E. (Edinboro'), S. E. F. (Finchley), B. H. (Manchester), R. J. W. (Ramsgate), C. S. S. C. C. (St. Leonard's), F. L. C. (Chatham), F. A. L. (Glasgow), W. H. S. (Harringay), W. F. N. (Thornbury), R. S. (Kew), B. D. (Lancaster), F. L. D. (Tunstall), G. H. (Ipswich), E. J. F. (Ebury St.), J. B. S. (St. Michael's), J. W. S. (Derby), C. L. (Yatton), J. W. M., M. W. (Mortlake), H. B. W. (Taunton), R. B. (Bushey), W. S. T. (Rochester), H. H. (Worcester), F. S. (Lewisham), T. V. C. (Loughborough).—It is impossible to give reliable opinions unless we can see the pictures or articles.















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