









# **The Connoisseur**

## **An Illustrated Magazine**

### **For Collectors**

**Vol. V.**

**(JANUARY—APRIL, 1903.)**

LONDON

PUBLISHED BY OTTO LIMITED, CARMELITE HOUSE, CARMELITE STREET, E.C.

EDITORIAL OFFICES: 2, CARMELITE STREET, LONDON, E.C.

1903

PRINTED BY  
BEMROSE AND SONS, LTD.,  
DERBY, LONDON AND WATFORD.

# INDEX

	PAGE
Ancient Coffers and Cupboards. <i>See under Furniture.</i>	
Anti-English Germany (1649) ... ..	207
<b>AUTHORS.</b>	
Bell, Nancy. An Ideal Collector ... ..	30
Berenson, Bernhard. The Morelli Collection at Bergamo ... ..	3
Brown, Wm. Norman. Frauds in Jewellery and Precious Stones ... ..	198
Butler, Arthur. The Old Ornamental Silver of the Worshipful Company of Skinners ... ..	201
Cust, H. Hobart. A New Botticelli ... ..	284
Douglas, Langton. Exhibition of Old Masters at the Burlington Fine Arts Club ... ..	271
Frankau, Julia. Mr. Harland Peck's Collection ... ..	84
Freeth, Frank. Old English Saltglaze Teapots ... ..	108
"G." John Voyez and His Work ... ..	166
Gray, H. St. George. Some Relics of the Monmouth Rebellion in Somerset ... ..	116
Grego, Joseph.	
Perdita and Her Painters ... ..	99
The Early Genius of George Cruikshank ... ..	187, 255
Hart, Delia Angela. Tapestry: Its Origin and Uses ... ..	10, 155
Lillingston, L. W. The Brontës and Their Books ... ..	47
Manuel, Robert. A Craft Masonic Plate ... ..	65
Nankivell, E. J. Stamps ... ..	209, 277
Nelson, Philip. Chelsea China ... ..	194
Phillips, Moberley. Bank Note Collecting ... ..	34
Penny, W. E. Thomas Chippendale and His Work ... ..	42
Powell, G. H. Anti-English Germany (1649) ... ..	207
Richter, Louisa M. The Old Masters at Burlington House ... ..	261
Roe, Fred. Velasquez at the Museo Del Prado, Madrid ... ..	227
Rusconi, A. J. Two Pictures by Rembrandt ... ..	196
Smith, H. Clifford. The King's Gems and Jewels at Windsor Castle ... ..	77, 238
Staley, Edgecumbe. The Wierixes ... ..	60
Strange, Edward F. Hiroshige and His Followers... ..	92
Webb, Percy H. Roman Republican Denarii ... ..	251
Wedmore, Frederick.	
Méryon ... ..	24
Rembrandt's Etchings ... ..	245
Williamson, Dr. G. C. The Ward Usher Collection at Lincoln ... ..	169
Wood, L. Ingleby. Scottish Pewterers and some of their Ware ... ..	120, 232
Bank Note Collecting ... ..	34
Bells. Bronze, of various periods, from the Collection of J. Eliot Hodgkin ... ..	32
Benwell, J. Hodges, and His Work ... ..	279
<b>BOOK NOTES.</b>	
Catalogue of Armoury of the Knights of St. John at Jerusalem, in the Palace of Valetta, Malta ... ..	280
Collecting, Notes on ... ..	150

<i>Book Notes—continued.</i>	PAGE
Dickens. Prices ... ..	59
Hood ... ..	148
Red Lion Court ... ..	149
Lamb's Tales from Shakespeare. Discovery of another edition (1809) ... ..	280
Landor, Walter Savage. Rarity of first editions ... ..	282
Book Plates. Spurious ... ..	59
<b>BOOK REVIEWS.</b>	
Ancient Coffers and Cupboards: their History and Description from the Earliest Times to Middle of Sixteenth Century. By Fred Roe. (Illustrated) ... ..	131, 177
Art of Heraldry, The. By A. C. Fox-Davies. (Illus.) ... ..	129
Book of Job. The Abbey Texts ... ..	219
Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters ... ..	214-216
Christ Lore. F. W. Heckwood. (Illustrated) ... ..	71
Christmas: Its Origin and Associations. W. F. Dawson ... ..	71
Decorative Furniture (English and French) of 16th, 17th, and 18th Centuries. By W. H. Hackett ... ..	219
Don Quixote. W. Strang's Series of Etchings ... ..	219
Ensamples of Fra Filippo: A Study of Medieval Siena ... ..	142
Frans Hals. G. S. Davies. (Illustrated.) ... ..	70
History and Description of English Porcelain. By William Burton. (Illustrated.) ... ..	218
How to Look at Pictures. R. C. Witt ... ..	69
Lives and Legends of the great Hermits and Fathers of the Church and other Contemporary Saints. Mrs. A. Bell. (Illustrated.) ... ..	71
Measured Drawings of Old Oak English Furniture ... ..	142
National Gallery of Scotland. Portfolio containing a selection from ... ..	142
Old English Masters engraved by Timothy Cole. (Illustrated.) ... ..	72
Old Picture Books. By A. Pollard. (Illustrated.) ... ..	69
Our Homes, and How to Beautify Them. By H. J. Jennings ... ..	71
Our Lady of August and the Palio of Siena ... ..	141
Pictorial Chronicle of Siena ... ..	142
Pintoricchio By Corrado Ricci ... ..	70
Rariora. By J. Eliot Hodgkin ... ..	30
The Stuarts. By J. J. Foster. (Illustrated.) ... ..	285
William Hogarth. By Austin Dobson and Sir W. Armstrong ... ..	70
Book Worms ... ..	56
Brontës and Their Books, The ... ..	47
Burlington Fine Arts Club. Exhibition of Old Masters ... ..	271
Burlington House. Exhibition of Old Masters at ... ..	261
<b>CAMEOS.</b>	
Gem from Duke of Marlborough's Collection. Strange Story connected with ... ..	62
King's Gems and Jewels at Windsor Castle. <i>See that title.</i>	

# Index

	PAGE		PAGE
<b>CHINA.</b>			
Chelsea China ... ..	194	Mary, Queen of Scots. Equestrian Statue, probably of	144
Hispano-Moresque Ware and the "Feversham" Dish	116	Masonic. <i>See Free Masons.</i>	
Lowestoft Moulds. Recent discovery of ... ..	268	Méryon ... ..	24
Polychrome Delft Tile Stove ... ..	270	Monmouth Rebellion in Somerset. Some Relics of the	116
Saltglaze. Old English Teapots ... ..	108	Morelli Collection at Bergamo ... ..	3
Chippendale, Thomas, and His Work ... ..	42	Old Masters at Burlington House ... ..	261
Coats of Arms and Crests. The Identification of ... ..	294	Old Masters at the Burlington Fine Arts Club ... ..	271
Coins. Roman Republican Denarii ... ..	251	Pearls ... ..	20
<b>COLLECTIONS VISITED.</b>		Peck, Mr. Harland. Collection made by ... ..	84
Peck, Mr. Harland ... ..	84	Peel, Lady. Portrait by Sir Thomas Lawrence ... ..	217
<i>Tapestries.</i>		"Perdita," Mrs. Mary Robinson, and Her Fainters ... ..	99
Madrid. The Royal Palace ... ..	155	<b>PEWTER.</b>	
Vatican. By Raphael ... ..	10	Incorporation of the Hammermen of Edinburgh ... ..	120
Usher, Mr. J. Ward. Collection at Lincoln ... ..	169	Scottish Pewterers and some of their Ware ... ..	120, 232
Velasquez at the Museo Del Prado, Madrid ... ..	227	Postage Stamps. <i>See Stamps.</i>	
"Connoisseur" Library. <i>See Book Reviews.</i>		Precious Stones. <i>See Jewellery.</i>	
"Connoisseur" Series of Historical Costumes. <i>See</i>		Prints. <i>See Engravings and Colour Prints.</i>	
<i>Costume Series.</i>		"Puck," otherwise "Robin Goodfellow." By Sir J.	
<b>COSTUME SERIES.</b>		Reynolds, from a water-colour version by	
Anne of Denmark ... ..	136	Thomas Stothard, R.A. ... ..	216
Berengaria, Queen of England ... ..	55, 214	Raphael's Tapestries at the Vatican ... ..	10-19
Henrietta Maria, Queen of England ... ..	213	<b>REMBRANDT.</b>	
Lady of the Court of Louis XV. ... ..	55	Etchings by ... ..	245
Crests and Coats of Arms. The Identification of ... ..	294	Two Pictures by ... ..	196
<b>CRUIKSHANK, GEORGE.</b>		Reynolds, Sir Joshua. "Puck." <i>See that title.</i>	
The Early Genius of ... ..	189, 255	Robinson, Mrs. Mary. <i>See "Perdita" and Her Painters.</i>	
A Warning to Collectors ... ..	280	Roman Republican Denarii ... ..	251
Cuyp, A. Work of ... ..	263	<b>Sales.</b>	
Dickens, Charles. Cheque written by ... ..	139	Armour. "Buffe" of Vizor, probably French, late	
Egypt. Prehistoric ... ..	66	16th Century ... ..	290
<b>ENGRAVINGS, COLOUR PRINTS, ETC.</b>		Arrighi Sale ... ..	147
A St. James's Beauty. By Bartolozzi, after J. Hodges		<i>Books.</i>	
Benwell ... ..	279	Burns,	
"He Sleeps." By P. W. Tomkins ... ..	63	Four Autograph Songs in the Holograph of Burns	221
Méryon ... ..	24	Poems, 1786. Kilmarnock Edition ... ..	220
Wierixes, The. Engravers ... ..	60	,, 1787. First Edinburgh Edition ... ..	220
Etchings. Rembrandt's Etchings ... ..	245	The Jolly Beggars and the Kirk's Alarm ... ..	221
<b>FURNITURE.</b>		Craibe Angus Collection of Burns's Works ... ..	220
Ancient Coasters and Cupboards ... ..	131, 177	Lamb, Charles. Beauty and the Beast ... ..	221
Chippendale and His Work ... ..	42	Mackenzie, Mr. T. Library of ... ..	221
<b>FREE MASONS.</b>		Orme. Collection of British Field Sports. Twenty	
Ancient Masonic Calendar ... ..	143	Coloured Plates by S. Howitt ... ..	221
Frontispiece for "Constitutions of 1784" ... ..	65	Rubaiyat of Omar. Fitzgerald's translation,	
<b>GEMS.</b>		original edition ... ..	221
Cameos. <i>See that title.</i>		Shakespeare. Fourth Folios (2) ... ..	221
Frauds in Precious Stones ... ..	198	Shelley. Prometheus Unbound (1820) ... ..	221
King's Gems and Jewels at Windsor Castle. <i>See</i>		Sterne. Volume that belonged to Burns ... ..	220
<i>that title.</i>		Spenser, Edmund. Prothalamion, 1596 ... ..	221
German Anglophobia (1649) ... ..	207	<i>China.</i>	
Glass. Ancient Irish Glasses. "Williamite" ... ..	282	Adair, Sir Hugh. Collection of Porcelain ... ..	290
Hamilton, Hugh Douglas. Pastel Drawings by ... ..	63	<i>Chelsea.</i>	
Heraldic Column in "The Connoisseur" ... ..	294	12 Plates, gold anchor mark. 6 sets ... ..	224
Heraldry. The Art of Heraldry ... ..	129	15 deep Plates ... ..	224
Hiroshige and His Followers ... ..	92	Vase, heart-shaped, pierced neck ... ..	224
Ideal Collector, An. (Review of "Rariora," by J. E.		,, hexagonal. (Walpole family.) ... ..	290
Hodgkins) ... ..	30	Vases, oviform (3) ... ..	290
Incorporation of Hammermen of Edinburgh ... ..	120	Chelsea-Derby Dessert Service ... ..	224
Japanese Prints. Hiroshige and His Followers ... ..	92	<i>Chinese Porcelain.</i>	
Jewellery. Frauds in Precious Stones and Jewellery ... ..	198	Page-Turner Sale. Various ... ..	288, 289, 290
King's Gems and Jewels at Windsor Castle ... ..	77, 238	Pair of Beakers ... ..	224
Lawrence, Sir Thomas. Lady Peel, by ... ..	217	Powdered Circular Dish ... ..	224
Madrid Royal Tapestries. <i>See Tapestry.</i>		Three Circular Dishes ... ..	224
Manuscripts. A Spanish Illuminated Manuscript.		Three Oviform Vases and Covers ... ..	224
Note on ... ..	214	Coalport Dessert Service ... ..	224

# Index

## Sales—continued.

### China—continued.

#### Dresden.

	PAGE
Beakers, pair ... ..	290
Clock ... ..	290
Ecuelle, cover and stand ... ..	290
Figures. Gentleman in Masquerade Costume ...	290
„ Lady Dancing ... ..	290
Group ... ..	290
Groups of Chinese Ladies ... ..	290
Groups. Oak Tree Trunk and Birds ... ..	290
Snuff-box. Octagonal shape ... ..	290
Page-Turner Collection of Old Dresden Porcelain	289
Potagier Cover and Stand ... ..	290
Teapot ... ..	290
Vase and Cover ... ..	290
Vases and Covers, oviform (3) ... ..	290

#### Famille Verte.

Dishes. Khang-He Dynasty (2) ... ..	224
Vases. Khang-He Dynasty (2) ... ..	224
Famille Rose. Dish. Kien-Lung Dynasty ...	224
Frankenthal Group ... ..	290

#### Nantgarw.

Dessert Service ... ..	224
Service, 26 pieces ... ..	224
Page-Turner Sale ... ..	288, 289

#### Sèvres.

Cabaret. Painting by Boulanger; gilding, Théodore ... ..	290
Custard Cups and Saucers (6) ... ..	224
Ecuelle Cover and Stand (Noel) ... ..	290
Ecuelle (Théodore) ... ..	290
Ecuelle Cover and Stand (Fontaine) ... ..	290
Plateau ... ..	290
Plates (14), pair Sugar Tureens and Covers ...	224
Page-Turner Collection of Sèvres Porcelain ...	289
Vase and Cover (Morin) ... ..	290

#### Worcester.

Tea and Coffee Service ... ..	224
„ „ „ (Crescent Mark) ... ..	224
Tea Service ... ..	224
Teacups and Saucers (pair) ... ..	224
„ „ „ „ ... ..	224
Bowl ... ..	224
Vases, pair, Inverted Pear Shape ... ..	290

Clock. Dresden China ... ..	290
-----------------------------	-----

### Coins and Tokens.

Anglo-Saxon Penny of Ceolnoth, Archbishop of Canterbury ... ..	293
Bank of Montreal Penny Token ... ..	222
Bizot, Mons. E. Collection of Roman Coins ...	54
Bungay Miller's Halfpenny (1795) ... ..	222
Bush, T. Tobin. Collection of Greek Coins ...	54
Ceolwulf I. Penny ... ..	292

#### Charles I.

Carlisle Siege Piece. 3s. ... ..	222
Half Pound (1642) ... ..	221
Oxford Pound Piece ... ..	221, 222
„ Half Pound ... ..	222
Pattern Half-crown. Exeter Mint ... ..	292
Penny. Oxford Mint ... ..	292
Pontefract Siege Piece. 1s. ... ..	222
Shrewsbury Pound Piece ... ..	221
„ Half-pound ... ..	222

## Sales—continued.

### Coins and Tokens—continued.

#### Commonwealth.

Cromwell Broad (1656) ... ..	222
Pattern Half-crown by Blondeau ... ..	222
Unite (1653) ... ..	222
Edward. Noble and Quarter-noble ... ..	222
Edward II. Berwick Halfpenny and Farthing ...	292

#### Edward III.

Anglo-Gallic Leopard ... ..	293
Calais Noble, fourth coinage ... ..	292
Calais Half-noble ... ..	292
London Groat, earliest issue ... ..	292
„ Half-groat ... ..	222, 292
Noble, fourth coinage ... ..	221, 292
Half-noble, fourth coinage ... ..	221
Edward IV. York Rose Noble ... ..	292
Edward V. London Groat ... ..	222, 292

#### Edward VI.

Crown ... ..	292
Half-sovereign ... ..	292
Two Pound Piece ... ..	222

#### Elizabeth.

Half-sovereign ... ..	292
Milled Half-sovereign ... ..	293
Rose Sovereign ... ..	292
Ryal ... ..	292

#### Greek.

Macedonian tetradrachm of Chalcidice. Alexander III. gold double stater. Two staters of Locri Epizephrii. Tetradrachm of Rhegium. Stater of Phætus. Didrachm of Carystus. Tetradrachm of Mithradates VI. Eupator from Pontus. 3 Syrian Tetradrachms of Antiochus I., II., and III. Tetradrachm of Antimachus. Tetradrachm of Eucratides. 2 Thracian Tetradrachms. Ænus Tetradrachm (2). Philip III. Gold Stater. Tetradrachm of Tenedos. Tetradrachm of Smyrna ... ..	54
Henry, Earl of Northumberland. 1d. attributed to Bam borough ... ..	222

#### Henry I.

Canterbury Penny ... ..	292
London Pennies (2) ... ..	292
Rochester Penny ... ..	292
Wallingford Penny ... ..	292

#### Henry IV.

Durham Penny ... ..	222
Light Noble ... ..	292
Light Quarter-noble ... ..	292
London Groat of light coinage ... ..	292
„ „ late transitional type ... ..	292
London Pennies ... ..	222, 292
York Penny ... ..	222

Henry V. York Half-groat ... ..	292
Isle of Man Penny (1758). Struck by Duke of Athol ... ..	222
Jewish Shekel. First Revolt of the Year 1 ...	293
„ „ of the Year 2 ... ..	293
Mary of England. Sovereign ... ..	293
Philip and Mary. Penny, fine silver ... ..	292
Philip II. Stater, laureated head of Apollo ...	293

#### Richard II.

Noble ... ..	292
Half-groat ... ..	292

#### Richard III.

London Half-groat ... ..	292
York Groat ... ..	292

# Index

## Sales—continued.

### Coins and Tokens—continued.

	PAGE
<b>Roman.</b>	
Agrippa, denarius. Drusus, sestertius. Drusus and Tiberius, denarius. Antonia, aureus. Agrippina, sestertius. Claudius and Nero, aureus. Galba, aureus. Vitellius, aureus and sestertius. Vespasian, sestertius. Marciana, sestertius. Hadrian, aureus. Sabina, sestertius. Probus, aureus ... ..	54
<b>Stephen.</b>	
Bury St. Edmund's Penny ... ..	292
Nottingham Penny ... ..	292
Victorian Set (1839) ... ..	222
<b>William I.</b>	
Huntingdon Penny struck on Penny of Harold II. ... ..	292
Ilchester Penny. "Canopy Type" ... ..	292
Maint (Malmesbury?) Penny ... ..	292
Shaftesbury Penny ... ..	292
Tamworth Penny ... ..	292
Wallingford Penny ... ..	292
Wareham Penny ... ..	292
William II. Romney Penny ... ..	292
William IV. Set of Coins ... ..	222

Drawings. See Pictures and Drawings.

### Furniture.

#### Chippendale.

Armchairs and Chairs ... ..	290
Book Case, winged and carved ... ..	290
Chairs, Stool, 6 Chairs, 4 Armchairs, 2 Settees	290
Mahogany Cabinets (2) ... ..	290
French Decorative Objects. Page-Turner Sale	289, 290
Gordon, Mr. Panmure. Collection of ... ..	224
Hepplewhite. Two Elbow Chairs ... ..	290
Lacquer Commode, with Panels and Chinese Scenes	224

#### Louis XV.

Carved and gilt Fauteuils and Sofa ... ..	290
Suite of Carved gilt, covered Green Brocade ... ..	224

#### Louis XVI.

Parqueterie Commode ... ..	224
"    Secretaire ... ..	290

#### Old English.

Armchairs. Pair ... ..	290
Secretary. Satin Wood ... ..	290
Queen Mary Chairs ... ..	290
Limoges Enamel Tazza and Cover (P. Raymond?) ... ..	290
"    "    Circular Plateau ... ..	290

### Medals.

Arbroath Volunteers, 1st Company, 1804 ... ..	223
Ashanti Medal (1900) ... ..	223
Banbridge Volunteer ... ..	292
<b>Bars.</b>	
Arethusa (23rd August, 1806) ... ..	292
Chateauguay ... ..	292
Egypt. Martinique ... ..	292
Egypt. Coruña. Fuentes d'Onor. Vittoria ... ..	292
Fort Detroit ... ..	292
Gambia (1894). Benin River (1894). Brass River (1895) ... ..	223
Guadaloupe. Syria ... ..	292
Gluckstadt (1814) ... ..	292
Nile ... ..	292
St. Sebastian. Algiers ... ..	292
1st June, 1794. Nile. Copenhagen (1801) ... ..	292
Battle of Trafalgar (by Matthew Boulter) ... ..	291
Blairgowrie Volunteers ... ..	292
Blake Medal, silver ... ..	292

## Sales—continued.

### Medals—continued.

	PAGE
Battle of Dunbar, with bust of Cromwell ... ..	292
Boer War Medals ... ..	223
<b>British South Africa Co.</b>	
Matabeleland ... ..	223
Rhodesia (1896). Bar, Mashonaland (1897) ... ..	223
Canadian Medal for Fenian Raid ... ..	224
Carlisle Local Regiment. Best Shot ... ..	223
Chitral. Bronze Medal given by Sultan of Kashmir to Native Troops ... ..	223
Defence of Gibraltar ... ..	291
Dorsetshire Yeomanry Cavalry (1812) ... ..	223
Egypt. Single Bar ... ..	292
"    Five Bars ... ..	223
Fuentes d'Onor ... ..	292
General Elliott's Medal to the Hanoverian Defenders of Gibraltar (1782) ... ..	292
Guisborough Company E. R. Y. Volunteers (1805)	292
Gorget. Silver, engraved Royal Arms. R. Welsh Fusiliers ... ..	223
<b>Groups.</b>	
Military General Service, bar, Chrystler's Farm. Indian Chief's Silver Medal presented by George III. ... ..	292
Peninsula. Turkish Crimea. Distinguished Conduct. Long Service ... ..	292
Punjab 2 bars. Gold Badge of C.B. and silver box, Irish Hall Mark, with inscription regarding presentation of Freedom of City of Dublin ... ..	292
Waterloo. Peninsula. William IV. Long Service Medal and Bronze Medal of the King's German Legion ... ..	223
<b>Hon. East India Co.</b>	
Ava, silver ... ..	292
Bar, Bhurtpoor ... ..	292
Jellalabad, Mural Crown ... ..	292
Gold Medal, Coorg (1837) ... ..	223
Serengapatam ... ..	292
<b>Indian.</b>	
Bar. Assaye. Arguam ... ..	292
Ghuznee, Cabul (1842) ... ..	292
Irish Volunteer (1780) ... ..	224
Kimberley. Silver Star presented by Mayor to the defenders of ... ..	223
Lisdrumhore Volunteers, for Merit ... ..	223
Llangollen Loyal Volunteers ... ..	223
Louth Independent Cavalry ... ..	292
Military General Service. Bars, Chateauguay and Fort Detroit ... ..	292
Monmouthshire Volunteer (1800). Best Shot ... ..	223
<b>Naval General Service.</b>	
Bar, Boat Service (1813) (2) ... ..	223
"    Comus (1813) ... ..	223
"    Indefatigable (1797) ... ..	223
Niger Bar (1897) ... ..	223
Niger Co.'s Silver Medal, with Bar (1886-1897) ... ..	223
Order of the Garter and Star of the Order presented by the Prince Regent to Louis XVIII. ... ..	223
Oxford Loyal Volunteers. Reward of Merit (1798)	224
<b>Peninsula.</b>	
9 bars ... ..	292
10 " ... ..	292
8 " ... ..	292
7 " ... ..	292
6 " ... ..	292
5 " ... ..	223, 292
4 " ... ..	223

# Index

## Sales—continued.

### Medals—Peninsula—continued.

	PAGE
Bars. Sahagun, Quartermaster's ... ..	223
„ Sahagun Benevente. Vittoria and Orthes ... ..	292
„ Talavera ... ..	224
Plymouth Independent Rangers (1799) ... ..	292
<i>Regimental.</i>	
1st Dragoons (1817), a Cross ... ..	292
3rd Dragoon Guards (1817) ... ..	224
24th Light Dragoons, Reward of Merit (1817) ... ..	223
45th Nottingham Regiment (1803) ... ..	292
71st Foot (1801) ... ..	292
Trafalgar, with Bar ... ..	224
Victoria Cross and Indian Mutiny Medal, Bar C. India ... ..	223
Waterloo ... ..	223, 292
West Africa, 2 Bars ... ..	292
Witu (August, 1893) ... ..	292
Ormolu Andirons. Pair ... ..	290
Page-Turner Collection of Furniture, Porcelain, and Decorated Objects ... ..	288

### Pictures and Drawings.

Artz, D. A. C. Children of the Sea ... ..	220
Adair, Sir Hugh. Collection of Drawings and Pictures ... ..	288
Beechey, Sir W. Rosalind ... ..	220
Blinks, T. Drawing Covert. Full Cry. The Check. The Death ... ..	220
Bonington, R. T. View on French Coast, near Dieppe ... ..	288
Boucher, F. Two Wood Scenes ... ..	287
Burne-Jones, Sir E. Drawings by ... ..	288
Canaletto, B. The Piazza of St. Mark's ... ..	288
Constable, J. A House at Highgate ... ..	288
Cooke, E. W. Porto del Lido ... ..	288
Cooper, T. S. Seven Cows by a Pool ... ..	220
Waiting for the Ferry ... ..	287
Cotes, F. Portrait of a Lady ... ..	287
Crome, W. H. The Edge of a Wood ... ..	287
Dow, Gerard. Girl at a Window ... ..	288
Drost, W. The Artist. His Wife ... ..	287
Dusart, C. A Dutch Peasant ... ..	288
Etty, W. The Judgement of Paris ... ..	220
Fautin, H. Still Life ... ..	287
Fenton, Mr. J. Collection of ... ..	287
Finn, Mr. H. J. British Cathedrals ... ..	220
Foster, Birket. Drawing. A View on River Mole ... ..	220
View of River Mole ... ..	287
Fyt, F. Dead Partridges and other Birds ... ..	288
Gainsborough. Ignatius Sancho ... ..	220
Gordon, Mr. Pannure. Collection of ... ..	220
Guardi, F. Island of San Giorgio Maggiore ... ..	288
Mouth of the Grand Canal ... ..	288
The Arsenal, Venice ... ..	288
The Piazza and the Piazzetta of St. Mark's, Venice ... ..	288
View of the Doge's Palace and Entrance to the Grand Canal ... ..	288
Hughes, Arthur. Home from the Sea ... ..	287
Hunt, W. Holman. Bianca ("Taming of the Shrew") ... ..	287
Leader, B. W. A Hillside Stream in Summer-time, North Wales ... ..	288

## Sales—continued.

### Pictures and Drawings—continued.

	PAGE
Linnell, J. (sen.). The Wood Cutters ... ..	288
Macandrew, Mr. J. Collection of ... ..	287
Morland, G. Peasant Woman standing by Pump ... ..	288
Mytens, D. Herman Boerhaave. Portrait ... ..	220
Nattier, J. M. Elizabeth, Duchess of Parma ... ..	288
Netscher, Gaspar. Two Portraits (group and a single figure) ... ..	288
Paton, Sir Noel. Hesperus: The Evening Star sacred to Lovers ... ..	287
Pyne, J. B. The Gulf Islands, from the Island of Ischia ... ..	220
Reynolds, Sir Joshua. Mary Reynolds, afterwards Marchioness of Thomond ... ..	287
Mrs. Gwyn ... ..	287
Miss Ridge ... ..	287
Sir Robert Fletcher ... ..	287
Rowlandson, T. Drawing of Fencing Club ... ..	220
Russell, J. Pastel Portraits by. Daniel Gregory ... ..	288
De Lyne Gregory ... ..	288
Mrs. Sarah Garrow. William Garrow ... ..	288
Ruysdael, J. River Scene: Bridge and Angler ... ..	288
Sartorius, J. N. Fox Hunting Scenes (18) ... ..	220
Seguier Collection ... ..	287
Stubbs, G. Portrait of Three Hunters ... ..	287
Troyon, C. La Vallée de la Tocque ... ..	287
Turner, Sir Edward Page. Collection of ... ..	287
Van de Velde. Woman Washing Her Feet in a Brook ... ..	288
Van Goyen, J. River Scene ... ..	287
Van Os, J. Group of Flowers in a Vase ... ..	288
Wimperis, E. M. View on the Doe Stream, Dart- moor ... ..	220
Wouverman, P. A Conflict of Cavalry ... ..	288
A Party Halting at a Cottage ... ..	288
Wynants, J. A Sportsman Shooting a Rabbit ... ..	288
Landscape. Figures by A. Van de Velde ... ..	288
Landscape. Road in Valley ... ..	287
Road by a River ... ..	288
<i>Silver.</i>	
Adair, Sir Hugh. Collection of ... ..	291
<i>Charles I.</i>	
Goblet, M. G. Maker's Mark ... ..	223
„ (F. Bryce). Arms of City of Norwich ... ..	222
Seal Top Spoons. Makers' Marks, R.C. and W.S. ... ..	223
Spoon with three-quarter figure. Maker's mark, S.R. ... ..	223
<i>Charles II.</i>	
Porringer and Cover (1681) ... ..	291
Porringers (1663) (1669) ... ..	291
Rat-tailed Table Spoons ... ..	291
<i>Commonwealth.</i>	
Goblet. D.G., with anchor, maker's mark ... ..	223
Ladle. By S. Venables ... ..	223
Porringer and Cover (1658) ... ..	291
Seal-top Spoon (S. Venables) ... ..	223
Tankard and Cover. Parcel Gilt (J. Plummer) ... ..	152
<i>Elizabethan.</i>	
Chalice and Paten (1568) ... ..	152
Seal Top Spoon ... ..	223
Seal Top Spoon. Silver gilt. London Hall- Mark ... ..	223



# Index

## Sales—continued.

## Sales—continued.

<i>Silver—Elizabethan—continued.</i>	PAGE
Standing Salt ... ..	222
Standing Salt. Silver gilt and rock crystal. (T. Bampton?) ... ..	152
West Malling Jug ... ..	291
English 17th Century Cocoa-nut Cup ... ..	291
<i>Georgian.</i>	
Cream Ewer, chased ... ..	152
Cream Jug ... ..	152
Snuffer Tray (George III.) ... ..	152
German Owl Cup and Cover (1547) ... ..	291
Irish Potato Rings (1770, 1760, 1757) ... ..	152, 291
Jacobean Seal Top Spoon ... ..	223
<i>James I.</i>	
Goblet, plain ... ..	152
Seal Top Spoon. Maker's Mark "L.F." ... ..	223
James II. Plain Beaker. (Norwich Hall Mark)... ..	223
Potato Rings. <i>See Irish Potato Rings.</i>	
Queen Anne. Cup and Cover (1712) ... ..	291
<i>Silver-Gilt. See that title.</i>	
Tudor Cup. (Record for Single Piece.) ... ..	152
West Malling Elizabethan Jug ... ..	291
<i>William and Mary.</i>	
Porringer (1680) ... ..	291
Rat-tailed Spoon. Norwich Hall Mark ... ..	223
William III. Two-handled Cup (1700) ... ..	291
<i>Silver-Gilt.</i>	
Elizabethan Jug. Greystone Ware. Mounted. Silver-gilt. Exeter Hall-mark ... ..	291
Elizabethan Jug. Greystone Ware. Tiger Pattern. (1578) ... ..	291
James I. Standing Salt ... ..	291
James II. Cup. (1685) ... ..	291
Tankard and Cover (1698) presented by Peter the Great to Admiral Crump ... ..	291
Two-handled Cup. (1678) ... ..	291
<i>Stamps.</i>	
Army Telegraph. Complete set of eight. Adv. Page, January.	
Bahamas. 1s. green. (1863-75) ... ..	293
British Central Africa. One Penny on 2d. green (1895). Double Surcharge ... ..	293
<i>British Guiana.</i>	
1 c. Magenta (1852) ... ..	210
4 c. ,, (1856) ... ..	210
4 c. ,, No. 2 (1862) ... ..	210
Provisional 1 c. black on rose. (1862) ... ..	293
British Honduras. 2 cents on 1d. rose (1888). Inverted surcharge ... ..	293
<i>British South Africa.</i>	
Provisionals. 1d. on 3d. Adv. Page, January.	
,, 1d. ,, 4s. ,, ,, ,,	
,, 1891. Set of four. Adv. Page, January.	
<i>Canada.</i>	
6d. purple brown. 1857 imperf. ... ..	210
12d. black. Adv. Page, January.	
<i>Cape of Good Hope.</i>	
1s. emerald ... ..	152, 293
1s. dark green. (1855-8) ... ..	293
Provisional 1d. blue error (1861). Adv. Page January.	
<i>Ceylon.</i>	
5d. purple brown (1863-7). C.C. ... ..	210
1s. violet. (1862) ... ..	210

<i>Stamps—Ceylon—continued.</i>	PAGE
8d. brown (1857-9). Imperf. ... ..	210
2s. blue. (1857-9) ... ..	210
2s. blue. Imperf. Star ... ..	54
<i>Chili.</i>	
Provisional 5 c. on 30 c. error. Adv. Page, January.	
Unpaid 1896 perf. 13½. 1 c. to 100 c. Adv. Page, January.	
Egypt. 1866. 5 piastres overprinted. Adv. Page, January.	
Gambia. 4d., pair (1869). 6d. blue, pair (1869). 4d., pair (1874), c.c. 6d., pair, deep blue. 4d., pair (1880), c.c. Adv. Page, January.	
<i>Gibraltar.</i>	
10 c. (1869) ... ..	54
Carmine. Value omitted ... ..	293
Gold Coast. 20s. green and carmine. (1891-4) ... ..	293
<i>Great Britain.</i>	
1d. black. Block of 119. Adv. Page, January.	
1d. ,, (1840). Block of 20 ... ..	293
1d. ,, V.R. ... ..	54
2d. deep blue (1840). Block of 10 ... ..	293
2d. blue. Large crown perf. (1854-7) ... ..	293
2d. blue. (1854-7) ... ..	152
2d. blue. (1855-7) ... ..	293
4d. carmine on blue. (1855-7) ... ..	293
6d. purple embossed. (1840) ... ..	293
8d. brown. (1877-80) ... ..	293
10d. embossed (1840) die 3 ... ..	293
1s. embossed bright green ... ..	152, 293
5s. rose on bluish plate. (1882-3) ... ..	293
10s. grey or bluish. (1888) ... ..	293
10s. grey. (1867-8) ... ..	293
10s. (1867-82) grey ... ..	210
£1 purple brown ... ..	210, 293
£1 V.R. (1867) ... ..	54
<i>Grenada.</i>	
2½d. rose lake. (1881) ... ..	210
4d. on 2s. orange. Adv. Page, January.	
4d. ,, ,, (1888) ... ..	210
"Postage" on half of 1s. orange. (1883) ... ..	210
India. Half-anna (1854). Adv. Page, January.	
Lady McLeod. Adv. Page, January.	
<i>Lagos.</i>	
1s. orange. (1876) ... ..	293
5s. blue. (1884-6) ... ..	293
<i>Mafeking.</i>	
Complete set. Adv. Page, January.	
Set of 14 ... ..	293
Mauritius. 1d. deep orange. Post-paid. (1848)... ..	210
Moldavia. 81 paras ... ..	54
Montserrat. 4d. blue. (1884-5) ... ..	293
Negri Sembilan. 4 c. on 8 c. double surcharge. Adv. Page, January.	
Neild, Mr. F. W. The Collection of ... ..	54
<i>Nevis.</i>	
1s. yellow green. (1867) ... ..	293
Provisional "Nevis ½d." on half of 1d. lilac ... ..	293
New Brunswick. 1s. mauve. Adv. Page, January.	
<i>Newfoundland</i>	
4d. scarlet vermilion ... ..	210
1s. ,, ,, ... ..	210
Perak Service. 5 c. blue (1874). Adv. Page, January.	

# Index

Sales—continued.	PAGE	Sales—continued.	PAGE
<i>Stamps—continued.</i>		<i>Triptych. Flemish School ... .. 220</i>	
St. Christopher. "One Penny" on 2½d. blue. (1885-8) ... ..	293	Turner, Sir E. Page. Collection of old French Decorative Objects, Furniture, and Porcelain	288
St. Helena. ½d. emerald. Double surcharge. (1884-95) ... ..	293	<b>(End of Sales.)</b>	
<i>St. Lucia.</i>		Salt Cellar in Ivory and Silver-gilt once belonging to Rubens, discovered at Stockholm ... ..	279
4d. blue. (1860) ... ..	210	Scottish Pewterers. <i>See under Pewter.</i>	
6d. green ... ..	210	Silver. The Old Ornamental Silver of the Worshipful Company of Skinners ... ..	201
1s. orange ... ..	210	Smith, John. Author of Smith's "Catalogue Raisonné of the most eminent Dutch, Flemish, and French Painters" ... ..	214
<i>St. Vincent.</i>		<b>STAMPS, NOTES ON.</b>	
4d. dull blue. (1883-4) ... ..	293	Bahamas. Cape of Good Hope. Honduras. Hong Kong. Liberia. Mexico. United States. Western Australia ... ..	278
4d. on 1s. vermilion (1881). Adv. Page, January	293	Bermuda, 1d. Cape of Good Hope, 1d. Mauritius, 1 rupee. Persia, 1 kr. St. Lucia, 2d. United States, 8 cents ... ..	135
1s. vermilion (1880). Adv. Page, January	210, 293	Canadian, King's Head Series. Hong Kong, King's Head Series. English, rumoured change. Perforated Officials ... ..	277
5s. rose ... ..	210, 293	Canadian, King's Head Postage. Bahamas, King's Head Postage, 1d. Canada, 7 cents. Cape of Good Hope, King's Head. Cook Islands. Cyprus, King's Head. Iceland, 6 aur. King of Denmark's head ... ..	209
<i>Sierra Leone.</i>		Liberia, 75 cents. West Australia. New Zealand ... ..	210
Halfpenny on 1½d. lilac. (1894) ... ..	293	London Philatelic Society's African Exhibition ... ..	135
2½d. on 2s. Provisional. (1897) Adv. Page, January.		United States. New Issue. French "La Semeuse." Dutch Indies. French Levant. Labuan. South Australia ... ..	53
4d. blue. (1883) ... ..	293	Tasmania. Western Australia ... ..	56
South Africa. 3d. Provisional. (1874-80) ... ..	152	Stothard, R.A., Thomas. "Puck." <i>See that title.</i>	
Straits Settlements. 1868 c.c. perf. 12½d. Adv. Page, January.		Strang, W. Series of Etchings for Don Quixote ... ..	219
Swaziland. 10s. Adv. Page, January.		<b>TAPESTRY: ITS ORIGIN AND USES.</b>	
Tasmania £1 green on yellow (1892-9). Adv. Page, January.		Madrid Royal Tapestries ... ..	155
Tobago. £1 mauve (1879). Adv. Page, January	293	Raphael's Tapestries at the Vatican ... ..	10
<i>Transvaal.</i>		<i>Tokens. See Coins and Tokens.</i>	
6d. blue on rose. Error, surcharge omitted ... ..	152	Tomkins, Peltro William. "He Sleeps," by ... ..	63
6d. imperf. copy of German (1870). Adv. Page, January.		Usher, Mr. J. Ward. Collection made by ... ..	169
Tuscany. 3 lire. Adv. Page, January.		Velasquez. At the Museo Del Prado, Madrid ... ..	227
Turks Islands. 2½d. on 1s. Dull blue. (1881) ... ..	293	Voyez, John, and His Work ... ..	166
United States. 90 c. blue. Première gravure ... ..	293	Wierix, The. Engravers ... ..	60
Victoria. 5s. blue on yellow. (1868-81) ... ..	210	Windsor Castle. King's Gems and Jewels. <i>See that title.</i>	
Virgin Islands. 4d. brown. Error. (1899) ... ..	293		
Western Australia. 2d. brown black on red. (1857) Adv. Page, January.			
Wheeler, Mr. G. Owen. The Collection of ... ..	210		
Zanzibar. 2½d. red on 1½d. sepia. Error ... ..	152		
Zululand. ½d. green, double surcharge. Adv. Page, January.			
<i>Tapestry.</i>			
Beauvais Panel, Old ... ..	290		
Gobelins Panel. F. Boucher ... ..	290		

## ILLUSTRATIONS.

NOTE.—*Pictures are found under the name of the Artist; Engravings and Colour-Prints under that heading.*

	PAGE		PAGE
Adam and Eve and the Tree of Knowledge. From a Book of Meditation. (1481) ... ..	72	Carving. <i>See under Furniture.</i>	
Ambrogio De Predis. Head of a Page, by ... ..	8	CHINA.	
Arms. Brass-barrelled Pistol and Steel Halbert. Powder Flask. Iron Bills. All from Field of Sedgmoor ... ..	117, 118	Bristol. "Spring." "Summer." Figures ... ..	218
BANK NOTES.		<i>Chelsea.</i>	
Bristol Note. (1818) ... ..	40	Porringer and Cover in Ward Usher Collection ... ..	175
Child's Note. (1730) ... ..	37	Variou Pieces and Marks ... ..	194, 195
Exchequer Bill. (1697) ... ..	37	"Feversham Dish." Hispano Moresque Ware ... ..	119
Fox Bros.' "Tally Note" ... ..	41	Minton. "Autumn." Figure in Parian modelled by Carrier-Beleuse ... ..	218
Newcastle Note. (1826) ... ..	39	Polychrome Delft Tile Stove ... ..	270
Richmond Note ... ..	41	Old English Saltglaze Teapots. Various ... ..	108, 115
Scarborough Note. (1810) ... ..	40	Voyez, J. Vase by ... ..	167
Smith Note. (1735, 1746) ... ..	38	Coffers. <i>See under Furniture.</i>	
Thirsk Note. (1806) ... ..	39	Coins. Roman Republican Denarii ... ..	252, 253, 254
Basaiti, Marco. Portrait of a Man by ... ..	7	Coronation of the Virgin. From a Breviary. German, 16th Century ... ..	72
BELLS.		COSTUME SERIES BY E. T. PARRIS.	
Bronze, of various Periods: from Collection of J. Eliot Hodgkin ... ..	33	Anne of Denmark ... ..	137
Church Bell at Kirby Thore ... ..	141	Berengaria. Queen of England ... ..	57
Bellini, Giovanni. Madonna and Child ... ..	4	Henrietta Maria, Queen of England ... ..	212
Beltraffio, Giovanni. The Infant Saviour. Frontispiece, January.		Lady of the Court of Louis XV. ... ..	67
Bianchi. St. John the Evangelist ... ..	9	CRUIKSHANK, GEORGE.	
Billiard Table by Gillows. (1813) ... ..	151	Children's Lottery Picture. Copied when 80 years of age ... ..	193
Boccatis, Giovanni De. Madonna and Angels ... ..	273	Day Masquerade in Ranelagh Gardens ... ..	186
BOOKS.		Ferry Boat, The ... ..	190
Book of Job (The Abbey Texts). Page from German Tract. <i>See that title.</i>	219	Horse Racing. Drawn and etched when 12 years of age ... ..	189
Illustrations from Books. <i>See Book Reviews under 'letter press.'</i>		Juvenile Pledge Card ... ..	256
Manuscript Magazine written by Charlotte Brontë when 14 years old ... ..	50	Liverpool Pier ... ..	190
Bothwell. Portrait of ... ..	286	Randolph and Hilda Dancing in the Rotunda at Ranelagh Gardens ... ..	191
Botticelli. Newly-discovered Madonna by ... ..	284	Randolph Crew's Marriage with Hilda at Lambeth Church ... ..	260
Boucher, F. Portrait of a Girl with a Dove ... ..	89	CUYP, A.	
Bread Iron discovered at Noneley, near Shrewsbury ... ..	283	Cattle, by ... ..	262
BRONTË, CHARLOTTE.		Landscape with Peasant driving Sheep: Sunset ... ..	265
Brontë Museum, Haworth ... ..	49	DICKENS, CHARLES.	
Hudson's House, Easton ... ..	48	Antiquarian Discovery in "Town and Country Magazine," 1771 ... ..	150
Manuscript Magazine written at age of 14 ... ..	50	Cheque written by ... ..	139
Portrait ... ..	47	Edinburgh. Chapel of St. Mary Magdalene in the Cowgate ... ..	123
Wycoller Hall ... ..	48	Egan, W. Copy of Gainsborough's Queen Charlotte by ... ..	276
Bronze Bells of various Periods, from Collection of J. Eliot Hodgkin ... ..	33	ENGRAVINGS, COLOUR PRINTS, ETC.	
Building of the Ark superintended by Noah. (Schedel Liber Chronicarum, 1493) ... ..	30	A St. James's Beauty. Bartolozzi, after J. H. Benwell. Special Supp., March.	
CAMEOS.		Building of the Ark superintended by Noah. (Schedel Liber Chronicarum, 1493) ... ..	30
Cameo from Duke of Marlborough's Collection, and its changed condition when it re-appears two years later ... ..	62	Duchess of Devonshire. By W. W. Burney, after Gainsborough. Special Supp., February.	
King's Gems and Jewels at Windsor Castle. <i>See that title.</i>		Evening. By P. W. Tomkins, after W. Hamilton ... ..	110
Cariani. Portrait of a Man by ... ..	5	He Sleeps. P. W. Tomkins ... ..	52
		Hon. Mrs. Graham. By Timothy Cole, after Gainsborough ... ..	73

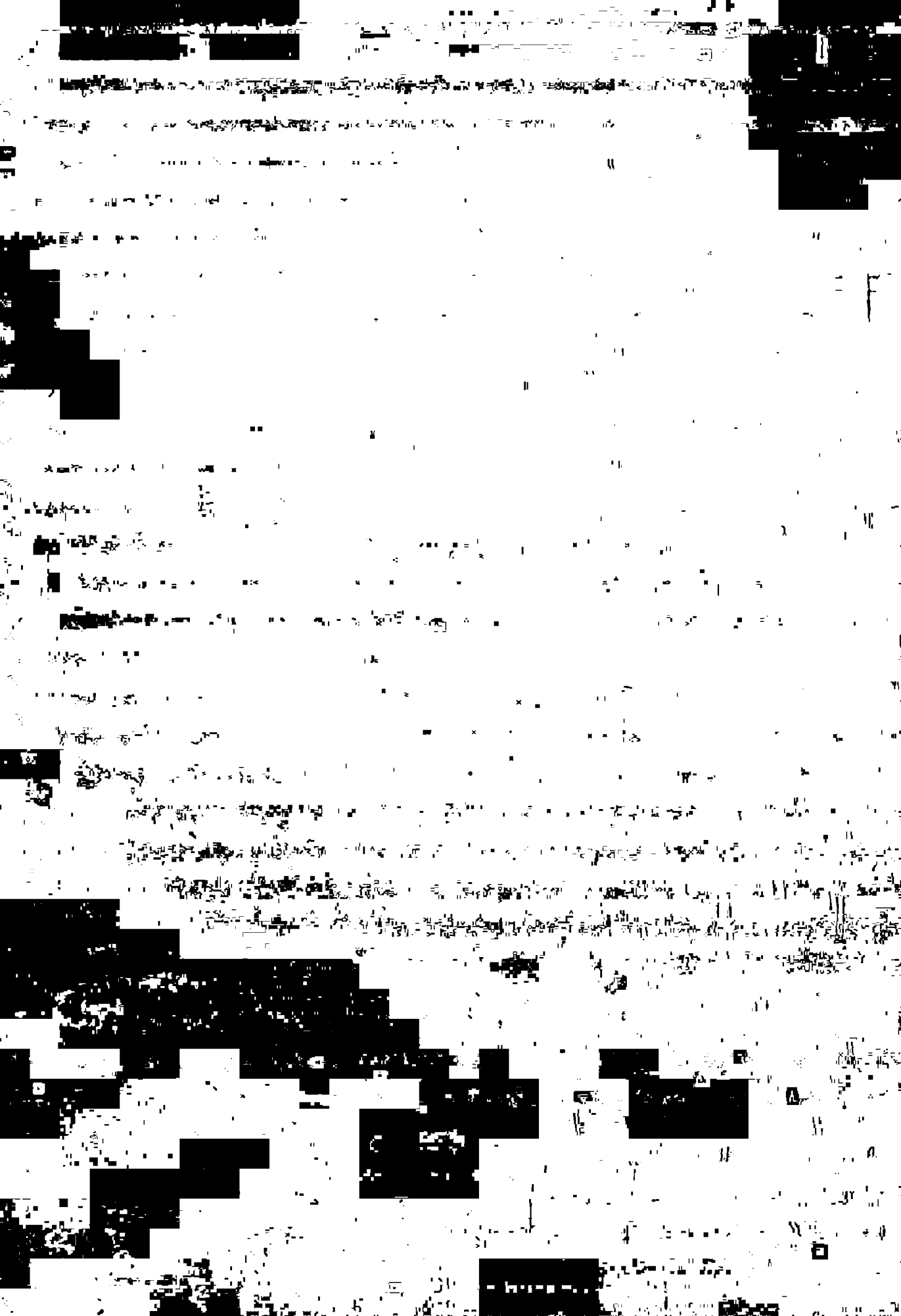


# Index

	PAGE		PAGE
Miniatures in Usher Collection. <i>See Usher, Mr. J. Ward, Collection of.</i>		<i>Plates—continued.</i>	
"Moll Cut-Purse" from "Old Picture Books" ...	69	<i>King's Collection of Jewels at Windsor Castle.</i>	
<b>MONMOUTH REBELLION IN SOMERSET. SOME RELICS OF.</b>		Cameos ... ..	240
"Feversham" Dish of Hispano-Moresque Ware ...	119	Jewels, various ... ..	81
Iron "Bills" from Battle of Sedgmoor ... ..	117	Lawrence, Sir T. Lady Peel ... ..	36
Paste Buckle and Silver Button which belonged to James, Duke of Monmouth ... ..	116	Noon. Engraving by P. W. Tomkins, after W. Hamilton ... ..	21
Pistol and Engraved Steel Halberd from Field of Sedgmoor ... ..	117	Portrait of a Lady. Pastel Drawing by Hugh Douglas Hamilton ... ..	12
Powder Flask from Field of Sedgmoor ... ..	117	Puck. Water Colour by Stoddart, after Sir J. Reynolds. Frontispiece, February.	
Silver Medal struck by Duke of Monmouth ... ..	119	Queen Charlotte. Copy by W. Egan of Gainsborough's Portrait ... ..	276
Spy Glass ... ..	118	Rembrandt. A Jewish Rabbi. Frontispiece, March.	
Morelli, Senator. By Lenbach ... ..	3	Romney, G. Mrs. Drummond Smith. Special Supp., April.	
Parris, E. T. Costume Series. <i>See that title.</i>		Usher, Mr. J. Ward. Some Objects from the Collection of ... ..	175
Paste Buckle and Silver Button which belonged to James, Duke of Monmouth ... ..	116	Velasquez. The Dwarf Antonio the Englishman. Frontispiece, April.	
Pastels. Portrait of a Lady. By Hugh Douglas Hamilton ... ..	12	Puck. Water-colour Drawing by Stoddart, after Reynolds. Frontispiece, February.	
"Perdita," Mrs. Mary Robinson. Various portraits of ... ..	100-105	Pollajuolo, Antonio. Hercules and the Hydra, the copy in the Drury Fortnum Collection. ... ..	274
<b>PEWTER. SCOTTISH PEWTERERS AND THEIR WORK.</b>		Pulpit in Old Oak at Kirby Thore ... ..	140
Beggars' Badges ... ..	236	Queen Elizabeth's Coat of Arms in Clifton Parish Church ... ..	140
Chapel of the Edinburgh Hammermen ... ..	123, 124	<b>RAPHAEL. TAPESTRIES AT THE VATICAN BY</b>	
Collection Plates ... ..	232	At the Beautiful Gate of the Temple ... ..	18
Communion Cup ... ..	233	Christ Handing the Keys to St. Peter ... ..	18
Communion and other Church Plate of Episcopal Church of Stonehaven, and inscription on bottom of laver ... ..	234, 235	Death of Ananias ... ..	17
Communion Tokens ... ..	235, 236	Martyrdom of St. Stephen ... ..	13
Inveresk Church Plate ... ..	125	Miraculous Draught of Fish ... ..	19
Leadon Plate from Chest, said to be the Charter Chest of Johnny Faa ... ..	125	St. Paul at Lystra ... ..	16
"Quaigh" ... ..	127	St. Paul Preaching at Athens ... ..	15
"Tappit Hens" ... ..	126	Slaughter of the Innocents ... ..	14
"The Pirley Pig" ... ..	237	The Conversion of St. Paul ... ..	10
<b>PLATES.</b>		<b>REMBRANDT.</b>	
A St. James's Beauty. By Bartolozzi, after J. H. Benwell. Special Supp., March.		A Jewish Rabbi. Frontispiece, March.	
Cameos from the King's Collection at Windsor Castle. Queen Elizabeth. Henry VIII. Henry VIII. and Edward VI. Philip II. ... ..	240	Bust of a Shepherd ... ..	196
Costume Series. <i>See that title.</i>		Portrait of an Old Woman ... ..	197
<i>Cruikshank, George.</i>		<i>Etchings by.</i>	
Day Masquerade in Ranelagh Gardens ... ..	186	A Woman. (Rembrandt's Mother) ... ..	249
Randolph and Hilda Dancing in the Rotunda at Ranelagh Gardens ... ..	191	Clement De Jonghe ... ..	247
Randolph Crew's Marriage with Hilda at Lambeth Church ... ..	260	Little Prince of Orange ... ..	245
Cuyp. Landscape with Peasants driving Sheep: Sunset ... ..	265	The Cottage with White Palings ... ..	248
Duchess of Devonshire. By W. W. Burney, after Gainsborough. Special Supp., February.		The Landscape with the Obelisk ... ..	246
Evening. By P. W. Tomkins, after W. Hamilton ...	110	The Supper at Emmaus ... ..	250
Gainsborough. Queen Charlotte. A copy by W. Egan ... ..	276	<b>REYNOLDS, SIR JOSHUA.</b>	
He Sleeps. Engraving by P. W. Tomkins ... ..	52	Mrs. Lloyd writing her name upon a Tree ... ..	84
Illuminated Spanish Manuscript ... ..	145	"Puck." <i>See that title.</i>	
Infant Saviour. By Giovanni Beltraffio. Frontispiece, January.		Robinson, Mrs. Mary. <i>See under Kauffman, Angelica; also under Engravings.</i>	
Innocence Taught by Love and Friendship. Bartolozzi, after G. B. Cipriani ... ..	122	Romney, G. Mrs. Drummond Smith. Special Supp., April.	
Japanese Print. A Hillside in the Snow. Hiroshige I.	93	St. Mary Magdalene Church in the Cowgate, Edinburgh. Exterior and Interior ... ..	123, 124
Jewels and Cameos belonging to the King at Windsor Castle ... ..	81, 240	Salt Cellar in Ivory and Silver-gilt, formerly belonging to Rubens ... ..	281
Kauffman, Angelica. Children of the First Earl Spencer ... ..	161	Salt Glaze, Old English. Teapots in. <i>See under China.</i>	
		Sassoferrato. The Madonna, by ... ..	150
		Sedgmoor, Battle of. Relics of. <i>See Monmouth, Duke of.</i>	
		Sheridan, Richard Brinsley. Portrait by Hoppner ... ..	85
		<b>SIENA.</b>	
		Allegory of the Reforms instituted by Grasovola and Spondrato (unknown artist). (1542) ... ..	142
		The Virgin recommending the City of Siena to the Protection of her Divine Son. By Francesco Di Giorgio Martino ... ..	141

# Index

	PAGE		PAGE
Signorelli, Lucas. Saints Jerome, Clara, and Mary Magdalene, by ... ..	71	<i>Tapestries—continued.</i>	
<b>SILVER.</b>		Christ Handing the Keys to St. Peter ... ..	18
West Malling Elizabethan Jug ... ..	291	Conversion of St. Paul ... ..	10
<i>Worshipful Company of Skinners' Ornamental Silver.</i>		Martyrdom of St. Stephen ... ..	13
Cokayne Cups and Leopard Snuff Box ... ..	202	Miraculous Draught of Fish ... ..	19
Flagons, Tankards, and "The Master's Salt" ... ..	203	St. Paul at Lystra ... ..	16
Monteith Bowls, Bolle Cups, and a Tankard ... ..	203	St. Paul Preaching at Athens ... ..	15
Rosewater Dishes and Loving Cups ... ..	205	The Death of Ananias ... ..	17
Smith, John. Portrait of ... ..	215	The Slaughter of the Innocents ... ..	14
Spy-glass connected with Battle of Sedgemoor ... ..	118	Taunton Castle Relics. <i>See Monmouth, Duke of:</i> <i>Rebellion in Somerset.</i>	
<b>STAMPS.</b>		"The Mails' Tragedie." From "Old Picture Books" ... ..	69
Bahamas. 1d. ... ..	209	Teapots in Old English Saltglaze ... ..	108-115
Bermuda. 1d. ... ..	135	<b>TURNER.</b>	
<i>Cape of Good Hope.</i>		Burial of Wilkie at Sea ... ..	86
1d. ... ..	135	Modern Italy ... ..	264
½d. 1s. ... ..	209	<b>USHER, MR. J. WARD. COLLECTION OF OBJETS D'ART.</b>	
4d. green ... ..	278	Chelsea Porcelain. Porringer and Cover ... ..	175
Cyprus. Half Piastre. King's Head ... ..	209	Gold Box (Louis XVI.), with small Watch and a Mechanical Movement ... ..	172
Dutch Indies. ½ cent ... ..	53	<i>Miniatures.</i>	
French Levant. 3 cents ... ..	53	Catherine of Braganza. By N. Dixon ... ..	171
Honduras. New Series ... ..	278	Col. the Hon. T. Fane. By Cosway ... ..	171
Hong Kong. 1 cent. King's Head ... ..	278	Countess Grosvenor. By Sir T. Lawrence ... ..	173
Iceland. King of Denmark's Head. 6 aur ... ..	209	Hon. Mrs. Finch ... ..	171
Labuan. 4 cents ... ..	53	Marie Antoinette. By M. V. Costa ... ..	174
<i>Liberia.</i>		Napoleon I. By Isobey ... ..	171
3 cents ... ..	278	Princess Borghese. By Anguissola ... ..	174
75 cents ... ..	210	Princesse De Lamballe. By Fragonard ... ..	171
Mauritius. 1 rupee ... ..	135	<i>Watches.</i>	
Persia. 1 kr. ... ..	135	King James I.'s Watch in pierced case ... ..	170
St. Lucia. 2d. ... ..	135	Mary, Queen of Scots' Watch ... ..	172
South Australia. 9d. ... ..	53	Louis XIV.'s Watch. By J. Soret ... ..	170
<i>United States.</i>		Louis XVI. Musical Watch ... ..	169
8 cents ... ..	135	" " Watch. By Brequet ... ..	172
5 cents. Blue. Franklin ... ..	278	" " Watch, formed as a Mandolin ... ..	172
2 cents. Carmine. Washington ... ..	278	" " Repeater. By Vauché ... ..	175
5 cents. Dark Blue. Lincoln ... ..	278	Queen Anne Gold Repeater. By Ferron ... ..	175
West Australia. 2s., 5s., 10s. ... ..	210	Vatican. Raphael's Tapestries. <i>See under Tapestries.</i>	
Statue, probably of Mary, Queen of Scots ... ..	144	<b>VELASQUEZ.</b>	
Stoddart. "Puck." Water-colour, after Sir J. Reynolds, by. Frontispiece, February.		<i>At the Museo Del Prado, Madrid.</i>	
Stove. Polychrome Delft Tile ... ..	270	Don Juan De Austria ... ..	229
<b>SUPPLEMENTS.</b>		Infante Don Baltazar Carlos ... ..	230
A St. James's Beauty. Bartolozzi, after J. H. Benwell. March.		" " Carlos (?) ... ..	227
Duchess of Devonshire. W. W. Burney, after Gainsborough. February.		Isabel De Bourbon ... ..	231
Mrs. Drummond Smith. By G. Romney. April.		Pabillos De Valladolid ... ..	239
<b>TAPETRIES.</b>		The Dwarf Antonio the Englishman. Frontispiece, April.	
<i>Madrid Royal Palace.</i>		Viatoria. From the Collection of Mr. J. Eliot Hodgkin	31
Baptism of Christ ... ..	160	Vigée, Madame Pompadour, by ... ..	87
Christ at the Feet of the Virgin. After Van Eyck	157	<b>VOYEZ, JOHN. WORKS BY.</b>	
Conquest of Tunis: The Attack of La Goleta ... ..	155	<i>Carved Ivory Plaques.</i>	
" " " Battle of La Goleta ... ..	159	Dutch Landscape ... ..	168
" " " Review of the Army ... ..	163	The Finest Toy ... ..	163
Numa Pompilius laying down the Laws for the Augurs and Vestals ... ..	165	Prometheus ... ..	166
St. John's Departure. After Van Eyck ... ..	157	Vase by ... ..	167
The Tiber ... ..	164	Ward Usher Collection. <i>See Usher, Mr. J. Ward.</i>	
The Virgin in Prayer. After Van Eyck ... ..	156	Watches. <i>See under Usher, Mr. J. Ward, Collection</i> <i>belonging to.</i>	
Piece Woven by Mary, Queen of Scots ... ..	285	Watteau. The Promenade, by ... ..	90
<i>Vatican Tapestries by Raphael.</i>		Wierix, A. Engravings for a "Rosary" by ... ..	60, 61
At the Beautiful Gate of the Temple ... ..	18	Wood Carving. Old Oak Pulpit at Kirby Thore ... ..	140
		<i>See also under Furniture.</i>	
		Wycoller Hall ... ..	48



BRITISH  
12 AP 1915  
MUSEUM





**THE INFANT SAVIOUR**

By Giovanni Beltraffio

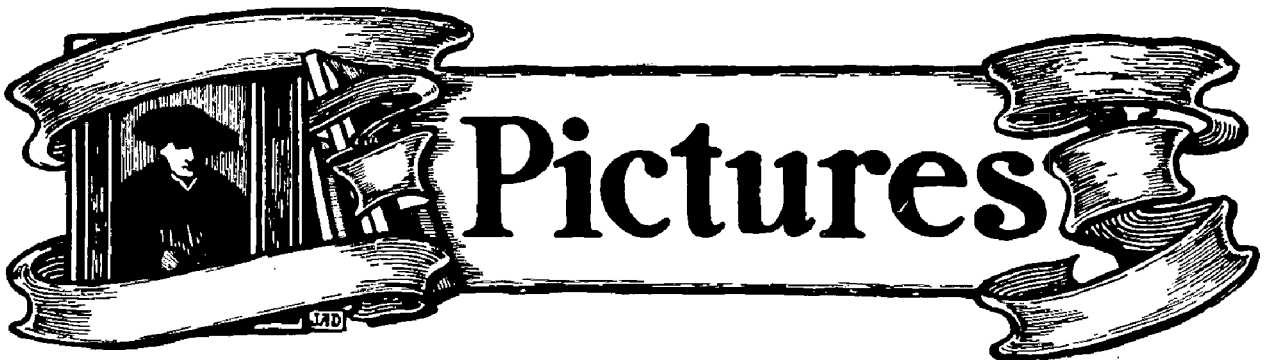
From the Morelli Collection at Bergamo



THE INFANT SAVIOUR

By Giovanni Battista

From the Moretti Collection at Bergamo



# Pictures

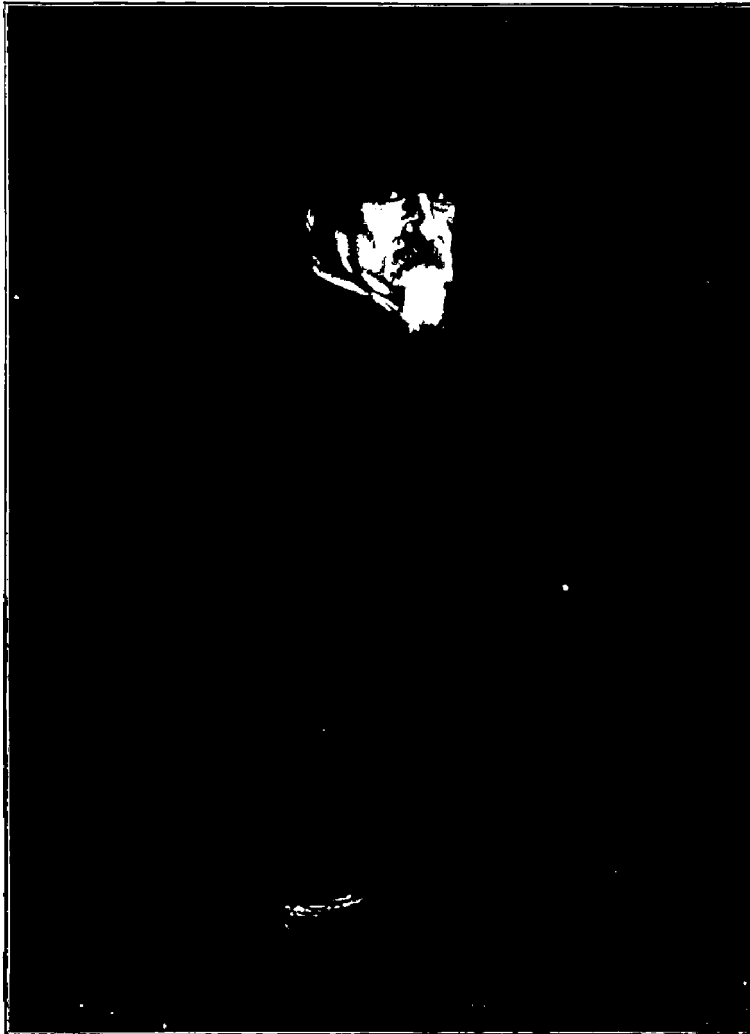
## THE MORELLI COLLECTION AT BERGAMO PART II BY BERNHARD BERENSON

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

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

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

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



PORTRAIT OF SENATOR MORELLI  
BY LENBACH

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

craftsman who could not ignore the existence of Giorgione.

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

Turning back to an older painter who was intimately connected with the Venetian school, although not quite of it—turning back to Bartolommeo Montagna, the pupil of the Vivarini and follower of Gentile Bellini—we find that he has here a fascinating little St. Jerome (No. 44). This Saint had by the end of the fifteenth century become a mere excuse for painting landscape. I

scarcely know a Venetian artist who did not attempt the subject; but among the various treatments of it, it would be hard to find (except in another St. Jerome by the same master, belonging to Signor Frizzoni) the rival of this little picture for glow of colour, feeling for romantic scenery, and poetry of light. The orange sunset burning in the sky behind the dark thick-stemmed trees is by far one of the most gorgeous effects of light and colour to be found in Italian painting. Looking



MADONNA AND CHILD BY GIOVANNI BELLINI

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

## The Morelli Collection

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

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

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

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

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

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



PORTRAIT OF A MAN BY CARIANI

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

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

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

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

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

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



PORTRAIT OF A MAN  
BY MARCO BASAITI





HEAD OF A PAGE  
BY AMBROGIO DE PREDIS

## The Morelli Collection

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

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

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

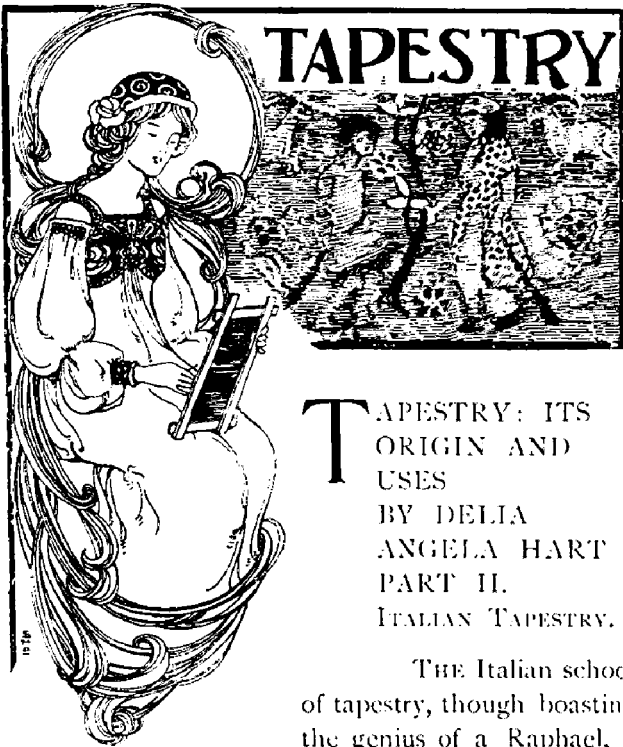
The Flemings and the Dutch are not unrepresented in this collection. It is not my intention, however, to speak of them in detail. I will merely mention a portrait of a woman by Rembrandt, dating from 1633; a portrait of a young man attributed to Frans Hals, and almost worthy of him; a landscape by Ver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

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

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



ST. JOHN THE EVANGELIST BY BIANCHI



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

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

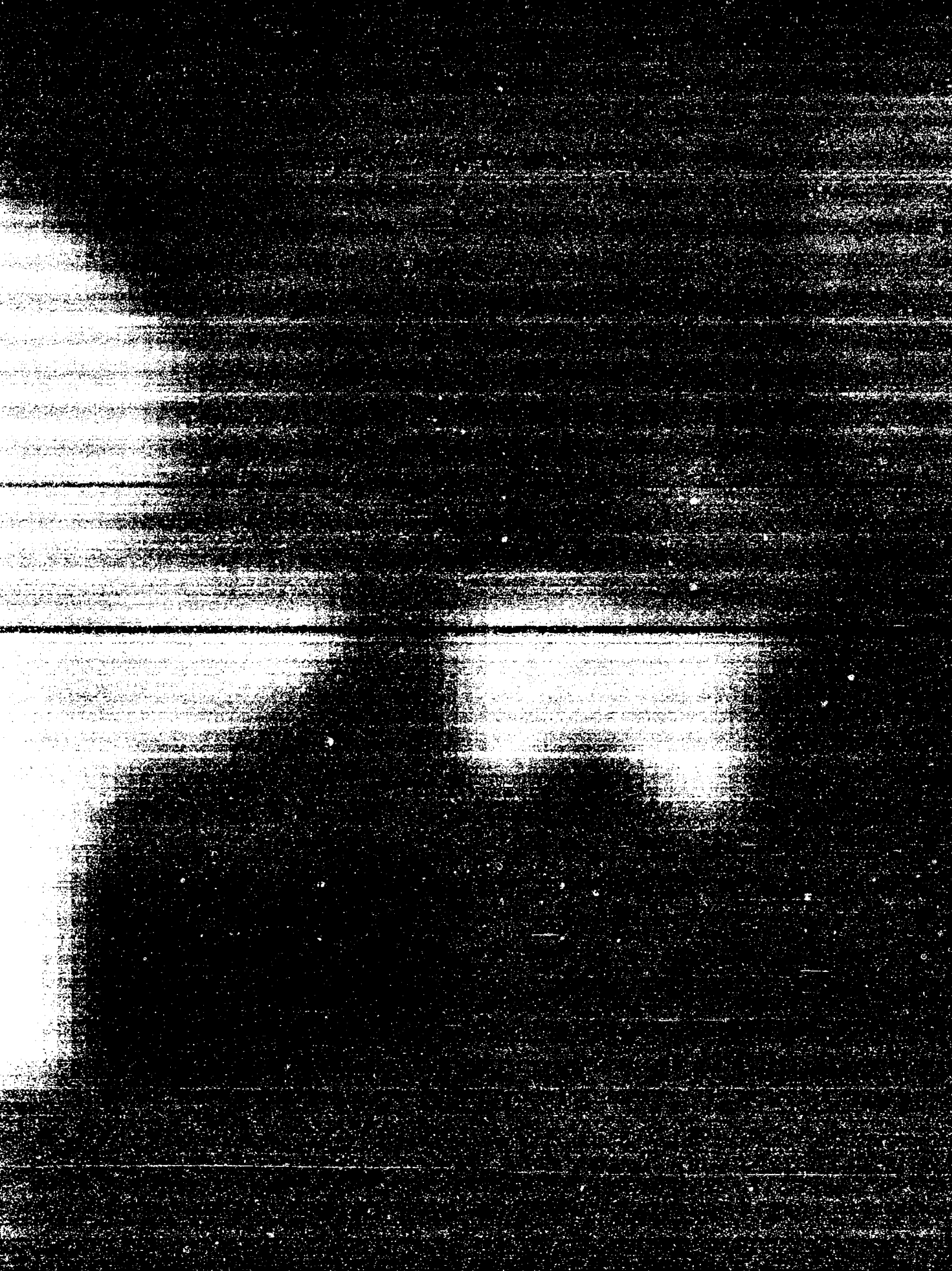
than the copying of oil paintings introduced by the Italians, which is a deviation from the true paths of this textile art, the cartoons for which should be specially painted. The art of the loom was brought into Italy by the Flemings, who, flying from the religious persecution inaugurated by Spain's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

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

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



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





# PORTRAIT OF A LADY

From a pastel drawing

by Hugh Douglas Hamilton, R.H.A.





# PORTRAIT OF A LADY

From a pastel drawing

by Hugh Douglas Hamilton, R.H.A.





PORTRAIT OF A LADY

From a pencil drawing  
by John D. - Mrs. Hamilton, R.H.A.

17

## *Tapestry: Its Origin and Uses*

designed by the artist for tapestries which were to have been fabricated at Mantua. Repeated efforts have been made to establish permanent "ateliers" in Italy, with, however, ephemeral success. The popes had looms set up in Rome. Siena possessed for a brief period "ateliers," introduced by Boteran, who abandoned Siena for Ferrara. The looms of Venice, likewise, came to grief, although we are told

that the merchant princes of Venice appreciated enormously an art which gratified the love of display inherent to city potentates, the chronicles adding sarcastically, that these "wealthy bourgeois acquired from Flanders," at the cheapest possible figure, a number of those precious tapestries, many of which may be seen to-day at the church of Santa Maria della Salute and at the palace of the Doges.

The tapissiers, the brothers Karcher and Jan Van Roost, initiated at Ferrara the art of the loom, 1536, but they soon proceeded to Flor-

ence, in which city they established a factory which flourished upwards of a century. Giulio Romano and his pupils contributed the cartoons to these "ateliers." The fecundity of Giulio Romano in cartoon designing appears to have been prodigious.

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

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

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

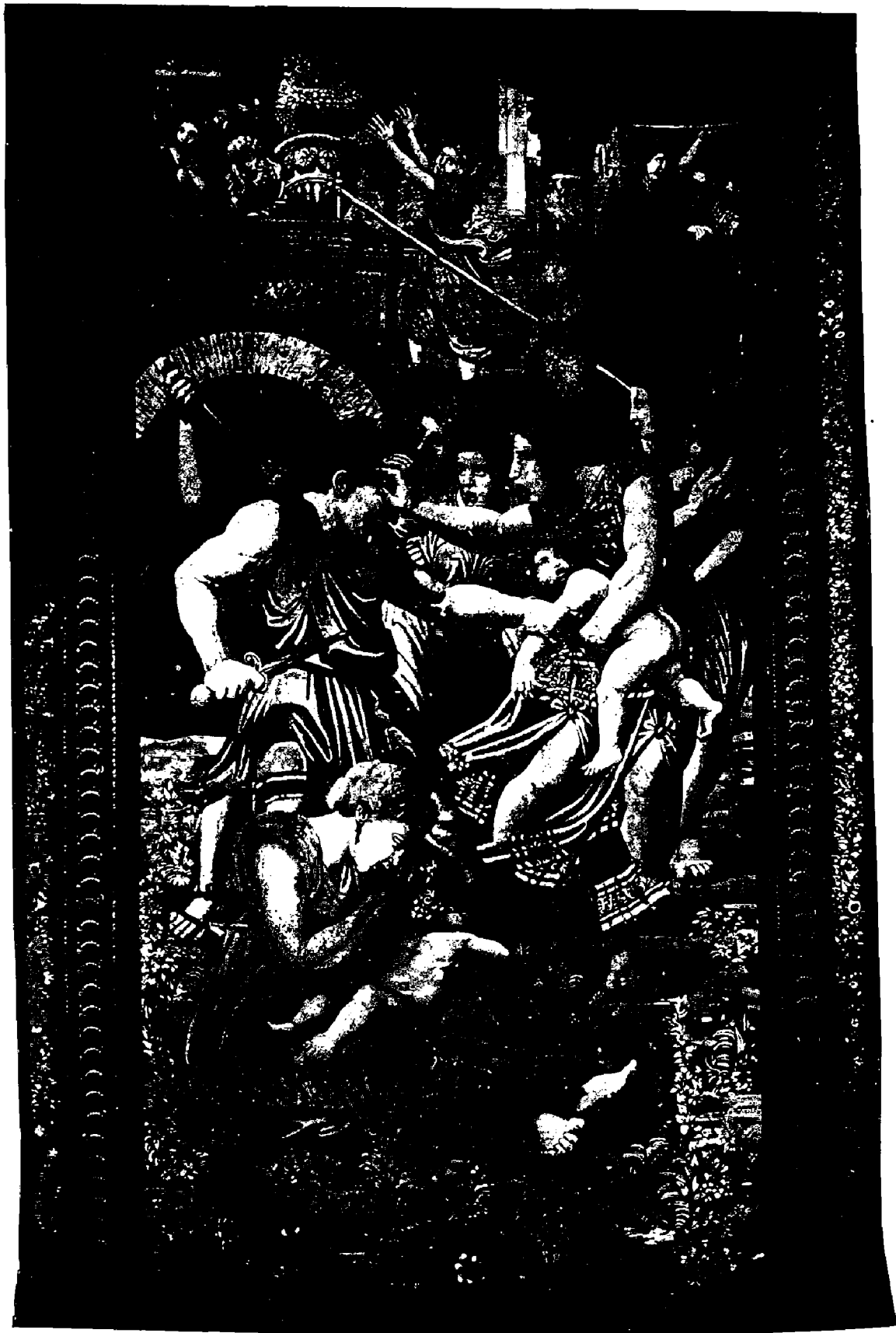
master's genius being found in his sublime power of expression.

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

To Peter Van Aelst, Pope Leo confided the



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



THE SLAUGHTER OF THE INNOCENTS BY RAPHAEL  
TAPESTRY AT THE VATICAN



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

## The Connoisseur

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

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

In the period of the French spoliation at Rome



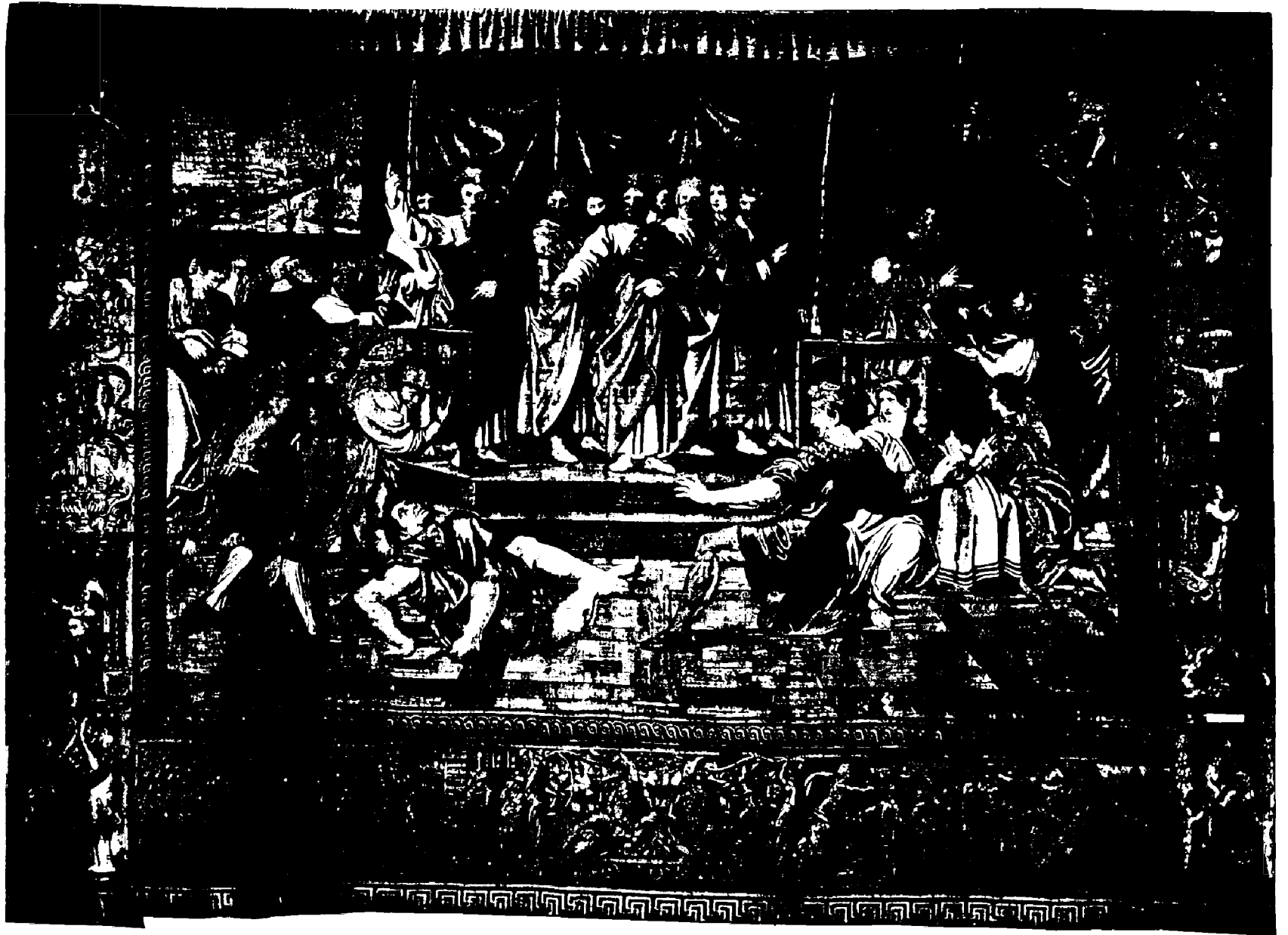
ST. PAUL AT LYSTRA BY RAPHAEL  
TAPESTRY AT THE VATICAN

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

Vasari, upon seeing those tapestries, writes: "One

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

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



THE DEATH OF ANANIAS BY RAPHAEL  
TAPESTRY AT THE VATICAN

## The Connoisseur

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

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

In the period of the French spoliation at Rome



ST. PAUL AT LYSTRA BY RAPHAEL  
TAPESTRY AT THE VATICAN

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

Vasari, upon seeing those tapestries, writes: "One

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

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



THE DEATH OF ANANIAS BY RAPHAEL  
TAPESTRY AT THE VATICAN





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



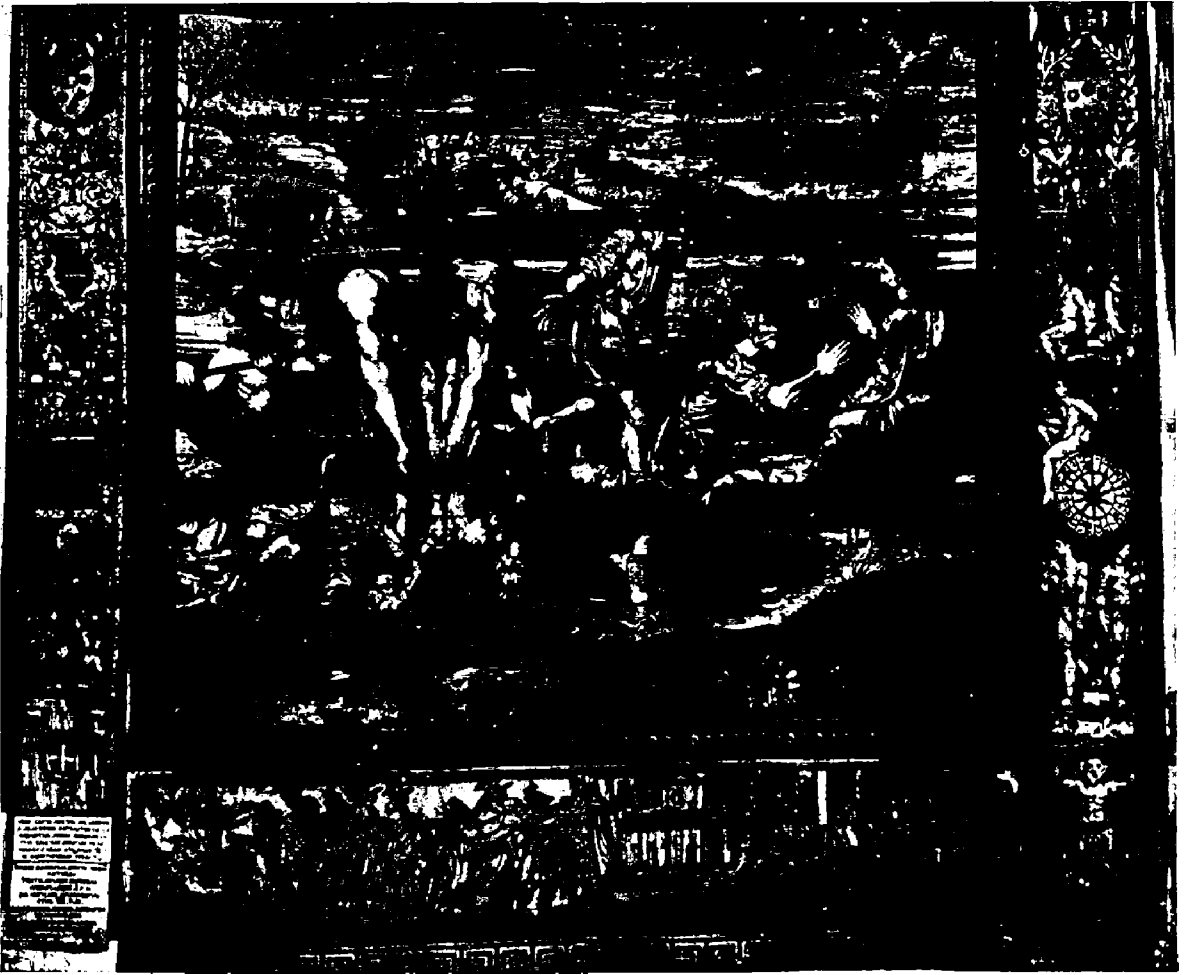
CHRIST HANDING THE KEYS TO ST. PETER BY RAPHAEL  
TAPESTRY AT THE VATICAN

## *Tapestry: Its Origin and Uses*

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

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

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



THE MIRACULOUS DRAUGHT OF FISH BY RAPHAEL.  
TAPESTRY AT THE VATICAN

## ON PEARLS

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

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

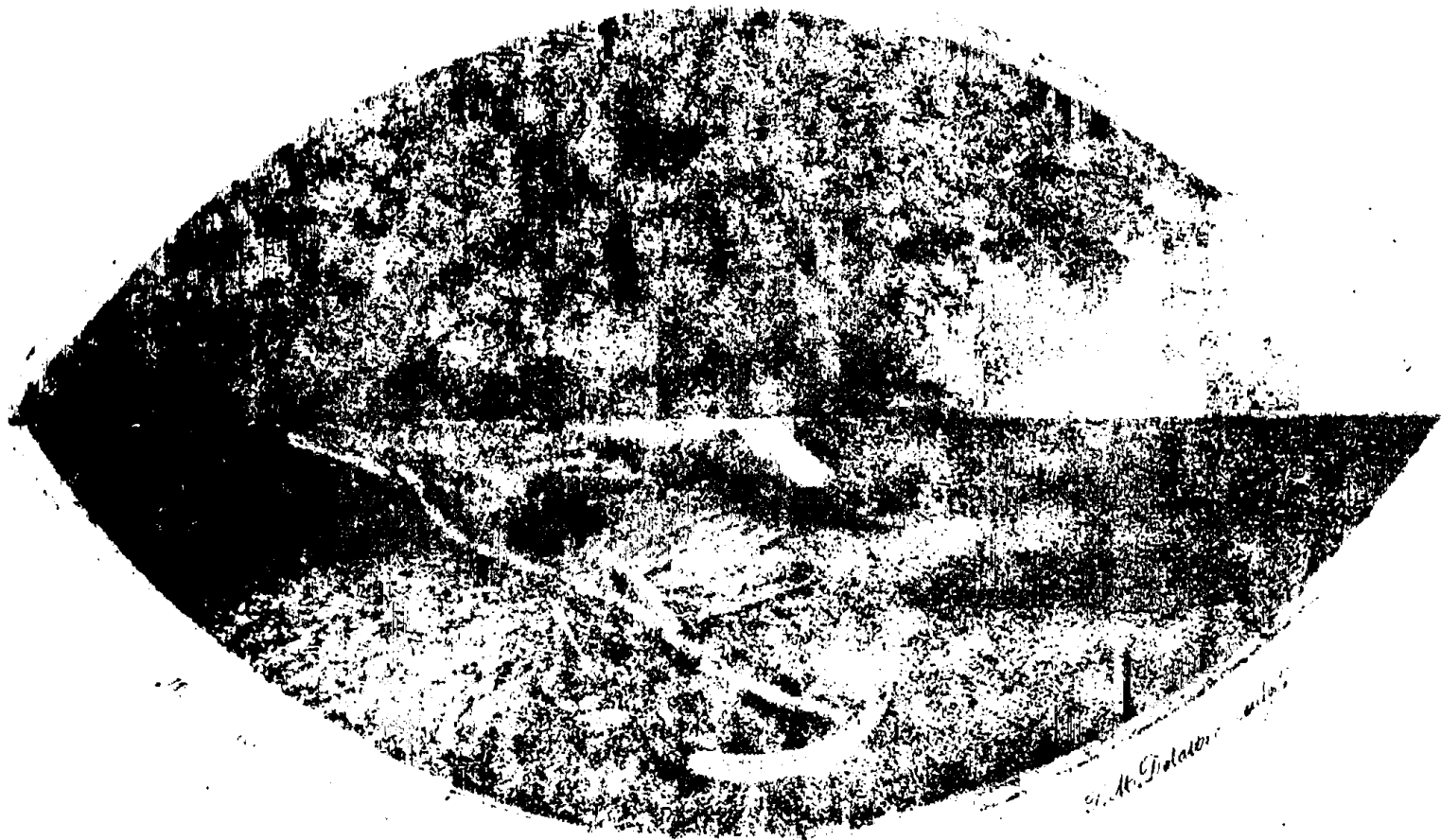
There is nothing in the substance of the pearl, which is simply carbonate of lime, to account for the

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

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

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

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



*St. John's*

*London. Published Sept. 1850. by S. Murray, 25, Abchurch Lane, Street.*

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



# Noon.

London: Published Sept. 25, 1870, by S. Virtue, No. 6, Great Newport Street.

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



## On Pearls

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

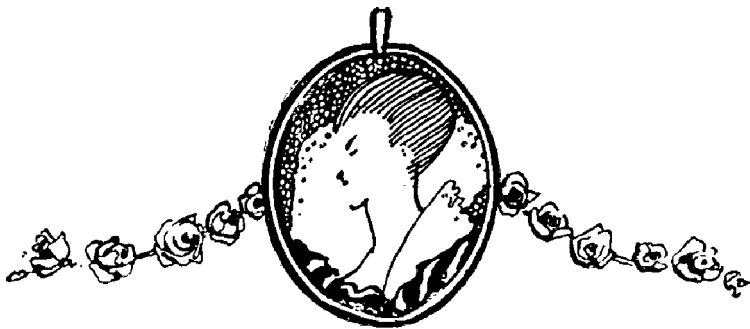
India, particularly Ceylon, the Persian Gulf, whence come "Bombay pearls," Australia, America, which produces the "Panama pearls," and New Guinea, are the principal districts where the oysters are found. Our own rivers produce numbers of the "Scotch pearls" of little size and less value.

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

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

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

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



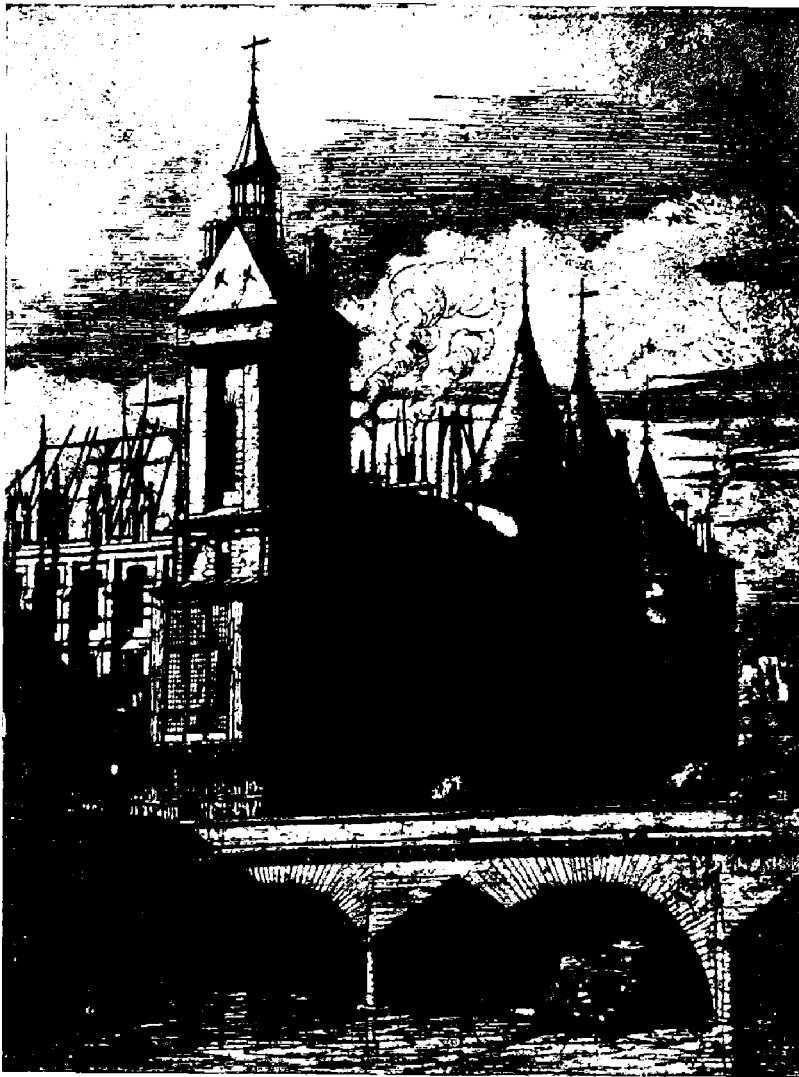
# Engravings Etc.

**M**ÉRYON  
BY FREDERICK WEDMORE

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

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

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



TOUR DE L'HORLOGE BY MÉRYON





LA GALÉRIE BY MÉRYON

Some few years after Méryon's death, when, stirred at first by prints of Rembrandt, exhibited at that time in the "King's Library," and then by Mr. Hamerton's lucid writings, I was as enthusiastic as I was new in the study of Etching, Méryon's extraordinary personality—the things I heard about him, the things I discerned in his work—took extreme hold of me, and it was my good fortune to compose a paper, for the *Nineteenth Century*, which aroused some interest, and which was afterwards reprinted, more than once, at the head of the Descriptive Catalogue of Méryon's work, which, with serviceable help from the late Rev. J. J. Heywood and other friends, I managed to compile. We English do not, as far as I have noticed, spring rapidly to the recognition of a fine new thing. But, with opportunity afforded, appreciation did come from the collector; and at the Burlington Club there was organised an exhibition of great note of Méryon's prints—Mr.

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

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

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

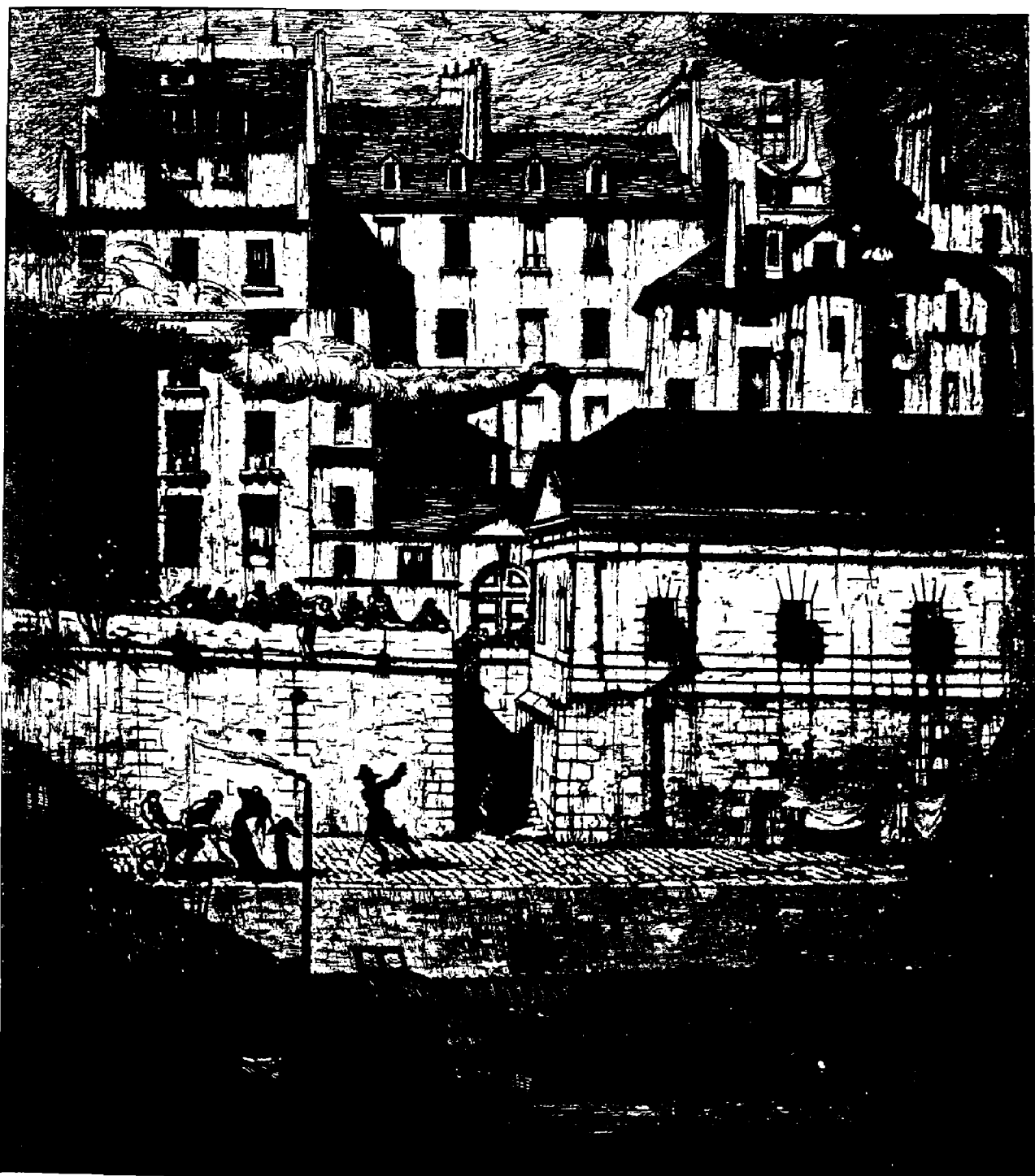
A brief page I may even now be excused for devoting to the story of his life, and then a brief page more upon the character of his work.

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

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



LE PETIT PONT BY MÉRYON



THE MORGUE BY MÉRYON

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

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

## The Connoisseur

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

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

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

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

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

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

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

## Méryon

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

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



RUE DES MAUVAIS GARÇONS BY MÉRYON



# Miscellaneous

## A N IDEAL COLLECTOR BY NANCY BELL

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

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

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



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

*An Ideal Collector*



VIATORIA

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

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

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

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

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

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

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

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

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






BRONZE BELLS OF VARIOUS PERIODS

# Bank Note Collecting

By  
Moberly Phillips F.S.A.



**B**ANK NOTE COLLECTING  
BY MOBERLY PHILLIPS, F.S.A.  
PART I.

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

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

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

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

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

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

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

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

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

BRITISH  
12 AP 1913  
MUSEUM



# LADY PEEL

By Sir Thomas Lawrence

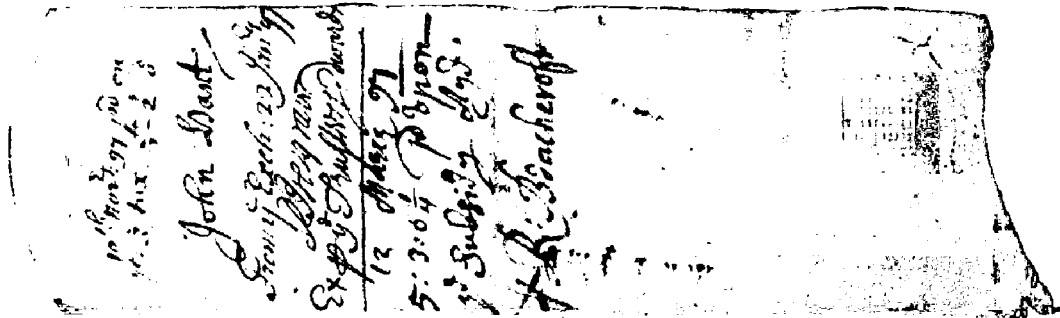
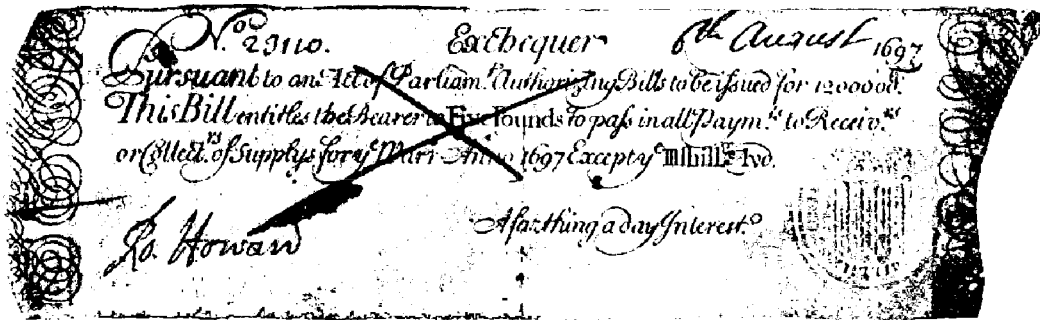
By permission of the Autotype Company

LADY BEEL

By Sir Thomas Lawrence

By permission of the Autotype Company

## Bank Note Collecting



EXCHEQUER BILL (FRONT AND BACK), 1697

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

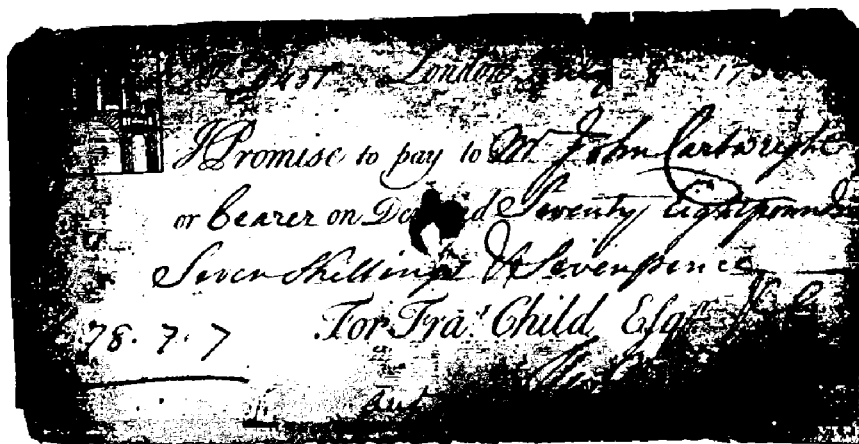
My notes are "inlaid" in sheets of tinted paper of about thirteen inches by ten. This is done in the following manner:—Place the note upon the paper and mark each side of the four corners with pencil. Remove the note, open the sheet, and place the marked face upon a square of glass or other hard substance;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

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

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

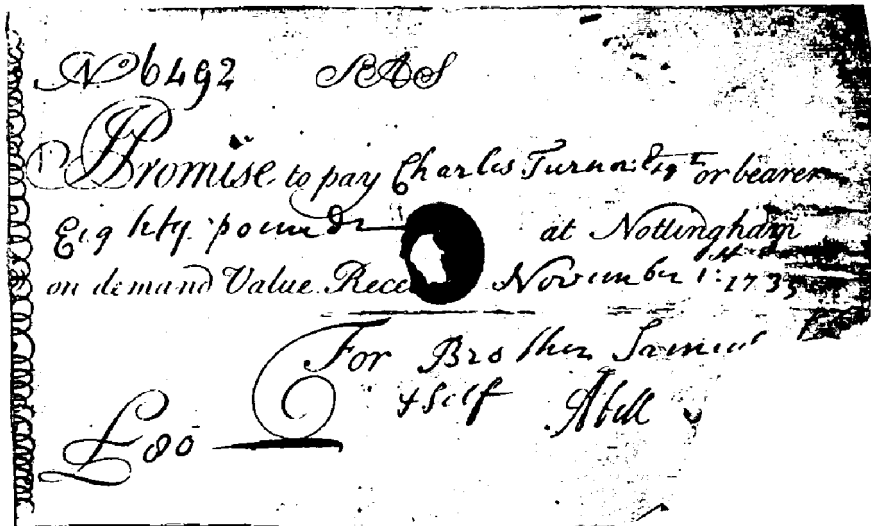
The Japanese, though much behind the Chinese, had an early paper issue; "their feudal lords in various districts issued little cards representing very small values." The first European note is accredited to the Bank of Sweden in 1673. The earliest British bankers were the Londoners, who made use of paper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

The Bank of England commenced active business



CHILD'S NOTE, 1730

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



SMITH NOTE, 1735

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

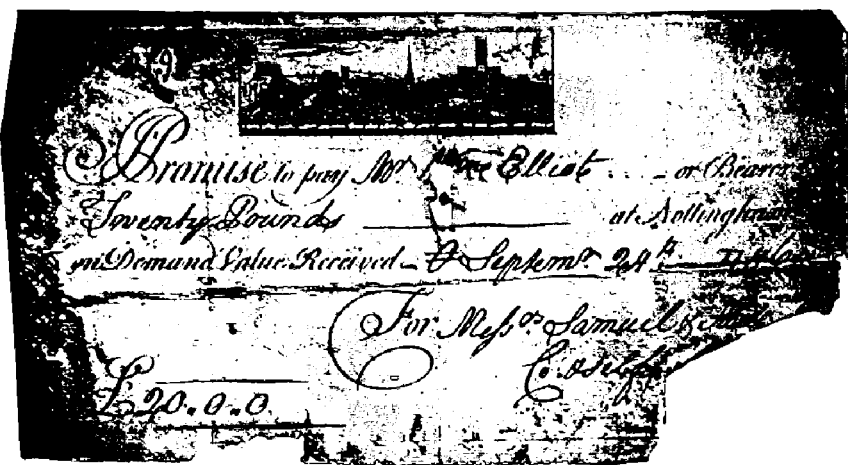
The Bank of England from time to time has sent forth many interesting forms of notes for various sums, and of these I hope to treat in my next article.

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

The early London bankers issued notes, but they

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

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



SMITH NOTE, 1746

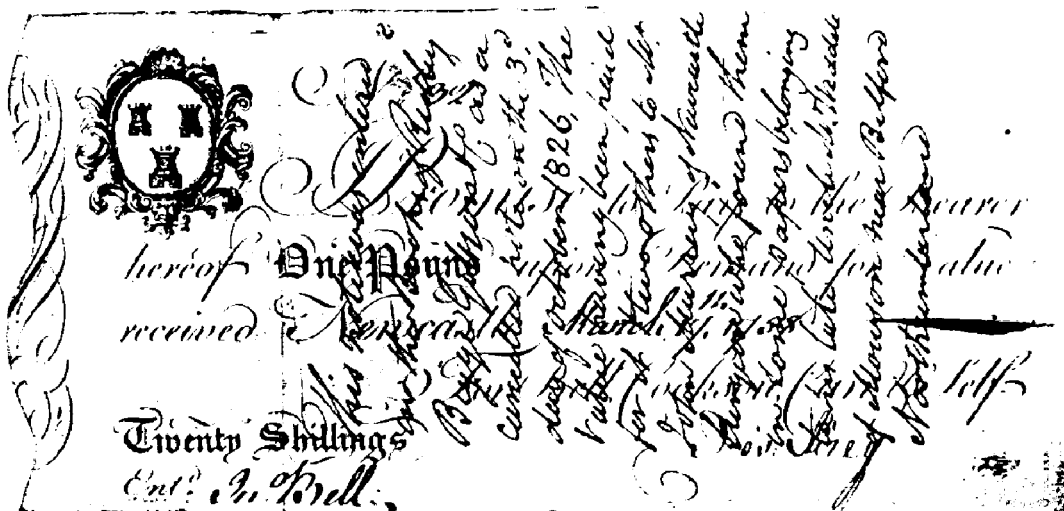


## Bank Note Collecting

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

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

To issue notes was a very simple and pleasant

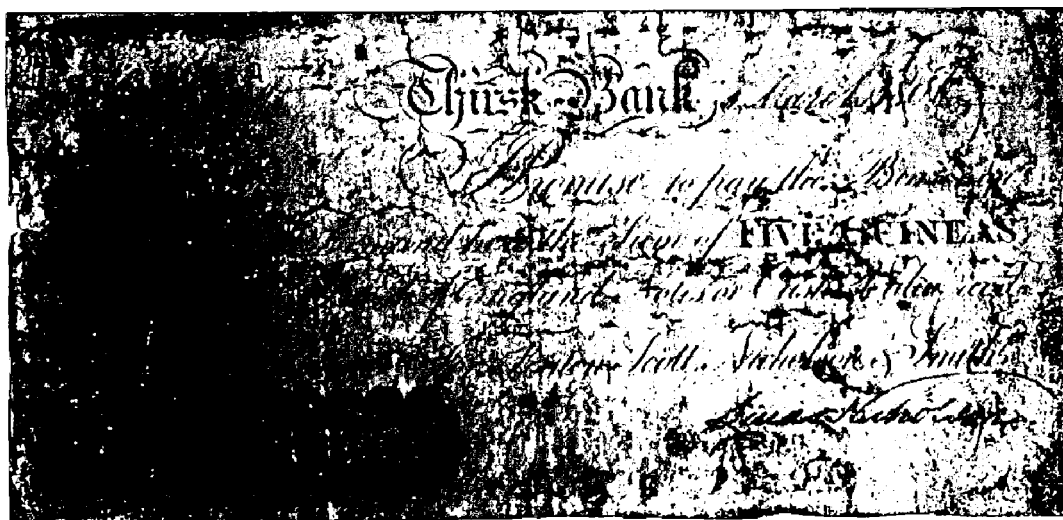


NEWCASTLE NOTE, 1826

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

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

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



THIRSK NOTE, 1806

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

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

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

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

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

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

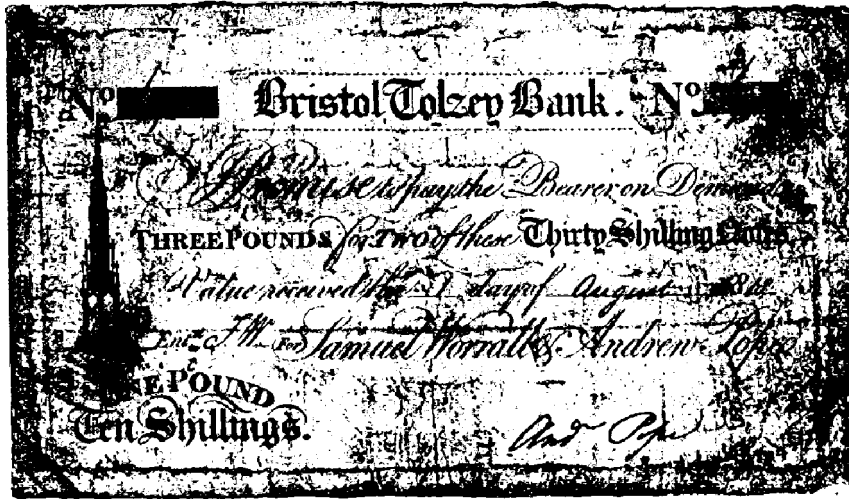
Bank of England's, as shown in the Thirsk note illustrated.

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

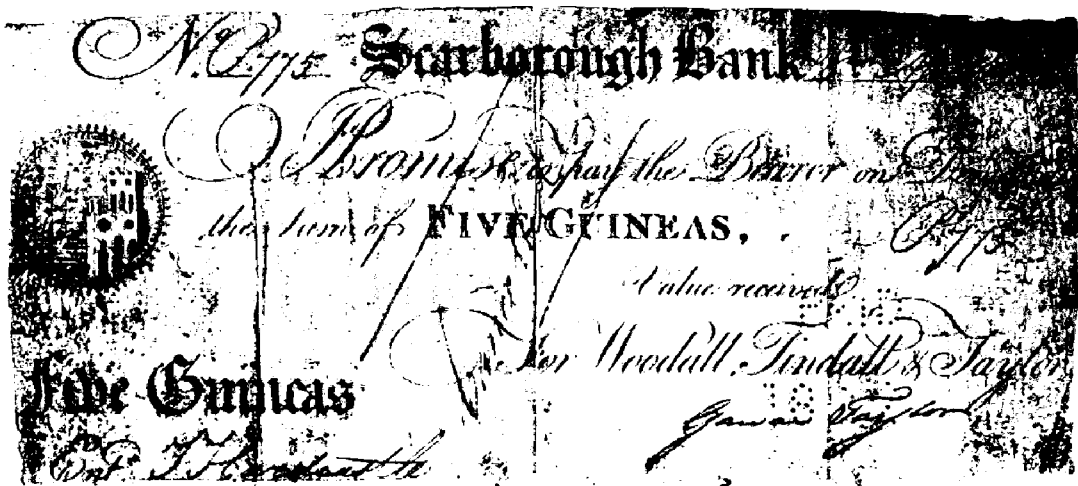
Notes for one

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

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

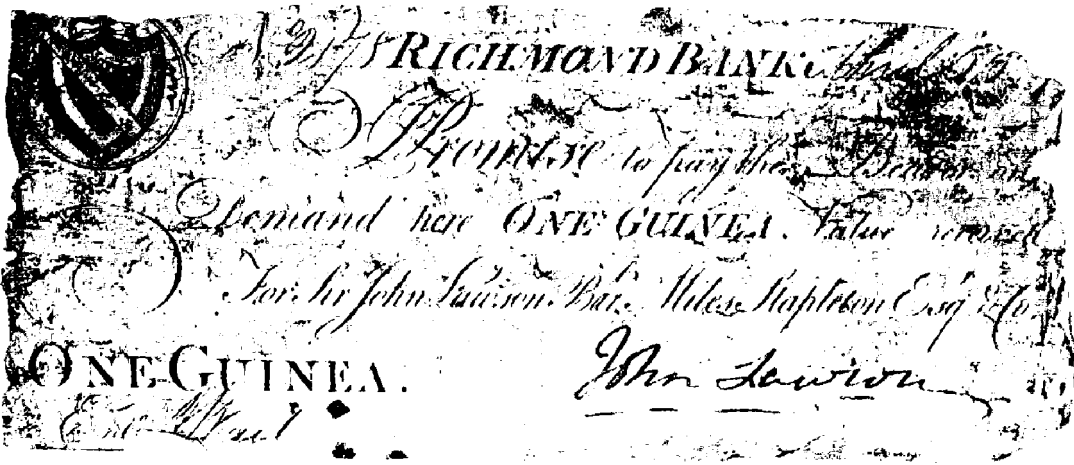


BRISTOL NOTE, 1818



SCARBOROUGH NOTE, 1810

Bank Note Collecting



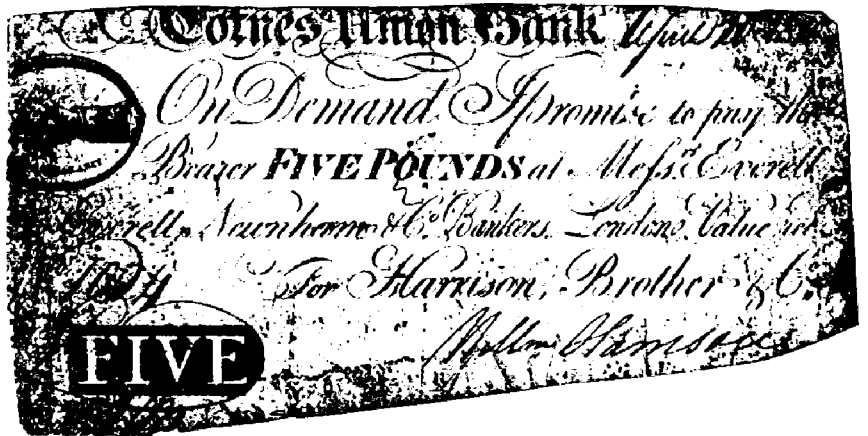
RICHMOND NOTE

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

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

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

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



TOTNES NOTE, 1810

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



No. In consequence of the scarcity of Silver, this ticket is issued by FOX, BROTHERS, as a voucher for ONE SHILLING, in payment of wages.

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

Ent<sup>d</sup>.

FOX BROS. "TALLY NOTE"

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

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

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

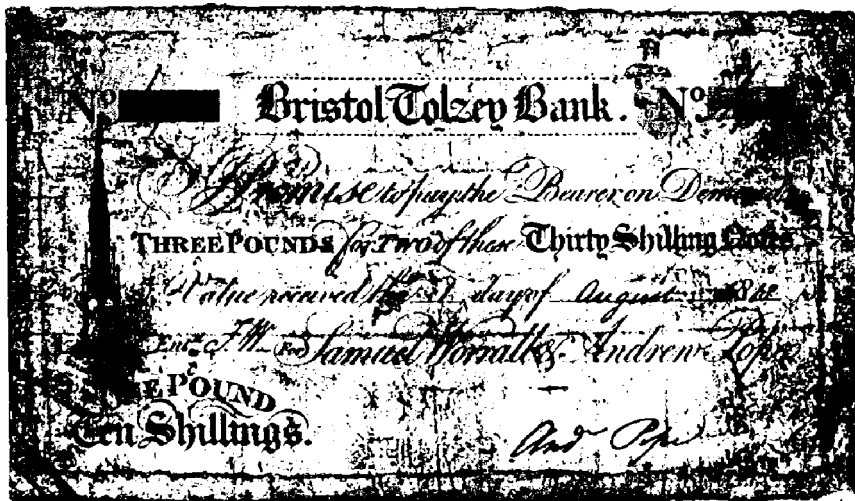
measure from having to pay notes on demand. In very early days the Scotsman had his "optional" clause. Some bankers quietly introduced a clause undertaking to redeem their note with one of the

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

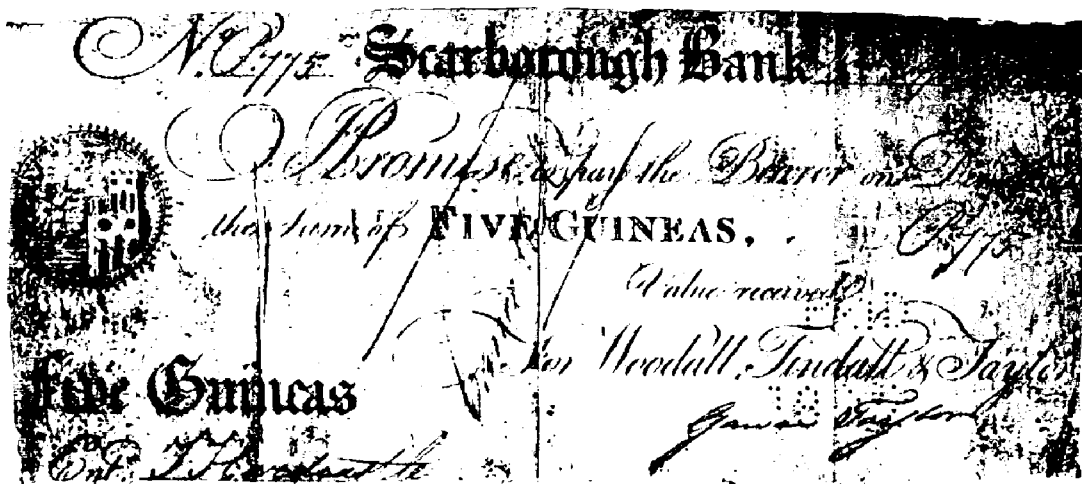
The Bristol Tolzey Bank issued notes for thirty shillings, and undertook to give "three pounds for two of these notes," so that the holder of a single note could not demand cash.

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

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

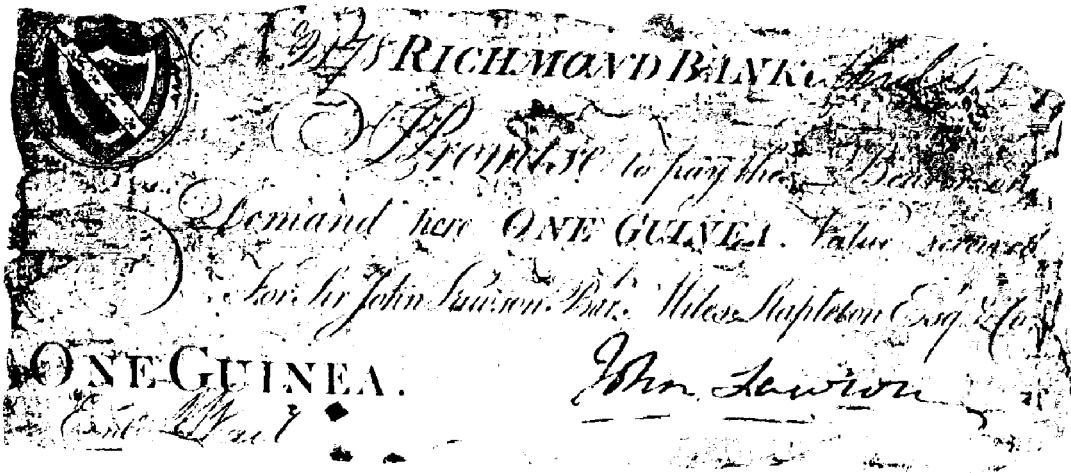


BRISTOL NOTE, 1818



SCARBOROUGH NOTE, 1810

Bank Note Collecting



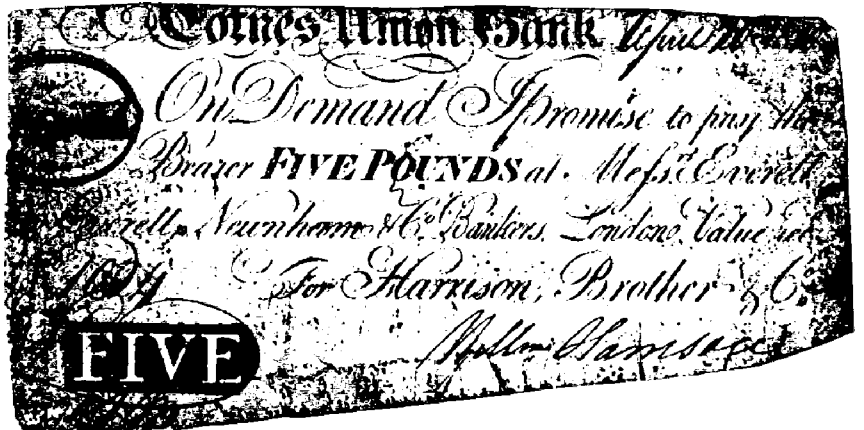
RICHMOND NOTE

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

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

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

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



TOTNES NOTE, 1810

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

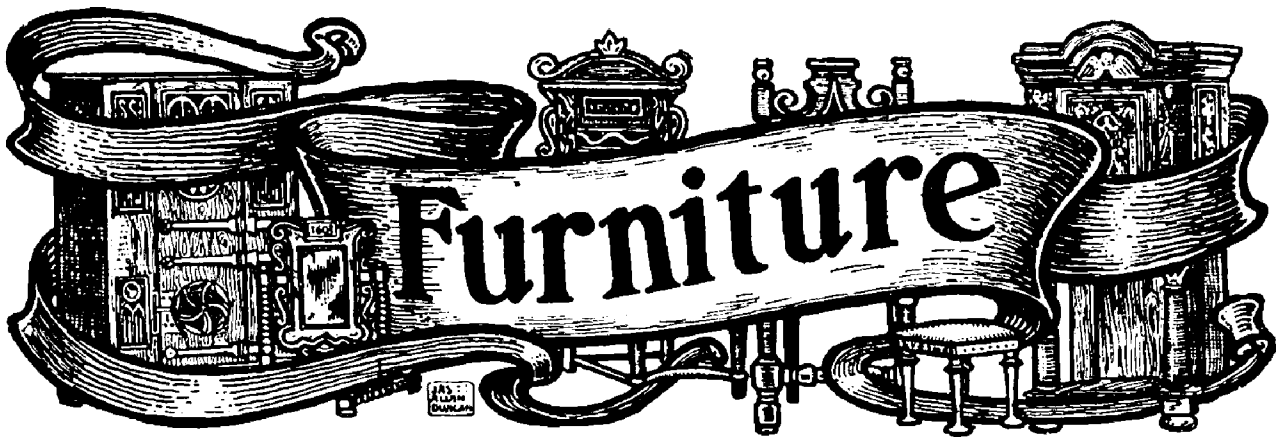


N<sup>o</sup>. In consequence of the scarcity of Silver, this ticket is issued by FOX, BROTHERS, as a voucher for ONE SHILLING, in payment of wages.

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

Ent<sup>d</sup>.

FOX BROS. "TALLY NOTE"



**T**HOMAS CHIPPENDALE  
AND HIS WORK  
BY W. E. PENNY

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

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

Thomas Chippendale, it is believed,

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

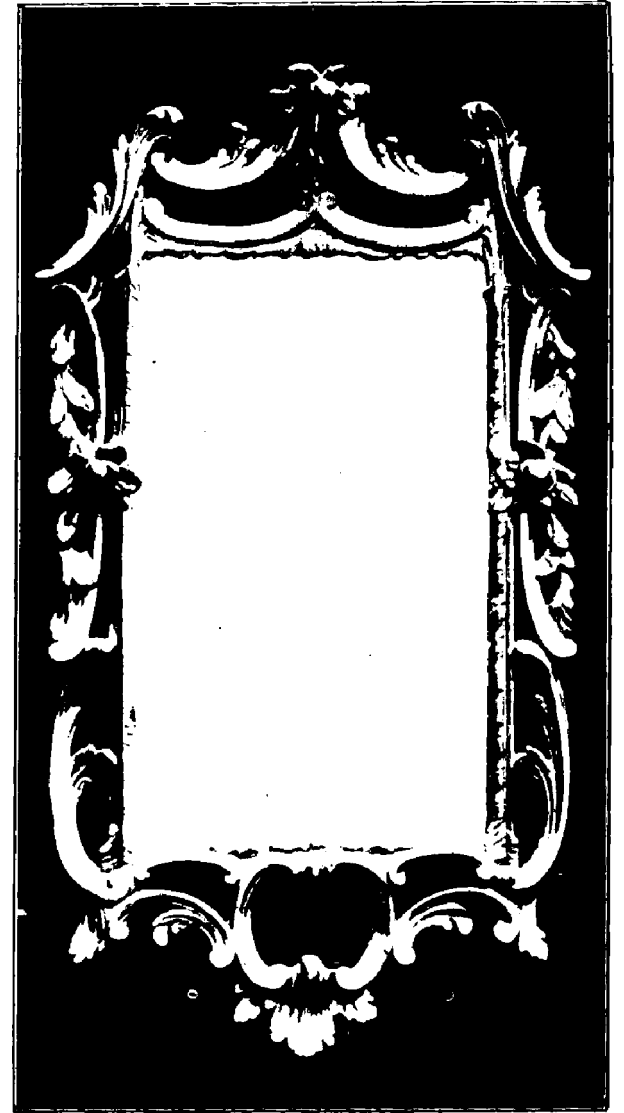
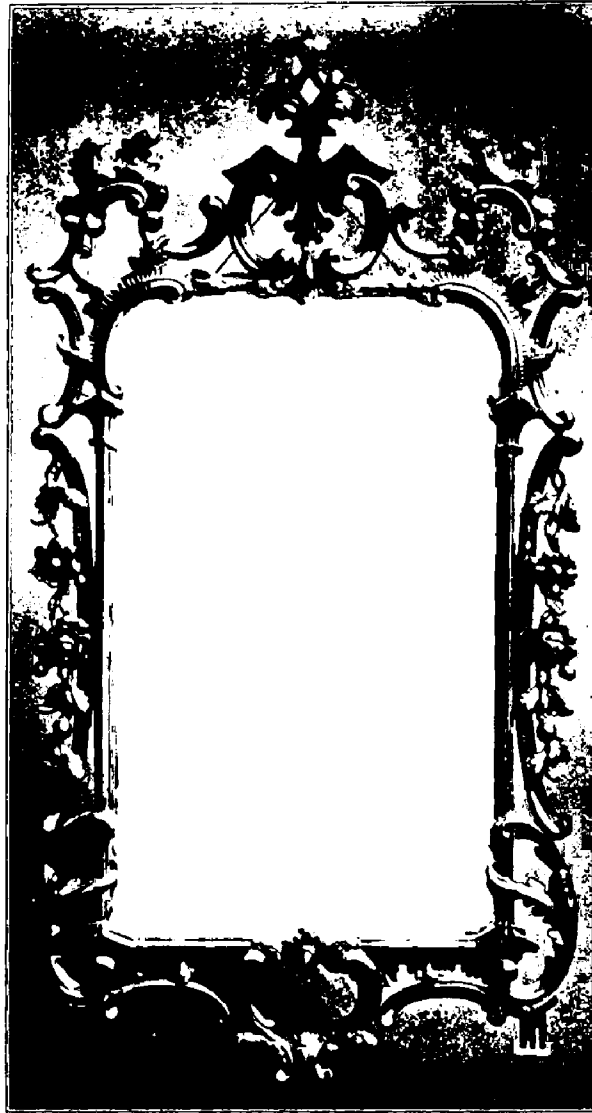
A portion of the designs in this book were in the Chinese taste, which was so popular at that time, while a certain number are avowedly in the French

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

A number of the more elaborat-



STOOL, ASCRIBED TO CHIPPENDALE



THREE CHIPPENDALE MIRROR FRAMES

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

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

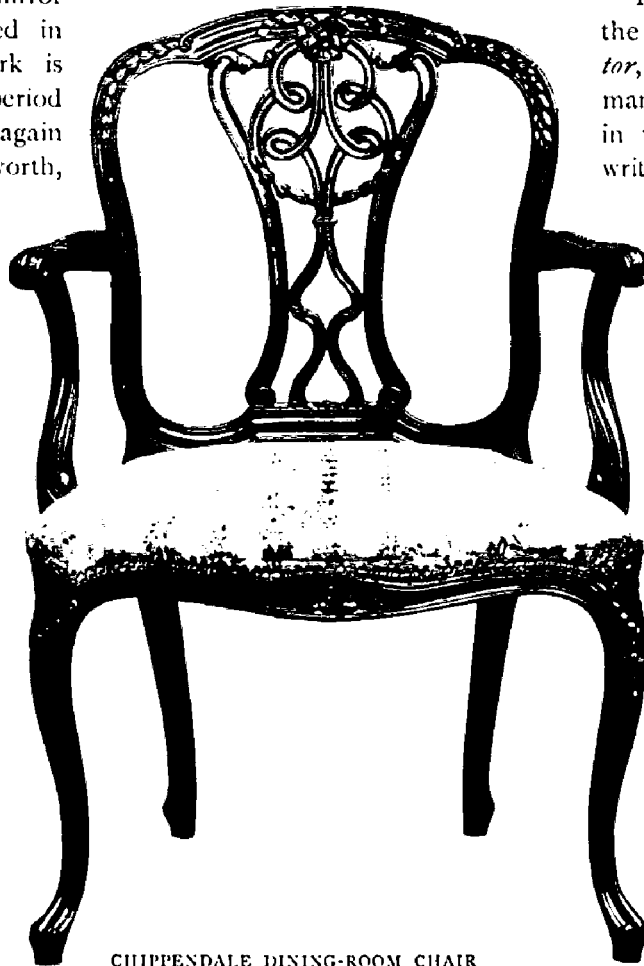
The influence of the French contemporary school of furniture is noticeable in these designs, but the work is not plastered—or, if the reader prefers the word, enriched—with plaques of porcelain, gilded mounting, or elaborate inlay. The self-reliant man trusted to his own excellent designs, combined with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

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

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

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

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



CHIPPENDALE DINING-ROOM CHAIR



## Thomas Chippendale and His Work

Above all the other productions of this great craftsman the writer must confess to a *penchant* for the mirror frames of his construction: they are so light and graceful, and so excellently carved in every detail. At the Bernal sale in 1855 a beautiful specimen was sold to Marlborough House; it is now, of course, in the Victoria and Albert Museum. In the official catalogue of the sale it was described as follows: "Lot 4143—a very elegant pier glass, in elaborately carved gilt frame by Chippendale, of scroll pattern, with birds, festoons of flowers and foliage, the ornaments dividing it into several parts, with branches for three lights, extreme height 77 ins., and 43 ins. wide." It fetched £50; and a companion was sold to Annot & Gale for £38, which prices, though of course low for such exceptional specimens, show that even fifty years ago there were people who appreciated the master's work. This glass is illustrated in Bohn's *Pottery and Porcelain*, 1857. Other pier glasses at the same sale fetched £78 and £36 10s. respectively, the former

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

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

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



CHIPPENDALE CARD TABLE

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

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

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

## The Connoisseur

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

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

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

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

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



# Old Books

## THE BRONTËS AND THEIR BOOKS BY LEONARD W. LILLINGSTON

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

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

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

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

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



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



WYCOLLER HALL

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

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

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

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

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

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

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



MR. HUDSON'S HOUSE, EASTON, NEAR BRIDLINGTON

## The Brontës and their Books

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

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



INTERIOR OF BRONTË SOCIETY'S MUSEUM, HAWORTH

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

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

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

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



BRONTË SOCIETY'S MUSEUM, HAWORTH

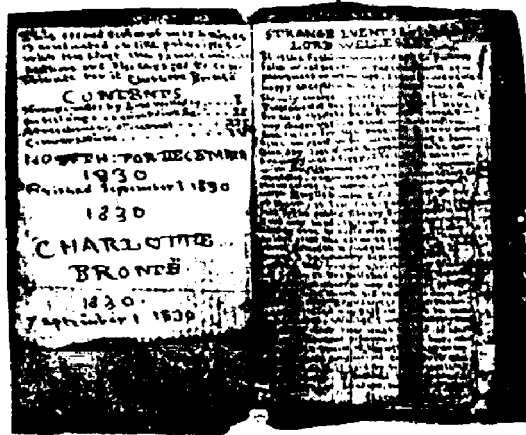
## The Connoisseur

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

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

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

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



MANUSCRIPT MAGAZINE WRITTEN BY  
CHARLOTTE BRONTË WHEN 14 YEARS OLD

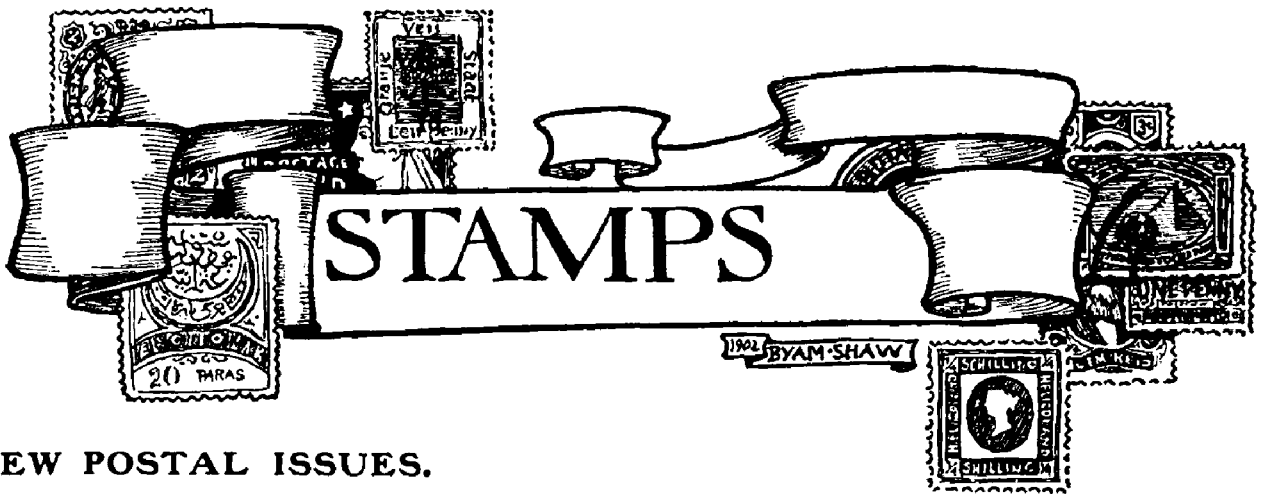
BRITISH  
12 AP 1915  
MUSEUM

# THE SLEEPERS.

*Drawn & Engraved by P. W. Tomkins late Capt of F. Bartolozzi*







## NEW POSTAL ISSUES.

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



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

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



LABUAN stamps are not now the favourites amongst stamp collectors that they were a few years ago.

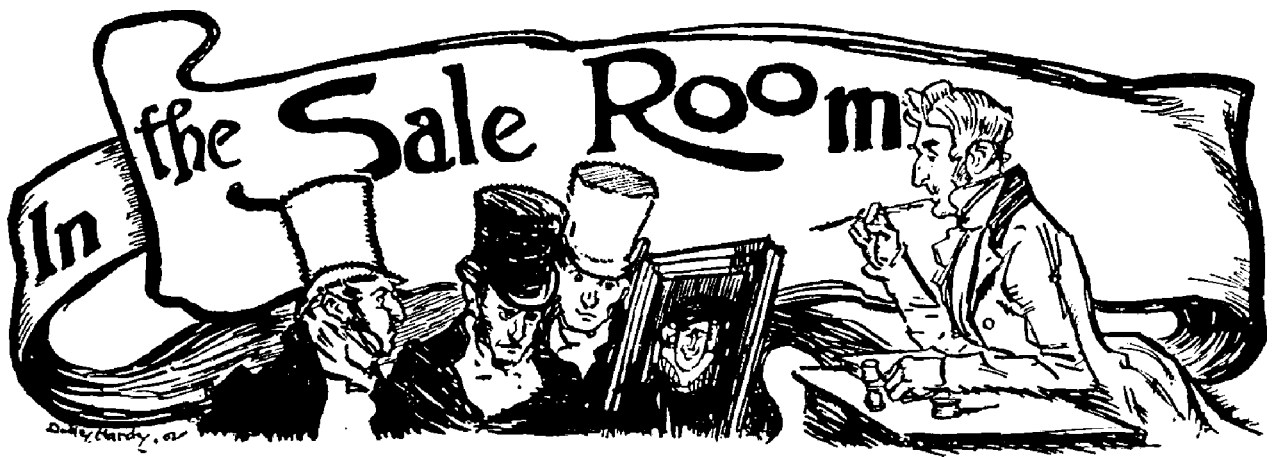
There is too much of the made-for-sale to collectors about recent issues to please the collector. But it must be conceded that the latest series, as illustrated, is certainly one of the most effective ever issued by any country. It is worthy, in fact, of a better parentage. There is, of course, a full set of many values in as many colours as Jacob's coat of old. The designing and engraving is the work of Messrs. Waterlow.



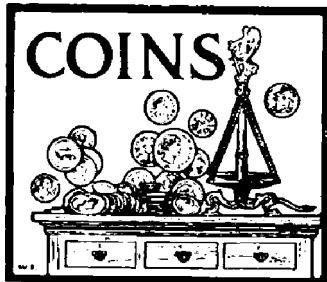
SOUTH AUSTRALIA is apparently making the same change in its postage stamps as Victoria has already made. The need of separating the fiscal and postal accounts necessitates the production of a series of stamps labelled "Postage." The forerunner of the change is a new 9d. stamp made by using the die of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



(See notes on page 56.)



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



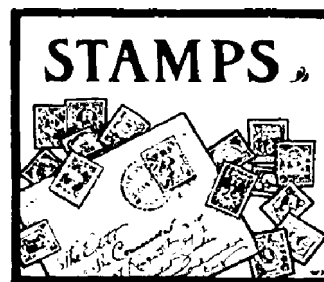
magnificent collection of Roman coins formed by Mons. E. Bizot, the well-known French collector and keeper of the Museum of Vienna (Isère). The coins were in an excellent state of preservation, and formed a complete sequence of

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

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

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

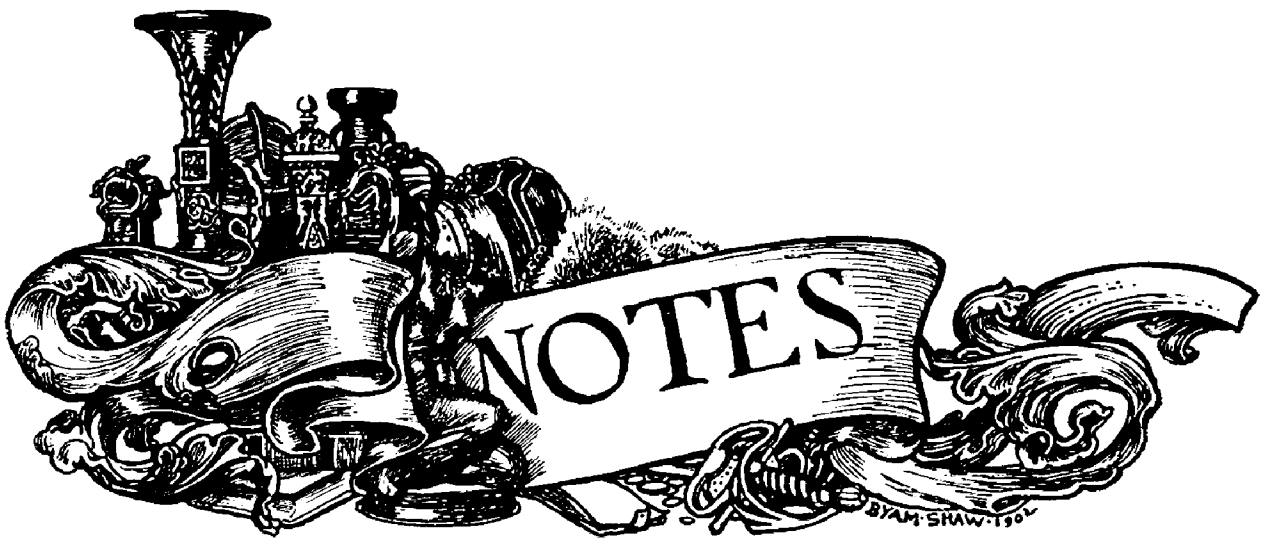
THE event of the past month in the stamp sales has been the dispersal by Messrs. Puttick & Simpson



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

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

(For continuation see Advertising pages.)



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

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

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

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

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

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

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

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

1740.

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

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

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

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

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

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

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



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

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

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

Book  
Notes



Berengaria Queen of England - wife of Richard 1<sup>st</sup> 1191  
Drawn by E. S. Parris from the monumental Effigy, in the Abbey de l'Espine n' Mons.

BRITISH  
12 APR 1915  
MUSEUM

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

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

You remember the great Antiquarian Discovery?

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

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

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

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

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

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

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





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

BY EDGCUMBE STALEY

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

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

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

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

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

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

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

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

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

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

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



AN ENGRAVING BY A. WIERIX, 1598



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

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

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



AN ENGRAVING BY A. WIERIX, 1598

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

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

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



AN ENGRAVING BY A. WIERIX, 1598

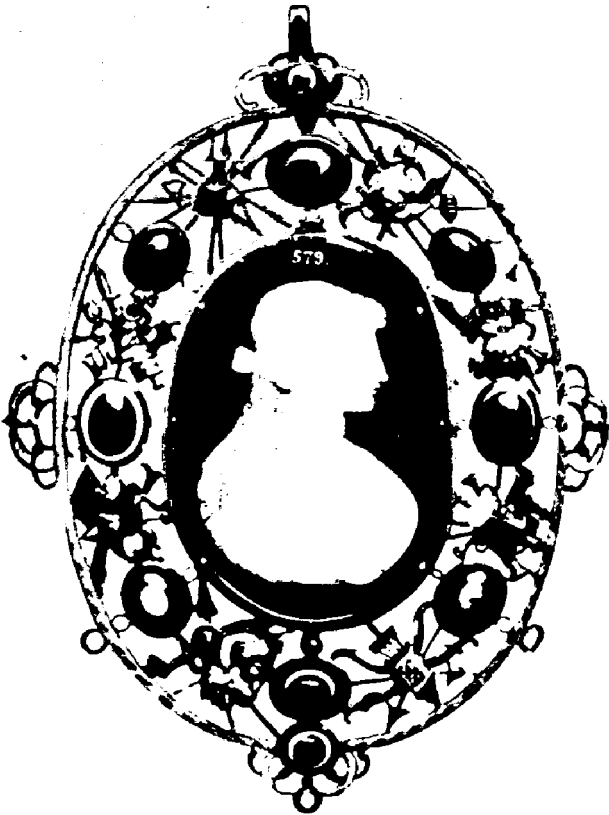
characters. Each is two-fold—heavenly and earthly. At the foot is generally a group of persons in contemplation. Below is a miniature Old Testament scene, typical of the accompanying attribute of St. Mary. The medallions contain verses from the "Litany of the Blessed Virgin." The highest medallion has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

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

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

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

Whatever may have been the opinion as to its age,



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



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

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

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

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

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

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

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

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

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

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

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

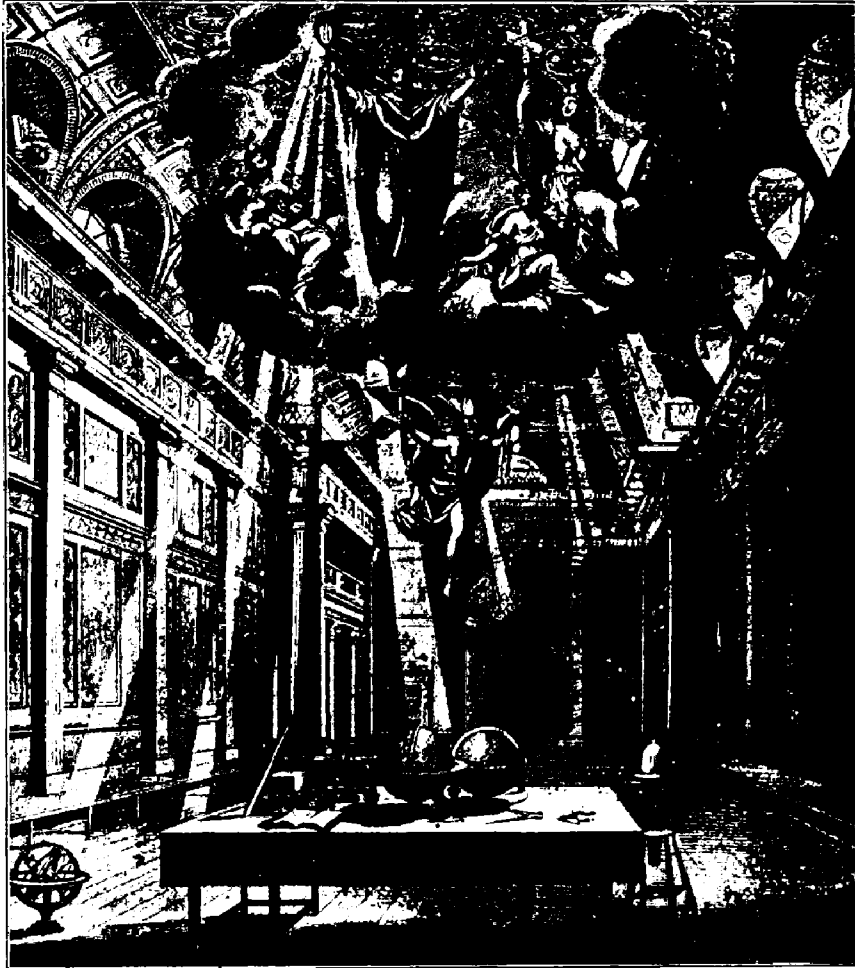
SPECIAL NOTICE.—In consequence of the large number of subscribers who have repeated their annual subscriptions at the price of 10s., it has been decided not to raise the price as announced last month. Full accounts of other sales held during November will be found in our Supplement, SALE PRICES. The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

CRAFT MASONIC PLATE

BY ROBERT MANUEL

OUR illustration reproduces the frontispiece which was intended to publish with the *Constitutions of 1784*, but the design was not actually ready till two years after that date. This delay may be accounted for by reason of four of the most eminent and popular artists of the period being engaged in its production, namely: Cipriani, Thomas Sandby, Bartolozzi, and James Fittler. Of these, the first three were Royal

Academicians, and were also members of the craft, and they generously presented their portion of the work to the Grand Lodge for the benefit of the fund of charity. The conception of the design is attributed to Sandby and Cipriani. Sandby was the architect of the hall, and held in Grand Lodge the office of grand architect, and no doubt sketched the architectural portion of the work, which was engraved by Fittler, while Cipriani was responsible for the



MASONIC FRONTISPIECE

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

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

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

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

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

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

A CORRESPONDENT writes:—"I have read with great interest the article by Professor Sayce, in *THE CONNOISSEUR*, vol. iv., p. 159. I cannot, however, agree with the writer's remarks, that 'it is only *lately* that we have learnt that Egypt is the land of pre-history,' and that M. de Morgan's researches into the Palæolithic age of Egypt 'came like a revelation.' Whilst admitting that M. de Morgan, as Director-General of the Antiquities of Egypt, has done a great work in establishing the fact, by his own researches, that flint implements have actually been discovered which undoubtedly antedate the Pharaohs very considerably, yet we must recollect that we have an Englishman—whom Professor Sayce appears to have ignored—who, as early as 1881, and long before M. de Morgan, *proved* that Palæolithic man existed in Egypt, or at any rate in the Nile Valley. I speak of that renowned excavator, the late General Pitt-Rivers, who, although he confined most of his attention to tumuli, villages, camps, and other earthworks in England, yet found time, on more than one occasion, to pursue his favourite studies in other countries.

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

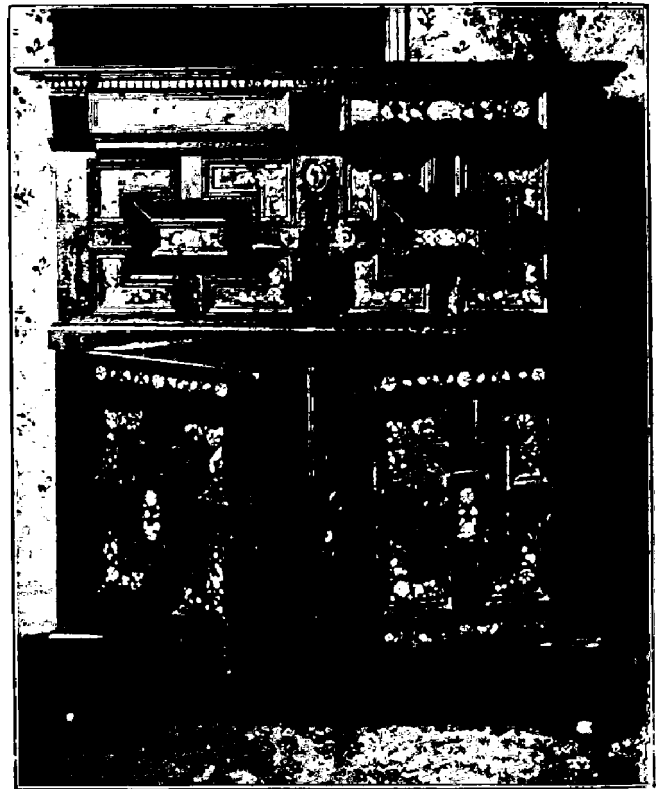
"In March, 1881, General Pitt-Rivers, then President of the Anthropological Institute, claimed to have been the first to discover flint flakes and cores *in situ* in the stratified gravels of the Nile Valley at Koorneh, on the outskirts of Thebes, 'gravel in which, after having become indurated through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

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

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

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

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



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

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

THE CONNOISSEVR COSTVME SERIES.



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

BRITISH  
12 AP 1913  
MUSEUM



THE "CONNOISSEUR"  
LIBRARY

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



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

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

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



CUT-PURSE (METHUEN AND CO.)

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

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

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

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



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

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

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

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

*Our Homes and How to Beautify Them* is the title of a popular, not too technical, and very readable volume by Mr. H. J. Jennings, published by Harrison & Sons, and dealing with the different styles of furniture, interior decoration, and questions of taste generally from the days of the Renaissance to the present time. Illustrated with fine and characteristic examples of the different styles, written in a chatty way and interspersed with amusing anecdotes, the little book should be a useful guide to people about to furnish, who have neither decided tastes nor expert knowledge. The writer shows sound judgment with regard to certain eccentric aberrations of taste, which have been dubbed *l'art nouveau*. "*L'art nouveau*," quoth he, "has been pushed by continental designers not only for all it is worth, but for a great deal more."

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

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

THE early days of Byzantine, Gothic and Renaissance art are so closely interwoven with Christian legend and tradition, that the student cannot dispense with a thorough knowledge of scripture, of the lives of the saints, traditions, myths and symbols of the Christian Church. We have under our notice two books

**Christ Lore and The Saints in Christian Art**

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



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



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

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

which should take a prominent position in any art library.

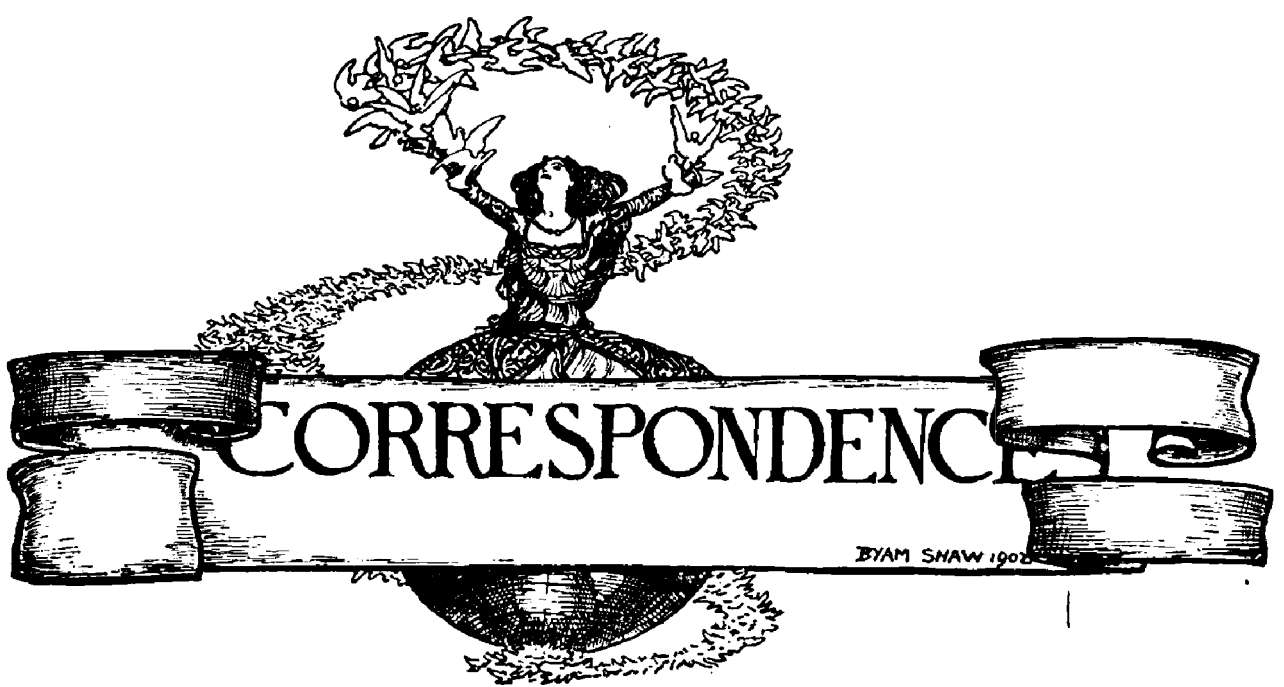
It is with real pleasure that the lover of the graphic arts will turn over the pages of *Old English Masters*, engraved by Timothy Cole (with historical Timothy notes by John C. Van Dyke, and comments by the engraver), published by Engravings Macmillan & Co. In our days of the cheap process block it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



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



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



## ANSWERS TO CORRESPONDENTS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued in advertising pages.)

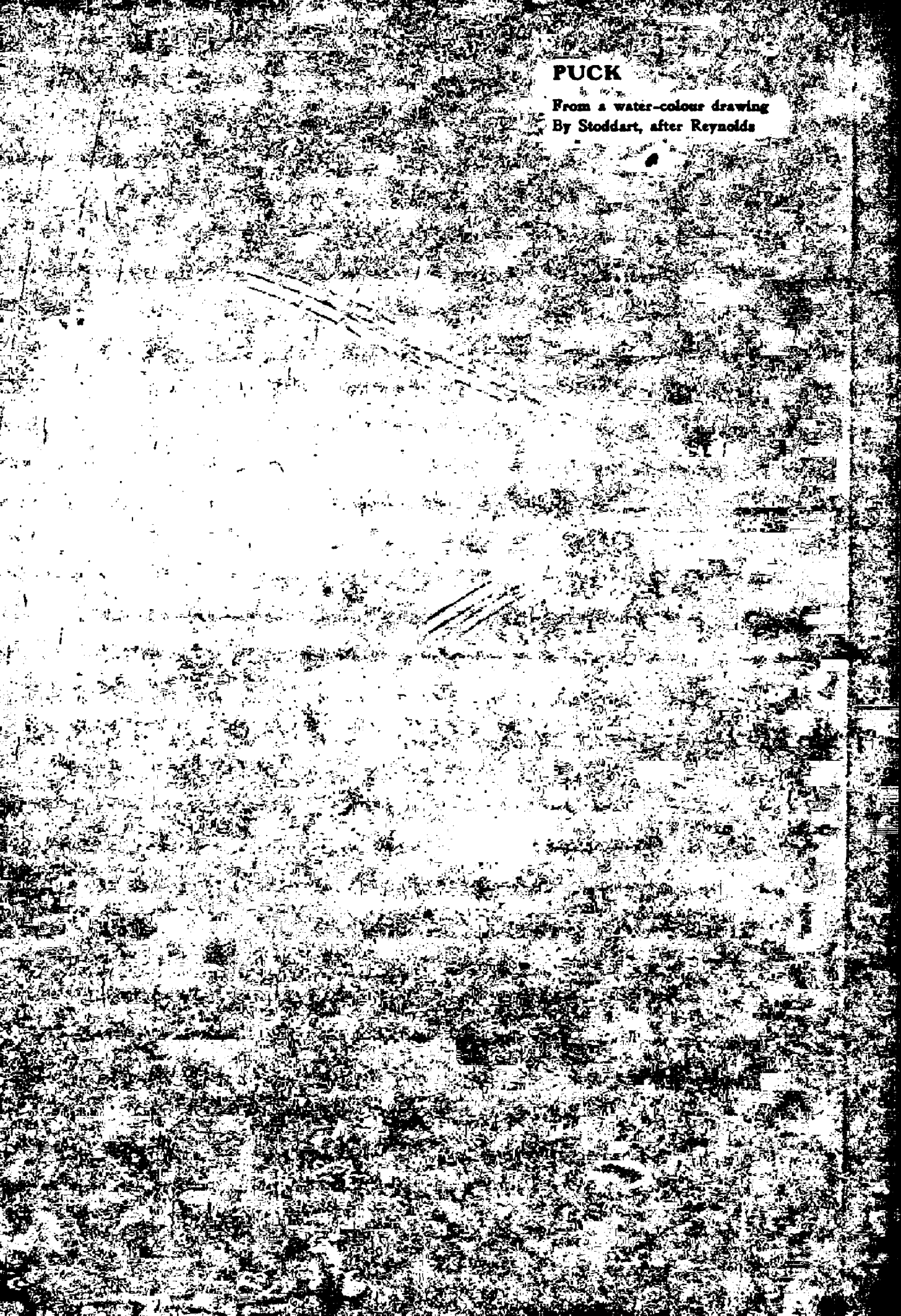
BRITISH  
12 AP 1915  
MUSEUM





**PUCK**

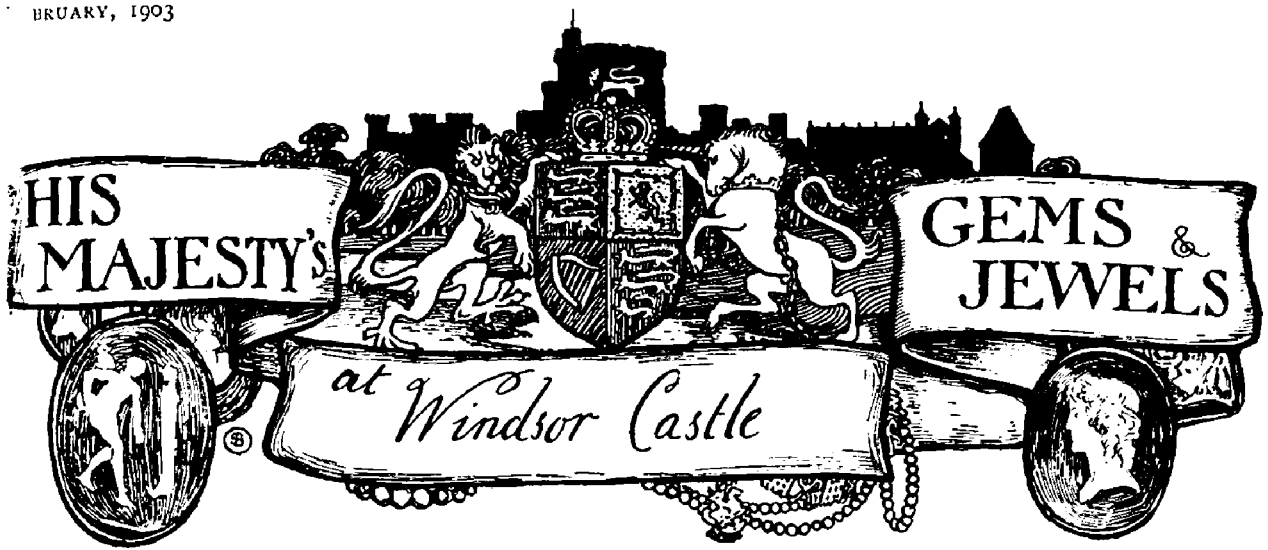
From a water-colour drawing  
By Stoddart, after Reynolds



PUCK

From a water-colour drawing  
by Stoddart after Reynolds





**T**HE KING'S GEMS AND JEWELS  
AT WINDSOR CASTLE PART II.  
BY H. CLIFFORD-SMITH

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

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

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

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

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

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

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

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

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

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

Moreover, with the exception of a note in an ancient chronicle, where Henry is described as wearing in his hat "a riche brooch with y<sup>e</sup> image of Saint George," there are no means of verifying the tradition that it was the actual ornament worn by the bluff King Hal. The figure of St. George on horseback is in full relief, and the dragon vigorously modelled; the figure of the Princess Laura can just be seen kneeling in the background. The whole is of gold, finely chased and brilliantly enamelled, and surrounded with a raised border of green enamel. In the time of George IV. the jewel was enclosed in a glass box, surrounded by the Garter and motto in blue



PENDANT, ITALIAN  
EARLY SIXTEENTH CENTURY

## The King's Gems and Jewels

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

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

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

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

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

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

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

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



PENDANT, GERMAN  
LATE SIXTEENTH CENTURY

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

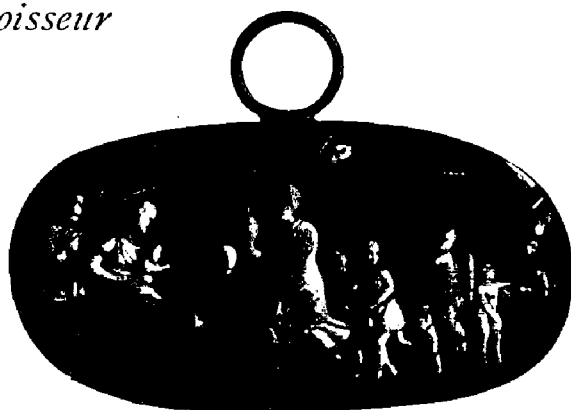
MY · STAIT · TO · YIR · I · MAY · COMPÆR,  
FOR · ZOV · QRHA · IS · OF · BONTES · RAIR.

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

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



SARDONYX COMEZO, ITALIAN  
LATE SIXTEENTH CENTURY



ONYX COMEZO, ADORATION OF THE MAGI  
ITALIAN, SIXTEENTH CENTURY

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

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

We have referred above to the predilection for the



BACK OF ONYX  
GEORGE OF CHARLES II.



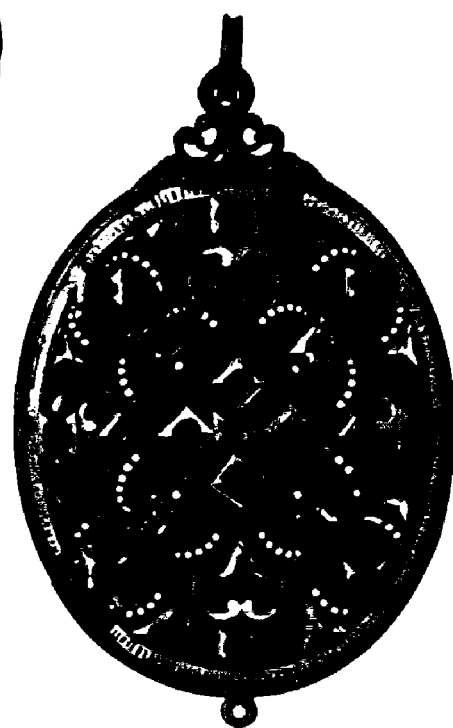
THE "HOLBEIN GEORGE."



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



THE LENNOX OR DARNLEY JEWEL.



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





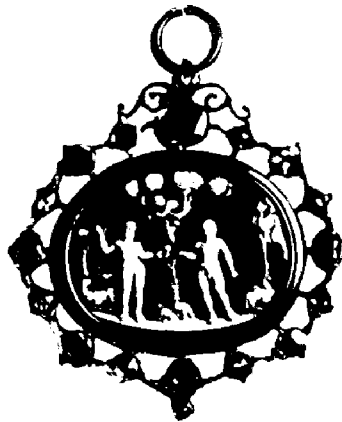
## The King's Gems and Jewels

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

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

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

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



ONYX CAMEO, ADAM AND EVE  
ITALIAN, SIXTEENTH CENTURY



## M R. HARLAND-PECK'S COLLECTION BY JULIA FRANKAU

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

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

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

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

Wright of Derby one misses somewhat strangely, but there seem



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

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

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

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

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

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

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

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

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

The relative

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



RICHARD BRINSLEY SHERIDAN BY HOPPNER

## The Connoisseur

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

Enthusiasm, notwithstanding the critical acumen,

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



BURIAL OF WILKIE AT SEA BY TURNER

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

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

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



MADAME POMPADOUR  
BY VIGÉE

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

It is different with the two Hoppners, *The Marquise de Sevrac and her Son* (see page 91) and *Richard Brinsley Sheridan* (see page 85); there is nothing obscure about their origin. They are fine examples of their master, and give the lie to the detractors who talk—glib studio talk—about his being dry, or constrained, or mannered. The illustrations speak with sufficient eloquence, and it is not

necessary to describe their brilliant quality. This is Dick Sheridan in his spring-time. He has stolen his timid bird from her cage, and now for his ears alone the sweet songs ascend. There are few debts and no difficulties, the first comedy is just written; on that wide intellectual brow one reads the conscious power. Ambition is there, and a certain triumphant youthfulness, and, perhaps, above everything, that personal beauty and charm that swayed the hearts of men, and conquered those of women. This is "handsome Dick," in whose reluctant arms Mrs. Abingdon would so gladly have flung her faded self. Reynolds' pupil, the choir boy from White-chapel, the polyglot, plebeian painter, John Hoppner, knew his sitter; and here he is for us to know too, and be fascinated by, notwithstanding all that came after.

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

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

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



MDLLE. GUIMARD BY FRAGONARD

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

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

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

And there are beautiful details to consider.

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

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

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



PORTRAIT OF A GIRL WITH A DOVE BY F. BOUCHER

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

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



THE PROMENADE  
BY WATTEAU



## Mr. Harland-Peck's Collection

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

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

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

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



MARQUISE DE SEVRAC AND HER SON BY HOPPNER

# Prints

## HIROSHIGE AND HIS FOLLOWERS BY EDWARD F. STRANGE

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

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

It has for some time been evident to careful critics



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

A HILLSIDE  
IN THE SNOW

By Hiroshige I.

From the collection of  
Arthur Morrison, Esq.

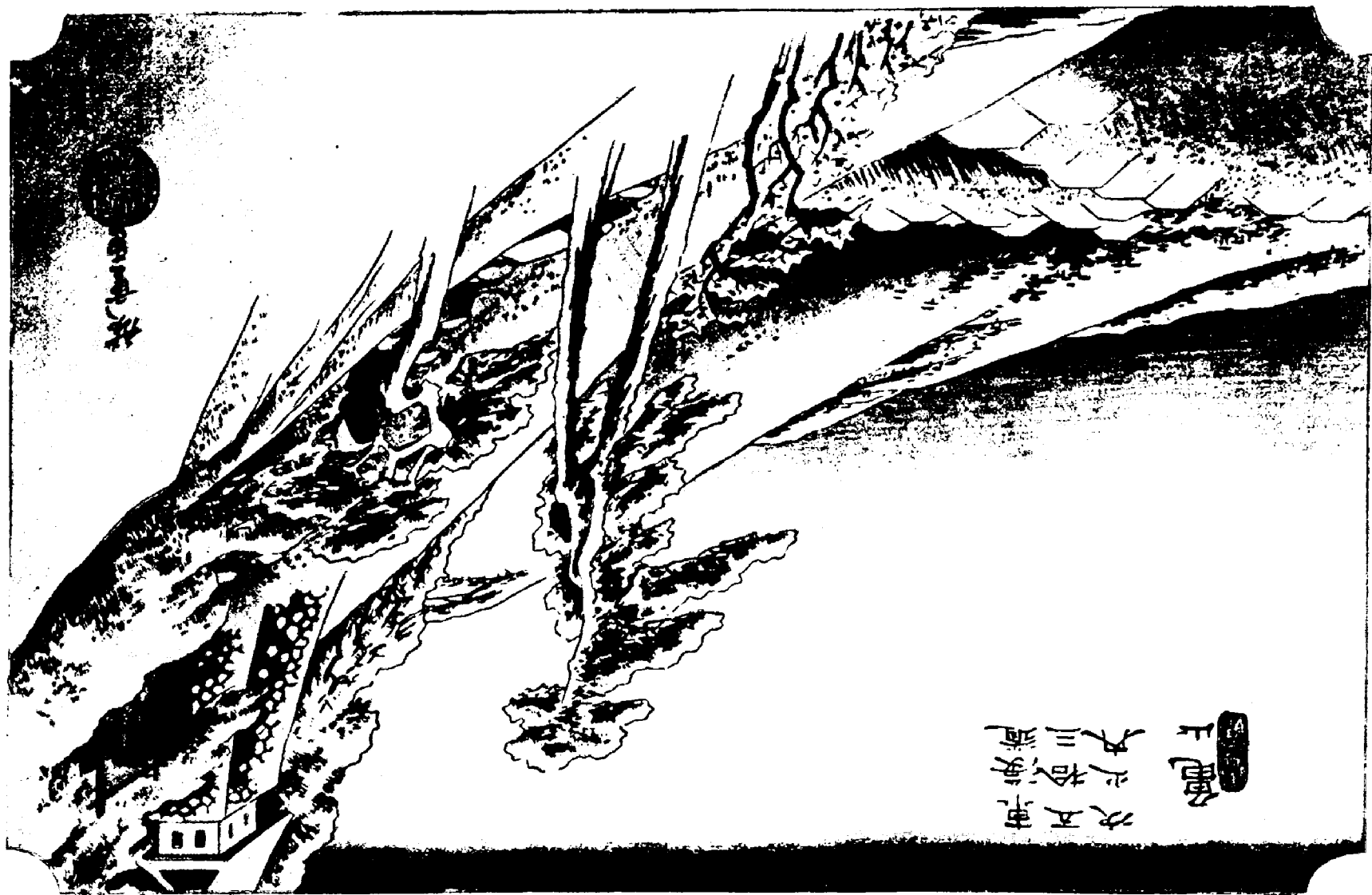


東海  
道三  
拾五  
次  
龜山

**A HILLSIDE  
IN THE SNOW**

By Hiroshige I.

From the collection of  
Arthur Morrison, Esq.



鹿  
次五東  
火拾海  
丸三道

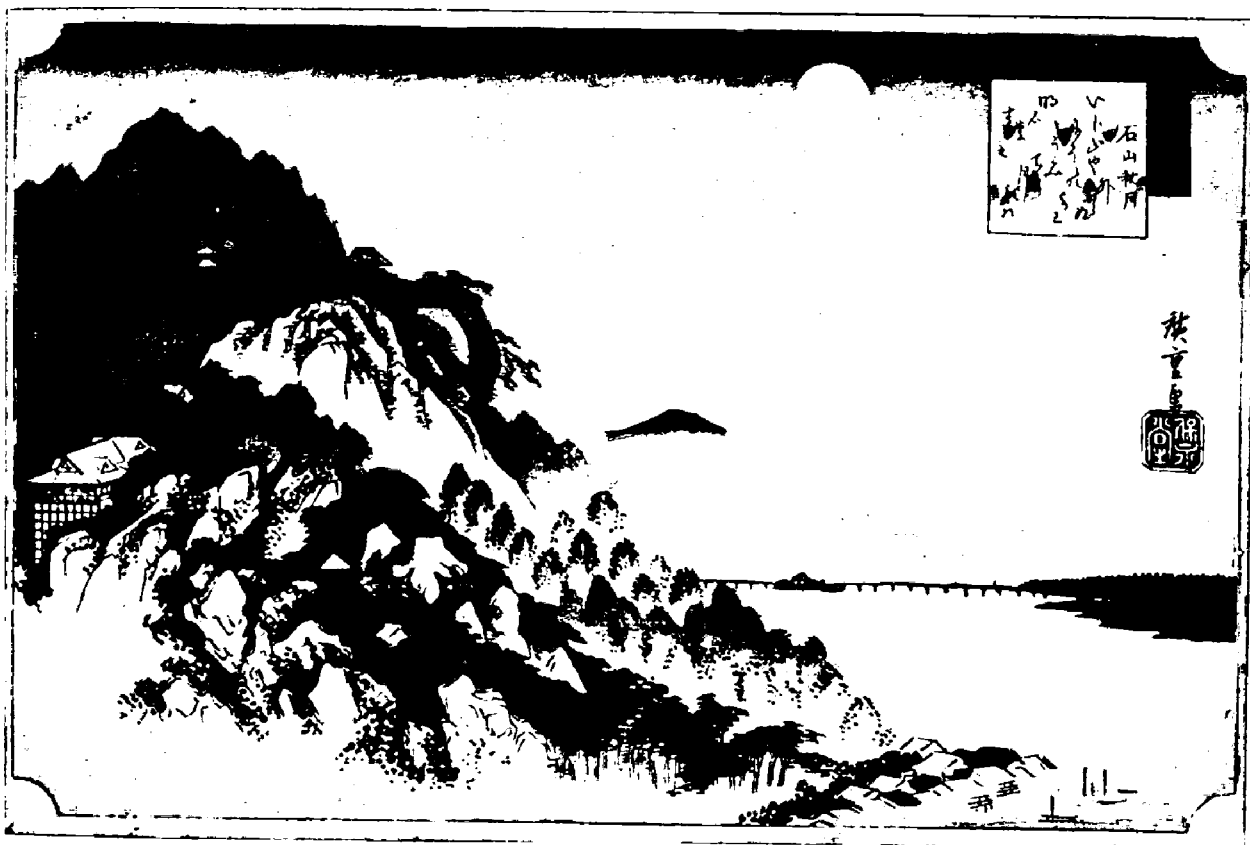
鹿



## Hiroshige and his Followers

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

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



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

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

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

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

## The Connoisseur

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

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

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

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

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

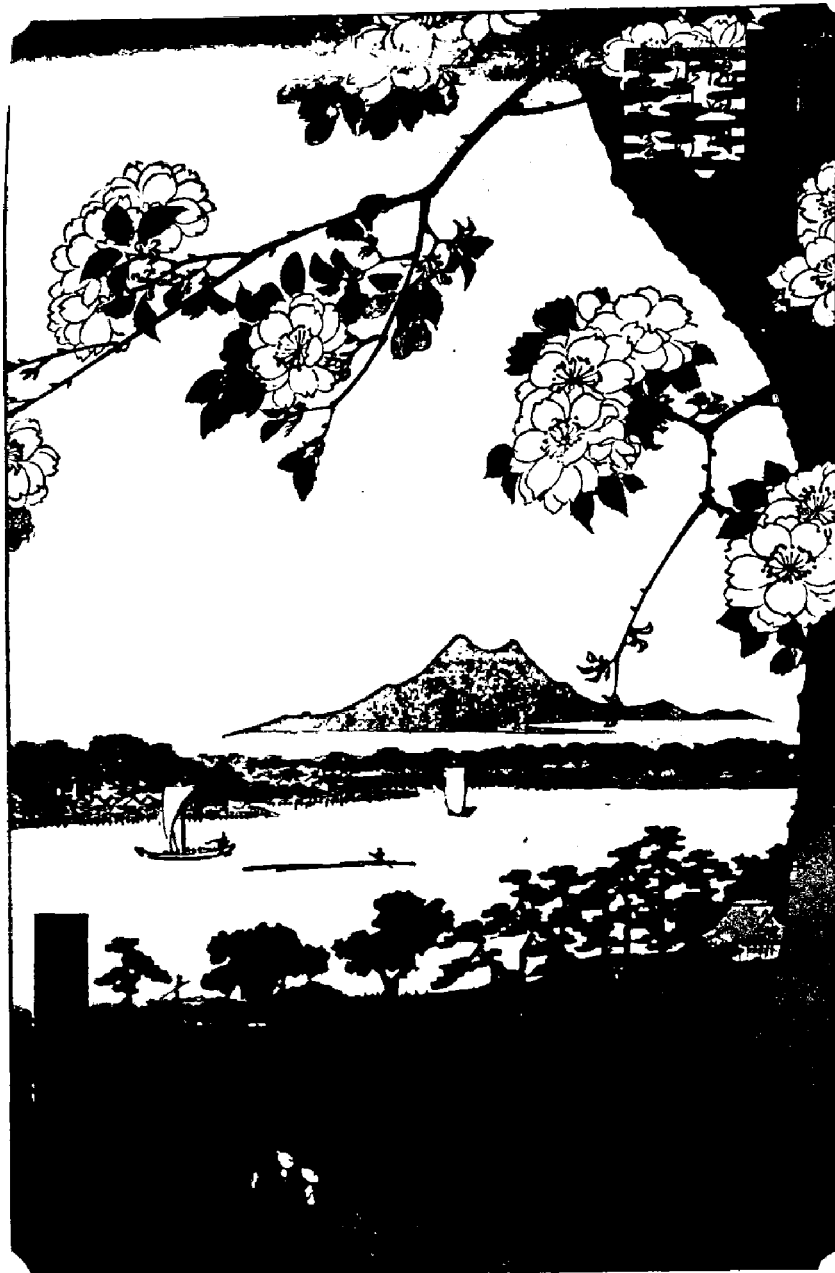
Another pupil and adopted son of Hiroshige I.



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

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





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



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

## The Connoisseur

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

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

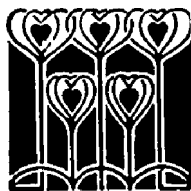
Hiroshige I. subordinated everything to landscape. His figures, delicately drawn, are most judiciously placed; as a rule they are small, though in certain well-known prints—the *Rain Storm*, for instance, and that other in which a peasant loses his hat in a gale of wind while crossing a rice-field—they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

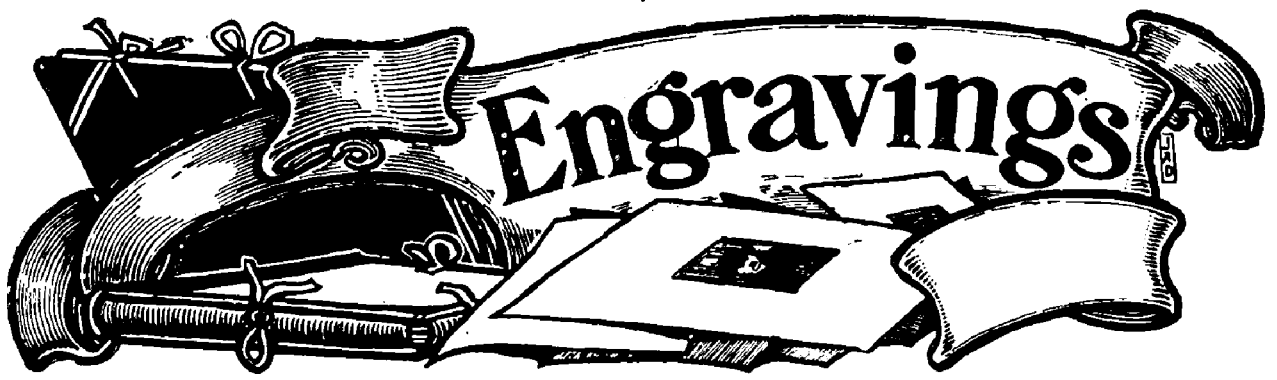
actors. Most of his landscapes are broader than they are high, although this cannot be laid down as a general rule. To him are to be ascribed the set of *Fishes*, and the small narrow panels of *Birds and Flowers*; moreover he made single-sheet pictures only. I have seen only two *surimono* by him; one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

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

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

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





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

ILLUSTRATIONS given in THE CONNOISSEUR :—

- Miniature in Oils. By Charles Bestland. *Published for the first time.* See July Number of THE CONNOISSEUR, p. 182.
- Painting. By George Romney. Engraved by J. R. Smith. See December Number of THE CONNOISSEUR, p. 260.
- Pencil Study. By John Downman, A.R.A. *Published for the first time.* See December Number of THE CONNOISSEUR, p. 275.

With present Number :—

- Miniature. By George Englehart. Engraved by R. Stanier.
- Painting, “Contemplation.” By Sir Joshua Reynolds. Engraved by William Birch.
- Painting. By Sir Joshua Reynolds. Engraved by W. Dickinson.
- Painting, “The British Sappho.” By Angelica Kauffman, R.A. *Published for the first time.*

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

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

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

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

Condé also produced examples after the Cosway

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

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

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

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

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



Mrs. Robinson.



*Painted by Sir Joshua Reynolds*

*Engraved by Will<sup>m</sup> Birch, Enamell Painter*

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

MRS ROBINSON .

BRITISH  
12 AP 1915  
MUSEUM

“Perdita” and Her Painters



“THE BRITISH SAPHO” BY ANGELICA KAUFFMAN, R.A.

(by permission of the Proprietors of the Leicester Gallery)

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

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

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

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

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

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

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

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

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

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

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

At length the tender pair obtained an interview by





*Painted by Sir Joshua Reynolds*

*Engraved by W. Dickinson*

*M<sup>rs</sup> Robinson*



## “Perdita” and Her Painters

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

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

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

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

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

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

\* \* \* \* \*

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

# Pottery and Porcelain

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

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

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

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



No. II.—PECTENSHELL TEAPOT

No. I.—ELERS DESIGN TEAPOT



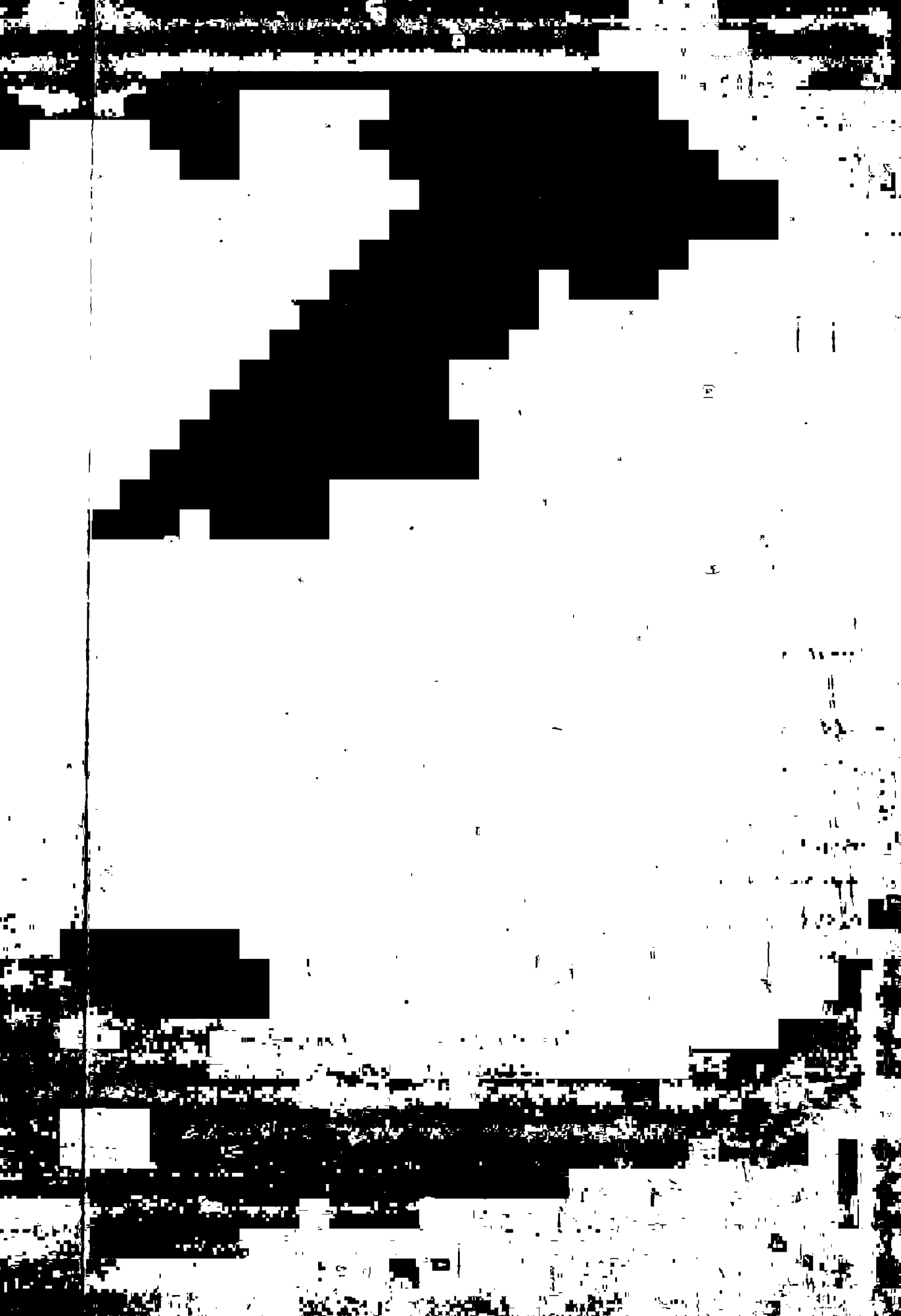
200 The Evening

The Corn Law



J. W. Woodfall, late Proprietor of the Corn Law

W. Woodfall, late Proprietor of the Corn Law



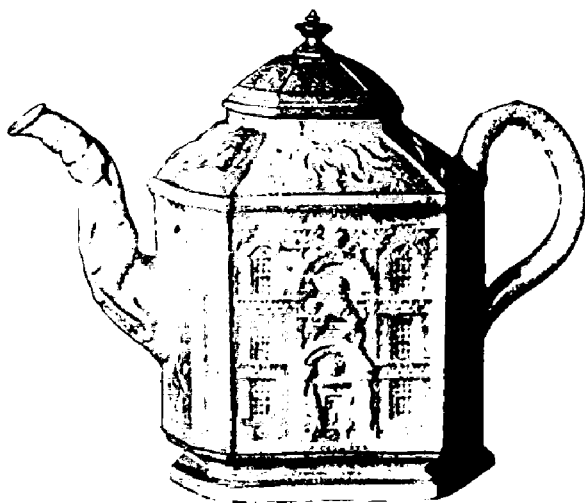
## Old English Saltglaze Teapots

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

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

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

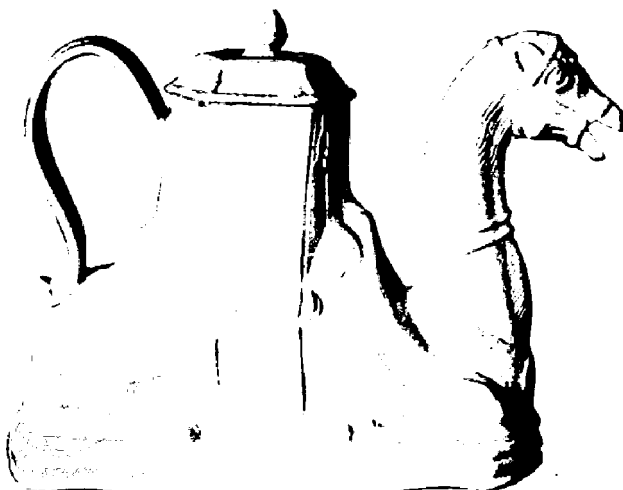
the Japanese style, which is always associated with their name. It is interesting, however, to notice *en passant* the story of its so-called discovery—although chronologically and scientifically impossible—as told by Sir John Shaw, in 1829, in his curious medley of local traditions entitled *The History of Staffordshire Potteries*. It is briefly this. About 1690 the method of glazing with salt was suggested by an accident at Stanley Farm, near Palmer's Pottery. A servant who was boiling in an earthen vessel a strong solution of common salt for



No. III.—HOUSE TEAPOT



No. V.—CAMEL TEAPOT



No. IV.—CAMEL TEAPOT

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

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

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

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

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





No. VI.—SQUIRREL TEAPOT.



No. VII.—HEART OR LOVERS' TEAPOT.

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

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

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

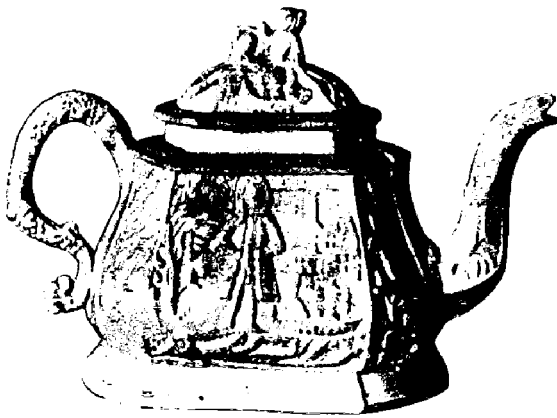
poured into the mould, so as to deposit a thin film or layer inside, and then the surplus slip poured off. When this film was nearly dry, more slip was poured in, and the process repeated until the right thickness was obtained. When thoroughly dry, the “cast” was taken from the mould and joined to another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

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



No. VIII.—IRREGULAR QUADRILATERAL TEAPOT.

## Old English Saltglaze Teapots



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



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

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

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

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



NO. XV.—TEAPOT WITH BOTH FACE AND RELIEF ORNAMENT COLOURED

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

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

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

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

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

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

## Old English Saltglaze Teapots

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

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

No. XVI.—KING OF PRUSSIA TEAPOT



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

No. XVII.—"MOSES GLASS"  
TEAPOT

No. XIII.—ORIENTAL DESIGN  
TEAPOT



# Miscellaneous

## SOME RELICS OF THE MONMOUTH REBELLION IN SOMERSET

BY H. ST. GEORGE GRAY

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

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

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

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

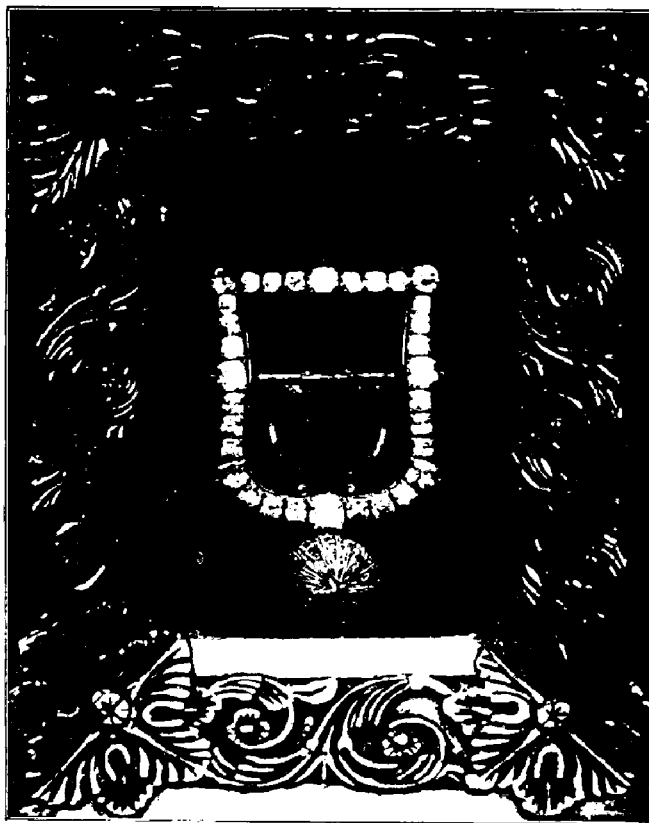


FIG. I.—PASTE BUCKLE AND BUTTON WHICH BELONGED TO JAMES, DUKE OF MONMOUTH (About  $\frac{1}{3}$  linear)

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

## *Some Relics of the Monmouth Rebellion in Somerset*

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

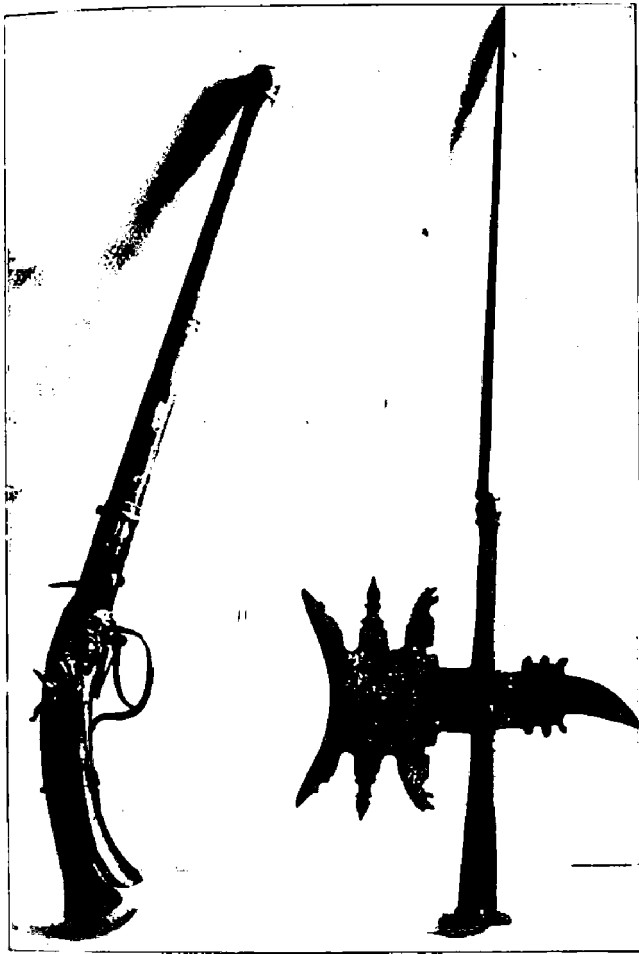


FIG. II.—BRASS-BARRELLED PISTOL AND AN ENGRAVED STEEL HALBERD, FROM FIELD OF SEDGMOOR  
(*Taunton Castle Museum Collection. About  $\frac{1}{2}$  linear*)

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

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

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

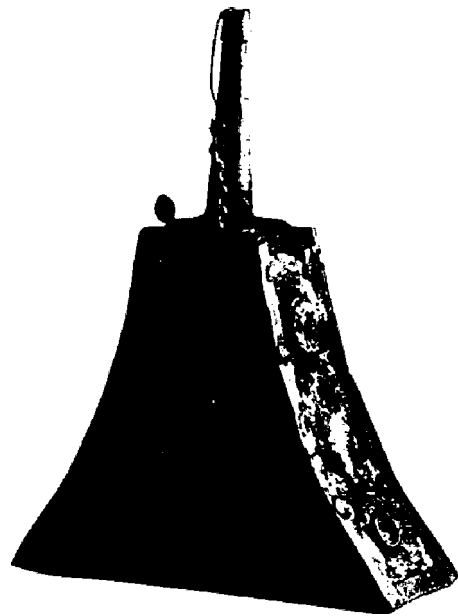


FIG. III.—POWDER FLASK, BATTLE OF SEDGMOOR  
(*Taunton Castle Museum Collection*)

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

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

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

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

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

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

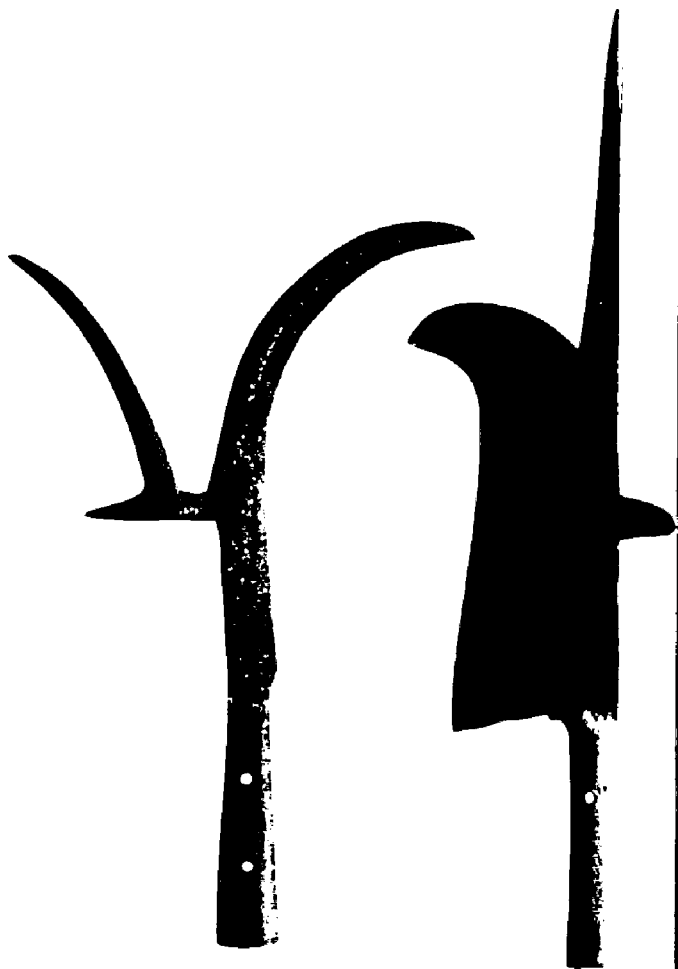


FIG. V.—IRON "BILLS," BATTLE OF SEDGMOOR (Taunton Castle Museum Collection)

of the above W. Sparke, in 1822, and is now, together with the objects mentioned below, the property of the Somersetshire Archæological Society at Taunton Castle. It consists of four slightly-tapering tubes of circular section, fitted one within the other, each tube being composed of several thicknesses of parchment. Each end is fitted with horn, but the glass is deficient at the smaller end. At the other end, the glass, which is only  $1\frac{1}{8}$  in. in diameter and  $\frac{1}{10}$  in thick, with roughly-chipped edge partly ground, is set into a rabbit in the horn and filleted in with brass wire. The protecting cap, also of horn, screws on a

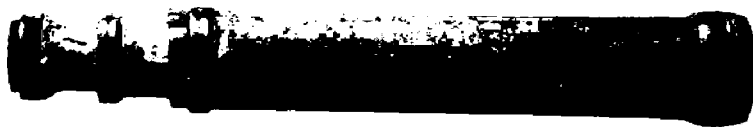


FIG. IV.—SPY-GLASS CONNECTED WITH THE BATTLE OF SEDGMOOR, 1685 (Taunton Castle Museum Collection)

## *Some Relics of the Monmouth Rebellion in Somerset*

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

Amongst other relics in Taunton Castle connected

attachment to the shaft and an iron gisarme "bill" with one rivet hole, found on the site of the battle (both  $\frac{1}{2}$ ), fig. v.; and a steel halberd with spike at end 1 ft. long, also found on the battle-field (fig. ii.).

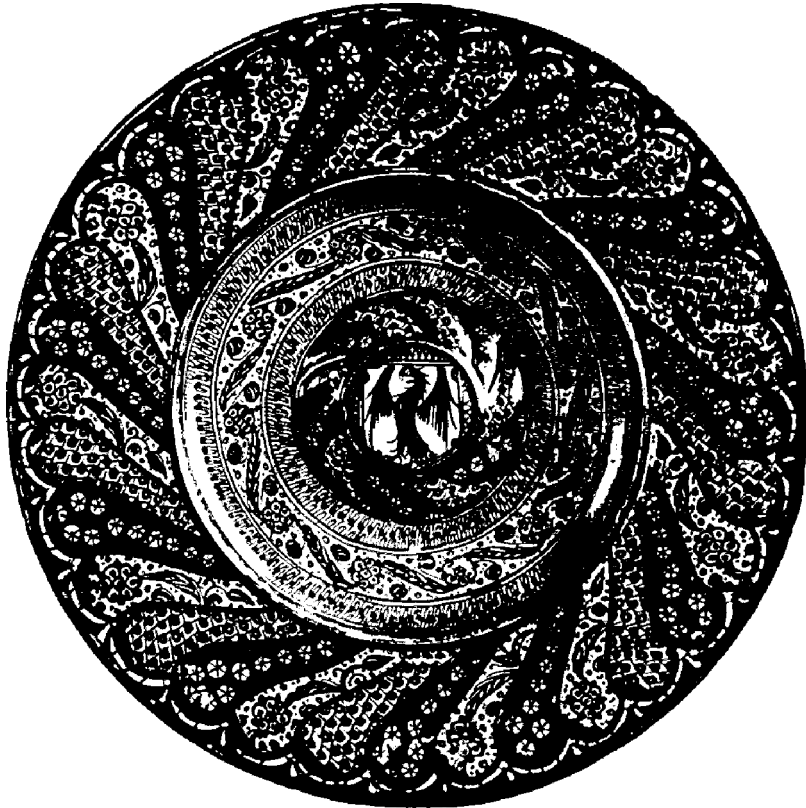


FIG. VI.—THE "FEVERSHAM DISH"  
OF HISPANO-MOESQUE WARE  
(Mentioned in Macaulay's "History of England")

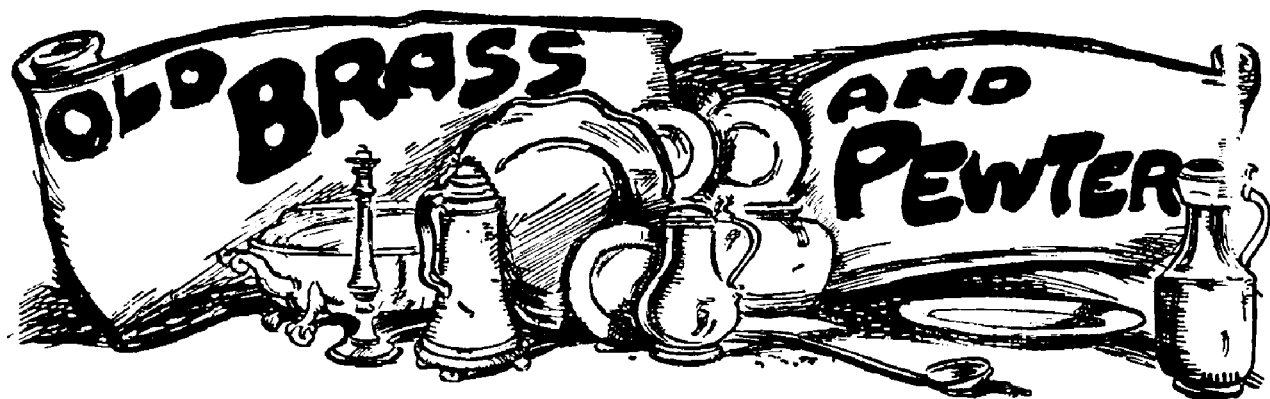
with the Monmouth Rebellion are:—A long brass-barrelled pistol which belonged to a Captain Durston and was used at the Battle of Sedgmoor (fig. ii.); a powder flask ( $\frac{1}{3}$ ) also used at the fight (fig. iii.); an iron glaive-gisarme with two rivet holes for

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



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





## SCOTTISH PEWTERERS AND SOME OF THEIR WARE PART I.

BY L. INGLEBY WOOD

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

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

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

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

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

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

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

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

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

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

BRITISH  
12 AP 1913  
MUSEUM



INNOCENCE taught by LOVE & FRIENDSHIP.

**INNOCENCE  
TAUGHT BY LOVE  
AND FRIENDSHIP**

Engraved by Bartolozzi  
after Cipriani

INNOCENCE  
TAUGHT BY LOVE  
AND FRIENDSHIP

Engraved by Bartolozzi  
after Cipriani



INNOCENCE taught by LOVE & FRIENDSHIP.

## Scottish Pewterers

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



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

the chapel, however, remaining in the possession of the Incorporation until a few years ago, when it passed out of their hands to become a dispensary as a memorial to the great explorer, David Livingstone. Every craft had two masters, appointed yearly by voters who looked after the interests of the art, called special meetings for the admission of apprentices, freemen, etc. An apprentice was only admitted a freeman after he had served seven years and executed

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

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

*Extract:—*

*"29th August, 1719.*

### MAKING A FREEMAN.

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

### ORDER OF BOOKING AN APPRENTICE.

*"14th June, 1720.*

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

It may be mentioned here that the Maiden Hospital was a girls' school, to which the members of the trades sent their daughters, the boys going to George Heriot's Hospital. Both schools are still in existence.

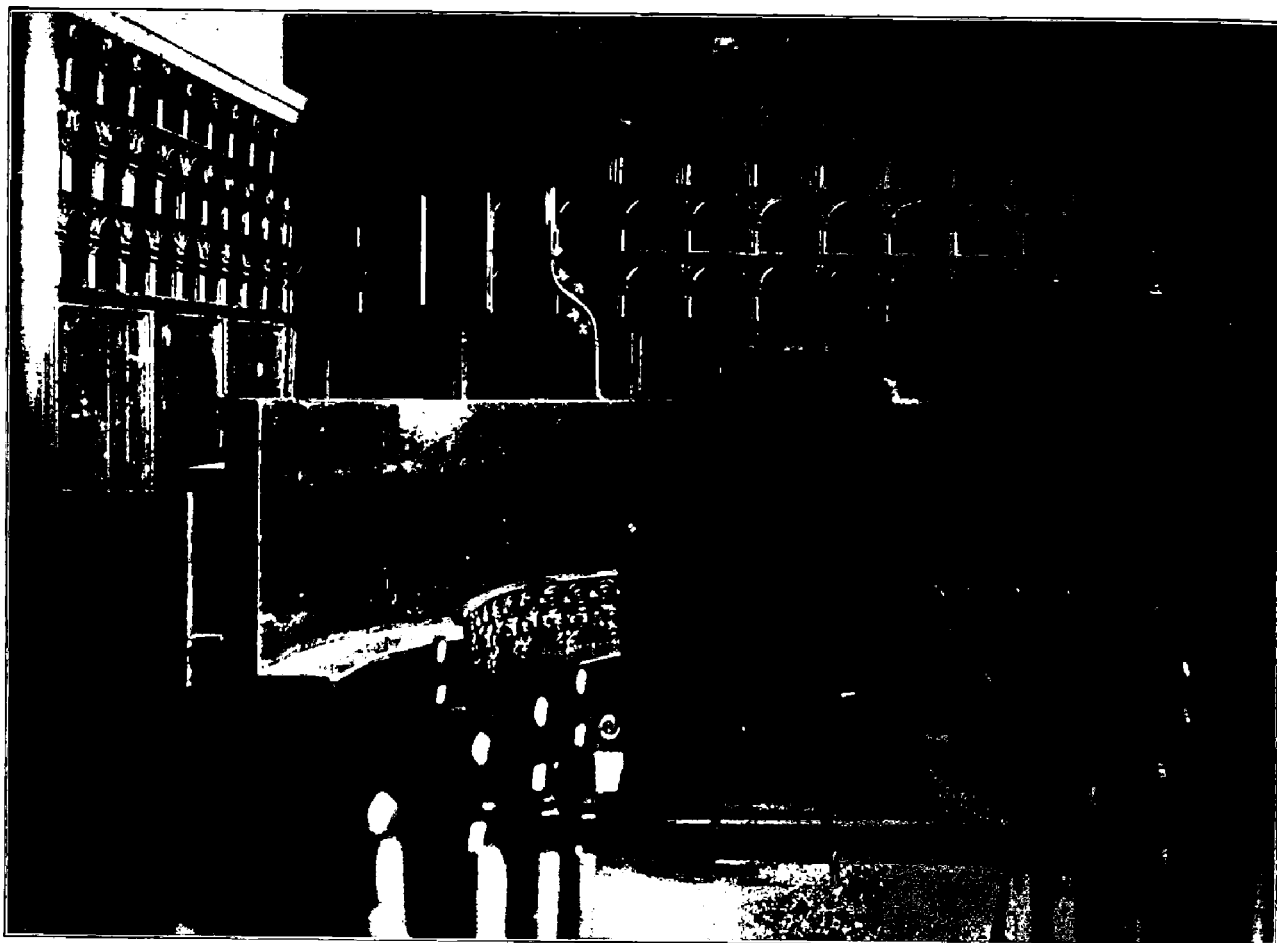
The essay or test piece of the pewterer's craft, which the applicant who wished to become a freeman and to work for himself had to prepare for his examination before the deacons of the pewterer's art, was in 1602 a basin, a laver, and a chalmer pot. In 1605 it was changed to a laver and a quart flecket.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

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

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

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

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



INTERIOR VIEW OF THE EDINBURGH HAMMERMEN'S CHAPEL

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

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

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

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

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

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

## Scottish Pewterers

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

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

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

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

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

"December 24th, 1681.

It is ordained by consent of the hail brethren, that each

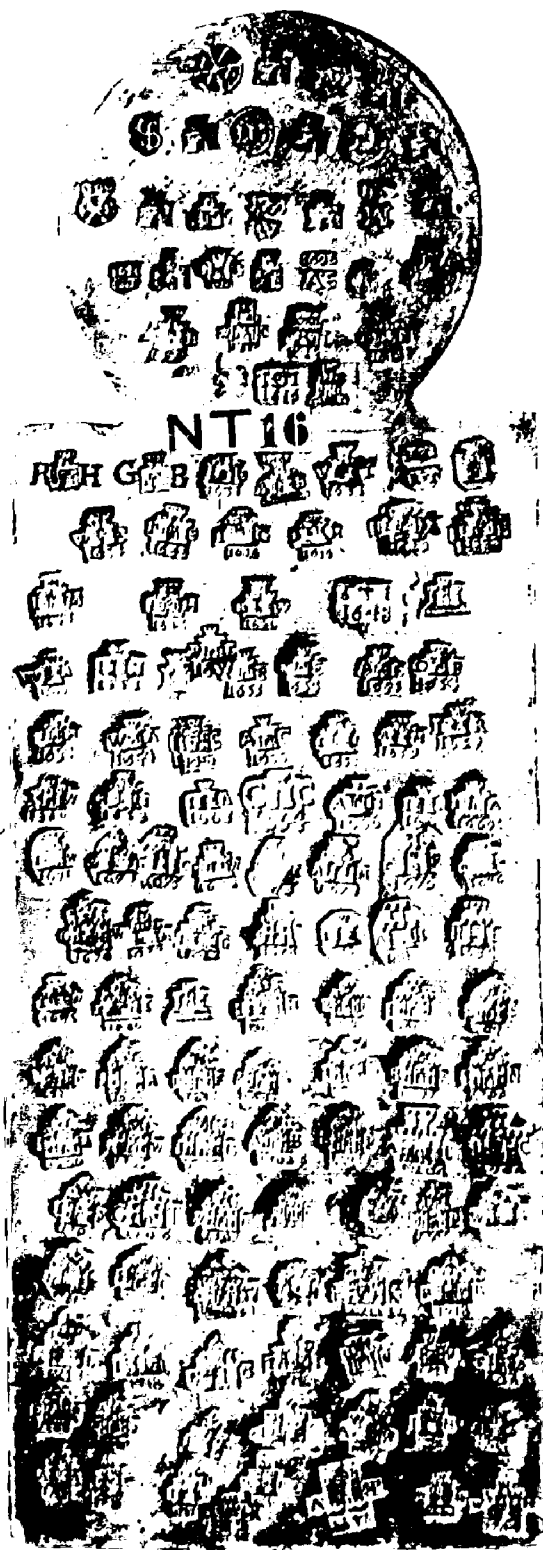
member shall have one stamp of their owne, and present ye same yn to ye house betwixt (this) and the second of February, to ye effect, everie on's work may be known, and that under ye pain of Three Pounds Scots per piece. Whereupon this act is made."

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

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

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

It must, however, be borne



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





“TAPPIT HENS”

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

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

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

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

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

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

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

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



## *The Connoisseur*

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

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

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

### *Between 1600 and 1663.*

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

### *Between 1663 and 1717.*

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

### *Between 1717 and 1741.*

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

### *Between 1741 and 1747.*

Adam Andersone.	Wm. Scott.
Thos. Herdrig.	

### *Between 1747 and 1767.*

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

### *Between 1767 and 1792.*

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

### *Between 1792 and 1794.*

Thos. Nail.	Jas. Lockhart.
-------------	----------------

(To be continued.)



INVERESK CHURCH PLATE  
*(The small tankard is a laver)*

NEW HERALDIC BOOK



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

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

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

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

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

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

real armory. The wide heraldic experience of Mr. Fox-Davies probably renders him as well qualified as any other writer to undertake the task, but he has called to his assistance other specialist writers to deal with various chapters in the work. The artistic section of the work, in which was contained the



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

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

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

the greater part of *Heraldischer Atlas*, follows more closely the lines of the original. Within the limits imposed by the lower price the work had been done well, and the development of this section has merely taken the form of the addition of a large number of English examples, which render the book at the same time as a whole more complete and as a selection of examples of heraldic art more British in character. The new plates which have been added to the book in no way fall short of the originals.

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



A LION RAMPANT

" ANCIENT COFFERS AND CUPBOARDS " \*

A

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"There seems to have been a Guild or Union of

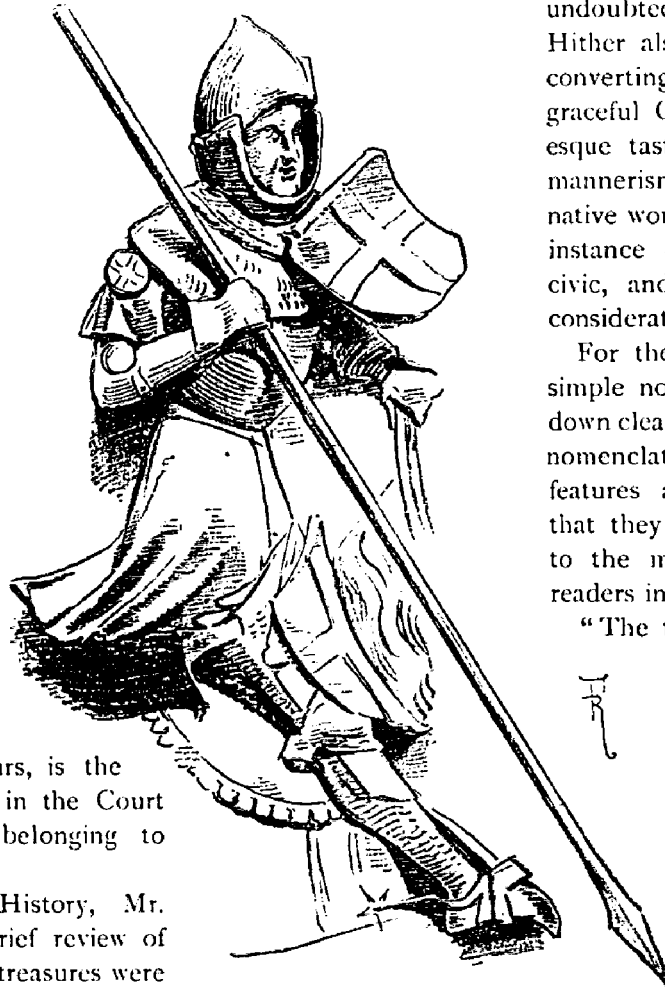
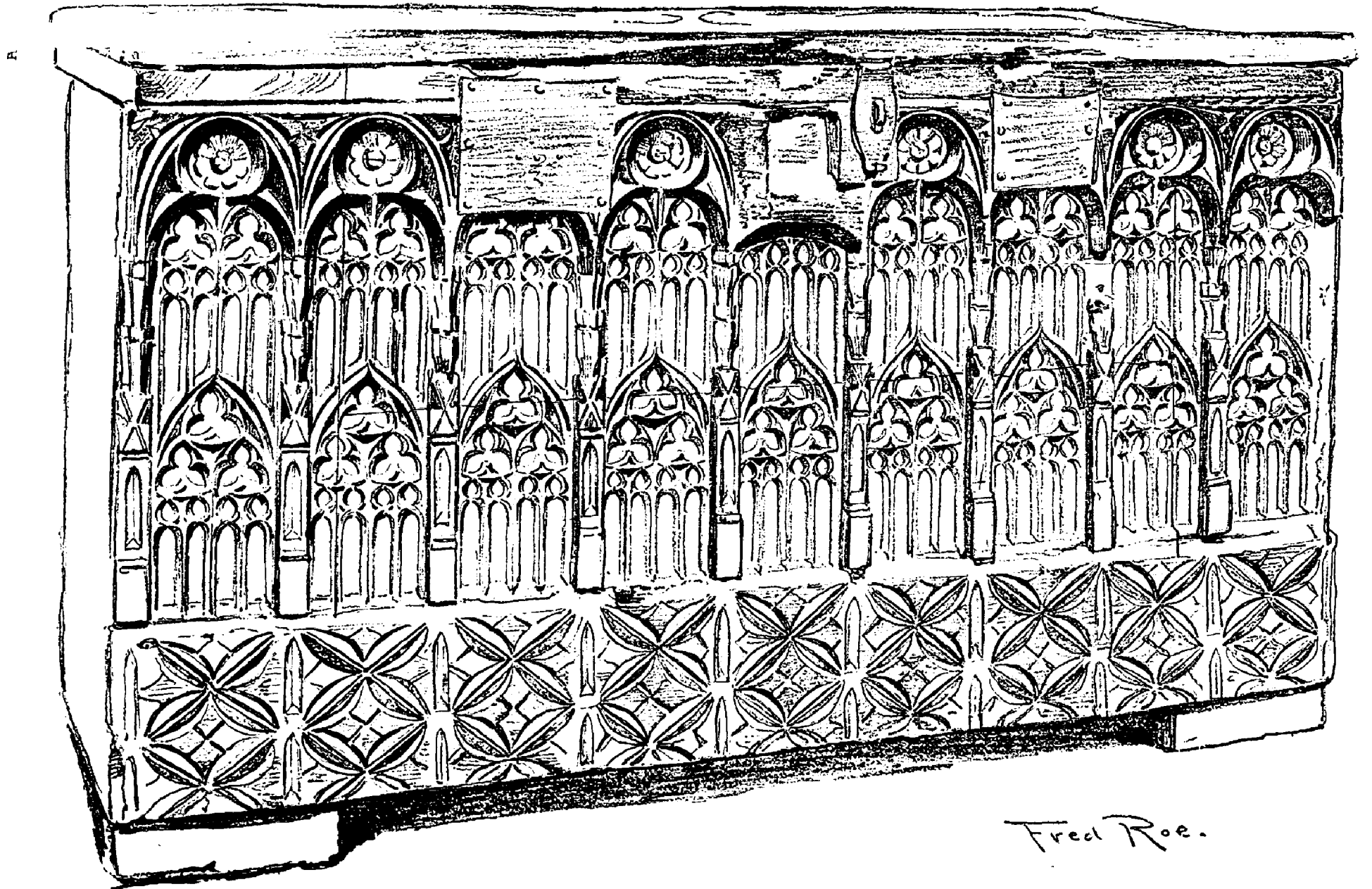


FIGURE OF ST. GEORGE  
(FROM FOURTEENTH CENTURY COFFER  
FRONT IN THE VICTORIA AND  
ALBERT MUSEUM)



FOURTEENTH CENTURY COFFER IN FAVERSHAM CHURCH, KENT



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

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

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

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

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

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

*(To be continued.)*



FOURTEENTH CENTURY COFFER IN DERSINGHAM CHURCH, NORFOLK

# Stamps and Autographs

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

**The London Philatelic Society's African Exhibition**

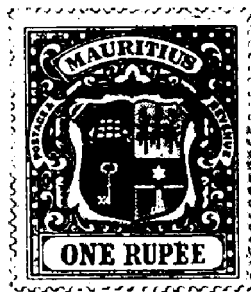
**BERMUDA** has sent out a penny value of a new design with vessels and a dock, but whether it is to be a solitary departure from the set colonial type, or the forerunner of a new series, we are not yet told. 1d. carmine, brown centre, watermarked "C. A.," perf. 14.

**Notable New Issues**



**Cape of Good Hope.**—I am indebted to Messrs. Brigs for a surprise from this colony in the 1d. value with the King's head in an oval. The figure of Hope has figured upon every stamp of the Cape with one solitary exception from 1853 onwards. The exception was the 1d. stamp with a view of Table Bay, locally known as the "rebel stamp." 1d. carmine, watermarked "C. A.," perf. 14.

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

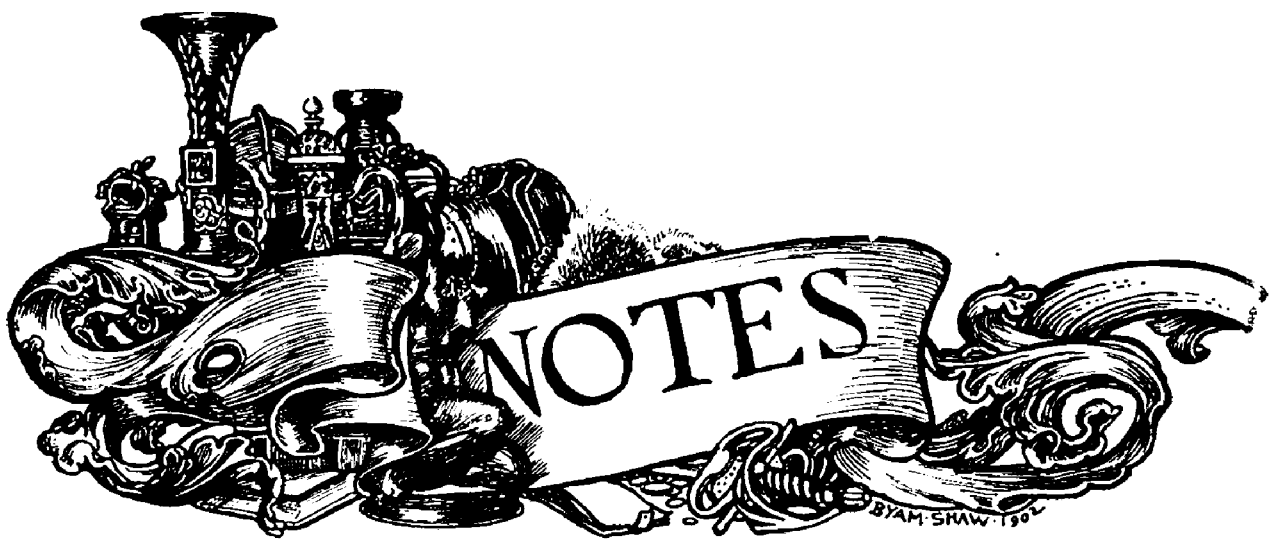


**PERSIA.**—A new design from the land of the Shah is not an unfrequent philatelic event. Here is the latest portrait of his present majesty, on a new series of postage stamps, and probably most people who saw the Shah during his recent visit to this country will agree that it is by no means a bad portrait.

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



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



“THE CONNOISSEUR” SERIES OF  
HISTORICAL COSTUME  
ORIGINAL STUDIES BY E. T. PARRIS  
*Historical Painter to the Queen*

(See *First of Series—Introduction, Prefatory Note.*)

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

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

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

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

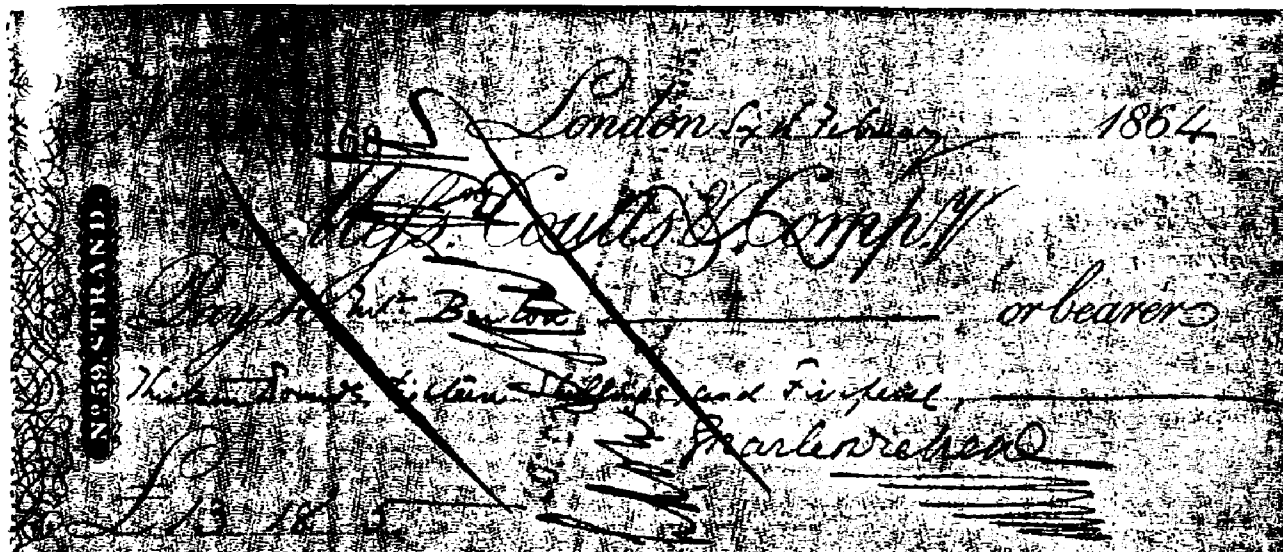
The costume—adopted in all its unbecoming extravagance, and with its uncompromising stiffness—of Elizabeth’s latter days, continued the mode throughout her successor’s tasteless rule. The enormous “wheel vardingale,” as it was known, the elongated stomacher, and preposterously wide-spreading ruffs and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

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



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

BRITISH  
12 AP 1913  
MUSEUM

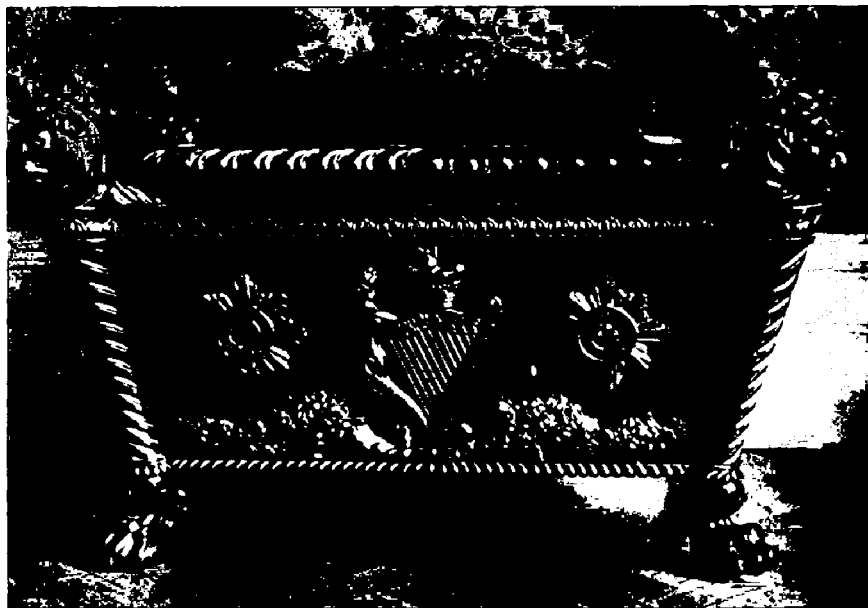


A DICKENS CHEQUE

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

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

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



OLD IRISH MAHOGANY WINE-COOLER

THE above illustration is reproduced from a photograph of a very old Irish wine-cooler, in carved mahogany, and dated 1783. Our correspondent believes it to be unique, although he has heard that a replica of it is to be found at Dublin Castle. The dimensions of this wine-cooler are roughly 3 ft. 6 ins. by 2 ft. 6 ins.; it opens by a secret spring

IN the large vestry of Clifton Parish Church may be seen a most interesting old oak carving of the royal coat of arms bearing the date 1601. Its particular interest lies in the fact that the red dragon of Wales figures as the right hand supporter of the coat of arms instead of the unicorn, which is now always quartered there.

**Queen Elizabeth's  
Coat of Arms  
in Clifton Parish  
Church**



QUEEN ELIZABETH'S COAT OF ARMS

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

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

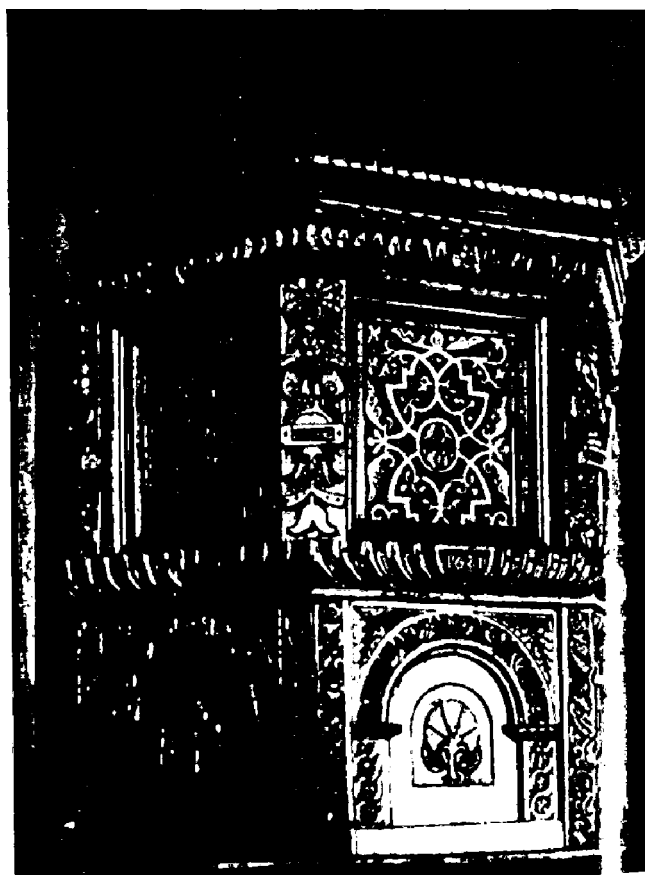
or Lancaster, or an antelope or a stag. The unicorn which now appears in the coat of arms of Great Britain was formerly a supporter of the arm of Scotland, and was first introduced when the two kingdoms were united under James I.

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

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

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

**An old Oak  
Pulpit and  
old Church Bell**



OLD OAK PULPIT

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

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

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

In spite of her long incorporation into the Grand Ducal Territory of Tuscany, and subsequently

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

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



OLD CHURCH BELL AT KIRKBY THORE

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

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

RE NI IHC TAS VNUS DEVS MESERERE

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

CA TRE NI IHC TAS VNUS DEVS MESERERE

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

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



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



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

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

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

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

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

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

ARCHITECTS, designers, craftsmen, and amateurs interested in Old Oak Furniture will find in

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

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

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

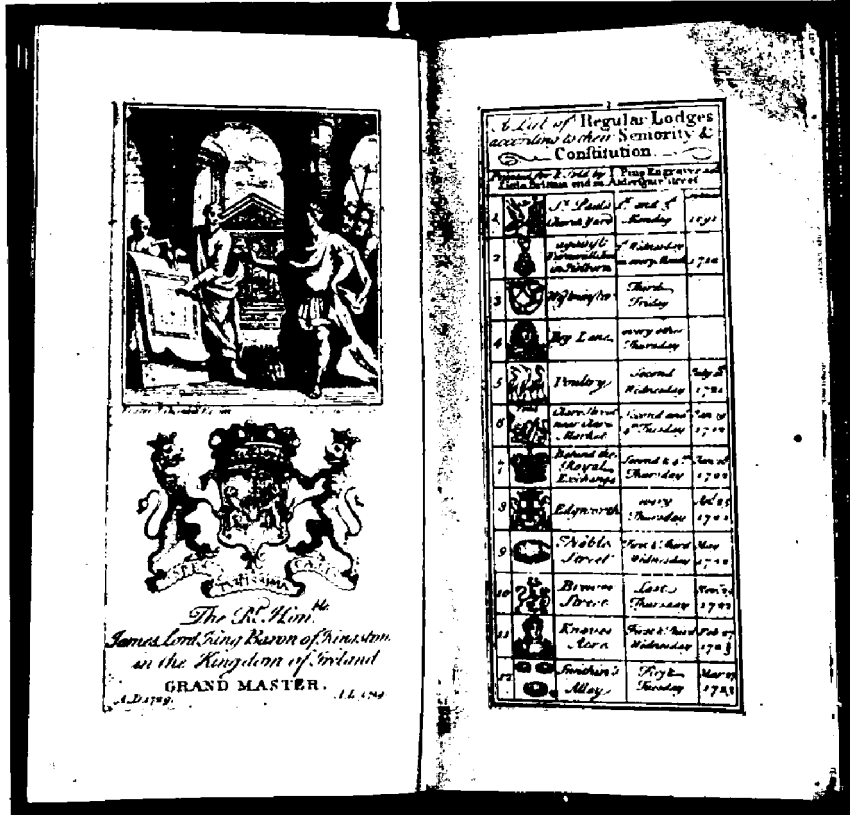


ALLEGORY OF THE REFORMS INSTITUTED IN SIENA BY GRASOVELA AND SFONDRATO UNKNOWN PAINTER, 1542

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

Ancient  
Calendar of  
Craft Masonic  
Lodges. By  
Robert Manuel

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



AN ANCIENT MASONIC CALENDAR

Street." Our illustration shows the frontispiece and first page of this list. The design in the top left-hand corner is the work of Sir John Thornhill, engraved by John Pine. Thornhill was descended from an old Dorsetshire family, and was born at Weymouth in 1688. His uncle, Dr. Sydenham, a leading physician of the day, encouraged him to study painting in London. Thornhill was successful. George I. knew and liked him, and he became M.P. for his native town in the first parliament of George II. Hogarth married his daughter. Thornhill became a formidable competitor of both Verrio and Laguerre as a painter of ceilings and staircases. The painted hall of Greenwich Hospital is a fine specimen of his work. After vainly attempting to found a Royal Academy,

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

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

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

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

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

of which are unknown, and were therefore presumably foreign. We know that Torrigiano came to England in 1512, and executed a number of memorials in London, including one to Henry VII., bringing with him a number of Italian sculptors and painters, and on his departure in 1522, others succeeded, the best known and probably the last being Rovezzano, who returned to Italy in 1540. These were succeeded by Germans and artists from the Low Countries, but there is no record of any of these being employed in Scotland. Still, the style of the statuette in question certainly is suggestive of a foreign origin, either French or Italian. At a time when there was so frequent communication between Edinburgh and Paris, bearing in mind the fact of the Queen having spent thirteen years of her life in the last-named town, and her well-known affection for it, there would seem no improbability in inferring that a foreign artist, probably French, was purposely brought over for the work, assuming, as we think we may, that the latter is contemporary with the Queen's reign, and only a model for a larger work. Even if it should be proved that this was never executed, our suppositions might still be correct, as the disturbed condition of affairs which followed may well have prevented the original intention being carried out.

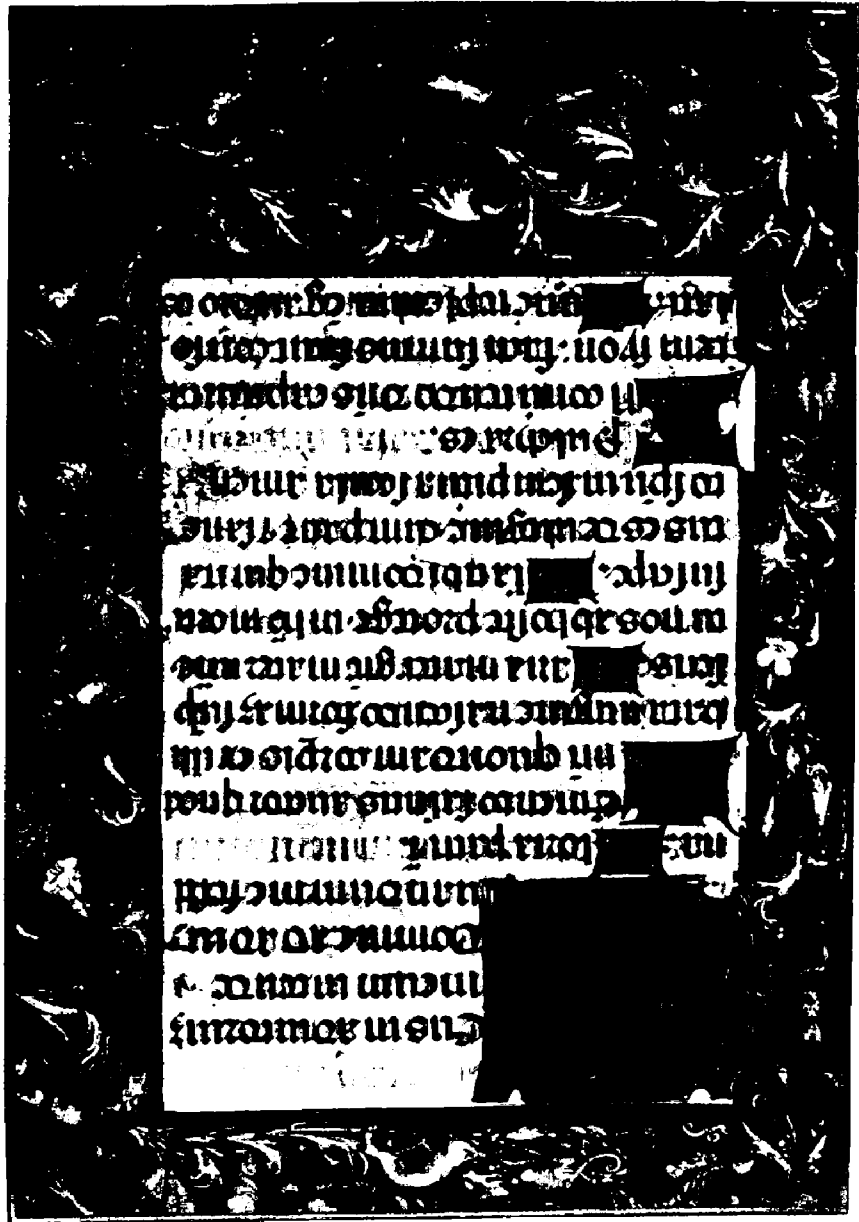


EQUESTRIAN STATUE,  
PROBABLY OF MARY QUEEN OF SCOTS

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

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

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



BRITISH  
12 AP 1913  
MUSEUM



POINT D'ESPAGNE (ARRIGONI SALE)

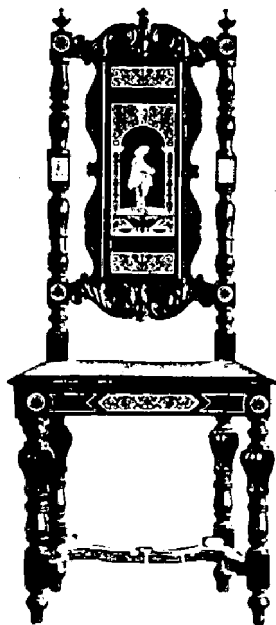
THE catalogue we have received from Milan of the sale of the late *Madame Veuve Arrigoni*, which took place early in January, may well serve as an example of how such publications should be arranged. Besides a biographical sketch of the collector's career, written by the editor, M. Napoleoni Brianzi,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

#### The Arrigoni Sale in Milan

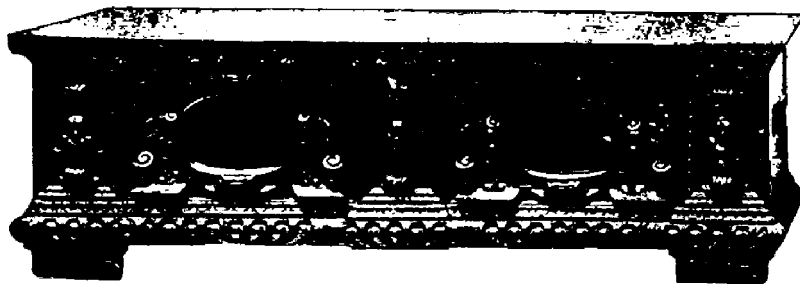
SEVERAL communications have reached the Editor with reference to the article on Old Venetian Glass in the December number of *THE CONNOISSEUR*, in which the writer, carried away by his enthusiasm for the exquisite productions of a *Borraviero* and a *Ballarin*, condemns in sweeping terms the glass of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

#### Venetian Glass

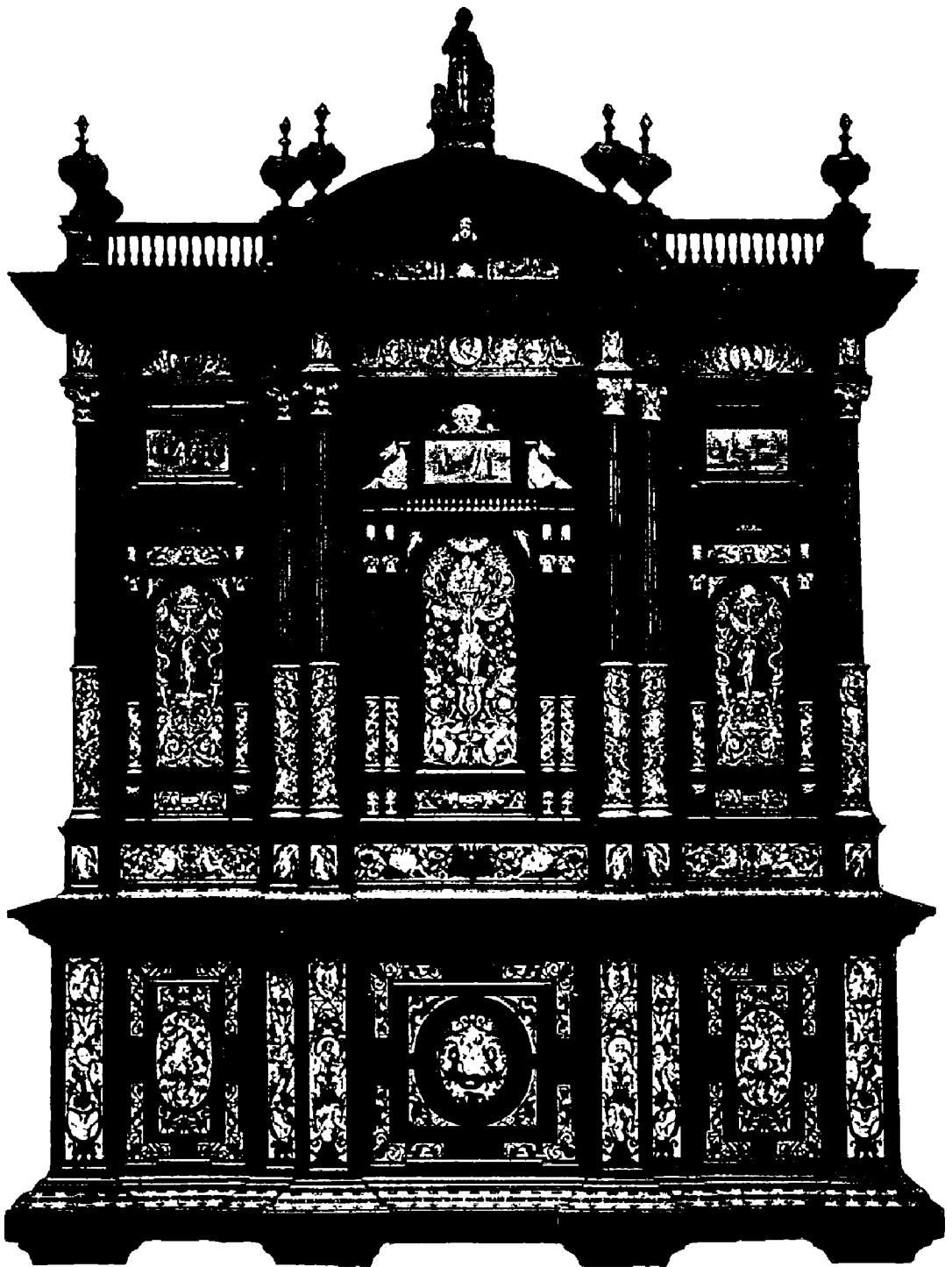
Although the Editor does not hold himself responsible for any of the opinions expressed in signed articles, he thinks it only right to acknowledge the indisputable fact that immense improvements have been made of late years in the manufacture of Venetian glass, and that the secrets of the old Venetian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



INLAIN CHAIR (ARRIGONI SALE)



CARVED COFFER (ARRIGONI SALE)



RICHLY DECORATED EBONY CABINET  
(ARRIGONI SALE)

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

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

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

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

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

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

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

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

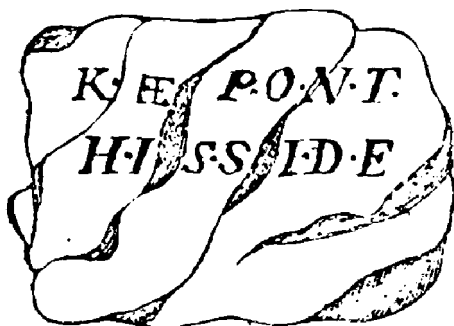


books and the rest—and forbid their being exposed for sale under penalty of fine or imprisonment.

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



THE MADONNA BY SASSOFERRATO



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

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

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

## Notes

detours acquire a feeling of relief and of admirable truth.

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

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

**An Old Billiard Table** following inscription:  
"GILLOWS, No. 934. A.D. 1813,"  
and the result of nearly ninety years' usage (part of which at all events has not been over gentle) has been to leave it in as sound a condition as when it first left the workshop. The bed is still beautifully level and made of mahogany, while the construction of the table is most interesting, being built up of

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

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

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



OLD BILLIARD TABLE



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



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

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

AT Christie's, on December 11th, £3,000 was given for an Elizabethan standing salt of silver-gilt and rock-crystal, bearing the London hall-mark for the year 1577, and the maker's mark, a hooded falcon in escalloped shield. It measured 7½ ins. in height, and was probably the work of Thomas Bampton, of "The Falcon." Though a record price for a salt, the record for a single silver-piece is still held by the Tudor Cup, sold at the same sale room in April last for £4,100. A Commonwealth tankard and cover, parcel gilt, 6 ins. high, 16 oz. 16 dwt., with the York hall-mark for

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

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

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

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

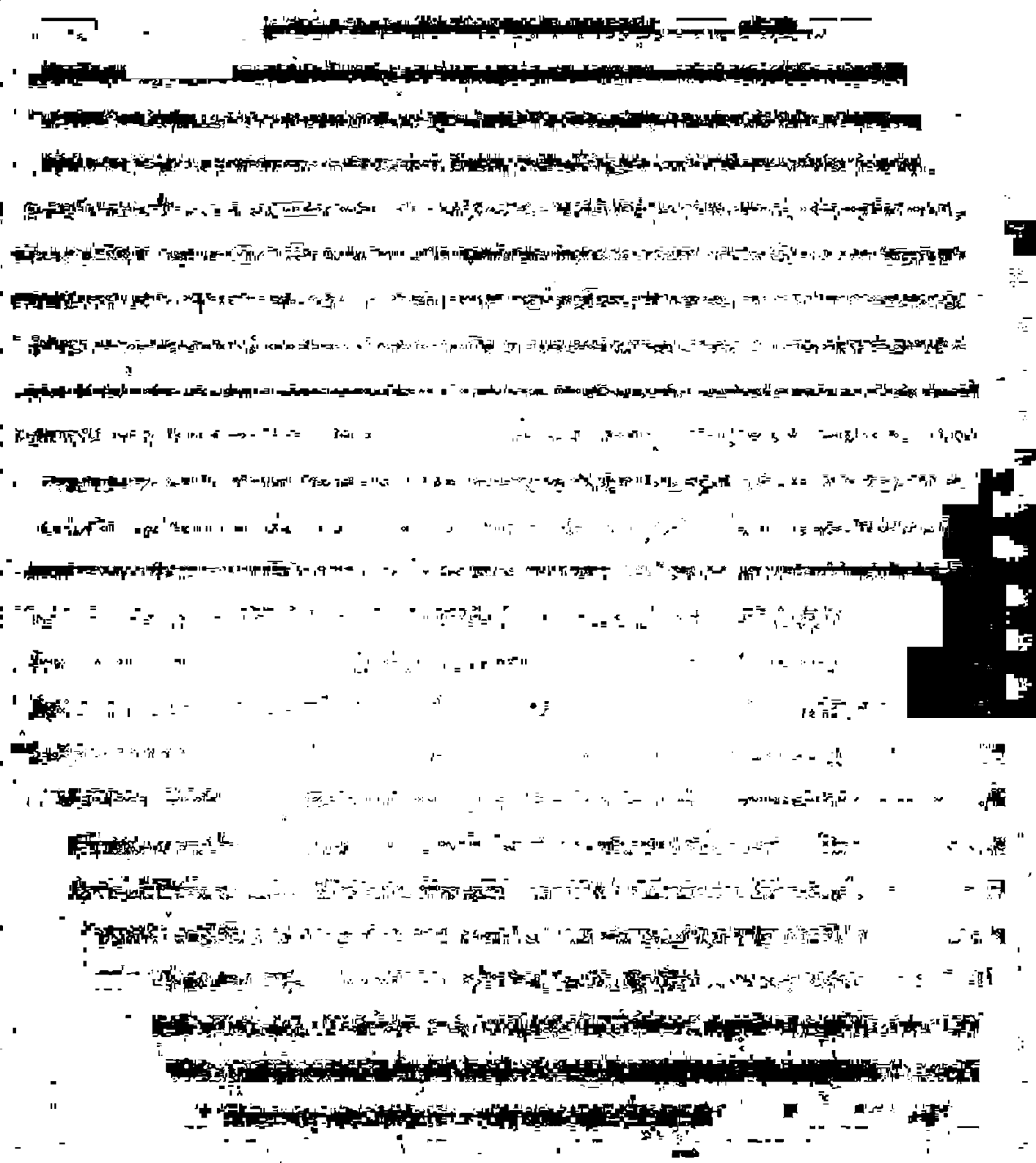
The Indices for volume IV, of *THE CONNOISSEUR* (Sept., 1902, to Dec., 1902) are now ready, and can be obtained at the price of 6d. on application at THE CONNOISSEUR Publishing Offices, 2, Carmelite House, Carmelite Street, E.C.





# A JEWISH RABBI

From the Painting by Rembrandt  
at the National Gallery











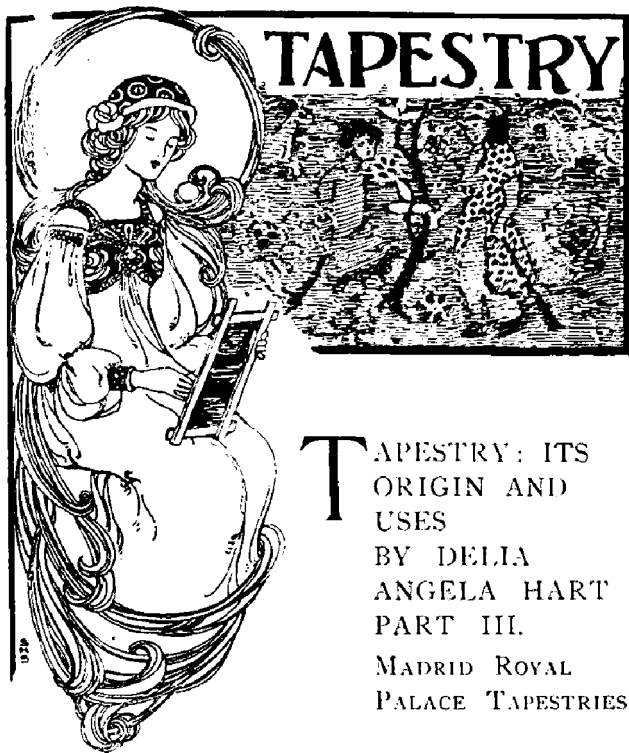
# A JEWISH RABBI

From the Painting by Rembrandt  
at the National Gallery

2

A JEWISH RABBI

From the Printing by Rembrandt  
at the National Gallery



# TAPESTRY

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

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

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

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



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

## The Connoisseur

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

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

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

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

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



THE VIRGIN IN PRAYER TAPESTRY AFTER VAN EYCK

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

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

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

## *Tapestry: Its Origin and Uses*

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

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

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

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



CHRIST AT THE FEET OF THE VIRGIN TAPESTRY AFTER VAN EYCK

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

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

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

## The Connoisseur

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

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



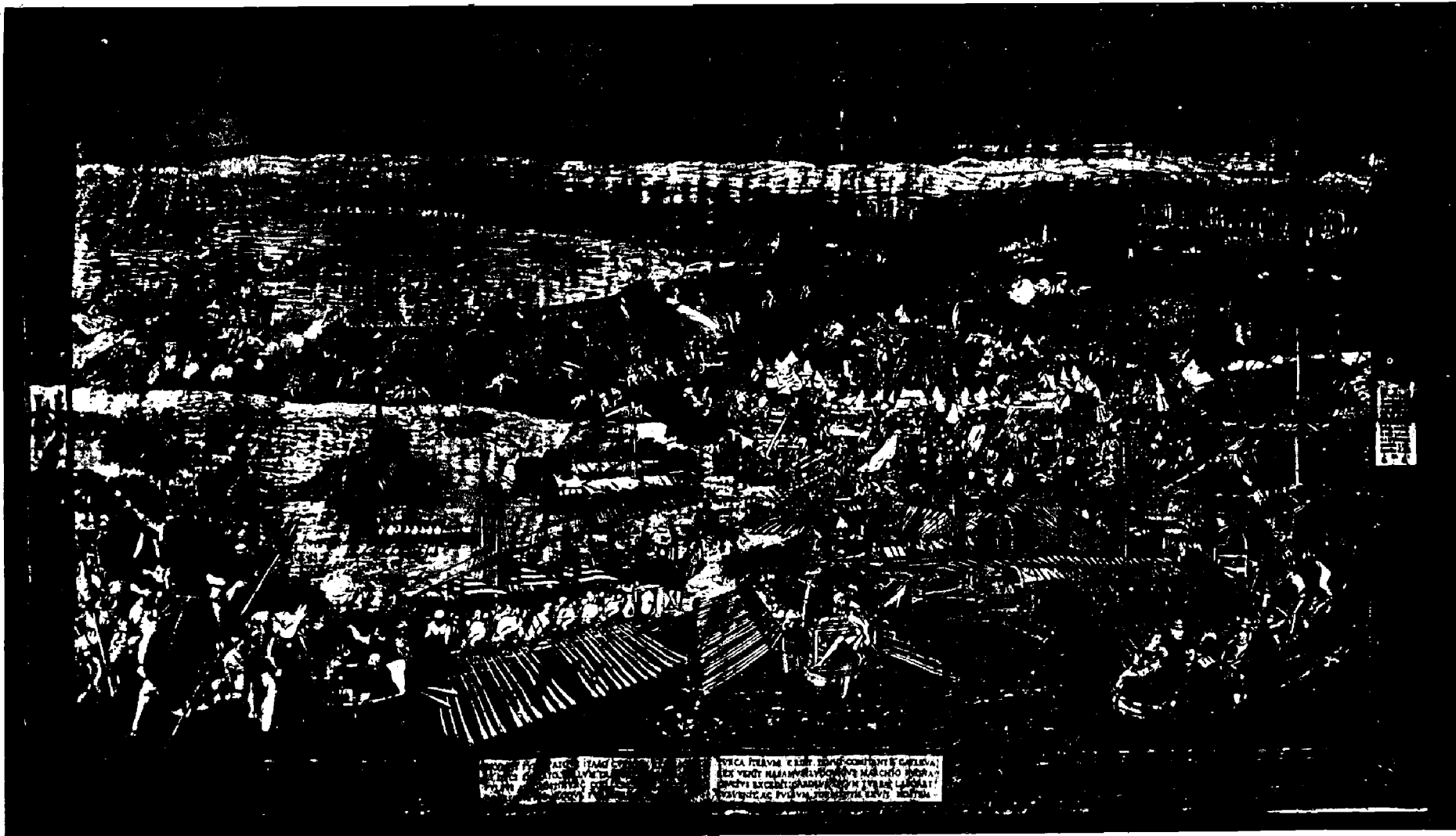
ST. JOHN'S DEPARTURE TAPESTRY AFTER VAN EYCK

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

The youthful precursor is about to set forth on

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

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



THE CONQUEST OF TUNIS: BATTLE OF LA GOLETA  
TAPESTRY AT THE MADRID ROYAL PALACE



## The Connoisseur

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

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

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



THE BAPTISM OF CHRIST TAPESTRY AT THE MADRID ROYAL PALACE

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

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

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

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

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

Children of John, First Earl Spencer

By Angelica Kaufman

From the Collection of Earl Spencer



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

Children of John, First Earl Spencer

By Angelica Kauffman

From the Collection of Earl Spencer at Althorp



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

Children of John, First Earl Spencer

By Arthur Knollys

From the Collection of Earl Spencer at Althorp







THE CONQUEST OF TUNIS: THE REVIEW OF THE ARMY  
TAPESTRY AT THE MADRID ROYAL PALACE



## The Connoisseur

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

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

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

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

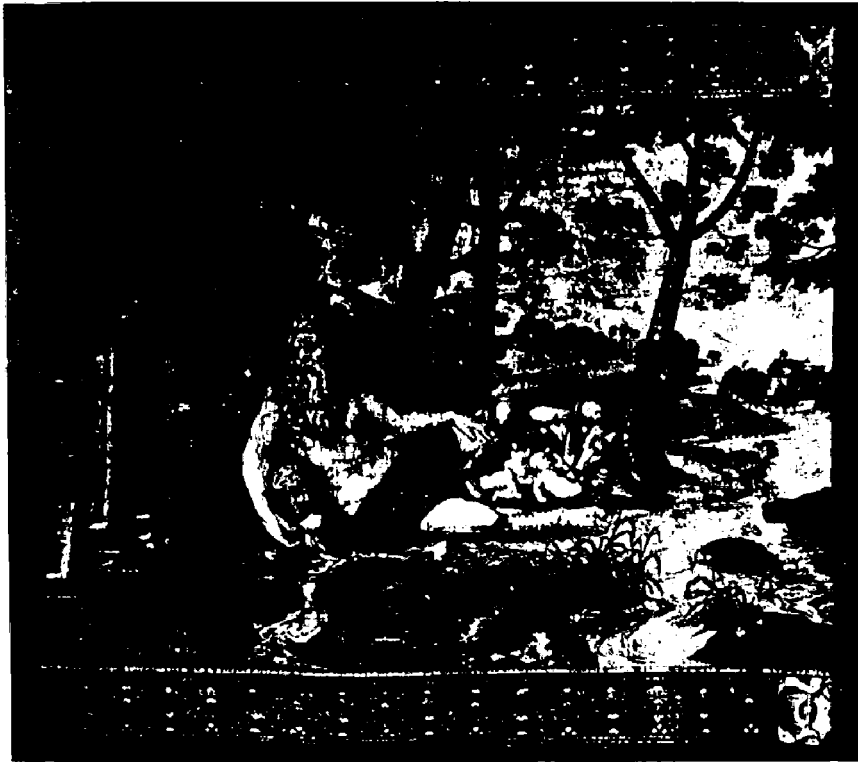
there is to be found at the royal archives, Simar as, a document which states that the Madrid series in the "Apocalypse" were conveyed to Spain by the famous "tapissier," Pannemaker.

The series, "Founding of Rome," recalls the work of Albrecht Dürer and Lucas van Leyden in several of the panels. The Italian influence, especially in the border and in the style of the dress, is evident. The series is remarkable in the luxury of the dress and the decorative detail throughout. Some piquant scenes are given in those old webs of history. That in which Romulus, just come to his throne, thanks to the humanity of his quadruped nurse, when he beholds for the first time the beautiful Hersindia, his destined bride, and the first woman who has blessed his majesty's vision—up to that date—is a revelation not alone to the dazed-looking young monarch, but to all who have gazed upon the work, which unhappily is unattainable by photography.

Universal suffrage accords to Roger Van der Weyden high rank

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

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



THE TIBER  
TAPESTRY AT THE MADRID ROYAL PALACE

## *Tapestry: Its Origin and Uses*

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

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

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

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



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

# Miscellaneous

## JOHN VOYEZ AND HIS WORKS BY "G."

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

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

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

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

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



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

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

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

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

The larger of these (2¼ ins. in diam.) is a Dutch landscape. At the time of its execution (probably about 1792-5) Voyez had acquired full mastery of his material, and had devised those transparent effects in which he excelled all competitors in this branch of art. Here he has not merely attempted perspective, but atmospheric effect. The town in the distance and almost transparent sea form a background from which nearer objects stand out with realistic effect. The sails of the vessels and their rigging, fine as silk, are further testimony to his dexterity in reducing his material to the last stage of tenuity. The sheep and cow in the foreground are probably his most successful efforts as a carver of animals, and the oak tree is a good specimen of his work, though not quite so good as some others which exist; but a tiny figure of a man in the mid distance who issues from a willow-shaded cottage is a masterpiece of dexterous work, the bundle which he carries over his shoulder

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

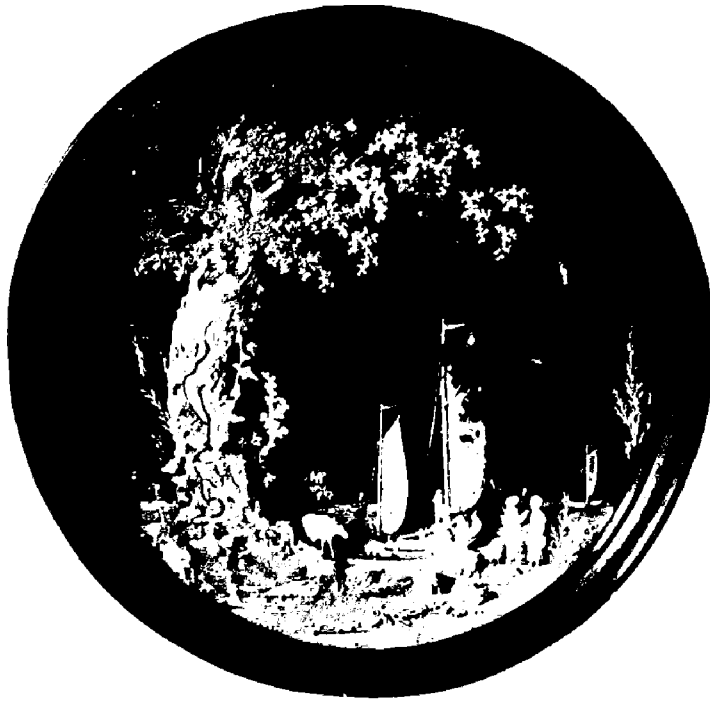
Wonderful as is this specimen of skill and patient labour by a man whom Wedgwood more than twenty years earlier had stigmatized as lazy, drunken, and profligate, it is far surpassed in artistic quality by its



NO. II.—VASE BY J. VOYEZ

neighbour. This is the "Finest Toy," represented in our enlarged engraving (No. iv.), the original being but two inches in diameter. In the foreground Voyez has used his unique power of representing water to its best effect. The bank fringed with delicate ferns stands solidly above a rippled pool, which almost seems to reflect it.

The real triumph of the master is, however, in his central figure, which is finished to a degree which defies not merely the eye but the magnifying glass. Lightly poised, her hair falling in curls, such as Voyez alone would



NO. III.—CARVED IVORY PLAQUE BY J. VOYEZ

have attempted to produce in a brittle material, this perfect embodiment of youthful grace springs forward to embrace the kindly presentment of the god Pan. Many other things there are in this masterpiece, each worthy of separate notice in the original, but hardly discernible or quite invisible in a photograph.

There are many lessons to be drawn from the Bath ivories, and it is to be hoped that one day the

scattered fragments of the history of their master may be brought together. It should prove an interesting reading.



NO. IV.—CARVED IVORY PLAQUE BY J. VOYEZ



**T**HE WARD USHER COLLECTION  
AT LINCOLN  
BY DR. G. C. WILLIAMSON

A COLLECTOR as a rule is a person who has a special affection for some one class of lovely objects, or for a certain series of things which appeal to him in respect either of their beauty, their value, or their interest, archæological or otherwise.

It is very seldom that a collector is a person whose taste is so cultured and refined that he is able to admire with almost equal fervour objects of real intrinsic beauty, whether they belong to the domain of ceramics, of portraiture, of silver plate, of manuscripts, or of enamels.

There have, of course, been such men, and Horace Walpole and Bernal are cases in point, where the collection which each man gathered together comprised beautiful things from every department of art workmanship, collected for their intrinsic beauty or historic interest.

Such a class of collector is, however, rare. He has to be the combination of many parts, and such a combination is very seldom to be found. He must be a man of considerable means, a well-read person, and a man of the most fastidious taste. He must be a sound judge, an expert buyer, and must have time and leisure at his disposal.

He does not have the advantage which is possessed by a collector such as Mr. Jones, the great benefactor of the South Kensington Museum, who confined his attention to the work of one country and mainly of one period; but his taste, ranging over every period and every

country, must be well-nigh flawless if he is to form a collection of things of beauty gathered up with no niggard hand.

The famous Waddesdon room at the British Museum is an example of such cosmopolitan collecting, and contains objects of exquisite beauty ranging in chronology from the ancient Greek bronze handles for a litter of the third century B.C. down to the seventeenth century carvings in boxwood.

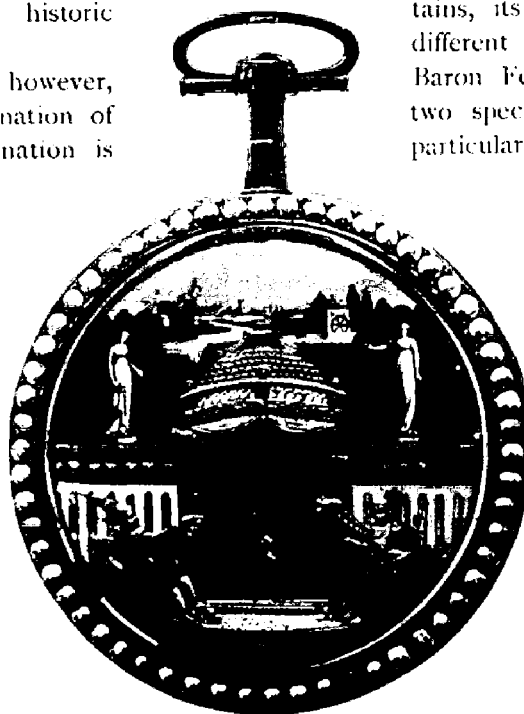
On a far smaller scale, but brought together with the same eclectic spirit, is the small private collection which is the subject of this article.

It is in its way almost as varied as the Waddesdon collection. Some of its treasures are almost as important in their special departments as are items in that collection, and it has been gathered with the same view—of bringing together the lovely things of art craftsmanship, irrespective of their date or country of origin.

It has nothing in it of such unexampled importance and value as the Waddesdon room contains, its owner being a man of a very different position to that occupied by Baron Ferdinand Rothschild, but it has two special departments in which it is particularly rich, and which constitute its most notable divisions; while there are few collections in England which contain not only so many fine things, but so very few which are not fine, as the one which has been formed by Mr. J. Ward Usher at his house in Lincoln.

His special affection is reserved for three groups of lovely things:—Watches, in which he is perhaps paramount in this country; miniatures, in which he has a very choice series; and china of both English and Oriental *fabrique*.

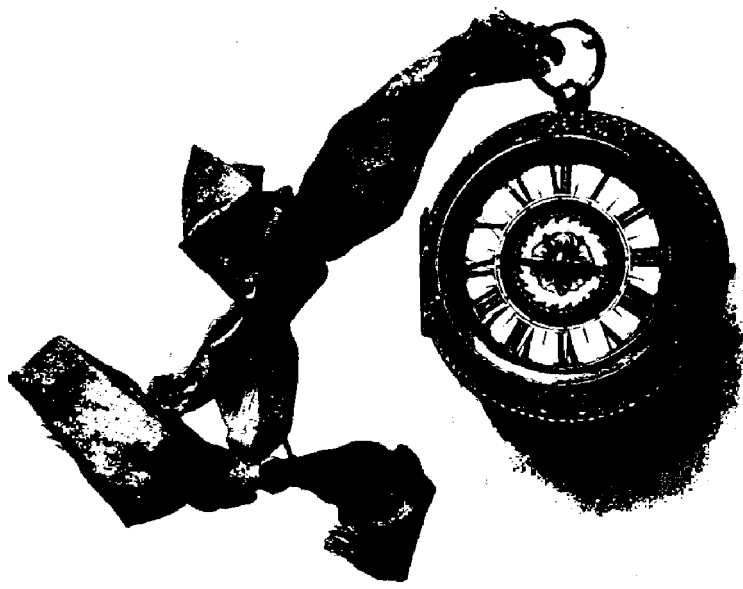
The two-handled cup and cover of the choicest Chelsea



LARGE GOLD MUSICAL WATCH  
TEMP. LOUIS XVI. MOUNTED ON BOTH  
SIDES WITH FINE PEARLS AND CHASED GOLD

porcelain, with the gold anchor mark, which we illustrate in one of our coloured plates and which, by-the-way, is taken from Mr. Usher's own water-colour drawing, will serve to represent his collection of English porcelain. It would be almost impossible to surpass this lovely cup. It is absolutely perfect without a flaw or a spot in its decoration, and its painting is of the most refined and dainty order, set off by the exceeding brilliance of the royal purple and gleaming gold which decorate the body of the cup.

The charming little Watteau-like scene with the fantastic flirtation which is so daintily depicted between the Pierrot and his fair lady, is painted with the utmost dexterity upon the porcelain, and the cup, with its delightful pheasant decoration, its magnificence of purple



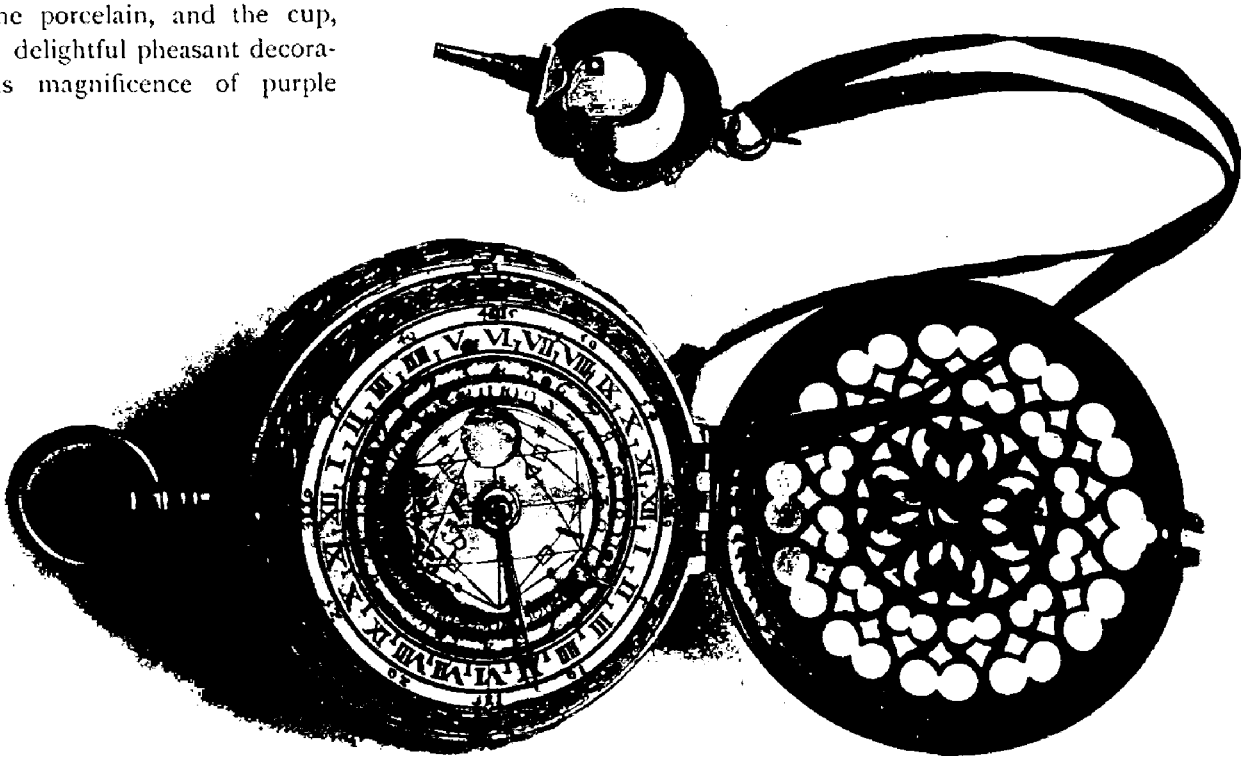
LOUIS THE FOURTEENTH'S WATCH BY JACQUES SÖRET

and gold, and its charming pan of landscape, may well arouse the admiration of all lovers of the finest of English faïence.

It does not, however, stand alone in the collection. There are many other pieces of the famous Chelsea, which came from Blenheim Palace; there is a dish from Queen Charlotte's service,

which forms one of the great attractions in the South Kensington Museum, and a plate from that famous Mecklenburg-Strelitz service, which is mentioned by Horace Walpole in his letter to Sir Horace Mann of March 14th, 1763.

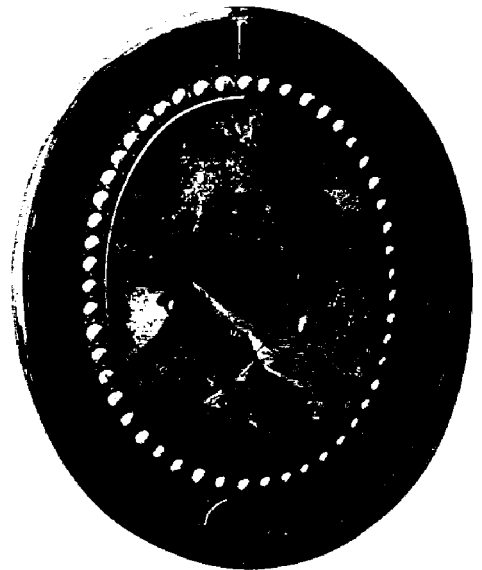
Part of Nelson's service of Worcester, given him



KING JAMES THE FIRST'S WATCH IN PIERCED CASE



NAPOLEON I. BY ISABEY



COL. THE HON. THOMAS FANE,  
BROTHER OF JOHN  
TENTH EARL OF WESTMORELAND  
BY R. COSWAY, R.A.



THE PRINCESSE DE LAMBALLE  
BY FRAGONARD

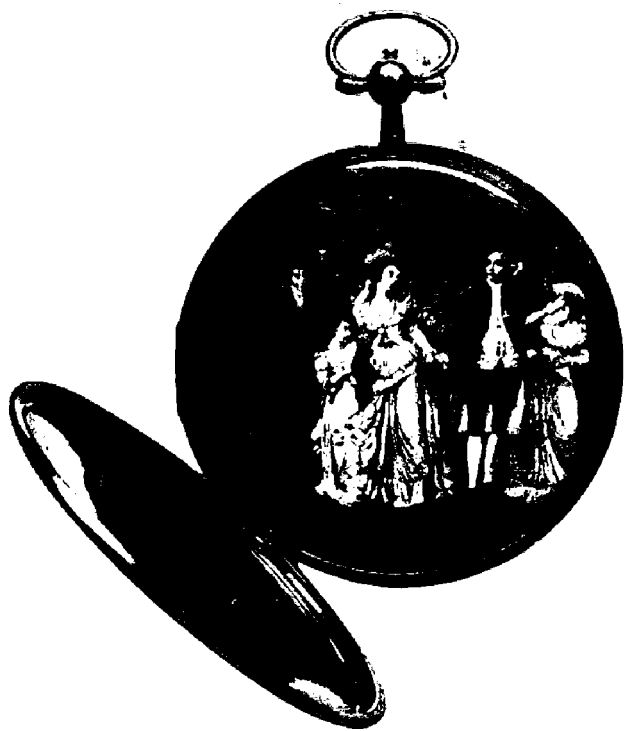


CATHARINE OF BRAGANZA,  
QUEEN OF CHARLES II.  
BY NATHANIEL DIXON



THE HON. MRS. FINCH





LOUIS XVI. GOLD WATCH BY BREQUET  
ENAMELLED DIAL AND BACK

by the nation, exquisite groups of Dresden and Chelsea figures, lovely specimens of Bow and Crown Derby, and rare examples of Sèvres of the most famous years and with the richest of colouring, stand side by side with this cup, and share in the glory of the porcelain which England and the Continent in the days of their greatest excellence were able to produce. Nor are the wares of the East left unrepresented, as there are splendid examples of hawthorn jars, fine specimens of blue, set in silver, and notable examples of the Long Lysen figures which collectors aim to possess, and which they have so oddly corrupted in common parlance into Long Elizas.

Silver has also had its attraction for Mr. Usher. He owns one of the celebrated maces of Leicester, which the Corporation, to its shame, sold in 1836, and for which they got but a paltry 5s. per ounce. It was given to the Corporation by King Charles the First in 1641, and was part of that great sale of municipal plate which took place in Leicester, and which ended in the dispersion of all the treasures of the Corporation, even

including the great mace, which has only quite recently, owing to the generosity of a few persons, gone back again to the custody of its original holders. When Mr. Usher bought the Stuart Mace, which is one of the treasures of his collection, he had to give £12 an ounce for it, a very different price to that at which the Corporation sold it.



MARY QUEEN OF SCOTS' WATCH  
BY PIERRE DUHAMEL

Near it stands a fine Charles I. tazza, a delightful porringer of 1699, some swing cups from Augsburg, as fine as any which were shown at the Burlington Fine Arts Club last year, and many another special and choice example of English and foreign silver plate.

Time and space would forbid our dwelling upon the collection of nearly a hundred specimens of Battersea enamel which adorn the shelves of Mr. Usher's cabinets, and amongst which are to be found many examples of those dainty patch-boxes, needle-cases, watch-cases, etuis, toilette boxes, and card trays, in which our grandmothers delighted, and which represent a period of powder, patches, and snuff, which was as quaint, pretty, and fantastic as can well be imagined.

More than a passing glance ought to be given to a superb *Book of Hours*, from the Fontaine collection, a fifteenth century book of 176 pages, which the inscription testifies was the property of Margaret, the mother of Henry VII. and was her gift to Lady



LOUIS XVI. WATCH IN GOLD AND ENAMELLED CASE FORMED AS A MANDOLIN

represent a period of powder, patches, and snuff, which was as quaint, pretty, and fantastic as can well be imagined.



LOUIS XVI. GOLD BOX WITH PANELS OF DARK BLUE AND WHITE CONTAINING A MINUTE WATCH ON ONE SIDE AND ON THE OTHER A SMALL GROUP OF CUPIDS AT A FORGE WITH MECHANICAL MOVEMENT

Shirley. The quaint words at the end of the calendar read as follows:—

“My good Lady Shirley pray for  
Me that gevythe you thys booke  
And hertely pray you (Margaret)  
Modyr to the Kyngge.”

We might fill the whole of our space by describing the beauty of this famous volume; the border of leaves of gold around the months in the calendar and the thirteen miniature pictures and all the initial letters and borders would repay most careful description; but glancing once more at the wonderful book in its cover of faded crimson velvet, and remembering all the hands through which it must have passed since it was written to the order of the pious lady in about 1470, we must turn our attention to the watches and miniatures which we have yet to describe.

In historic interest and in point of beauty there is no collection which can surpass that of Mr. Usher. He owns the watch of Mary Queen of Scots, with her monogram engraved upon it and her name stamped on the leather case with the Scottish crown and the words “*Maria Scotorum Regina, Ju. lix Maria.*”

He has James the First's watch, an alarm one, striking the hours on a large silver bell, and having a calendar showing the days of the months and the phases of the moon. The dial is dated 1599 is on the movement, and on the dial is the King's Horoscope and the initials “*J Ist Rex.*”

Another monarch is represented in his collection for there is the watch which belonged to Louis XVI. and was given by him to William III. of England. It is painted with dainty miniatures of the King and Madame de Maintenon, and small views in lake on a pale blue ground. It is in its original shagreen case studded with gold picqué.

There is also a watch, which belonged to George III., made in 1764, and the smallest repeating watch in existence, only measuring one-third of an inch across, and absolutely unique, as the maker, Arnold, refused an offer from the Czar of the time to make a duplicate one for him, and for which he was prepared to pay a thousand guineas.

There are numerous French watches, richly enamelled, and set with diamonds, and many of them with remarkable decoration or with wonderful moving figures and exquisite turning on steel or gold.

From Mr. Usher's own water-colour sketches we illustrate two examples—one a Louis XVI. repeater, enamelled with a nymph and Cupid in border of deep purple colour, profusely decorated with foliage in diamonds, by Vauché of Paris, and the other a Queen Anne repeater, by Ferron of London, *circa* 1710, the outer case of which is chased with flowers and arabesque inlaid with plaques of choice moss agate and set with numerous fine diamonds, rubies and emeralds. It strikes the hours and quarters on a silver bell, and the case is pierced and engraved so as to emit the sound. This was the choicest item in the Bentinck-Hawkins' sale of watches.



THE COUNTESS GROSVENOR  
BY SIR THOMAS LAWRENCE, P.R.A.

A whole article may well be given to the miniatures. There are many famous works by Cosway and Fragonard, Costa, Petitot, Bone, Zincke and Wood, Daubigny, Spencer, Dixon and Smart, Cooper, Isabey and Lens, almost all the great names in English and foreign miniature art being well represented by choice examples of their best.

That rare artist, Dinglinger, has signed and dated (1713) a lovely portrait of Augustus the Strong, King of Saxony, which is quaintly set in the pack of a carved ivory pedlar, ornamented with diamonds and rubies, and carrying a gold pack upon his shoulders:

a charming little treasure which came from Lord Revelstoke's collection.

The two Empresses, Josephine and Marie Louise, are set in one frame of ormolu, and are the work of Isabey. Jane Hyde, Countess of Essex, is by Bernard Lens, signed and dated, and the same artist's wife also appears with her famous husband's signature.

There is the last of the Stuarts, Cardinal Henry IX., in his red robes; Napoleon, in his well-known green uniform; the Countess Grosvenor, after Lawrence; Richard Cromwell, by Cooper; Gay, the poet, in diamonds, with his name and the date (1732); the Princess Borghese, sister of Napoleon, signed by Buonaparte's favourite artist, Anguissola; James Masterman, by Smart; the Duchess of Buckingham, by Zincke; George IV., by Bone, with an inscription in the writing of the artist attesting the date and fact of the painting; Colonel Fane, by Cosway; Louis XIV., by Petitot, in frame, set with diamonds, and many another choice and rare portrait.

Most of the miniatures which Mr. Usher has

collected have the added advantage, a very special one in these days of forgeries, of being well-known examples out of notable collections, signed, dated or otherwise attested, and having with their intrinsic beauty the added charm of recognised historical interest. In

this way his collection, although a small one in point of numbers, takes a very high place, and is well worthy of the importance which collectors and critics are so ready to give to it

I have said nothing of his relics of Charles I. and of Nelson, of his rings, including that of Martin Luther, of his lovely gold boxes, his Wedgwood and his pendants, all notable items in his varied collection.

The cabinets are but little known to the world, hidden away as they are, in the quiet old cathedral city rising above the fens, but they are well worth a wider recognition, and I am indebted to my friend, its owner, for permission to introduce some of his treasures to the readers

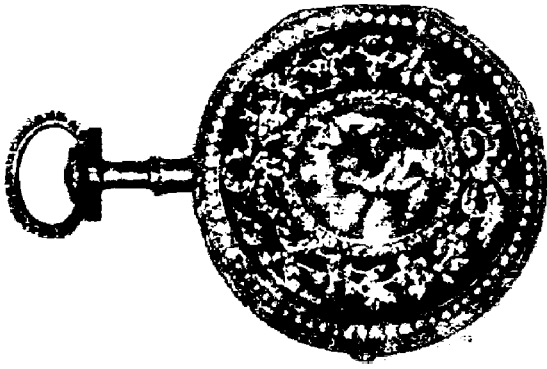
of *THE CONNOISSEUR*, and to illustrate my notes by the excellent photographs taken for Mr. Usher, and by the wonderful water-colour drawings which he has himself made of three of his favourite possessions.



MARIE ANTOINETTE BY M. V. COSTA  
IN CHASED FRAME OF VARIOUSLY  
COLOURED GOLDS

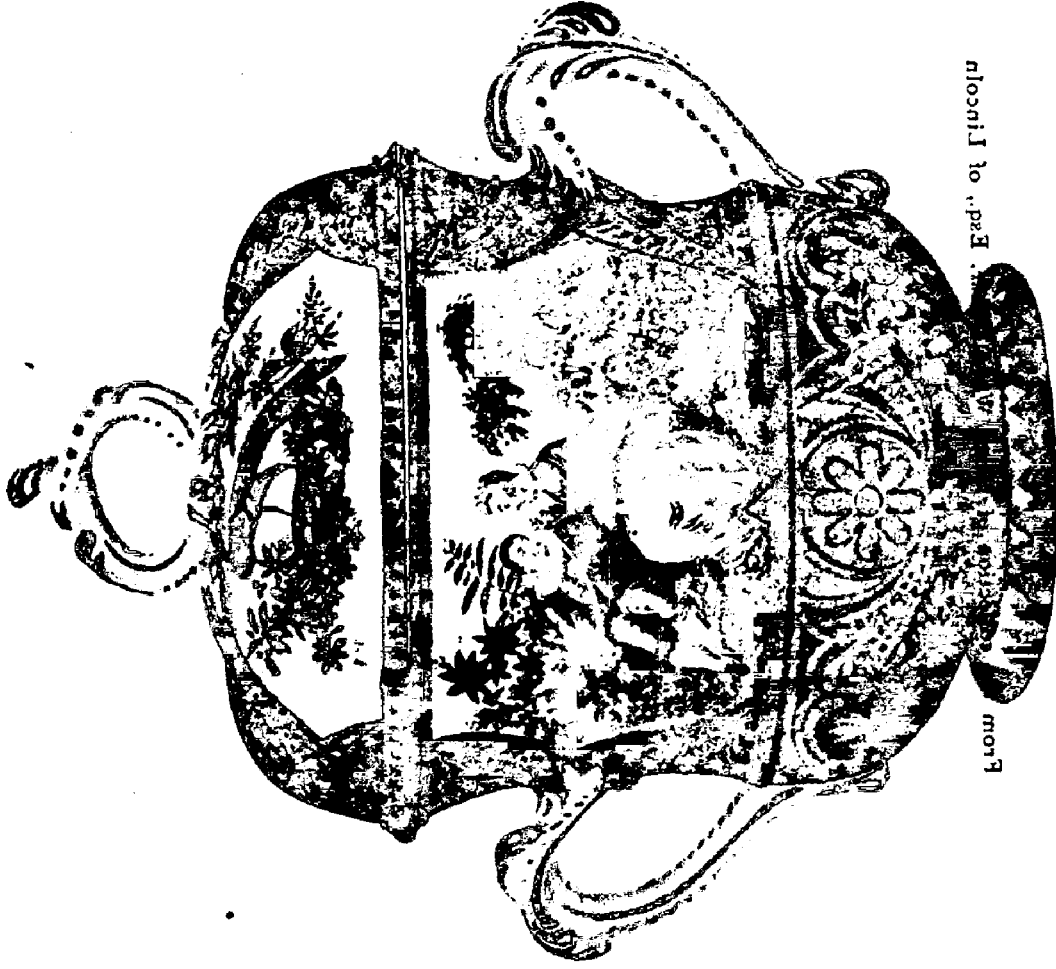


THE PRINCESS BORGHIÈSE  
(PRINCESS PAULINE BUONAPARTE)  
BY ANGUISSOLA, FAVOURITE  
MINIATURE PAINTER TO THE  
COURT OF NAPOLEON I.



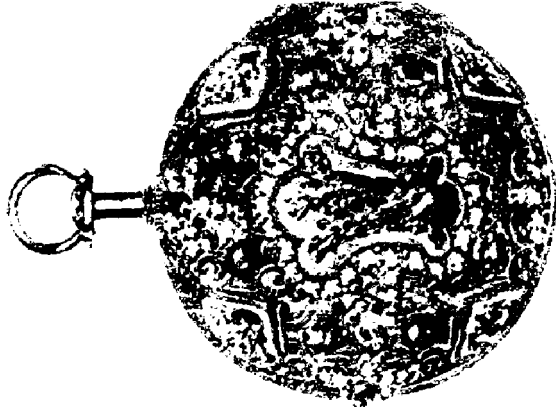
By Venice, Paris Date about 1750  
 Profusely ornamented with foliage in diamonds  
 in border of deep purple enamel.  
 The rock enameled with a Myrtle and Olive!

**GOLD КЕБЕУТЕР  
 ГОУИС ХУІ.**



From ... Exd. of Lincoln

Gold anchor mark  
**POKINCEP AND COVER  
 OGD CHEGSEA PORCEGAIN**



By Eetton, London Date since 1750  
 inner case (to suit the ground)  
 borders of moss agate, and delicately-etched  
 fine diamonds, rubies, and  
 in chased outer case set with numerous

**GOLD КЕБЕУТЕР  
 ОУЕН АИИЕ**

**LOUIS XVI.  
GOLD REPEATER**

The back enamelled with a Nymph and Cupid,  
in border of deep purple enamel,  
profusely ornamented with foliage in diamonds

By Vauché, Paris Date about 1770

**OLD CHELSEA PORCELAIN  
PORRINGER AND COVER**

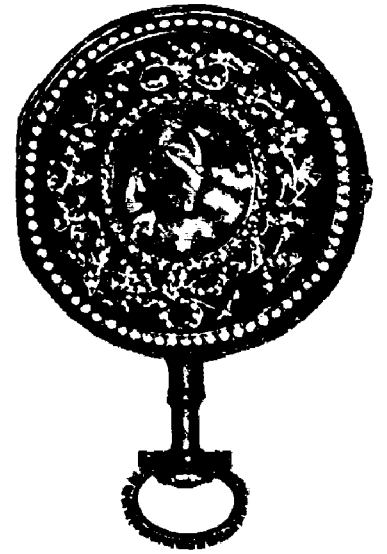
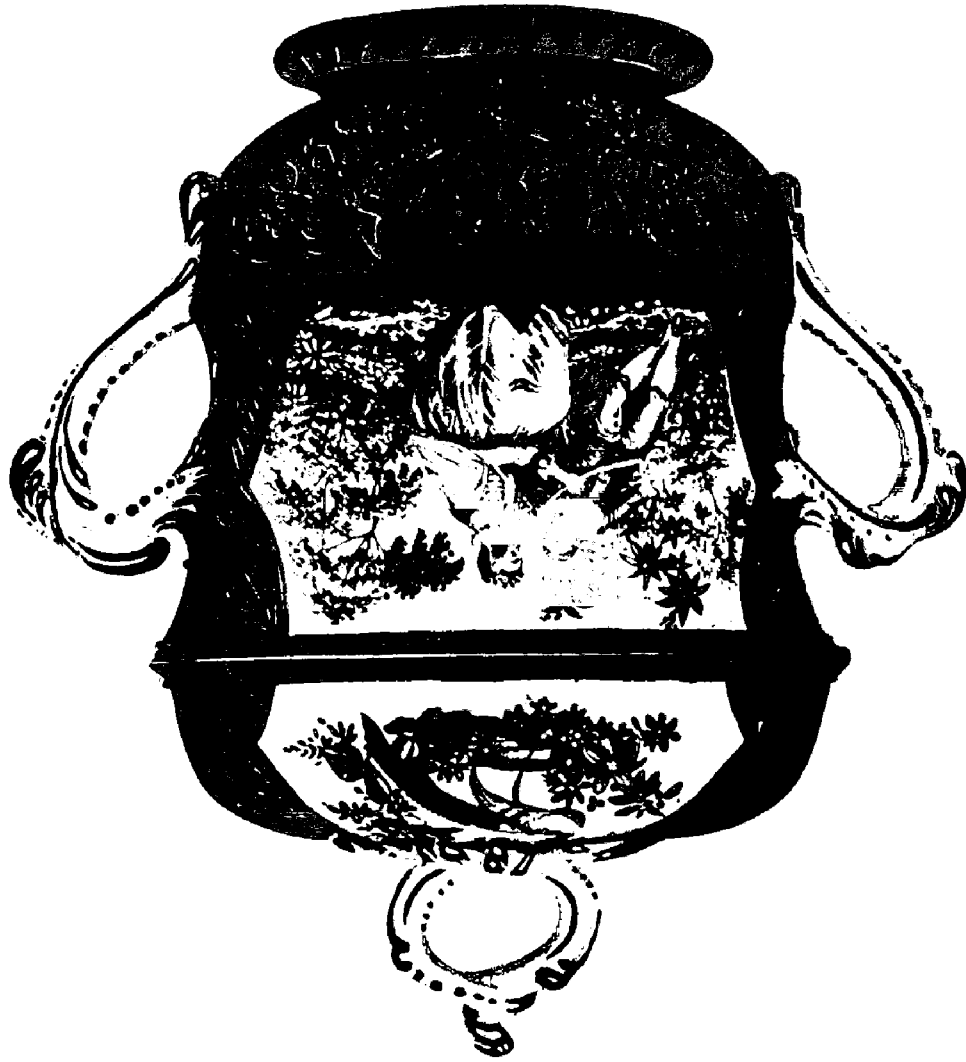
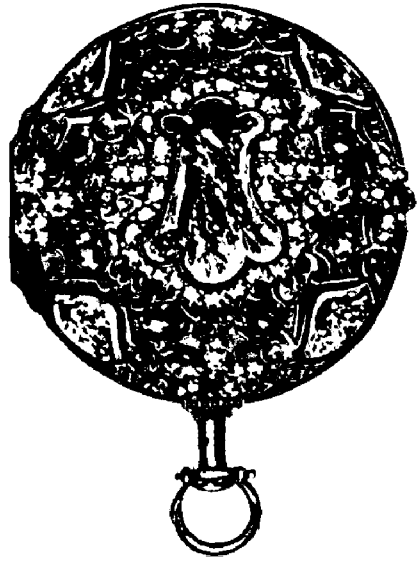
Gold anchor mark

**QUEEN ANNE  
GOLD REPEATER**

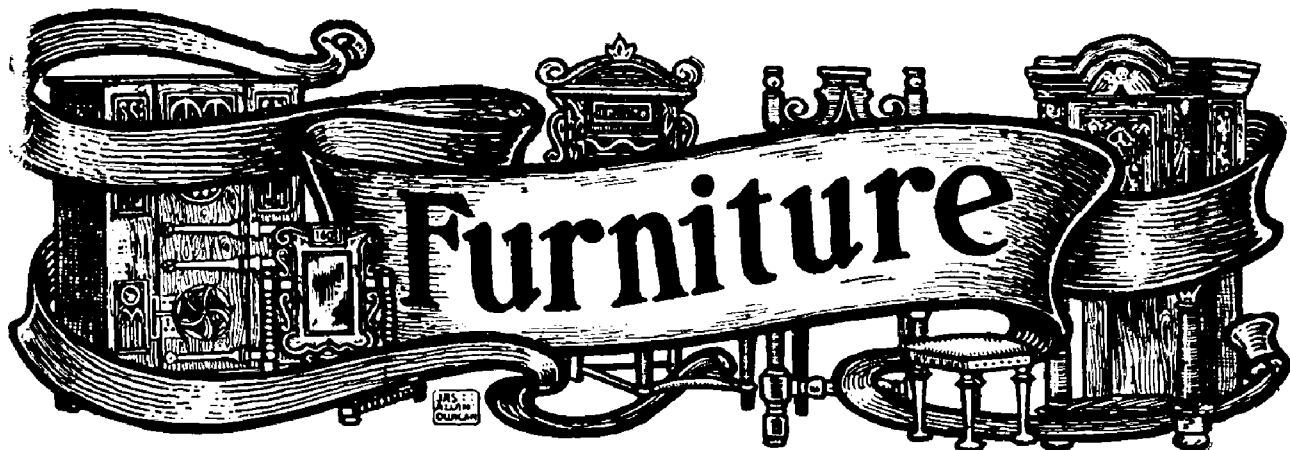
In chased outer case set with numerous  
fine diamonds, rubies, and  
plaques of moss agate, and delicately-pierced  
inner case (to emit the sound)

By Ferron, London Date, *circa* 1710

From the collection of James Ward Usher, Esq., of Lincoln



BRITISH  
12 AP 1915  
MUSEUM



## "ANCIENT COFFERS AND CUPBOARDS" \* PART II.

The *Armoire* was in the form of a great press or wardrobe. On the authority of our author these necessary receptacles, the principal piece of furniture in early times, are the scarcest of relics, "a type so difficult to find that an example of home manufacture dating from Gothic times is of the greatest rarity, and, in fact, scarcely to be met in England." The exceeding rarity of existing *Armoires* renders reference difficult; a fine example, fifteenth century, is treasured in Munich Cathedral, and another German specimen, corresponding in date, has been secured for our Victoria and Albert Museum. Mr. Roe refers to the notable French *Armoires* at Bayeux and Noyon; doubtless in less known parts other examples may be discovered. The body was not elevated upon legs, like the Credence, but formed a big cupboard, the lower as well as the upper receptacles being enclosed with doors or shutters. The title, coming from the Latin *armarium*, leads to the inference that originally these receptacles contained the knightly armour of the proprietor. Mr. Roe instances an old Dutch print of Charles I., showing his armour placed in a cupboard beside him; it may be inferred the practice dated from earlier times.

The Court Cupboard was a modification of the *Armoire* which came into use in Henry VIII.'s time. "The superstructure was generally recessed, and the cornice supported with balusters. The doors were square and square, and in the form of a single panel. Only the Court Cupboard was merely a sort of hutch elevated on legs; the space beneath was sometimes enclosed with doors of a larger size, more after the manner of its predecessor." During Tudor times

cupboards partook of both types, combining in one piece of furniture the uniform flatness of the *Armoire* with the addition of the small upper story of the Court Cupboards; specimens of three-storied examples, of late production, are found in Wales and Shropshire.

The cabinet is recognised as a smaller article of furniture, as exemplified in a nest of drawers, enclosed by folding doors or a falling flap.

After these indications as to the respective groups, which are all illustrated throughout his History with handsome profusion, in most effective drawings, on an adequate scale, Mr. Fred Roe informs his readers intelligent research may frequently reveal some special or unusual feature, but, in general construction, the objects thus clearly particularised are respectively as distinctive as separate types of furniture in our own generation.

The earliest representation given in Mr. Fred Roe's History is his drawing of the Anglo-Saxon Casket, carved in whale's bone, believed to be the earliest carved receptacle of English workmanship extant, the gift to the British Museum by Sir A. W. Franks, the late enterprising keeper, who has endowed the national collection with innumerable treasures. The chapter treating of the Dark Ages deals with the history of this relic, and treats of early work at home and abroad. The chapter devoted to the thirteenth century is rich in examples of early coffers and their history, beginning with an illustration of the coffer, bound with iron scroll-work, in Brampton Church, Northamptonshire, and the coffer in Climping Church, Sussex. The coffers of this epoch have almost invariably the same construction; the face or front was formed by a single mighty piece of wood, or else by two or more planks placed longitudinally, which the carver treated as one panel. The casing of recessed panels arrived later; the two front uprights were very broad; the bases were sometimes grotesquely carved with dragons and fabulous monsters, but the particular distinctive feature which may be noticed in the coffers

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



of the thirteenth century, peculiar to that period, is that the lids possessed no hinges, but turned on pivots inserted horizontally through the back uprights; the risk of forcing open the back was occasionally provided against by the use of small chains fastened to staples, driven through the back of the coffers, and attached to iron bands, which crossed the lids, thus acting as a guard against leverage. The illustrations drawn from coffers in the author's own collection are

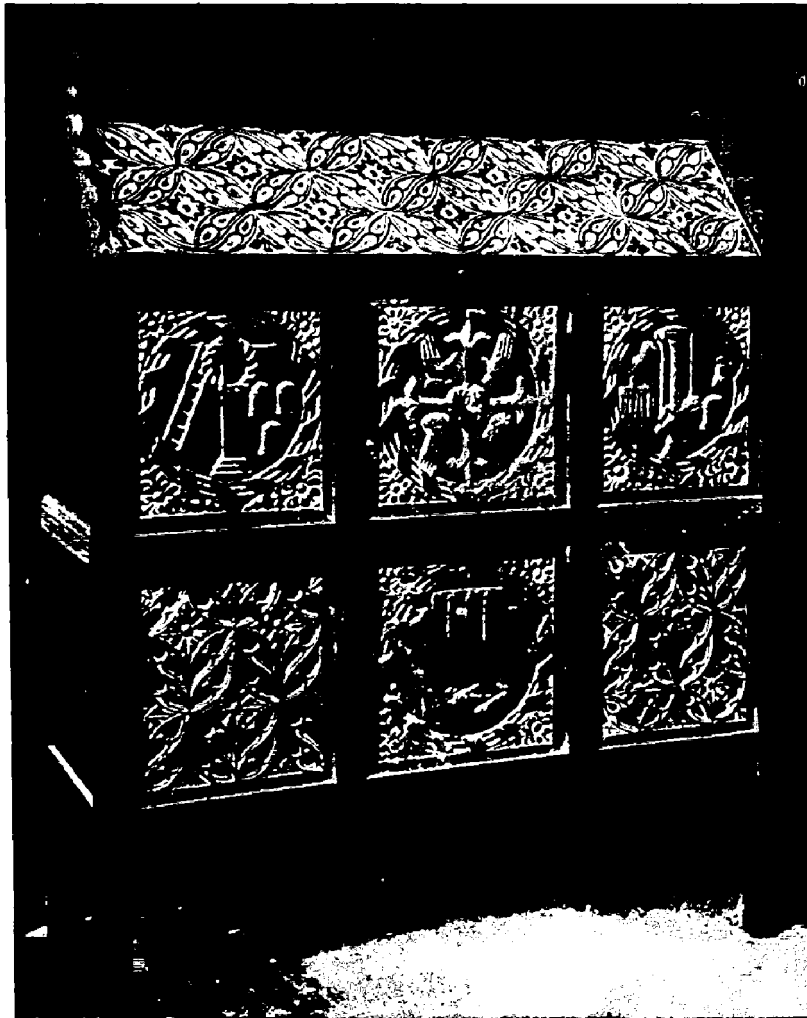
sufficient, both in interest and artistic value, to make the reader envious of these resources; commencing with the example showing the flanges and covering ends given in the section dealing with the special features of thirteenth century coffers, the further illustrations of this epoch include among many early examples the marvellously rich carved knightly coffer (formerly in the possession of M. A. Gerente, a well-known connoisseur), now acquired for the Musée de Cluny, Paris: a perfect masterpiece of carving, the front representing

twelve armed knights, standing beneath early ogival canopies, clad in ringed mail, their head-pieces including varieties of *heaume*, *casque*, and *chappelle de fer*. The lid is carved with a variety of subjects enclosed in quatrefoil medallions; back and sides are similarly interesting; the subject at one end is a group of knights mounted, and in full war panoply, being guided by a hind. Mr. Roe has drawn this panel with characteristic appreciation, and has also delineated one of the leading carved figures from the front, whose *heaume* is crowned, and whose

shield displays the royal arms of England. This knightly coffer includes architectural features of an ecclesiastical order, though evidently designed for secular use. Concerning this paragon specimen M. Viollet le Duc has recorded with justification: "*Nous regardons ce meuble comme le plus beau qui nous soit resté de ce siècle.*"

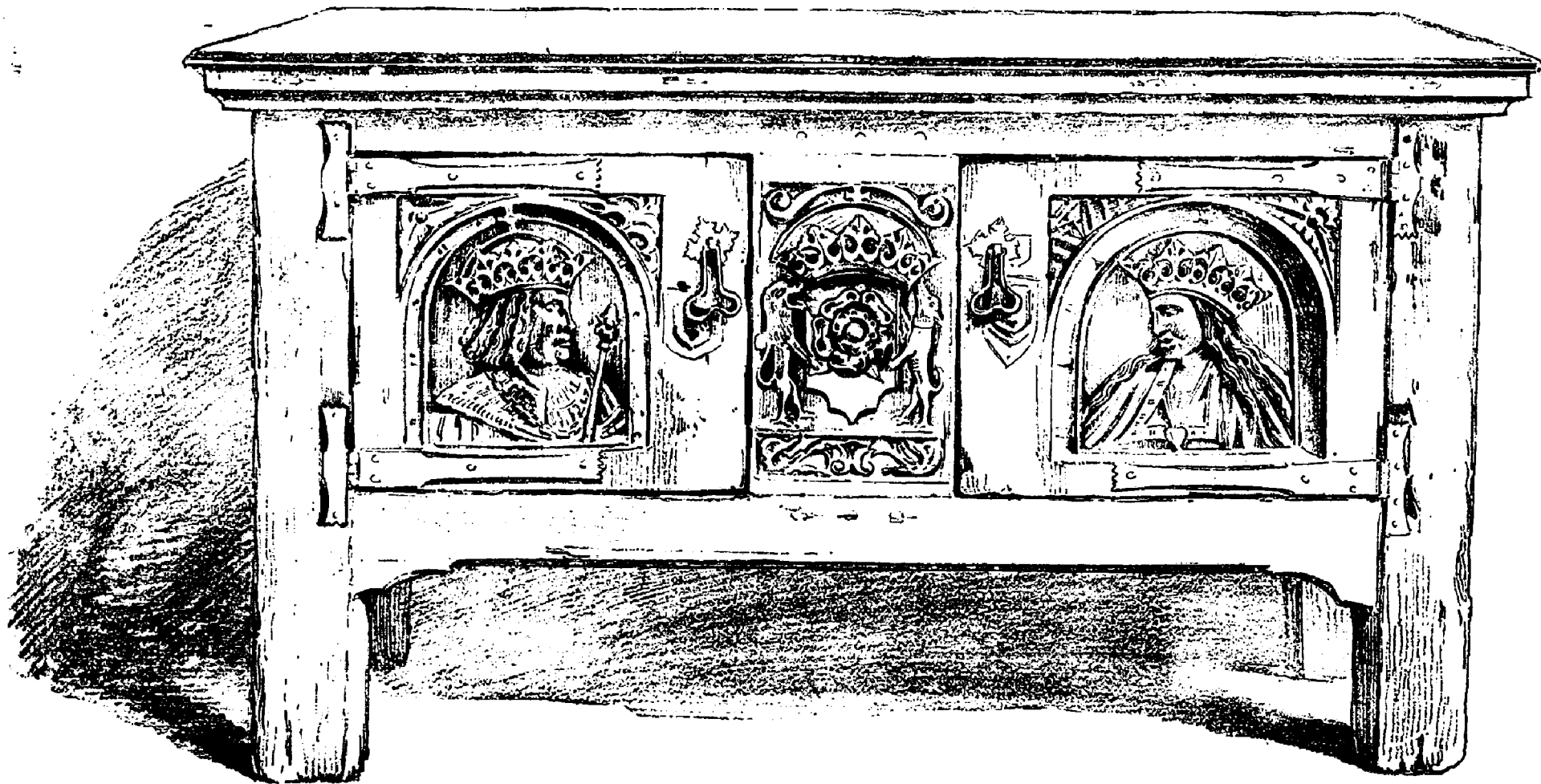
The decorated style set in with the fourteenth century; with the coffers of this progressive epoch the field

is extended as regards design; Mr. Roe lucidly informs his readers, the same construction being adhered to in general. "In many specimens the only changes noticeable are the greater richness of detail in carving, and the addition of hinges. A distinctly new feature, however, was introduced during the second half of the fourteenth century, this being the adornment of the front and sides with buttresses, and their consequent division into a series of panelled compartments. This more advanced mode of construction may be safely assigned to not earlier than the end of the



ALMERY IN COITY CHURCH, GLAMORGANSHIRE, SIXTEENTH CENTURY

Decorated period, as it may be pointed out that although the tracery may be of the purest flowing or geometrical type, details in wood-carving did not immediately follow architectural changes; and in many parts, an approximation of style was not arrived at until some years had passed. It is noticeable, however, that these buttresses, instead of being applied to broad stiles, are fastened directly on the fronts of coffers treated with planks after the earlier style, the recessing of the panels by the addition of a further moulding round the framing belonging to the more



FIFTEENTH CENTURY CUPBOARD, KNOWN AS "SUDBURY'S HUTCH"  
IN LOUTH CHURCH, LINCOLNSHIRE

*Fred Roe.*

developed conditions of the fifteenth century. Coffers of the fourteenth century, most of them architecturally treated, are to be found in many parts of England. The churches of Alnwick, Northumberland; Brancepeth, Durham; Haconby and Huttoft, in Lincolnshire; St. Peter's, Derby; Wath by Ripon, Yorkshire; St. Mary Magdalene, Oxford; Chevington, Suffolk; Faversham and Rainham in Kent, may be picked out as examples, which, while covering a wide field, are amongst the most noticeable in the country. . . . Coffers of this type often offer an approach to floridity in the manner of their decoration, and a fallacious impression exists that they were productions of either Flemish or German nationality. It may be pointed out, however, that mention of 'Flanders chests' in wills and inventories is not to be found prior to the fifteenth century, and that this peculiarity may be put down to the period when they were manufactured. Such admittedly English coffers as the Saltwood and Oxford examples partake rather of the purity of the Early English than of the Decorated style; while at Huttoft the chest is so advanced as to be almost classed with the Perpendicular. Many of the so-called Decorated pieces, while actually being of fourteenth century workmanship, are in fact early productions of the Perpendicular period, after the borderland between the two styles had been passed." Mr. Fred Roe has given full-page drawings of all the leading examples of the fourteenth century coffers mentioned in the foregoing reference, and many others, including an early Perpendicular coffer in the author's collection.

We are enabled to give Mr. Fred Roe's drawing of the Faversham coffer (see page 133, February, 1903) as a typical example of the fourteenth century, with its beautiful decorations of purely architectural work. Another example of the same century is given, showing the spirited carving of military figures, "the patron saint, St. George," drawn from the front of a fourteenth century coffer in the Victoria and Albert Museum.

In the same connexion Mr. Roe has given quite a special chapter, the knightly coffers of the same century, figured with the spirited representations of the fabled incidents of St. George and the Dragon, or with tilts, tournaments, and war-like subjects. The author has evidently followed out his theory of their original production and co-relationship with characteristic zest, hinting the probability that, for the most part, this group may be assignable to the same origin, the hand of a "forgotten genius," according to the ingenious suggestion of our authority.

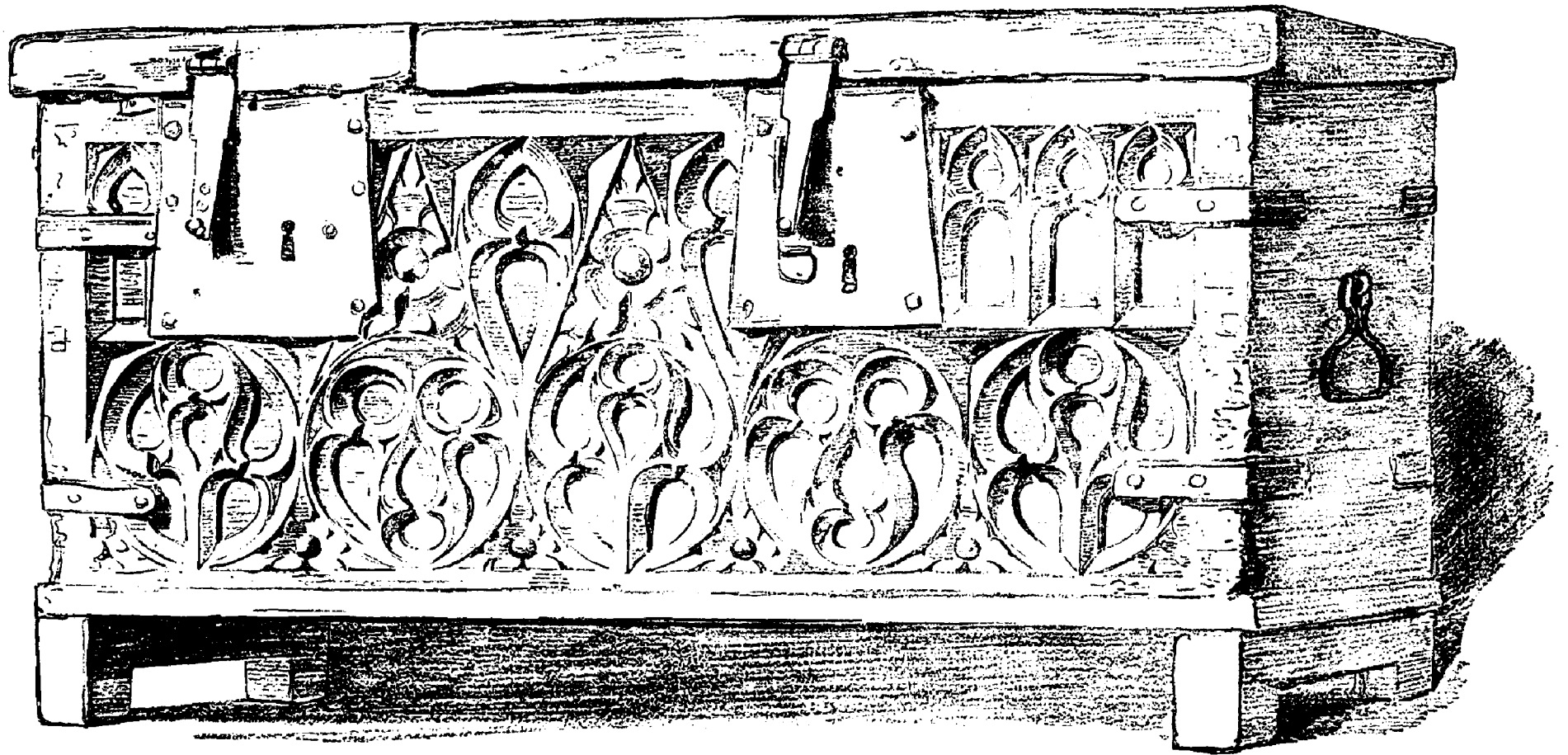
The frontispiece to the author's animated review of tilting coffers, as a general outlook, is an admirable

half-tone reproduction of the story of St. George and the Dragon, which is followed by many more examples of equal interest. In the fourteenth century mythical and warlike subjects enjoyed the knightly favour, combining decorations of an architectural character with animated groups of figures representing incidents of the tourney, and feats of arms, illustrating the spirit of militarism.

The fifteenth century, as regards the wood carving, was characterised by the introduction of the richly elaborate and effective architectural decorations described as the "Flamboyant order." Mr. Roe has summarised the general outlook in masterly manner: "In the latter part of the fourteenth century a complete divergence had been arrived at between the architectural styles of England and France. Hitherto the latter country had conducted generally, by its example, the abstract principles which prevailed over a great part of Europe, and changes of style, though gradual, had been fairly synchronous. The advent in England, however, of a purely national style (the Perpendicular) appeared to indicate that the leadership of France was declining. This in fact was so, and the leadership was only re-asserted some one hundred and twenty years later by the imitation of the antique, for which the French conceived a strong predilection during their invasion of Italy.

"The divergence of styles on the opposite sides of the channel produced some singular contrasts. The French *Rayonnant* had been contemporary with our own Decorated, and the two styles were nearly allied, though the former was not eventually carried so far. The waving lines which mark our English geometrical tracery are absent in the French style. It was not until the rectilinear had been established here for over a quarter of a century that French architecture followed in our wake, breaking forth into that florid succession of waving curves which procured for the style the appellation of Flamboyant."

A comparison is made by our authority between international examples of this period, which are all representatively illustrated in Mr. Roe's History for the advantage of the collector and connoisseur. The fifteenth century showed a great increase in the manufacture of chests and other receptacles abroad; but English examples are rarer, unfortunately for the native collector. The Louvre, the Cluny, Orleans, and Troyes Museums in particular all contain treasures of national work, the like of which is absolutely hopeless to seek in any of our own institutions. The output must have been extensive abroad, in Germany, Flanders, Spain, no less than in France; while in all our national museums English work is



Fred Roe

EARLY PERPENDICULAR COFFRET IN MR. F. ROE'S COLLECTION

*Length, 2 ft. 1½ in. ; height (exclusive of legs), 1 ft. 1 in. ; width, 1 ft. 1 in.*

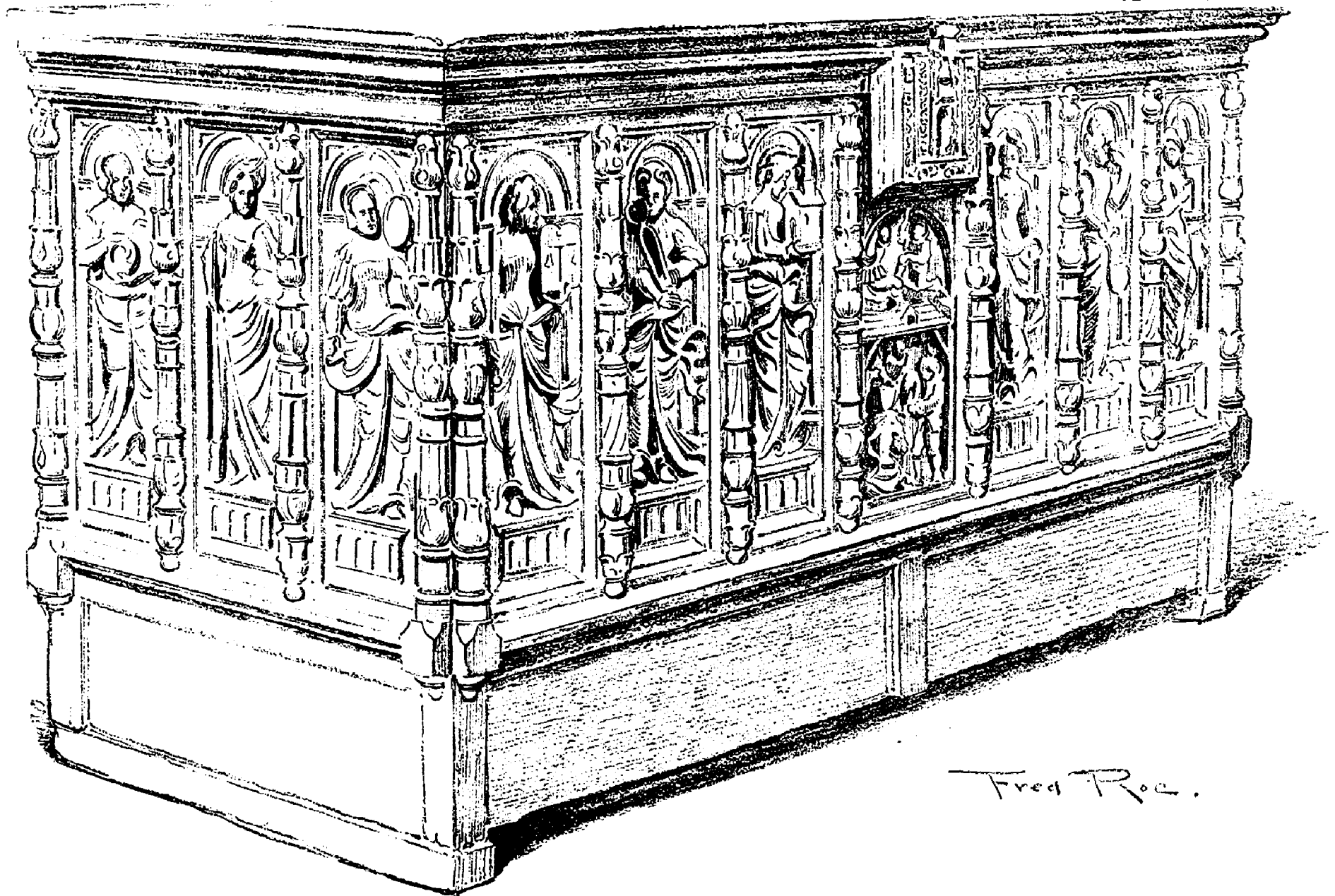
but scantily represented, as Mr. Roe records a Gothic piece being of the greatest rarity. Our authority has to some extent afforded, in his chapter on the fifteenth century, by the profusion of his admirable illustrations, the evidence of the richness of the epoch in artistic productions. Besides a number of photographs, Mr. Fred Roe has, among others, also reproduced his own spirited drawings of the credence sculptured on the stalls of Amiens Cathedral; German chest from Nuremberg in the author's collection; carved door of the cabinet in the Ryk's Museum, Amsterdam; sacred monogram on cabinet in the Steen Museum, Antwerp; the beautiful Flanders chest in Southwold Church, Suffolk; two interesting drawings (obverse and reverse) from the Flemish cupboard in Minehead Church, Somersetshire; French chest in the collection of the Hon. Mr. Justice Eady; with the drawing, here reproduced, of the interesting fifteenth century cupboard, known as "Sudbury's Hutch," in Louth Church, Lincolnshire. This fine cupboard has a history which Mr. Roe has recorded. Thomas Sudbury, who died 18th September, 1504, may be regarded as the donor. A bequest occurs in a later will to Sudbury Hutch directing that forty shillings shall be "employed according to the will of Vycar Sudbury to the benefit of the poore people in Louth." Various entries occurring in the wardens' accounts prove that the Hutch was used for keeping money for charitable purposes, as well as doles of coals and candles. This most valuable and interesting relic is in fair preservation and retains its original ironwork. It has few architectural details, and the carving shows strong indications of the Renaissance. The doors are carved with the heads of the reigning sovereign and his queen, evidently Henry VII. and Elizabeth of York. Over the heads are semi-circular arches with Gothic spandrels. The panel between the doors is ornamented with a shield charged with a rose, crowned, the supporters being a talbot and a lion. The Louth specimen is one of the earliest known examples of the custom of carving portrait heads upon the doors of cabinets, a practice in popular vogue during succeeding reigns. Mr. Roe in his chapter treating of the first half of the sixteenth century offers numerous illustrations of these particular features; such as the late Gothic cupboard, pierced with tracery in the collection of Morgan Williams, Esq., F.S.A., St. Donat's Castle, Glamorganshire.

Regarding the first half of the sixteenth century, and the distinctive characteristics of its Decorated furniture, Mr. Fred Roe informs us:—"To attempt a complete description of the change which took place at the close of the fifteenth century in the decoration

of woodwork would be to write a history of the Renaissance. The first efforts of the Renaissance were purely Italian; Guizot calls it a breath from the grand old pagan life of Greece and Rome, and this sums up in a nutshell the revolution that dawned about the junction of the fifteenth and sixteenth centuries. As usual the change was inducted by the French. The victory of Foronovo not only forced a passage for the French back to their native country, but (strange anomaly) carried back the style of the vanquished across the Alps. Later campaigns also contributed their share, and the departures from the Pointed styles were confirmed. At first the changes were merely ornamental, structural differences being but slowly overcome. As yet the Gothic shell was only trimmed with Italian ornament, often intermingled with details of the previous style. There is no doubt that in England royal patronage was one of the prime causes of the great influx of Italian artificers which followed. Then came the storm of religious reform, and the Italian immigrants disappeared, leaving their methods to be replaced by others of a more national type.

"Before the fifteenth century had passed the custom arose of carving heads upon the doors of hutches and cupboards. This custom became popular during the first half of the succeeding century, but with this exception. Whereas the heads were formerly surmounted by arches or canopies, they were now enclosed within roundels or medallions. These medallions frequently retained a trace of the old Gothic feeling by being surrounded with ornaments of an earlier type, such as the spandrels on the carved portrait of Henry VIII., by Holbein, in Sudeley Castle. The heads themselves were often very grotesque, especially those emanating from France and Flanders. At times, however, as has just been noticed, portraiture was attempted, and occasionally a piece will be found, the panels of which represent with considerable force and character the features of various members of the family for whom it was executed."

Though the tall many-storied buffets of the fifteenth century had ceased to be made, hutches and credences continued their old outline, and in many respects the same details. This portion of his History Mr. Roe has illustrated in his usual masterly fashion. The examples selected thoroughly telling the story of their epoch. The frontispiece to this chapter is the characteristic Court cupboard (Henry VIII.) in the collection of Sir Charles Lawes-Wittewronge, Bart. Of the rare almary, treasured in Coity Church, Glamorganshire, Mr. Roe has procured us a half-size reproduction. Concerning this elegant memorial he



SIXTEENTH CENTURY "FLANDERS CHEST," IN EAST DEREHAM CHURCH, NORFOLK

*Height, 3 ft. 9 ins. ; length, 6 ft. ; width, 2 ft. 6 ins.*

has recorded in his History: "The almyr in Coity Church, Glamorganshire, is also a good national instance of local lingering of the old style. In outline and design it is decidedly Gothic, but Gothic that instinctively reminds us of the staircase at Christ Church College, Oxford. There is none of the freshness of Mr. Barry's credence (of this beautiful and unique example a drawing is given) about it. The coped and crocketed lid is exceedingly rare, but in spite of this, and the tracery with which the piece is lavishly adorned, the circular wreaths which surround the sacred emblems, surely announce a date not prior to Henry VIII.'s time. The thinness of the framing would seem to place the almyr towards the end of Henry's reign, after which the framework of pannelled receptacles was considerably reduced in size."

Amongst the author's drawings for the fuller illustration of the concluding portion of his historical survey, he has given us another almyr, of late pierced Gothic, in the collection of Morgan Williams, Esq., F.S.A.; the early sixteenth century credence in the collection of Edward Barry, Esq., F.S.A., treasured at Ockwells Manor, a fine instance of the fusion of styles, and, in our author's opinion, "one of the most beautiful pieces of antique furniture in existence. In it the *finesse* of the best Italian work mingles with our last period of Gothic." The author has kindly sanctioned our use in this review of his drawing of a famous specimen of the so-called "Flanders Chest" (sixteenth century), now treasured in East Dereham Church, Norfolk. There is a tradition—disposed of by our authority with critical zest—concerning this treasure chest, possibly made for some guild, for preserving the muniments, deeds, records, and documents. "The chest is undoubtedly a piece of sixteenth century work, which the costume of the heavy Flemish figures, the mouldings and ornamentation, all abundantly testify. The figures on its front and sides all hold symbols of the various arts and crafts. The figures are all female, and stand beneath semi-circular arches; a baluster, or impost of Italian design, separating each. The lock, as is often the case, bears traces of an earlier style, being a most beautiful piece of purely

Flamboyant art. Beneath the lock is a smaller panel than the rest, carved with a figure subject."

An idea will be furnished as to the extensive scope of our author's work from the rich scale of his illustrations; for instance, Mr. Roe's interesting treatise upon the familiar "linen and parchment panels," besides containing an exhaustive enquiry into variations in different countries, is illustrated with seventeen representations of different phases of this famed pattern. A similarly satisfying description is given upon "plain coffers," illustrated on a no less liberal scale. The handsome volume is appropriately finished off with "Historical Notes," which are valuable, learned, instructive, and thoroughly interesting reading.

The writer pleads that he has merely hinted at some of the treasures of enlightenment in their chronological classification, and that the diversified and scholarly contents of the complete work must be regarded as a triumphant achievement, upon which the author is to be warmly congratulated.

The book is indeed a precious volume, such as only could be produced by one "whose heart was in it"; lightly undertaken, under the impelling spirit of investigation, such as inspires "the born antiquary," the labour is exhaustive, and nothing but true enthusiasm—both as a collector, an archæologist, a student, and an artist—urged by the insatiable desire to find further examples of his absorbing hobby for his delineation—could have carried the attempt to a satisfactory termination.

Mr. Fred Roe has himself combined in one indefatigable personage all the elements of success as student, artist, collector, historian, traveller, expert, and experienced critic—learned to detect "fakes" and "spuriousities"—inspired by the keenest ardour to "see all and acquire much," he has certainly written the ideal book for connoisseurs and collectors, for he happily combines the quintessence of those versatile qualifications necessary and indispensable, and is addressing his own particular order, no less than the "beginner," who—under Mr. Fred Roe's intelligent guidance—will realise resources in the subject more extensive than the mere "amateur *dilettante*" could by any possibility suspect.

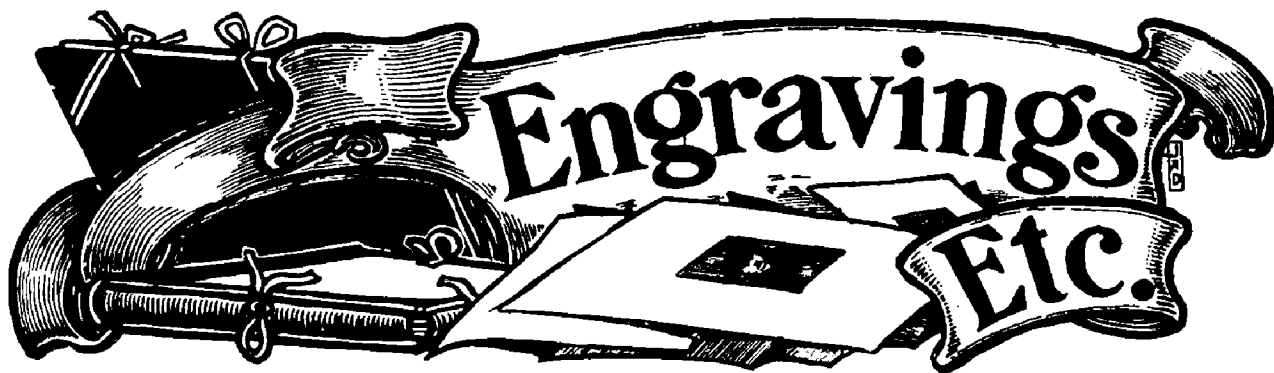
BRITISH  
12 AP 1915  
MUSEUM





*George Louis Kohn*

*Day Masquerade in Ranelagh Gardens  
(a correct view of the place.)*



THE EARLY GENIUS OF  
 GEORGE CRUIKSHANK  
 BY JOSEPH GREGO PART I

WRITING in *Blackwood* early in Cruikshank's career (1823), Lockhart took occasion to inform the artist: "Perhaps he is not aware of the fact himself—but a fact it undoubtedly is—that he possesses genius—genius in its truest sense—strong, original, English genius. Look round the world of art and ask, How many are there of whom anything like this can be said?"

Dr. R. Shelton Mackenzie has further indited an appreciative "Essay" upon Cruikshank's genius. Walter Thornbury, in his *British Artists from Hogarth to Turner*, in a special chapter devoted to the subject of the present "notes," hailed our artist "King of the Caricaturists." Such he manifestly remained in the minds of his contemporaries. Thomas Wright, F.S.A., has fitly rounded off his *History of Caricature and Grotesque in Literature and Art* (1865) by a graceful and sincere tribute to the ability and character of his friend G. Cruikshank. Everyone knows Thackeray's famous "Essay on the Genius of George Cruikshank" (*Westminster Review*, 1840), and it must be universally admitted that the eminent novelist was an expert critic upon the subject of his enthusiastic appreciation; for he, like G. A. Sala and Walter Thornbury, had been technically trained and educated for the art at the commencement of his career, and was a practical authority. Two of these writers were gifted humoristic designers themselves. Sala's genial "In Memory" of his old friend, in *The Gentleman's Magazine*, must also rank high in this experienced testimony. Both Thackeray and Sala had enjoyed the advantage of some early training in the art of etching direct from their old friend "the great George," and both were practical exponents of the art, etching their own designs and illustrations. W. Rossetti asserted, on behalf of the art world, that it was well recognised by expert judges that Cruikshank's powers were elevated far above the average, that the artist's genius was of the exceptional

class, "far removed from being one of those of whom each half century repeats the type."

F. T. Palgrave, in his consideration of "The Cruikshank Gallery," vindicated the artist's title to be considered a genius, prophesying that Time, which has done justice to the true estimation and fame of the painter of *The Rake's Progress*, had in store a like future reparation in favour of Cruikshank. Of all expert testimony, the praise of Ruskin was the most reliably founded, for whatever diversities of opinion artists and critics may hold and express concerning Cruikshank's higher artistic qualifications, there is, concerning his proficiency as a first-class etcher, the sure evidence of the beautiful and unique proof-etchings belonging to "The Royal Westminster Aquarium Society" to prove that in this branch his genius is established for all time beyond all doubts, or, in fact, there is no praise too high to qualify his proficiency and the perfection of his gifts as the greatest master of etching of his age. In this accomplishment he has never been surpassed. This conviction is thoroughly established, as the great art-critic, Ruskin (himself proficient in the same art), zealously inculcated all his life-time, pointing out to the earnest attention of art students that Cruikshank's etchings are an education in themselves, and the finest things of the kind after Rembrandt. "Nothing in modern line approaches them in pure, unaffected rightness of method, utterly disdaining all accident, scrawl, or tricks of biting."

In the mastery of this accomplishment, acquired in early youth, our youthful prodigy was the pupil of his father; his boyish surroundings were thoroughly congenial for the acquisition of precocious mastery of the art, for his very nursery was an artist's studio, his first playthings, the implements of the etching craft.

George Cruikshank, the typical scion of an artistic family, was born September 27th, 1792, of Scotch parents. His mother was a Macnaughten, whose father had some influence in the shipping world; Isaac Cruikshank, George's sire, was the son of a Scotch gentleman, an adherent of the Pretender, and impoverished in consequence, in fact, as our artist

was fond of relating,—the fortunes of the family, like the Stuart “cause,” had never recovered “the Rebellion of 1745.” The grandfather, thrown penniless on his resources, after the disasters of 1745, had perforce to rely on his own artistic qualifications as a means of subsistence. His son Isaac, born in Edinburgh, was early left an orphan and destitute; being a youth of artistic promise, he adopted the arts professionally. He had married a high-spirited lady, and they, with their two sons and a daughter, came to London, where there was more outlook and professional scope. George has described his parent as “a clever designer, etcher, engraver, and a first-rate water-colour draughtsman.” Isaac was all this, and, from his son’s testimony, a man of superior parts and observation; he had a large circle of professional acquaintances, exhibited regularly at the Royal Academy, and merrily attacked life as a professional caricaturist. He daintily executed miniature portraits, and his water-colour drawings were rather in advance of the talent of his time. His eldest son, Isaac Robert, generally recognised as I. R. C., or as Robert Cruikshank, also excelled in these branches; George has explained to the writer that both his father and brother had enjoyed educational advantages beyond his own, and had qualified themselves as accomplished portrait painters—in miniature. Robert, four years George’s senior, early obtained a midshipman’s berth on board an East Indiaman, through the maternal interest, so disappeared, for a brief season, from the pursuit of an artistic career, until he could not resist resuming the practice of the arts; while young George was energetically fighting his upward way. It was an industrious family, making every exertion to earn a respectable livelihood. The whole group were united by their devotion to the arts. Isaac devised graphic satires, illustrated the poets, worked for the booksellers, print-publishers, or wherever guineas were earnable. Father Isaac turned out reams of caricatures for a living against the national enemies, ridiculed the French Revolutionists; then fought manfully, graver in hand, on the “right side,” glorifying “good King George,” and his “Heaven-sent Minister, Billy Pitt,” against the dreadful Whig party,—the Heir-Apparent, Fox, Sheridan, Burke, and the wicked republicans, as the Tories affected to regard their political opponents. “The Corsican-upstart,” the loyal volunteers, the threatened Gallic invasion, the prolonged wars at sea and on the Continent, were the topics readiest to hand. Most of these caricatures were published by the enterprising Mr. Fores, of Piccadilly; the father received the commissions, prepared, and etched the copper-plates, which, when printed, were taken

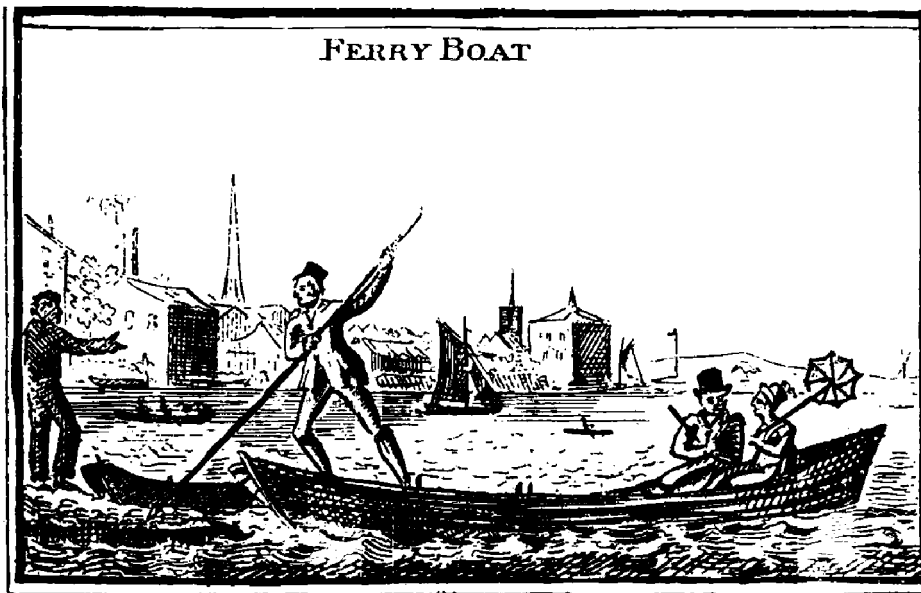
in hand by the artist’s family, and “coloured to pattern.” Young George himself carried on the same campaign with unusual spirit and humour. As he has himself related, George’s infantine toys were all of etching-ground, “dabbers,” and copper-plates, tracing points, etching needles, pencils, and paints. In early years, before most youths have reached schooldays, he had learned to “forward” plates for his father, whose health was uncertain, and who encouraged and made every possible use of this juvenile readiness to be helpful. At ten years of age George drew with great promise, and had already acquired a practical knowledge of etching, sufficient to make his services useful to his family. At about twelve years of age he was able to begin real life by taking his designs to the booksellers, and securing commissions to carry out these juvenile conceptions as engravings fit for the honours of publication. “The original Cruikshank Gallery” contains many of these rare evidences of precocious talent, and we have reproduced a selection from the far-famed “Royal Westminster Aquarium Collection” of these scarce and interesting curiosities, probably unique; for example, little George, a mere pigmy (he was always a tiny little chap, though later on a fierce full colonel), has shown himself offering one of his first engraved plates to the booksellers, who paid him the first half-sovereign thus early earned. These plates Cruikshank described as “halfpenny sheets,” executed 1804. There are several examples in the “Exeter Hall Collection,” transferred to the Aquarium. The subjects were such as young England loved when the heroic Nelson was the national idol of the land he gallantly defended at sea; and they remind us that George’s brother, Bob, was at that time a sailor. These “halfpenny prints” were in four compartments, for instance:—*A Man-of-War, A Frigate, A Brig, A Boat in Distress*, published by Langham, 3, Red Lion Street, Holborn. A similar series was published by W. Belch, Newington Butts, the four subjects: *Hoys, Sailing Boats, Liverpool Pier, Ferry Boat*. The two last we have reproduced in facsimile are rare curiosities. Both the artist and the busy port of Liverpool were quite youthful in 1804, but this primitive picture of the most crowded hurry-scrambling port in England is certainly quaint and curious. It is not literally truthful, according to facts at the time of publication. These designs have been treasured by the artist, and bear their history written by his hand; otherwise their authorship might have been ignored. With a pair of more ambitious subjects, two early etchings, which George Cruikshank ascribed in his “Exhibition Catalogue” to 1805, the style is still somewhat crude, but the execution is bold; indeed

# HORSE RACING



*Printed & Sold by J.M. Ampham 3 Red Lion Street Holborn.*

*Drawn & Etched by George Cruikshank when about 12 or 13 years of age —*



for a lad of twelve or thirteen, excessively vigorous. The subjects are *Donkey Racing* and *Horse Racing*. It is felt, in regard to the latter, that this subject shows considerable promise of future capabilities; indeed in many respects there are the recognisable true Cruikshankian suggestions of a mastery of character, and expressive action most difficult to portray without exaggeration. Here they are in evidence in unmistakable fashion; and, with the knowledge conveyed by the artist's autographic note, it is easy to recognise the Cruikshank touches and his prevailing sense of humorous expression.

In a more characteristic composition also reproduced, the emporium of "Langley and Belch, Booksellers and Publishers," is veraciously delineated

by the hand of the very young gentleman who has executed the version of himself, in the act of carrying the plates of the "halfpenny sheets" already described to the original publishers. The original impression of this *rarissime*, "Children's Lottery Ticket," is replaced by another curiosity with its sixteen complete subjects, for the neat little etching executed by the little lad of twelve or thirteen in 1804, was reproduced in 1873 by the veteran artist of eighty-one, and re-published by George Bell, York Street, Covent Garden, with the story added:—"An exact copy of one of the first etchings that I was ever employed to do and paid for. The boy in the left-hand corner is myself taking the plate to the booksellers."

(To be continued.)





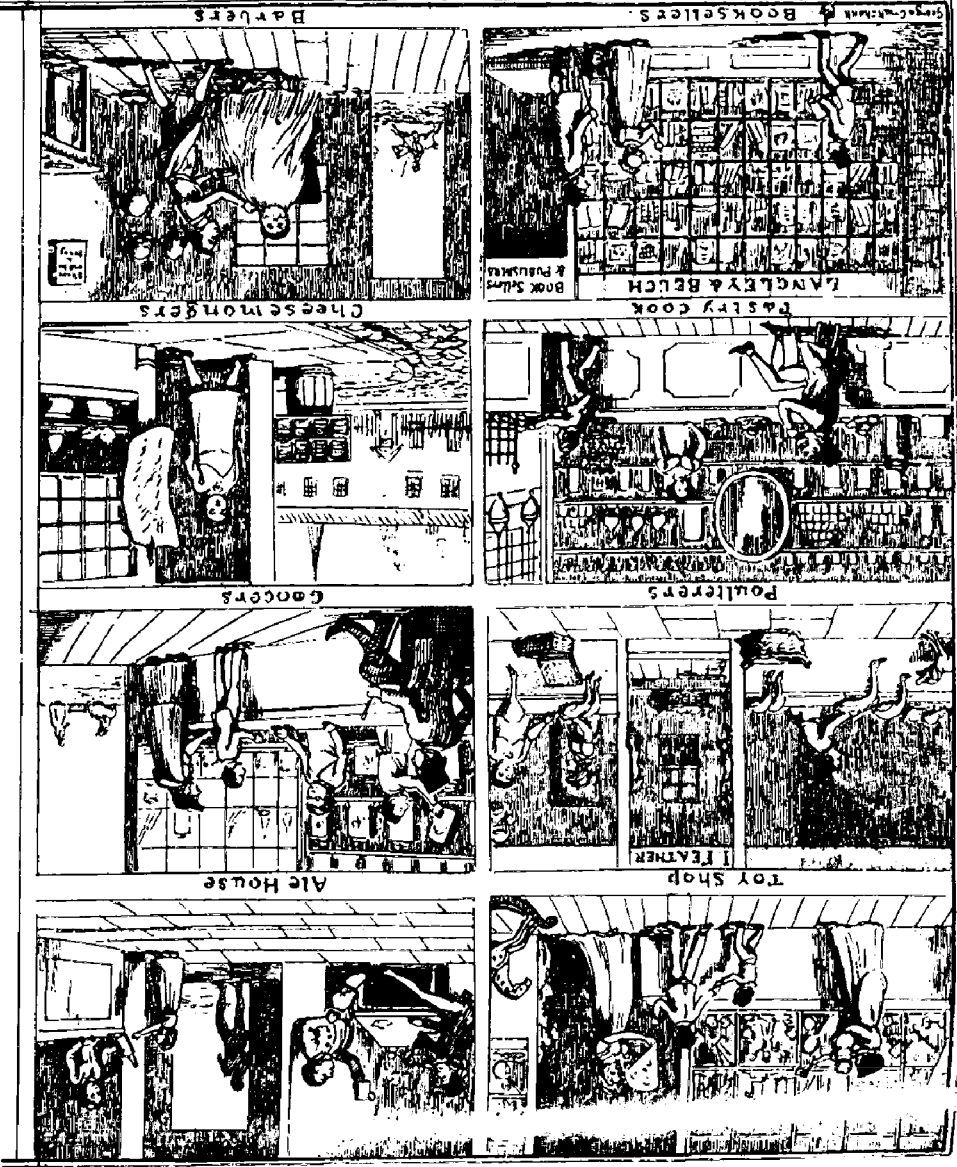
*George Grosz*

*Randolph and Hilda - dancing in the  
Rotunda at Ranelagh Gardens  
( a correct view of the place )*



An exact copy of what is termed a

Children's Lottery Picture, or Print.



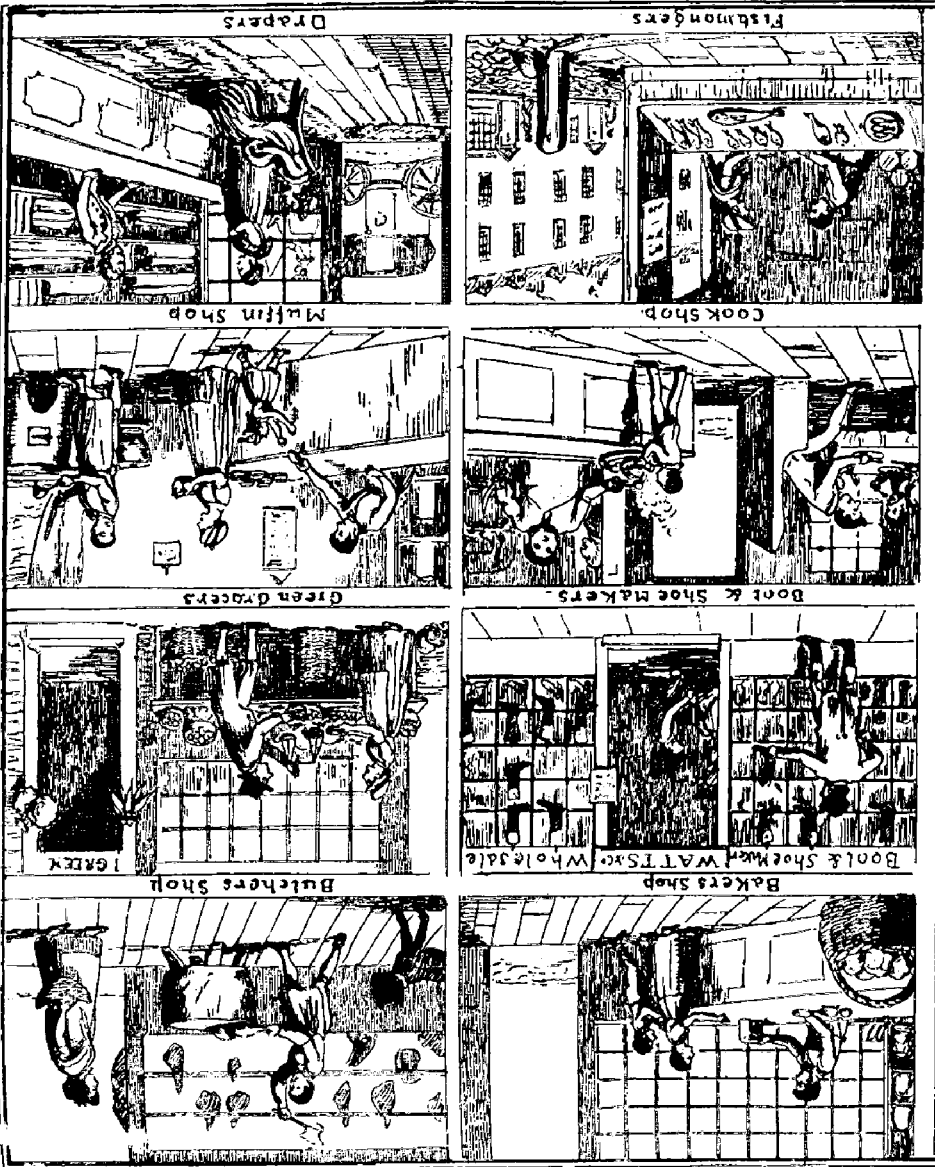
The original of this plate was designed & etched by me &c

and one of the first etchings that I was ever

hand corner is myself

NB This copy made by me Geo. Cruikshank in my Eighty 1st

Bald High Street. Borough. — 1804



G.C. about the year 1804 when 12 or 13 years of age employed to do & paid for — The boy in the left taking the plate to the Booksellers —

year & Pub<sup>d</sup> by G Bell York St Covent garden. in 1873 -



# Old China

## CHELSEA CHINA BY PHILIP NELSON

It appears probable that the manufacture of china at the works at Chelsea began early in the year 1745, of which year we find pieces marked with an incuse triangle, Chelsea (in cursive characters), and the date 1745. The earliest examples were made from clay brought from China as ballast by ships laden with tea, and underneath these are to be found three rough marks caused by the removal of the glaze by the points on which the articles stood in the furnace.

The early work of this factory, quite Oriental in style, is usually decorated with Chinese designs, and is marked beneath with an anchor within an oval in relief. To the same period, 1746-1750, must be assigned the cups and saucers in the South Kensington and British Museums, bearing rude representations of Æsop's fables, the cups measuring  $3\frac{1}{2}$  inches and the saucers  $5\frac{1}{2}$  inches in diameter respectively.

The saucer to the left of No. i. is  $4\frac{1}{4}$  inches in diameter, and would from its smaller size probably belong to the latter part of this period, as in this respect it is more closely allied to the pieces to be described subsequently in No. ii. To a date very shortly after this must be assigned the saucer illustrated to the right on fig. i., decorated with May blossom in red relieved with gold.

About the year 1760 would be manufactured the articles shown in No. ii., consisting of two octagonal cups and saucers and a hexagonal teapot, marked with

the anchor in red and decorated with subjects from Æsop's fables. The cups, which are  $2\frac{1}{8}$  inches in diameter, represent the fable of the Leopard and the Fox and that of the Lion and the Mouse. The saucers are  $4\frac{1}{4}$  inches in diameter, and illustrate the fables of the Fox and the Cock, and the Wolf and the Fox. The teapot is painted with the fable of the Wolf and the Goat, whilst the lid is adorned with a small landscape. The manner in which we find small sprigs of flowers scattered about is very characteristic of Chelsea china. The edges of these pieces are painted with a narrow band of chocolate-red, as are also those of the two following.

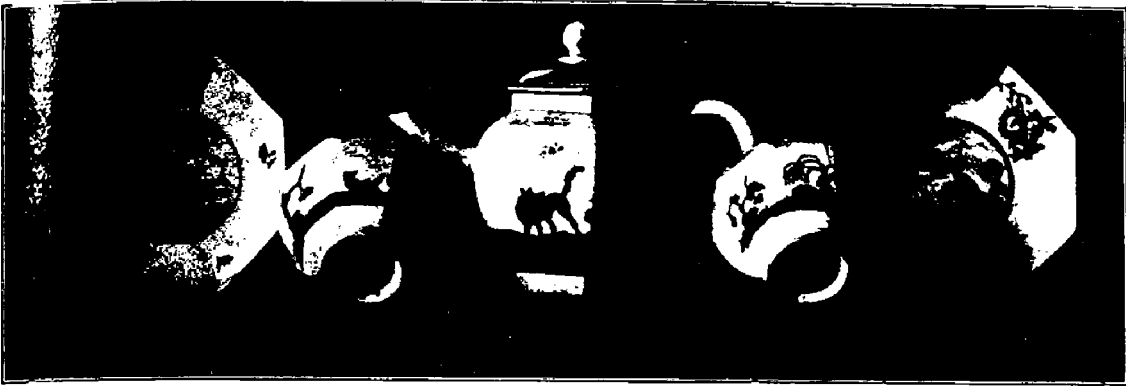
The date of the two pieces in the middle of No. i. is probably 1765. The article above is a cup with ten spirally fluted sides, and is painted with two scenes from the fable of the Horse and the Ass; the front one representing the unladen horse jeering at the heavily-weighted donkey, whilst the reverse picture shows us the horse wearily trudging up hill to a windmill, bearing not only his rider but, in addition, the discarded pack of the ass, and being urged on to increased efforts by the whip of his master. "Sic transit gloria mundi." Beneath the cup just described is a cream jug of octagonal shape, decorated after the style of contemporary Dresden pieces, with a rustic inn and figures in the foreground, the whole being painted in puce. It is marked with the anchor in red.

In the middle of No. iii. is shown a sucrier and cover, 5 inches high, beautifully decorated with floral



No. I

## Chelsea China



No. II

designs in the natural colours, whilst the rim of both parts is heavily gilt. The execution of this piece is in the best possible style, and belongs to the later period of manufacture. It is marked beneath with an anchor in gold. The last items are two small china groups, that on the left of the illustration representing a cow, that on the right a pair of canaries. They measure 5 and 6½ inches in height respectively.

The following features, common to all Chelsea china, will be of interest to collectors of ceramics, since all pieces of china bearing the anchor mark are not of necessity genuine Chelsea ware, in fact rather the reverse. The china made at the Chelsea works is remarkable for its great weight, which is a characteristic of this ware, the paste is soft, the glaze thick and creamy, while in sparsely decorated pieces the fine white ground shows off to great advantage. The under surface, particularly of the smaller pieces, is often ground off quite smooth, while just above the edge may be seen small tears and black specks in the glaze. Where flaws have occurred in the making we frequently find a spray or an insect cleverly painted in, to hide the defect.

In regard to the sequence of marks occurring on

Chelsea china I think we may take it that they appeared in the following order:—

First, the impressed triangle, with or without Chelsea, and the



No. III

date 1745. This is followed by the anchor, within an oval in relief, and may be found either plain or coloured brown; this would be in use probably up to 1750.

The last mark is an anchor, variously shaped and coloured, viz., red, puce, blue, or gold.

The quality of the work is not to be judged according to the variety of the coloured anchor, since very good specimens are to be found bearing the red anchor, while on the other hand we observe some pieces with the anchor in gold, whose sole claim to pre-eminence would rest upon its presence. It would seem that the decorator, in placing the mark on the china, used the pencil last in his hand at the conclusion of the work. I have only seen the blue anchor on specimens imitative of oriental blue china relieved with gold, an example of which may be seen in the collection of porcelain in the British Museum.



In 1770 the Chelsea works were sold to Duesbury, and with this date the manufacture of Chelsea china, as opposed to Chelsea-Derby, comes to a close.

TWO PICTURES BY REMBRANDT  
BY A. J. RUSCONI

THOSE who have visited the Doria Gallery in Rome and examined with interest the beautiful works collected with so much love and profusion in this magnificent palace, will remember a certain *Bust*



BUST OF A SHEPHERD BY REMBRANDT  
(DORIA GALLERY, ROME)

of a *Shepherd*, a three-quarter profile, which the catalogue attributed to an unknown author, but which revealed the hand of a powerful master, full as it was of strong, almost rude, character, under a veil of infinite melancholy.

Now, recently, on the occasion of re-arranging this splendid collection, a signature and a date have been discovered in the dense shadow which time had mercilessly accumulated on this magnificent work:

*Rembrandt, f. 1649.* The discovery could not have been more agreeable. The surprise was more than pleasant to me, who had spent long hours examining the work which fascinated me, and had often spontaneously suggested to me the name of the solemn Fleming. And really Rembrandt's pictorial work is so rare in Italy, where there are but seven or eight authentic pictures from his brush—and these by no means of the best—that it appeared impossible to me that such a work by the master should have remained ignored for so long a time.

And it is one of his most characteristic works. All the ardent, vivacious, melancholy soul of Rembrandt can be found under the simple appearance of a shepherd's portrait. That grand melancholy, which is the result of resignation after the struggle, of disillusionment and bitterness, not that of humility and of sacrifice, speaks out of this picture with infinitely suggestive power. Truly there is hot and violent blood under this living flesh; there is a body, tired but not prostrate, and alive under the goat-skin. And the light, as in all the master's portraits, put on in broad and strong spots under deep shadows, contrasts in a powerful and original way with the tone of the colouring. It is the customary method of presenting the models

under a high and concentrated light, so that the shadows show stronger and the lights more compact, thus giving the objects a truer and more possible aspect.

The picture bears the date of 1649, and acquires therefore an extraordinary value. About half-way between the multitude of the master's works which are nearly all dated, none has been known up to now with the date 1649, so that this head reveals a hitherto unknown page of his life. To the year

## Two Pictures by Rembrandt

some critics have ascribed a portrait of an old woman in M. J. Porge's collection in Paris, but if this dating was uncertain and mere guesswork, we find now, on comparing this work with the Roman picture, that years must have elapsed between the painting of the two. Not only is the hand different, but the spirit is, so to say, opposed.

To this most interesting picture I must add another almost unknown work, preserved in the Ferrari collection at Bergamo. It is a characteristic portrait of an old woman, of small dimensions, but of the traditional broad and frank technique. It is a small portrait, simple and unpretentious, a family portrait, but as living as any of his more vigorous canvases. This also belongs to the master's later period, the signature showing the date of 1653. Both pictures belong therefore to the artist's declining years, and both reveal that even in the days of his old age Rembrandt was capable of powerful and vigorous conceptions. And never has the artist's personality revealed itself as in this portrait.

After Saskia's death, which occurred in 1642, the painter in his solitary grief retired for a time from the world, and found his sole consolation and renewed interest in his work in an assiduous study of nature. His new works proved him to be still full of vitality, and demonstrated that age and grief could not affect his bold imagination.

It was then that, "quiet and happy again, the painter resumed his work with youthful ardour in the house, full of memories, which he had secured without having the means of paying for it, and where he collected—falling deeper and deeper into debt—everything that could please his eyes and be of use to his studies: curios of every description, pictures, engravings, and drawings by the masters of all periods and schools. But he soon had to abandon all these marvels, and to live from hand to mouth,

persecuted by his creditors and declared bankrupt."\*

To this happy period belongs the new picture at the Doria Gallery and the one in the Ferrari collection.

Thus there is a whole life of work between the



PORTRAIT OF AN OLD WOMAN BY REMBRANDT  
(FERRARI COLLECTION, BERGAMO)

timidity of his ardent but sedate youth and the flashes of a power which seems to have grown with age. And in this incessant and energetic work is the fire of an imagination that is burning, warming, and illuminating.

\* Michel, *Rembrandt*, page 513.

FRAUDS IN JEWELLERY AND  
PRECIOUS STONES THAT  
CONNOISSEURS SHOULD KNOW  
BY WM. NORMAN BROWN

IN view of the numerous specimens of "duffing" jewellery and false precious stones that are foisted upon buyers of every description, I think it well to give a few warning hints respecting these frauds, and the *modus operandi* of those engaged in this nefarious branch of trading, which are to be met with in much of the *bijouterie* sold in the London market, and as to be forewarned is often to be forearmed, doubtless the following will be of service to connoisseurs and others.

It is a notorious fact that for some years past suburban and country pawnbrokers and others have been "worked," as the defrauders term it, with studs, set with real stones of a poor quality, in which the setting was silver, and the bar only gold, the whole being coloured up to a high standard. This trick was pre-eminently successful, the bar being the only part tested, and several sets were in consequence placed in the market, and are still to be occasionally met with. Dealers and others will do well to make a note of this.

The art of artificial jewel making—with which the immediately succeeding lines will deal—has assumed the proportions of a great industry all over the continent, Oberstein, in Germany, being one of the most important centres of the trade. Here large stores of chalcedony, or flint, are collected; and here, by means of a metallic oxide, particularly iron, they are given a fine colour, and then, after high polishing, they take their places as more or less genuine jewels. Chalcedony undoubtedly owes its existence in a large measure to water, as this, at a high pressure and temperature, will dissolve its main constituent, silicic acid, depositing it again in its normal condition. The colours, however, are produced by heat and metallic oxides; the more impregnable flints, as a rule, turn white by being heated, and it may not be generally known that the exceedingly admired snow-white lines in the onyx are produced in this way. The artificial jewel maker goes, however, still farther than this, and he can by means of his well developed art, introduce any colour at will into the flints, and consequently produce any desired "precious" stone, the pigment being so prepared that it can be precipitated at will by means of heat or chemical agency. It will be doubtless news to many of my readers to learn that their much admired pins or rings, with the artistically disposed black and white stripes, are

invariably artificial, the yellowish brown, citron, orange, and lemon tints being produced by hydrochloric acid, imitation emeralds by nitrate of silver, sapphires by Prussian blue, which so far accounts for the manufacture of "artificial" gems—the base of which is flint.

It is when the artificial stones reach the hands of a certain class of manufacturing jewellers in London, Paris, Berlin, and Amsterdam, that the greatest mischief is wrought, and I am very much afraid that the first named city occupies the first position in this species of rascality. A favourite device is to set a pin—usually horseshoe or oval—with alternate diamonds and coloured stones, the diamonds being genuine, and the others artificial. The goods are then either sold or offered in pledge, and the white stones being good, it is often taken for granted that the others are so too, and thus the purchaser or pawnbroker is fleeced. Some few years back some pawnbrokers were swindled with pins, and the writer knows of three establishments in the West End of London where these pins were sold or pledged in half-dozen lots, not one of which was made of the metal it was represented to be. I may mention, as a somewhat re-assuring fact to purchasers and pawnbrokers, that one of the principal operators in these nefarious tricks—an old German—has recently gone over to the majority, but many of his goods must be still in existence.

Reverting to stones, I may state that it is a far from uncommon occurrence for diamonds to be split, and the upper half remounted on a paste, crystal, or commoner stone foundation, though owing to the perfection to which the manufacture of imitations has reached, and to the difficulty in obtaining a thoroughly colourless cement, this is not now so frequently done as it used to be some years ago. Besides which, when the practice is pursued, the vendor is bound to make known the fact, this class of stone being known as "doublets," and the tickets will be found so marked, usually very small, in some of the slap-bang, "marvellous bargain," cheap jewellery shops. More often now, especially in clusters, a good and a bad stone will be alternated, or, if the centre stone is a small one, it will be a dummy or a dufer, and the surrounding circle will consist wholly of good stones. It is almost impossible, except after a careful examination, to tell many of the highly priced imitations, especially in diamonds, from the genuine article. Never purchase diamonds at night-time or by an artificial light.

The greatest amount of deception, however, takes place with goods composed entirely of artificial stones. Chains, supposed to be wholly manufactured of

## *Frauds in Jewellery and Precious Stones*

18 carat gold, frequently have links here and there made of 9 carat metal only, which, when coloured up, are not distinguishable from the genuine portions, and being connected it is impossible to appreciate their value by weight. Of course, as they wear, the fraud is discovered, but as the dealers in these goods have seldom any settled place of business, or the articles are purchased in auction sale-rooms, it is next to impossible to obtain any redress. Another device of the unscrupulous, which was also largely practised by the before-mentioned German and the members of a gang who "worked" the Midlands, was to make a ring with a good gold case, generally 15 carat, and then to load the interior with a composition—gilding-metal, pewter, and even lead. In this instance the case of course stands the ordinary tests by acids, and being usually set with a stone, generally passes muster, as it cannot well be weighed. It is only by filing or snipping and the after application of nitric acid that the fraud can be discovered, and these operations of course being damaging to the article, are not indulged in by pawnbrokers. There are many of these chains and rings in circulation.

Some time back a gang of unscrupulous persons travelled through the country, who possessed the secret of making a composition which came to be known as "mystery" gold, and a large quantity of which was sold all over the country as 15 carat metal, some of the gold refiners of the metropolis actually buying lumps of it at £2 per ounce! This metal will withstand the usual acid test, but if salt is dropped into the nitric acid, allowed to remain, and the metal rubbed, the baseness will be detected, the metal turning black. The members of this gang usually got rid of the metal in the twilight, and though it may be said to have spent itself for the present, it will doubtless re-appear some day. Several pawnbrokers in London, in their museums of "failures," can point to rings and other articles made of this composition. In weight and colour it most nearly approached to 15 carat metal. Much of it was made in Clerkenwell, and some of it in Birmingham, and I believe it consisted mainly of gilding metal with a small proportion of platinum, but I am unacquainted with the details of the manufacture.

About forty years ago there was a gang—in which a member of the prize ring, who found the money, and several working jewellers were the moving spirits, together with a woman to enact the innocent—who made it their business to buy up all the silver vases, basins, teapots, mugs, cream ewers, coffee-pots, and tankards of old design that they could lay their

hands on, paying a fair price in ready money, and taking the goods away with them. Arrived at their common rendezvous, where was a workshop, in the case of large articles which had an outer and an inner case, they filled up the intervening space with pewter, and then sold or pledged—more often the latter—the article for a much greater sum than was given for it; this transaction being generally entrusted to the woman confederate, who would be richly dressed, and who would drive up to the sign of the three golden balls in a cab, and relate some sorrowful tale concerning the necessity of parting with the family heirlooms—not that this would have much effect upon "uncle." In the case of teapots, mugs, and cream ewers, the handles were taken out and loaded up with lead or pewter, and in some instances even the spout, the articles being then disposed of; and there are probably several ancient teapots, etc., in existence, highly prized by their owners, which are fortunately never used, and which if carefully examined would yield one or two of the commoner metals in more or less unexpected abundance. The publication of the description of the woman in this confederation in the *Police Gazette* ultimately cut short the career of the gang. The woman died about ten years ago.

All this only goes to prove that if pawnbrokers—usually reckoned an acute class of men—and refiners can be "taken in," how much more so the general public! Some time ago a London pawnbroker advanced £5 on a ring, worth at its utmost £3 10s., this article containing mixed stones, while another took in a pair of earrings, the major portion of which consisted of gilding metal only!

I shall now proceed to touch upon, among other things, the methods pursued by many watch jobbers, who use dials bearing well-known names, or works similarly marked, and will then pass the watches off as being the entire work of the well-known firm, the best London houses being victimised in this manner. This, I may mention, is seldom done to silver cases, those of gold being, for obvious reasons, chosen for this branch of deceptive jewellery. Of course the fraud can be easily discovered by seeing if the number of the works agrees with those on the dome and case, although the writer has seen an 18 carat gold watch, the case, dome, and works of which all bore a different number, the last-named having thereon the name of one of our best makers, and the only sequence about which was that the gold matched, being 18 carat. This watch was sold in a London sale room for £6.

Another of the dodges affected by the unscrupulous is to make a ring, usually for a man, of inferior metal,

## The Connoisseur

say 9 carat, though frequently only the ordinary gilding metal is used, and then to cut from an old shank a good hall mark of 15 or 18 carat, which is carefully welded into its position on the inside of the false shank, when the whole is carefully plated and coloured up to the desired standard. This class of goods is seldom offered in "pawn" now, as "uncle" has a troublesome habit at times of testing such things—at times by rubbing on iron, of course with nitric acid.

I come now to touch upon a practice adopted by repairing jewellers who work in diamonds, and which the more immediately affects the general public who wear diamond ornaments, and occasionally need to have them repaired. In the slang of the trade this is known as the "diamond tree," and it is worked thus: A lady or gentleman has a cluster article, it may be earring, pin, ring, stud, or brooch, or better than any, a tiara or necklace, or bracelet, and a stone having been lost, wants replacing. With a certain class of repairers, the stone which is put in is never so large as the one which has been lost, and this method of substituting a smaller stone—and the difference is indeed very slight—is pursued in the case of every article repaired, until in time, having started originally with half-a-dozen small stones of varying sizes, the stones, or "tree," that are in stock assume a really respectable size, when they are sold, and another half-a-dozen of varied sizes procured, the difference being netted by the jeweller, and the process goes on again. It will of course be understood that the stones are provided by the jewel owner, and changed by the jeweller. This little fraud is difficult of detection by the ordinary individual, who, even if he suspects, cannot really contradict the jeweller, or bring the fraud home to him. The "tree" also grows by the changing of stones in articles sent for repair. When long earrings were worn it was quite a common thing for one portion to be made of base metal, coloured up, and in the case of dress earrings for a needle or two to be inserted inside, and the whole filled up with wax to prevent rattling, when the goods would be generally sold by weight.

Another dodge adopted some few years back and especially when mourning rings were in vogue, consisted in putting edges of good quality, 15 or 18 carat, on to a band of base or commoner metal, as, owing to the enamel, these rings could not very well be tested anywhere but on the edges. I referred previously to the transferring of old hall marks, and this, some time since, was very much done in respect to silver plate, the old marks, which confer a very distinct value, being transferred to newer goods of similar design, and then sold in auction rooms generally as being veritable old plate of the period named. Some members of this gang were captured at Portsmouth, and others later on in London, which put somewhat of a stop to this branch of business, and it was this same gang who were engaged, in the provinces especially, in working off, on innocent jewellers, "faked up" chains, in which, I am sorry to say, a large amount of roguery is still practised, the bars being particularly sinners in this respect, as are also some of the outer edges of locket. In fact, the tricks of the roguish fraternity of jewellers are many and far reaching, the only remedy being for every purchaser to insist upon having a warranty for all classes of jewellery and watches, having the carat mark set forth in the invoice, and should the goods not prove as represented, to sue for the return of the money, and thus by publicity to put an end to these nefarious practices. Again, if pawnbrokers, jewellers, and dealers generally would only imitate other trades, and form themselves into an organisation for the protection of their interests, they would speedily by their combined action put an end to the many disreputable tricks which I have touched upon, besides others which are always being played upon the pawnbroker and the public. Of the swindles connected with pictures, china, furniture, and books I have not treated, thinking that the above "wrinkles," with which I think connoisseurs should acquaint themselves, and which have all been thoroughly well "worked," are sufficient for the present occasion.





**T**HE OLD ORNAMENTAL SILVER OF  
THE WORSHIPFUL COMPANY  
OF SKINNERS  
BY ARTHUR BUTLER

It is our pleasure to give in this number the first series of a review upon the fine and excellently preserved silver treasures, comprising the ornamental early English plate of the Skinners' Company, for which we are indebted to the Court of Assistants and the unvarying kindness of Mr. Draper, the clerk of the company. The wealth of the several City Companies has brought together ample material of undoubted originality in the shape of old silver of London manufacture, affording wide fields for the connoisseur and lovers of the quaint specimens of our own handicraftsmen, and better schools can hardly be found than these magnificent collections. Who cannot readily recall the blaze of precious metal rising tier above tier behind the Master or Warden's chair on banquet nights, brilliantly lighted by arc lamps?

The one lasting regret in respect to the various companies' silver is that so many of them lost vast treasures in the Great Fire of London, and only records remain of their once beautiful pieces which had escaped the exigencies of Cromwellian times and demands. It is a fact, however, that those companies which had escaped that terrible ravage, and who now possess these fine old relics of Elizabethan and Jacobean days, had themselves sold quantities of silver under the pressure of the needs of the period of Commonwealth.

There are several baluster stem cups, tapering in shape in this collection, similar to those which the writer had the pleasure to review some little while since. These will be recognized as of a similar school to the Blacksmiths' cup, varying but slightly in outline, and all having a close grained or matted ground-work, and some having the difference of a slightly outcurved lip. Hundreds of such cups as

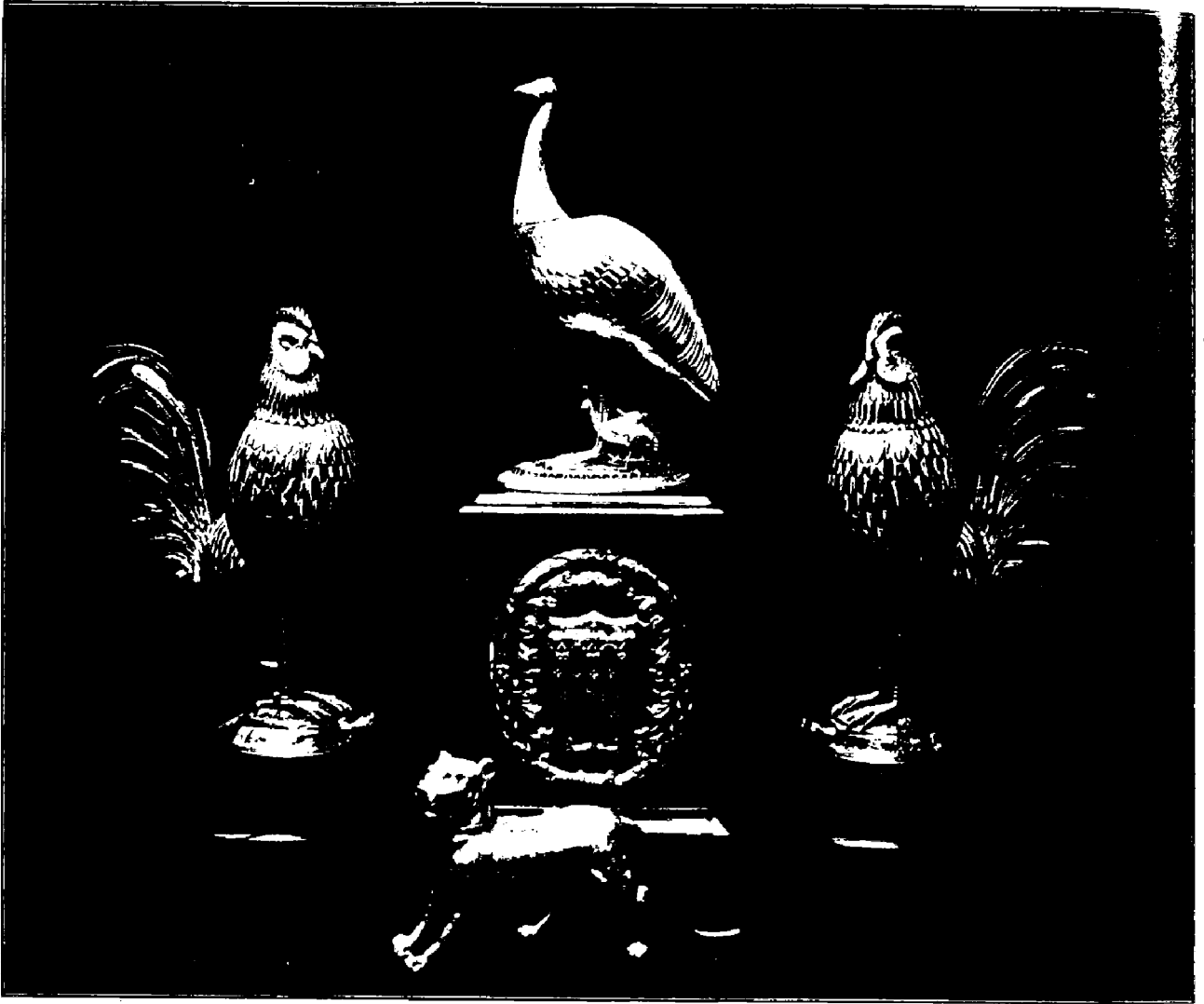
these were lost in 1666. They appear to have been a specially adopted style of cup for a master's presentation to his company on the expiry of his year of office. They are all gilt, with scarcely an exception, and invariably in their original state.

I shall first deal in this notice with the unique cups which the Skinners possess in the "Cokayne" cups and the Peahen cup. These are five wine cups of about a quart capacity, comprising a Chanticleer, bearing the hall-mark 1605 (No. i.), and the maker's mark G in a quaint shaped shield. All these five cock-shaped cups are alike, their feathers, especially those of the hackles and tails being of fine workmanship. The heads remove at the neck. Each bird is very upright in carriage, has long spurs, and stands upon a pedestal in the form of a tortoise. The records set forth, "Five Silver and Gilt Cuppes in the fashion of a Cocke." They were bequeathed in this form to the company under the will of Mr. William Cockayne, dated October 24th, 1598, and it is stated they are in the style of the testator's crest. These unique pieces are 16½ inches in height and 18 inches in circumference. They are used only once in every year, namely on election day, the feast of Corpus Christi, as drinking cups by the master and wardens.

The next piece with which we have to deal is the Peahen Cup, which is of almost the same height. This is in the natural metal. The bird is illustrated in an upright position, standing upon a pedestal of oval shape, upon which are designed various small reptiles, shells and insects, and the Peahen has three small chicks. Around the base is an inscription in relief, with the donor's name, "The gifte of Mary, ye daughter of Richard Robinson, and wife of Thomas Smith and James Peacock. Skinners, 1642; Masters, 1629-30, 1638-9."

The cup stands upon a high oak pedestal, upon which has been mounted a large oval silver badge, having the company's arms. This is one of those





NO. I.—COKAYNE CUPS AND LEOPARD SNUFF BOX

well-known emblems originally worn by their Barge-masters upon all State occasions, such as the historic passages up the river to Westminster and Whitehall.

These quaint old badges were worn upon the left arms of the watermen of London. Those companies who do not now employ watermen have had them mounted in various styles of ornamental plate, some as escutcheons for the wall, others as an adornment upon coffer, chests and similar furniture. A few can still be found, however, upon the uniforms of servants, more especially those of the Swanherds of the Dyers and the Vintners' Companies. The costume of that of the former is a precise reproduction of the original bell-shaped coat of ancient days, the Swanherd bearing a tall crook, and on his left arm a large oval embossed badge, both of gilt silver.

In the same plate as the Cock and Peahen cups is shown the massive snuff-box in the style of a leopard, a varied form of the Skinners' crest. The animal is depicted as "couchant guardant." The piece is of

fine execution, with elliptical spots of several sizes, there being a snuff-box in the back with flush lid. Round the collar is engraved the donor's name. "The gift of Roger Kemp. Master, 1680."

The fine pair of large Monteiths (No. ii.), known as "The Chiverton Monteith Bowls," will be seen to be of a rather different type from the usual monteith. These are about 14 inches in diameter, 7 inches in depth, and in character of slight elliptical form, having ten sections. They are of very graceful outline, with shallow grooved castellation at edge, which has a bold rim, giving a still greater massiveness to the vessel. The bases are also varied from the orthodox pattern, these terminating in a straight down section with reeded rimmed foot. The lions' masks are grotesquely winged. Each monteith bears the crest of the company, and beneath is engraved. "The gift of Sir Richard Chiverton, Knt., and Alderman, a member of this Company, 1686." Master, 1681-2. (Lord Mayor, 1660-61.)



No. II.—MONTEITH BOWLS, BOLLE CUPS, AND A TANKARD



No. III.—FLAGONS, TANKARDS, AND "THE MASTER'S SALT"

The battlement of the monteith bowl was so formed that wine glasses might be suspended in the niches ; stems out, so that they might be brought in without fear of breakage, and the cups of the glasses cooled in the bowl. The rim of the monteith is usually removeable, but those of the Skinners are not, and these are chiefly remarkable for their lack of ornamentation.

The beautiful silver gilt "Bolle Cups," shown in the same plate, are a pair of richly ornate silver gilt loving cups of a strikingly handsome pattern. Here we have the same shaped vessel alluded to in the first part of this article, but with much thicker stems, less balustering, and of charming *repoussé* scroll-work. This is of shallow relief upon the base and first section ; the bulb-shaped knop immediately above is delicately proportioned, above a little collar of bosses, and it is embossed with acanthus foliage. Over this is a brightly burnished neck carrying the bowl of the deep broad cup, round the base of which are acanthus leaves in bold relief and uniformity. The body of the cup is bright, has a reeded collar and lipped reeded rim. It is obvious that as regards loving cups, these are of a favourite and useful type. How much more in thorough keeping with the traditional toast (still used), "Gentlemen, the Master and Wardens drink to you in a loving cup, and bid you all a hearty welcome," can this cup claim to be, as it is one which can be held high and ceremoniously by the drinker, which is not the case with the heavy two-handled cup so much in vogue later. What much greater ease is embodied in its manipulation, while its capacity is almost as ample. It is clear also that the legendary "man with the dagger" might be more easily dealt with than when both arms of the drinker are engaged.

These two cups bear the London hall-marks of 1680. By the kind permission of the clerk I have been enabled to refer to the exhaustive records in the history of the Company, which has been admirably compiled by the late Mr. Wadmore, a senior past-master of the company. In these interesting pages are to be found the following entry :—"May 4th, 1681. At this Court Major Manley signified that the Right Honorab<sup>le</sup> the Earl of Shaftesbury would doe the Company the honor to take his freedome of the Socyety w<sup>ch</sup> Mo<sup>ch</sup>on the Court agreed to and ordered the Master and Wardens . . . to attend his Lordship and to acquaint him with their readiness to receive his Lordship into their society. . . . At this court Mr. Tourney appeared and presented two pieces of plate of the gift of Edward Bolle Esquire deceased w<sup>ch</sup> were kindly accepted by the Court who alsoe invited him to come upon the assistants which

he embraced and accordingly took his oath and peace having first agreed with the Court to pay 50<sup>l</sup> for his admission to the same besides the usuall fees to the officers."

Another entry respecting silver appears a little later :—"June, 1693. At this Co<sup>rt</sup> Mr. Wheatley appeared and p<sup>r</sup>sented two silver Tankards of the gift of Mr. Mordant deceased, weight 92 ounces 15 pennyweight w<sup>ch</sup> the Co<sup>rt</sup> accepted very kindly of him. And ordered that Mr. Wheatley bee invited to ye Eleccion Dinner and that w<sup>d</sup> bee given to his clerke who brought the same."

A further entry runs as follows :—"December 13th, 1695. Ordered that the Master and Wardens look over the plate and see what is old-fashioned and fitting to bee disposed of and that they forthwith make sale of same."

Sir Owen Buckingham, one of the sheriffs, borrowed Skinners' Hall for a period of some months' duration, and an entry appears :—"February 19th, 1695. Sir Owen Buckingham appeared and thanked the court for whitewashing the Hall . . . and prayed that the Piazza . . . and passages and recess might be also done whereupon the whitewashing was agreed to be done forthwith."

Sir Owen appears to have made himself quite at home at Skinners' Hall, and the entry next made almost, runs :—"April 3rd, 1696. At this committee the plate was lent to S<sup>r</sup> Owen Buckingham (Sheriff), the particulars were as followeth, viz. : Two silver monteths, two large ffläggons, two large tankards, two silver salvers, a voyder and a knyfe, two silver salts, two guilt bolles of the like size, one other boll, three silver bolles, in all 24 pieces guilt and unguilt."

"April 10th. This committee being summoned to consider what provision was fitt to be made against the thanksgiving day appointed to be made in commemoration of his Maj<sup>ties</sup> happy deliverance from the late horrid conspiracy against his Maj<sup>ties</sup> person and government (Sir John Fenwick's Jacobite plot)."

The Chiverton Monteiths and other pieces are also interestingly mentioned in these records :—"July 7th, 1686. It is ordered that the Master and Wardens doe provid for the Company (out of the £100 given by S<sup>r</sup> Rich<sup>d</sup> Chiverton's will to buy them plate) one payre of Silver Tankards about 30<sup>l</sup>. peice and two silver Monteths and 2 silver fframes for wax c<sup>l</sup>lles or others as they shall think most convenient."

Here one has an insight into intrinsic value when these took their place at Skinners' Hall.

Two concurrent entries made a few years after afford some humour :—"August 11th, 1691. Ordered that the Hall bee repaired where raine cometh i . . ."

## Old Ornamental Silver

One can suppose the dilapidations were successfully dealt with, as one reads:—"November 3rd, 1691. To appoint a watchman to lye in the Hall."

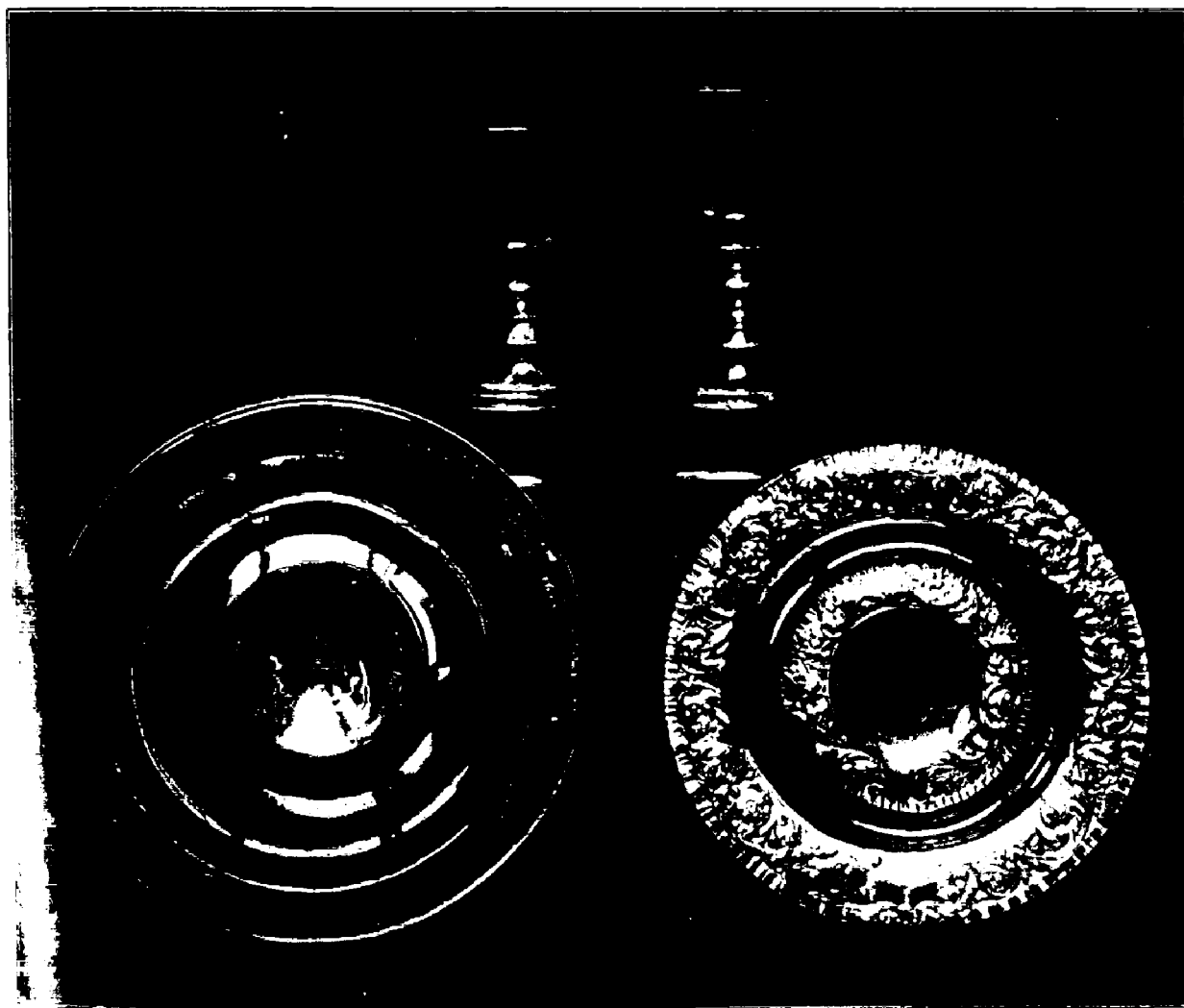
A remarkable entry appears next, though dated prior to the last-mentioned:—"March 23rd, 1691. Ordered that the Queene's (Mary) demand touching a Loane to her Ma<sup>ty</sup> of £200,000 (Irish War Subsidy) be communicated to such Members as live within the liberties of the Citty and other persons who may be thought proper persons to have notice thereof."

Two more amusing entries appear on the records of the reign of William and Mary:—"October 14th, 1697. Att this comitte<sup>e</sup> Mr. Poole and five more with him being Marshalls to the blue regim<sup>t</sup> appeared and desired to marshall the Company and keep them in order on my Lord Maior's day and agreed for six shyllings and eight pence a man and five shyllings to drink provided they please the company with their service each man to have knotts for their hatts . . ."

Upon a debate the question was put "whether there should be a hott Dinner provided by the company on the recep<sup>o</sup>n of his Majestie. It was ordered that nothing but roast beefe and hot Apple Pyes be provided at the Dog tavern that day."

The liberality accorded to the City Marshalsmen does not appear to have been proportionately displayed in the matter of fare when receiving Royalty. Dutch William had by that time evidently become enamoured of England's "roast beefe and her apple pyes."

The silver gilt *repoussé* tankard forming the centre of this plate will be seen to be one of the massive and deep pieces of the Jacobean period, scroll knobbed, with a low-down handle, terminating in a shield level with the reeded rim. The body and flat lid of the vessel are charmingly decorated with Louis XIV. scrolls, flowers and foliage *repoussé*, while a well-executed acanthus leaf, appliqué, extends round



No. IV.—ROSEWATER DISHES AND LOVING CUPS

the arch of the handle. It bears the hall-mark of 1686, London, is 7 inches high and  $6\frac{1}{2}$  inches in diameter.

Illustration No. iv. deals with two large gilt Rosewater dishes and two Loving cups. The beautiful dish on the right is chiefly remarkable for the uncommon and closely corrugated shell edging of the rim, which is of an alternating character, thus obviating any formality. The execution of this part of the piece is especially fine. The diameter is  $17\frac{1}{2}$  inches. Both the hollow of the dish and the central well are plain and bright. The wide border is *repoussé* with arabesque scrollwork of foliage and various flowers, comprising roses, pansies and narcissus, of an effective and bold type, but in exquisite taste. The central ring is similarly adorned, but with fruit in place of flowers, and has an almost like shell border to that of the rim. There is a large escutcheon at both the top and bottom of the dish, bearing the arms of the company and of the donor respectively. In the centre is inscribed the following interesting description:—  
“This piece of plate is presented to the Worshipful Company of Skinners by Thomas Moore, Esq., to commemorate the Coronation of His Majesty George the Fourth on Thursday the 19th of July, 1821, at which ceremony he had the honor of representing that Company as one of the twelve citizens of London who performed the service of assistants to the Chief Butler of England.”

Its year mark is 1685; London, maker's mark N, with a coronet over.

The very large Rosewater dish on the left of the plate is quite plain gilt, having a reeded rim. Though nearly 20 inches in diameter, the proportions of the hollow and the middle well render it a very elegant and striking piece. It bears the maker's mark of W. B., and a mullet under, in a quaint shield

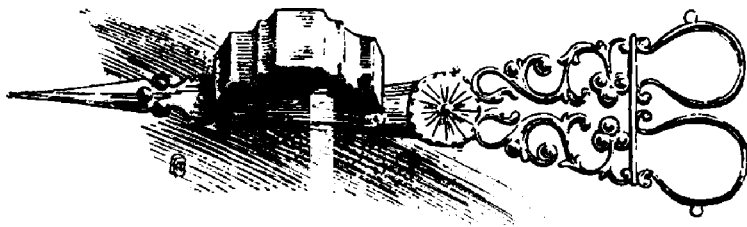
This craftsman was a maker of communion cups in the first year of the reign of Charles I. The dish bears the London mark of the year 1625. In the central well is found the inscription:—“The gift of Mr. Francis Cowell, Skynner, deceased the 7th of September, 1625.”

The two baluster loving cups are known as the Powell and the Breton Cups. The larger, on the right, is the silver gilt loving cup given by Mr. Breton, a clerk of the company. It is in character with the style referred to at the commencement of this article, namely, of the matted or closely grained groundwork, with bright rim and base of bowl, having upon the body an escutcheon of the arms of the company, and on the reverse those of the donor. The shape of the cup is bell like. Its marks are London, 1650 (Commonwealth), and mark of maker W. M., with a seeded rose under. This craftsman was also a maker of communion flagons, of which there are some at Exeter, dated 1648. Around the rim is inscribed:—  
“Ex dono et in testimonium grati animi Georgij Breton olim clerici inclitæ Societatis Pellipariorum London qui obiit vicesimo nono, February, 1639.”  
Mr. Breton was clerk of the Skinners, 1625-39.

The smaller silver gilt cup, known as the Powell Cup, on the left, is another of the well-known baluster and bell-shaped order. The stem is slightly varied, as is the foot, which is double rimmed. The neat collar of small bosses forms a neck of an hour-glass form of balustration, and an acanthus in slight relief ornaments the lower section. The bowl of this is more tapering than usual.

These two cups have never been regilt, and are in excellent preservation. The Powell Cup is marked (on the rim) with the London hall-mark of 1637.

(To be continued.)

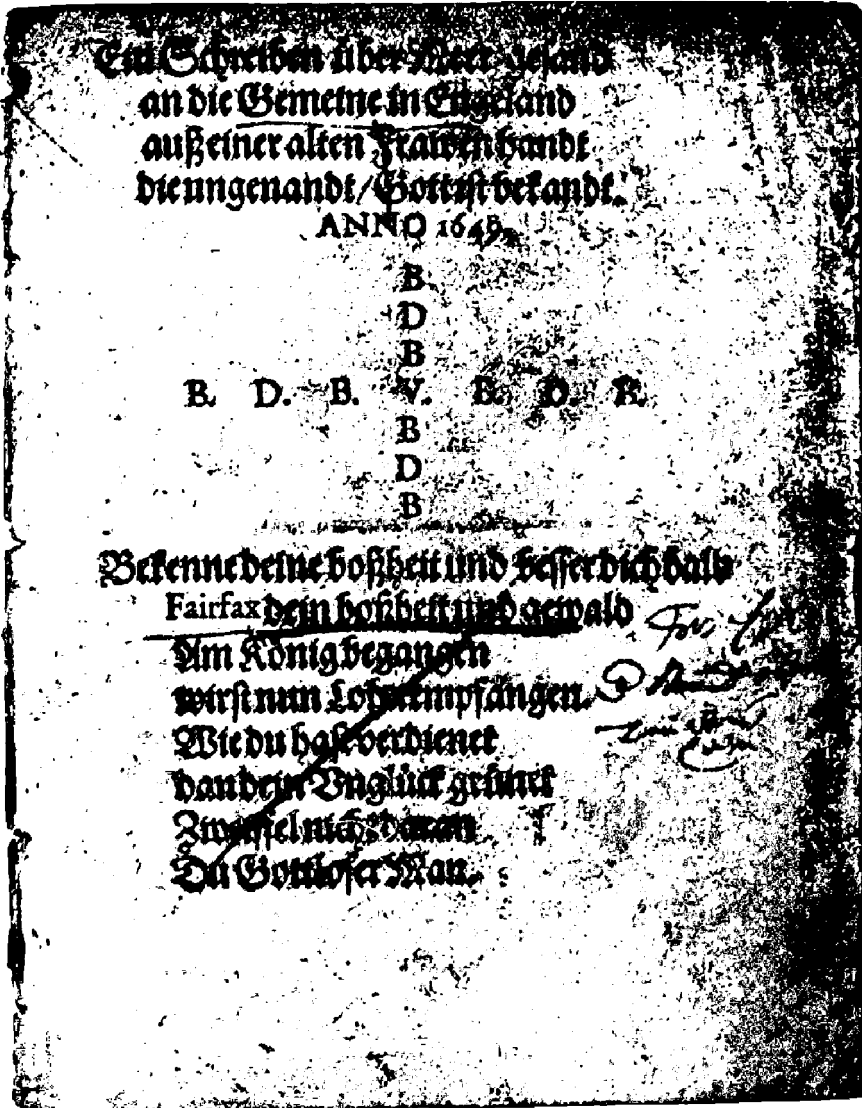


ANTI-ENGLISH GERMANY (1649)  
BY G. H. POWELL

THE lover of old books has few keener pleasures than that of turning from some musty record of the past to the newspaper on his breakfast table, damp from the press of the twentieth century, and re-assuring himself of the eternal sameness of human nature.

German authoress. Diatribes on a people are not common, but this "elderly German lady" seems to have felt none of the difficulties assigned by Burke to the indictment of a nation. And who was she? That is a point on which I shall be glad to receive information.

One would scarcely know where to look in the British Museum catalogue\* for a leaflet, of which the title page runs as follows:—



“ Ein Schreiben über Meer gesandt an die Gemeine in Engeland ausz einer alten Frawen handt die ungenandt Gott ist bekandt.

Anno . 1649.

B  
D  
B  
B · D · B V B · D · B  
B  
D  
B

Bekenne deine boszheit und besser dich bald

Fairfax dein boszheit und gewald am könig begangen wirst nun Lohn empfangen. wie du hast verdienet dan dein Unglück grünet Zweifel nicht daran Du Gottloser Man.”

Beginning, it will be seen, with a description of the work: “A writing sent oversea to the Commons in England from the hand of an Old Lady, who, though unnamed, is known to God (? or ‘recognised by the name of “Gott””).”

Given the date 1649, there is little need to ask the subject of such a singular missive, for most people are aware that the “Com-

mons of England” had at this moment just brought to an end the struggle which for a century afterwards gave us the reputation of a revolutionary people.

It is this, then, which rouses the German lady’s wrath, and for which she proceeds to belabour them and the parliamentary leaders.

Curiously enough *Fairfax*, Matthew Arnold’s hero,

\* The tract, I am informed, is not in the British Museum, and its authorship is unknown in Berlin.

Anglophobia, even German Anglophobia, is no new thing, and I have just stumbled on curious evidence of this.

I recently purchased two small German black-letter leaflets, one being, on cursory inspection, the mere translation of an English document concerning the gunpowder plot. The other may, I think, be fairly styled a considerable literary, not to say historical, curiosity, being nothing less than a violently libellous diatribe on the English people, by an anonymous

is the chief object of her attack—Fairfax who commanded the new model army, but while assenting to the deposition and trial, refused to sit among the judges of his king. “Confess your villany,” she cries. Judgement is at hand. “Your misfortune flourishes, doubt not, godless man.”

But as to the people—oath-breakers, contemners of divine ordinance, blinded by Satan, such a nation as was never read of—she herself had never heard of such tyranny, never seen a people so befooled by the devil, as to murder their king; and the parliament—such a parliament of rebels and anarchists!

“Satan rides you with spurs.”

Are there no parsons to teach you right?

“To sever his head from his body, call you *that* honouring your sovereign?”

“O Engeland voll unverstand,  
Dein schand wird aller welt bekandt.”

Godless, wicked, lost to all honour, fiends in human form!

Yes, that is the painful truth. She writes it “outright, without malice, and will hold to it her life long.” Devilish monsters, you are wild beasts, nay, crueller than the beasts.

Then the poetess turns to “the traitor in Scotland” (can Scotland rear such men?). You turned on him who ennobled you, who piously believed you his friend, and trusted your word. Voe to the Scotch Iscariot, who sold his King to the Pharisees, yes, and to the hangman Cromwell, too. Haman’s gallows to him and all his!

Rebel and murderer, there is no love nor goodness in him. Had he never heard of David, and what he did to the murderer of Saul, who told him he had slain the Lord’s anointed?

“A curse on your axe and block. You have stained the kingly robe with blood . . . but beware. *Soon will you see wonders.* What in Germany has long been ablaze now comes to you in England to lay you low with the ground.”

[Is this a reference to the two destructive invasions of Germany by the French under Turenne and the Swedes. One reads: “1648. Terrible condition of Germany. Irreparable losses of men and wealth. Reduction of population. Poverty. Retrogradation in all ranks.”—*Platz. Epit. Hist.*]

“Dann wird geschendt dein Parlament.”

Then will be an end of your parliament, and you, Fairfax, too, shall lament in misery. There comes a force will make England too small to hold you. “Yes, mark what I say. From the four winds, comes a storm—rain, thunder, lightning, hail, and

none shall save you.” . . . “Yes, you murderer, liar, rascal, thief, *like it or lump it*” (es mag dir leid sein oder Lieb), “I must speak the truth.”

Language here, as elsewhere, fails the lifted authoress. Murderer, liar, villain, devil’s accomplice—on these rather choice terms she rings the changes, before stumbling on another political reflection.

“You would fain have England free—and *like the noble States of Holland.* But, no. That you cannot do. None can allege of them such devilish murders. . . . You have beheaded your king,” etc., etc., and off she goes at score again, concluding with a few verses of consolation to the loyal:

“God is near; He comes to judgement.”

The first part of the stanza, occupying the last page (which, like the first, is in large type), I find difficult to translate. It runs as follows:—

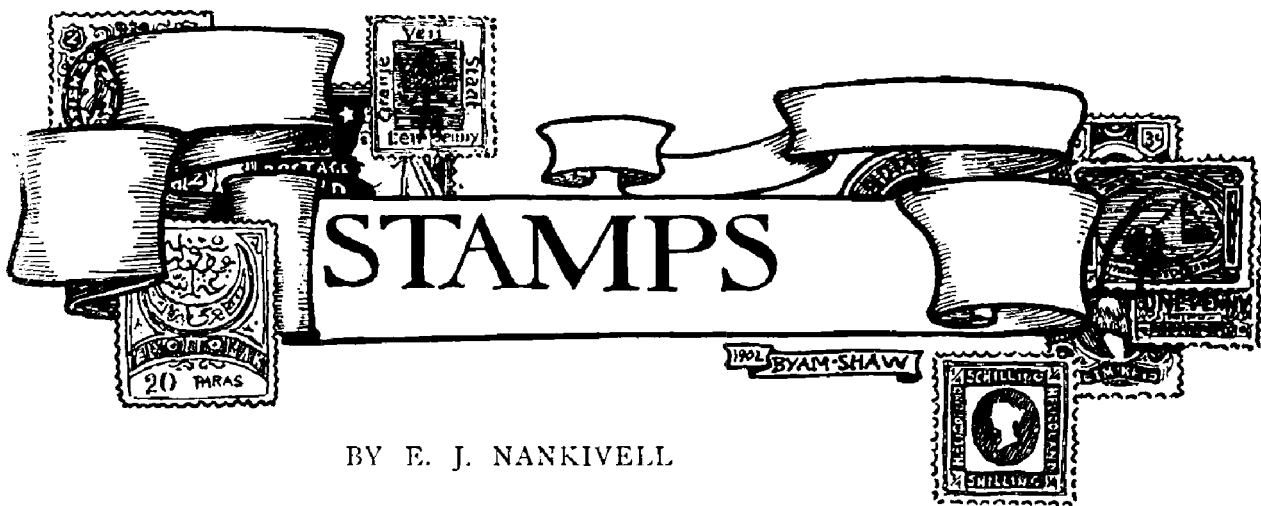
“Hier mit *vide*,  
Der sehen wil, sihe  
Wie Gott dem Rothen Draehen  
Zubinden wird den Raehen  
Das böse fromb  
Gerad dasskrumb  
Das unrecht richtig machen.  
Und all die fein  
Gehorsam sein  
Bewahren und bewachen.”

I should add that the text throughout is rather obscured by emphatic erasures, etc. (with a few equally excited marginal notes), *most* of the stanzas having been crossed out, one would say by some passionate critic or press censor, but that so large a number of passages is underlined.

THE Editor wishes to draw special attention to the Design Competitions announced in this month’s CONNOISSEUR. There will be eight sections, with prizes of £10, £5, and £2 for the successful designs in each section. Full particulars and coupons will be found in the advertising pages of this Number.

THE February number of “SALE PRICES” should prove of additional interest to collectors of Coins and Medals, as it contains reproductions of the principal Coins and Medals sold during January. Particulars of a special competition for Auctioneers’ Articled Clerks are also announced.

An entirely new feature is a concise report of the month’s property sales.



BY E. J. NANKIVELL

THE Canadian Postmaster-General has at last decided upon the issue of King's Head postage stamps for the Dominion. A design, bearing an exquisitely finished portrait of King Edward, has been submitted to him for his approval. It is not expected, however, that the new stamps will be put into circulation before June or July next, *i.e.*, until the present supply is exhausted. Meanwhile, rumour is busy with the new design. It is said that it will be a most pleasing contrast to the profile abortion now in use on our own stamps, and that it has met with much approval in high quarters. If that is so, let us hope that our own caricature may be doomed in favour of the new portrait of the King. The engravers are said to be Messrs. Perkins, Bacon & Co., the designers and engravers of our first English penny postage stamp. If the new stamp is to be engraved in line, and printed from steel plates, our English stamps will certainly be put to shame. Canada prints long numbers of postage stamps, and if the Dominion can afford steel engraved stamps, we should surely be able to follow suit. Anyway, the new Canadian will, I am told, by its effective portrait, be almost certain to give new life to the objections to the poverty-stricken, close-cropped head on current English stamps.

King's head issues are also announced for Fiji and Ceylon, but no specimens have yet been received here.



BAHAMAS has broken away from the stereotyped De la Rue Colonial design, or rather kept to its independence of design, for this colony has mostly had its own separate designs. Watermark, Crown C.A.; perf. 14. 1d. carmine; 2½d. ultra-

marine; 4d. yellow; 6d. brown; 1s. grey, black and carmine; 5s. lilac and blue; £1 green and black.

CANADA has provided a 7 cents value for postage and registration on single rate letters. The design is that of the current series and the colour a sickly greenish-yellow. It is rumoured that the stamp has been withdrawn because of its unsatisfactory colour, but that is very unlikely.

CAPE OF GOOD HOPE.—The new King's head 1d. chronicled last month was the forerunner of what is apparently to be a full series of King's heads. Messrs. Bright & Son now send me the ½d. and Messrs. Stanley Gibbons the 1s. King's heads. Colours as before, watermark anchor, and perf. 14.



COOK ISLANDS.—The current stamps are now watermarked, single lined N.Z. and star.

CYPRUS has started a King's head series with a half piastre stamp. The design, with the substitution of the King's head for that of the late Queen's, remains as before. The half piastre green, with name and value in carmine, is the only value of the new series yet received.



ICELAND has been provided with a new series with a portrait of the King of Denmark, which we illustrate. Values and colours as in the previous series. The engraving is very rough. In conformity with the prevailing fashion, the name of the King is placed under the portrait. Watermark, crown. Perf. 14.





LIBERIA has provided a 75 cents stamp by surcharging in red the current 1 dollar, blue, "75c.," and barring out the original value. The corner stamp on each sheet is of a different type to the others. In all less than 5,000 were issued of this provisional. They are printed in sheets of ten. I am indebted to Messrs. Whitfield, King & Co. for the pair from which we illustrate the variety. The corner stamp has a larger and thinner letter "C," and a comma instead of a full stop after the "C."



NEW ZEALAND.—The current stamps of the Waterlow picture series are being printed on paper watermarked, single lined, N.Z. and star. So far I have seen the ½d., 1d., 3d., 4d., 6d. and 1s. values. Colours as before, and perf. 11.

WESTERN AUSTRALIA is adding considerably to the makeshift issues which are to tide over the interval till the one series for all States of the Commonwealth is provided.



Mr. Ewen sends me several of a new set mostly made up of designs adapted from the Victoria series. It will be noted that the name is being changed from "Western" to "West" Australia. The 1d. stamp has been re-drawn in a slightly larger size and the 2d.

has had the word "postage" added to the scroll containing the words of value. All are watermarked V and crown and perf. 12½.

THE most important stamp sale of the month of January was that of the collection of Mr. G. Owen Wheeler, a member of the Philatelic Society of London. The collection, sold by Messrs. Puttick & Simpson, throughout consisted of mint copies in fine condition and mostly well centred. Amongst the principal lots running into large figures were Great Britain, 1867-82, watermark cross, 10s. grey, £12 12s., and £1 purple brown, £17 17s.; Ceylon, 1857-9, imperf. 8d. brown, £13; 2s. blue, a fine copy, but no gum, £22; 1862, no watermark, 1s. violet, very fine, but not well centred, £8 15s.; 1863-7, C.C., perf. 12½, 5d. purple brown, a superb block of four, £11 10s.; Mauritius, post paid, 1848, 1d. deep orange, two magnificent copies with large margins, used together on piece of original, earliest impressions, grand colour and lightly cancelled, £18 18s.; Canada, 1857, imperf. 6d. purple brown, £10 10s.; Grenada, 1881, 2½d. rose lake, a block of four, £10 5s.; 1883, "Postage" diagonally in small capitals, on half of 1s. orange, a strip of six, £22; 1888, 4d. on 2s. orange, a strip of three, the centre stamp being the variety with upright "d," £8 10s.; St. Lucia, 1860, 4d. blue, a block of six, £21; a similar block of the 6d. green, £26; 1883-4, 1s. orange, a block of four, £10 10s.; St. Vincent, 1880, 1s. vermilion, £5 15s.; 5s. rose red, not full gum, £8 10s.; British Guiana, 1852, 1c. magenta, a superb used pair, £12 12s.; 1856, 4c. magenta, said to be one of the finest copies of this rarity, £18 10s.; 1862, 4c. blue, No. 2, £9 5s.; Victoria, 1868-81, 5s. blue on yellow, £10 5s.

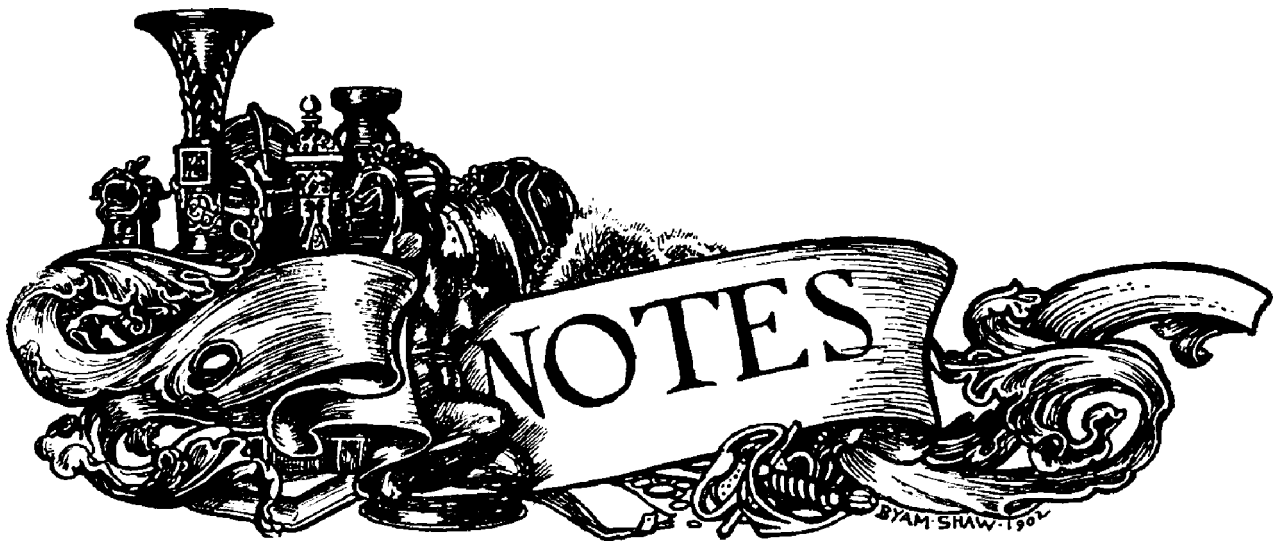
Amongst some very fine Newfoundlands sold by Messrs. Ventom, Bull & Cooper, was a superb 4d. scarlet vermilion, unused, which fetched £32, and a 1s. scarlet vermilion, unused, with fine margins and good colour, which ran up to £62.



THE CONNOISSEVR COSTVME SERIES.



Henrietta Maria (dau<sup>r</sup> of Henri IV. of France) Queen of England, Wife of Charles. 1<sup>st</sup>.  
From the draw<sup>g</sup> by E. S. Parris, after the painting by Sir Ant. Vandyke.



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

HENRIETTA MARIA, Queen of England, wife of Charles I. (m. 1625). The water-colour drawing by E. T. Parris, after the painting by Sir Anthony Vandyke.

With descriptive notes prepared by the artist for his manuscript, *History of Female Costume*.

This princess was the sixth child of Henry the Fourth of France (the typical Frenchman of all time) by his second wife, Marie de Medecis. Their daughter inherited certain of their qualities in a prominently marked degree. Henrietta Maria was born November 29th, 1609. Married at the age of sixteen at Nôtre Dame, Paris, to Charles I. of England, May 11th, 1625. Died at the Castle of Colombe, in France, August 10th, 1669, aged sixty, and was buried in the Abbey of St. Denis.

On her first arrival in England, the new queen gave great offence to the Puritan party because she was a Papist, and allowed publicly her own form of worship. The people were also out of sympathy with the young and spirited queen, and she gave popular offence by the sweeping changes her elegance and love of society wrought in the manners of the court as compared with the homely vulgarity associated with the rule of her predecessor, the queen of James I. From the beginning of the Civil Wars, during the Commonwealth, and until the restoration of the monarchy of Stuart, under her son Charles II., who inherited many of his royal parents' qualities, the queen-mother resided in France upon a pension allowed her by her nephew Louis XIV. It is related that this allowance was not regally lavish; her

daughter Henrietta (afterwards Duchess of Orleans), it is reported, being obliged to remain in bed for want of fuel to make a fire in her apartment. At the Restoration of Charles II., in 1660, the widowed “queen-mother,” as she was known, returned to England, and is supposed to have been privately married to Lord St. Albans. As, however, she continued to interfere, with her former vehemence, in the direction of public affairs, Henrietta Maria was regarded with suspicion and popular disfavour. After a residence of five years she returned to France, where, four years later, she died. The French influence imported with Her Majesty on the accession of the unfortunate Charles I. produced the most noteworthy changes at the court and amongst the nobility, and effected a revolution in national manners, and costume exhibited rapid fresh developments. The elongated stiff stomacher and cumbrous “wheel vardingale” disappeared, to be replaced by the most elegant, picturesque, and tastefully becoming costume ever worn in England; from its being the prevailing mode of the generation painted by the Court painter, Sir Anthony Vandyke, who influenced the taste of that era, the fashionable habit of the time has become generally and familiarly described as the “Vandyke dress.” By way of protest, the puritans and parliamentary party adhered to the plain antique sobriety of raiment.

For the general costume we must refer to the series of engravings published by the artist Wenceslays Hollar, brought to England by his patron the Earl of Arundel in 1637. In 1648 appeared his fine work, *Ornatus Muliebris Anglicanus*, a series of choice etchings of small full-length figures, devoted to the female costume of England, followed by similar works upon female dress in 1642-44, all executed from life, with minute care and realistic accuracy as to the details.

A CORRESPONDENT writes:—"Some of your readers may care to know the significance of the half-moons and stars 'powdered' so profusely over the rich folds of Berengaria's sea-green gown, as presented to us in the clever, interesting, and very softly beautiful water-colour sketch, by Mr. E. T. Parris, which graced your January issue. The Queen's robe would seem to have been a wedding garment; and the silver 'purfling,' or broidery, is, beyond doubt, an heraldic compliment to the knightly bridegroom, King Richard of the Lion-Heart, whose cognizance consisted in an estoile, or Star of Bethlehem, between the horns of a crescent. The device was doubly commemorative: it adumbrated at once the monarch's triumphs over the Turks, and Christ's victory over Mahomet. Assumed by the courageous King on his accession (that is to say three years before his marriage), it appears upon his first great seal, which was in use from 1189 to 1197; and, after a lapse, the same symbols were borne in turn by the graceless John and our third Henry. Travellers on the London, Brighton and South Coast Railway will be familiar with the bearing in the company's shield, where it occupies the quarter assigned to the arms of Portsmouth."

THROUGH an unfortunate printer's error on page 144 in THE CONNOISSEUR for February, 1903, the date of the Illuminated Spanish Manuscript, a facsimile reproduction of which was given in that number, was given as 1840. It should, of course, read "1480." We offer our apologies to the owner of the manuscript, Mr. Thomas Chatto.

THERE are few more pleasing tasks than those that are associated with the remembrances of days when the home and school formed the Ultima Thule of our thoughts, and when our surroundings were peopled by relatives and friends—alas! but too soon passed away—that formed a home circle so dear to our youth. Such is my present task, having been requested to note down, in the form of a short biography, my recollections of one who was at that time a most important member of that home circle, my grandfather, the author of Smith's *Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters*. I will endeavour to do so to the best of my ability, partly from my own recollections, and mainly from note-books and other materials in my possession.

John Smith was born in the year 1781, son of John and Anne Smith. He was apprenticed in 1794 for seven years to a Mr. Hurwood, of Coaduit Street, as a carver and gilder, and it may be assumed he served his time, as in the first years of the last century he was in business on his own account, as a carver and gilder, in Swallow Street. He then went to Great Marlborough Street, and afterwards to New Bond Street, where the business of Fine Art dealers was carried on in the early years by himself, and afterwards by his sons till 1874, when the business was removed to the present premises.

John Smith married young, and his first wife, and mother of his children, was a Miss Mountjoy, a niece of Lord Mountjoy. It was from this connection that all his sons bore the name of Mountjoy Smith, my father being the second son, Samuel Mountjoy Smith. His second wife was a Mrs. Artaria, widow of a well-known Fine Art dealer. He married for his third wife a Miss Pauncefort, who died young, and again for a fourth wife he took a Miss Newell, who survived him. His last years were spent at his country house at Hanwell, Middlesex, which he called Bydorp House, from a village in Holland, where he once had a house. The house and grounds occupied about six acres, and fruit and flowers of all kinds were in great abundance. This garden was my grandfather's hobby, and he took as much pains in its cultivation as though his living depended upon it. He died at Bydorp House in 1855.

That we have many great catalogues the bookshelves of the possessors of any art library will amply testify, all most useful for reference, whether they relate to the art of painting, pottery, bric-à-brac, or literature, embracing all those numerous small items that go to form the collections decorating many a country or town house; but there are few that can in any way compete for voluminousness or exhaustiveness in detail with the series of books containing the catalogues of the works of the Dutch and Flemish painters, the great artists of the world, comprised in Smith's *Catalogue Raisonné*. Here we have, carefully set out, all the State collections as they were at the time of publication, of this country and Europe, also the pictures forming the private collections of our nobility and gentry, many of which are still in the possession of their descendants, and each picture is described as to the subject, the material on which it is painted, whether on wood or canvas, the approximate size, and in most cases the pedigree of each individual picture, showing in what collections or salerooms it had been exhibited or sold, when the sale took place, and what it fetched. When we consider that every picture had to be personally inspected so as

to ascertain its originality, then measured and duly notified, it must indeed have been a most laborious undertaking, more especially when we consider the period in which this was done. At this time, between 1829 and 1842, the stage coach and diligence formed the only means of communication between this country and the Continent, when a journey to Yorkshire took as long or longer than it now takes to go to Berlin. The difficulties of travel would indeed form an obstacle that would daunt the most enthusiastic art collector; but that he overcame all these difficulties is obvious, as he could not possibly have acquired the requisite information about the various collections he had to visit without personally going to the houses where they were located, whether in this country or abroad.

During all the years it took to place the various volumes before the public, he was engaged in buying and selling pictures, helping collectors to form such noble collections as the Northbrook Collection, the Rothschilds' early purchases, the Peel Collection, and many others, attending sales, and in fact doing the ordinary work that must fall to a picture dealer in a good way of business.

The plan of the *Catalogue Raisonné* is exceedingly simple: first you have the life of the artist, then follows as complete a list of his works as perhaps it is possible to obtain. The list of subscribers contains the *Life* of the world of fashion of that period, and the dedication, was kindly sanctioned by the Prime Minister, Mr. Peel, as he then was, to himself. The letter containing the sanction (which I possess) I here insert:—

“WHITEHALL,

“December 7th, 1828.

“Mr. Peel has great pleasure in acceding to Mr. Smith's proposal to dedicate to Mr. Peel his intended

publication respecting the works of the Flemish painters.”

Among the numerous letters from subscribers there is one which I reproduce as being so very characteristic of the writer, the great Duke of Wellington, who, in spite of what he wrote in this letter, did become a subscriber, and also afterwards added some important pictures to his collection at Apsley House, through the medium of my grandfather.

“WALMER CASTLE,

“April 2nd, 1834.

“The Duke of Wellington presents his compliments to Mr. Smith; he has only this day received his note of the 26th ult.

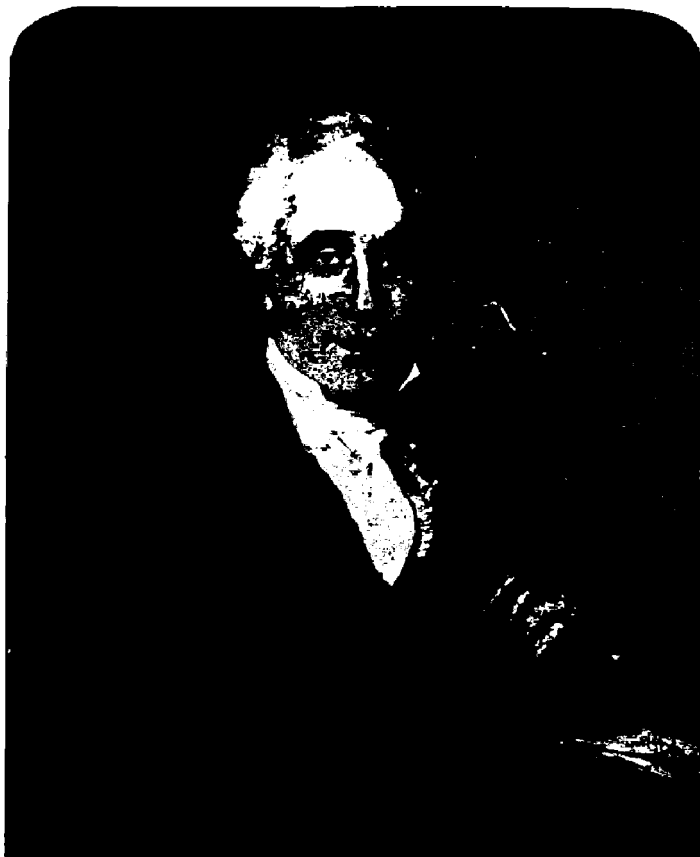
“He has no recollection whatever of his being a subscriber to his work, nor knowledge of the receipt of it at his house.

“He is not at all surprised at his servants being unwilling to receive it under these circumstances, as he has long found it necessary to desire that no work should be received at his house of which he should not have ordered the reception, in order to prevent his house from becoming the *depôt*

for all the trash that is written, drawn, painted, or worked in all parts of the United Kingdom.”

The compilation, selection, and preliminary work generally, before the manuscript was ready for the press, was, from the various note-books I have in my possession, no light work. He formed lists of several artists' works that were never inserted: the artists Breughel, Elsheimer, and, amongst several others, that great painter, Frans Hals, were considered, and his work slightly listed; but, as his pictures were then not estimated at their present high standard, his works were not included.

The first volume of the *Catalogue Raisonné* was published in 1829, and contained the lives and works of the following masters:—G. Dow, Slinglandt,



PORTRAIT OF JOHN SMITH

J. V. Mieris, W. V. Mieris, A. Ostade, J. Ostade, P. Wouwermans.

The second volume, published in 1830, contained the life and work of Rubens.

The third volume, published in 1831, contained the lives and works of Vandyke and Teniers.

The fourth volume, published in 1833, contained the lives and works of Jan Steen, Terburg, G. Metz, G. Netscher, E. Vander Neer, A. Vander Werf, P. de Hooge, Gonzalez, Schalken.

The fifth volume, published in 1834, contained the lives and works of N. Berghem, Paul Potter, A. V. Velde, K. du Jardin, Albert Cuyp, J. V. Heyden.

The sixth volume, published in 1835, contained the lives and works of Jacob Ruysdael, M. Hobbema, John and A. Both, John Wynants, Adam Pynacker, John Hackaert, W. Van de Velde, L. Backhuysen, John Van Huysum, Rachel Ruysch.

The seventh volume, published in 1836, contained Rembrandt's life and works, with other interesting matter connected with that extraordinary painter.

The eighth volume, published in 1837, contained the lives and work of Nicholas Poussin, Claude Lorraine, and J. B. Greuze.

The ninth volume, published in 1842, was a supplement to the entire previous volumes, and contains much new matter relating to the artists previously noted, with considerable additions to their works.

The original publishing price was £1 5s. per volume, and £1 10s. for the supplement; but of late years, from various reasons, probably because it is a scarce book, the price has very much gone up, and fifty guineas was paid for a set but a short time back.

RESEMBLING many of the painter's highest successes, this happy idea was attributable, as regards the adoption of the subject, to a lucky

accident. Though, in all probability, painted many years anterior; *Robin Goodfellow* was sent to the Royal Academy in 1789, when the great painter's career was drawing to its close. Horace Walpole (Lord Orford) has noted down in his catalogue respecting *Puck*—“An ugly little imp, but some character, sitting on a mushroom as big as a milestone.” Considerable interest attaches to Reynolds' *Puck*, which has always been received favourably.

According to the painter's own account, the first study, also accidental, was commenced from a little child he found sitting on his steps in Leicester Fields, the interesting house now in possession of Messrs.

Puttick & Simpson, the Auctioneers. While the great scheme of his projected illustrated “Shakespeare” at Boydell's Gallery, in Pall Mall, was in preparation, the alderman, publisher, and printseller, one day visited Sir Joshua's studio, with his friend Nichol, to view the progress Reynolds had made with the great paintings the president had undertaken for this important scheme, the triumph of Boydell's enterprise. After dealing with the famous *Siddons* and the *Death of Cardinal Beaufort*, the eye of the observant and experienced publisher and engraver discovered the *Study of a Naked Child*, the face being brimming over with roguish archness, and that expression of comic delight in mischief, which so many of Sir Joshua's childish models convey. Nichol suggested to Boydell that the subject might with advantage be adapted for the Shakespeare Gallery scheme, if Sir Joshua “would place the little figure on a mushroom, give him fawn's ears, and make a *Puck* of him!” The arch impression of the imp was, it is related, borrowed from another of the great painter's young friends. As in the instance of *The Infant Hercules*, painted by Reynolds, for the Empress Catherine of Russia, doubtless several children sat in turns for these pictures, as the chance might happen. According to the anecdote, one of the models for the *Robin Goodfellow*, it is averred by the artist's biographers, was present at the auction when the painting changed hands; he was, at that time, a burly drayman in the employment of the famous brewers, Barclay & Perkins. It will be acknowledged that Reynolds was completely in his element in painting *Puck*, and the result proved an unqualified success.

Boydell gave the artist 100 guineas for the picture, and Rogers later secured it for 205 guineas; at the sale of the banker-poet's collection, *Puck* became the property of Earl Fitzwilliam for 980 guineas. The wondrous original was lent to “The Fair Children Exhibition,” held at the “Grafton Galleries,” in 1895, by favour of George C. W. Fitzwilliam, Esq., and was engraved with the “souvenir” of that admirable gathering of choice masterpieces.

In relation to the present version in water-colours offered by “THE CONNOISSEUR,” copied at the time by Thomas Stothard, R.A., it is interesting to mention that this fine artist much enjoyed copying some of Sir Joshua Reynolds' best productions; the latter possesses a beautiful version of the wretched *Mrs. Lloyd*, the whole length, also marvelously imitated in water-colours, and catching the subtle fine qualities of the original. That from the Leicester Gallery is also a spirited reduction, a cabinet painting in oils, preserving all the brilliant

coloring and individualistic characteristics and handling of Reynolds' famous and huge painting of the well-known *Infant Academy*.

In the January number of *THE CONNOISSEUR* we were enabled to offer our subscribers a reproduction of this *chef d'œuvre*. Owing to our crowded Notes, some particulars, which, it may be felt, will enhance the interest in this work, were held over to the present number. First and foremost an additional popular interest attaches to this superlative

production, as, at the present moment, it forms one of the objects of a conspicuous *cause célèbre*. Belonging to the Peel heirlooms, it was, some little time since, sold in Paris, and attempts for its recovery on behalf of the Peel family have been already made familiar by the proceedings in the Law Courts for its ultimate recovery and restoration amongst the Peel heirlooms. In fact, in many ways, this delectable picture is a *portrait with a history*; famous already, its subsequent story is possibly likely to excite further attention. Those biographers who have favoured the public with the life of the distinguished painter and president of the Royal Academy have, in forming an estimate of Lawrence's productions, unanimously pronounced the likeness of Lady Peel the artist's masterpiece—a conclusion which surrounding circumstances have warranted. Even beyond Lawrence's extensive royal and courtly patronage, Sir Robert Peel must stand confessedly one of the painter's noblest, most consistent, and liberal patrons. The artist rose to the occasion, it may be felt; he had to please pre-eminently the most influential of his friends, the art collector of his generation, and a fine judge; and the subject was worthy of the occasion. Lady Peel was the fashionable heiress of her time, the most admired of the youthful beauties of her day; wherever the charming Miss Floyd made her welcome appearance, there was quite a flutter of modish excitement, and an extra attendance of the *beau monde*. In accepting this tempting commission—which was rather an exacting ordeal for the sensibilities of the painter—Lawrence, then at the height of his reputation, appropriately strove to excel himself,

and, as has been generally recognised and pointed out by the artist's biographers, strove not unsuccessfully to emulate another *chef d'œuvre* which Sir Robert Peel had been fortunate enough to secure, the almost inestimable original by Sir Peter Paul Rubens, known as the "*Chapeau de Paille*," now passed into the keeping of the National Gallery, with the group of masterpieces known as "The Peel Collection." Will the Lawrence portrait of "Lady Peel" ever find its way back into that congenial company? "A consummation most devoutly to be wished!"

Undoubted glamour and romance surrounded the lady's entrée in the fashionable world. It was in the days when "great matches of the season" formed the most absorbing social topics, as we can read for ourselves in *Tom Moore's Diary*, wherein the subject of Miss Floyd's loveliness is duly chronicled. The beautiful heiress was a phenomenon of grace, charm, graciousness, and every attraction; and all the eligible *partis* of the time were on the *qui vive* competing to carry off the winsome prize. Opinions varied as to who was to be the fortunate man. Prominently amongst the suitors was the phoenix Ball Hughes. There was much in his favour, and they would have formed an exceptional pair. Ball Hughes, known as "The Golden Ball," in recognition of his riches, was one of the most remarkably handsome men in society, and he vainly sighed to place his forty thousand a year income at the heiress's feet. Like the Fortunatus of romance, all the good things came to the accomplished Sir Robert Peel, and the powers who showered all these good gifts upon the statesman, made him the happy man. He led this ideal paragon to the altar, June, 1820, and thus the lovely Julia became Lady Peel. Although "no politician," the fair lady's expressive phrase, she in a brief time became the closest and only companion of the great statesman's inmost thoughts. It will be remembered that Sir Thomas Lawrence painted a further masterpiece for the family, the portrait of little *Miss Peel*, which shares—with the *Master Lambton*—the honour of ranking amongst the artist's best juvenile portraits. The winsome portrait of *Lady Peel* was exhibited at the Royal Academy in 1825.



THE vast community of collectors of English porcelain have every reason to be thankful to Mr. William Burton for his truly admirable *History and Description of English Porcelain* (Cassell & Co., Ltd.), which book, as the author states, is the first attempt to fill the gap between the elaborate monographs of single factories by Binns, Haslem, and Owen, and the excellent but brief general sketch by Prof. A. H. Church, no really exhaustive treatment of the subject having been published yet. To call Mr. Burton's volume exhaustive would, perhaps, be saying too much, since the subject is too big to be compressed into a single volume of a convenient size. But within the limits of space at his disposal the author has given a surprisingly complete survey of the history of each individual factory, a description of the characteristic qualities of the different wares, and traced the influences by which the workers were guided as regards design and decoration,



"AUTUMN," FIGURE IN PARIAN  
MODELLED BY CARRIER-BELEUSE  
MINTON

supplementing all this invaluable information with a large number of exquisitely reproduced reproductions in colours and in black and white.

It will be news to many collectors, that most of the china manufactured in England during the eighteenth century is not "true porcelain," like Chinese and

Dresden ware, the paste of which consists of a mixture of petuntse (china stone) and kaolin (china clay). The ware turned out by the old Chelsea, Bow, and other factories was, like old Sèvres, a glassy mixture with a small proportion of white clay, and only during the nineteenth century a paste was used which resembled that of the Chinese, although to the petuntse and kaolin a fair proportion of bone-ash was added, a method which is still followed by the majority of English factories. It is curious that with increasing facilities and greater sureness in the working at the end of the eighteenth and beginning of the nineteenth centuries the taste of the designers deteriorated rapidly. For a protracted period they seem to have lost all sense of style, but during the last few decades a decided change for the better has set in, and the recent work of some of the Staffordshire factories, like Minton's or Copeland's, has been carried to a degree of perfection in design and exquisite finish that could scarcely



"SPRING," RUSTIC FIGURE  
BRISTOL



"SUMMER," RUSTIC FIGURE  
BRISTOL

be surpassed. Mr. Solon's *pâte-sur-pâte* Minton vase, "The Siren," and Carrier-Beleuse's statuette, "Autumn," are two truly superb examples of modern porcelain. Not the least valuable section of Mr. Burton's book is the very complete list of factory-marks at the end of the volume.

M. W. H. HACKETT has done for the collector of furniture what Mr. Burton has done for the collector of china. His volume on *Decorative Furniture (English and French) of the Sixteenth, Seventeenth and Eighteenth Centuries*, published by the "Estates Gazette, Ltd.," teems with useful information as to the characteristic features of each style and the prices realized at recent auction sales, but the illustrations which accompany the text are unfortunately too much in the nature of diagrams to be of much real value. They show the forms and outlines of the furniture, but do not give an adequate representation of the decorative carving, inlay and other ornamentation.

MR. WILLIAM STRANG'S series of thirty etchings, illustrating subjects from *Don Quixote* (Macmillan & Co.), are of quite peculiar interest, not only for being the work of one of the best etchers of our time, an artist who combines complete mastery over the technical difficulties of his medium with an intensity of feeling that penetrates below the mere surface of things, but because the very subject he has chosen challenges comparison with the man who may be called the father of modern etching, just as he has been the father of modern painting. Not that Goya has ever commented with his etching-needle on Cervantes's immortal satire, but he has realistically reproduced the types and costumes of the Spain of his day, which did not essentially differ from those of Cervantes's time or from those of present-day Spain; and Mr. Strang, who has evidently been to Spain in search of local colour, has not only found the same types, but treated them in the same spirit, and sometimes the same technique, as Goya. Such plates as *The Farmer's Boy*, or *Burning the Books*, or the *Madness of Don Quixote*, might well be companions to Goya's *Desastros de la Guerra* or *Caprichos* plates. Others, like *Dorothea*, are essentially romantic and poetic in spirit, whilst *The Duchess* is a humorous echo of Velasquez's *Infanta*. But in no case can Mr. Strang be accused of plagiarism. What analogies there are between him and the older masters are the natural outcome of his successful attempt to give "local colour."

THE enormous progress in the art of printing and book decoration in Great Britain, which was originally initiated by William Morris's "Kelmescott Press" publications, and which has placed England in a paramount position among the countries of the world as regards this art, has found another splendid illustration in the first volume of *The Abbey Texts*,

printed by the Abbey Press, Edinburgh, and published by G. Bell & Sons. Even the magnificent examples of modern printing shown at the Arts and Crafts Exhibition include nothing to compare with the beauty of the pages in the *Book of Job*. The type has an incomparable richness and clearness, and is readable without, in which respect it compares favourably with the rather over-rated "golden type." The illustrations by Mr. R. T. Rose are perhaps not very remarkable in themselves, but as page decorations, as masses of black and white, they fulfil their purpose admirably, and the only fault that can be found with the *ensemble* is the skimpy look of the italics of the marginal notes. *The Abbey Texts* are small 4to volumes, printed on handmade paper, and tastefully bound in vellum, with light blue silk ribbons.

## THE BOOK OF JOB

**yea, and slain the servants with the edge of the sword; and I only am escaped alone to tell thee.**

**While he was yet speaking, there came also another, and said, Thy sons and thy daughters were eating and drinking wine in their eldest brother's house:**

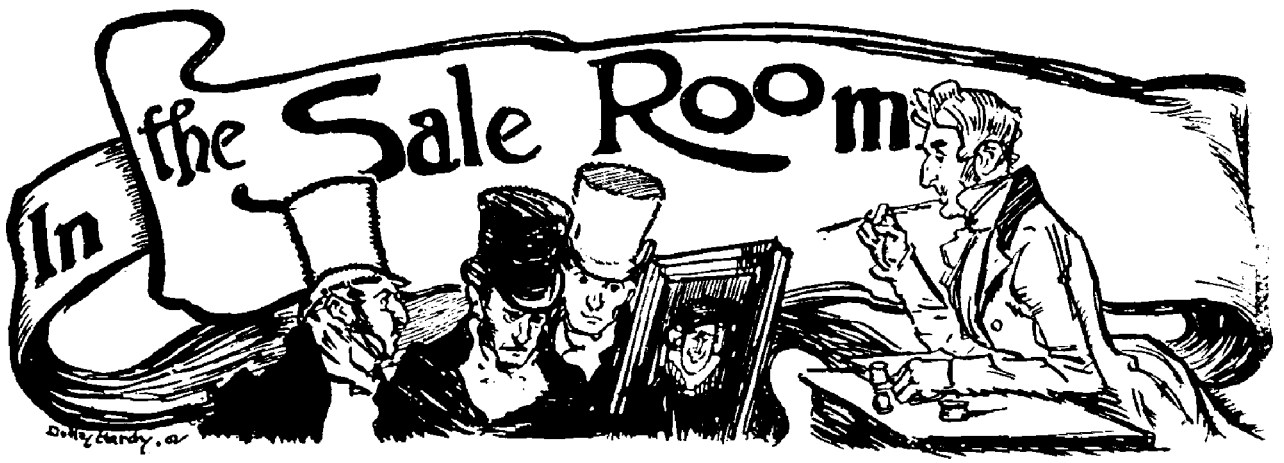


**and, behold, there came a great wind from the wilderness, and smote the four corners of the house, and it fell upon the young men, and they are dead; and I only am escaped alone to tell thee.**

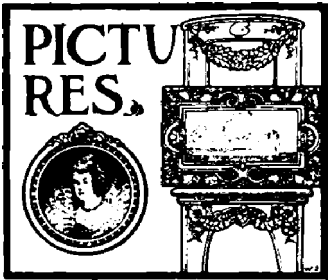
**Then Job arose, and rent his mantle, and shaved his head, and fell down upon the ground, and worshipped, and said, Naked came I out of my mother's womb, and naked shall I return thither: the Lord gave, and the Lord hath taken away; blessed be the name of the Lord.**

**In all this Job sinned not, nor charged God foolishly.**

A PAGE FROM "THE BOOK OF JOB" 4



THE picture sales at Christie's on January 17th and the two following Saturdays were singularly uninteresting. The Panmure Gordon sale on the 17th was, however, remarkable in a manner highly unflattering to his taste or judgement, or by whatever other name it may be termed. It is difficult to speak with even common



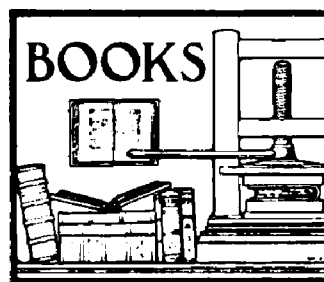
respect of a wealthy man who cultivates a taste for modern copies. The late Mr. P. Gordon had this weakness in a chronic form. And his copies were such copies! Romneys and Reynoldses from five guineas, a Landseer at two guineas, and so forth; but the whole thing is too *banal* to enter into at any length. Mr. P. Gordon's whole collection of sixty-six pictures and drawings only realised sixpence short of £1,816, and the only lots worthy of mention include a set of four by T. Blinks: *Drawing Covert*, *Full Cry*, *The Check*, and *The Death*, each 29 ins. by 49 ins., and all painted in 1884, sold for 300 gns. A picture by W. Etty, *The Judgement of Paris*, 57 ins. by 77 ins., exhibited at the Royal Academy in 1846, fetched 300 gns., as against the 810 gns. which it realised in the Gillot sale of 1872; and a set of eighteen fox-hunting scenes, by J. N. Sartorius, went for 195 gns. The same day's sale included seventeen drawings, chiefly of British cathedrals, by that well-known artist, Mr. Herbert J. Finn, and these varied from 5 gns. to 26 gns. each.

The properties in the sale of January 24th were all anonymous; but there were a few lots of interest. A drawing of a fencing club, by T. Rowlandson, 16 ins. by 22½ ins., dated 1787, went for 60 gns., a picture by Sir W. Beechey, *Rosalind*, oval, 29 ins. by 24 ins., 185 gns.; Gainsborough's portrait of Ignatius Sancho, in dark coat and red vest, 29 ins. by 24 ins., engraved by Bartolozzi, as frontispiece to Sancho's

*Letters*, 1783, sold for the not very high amount of 100 gns. This portrait is remarkable from the fact that it was painted at Bath in one hour and forty minutes on November 29th, 1768—a record of its kind, probably. This sale was also noteworthy from the fact that it included an excellent example of D. Mytens, a portrait of Herman Boerhaave, in black dress, with white lace collar and cuffs, seated, holding his gloves in his right hand, a dog on the ground at his feet, 63 ins. by 51 ins., with inscription and date, 800 gns. There was also a triptych of the early Flemish School, on panel, with the descent from the cross, donors and saints on the wing, 100 gns.

The last picture sale of the month (January 30th) included a drawing by Birket Foster, a *View on the River Mole*, with a peasant boy, sheep, and ducks, 12½ ins. by 16 ins., 100 gns.; E. M. Wimperis, *View on the Doe Stream, Dartmoor*, 1896, 24 ins. by 36 ins., 66 gns.; D. A. C. Artz, *Children of the Sea*, 31 ins. by 20 ins., 75 gns.; T. S. Cooper, seven cows by a pool, approaching storm, 1873, 36 ins. by 25 ins., 120 gns.; and J. B. Pyne, *The Gulf Islands, from the Island of Ischia*, 1865, 21 ins. by 34 ins., 56 gns.

ABOUT the middle of December the Craibe Angus collection of "Burnsiana" was disposed of at Edinburgh.



The Kilmarnock edition of the *Poems*, 1786, had the title-page repaired, and proved on examination to be imperfect. It had also been rebound, and under the circumstances could hardly have realized much more than £52, the price paid for it. A very fine copy of the "first Edinburgh edition," 1719, in the original blue boards, brought £28. Larger sums were paid for a number of MSS., and it was these which constituted the real importance of the

celle son. An odd volume of Sterne's *Works*, 1779, which had belonged to Burns, and contained numerous marginalia in his handwriting, realized no less than £80, while the cantata, known as *The Jolly Beggars*, a pamphlet of sixteen pages, only two copies known, brought in conjunction with *The Kirk's Alarm*, £26. Considering the large sums lately paid for trifles by Charles Lamb, this can only be described as a cheap "lot," though distinctly a great advance on the published price of 2d.

The sale of the library of the Rev. A. Thomson Grant, also held at Edinburgh in December, is not noticeable, and one or two London sales of about the same date are in the same predicament. The library of Mr. T. Mackenzie, sold at Sotheby's on the 15th and 16th December, was good. A copy of Shakespeare's *Fourth Folio*, 1685, measuring some 14½ ins. by 9 ins., in the original calf, but repaired, brought £142, and four autograph songs in the holograph of Burns various amounts ranging from £21 to £50. A ballad in the handwriting of the Scottish bard, consisting of twenty-eight lines of verse, is decidedly cheap at twenty guineas. It is not a sovereign a line. It is said that Mr. Gladstone used to get rather more for his occasional contributions to a celebrated London review, and that Burns starved at the last on a shilling a day. But there is no accounting for the eccentricities of the public in these matters. On December 20th Lamb's *Beauty and the Beast* realised fifty guineas. This pamphlet was in a very unusual form. It was enclosed in a paper pull-off case, on which was printed the title-page, with an advertisement of "Prince Dorus" on the reverse.

A sale held on the 22nd and 23rd December brought the old year to a close so far as books are concerned. It was not very important, though Shelley's *Prometheus Unbound*, 1820, may be noticed. Some eight or ten years ago this book used to sell for £3 or £4; the price realised on this occasion was £30 (original boards). This is by no means an extraordinary instance of a greatly enhanced price. Similar examples are common enough, and there are other comparatively modern authors in addition to Shelley who have likewise "gone up" of late in the most surprising manner. But they are invariably writers of the first rank, and their books must belong to the original editions, and be clean in the covers as issued, and not rebound. These books belong to the category known as "English Classics," and for them there is just now, an immense demand. Ten years ago the prophets predicted a brilliant future for one and all of them, and, as it happens, were correct in their judgement.

If the last two months of the old year were

remarkable for the number of books that poured into the salerooms—quite an unusual circumstance, reminding one more of May and June—the new year opened deadlly dull. On January 15th Messrs. Puttick & Simpson sold a copy of the original edition of Fitzgerald's translation of the *Rubaiyât of Omar*, 1859, for £32, and two days later Orme's *Collection of British Field Sports*, with twenty coloured plates by Samuel Howitt, realised £73 at Messrs. Knight, Frank & Rutley's. This was a record price. On January 22nd and two following days some 950 lots brought £1,900 at Sotheby's, another *Fourth Folio* selling for £106, and the first edition of Edmund Spenser's *Prothalamion*, 4to, 1596, for £82. This was another of those miscellaneous sales which have only lately become the fashion—a fashion based to some extent at least upon necessity, for large private libraries are now practically of the past. There are many fine collections of books in private hands, but they are, for the most part, small. Books of the "right" kind are cheap no longer. They have become as expensive as pictures, and yet, for all that, it is as true now as ever, that a good and useful library, consisting of some thousands of volumes, may be acquired for a trifle. This paradox is, when examined, no paradox at all. What the booksellers term "rubbish," is so branded from a commercial standpoint only. Good, that is to say, textually accurate, editions of the works of every author who has risen above the common level, are to be got for small sums. But then one must steer clear of *editiones principes* and early issues with errors in the pagination and elsewhere, of curiosities, and in fact of everything bookish which appeals with peculiar force to the few rather than with candour to the many.

THE coins sold during the month of January were of some interest, and important sales were held by both Sothebys and Glendings.



At Sotheby's rooms on January 20 and 21, was sold a portion of the collection of Mr. J. E. D. Langstaffe and other properties, and among the lots sold the following must be noted.

A Charles I. Oxford pound piece, 1643, a well-preserved specimen, £4 4s.; a Shrewsbury pound piece of the same reign, dated 1642, also well preserved, £3 3s.; a half pound of the same mint and year, £4 6s.; and an Edward III. noble of the

fourth coinage and a half noble of the same coinage realised £8 2s. 6d. An Edward III. London half groat, without Aquitaine title, 24 grs. in weight and in fine state, made £5 2s. 6d.; a London groat of Edward V. usual type, £6 7s. 6d.; and a Henry, Earl of Northumberland penny of the English type, with illegible mint mark, but attributed to Bam-borough, very fine, fetched £17, the highest price during the sale. A Henry IV. London penny, Durham penny, and York penny, all of his light coinage, the first two weighing 13 grs. and the last 14 grs., realised £5 5s., £7 15s., and £6 respectively. A large collection of siege coins, money of necessity, etc., were sold, but the prices were too low to be recorded here.

The coins sold at Messrs. Glendining's rooms on the 20th included the following:—An Edward noble and quarter noble, the latter of the last issue, made £6 17s. 6d.; a Charles I. Oxford pound piece, 1643, in fine preservation, £15 10s.; a half pound piece of the same mint, £5; a half pound piece of the same reign, of the Shrewsbury mint, 1642, £5; a Carlisle siege piece, three shillings, 1645, £4; and a Pontefract siege shilling, 1648, £3 3s. Three pounds was given for a Commonwealth pattern half crown, by Blondeau, 1651; a Cromwell broad, 1656, realised £6 5s.; and a silver proof of the Isle of Man penny, 1758, struck by the Duke of Athol, fetched £3 12s. 6d. A fine specimen of a Bank of Montreal penny token, 1839, made £5 10s.; £3 15s. was given for a Bungay Miller's halfpenny, 1795; and a Commonwealth Unite, 1653, realised £2 12s. A two-pound piece of the present reign, dated 1902, realised no more than its face value.

A fine set of coins of William IV., consisting of £2 piece, sovereign, half sovereign, crown, half crown, shilling, sixpence, fourpenny, threepenny, twopenny and penny silver pieces, and bronze penny, halfpenny, and farthing, in mint state, realised £17 10s. at Messrs. Debenham, Storr & Sons' on the 29th, and at the same sale a set of Victorian coins, 1839, in mint state, consisting of £5 piece, sovereign, half sovereign, crown, half crown, shilling, sixpence, two fourpenny pieces (different mintings), threepenny, twopenny, and penny silver pieces, and bronze penny, halfpenny, and farthing, in case, made £14.

THE prices given for silver-plate during the month of January indicate that the boom in this branch of the connoisseur's world continues, and is likely to do so for some time to come.

Since the sale of the Dunn-Gardner collection last year the demand for good work by Tudor and Jacobean silversmiths, by both collectors and

dealers, has grown to such an extent that the prices given for objects of these periods have increased twentyfold. Even the price of £290 an ounce given at the above sale for a Tudor cup only 4¼ ins. high, was eclipsed in December, when an Elizabethan standing salt realised the remarkable sum of £325 an ounce.

At Christie's on January 9th, a Charles I. plain goblet with inverted bell-shape bowl, bearing the York hall-mark for 1637, by Francis Bryce, 7½ ins. high, 3¾ ins. in diameter, and weighing 8 ozs. 14 dwts., realised £487, or just £56 per ounce. Formerly in the Bohn collection, it bears the arms of the city of Norwich, and an inscription dated 1578 (*sic*) relating to that city. It is mentioned on page 85 of the sixth edition of Cripps' *Old English Plate*. Anent this goblet, an interesting letter might be quoted from *The Athenæum* of January 24th. The writer calls attention to the fact that in 1873 a peg-pot similarly engraved, with an inscription dated 1681, was offered to the city of Norwich, but was declined. These inscriptions, the writer contends, are clearly bogus, for apart from the fact that the city waited nearly sixty years before getting it hall-marked and sent it all the way to York, instead of having it done in their own city, it is noticeable that neither goblet nor peg-top is mentioned in the old lists of city plate, that the inscription lacks the true Elizabethan ring, and the cutting is of a later date. But where the forger has entirely given himself away in both cases is that he has assumed that the Norwich sheriffs held office from January 1st to December 31st in each year. He no doubt referred to Blomesfield's *Norfolk*, and found the names of Elwyn and Sacker, and of Westhorpe and Salter, as sheriffs in 1578 and 1681; but, unluckily for him, sheriffs in Norwich were not elected till October each year, so the sheriffs on the occasion of the two visits in August, 1578, and March, 1681, were *not* the gentlemen whose names he has engraved, but their predecessors, who did not go out of office till the following October.

The inscription on the goblet reads: "Ye gift of Robert Wood, K.T., Maior, in honour to our beloved Queen Elizabeth visit to our cittie, who tarried with us from Saturday, August ye 16th till Friday after.—John Elwyn and Thomas Sacker, Sheriffs, Norwich, 1578.

"Famous for worthy chiefs and splendid state,  
Let Norwich flourish till the longest date.  
Admir'd for those none can her glory hide,  
Whilst she's there honour they the city's pride.

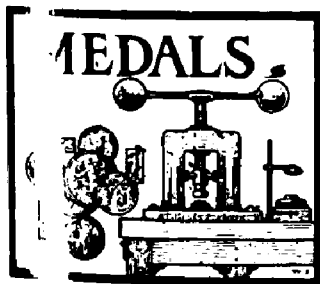
And on the peg-top: "Given by Sir Robert Wood, mayor, John Elwyn and Thomas Sacker, Sheriffs, in commemoration of the visit of Queen Elizabeth here in August, 1578."

## *In the Sale Room*

At the same sale a James II. plain beaker, 3 $\frac{1}{4}$  ins. high bearing the Norwich hall-mark, and date letter a small black A, probably 1685, maker's mark E.H. crowned, weighing 3 ozs. 6 dwts., realised £24 per oz.; a Commonwealth goblet, 4 $\frac{1}{2}$  ins. high, 1650, maker's mark D.G., with anchor between, in plain angular shield, 4 oz. 12 dwt., £23 per oz.; and a small plain Charles I. goblet, 4 $\frac{1}{4}$  ins. high, 1635, maker's mark M. G., with rosette below, in scalloped shield, 3 ozs. 8 dwt., £38 per oz. A Commonwealth ladle, by Stephen Venables, 1651, with perforated bowl and straight handle of hexagonal section and slip top, made £20; and a William and Mary rattle-tailed spoon, with flat notched-top handle, Norwich hall-mark for 1695, realised £12. Several seal-top spoons were sold which should be mentioned here. A Jacobean spoon by Richard Orange, Sherborne, *circa* 1605, pricked with initials and date 1633, made £9 10s.; two of Charles I. period, one with maker's mark R. C., with mullet and pellets, dated 1634, and the other with the maker's mark W. S., in shaped shield, and dated 1625, realised £9 and £12 10s. respectively; an Elizabethan spoon, dated 1561, fetched £17 10s., and one of James I. period, dated 1616, maker's mark I. F., with mullets and pellets in a shaped shield, £10.

A collection of plate was also sold at Christie's on January 14th, but few prices of any importance were made. £20 was given for a Commonwealth seal-top spoon by Stephen Venables, 1653, the top engraved "C. S. zod. 8m. 1687"; an Elizabethan silver-gilt seal-top spoon, with the London hall-mark 1602, and maker's mark, a crescent enclosing W, in shaped shield, made £42; and for an early English spoon, with flattened hexagonal-shaped handle, surmounted by a curious three-quarter length figure, the bowl pricked with the initials M. C. H. H., and date 1643, the maker's mark S. R., with mullet beneath in a heart-shaped shield, in the bowl, £19 10s. was given.

SOME interesting medals were sold at Messrs. G. dining's rooms on January 21st, including a Victoria Cross and an Indian Mutiny Medal. As usual there were a large number of Boer War medals which realised prices ranging from £2 4s. for one with six bars to 7s. for a medal with the single bar for Cape Colony.



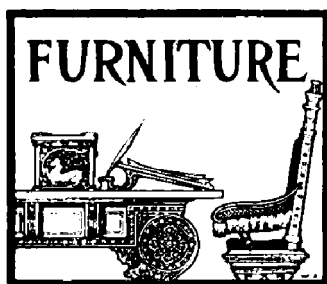
The Victoria Cross and Indian Mutiny Medal mentioned above were sold together; the latter had

the bar for Central India, and they realised the large sum of £53. This was closely followed by £40 which was given for an original specimen of the extremely rare H.E.I.C. Gold Medal, Coorg, April, 1837. The bronze medal given by the Sultan of Kashmir to native troops for the Defence of Chitral, 1895, made £5; a medal of a private of the 2nd Dragoons for Waterloo, fetched £5 5s.; a Peninsula medal with five bars realised £5 17s. 6d.; and another with four bars, £5. A Peninsula medal of a Troop Quarter-Master of the 15th Hussars with single bar for Sahagun, went for £31; and an Egyptian medal with five bars, made £4 17s. 6d. Among the groups the only one to be noted was one of four medals, Waterloo, Peninsula, William IV. Long Service medal, and the Bronze medal of the King's German Legion, all in fine preservation, which realised £8. Several Naval General Service medals made good prices, the principal being: One bar, Comus, 15th August, 1807, £23; one bar Boat Service, April-May, 1813, £9 10s.; one bar Indefatigable, 13th January, 1797, £17 10s.; and one bar Boat Service, 2nd May, 1813, £8. An Order of the Garter and a Star of the Order, presented by the Prince Regent to Louis XVIII. at Carlton House, 1814, realised £11; and £3 12s. 6d. was given for a silver gorget engraved with Royal Arms and regimental number 23, Royal Welsh Fusiliers. £4 15s. was given for the British South Africa Company's medal for Matabeleland, 1893, the same company's medal for Rhodesia, 1896, with bar for Mashonaland, 1897, made £7 10s.; and the silver star presented to the Defenders of Kimberley by the Mayor, 1899-1900, realised £4 12s. 6d. A medal with bars for Gambia, 1894, Benin River, 1894, and Brass River, 1895, fetched £6 12s. 6d.; the Ashanti medal for 1900, with bust of King Edward VII., £5; a medal with the Niger bar for 1897, and the Niger Company's Silver medal with bar, Nigeria, 1886-1897, realised £16 5s. The principal items among the Regimental and Volunteer medals were: A silver medal, engraved 43, Monmouthshire, to the best shot, 1800, £9 5s.; a medal of the Dorsetshire Yeomanry Cavalry, 1812, £8 10s.; a medal to the best shot of the Carlisle Local Regiment, £6 10s.; and the best shot medal of the 1st Company of the Arbroath Volunteers, 1804, £11. A silver medal of the Llangollen Loyal Volunteers, realised £8 10s.; a medal of the Lisdrumhure Volunteers for merit, 1780, £10; and an oval silver medal of the 24th Light Dragoons, a reward of merit, 1817, £9 15s.

At Debenham, Storr & Sons' on the 29th, a

Canadian medal for the Fenian Raid realised £3; a Peninsula medal with bar for Talavera fetched £5 5s.; another with seven bars, £8 15s.; and a medal with bar for Trafalgar, in fine state, realised £3 15s. £11 5s. was given for a Regimental medal of the 3rd Dragoon Guards, 1817; an early Irish Volunteer medal, 1780, made £6 10s.; and a fine engraved silver medal of the Oxford Loyal Volunteers, a reward of merit, 1798, £9 5s.

THE furniture sold during January included few pieces of any importance, and the prices realised



were in no way remarkable. The only piece that fetched a really high figure was a Louis XVI. parqueterie commode which realised £2,415 at Christie's on the 23rd. It contained

two large drawers and three smaller drawers above, the front inlaid with a bouquet of flowers in a frame of chased ormolu, and mounted with a frieze of ormolu chased with wreaths of flowers and the monogram M.A., surmounted by a white marble slab 54 inches wide. At the same rooms on the 15th, at the sale of the objects of art of the late Mr. H. Panmure Gordon, a suite of carved gilt furniture of Louis XV. design, consisting of 16 pieces, the backs and seats covered in green silk brocade, made £210; and a black lacquer commode, of the same period, the panels enriched with Chinese scenes in vari-coloured gold, surmounted by a slab of black and yellow marble, 54 ins. wide, realised £92 8s.

MANY fine pieces of porcelain and pottery were sold during the month of January, and the prices



realised were in several cases high. A Nantgarw dessert service of forty-three pieces, decorated in fruit and flowers, made £33 12s. at Debenham, Storr and Sons' rooms on the 6th; and on the 12th, six Sèvres custard cups and

covers, gros bleu and gold, painted with views in shaped panels and with gilt fruit knobs, made £31 10s. at Christie's. At this sale also part of a Worcester tea service, painted with flowers in the

oriental taste in red and green, in scroll panels on dark blue scale pattern ground, consisting of eight pieces, made £53 11s.; a pair of Worcester tea cups and saucers, painted with exotic birds in panels on a mottled dark blue ground, 19 gns.; a similar pair, 20 gns.; and a bowl similar, 17 gns.

Two lots of interest were sold at Foster's on the 15th, a Worcester (Barr, Flight & Barr) tea and coffee service, decorated in the Chinese taste, consisting of fifty-seven pieces, which made 73 gns.; and a similar service, with the crescent mark, decorated with medallions on diaper ground, in purple, red and gilt, twenty-six pieces, which realised 42 gns. On the same date at Christie's, a powdered blue dish, enamelled with flowers in famille verte, 16 ins. diam., of the Khang-He dynasty, made £42; another nearly similar, and the same size, £56 14s.; a famille rose deep dish, with moulded border, decorated with figure subjects and flowers, 16½ ins. diam., of the Kien-Lung dynasty, £46 4s.; a cylindrical famille verte vase, decorated with figures on a green ground, 17½ ins. high, of the Khang-He dynasty, £162 15s., and a similar vase, 16 ins. high, £39 18s. Some high prices were realised at Christie's on the 23rd. A set of three circular dishes of old Chinese porcelain, 14½ ins. diam., enamelled with flowers, realised £75 12s.; a powdered circular dish, with foliage in gold, 16 ins. diam., £73 10s.; and a set of three oviform vases and covers, and a pair of beakers, all of old Chinese porcelain, decorated with flowers, etc., on a dark blue ground, the vases 30 ins. high, and the beakers 24 ins. high, realised £315. Twelve Chelsea plates, with turquoise and gilt scroll borders, each painted with exotic birds, etc., with gold anchor mark, fetched £65 2s., and five similar sets made prices varying from £63 to £65. A set of fifteen Chelsea deep plates, with very similar decoration to the foregoing, made 63 gns. £50 8s. was given for a Chelsea-Derby dessert service, consisting of seventeen pieces, each painted with a vase in grisaille. £128 was given for a Nantgarw service of twenty-six pieces, each painted with a bouquet of flowers, and for a Chelsea heart-shaped vase, with pierced neck decorated with flowers and birds in gold, the sides encrusted with branches of coloured flowers, forming handles, on four scroll feet moulded dark blue and richly gilt, 72½ ins. high, 37 gns. was given. Four Sèvres plates, painted with flowers and a pair of boat-shaped sugar tureens and covers on stands similar, made £94 10s.; and on the 27th, at the same rooms, a Coalport dessert service, painted with flowers in dark blue borders, consisting of twenty-four pieces, realised £63.







1950年11月15日

会议记录

会议时间：1950年11月15日 会议地点：[redacted]

出席人员：[redacted]

缺席人员：[redacted]

会议主题：[redacted]

会议内容：[redacted]

会议决定：[redacted]

会议总结：[redacted]

会议结束时间：[redacted]

会议主持人：[redacted]

会议记录人：[redacted]

会议地点：[redacted]

会议日期：[redacted]

会议名称：[redacted]

会议内容：[redacted]

会议决定：[redacted]

会议总结：[redacted]

会议结束时间：[redacted]

会议主持人：[redacted]

会议记录人：[redacted]

会议地点：[redacted]

会议日期：[redacted]

会议名称：[redacted]

会议内容：[redacted]

会议决定：[redacted]

会议总结：[redacted]

会议结束时间：[redacted]

会议主持人：[redacted]

会议记录人：[redacted]



**THE DWARF  
ANTONIO THE  
ENGLISHMAN**

From the picture by Velasquez  
at the Prado Museum, Madrid

THE OWNERS  
ANTONIO THE  
MANNING

1925  
1926



## VELASQUEZ AT THE MUSEO DEL PRADO, MADRID PART I BY FRED ROE

SOME few years ago the works of Velasquez in the Prado Museum at Madrid were placed, without any regard to chronological sequence, in the Long Gallery which formed the nucleus of the present building. This long gallery is now devoted to various schools—Spanish, Italian, Flemish, Dutch, etc.—but about half way up on the left hand side is the entrance to a room which has been specially built to receive the works of the greatest of Spanish painters, who, with justice, can only be seen and studied here. The pictures are arranged as far as possible in proper chronological order, and you may study with ease the various phases or periods through which the master passed, from his early work, *The Adoration of the Kings*, to the last of all, *Las Meninas*, which is reserved by itself in a curious little excrescence of a room built out on pillars and specially lighted for this picture alone.

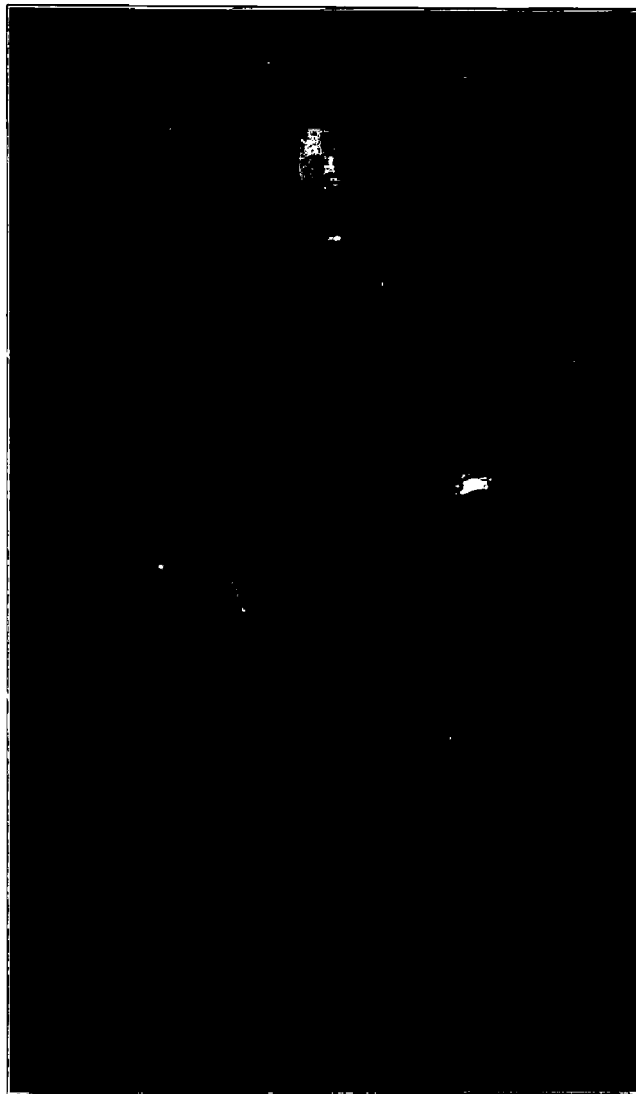
Entering the Velasquez gallery after passing through a long succession of Italian masters, one is astonished at the masculine line thus displayed in these works. This feeling is probably the experience of every one with very

few exceptions. Personally I was also struck with a double impression—firstly, that Velasquez in tone was a much lighter painter than I had imagined him to be; and secondly, that his work probably owed less than that of any painter who ever lived to those who preceded him.

In our National Gallery is an *Adoration of the Shepherds*, which till recently was labelled as the work of Velasquez. This error has now been rectified, and the picture is ascribed to Zurbaran. Zurbaran

was an early friend of Velasquez, and evidently admired his work, as some passages in his pictures testify. In this picture, as well as in the somewhat similar early effort attributed to Velasquez in the Prado (1054), the dying influence of the old tight Gothic school can still be traced. The pose of the head of the Virgin, and the conventional folds of the drapery, in no wise prepare the way for the art of Velasquez. There certainly is some affinity between the two works in their dry, firm handling and opaque, flat shadows; but it is singular, to say the least of it, that no other authentic work by Velasquez in any way resembles the *Adoration* in the Prado.

Among the first batch of portraits by Velasquez in the Prado, hangs a full-length portrait of a man in black. The personality of the sitter has



THE INFANTE DON CARLOS (?) BY VELASQUEZ

been assigned severally to the Infante Don Carlos, Philip III., and Philip IV. It is obvious that the portrait cannot be that of Philip III., for he died more

Philip IV. It is even said that the latter king took credit for inventing it himself. The man in the picture is not a lad, and when Philip IV. had passed out of his youth Velasquez was producing very different work from the opaque methods of his early style. Indeed, the bust of Philip IV., at the age of eighteen, shows that already Velasquez had attained to his more atmospheric and lighter method. This work is a puzzle; the likeness to the Royal patron of Velasquez is very imperfect, and close inspection of this work compels the belief—it is heresy to say so—that if a portrait of Philip IV., it is by some other hand than Velasquez, probably by some pupil or plagiarist. That Velasquez, in his early days, could be tempted by the time-honoured Court fashion to paint his sitters eight or nine heads high, the full-length portrait of the King in our National Gallery testifies, but he never produced such monotonous black, without indication of atmosphere, as exists in this portrait at the Prado.

In *Los Borrachos*, or *The Topers* (1058), as we call it, painted before the artist was thirty, opacity of shadows is observable. The lighting, as a whole, may be considered as a compromise between the conventionality of a dying art and the budding of that impressionism which was to result in *Esop* and *Las Meninas*. On the question of execution, however, no trace of formula is visible. Firm but vigorous, and not in the least tight, its methods resemble very much the earlier and more sombre *Water Carrier*, lent by the Duke of Wellington to the recent exhibition at the Guildhall. Yet firm, black and direct as the work is, Velasquez had evidently not yet

acquired the luminosity of shadow which he afterwards attained. That the painter could pass from this work to such a conception as *Vulcan's Forge* (No. 1059) is sufficiently surprising. This work was



DON JUAN DE AUSTRIA BY VELASQUEZ

than two years before Velasquez was introduced to Court; besides which—fatal anachronism—the collar which the subject of the picture is wearing did not come into vogue till the early years of the reign of

## Velasquez at the Museo del Prado, Madrid

painted in Italy only two years after *Los Borrachos* was produced. It is a boldly realistic treatment of a mythical subject which an Italian would have revelled in, but dealt with by Velasquez suggests merely a collection of studies gathered together, with comparatively little attempt at composition or effect. To my mind, the true beauty of Velasquez's art does not commence till the equestrian portrait of *Conde Duque de Olivarez* (No. 1069) is reached. This picture has much changed owing to the subsequent discoloration of the vehicle with which it was painted, but this cannot detract from the magnificent dignity of the portrait with its superb design and execution. Pendant to it hangs the equestrian portrait of Philip IV.—not the one by painting which Velasquez obtained the King's favour, for that was executed many years earlier, when Philip was yet a youth, and has now disappeared—but a canvas produced when Velasquez was at the height of his vigour, and second only to his *Olivarez*. It is worthy of note that while the last-named portrait is much discoloured in parts, that of Philip is almost as fresh as when it first left the artist's hands. The backgrounds of both of these portraits, as well as of *Prince Don Baltazar Carlos* (No. 1068), and several others, were in all probability painted from studies of the mountainous country round the Escorial.

Commencing with *Duque de Olivarez*, an entire change of technique and tone is observable. Surrounded by the equestrian portrait of the mighty comes that of a personage of very different rank, *Pedro de Valladolid, the Actor* (No. 1092). There the painter has ignored the use of every possible accessory, but the figure is so convincing in its realism that it seems to address you from out of its frame. The insistence of outline so peculiar to Velasquez is very marked, and the black costume has an atmosphere over it which is entirely wanting in the sombre portrait before mentioned.

After the portrait of the dwarf, *El Primo* (No. 1095), a marvellously fleshy piece of painting, comes the large composition, *The Surrender of Breda*, one



PABLILLOS DE VALLADOLID BY VELASQUEZ

of Velasquez's most ambitious works. *The Surrender of Breda* is in many respects comparable to the *Night Watch*, by Rembrandt, in the Ryks Museum at Amsterdam, in the sense that both of them were



## The Connoisseur

been assigned severally to the Infante Don Carlos, Philip III., and Philip IV. It is obvious that the portrait cannot be that of Philip III., for he died more

Philip IV. It is even said that the latter king took credit for inventing it himself. The man in the picture is not a lad, and when Philip IV. had passed out of his youth Velasquez was producing very different work from the opaque methods of his early style. Indeed, the bust of Philip IV., at the age of eighteen, shows that already Velasquez had attained to his more atmospheric and lighter method. This work is a puzzle; the likeness to the Royal patron of Velasquez is very imperfect, and close inspection of this work compels the belief—it is heresy to say so—that if a portrait of Philip IV., it is by some other hand than Velasquez, probably by some pupil or plagiarist. That Velasquez, in his early days, could be tempted by the time-honoured Court fashion to paint his sitters eight or nine heads high, the full-length portrait of the King in our National Gallery testifies, but he never produced such monotonous black, without indication of atmosphere, as exists in this portrait at the Prado.



DON JUAN DE AUSTRIA BY VELASQUEZ

than two years before Velasquez was introduced to Court; besides which—fatal anachronism—the collar which the subject of the picture is wearing did not come into vogue till the early years of the reign of

acquired the luminosity of shadow which he afterwards attained. That the painter could pass from this work to such a conception as *Vulcan's Forge* (No. 1059) is sufficiently surprising. This work was

## Velasquez at the Museo del Prado, Madrid

produced in Italy only two years after *Los Borrachos* was produced. It is a boldly realistic treatment of a biblical subject which an Italian would have revelled in, but dealt with by Velasquez

suggests merely a collection of studies gathered together, with comparatively little attempt at composition or effect. To my mind, the true beauty of Velasquez's art does not commence till the equestrian portrait of *Conde Duque de Olivarez* (No. 1069) is reached. This picture has much changed owing to the subsequent discoloration of the vehicle with which it was painted, but this cannot detract from the magnificent dignity of the portrait with its superb design and execution. Pendant to it hangs the equestrian portrait of Philip IV.—not the one by painting which Velasquez obtained the King's favour, for that was executed many years earlier, when Philip was yet a youth, and has now disappeared—but a canvas produced when Velasquez was at the height of his vigour, and second only to his *Olivarez*. It is worthy of note that while the last-named portrait is much discoloured in parts, that of Philip is almost as fresh as when it first left the artist's hands. The backgrounds of both of these portraits, as well as of *Prince Don Baltazar Carlos* (No. 1068), and several others, were in all probability painted from studies of the mountainous country round the Escorial.

Commencing with *Duque de Olivarez*, an entire change of technique and tone is observable. Surrounded by the equestrian portraits of the mighty comes that of a personage of very different rank. *Pablillos de Valladolid, the Actor* (No. 1092). There the painter has ignored the use of every possible accessory, but the figure is so convincing in its realism that it seems to address you from out of its frame. The insistence of outline so peculiar to Velasquez is very marked, and the black costume has an atmosphere over it which is entirely wanting in the sombre portrait before mentioned.

After the portrait of the dwarf, *El Primo* (No. 1095), a marvellously fleshy piece of painting, comes the large composition, *The Surrender of Breda*, one



PABLILLOS DE VALLADOLID BY VELASQUEZ

of Velasquez's most ambitious works. *The Surrender of Breda* is in many respects comparable to the *Night Watch*, by Rembrandt, in the Ryks Museum at Amsterdam, in the sense that both of them were



THE INFANTE  
DON BALTASAR CARLOS  
BY VELAZQUEZ



ISABEL DE BOURBON BY VELASQUEZ

exertions in a like direction. They were both painted to fill spaces intended for decoration, yet with a very different result, for if we are to believe the tale that Velasquez's work consigned to oblivion a picture of the same subject painted by a brother artist which it was placed beside, it is absolutely certain that Rembrandt's treatment of the *Night Watch* was the initial cause of his ruin, and the subsequent installation of Van der Helst in his place. Each of these pictures is the result of the producer's special genius acting upon an immense effort to surpass himself in history and portraiture combined. And yet, marvellous efforts as they are, it can scarcely be said that either canvas contains a head which in painting would equal the master's finest work. In both of the pictures the principal figures are habited in black or russet, and they are thrown into relief by a brightly light patch of background. The arms of the Dutchman in *The Surrender of Breda* belong to the same

motley crew which figure in Rembrandt's great work, but the gathering of pikes behind Captain Banning Cocq is painfully undisciplined compared with the serried, formal array in *Las Lanzas*.

Velasquez, in *The Surrender of Breda*, has in a great measure lost his tendency to insist on outline, but otherwise there is a slight return to his earlier methods. Yet there is an interval of over ten years' work and experience between this composition and *The Toppers*. During the earlier part of his career Velasquez must have used some fugitive blue which has vanished and left behind such results as the sky in *Los Borrachos*. The blues used in his later works are pungent, fresh, and have stood well. The sky and distant view of Breda are wonderfully aerial in their colouring, but the background is a studio one for all that, and viewed some way off the work might be taken for a fine panel of decorative tapestry.

(To be continued.)



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

IN common with every other country, Scotland had types of pewter vessels and other articles of the metal peculiar in shape and use to the land.

The pewtherers' craft (to use the old Scottish phrase) in this country never attained to such a height of art as it did on the continent, where such masters as Briot worked in the metal, using it to carry out their choicest designs.

Nor was this to be wondered at; the people had neither the taste nor the money to spend upon such works as Briot and his contemporaries produced, and so the craft was relegated to the making of utensils plainer and better calculated to be of use than the gorgeous pieces fashioned on the continent in the

fifteenth and sixteenth centuries, pieces often so overlaid with ornament that hardly a particle of surface was left smooth for polishing. The smooth surface, to my mind, is the great beauty of English and Scotch pewter.

Not that the ware of the Northern kingdom was without a certain amount of beauty in design, its outline, mayhap, seeming rough compared with some, but it was full of the character of the men who made and the race which used it. Ornament, however, was sometimes employed, "though sparingly," by the Scottish craftsmen; take, for instance, "the Stonehaven set of ecclesiastical vessels and the Pirley Pig," both of which are treated with a certain amount of engraving. But, generally speaking, any ornament that was required was confined to the mouldings round the edges of tankards, etc., the curves and twists of a spout or handle, "though perhaps it is hardly correct to designate these latter by that name."



COLLECTION PLATES

By reason of its climate, religion, and social customs, Scotland produced some unique and peculiarly characteristic pieces of domestic and church ware, the chief being, perhaps, "The Tappit Hen," "The Quaigh," "The Laver and Bason," used as they were together, and "The Communion Token."

The first just mentioned was a species of drinking vessel, or flagon, varying in holding capacity from about three quarts to half a pint. In shape they are tall and narrow, and, as will be seen from the illustration (page 126, February No.), beginning from the bottom with straight tapering sides, and after a short distance up taking an inward curve, and again straight, with lines that curve very slightly outwards.

The larger, and all except the very small ones, were provided with a lid, and a handle for raising the same. Many of the bigger ones had a small cup, which fitted into the mouth of the vessel under this lid. One of the chief uses of these large ones was for providing thirsty and often half-frozen travellers by horse and coach with the means of satisfying and warming them. They were on such occasions filled with hot ale or claret, and brought from the wayside inn or change-house to the passengers waiting on the coach outside, the liquid being poured into the small cup just mentioned, and circulated amongst the waiting travellers.

The smaller "tappit hens" were the ordinary drinking vessels of the day, just as England had the pint and quart pots which, in later times, superseded the Tappit Hens in Scotland.

Readers of Scott will remember in *Waverley* the passage in which "The hostess appeared with a large pewter measure containing at least three English quarts, familiarly denominated a 'Tappit Hen.'"

Another drinking vessel, Scotch in its origin and use, and peculiarly so in its name, is the quaigh or quaigh, or a still older word, quaech, from which the English verb, to quaff, is derived. Pewter quaichs are not very often to be met with, the materials used more generally in their manufacture being wood, horn or silver, and combinations

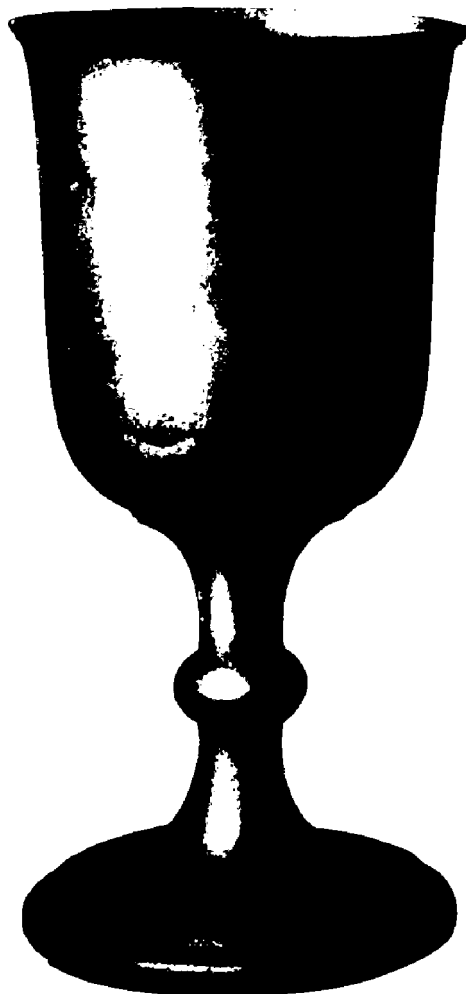
of the latter and two former. But specimens of pewter quaichs are in existence, and for this reason I include this vessel in this article.

In Belgium and Holland numbers of similar vessels are to be found nearly of the same shape as the Scotch ones, but varying in the curve of the bowl and the design of the two lugs or handles, which are the most distinguishing feature of the original quaich. Moreover, as is generally the case with other continental pewter, they are ornamented with various devices as the Scotch ones never were. The one illustrated here is in the Museum of the Antiquarian Society of Scotland, in Edinburgh. As will be seen, it is a shallow bowl or cup with two small handles or ears, and is inscribed on one of these with "A. A.," "Dunfermline," and on the other "I. H." and "R. Wellwood." Its date is probably that of the middle of the seventeenth century. (See page 127, Feb. No.)

Quaichs varied in size from three or four inches, rarely exceeded nine inches in diameter, and were the common drinking vessels, or, in the case of the larger sizes, the porridge or soup bowls of the country. It is only within the last few years that they have dropped out of use, being until lately quite a common feature of the servants' table of the farm houses, or of the still humbler country life of outlying districts.

Another curious piece of pewter, characteristic of the country, and the like of which I have never come across, is the vessel here illustrated, designated by the curious name of the "Pirley Pig of Dundee." Pirley pigs, or earthenware money boxes, "in shape often not unlike an apple, and which had to be broken before their contents could be extracted," were common enough; but this is the only one made of the metal existing, as far as I am aware, though there seems no reason why there should not have been others made.

This pig or money box is in the possession of the Town Council of Dundee, and was made in 1602, to receive the fines of members who failed to attend the council meetings. In shape, as will be seen, it is



COMMUNION CUP "PRESBYTERIAN"

## The Connoisseur

cylindrical with depressed ends, and having originally had two handles made of iron, one of which, however, has disappeared. Its surface is covered with incised ornamentation in the shape of circles and curves surrounding four shields, upon which is inscribed the following :

On the first shield, "*Sir Jas. Schrimzeour provost anno, 1602, 14 May,*" and on the band surrounding the shield : "*Lord Blesse the Provost, Baillzies and counseill of Dundee.*"

On the second shield appears the armorial ensign of the kingdom of Scotland, and on the band, "*Fear God, obey the King. 16 R.*"

The third shield bears the arms of Dundee, "A pot of growing lilies," with the motto, "*Dei donum.*"

On the fourth shield are the initials of baillies and date, and on the surrounding band, "*Payment for not coming to the counseill of Dundee.*"

To anyone who is acquainted with Scotland, its customs, its literature and its paintings, the kirk collection plate is a well-known piece of pewter. Guarded as it was, and "is still in many country churches, by two stalwart elders, to whom the post was, and is indeed still one of honour" (for their task was to prevent unauthorized persons making free with the plate and its contents), it formed a picturesque feature of the country Sabbath.

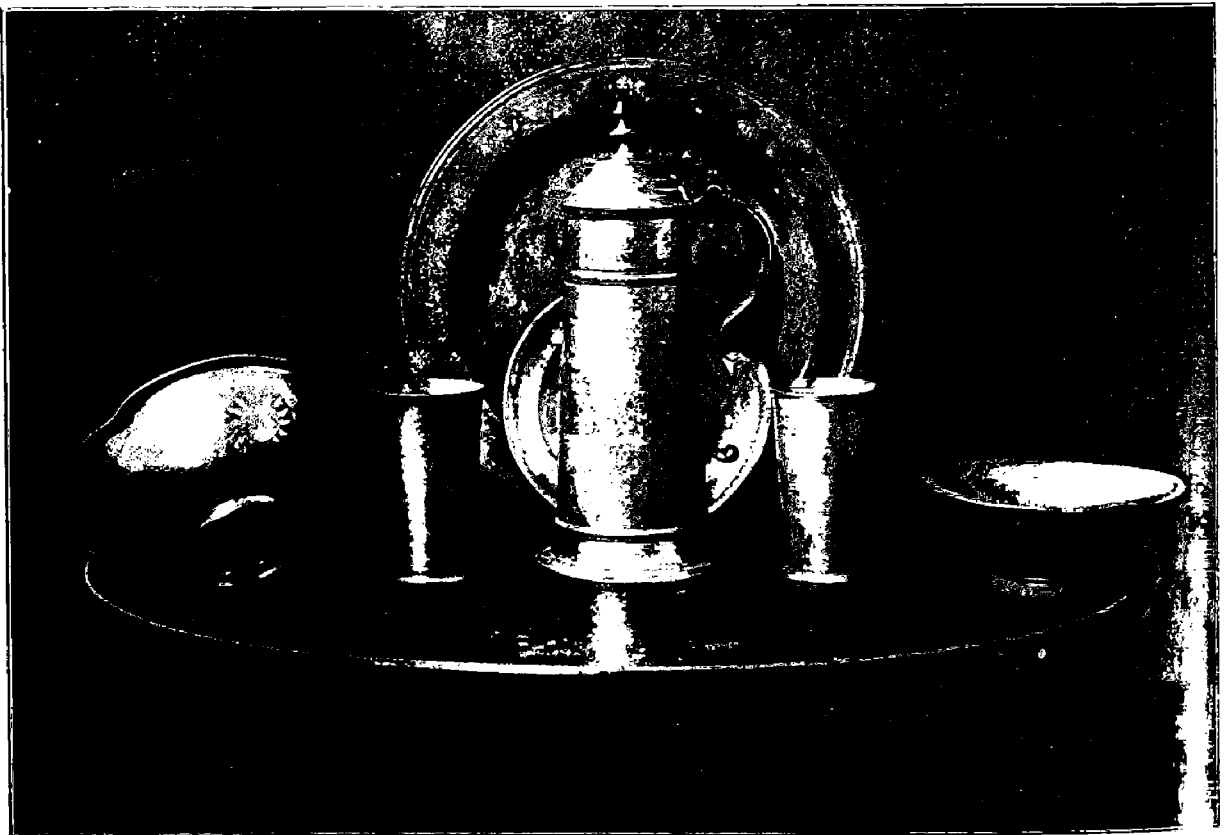
Devout worshippers passing into the kirk dropped their contributions into the plate, which generally was of large size, often from eighteen to twenty inches in diameter, and stood upon a small table just within the doorway.

In the Episcopal Church in Scotland pewter plates were also often used for taking the collection, but it was done, as is the Anglican custom of to-day, by offering these plates to the congregation separately.

In shape these plates are like a very large soup plate, varying from 1½ to 2 inches in depth, very often stamped with the initials or name of the church to which they belonged. On the alms dish, illustrated in the set of Stonehaven church plate, appear four initials, probably those of the donor and his wife.

In the (Presbyterian) Church of Scotland the feast of our Lord's Supper is administered somewhat differently from the mode which prevails in the Church of England or that of Rome.

Formerly in the Presbyterian Church the congregation seated themselves "so many at a time" at a table which stood in the body of the building, and were served by the minister and his assistants, the former first offering prayer over the bread and wine which was then served to him by one of his "Elders." He then administered the Communion to the communicants seated at the table. Now the order of



COMMUNION AND OTHER CHURCH PLATE OF THE EPISCOPAL CHURCH OF STONEHAVEN



INSCRIPTION ON BOTTOM OF LAVER  
(This appears to have been added later)

things has changed somewhat, the communicants occupying the front pews of the church, the book-board spread with a white cloth taking the place of the table.

Two or three, and often more, cups were used, according to the size of the congregation, which was divided into sections, each waited on by one or more elders. A cup was handed to each communicant in a section in turn, a pewter plate took the place of the paten. The reason for the large number of cups lay in the fact that, unlike the English Communion, that of the Scotch church was and is only administered once or twice during the year, and the whole of the congregation is supposed to participate.

Pewter sacramental vessels were in very general use throughout Scotland during the whole of the seventeenth and early part of the eighteenth centuries, both in the Episcopal and Presbyterian churches. This, no doubt, was owing chiefly to the poverty of the land, which, unlike England, was very sparsely populated. Hence the former church met the law which was passed during the time of the Roman Catholic faith, prohibiting the use of pewter and other base metals in the making of the holy vessels, it is difficult to say, and we can only conclude that it was more honoured in the breach than in the observance, as there are

examples of pewter church-ware of Gothic times belonging to the country still in existence.

However, the Reformation swept away all such laws, and nearly every country church must have had its pewter vessels both in Episcopal and Presbyterian times.

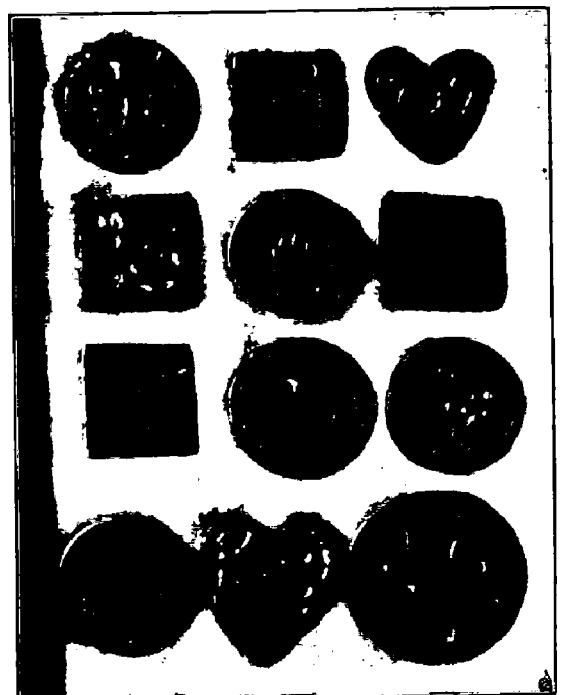
The set here illustrated belongs, "though not still in use," to the Episcopal Church of Stonehaven (Kincardineshire). It is of early seventeenth century work, and, as will be seen from the illustration, consists of a flagon, two Communion cups or chalices, a paten, two baptismal bowls, and an alms dish. The flagon has engraved upon its surface the sacred initials I. H. S.

The cups bear the word Stonehyve (the ancient name for Stonehaven).

On the bowls appear the initials I. H. S. (These two pieces seem to be of later date than the rest of the vessels, and the paten and alms dish have initials, evidently those of the donors and their wives, engraved upon them.)

In many churches of Scotland are still to be found two pieces of pewter, which are always associated together in old accounts, etc.: they are the laver and basin.

As in most ecclesiastical practices, the Scotch Established Church, both when it was Episcopalian, and when it became Presbyterian, differed in the form of baptism of a child from that of the English Church, and the laver and basin were very necessary adjuncts to the service.



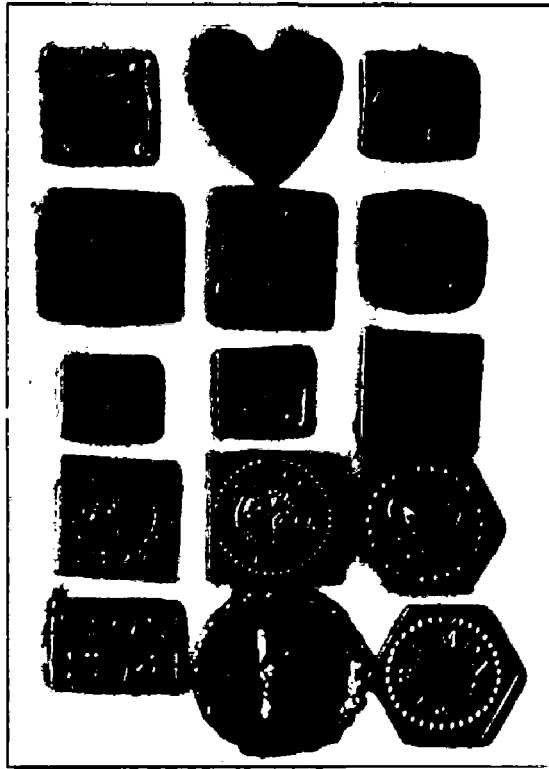
COMMUNION TOKENS



The procedure was briefly this:—the child was held over the basin by one of its parents, and water was poured on its face by means of the laver, which was provided with a spout.

Of these two interesting pewter vessels, the laver has passed away, the basin only remaining; but in the Presbyterian churches where the font has not superseded the pewter basin, the place of the latter vessel has been taken by one of more precious metal.

Communion Tokens were another feature of the Scotch Church, both Episcopal and Presbyterian; and though, strictly speaking, they should come rather under the head

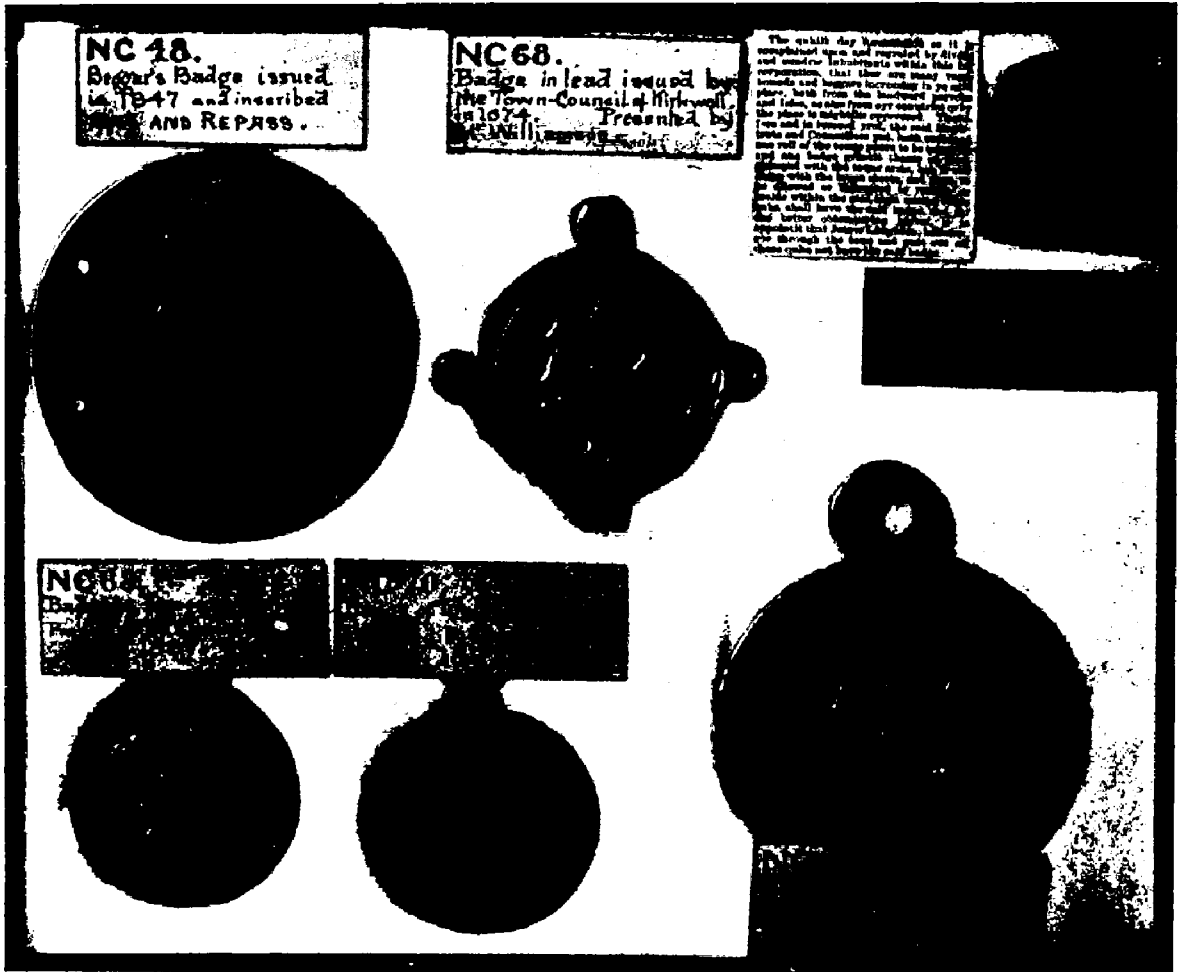


COMMUNION TOKENS

of coins than vessels, yet they were generally made of pewter, and are very interesting both in shape and design, and for that reason I have included a detailed description of them in this paper.

One of the first references to them is made in a Kirk Session's record of Glasgow in 1593; but these early ones were made of lead, the reason for that being that pewter at that date was by no means a common metal in Scotland, and lead was more easily procurable. In course of time pewter became more generally manufactured and utilized, and nearly all the late tokens are of this metal.

The church generally possessed a stamp or mould—



BEGGARS' BADGES, SCOTCH (NOTE some of these are of lead)

“for they were made in both ways”—for the manufacture of these pieces, or else, as Kirk Sessions’ records show, they were given out to the village pewterer to make. They however, I may mention, never bore the pewterer’s marks, and probably on that account would be made of a baser metal than ordinary pewter ware.

Their shapes were varied and numerous, the simple initial letter representing the parish to which the church belonged being the earliest. Then came the addition of a simple ornament, such as a small star, and later still the date was added.

In the seventeenth century the fashion changed, the initials of the minister replacing that of the parish, or else the parish initial was placed on the other side, with or without the date.

Gradually they became more and more elaborate, the figure of a church with various inscriptions, including the date, being common, until they reached the stage of smug nineteenth century work, so familiar to us in coins and medals of the fifties. Now they have been supplanted by the use of paper or cardboard tickets.

The metal ones form interesting objects for a collection, as they are almost if not unique in the Church history of the civilized world.

A short description of the method of using these tokens may not prove uninteresting, and was as follows:—

On a weekday, “usually a Saturday,” the members of the congregation who wished to partake of the Communion on the following Sunday, presented themselves before the ministers and elders, and received each a token, which had to be delivered up before he or she could partake of the Communion. These tokens were not given indiscriminately to any person who desired them, for if they were evil livers or otherwise of notorious character, they were refused. This led to many a scene at the distribution; however, the minister had generally examined the applicant in private first, so as to avoid such scenes.

Under the same category as the Communion tokens may be included the beggars’ badges, first granted by James the Fifth, 1583, to sick and infirm persons who were destitute, as a licence to beg within the boundaries of certain cities or districts of Scotland.

There is a record of Edinburgh being searched for beggars who did not possess these badges, and when found these persons were put out of the city and sent off to beg elsewhere, a curious and selfish policy.

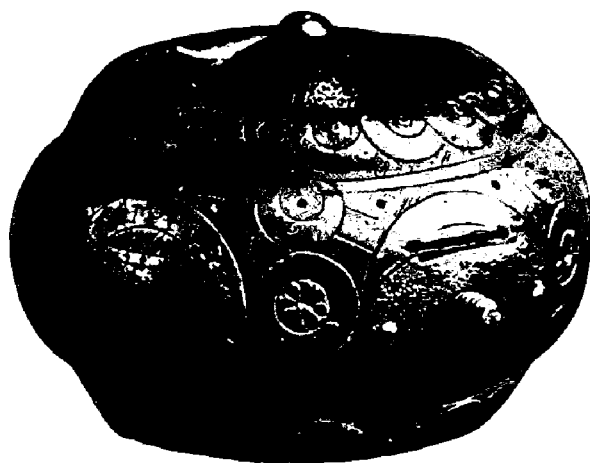
It was a good way of keeping down and taking a census of a vagrant and often a lawless portion of the population. Besides these common mendicants there were others who held their authority to beg from the sovereign direct. They were called *bedesmen*, and generally belonged to some hospital, and wore a distinctive blue gown and a pewter or brass badge. Some of these curious mendicants were, I believe, in existence till well into the middle of the last century.

These badges were generally made of lead, pewter or brass. Lead was the metal most generally employed, though pewter specimens are not at all rare; the more general use of lead would most likely arise from the fact that the more valuable badge of pewter or brass might be easily sold if the possessor were hard put to, to raise the wind, while lead would fetch almost nothing, pewter and brass being almost precious metals at one time in Scotland.

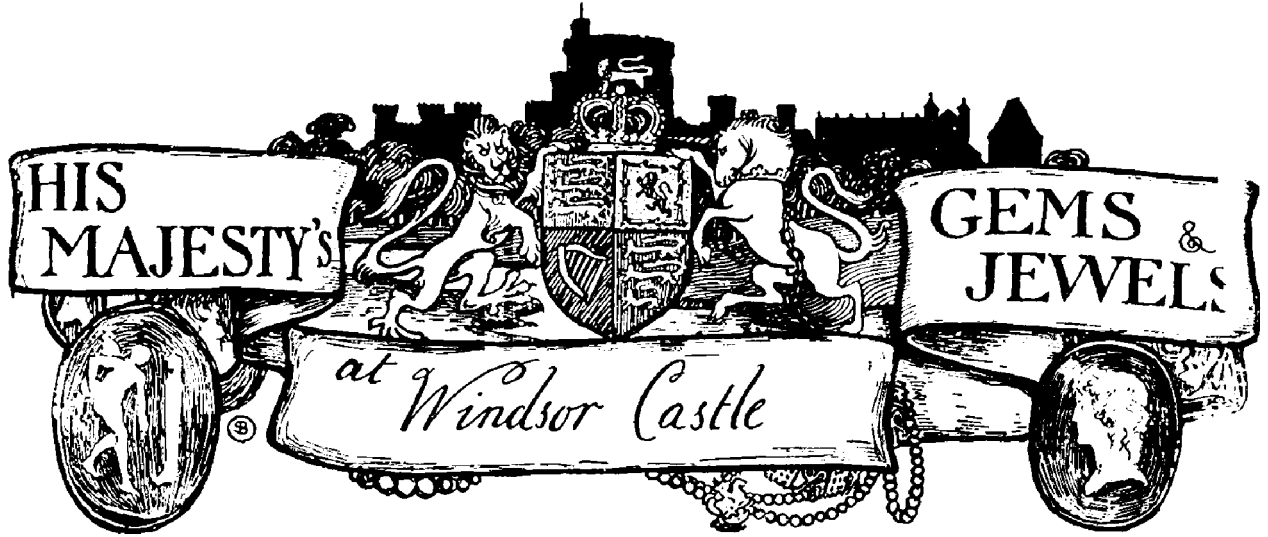
The devices stamped upon them were varied, amongst the commonest being the recipient’s name, city arms, date, etc.

In the Glasgow city accounts there is the item that on the 27th May, 1575, “Robert Wilsoin Hammerman was paid 35 lbs. 2 sh.” (Scots) for making of tickets.

All the above pieces of pewter which I have described are of almost purely Scottish origin in use and name, and have come down to us as memorials of by-gone ages and customs.



THE PIRLEY FIG



**T**HE KING'S GEMS AND JEWELS  
 AT WINDSOR CASTLE  
 PART III.  
 BY H. CLIFFORD-SMITH

THOSE who have had occasion to examine the old inventories of the Crown which describe minutely the ancient gatherings of jewellery formed by successive English sovereigns, must specially regret the calamities which the monarchy underwent during the seventeenth century. Reference has more than once been made to Charles I., as one who was greatly in advance of his times in taste and artistic knowledge. In one respect, however, his ideas were strangely in accordance with an age which appears to have paid but small respect even to the finest productions of the goldsmiths' art. For in the early part of his reign, before real want and the outbreak of civil war forced him to raise money from every available source, the King, while spending large sums in the purchase of works of art from abroad, suffered the masterpieces of the old English goldsmith to be pawned and sent over to the dealers of Amsterdam, who doubtless broke them up for the intrinsic value of their gold and precious stones. It is necessary, however, to remember that, as Charles' mother, Anne of Denmark, possessed almost as great a passion for jewels as did Queen Elizabeth, the accumulation of these precious objects must have been far in excess of his Consort's actual requirements; and also, that in disposing of the surplus, Charles was but following the custom of ancestors, who on their accession systematically disposed of much of the personal property of their predecessors. Furthermore, in the days when goldsmiths were the only bankers, it was a common practice for personal wealth to take the form of plate or jewels, on which their owners did not hesitate to raise money when in want of cash. But it is difficult, unless it be viewed

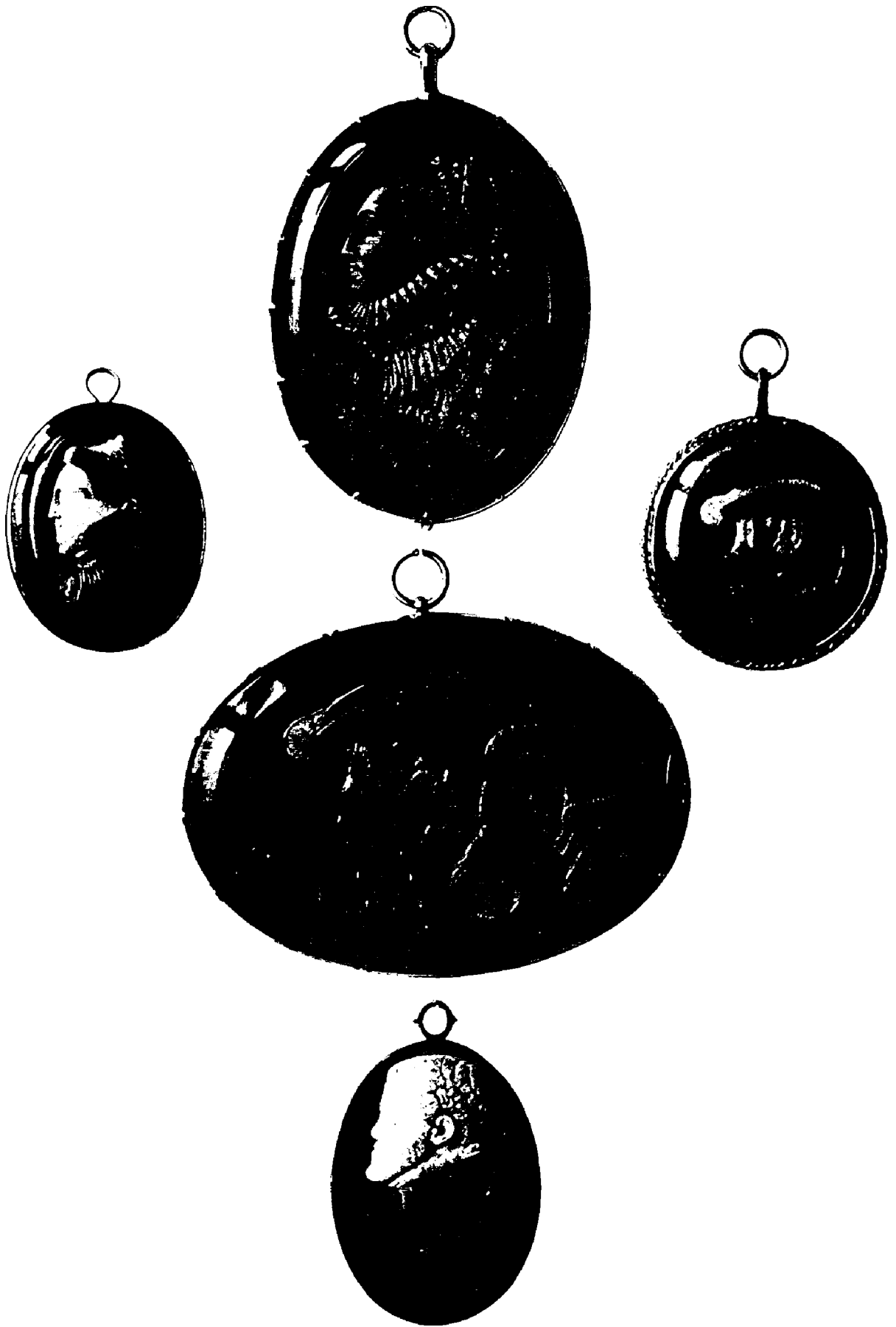
as an oversight, to exculpate the action of Charles in including "one large agate graven with the picture of King Henry VIII. and Edward VI." among the jewels which in the year 1629 he removed for sale "with his own hands" from the secret jewel house of the Tower of London.

Though absent from the Royal collection for upwards of thirty years, this "agate," so-called, apparently did not leave the country, and was recovered at the Restoration; for one of the most important gems in the present collection, and the earliest of the fine series of Tudor cameos, is a splendid oriental sardonyx engraved with the portraits in cameo of Henry VIII. and his son Edward VI. The King, three-quarter face, looks towards the infant Edward, on whose shoulder his hand rests. The Prince, who appears to be about three years old, is represented full face, wearing a baby's cap and holding a flower in his hand. The stone on which the portraits are cut is of three strata, dark brown, bluish white, and honey brown. In this last, which is uppermost, are worked the slashed doublet, the hat, and the ring on Henry's finger, and also his beard and the child's hair. The faces and hands are in the bluish stratum, as are the slashes in Henry's doublet and the feather in his hat.

On the reverse is an unfinished intaglio following the outlines of the cameo, except that the child's face appears older and he is wearing a cap similar to that of his father, but without the feather. The purpose of the intaglio and the variety of the child's cap are difficult to explain. Mr. King suggests that the cutting away was to render the stone translucent, but this cannot have been the object in view. I am inclined to think that double portraits were intended, but the intaglio engraving was stopped owing to the thinness of parts of the stone.

It is a pity no record has been kept of the engraver either of this beautiful cameo or of another in the





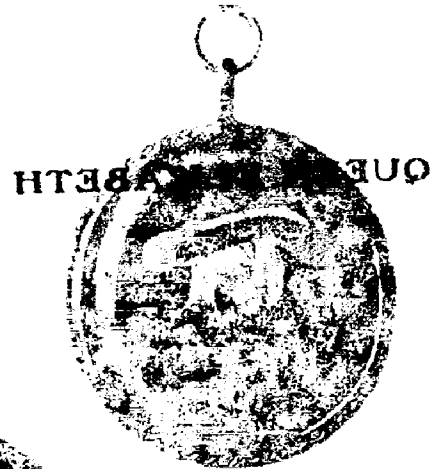
**QUEEN ELIZABETH**

**QUEEN ELIZABETH**

**HENRY VIII.**

**HENRY VIII. AND EDWARD VI.**

**PHILIP II.**



## The King's Gems and Jewels

collection, contained in its original gold frame, representing Henry VIII. alone, three-quarter face, again in a lashed doublet and wearing a cap and feather. From similarity of execution it is evident that both portraits of Henry VIII. are by the same artist. Mr. King suggests that these two cameos, and one of Edward VI. among the Devonshire gems, were executed by the Italian, Valerio Vicentino, from portraits by Holbein or another contemporary artist sent to Italy for that purpose. Walpole, however, points out the presence at the court of Henry VIII. of Richard Astyll, who is recorded as the King's "graver of stones." As the production of cameo portraits would be one of the duties of this artist, there is much to be said in favour of attributing to him these, and similar, though not such important cameos of both Henry VIII. and Edward VI. in the Devonshire collection.

After the magnificent cameo of Claudius, the *gem* of his Majesty's collection, is the large cameo bust of Queen Elizabeth. Numerous cameos of this "bright Occidental Star" are in existence. Three are in the Bibliothèque National, Paris; three in the Victoria and Albert Museum, South Kensington; two in the Imperial Cabinet, Vienna; and among private possessors are the Earl of Rosebery, Mr. F. J. Thynne, and the Duke of Devonshire, who owns two fine specimens. In real point of merit nothing comes up to the Royal cameo, which was executed, it is generally believed, by Julien de Fontenoy, who, according to tradition, was specially despatched by his master, Henri IV., to the court of Queen Elizabeth. It is a sardonyx of considerable size, inimitable in the treatment of the face, equally so in the rendering of the elaborate costume of the splendour-loving Queen. It has been reckoned that upwards of eighty painted portraits of Elizabeth are at present in existence, a greater number than can be found of any sovereign of this or any other country. The personal vanity of the Queen, which prompted the execution of so large a number of portraits, explains also the existence of upwards of twenty-four cameos, thirteen of which are noted above.

Lists of costly articles of jewellery offered to Elizabeth by her courtiers as New Year's gifts have been preserved. In Christmas week (about 1581) some courtiers disguised as maskers gave the Queen "a collar of golde garnished with sparcks of diamonds, rubyes, and ophales, with an agate of her Majestis phisnamy, and a perle pendante, with devils painted in it." This may be one of the cameos in the present collection without the jewelled setting, but the "devices painted in it" seem to identify it with a cameo of Elizabeth in its original

setting and backed with miniatures of the Queen and the Earl of Leicester, by Hilliard, which forms one of the principal ornaments of the famous Devonshire diadem. In another similar instance the Queen's portrait is selected as an offering acceptable to her, thus:—"Item, one jewele of gold like a dasye, and small flowers aboute it, garnished with sparks of diamondes and rubies, with her Majesties picture graven within a garnet."

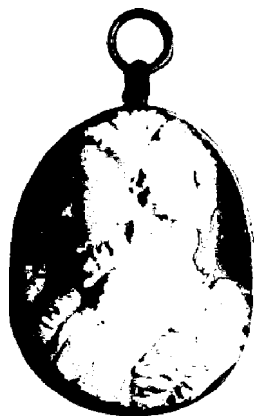
Two superb cameos of Queen Elizabeth are here, and possibly a third, of which the identification is rather uncertain owing to its unfinished condition. In the calendar of State papers for the year 1660 the following occurs:—"Warrant to Rich. Sharpe to bring in Nath. Hearne merchant of London, with Queen Elizabeth's great and precious onyx stone on which Hearne professes to have lent money." The stone thus recovered measures  $2\frac{1}{2}$  ins. by 2 ins., and is, apart from its workmanship, a superb oriental sardonyx of three strata. The wonderful technical skill of the Cinque-Cento artist has never produced a more extraordinary or more beautiful cameo. The large style of the work, combined with the minute execution of the details of the jewellery and dress, renders this the finest object of its class extant.

The second portrait is also an admirable work of art executed on a stone of similar quality, but its comparatively small size ( $1\frac{1}{2}$  ins. by  $1\frac{1}{4}$  ins.) does not offer so large a field for the display of the artist's powers. Both portraits are clearly by the same engraver, whether Fontenay or another. Mr. Fortnam has suggested that Astyll, or Atzell as he is elsewhere termed, may have been retained in the Royal service, and under the guidance of some French or Italian engraver, developed skill sufficient to produce the perfection of art displayed in the larger portrait of the Queen.

Closely connected with the historic events of this country during the second half of the seventeenth century, is the person of Philip II., whose portrait adds a completeness to this interesting series. Van der Doort in his Catalogue thus describes what is, without doubt, the cameo in this collection: "*Item. Another Agate-stone of King Philip of Spain, the head being white, the breast brownish, and the ground transparent like to a glass, delivered by me to the King.*" (And on the margin is noted) "*Given to the King 1637.*" The term agate-stone seems to have been used indiscriminately in nearly all the old inventories for describing what in reality all these stones are—precious onyxes. There is another excellent portrait of Philip in the collection, but its dimensions are such that the details cannot be favourably rendered by photography. The cameo here shown rivals in



some respects a similar though slightly larger gem which realised a hundred guineas at the sale of the Marlborough collection in 1899. An inscription on the reverse of the latter seems to show that it was a present from the Spanish King to Mary or Elizabeth. If presented as a love-token to the Virgin Queen, it, and perhaps the gems in this collection, would have been offered in the years preceding the date "when repeated disappointment had made the old wooer take a more violent mode of laying siege to the Crown of England." Mr. King ascribes these gems to the engraver Jacopo da Trezzo, who would appear to



ONYX CAMEO PORTRAIT OF MARGARITA OF AUSTRIA

have also executed the fine cameo of Philip II. in the Victoria and Albert Museum. Those who like to estimate the appreciation of works of art at

various times by their temporary monetary value, will be interested to hear that the Museum was fortunate enough in the year 1855 to acquire this first-rate object for the ridiculous sum of three guineas!

An onyx cameo of the sixteenth century and of beautiful execution was one of the few choice gems from Consul Smith's



ONYX "GEORGE" OF CHARLES II.

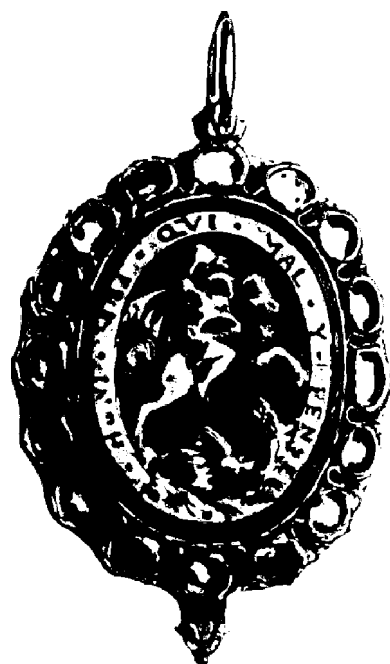
collection. It is figured in Gori's catalogue, ascribed by him to Giovanni Bernardi, and to be the portrait of Margarita of Austria, daughter of the Emperor Charles V., wife of Ottavio Farnese, Duke of Parma and Governor of the Netherlands.

An object of wonder in these gems, and one which might be overlooked in the admiration of their execution is the size and rarity of the onyxes employed. The supply of these stones from India appears to have ceased ever since Roman times; indeed, the present decay of the art of the cameo cutter is largely due to the practical impossibility of obtaining suitable material. Unless the Cinque-Cento engravers were fortunate enough to

come across antique uncut stones, which is not likely, the wonderful display of sardonyxes in this collection can only be accounted for by the employment of antique engraved stones, the surfaces of which, after the former engraving had been partly effaced, were made use of a second time for fresh designs.

Among the gems and jewels here enumerated is preserved a most interesting series of "Georges" of the Order of the Garter. In the place of the image of St. George, known as the "Great" George, which is always worn attached to the collar of the Order, Henry VIII. in 1522 directed that a "lesser" George should

be regularly worn by the knight hung to a chain of gold. Though the rules of the Order of the Garter forbade the enrichment of the collar with jewels, etc., they (according to Ashmole's *Order of the Garter*) allowed this George to be "enriched and garnished at the pleasure of him that wears it (as is the 'Great' George) which for the most part hath been curiously enamelled or . . .



ONYX "GEORGE" OF CHARLES I.



ANTIQUÉ ROMAN CAMEO ENAMELLED SETTING ENGLISH SEVENTEENTH CENTURY

made of pure gold curiously wrought by the hand of the goldsmith. But we have seen divers of them exquisitely cut in onyx's, and also in agats, and wherein such happy choice of the stones that by joining there unto the workman's skill by designing and laying out the figures to express the history, the natural tincture of the stones have fitted them with colours for flesh, hair and even things else, even to admiration."

The Georges in this collection, which Ashmole's own words admirably describe, number upwards of twenty; four being "Great" and the

## The King's Gems and Jewels

rem under "Lesser" Georges. None of the former appear to be earlier than the time of George I., and though many of the latter are extremely beautiful. want of space permits the selection of two only of this class—the George of Charles I. and that of Charles II.—for illustration in these pages.

The onyx George of Charles I. is considered by some to be the one which he wore on the day of his execution, and handed to Bishop Juxon, with the injunction to deliver it to his son. This, however, cannot be correct; for the George (Ashmole tells us) "which his late Majesty wore at the time of his martyrdom was curiously cut in an onyx set about with twenty-one large table diamonds in the fashion of a garter. On the back side of the George was the picture of his Queen rarely well limn'd set in a case of gold, the lid neatly enamelled with goldsmith's work and surrounded with another garter adorned with a like number of equal sized diamonds as was the foreside." The figure of St. George on the jewel in this collection is beautifully cut on a superb sardonyx, and around it are empty settings, the diamonds which probably filled them having disappeared. Ashmole mentions twenty-one diamonds, but there are spaces here for only sixteen: and though

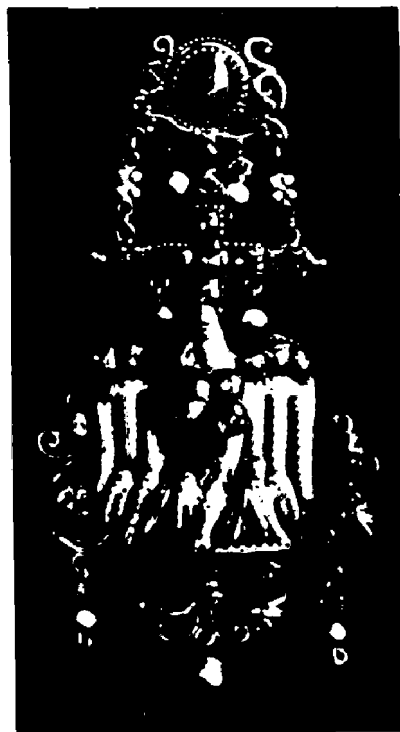
at the back there are traces of a broken hinge which may have held the enamelled lid of the Queen's miniature, the diamonds described by Ashmole have clearly never decorated this



CAMEO IN CARNELION AND  
AMETHYST GERMAN EARLY  
SEVENTEENTH CENTURY

side of the jewel. Hence, though according to tradition this is the George of Charles I., it cannot have been the one worn on the historical occasion above-mentioned. I have, however, reason to believe that the identical George so worn is still in existence, and I have lately had, thanks to the courtesy of its noble owner, whose name I am not at liberty to disclose, an opportunity of inspecting it.

The George of Charles II. is, in point of workmanship, in some ways more interesting than that of Charles I., for though the stones are of equal beauty, the figure of the saint possesses far greater character than that on the older cameo. But what adds so much to its attractiveness is the exquisite enamel work with which the whole of the back is decorated. In the centre St. George is mounted on a white horse with a green dragon under foot, surrounded by flowers; the whole is *repoussé* in gold,



JEWELLED AND ENAMELLED PENDANT  
"PELICAN IN HER PIETY"  
SPANISH SEVENTEENTH CENTURY

pierced, and richly enamelled. The coloured illustration which appeared in the second portion of this article gives some idea of the brilliancy of the enamel.

In the Corridor already referred to, a few yards distant from the room in which these jewels are preserved, stands a remarkable silver casket set with engraved crystal panels and richly decorated with enamelling of exactly similar character to that on the back of the George. The casket is held to be of Italian workmanship, but as the crystal panels are engraved with Dutch scenes, it is not improbable that the whole may be of Dutch origin. This special form of enamel with minute floral designs on *repoussé* metal work is sometimes met with on small objects, such as watch-cases of both English and Dutch manufacture dating from the seventeenth century. While the enamel on the casket is probably Dutch, there is no reason to doubt that the George is



"GREAT" GEORGE OF THE GARTER  
EARLY EIGHTEENTH CENTURY

entirely of English workmanship. The jewel illustrated on page 244 should have been included among the antique gems, for the cameo mounted in it is of Roman work of about the third century A.D. It is, however, shown here on account of its enamelled setting, which is exactly similar to that on the George of Charles II., and is, in Mr. Fortnum's opinion, English, and of the seventeenth century.

The "Great" George (see page 245) dates from about the beginning of the eighteenth century. Its workmanship, though by no means second-rate, indicates that the art of the enameller had by this period somewhat deteriorated. A very beautiful George, a photograph of which is not obtainable, is preserved by his Majesty for his own personal use. Like the famous George which was bestowed on the first Duke of Marlborough by Queen Anne and returned after his death to the Crown, to be finally presented by George III. to the great Duke of Wellington, it is encrusted with large and brilliant diamonds.

Of the jewels which date from the seventeenth and eighteenth centuries, three are particularly worthy of notice. An interesting cameo of rich and varied material, representing a female bust to the right, is of German workmanship of the early part of the seventeenth century. The head is cut in a carnelian, the drapery is of amethyst. The crown is jewelled and enamelled; the frame is of gold with black enamel.

The wealth and luxury of the Spanish kings and nobles in the sixteenth and seventeenth centuries, due to the discovery of America and the quantities of precious metals brought from thence by the navigators of Spain, resulted in an enormous production of goldsmiths' work and jewellery. The French in their invasion of the Peninsula a century ago, were responsible for the destruction of the largest collections of art objects of gold and silver workmanship existing in Europe. The few pieces that have survived demonstrate the beauty of Spanish jewellery of the best periods—the Victoria and Albert Museum possesses a unique collection, purchased for the most part in Spain in the early seventies. The specimen in His Majesty's collection dates from the seventeenth century. It is of enamelled gold enriched with diamonds, pearls, and rubies, and formed of a pelican "in her piety" in front of a cross set with diamonds.

A cameo of different nationality, remarkable for its fine quality and elegant mounting, possesses particular interest

from the fact that it is in all probability a portrait of Clementina Sobieski, wife of the "Old Pretender." Though the commencement of the eighteenth century, the date of the execution of this portrait, is not a period remarkable for the production of gems, this cameo, on an onyx of two strata, is of particularly fine workmanship. The delicate mounting, a good specimen of eighteenth century jewellery work, is of silver set with diamonds and rubies.

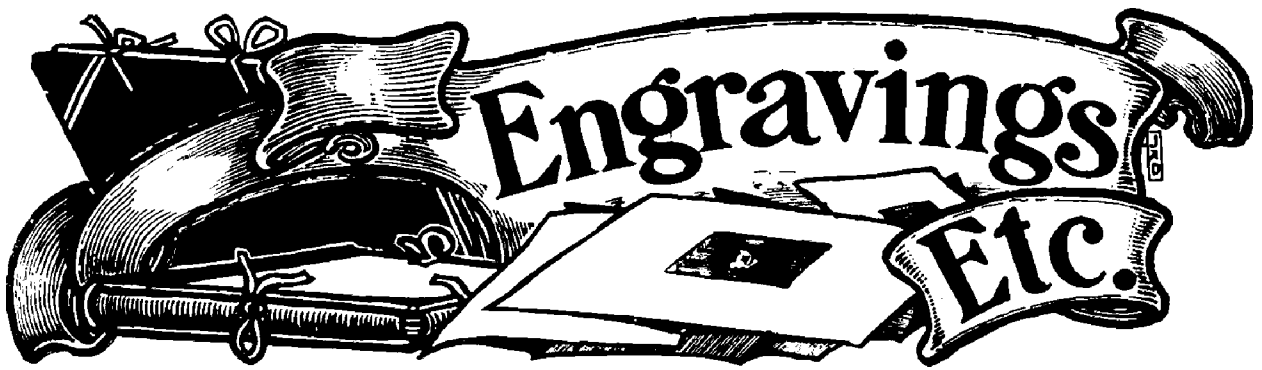
Before taking leave of the collection, I cannot refrain from drawing attention to an interesting series of finger-rings. The following are some of the most remarkable:—A ring mounted with a large ruby, on which is engraved a contemporary portrait in cameo of Louis XII. of France; a sixteenth century enamelled ring set with a cameo of garnet engraved with a mask or bacchic head, from the mouth of which liquid could be projected from a squirt held in the hand.

The Royal finger-rings of the seventeenth century are of extreme historical and artistic interest. The bezel of the signet ring of Charles I. when Prince of Wales is formed of a large shield-shaped diamond of fine lustre, engraved in intaglio with the Prince of Wales' feathers between the letters C. P. The well-known difficulty of engraving the diamond has here been admirably mastered, for the engraving is executed with great precision and is deeply cut. Another signet ring of Charles I. is formed of a gold hoop, on the shoulders of which are a lion and unicorn in steel chiselled in high relief. The bezel is engraved with the Royal arms and the letters C. R. This exquisite piece of metalwork is of charming design and perfect execution, and may be the work of Thomas Simon, the well-known engraver of the "Petition Crown."

Two historical rings have of late years been added to the collection. One a diamond signet engraved by Francis Walwyn at the order of Charles I. for his Queen Henrietta Maria, with the Royal arms and the initials H. M. (in monogram) and R.; and the other the signet of Mary II., wife of William III., which is set with a sapphire engraved with the shield between the letters M. R. These two rings were presented by the late Mr. Drury Fortnum to Her Majesty Queen Victoria, the one at her Jubilee in 1887, and the other on her Diamond Jubilee in 1897. It is said that her Majesty was more pleased with these gifts than with many of the more rich and sumptuous presents she received on those two memorable occasions.



CAMEO PORTRAIT OF  
CLEMENTINA SOBIESKA,  
SET WITH DIAMONDS AND RUBIES  
FRENCH EIGHTEENTH CENTURY



# Engravings Etc.

## REMBRANDT'S ETCHINGS BY FREDERICK WEDMORE

THE intelligent print-lover, just setting out to be, in a large way or a small one, a collector of Rembrandt, has this to remember, first of all—that he is now to be concerned, not only with a consummate craftsman, who varied continually his theme and method, and to whom no resources of his craft were strange, but likewise with about the widest, about the deepest, personality in the whole range of Art. What follows from this knowledge? He must step warily in his collecting. He must pause ere he selects, and, in the gradual choice of an important group of etchings, he must do deliberately one of two things—instead of only indulging a fancy for a particular print—he must either see to it that his group is fairly representative of the scope of the achievement of the master, or he must address himself to the collecting, in greater detail, of worthy and sufficient examples of one particular branch of Rembrandt's practice.

Although the various names under which Rembrandt's Etchings have been classed—Sacred Subjects, Landscape, Portraiture, Allegorical Pieces, Nudities, and so on—have never been numerous enough to define the width and range of the performance, the inexhaustibility of the *Œuvre*, and so cannot be altogether satisfactory, they are, roughly, a convenience. So that the collector, while doubtless going beyond them, or the need of them, when he is at the end of his quest, must take account of them at the beginning—must, if

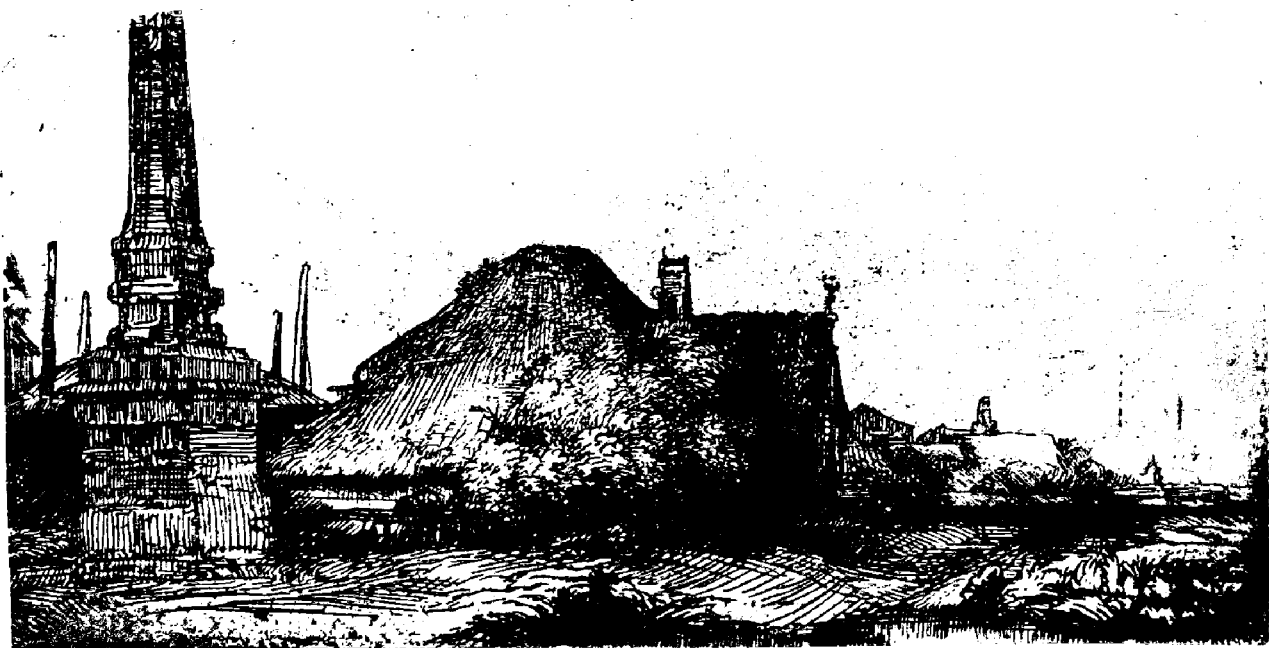
he proposes to be a general collector of the master, see that on his walls, or better, in his solander boxes, each class is represented rightly; or must, if he proposes to confine himself within much narrower limits, choose first from that list of classes of subjects the class of subject that appeals to him most, or appeals to him most indeed (which is a different thing), in Rembrandt's individual treatment of it.

Had Fate, which has endowed me with a faculty of almost endless enjoyment of the representation, in selected, energetic "line," of human character and natural scene, endowed me also with ample monies—that a veritable print-room might be mine—I should be the owner (supposing that the difficulty of acquiring sometimes almost unique impressions could be, by magic, overcome), I should be the owner, I say, under those singularly improbable circumstances, of two hundred etchings by Rembrandt. Why do I refer to the number? Because I want to make it

clear that though I should not then possess much more than half the prints which in the days of Wilson—the amateur who wrote the Rembrandt Catalogue of 1836—and long after the days of Wilson, were cheerfully attributed to Rembrandt, I should be the possessor of a full two-thirds, or perhaps three-quarters, of the number which modern criticism—working, not, I think, in this case, with undue severity—allows him to retain. This is not the place in which to set down in any detail what are the so-called Rembrandt prints now mainly rejected by the up-to-date connoisseur; the thing would be too tedious and too long. But it may be desirable to say that



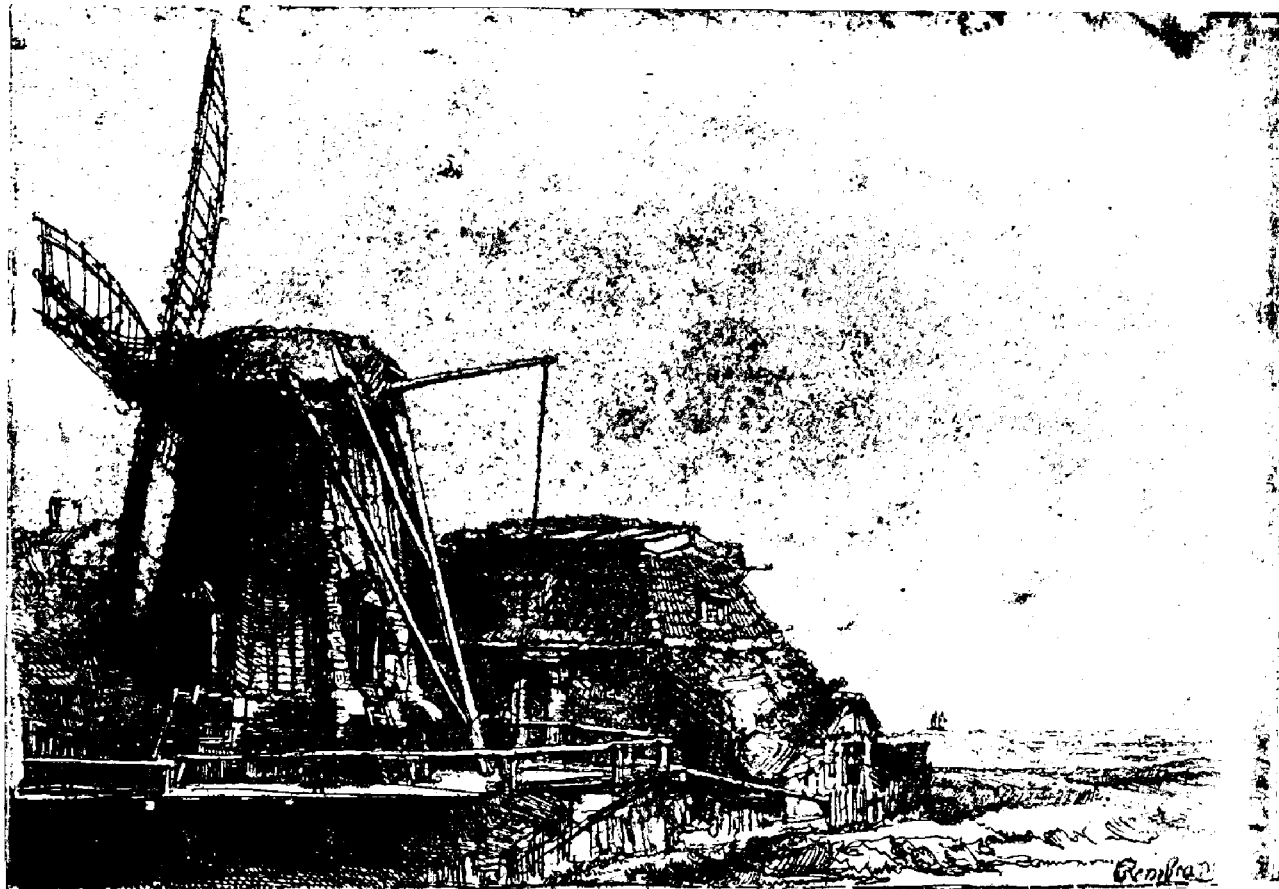
LITTLE PRINCE OF ORANGE BY REMBRANDT



THE LANDSCAPE WITH THE OBELISK BY REMBRANDT

Criticism has attacked a few "important" pieces ; that it has attacked a few engaging minor ones, by reason of their likeness to the work of other etchers, the contemporaries, or younger followers, of the master ; but that it has attacked, chiefly, dozens of

insignificant and undesirable performances, for which, really, only scant defence could in any case have been made—beggar subjects, in the main, or the quite minor and indifferent portraiture—pieces which cannot take shelter under cover of Rembrandt's



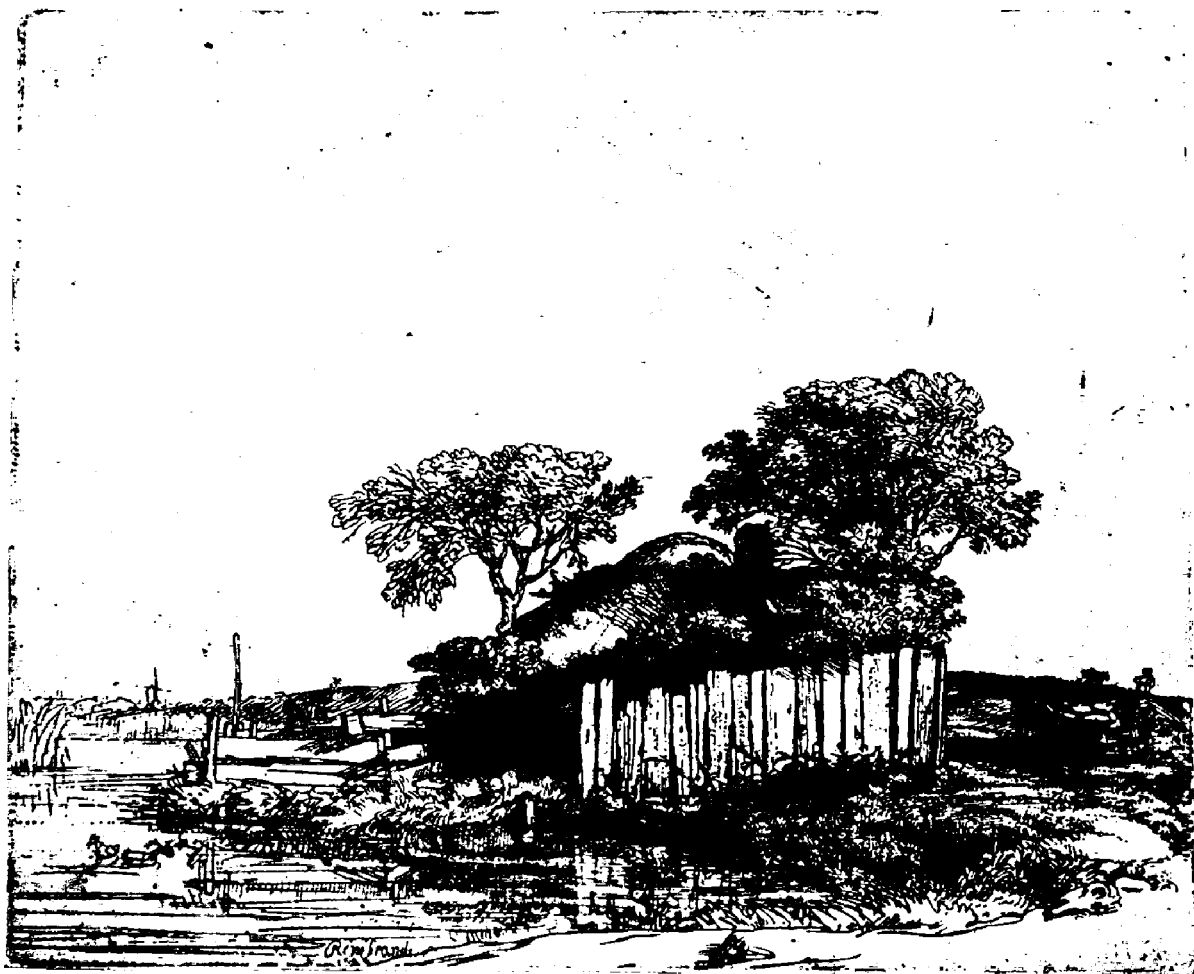
REMBRANDT'S MILL



PIETER DE JONGHE: FIRST STATE BY REMBRANDT

you —for Rembrandt, like Mr. Whistler, began as a  
mas —pieces, indeed, which one regards as the dis-  
repe: ble and unsavoury exercises of the second-rate.  
A: I when I say "disreputable," I do not mean as

regards their moral effect. Only one or two at the  
most of the more or less unpresentable little prints  
which have ever been associated with Rembrandt's  
production, only one or two of them are technically



THE COTTAGE WITH WHITE PALINGS BY REMBRANDT

unworthy of his needle—the rest are too clever to be anybody else's. But I call "unsavoury and disreputable" the unnecessary record of the grievance of the ugly, and the infirmity of the afflicted—the sort of theme the cleverness of Brouwer revelled in—and it is pieces of this kind that a wise judgement has been of late eliminating. Once or twice, in higher matters, mistakes have been made. There was a moment when it occurred to some one of more audacity than penetration—who it was I forget entirely, but somebody, I should suppose, proud of petty discoveries, and quite devoid of vision—there was a moment when it occurred to some poor being of this sort that Rembrandt was not the author of that little portrait of the Prince d'Orange, which was once held to be a portrait of the son of Rembrandt in his childhood. I shall be careful to request the editor of THE CONNOISSEUR to include, among his illustrations, this delightful piece, in which there is enshrined the very spirit of wise and gentle and of comely childhood. The piece not Rembrandt's! Why, the piece, if it were not Rembrandt's, would be enough to earn a reputation for the master who made it.

If I am asked upon which of the several groups or classes of the Rembrandt Etchings I would concentrate myself as a collector or a student, I must say, Landscape and Portraiture. The choice of the second may surprise no one, and the choice of the first will not surprise the expert, who knows the high money value of the landscapes, as a class, and their profound beauty; but it may surprise the mere modern picture-seer, who is insensible generally to the distinction of Style, to an unerring selection, to decisiveness, to a splendid economy of means, to a large vision. And Rembrandt's landscapes—most of the best of them, I mean—are of exceptional rarity. They had not, in Rembrandt's day, the sale of the Sacred Subjects, which I account for partly by their theme, for Landscape, in black and white particularly, was not popular at all until a later age than Rembrandt's: an age much nearer our own; and partly again (but, I confess, in smaller measure) by the fact that good many were wrought—or, at the very least, put into such circulation as they had—when Rembrandt's vogue was to some extent over. He was accepted young. In his middle age there arose other groups who

## Rembrandt's Etchings

absorbed temporary worship. The later manner of this man of genius no contemporary public was ever ready to receive. And the most noble of the landscapes—most of the most noble of them—whatever be the actual date of the performance, incline to that later manner. *Cottage with White Palings* is quite early. The *Cottage and Dutch Haybarn* is of the early-middle time. The *Goldweighers' Field* is a performance of a comprehensiveness and breadth denied to youth. So is the seeming simplicity of the *Landscape with the Obelisk*, and the brilliant since the quite unerring decisiveness of the *Landscape with a Ruined Tower*.

In portraiture, the first of two or three representations of the etcher's mother affords the most complete evidence of Rembrandt's early mastery of the secrets of Art. This is the little *Bust of a Woman, lightly etched*, which bears the date of 1628: a small thing, but a perfect one: a record at the same time finished and free, a presentation of a genial and sagacious face, relaxed in tolerant smile. She is not peasant-like, in the least; she has the character of a great woman of the world. More bourgeois, more austere, a person seen in wholly different mood, and, seemingly, with a quite different Past behind her, is the same woman in a later vision—a portrait which, as an example of a master's art, is just as noble—*la Mire de Rembrandt, au voile noir*. Rare, yet not hopelessly rare, are both these prints—in such condition, I mean, as makes them desirable acquisitions—and no collector who can afford to be possessed of even half-a-dozen or eight portraits, should allow himself to be for ever without these. Of Rembrandt's many etched portraits of himself, the one that I have always considered with profoundest admiration is the representation of the master in full middle age, with earnest and uplifted eyes looking at you so directly—a portrait known as *Rembrandt Drawing*. That is a work-a-day portrait, the man in his real character, and not, like certain other prints, the man tricked out in dresses and in pose that were in truth foreign to him. Another family portrait, worth possessing, is the young wife Saskia, nobly habited, as the *Great Jewish Bride*, but it is in the First State only—and that is rare, excessively—that it should be acquired, when it can be, for in the First State the



A WOMAN (REMBRANDT'S MOTHER) LIGHTLY ETCHED

piece has a unity and freedom lost in the Second. Dare I say it is unfortunate that Rembrandt gave us no opportunity of placing by the side of one or other portrait of the wife who ensured, for a few years, the happiness of his youth, any portrait of the sympathetic and not uncomely person who was the solace, undoubtedly, of his latest days? But, save for a suggestion, it may be, in this or that nudity, there is, in the etched work of Rembrandt, no record of Hendrickje Stoeffels.

Turning to the other portraits, if the *Advocate von*

*Tol* were not of such extraordinary scarcity, it would not excite the interest that it is privileged to now arouse. The *Burgomaster Six* depends for satisfactoriness rather peculiarly upon the impression; and I remember Sir Seymour Haden telling me, when at the Abraham Hume Sale he became possessed of this print, that the impression there was the only impression of it that he had ever seriously desired. It was in the Third State—a lesson for the enriched buyer, who thinks, by confining himself to First States only, to save himself the trouble of cultivating his eye. It is true, of course, that in the case of the *Burgomaster*, the *tirage* of the earlier states was very closely limited, and hence, with a plate so delicate, the excellence of an impression of the Third. *Ephraim Bonus* is in another manner: not so fascinating immediately, yet in essentials not less great. In it there is less apparent the craftsman's sleight of hand, his magical attainment of romantic effect; but there is a deeper vision, a much deeper vision, of human character. Two other visions of human character, visions extraordinarily deep, unsurpassably subtle and complicated, and yet expressed promptly, decisively, with readiest means, are afforded in the *Clement de Jonghe* and in the *Janus Lutma*. But of the five or six states of the *Clement*, nothing after the Third is adequate or representative at all, and the thing is seen in absolute perfection only in the First. In the *Lutma*, the First State—that is after the addition of the background of sunlit window, behind the seated figure—represents the plate perfectly, if the collector has the eye to know a fine impression of that state from a poor one. If he has not—and if no honest advice is at his side—the poor rich man will be driven to unloose his purse-strings more





THE SUPPER AT EMMAUS BY REMBRANDT

completely, and to expend, when he has waited for it ten years or thereabouts, many hundreds of pounds on the acquisition of the First State.

The range in the prices of Rembrandt's genuine works is quite remarkable; and now that splendid early Vandykes, early Claudes, and perfectly representative Meryons, are beyond the beginners' reach, it is a cheering thing to know that, especially amongst the smaller sacred subjects, the student may yet buy, for some £4 or £5 often, small and desirable pieces of Rembrandt's conception and his fashioning, like

the *Circumcision*, or *Christ amongst the Doctors*. The art and feeling in these pieces, and in some others that are the like of them, is astonishing. And the beginner, possessing a few prints like these, or like the *Interior of a Synagogue*, or—to pass a little into themes more obviously imaginative—the *Youth surprised by Death*, or the *Doctor Faustus*, need not envy the millionaire who gives £2,000 or so for an impression of the *Christ Healing the Sick*—for, in the one as in the other, there speaks the soul of the artist, unmistakeably, to the listening ear.



# Coins and Medals

## ROMAN REPUBLICAN DENARII BY PERCY H. WEBB

THE pleasure, interest, and education which may be gained from the study of any artistic or antiquarian subject, and the collection of specimens in its illustration, are by no means the monopoly of the rich. Possibly the collector whose slender finances compel him to exercise constant care in his purchases, and laboriously to aim at acquiring the knowledge and skill which will enable him to avoid mistakes, derives greater delight and sometimes obtains a really better, though smaller, result than the man whose wealth induces him to purchase more freely and more carelessly. There are but few collectors in whose eyes a work of art fails to shine with some added lustre when it has been cheaply purchased. It is well for the man who has but limited funds at his command to endeavour to select a pursuit in which a somewhat extended success can be obtained with but small outlay. Otherwise, he may find such long intervals between his acquisitions as will cramp his opportunities for study, and perhaps in the end destroy his pleasure in collecting.

For instance, the numismatist who attempted to collect the magnificent series of Greek silver or Roman large bronze coins would be greatly hampered by a lack of funds, and would lose many of the advantages he might have obtained from a less ambitious pursuit. Either his collection would grow very slowly or he would be forced to accept poor and perhaps doubtful specimens, and, as he grew in knowledge and experience, he would find this a constant source of chagrin and disappointment.

The less important Roman coins offer a fine field for the modest antiquarian, and perhaps the series known very incorrectly as the "Consular Denarii" compares most completely with the conditions which an intelligent collector of limited means would lay

down for himself. These coins have been found in such considerable numbers and such great diversity of type that a fairly large and very interesting collection of them may be easily and cheaply obtained. Though some few of the rarer ones command a high price, good specimens of many types can be bought for little more than a shilling. The series covers a deeply interesting period in the history of the Roman Republic, beginning about B.C. 269, and only ceasing when Augustus was firmly installed on the throne. The coins abound with historical allusions and representations, and throw much light on the vigorous life of Rome in its prime and its gradual change from a Republic through Oligarchy to Empire. As works of art, they cannot, of course, compare with the best specimens of the splendid coins of Greece, but they are by no means devoid of beauty; the Greek influence is very marked in many of them, while others are distinctly the products of Latin artificers, and they are interesting as a series because of their great diversity in merit and style.

Before proceeding to consider some specimens of this coinage in detail, a few remarks as to its general history may prove interesting.

At a date fixed by Pliny as 269 B.C. the Roman people, who had for many years issued a bronze coinage, and had no doubt freely used the silver coinage of Greece and her colonies, resolved on the issue of a Roman silver currency. A mint was erected in the Temple of Juno Moneta (the "Warner"), a temple erected on the site of the house of Manlius Capitolinus, who, warned by the clamour of geese, aroused the guard and saved the Capitol from Brennus and his Gauls. The care of the mint was delegated to moneyers, generally three in number, who at first acted only on precise instructions as to the size, types, and amounts of the issues given by the general assembly of the Roman people. Presently there sprang up a practice of

adding the moneyer's monogram and, later, his name, to the type, which, however, still remained a distinctly national one. Soon after the middle of the second century B.C. the coinage became more distinctly the personal issue of the moneyers, who appear to have selected types at their own discretion. The moneyer's name commonly becomes the most important part of the inscription, and in many cases the coin commemorates some event in the history of his family. The last and most interesting development of the series is the occasional introduction of a portrait of a dead or living worthy as the obverse type.

When we note that coins bearing names of over 400 different moneyers, belonging to 130 different families, have been found, and that many moneyers are represented by several different types of coins, we can form some idea of the vastness of the series.

The obverse type of the earlier denarii was the head of the Goddess Roma (or Pallas) in a winged helmet facing to right, with the mark of value, "X," behind the neck.



This head was copied from the Greek, and many specimens show considerable beauty of execution. The earliest reverse type is that of the Dioscuri, "the Great Twin Brethren," Castor and Pollux, who were among the best beloved of the deities of Rome, and were said to have intervened with decisive effect on behalf of the Roman Army at the battle of Lake Regillus. They were depicted riding with lances couched and with a star shining over each of their heads, in reference, perhaps, to the flames which played round their heads during the storm which overtook the "Good Ship Argo." This also was a Greek type, but it has been suggested that the selection was made, not in a spirit of slavish imitation, but with a view to provide a coin whose symbols would be familiar to the Grecians and Phœnicians, the principal traders in and round the Mediterranean, and which would therefore be readily accepted, notwithstanding that it was a new issue. The origin or place of issue of the coin was shown by the word "Roma," which was placed below the reverse type, and formed the only inscription.

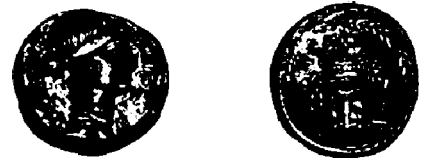
This type was maintained for some fifty years,

after which period the reverse was changed for the figure of Diana in a *biga*, or two-horse chariot,



and this reverse, or the very similar one in which Victory is substituted for Diana, is the commonest in the series. When, however, the moneyers selected their own types, we find the greatest diversity. Rome has always been a centre of religion, and it is not surprising to find that all the greater gods and goddesses of the Latin mythology are represented. Jupiter, Mars, Neptune, Apollo, Hercules, Vulcan, Diana, Minerva, Ceres, and others appear, with many diverse attributes and methods of treatment. Allegorical heads, such as those of Concordia, Fides, Honos, Pavor, and Pallor, etc., are common. Some of the portraits, especially those of Venus, are very beautiful.

There is a coin of the Carisia Gens, struck by Titus Carisius in the year 48 B.C., which is particularly germane to the subject. It bears on its obverse the head of Juno Moneta, and on the reverse



the implements used in the minting of money. This coin is one of many which bear devices which, though they do not deal with historical events, yet give us most interesting details of the life of the nation and the actual stage of mechanical and social developments which it had reached.

Among these may be mentioned representations of sacrificial implements and warlike weapons—the Tribune, Carule Chairs, Altars, Temples, and other subjects which are frequently found.

A very interesting set of military coins, bearing the names or numbers of thirty different legions, was struck by Marc Antony just before the fatal campaign which ended in the shameful day of Actium.



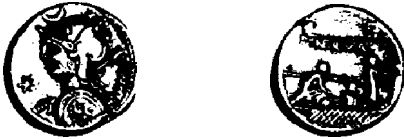
## Roman Republican Denarii

They present on one side a graphic picture of a galley, and on the other the legionary Eagle and Standards.

A coin of the Cassia Gens shews a citizen placing



an affirmative vote in the ballot box, and an earlier coin, struck by P. Licinius Nerva in 110 B.C., commemorates the introduction of the polling booth in 140 B.C. The presiding officer is seen seated behind a latticed partition handing a voting paper to a citizen who hurries in, while, on the right, a more leisurely voter places his vote in the box.



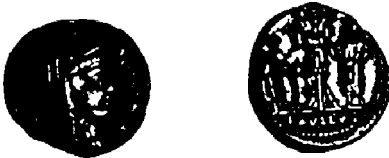
The coins whose reverses are of historical interest are so numerous that selection for the purpose of this article is embarrassing.

A coin of Marcus Æmilius Scaurus struck in B.C. 58 is interesting not only historically, but because of the unusual and rather confused treatment of its subjects. On the one side Aretas, the conquered



Arabian prince, kneels beside his camel and offers an olive branch, while on the other Scaurus rides triumphantly in a chariot drawn by four prancing horses.

Another coin, also of the Æmilian Gens, struck four years later, depicts Perseus, King of Macedonia



and his two young sons, who, captured by Æmilius Paulus after the battle of Pydna in B.C. 169, adorned the conqueror's triumph through the streets of Rome.

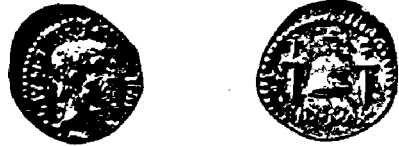
There is no other historical record of a great feat of Numonius Vaala than that which may be found on a rare coin struck in B.C. 43. The obverse bears a striking portrait of a keen-faced Roman

officer, who is seen on the reverse forcing his way unaided into a barbarian entrenchment through the



"Vallum," which no doubt gave him his cognomen. The coin is a very spirited piece of work.

Among the most interesting coins of the series is one issued by Brutus in B.C. 42. It bears his portrait on the obverse, while the reverse displays



a cap of liberty between two daggers and the inscription "EID MAR." This coin is very rare, and commands a high price. The collector will do well to beware of spurious imitations of it, which are rather numerous.

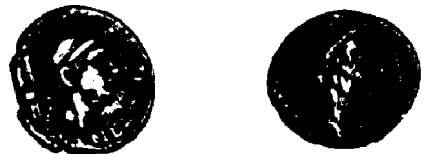
A very similar reverse appears on a coin struck during the short republic which followed the killing of Nero—a killing so justified that we can hardly class it with the murder of Cæsar.

Among the specially noticeable coins are those on which the name of the moneyer is made the subject of almost punning allusion, and of these there are



several. One of the best known was struck in 74 B.C. by L. Lucretius Trio, and bears on the obverse the head of Sol in a radial crown, and on the reverse a moon surrounded by the seven stars of the great bear (the Triones)—a very neat and expressive rebus.

The series of portraits found on the Republican coinage begins with the head of Scipio Africanus the elder, a coin struck in B.C. 99, about eighty-five years after his death. The contemporary portraits of Julius Cæsar, Augustus, Pompey, Mark Antony, and others are often very fine, and there are several



instances of posthumous portraits other than that before mentioned.

The portraiture on Roman coins is always convincing. The artists seem never to have acted the kindly, but less truthful, part of the modern photographer. No attempt was apparently made to improve the work of Nature; if wrinkles existed they were depicted, the leanness of Cæsar and the somewhat sensual face of Antony were in no way disguised, but the character of the subject was generally portrayed with marvellous accuracy, and even the posthumous portraits are so vividly that they were copied from some contemporary bust or statue. The portrait coins of the Republic are little, if at all, inferior to the imperial series of silver.

Enough has been said to serve the purpose of this article, but many points of interest, which will at once occur to those who have studied the series in question, have been omitted, together with all mention of the other denominations of silver coins and the gold and bronze coinages which were issued by Republican Rome.

A word in conclusion as to price, which depends,

of course, on condition as well as rarity. The coin of Brutus, described above, is perhaps of the highest value of any in the series. The specimens in the Bunbury collection brought no less than £18 5s., and two other fine specimens have within the last few years fetched at auction £12 and £10 respectively, while a rather poor specimen has been sold for £1 5s.

The coin of Vaala, if fine, brings about £5 or £6, and the other portrait coins in like condition range generally from 10s. upwards, though some few are cheaper. On the other hand, most of the other coins may be purchased for two or three shillings apiece. At the Bunbury sale many lots of fine specimens of the common coins were sold for a shilling per coin and even less. The purchaser of a fine specimen of Roman silver art work, of undoubted genuineness and of date perhaps 2,000 years ago, for the sum of one shilling need hardly regret his outlay. The collector should constantly endeavour to obtain fine specimens, and let great rarity be the only excuse for the admission to his cabinet of a coin in poor condition.



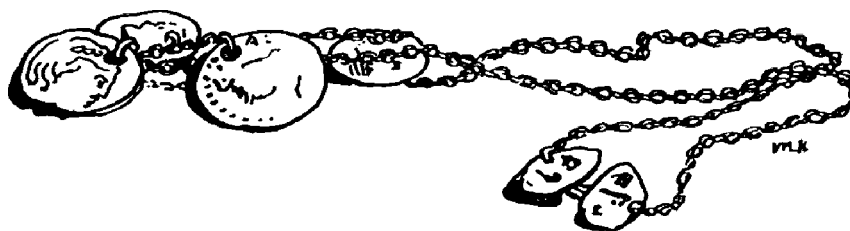
trayed with  
racy, and  
posthumous  
full of indi-  
it seems they  
from some



range gener-  
upwards,  
are cheaper.  
hand, most  
described  
for two or



ally from 10s.  
though some few  
On the other  
of the other coins  
may be purchased  
three shillings





THE EARLY GENIUS OF  
 GEORGE CRUIKSHANK  
 BY JOSEPH GREGO PART II

Belonging to the "Cruikshank Collection" already described, is the rare original "first proof" of another "Juvenile Pledge Card," of which the artist issued a large number later in life, when he had directed all the force of his vast energy to further the good cause of Temperance. So fiery an advocate characteristically despised "half-measures." In his earlier political attacks he was found grouped in the ranks of the "red-hot Radicals," though he described himself as belonging to the party of *moderate* and "respectable Reformers." That was in the artist's unregenerate days; later in life he waged the fiercest of crusades against all stimulants, with Hudibrastic staunchness:—"compounding for sins he was inclined to by damning those he had no mind to," as was afterwards amusingly illustrated. "The Pledge Ticket," reproduced as characteristic of this ultra-fervid virtuous zeal, had anticipated the well-known *suites* of "The Bottle"; with the terrific and uncompromising pendant, "The Drunkard's Children," we have the two instances of the effects of early training on future development: the downward progress of "The Drunkard's Children" on one side, contrasted with the upward progress of "The Teetotaler's Children" on the right. Beneath Cruikshank's autograph is the etched legend, which was the worthy ancient's proudest boast, "Designed and etched by George Cruikshank, total abstainer from all intoxicating liquors and tobacco!"

How prolific was that career is proved by the unique collection from which our rare examples and facsimiles are taken. "The Descriptive Catalogue," prepared by the late G. W. Reid, contains records of 5,000 separate productions, and even that monumental list is incomplete, ending in 1870.

As a contrast to the somewhat archaic juvenile productions reproduced in this survey, we have been enabled to offer the readers of THE CONNOISSEUR

four of our artist's most successful examples in water-colours.

In the present review upon the subject of George Cruikshank's genius will be found in place certain original drawings in facsimile, also the property of the "Royal Westminster Aquarium Society." For the advantage of this valued privilege we have the pleasure to gratefully acknowledge this obliging liberality on the part of the Directors, while heartily offering our congratulations to the Society upon their exceptional good fortune in having secured, with the artist's complete "Exeter Hall Collection" of his choicest artistic memorials, such invaluable series of original water-colour drawings, now unique, as are represented by the successful *suites* of "The Irish Rebellion of 1798," and the designs, also characteristically carried out in water-colours, for the most interesting of illustrations to the novel of *The Miser's Daughter*.

It is popularly familiar that George Cruikshank thought highly of these productions, and extended his claim—on the strength of these dramatic *suites*,—with the designs so well-known as the graphic illustrations of the *Oliver Twist* series, to the further length of assuming that the respective authors had wilfully omitted to acknowledge their literary indebtedness to the artist. The story of the grievance was lengthy and vexatious, but as George Cruikshank himself had in the first instance projected the series—equally characteristic of his peculiar genius—his plea, it must be confessed, was more or less fully justified, as supported by the evidence of his original drawings, all of which are happily in existence, being in the Aquarium collection. Moreover, subsequent *suites* of melodramatic character—also dramatised on their publication—confirm the *bonâ-fides* of the artist's somewhat startling theory,—however disconcerting and disquieting its effect upon the minds of the gifted novelists involved in these sweeping charges. Professor William Bates, B.A., in his monograph—*A Critical Bibliographical Essay upon George Cruikshank*,—has



elucidated the controversial aspects of these trying questions:—"In viewing the representation of *The Bottle* (as produced upon the stage), one was much more struck with the artist's talent for seizing upon the most dramatic situations of the story for the exercise of the pencil." Moncrieff—so the tale goes (*vide Every Night Book, or Life after Dark, 1827*)—when he dramatised for the Adelphi "Tom and Jerry" (*Life in London*), wrote his piece from Cruikshank's plates, and "boiled his kettle with Egan's letterpress."

"Half a century later, Andrew Halliday, adapting *The Miser's Daughter* of Harrison Ainsworth for the same theatre, made up his most effective scenes from the designs of the artist. It was on witnessing the performance of this latter, and finding that his part in its production was totally ignored, that Cruikshank was incited to make that public vindication of his claim to a share in the authorship of this and other works—notably *Oliver Twist*—illustrated by him, which, involving the candour and justness of Dickens, Ainsworth, and himself, formed a noteworthy and characteristic episode in the latter part of his artistic career."

Professor Bates has thus summed up the situation of this much-vexed but unimportant question of George Cruikshank's claim to have been the actual "originator" of the *Oliver Twist* of Charles Dickens, and *The Miser's Daughter*, with other of the romances

of W. Harrison Ainsworth: "The assertion of this claim, with its contemptuous treatment by John Forster, and the 'positive and flat contradiction' of Ainsworth, placed the aggrieved claimant," as he tells us, "in a very serious position as regards his character for truthfulness and the condition of his intellect," and he felt compelled, in self-defence, to issue in 1872 his pamphlet, *The Artist and the Author, a Statement of Facts* (Bell & Daldy). Here he positively asserts that in the novels mentioned, and in others, he was the actual "originator of the ideas and characters," and that the authors concerned "wrote-up to his suggestions and designs,"—just, in fact, as Combe is known to have done with regard to the previously-executed illustrations, such as *Dr. Syntax, Dance of Death*, etc., all designed as pictorial suites by the veteran artist, Rowlandson. It must be remembered that Cruikshank was—at his busiest time, up to the earlier caricaturist's death, working as a contemporary of both Combe and Rowlandson. Curiously enough the latter artist asserted that he had never met Combe, his literary colleague, and, though Cruikshank's father was personally familiar with the elder caricaturist, George had never met Rowlandson in the flesh, although they were working together in the same caricature walk for a quarter of a century, and, as it happened, respectively supplied plates together for the same works, as the "Great George" informed the present writer, while occupied in arranging in

## The Early Genius of George Cruikshank

chronological sequence at the Aquarium Galleries his famous "Exeter Hall Collection," after it had been purchased by the directors of the Royal Westminster Aquarium Society for that purpose.

Referring to our facsimiles of *The Miser's Daughter* series, these subjects of old London and Westminster, with their amusements, characters, and characteristics, which the artist averred he had nursed in his brain for generations, came closest to Cruikshank's affections, as he has further recorded in his printed statements; for, obviously, his knowledge of them was personal and particular. It requires little beyond internal evidence to demonstrate that the scheme of illustrating the aspects of London life, as it must have presented itself to the eyes and observations of William Hogarth (the graphic humorist Cruikshank most ardently esteemed), came nearest his heart, and fixed his vividly realistic imagination. With the original illustrations before us, marked, after his custom, with Cruikshank's own notes, suggestions, and marginal sketches, the contention—which, once upon a time, seemed over-presumptuous, that "this favourite scheme actually emanated from the artist's own fancy"—seems perfectly rational and reasonable. Cruikshank evidently knew the resources of the London of 1745, the year of the final Jacobite rebellion, with which his family was concerned, grandparents on both sides being involved in the abortive attempt, and to its effects and consequences was directly due the emigration south of the Scottish Cruikshanks.

The artist was well posted up in both themes, upon which *The Miser's Daughter* is obviously founded; upon both subjects he was already a veteran authority, knowing their resources thoroughly. The scheme of the story is just the picturesque reminiscent survey of Hogarth's London, its aspects, society, and amusements, endeared to Cruikshank's personal recollections; and, in a word, the artist had reasonable and authoritative grounds for the ideas, while the author had to be "coached up" in his narrative by the illustrator. The latter's notes, as appended to the drawings, were evidently written as working suggestions for the use of his literary collaborator.

The skeleton of the whole book solely rests upon such subjects for illustration as most intimately interested the artist personally, and upon these he was an enthusiast. Thus the reader, through the pictorial embellishments which form the basis of the entire plot, is visually carried through a melodramatic panorama, such as Cruikshank individually was likeliest to conceive and execute. First comes the once lordly mansion, in 1744 fast going to decay

from age and neglect, with its overhanging upper stories inadequately furnished, and its traces of former nobility, the appropriate residence of the wealthy miser, situated in "The Little Sanctuary" opposite Westminster Abbey. Then comes the promenade *a la mode* in St. James's Park by "Rosamond's Pond." "The Mall" of Hogarth's days, with the display of outdoor splendour, the typical *beaux* and *belles* who led the fashions of the times, and for whom no *mode* was too extravagant. Thence to the delights and lively company to be found at "The Folly Tavern," an aquatic place of entertainment, relic of the gay days of Charles II., raised upon a floating barge on the Thames, moored opposite Old Somerset House. Then a secret meeting, contrived for furthering the cause of "the Pretender," taking place in the ambulatory of the cloisters, Westminster Abbey.

Pursuing the treasonable plot's development, the artist has carried the reader to a meeting of the Jacobite Club, held at the "Rose and Crown," "Petty France," there to assist as a spectator of the mysteries attaching to the ceremonial of drinking the health of "the King over the water." Swiftly follow the consequences of treasonable practices, the Hanoverian guards surprising the Stuart meeting, and pursuing the disaffected treason-mongers over the roofs of the houses adjoining the Abbey. Then a *fête* at Marylebone Gardens, at the height of its renown. Ranelagh Gardens follow, continuing from the Chinese pagoda raised on the canal to the interior of the Rotunda Ball Room. Next a supper at Vauxhall Gardens, in the palmy days of its fashionable reputation, about a century before its comparatively latter-day disappearance; then, as a sort of natural orderly sequence, a duel in Tothill Fields,—with the Abbey filling the background—all the scenes being laid in Westminster. Then a midnight attack and *fracas* in Whitcombe Street. Then comes, as grand *finale*, the summary suppression of the Jacobite Club, conveniently withdrawn to an antique mansion with its summer-house overhanging the river at Millbank, with the ancient water-mill by the Thames, and the old Abbey bringing up the rear of the tableau; concluding heroically with fire, flames, musket, shot, and sword-thrusts, wherein the plotters are out-plotted, and manœuvred out of the way, to clear the course for the triumphant espousals of the hero and heroine, the marriage taking place in quaint old-world Lambeth, whose church and palace form the background for the regulation felicitous ending, wherein everyone is made happy for evermore, according to the inevitable traditions of the story books.

The course of the sordid miser himself is most tragically and dramatically pictured in Cruikshank's



own terribly direct fashion ; the miser's horror on discovering that his precious chests have been rifled and emptied, and his ghastly death in his own cellar, wherein he is found stark dead, stretched out a rigid corpse within a grave he had, with his expiring strength, dug out, in demented search after the abstracted gold, are truly great, and in Cruikshank's most weirdly horrifying vein.

Directly concerned in the due elucidation of the drawings, herewith reproduced by obliging permission of the present proprietors, the Aquarium Society, is the historical descriptive narrative, set down by the author from the artist's notes as to the story of the places thus faithfully illustrated :—

“And now before entering Ranelagh it may be proper to offer a word as to its history. Alas, for the changes and caprices of fashion ! This charming place of entertainment, the delight of our grandfathers and grandmothers, the boast of the metropolis, the envy of foreigners, the renowned in story, the paradise of hoops and wigs, is vanished—numbered with the things that were ! and, we fear, there is little hope of its revival. Ranelagh, it is well known, derived its designation from a nobleman of the same name, by whom the house was erected, and the gardens—esteemed the most beautiful in the kingdom—originally laid out. Its situation adjoined the Royal Hospital at Chelsea, and the date of its erection was 1690-1. Ranelagh House, on the death of the Earl, in 1712, passed into the possession of his daughter, Lady Catherine Jones ; but was let, about twenty years afterwards, to two eminent builders, who re-let it to Lacy, afterwards patentee of Drury Lane Theatre, and commonly called ‘Gentleman Lacy,’ by whom it was taken with the intention of giving concerts and breakfasts within it on a scale far superior, in point of splendour and attraction, to any that had hitherto been attempted. In 1741 the premises were sold by Lacy to Messrs. Crispe and Meyonnet for £4,000, and the rotunda was erected in the same year by subscription. From this date the true history of Ranelagh may be said to commence. It at once burst into fashion, and its entertainments being attended by persons of the first quality, crowds flocked in their train. Shortly after its opening Mr. Crispe became the sole lessee, and, in spite of the brilliant success of the enterprise, shared the fate of most lessees of places of public amusement, being declared bankrupt in 1744. The property was then divided into thirty shares, and so continued until Ranelagh was closed. The earliest entertainments of Ranelagh were morning concerts, consisting chiefly of oratorios, produced under the direction of Michael Festing, the leader of the band ;

but evening concerts were speedily introduced. In the latter, it may be mentioned, to show the difference of former fashionable hours from the present, commencing at half-past five and concluding at nine. Thus it began, but towards its close the gayest visitors to Ranelagh went at midnight, just as the concerts were finishing, and remained there till three or four in the morning. In 1754 the fashionable world were drawn there by a series of amusements called ‘Comus’s Court’ ; and notwithstanding their somewhat questionable title, the revels were conducted with great propriety and decorum. A procession, which was introduced, was managed with great effect, and several mock Italian ducts were sung with remarkable spirit. Almost to its close, Ranelagh retained its character of being the finest place of public entertainment in Europe, and to the last the rotunda was the wonder and delight of every beholder. The *coup d’œil* of the interior of this structure was extraordinarily striking, and impressed all who beheld it for the first time with surprise.

“It was circular in form, and exactly one hundred and fifty feet in diameter. Round the lower part of the building ran a beautiful arcade, the intervals between each arch being filled up by alcoves. Over this was a gallery with a balustrade, having entrances from the exterior, and forming a sort of upper boxes. Above the gallery was a range of round-headed windows, between each of which was a carved figure supporting the roof, and forming the terminus of the column beneath. At first the orchestra was placed in the centre of the amphitheatre, but being found exceedingly inconvenient, as well as destructive of the symmetry of the building in that situation, it was removed to the side. It contained a stage capable of accommodating thirty or forty chorus-singers. The original site of the orchestra was occupied by a large chimney, having four faces enclosed in a beautifully proportioned hollow, hexagonal column, with arched openings at the sides, and a balustrade at the base. Richly moulded, and otherwise ornamented with appropriate designs, this enormous column had a charming effect, and gave a peculiar character to the whole amphitheatre. A double range of large chandeliers descended from the ceiling ; others were placed within the column above mentioned, and every alcove had its lamp. When all these chandeliers and lamps were lighted, the effect was wonderfully brilliant.” The attractions and entertainments were concerts, *ridottos*, balls, masquerades, regattas and an endless succession of *gala fêtes*, offered to tempt the concourse of fashion to the delights of Ranelagh Gardens.

"THE CONNOISSEUR" PORTFOLIO, No. 2.

2s. 6d. NET.

READY MARCH 16th.

2s. 6d. NET.

"VELASQUEZ AND HIS WORKS."

THE PORTFOLIO contains 10 beautiful reproductions of the master's most famous pictures, in colour and monochrome, from THE CONNOISSEUR, together with a biographical sketch of the life and works of the great painter.

The selection includes some of the most celebrated pictures in the world, and the excellence of the reproduction will appeal with the strongest satisfaction to the most artistic eye

The subjects reproduced are :

Portrait of Velasquez  
Philip IV. of Spain  
The Infanta Margareta  
Teresa

Count Olivarez  
Don Baltazar Carlos  
The Dwarf Antonio  
Isabel of Bourbon

The Infanta Margareta  
Teresa  
Philip IV. of Spain  
The Dwarf Sebastian  
de Morra

As the edition is strictly limited, orders should be given at once.

To M \_\_\_\_\_

*Bookseller.*

Please supply me with \_\_\_\_\_ copy of THE CONNOISSEUR PORTFOLIO, No. 2, "Velasquez and his Works," price 2s. 6d. net, for which I enclose \_\_\_\_\_

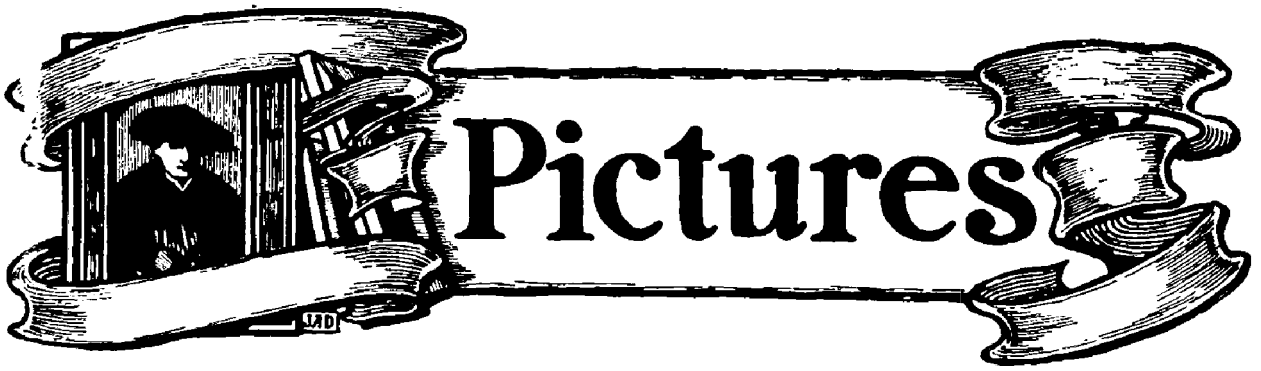
Name \_\_\_\_\_

Address \_\_\_\_\_



George Gmelshausen.

Randolph Crew's marriage with Hilda  
at Lambeth Church.  
( correct view of Lambeth Palace )



THE OLD MASTERS AT  
BURLINGTON HOUSE  
BY LOUISE M. RICHTER

THE exhibition of old masters—the thirty-fourth of its kind—which was thrown open to the public at the commencement of the new year, has been pronounced by common consent to be one of unusually varied interest.

It certainly offers many fascinating problems, extending, as it does, from the wonders of the palace of Knossos, which reveal to us the earliest developments of Greek art in the island of Crete, down to the golden period of the English landscape painters.

Just as Claude Lorraine was one of the main features of last year's exhibition, so special attention is this year directed to Albert Cuyp, of whom no less than twenty-nine works have been brought together; an amazing number if we consider that some of the finest Cuyp's in England—the famous landscape belonging to Lord Bute and also those of Bridgewater and Dorchester House—are not amongst them.

England was, next to Italy, the storehouse of the world's art treasures—a fact that has long been acknowledged; indeed, we may go a step further and point out that it is in great part due to these works of art in the cultured homes of England and in public and private galleries, that the English school owes in no small degree its inspiration, if not its existence.

By this, however, we do not imply that English artists, from Hogarth and Wilson to Constable and Turner, were merely imitators of a foreign element. Indeed, there would have never been an English school such as there is now, if the English artists of the eighteenth and nineteenth centuries had been unable with their own spark of genius to give reality to what they acquired from without: a fact particularly emphasized in this year's exhibition at Burlington House.

For example, Wilson, the first English landscape painter of importance, in some of his numerous works at least, reveals a decided individuality of his own,

in spite of the strong influence of Claude Lorraine and Horace Vernet, under which he evidently worked. In his *Lake Scene*, with a view from a height over a wide plain, and ruins and hills in the distance, there is that boldness in design, that indistinctness in the atmosphere, which explain his being included among the teachers of Turner. It is true that he is strongly under Claude's influence in his *Classical Landscape*, lent by Sir Fred. Cook; but in his *Rome from Monte Mario* he shows a great perspective power entirely his own. The view of the Eternal City is no less remarkable for its accuracy than for the poetic sentiment imparted to the wide Campagna and the distant Alban hills in the background. Another typical Wilson is the so-called *Woburn Abbey*, in which he evidently gave full rein to his imagination, creating objects which in reality do not exist—the river to the right and the distant hill—an Italianizing process with which he is known to have frequently embellished his English scenes.

Gainsborough, excelling in portraiture as well as in landscape painting, is hardly at his best this year at Burlington House. There is nothing to equal his *Sunset*, or his *Watering Place* in the National Gallery. *The Fallen Tree*, lent by Sir Fred. Cook, is not devoid of poetic feeling, marking his earlier periods, wherein the influence of Dutch art may be clearly traced; whilst we may see him at a more advanced stage, as a master who has "discovered himself," in landscapes belonging to Lord Iveagh.

Sir Joshua Reynolds, here represented by several of his well-known portraits, seldom condescended to paint landscapes, except as backgrounds for his lovely women. The more surprising, therefore, is a small sketch by him, lent by Mr. T. Knowles, of a wood intersected by a stream; none the less charming because it is but a first thought slightly thrown on to the canvas.

In the works of old Crome the influence of the Dutch school becomes more apparent. His *Mousehold Heath*, lent by Mr. McCormick, and another smaller picture representing the same subject, particularly attractive for its simplicity, are both excellent examples of his style. How much the

artist loved to paint this widespread Norwich Common, so familiar to him from his earliest boyhood, is also visible in another well-known and perhaps more ambitious painting of his at the National Gallery.

It is interesting, by comparing some of Crome's works with those of Cuyp exhibited here, to notice how far he was influenced by the Dutch school. Take, for example, Cuyp's *Sunset*, lent by the Duke of Westminster, and his landscape *Near the Bank of the River Maas*. Both compositions equal Crome's in simplicity and unpretentiousness. What first strikes us is that Cuyp, in most of his work, with all the care bestowed on his fine sceneries, devoted no less attention to his cattle and sheep. His figures are generally brought into such prominence as to make the landscape often a secondary consideration. His men and women are, as a rule, engaged in some amusement, or occupied with some domestic pursuit, corresponding to their surroundings. They are usually so exquisitely painted that we find our attention involuntarily absorbed by them. With Crome, on the other hand, the main object for our contemplation is nature, and nature alone. His figures recede into insignificance, and his cattle and sheep usually hide behind bushes and trees. But

what we feel, is the solitude, the stillness of his woods, his commons ruffled by no breath of wind, reflecting peace and quiet. With a sense of awe we watch his stormy sea, and the boats tossing on the waves; but it never occurs to us to examine closely his *figures*, which are treated generally with indifference.

Here the conclusion obtrudes itself, that not only Crome, but more or less all the English landscape painters of the golden period, in spite of the inspiration they drew from foreign schools, showed decided individuality by approaching nature with a greater love and a deeper understanding, their chief aim being to impart to their landscapes that poetic feeling which they themselves felt when contemplating nature in her beauty and her grandeur.

Closely allied to Crome is Cotman, another artist of the Norwich school, who shows great imaginative power. His work is here represented by *Homeward Bound*, a large ship sailing on an agitated sea; *St. Malo*, a charming river landscape; and *The Heath Scene*, lent by Sir Charles Tennant.

There are besides two very fine De Wints, a good Morland, and a *Sea Shore* by Bonington, lent by the Duke of Westminster. We have further to note no less than seven works by Constable, an artist who had so strongly marked a character of his own, that,



CATTLE BY A. CUYP (From the Dulwich College Collection)

## The Old Masters at Burlington House

as he owns himself, "he went straight ahead, and obeyed the promptings of his nature." The principles for which he fought in a life-long struggle carried the day, and were, to a certain extent, even adopted by the romantic schools of landscape in France: by Corot, Daubigny, Diaz, and Rousseau. This interesting fact seems to be particularly accentuated in a small impressionist sketch (33) lent by Mr. Salting, one of the many studies which the artist worked up into the *Salisbury Cathedral from the Bishop's Garden*.

Among Constable's most important works in Burlington House are, in the first place, *The Opening of Waterloo Bridge by the Prince Regent*, on the 18th of June, 1817, lent by Sir Charles Tennant; *The Leaping Horse*: and *The Rainbow*, which again affords us a view of Salisbury Cathedral from the meadows. The atmosphere indicates that there has been a shower, perhaps a storm. But fine weather is heralded by the rainbow across the sky, which glows with prismatic brilliance. The architecture of the grand cathedral, with the tints of light and shadow falling on the greyish stone, is handled in a most masterly manner, and shows the artist at the highest point of his development.

From Constable to Turner there is a great stride. Both aimed high, but in different directions; and both achieved what they aimed at. There is no doubt that Turner's pictures mark the apotheosis of English landscape painting. We can see this distinctly even from the few Turners scattered about amid the other landscapes at Burlington House. His *Harlech Castle* breathes all the charm of his first period. It was exhibited in 1799 with the quotation from Milton's *Paradise Lost*: "Now came still evening on." No less beautiful, and much the same in poetic strain, is *Newark Priory*, lent by Sir Charles Tennant. *The Approach to Venice* belongs to Turner's second period, known as the "indistinct"; the "mysterious." The whole picture sparkles like a jewel in rosy tints, and we feel that we are here approaching the Venice of our fancy, the dreamland of ancient days, veiled in a misty past. It is altogether a different conception from his other *Venice* of the Sheepshanks Collection at South Kensington, which gives one the impression of an idealized Guardi.

A more interesting composition of his second period is his *Modern Italy*, which suggests, as do so many of his compositions, an inner meaning: the passion of man and the vanity of life. In the background spreads a wide view across the Campagna, with the Colosseum and the Arch of Constantine in the distance: to the right, climbing a hill, a funeral procession enters the gate of a

cemetery, whilst women kneel before a shrine in the foreground. It has been truly said that Turner dwelt on his Italian landscapes with a lingering fondness, thinking again and again of Byron's often quoted lines:—

"And now, fair Italy, thou art the garden of this world;  
Even in thy desert what is like to thee?"

Passing, then, from the English landscape painters, who are no doubt the keynote of this year's exhibition, to the Old Masters proper—the Cuyp room—our first impression is, that we have come from an ideal realm of joy and sorrow back into reality. A truly lovely reality, no doubt, with fine atmospheric effects, glorious sunshine, gay river-scenes, woodlands, and pastures, but none the less reality.

Lord Iveagh's *Scene on the River Maas*, with a fine view of an old rathaus and the tower of a cathedral, is certainly one of the artist's greatest achievements. No less so is the *Castle of Newweygen*, lent by Baron Alfred de Rothschild, one of those majestic old fortresses on the Rhine, with ruined towers and lofty archways. In the distance to the left the view opens to a river valley, bathed in the soft glow of evening. A cavalier, mounted on a dappled grey horse, rides into a spacious courtyard, surrounded by a train of admirers. This picture, which is one of the finest Cuyp in existence, is signed "A. Cuyp," a signature which we find again on the landscape belonging to Lord Scarsdale, of which a replica, formerly in the Dudley collection, has been also lent to this exhibition by Mr. Pierpont Morgan.

With all their technical excellences both these pictures are rather over-crowded in their grouping, and do not quite come up to the similar composition with a horseman in a red coat, in the National Gallery. Cuyp was a many-sided man, and besides his numerous land and seascapes, also painted portraits, for choice, it would seem, juvenile ones. The most attractive of those exhibited here is the *Little Girl holding a Rose*, lent by Lord Northbrook.

*The Portrait of a Lady*, by Frans Hals, lent by Mr. Pierpont Morgan, is another proof of that master's eminent talent for portraying character. No one can avoid observing the great sense of humour in this beaming countenance. Much in the same style, though somewhat inferior, is his *Dutch Servant Girl*, to whom the artist has almost imparted the realism of an instantaneous photograph. But one of the finest portraits of the exhibition is the famous *Nicholaus Ruts*, by Rembrandt, a well-known work in the master's early style, subsequently adopted by his great pupil, Gerard

## The Connoisseur

artist loved to paint this widespread Norwich Common, so familiar to him from his earliest boyhood, is also visible in another well-known and perhaps more ambitious painting of his at the National Gallery.

It is interesting, by comparing some of Crome's works with those of Cuyp exhibited here, to notice how far he was influenced by the Dutch school. Take, for example, Cuyp's *Sunset*, lent by the Duke of Westminster, and his landscape *Near the Bank of the River Maas*. Both compositions equal Crome's in simplicity and unpretentiousness. What first strikes us is that Cuyp, in most of his work, with all the care bestowed on his fine sceneries, devoted no less attention to his cattle and sheep. His figures are generally brought into such prominence as to make the landscape often a secondary consideration. His men and women are, as a rule, engaged in some amusement, or occupied with some domestic pursuit, corresponding to their surroundings. They are usually so exquisitely painted that we find our attention involuntarily absorbed by them. With Crome, on the other hand, the main object for our contemplation is nature, and nature alone. His figures recede into insignificance, and his cattle and sheep usually hide behind bushes and trees. But

what we feel, is the solitude, the stillness of his woods, his commons ruffled by no breath of wind, reflecting peace and quiet. With a sense of awe we watch his stormy sea, and the boats tossing on the waves: but it never occurs to us to examine closely his *figures*, which are treated generally with indifference.

Here the conclusion obtrudes itself, that not only Crome, but more or less all the English landscape painters of the golden period, in spite of the inspiration they drew from foreign schools, showed decided individuality by approaching nature with a greater love and a deeper understanding, their chief aim being to impart to their landscapes that poetic feeling which they themselves felt when contemplating nature in her beauty and her grandeur.

Closely allied to Crome is Cotman, another artist of the Norwich school, who shows great imaginative power. His work is here represented by *Homeward Bound*, a large ship sailing on an agitated sea; *St. Malo*, a charming river landscape; and *The Heath Scene*, lent by Sir Charles Tennant.

There are besides two very fine De Wints, a good Morland, and a *Sea Shore* by Bonington, lent by the Duke of Westminster. We have further to note no less than seven works by Constable, an artist who had so strongly marked a character of his own, that,



CATTLE BY A. CUYP (From the Dulwich College Collection)

## The Old Masters at Burlington House

as he owns himself, "he went straight ahead, and obeyed the promptings of his nature." The principles for which he fought in a life-long struggle carried the day, and were, to a certain extent, even adopted by the romantic schools of landscape in France: by Corot, Daubigny, Diaz, and Rousseau. This interesting fact seems to be particularly accentuated in a small impressionist sketch (33) lent by Mr. Salting, one of the many studies which the artist worked up into the *Salisbury Cathedral from the Bishop's Garden*.

Among Constable's most important works in Burlington House are, in the first place, *The Opening of Waterloo Bridge by the Prince Regent*, on the 18th of June, 1817, lent by Sir Charles Tennant; *The Leaping Horse*: and *The Rainbow*, which again affords us a view of Salisbury Cathedral from the meadows. The atmosphere indicates that there has been a shower, perhaps a storm. But fine weather is heralded by the rainbow across the sky, which glows with prismatic brilliance. The architecture of the grand cathedral, with the tints of light and shadow falling on the greyish stone, is handled in a most masterly manner, and shows the artist at the highest point of his development.

From Constable to Turner there is a great stride. Both aimed high, but in different directions; and both achieved what they aimed at. There is no doubt that Turner's pictures mark the apotheosis of English landscape painting. We can see this distinctly even from the few Turners scattered about amid the other landscapes at Burlington House. His *Harlech Castle* breathes all the charm of his first period. It was exhibited in 1799 with the quotation from Milton's *Paradise Lost*: "Now came still evening on." No less beautiful, and much the same in poetic strain, is *Newark Priory*, lent by Sir Charles Tennant. *The Approach to Venice* belongs to Turner's second period, known as the "indistinct"; the "mysterious." The whole picture sparkles like a jewel in rosy tints, and we feel that we are here approaching the Venice of our fancy, the dreamland of ancient days, veiled in a misty past. It is altogether a different conception from his other *Venice* of the Sheepshanks Collection at South Kensington, which gives one the impression of an idealized Guardi.

A more interesting composition of his second period is his *Modern Italy*, which suggests, as do so many of his compositions, an inner meaning: the passion of man and the vanity of life. In the background spreads a wide view across the Campagna, with the hills of Rome in the distance: to the right, climbing a hill, a funeral procession enters the gate of a

cemetery, whilst women kneel before a shrine in the foreground. It has been truly said that Turner dwelt on his Italian landscapes with a lingering fondness, thinking again and again of Byron's often quoted lines:—

"And now, fair Italy, thou art the garden of this world;  
Even in thy desert what is like to thee?"

Passing, then, from the English landscape painters, who are no doubt the keynote of this year's exhibition, to the Old Masters proper—the Cuypp room—our first impression is, that we have come from an ideal realm of joy and sorrow back into reality. A truly lovely reality, no doubt, with fine atmospheric effects, glorious sunshine, gay river-scenes, woodlands, and pastures, but none the less reality.

Lord Iveagh's *Scene on the River Maas*, with a fine view of an old rathaus and the tower of a cathedral, is certainly one of the artist's greatest achievements. No less so is the *Castle of Nemweygen*, lent by Baron Alfred de Rothschild, one of those majestic old fortresses on the Rhine, with ruined towers and lofty archways. In the distance to the left the view opens to a river valley, bathed in the soft glow of evening. A cavalier, mounted on a dappled grey horse, rides into a spacious courtyard, surrounded by a train of admirers. This picture, which is one of the finest Cuypps in existence, is signed "*A. Cuypp*," a signature which we find again on the landscape belonging to Lord Scarsdale, of which a replica, formerly in the Dudley collection, has been also lent to this exhibition by Mr. Pierpont Morgan.

With all their technical excellences both these pictures are rather over-crowded in their grouping, and do not quite come up to the similar composition with a horseman in a red coat, in the National Gallery. Cuypp was a many-sided man, and besides his numerous land and seascapes, also painted portraits, for choice, it would seem, juvenile ones. The most attractive of those exhibited here is the *Little Girl holding a Rose*, lent by Lord Northbrook.

*The Portrait of a Lady*, by Frans Hals, lent by Mr. Pierpont Morgan, is another proof of that master's eminent talent for portraying character. No one can avoid observing the great sense of humour in this beaming countenance. Much in the same style, though somewhat inferior, is his *Dutch Servant Girl*, to whom the artist has almost imparted the realism of an instantaneous photograph. But one of the finest portraits of the exhibition is the famous *Nicholaus Ruts*, by Rembrandt, a well-known work in the master's early style, subsequently adopted by his great pupil, Gerard





MODERN ITALY BY TURNER (*Coronation of Glasgow*)

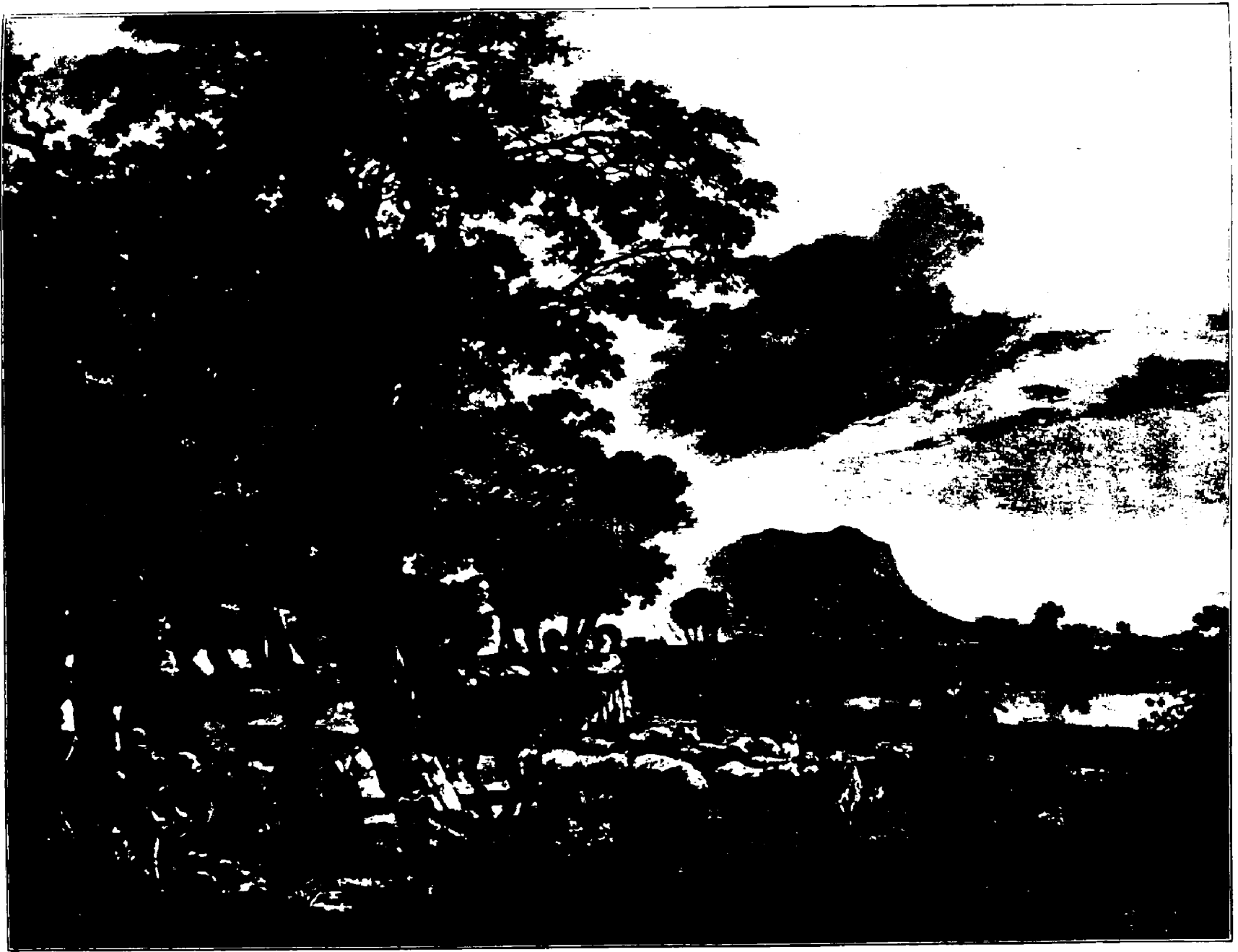
Dow. It represents a middle-aged man in a fur coat and cap, with a broad-pleated ruffle round his neck and a letter in his hand. His self-conscious attitude is emphasized by the energetic cast of his features, on which the light falls full from the left-hand side of the picture. To the right above we perceive the signature R 1631, characteristic of the period when Rembrandt moved to Amsterdam as a portrait painter. This portrait, once in the collection of King William II. of Holland, passed at the sale after His Majesty's death into that of Sir Adrian Hope, thence into that of Mr. T. Ruston, of Lincoln, and now belongs to Mr. Pierpont Morgan.

This distinguished collector also owns Rubens's fine portrait of *Anne of Austria*, a denomination which is certainly more probable than that of *Catherine de Medicis*, under whose name Waagen saw this picture while still at Blenheim Palace. "If it really represents Catherine de Medicis," he says, "it must have been painted from an earlier picture, because Rubens was only twelve years old when she died." As this portrait bears no resemblance whatever to Rubens's famous representations of *Catherine* in the Louvre,

it certainly is much more reasonable to suppose that this portrait, executed in the delicate silvery tone so characteristic of the master's early period, represents the daughter of Philip II. of Spain.

The portrait of *Henrietta Maria*, by Van Dyck, lent by Lord Radnor, is one of the best of the numerous representations of that unfortunate queen. There certainly is so much refined delicacy in the face of this queen, that the somewhat too realistic *Portrait of Cardinal Rivarole*, likewise attributed to Van Dyck, comes upon us as a sudden surprise. We know, however, that there were many phases in Van Dyck's career, and it may after all be possible that this might be a portrait, painted during his early Italian period, when he, for once, imitated Caravaggio rather than Titian.

Of that excellent portrait-painter, Sir Antonio More—who, like Van Dyck, came over to England to stay—there are two examples, evident companion pictures, lent by the Earl of Yarborough. They represent Walter Devereux, Earl of Essex, and, most probably, his countess, though the portrait is designated in the catalogue as *Queen Mary*. This designation is certainly incorrect, as the lady in



LANDSCAPE WITH PEASANTS DRIVING SHEEP: SUNSET BY A. CUYP  
*(From the Duke of Westminster's Collection)*



## The Old Masters at Burlington House

question, with her homely and somewhat subdued appearance, bears not the slightest resemblance to the well-known portrait of Mary Tudor, by Sir Anthony, at Madrid, of which an excellent copy, lent by Major Thomson, was exhibited last year in the New Gallery.

With regard to the remarkable portrait by Sebastiano del Piombo, it is curious to note how long traditional denominations of pictures will continue, even in the face of most conclusive proofs to the contrary. Waagen as early as 1854, when describing this picture at Longford Castle—then ascribed to Raphael—pointed out that it had nothing to do with that master, and still less with his celebrated mistress, "La Fornarina," but that it was much more likely to be by the hand of Sebastiano del Piombo. A distinguished critic went a step further, and proved that this elegant and imposing lady was the famous *Giulia Gonzaga*, whose portrait, according to Vasari, had been painted by Sebastiano for the amorous young Cardinal Ippolito de Medici. It is evidently painted in the master's later style, when already under the spell of the great Michel Angelo. The pose of the head, the fur, and the fall of the drapery, recall somewhat the pseudo-Fornarina in the Uffizi Gallery, although in that painting the eclectic Sebastiano is still under the first influence of his artistic career, *i.e.*, that of Giorgione.

We must not fail to notice another picture from Longford Castle—an imposing Nicolaus Poussin—*The Israelites worshipping the Golden Calf*, painted very much in the style of his Bacchanalian Festivals at the National Gallery. There is also a Murillo from the same collection, the only work by a Spanish master exhibited this year. It represents *Ruth and Naomi* in the garb of Spanish peasants, and is an example of this otherwise idealistic master in one of his realistic moods.

It must be admitted that there is a strange hardness in the central group, relieved only by the landscape and the retreating figure of Orpah in the background. This picture is mentioned by Waagen, as well as by Curtis in his work on Velasquez and Murillo.

In conclusion, we ought to mention, amongst the many other more or less important pictures—to all of which want of space unfortunately forbids us to refer—several very fine panels of the Venetian school. An echo of the early Titian at the Doria Gallery in Rome comes to us in Lord Northbrook's old copy, which once so enchanted Waagen that, in his enthusiasm, he attributed it to Giorgione. The

two Tintoretto's from Hampton Court Palace are seen here in a much better light than in the gallery to which they belong. *Esther fainting before King Ahasuerus* is an historical composition of the master's early period, glowing in colour and most dramatic in conception. This picture was acquired by Charles I., probably after 1639, since it is not to be found in that King's catalogue. But Ridolfi, in his *Life of Tintoretto*, mentions the fact that the collection of the King contained many pictures by this master. When the inventory of the Royal properties was taken by the Commonwealth, this composition was at St. James's, and was sold in 1650 to Mr. Smith for £120. After the Restoration, however, it returned once more into Royal possession. The original sketch for it is said to be at Madrid.

The other panel by Tintoretto represents the *Nine Muses on Olympus*; some bearing their distinctive symbols, whilst the others play on musical instruments. It is evidently a later work of the master, when he, like Michel Angelo, in the composition of his nudes, rather sought than avoided, difficulties. It is probably the only survivor of the four mythological subjects that Tintoretto is known to have painted for the Emperor Rudolph II.

But the sensation of the exhibition is generally admitted to be Lord Wimborne's *Venus and Mars*, by no less a master than the great Paolo Veronese. It is certainly surprising that so exquisite a painting—which, moreover, bears the artist's full signature—should have been so little known hitherto. This is but another evidence in favour of these annual exhibitions at Burlington House, which have proved, and continue to be, of so great importance in furthering the study of art. Venus leaning with her left arm around the martial figure of Mars, here no doubt meant for the passionate lover rather than the god of war, is one of the finest nude figures Paolo Veronese ever created. Adorned with pearls, she watches, with a triumphant voluptuous smile, her lover, who, clad in rich bronze armour, forgetful of honour and glory, permits himself to be bound by the soft fetters of Cupid. Another *putto*, holding his sword, stands in front of the warrior's neglected charger. A frowning satyr is introduced in the architectural background.

This picture, signed with the artist's full name—*Paulus Catiar Veronensis Fac*—is conceived—as is also the *Mars and Venus*, exhibited at Burlington House—in that spirit which marks the artist's earliest triumphs.



# Old China

## THE RECENT DISCOVERY OF LOWESTOFT MOULDS

THE moulds, here reproduced, were discovered during the month of December, on the site of the old Lowestoft China Factory, which closed about 1802. A portion of the original building (in fact the kiln) is now standing, and is situate in Factory Street, and forms part of the extensive premises of Messrs. E. and G. Morse, brewers.

Some of the moulds were very interesting, and prove that china of a superior class and design must have been turned out here. Amongst the specimen moulds discovered was half a mould of a dated teapot, 1761, the date being part of the decoration, which was floral and of an exquisite design; also

mould of a sauce-boat, fluted, with date *cut in* on back, 1785. The other specimens were of fluted cream-jugs, floral sauce-boats, sauce-boats in medallion, helmet-shaped cream-jugs, handles of tearups, teapots, etc.; spouts of teapots, part of a bowl, elaborate design in flowers and panel fluted; coffee cup, embossed vase, edge of plate, foot of a vase or jug, large milk jug with raised leaf design and scale border.

The correspondent to whom we are indebted for the loan of the photographs made a very interesting discovery amongst the oddments of a perfect mould of some animal, such as used for the top of a soup tureen cover of a dinner service, and also a mould of an animal's face, showing nose, eyes and mouth most distinctly, no doubt a design for the handle of a sauce boat, such as we find on the old armorial



LOWESTOFT MOULDS

## The recent discovery of Lowestoft Moulds

dinner services; for instance, the Breakfast service, with the three bears' heads.

Several oddments of china were unearthed, but whether they were portions of china made here or copies, that I presume we must leave. Some of the pieces were as follows: Piece of cup with *mandarins*; piece of

cup with gilt and flowers in pencil and gilt; bottoms of teapots, unglazed, which evidently *were* made here; several pieces of fluted ware, which, on being washed, were a most beautiful white; several pieces with blue decoration, soft and hard paste; portion of a mug (blue), etc.; also sundry pieces of the original clay.

With reference to the same subject, another correspondent, Mr. E. T. Sachs, writes:—

The unearthing at Lowestoft, in December last, of a number of the old plaster moulds along with some glazed and unglazed fragments of pottery, on the site of the old pottery works, should be the means of materially reducing the amount of popular error that exists at the present day in connection with this particular porcelain. People who are entitled to be considered judges of porcelain suffer under no hallucination, they simply follow the late Sir Wollaston



LOWESTOFT MOULDS

Franks in relegating the Lowestoft factory to a very moderate class, and in indicating China as the country of origin of the enormous quantities of articles, with and without armorial decoration, that have come to be recognised as Lowestoft, in the cabinets of dealers and collectors as in the auction room catalogues. Those who had investigated knew that the slender resources of the Lowestoft factory were not equal to the production of more than a small fraction of the ware attributed to it, but infatuation on one side and some cupidity on the other, have kept going a myth in a way that borders on the incredible. So long as the case was to be determined by argument the most plausible disputant had the day; but the cold evidence of those disinterred fragments has driven polemics from the field. The evidence bears out fully the verdict of Sir Wollaston Franks and those who agree with him.

The moulds covered a period which commenced more than forty years previous to the closing of the factory, and from none of them could have come any one of those forms that are so widely displayed as Lowestoft.

A discrepancy here and there would have signified little, but between the two there is nothing in common. Articles



LOWESTOFT MOULDS

such as would have come out of the moulds may of course exist, but they are not such as are offered for sale as Lowestoft porcelain, whilst the goods that are so offered bear no resemblance to the moulds. Further convincing evidence is presented by the fragments of glazed and unglazed pottery. Here, again, not the slightest resemblance exists between the unearthed relic and the article upon the market, and analysis bears out this conviction.

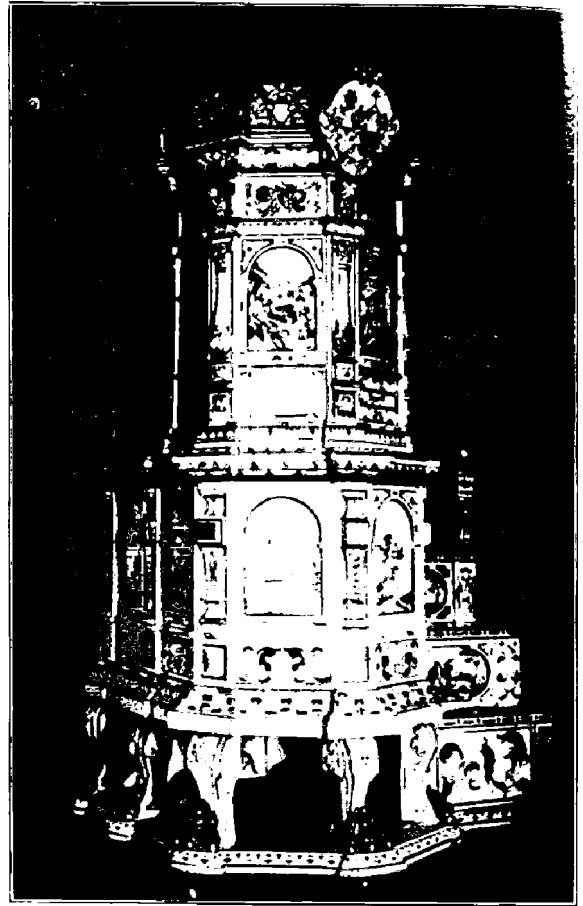
Subjected to this test, the porcelain body proves to be a common bone-china, similar to the bodies in vogue at other English factories in the last quarter of the eighteenth century. Refired at the ordinary heat of a present-day "biscuit" oven, the fragment experimented upon blistered up in the way that bone-china bodies are apt to do when over-fired, therefore it could not have been originally subjected to a very high temperature.

Summing up, we have the evidence of actual moulds which do not agree with the articles alleged to have proceeded from them, and of a porcelain body that, compared with what is popularly known as "Lowestoft" porcelain, bears the same relation as does chalk to cheese, of familiar reference. Such evidence is irrefutable and conclusive.

THE Canton Schwyz is undoubtedly the most interesting corner of Switzerland, as here are still

to be found associations and relics from by-gone centuries, when the old Swiss nobility sent its sons to serve under the flag of France, forming that

Royal bodyguard which will be remembered with undying honour in the pages of history. The family of Reding is one of the oldest of the Swiss nobility, and their beautiful country house—plain Maison Reding, as it is called in true Republican fashion—has remained practically untouched since the time it was built, in 1640. As can be imagined, it is a perfect treasure-house of rare and beautiful things, and we hope on some future occasion to be able to deal more fully with the subject. The stove, a photograph of which accompanies these notes, bears the date 1640, along with an inscription in Flemish with the name of the Baron Reding for whom it was expressly made. It is entirely of finely glazed polychrome Delft tiles, representing biblical subjects and landscapes, no two pictures being alike. As will be seen from the photograph, the shape and design are very fine, in true Renaissance style. A very curious feature is the flight of steps at the side, which forms a part of it, and terminates in an arm-chair, large enough to seat one person comfortably. The house contains another

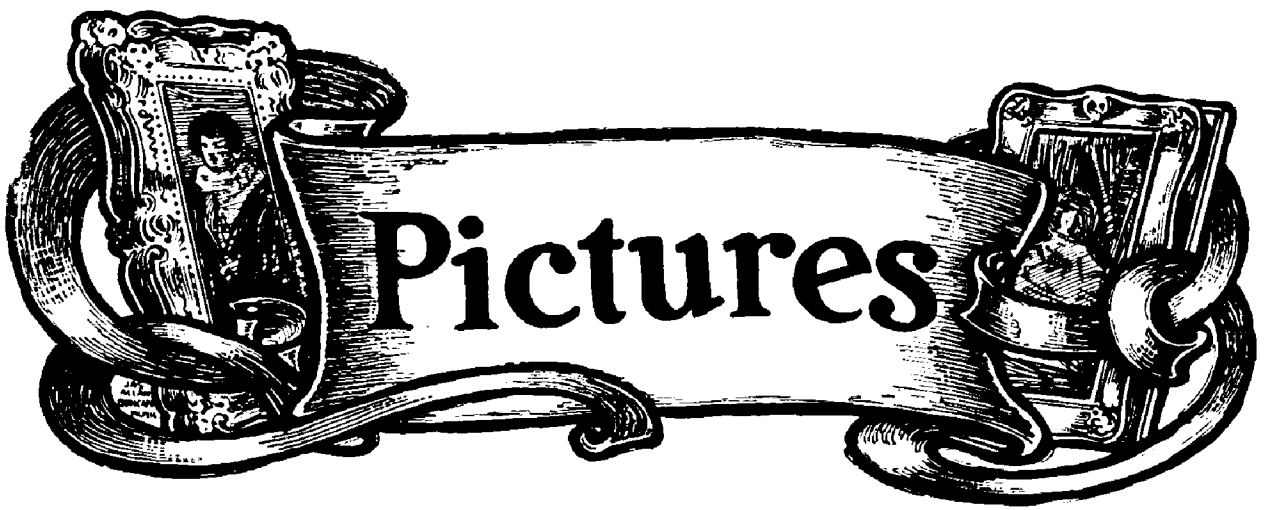


A POLYCHROME DELFT TILE STOVE

stove of similar make and date, but it is less ornate in character.

The widely spread interest taken in old porcelain finds its expression in the rapid way in which books dealing with the subject go out of print. We understand that Mr. William Turner's exhaustive and splendidly illustrated volume on *The Ceramics of Swansea and Nantgarw*, published by Messrs. Bemrose & Sons at the price of 1½ guineas, can now only be obtained at the price of £3 3s.; whilst Mr. William Burton's *History and Description of English Porcelain*, published quite recently by Messrs. Cassell & Co., commands a similar premium.

Mr. Harding has now opened the large additions made to his gallery in St. James' Square, which is now arranged in historical order, the objects belonging to each period being grouped in a separate room. The renaissance room contains some of the pieces from the Gibson-Carmichael sale, notably some interesting fourteenth century alabaster reliefs of English workmanship.



**T**HE EXHIBITION OF OLD  
MASTERS AT THE BURLINGTON  
FINE ARTS CLUB  
BY LANGTON DOUGLAS

THE Winter Exhibition of Old Masters at the Burlington Fine Arts Club contains several beautiful and interesting works. Amongst them Francia's portrait of Federigo Gonzaga, so happily re-identified by Mr. Herbert Cook, merits special notice. It is one of the most perfect examples of Francia's art; and, more fortunate than the master's works in his own Bologna, it has escaped the hand of the restorer. There can be no doubt that it represents the elder son of Isabella d'Este. The boy in this picture is extraordinarily like the Marchesa: he is obviously about ten years old, the age of Federigo when Francia painted him; and he answers in every respect to such contemporary descriptions as we have of Cæsar Borgia's godson.\*

This portrait has an interesting history. In the year 1510, the warlike pontiff, Julius II., claimed the young Federigo as a hostage. His mother wished to have near her a portrait of her son during his absence. She asked Lorenzo Costa to paint him; but that artist was unable to accept the commission, and it was subsequently given to Francia. In less than a week the Bolognese master had finished the picture, to the great satisfaction of his patron. In a letter which has been published by Professor Luzio, Isabella speaks with enthusiasm of the portrait. However, she gave it away a year later to a Ferrarese gentleman in recognition of services he had rendered her. Nothing is known of its subsequent history until the last century, when it re-appeared in the Napoleon collection; whence it passed into the hands of the father of its present owner, Mr. A. S. Leatham.

There are in existence two, if not three, other portraits of the young Federigo, all from the hand of Raphael. A document of August 10th, 1511, relates that the boy's portrait is to be seen in that room in the Vatican "in which His Holiness is represented wearing a beard,"\* that is the Stanza d'Eliodoro. There is also an early though somewhat confused tradition that Federigo was introduced into one of the groups in the *School of Athens*.† Finally, in 1512, Raphael received a commission to paint a portrait of the young Gonzaga, a work which the Urbinate completed in the following year. Modern critics incline to the opinion that Raphael's portrait is identical with a picture formerly in the Lucy collection. But Crowe and Cavalcaselle latterly favoured the view that a work of the master in Baron Alfonse de Rothschild's collection represents Federigo.

A small *Madonna*, attributed formerly to Fra Angelico, and in the possession of Sir Frederick Cook, has been the subject of much discussion. In it the Virgin is represented sitting under a canopy of cloth of gold, with three angels on either side of her. Behind the group is a hedge of rose-trees. In my opinion this is a work of Giovanni di Boccatis. That artist's name has never before been mentioned in connection with this picture, but I am confident that he was its author. It was painted at a time when he was strongly under the influence of Fra Angelico and Benozzo Gozzoli, but when he had not lost the effects of his contact with Piero della Francesca at Borgo San Sepolcro. The Madonna herself, and also the Child, resemble in type the representations of some of Piero della Francesca's followers, and notably of Piero Lorentino. Note in the child the short frizzled hair and the protruding stomach, and in the mother

\* Luzio, *Federico Ostaggio*, p. 21.

† Gruyer, *Raphael, Peintre de Portraits*, i. 224-25; Crowe and Cavalcaselle, *Raffaello*, Firenze, 1884-91; ii. 72, 73.

\* Luzio and Renier, *Mantova e Urbino*, Torino, 1893, p. 106.





FEDERIGO GONZAGA, BY FRANZIA

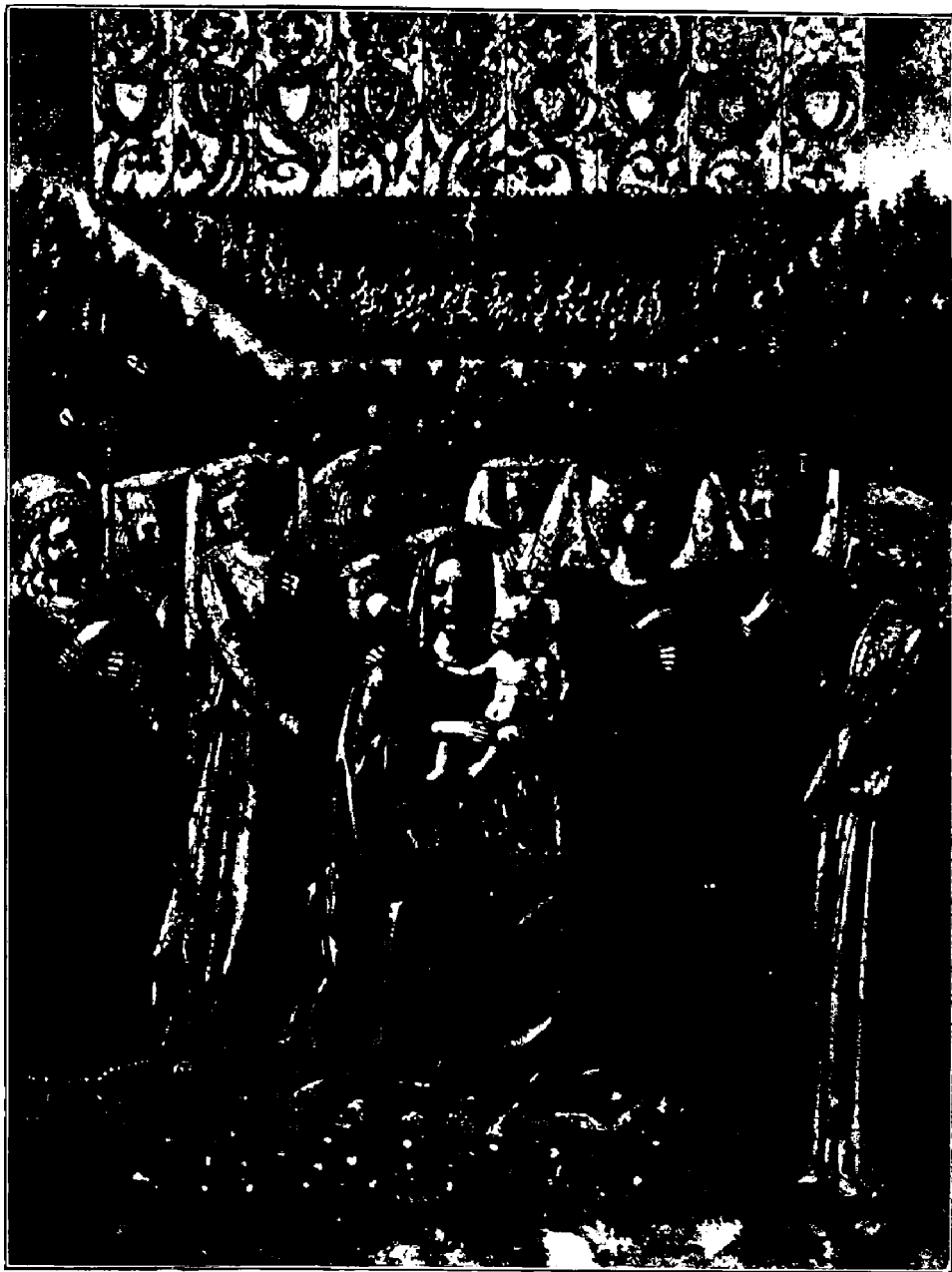
## Old Masters at the Burlington Fine Arts Club.

the type of face, the drawing of the neck, and the design of the blue garment which covers her head. The angels, on the other hand, are closely related to the angels in Boccatis's S. Domenico altar-piece, now in the Public Gallery in Perugia, which were painted under the direct influence of Fra Angelico's great altar-piece, formerly at S. Domenico at Perugia, and now also in the gallery of that town. But in these figures, too, are traces of the influence of Piero della Francesca. They are to be found in the short-waisted robes with their frequent straight folds, as well as in the treatment of the hair.

In many details of design—in the background of rose-trees, for instance, and in the form of the canopy—Sir Frederick Cook's beautiful little *Madonna* is characteristic of Giovanni di Boccatis. That this picture is of finer quality than the master's better known works at Perugia is due to the fact that Giovanni's peculiar gifts as an artist manifested themselves more fully in small miniature-like panels than in great altar-pieces. Moreover, this *Madonna* was painted at a later date than the S. Domenico picture, at a time when he was more powerfully influenced by Fra Angelico and his followers than at any other period of his career. If the "Giovanni d'Antonio da Camerino, di intore," who was an acquaintance and correspondent of Lorenzo de'

Medici's uncle, Giovanni,\* is, as I have reason to believe, identical with Giovanni di Boccatis of Camerino, the influence of the Dominican master at his school upon this painter may be traced through three distinct channels. First of all he came in contact with Fra Angelico's great *ancona* at

Perugia. Secondly, like other Umbrians of his time, he fell under the direct influence of the friar's greatest pupil, Benozzo Gozzoli. And in the third place, he was a friend of Giovanni and Piero, the sons of Fra Angelico's patron, Cosimo *Pater Patrie*, and



MADONNA AND ANGELS  
PROBABLY BY GIOVANNI DE BOCCATIS

probably visited them at Florence, if he was not actually employed there.

The style of Giovanni di Boccatis reveals, in fact, the influence of three distinct schools. Like Buonfigli, he owed a great deal to the Sienese, and especially to Sassetta, whose works at Cortona and Borgo S. Sepolcro had a powerful influence upon the early masters of Umbrian school: he owed

\*Bayer, *Carteggio*, i. 161-163.

## The Connoisseur

something, too, as we have seen, to Piero della Francesca and his followers; and he was influenced by Fra Angelico and other Florentines. Boccatis was never a great master. But he had the quality of charm; and Crowe and Cavalcaselle have, perhaps, judged him too severely.\*

A Florentine marriage-chest, also from the collection of Sir Frederick Cook, is interesting as a historical document, as well as because of its artistic qualities. It was painted, as Mr. Herbert Horne has shown, for Cassandra Lanfredini, who was married to Giuliano Carnesecchi in the year 1467. On the two side panels are copies of paintings by Antonio Pollajuolo. One of these is the well-known *Hercules and the Hydra*, a picture which was much copied by decora-

\* The new edition of Crowe and Cavalcaselle's *History of Italian Painting*, which, with the co-operation of Mr. S. A. Strong, I am engaged in preparing, will contain a full discussion of the achievement of Giovanni di Boccatis in the light of new knowledge.

tive artists.\* The evidence this chest affords helps us to fix approximately the dates of some of the paintings of this artist who exercised so wide and so powerful an influence upon his contemporaries.

There are some works of a subtle attractiveness in this exhibition. A little *Pietà* by Filippino Lippi, a picture of rare quality; Cima's *David and Jonathan*, from the Salting collection; Mr. Benson's fine *Portrait of a Senator*, by Sebastiano del Piombo; a *Madonna*, by Lorenzo Monaco—all these are paintings remarkable for their charm. And there are several other pictures and drawings in the gallery which are not only worthy of the attention of the student, but are also wells of æsthetic delight for the refreshment of all who love beautiful things.

\* There is a copy of this picture on a plate in the Drury Fortnum collection at Oxford. Mr. Drury Fortnum regarded this plate as an early work of Maestro Giorgio. With this attribution I am unable to agree. There is a plate with a similar design in the British Museum. The accompanying reproduction of the plate at Oxford is from a photograph kindly given me by M. C. T. Bell, of the Ashmolean Museum.



HERCULES AND THE HYDRA  
AFTER ANTONIO POLLAJUOLO  
(From a Plate in the Drury Fortnum Collection at Oxford.)









# QUEEN CHARLOTTE

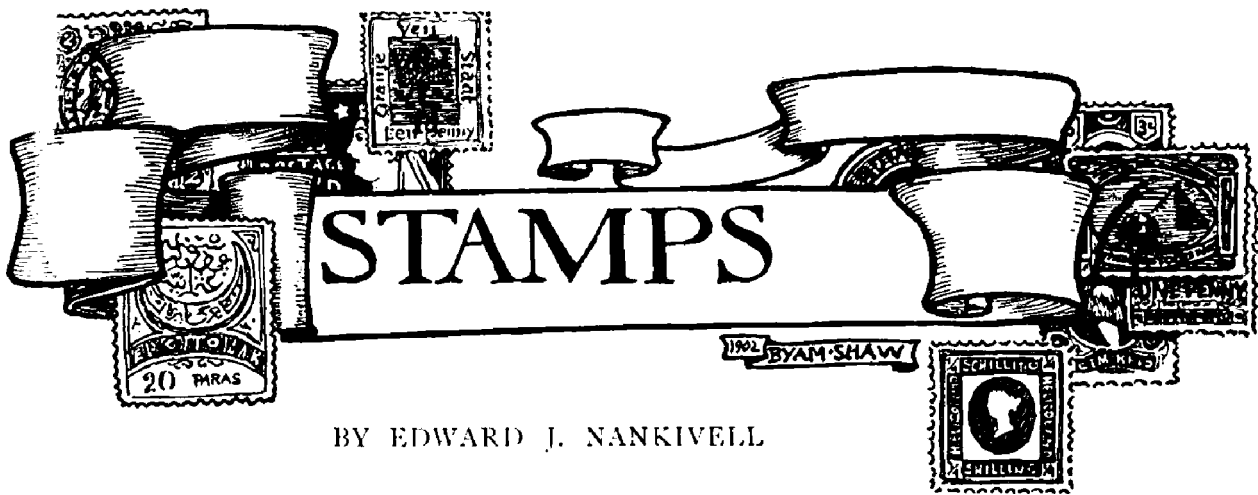
From a copy by W. Egan  
after Gainsborough's picture  
at the Victoria and Albert Museum



SECRET

CONFIDENTIAL

11



BY EDWARD J. NANKIVELL

I HAVE recently been shown by the engravers a proof of the much talked of proposed new Canadian King's Head series of postage stamps. The general design is very much the same as the current series—severely simple. The oval band, containing the words "Canada Postage" and the words of value, is retained. The figures of value also appear, as before, in the lower corners, but in a slightly more elaborate setting. The portrait, which is the real item of import in the design, is a very pleasant presentation of the King, with shoulders draped in coronation robes. The view of the face is very much the same as that of the late Queen on the current Canadians. The portrait is effective and true, and at once recognisable. It is clearly engraved in simple line. There is a studious avoidance of elaboration. Something more ornate might perhaps be more generally acceptable, but for simplicity and faithfulness of portraiture the King's head cannot fail to give general satisfaction. Messrs. Perkins, Bacon & Co., of Fleet Street, E.C., have engraved the die, but they are not to be the printers, for the Canadian Government has a contract with the American Bank-note Co., of New York. That Company designed the double-portrait Jubilee issue for Canada, and to secure the printing of the stamps agreed to erect and equip a stamp-printing factory in Canada; and they have ever since 1897 been the specially-appointed printers of Canadian stamps.

Hong Kong has commenced the issue of a King's head series, which is to be bi-coloured, *i.e.*, the head in one colour and the rest of the design in another colour. The United States is steadily completing the issue of its beautifully engraved and elaborate new series each of a different design. Makeshifts continue to arrive from Australia, and need close watching by philatelists who include minor changes of paper, watermark, and perforation. A King's head

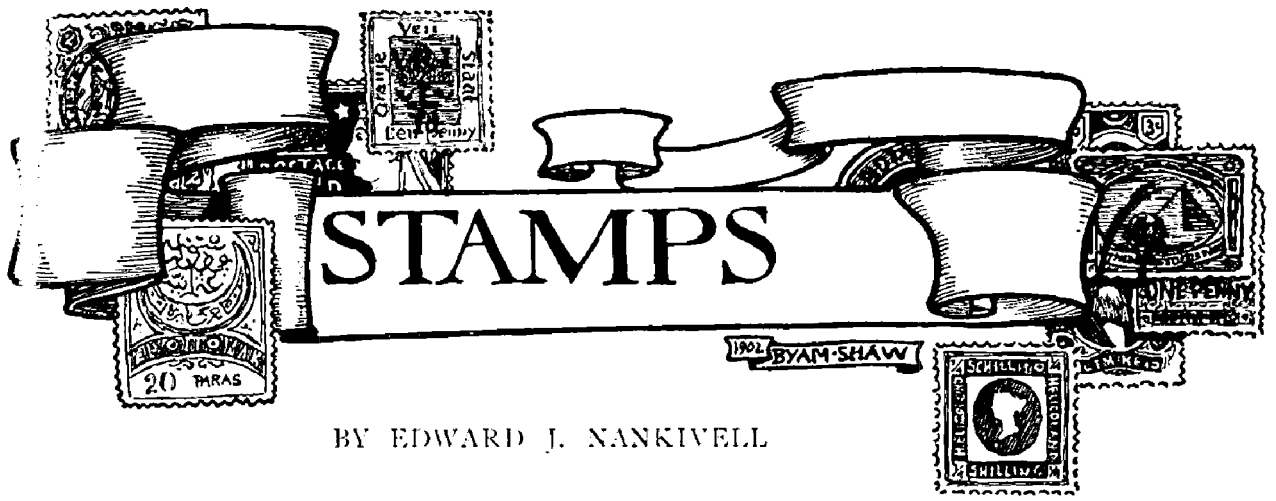
issue for the Orange River Colony seems at last to be ready for issue. The 1d. value is reported to have been seen, probably in "specimen" condition.

I AM told, on what should be good authority, that a new portrait of the King for our English postage stamps is actually "in course of preparation." It is no secret that the present portrait, sharp featured and close cropped, has few friends, if any. Nor is it much of a secret that it is very much disliked in high quarters. But so far nothing has leaked out as to the nature of the new portrait which is said to be "in course of preparation." I have, however, very good reason for believing that it will bear a strong resemblance to that selected and approved for the new Canadian series. Possibly much may depend upon the popular reception of the Canadian portrait. The very handsome new series being issued by the United States illustrates very clearly what may be done from an art point of view, even in the very limited compass of an ordinary postage stamp. Uncle Sam makes a big loss on his Post Office, whilst we make a huge profit out of ours, and yet Uncle Sam goes in for very handsome stamps, printed from the best engraved steel plates, whilst we have to be content with cheap and common surface-printed labels of the beer-bottle caste of countenance.

SOME countries have recently taken to *perforating* stamps for use by official departments with the letters "O.S." instead of over-printing those distinguishing letters in ordinary type. Hence the question has arisen whether these perforated officials should be collected separately. Doubtless every collector will settle the question for himself; nevertheless, a general expression of opinion is desirable, for there is the

QUEEN CHARLOTTE

From a copy by W. Dean  
after Gainsborough's picture  
at the Victoria and Albert Museum



BY EDWARD J. NANKIVELL

I HAVE recently been shown by the engravers a proof of the much talked of proposed new Canadian King's Head series of postage stamps. The general design is very much the same as the current series—severely simple. The oval band, containing the words "Canada Postage" and the words of value, is retained. The figures of value also appear, as before, in the lower corners, but in a slightly more elaborate setting. The portrait, which is the real item of import in the design, is a very pleasant presentation of the King, with shoulders draped in coronation robes. The view of the face is very much the same as that of the late Queen on the current Canadians. The portrait is effective and true, and at once recognisable. It is clearly engraved in simple line. There is a studious avoidance of elaboration. Something more ornate might perhaps be more generally acceptable, but for simplicity and faithfulness of portraiture the King's head cannot fail to give general satisfaction. Messrs. Perkins, Bacon & Co., of Fleet Street, E.C., have engraved the die, but they are not to be the printers, for the Canadian Government has a contract with the American Bank-note Co., of New York. That Company designed the double-portrait Jubilee issue for Canada, and to secure the printing of the stamps agreed to erect and equip a stamp-printing factory in Canada; and they have ever since 1897 been the specially-appointed printers of Canadian stamps.

Hong Kong has commenced the issue of a King's head series, which is to be bi-coloured, *i.e.*, the head in one colour and the rest of the design in another colour. The United States is steadily completing the issue of its beautifully engraved and elaborate new series each of a different design. Makeshifts continue to arrive from Australia, and need close watching by philatelists who include minor changes of paper, watermark, and perforation. A King's head

issue for the Orange River Colony seems at last to be ready for issue. The 1d. value is reported to have been seen, probably in "specimen" condition.

I AM told, on what should be good authority, that a new portrait of the King for our English postage stamps is actually "in course of preparation." It is no secret that the present portrait, sharp featured and close cropped, has few friends, if any. Nor is it much of a secret that it is very much disliked in high quarters. But so far nothing has leaked out as to the nature of the new portrait which is said to be "in course of preparation." I have, however, very good reason for believing that it will bear a strong resemblance to that selected and approved for the new Canadian series. Possibly much may depend upon the popular reception of the Canadian portrait. The very handsome new series being issued by the United States illustrates very clearly what may be done from an art point of view, even in the very limited compass of an ordinary postage stamp. Uncle Sam makes a big loss on his Post Office, whilst we make a huge profit out of ours, and yet Uncle Sam goes in for very handsome stamps, printed from the best engraved steel plates, whilst we have to be content with cheap and common surface-printed labels of the beer-bottle caste of countenance.

SOME countries have recently taken to *perforating* stamps for use by official departments with the letters "O.S." instead of over-printing those distinguishing letters in ordinary type. Hence the question has arisen whether these perforated officials should be collected separately. Doubtless every collector will settle the question for himself; nevertheless, a general expression of opinion is desirable, for there is the

Forthcoming  
Novelties

English Stamps :  
Rumour of a Change

Perforated  
Officials

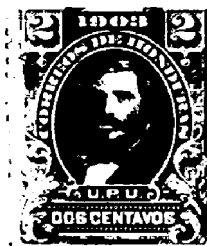
further question as to their inclusion in the catalogue. Of course, the publisher of a catalogue will include first what will sell, and if collectors bar perforated initials, then the catalogues will have to follow suit. Personally, I don't see why perforated officials should be separately included in a collection of postage stamps any more than stamps perforated with the initials of business firms or shipping companies. Some day officials and unpaids will certainly have to be relegated to a separate catalogue, as postcards, envelopes, and wrappers have been. Some official issues are of unquestionable interest. But many countries are now issuing long series of officials and unpaids, for which they have no more real need, apart from their sale to collectors, than a cat has of two tails, and as they are burdening the ordinary catalogue beyond all reason, they should be relegated to a back seat at the earliest possible date.

BAHAMAS.—Mr. Ewen sends me 5s. and £1 values, and the *Monthly Journal* chronicles 5d., 2s., and 3s. values. This presumably completes the new series for this colony as follows:—1d. carmine; 2½d. ultramarine; 4d. yellow; 5d. orange, head in black; 6d. brown; 1s. grey black, value in carmine; 2s. ultramarine, head in black; 3s. dark green, head in black; 5s. purple, value in blue; £1 green, value in black.

CAPE OF GOOD HOPE.—Messrs. Bright & Son send me another value, the 4d. olive green, of the King's head series. Again the design varies from the others issued. Apparently the Colony intends to have a series of separate and distinct designs.



HONDURAS.—This little central American republic has not a good record as a stamp-issuing country. In times past it embarked largely in stamps made for sale to collectors, with remainders as a private speculation for the engraver. But this arrangement is said to be at an end, with the result that stamps are now produced to meet postal needs only. It is to be hoped this is so. We illustrate a new series just issued.



HONG KONG has started a King's head series with a one cent value of the bi-coloured type, the head in purple and the rest of the design in brown. The design has the appearance of being made up of bits of printer's ornaments. Watermark, crown C.A. Perf. 14.



LIBERIA may not be a great success as a negro republic, but there can be no question about its productive power as a stamp-issuing country. Every now and again it indulges in a new series of postage stamps of the most temptingly beautiful design and workmanship, probably more with an eye to increasing its revenue than to supplying the postal necessities of its negro population. We illustrate the very latest issue. So far I have only seen the 3 cents, as illustrated, but I presume it is one of a series of the same beautiful design, evidently the work of Messrs. Waterlow.



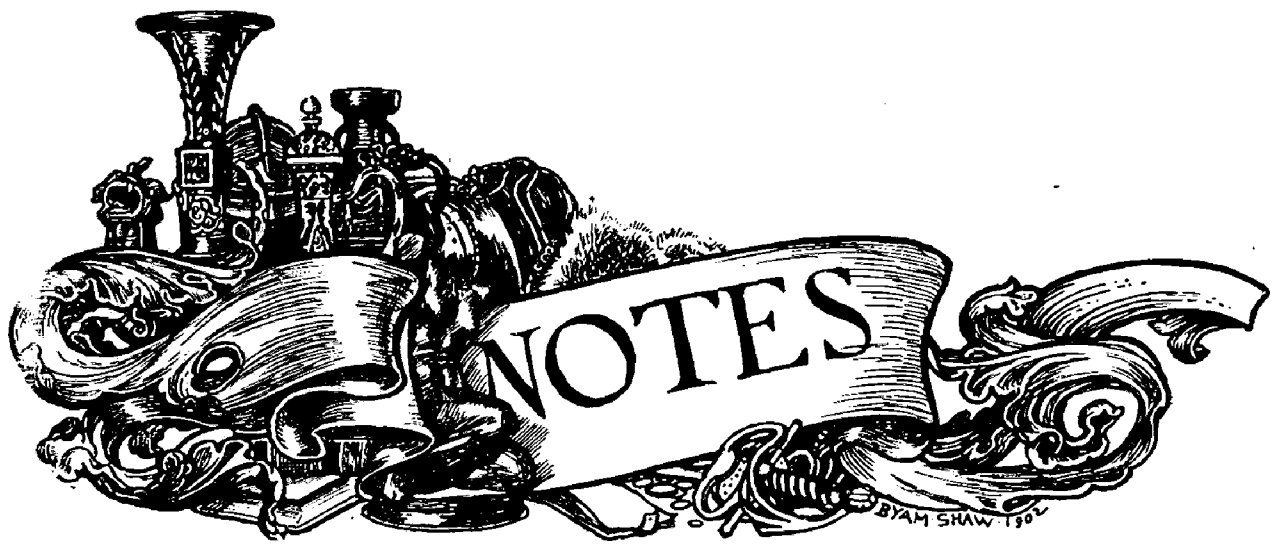
MEXICO.—Messrs. Bright & Son inform me that a 4 centavos stamp has been added to the current series. Colour, carmine.

UNITED STATES.—Three more values have to be added to those already chronicled of the handsome new series. As with the others, these are exquisite



samples of the engraver's art, though they are, perhaps, a little overloaded with the detail of ornamentation. 1 cent, blue, Franklin; 2 cents, carmine, Washington; 5 cents, dark blue, Lincoln.

WESTERN AUSTRALIA.—The re-engraved 1 value now comes over with the watermark V at crown upright instead of sideways.



It may be enquired, "Who was J. H. Benwell?" and "Who was the St. James's Beauty?" To begin with the artist—very considerable artistic interest attaches to the name of John Hodges Benwell, for he was, and still is, regarded in the light of a juvenile phenomenon, and before reaching the age of twenty-one, had bequeathed to the annals of eighteenth century art certain much-

John Hodges  
Benwell  
A St. James's  
Beauty  
See  
"Connoisseur"  
Vol. V., No. 19

esteemed memorials of his pleasing gifts, when his career was abruptly closed in its spring-tide of promise. Connoisseurs, interested in the vast topic of print-collecting, will be quick to associate with the young painter's name and fame quite a little group of much-sought-after *fancy subjects*, executed after young Benwell by the most fashionable engravers of their generation. First and foremost to suggest their titles to the *cognoscenti* are two subjects, *A St. James's Beauty* and *A St. Giles's Beauty*, pleasing oval heads, executed with vivacious spirit, and translated by Francis Bartolozzi's magic skill in his liveliest vein. The pair were published by E. M. Diemar, a print-seller in the Strand, in 1783, when the designer was but nineteen years of age.

*Cupid Disarm'd*, and the companion, *Cupid's Revenge*, delightfully engraved by Charles Knight, another pair of much-sought-after subjects, are associated with the youthful Benwell. *The Orange Girl* engraved by F. Bartolozzi, is still more familiarly known, as the other kind of *Seven Dials Beauty*, vending oranges and "Bills of the Play" to the audiences of Drury Lane and Covent Garden Theatres. Nor must Sterne's *Maria* and *The Fortune Telling Gipsy Sybil*, with the bouncing boy at its back—both gems in Bartolozzi's most dainty manner—he overlooked, nor two scenes from "Robin Hood" while two pretty versions of "The Babes in the Wood" are all familiar to the collector, being in

truth amongst the prettiest gems of their kind, and fabulously expensive in proof states. The art biographies have little to impart concerning this youthful genius, whose productions are thus popularly recognised. John Hodges Benwell, *subject-painter*, born in 1764, son of the under-steward to the Duke of Marlborough, was a pupil of Saunders, a portrait painter, and, studying in the schools of the Royal Academy, gained in 1782 the silver medal at the age of eighteen. He then, for a time, taught drawing at Bath. As related, his subjects were popular favourites with the fashionable engravers. He exhibited a classical subject at the Academy in 1784. Owing to the use of the wet crayon, which is so liable to be effaced, his works have suffered. He died prematurely of consumption in 1785, and was buried in St. Pancras's Churchyard. The miniatures of *The St. James's* and *The St. Giles's Beauties* were described as the likenesses of two sisters, the former as Miss Priscilla Borroughs (Mrs. Brooks). *The St. James's Beauty* has also appeared with the name "Lady Mary Stewart." A large version of the last-named was lent to the "Fair Women Exhibition," Grafton Gallery, 1894, by Mr. H. H. Almack. This was evidently an oil-painting executed after Benwell's pretty miniature (reproduced in THE CONNOISSEUR), and was by the owner contributed as the portrait of Lady Augusta Campbell, daughter of John, fifth Duke of Argyll, and later married to General Clavering.

THE discovery by Mr. Martin, the distinguished conservateur of the Swedish Historical State Museum,

A beautiful  
Salt-cellar  
discovered at  
Stockholm

of a most beautiful piece of ivory carving, has attracted much attention not only in Stockholm, where it came to light, but among all lovers of the beautiful. Special interest attaches to this particular work, because it undoubtedly belonged to Rubens, figuring in the catalogue among that

great painter's effects when scattered at his sale as "the invention of Mr. Rubens." The knowledge that it came to Sweden in the middle of the seventeenth century, carried thither either by the Swedes with the treasure captured at Prague, or bought by Queen Christina at Rubens's sale (though Mr. Martin thinks this less likely), and left behind when she abdicated, carrying with her most of the Crown treasures, has raised again the question whether the great Flemish artist could have been sculptor as well as painter, and some have asserted that the ivory carving here represented is actually the work of Peter Paul Rubens. But the evidence has been well sifted on this point, one of the chief arguments against such a supposition being that in all Rubens's voluminous and detailed correspondence there is neither mention nor hint of his at any time even thinking of taking up modelling.

Those who would fain consider the ivory group as the work of Rubens's hands attach much importance to the fact that certain grisailles—one of which belongs to the Duke of Portland, while another may be seen in a small cabinet of the National Gallery—much resemble the object under consideration, the subject being in each case, *Venus rising from the Sea*, with her accompanying Triton and nymphs.

The probability is that the beautiful cluster of figures is the work of Luc Faidherbe, a contemporary and a pupil of Rubens, who is well known to have been a worker in ivory from various mentions in the papers of that master. Nothing is more likely, therefore, than that, seeing Rubens's beautiful designs for the grisailles, Luc Faidherbe should at once have recognised the fine effect to be gained by expressing it in ivory. Nay, the idea may even have been Rubens's own, and a commission, since the carving became the property of the painter. It would be extremely interesting if this point could be satisfactorily established, as M. A. J. Wauters, the great Belgian authority on Flemish art, considers that up to now no really authenticated work by Faidherbe has come to light.

In any case the piece is of the greatest importance and interest, and the Stockholm Museum may well be congratulated on its discovery. The ivory group is mounted on a silver gilt stand, and serves to support a shell intended for salt, the whole forming one of those large salt-cellars which were once used as centre pieces. The shell—which is also silver gilt—and the stand both bear the hall-mark of Antwerp. The execution of the ivory carving is, as will be instantly acknowledged, extremely fine, while it will be at once recognised that the female figures are much more delicate and refined in contour than those usually represented by Rubens. Venus and

her nymphs are full of youth and exquisite grace, as are also the cupids which are bearing aloft garlands set with pearls. Small branches of coral are also inserted to carry out the maritime idea, which the Triton blowing his conch and the symbolical dolphin, from whose mouth rushes the ocean, indicate.

Mr. Martin was fortunate enough to find this beautiful specimen when searching the ancient records of the treasures belonging to the Swedish Crown.

A WEST END bookseller has discovered, as he believes, a hitherto unknown edition of Lamb's *Tales from Shakespeare*. As every one knows, the *Tales* were first published in 1807, and a fine copy in the original boards would be worth, say £100. Well, it seems that a second, perhaps one should rather say another, edition was issued by the same publisher, Godwin, in 1809, in twenty parts, without the author's name on the title, or titles—for each tale has a separate one. The discovery consists of the first four parts: "Cymbeline," "A Midsummer's Night's Dream," "Othello," and "A Winter's Tale," bound up together. But there is another variation. If the plates to the first edition are attributed to Blake, those of this edition of 1809 can also safely be attributed to him. But though the style is the same, the designs are not; so that we have, in fact, an entirely new set of illustrations. In view of the present extraordinary interest taken in Lamb's early work, the find is an important one. The discovery of a complete set in the original parts of this 1809 edition may perhaps be one outcome; a "long price" for such a set would probably be another.

Cruikshank collectors in embryo should be warned against some clever water colour drawings by George Cruikshank, but not by *the* George Cruikshank. There is no suggestion of any attempt to deceive; they are done, and well done, I believe, by a descendant of the artist. His name is George Cruikshank, and he has a perfect right to sign them so. Neither the character of the work nor the signature resemble the Cruikshank of the collector. Nevertheless, the signature might impose—*to my knowledge has imposed*—upon the unwary tyro, especially as, from the merit of the work the price is but small.

MESSRS. BRADBURY, AGNEW & CO., LIMITED will shortly publish an Illustrated Catalogue, compiled by Mr. Guy Laking, M.V.O., of the famous Armoury of the Knights of St. John at Jerusalem, in the Palace of Valetta, Malta. With the sanction of Lord Gifford, the Governor of Malta, Mr. Laking has recently



A SALT-CELLAR OF CARVED IVORY AND SILVER GILT  
FORMERLY BELONGING TO RUBENS



re-arranged the collection and constructed a catalogue of the six thousand pieces of arms and armour. This collection has been referred to in a recent number of *The Athenæum*, as "not only interesting historically, but of the highest importance in itself."

A DISTINCTION peculiar to Walter Savage Landor is that no one collector, English or American, is known to possess the first editions of all his works.

Several of his early writings are of extreme rarity; indeed, the known copies of some may be counted on the fingers of one hand.

It may be useful to place on record where any of these are, as neither the British Museum nor the free libraries possess all the first editions. The following are the property of Rev. R. E. H. Duke:—

The Poems of Walter Savage Landor. London: Cadell, Junr., and W. Davies. MDCXCIV.

Moral Epistle respectfully dedicated to Earl Stanhope. London: Cadell, etc. MDCXCIV. [*These two are bound into one volume, both cut copies, 7 by 4½ ins.*]

Gebir: a poem in seven books. London: sold by Rivington's, St. Paul's Churchyard. 1798. [*A perfect copy, uncut, in pamphlet form, as issued, size 7¾ ins. by 4¾ ins.*]

Poems from the Arabic and Persian, with Notes by the author of Gebir. Warwick: printed by H. Sharpe, High Street, and sold by Messrs. Rivington's, London. 1800. [*Absolutely perfect, uncut, with the outside title, Poems from the Arabic and Persian; size 10½ ins. by 8½ ins., slightly foxed with age.*]

Poetry by the author of Gebir, and a postscript to that poem, with remarks on some critics. Sharpe, Printer, High Street, Warwick; Rivington's, London. [*No date, uncut, no cover, 7¾ by 5 ins.*]

Simonidea. [*Bound in calf, title page wanting.*]

Count Julian: a Tragedy. London: Murray. [*Bound and cut.*]

Letters of a Conservative on the English Church. By Walter Savage Landor. Price 2s. [*As issued in pamphlet form.*]

A Satire on Satirists and Admonition to Detractors. London: Saunders & Otley. 1836. [*Perfect as issued.*]

There is no published Bibliography of the works of his brother, Robert Eyres Landor. The following attempt is appended:—

The Count Arezzi. A Tragedy in five acts. London: John Booth. 1824. [*Issued in pamphlet form, size 8¾ ins. by 5½ ins.*]

The Impious Feast. A Poem in ten books. By Robert Landor, M.A., author of "The Count Arezzi: a Tragedy." London: Hatchard. MDCCCXXVIII.

The Earl of Brecon. A Tragedy in five acts.

Faith's Fraud. A Tragedy in five acts.

The Ferryman. A Drama in five acts. By Robert Landor, M.A., author of "The Impious Feast," and "The Count Arezzi." London: Saunders and Otley. 1841.

The Fawn of Sertorius. In two volumes. London: Longmans. 1846.

The Fountain of Arethusa. By Robert Eyres Landor, M.A., author of "The Fawn of Sertorius," "The Impious Feast," "Tragedies," etc. In two volumes. London: Longmans. 1848.

THE accompanying photograph illustrates what are, alas! the only surviving specimens of a beautiful set of ancient Irish table glasses. It is impossible to ascribe to them an exact date, but it is certain that they all are of mid-eighteenth century work, most probably *circa* 1755. Glass was not made in Ireland till the end of the sixteenth century, and till the end of the seventeenth, conditions, both political and social, were against the industry. Glass factories, attaining considerable repute, were, however, established at Dublin, Cork, Waterford, and Belfast long before the end of the eighteenth century, but the industry was still frightfully handicapped by the iniquitous English law, that forbade Ireland to export glass to any country whatever. The old Irish glass has, as a rule, a faint bluish tinge, which is present in the case of these specimens.

The largest glass in the picture is a great rarity, for the inscription round the rim proclaims it a "Williamite." Opinion seems to differ as to which party, the Jacobite or Williamite, originated the idea of party glasses, with portraits, or loyal, or disloyal, toasts engraved thereon. At any rate, the Williamite glasses are now the rarer. Both were turned out in larger numbers than ever after the "forty-five." This Williamite glass is a singularly fine specimen, the inscription reading, "To the Glorious Memory of King William." Mr. Albert Hartshorn, in *Ancient English Glasses*, states, "It seems to be a well-established fact that the Williamite glasses were not made and decorated primarily for Orange clubs but for use in private houses on special days of Orange festivals—the 1st July, Boyne Water, and the 4th November, the king's birthday and wedding day." The glasses like this one would be filled with Burgundy, and then the contents would be drunk to the famous Orange toast, of which the opening words were, or rather are, for it is still given at lodge meetings: "To the glorious, pious and

immortal memory of the great and good king, William, who freed us from pope and popery, knavery and slavery, brass money, and wooden shoes." Then follows a good deal of inconsequent wording, after which the toast winds up with the hope that he who refuses to pledge it may be "damned, crammed, and rammed down the great gun of Athlone."

Very picturesque, too, are the pair of glasses, one at either end, with tallair-twisted stems and small, straight-sided bowls, broken fluted. These were for the consumption of "strong waters"—liqueur glasses, in fact. The remaining specimen, which has rather the appearance of a champagne glass, is the most curious, and, probably, the rarest specimen of the lot. It is a wide-mouthed glass, with a well in the bowl, which is prettily cut, for the reception of "strong water," while the stem is elaborately air twisted. This form of glass was considered by connoisseurs to be the best for the administration of "strong waters," on account of its spreading the precious balm over the palate.



ANCIENT IRISH GLASSES

bread-irons were used in pre-Reformation days to stamp the Eucharistic wafer, and, as in the Roman Catholic Church it is still the business of nuns to make wafers for the Mass, the inference is that there was formerly a congregation of nuns near the place where our Shropshire specimen was unearthed. Nunnerley is a well-known surname in the northern part of the county, and both words are pronounced alike.

The designs are, of course, in intaglio, and the photographer had to make wax moulds of the iron which he has so successfully reproduced.

The obverse has devices of scriptural character (?) "David playing on the Harp," and "St. Michael slaying the Dragon," the former surrounded by a Latin inscription, which I have been unable to decipher. The reverse bears a simple geometrical design.

Bread-irons of ancient workmanship are rare in this country. Hundreds were doubtless destroyed at the Reformation with other "Popish" treasures.



AN ANCIENT BREAD IRON

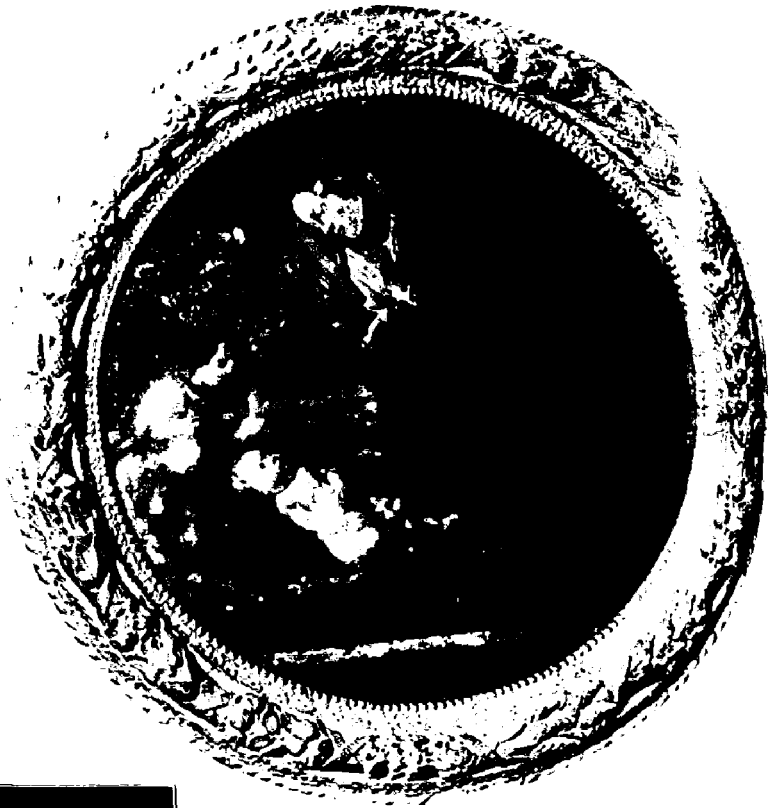
THE accompanying photographs, taken by An F. R. Armistage, Esq., Ancient Bread-Iron Windsor House, Shrewsbury, represent respectively the obverse and reverse of a bread-iron which has recently been turned up by a plough at Noneley, ten miles, as the crow flies due north from Shrewsbury. It is made of bronze, and measures  $4\frac{3}{4}$  ins. in length and  $2\frac{1}{16}$  ins. in width. Such



AN ANCIENT BREAD IRON

**A** NEW BOTTICELLI  
BY ROBERT H. HOBART CUST

ADMIRERS of the work of Botticelli and his followers will be interested to learn of a "tondo" discovered in the neighbourhood of Piacenza, which has been exhibited recently at the exhibition of Sacred Art held in that city. The picture, which is on panel, was once hung in the Chapel of the Castello di Bardi, about 45 miles from the city of Piacenza. This *fortalice*, together with the adjacent lands, belonged successively to the Bardi and Landi families, from whom it passed to the Farnese, and so on into the hands of the government for the time being of Piacenza, by whom it was used for various official purposes: at one time a barrack, at another a prison. When the interior of the castle was dismantled, the picture was taken down, hidden away behind a stand of arms, and was lost sight of until a couple of years or so



THE NEWLY DISCOVERED MADONNA  
BY BOTTICELLI  
*From a photo. by Mr. Burton.*

since, when it was found by an official who had some appreciation of works of art, and brought by him to the Piacenza Communal Library, where it has remained an object of much discussion and conjecture. In August last, Cav. Adolfo Venturi paid a visit to the city, and examined the picture: his verdict being (according to a correspondent of the "Giornale d'Italia," under date the 23rd of that month) that it was a *genuine*, and "one of the *very best preserved*" examples of Botticelli's handiwork.

It certainly is a very charming picture, about one metre in diameter. It is painted on three horizontal panels, and is still in its original frame of carved fruit and flowers. The Madonna kneels in prayer before the Child, who lies on the ground on a fold of her green mantle. Behind His head kneels the little St. John. At the back of the entire group runs an espalier of red roses, which is, however, divided exactly behind the Holy Child, showing an open landscape with trees, etc. Beneath the whole is written in antique capitals:—

QUIA RESPESIT HUMILITATE ANCIENSUE.

The Virgin, who is pale and very beautiful, is certainly very Botticellesque. Her



THE MADONNA HEAD  
FROM BOTTICELLI'S NEWLY DISCOVERED PICTURE  
*From a photo. by Mr. Burton.*

her golden hair is lightly thrown a transparent muslin veil. She has a charming expression and is gracefully posed: but it would almost seem as if she alone had been painted by the master, for both the children and the rest of the picture are vastly inferior. It recalls very much, though the Virgin's face is not sweeter, the *Madonna in the rose garden* of the Royal apartments in the Pitti Palace, Florence. The picture has naturally suffered from neglect, but not so much as might have been expected from its history. It is at present in the studio of Signor Merlath; time and damp having somewhat warped the panels upon which it is painted.

MR. J. J. FOSTER, well known as author of *British Miniature Painters and their Works*, may be complimented on having written and produced a new book of eminent importance, unique in character, and unrivalled as regards artistic taste. It is a history of the Stuarts, but not so much a political history as a family history, a study of character and a complete record of art as applied to the members of this unfortunate family. It is a diorama of vivid word-pictures, introducing the Stuarts one by one in chronological sequence, showing them such as they were, surrounded by the most prominent figures of their time, and illustrated by the works of contemporary masters. It is an unprejudiced and unimpassioned attempt at doing them justice, and as such it is of far greater value than many historical works in which hitherto unknown facts are unearthed, but which are approached in a spirit of *parti pris*. In questions of ethics we are only too liable to judge



ELIZABETH, QUEEN OF BOHEMIA  
BY MIERVELDT

by-gone times by our own standard, and condemn certain actions which clash with present-day notions of morality. Mr. Foster has steered clear of this pitfall to fair criticism. By showing the characters of his book in their true *milieu*, by comparing them with their own contemporaries, by taking into account the different conditions of life, he throws an entirely new light on many actions and incidents which have

hitherto been sadly misjudged. It is this vivid conjuring up of picturesque periods, the local colour of his word-pictures, that make his *Stuarts* such fascinating reading.

But quite apart from historical research, there is another point of view which makes Mr. Foster's book truly invaluable: and that is the artistic



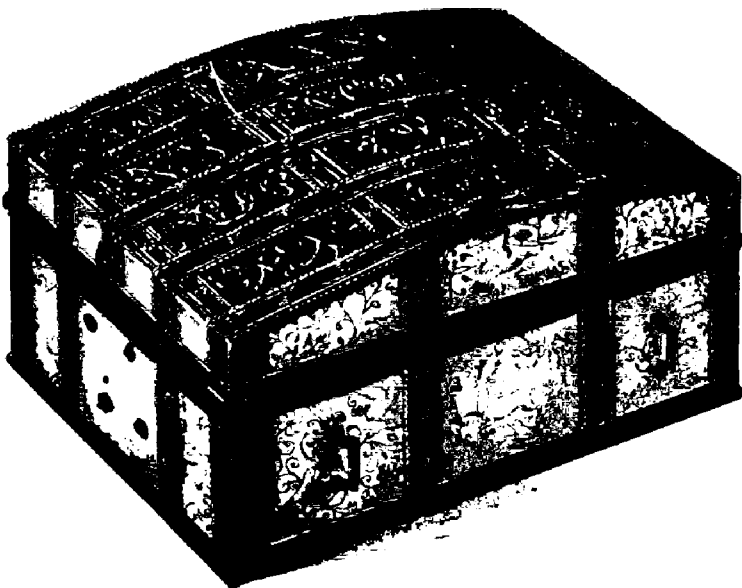
TAP  
WOV BY MARY QUEEN OF SCOTS



HEAD OF BOTHWELL

aspect. Though the work can hold its own as a literary effort of rare distinction, the author has given it a sub-title which seems to suggest that he himself in his modesty considers the text a mere necessary accompaniment to the wealth of rare illustrative material which he has collected with incomparable taste and discretion: "The Stuarts, *being illustrations of the personal history of the family (especially Mary Queen of Scots) in sixteenth, seventeenth, and eighteenth century art.*" These 210 illustrations, which include 150 photogravure plates, include many cherished treasures in English and Scottish private collections, which have never before been reproduced, and have been chosen with a real expert's knowledge and discretion from the abundant material.

Mr. Foster has given special attention to the vexed question of Mary Stuart portraits. His carefully compiled descriptive list of one hundred portraits omits the many more the authenticity of which is of a problematic nature, and should be a most useful basis for further investigation. Even the few pictures selected from that list as illustrations to the book are so dissimilar in appearance that it is difficult to believe that they all represent the unfortunate queen. On the other hand, contemporary letters and documents on this subject are equally contradictory, and it would be difficult to ascertain from them, say the colour of Mary's hair. She seems to have known full well how to help nature, though her beauty must have been great even without artificial additions. An eyewitness of her execution gives this peculiar description: "The executioners lifted up the head, and had God save the Queen. Then hir dressings of lawne fell from hir head, which appeared as graye as if shee had byn three score and ten yeares olde, powdered very shorte."



MARY STUART'S LETTER CASKET

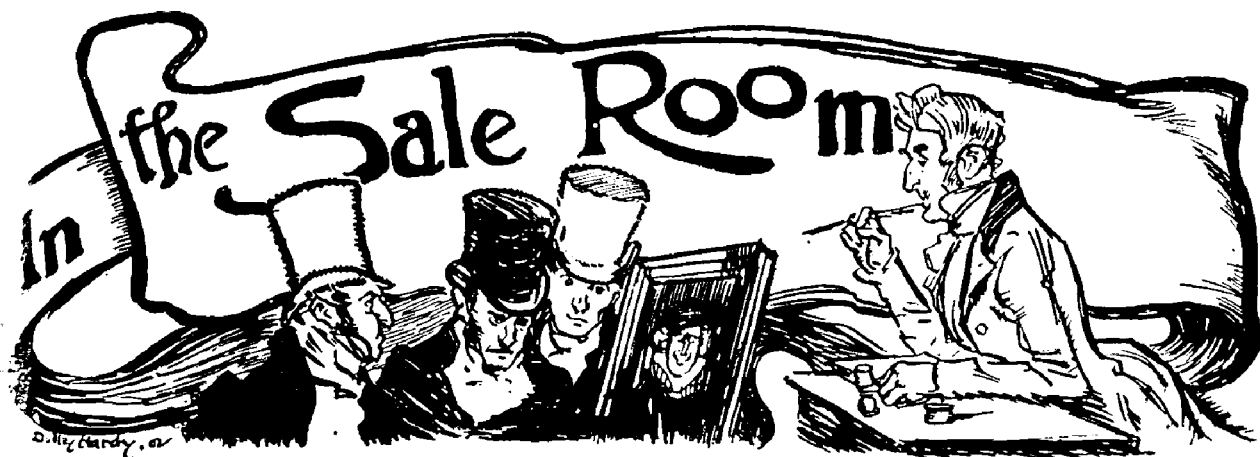
Of the many remarkable illustrations we should like to note the exquisite portrait of Queen Mary in all her youthful loveliness, by Sir Antonio More; the portrait of Queen Elizabeth in a gorgeous and weirdly fantastic robe, which Mr. Foster believes to be by the Dutch painter, Richard Stevens; the little head of Bothwell, which is the only known authentic portrait of Queen Mary's third husband; the famous letter casket, reproduced in colours; the lovely presentment of Elizabeth, Queen of Bohemia, by Miereveldt; the Turin version of Van Dyck's *Children of Charles I.*; the pathetic and very little known *Henrietta Maria, aged*, by P. Le Fevre; and numerous choice works by Van Dyck, Sir P. Lely, Sir G. Kneller, and S. Cooper, not to speak of the interesting Stuart relics, original etchings of places connected with the history of the family, and maps and documents.



MARY QUEEN OF SCOTS  
AFTER SIR ANTONIO MORE

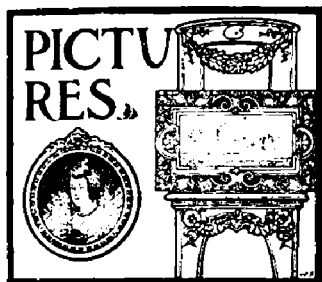
It would be difficult to over-praise the printing and get-up of the two volumes, which are published by Dickinson's, in New Bond Street. The cover design is reproduced from a book formerly belonging to Charles II., and now preserved in the King's Library at the British Museum, whilst the back of vol. i. has an ornament formed of an anagram and cipher

taken from a folio formerly belonging to Mary Stuart. The beautiful type is printed by the Ballantyne Press on specially-made pure rag paper, of just sufficient thickness to prevent the volumes from being unduly heavy, thus avoiding a fault which is very generally found in books of this nature.



THE February sales of pictures at Christie's were ample evidence of the termination of the "dull" season. The

Saturday dispersals can no longer be regarded with indifference, either by dealers or collectors. The collection of the late Mr. E. P. Seguier, sold, with other properties, on February 7th, was chiefly formed by John Seguier, for many years superintendent of the British



Institution. The most important lot in this property was an example of Sir Joshua Reynolds, a portrait of a lady, supposed to be the artist's niece, Mary Palmer, afterwards Marchioness of Thomond, in blue and white dress, with ermine and pearl ornaments, on canvas, 29 ins. by 24 ins., 1,700 gns. There were also the following:—J. Van Goyen, a river scene, with cottages, figures and boats, on panel, 15½ ins. by 20½ ins., 100 gns.; G. Stubbs, portraits of three hunters, with two huntsmen and a dog, on panel, 32 ins. by 40 ins., 1793, 155 gns.; and J. Wynants, a winding road along a valley, with figures, on panel, 10½ ins. by 7½ ins., from the Count Strogonoff and Sir A. Crichton collections, 125 gns. The Seguier collection of 104 lots realised £3,245 9s. 6d. Another property included a pastel portrait by F. Cotes, R.A., of a lady in grey and pink dress, 23 ins. by 18 ins., 1751, 115 gns.

The following Saturday (February 14th) was occupied with the sale of the collection of modern pictures and water-colour drawings of the English and Continental schools, and works of old masters, of the late Mr. James MacAndrew, of Belmont, Mill Hill, the 143 lots producing a total of £7,987 3s. 6d. In this, as in the Seguier sale, one picture stands out in great relief from all the others, a very fine example of C. Troyon, a late summer view in *La Vallée de la Tocque*, a work of unusual dimensions, 102 ins. by 83 ins., which was purchased at the Charles Kur sale in 1880 for 700 gns., and now advanced to 2,600 gns. The English school was represented by the following among other pictures:—W. H. Crome, *The Edge of a Wood*, with cottage and peasants, 24 ins. by 36 ins., 1849, 15 gns.; Birket Foster, a *View on the River Mole*, with shepherd boy, dog, and sheep and ducks, 29 ins. by 43 ins., exhibited at the Royal Academy, 1875, 135 gns.; and J. M. W. Turner, *Home from Sea*, 20 ins. by 26 ins., from

the Royal Academy, 1863, 125 gns.—this cost 33 gns. in 1892; W. Holman Hunt, *Bianca* ("Taming of the Shrew"), on panel, 35 ins. by 26 ins., 260 gns.; and Sir Noel Paton, *Hesperus: The Evening Star sacred to Lovers*, 36 ins. by 27 ins., from the Royal Academy, 1860, and engraved by W. H. Simmons, 280 gns.—at the Bolckow sale in 1891 it sold for 150 gns. The old masters included two remarkable portraits catalogued as by W. Drost, both of which were in the Albert Levy sale of 1884 (nothing is known of their history prior to this date, and the name of the artist as here given is open to correction), the finer of the two, the artist's wife, in black dress with white collar and cap, holding her gloves in her left hand, 33 ins. by 27 ins., signed and dated 1653, was bought by Mr. L. Hamilton McCormick for 640 gns.—it cost 68 gns. in 1884; and the artist himself, in black dress and hat, with white collar, 33 ins. by 27 ins., 440 gns.—this cost 52 gns.

On Monday, February 16th, the ancient and modern pictures of the late Mr. James Fenton, of Dutton Manor, Longridge, Preston, produced a total of £2,902 5s. 6d. for eighty-five pictures, but the only ones of note were:—H. Fantin, fruit, flowers, and still life on a table, 23 ins. by 28 ins., 335 gns.; and three of Sir Joshua Reynolds: *Mrs. Gwyn*, in white dress trimmed with fur, 30 ins. by 25 ins., 620 gns.; *Sir Robert Fletcher*, in military uniform, oval, 29 ins. by 23 ins., 340 gns.; and *Miss Ridge*, with blue ribbon in her hair, 18 ins. by 13½ ins., 170 gns.

The sale on Saturday, February 21st, was one of exceptional interest and importance, such, indeed, as we usually get only in May or June. It comprised 46 pictures and drawings, formed by the late Sir Edward Page Turner, who died in 1874 (this collection realised £10,445 8s.), and property from other sources, the whole day's sale of 126 lots showing a total of £16,808 12s. 6d. The more important of the Turner pictures were the following:—T. S. Cooper, *Waiting for the Ferry*, 27½ ins. by 36 ins., 1844, 320 gns., this cost 185 gns. in 1869; two portraits by an artist of the French school, both on panel, 12½ ins. by 9½ ins., a lady in white dress with black lace shawl and blue sash, walking in a landscape, and a lady in white dress with pink sash, holding a fan, in a landscape, 720 gns.; two by F. Boucher, signed and dated 1762, 23 ins. by 28 ins., acquired in 1868 for £110, a woody river scene, with a bridge and castle, a peasant woman and child wading, a girl and donkey on the left, 820 gns.; and a woody stream with a temple, a peasant offering a girl a basket of flowers, sheep on the left,

760 gns.; J. M. Nattier, portrait of Elizabeth, Duchess of Parma, aunt of Louis XVI., in blue hunting costume, seated under a tree, 15½ ins. by 12½ ins., 850 gns.; Gerard Dow, a girl at a window, with a mouse-trap, which she is showing to a kitten under her arm, on panel, 12 ins. by 9½ ins., 340 gns.; J. Fyt, dead partridges and small birds, with implements of the chase, 20 ins. by 24 ins., 220 gns.; two by Gaspar Netscher, one, signed and dated 1663, comprising portraits of a lady, a gentleman, and a child, 20½ ins. by 18 ins., 370 gns.—this was in the Prince de Conti sale of 1779, when it realised 1,030 francs; and a youth in brown dress, seated at a table with a globe, on panel, 6 ins. by 5 ins., 310 gns.; a Van de Velde, a woman washing her feet in a brook, 12 ins. by 16 ins., described in Smith's *Supplement*, No. 2, 350 gns.—it sold for 430 gns. in 1864; two by P. Wouwerman, *A Conflict of Cavalry*, on panel, 13½ ins. by 18½ ins., described by Smith as "an excellent work of the master," 600 gns.—at the Maitland sale in 1831 it sold for 126 gns., and at the J. M. Oppenheim dispersal in 1864 for 330 gns.; and *A Party Halting at a Cottage*, on panel, 19½ ins. by 17½ ins., 880 gns.; two by J. Wynants, *A Sportsman Shooting a Rabbit*, on panel, 11 ins. by 15 ins., signed and dated 1667, 410 gns.; and a view of a hilly and sandy soil, having a fence over its acclivity, with figures and a post-waggon, introduced by A. Van de Velde, on panel, 15 ins. by 16½ ins., 350 gns.; both these are described by Smith, the former in the *Supplement*, No. 20, and the latter in the *Catalogue*, No. 71. Of the eleven by F. Guardi, we need only mention the following: a *View of the Doge's Palace and the Entrance to the Grand Canal*, with numerous boats and figures, 22 ins. by 40 ins., 310 gns.—this cost £140 in 1863; *the Mouth of the Grand Canal*, with the Santa Maria della salute and the Dogana, 12½ ins. by 20 ins., 390 gns.—this cost £150 in 1868; *the Island of San Giorgio Maggiore*, with boats and figures, 12½ ins. by 20 ins., 350 gns.; *The Arsenal, Venice*, with drawbridge and figures, 15 ins. by 18½ ins., 160 gns.—this cost £60 in Sept., 1863; and a pair, *The Piazza*, and *The Piazzetta of St. Mark's, Venice*, with numerous figures, on panel, 7½ ins. by 12½ ins., 290 gns.—at the G. H. Morland sale of 1863 this pair realised 73 gns.

Among the miscellaneous properties were several pastel portraits by J. Russell, R.A., *Mrs. Sarah* (afterwards Lady Garrow, wife of William Garrow, the eminent advocate, oval, 23½ ins. by 17½ ins., signed and dated 1798, 510 gns.; the companion portrait of *William Garrow*, signed and dated 1792, 90 gns.; *Daniel Gregory*, when a boy, oval, 23 ins. by 17½ ins., 170 gns.; and *De Lyne Gregory*, of Harleston, when young, in brown coat, oval, 23 ins. by 17½ ins., signed and dated 1792, 200 gns.; B. Canaletto, *The Piazza of St. Mark's*, with the block tower and the cathedral, 23 ins. by 29 ins., 280 gns.; J. Ruysdael, a river scene, with bridge and angler, 27½ ins. by 37 ins., 220 gns.; C. Dusart, a Dutch peasant, seated, with a pipe, jug, and cards, a woman behind looking out of a window, on panel, 16 ins. by 12½ ins., 260 gns.; J. Fyt, dead partridge, jay, and other birds, on panel, 14½ ins. by 18 ins., 300 gns.; G. Morland, a peasant woman standing by a pump, 30 ins. by 25 ins.,

220 gns.; J. Van Os, a group of flowers in a vase with fruit and bird's nest on a slab, on panel, 25 ins. by 18 ins., 230 gns.; and J. Wynants, a road by a river, with figures on horseback and beggars, 290 gns., from the Bage sale, 1836, when it sold for £25.

The last of the February sales (28th) was singularly uninteresting. It comprised the collection of sixty-three drawings and pictures (which realised a total of £2,686 18s. 6d.) of the late Sir Hugh Adair, Bart.; a few pictures, the property of the late Mr. William Lethbridge, of Portland Place, W., and Lympton, Exeter, and other properties. The Adair pictures for the most part sold at far below cost price; and only a very few need be mentioned here:—R. P. Bonington, *View on the French Coast, near Dieppe*, with fisher-children, 9½ ins. by 12½ ins., 300 gns.—it cost 400 gns. at the Novar sale in 1878; E. W. Cooke, *Porto del Lido*, entrance to the Lagoon of Venice, 19½ ins. by 34½ ins., 1853, 150 gns., as against the 530 gns. paid for it at the F. T. Turner sale of 1878; and J. Linnell, sen., *The Wood Cutters*, 10 ins. by 12 ins., 180 gns.—at the Nield sale in 1879 this realised 410 gns. The only picture in the Lethbridge property which reached three figures was an example of B. W. Leader, *A Hillside Stream in Summer-time, North Wales*, 56 ins. by 42 ins., 1880, 195 gns. Among the miscellaneous properties collective reference may be made to a series of nine lots of drawings by Sir E. Burne-Jones, purchased at the artist's sale in 1898, and now realising a total of 363 gns.; and an example of J. Constable, *A House at Highgate*, with figures, 23½ ins. by 19½ ins., 480 gns.

ONE of the principal events during the month of February was the sale of the magnificent collection of old French decorative objects, furniture, and porcelain at Christie's on the 20th. **The Page Turner Sale** The most important portion of the sale were the ninety-seven lots which formed the collection made by the late Sir Edward Page Turner, Bart., and now sold by order of the executors of Lady Page Turner. These ninety-seven lots realised no less than £18,945, and as the grand total shows, the prices were phenomenal, especially when compared with the sums paid for them thirty or forty years ago. The remaining thirty-three lots in the sale brought the amount for the day up to nearly £27,000.

OLD CHINESE PORCELAIN.

	£	s.	d.
A pair of pear-shaped bottles, 8½ ins. high; Khang-He dynasty. Purchased for £18	14	0	0
A pair of triple gourd-shaped bottles, 9½ ins. high; Khang-He dynasty. Purchased for £18	14	0	0
A pair similar, 11 ins. high. Purchased for £10	11	0	0
A globular bottle, 11 ins. high; Khang-He dynasty. Purchased for £12	11	0	0
A pair of bottles, similar, 8 ins. high. Purchased for £18	18	0	0
A pair of cylindrical vases, 17½ ins. high; late Khang-He dynasty	10	10	0
A famille-rose oviform jar and cover and a pair of beakers, 16½ ins. high; Kien-Lung dynasty. Purchased for £30	10	0	0

## In the Sale Room

### OLD DRESDEN PORCELAIN.

	£	s.	d.
A pair of saux of quartrefoil section, 7½ ins. high. Purchased for £4. ... ..	46	4	0
A pair of oviform vases, 7 ins. high. Purchased for £20 ... ..	204	15	0
A pair of Europa and the Bull, 9 ins. high ... ..	78	15	0
A dressing stand with mirror and three small drawers, mounted with metal gilt ... ..	110	5	0
A pair of cylindrical pots and covers, 5½ ins. high... ..	34	13	0

### OLD SÈVRES PORCELAIN.

A pair of saux, probably by Merault, jun., 6 ins. high. Purchased for £30 ... ..	111	6	0
A pair of feuille-de-choux bowls, 9 ins. diameter. Purchased for £15 ... ..	31	10	0
A pair of large oval dishes, by Bertrand, 18 ins. across. Purchased for £30 ... ..	65	2	0
An oblong plateau, by Evans, 7½ ins. by 5½ ins., and a sucrier and cover, milk-jug, and a cup and saucer similar ... ..	278	5	0
A sucrier, 2½ ins. high. Purchased for £12 ... ..	44	2	0
A pair of biscuit figures of girls bathing, <i>La Baigneuse</i> and <i>La Surprise</i> , after Falconet, 13½ ins. high, on plinths 5½ ins. high. Purchased for £150... ..	2,205	0	0
<i>La Baigneuse</i> , a single figure from the above pair, 14½ ins. high. Purchased for £7 10s. ... ..	44	2	0

### OLD FRENCH DECORATIVE OBJECTS.

An old Sèvres bowl and cover, 9½ ins. high. Purchased for £17 ... ..	178	10	0
A pair of old Sèvres vases and covers, 9 ins. high... ..	336	0	0
A small oblong soap-stone jardinière, 8½ ins. high ... ..	110	5	0
A pair of ormolu candelabra, 7½ ins. high ... ..	90	0	0
A pair of deep cups and covers of old Chinese porcelain, 5½ ins. high ... ..	46	4	0
A pair of square-shaped vases of old Chinese porcelain, 6 ins. high ... ..	57	15	0
A pair of old Chinese famille-verte jars and covers, 5 ins. high ... ..	52	10	0
A set of 3 vases of old Chinese turquoise crackle; centre vase, 14 ins. high; side vases, 13 ins. ... ..	105	0	0
A tripod Chinese porcelain korō, 6 ins. high ... ..	162	15	0
A pair of old Imari square-shaped bottles, 11¾ ins. high ... ..	68	5	0
A pair of elongated oviform vases and covers of the Ming dynasty, 14 ins. high ... ..	819	0	0
A pair of splashed purple and blue pear-shaped bottles of old Chinese porcelain, 12 ins. high ... ..	54	12	0
A splashed blue and turquoise bottle, 12½ ins. high ... ..	99	15	0
A pair of fluted celadon bottles, 11 ins. high. Purchased for £33 ... ..	110	5	0
A pair of barrel-shaped vases and covers of old Chinese rouge-de-fer porcelain, 10¾ ins. high; the Khang-He dynasty ... ..	483	0	0
A pair of oviform Chinese porcelain vases, 12 ins. high; To-Kwan dynasty ... ..	199	10	0
A pair of Egyptian porphyry vases, 8 ins. high ... ..	52	10	0
A round vase of Egyptian porphyry, 8 ins. high ... ..	36	15	0
A Louis XVI. clock, 10 ins. high ... ..	77	14	0
A clock, the movement by Pochon le Jeune, 10½ ins. high ... ..	99	15	0
A pair of Louis XVI. ormolu candelabra, 15¾ ins. high. Purchased for £35 ... ..	580	0	0

	£	s.	d.
A Louis XVI. clock, the movement by Filon. Purchased for £30 ... ..	451	10	0
A Louis XIV. oval tortoiseshell box ... ..	96	12	0
A small ink-stand, on oval tray of similar work ... ..	63	0	0
A pair of Louis XVI. pastile-burners, 10 ins. high ... ..	183	15	0
A Louis XV. ink-stand, of veneered wood, 14½ ins. wide. Purchased for £20 ... ..	178	10	0
A pair of candlesticks, of metal-gilt, 9 ins. high ... ..	136	0	0
A Louis XVI. parqueterie writing-table, 52 ins. wide. Purchased for £45 ... ..	460	0	0
A Louis XVI. mahogany console-table, 41 ins. wide. Purchased for £25 ... ..	130	0	0
Another, 31 ins. wide. Purchased for £35 ... ..	100	0	0
A Louis XVI. oblong mahogany writing-table, 51 ins. wide. Purchased for £70 ... ..	388	10	0
A pair of Louis XVI. shallow parqueterie commodes, 37 ins. wide ... ..	168	10	0
A Louis XVI. commode, 52 ins. wide. Purchased for £30 ... ..	231	0	0
A pair of Louis XVI. upright mahogany cabinets, 24 ins. wide. Purchased for £35 ... ..	210	0	0
A Louis XVI. mahogany cabinet, 66 ins. wide ... ..	168	0	0
A Louis XVI. upright parqueterie secretaire, 28 ins. wide. Purchased for £20 ... ..	504	0	0
A Louis XV. kidney-shaped marqueterie secretaire, 35 ins. wide ... ..	399	0	0
A pair of Louis XVI. semi-circular marqueterie tables, 32 ins. wide ... ..	178	10	0
A Louis XV. small <i>bonheur-du-jour</i> secretaire, 21½ ins. wide. Purchased for £21 ... ..	1,630	0	0
A Louis XVI. marqueterie commode, 52 ins. wide. Purchased for £60 ... ..	346	10	0
A Louis XVI. 40 in. parqueterie commode, stamped H. Reisener, ME. Purchased for £50 ... ..	714	0	0
A Louis XVI. parqueterie secretaire, 46 ins. wide ... ..	390	0	0
A set of four walnut-wood chairs, of Louis XV. design, covered with old Beauvais tapestry ... ..	92	8	0
A larger chair, of similar design ... ..	52	10	0
A suite of old Beauvais tapestry, consisting of an oblong sofa; another sofa of different construction, a fauteuil and a stool ... ..	1,732	10	0

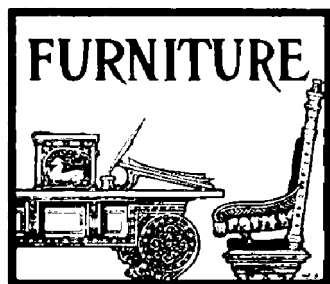
The remaining portion of the sale, which consisted of various properties, included the following noteworthy items:—

	£	s.	d.
An old Nankin bowl, 6½ ins. deep, 12¾ ins. diam. ... ..	62	2	0
An old Chinese porcelain basin of the Ming dynasty, 7¾ ins. diam. ... ..	86	2	0
An eggshell saucer-dish of the Kien-Lung dynasty, 8 ins. diam. ... ..	173	5	0
An oviform teapot and cover, Khang-He dynasty, 8½ ins. high ... ..	189	0	0
A pair of powdered-blue bottles, 10½ ins. high, same dynasty ... ..	315	0	0
A large famille-verte bowl, 6 ins. deep, 12 ins. diam., same dynasty ... ..	52	10	0
A pair of large oviform famille-verte vases and cover, 14½ ins. high, Khang-He dynasty ... ..	325	10	0
An old Worcester jug, 8¾ ins. high, square mark ... ..	43	1	0
An oviform fluted Bow vase and dome cover, 12½ ins.; mark, dagger and anchor in red ... ..	64	1	0
A large oviform jar of Palissy ware, 16 ins. high ... ..	73	10	0



A Limoges enamel tazza and cover, 10 ins. high. Probably by Pierre Raymond ... ..	£	s.	d.
	420	0	0
A circular plateau of the same, 12 ins. diam. Probably by Pierre Raymond ... ..	220	10	0
A pair of square-shaped Chelsea vases, 14½ ins. ... ..	609	0	0
A vase and cover of old Chinese celadon porcelain, with ormolu mounts. Probably by Duplessis; 22 ins. high. Early Ming dynasty ... ..	861	0	0
A "Buffe" of vizzor, probably French work of late sixteenth century ... ..	315	0	0
An oblong panel of old Beauvais tapestry, 7 ft. 6 ins. by 9 ft. 6 ins. ... ..	157	10	0
An upright panel of old Gobelins tapestry, signed F. BOUCHER, and dated 1776; 9 ft. 4 ins. by 6 ft. 10 ins. ... ..	472	10	0
An old Sèvres dinner and dessert service ... ..	756	0	0
A pair of ormolu andirons, each 29 ins. by 18 ins. ... ..	1,785	0	0
A Louis XVI. upright parqueterie secretaire, 57 ins. high, 38 ins. wide ... ..	520	0	0

In addition to the furniture sold at the Page-Turner sale, the following items of interest were sold during the



month. At Christie's on February 13th, a set of six Louis XV. carved and gilt fauteuils and a sofa, the backs and seats covered with old French tapestry, realised £252; and on the 27th, after the sale of the late Sir Hugh Adair's collection a set of four Chippendale

mahogany chairs and four arm-chairs went for £500; a mahogany cabinet by the same maker, 6 ft. 7 ins. high and 5 ft. wide, realised £420, and for the companion cabinet the same figure was given; £399 for a pair of Chippendale mahogany chairs, part of the set of six (of which two were sold at Christie's on February 28th, 1902); an oblong Chippendale stool, 27 ins. wide, £105; a set of six Chippendale chairs, £194 5s.; two large arm-chairs, £42 and £54 12s.; a settee *en suite*, on six carved cabriole legs, £105; and another with double back, 5 ft. wide, £294. A pair of old English arm-chairs, with palin pierced backs, £115 10s.; and an old English secretary of satinwood, 72 ins. high and 30 ins. wide, £210.

At a sale held by Dowell, Edinburgh, on the 17th, two genuine Queen Mary chairs went for £84.

The most important sale in the provinces during February was undoubtedly that held by Messrs. Harris and Son, at Winchester, on February 18th and 19th, which included a magnificent 10 ft. Chippendale wing bookcase, with glazed front, beautifully carved, and with cupboards under, which realised £555, and a set of ten and two elbow Hepplewhite dining chairs with oval wheel-shaped backs and stretcher legs, which made £105. The former is without doubt one of the finest and purest Chippendale bookcases ever sold in a country sale in England. The sash-bars of the doors are delicately carved in a rose and ribbon pattern; the panel mouldings are egg-tongue, and the treatment of the plinth is also rose and ribbon. Nothing can be ascertained as to the

history of the bookcase, it being up to the time of the sale in the possession of the Rev. G. D. Newbold, M.A. A reproduction of this fine piece will be found in this month's number of SALE PRICES.

AT Christie's, on February 27th, was sold the splendid collection of porcelain formed by the late Sir Hugh Adair,



Bart. The sale consisted of 108 lots, and the price obtained, £9,610, proved, as was the case at the Page Turner sale, that there is a surprising rise in the value of porcelain and *objets d'art* generally. The highest price in the collection was £1,995, for an oviform old Sèvres

vase and cover, with turquoise ground and gilt cord handles in relief, 13½ ins. high, and painted by Morin. At one time in the collections of the Marchioness of Londonderry and the late Earl of Dudley, it realised 700 gns. at the sale of the latter collection seventeen years ago. For a tiny Sèvres ecuelle cover and stand, painted by Noel in 1788, the same purchasers gave the remarkable sum of 950 gns., which calls to mind the Théodore ecuelle sold at the Massy Mainwaring sale for £700 last year. A set of three Dresden oviform vases and covers, and a pair of beakers, mark A. R., sold at the Sanders' sale in 1875 for £153, realised over three times that amount, £472 10s. £325 10s. purchased a square-shaped vase and cover; a 16 in. Dresden clock made £320 5s.; and a pair of groups of Chinese ladies and children, 6 ins. high, went for £189. This pair, originally in the collection of the Duc de Forli, realised 50 gns. in 1877. A Dresden group, which went for £14 at the C. K. Mainwaring sale, realised £231; an oval Dresden ecuelle cover and stand, from the Grant collection, 1870, £241 10s.; and an octagonal-shaped snuff-box (£9 5s. at the Sanders' sale thirty-six years ago), £102 18s.

£304 10s. was given for a pair of Chelsea hexagonal vases, formerly the property of Sir Robert and Horace Walpole, and subsequently of Lord Cadogan, at the sale of whose collection in 1865 they were sold for £155; a Frankenthal group of a lady and gentleman, from the Baroness von Zandt's collection, £220 10s.; an oviform Chelsea vase, and two smaller, *en suite*, from the same collection, £110 5s.; and a pair of old Worcester vases, of inverted pear-shape, £110 5s.

Another item from the Duc de Forli collection, a Dresden teapot, £126; a potagier cover and stand of the same porcelain, £241 10s.; a Sèvres plateau, 12 ins. square, £110 5s.; an oval ecuelle cover and stand, also Sèvres, by Fontaine, 1772, £231; and a cabaret painted by Boulanger, 1764, the gilding by Théodore, £315. The following Dresden groups and figures remain to be mentioned: a pair of figures of gentlemen in military costume, £157 10s.; a figure of a lady in the attitude of dancing, £231; and a group of an oak tree trunk with figures of a jay, squirrel, etc., £231.

February 19th Messrs. Christie held a silver sale, called to mind the sale of the Dunn-Gardner collection last year, and though no item reached a figure to exceed the £4,100 given for the well-known Tudor Cup, the sale gave ample proof that the wealthy collector of the present day is not deterred by the price when the acquisition of some old silver art object is in question.



The *pièce de résistance* of the sale was the West Malling Elizabethan jug, recently the subject of so much controversy. Of Fulham-Delft or stoneware, splashed purple, green, orange, and other colours in the style of the old Chinese, it is mounted with a neck-band, handle-mount, body-strap, foot, and cover of silver-gilt, the straps of silver weighing about 9 ozs. Bearing the London hall-mark 1581, maker's mark a fleur-de-lys, stamped in intaglio, repeated on the cover, neckband, and foot, it is about 9½ ins. high and 5½ ins. in greatest diameter. Although it may have been used for sacred purposes, it is without doubt nothing more than an old sack-pot. Prior to having been offered for sale by auction, offers of £200, £300, and £500 had been made for it. The bidding commenced at £300, and rapidly rose to £1,000, eventually closing at 1,450 gns. It is said that the jug is destined to enter the possession of a well-known Scotch collector, already the possessor of the Dunn-Gardner Tudor Cup and the Bampton standing salt.

The sale also included the collection of silver and silver-gilt formed by the late General A. W. H. Meyrick, and various other properties.

The most important item in the Meyrick collection, and next in importance to the Malling jug, was a James I. standing salt, entirely gilt, shaped like a huge sugar caster, dated 1613, and weighing 16 ozs. 7 dwt. £500 started the bidding, and in a brief space it was knocked down to the purchasers of the jug for £1,150. The sale included several other remarkable objects—an Elizabethan jug of grey stoneware, mounted with silver-gilt, and bearing the Exeter hall-mark, made £120; another slightly larger, of tiger pattern, bearing the London hall-mark for 1578, £400; an English seventeenth century cocoa-nut cup, £130; a German owl cup and cover, dated 1547, £245; and a parcel-gilt tankard and cover, weighing 40 ozs., *circa* 1698, presented by Peter the Great to Admiral Crump, and engraved with the latter's crest, went for £145.

£110s. per oz. was given for a Charles II. large porringer and cover bearing the London hall-mark 1681 and weighing just over 40 ozs.; another dated 1663, and about half the weight, realized the same sum per oz. Yet another, dated 1669, bearing an inscription, 8 ozs. 5 dwt. in weight, went for £13 per oz.; and a silver-gilt two-handled cup, dated 1678, 8 ozs. 4 dwt., brought £8 10s. per oz. A James II. silver-gilt cup, similar weighing 5 ozs. 11 dwt. and dated 1685, went for

£13 5s. per oz.; a William and Mary porringer, dated 1680, 5 ozs. 14 dwt., realised £7 15s. per oz.; and two Irish potato rings, both bearing the old Dublin hall-mark, one 1760, 8 ozs. 12 dwt., and the other 1770, 13 ozs. 6 dwt., went for £11 10s. and £7 per oz. respectively.

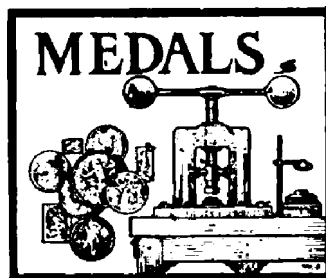
The sale of the silver and silver-gilt of Sir Hugh Adair at the same rooms, on the 26th, also contained several lots of great interest, though no phenomenal prices occurred. The principal items included a William III.



THE WEST MALLING JUG

two-handled cup, 1700, 10 ozs. 13 dwt., £5 per oz.; a cup and cover, Queen Anne, 1712, 81 ozs. 6 dwt., £6 15s. per oz.; a Charles II. porringer and cover, 1681, 14 ozs. 8 dwt., £8 per oz.; a Commonwealth porringer and cover, 1658, 8 ozs. 11 dwt., £35 10s. per oz.; and a set of six Charles rat-tailed table-spoons, with flat handles, 1682-3, weight 10 ozs. 9 dwt., which realised £70.

ON February 19th and 20th, Messrs. Glendining and Co. held a very successful sale of medals, including an officer's gold medal for Fuentes d'Onor, and many fine Naval, Peninsula and Regimental medals.



Among Naval medals may be noted an officer's medal presented for the Battle of Trafalgar, by Matthew Boulton, with impressed edge, realised £6 5s.; a large silver medal for the Defence of Gibraltar, £4 15s.; a fine copy

of the Blake medal in silver, large size, £3; and a medal with the single bar for Egypt, £3 12s. 6d. Ten guineas was given for a medal with three bars—1st June, 1794, Nile, Copenhagen, 1801; the same figure was given for one with the single bar for Gluckstadt, 5th January, 1814; and £17 10s. for another with one bar, Arethusa, 23rd August, 1806. A medal with bar for the Nile realised £6 15s.; another with two bars for St. Sebastian, Algiers, 5 gns.; and one with bars for Guadaloupe and Syria made the same figure.

Several Hon. East India Company's medals were sold, including an officer's silver medal, Seringapatam, May 4th, 1799, which made £4; the silver medal for Ava, £4 10s.; a medal with the single bar for Bhurtpoor made the same figure; and for the Jellalabad medal, April 7th, 1842, with Mural crown, £5 was given.

The most important Military General Service included an interesting pair, one with bar for Chryster's Farm, and the other the Indian Chief's large silver medal, George III., both presented to the same recipient, for which £24 10s. was given; another with bars for Chateauguay and Fort Detroit, £19 10s.; a Peninsular medal with nine bars, £15; another with ten bars, £14 10s.; four other Peninsular medals, with eight, seven, six, and five bars, went for £10 10s., £8, £6 15s., and £5 10s. respectively; and one with bars for Sahagun and Benevente, Vittoria, and Orthes realised £10. Ten guineas was given for a medal with bars for Egypt, Coruña, Fuentes d'Onor, and Vittoria; £8 10s. for one with bars for Egypt and Martinique; and £10 10s. for one with the single bar for Fort Detroit. A medal with bar for Chateauguay realised £6 17s. 6d.; two Peninsular medals with seven bars realised £8 15s. and £8 10s. respectively; another with five bars went for 7 gns.

Only two groups are deserving of notice, one of four Peninsula, Turkish Crimea, Distinguished Conduct, and Long Service, awarded to the same recipient, realised £5; and an officer's group of Punjab medal with two bars, Gold Badge of a Companion of the Bath, and a silver box bearing the Irish hall-mark, bearing an inscription dated April 14th, 1786, regarding the presentation of the freedom of the city of Dublin to the above, made £20.

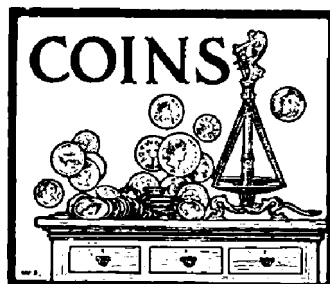
Some noteworthy Regimental and Volunteer medals were sold at good prices, the highest figure being £10 for a best shot silver medal of the Blairgowrie Volunteers, 1803. Another Regimental medal of the 71st Foot, 1801, £7; a silver medal of the 45th Nottingham Regiment, 1803, £6 5s.; an oval silver medal of the Guisborough Company E.R.Y. Volunteers, 1805, £9; as also a Regimental cross of the 1st Dragoons, 1817, a medal of the Banbridge Volunteers, 1780, and one of the Louth Independent Cavalry, 1797, £7 each.

In conclusion, the following deserve mention:—An interesting medal of the Plymouth Independent Rangers, 1799, realised £10; General Elliott's medal to the Hanoverian defenders of Gibraltar, Sept. 13th, 1782, £6 10s.; silver medal for the Battle of Dunbar, 1650, with bust of Cromwell, £6 10s.; West African medal with two bars, 1891-2, Witu, August, 1893, £10; an

Indian medal with bars for Assaye and Arguam £10; another inscribed Ghuznee, Cabul, 1842, £5 10s.; and a Waterloo medal, awarded to a sergeant of the Scots Greys, £5.

The officer's medal for Fuentes d'Onor, upon which there was a reserve of £100, aroused keen competition, but failing to reach the reserved price, it was bought in at £95.

AMONG the remarkable series of coins sold at Sotheby's on February 24th, the following must be noted here:—



A penny of Ceolwulf I., in fine condition, made £7; a Huntingdon penny of William I., struck upon a penny of Harold II., made £3; as did also a Mait (Malmesbury?) penny of William I. Other pennies of this reign included an Ilchester

penny, "canopy type," £6 5s.; a Tamworth penny of the same type, £5 12s. 6d.; a Shaftesbury penny, £6 15s.; Wallingford penny, £5; and a Wareham penny found at Dorchester, £5 2s. 6d. £3 3s. was given for a Romney penny of William II.; £4 5s. for a Henry I. Rochester penny from the Boyne cabinet; and for a Wallingford penny of the same reign, £3 8s. Two London pennies of this reign made £5 2s. 6d. and £11 10s., and a Canterbury penny went for £3. A Nottingham penny and a Bury St. Edmund's penny, both of Stephen, made £4 and £3 3s.; and £3 6s. was given for a Berwick halfpenny and farthing of Edward II.

Some fine specimens of the coinage of Edward III. were sold, the most noteworthy being a noble of the early fourth coinage, £8 17s. 6d.; a Calais noble of the same coinage, £5; a Calais half noble, £4 2s. 6d.; a London groat of the earliest issue, 1351-1360, £1 5s.; and a London half groat of a later issue, £3 18s. A noble of Richard II. brought £4 4s. and a half groat of the same reign £4. A light noble of Henry IV. went for £6 10s.; a light quarter noble, £9 10s.; a London groat of the light coinage (wgt. 60 grms.) £10; and another of the late transitional light type £6 2s. 6d. Two London pennies of this reign made £5 and £4 5s. The most important item among the coins of Henry V. was a York half groat, originally described as a *light half-groat* of Henry IV. It realised £5 10s. A York rose noble of Edward IV. of the ordinary type went for £3 5s.; a London groat of Edward V. made £8, and another similar £6. A York groat of Richard III. made £3 8s. and a London half groat £4 18s. £4 was given for a crown of Edward VI. and a half sovereign realised £3 6s. Other interesting items included a penny of fine silver of Philip and Mary, £5; a rose sovereign, ryal, and half sovereign, all of Elizabeth, £5 10s., £3 10s., and £4 respectively; £4 was given for a Charles I. pattern half crown of the Exeter mint; and £10 for a penny of the Oxford mint.

The only items at Sotheby's sale, on the 5th, worthy of notice here, are a stater of Philip II., with laureated head of Apollo, to the right, which realised £4 17s.; an Edward III. Anglo-Gallic leopard, £4 6s.; a fine sovereign of Mary, dated 1553, with Queen seated holding sceptre, £10 10s.; and an Elizabethan milled half-sovereign, four guineas. A Jewish shekel of the First Revolt of the year 1, made £5, another of similar type of the year 2 realised £5 10s.; and for an Anglo-Saxon penny of Ceolnoth, Archbishop of Canterbury, full faced bust, three guineas was given.

The sale held by Messrs. Glendining, on February 17th, consisted mainly of a large collection of Tradesmen's Tokens of the eighteenth and nineteenth centuries, and, in the majority of cases, prices obtained were small.

THE sale by Messrs. Puttick & Simpson of the fine unused collection of Mr. G. L. Edwards, a member of the

London Philatelic Society, was the chief event in the February stamp auctions. The collection was rich in English, African and West Indian.

Amongst the more notable lots may be mentioned Gibraltar, the carmine stamp with value omitted, £10; Great Britain, 1840, 1d. black, a block of twenty, with side margin and inscription, in brilliant condition, £12 5s.; 1840, 2d. deep blue, a superb block of ten, with side margin, £32; 6d. purple embossed, a block of six, £17; 10d. embossed, die 3, a superb block of four, with large margins and in brilliant condition, £15; 1s. green embossed, die 2, a vertical pair, with large margins all round, £6 15s.; 1854-7, large crown, pert. 16, 2d. blue, no gum, £9 5s.; 1855-7, small garter, 4d. carmine, part gum, £12; medium garter, 4d. carmine on blue, part gum, £12; 1867-8, 10s. grey, superb copy, £12 12s.; £1 brown lilac, £17; 1877-80, 8d. brown, a superb pair, £5 15s.;

1882-3, watermark anchor, 5s. rose on bluish, plate 4, £7 10s.; 10s. grey on bluish, a superb copy, £48; 1888, watermark orbs, £1 brown lilac, £10 10s.; British Bechuanaland, 1888, 10s. green, £9 15s.; British Central Africa, 1895, One Penny on 2d. green, with double surcharge, £4; Cape of Good Hope, 1855-8, triangular, 1s. dark green, a superb block of four, £13; 1863-4, 1s. emerald, a superb block of four, from the corner of the street, with full margins, £18; Gold Coast, 1891-4, 20s. green and carmine, £5 12s. 6d.; Lagos, 1876, c.c., 1s. orange, £5 7s. 6d.; 1884-6, 5s. blue, £6 6s.; 10s. lilac brown, £11 11s.; St. Helena, 1884-95, watermark C. A., ½d. emerald, with double surcharge, £4 15s.; Sierra Leone, 1883, watermark C. A., 4d. blue, £9; 1894, watermark C. C., Halfpenny on ½d. lilac, £3 15s.; Bahamas, 1863-75, 1s. green, a superb copy, £5; Montserrat, 1884-5, watermark C. A., 4d. blue, £5 5s.; Nevis, 1867, 1s. yellow green, £9 5s.; 1883, Provisional, "Nevis ½d.," on half of 1d. lilac, £7; St. Christopher, 1885-8, "One Penny," on 2½d. blue, the rare small surcharge, £19; St. Vincent, 1880, 1s. vermilion, £6 17s. 6d.; 5s. rose, £8 15s.; 1881, 4d. on 1s. vermilion, a superb copy, £13; 1883-4, 4d. dull blue, £7 15s.; Tobago, 1879, £1 mauve, £10; Turks Islands, 1881, 2½d. on 1s. dull blue, type 10, £10; Virgin Islands, 1899, 4d. brown, error "PENCF," £6 6s.; British Guiana, 1862, Provisionals, 1 c., black on rose, No. 17, on plate, full roulettes and gum, £22 10s.; British Honduras, 1888, 2 cents on 1d. rose, with inverted surcharge, £6.

Mafekings seem to be still on the down grade; a lot of fourteen was sold by Messrs. Plumridge on the 17th February for £3 15s. od.

Messrs. Puttick & Simpson, at their auction on the 10th February, sold a première gravure of the 90 c. blue United States, unused, with gum, but by no means a grand copy, for £9 5s. od.





IN the hope of rendering the pages of *THE CONNOISSEUR* of greater use and advantage to the many collectors who form so large a proportion of our readers, we intend to introduce

**The Identification of Crests and Coats-of-Arms**

a new feature into our pages. Coats-of-arms and crests appear so very frequently upon plate and china and other treasures in the various collections of our readers,

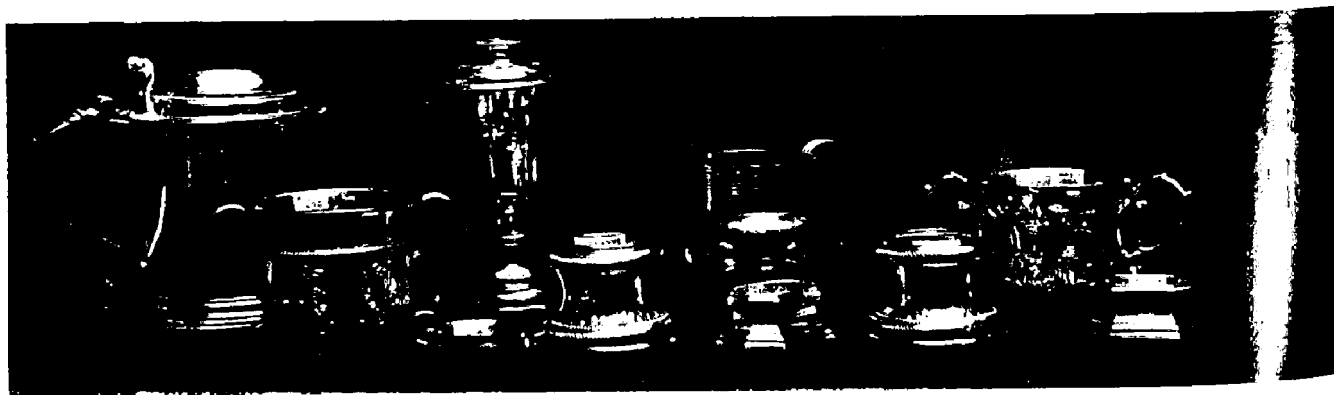
that the identification of the heraldic decoration must often afford a clue to past ownership, and infallibly add in any case to the interest attaching to any such object.

In attempting such identification, it may perhaps be as well to give the warning that too much must not be expected. We have obtained the best expert assistance in the matter, but it should be at once stated that it is not often that the actual person whose arms are displayed can be identified. Occasionally this is possible, but more frequently the only information that can be supplied will be the name of the family whose arms appear. Another difficulty that must be borne in mind is that as a rule it is only possible to identify the real owners of the arms, and that in times past, no less than in more recent days, many arms were displayed and made use of without authority. Another point which should not be lost sight of is that the date of the engraving of a coat-of-arms which can sometimes be approximated by the existence of an impalement to signify a specific marriage, of which

knowledge can be obtained, is often very much more recent than the date of the plate marks.

The heraldic decoration of china presents another prominent difficulty. Whilst much armorial china was undoubtedly executed to order and decorated with the arms of a specific person or family, it is equally a matter of certainty that a large proportion was decorated with stock heraldic patterns—in some cases the arms of prominent people being employed more or less inaccurately.

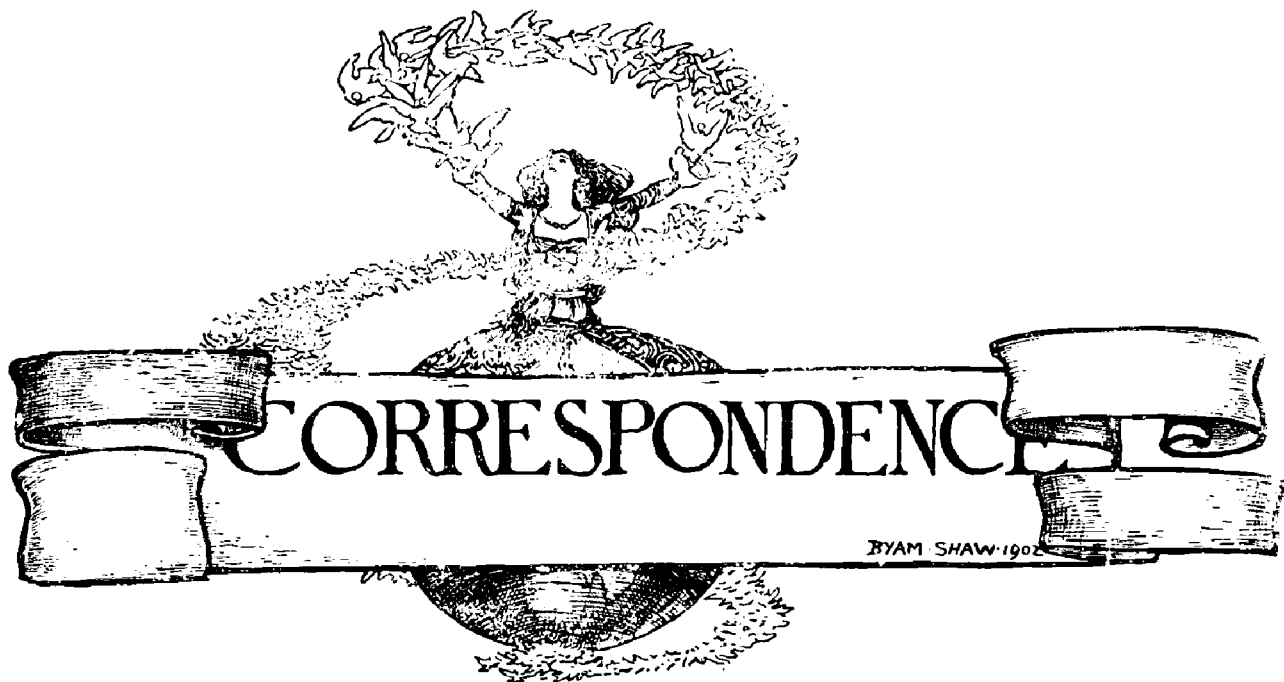
Many devices to be met with, however, are very plainly purely imaginary and fictitious. A large number of such pieces have passed through our hands. In the majority of cases a pencil sketch of the arms or crest to be identified will be sufficient, or in the case of plate, a pencil rubbing on thin tissue paper of the engraving, but in some cases it may be necessary for the article itself to be forwarded. Those who may desire to avail themselves of our services in this direction should write in the first place to the Manager of the Heraldic Column at the offices of *THE CONNOISSEUR*; but it may save disappointment and unnecessary applications if it is here stated that, with the exception of the most prominent families, it is seldom possible to identify foreign arms, and further that, though we shall be pleased to answer heraldic questions of any description, we do not undertake to work out pedigrees or enter into correspondence on pedigree matters.



190

BANC NANCY...  
 CHIPPENDALE...  
 THEIR BOOKS: NANCY...  
 ETC: ETC...  
 BY: BENJAMIN...  
 D.A. HARRIS...  
 NANCY BELL...  
 W.E. FERRY...

PLATES: HEAD OF CAROL  
 BY GARY...  
 PORTRAIT OF A...  
 HUGH BERRY...  
 R.E. L...  
 TOMKINS...  
 M...  
 DR...  
 GENERAL...  
 OF THE COURT...  
 IV...  
 LADY...  
 THOMAS...



BYAM SHAW 1902

IN the hope of rendering the pages of THE CONNOISSEUR of greater use and advantage to the many collectors who form so large a proportion of our readers, we intend to introduce a new feature into our pages. Coats-of-arms and crests appear so very frequently upon plate and china and other treasures in the various collections of our readers,

that the identification of the heraldic decoration must often afford a clue to past ownership, and infallibly add in any case to the interest attaching to any such object.

In attempting such identification, it may perhaps be as well to give the warning that too much must not be expected. We have obtained the best expert assistance in the matter, but it should be at once stated that it is not often that the actual person whose arms are displayed can be identified. Occasionally this is possible, but more frequently the only information that can be supplied will be the name of the family whose arms appear. Another difficulty that must be borne in mind is that as a rule it is only possible to identify the real owners of the arms, and that in times past, no less than in more recent days, many arms were displayed and made use of without authority. Another point which should not be lost sight of is that the date of the engraving of a coat-of-arms which can sometimes be approximated by the existence of an important event to signify a specific marriage, of which

knowledge can be obtained, is often very much more recent than the date of the plate marks.

The heraldic decoration of china presents another prominent difficulty. Whilst much armorial china was undoubtedly executed to order and decorated with the arms of a specific person or family, it is equally a matter of certainty that a large proportion was decorated with stock heraldic patterns—in some cases the arms of prominent people being employed more or less inaccurately.

Many devices to be met with, however, are very plainly purely imaginary and fictitious. A large number of such pieces have passed through our hands. In the majority of cases a pencil sketch of the arms or crest to be identified will be sufficient, or in the case of plate, a pencil rubbing on thin tissue paper of the engraving, but in some cases it may be necessary for the article itself to be forwarded. Those who may desire to avail themselves of our services in this direction should write in the first place to the Manager of the Heraldic Column in the offices of THE CONNOISSEUR; but it may save disappointment and unnecessary applications if it is stated that, with the exception of the most prominent families, it is seldom possible to identify foreign arms, and further that, though we shall be pleased to answer heraldic questions of any description, we do not undertake to work out pedigrees or enter into correspondence on pedigree matters.



THE

# CONNOISSEUR

A MAGAZINE FOR COLLECTORS  
ILLUSTRATED

BY AM. SHAW  
1901



MONTHLY

## CONTENTS

ARTICLES ON: THE MORELL  
COLLECTION: TAPESTRY: PEARLS:  
MÉRYON: AN IDEAL COLLECTOR:  
BANK NOTE COLLECTING: &c:  
CHIPPENDALE: THE BRONTËS &  
THEIR BOOKS: NEW POSTAL ISSUES:  
ETC: ETC: &c: &c: &c: &c: &c:

BY: BERNHARD BERENSON: &c  
D.A. HART: FREDERICK WEDMORE:  
NANCY BELL: MABERLY PHILLIPS:  
W.E. PENNY: L.W. LILLINGSTON:

PLATES: HEAD OF CHRIST,  
BY GIOV. BELTRAFFIO: &c  
PORTRAIT OF A LADY, BY  
HUGH DOUGLAS HAMILTON,  
R.H.A.: &c: NOON, BY P.W.  
TOMKINS AFTER W. HAN-  
ILTON: &c: HE SLEEPS, BY  
P.W. TOMKINS: QUEEN  
BERENGARIA & A LADY  
OF THE COURT OF LOUIS  
XV. BY E.T. PARRIS: &c:  
LADY PEEL, BY SIR  
THOMAS LAWRENCE: &c



# Namazy Kelims

DIRECT FROM " " "

Constantinople

TRELOAR & SONS have just received a shipment of Carpets and Floor Rugs, purchased by a member of the firm in Constantinople and Asia Minor. The shipment includes many interesting Antiques, quite exceptional in value. They are offered at comparatively low prices, as there are no intermediate profits, the goods coming as they do direct from the Collectors to Ludgate Hill



**Antique Koula Rugs**  
Rashtis

**Fine Kazaks**  
Thick Pile

**Old Daghestans**  
Mellowed in Colour

**Shirvans**  
Fine Selection

**Anatolian Kelims**  
Used also as Portieres

**Namazy Kelims**  
As shown in Illustration

**Somacs**  
Close Textures

**Mosque and Prayer Rugs**  
Fine Examples

**Bokhara Rugs**  
Artistic



**Shipments of Turkey, Persian and Indian Carpets**

are also delivered to our Warehouse two or three times every week.


Any Carpet sent on approbation to approved customers.

catalogues, Estimates & Drawings, sent for any Floor Coverings free

**TRELOAR & SONS**

**10, Ludgate Hill, London, E.C.**

Telephone No. 2041 Bank



# The Connoisseur Register

OF  
Works of Art and Curios of  
every kind,  
now for sale or wanted.

This List is compiled for the purpose of bringing readers of "The Connoisseur" into direct communication with the owners of valuable articles for sale or wanted. The charge for Advertisement is 2s. 6d. for one line (about eight words), and 2s. each additional line or part. Advertisements must be prepaid and sent in by the 10th of each month. Special terms for illustrations. All letters must be addressed "The Connoisseur" Register, No. —, 2, Carmelite Street, Whitechapel, E.C. Replies to Advertisements must be sent in a blank envelope, with the number at the top right hand corner, and a separate postage stamp for each reply enclosed. No responsibility is taken by us with regard to any sales effected.

**SPECIAL NOTICE.**—No General Trade or Manufacturer's Announcement is allowed to appear in this List. Each item must refer to a specific article or collection actually in existence and for sale as described.

**Musical Instruments.**—Valuable antique specimens. [No. K127.  
**Georgian Pine Mantelpiece**, also Adams' date, both richly carved. £18 each. [No. K758.  
**Old Sussex Dresser**, bottom part enclosed by cupboards and drawers, with inlaid lines; very scarce and perfectly genuine. £21. [No. K759.  
**Chairs.**—A pair of old carved Louis XV.; cane seats and backs, in splendid condition. £24 the pair. [No. K760.  
**Candle Mirror.**—A gilt convex, surmounted with carved dragon and foliage. Price £10. [No. K761.  
**Card Table.**—A Chippendale shaped, with well-carved head and moulding; useful side. Price £10 10s. [No. K762.  
**Cabinet.**—A very fine Jacobean, with beautifully panelled doors and ivory pateras, the interior fitted with drawers with the original old iron drop handles; a very characteristic piece of the period. Price £38. [No. K763.  
**Work Casket.**—An old Goa; a mass of fine inlay; interior fitted with drawers. Price £15. [No. K764.  
**Armchair.**—A Charles II. carved oak, seat covered in red silk velvet, and back caned; very good colour; in fair condition. £14. [No. K765.  
**Delft: Old English.**—A dish with portrait of Duke of Marlborough, as illustrated, page 150, July number of THE CONNOISSEUR. Bought from collection of Christopher Sykes, at Christie's. Offers invited. [No. K766.

**Snuff Boxes.**—Horn, elaborately inlaid with gold; beautiful old French workmanship. One same style in Wallace Collection. £20. [No. K767.  
**Snuff Boxes.**—Tortoiseshell, gold mountings. Miniature of eye of Charles I. let into lid-opening to show his hair at back. £8. [No. K768.  
**Bookplates.**—Rare and curious collection. Upwards of 2,100 Armorial, Chippendale, Landscape, Library Interiors, etc., on mounts in order of dates; few unmounted. £250. [No. K769.  
**Chest.**—Large old oak plain panelled; 2 drawers from Merionethshire. £3. (West Ealing, W.) [No. K770.  
**Mahogany Piano.**—Square shape, by Clementi (1800). £40. [No. K771.  
**Antique Sheraton Furniture.**—Inlaid sideboard, 6 legs, £21; table, £4 10s.; rare dressing-table and washstand combined. £5. [No. K772.  
**Old Welsh Oak Dresser**, £8 10s.; Oak Gate-legged Table, £2 18s. [No. K773.  
**Antique Bureau Bookcase**, Chippendale chairs, and grandfather clock. [No. K774.  
**Hogarth's Complete Works**, in one elephant folio volume; nearly 300 plates restored by Heath; published 1822; finest condition. What offers. [No. K775.

TELEPHONE 2823 GERRARD

TELEGRAPHIC ADDRESS: "WHEELRACE."

# MELLIER & CO.,

18-50, Margaret St., Cavendish Square, W.



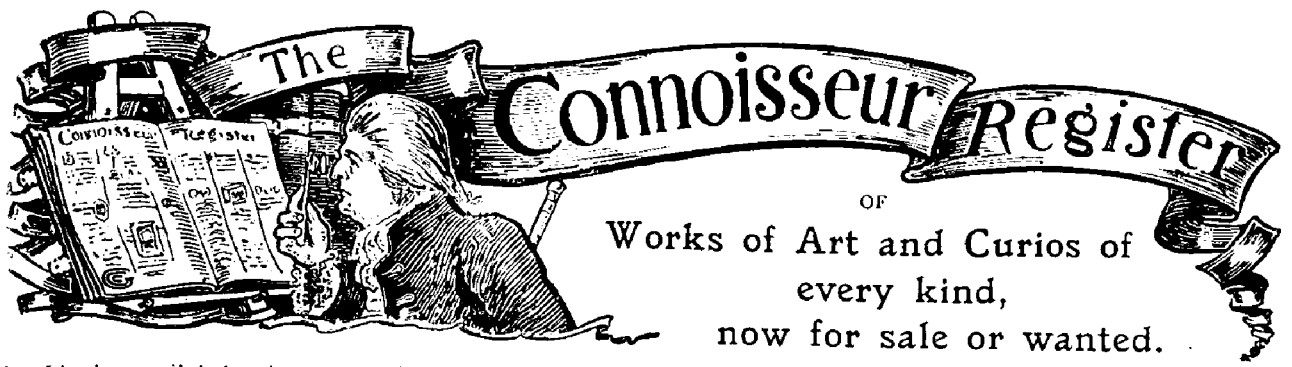
ENGLISH, FRENCH  
& ITALIAN STYLES,  
of all Periods.

Perfect details guaranteed.

**Interior Decoration.**  
**Furniture.**  
**Upholstering.**  
**Electric Lighting.**

DRAWINGS & ESTIMATES FREE.





# The Connoisseur Register

OF  
Works of Art and Curios of  
every kind,  
now for sale or wanted.

This List is compiled for the purpose of bringing readers of "The Connoisseur" into direct communication with the owners of valuable articles for sale or wanted. The charge for Advertisements is 2s. 6d. for one line (about eight words), and 2s. each additional line or part. Advertisements must be prepaid and sent in by the 10th of each month. Special terms for illustrations. All letters must be addressed "The Connoisseur" Register, No. —, 2, Carmelite Street, Whitefriars, E.C. Replies to Advertisements must be sent in a blank envelope, with the number at the top right hand corner, and a separate loose stamp for each reply enclosed. No responsibility is taken by us with regard to any sales effected.

**SPECIAL NOTICE.**—No General Trade or Manufacturer's Announcement is allowed to appear in this List. Each item must refer to a specific article or collection actually in existence and for sale as described.

**Musical Instruments.**—Valuable antique specimens. [No. R427.  
A Georgian Pine Mantelpiece, also Adams' ditto, both nicely carved. £18 each. [No. R758.  
An old Sussex Dresser, bottom part enclosed by cupboards and drawers, with inlaid lines; very scarce and perfectly genuine. £21. [No. R759.  
**Chairs.**—A pair of old carved Louis XV. ; cane seats and backs, in splendid condition. £24 the pair. [No. R760.  
**Candle Mirror.**—A gilt convex, surmounted with carved dragon and foliage. Price £10. [No. R761.  
**Card Table.**—A Chippendale shaped, with well-carved bead and moulding; useful side. Price £10 10s. [No. R762.  
**Cabinet.**—A very fine Jacobean, with beautifully panelled doors and ivory pateras, the interior fitted with drawers with the original old iron drop handles; a very characteristic piece of the period. Price £38. [No. R763.  
**Work Casket.**—An old Goa; a mass of fine inlay; interior fitted with drawers. Price £15. [No. R764.  
**Armchair.**—A Charles II. carved oak, seat covered in red silk velvet, and back caned; very good colour; in fair condition. £14. [No. R765.  
**Delft: Old English.**—A dish with portrait of Duke of Marlborough, as illustrated, page 150, July number of THE CONNOISSEUR. Bought from collection of Christopher Sykes, at Christie's. Offers invited. [No. R766.

**Snuff Boxes.**—Horn, elaborately inlaid with gold; beautiful old French workmanship. One same style in Wallace Collection. £20. [No. R767.  
**Snuff Boxes.**—Tortoiseshell, gold mountings. Miniature of eye of Charles I. let into lid-opening to show his hair at back. £8. [No. R768.  
**Bookplates.**—Rare and curious collection. Upwards of 2,100 Armorial, Chippendale, Landscape, Library Interiors, etc., on mounts in order of dates; few unmounted. £250. [No. R769.  
**Chest.**—Large old oak plain panelled; 2 drawers (from Merionethshire). £3. (West Ealing, W.) [No. R770.  
**Mahogany Piano.**—Square shape, by Clementi (1800). £40. [No. R771.  
**Antique Sheraton Furniture.**—Inlaid sideboard, 6 legs, £21; table, £4 10s.; rare dressing-table and washstand combined. £5. [No. R772.  
**Old Welsh Oak Dresser, £8 10s.; Oak Gate-legged Table, £2 18s. [No. R773.  
**Antique Bureau Bookcase, Chippendale chairs, and grandfather clock. [No. R774.  
**Hogarth's Complete Works, in one elephant folio volume; nearly 300 plates restored by Heath; published 1822; finest condition. What offers. [No. R775.******

TELEPHONE 2823 GERRARD

TELEGRAPHIC ADDRESS: "WHEELRACE."

# MELLIER & CO.,

48-50, Margaret St., Cavendish Square, W.



ENGLISH, FRENCH,  
& ITALIAN STYLES,  
of all Periods.

Perfect details guaranteed.

**Interior Decoration.**  
**Furniture.** . . . .  
**Upholstering.** . . . .  
**Electric Lighting.** . . . .

DRAWINGS & ESTIMATES FREE.

FOR SALE OR EXCHANGE.

**Five Carved Wood Figures.**—The upright figures 5 ft. 3 ins. high, all in perfect condition, and suitable for Church, Entrance Hall, or Orangery, lettering cut upon them as follows:—



PVBH. FECIT. AN 10, 18 72 01. ANTON ISS. VAN ERP. DCNO DEDIT. Price, £100.

These figures are understood to come out of Earl Manners' Orangery, but this cannot be vouched for.

[No. R758A.]

**Chairs.**—Eight mahogany Chippendale, including 2 arms, shield shape, carved wheat ears; and a mahogany bureau. [No. R776.]  
**Andrea Ferrara Claymore.** £10 10s. Photograph, 2 stamps. [No. R777.]  
**Zurbaran.**—*Vision of St. Teresa.* Very rare, from old Spanish collection; a gem, panel 7½ x 5½ ins. 100gns. [No. R778.]  
**Grandfather Clocks.**—The whole or part of the late Mr. John Terry's magnificent collection, comprising some of the earliest and finest made (about 40). Also quantity of old oak flooring. Quite perfect. [No. R779.]  
**Silver.**—George III. Teas, 35s., set of six. [No. R780.]  
**Silver.**—George III. Child's Mug. 45s. [No. R781.]  
**Silver.**—George III. Chamber Candlestick. £5 10s. [No. R782.]  
**Old Sheffield.**—Plated Inkstand. £5. [No. R783.]  
**Old Sheffield.**—Plated Cake Basket. £4. [No. R784.]  
**Old Sheffield.**—Wine Coolers. £8, pair. [No. R785.]  
**Old Violin.**—Genuine, by Gennaro Gagliano, 1735; beautiful sweet tone; bow by Lupot, and case complete. Hill's guaranter. £35. [No. R786.]  
**Dinner and Dessert Service.**—Old Bow; unique. £40. [R788.]  
**Tea Urn.**—Old Sheffield; very handsome. £12. [No. R789.]  
**Prints.**—Old fine coloured, Cathedrals. C. Wilde. Enquiry. [No. R790.]  
**Chairs.**—1 arm, 1 ordinary, Chippendale. Shell. Photo. [R791.]  
**Painting.**—By Frank Hals, 30 ins. x 36 ins.; subject, *Strolling Player*; genuine, with pedigree, mentioned in textbooks. Price, 3,500 gns. [No. R793.]

**Chippendale Chairs, Queen Anne Card-Table, etc.** Can be seen by appointment. [No. R796.]  
**Oil Paintings.**—*Horses*, by G. Morland; *Sculpture Gallery*, by Horriman; *Village Merry-Making*, signed D., and others for sale. [No. R797.]  
**Gothic Crown.**—Mint, 32s. 6d.; Maundy Money, 1902, 12s. 6d. [No. R798.]  
**Engraving.**—Gilt framed, *The London Season*, 1870, with Key, by Henry Marrant, 4 ft. 8 in. by 2 ft. 8 in. Proof copy (signed). Offers. [No. R799.]  
**German Fayence Tankards, Mugs, etc.,** 100 pieces, beautifully decorated, pewter covers. Can be seen in London. Offers. [No. R800.]  
**Bartolozzi Engraving.**—Coloured, *Margaret's Tomb*; fine frame. £6. [No. R801.]

**Wanted.**—Specimen of "Black Basaltes," or black Egyptian ware, marked *Adams*, or descriptions of same. [No. R787.]  
 " —Any portions of following dinner sets: Mason set, marked 2842; Allsop, St. Paul's Churchyard; Davenport set, marked 51; Davenport stone china. [No. R490.]  
 " —Spode dinner service, marked spode with No. 2963. [No. R792.]  
 " —Old fashioned and antique purses, reticules, or small bags worked entirely in coloured beads in patterns. [No. R794.]  
 " —By a gentleman going out to the United States particulars of rare and valuable pictures, silver plate, and objets d'art generally, for sale by private treaty. [No. R795.]

**IMPORTANT ANNOUNCEMENT.**

The Proprietors of "THE CONNOISSEUR" have just published a PORTFOLIO, entitled  
**FAIR WOMEN OF THE XVIII. CENTURY.**

Being a Reprint of SEVEN COLOUR PLATES issued in "The Connoisseur."

PRICE  
**2/6**

An early application is advisable to avoid disappointment.

*Publishing Offices:*  
 CARMELITE HOUSE, CARMELITE ST., E.C.

**LAWRIE & Co.,**

159, **New Bond Street, W.**



**PICTURES**

Of the Early English, Dutch, and French Schools.

**Exhibition of Old Prints**

IN RARE PROOF STATES AND IN COLOUR.

By BARTOLOZZI and his School,

Entitled— "**Sportive Childhood**,

Open 10 till 6. ADMISSION 1/- (including Catalogue

AT THE

**LEICESTER GALLERY**

LEICESTER SQUARE, W.C.

Phillips Brothers, Proprietors.



ESTABLISHED  
1780

# ERARD

## PIANOS

ILLUSTRATED CATALOGUE  
FREE ON APPLICATION

18, GT. MARLBORO'  
STREET, W. —

TELEGRAMS:  
"DECORITER, LONDON."

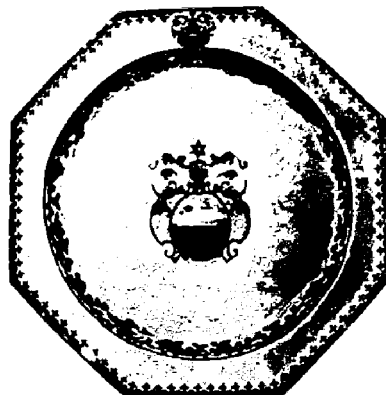
TELEPHONE  
5407 GERRARD.

THE MISSES

# Helen AND Isabel Woollan

UNDER ROYAL PATRONAGE.

RARE OLD  
PRINTS.  
LACE. GLASS.



(ARMORIAL LOWESTOFT PLATE).

ANTIQUÉ FURNITURE.

CHIPPENDALE, SHERATON,  
SATINWOOD, OLD OAK.

OLD LOWESTOFT CHINA.

WORCESTER SERVICES.



(OLD LOWESTOFT.)

28, Brook Street, Grosvenor Sq., W.

(FEW DOORS FROM BOND STREET.)



RARE  
POSTAGE  
STAMPS



BOUGHT, SOLD, AND EXCHANGED BY

## D. FIELD,

4 & 5, The Royal Arcade,  
Old Bond Street,  
and Albemarle Street,  
LONDON, W.

### SPECIAL OFFERS.

- A collection of 2,000 different British, Colonial and Foreign Postage Stamps (no cards or envelopes) in fine condition, for 60/-. Also a collection of 1,000, all different, for 18/-.
- A complete Set of 19 Maseking Siege Stamps for £20.
- A fine assortment of Sets, Packets, Albums, & Rare Stamps suitable for New Year's Gifts.

Wanted to purchase  
Collections and Rare Stamps.

A vast and choice stock of over 20,000 varieties, including many great rarities, always on view. Inspection invited. New prospectus of Sets, Albums, etc., post free.

INCORPORATED BY ROYAL CHARTER, A.D. 1720.



The Corporation of the  
"Royal Exchange Assurance"

Quotes Special Rates for

ANNUITIES

WHEN HEALTH IS

IMPAIRED.



ROYAL EXCHANGE  
FIREMAN, 1802.



L.C.O. FIREMAN, 1802

Write for full particulars to:

The Secretary,

AT THE HEAD OFFICE,  
ROYAL EXCHANGE,  
LONDON, E.C.

# THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY).

## CONTENTS.

VOL. V. January, 1903. No. XVII.

	PAGE
THE MORELLI COLLECTION AT BERGAMO. PART II. By BERNHARD BERENSON. (With six illustrations) -	3
TAPESTRY: ITS ORIGIN AND USES. PART II. By DELIA ANGELA HART. (With nine illustrations) -	10
ON PEARLS -	20
MÉRYON. By FREDERICK WEDMORE. (With five illustrations) -	24
AN IDEAL COLLECTOR. By NANCY BELL. (With three illustrations) -	30
BANK NOTE COLLECTING. By MOBERLY PHILLIPS, F.S.A. (With eleven illustrations) -	34
THOMAS CHIPPENDALE AND HIS WORK. By W. E. PENNY. (With six illustrations) -	42
THE BRONTES AND THEIR BOOKS. By L. W. LILLINGSTON. (With six illustrations) -	47
NEW POSTAL ISSUES. (With four illustrations) -	53
IN THE SALE ROOM -	54
NOTES. (With seven illustrations) -	55
THE CONNOISSEUR LIBRARY. (With seven illustrations) -	69
ANSWERS TO CORRESPONDENTS -	74

### PLATES.

THE INFANT SAVIOUR. By GIOVANNI BELTRAFFIO. <i>From the Morelli Collection at Bergamo</i> -	Frontispiece
PORTRAIT OF A LADY. <i>From a Pastel Drawing by HUGH DOUGLAS HAMILTON, R.I.A.</i> -	12
NOON. <i>From an Engraving by P. W. TOMKINS after W. HAMILTON, R.A.</i> -	21
LADY PEEL. By SIR THOMAS LAWRENCE. <i>By permission of the Autotype Company</i> -	35
HE SLEEPS. <i>From an Engraving by PELTRO WILLIAM TOMKINS</i> -	52
BERENGARIA, QUEEN OF ENGLAND: COSTUME STUDY. By E. T. PARRIS -	57
LADY OF THE COURT OF LOUIS XV.: COSTUME STUDY. By E. T. PARRIS -	67

## TO CONNOISSEURS !

### *SPECIAL INSURANCE of Rare Furniture, Pictures, Old China, Bric-a-Brac, and Curiosities. A A A*

MANY Connoisseurs are unaware that in the unfortunate event of a fire the Insurance Companies require a tabulated priced list of every article destroyed, and unless an Inventory and Valuation is in existence, made by a qualified expert, much trouble and sometimes great loss is incurred by the assured.

HAMPTON & SONS will, at specially moderate fees, prepare a valuation of the whole of the contents of a house, and so place the assured in such a position that a claim is practically indisputable.

HAMPTON & SONS have found on making valuations for this purpose that the majority of their clients owning works of art were under-insured to an alarming extent.

BY special arrangements with a well-known Company indisputable policies can now be granted.

A A A

**HAMPTON & SONS,**  
Expert Valuers & Auctioneers,  
1. COCKSPUR STREET, S.W.

## TIFFANY FAVRILE GLASS

possesses a limitless range of colour and variety of texture. A more beautiful gift could not be found than a specimen of this ware, each piece having an individuality entirely its own.

Sole Agents in Great Britain, Messrs .

**TIFFANY & Co ,**  
221 & 221A, Regent Street,  
London, W.

*The Connoisseur*

he . . .

# International Fur Store



Gentlemen's  
Fur-lined Overcoats,

TRIMMED

Sable, Sea Otter, Beaver,  
and other Furs,

READY FOR IMMEDIATE WEAR.



Carriage, Motor,  
<sup>AND</sup> Travelling Rugs  
in great variety.

---

SKINS OF EVERY DESCRIPTION CAREFULLY DRESSED  
AND ARTISTICALLY MOUNTED.

163 and 165, Regent Street, LONDON, W.



# VOLUMES of "THE CONNOISSEUR."

## To Subscribers to the Magazine.



COVERS for Binding the first, second, third and fourth volumes of THE CONNOISSEUR, September to December, 1901, January to April, May to August, and September to December, 1902, are now ready. These may be ordered through any Bookseller or Newsagent. The Covers are Etruscan Red, and in three styles. The prices are as follows:

- No. 1 Binding: Etruscan Red, Art Canvas, 2/- nett.
- No. 2 Binding: Etruscan Red, Gold Panelled Lambskin, 5/- nett.
- No. 3 Binding: Etruscan Red, Royal Niger Leather, 8/6 nett.

Bound Volumes may be ordered at the following charges:—No. 1 Binding, 7/6; No. 2, 12/6; No. 3, 18/- nett.

Specimens of the Bindings may be seen at the Offices of the Publishers, 2, Carmelite House, Carmelite Street, E.C.; and at the Editorial and Advertising Offices, 2, Carmelite Street, London, E.C.; also at the following establishments:—

Messrs. JOHN & E. BUMPUS, Ltd., 350, Oxford Street, W.; 178-179, Holborn Bars, E.C.  
 Messrs. H. SOTHERAN & CO., 140, Strand, W.C.; 37, Piccadilly, W.  
 Messrs. HATCHARD, 187, Piccadilly, W.  
 Messrs. BICKERS & SON, 1, Leicester Square, W.C.

Mr. R. GUTEKUNST, 16, King Street, St. James', W.  
 Messrs. ROBSON & CO., 23, Coventry St., Leicester Square.  
 TRUSLOVE, HANSON & COMBA, 6b, Sloane Street, S.W.; 142, Oxford Street, London, W.  
 OTTO SCHULZE & CO., 20, South Frederick Street, Edinburgh.

## Bound Volume Subscription Form.

Please supply me with bound volume of THE CONNOISSEUR for .....

to ..... 190 ..... in No. .... Binding. I enclose .....

value .....

Please write full name ..... Name .....

and address clearly. .... Address .....

Publishing Offices: ..... Date .....

2, Carmelite Street, London, E.C.

Commencing  
**JANUARY ... 12**  
 The Furnishing  
 Event of  
**1903**

Prefatory to an enlarged and compacted  
 'Hewetsons,' with suites of galleries and  
 showrooms in one block — under one  
 roof

Commencing  
**JANUARY ... 12**  
 Second Sale  
 in Seventy  
 Years

# HEWETSONS REBUILDING : SALE :

Absolute Clearance  
 of  
 Unique Antiques  
 —  
 Opportunity Alike  
 To Connoisseur &  
 To Economist

Write for Bargains Catalogue  
 Postal enquiries solicited, but immediate  
 visit recommended

Main Entrances:  
**200 & 212**  
 (the latter opposite Good's)  
**TOTTENHAM  
 COURT ROAD  
 LONDON, W.**

# Messrs. FOSTER

## Auctioneers and Valuers

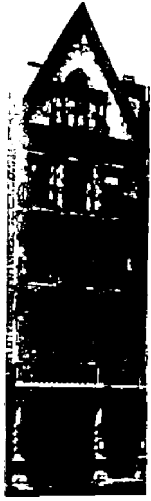
HOLD

### Sales by Auction

AT THE

## GALLERY 54, Pall Mall

EXCEPT DURING THE  
AUTUMN RECESS.



ESTD. 1810. REBUILT 1890.

Each WEDNESDAY—Pictures, Water Colour Drawings, and Engravings.

Each THURSDAY—Miscellaneous Effects:

Decorative Furniture, Old China, Clocks, Bronzes, Jewellery, Lace, Plate, Plated Articles, Miniatures, Books, and objects of Art and Virtue.

Arrangements for special sales of Wine, Spirits, Cigars, Sporting Effects, etc., on other days can be made.

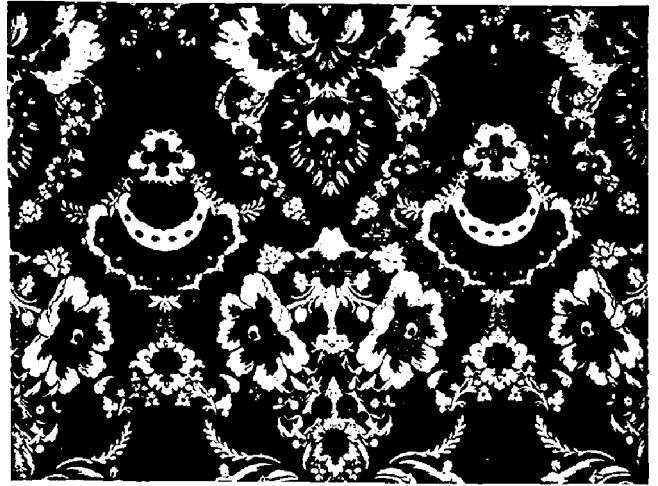
Auctions of Furniture and Personal Effects, on premises in town or country conducted.

Valuations made for Probate and Family division.

Sales of Freehold, Leasehold, and other Property effected at the Auction Mart, or negotiated by private treaty.

C. R. FOSTER, F.S.I., E. C. FOSTER, A.S.I., WALTER FOSTER, A.S.I.

# WALL PAPERS LIKE OLD SILKS



TO BE OBTAINED ONLY FROM

## GREGORY & CO.,

19, Old Cavendish Street,  
LONDON, W.

PATTERNS AND PRICES SENT FREE ON APPLICATION.

ESTIMATES GIVEN FOR PAINTING & DECORATION.

# SOUTH KENSINGTON.

## ANTIQUES & WORKS of ART.



Specimen <sup>AND</sup> Collectors' Pieces.



KIRBY & Co., 25, Thurloe Place, S.W.

### BRITISH, FOREIGN, AND COLONIAL POSTAGE STAMPS.

### TELEGRAPH, FISCAL AND RAILWAY STAMPS.

Approval Selections.

Collections made up to order.

A very fine Specialized Collection of the  
Telegraph Stamps of the World for sale.

Specimen copy of "Morley's Philatelic Journal" and Price List  
of Philatelic Publications, &c., sent free.

## WALTER MORLEY,

15, Brownhill Gardens, Catford, S.E.



## REPRO- DUCTIONS

OF OLD  
COLOR PRINTS,

Reynolds, Morland,  
Bartolozzi, Hoppner,  
and Sporting Prints.

Old Copper Plates bought.

## Chas. BEVAN,

Colorist,  
99,  
New Kent Road,  
LONDON.

Wholesale only.

# James Rimell & Son,

Dealers in Old and Rare  
Illustrated Books on Costume,  
Ornament, Portraits, &c.

Old Coloured Engravings and Mezzotints.

Catalogues Post Free.

Books and Engravings bought for Cash.

## 91, Oxford St., London, W.

"Art at Home."

**MRS. SHAW**

(nee Miss Crommellin),

Dealer in Antique Furniture,  
Old Needlework, Pictures,  
Carpets, Curtains, Chintzes, &c.

MRS. SHAW undertakes the entire Decorating and  
Furnishing of Houses. Inspection invited.

167a, VICTORIA STREET, S.W.

Telephone: 259 Westminster. Telegrams: "Shrew, London."

LOVERS OF CERAMIC ART

WOULD FIND A CHOICE SELECTION OF

**Rare Old Porcelain**

AT THE WELL-KNOWN EXPERT'S STORES,  
AND ALL SPECIMENS GUARANTEED GENUINE.

*Collections Purchased or Valued.*

**VICTOR B. BUTTON,**

89 AND 90, YORK STREET,  
WESTMINSTER, S.W.

Established, Brighton, 1861.

(Near St. James' Park Station).



By Special  
Warrants  
of Appointment.



**Perry & Co.**

HAVE

A FEW MAGNIFICENT  
**Old Chandeliers & Brackets**

TO OFFER AT

**JOB PRICES.**

PHOTOS. &  
DESCRIPTIONS  
FORWARDED TO  
ENQUIRERS.

A Visit to the  
SHOWROOMS  
RECOMMENDED.



**BEMROSE  
AND SONS LTD,**

Specialty:

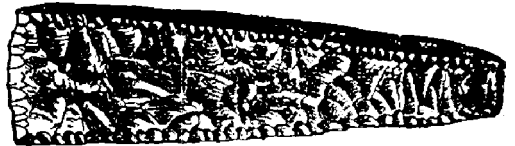
**COLOUR BLOCKS  
AND HIGH GRADE  
HALF TONES,**

Printers & Lithographers,

**DERBY & LONDON,**  
4, Snow Hill, E.C.

Ask for Specimens: See this Magazine

**FENTON'S** Old  
Curiosity Shop,  
33, Cranbourn Street, W.C.



Genuine Specimens of ANTIQUE CHINA, ARMS,  
MINIATURES, PREHISTORIC & ETHNOLOGICAL  
CURIOSITIES, at moderate prices.

And at 27, Abbeygate Street, BURY ST. EDMUNDS.

**FRILLED BUTTER MUSLIN.**

WHITE, CREAM, ECRU, AND 12 ART SHADES.



Curtains, frilled two sides and bottom,  
long, 56 inches wide, 6/9 per pair. May  
be ordered by the yard, 56 inches wide, frilled both  
sides, 11/6d. per yard. Sample Book of Plain and  
Muslins sent on approval.  
Patent Spydre Curtain Tape, 2/6 per box

Roller Blinds: Plain, from 1/6; Lace, from 2/3. Sample Book of Materials on application.

Roman Carpets, Tapestries, Cretonnes, Art Silks, Art  
Plushettes, Art Serges, &c. Patterns on approval. Table Covers,  
Squares, Mantel Borders. Picture Book of Lace Curtains, Roller  
Heavy Curtains, Carpets, Rugs, Mats, Matting, Linoleum, Cork  
Felts, Stair Pads, Bedding, Blankets, Quilts, &c., post free.

H. Gorringe & Co., 37a Dept., Nottingham.

TO HIS MAJESTY



KING EDWARD VII

# GILLOWS

WITH WHOM ARE INCORPORATED

Thos. Bontor & Co., late of Old Bond Street.

## Antique Oriental Rugs

Messrs. GILLOWS' new Carpet Showrooms at Nos. 412 and 414, OXFORD STREET, are now open. They contain a notable collection of antique Persian Rugs, lately purchased from a Russian Nobleman, and it is believed that the stock included the finest pieces of Oriental Textile Art which have ever been brought together. Fine examples will be found from

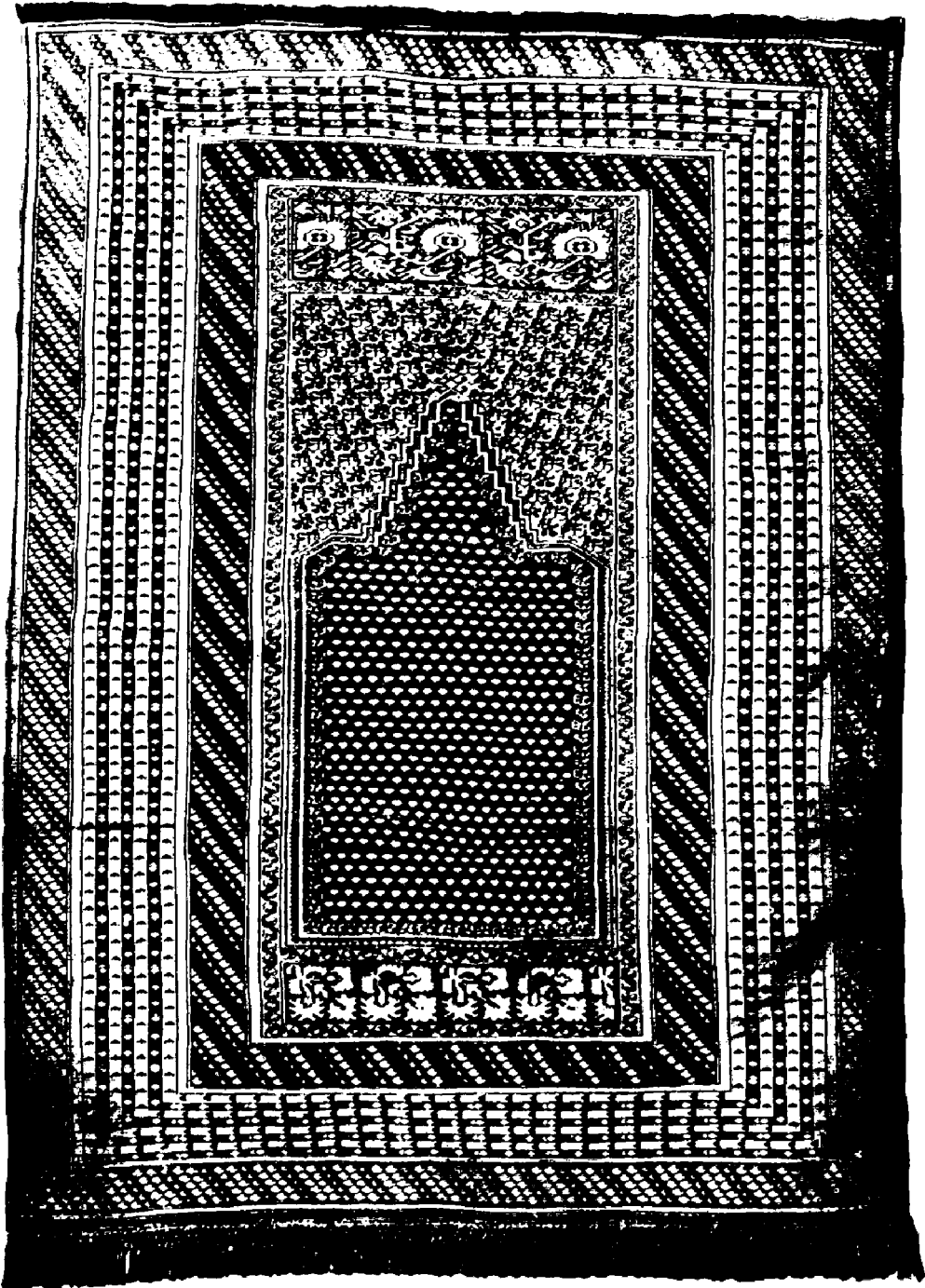
**Khiva, Chichi, Couba, Derbend, Cashmere, &c.**

The above pieces are unique and their value is steadily appreciating.

## English Carpets in exclusive designs

The English section of the Carpet Showrooms is remarkable for the charming period designs. These have been prepared with the view of providing for the taste of the cultured, and in order that the carpet may be selected with the same regard to period and design as is devoted to the remainder of the apartment.

While Messrs. GILLOW have a large and representative stock their chief claim to consideration is not its size, but the care with which it has been selected. Nothing is included which is not of good design and colouring.



An Antique Ghiordes Prayer Rug (17th Century), of very fine quality and in perfect condition. The ground is of the very rare pea-green colouring. This unique Rug is to be seen in Messrs. GILLOWS new Carpet Showrooms, 412 and 414, OXFORD STREET.

406 to 414, Oxford Street, LONDON, W.



The . . .  
**Bromsgrove Guild**  
of the Applied Arts,  
BROMSGROVE, WORCESTERSHIRE.



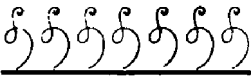
**SILK  
APPLIQUE  
EMBROIDERED  
PANEL.**

Designed by H. A. Payne  
for Drawing-room  
Mantel-piece, for Messrs.  
Jas. Salmon & Son,  
Architects, Glasgow.

**Many International Medals awarded for Original and Skilful Workmanship  
& Design for their Exhibit in the Royal Pavilion, PARIS EXHIBITION, 1900.**

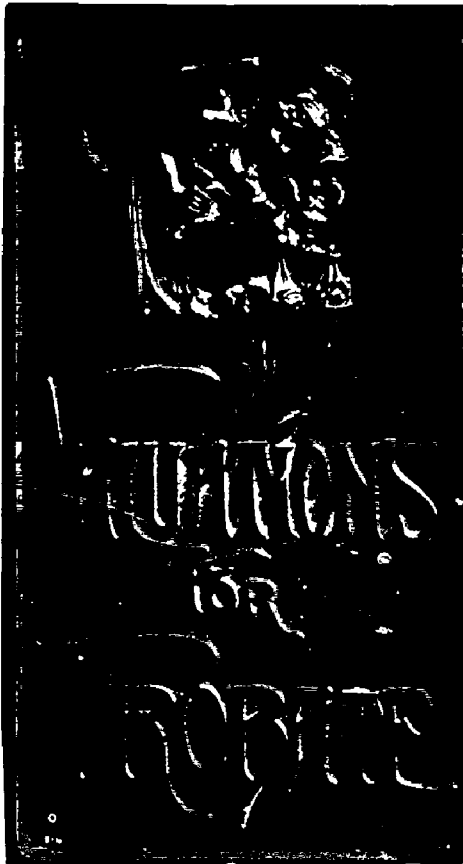
**SHOP SIGN.**

One of a Series in Cast  
Bronze, modelled by  
L. Weingartner, for  
J. P. Briggs, Esq., Architect,  
London.



**The BROMSGROVE  
GUILD of ARTISTS**

undertake the complete  
Decoration of Churches and Buildings,  
and the entire Decoration and Furnishing  
of Houses. Each Branch of Work is under  
the Control of one or more Artists  
Specially Qualified for the Work.



**Workshops and Studios in Bromsgrove  
for**

**METALWORK** (Gates, Railings, Electric Fittings,  
Grates, and all Memorial and Statuesque Work).

**FIGURE MODELLERS and CASTERS.**

**CASTING** (light and heavy work in Bronze and all  
delicate Gold and Silver Work).

**LEADWORK** (Cast Gutters, Heads, and Down-  
pipes, and all exterior Work).

**PLASTER** (Ceilings and all interior and exterior  
Work).

**JEWELLERY and ECCLESIASTICAL  
METALWORK** (Triptyches and Communion  
Plate).

**ENAMELS** (for Inlaying in Woodwork and Metal  
in interior Decoration and Furniture).

**MOSAIC**—London (interior and exterior Decora-  
tion.)

**Workshops and Studios in Birmingham  
for**

**STONEMASONRY and WOODCARVING** (Fire-  
places and Church Work).

**FURNITURE and WOODWORK.**

**STAINED and LEADED GLASS** (Ecclesi-  
astical and Domestic).

**EMBROIDERIES** (Screens and Panel

**CARTOONS** and Interior Painted Decorations.

**POTTERY and GLAZED TILES.**

**BOOKBINDING.**

**Representatives in**

PARIS, LONDON, GLASGOW, LIVERPOOL, BIRMINGHAM, NEWCASTLE-ON-TYNE, WEST OF ENGLAND.

For reference to works in progress and all further information, apply to

**Mr. WALTER GILBERT,** SECRETARY of the  
**BROMSGROVE GUILD.**  
**BROMSGROVE, WORCESTERSHIRE.**

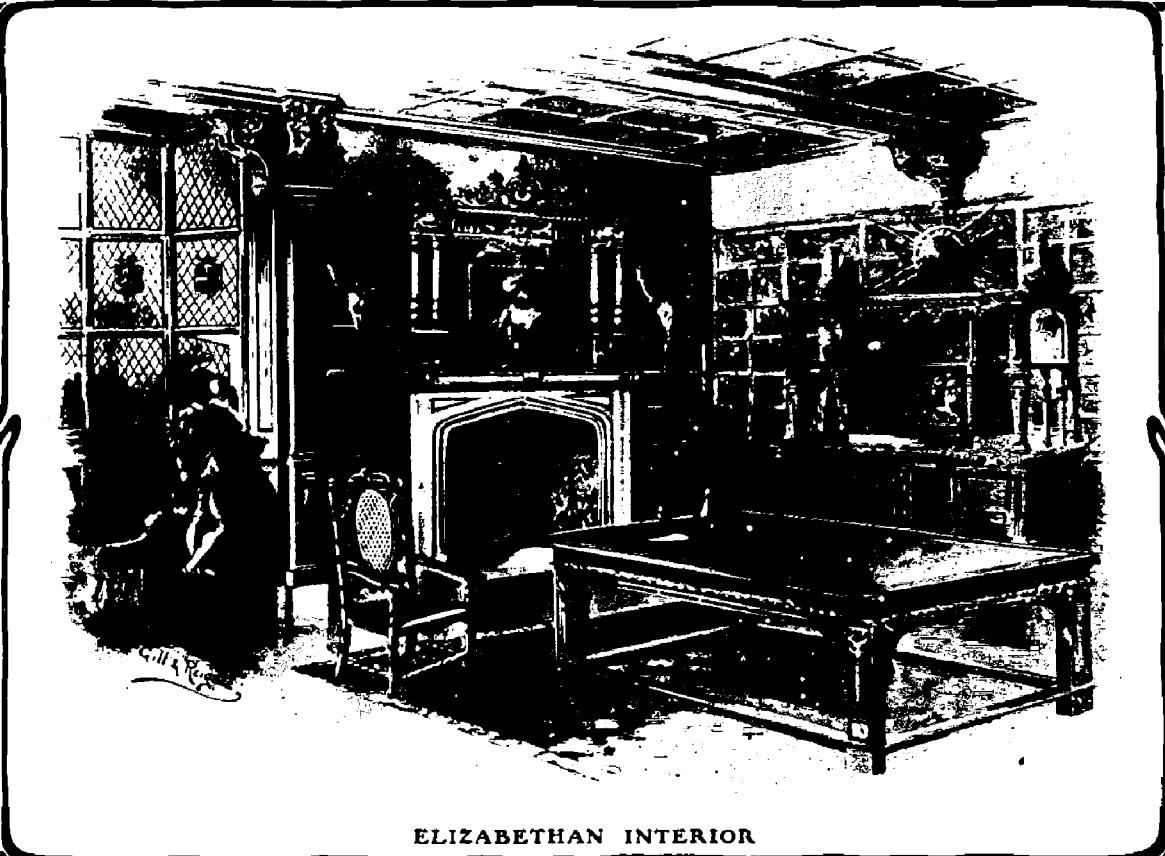
*The Connoisseur*

The **LARGEST STOCK** of  
**GENUINE ANTIQUES** in London

**GILL & REIGATE**

High-class Decorators & Furnishers

(LTD.)



ELIZABETHAN INTERIOR

**Specialities** *✦* INTERIOR DECORATIONS, French and English, in all periods. Absolute purity of detail guaranteed. *✦* Suitable CARPETS, CURTAINS, etc., to harmonize with Old English Furniture of any style.

**Art Treasures :** A Guide to the Collector of Genuine Antiques  
By J. H. GILL & W. WEDGWOOD

WILL BE FORWARDED ON RECEIPT OF ONE SHILLING IN STAMPS

77, 79, 81, 83 & 85, OXFORD STREET  
6 & 7, DEAN STREET, LONDON, W.

**W. H. PECKITT,**  
DEALER IN

**Rare Postage Stamps.**



Telephone :  
3204  
Gerrard.  
\*\*  
Price List  
free on  
application.  
\*\*

SINGLE  
STAMPS  
AND  
COLLECTIONS  
PURCHASED.

A Large and Choice Stock, ranging from  
CURRENT ISSUES to the GREATEST  
RARITIES, always on view. *Inspection invited.*

**47, STRAND, LONDON.**  
PLEASE NOTE NEW ADDRESS.

**Antique Carved Frames.**



A LARGE Stock of  
Old Carved and  
other Picture Frames—  
English, Dutch, French,  
Italian, etc., suitable for  
any period.

**G. COHEN,**  
16 & 55, Endell St.,  
Long Acre, LONDON.

Also Large Collection of Paintings  
by Old Masters.



One of a pair of Castel-Durante p'iques, 14 in. by 10 in.

Now ready, 1/6 post free.

"A Short Account of Old English Pottery."

AND

By F. W. Phillips.

"An Introduction to the Study of Chinese  
Porcelain."

ALSO

"A Catalogue of Old China offered for Sale."

Illustrated by 50 full-page Photographic Plates  
and various Woodcuts.

The above may be had on application to

**F. W. PHILLIPS,** THE MANOR HOUSE,  
HITCHIN.

NATIONAL TELEPHONE: HITCHIN 7.

**FENTON & SONS,**

11, New Oxford Street,  
LONDON

(ESTABLISHED 1880),

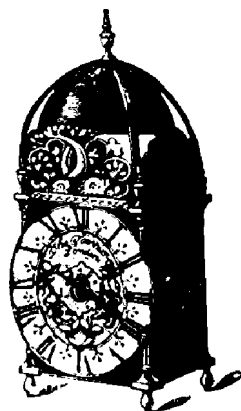
HAVE a Large Collection of  
OLD ENGLISH & FOREIGN

**Arms & Armour,**

Antique China, Furniture,  
Metal-Work, Carved Oak,  
Curiosities and Antiquities  
of all kinds.



11, New Oxford Street (Near Mudie's Library and  
the British Museum)



A LARGE STOCK  
OF INEXPENSIVE

OLD ENGLISH  
CLOCKS

FOR SALE BY

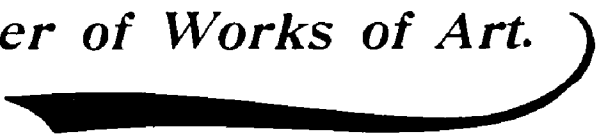
**Percy Webs er,**

37, GREAT PORTLAND ST., OXFORD CIRC S.W.

*The Connoisseur*

# R. W. Partridge,

*Expert Valuer and  
Purchaser of Works of Art.*



19, ST. JAMES'S STREET,  
LONDON.



# SPECIAL NOTICE

---

## Presentation Plates

MORNING.



THE Proprietors of  
THE CONNOISSEUR  
have decided to  
present two colour-  
plates to all sub-  
scribers who will  
send in the twelve  
Coupons from Nov.,  
1902, to Oct., 1903.  
The plates are fac-

NOON.



simile reproductions of the Coloured Engravings by P. W. TOMKINS, after W. HAMILTON, R.A., entitled "Morning" and "Noon" (engraved surface, 13 by 9½ inches), as illustrated above. :: :: :: ::

---

THE First Coupon will be found in the November Number, and the Second in the December Number. The colour-plates will not be given until after the issue of the October Number, 1903, when on receipt of the twelve Coupons, numbering 1 to 12, the Proprietors will at once despatch the two plates.

*Cut this out.*

**COUPON No. 3.**  
**(January, 1903.)**

The holder of the complete series of these coupons, numbering I. to XII. is entitled to the two presentation colour plates—"Morning" and "Noon."

# The Great Annual opportunity

to secure every description of House Furnishings of the highest class at Clearance prices will, as usual, be afforded at

# HAMPTONS

during the first three weeks of January (Jan. 1 to 24, 1903). A glance through the pages of Hamptons' Illustrated Clearance Catalogue, every illustration in which is a photograph of the actual article represented, will make it clear to all who purpose purchasing any

## Furniture, Carpets, Curtains, Linens, China, &c.,

that by securing these best quality goods at Clearance reductions

## they can effect so great a saving that they cannot afford to neglect the opportunity.

For full details of the extraordinary Bargains throughout all Departments, see Hamptons' special

## Illustrated Clearance Catalogue G.A. 9,

now ready, sent post free on application.

HAMPTON & SONS Ltd., PALL MALL EAST, LONDON, S.W.

## The . . . Goldsmiths Company, 112, Regent Street, W.

(Silversmiths to H.M. The King).

The Goldsmiths Company's Showrooms, 112, Regent Street, W., contain the most magnificent specimens of modern Art Silver Work, comprising many beautiful works in new and original designs. Reproductions of the Antique also occupy an important place in the Company's stock, at about one-eighth the cost of the original.

The Directors welcome visits from Connoisseurs, &c., who are invited to inspect the productions of the Company without incurring any obligation to purchase.

Goldsmiths and Silversmiths  
Company, Limited, . . . . .  
112, Regent St., London, W.

**SOLID SILVER  
TWO-HANDLED  
CUP.**  
A beautiful example of graceful outline and artistic conception. The general delicate lines of this piece are also greatly enhanced by the exquisitely modelled handles and finely chased figure surmounting the cover. Height 13 inches. Price £19 10 0.

**NEW  
ILLUSTRATED  
CATALOGUE  
Post Free.**

AWARDED  
NINE GOLD  
MEDALS.



**“GOODYER”**  
**Decorations, Furniture**  
**CARPETS : CURTAINS**  
**SPECIMEN ROOMS**  
**198 & 174, Regent St., London**

*Diploma of Honour,  
 Regensburg, 1879.*

**GOLD MEDAL,**  
*International Postage Stamp  
 Exhibition, Paris, 1900.*

*Silver Medal  
 The Hague, 1901.*



**Hugo Griebert & Co.,**  
*Dealers in RARE STAMPS,*

**13/14, New Bond Street,**  
**LONDON, W. (NEXT TO  
 LONG'S HOTEL).**

**WE** hold one of the **LARGEST** and **MOST VARIED**  
**STOCKS** of **POSTAGE STAMPS**. Our prices  
 are in all cases moderate.

Over 20,000 different Stamps, from 1d. up to £100  
 each in stock. Collections made up to order from £10  
 to any amount.

1,000 different Postage Stamps from all parts of the  
 world, nicely arranged in alphabetical order, and  
 mounted on sheets, 20/- post free.

*PRICE LIST GRATIS.*

We are always open to purchase at **HIGHEST** prices: **IMPORTANT COL-**  
**LECTIONS OF STAMPS, SINGLE RARE STAMPS, LARGE**  
**PARCELS OF MIXED STAMPS OF ANY COUNTRY,** etc.

**Hugo Griebert & Co. 13/14, NEW BOND ST.,**  
**LONDON, W.**  
 ESTABLISHED 1884.

**Japanese & Chinese**  
**Works of Art,** ANTIQUE  
 and  
 MODERN.

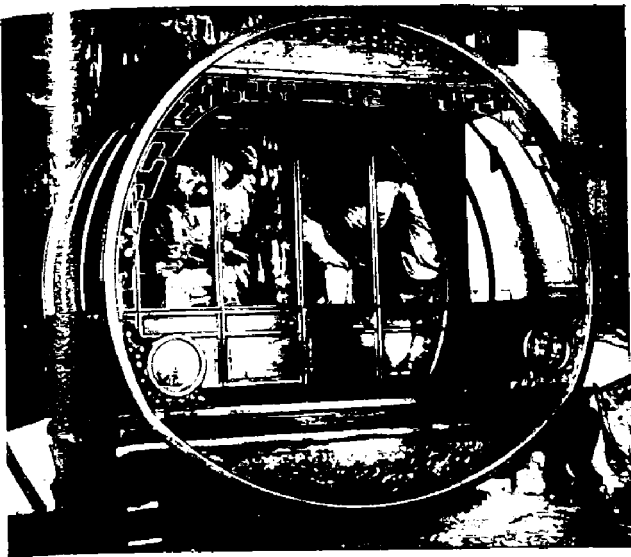
ON SHOW AT  
 THE GALLERIES OF  
**S. Gorer & Son,**  
 170,  
 NEW BOND ST., W.



The Famous Japanese Collection  
 of G. H. Hodgkin, Esq., of  
 Baildon, Yorkshire, included  
 amongst the Exhibition at these  
 Galleries

**A NEW FEATURE IN**  
**INTERIOR DECORATION**  
 Messrs. S. Gorer & Son have  
 on view rooms decorated after  
 the styles of the greatest  
**ORIENTAL** artists, and  
 which are adapted to Euro-  
 pean requirements.

Cash Purchasers of Oriental Collections.



**Mr. Armitage's Gallery,**  
18, CLIFFORD STREET,  
BOND STREET, W.

**A NINGPO STATE COUCH**  
For Sale, as Illustration.

# ROBERT DUNTHORNE,



The  
**Rembrandt  
Galleries,**  
VIGO STREET,  
LONDON, W.  
AND  
CASTLE ST.,  
LIVERPOOL.

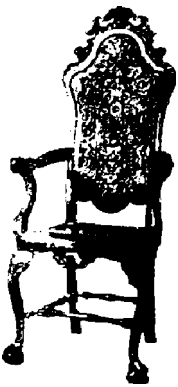
Primitive Pictures  
Water-Colour Drawings  
Engravings & Etchings.

Fine Set of

## Six Old Portuguese Chairs.

Charles II. period. Two  
with arms, four without.  
Original stamped leather  
seats & backs. Pedigree.  
Price £100.

J. GLEN, 117, Praed Street,  
LONDON, W.



## Foreign Postage Stamps

We have a fine lot of Books of all Countries now ready, all priced very low  
nett. can be seen at our shop, or will be sent on approval to responsible  
Collectors.

### SPECIAL BARGAINS.

	Price	Post free
1,000 different Stamps, from all parts of the world, containing nothing but Postage Stamps, and no Cards or Envelopes. All in good condition.	18/0	
200 different British Colonial Stamps	8/6	
200 different Central and South America	7/6	
Set of four Cape triangular, 1d., 4d., 6d. and 1/-	21/6	
Zanzibar, 1899 issue, set of 15, ½ an. to 5 rupees	27/6	
Zulu, 1888, set of ten, ½ d. to 1/-	42/-	
Zulu, 1894, set of six, ½ d. to 1/-	5/-	

Not Ready.—New List, 36 pages, post free on application.  
Payments of Stamps bought for Cash. Highest Prices paid.

**EDWARD COOPER & CO.,**  
17, Northampton Street, London, W. (near Oxford Circus).



The original by Velasquez on view, open 10 to 6.

**THE NETHERLANDS GALLERY,**  
11a, King Street, St. James' Square, S.W.



BY SPECIAL APPOINTMENT

**IMPORTANT NOTICE**

A FINE MEZZOTINT  
BY MR. SCOTT BRIDGWATER  
FROM ONE OF  
MR. B. W. LEADER'S  
MOST BEAUTIFUL PICTURES

"THE PLOUGHMAN  
HOMEWARD PLODS HIS  
WEARY WAY"

IS BEING PUBLISHED BY

**LEGGATT BROTHERS**

PRINTSELLERS TO H.M. THE KING

OLD & MODERN ENGRAVINGS,  
EARLY ENGLISH, DUTCH,  
& MODERN PICTURES, &  
WATER-COLOUR DRAWINGS

**62, CHEAPSIDE &  
77, CORNHILL  
LONDON, E.C.**

**ANSWERS TO CORRESPONDENTS—continued from page 74.**

**Engravings.**—H. W. (Shrewsbury).—Boydell's collection of engravings is in fair condition, and contains the frontispieces, *His Majesty George III.*, and also *Queen Charlotte II.*, which are frequently missing. Their value has been destroyed by the binder cutting the margins, even the mount mark in some cases. Its value will be about £5.

E. W. (Oxford).—*The Galatea* is by Marco Dente, otherwise known as Marco di Ravenna, an Italian engraver, born in the latter part of the fifteenth century. This is the second state of the plate executed by Antonio Salamanca.

B. M. A. (Maidenhead-on-Thames).—The engraving by Punt, after Van der Myn. Punt was born in Amsterdam, 1711. In 1733 he married a Miss A. N. Bruyn, an actress, and afterwards took a leading part at the theatre. His wife died in two years, and he afterwards married the daughter of a picture dealer. All his artistic effects were destroyed, together with the theatre, in 1771. He died in 1779. The engraving you sent us, after Van der Myn, may possibly be *Punt and his Wife*, as he frequently appeared as part of the troupe himself. Van der Myn, born 1664, was a flower painter. He afterwards tried historical subjects. In 1719 he came to London in difficulties, and painted portraits of notables, including the Prince of Wales. He returned to Holland, 1736, during which period he probably made the painting which Punt engraved. His son was a portrait painter, and his daughter a flower painter. *First Day of Term* contains caricatures of people of the time by Dighton. Sayers entered the publishing business in the eighteenth century, going into a firm which was established before the fire of London, afterwards known as Laurie & Whittle. Paul Jordan's etchings are not scarce. The soft ground etching of *Old Gentleman*, possibly the portrait of the painter, very likely never published.

G. D. (Kinghorn).—We have investigated the photograph of the *Cenci* (Last Supper), by Leonardi da Vinci, and have seen quite a number of engravings by various persons of this celebrated picture. There is a facsimile of yours in the print room of the British Museum, in a first state, engraved by Soutmann, from the original by Peter Paul Rubens. Soutmann was a Dutch painter of considerable talent. Probably born at Haarlem, 1592, a pupil of Rubens, principally a painter, but he etched a few plates with great spirit. In the list of etchings, the price for a copy with margin, such as yours, is £2.

H. H. (Birmingham).—Beham, died 1550. His engravings have value. W. J. Huggins exhibited *Sea Pieces* in London, 1830-45.

W. T. (Frizington).—Classical subjects do not fetch the high prices.

E. E. B. (Redcar).—The engraving, *Battle of Inkerburn*, signed Jones Barker, is worth £2 2s. to £3 3s., as also the *Chelsea Pensioners*, signed by David Wilkie. The latter not fashionable now.

W. B. C. (Manchester).—Coloured engraving, after Emily Magnus, probably little value.

J. W. (Birkenhead).—Your engravings and pictures appear to be valuable. If sent to us we will investigate their value, and advise you as to the best sale-rooms to send them to.

F. G. R. (S.W.).—Small engravings; not very valuable.

E. P. B. (Middlesboro').—It is impossible to tell whether stipple engravings, *The Mouths of the Year*, are copies or not, except by inspection. It is quite true that one of the series is by Hamilton and Gardner. T. Smyth's paintings, exhibited at the Royal Academy, will have some value.

H. L. (Kingsbridge, Devon).—With regard to *Fingal's Cave*. This is from a worn-out plate, coloured by hand, and of little value. The oil painting is of no value.

E. O. (Madrid).—We shall be very pleased to investigate your plates, representing the Vendôme Place Column.

**Mezzotint.**—P. A. (Jersey).—Your print of *Lady Hamilton* is a modern reproduction, and worth probably £1 1s.

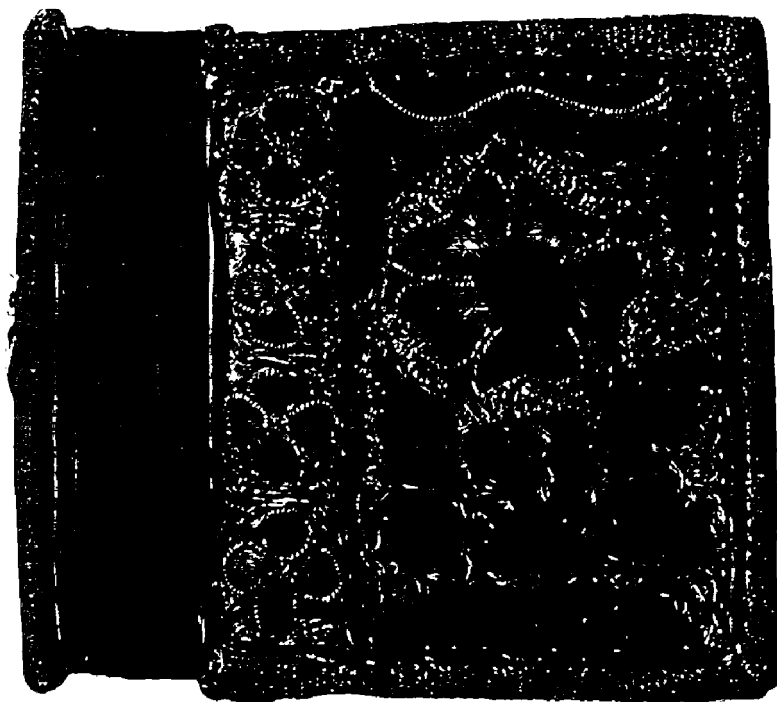
W. F. W. (Liverpool).—The mezzotint portrait of a dog, painted by Sir Thomas Lawrence and engraved by Cousins, is *Miss Peel*. The other is *Mrs. Russell Mar* R. Cooper, after Stroehling. Examples of the varying styles of Bartolozzi are Bartolotti, and Bartolotti, which is found in an engraving *Winter*, by Ward, and also after Cipriani. Dealers say that Bartolotti was assumed during his stay in Paris, but unscrupulous publishers at home and abroad have taken advantage and employed inferior engravers, and productions signed with his popular name. Collectors may therefore be warned against the purchase of crudely executed poraneous copies by French stipple engravers after the School, which have arrived here in immense numbers. In view of this it would be necessary to make a personal inspection of your engraving, *The Empress Matilda*.

# PICKERING & CHATTO,

*Antiquarian Booksellers,*

66, HAYMARKET, LONDON, S.W.

ENGLAND.



Reproduction of an old English Needlework Binding of 1610. The Psalms and New Testament (1606) are bound in one, *dos-a-dos*. The sides are embroidered in various coloured silks, and heightened with silver thread.

OUR stock contains the largest and most valuable selection of

## Early English Literature

in England. First and Early Editions of all the great writers from CHAUCER to R. L. STEVENSON.



OUR collection of Dramatic Literature is a remarkable one. We have in stock about one thousand different

## Old Plays

in the first quarto or early editions. The FIRST EDITIONS of the Plays of SHAKESPEARE, MARLOWE, CHAPMAN, JONSON, DRYDEN, GOLDSMITH, and SHERIDAN are all represented.

BEAUTIFUL & INTERESTING SPECIMENS OF

## Old Binding

ARE A GREAT FEATURE WITH US.

EARLY STAMPED BINDINGS, EMBROIDERED BINDINGS, AND GILT TOOLED BINDINGS.

WE DEAL LARGELY ALSO IN

*Illuminated Manuscripts & specimens of Early Typography*

OLD WORKS ON GARDENING, SPORTING, THE ARTS NAVAL AND MILITARY; MEDICAL, OCCULT, WITCHCRAFT, IN FACT OLD ENGLISH BOOKS ON MOST SUBJECTS.

Catalogues issued monthly, price 6d.

Special Catalogue at intervals, at various prices.

Catalogues of Stock, including new purchases, price 6/- (issued in March).

PICKERING & CHATTO, 66, Haymarket, London, S.W., Eng.

# STANLEY GIBBONS

LTD.,

## Stamp Dealers and Publishers,



Offer the following **UNIQUE COLLECTIONS**  
for sale:

**TRANSVAAL.**—A superb specialized collection of matchless copies, and many unique stamps; cannot be matched anywhere. **Price 5,500 guineas.**

**NEW REPUBLIC.**—A special collection of these interesting stamps, formed in South Africa, and containing a number of unchronicled varieties, superb condition. **Price 450 guineas.**

**CASHMERE.**—A very fine collection, specially arranged, classed and written up, and comprising many entire sheets. **Price 550 guineas.**

**NEW ZEALAND.**—A very fine collection, formed in New Zealand during the past twenty years. **Price 1,400 guineas.**

Particulars or inspection arranged as desired.

**COLLECTIONS OF STAMPS** of any country or group of countries made to order at cheapest rates.

We offer, as very suitable for **PRESENTS** for young people, the following packets, the prices of which are from 30 to 50 per cent. under the regular catalogue rates:—

### POSTAGE STAMPS ONLY.

1,000 different varieties	...	Price £1 0 0	2,000 different varieties	...	Price £4 10 0
1,500 " "	...	" £2 10 0	3,000 " "	...	" £11 10 0
		4,000 different varieties	...	Price £18 0 0	

The larger packets are all mounted and arranged in countries ready to move to collection.

### ENVELOPES AND POSTCARDS.

We offer the following special and very fine collections of uncut Envelopes and Postcards, all unused and in mint condition:—

335 Envelopes of Great Britain and the Colonies, all different	...	Price £6 10 0
527 Envelopes of Foreign Countries	... do. ...	Price £9 5 0
392 Postcards of Great Britain and the Colonies	... do. ...	Price £4 0 0
1,005 Postcards of Foreign Countries	... do. ...	Price £8 10 0

**New 104 page List of Packets and Sets of Stamps, Stamp Album, Catalogues, and all requisites for Stamp Collectors sent post free on demand.**

Collectors visiting London are cordially invited to inspect our stock and premises:

## STANLEY GIBBONS, Ltd.,

391, Strand (Opposite Hotel Cecil), LONDON, and at 167, Broadway, NEW YORK



# BOODLE & DUNTHORNE

*Quaint and Original Designers and Makers  
of all kinds of Silver and Gold Ware.*

*Dealers in Diamonds, Pearls, Opals, and other  
Precious Stones, also Miniatures, Curios, &c.*

*Pearl Stringers and Antique Jewellery Renovated.*

**Registered.—A quaintly designed Oxidised  
Silver (Afternoon) Tea Service, £13.**

**13, LORD STREET, LIVERPOOL.**

**JOHN KING,** Telephone 2332 Central.  
FINE ART GALLERIES, =====  
**83, Renshaw St., Liverpool.**



ALWAYS ON VIEW—a very fine collection of  
**Oil Paintings & Water-Color Drawings**

By Ancient and Modern Artists, comprising  
**ENGLISH, FRENCH, DUTCH, FLEMISH, and  
ITALIAN MASTERS.**

CONNOISSEURS & COLLECTORS will find this  
collection one of the most representative in the provinces.  
Hours—9 a.m. to 6 p.m.

**VALUABLE PICTURES PURCHASED.**

**Librairie Centrale des Beaux Arts,**

13, RUE LAFAYETTE, PARIS.

London: CHARLES DAVIS, 147, New Bond Street.

*JUST PUBLISHED. The Second Part of*

**“La Collection Wallace.”**

*IN FRENCH.*

**FURNITURE AND FRENCH OBJECTS  
OF ART of the XVII. and XVIII. Centuries.**

By **EMILE MOLINIER**  
*(Honorary Curator of the Louvre).*

Issued in small folio form, with One Hundred Heliogravure Plates in  
Black and Colours, illustrating the principal pieces of Furniture and Objects  
of Art in the Wallace Collection.

Each Plate will be accompanied by an Historical and Descriptive Note  
by M. EMILE MOLINIER.

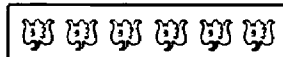
Subscription Price (for the complete work) £6.

*The Work will be issued in four parts, each containing 25 plates.*

FOR ILLUSTRATED PROSPECTUS APPLY TO

**CHARLES DAVIS, 147, New Bond St.,  
LONDON.**

# HODGSON & CO.,



AUCTIONEERS OF ...

## Rare & Valuable Books, Manuscripts, Autographs & Engravings.

Libraries or Small Collections of Rare Books carefully catalogued and promptly offered for Sale.

Valuations made for Probate and other purposes.

For Notices of forthcoming Sales see “The Times” (on Mondays), “The Athenæum,”  
“Sale Prices,” etc. Catalogues on application.

**115, Chancery Lane, LONDON, W.C.**

**Established 1809.**





# GLENDINING & Co.,

7, Argyll St., Regent St., London, W.

AUCTIONEERS AND VALUERS OF

Coin Collections. Medal Collections. Postage Stamp Collections.  
Old China. Engravings. Antique Property of all kinds.



## FORTHCOMING SALES.

STAMPS. 15th, 16th, 29th and 30th January, 1903. MISCELLANEOUS, 26th and 27th January.  
COINS AND MEDALS, 20th, 21st and 22nd January.

Our Auction Galleries are Open Daily for the reception of Fine Art Property, Jewellery, Silver Plate, Coins, Medals, Postage Stamps, Antique China, Libraries, Miniatures, Pictures, &c.

Small or large consignments Catalogued and submitted for Sale without delay. Liberal advances pending Sale if required.

# H. MAWER & STEPHENSON, Ltd.,

FULHAM ROAD, SOUTH KENSINGTON.

ANTIQUE FURNITURE.

CHARLES II. CARVED OAK FURNITURE.

CHIPPENDALE AND SHERATON FURNITURE.

QUEEN ANNE FURNITURE.

LOUIS XV. AND XVI. FURNITURE.

EMPIRE FURNITURE.

## H. MAWER & STEPHENSON, Limited.

BRONZES AND WORKS OF ART.  
ORIENTAL AND OTHER CHINA.

## H. MAWER & STEPHENSON, Limited.

TURKEY, ORIENTAL AND AUBUSSON CARPETS.  
AXMINSTER, WILTON AND BRUSSELS CARPETS.

## H. MAWER & STEPHENSON, Limited.

COMPLETE HOUSE FURNISHERS.  
FURNITURE REMOVERS AND WAREHOUSEMEN.

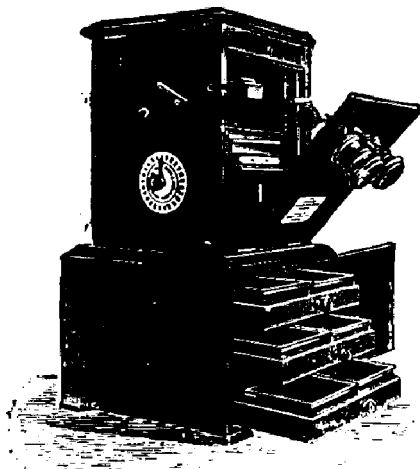
## H. MAWER & STEPHENSON, Limited.

VALUERS AND PURCHASERS OF FURNITURE,  
WORKS OF ART, AND GENERAL EFFECTS.  
ART COMMISSIONS EXECUTED.



DEPOSITORY:  
Lillie Bridge, adjoining  
West Brompton Station.

221, 223, 225, 227, 229, 231 and 233,  
FULHAM ROAD, SOUTH KENSINGTON.



# == CONNOISSEURS ==

SEE THE

# "VERASCOPE"

THE . . . ON VIEW AT

London Stereoscopic Company,  
106 & 108, REGENT STREET, W.

*Sole London Agents for  
the Clyde Motor Cycle.*

# Novel, Recherché Gifts.

Presents that are appreciated, and that reflect credit on the taste of the giver.

## A magnificent Collection of VENICE-MURANO GLASS,

GOBLETS, VASES, and ARTICLES FOR TABLE-USE, exquisite in design, is on view at the Galleries of THE VENICE AND MURANO GLASS Co., Ltd. This Glass is made at Murano, under the modern revival of the ancient art of Venetian Glass Blowing. Admirers of the products of this most interesting movement would find a visit of inspection an artistic treat.

Should a call be impracticable, an ILLUSTRATED CATALOGUE would be forwarded (post free) on application.

The Venice & Murano Glass Co., Ltd.,  
125, NEW BOND STREET, W.

(Formerly of 30, St. James' Street, S.W.).

The Company's Glass can also be obtained at BENEFINK'S, 89-108, Cheapside, E.C.; OSLER'S, Broad Street, Birmingham; and JENNER'S, Princes Street, Edinburgh. PRICES MODERATE.

Goods sent carefully packed to any part of the World.



# JOHN WILSONS' SUCCESSORS, LTD

## EASTERN RUGS.

Singularly Choice in Design, Coloring and Condition.

## REAL LACE.

Old and New. Some of the finest pieces made.

## TABLE DAMASK.

Unique in Quality, and designed by Walter Crane, Lewis Day, Anning Bell, &c. No "fancy" prices.

CATALOGUES (illustrated) on application.

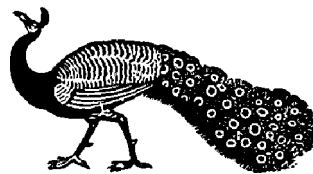
INSPECTION INVITED.

188, Regent St.

(formerly 159, Bond Street),

LONDON,

W.



# JAMES HADLEY & SONS LTD.

Artist  
Pottery



MANUFACTORY.

WORCESTER.  
ENGLAND.

## TYNECAST BE

DECORATION IN RELIEF  
FOR WALLS CEILINGS  
PICTURE BACKGROUNDS  
SHIP SALOONS ETC.  
OLD PLASTER EFFECTS.  
WORKS TYNECASTLE  
EDINBURGH SHOW:  
ROOMS LONDON 14  
D'ARBY PLACE W.  
DUNDEE 39 DEANS-  
GATE ARCADE.

Specialitie:—HIGH-CLASS DESIGNS  
& WORKMANSHIP AT  
MODERATE PRICES.

**W. D. HODGES & Co., Ltd.,**

*Upholsterers, Decorators and  
Artistic House Furnishers,*

**247 & 249, Brompton Rd., London,**

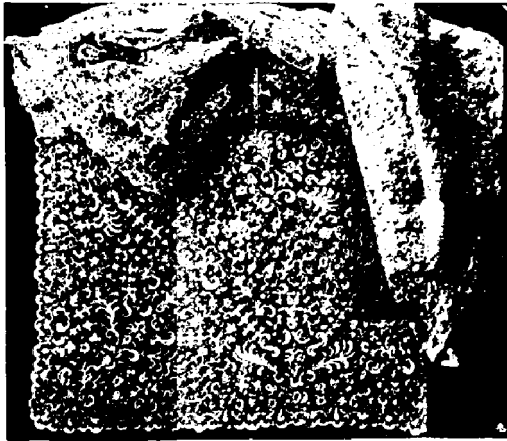
S.W..

Supply every requisite, and carry out  
in an artistic manner, House Deco-  
rations and Complete Furnishing or  
Alterations and Renovations.

*Suggestions and Estimates on application.*



\*\*\*\*\*



\*\*\*\*\*

The Collection of the late Madame Veuve Arrigoni will be exhibited on the first floor of the Palazzo di Belle Arti, 32, via Principe Umberto, Milan, and will be sold by Public Auction on January 7, 1903, and following days.

To secure a copy of the Illustrated Catalogue, and for all information, apply as soon as possible to:

M. N. Brianzi, Antiquities, 20, via Durini, Milan.

M. N. Brianzi, proprietor of the Hotel Wettstein, St. Moritz Dorf, Engadine.

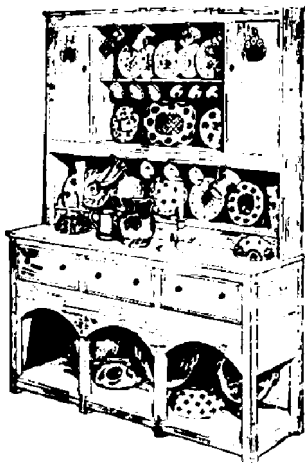
*Catalogue on application .. .. . By post, 1/-  
Illustrated Catalogue on application .. .. . post free, 8/-*

\*\*\*\*\*

**HAMILTON SHEARS,**

Dealer in Antique Furniture,  
China, Bronzes,  
Pictures and Works of Art.

The Prince's Gallery,  
Albert Gate Mansions,  
Knightsbridge, S.W.  
(Opposite Knightsbridge Barracks.)



Design for Dresser Sideboard  
in Oak with Inlay

**A Book of Furniture** designed by Mr. H. BAILLIE SCOTT, and manufactured by and now to be obtained from JOHN P. WHITE, THE PYGHTLE WORKS, BEDFORD, containing special coloured plates reproduced in fac-simile from the original water-colour drawings by Mr. Baillie Scott. Also upwards of eighty designs for all kinds of Furniture, and some notes on Furnishing

Copies may be obtained from  
**JOHN P. WHITE, THE PYGHTLE WORKS, BEDFORD**  
Price 2/6, which will be credited off the first order

The Connoisseur

# DEBENHAM, STORR & SONS,

LIMITED.

Established 1813.

## AUCTIONEERS.

### MONTHLY SALES of Naval, Military, and Volunteer MEDALS

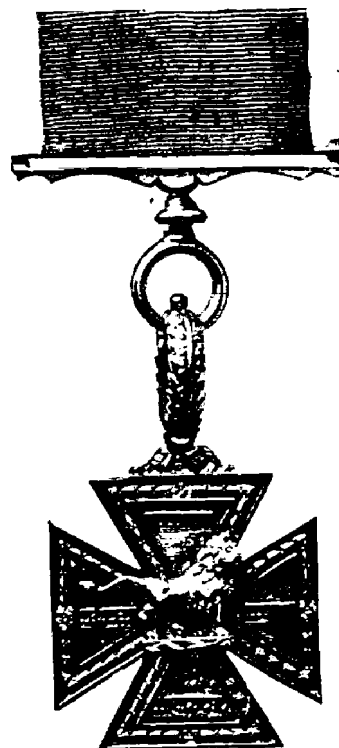
And Sell by Auction

Coins, Miniatures, *\*\*\**  
Enamels, Jewels, Pearls,  
Antique Plate, and other  
valuables almost daily. *\*\*\**

Consignments included. Catalogues Post Free.



11 BAR PENINSULA MEDAL.



GOLD PENINSULA CROSS.

## 26, King Street, Covent Garden, London.

Telegrams: "VIEWING, LONDON."

Telephone No. 2399 Gerrard.

## DRUCE & CO

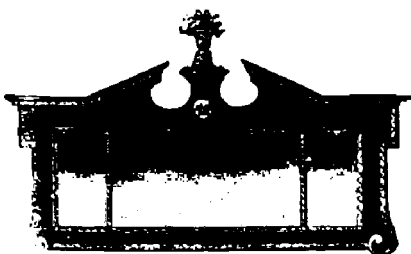
BAKER STREET, LONDON, W.

### ANTIQUE FURNITURE

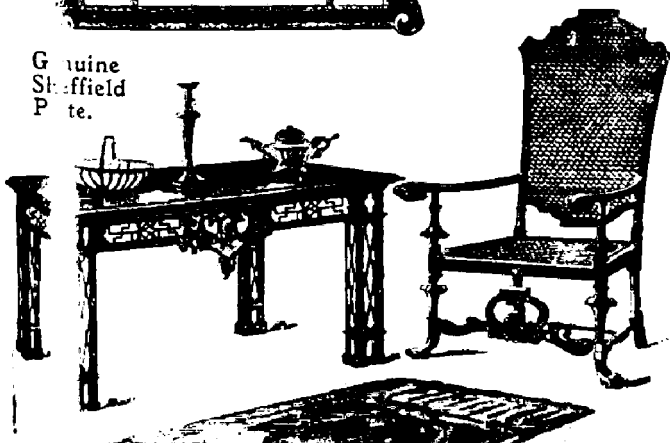
AT COMMERCIAL PRICES.

Chippendale,  
Sheraton,  
Heppelwhite,  
Queen Anne,  
Louis XV. and  
XVI.

Persian Carpets  
and Rugs.



Genuine  
Stafford  
Potte.



Antique Collection of Antique Furniture.

**FRED. R. GINN**  
Expert

**STAMPS**

Profitable Investment  
combined with  
**PLEASURE-GIVING HOBBY  
FOR INVESTMENT.**

Old British, Colonial, &  
United States Stamps  
25 to 75 per cent. under  
Catalogue quotations.

Mr. F. R. Ginn is making a  
specialty of High Class  
Approval Selections of all  
the above.

Now is the time to buy, whilst  
quotations are low owing to  
financial depression, &c. When  
this depression passes prices will  
rise by leaps and bounds.

**COMPLETE** your sets and  
collections **NOW**

Write at once stating wants.

Everything submitted on ap-  
proval with pleasure.

**WANTED FOR CASH DOWN,**  
Large Collections & Single Rarities.

**143, Strand, London, W.C.**

# S. T. SMITH & SON

(ESTABLISHED 1780),

SMITH'S CATALOGUE RAISONNÉ  
OF DUTCH AND FLEMISH PAINTERS.

**Fine Art Dealers &  
Picture Restorers**

(By appointment to the Duke of Devonshire).

ART GALLERIES:

**37, Duke Street, St. James',**

AND

**42, Duke Street, St. James',**

**LONDON, W.**

INSPECTION INVITED.

Valuations for Probate of Works of Art.

WORKS OF ART PURCHASED.



VIGÉE LE BRUN.

Sold by Messrs. Smith to the National Gallery.

## Three Fine Engravings in Colour

PRINTED ON JAPANESE VELLUM, AND ENGRAVED  
ON METAL PLATES, BY ALBERT KRÜGER

In these Reproductions are combined the brilliancy of colour and the wonderful modelling of the original pictures. Only FIFTY COPIES of each are for sale in Great Britain, and no further copies can be obtained.

### 1. Noli Me Tangere

By LORENZO DI CREDI  
From the original in the Berlin Museum  
(ALL SOLD)

### 2. Portrait of an old Man

By LUCA SIGNIORELLI  
From the original in the Berlin Museum  
Only a few copies are still for sale,  
price £3 3s. unframed, £4 4s.  
framed as above in black oak, gilt slip.

### 3. Portrait of Beatrice Sforza

By LEONARDA DA VINCI  
From the original in Milan  
Only a few copies are still for sale,  
price £4 4s. unframed, £5 5s. framed  
as above in black oak with gilt slip.

*Outside measurement 15½ × 21 inches.*



*Outside measurement 15½ × 19½ inches.*



**Messrs. Lawrence & Bullen, Ltd.**

16 Henrietta Street, Covent Garden  
LONDON, W.C.

*The Connoisseur*

OUR ONLY ADDRESS:  
GRAHAM HOUSE: 463, OXFORD ST., W.

# GRAHAM & BIDDLE

(Only Surviving Partners of JACKSON & GRAHAM),

## Decorators, Upholsterers, Yacht Fitters.

PAPER HANGINGS. TAPESTRIES. INTERIOR WOODWORK.  
DECORATIVE PLASTER CEILINGS. ELECTRICAL INSTALLATIONS.  
CURTAIN MATERIALS AND CARPETS.  
PATENT LOG GAS FIRES, TO FIT ANY GRATE.  
FINE FRENCH FURNITURE.



Tapestry Panels from 10/6.  
A large assortment of Remnants  
always on Sale.

## CATALOGUE of Interesting Old Books,

Sent  
POST FREE  
on mentioning  
this Magazine.

WITH . . .  
COLOURED PLATES  
of Views, Costumes, &c.

**ART WORKS of REFERENCE :**  
Architecture, Ornament, Furniture,  
Needlework, Ceramics, &c.

*Burlington Fine Arts Club  
Publications.*

*Original DRAWINGS  
by Old Masters.*

*Old Books on Topography,*  
including CURIOUS 16th CENTURY BOOKS from the  
Library of LAMBARDE, the early Kentish Historian.

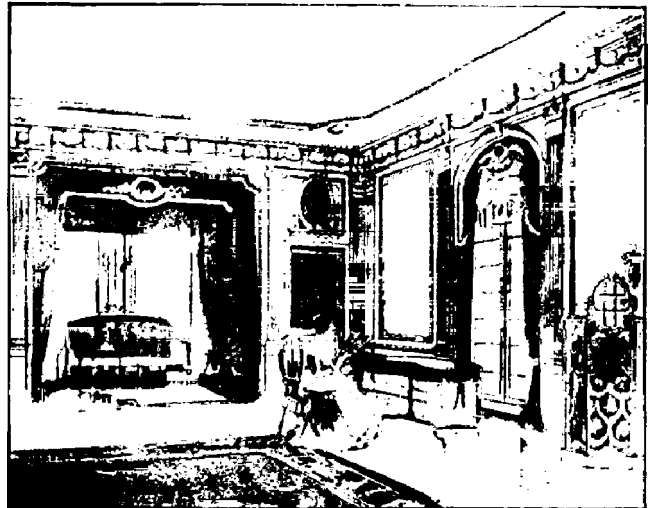


**E. Parsons & Sons,** FINE ART BOOK and  
PICTURE DEALERS,

45, Brompton Road, LONDON, S.W.

## Harold G. Lancaster <sup>AND</sup> Co.,

21, Princess Street,  
Cavendish Square, W.



*Salon, Louis XVI.*

### DECORATIVE ARTISTS, CABINET MAKERS, UPHOLSTERERS.

Drawings and Estimates Free.

## "The Connoisseur" Index and Title-Page,

VOLUME IV.

PRICE SIXPENCE.

**T**HE Index, with Title-Page, to Volume IV. of "THE CONNOISSEUR," for September to December, 1902, is now ready, and may be obtained through any Bookseller, Newsagent, or Railway Bookstall, or it will be sent Post Free by the Publishers, 2, Carmelite House, Cornhill Street, E.C., on the receipt of Sixpence in Stamps. The Index, which consists of 14 pages, is thoroughly exhaustive, and will be found invaluable for reference.

The Indices for Volumes I., II., and III. can also be obtained at the same price, though as the number printed is limited, early application is requested.

**UNDER ROYAL PATRONAGE.**

**WAR** and Commemorative Medals, Coins and Antiquities. Large stock. Low prices. Inspection and correspondence invited.—**W. C. WEIGHT, 76, Ship Street, Brighton.**

**W. S. LINCOLN & SON, 69, NEW OXFORD STREET, LONDON.** Largest and Best Collection of COINS AND MEDALS in Great Britain, of Greek, Roman, British, and English Coins, in gold, silver, and copper. Provincial Tokens in silver and copper. American, Colonial, and Foreign Coins; Silver and Bronze Medals, War Medals, etc.

**RARE AND MEDIUM STAMPS IN FINEST CONDITION** MUCH BELOW ORDINARY PRICES. Old English and Colonial a speciality. Approval selections sent against good references. A large variety always on view; inspection invited.

**HYAM & Co., 158, Brompton Road, South Kensington.**

**STAMPS.** Approval selections of all kinds, catalogued from 1d. to £10 each. 8d. in 1/- discount. **BRIDGER & KAY, 65, Bishopsgate Street Without, London, E.C.**



**STAMPS & COINS**



PAMPHLET ON "COPPER COINS OF ENGLAND," With List of Coins and Stamps for disposal, post free 7d.

**W. H. REGAN, 51, Queen's Rd., Bayswater, London, W.** (Between Central London Electric and Metropolitan Queen's Road Stations.)

**TWO HUNDRED WAR MEDALS** for Sale, MILITARY and NAVAL PRINTS, CURIOS, OLD CHINA, etc., on view at **SKINNER'S GALLERY, 23, CRANBOURNE STREET, W.C.**

**MISS E. CUTTER, 36, Great Russell Street, Bloomsbury, LONDON, W.C.**

Buys or sells Antiques, Curiosities, Old Needlework Samplers, Southsea Curios.

**The Farnley Turners.**

By kind permission of Mr. Fawkes, twenty of his Turners have been reproduced for the first time, as a souvenir for the Yorkshire "Loan Training Fund" Bazaar. Beautifully printed in sepia, size 6 in. by 3½ in., bound in book form. Price 5/-, by post 5/6. To be obtained from the Secretary, the Yorkshire Ladies' Council of Education, 90, Albion Street, Leeds.

**THE WOOD-CARVING STUDIO,**

Classes held and Orders taken.



**3, The Pheasantry, 152, King's Road, Chelsea.**

**Principals:**

Miss EVELYN CHAMBERS, *First-class Certificate School of Wood-Carving.*  
Miss ETHEL M. BLACKBURN, *Secretary.*

Miss CONSTANCE M. IDLE, *First-class Certificate School of Wood-Carving.*

The Studio is under the patronage of the Lord Bishop of London and many other distinguished personages.

**ARTISTS** wishing to exhibit their work in one of the best-known Galleries in New Bond Street, should apply for vacant dates and particulars to **The Director, Doré Gallery, 35, New Bond Street, London, W.**

**WANTED,** scarce silver tokens. Good price. Bowles, Solicitor, Clifton, Bristol.

**"THE WORKSHOP,"**

13, YORK PLACE

(Near BAKER STREET STATION).

Open daily, 10 to 5.  
Saturdays excepted.

Metal Work in all Branches. Cabinet Work. Stencils. Wood Carving, etc.

Private and Trade Orders executed. Practical Instructions given.

Designs, Tools, Materials and Mounts supplied for Handicrafts.

**PRIVATE DEMONSTRATION CLASSES FOR INSTRUCTION IN**

Portrait Painting, Water-Color Drawing, and Illustrating,  
By HAL HURST, R.I.

Miniature Painting, By ALYN WILLIAMS, A.R.C.A.

For particulars apply

Secretary, Studio, 62a, Grosvenor Street, Grosvenor Square, W.

RARE OLD BOOKS AND SHAKESPEAREAN EMS, AUTOGRAPHS, PRINTS, AND CURIOS. . . . .

Catalogue sent on application.

**A. J. RIDLER & Co.,**  
3, Glendower Place, S. Kensington

(Late of Brompton Road).

Bookcases and other Antique Mahogany, Oak, and Satinwood Furniture. . . . .

SPODE, DERBY, WEDGWOOD, & WORCESTER CHINA. Large selection of PLATES for WALL DECORATION.

**ANTIQUE FURNITURE** for the Home. Price List of genuine old Bureaux, Chests, Chippendale Chairs, Dressers, Quaint Tables and Settles from **JAMES W. PARTRIDGE, The Bank, Alvechurch, Worcestershire.**

**JOHN F. BULLOCK,**

*AUCTIONEER & VALUER.*

Weekly Auctions held for the Sale of Antique Furniture, Old China. Curiosities, Pictures, Books, and Miscellaneous Effects.

Inventories and Valuations made for Estate Duty and all other purposes. . . . . Established 1805.

**211, HIGH HOLBORN, LONDON, W.C.**

**Albert Edward Jamrach, 180, St. George St. East, London, E.**

(Late CHARLES JAMRACH.)

*Established a Century.*

Importer of Japanese Curios (Ivory and Wood Carvings a speciality), Implements of Savage Warfare, China, Pottery Ware, Swords, Horns, Shells, etc.; also Wild Beasts, Antelopes, Gazelles, Parrots, Parrakeets, Waterfowl, Reptiles, and Hungarian Partridges.

**THOMAS CUBITT, 283, FULHAM ROAD, S.W.**

GENUINE OLD FURNITURE, CHINA, AND PRINTS.

**SPECIALITY THIS MONTH. A CHOICE COLLECTION OF GENUINE OLD LOWESTOFT CHINA.**

**ANTIQUE FURNITURE.**

The Largest Collection of Chippendale, Sheraton, Queen Anne, or Jacobean Furniture in the South of England is at

**HARPER'S,**

**CASTLE STREET, ASHFORD, KENT.**

He is now showing the Marquetry Billiard Table that belonged to Napoleon, which is in splendid condition: the pockets are of Bronze Masks, and the Marquetry is of the finest description.

Several good pieces of Oak and Satin-wood Furniture and Grandfathers' Chippendale Clocks.

**WEAPONS & Curios** for sale, cheap. List, large selection.—**WM. O. OLDMAN, 77, Brixton Hill, London.**

**Valuable Old Engravings Carefully Cleaned & Restored**

ESTIMATES GIVEN FREE OF CHARGE. BY **F. B. DANIELL**  
32, CRANBOURN STREET, LONDON, W.C.

NO Engraving should be looked upon as beyond repair until it has been submitted to me, as having had many years' experience, I can guarantee the best results possible in all cases.

LORD BYRON



PAINTED BY LAWRENCE. CANVAS 28½ by 23½ ins.  
Elaborate Gilt Lawrence Frame PRICE £500

**ROBSON & Co.**

23, Coventry Street, Piccadilly, W.

DEALERS IN RARE BOOKS

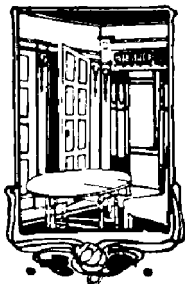
Illuminated M.S.S., Original Drawings by Burne-Jones, William Blake, R. Doyle, J. Leech, etc., Now on View.

Design  
-er. .

**THOS  
HALL**

deco-  
rator.

FURNISHER.



118 GEORGE ST  
EDINBURGH

23-25 GREAT PORTLAND ST  
LONDON

Telegrams. Telephone  
• Artissellia • London  
• London • 1889 Gerrard  
• colouring • Edinburgh  
Edinburgh 2263

**MUDIE'S LIBRARY** (Limited).

SUBSCRIPTIONS may be entered at ANY DATE, for THREE, SIX, or TWELVE MONTHS, from ONE GUINEA PER ANNUM upwards. Prospectus of Terms, with List of New Books, post free on application.

**MUDIE'S BOOKSELLING DEPT.**

All the Best Modern Books from the Library are offered for Sale, Second-hand, at Greatly Reduced Prices, a few months after publication. Lists free on application. Scarce and out-of-print Books sought for and reported upon free of charge. Old Book-bindings carefully repaired or restored. Special attention given to Books of Value.

Mudie's Library, 30-34, New Oxford Street, W.C., London ;  
48, Queen Victoria St., E.C., and 247, Brompton Road, S.W. ;  
and at Barton Arcade, MANCHESTER.



FOR  
**ANTIQUE**  
AND  
**UNIQUE**  
**GIFTS**

In Old Silver Plate,  
Bijouterie, Old Lace,  
Bric-a-Brac, and  
Old Sheffield Plate,

Don't fail to inspect the *recherché* Collections at

**SHERATON & CO.,**

8, Kensington High Street.

SPECIALITY.—ALL KINDS OF ANTIQUE DRESS BUTTONS.

An Exhibition of

**ORIGINAL  
SCREENS**

IS NOW ON VIEW AT THE

PULTENEY GALLERIES  
OF DECORATION,

INCLUDING

some Beautiful Effects in  
Painting and Embroidery.



**H. & J. COOPER**

(By appointment to Her Majesty Queen Alexandra),

8 & 9, GREAT PULTENEY ST.,

REGENT ST., W.

Open 10 to 6,  
or by private card.



**COOK'S** FOR FAIR FACES.  
**THROAT SOAP**  
 THE ROYAL TOILET  
 EDWARD COOK & CO. LTD.  
 THE SOAP SPECIALISTS.  
 LONDON.



Dr. J. M. Barrie says  
 "What I call the Arca  
 in My Lady Nicotine is t  
 'Craven' Mixture and o  
 other."

½ lb. Sample Tin.  
 2/6

Postage 3d. extra.

**J. J. CARRERAS,**  
 7, WARDOUR STREET, LEICESTER SQUARE, W.  
 Or any Tobacconist.

# RUBINAT (LORACH)

## THE BEST NATURAL APERIENT TABLE WATER

SOLD EVERYWHERE

Each Bottle should bear the name of E. GALLAIS & Co., Limited, 90, Piccadilly, W.  
 Sole Importers

**BENGER'S FOOD**  
 For Infants  
 Invalids & The Aged

BENGER'S FOOD is rich in all the elements necessary to maintain vigorous health. Infants thrive on it, and delicate or aged persons enjoy it. Of Chemists, &c., everywhere.

START THE DAY RIGHT.

# SHREDDED WHEAT

"BISCUIT"

WITH HOT MILK AND SUGAR MAKES THE BEST BREAKFAST  
 NO COOKING.

Send Shredded Wheat Co  
 1d. Stamp for Dept. 43.  
 Free Sample. 6 AND 8, EASTCHEAP, E.C.

# Arnold's Lancet Razor!

The Razor of Razors. Never fails to give the utmost satisfaction. Made of the best Sheffield Steel and surgically ground. The most perfect Razor in the Market. Every Lancet Razor is carefully tested and guaranteed. When ordering please state whether light or strong beard.

Pair, with Ivory Handle, in Case, 19/6.	Convex graduating Stropps, small, 10/6, large size, 6.
Four, " " " 42/-.	Reversible adjustable Shaving Mirrors, double gla 6.
Seven, " " " 70/-.	Magnifier, 10/6, 12/6, 15/6.

Single Razor, with Ivory Handle, post free, 7/6. All orders to be accompanied with remittance.

Address—A. ARNOLD, 61a, Piccadilly, LONDON, N.

ARNOLD'S LANCET RAZOR NEVER REQUIRES GRINDING.



THE  
**FINE ART AND GENERAL  
 INSURANCE COMPANY,  
 Limited.** Capital - - - - £500,000.  
 Premium Income - £132,000.  
 Established 1890.

General Contents of Private Houses Insured  
 against **FIRE**, or **FIRE & THEFT**.  
 All Property Insured against All Risks, in-  
 cluding whilst at Exhibitions and in Transit.  
*Influential Agents required.*

HEAD OFFICES: 90, Cannon St., LONDON, E.C.

**FOR RHEUMATISM  
 "VIS VITÆ" RING**



(VIGOUR OF LIFE)  
 COMBINING CURATIVE  
 PROPERTIES WITH  
 CONSTANT RELIEF  
 Cased in 9 Carat Gold **21/-** EACH

The success of Rings worn as an antidote to the troublesome ailment of Rheumatism is so largely known that it is unnecessary to expiate on their worth, so many cases having derived marvellous benefits from their use.

Size Card and Pamphlet forwarded post free on application addressed to the  
**"VIS VITÆ" RING MANUFACTURERS,**  
 290, OXFORD STREET, LONDON, W. Or of all principal Jewellers & Chemists.

**A Good  
 Bargain**

is when you get your  
 money's worth  
 and more.

You get a  
**Splendid Bargain**  
 when you  
 exchange

**10/6, 16/6**  
 or **25/-**  
 for a

None  
 so good!

SOLD  
 BY ALL  
 STATIONERS.

*Catalogue free.*

**'SWAN'**  
 Fountain Pen.

**Mabie, Todd & Bard,**

**93, Cheapside, London, E.C.**  
 95a, Regent St., W.; 3, Exchange St.,  
 Manchester; and 37, Ave. de l'Opera, Paris.



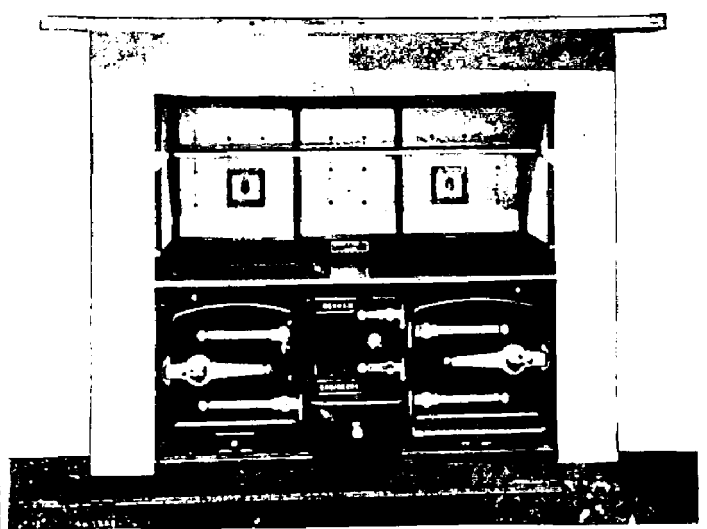
**CALBROOKDALE  
 CO. LD.**

ARCHITECTURAL IRONFOUNDERS,  
 FIREPLACES, MANTEL PIECES,  
 GATES & RAILING BALLUSTERS,  
 CONSERVATORIES & FOUNTAINS.



**141  
 QUEEN  
 VICTORIA  
 STREET  
 LONDON  
 E.C.**

**BENHAM & SONS, Ltd.**



THE "WIGMORE" KITCHENER.

Kitcheners and Kitchen Fittings.  
 Cooking Utensils.  
 Hot Water and Heating Apparatus.  
 Stoves. Grates. Chimneypieces.

**50 & 52, WIGMORE STREET,  
 LONDON, W.**

# "Sale Prices"

SUPPLEMENT TO "THE CONNOISSEUR." 8d. NETT MONTHLY.

SUBSCRIPTION:  
10/- per annum  
Post free.

*A Monthly Record of the Principal Sales of Works of Art.*



## The DECEMBER Number

(Published December 31st, 1902).

Contains the Prices of the Principal Pictures, Books, Stamps, Porcelain, Engravings, Silver and Sheffield Plate, Furniture, Medals and Coins, &c., &c., sold during NOVEMBER and the first fortnight in DECEMBER.

### Important Announcement.

Special attention is drawn to the number of "Sale Prices" published on the 31st December. Amongst other features of interest, it will contain: an interview with Mr. Ventom, the well-known Auctioneer; the Sales of the month, with fourteen illustrations of the principal objects sold; illustrations of the Engravings published during November; and Lists of Books, Engravings, and Stamps for Sale, Wanted, and Exchange.

*New and interesting features will be added in the forthcoming numbers.*

# BOOKS

for Connoisseurs.

Chaucer's Works. Kelmscott Press ...	£95 0 0
Propert's "History of Miniature Art" ...	£28 0 0
"Works of J. A. Smith, the Engraver," by Mrs. Frankau ...	£31 10 0
Thackeray's Works. Fine set of first editions, all uncut, with original covers bound in; handsomely bound in full levant morocco. 62 vols. ...	£325 0 0
Surtee's Sporting Novels, 5 vols., in the original numbers ...	£60 0 0
Anthony Trollope's Works. Fine set of first editions, 104 vols., half levant morocco ...	£85 0 0
Walter Pater's Works, first editions, 8 vols. ...	£21 0 0
R. L. Stevenson's Works; with Life and Letters, 32 vols. ...	£40 0 0
Gould's "Birds of Australia," 8 vols., full morocco ...	£160 0 0
Halliwell Phillips' "Monumental Work on Shakespeare," 16 vols., folio ...	£95 0 0
Foster's "The Stuarts": one of 20 copies only, with the whole of the large plates coloured by hand ...	£65 0 0

On Sale by

**J. & E. Bumpus, Ltd.**

(Booksellers to H.M. the King),

350, Oxford St., LONDON.

## SOME AUTUMN ANNOUNCEMENTS.

NEW WORK BY CAPTAIN MAHAN.

**Retrospect and Prospect.** By CAPTAIN A. T. MAHAN, LL.D., Author of "The Influence of Sea Power upon History," "The Life of Nelson," "Types of Naval Officers," &c. Crown 8vo, cloth, 8s. 6d. net.

CONTENTS:—1. The Development of Political Feeling and Outlook in the United States during the last Decade. 2. Effect of the War in South Africa on the Prestige of the British Empire. 3. Motives to Imperial Federation. 4. Conditions Influencing the Distribution of Navies. 5. The Relation of the Persian Gulf to World Policies. 6. The Military Rule of Obedience.

PRICE £5 5s. NET. A BOOK FOR COLLECTORS BY AN OLD COLLECTOR.

Three Vols., Demy 4to, printed on thick Van Gelder Paper, and bound in Art Canvas, 720 pages, with 550 Illustrations (of which many are in Colours) in Photogravure, Three-Colour Process, Autotype, Half-tone, Relief, and Woodcut.

**Rariora.** Being Notes of Some of the Printed Books, Manuscripts, Historical Documents, Broad-sides, Engravings, Coins, Medals, Pottery, and Curiosa of all sorts, Collected (1858—1900) by JOHN ELIOT HODGKIN, F.S.A.

**A History of the North Staffordshire Hounds and Country, 1825 to 1902.** By C. J. BLAGG. To be published in one handsome Volume. Royal 8vo, cloth gilt. Illustrated with a Photogravure Frontispiece and 32 Half-tone Plates of Portraits, Hunting Scenes, Country Houses, and Maps. To subscribers before publication the price will be One Guinea net; after publication, 25s. net.

**A History of the Brocklesby Hounds and Country, 1700 to 1901.** By GEORGE E. COLLINS ("Nimrod, Jun."). To be published in one handsome Volume. Royal 8vo, cloth gilt. Illustrated with 11 Full-page Photogravure Plates and 32 Half-tone Engravings of Portraits and Hunting Scenes. To subscribers before publication the price will be 30s. net; after publication the price will be raised to 35s. net.

**The Gowrie Conspiracy.** By SAMUEL COWAN, J.P., Author of "Mary Queen of Scots," and "Who Wrote the Casket Letters?" Ready. Crown 8vo, cloth, 10s. 6d. net. About 250 pages.

The Author concludes his preface with the following words: "In coming to the conclusion I have done I have been guided by the evidence reproduced, and there is no other evidence of any value to be obtained on which one would be justified in forming a conclusion. That evidence to me to leave no room for doubt as to who was the author of the so-called Gowrie Conspiracy."

**The Animals of Æsop.** Æsop's Fables Adapted and Pictured by JOSEPH J. MORA. Mr. Mora has here the Fables and Illustrated them in his own way. There are just 100 pictures, several Coloured Plates, and innumerable Text Pictures—every one of them of the most grotesque and humorous character. Crown 4to, cloth, gilt edges, 10s. 6d.

**Rex Regum:** A Painter's Study of the Likeness of Christ from the Time of the Apostles to the Present Day. By SIR WYKE BAYLISS, K.B., F.S.A., President of the Royal Society of British Artists, Author of "Five Great Painters of the Victorian Era," &c. Library Edition, Revised and Enlarged. Demy 8vo, 8s. 6d. net.

The Book will be printed at the Chiswick Press, and issued before Christmas. It will be thoroughly brought up-to-date. It is about for since it was issued as a small volume, and became the subject of many articles and reviews in the leading journals of England and America.

London: Sampson Low, Marston & Co., Ltd., St. Dunstan's House, Fetter Lane, E.C.

# H GREVEL & Co.,

3. King Street,  
 Covent Garden,  
 LONDON, W.C.  
 Catalogues on application, and  
 inquiries answered. FINE ART PUBLISHERS,  
 AND... IMPORTERS OF FOREIGN  
 FINE ART BOOKS,  
*Suitable for Artists, Designers, Decorators, Metal Workers, Furnishers, &c.*

## Leighton's Catalogue

OF EARLY PRINTED and other INTERESTING  
 BOOKS, MANUSCRIPTS, and BINDINGS. \* \*

Part I., containing A—B, with 120 Illustrations, price 2s.  
 Part II., containing letter C, price 2s., with 220 Illustrations in Facsimile.  
 J. & J. LEIGHTON, 40, Brewer Street, Golden Square, W.

## THE DORÉ GALLERIES.

These Galleries can now be secured for Meetings of Artistic and  
 other Societies, Conversazioni, and "At Homes,"  
 as well as for the Exhibition of Pictures.

For vacant dates and terms, address The Director, Doré Gallery,  
 35, New Bond Street, London, W.

CITY AGENTS:

SHELLEY & Co., LIMITED, 38, GRACECHURCH STREET, E.C.

**A. MAURICE & Co.,** Booksellers and Printsellers,  
 23, Bedford St., Strand, London.  
 Monthly Catalogues of Rare and Standard Books post free on application.  
 First published, No. 124, Fine Books at moderate prices. No. 125, Choice  
 Engravings and Portraits. Telegrams: "Mnemosyne, London."

## Arundel Society's Chromolithographs.

The Largest Selection in London,  
 including RARE subjects. ART & BOOK COMPANY,  
 22, Paternoster Row,  
 London, E.C.  
 Telegrams: "Hierarchy, London." Telephone: Central, 1286.

A CATALOGUE OF BOOKS, BOOK-PLATES, AUTO-  
 GRAPHS, PORTRAITS AND VIEWS (for Illustrating,  
 Framing or Portfolio), post free from R. McCASKIE, 70, Maryle-  
 bone Lane, W.

## DEPARTMENT OF AGRICULTURE AND TECHNICAL INSTRUCTION FOR IRELAND.

### COMPETITION for DESIGNS

FOR THE

### Irish Secondary Teachers' Drawing Certificates.

The Department of Agriculture and Technical Instruction for Ireland offer  
 for competition amongst students in Irish Schools of Art and Art Classes, and  
 Students who at present hold Scholarships or Exhibitions gained while  
 attending such Schools or Classes, four prizes valued £12 10s., £10,  
 £7 10s., and £5, for the four best designs for use in connection  
 with the above-named certificates.

The Designs entered for competition must reach the Offices of the Depart-  
 ment not later than the 31st of January, 1903.

Full particulars of the Competition are given upon Form S 128, which may  
 be had upon application to THE SECRETARY,

Department of Agriculture and Technical Instruction  
 for Ireland, Upper Morrison Street, Dublin

**SPECIALIST IN RESTORING.**—Should any lady or gentleman  
 have had the misfortune to break any of their Old China or Curios of any  
 description, please send post card to following address:—W. R. BARBER,  
 Iris House, 77, Danby Street, Denmark Park, London, S.E.

Reference can be had.

**The Antiquary MANCHESTER Booth-Jones**  
 Special this Month: Dr. Saml. Johnson's Armchair;  
 32 in. Marble Bust of Pelham (4th Duke of Newcastle),  
 cost £80, sacrifice £20; Sculptured Fluxman style Vases on  
 Tables 5 ft. 9 in. high, from Sir Thos. Earl's Collection, cost  
 £150, accept £50. Photos. &c., sent.

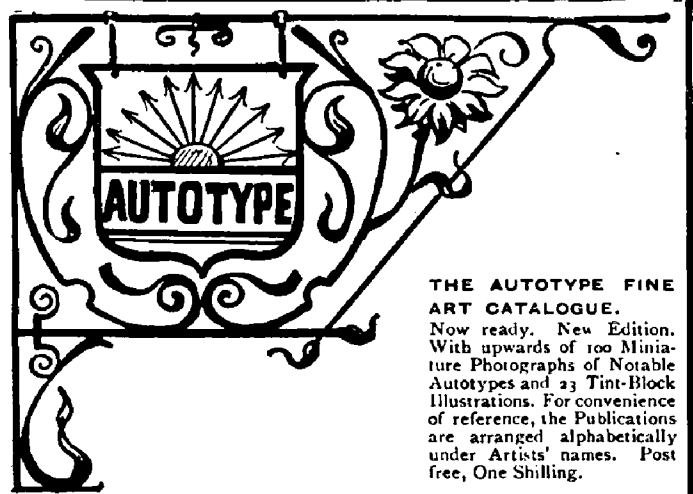
## See ADVERTISING Pages

FOR

Answers to Correspondents

AND

SALE NOTES.



THE AUTOTYPE FINE  
 ART CATALOGUE.  
 Now ready. New Edition.  
 With upwards of 100 Miniature  
 Photographs of Notable  
 Autotypes and 23 Tint-Block  
 Illustrations. For convenience  
 of reference, the Publications  
 are arranged alphabetically  
 under Artists' names. Post  
 free, One Shilling.

## The Autotype Company London

PERMANENT AUTOTYPE  
 (CARBON)

COPIES OF  
 FAMOUS WORKS OF ART.  
 PICTURES FOR PRESENTS  
 AND HOME DECORATION.

Fine Art Gallery

74  
 New Oxford Street  
 London, W.C.

**GAZE**  
 LIONS SHARE  
 OF  
 ORGANISED FACILITIES  
 FOR  
 TOURS, TRAVEL TICKETS, TRIPS, TRANSPORT

Weekly service of luxurious saloon steamers between  
**CAIRO, LUXOR, and the CATARACTS.**

Gaze's Nile Programme sent gratis.

**HENRY GAZE & SONS' BRANCHES:**  
 53, QUEEN VICTORIA STREET, E.C.; 150, PICCADILLY, W.;  
 32, WESTBOURNE GROVE, W.

Correspondence to **Gaze House, London, E.C.**

TELEPHONE 3000-1-2-3 HOLBORN. TELEGRAMS: "GAZE, LONDON."  
 Gaze's Interpreters at the chief Continental and Eastern  
 Termini and Ports.



A New Art Work of Exceptional Interest.

## Portfolio OF THE National Gallery of Scotland.

THE EDITION IS LIMITED TO 350 COPIES, CONTAINING FORTY MAGNIFICENT PHOTOGRAVURE PROOFS BY THE ART REPRODUCTION COMPANY, LONDON, ON JAPANESE VELLUM.

Size of Portfolio, about 22 × 16½ inches.  
Price - - - £10 10s. net.

THE National Gallery of Scotland contains so choice a collection of the works of Old Masters that no difficulty has been found in making a really representative selection of worthy specimens by such painters as Frans Hals, Rembrandt, Teniers, Ruissdael, Watteau, Greuze, Boucher, Van Dyck, Paolo Veronese, Canaletto, Crome, Gainsborough, Raeburn, Ramsay, and others.

\* \* The Text is printed on Arnold's Unbleached Hand-made Paper, with a Preface by the Duke of Argyll.

London: EDWARD ARNOLD, 37, Bedford Street, Strand.

## Messrs. Bell's New Books.

ILLUSTRATED LIST post free on application.

Completion of Lady Dilke's work on French Art in the XVIIIth Century.

FRENCH ENGRAVERS AND DRAUGHTSMEN OF THE XVIIIth CENTURY. By Lady Dilke. With twelve Photogravure Plates, three facsimiles of Drawings in Red Chalk, and thirty-three other Illustrations. Impl. 8vo, 28s. net.

Small folio, £3 3s. net.

THE ART OF WALTER CRANE. By P. G. Konody. With twenty-four Coloured Plates, eight Photogravures, and 150 other illustrations, representing all sides of the artist's work. With cover, title page, and end papers, specially designed by the Artist.

\* \* Also 100 large paper copies on Arnold's hand-made paper. Crown folio, printed in red and black throughout. £6 6s. net.

"A charming and sumptuous book."—*Westminster Gazette*.

Fcap. folio, £2 2s. net.

FRANS HALS. By the Rev. G. S. Davies, M.A. With twelve Photogravure Plates and forty-five other Illustrations.

"It is by far the best book on Frans Hals which exists in English, and probably the most comprehensive that exists in any language."—*Times*.

Imperial 8vo, 21s. net.

ANDREA PALLADIO: HIS LIFE AND WORK. By Bannister F. Fletcher, A.R.I.B.A., Author of "A History of Architecture on the Comparative Method." With twenty Half-tone Blocks and thirty-two Lithographic Illustrations.

Post 8vo, 7s. 6d. net.

SIR JOSHUA REYNOLDS, P.R.A. By Lord Ronald Sutherland Gower, F.S.A. With two Photogravure Plates and about ninety other Illustrations.

Two Vols., Small 4to, 10s. 6d. net each.

THE STUDY AND CRITICISM OF ITALIAN ART. By Bernhard Berenson. First and Second Series. With numerous Illustrations.

Post 8vo, 7s. 6d.

SHELLEY'S POEMS. Illustrated and Decorated by Robert Anning Bell. With an Introduction by Prof. Walter Raleigh, M.A.

London: GEORGE BELL & SONS,  
York Street, Covent Garden, W.C.

Second Edition now ready.  
256 pp., crown 4to, price 5/6 net.

## OUR HOMES, . . .

### And How to Beautify them.

BY H. J. JENNINGS.

*Historical, Pictorial,  
Practical. . . . .*

Printed on Art Paper, and Profusely Illustrated.

#### OPINIONS OF THE PRESS.

- Queen*: "A book which is distinctly useful, and one which is much agreeable reading."  
*Gentlewoman*: "Interesting and instructive."  
*Spectator*: "The section devoted to the flat should be particularly useful."  
*Financial News*: "A delightful book."  
*World*: "A really entertaining, amusing, and most valuable book."  
*Sheffield Telegraph*: "The best book of the kind we have come across."  
*Westminster Budget*: "A truly valuable guide."  
*Sheffield Independent*: "Written in a most delightful fashion."  
*Leamington Advertiser*: "Ought to be studied by everyone who wishes to furnish on the lines of true economy and taste."  
*Manchester Evening News*: "A real success."  
*Manchester Courier*: "A singularly lucid, useful, and artistic work."  
*Western Daily Press*: "Will be found of real value."  
*East Anglian Daily Times*: "A work to fascinate all lovers of the subject."  
*Dunee Courier*: "A superb volume."  
*Montreal Gazette*: "We can have nothing but commendation for the way in which the author has discharged his task. The book is a real gem."  
*Irish Times*: "We should like to see it placed in every pupil's library."

HARRISON & SONS, 59, Pall Mall, London: S.W.,  
AND ALL BOOKSELLERS.

**C. J. CHARLES, 27 & 29, BROOK ST., W.**



*The Connoisseur*

**ANTIQUES, OLD ADAMS AND  
GEORGIAN MANTELPIECES.**

**Old Marble Statuary, etc.**

*The Connoisseur*

FRANK T. SABIN, 

TELEGRAPHIC  
ADDRESS:  
"SABINUS."

118, SHAFTESBURY AVENUE, LONDON, W.



*A Large & Varied Stock of Rare & Choice Engravings, Books, Autographs,  
Drawings, Miniatures, &c.*

Large or small Collections purchased at the Highest Prices for Cash.

THE ...

PIANOTIST

AND THE REX

PIANO-PLAYERS.



The PIANOTIST Invisible Piano Player.

Price 50 Guineas, fitted complete to any Upright or Grand Piano.

MANY PEOPLE CONTEMPLATE THE PURCHASE OF A PIANO-PLAYER, BUT ARE UNABLE TO DECIDE AS TO THE BEST.

Argument Unnecessary!! Facts Suffice!!

The use of the Piano in the ordinary manner at no time interfered with.

No physical exertion required

No perishable rubber or air valves to get out of order.

Artistic criticism of these Instruments may be left in the hands of those best qualified to judge. RAOUL PUGNO, GODOWSKI, MARK HAMBURG, HENRY J. WOOD, and other great musicians, unequivocally endorse the PIANOTIST as the "BEST OF ALL."



Either the Pianotist or the Rex Piano-Player may be used with any Piano and anyone can play it.

Every Instrument is warranted for 5 years, and may be had on trial.

If you cannot call write for descriptive Catalogue S, post free on application.

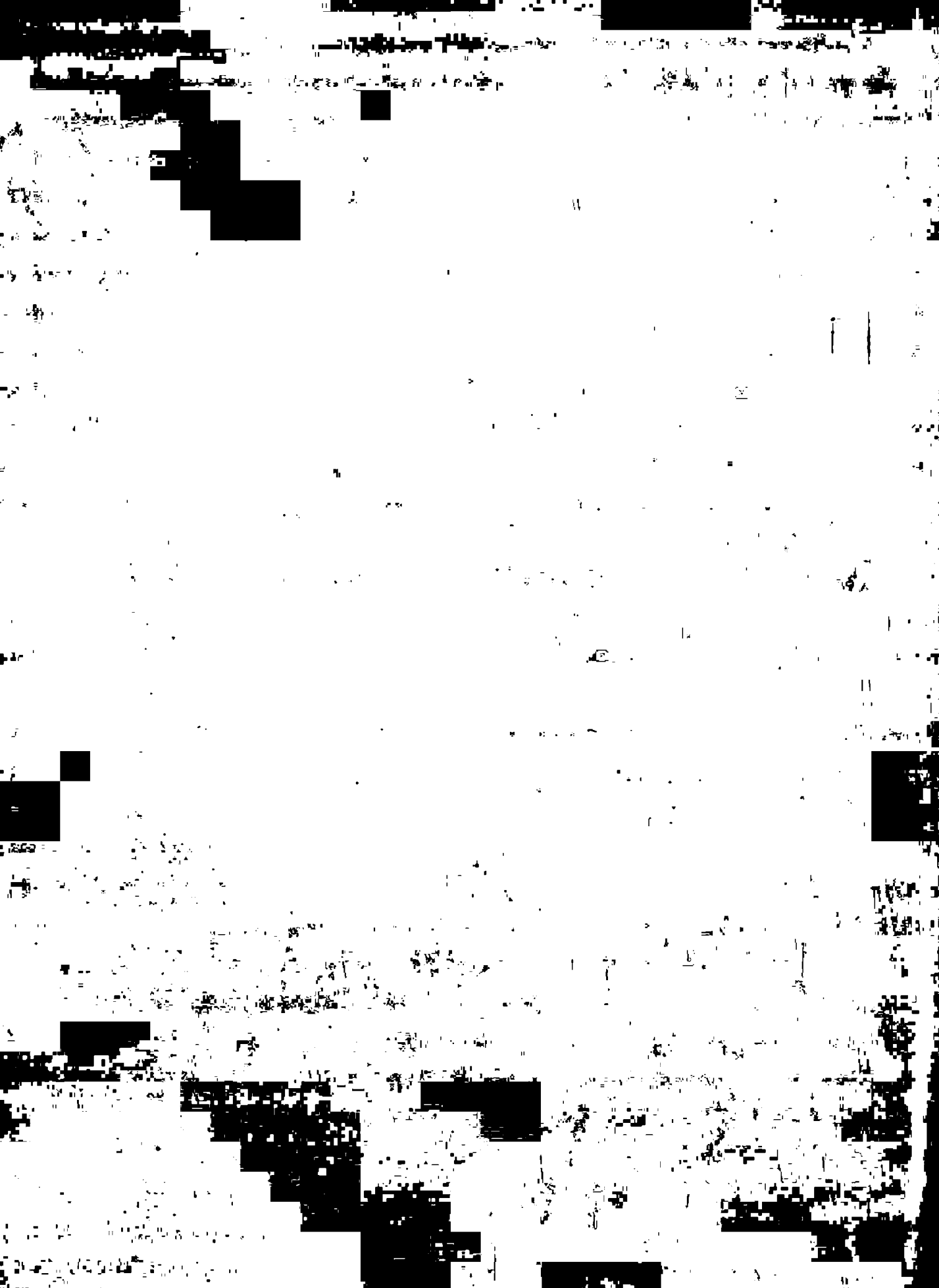
94

REGENT ST.

LONDON, W.

The Rex Cabinet Piano-Player, Price 40 Guineas complete.





# WARINGS' ANTIQUES

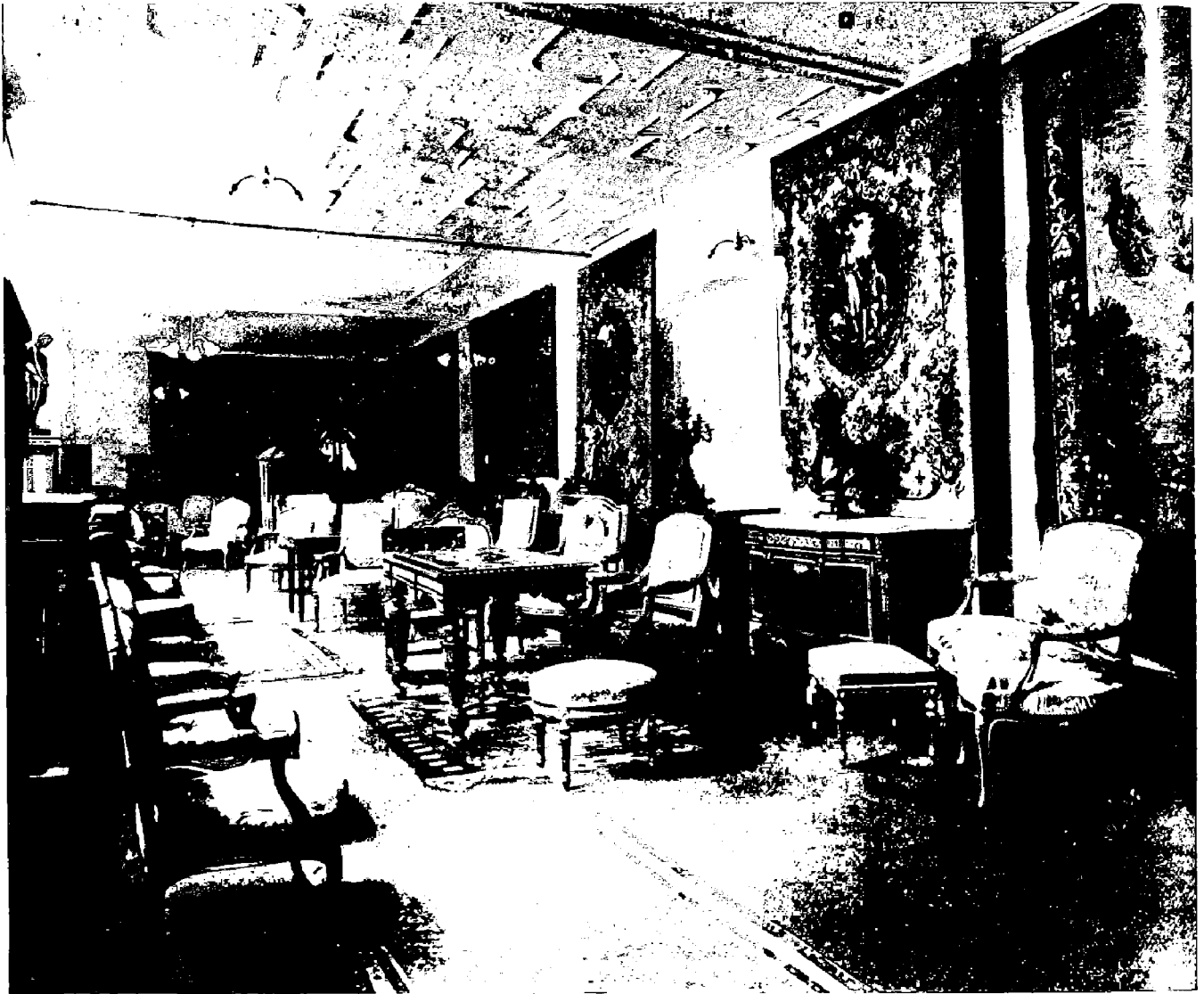
(SECOND NOTICE)

IN the December issue of *THE CONNOISSEUR* we gave some particulars concerning the beautiful and richly-stocked Antique Galleries, opened a few months ago in Oxford Street, London, by Messrs. Waring. We return to the subject this month for the purpose of showing, by means of further illustrations, the extent and interest of these Galleries, and of giving in a more comprehensive manner a pictorial

idea of their contents. No one, looking at the outside only, can realise the spaciousness of the interior, which is in the aggregate nearly an acre in extent. The accompanying large views represent the entrance hall and three of the principal showrooms, two of these being devoted to French and two to English Antique furniture. Even photography fails to do adequate justice to the area of the rooms and the



ENTRANCE HALL AND GRAND STAIRCASE AT WARINGS' ANTIQUE GALLERIES

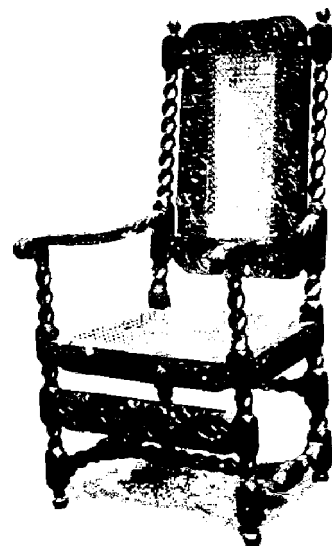


COLLECTION OF FRENCH FURNITURE AND TAPESTRIES AT WARINGS' ANTIQUE GALLERIES

splendid assemblage of historic pieces with which they are filled ; but if it suggests to the reader the desirability of paying a visit to so remarkable a treasure-house, it will have served its purpose.

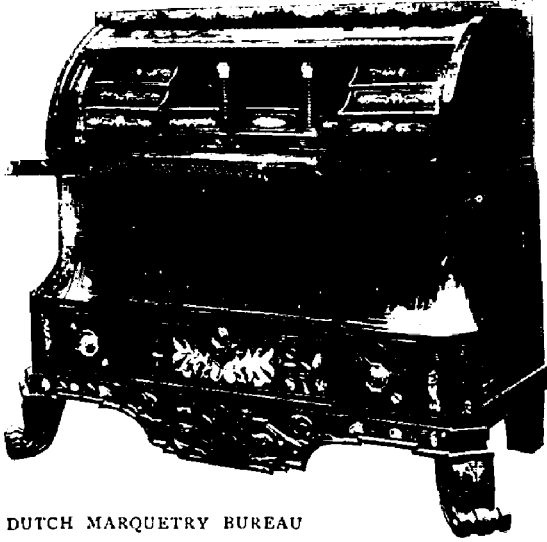
Only those who are to some extent familiar with the various styles in furniture, and are able to distinguish a genuine antique from a spurious copy, can enter fully into the artistic delights of such a visit. But the artistic delights are not all. Each piece of furniture is invested with an almost personal interest. The fauteuils, let us say, of the splendid days of the old French monarchy, not only call up visions of its by-gone magnificence, but more, they must have been inanimate participators in its glories. Many of the English pieces, too, have their several histories. They have been handed down from owner to owner during a century or more. Each has its genealogy: it can be traced back to that epoch of fine craftsmanship associated with its birth; it is

identified with notable people, with domestic features in an interesting and conspicuous past, with the more



CARVED OAK CHAIR TEMP. CHARLES II.

## Warings' Antiques



DUTCH MARQUETRY BUREAU

pants; every quaint old clock is memorable, in that it has ticked the time for generations that have passed away; every bureau has been the receptacle of family relics, of long faded souvenirs, possibly of secrets that shrank ashamedly from the light. Messrs. Waring are always pleased to welcome visitors who desire to view this unique assemblage of historic pieces, whether they contemplate purchasing or not. The galleries constitute, in fact, a public exhibition, to which the card of the visitor is an *Open sesame*.

moving incidents of a very eventful age. Every chair has an untold story associated with its many occu-

The entrance hall contains many examples of Elizabethan, Charles II., Queen Anne, and Chippendale furniture, all in excellent preservation and finely typical in character. In the French galleries illustrated we have a splendid collection of commodes, bureaux, fauteuils, etc., of the periods of Louis XIV., XV., and XVI., and the Empire, the walls being hung with rare examples of Gobelins, Beauvais, and Aubusson tapestry; also with one or

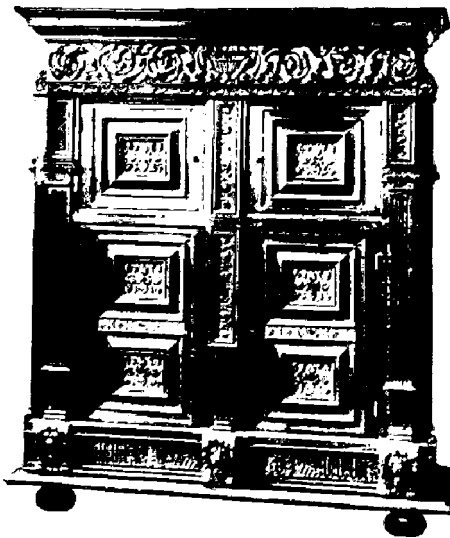


COLLECTION OF OLD ENGLISH FURNITURE AT WARINGS' ANTIQUE GALLERIES



COLLECTION OF FRENCH FURNITURE AND TAPESTRIES AT WARINGS' ANTIQUE GALLERIES

two fine modern panels copied from Gobelins designs by the weavers employed by Messrs. Waring



ANTIQUÉ FLEMISH CABINET IN OAK

on their looms referred to in the previous article. Many of the settees and arm-chairs are upholstered in tapestry of great age and beauty, and their artistic charm is enhanced by their historic interest, and the sentiment which belongs to pieces which have played a part in the changing fortunes of French society. It may be mentioned that the table in the view on the second page is of old Italian workmanship, and is made of ebony inlaid with ivory. The separate pieces of furniture, illustrations of which are introduced in the text, are sufficiently described underneath them. It is mainly to the large views that we desire to draw attention. They indicate better than any verbal description could do the splendid spaciousness of the galleries and the unique character of their contents. There are many museums and public galleries far less rich in historic examples, and far less important from an artistic and educational point of view.

## In the Sale Room

(Stamp Sales, continued from page 53.)

India, 1854,  $\frac{1}{2}$  anna, red, unused, £5 15s.; British South Africa, provisionals, 1d. on 3d., £4 7s. 6d.; 1d. on 4s., used, £2 12s.; Cape of Good Hope, 1861, triangular provisional, 1d. blue, error of colour, used on piece of original, £54; Sierra Leone, 1897, provisional,  $2\frac{1}{2}$ d. on 2s., type "d," unused, the rarest of these provisionals, £11; Zululand, 1888-92,  $\frac{1}{2}$ d. green, double surcharge, unused, £2 4s.; Canada, 12d. black, a lightly cancelled copy, £75; New Brunswick, 1s. mauve, lightly cancelled, £14; Grenada, 1888, 4d. on 2s. orange, with upright "d," unused, £7 15s.; Tobago, 1879, £1; mauve, unused, £8 15s.

Messrs. Ventom, Bull & Cooper held sales on the 6th and 21st, but there were few notable stamps sold. Lady McLeod, which in the early days of stamp auctions was a popular rarity, has been conspicuous by its absence at recent sales, for the stamp has been relegated to a back seat as a local. A copy fetched, nevertheless, £12. In the catalogue of locals it is priced at £15. Egypt, 1866, 5 piastres, rose, with overprint of 10 piastres, in error, unused, £5; Army Telegraphs, a complete set of eight, unused, viz., 1d., 3d., 6d., 1s., 5s., 10s., £1 and £2, £20; Western Australia, 1857, 2d. brown-black on bright red, a fine vertical pair with full roulettes, used on entire with ordinary imperf. 2d., £22 10s.; Mafeking, complete set of nineteen stamps, £14.

At Messrs. Glendining's sale on the 30th October, some very fine Gambias were sold, and brought very good prices, indicating the growing popularity of the beautiful little medallions: 1869, no watermark, a pair of the 4d. unused, £2 17s. 6d.; a pair of the 6d. blue, unused, £7 10s.; 1874 c.c., a pair of the 4d. unused, £4 5s., and a pair of the 6d. deep blue, unused, £3 5s.; 1880 c.c., a pair of the 4d. unused, £2 17s. 6d.; Swaziland, 10s. unused, £4 2s. 6d.; St. Vincent, 1880, 1s. vermilion, perf. 11 X  $12\frac{1}{2}$ , unused, £9 10s.; 1881, 4d. on 1s. unused, £13; Tasmania, 1892-9, £1; green on yellow, unused, £7.

The same auctioneers sold on the 14th and 17th November a few stamps that are not often met with in auctions. A Straits Settlements, 1868, c.c. perf.  $12\frac{1}{2}$ , made £5 5s.; Negri Sembilan, 4 c. on 8 c. double surcharge, Gibbons' No. 19, £4 4s.; Perak Service, 1874, a very fine unused copy of the 5 c. blue, £5 5s.; British South Africa, 1891, Provisionals, the set of four, £5 10s.; Transvaal, 1870, an imperf. copy of the first German 6d., with large margins, £3 5s.

At Messrs. Plumridge's sales there were few rarities. A full sheet of one hundred stamps in mint

condition, of the Chili provisionals, 5 c. on 30 c., with the surcharges inverted, must have been a bargain at £14. The single stamp is catalogued at 15s., and is by no means plentiful at that price; but modern stamps are printed in such large numbers that inverted surcharges may turn up at any time in plentiful supply. A set of Chilean unpaids of 1896, perf.  $13\frac{1}{2}$ , 1 c. to 100 c., brought £7 15s.; British South Africa, 1896, Provisionals, 1d. on 3d. unused, £3 10s. (cat., £5); 1d. on 3d. used, £4 (cat., £4 10s.); 1d. on 4s. unused, £2 5s. (cat., £3 5s.); 1d. on 4s. used, £2 12s. 6d. (cat., £3). These provisionals are very much scarcer than the catalogue price would indicate.

Messrs. Edwards & Co. held a sale on the 30th October, and got £44 for an unused copy of the rare Tuscany 3 lire. It was minus the gum, or it might have brought over three times the price. The difference in price between gum and no gum increases in proportion to the rarity of a stamp. Collectors who are prepared to pay high prices for rarities insist upon mint condition, and are content generally to wait till they get it.

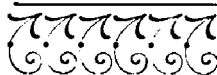
Mr. W. Hadlow, on the 10th November, sold a grand unused block of 119 of the English 1d. black, being the lower half of plate i., for £112. This block was recently found by a lady quite accidentally when looking over some old papers.

Messrs. Puttick & Simpson have received instructions to sell without reserve on January 20th and 21st, 1903, a magnificent collection of unused stamps, formed by a well-known member of the Philatelic Society of London. The collection consists of Colonials, and is especially rich in Great Britain, Ceylon, Canada, Bahamas, Barbados, Grenada, St. Lucia, British Guiana, Queensland, Victoria, and Western Australia. With the exception of a few of the greater rarities, it is composed entirely of unused, in superb condition. It is claimed that this is the finest collection that has ever been offered for sale by auction.

In addition to complete reports of stamp sales held during November, SALE PRICES will contain this month twenty photographic reproductions of the principal stamps sold by auction. This new feature, which should greatly enhance the value of the magazine, will be continued each month. The same number will also contain an interesting interview with Messrs. Ventom, Bull & Cooper, the well-known philatelic auctioneers. SALE PRICES is the only publication that contains full reports of the London philatelic sales.

# MARVELLOUS PIANO PLAYING

IS EXECUTED BY THE . . . "SIMPLEX."



MOORE & MOORE

INVITE TRIAL OF THE

**SIMPLEX**  
TRADE MARK  
**PIANO PLAYER**

With this remarkable invention, any person, young or old, without any previous knowledge, can at once perform the most elaborate music with full control of pace, power, and expression.



**H**AVING received numerous enquiries from their customers, anxious for advice from an established English house regarding various Piano Players now before the public, Messrs. Moore & Moore have thoroughly examined and tested these instruments, and have accepted the Sole Agency for the City of London for the **SIMPLEX**, quite the very best in every respect. A few of the chief points which influenced this opinion were:—

- 1.—Extreme ease of manipulation.
- 2.—Complete command of tempo and expression without the use of complicated levers.
- 3.—Perfect ease in working the Pedals.
- 4.—Great delicacy of touch.
- 5.—Instantaneous Adjustment and No Injury to any Pianoforte.
- 6.—Catalogue of the entire range of Music, from dances and accompaniments, through "popular" and "classic" up to symphonies, with an easy and inexpensive system of exchange.
- 7.—Substantial excellence of manufacture, involving no costly maintenance or repair.
- 8.—Artistic rendering. It renders Beethoven or Liszt even better than Strauss or Waldteufel.

The one point, however, which is of the first importance in selecting a Piano Player is that the intending purchaser should **PERSONALLY TRY** the instrument. Merely **hearing** the effects which can be produced when it is in the hands of an expert Operator is not enough. The purchaser needs an instrument with which **he** can extract every artistic possibility from his Piano more quickly, and with greater ease, than is possible by any other means. Messrs. Moore & Moore believe that the Simplex is the only Piano Player to which this description can truthfully be applied.

PRICE: In Elegant Cases. Walnut, Rosewood, Chippendale, Mahogany, or Black,

**£52 0 0 net cash.**

Terms of deferred payment by arrangement.

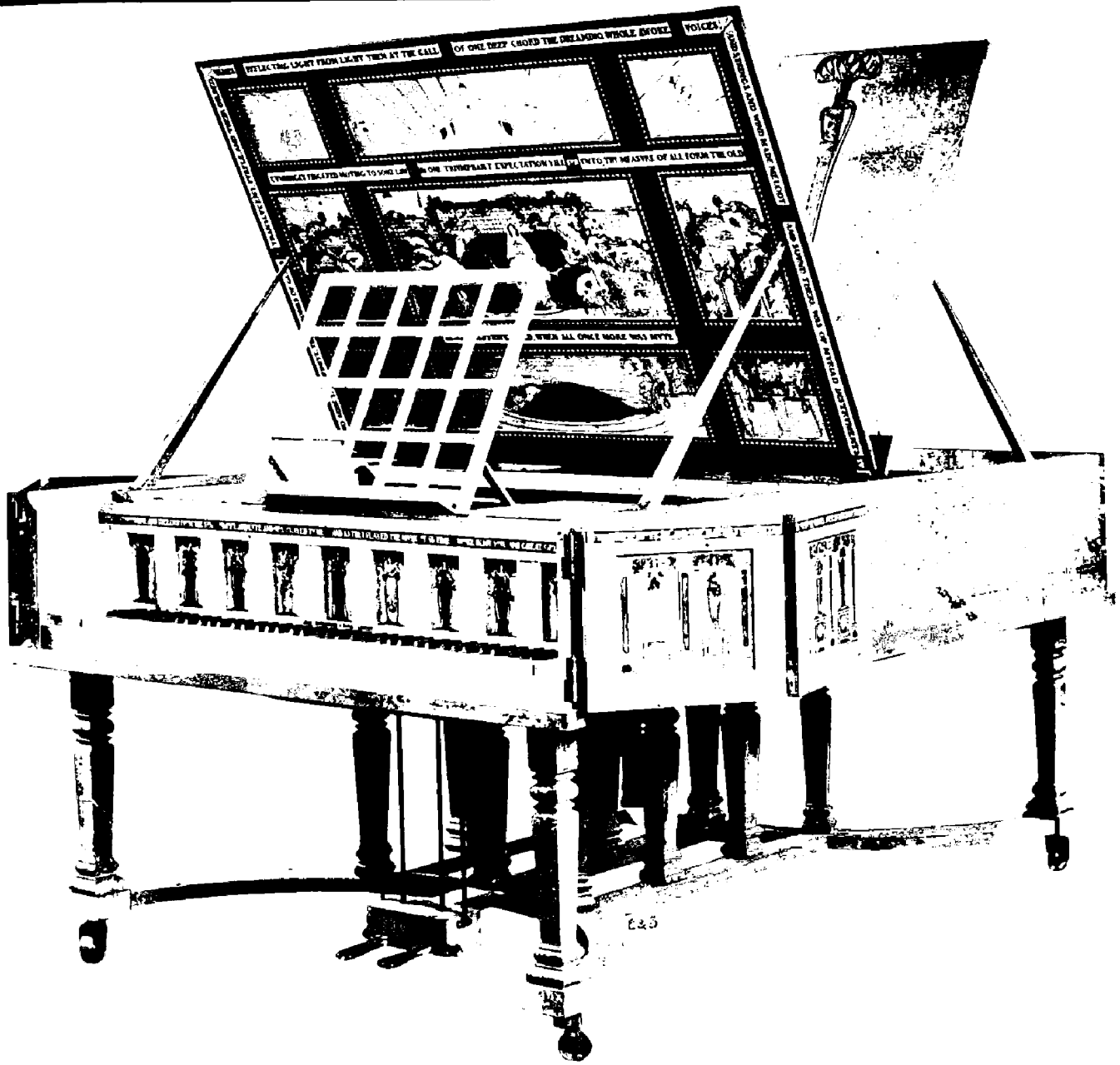
Illustrated Brochure on application, with opinions of Madame Calvé, Madame Sembrich, M. Edouard de Reszke, Signor M. Agni, &c., &c.,

**MOORE & MOORE,** (Founded in 1811)

MAKERS OF HIGH-CLASS PIANOFORTES,

104 & 105, Bishopsgate Street Within, London, E.C. 4.

PIANOFORTES IN NEW "ART" DESIGNS FOR 1903 NOW ON VIEW.



REFLECT THE LIGHT FROM LIGHT WHEN AT THE CALL

OF ONE DEEP CHORD THE DREADING WHOLE SWORE

VOICES

AT THE CENTER OF THE WORLD

ON ONE TERRIBLE EXPECTATION YELL INTO THE MEASURE OF ALL FORM THE OLD

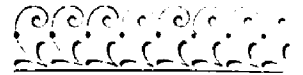
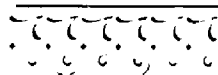
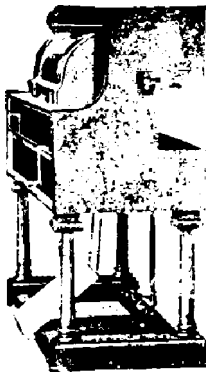
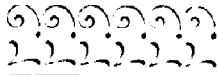
WHEN ALL ONE MORE WILL BEYOND

225



# MARVELLOUS PIANO PLAYING

IS EXECUTED BY THE . . . "SIMPLEX."

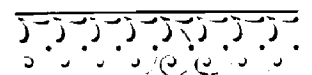


MOORE & MOORE

INVITE TRIAL OF THE

**SIMPLEX**  
TRADE MARK  
**PIANO PLAYER**

With this remarkable invention, any person, young or old, without any previous knowledge, can at once perform the most elaborate music with full control of pace, power, and expression.



**H**AVING received numerous enquiries from their customers, anxious for advice from an established English house regarding various Piano Players now before the public, Messrs. Moore & Moore have thoroughly examined and tested these instruments, and have accepted the Sole Agency for the City of London for the **SIMPLEX**, quite the very best in every respect. A few of the chief points which influenced this opinion were:

1. Extreme ease of manipulation.
2. Complete command of tempo and expression without the use of complicated levers.
3. Perfect ease in working the Pedals.
4. Great delicacy of touch.
5. Instantaneous Adjustment and No Injury to any Pianoforte.
6. Catalogue of the entire range of Music, from dances and accompaniments, through "popular" and "classic" up to symphonies, with an easy and inexpensive system of exchange.
7. Substantial excellence of manufacture, involving no costly maintenance or repair.
8. Artistic rendering. It renders Beethoven or Liszt even better than Strauss or Waldteufel.

The one point, however, which is of the first importance in selecting a Piano Player is that the intending purchaser **PERSONALLY TRY** the instrument. Merely **hearing** the effects which can be produced when it is in the hands of an Operator is not enough. The purchaser needs an instrument with which **he** can extract every artistic possibility from his Piano more quickly, and with greater ease, than is possible by any other means. Messrs. Moore & Moore believe that the Simplex is the only Piano Player to which this description can truthfully be applied.

PRICE: In Elegant Cases, Walnut, Rosewood, Chippendale, Mahogany, or Black,

£52 0 0 net cash.

Terms of deferred payment by arrangement

Illustrated Brochure on application, with opinions of Madame Calvé, Madame Sembrich, M. Edouard de Reszke, Signor *[illegible]* &c., &c.

## MOORE & MOORE,

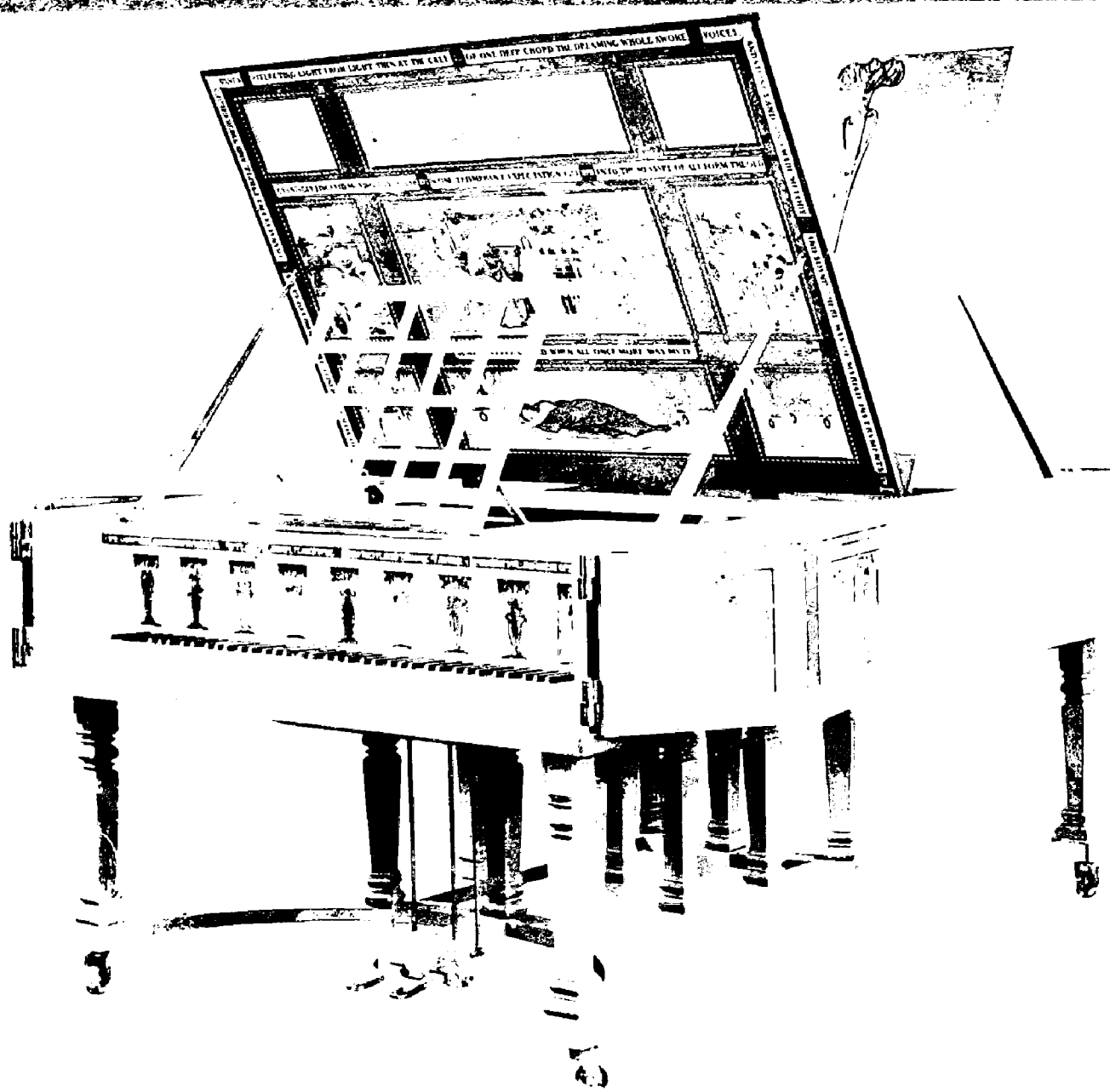
(Founded in 1851, 1st year of Queen Victoria's R)

MAKERS OF HIGH-CLASS PIANOFORTES,

104 & 105, Bishopsgate Street Within, London, E.C.

PIANOFORTES IN NEW "ART" DESIGNS FOR 1903 NOW ON VIEW.

# Broadwood Pianofortes



"Square" Semi-Grand, with "Barless" Steel Frame. In Oak Case. Instead of the usual curve on the treble side, this instrument has a rectangular shape. The exterior is of unpolished oak ornamented with heavy hammered iron hinges of beautiful pattern. Instead of being hinged on the bass side, the top is divided and raised in front and back, the interior of the case and of the top is panelled with white holly and decorated with paintings illustrating the poem which runs through the design, which is by G. R. Ashbee, Esq.

John Broadwood & Sons, Ltd., cordially invite the critical, scientific, & musical public to inspect the latest improvements in the Broadwood Pianoforte

*Catalogues of Artistic Pianofortes, in various styles, suited to any style of Drawing-Room or Music-Room, free on application from*

**JOHN BROADWOOD & SONS, LTD.**

33, GREAT PULTENEY STREET (close to Piccadilly Circus), LONDON, W.

Established 1752.

By ROYAL WARRANT to

H.M. The King,  
H.M. The Queen,  
H.M. the late Queen Victoria,



H.R.H. The Prince of Wales,  
and  
H.R.H. The Princess of Wales.

# HENRY GRAVES & CO.

(LTD.)

LONDON . . . . . 6, PALL MALL.  
BIRMINGHAM, 44, CHERRY STREET.

Picture Dealers, Fine Art Publishers, &c.

## EXHIBITIONS:

“Northern Mists”  
and  
“Northern Gardens,”  
WATER-COLOUR  
DRAWINGS,  
by  
MISS  
CONSTANCE DAINTRY.



Size of inside circle of engraved work, 15½ inches in diameter.

## “Lady Grey & Children.”

This charming subject, after Sir Thomas Lawrence, P.R.A., will be engraved in mezzotint by T. G. Appleton, by kind permission of The Right Hon. Earl de Grey, owner of the original picture.

First State (limited to 400 impressions), 5 Guineas per impression.

NO OTHER STATE. Plate will be destroyed.

PRINTED FOR THE PROPRIETORS, OTTO LIMITED, 2, CARMELITE STREET, LONDON, E.C.,  
BY BEBROSE & SONS, LIMITED, 4, SNOW HILL, LONDON, E.C.; AND DERRY;  
AND PUBLISHED BY OTTO LIMITED, AT CARMELITE HOUSE, CARMELITE STREET, LONDON, E.C.

# THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS  
ILLUSTRATED

BY AM. SHAW  
1901



## CONTENTS.

ARTICLES ON: THE KING'S  
GEMS & JEWELS AT WINDSOR:  
THE HARLAND PECK COLLECTION:  
HIROSHIGE: PERDITA & HER PAINTERS:  
SALTGLAZE TEAPOTS: RELICS OF THE  
MONMOUTH REBELLION: SCOTTISH  
PEWTERERS: A HERALDIC BOOK:  
ANCIENT COFFERS: STAMPS: &c. &c.

BY: H. CLIFFORD SMITH: JULIA  
FRANKAU: E. F. STRANGE: JOS.  
GREGO: FRANK FREETH: H. S.  
GEORGE GRAY: L. INGLEBY WOOD:

PLATES: DUCHESS OF DEVON-  
SHIRE BY GAINSBOROUGH:  
PUCK BY STODDART AFTER  
REYNOLDS: THE KING'S  
JEWELS: A HILLSIDE IN THE  
SNOW BY HIROSHIGE:  
EVENING BY P. W. TOMKINS  
AFTER W. HAMILTON:  
INNOCENCE BY BARTOLOZZI,  
AFTER CIPRIANI: ANNE OF  
DENMARK BY E. T. PARRIS: ILLU-  
MINATED SPANISH MANUSCRIPT

MONTHLY  
One Shilling  
Nett

The Subscription  
to The Connoisseur  
1s. 2s. per Annum or  
10s. Post Free : : :

# Harding's Art Galleries

18, ST. JAMES'S SQUARE, LONDON, S.W.

---

## These Enlarged Galleries

ARE NOW OPEN AND CONSIST OF A

### XVI. Century Room

containing Objects of that Period in  
ENAMEL, BRONZE, AND IVORY, &c.  
A COLLECTION OF ANTIQUE SILVER and  
FINE RENAISSANCE FURNITURE

### XVII. Century Room

filled with Choice Specimens of  
EUROPEAN AND ORIENTAL PORCELAIN  
LOUIS XV. AND XVI. FRENCH FURNITURE, &c.

### XVIII. Century Room

devoted exclusively to  
FINE OLD ENGLISH PORCELAIN—CHELSEA, WORCESTER, &c.  
And FURNITURE of that Period

MESSRS. GEO. R. HARDING & SON respectfully draw the attention  
of Connoisseurs and Collectors of *Objets d'Art* to the enlargement of  
these Unique Galleries, and beg to invite their personal inspection of them

Otis Electric Elevator to each floor. . . .

Business Hours 10 to 6 p.m. (Saturdays Included)

Telegrams: "BLUEJOHN, LONDON." Telephone: 2930 GERRARD

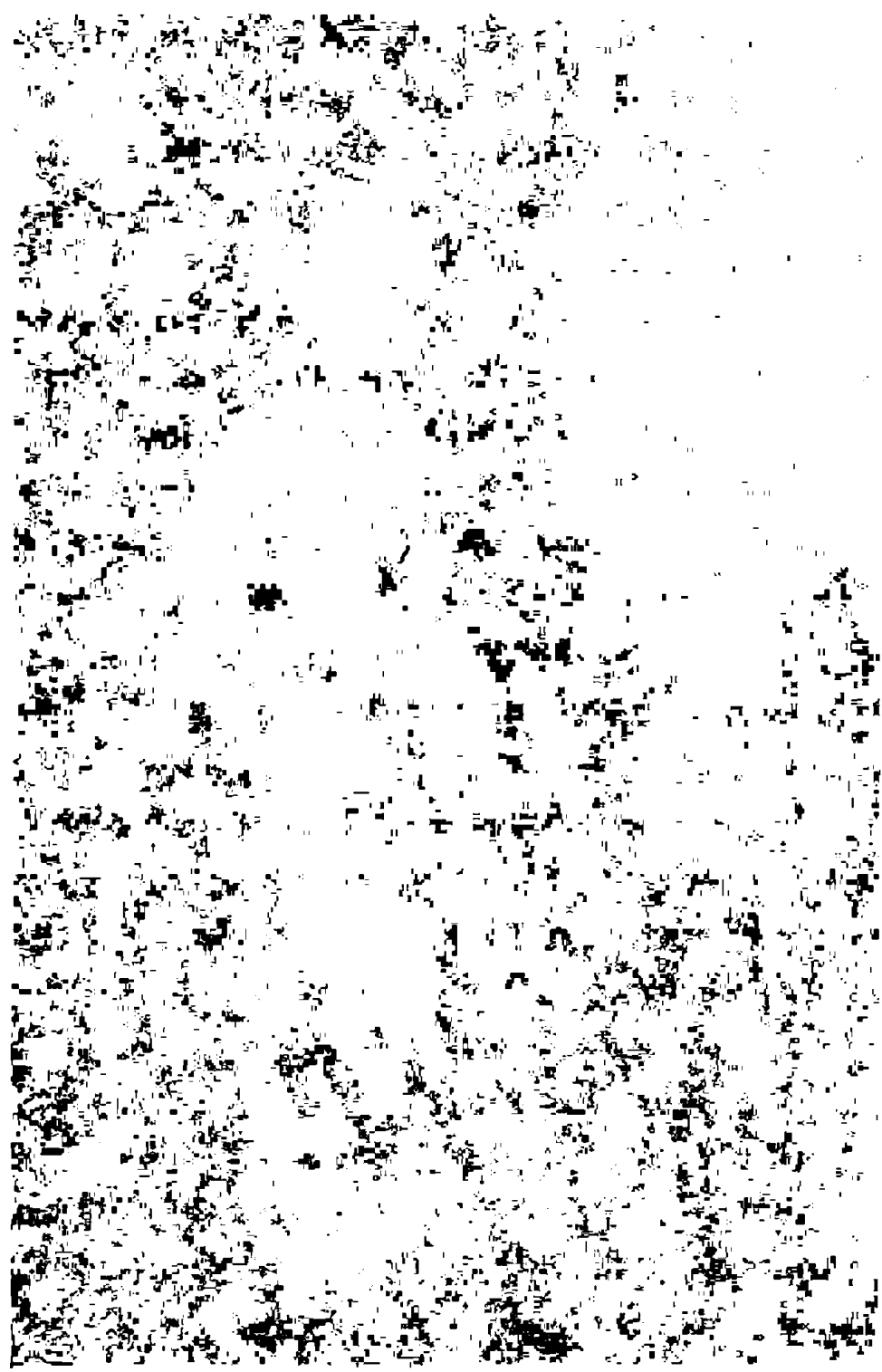
---

# Harding's Art Galleries

18, ST. JAMES'S SQUARE, LONDON, S.W.


DUCHESNE  
OF DEVONSHIRE

Edw. 1st  
R. 1st W.



**DUCHESS  
OF DEVONSHIRE**

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








**DUCHESS  
OF DEVONSHIRE**

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







# The Connoisseur Register

OF  
Works of Art and Curios of  
every kind,  
now for sale or wanted.

This List is compiled for the purpose of bringing readers of "The Connoisseur" into direct communication with the owners of valuable articles for sale or wanted. The charge for Advertisements is 2s. 6d. for one line (about eight words), and 2s. each additional line or part. Advertisements must be prepaid and sent in by the 10th of each month. Special terms for illustrations. All letters must be addressed "The Connoisseur" Register, No. —, 2, Carmelite Street, Whitefriars, E.C. Replies to Advertisements must be sent in a blank envelope, with the number at the top right-hand corner, and a separate loose stamp for each reply enclosed. No responsibility is taken by us with regard to any sales effected.

**SPECIAL NOTICE.**—No General Trade or Manufacturer's Announcement is allowed to appear in this List. Each item must refer to a specific article or collection actually in existence and for sale as described.

- Musical Instruments.**—Valuable antique specimens. [No. R427.  
**Brown "Bear" Skin.**—Fine head, mounted, blue cloth. Low price. [No. R802.  
**Ostade Etchings.**—Five. 25 gns. Would separate. [No. R803.  
**Oil Paintings.**—By Poelemborg. Orleans Collection. Pair, £20. [No. R804.  
**Japanese Knee-hole Writing Bureau.**—Cylinder fall top, high back, containing cupboards and drawers, 67 ins. high, 55 ins. wide, most elaborately inlaid all over. [No. R805.  
**Handsome Gilt Easel.**—With picture on porcelain of *Madonna and Child*, after Raphael, in rich gold frame. Sketches sent. [No. R806.  
**Ship Model.**—An exceedingly fine model of our old 48-gun frigate, "Royal Sovereign," Collingwood's flagship at "Trafalgar"; dry dock complete. She is 8 ft. high, 11 ft. 6 in. long, built to scale. Nothing like it outside Greenwich Museum; cost £300; will sell for 100 gns. [No. R807.  
**Agate.**—Natural production, portrait *Christ*; property late Roman Catholic bishop of Nottingham. [No. R808.  
**Chairs.**—Three high-back Queen Anne. [No. R809.  
**Engraving.**—Genuine Morland. [No. R810.  
**Ebony Casket.**—Overlaid with ivory, with figures, shields, and motto "Montioye St. Denys." Size, 22 ins. by 16 ins. Photo sent. [No. R812.  
**Jug and Large Tureen.**—Mason ware; the two, £2 15s. [No. R813.  
**Ebony Clock.**—Eight-day English bracket; strikes hours. £8 8s. [No. R814.  
**Oil Paintings.**—Private collection for sale; sixty; mostly Flemish. Collected and painted by Antoine Joostens. Rare opportunity. [No. R815.  
**Chairs.**—Set 8 shield back, 2 arms. 6 plain, with carved wheat ears on rail; good condition. £40. [No. R816.  
**Chamber Organ.**—Snetzler, 1745; 5 original stops, 1 added later; original mahogany case; for sale. On view at Hill & Sons, York Road Works, Camden Rd. [No. R817.  
**Rose Basket.**—Perfect. (Spode, New Fayence.) What offers? [No. R818.  
**Bibles.**—Two old German; woodcuts. Wittenberg, 1560, 1660. What offers? [No. R819.  
**Apostle Spoon.**—Seal top, silver gilt, 1652. £20. [No. R820.  
**Cabinets.**—A pair old "Louis XVI." satinwood pedestal, Chinese lacquer panels, water gilt mounts, each 2 ft. 4 ins. wide by 3 ft. 1 in. high. £175 the pair. [No. R821.  
**Worcester China Service.**—An old Chamberlayne, 16 pieces, dark blue ground, with panels of birds, flowers, etc. £25. [No. R822.  
**Sic board.**—A 5 ft. 6 in. old inlaid Sheraton, serpentine front, in very good condition. £35. [No. R823.  
**Terrestrial Globes.**—A pair, on handsome mahogany Chippendale stands, in fairly good order. £10 the pair. [No. R824.  
**Mahogany Bureau.**—A handsome Chippendale, with fine upper part, enclosed shaped doors, Cornice columns and base richly carved, 3 ft. 6 ins. wide by 7 ft. 3 ins. high. £60. [No. R825.  
**Crown Derby Bowl.**—A 16-in. fine, rich decoration on a cream ground. £5 10s. [No. R826.  
**Mirror.**—A handsome Georgian, in richly carved and gilt frame, 3 ft. 6 ins. by 2 ft. 10 ins. over all; in fine order. £12. [No. R827.  
**Mahogany Piano.**—Square shape, by Clementi (1800). £40. [No. R828.  
**Tea Service.**—Fine Sheffield. £9 10s. [No. R829.  
**Grandfather Clock.**—Old, inlaid. £15 10s. [No. R830.  
**Grandfather Clock.**—Eight-day, oak case, inlaid. 10 gns. [No. R831.  
**Engravings.**—Eight, by Cruikshank. Framed, *The Bottle*. 4 gns. [No. R832.  
**Old Pewter.**—Soup tureen on 4 claw feet, entree and hot-water dishes, two 6-in. candlesticks, two sauce boats. £3 15s. [No. R833.  
**Silver Lustre.**—Fine old Queen Anne teapot and cream jug to match. What offers? [No. R834.  
**Carved Wood Figure.**—St. Michael and Dragon. Four ft. high. £10. [No. R835.  
**Antique Sheraton Furniture.**—Inlaid sideboard, six legs, £21; table, £4 10s.; unique dressing-table and wash-stand combined, £5. [No. R836.  
**Chippendale Chairs.**—Set of 6 small, 2 arms, mahogany, £25; claw and ball foot arm-chair, £7. [No. R837.  
**Dinner Service.**—Old Worcester china. £27 10s. [No. R838.  
**Picture.**—Genuine fifteenth century silkwork, of a lady and surroundings. Size, 12 ins. by 9 ins. Offer requested. Has been restored. [No. R839.  
**Dressing Box.**—Antique rosewood, brass inlay, cut glass, Sheffield plate, ivory fittings; perfect. What offers? [No. R840.  
**Roman Small Bronze.**—Collection of 220 coins, representing about 60 emperors, including numerous early reigns, Macrinus, Æmilian, Marius Vabalathus, Urbica, Theodora, Romulus and Carausius (13), and Allectus (5). Mostly very fine. [No. R841.  
**Antique Plate.**—Silver gilt and other (Bowyer Park Collection). To be sold to a private gentleman only. Splendid examples of the silversmith's art. [No. R842.  
**Relics.**—*Jenny Lind*, *Washington*, *World's Fair*, *Chicago*. Offers? [No. R843.  
**Engravings.**—Old coloured, originals, after Wheatley; fine condition. [No. R844.

**The Answers to Correspondents**

will be found among the

**Advertisement Pages.**

**Old Pewter.**—Nine large plates, sizes varying from 10 to 20 ins. in diameter. [No. R845.]  
**Medals.**—Peninsular, Corunna, Vittoria, St. Sebastian, Punjaub, Mooltan, Goojerat. [No. R846.]  
**Books.**—Wright's *History of Essex*; *Battle of Waterloo* (Kelly, 1816). [No. R847.]  
**Poems.**—Lord Byron's, 4th and 5th vols. Offers? [No. R848.]  
**Engravings.**—*Oliver Cromwell dissolving Long Parliament*, after West, by John Hall; *King Charles' Restoration*, after West, by W. Woollett and Sharp, 1789 (with key plate), fine plates, well framed. £10. [No. R849.]  
**Engravings.**—Five Hogarth's *A Harlot's Progress* (framed), one *Kate's Progress*. £4. [No. R850.]  
**Engraving.**—*Napoleon Buonaparte*, proof, Griggs, after M. Davies, 1811; fine plate, framed. £4. [No. R851.]  
**Sheraton Sideboard.**—Inlaid, six legs, shaped front, 5 ft. 9 in. [No. R852.]  
**Corner Cupboard.**—Mahogany inlaid, with drawer under, 4 ft. high. [No. R853.]  
**Brussels Lace.**—Bridal veil. £20. [No. R854.]  
**Dessert Service.**—Fine Old Copeland, hand painted, perfect. £25. [No. R855.]

**Chippendale Sideboard.**—Cellarette, centre and the cupboards. [No. R856.]  
**Oil Paintings.**—Fine Glindoni, 23½ ins. by 17½ ins.; also Armfield, 9½ ins. by 7½ ins. [No. R857.]  
**Engravings, etc.**—Remarkable proof of Meissonnier's *Les Renseignements*; Dendy Sadler's proof engraving, *Plaintiff and Defendant*; also etching by Herbert Dickson, *Silent Sympathy*. [No. R858.]  
**Grandfather Clock.**—Chippendale or Sheraton case; centre seconds, chimes; 15 bells, playing 7 tunes; by Shepley, Manchester. [No. R859.]

**Wanted.**—Any portions of following dinner sets: Mason set, marked 2842; Allsop, St. Paul's Churchyard; Davenport set, marked 51; Davenport stone china. [No. R490.]  
 —Watched Coins (silver) of Ethelred II. [No. R811.]  
**Swansea China Wanted.** Also Nantgarw China, Swansea and Dillwyn's Pottery, Cumbrian Ware (marked), and marked pieces of Dillwyn's Etruscan Ware. Only good specimens required. Apply A. Duncan, Glenholme, Penarth, S. Wales.

N.B.—The Advertisement relating to Carved Wood Figures in January issue, No. R758A, should have stated: "Earl Manvers," and not Earl Manners.

**IMPORTANT ANNOUNCEMENT.**

The Proprietors of "THE CONNOISSEUR" have just published a PORTFOLIO, entitled

**FAIR WOMEN OF THE XVIII. CENTURY.**

Being a Reprint of SEVEN COLOUR PLATES issued in "The Connoisseur."

PRICE

2/6

An early application is advisable to avoid disappointment.

*Publishing Offices:*

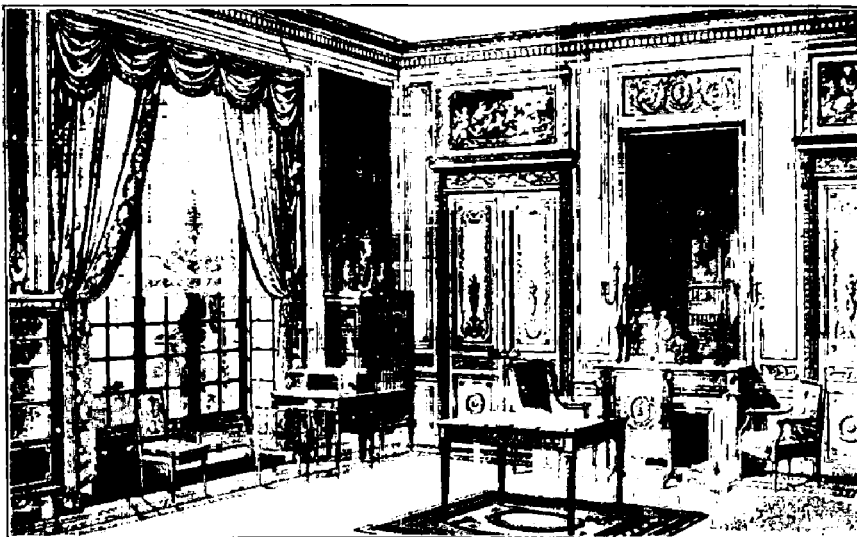
CARMELITE HOUSE, CARMELITE ST., E.C.

TELEPHONE 2823 GERRARD.

TELEGRAPHIC ADDRESS: "WHEELRACE."

**MELLIER & CO.,**

**48-50, Margaret St., Cavendish Square, W.**



ENGLISH, FRENCH, & ITALIAN STYLES, of all Periods.

Perfect details guaranteed.

**Interior Decoration.**  
**Furniture.**  
**Upholstering.**  
**Electric Lighting.**

DRAWINGS & ESTIMATES FREE.

TELEGRAMS:  
"DECORITER, LONDON."

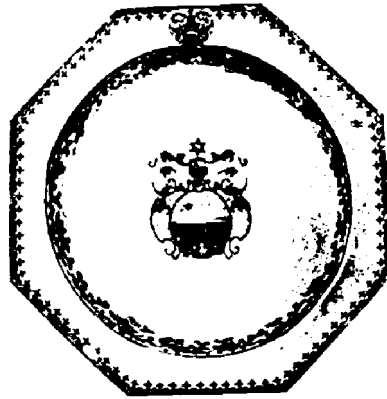
TELEPHONE  
5407 GERRARD.

THE MISSES

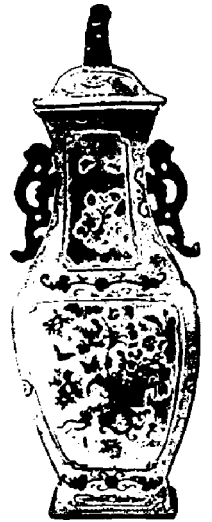
# Helen AND Isabel Woollan

UNDER ROYAL PATRONAGE.

RARE OLD  
PRINTS.  
LACE. GLASS.



(ARMORIAL LOWESTOFT PLATE).



(OLD LOWESTOFT.)

ANTIQUE FURNITURE.

CHIPPENDALE, SHERATON,  
SATINWOOD, OLD OAK.

OLD LOWESTOFT CHINA.

WORCESTER SERVICES.

28, Brook Street, Grosvenor Sq., W.

(FEW DOORS FROM BOND STREET.)



ESTABLISHED  
1780

# ERARD

PIANOS

ILLUSTRATED CATALOGUE  
FREE ON APPLICATION

18, GT. MARLBOROUGH  
STREET, W. —



RARE  
POSTAGE  
STAMPS



BOUGHT, SOLD, AND EXCHANGED BY

## D. FIELD,

4 & 5, The Royal Arcade,  
Old Bond Street,  
and Albemarle Street,  
LONDON, W.

Mr. D. FIELD invites Collectors to an inspection of his unique stock of Postage Stamps, ranging from the most ordinary varieties and the newest issues to the greatest rarities.

**SPECIALTY.**—Stamps of Great Britain & Colonies. Selections of choice stamps sent on approval to responsible collectors furnishing satisfactory references. Prices are moderate, and will compare favourably with those of any other firm.

**SPECIAL OFFERS.**—A fine collection of 2,000 different British, Colonial, and Foreign Postage Stamps (containing post cards, envelopes, or duplicates), in fine condition, for highly recommended. A collection of 1,000 (also containing no cards, envelopes, or duplicates) for 18/-.

Wanted to purchase, Important Collections and Rare Stamps.

Telephone No. 4,803, Gerrard.

INCORPORATED BY ROYAL CHARTER, A.D. 1720.



The Corporation of the  
"Royal Exchange Assurance"

Quotes Special Rates for

ANNUITIES

WHEN HEALTH IS

IMPAIRED.



ROYAL EXCHANGE  
FIREMAN, 1802.



L.C.C. FIREMAN, 1902

Write for full particulars to:

The Secretary,

AT THE HEAD OFFICE,  
ROYAL EXCHANGE,  
LONDON, E.C.

# THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY).

## CONTENTS.

VOL. V. February, 1903. No. XVIII.

	PAGE
THE KING'S GEMS AND JEWELS AT WINDSOR CASTLE. PART II. By H. CLIFFORD SMITH. (With two illustrations)	77
MR. HARLAND PECK'S COLLECTION. By JULIA FRANKAU. (With eight illustrations)	84
HIROSHIGE AND HIS FOLLOWERS. By EDWARD F. STRANGE. (With five illustrations)	92
PERDITA AND HER PAINTERS. By JOSEPH GREGO. (With four illustrations)	99
OLD ENGLISH SALTGLAZE TEAPOTS. By FRANK FREETH, M.A. (With eleven illustrations)	108
SOME RELICS OF THE MONMOUTH REBELLION IN SOMERSET. By H. ST. GEORGE GRAY. (With seven illustrations)	116
SCOTTISH PEWTERERS AND SOME OF THEIR WARE. PART I. By L. INGLEBY WOOD. (With six illustrations)	120
A NEW HERALDIC BOOK. (With two illustrations)	129
"ANCIENT COFFERS AND CUPBOARDS." (With three illustrations)	131
STAMPS. (With six illustrations)	135
NOTES. (With sixteen illustrations)	136
IN THE SALE ROOM	152

### PLATES.

DUCHESS OF DEVONSHIRE. <i>From the Engraving by W. W. BURNEY, after GAINSBOROUGH</i>	<i>Special Supplement</i>
PUCK. <i>From a Water-Colour Drawing by STODDART, after REYNOLDS</i>	<i>Frontispiece</i>
SOME OF THE KING'S JEWELS	81
A HILLSIDE IN THE SNOW. By HIROSHIGE I. <i>From the Collection of ARTHUR MORRISON, Esq.</i>	93
EVENING. <i>From an Engraving by P. W. TOMKINS, after W. HAMILTON, R.A.</i>	110
INNOCENCE TAUGHT BY LOVE AND FRIENDSHIP. <i>From an Engraving by BARTOLOZZI, after G. B. CIPRIANI</i>	122
ANNE OF DENMARK. By E. T. PARRIS	137
ILLUMINATED SPANISH MANUSCRIPT	145

## TO CONNOISSEURS !

**SPECIAL INSURANCE of  
Rare Furniture, Pictures,  
Old China, Bric-a-Brac,  
and Curiosities. A A A**

MANY Connoisseurs are unaware that in the unfortunate event of a fire the Insurance Companies require a tabulated priced list of every article destroyed, and unless an Inventory and Valuation is in existence, made by a qualified expert, much trouble and sometimes great loss is incurred by the assured.

HAMPTON & SONS will, at specially moderate fees, prepare a valuation of the whole of the contents of a house, and so place the assured in such a position that a claim is practically indisputable.

HAMPTON & SONS have found on making valuations for this purpose that the majority of their clients owning works of art were under-insured to an alarming extent.

BY special arrangements with a well-known Company indisputable policies can now be granted.

A A A

**HAMPTON & SONS,**  
Expert Valuers & Auctioneers,  
1, COCKSPUR STREET, S.W.



**SPECIALITY :  
GENUINE  
Old Dutch  
and Flemish  
PICTURES**

*Inspection invited*

Hours: 10.30 to 5.

**J. ST. HENSÉ,**

48, DUKE STREET, PICCADILLY (close to Christie's).

—GREAT CLEARANCE—  
OF  
**Antique Furniture.**

*Reduced Prices during FEBRUARY.*

200 Chippendale and Sheraton Chair  
7 Bureaus. 7 Gents' Wardrobes.  
8 Grandfather's Clocks. Sideboard  
15 Double Chest Drawers.  
Queen Anne Tables. Gate Leg Table  
Sheraton Card and Pembroke Tables  
Old Sheffield Plate and Old China.

*Sketches and Prices by post.*

*A saving of at least 50% on London Prices.*

Est. 1855.

Telephone 1 x 5.

Telegrams: "Iggulden, Herne Bay."

**Fred Iggulden,**

HERNE BAY, Kent.

The . . .

# International Fur Store



Gentlemen's  
Fur-lined Overcoats,

TRIMMED

Sable, Sea Otter, Beaver,  
and other Furs,

READY FOR IMMEDIATE WEAR.



Carriage, Motor,  
<sup>AND</sup> Travelling Rugs  
in great variety.

---

SKINS OF EVERY DESCRIPTION CAREFULLY DRESSED  
AND ARTISTICALLY MOUNTED.

163 and 165, Regent Street, LONDON, W.





## ANSWERS TO CORRESPONDENTS

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

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

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

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

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

**Books.**—W. A. (Weston-super-Mare).—The Maori feather cloak, in the opinion of Messrs. Stevens, auctioneers, is modern, of fairly recent make, and possibly worth about £5; but the prices of these articles are uncertain, and you might get less. Your engraving, *Bolton Abbey*, is not an actual artist's proof; Landseer never signed in ink. It is a fac-simile, and has no engraving stamp; is worth less than £1 1s. The books, *Dombey and Son*, £1; *Master Humphrey's Clock*, £2; *Nicholas Nickleby*, 3s.; *Pickwick*, £4 10s.; *Martin Chuzzlewit*, 3s. These are auction prices, and there is no guarantee that you will get exactly that amount.

T. F. (Sherborne).—Your *Shakespeare* is a decent copy, but there were several editions in the eighteenth century, and this one is only worth about ten shillings.

W. M. (Cork).—*History of the Old and New Testament*, by Sir de Rotamont, with maps, MDCCXII., about £1; *Volume of Engravings of the Marquis of Stafford's collection of pictures in London*, published £171, worth £20 to £25; *Waverley Novels*, 45 vols., 1836-38, worth £2; *Annual Register*, published by Dodds, 1757-81, and index, about £1.

W. A. B. (Forest Hill).—Some of these have value.

R. R. C. (Surbiton).—*Dances of Death* has value; depends on condition.

A. J. S. (Smethwick).—Your books have value.

C. H. (Dorking).—*Scott's Illustrated*, by Elford Reed, 1815. No coloured edition; about £2.

D. A. S. (Armagh).—Cooke's pocket edition, *Vicar of Wakefield*, little value.

W. F. (Killiecan).—Ogilby's *Japan*, 1670, ded. to Chas. II., 4to, £2 to £6. Camden's *Britannia*, 1695, 4to, £2 or less.

J. C. G. (Belfast).—*Memoirs of the Kit-Cat Club* is worth about £4. *Scenery in the Grampian Mountains* is worth about £3 3s. With regard to *Musee Français* (4 vols.), this is very valuable.

JOHN OF DESMOND (Dublin).—*Scott and Dickens*, £2 to £4 possibly.

S. H. (North Devon).—Your list of books contains some of great value. Will mark it if required.

K. G. (Brighton).—We advise *Furniture and Decoration in England*, published by Messrs. Bumpus, Oxford Street, or send to Messrs. Batsford, of High Holborn, for their list.

G. A. S. (Brentford).—Little demand for any of your books. Value uncertain; depends on condition.

H. A. (Victoria, Australia).—Bunyan's *Holy War* is worth £1. *The Life of Dr. Samuel Johnson*, printed in 1792, is worth £2 to £3, according to condition.

M. K. (Hanau, Germany).—We cannot examine long lists of foreign books except by arrangement.

H. B. D. (Newport).—*The Complete Angler*, 1825, and intagli have some value. Send them.

F. G. (Scarborough).—The book on *Lambeth Palace*, value about 10s.

H. B. (Buckingham).—*Ariosto Orlando Furioso Don*, date 1773, 4 vols.; sold in April for £25.

W. (Bucks).—Some of your books have value.

S. O. (Canterbury).—Several editions really have value, including your 1801 edition of Goldsmith's works, but cannot specify unless seen. Name-plate of More might add to the value.

E. W. (Ormskirk).—Both your books may be valuable. Send them.

E. M. Mac.G. (London, S.W.).—*History of the Thames* by Coombs, with 72 illustrations, is valuable.

A. B. (Near Leeds).—Sir Chas. Wolseley was no relation to Lord Wolseley. *The Pilgrim's Progress* in any condition is valuable, but this theological book of the period would probably only fetch a few shillings.

E. B. (Romsey).—*A True Copy of the Journal of the High Court, etc.*, worth probably about 10s. *Historic, Military, and Naval Anecdotes of Personal Valour, etc.*, sold at auction for £7, £7 10s., and £12 during the year, the price depending upon the condition. *Ramond's History of England* is probably worth little.

W. J. D. (Exeter).—Your edition of Addison should be in eight volumes, this being only in four. The original folio. Our expert values it at about 2s. 6d. per volume.

T. W. D. (Milwaukee, U. S. A.).—Bibles must be earlier than 1600 to be of great price. The value of your depends upon the engravings, and probably you will obtain higher price in New York if put up to auction than in London.

W. R. S. (Hornsea).—For account of artists of the century, obtain Richard Mather's *History of Modern* published by Henry. Obtain from Bumpus, Oxford Street, W. London.

J. C. R. (Shaftesbury).—Your *History of Modern* with coloured illustrations, published 1805, would probably fetch £2 10s. at auction. Advertise it in the Register.

**Books, etc.**—S. J. P. (Reigate).—Your books, porcelain can be disposed of by advertising in our REGISTER, or to some of the firms who advertise in our pages.

*The Connoisseur*



# GILLOWS



BOUDOIR (LOUIS XVI.), AT 406, OXFORD STREET.

\*\*\*

## French Furniture

Canapes

Fauteuils

Screens

Tapestries

Aubusson

Carpets

Appliques

Bronzes

Clocks

and

## Decoration

\*\*\*

**M**ESSRS. GILLOW have a Manufactory in Paris, and close connections with the great French Artists, and are therefore able to secure reproductions of French Furniture and Decoration of the best Periods. Their Galleries contain the finest selection to be seen in London, including replicas of the best pieces from the museums and private collections.

406 to 414, Oxford Street, LONDON, W.

# VOLUMES of "THE CONNOISSEUR"

To Subscribers to the Magazine.



COVERS for Binding the first, second, third and fourth volumes of THE CONNOISSEUR, September to December, 1901, January to April, May to August, and September to December, 1902, are now ready. These may be ordered through any Bookseller or Newsagent. The Covers are Etruscan Red, and in three styles. The prices are as follows:

- No. 1 Binding: Etruscan Red, Art Canvas, 2/- nett.
- No. 2 Binding: Etruscan Red, Gold Panelled Lambskin, 5/- nett.
- No. 3 Binding: Etruscan Red, Royal Niger Leather, 8/6 nett.

Bound Volumes may be ordered at the following charges:—No. 1 Binding, 7/6; No. 2, 12/6; No. 3, 18/- nett.

Specimens of the Bindings may be seen at the Offices of the Publishers, 2, Carmelite House, Carmelite Street, E.C.; and at the Editorial and Advertising Offices, 2, Carmelite Street, London, E.C.; also at the following establishments:—

Messrs. JOHN & E. BUMPUS, Ltd., 350, Oxford Street, W.; 178-179, Holborn Bars, E.C.  
 Messrs. H. SOTHERAN & CO., 140, Strand, W.C.; 37, Piccadilly, W.  
 Messrs. HATCHARD, 187, Piccadilly, W.  
 Messrs. BICKERS & SON, 1, Leicester Square, W.C.

Mr. R. GUTEKUNST, 16, King Street, St. James', W.  
 Messrs. ROBSON & CO., 23, Coventry St., Leicester Square.  
 TRUSLOVE, HANSON & COMBA, 6b, Sloane Street, S.W.; 153, Oxford Street, London, W.  
 OTTO SCHULZE & CO., 20, South Frederick Street, Edinburgh.

## Bound Volume Subscription Form.

Please supply me with bound volume of THE CONNOISSEUR for.....  
 to..... 190..... in No. .... Binding, 1 enclose.....  
 value.....

Please write full name Name.....  
 and address clearly. Address.....

Publishing Offices: 2, Carmelite Street, London, E.C. Date.....

## SOUTH KENSINGTON. ANTIQUES & WORKS of ART.

Specimen AND Collectors' Pieces.

KIRBY & Co., 25, Thurloe Place, S.W.

BRITISH, FOREIGN, AND COLONIAL  
 POSTAGE STAMPS.  
 TELEGRAPH, FISCAL AND  
 RAILWAY STAMPS.

Approval Selections.  
 Collections made up to order.

A very fine Specialized Collection of the  
 Telegraph Stamps of the World for sale.  
 Specimen copy of "Morley's Philatelic Journal" and Price List  
 of Philatelic Publications, &c., sent free.

WALTER MORLEY,  
 15, Brownhill Gardens, Catford, S.E.



REPRO-  
 DUCTIONS  
 OF OLD  
 COLOR PRINTS.  
 Reynolds, Morland,  
 Bartolozzi, Hoppner,  
 and Sporting Prints.  
 Old Copper Plates bought.

Chas. BEVAN,  
 Colorist,  
 99, New Kent Road,  
 LONDON.

Wholesale only

## NOTICE OF REMOVAL.

### James Rimell & Son,

Dealers in Old Books and Engravings,  
 91, Oxford Street, W.

Will remove, on February 9th, 1903,  
 to their New Premises, . . . .

**53, Shaftesbury Avenue, W.**

(CORNER OF WARDOUR STREET.)

WRITE FOR BARGAIN BOOK  
OF

# HEWETSONS REBUILDING SALE



The  
Furnishing  
Event of  
1903

Thousands  
of Clearance  
Sacrifices



F. & E.

212-204 TOTTENHAM COURT ROAD LONDON W

## Messrs. FOSTER



Auctioneers  
and Valuers

HOLD

Sales by Auction

AT THE

GALLERY  
54, Pall Mall

EXCEPT DURING THE  
AUTUMN RECESS.

ESTD. 1890. REBUILT 1890.

Each WEDNESDAY—Pictures, Water Colour Drawings, and Engravings.

Each THURSDAY—Miscellaneous Effects: Furniture, Old China, Clocks, Bronzes, Jewellery, Lace, Plate, Pictures, Miniatures, Books, and objects of Art and Virtue.

Arrangements for special sales of Wine, Spirits, Cigars, Sporting Effects, etc., on certain days can be made.

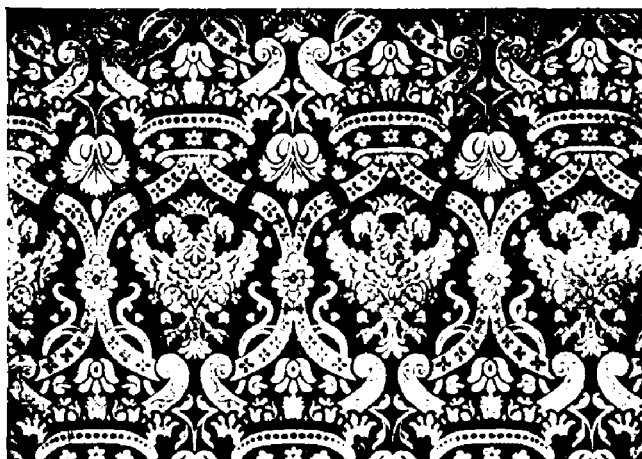
Auctioneering of Furniture and Personal Effects, on premises in town or country.

Valuations made for Probate and Family division.

Sales of Leasehold, Leasehold, and other Property effected at the Auction or by private treaty.

C. K. FOSTER, F.S.I., E. C. FOSTER, A.S.I., WALTER FOSTER, A.S.I.

## WALL PAPERS LIKE OLD SILKS

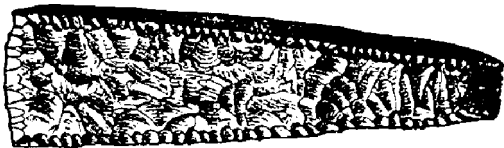


TO BE OBTAINED ONLY FROM

**GREGORY & CO.,**  
19, Old Cavendish Street,  
LONDON, W.

PATTERNS AND PRICES SENT FREE ON APPLICATION.  
ESTIMATES GIVEN FOR PAINTING & DECORATION.

**FENTON'S** Old Curiosity Shop,  
33, Cranbourn Street, W.C.



Genuine Specimens of ANTIQUE CHINA, ARMS, MINIATURES, PREHISTORIC & ETHNOLOGICAL CURIOSITIES, at moderate prices.

And at 27, Abbeigate Street, BURY ST. EDMUNDS.

"Art at Home."

**MRS. SHAW**

(nee Miss Cromwellin),

Dealer in Antique Furniture,  
Old Needlework, Pictures,  
Carpets, Curtains, Chintzes, &c.

MRS. SHAW undertakes the entire Decorating and Furnishing of Houses. Inspection invited.

167a, VICTORIA STREET, S.W.

Telephone: 259 Westminster. Telegrams: "Shrew, London."

**BEMROSE  
AND SONS LTD.,**

Specialty:

**COLOUR BLOCKS  
AND HIGH GRADE  
HALF TONES,**

Printers & Lithographers,

**DERBY & LONDON,**  
4, Snow Hill, E.C.

Ask for Specimens: See this Magazine



By Special Warrants of Appointment.



**Perry & Co.**

HAVE

A FEW MAGNIFICENT  
Old Chandeliers & Brackets

TO OFFER AT

**JOB PRICES.**

PHOTOS. & DESCRIPTIONS

FORWARDED TO ENQUIRERS.

A Visit to the

SHOWROOMS

RECOMMENDED.



**LAWRIE & Co.,**

159, New Bond Street, W.

**PICTURES**

Of the Early English,  
Dutch, and  
French Schools.

**FRILLED BUTTER MULLIN.**

WHITE, CREAM, ECRU, AND 12 ART SHADES



Curtains, frilled two sides and bottom, 50 inches wide, 6/9 per pair. Also had by the yard, 50 inches wide, frilled, 11/6, per yard. Sample Book of Patterns. Muslins sent on approval. Patent Spydre Curtain Tape, 2/6 per pair.

Roller Blinds: Plain, from 1/6 from 2/3. Sample Book of Material

Roman Carpets, Tapestries, Cretonnes, Art Silk Plushettes, Art Serges, &c. Patterns on approval. Table Cloth Squares, Mantel Borders. Picture Book of Lace Curtains, Heavy Curtains, Carpets, Rugs, Mats, Matting, Linoleum, Felts, Stair Pads, Bedding, Blankets, Quilts, &c., post free.

H. Gorrings & Co., 37a Dept., Nottigham.

*The Connoisseur*



A SPECIAL APPOINTMENT  
TO  
HIS MAJESTY THE KING

# WARINGS

WARING &  
GILLOW & CO.

## ANTIQUÉ GALLERIES 76-80 OXFORD ST. W.



AN UNEQUALLED COLLECTION OF FINE  
ANTIQUÉ FURNITURE & HISTORIC TAPESTRIES

**Furniture.**—E. S. (Cork).—Boule Cabinets are not worth so much in England as in France, where one sold at auction last year for £100.

E. B. (Darlaston).—If you have small articles of furniture we shall be pleased to give an opinion. For a large number of articles we should advise you to communicate with some of the firms who advertise in THE CONNOISSEUR for this class of business.

W. R. H. (Bristol).—The value of your Chippendale Chair is about £12 to £15; a pair would be worth more in proportion. We should advise you to advertise in the Register of THE CONNOISSEUR or in SALE PRICES.

L. H. (Clapham).—With regard to the polishing of antique furniture, it appears that the Egyptians were very clever in the art of polishing woods. This work or process came from the East, and it is only toward the beginning of the seventeenth century that Europe was initiated into the art. When the exact term "French Polish" began to be used, it is almost impossible to explain. Both English and French furniture of over 200 years of age shows traces of the application of spirit in the polish. Carved wood is generally polished with linseed oil and beeswax, and beeswax is also used on old Chippendale in many instances. It is, however, of the utmost importance in the polishing of valuable furniture to consult some of the expert firms who advertise in our columns. These valuable articles, if subjected to such a process as you suggest, scraping and polishing by amateurs, might be irretrievably damaged. The treacly varnish you speak of as being put on some of your Chippendale chairs is, of course, utterly wrong. If any French polish is used, there is a well-known process by which experts afterwards produce a certain dulness, which gives the effect of the really antique. We should advise you to call upon one or two of the best firms advertising with us and talk over the matter of your repairs. They know all the artists in this kind of work, and you will do much better than by trusting to some irresponsible individual in a small way. Many Heppelwhite chairs were painted white for enamelling, but as the firm existed for over 50 years, they produced many pieces in the original wood. With regard to the Chippendale period, the suggestion to illuminate the room you are making with old brass candlesticks lit with electric light, is not bad. We, however, think Sheffield plate or silver equally good. We should advise you to purchase *Furniture and Decoration in England*, published by John Bumpus.

H. (Buxton).—The veneer on your cabinet is made of straw, probably by the South Sea Islanders. Not much value.

L. H. (Clapham).—Chippendale furniture can be polished with beeswax and linseed oil, and if you care to call at Messrs. Gill & Reigate's, of Oxford Street, they will show you two pieces of mahogany that have had men polishing them with beeswax for almost three months. It is difficult to advise unless the furniture is seen itself, and for this we should advise you to see one of the first-rate firms advertising with us. By all means purchase antique furniture which requires mending. You can easily have broken pieces restored and repaired, but of course these are not so valuable as those which have not been touched.

W. J. P. (Camden Road).—We have advised by post where to get an Adam table repaired. Send your engravings.

E. W. (St. Neots).—Your furniture appears to be of a type to interest collectors, and so has value, but we must have a photo in order to form any opinion. Bartolozzi engraving, price depends on state.

**Pictures.**—W. C. (Salford).—We have examined your painting, and the subject appears to be *Mars, Venus and Cupid*. This class of picture, by an old master, is not in much demand, the condition is not good, you would have to spend £10 to £15 in restoration, and its value at an auctioneer's, such as Messrs. Fosters, of Pall Mall, is £7 or £8.

E. (Cornwall).—The photograph is of a well-known picture, by Becker, of *Othello addressing Desdemona*. The picture, signed C. Giovanni, is evidently a copy.

N. (Thornbury).—The head is a clever Spanish study in oils, of the seventeenth century, somewhat in the manner of Murillo. Not worth more than £3 or £4.

C. A. M. (Newmarket).—Your painting is probably a copy of a famous picture, by Rembrandt, in the possession of Sir Frederick Cook. It has little value.

P. N. L. (South Devon).—The portrait of a woman is a Dutch painting, of the latter end of the seventeenth century. It has been restored, is in poor condition, and probably worth about £8. The picture of a lady with vegetables is an old copy of a Dutch painting, probably by Gerard Dou. Its value is about £5.

H. B. (Dorchester).—Your painting is a landscape of the school of Poussin, and was probably brought to this country about one hundred years ago, when many were imported. Its value is now about £5.

H. B. (Croydon).—Your painting of the *Massacre of the Innocents* is of the seventeenth century, and the school of Caracci. It is worth about £5.

A. B. S. (Liverpool).—Signatures are of very little value in judging pictures. Yours is certainly not an authentic painting.

C. W. M. D. (Newquay).—Jock Wilson, Scottish landscape and marine painter, born 1774; died, Folkestone, 1855; was one of the founders S.B.A. Exhibited 149 pictures in the R.A. A Coast Scene of his is in S. Kens.

A. W. F. (Inverness).—Painting of Lord Nelson and seascape in manner of Turner, may both have value. Must be seen.

W. E. C. (West Kilburn).—Advertise the picture by Catharine Wood in the REGISTER. As you suggest, many effective sales have been accomplished through this medium.

C. H. (Duns, N.B.).—Ernest Griset exhibited two pictures at S. Brit. Artists, 1871. Speciality, animals.

W. P. F. (Dublin).—A Miss E. Eckhart exhibited a landscape at the R.A. in 1798, so your picture may have some value.

E. R. (Welling.).—An original picture by Angelica Kauffman is valuable.

R. J. B. (Brighton).—It is impossible to recognize a picture from a written description. Have a photograph made, and send it to us.

G. H. (Milplash, Dorset).—If you do not wish to advertise your picture and books, send to one of the auctioneers who advertise in our pages.

T. S. (Reading).—D. T. Egerton exhibited at the S.B.A. 1824 to 1840. He travelled much in America, and was murdered in Mexico, 1842. The views will not fetch high prices unless sold to Americans.

G. (Widcombe, Bath).—Painting by Miss Reynolds, sister of Sir Joshua, also original by Downman, valuable. Dispose of Stuart embroideries by advertising in the REGISTER.

A. E. R. (Cavendish Square, W.).—Auguste Musin is not a well-known artist.

R. W. (Preston).—Oil painting of *Christ in the Garden*. Cannot tell painter unless it is examined.

P. H. (Liverpool).—Your painting is of the Dutch School, and may probably have had the landscape washed over it in order to get it out of Italy, as has been frequently done.

**Engravings.**—T. S. W. (Lewes).—We do not hold periodical sales, but should be pleased to insert your advertisement of the *Lady and the Wasp*, or we shall be pleased to examine it, and let you know its value.

J. C. (Birmingham).—The engraving of the *Duke of Wellington* has little value, unless by S. Cousins. *The Three Marys, In Suspense*, and the three-quarter portrait have very little value. The engraving of the dog, by Landseer, is a proof before letters. Some proof engravings by Landseer fetch very high prices, but this, published by Dodson, has little value.

M. N. (Folkestone).—We have examined your engravings, and find that none of them are of any special value. The old atlas itself has no more than nominal value, and the engravings of the Kings, etc., pasted in, have no special value, though you might obtain £1 from a collector who is interested in portraits. There is no definite market for them in their present state.

W. T. F. (Chelsea).—The proof engraving of Holman Hunt's *Shadow of the Cross*, by Stackpoole, should be worth about £10 10s. The difficulty is to find a customer at that price.

J. W. E. (Fulham Road, S.W.).—Turner's engraving, per Singleton, of the *Industrious Cottage Wife*, in very fine condition, is worth about £20. There are many reproductions about, and it is impossible to tell the value unless seen.

J. R. N. (Lancaster).—The engraving of *Jephtha's Daughter* is probably worth about £2. The engraving of the dog is worth less than £1 1s. The engravings by Edward Long are probably worth about £2 to £3 each.

J. P. T. (Watford).—Rowlandson's and other engravings probably valuable. Send them.

J. H. (Preston).—Engraving of the emblematic palette by Morland for the Knights of the Palette. Value depends on the state.

T. (Gloucester).—Classical engravings not much value at present.

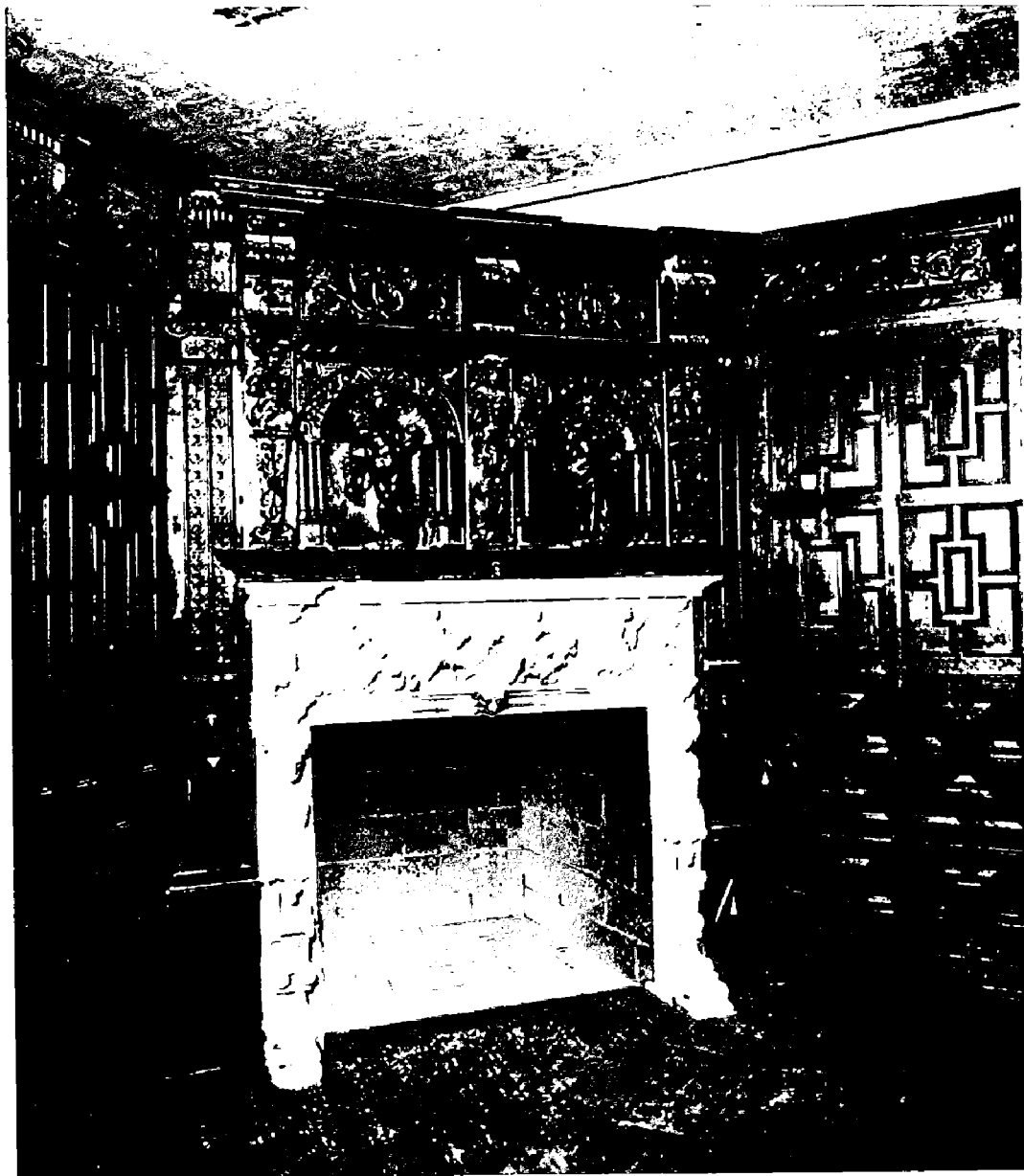
W. R. H. (Birmingham).—The engraving by Doré is worth less than £1 1s. The Golfers is a copy of a copy, and is of little value.

*The Connoisseur*

The Largest Stock of GENUINE ANTIQUES in London

# GILL & REIGATE

High-class Decorators & Furnishers (LTD.)



The attention of Connoisseurs is directed to this unique oak interior, which formed the Boudoir at Rawdon House, Hoddesdon. It is undoubtedly one of the finest Jacobean examples extant, and has been erected intact in our Oxford Street Showrooms

**Art Treasures :** A Guide to the Collector of Genuine Antiques  
By J. H. GILL & W. WEDGWOOD

WILL BE FORWARDED ON RECEIPT OF ONE SHILLING IN STAMPS

77, 79, 81, 83 & 85, OXFORD STREET  
6 & 7, DEAN STREET, LONDON, W.



Name lost.—One of Landseer's proof engravings, by C. G. Lewis, fetched £27 December 3rd. Yours must be seen to value.

J. B. (Chislehurst Common).—Engravings by Meadows after Morland must be seen for an opinion.

M. H. T. (National Liberal Club, S.W.).—Your scrap-book of cuttings of the early work of Leech, Meadows, Seymour, Cruikshanks and Alken should have value; advertise it. See THE CONNOISSEUR Register or SALE PRICES.

S. H. (Macclesfield).—We can examine your engravings or china in accordance with our rules.

E. P. H. (Newcastle-on-Tyne).—Engraving of *The Interior of the House of Parliament*, by Pollard, 1781; price depends on condition.

**Prints.**—A. R. C. (Lincoln).—Prints, engravings, and maps should be lightly attached to cardboard, and another placed on the top with a sunk mount cut the required size, to allow of exhibition to students. They can then be kept in portfolios without damage. Prints of little value can be kept loose or attached to cartridge paper.

T. B. (Settle).—Your Orme's transparent prints are worth about £1 is.

M. W. (Mundesley).—The engravings you sent are really of very little value, owing to condition, such as the Hogarth being mounted on frames, the coloured prints being done by hand, most of the engravings of individuals being taken out of books, and the Raphael Cartoons not being in demand at present, and, in fact, not any of them being in the first state of fine proofs. The prices for engravings given in lists are for those in proof state, and if other than that, they are of very little value.

F. (Fleet Street).—Your Bartolozzi print is a modern reprint of nominal value.

T. de M. de H. (Berne).—*The Children of the Earl Gower* by Romney, eng. J. R. Smith, in fine condition, sold for £65 in June. See page 267 SALE PRICES.

E. J. L. (Saltash).—Foreign folios of prints: opinion useless unless seen.

J. C. (Axminster).—Engravings by Meadows, after Westall, have value, but opinion useless without seeing them.

R. W. S. (Cheltenham).—Cosway and Bartolozzi prints are worth restoring if they are originals. The varnish can be taken off.

H. H. B. (Congleton).—Sporting coloured prints have value. Clint's engravings also fetch good prices.

B. E. M. (Old Windsor).—Prints by Bartolozzi and Tomkins are valuable if original.

H. L. G. (Near Leicester).—Bartolozzi prints and books mentioned are valuable.

**Coloured Prints.**—R. A. G. (Glasgow).—We have examined your coloured prints, and find that they are all reproductions of little value.

H. E. L. (Sweden).—Coloured prints by Ward, after J. R. Smith, are very valuable. For particulars, see SALE PRICES.

E. A. R. (North Bromsgrove).—Coloured prints are valuable, but owing to many reproductions we can form no opinion unless they are seen.

L. T. (Dublin) and T. S. (Quiclott, Great Barr).—The pair of engravings, *Morning and Noon*, by Tomkins and Delattre, are not the same as *Noon and Night* by Delattre alone.

H. L. (Kingsbridge).—Coloured print by V. Green, after Angelica Kauffman; value depends on condition.

J. W. H. (Hexham).—Coloured caricatures by Paul Pry must be seen for opinion.

**Etchings.**—W. A. (Peterhead).—Alec Grieve exhibited a landscape in the Academy in 1891, and did some etchings somewhat in the manner of Macbeth. His work is not of great value.

J. W. P. (Radeliffe, Manchester).—We should advise you to advertise for small etchings by Sir Edwin and Thomas Landseer; the price varies.

**Drawings.**—L. C. (Hyde Park).—*Tableau des Siècles par Jasinski* must be seen for opinion.

J. C. (Oxford).—Your sepia sketch is a copy of *Saint Cecilia* (Mrs. Sheridan), after Sir Joshua Reynolds, and is consequently of little value.

**Paintings on Glass.**—M. (Cambridge Street, S.W.).—Paintings on glass are rare, done chiefly in the middle of the eighteenth century, and are valuable. You must beware of coloured engravings, which were made transparent by oil, and placed between two sheets of glass.

**Porcelain.**—H. R. J. (Kensington).—Early Dresden hard paste is very valuable; we cannot decide as to mark unless seen.

E. L. (Dalston).—Jar marked J.P., of the Paris porcelain period, 1790, should be very valuable; must be seen.

W. (Wolverhampton).—It is most difficult to form an opinion of porcelain vases from a photograph with a written description of the colour. In our opinion your vase is of Japanese manufacture, probably by Hosoi, within the last 50 years. It seems that under the circumstances £10 each would be a fairly big price, and they might go for much less at auction. We regret not being able to be more definite than this, but the colour of the paste, the weight, modelling, and general appearance are necessary for judgement.

J. (Dean Street, E.C.).—Your porcelain is Worcester of the later Chamberlain period, without the mark. It appears to be worth from 15s. to £1 for each separate piece. If the set is a very complete one, it is worth more in proportion.

W. E. D. (Leeds).—Sèvres tea service probably considerable value. The Court beauties depicted on each saucer might be discovered by writing to Messrs. Grevil, of King Street, Covent Garden, and asking for a book on the Court of Marie Antoinette.

A. B. (Margate).—Your porcelain appears to be of an Oriental character from the photograph, but the mark is old Worcester, the most valuable period. The piece may be very valuable, but it is impossible to tell unless we can examine the colouring and paste.

E. E. F. C. (Co. Cork).—The Dresden tear vases are modern and worth about 15s. each. The Cloisonné jar is worth £2 to £3 at the most, as it is very much damaged. The open-mouthed vases are Rockingham, but without the mark. They are worth £2 to £3 the lot. The pewter basin is worth probably five or six shillings, as it is of modern manufacture.

T. O. (Liverpool).—The pattern of your set is the "Catharine Wheel," and it is not uncommon. It might possibly fetch £40, but present experience proves that separate pieces of Worcester obtain higher prices than complete sets. On page 365 of the September number of SALE PRICES you will see that Worcester tea and coffee services such as yours fetched respectively £44 and £48, but these were either painted with flowers or birds, and are apparently more valuable than those in your possession.

M. M. G. (Burton-on-Trent).—Your porcelain, from the marks and general type, does not appear to be real Dresden, but probably of modern Continental manufacture, perhaps at Dresden, and of nominal value.

M. (Kingston).—We advise you to advertise your Worcester saucer in the REGISTER or THE CONNOISSEUR or SALE PRICES.

M. C. (Great Yarmouth).—Both your waiter and china may prove to be valuable if seen.

W. A. D. (Bath).—Porcelain jar, marked Coppa, dug up in Bath, probably name of owner; this is an Italian name.

W. T. S. (Pembroke Dock).—The Swansea cup and saucer, if a genuine piece, may be worth between £2 and £3. The spode plates vary from a few shillings a plate to £1 or more. The porcelain marked with the crown and the D in red is "Crown Derby," £1 per plate or more. Hogarth's engravings, unless in proof state, are of little value.

W. F. (Co. Westmeath).—The porcelain tea-kettle may possibly be very valuable, but the mark, as you have copied it, does not strengthen its worth. The dragon also appears to be more in the Japanese manner, judging from your sketch. This proves how difficult it is to judge unless the piece is examined.

E. P. (Montgomeryshire).—Your Worcester dish is apparently an authentic specimen from the mark, and worth a few pounds.

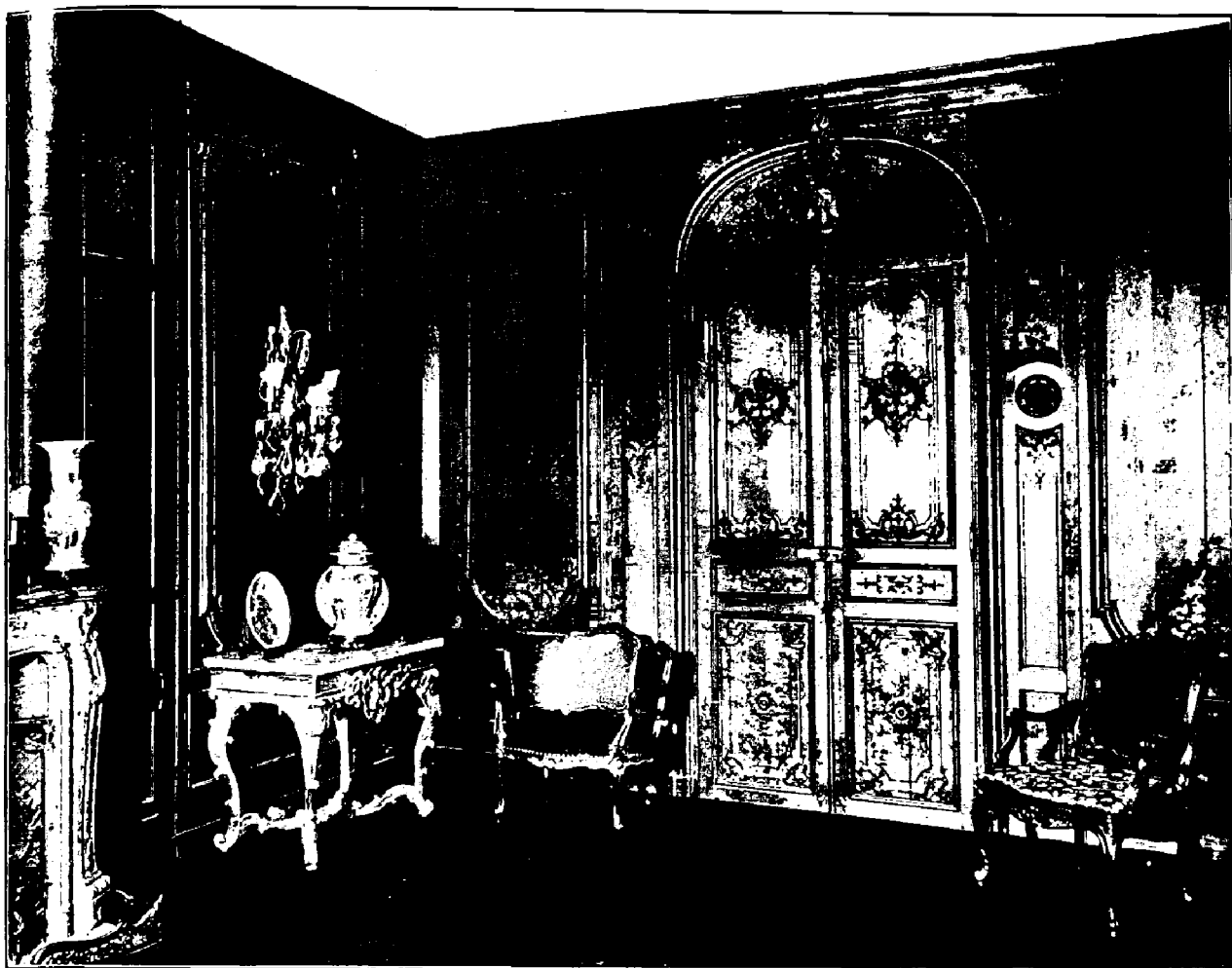
H. W. I. (Kensington, W.).—Leaden casket and lustre ware seem interesting. Glad to see them.

G. R. (New Seaham).—You should advertise your old china service in the REGISTER, and accept the best offer.

C. B. (Bristol).—Oriental china is valuable, even though broken, but we can form no opinion unless seen.


**Manuscripts.**—V. H. F. (Folkestone).—*The Chronicle of the History of England*. Brute is Saxon, and may be very valuable, but of course there have been copies made, and unless sent for inspection we can give no more definite information.

**Letters.**—J. E. B. (Newton Abbot).—Your letter, purporting to be that of our Saviour, is of little value. In 1840 Mr. Holmes published a New Testament with an Apocryphal letter, and it seems possible that this letter was included in it. We cannot anticipate that you will get any large amount for it.



Old Carved Oak Panelling (*Regence Period*)  
At the West Halkin Galleries



The Extensive Galleries in  
West Halkin Street con-  
tain a choice selection of  
Antique & Modern Furniture  
also examples of the   
Highest Class Decoration

Proprietors :

**Geo. Trollope & Sons**

West Halkin Street

Belgrave Square, London, s.w.

# W. H. PECKITT,

DEALER IN

## Rare Postage Stamps.



Telephone: 3204  
Gerrard.  
Price List free on application.

SINGLE STAMPS AND COLLECTIONS PURCHASED.

A Large and Choice Stock, ranging from CURRENT ISSUES to the GREATEST RARITIES, always on view. Inspection invited.

**47, STRAND, LONDON.**  
PLEASE NOTE NEW ADDRESS.

# Antique Carved Frames.



A LARGE Stock of Old Carved and other Picture Frames—English, Dutch, French, Italian, etc., suitable for any period.

**G. COHEN,**  
16 & 55, Endell St.,  
Long Acre, LONDON.

Also Large Collection of Paintings by Old Masters.



An Inlaid Oak Dresser .. .. .	£13 13 0
An Oak Gateleg Table .. .. .	2 15 0
A Yorkshire Oak Chair .. .. .	4 0 0

Now ready, 1/6 post free.

"A Short Account of Old English Pottery."  
AND BY F. W. PHILLIPS.  
"An Introduction to the Study of Chinese Porcelain." ALSO  
"A Catalogue of Old China offered for Sale."

Illustrated by 50 full-page Photographic Plates and various Woodcuts.

The above may be had on application to

**F. W. PHILLIPS, The Manor House, HITCHIN.**

NATIONAL TELEPHONE: HITCHIN 7.

# FENTON & SONS,

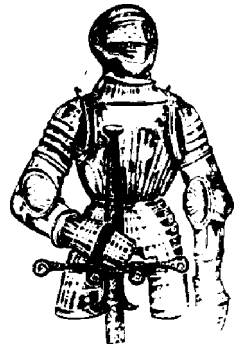
11, New Oxford Street,  
LONDON

(ESTABLISHED 1880).

HAVE a Large Collection of  
OLD ENGLISH & FOREIGN

## Arms & Armour,

Antique China, Furniture,  
Metal-Work, Carved Oak,  
Curiosities and Antiquities  
of all kinds.



11, New Oxford Street (Near Mudge's Library and the British Museum).

# Foreign Postage Stamps

We have a fine lot of Books of all Countries now ready, all prices very low. Can be seen at our shop, or will be sent on approval to Collectors. Post free on application.

### SPECIAL BARGAINS.

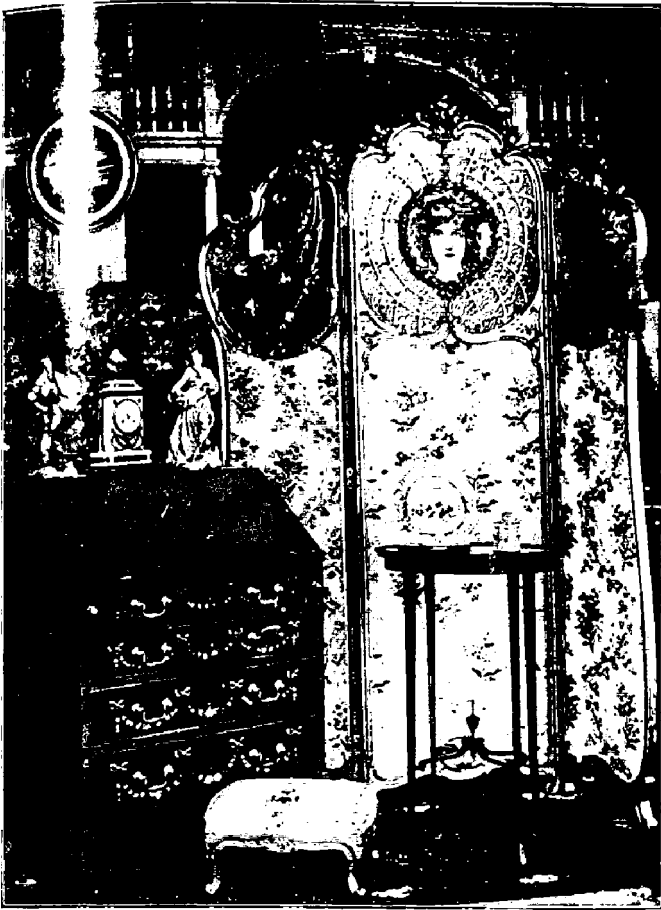
1,000 different Stamps, from all parts of the world, containing nothing but Postage Stamps, and no Cards or Envelopes. All in good condition.	Post free 18/0
200 different British Colonial Stamps	8/6
200 different Central and South America	7/6
Set of four Cape triangular, 1d., 4d., 6d. and 1/-	21/6

**FOR SALE** About 14,000 Varieties in 26 parts. A Bargain. Price £550.

NOW READY.—New List, 36 pages, post free on application. Parcels of Stamps bought for Cash. Highest Price paid.

# EDWARD COOPER & CO.,

17, Mortimer Street, London, W. (near Oxford Circus).



Screen and Antique Furniture in a corner of one of Messrs. W. D. Hodges' Showrooms.

## W. D. HODGES & Co.

Ltd.

Upholsterers, Decorators,

and

Artistic House Furnishers,

Supply every requisite, and carry out in an artistic manner, House Decorations and complete Furnishing or alterations and renovations.

---

SUGGESTIONS AND ESTIMATES  
ON APPLICATION.

---

247 and 249, BROMPTON RD.,  
S.W.

---

## An Old Adams Statuary Mantelpiece

**Frieze**—A beautifully carved Group of Children, Flutes inlaid with red and yellow Giotto

**Pilasters**—Finely carved Capitals, Flutes inlaid with red and yellow Giotto

**An Old Spanish Leather Screen** ❀ ❀ ❀

Four folds, seven feet high, green ground, deep gold relief, ornamented flowers, birds & cupids

**Old Dutch Bureaux, Clocks, &c.**

**Some Fine Pewter Candlesticks, dated 1776**

---

## Hooydonk & Co., Ltd.

DECORATORS

25, OLD BURLINGTON STREET

LONDON, W. . . ENGLAND

**China.**—J. G. (Aberystwyth).—The repairing of china is an art which requires considerable experience to be done satisfactorily. We should advise you to apply to Mr. Lush, 12, Peele Place, Kensington, London.

A. G. (Whitby).—The majolica drug-pot, or "Albarelo," of which you send photos, is of Italian workmanship, but not one of the well-known *fabriques*. Its date is between the years 1550 and 1600. The arms in front are those of the Franciscan Order. The small house on the back is probably an imaginary representation of the "Santa Casa" of St. Francis at Assisi. It is difficult, owing to its condition, to place a value on it, but would possibly be worth £10 to a collector of such ware.

G. H. H. (Torquay).—Your vases do not appear to be in the old Worcester manner, and are probably some continental imitation; but this is difficult to decide, as so much depends upon the paste and colouring. Your china figures have not the regular Crown Derby mark, and it seems more like the Copeland mark. It has also been suggested to us that the vases are of Austrian manufacture, but this is uncertain.

J. B. (Rotherham).—Your vase may probably be, from the mark, old Worcester, and if so, worth several hundred pounds. From the picture it might be either that or Bow.

C. S. (Romsey).—Your pottery appears to be Delft from the marks.

P. C. E. (Manchester).—If your china is old Dresden it is valuable, but there is a lot of modern ware about of little worth.

**Glasses.**—H. R. D. (Bridgewater).—The value of either of your drinking-glasses is about 7s. 6d. We regret we cannot answer these questions at once, as we are obliged to consult expert opinion.

S. C. F. (Cosham).—The German glass is a modern copy of an old German "Wiederkom," or beaker, painted in imitation of the old enamel with the Imperial eagle bearing on its wings the arms of the states of the holy Roman Empire. Neither the glass nor its decoration in any way approach the original. The Greek vases are merely modern copies, and have no value.

**Pewter.**—G. B. (East Twickenham).—Pewter spoons, seventeenth century, marked M.S., cross keys, and dagger, about 10s.

A. G. K. (H.M.S. "Royal Sovereign").—It is correct that when families gave large pieces of plate to the Service of Charles I. a copy was made in pewter, stamped with the Royal cypher and crown, with the intention that when the king came into his own again such pieces should be redeemed. After careful search and enquiries we are unable in any way to verify this statement with regard to pewter in the time of Charles I. It is extremely unlikely that the loyalists ever hoped to see their plate again, though if the Royal cause were successful, they might perhaps see an equivalent for it in cash; much less likely was it that, during the heat of a civil war, time could have been found to make copies of such plate as was to be handed to the king. Any pewter that may exist bearing the cypher of Charles I. was probably once in use in the Royal household.

J. A. (near Prescott).—Your porcelain jug is Worcester, of the Dr. Wall period, and is worth £3 or £4. Your pewter flagon has no mark, and is of an uninteresting character. It is probably worth 15s. to £1.

L. M. O.—Why not have the marks on the pewter plates photographed if they are in danger of being obliterated by use.

W. H. S. (Launceston).—Whether pewter contains silver can only be ascertained by scraping a little off and having it assayed, not by the mark. Probably the coloured prints are modern reproductions, after J. R. Smith.

**Jewels.**—A. L. W. (Pembrokeshire).—We should advise you to advertise your emerald ring with Spanish coat-of-arms in the Register of THE CONNOISSEUR, or apply to one of the firms of auctioneers who advertise with us.

J. P. (63, Lancaster Road).—We will investigate the value of your ring and box if you can send them to us.

G. C. (Inverness).—Your candlesticks, like Lady Blessington's, are probably valuable.

T. H. (Borough Market).—The gold and enamelled cross, so far as can be made out from the drawing, appears to be modern French, and to have been made to be worn by French legitimists.

F. P. (Co. Galway).—Pen used by Napoleon and the cameo ring have sentimental value which is difficult to gauge, but is considerable.

**Auction Room.**—J. T. B. (Bowden).—We refer you to our Magazine, SALE PRICES, for the prices you require with regard to the pictures sold at Christie's auction rooms.

**Miniatures.**—H. O. K. (Billeter Avenue).—Mr. Gall, of Vigo Street, W., is an authority and dealer in miniatures, and would be quite able to see to your repair.

M. A. F. W. (Lexham Gardens).—Joseph Saunders was an English miniature painter, working in London towards the end of the eighteenth century. He had an extensive practice, and was principally employed as a painter of ladies' portraits. In 1778-97 he exhibited occasionally at the Academy. His son, R. Saunders, practised the same art. If you could send us a photograph of the pastelle or the original itself we shall be pleased to further investigate the matter.

S. (Langston, Sussex).—A gentleman is willing to sell a first edition of the first number of THE CONNOISSEUR for 25s.; first edition of the second number for 5s.; and numbers 3 and 4 for 1s. each—that is, 32s. for the four. If you will forward us that sum, we will arrange for him to forward you the copies by registered post. With regard to H. Van Blarenbergh, the French painter in water colours, he was born in 1734, and died in 1812. He excelled in subjects painted in miniature on snuff-boxes and rings. One of these sold for 11,000 frs. He had a son, L. N., who imitated his style, so that it is impossible to distinguish their unsigned works.

D. (Bicester).—Your miniature is signed Wm. Grimaldi, a well-known miniature painter, who was born in 1751; but as this is signed 1827, he would then be seventy-six years of age, and this is therefore not one of his finest works. It is probably worth about £4.

T. E. (Barnsley).—Your miniatures are of very little value. **Painters.**—E. B. (Birmingham).—Particulars as to the sitters to Sir Joshua Reynolds can be obtained from his *Life*, by Lord Ronald S. Gower, published by G. Bell & Sons.

J. B. (Stockton-on-Tees).—Charles Hunt exhibited in the R.A. ten times between 1846-91; domestic scenes.

R. J. (East Grinstead).—Charles Collins died 1744; painted birds, game, and still life.

M. O. (Dolgelley).—F. W. Hulme came to London 1844, and made designs for engravers. He painted much in Wales in a style not unlike Creswick.

P. A. (Jersey).—Abel Hold, of Barnsley (1849-71), had 16 pictures in the R.A., chiefly game subjects.

**Pastel.**—M. A. F. W. (London, W.).—The value of a pastel of a man is not anything like that of a lady. Yours is a portrait of some judge, but not well known.

G. K. (Dublin).—Your pastel is probably Austrian work of the latter end of the eighteenth century. There are many of its type to be found in Dresden. This class of picture is affected by vibration and carriage, as the chalk dries and becomes detached. This has happened here to a certain degree. Its value is from £15 to £20. The book of engravings is worth about £1.

**Enamel.**—L. P. (Shaftesbury).—Your Battersea enamel is in poor condition, and the large dish would probably be difficult to sell. We should advise you to accept an offer of upwards of £2 or £3.

**Plaques.**—H. B. (Clapham).—Send us a clearer description of your plaques as to what metal or material they are made of, or as to the colour and exact dimensions, or, if possible, a photograph.

**Newspapers.**—M. H. W. (Reigate).—"Times" Newspaper, 1793, with account of execution of Louis XVI. Value uncertain. Advertise it.

**Stamps.**—H. H. (Bromley).—Send them to the auctioneers in our columns.

E. E. (Taunton).—Uncut, red, English stamps, value independent on use; same applies to red penny and twopenny blue; catalogues give 10s. each for some of them.

P. J. S. (Inverness).—The pale red used stamps, as you state, are catalogued in Gibbons' 1903 List at 1s. 6d. each. The dealer would probably give 6d. or 8d. each for these, or, as the case stands, about 15s. for the lot.

**Pottery.**—L. E. A. (Stafford).—Your jar with a human face is not unlike the ancient Peruvian pottery, but it may be modern Italian work, about fifty years old. Worth about £1 each.

**Tapestry.**—D. W. (St. Leonard's-on-Sea).—The work appears to be of the time of Charles II. It is not very good, and is probably worth about £2.

**Amphoræ.**—R. P. W. (Bournemouth).—Your amphoræ are interesting and curious, and have appeared in the past, their appearance, been dredged up from the sea. I do not know, some of these have been found in London. Their value is from 10s. to £1 each.



The . . .

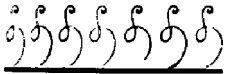
# Bromsgrove Guild of the Applied Arts, BROMSGROVE, WORCESTERSHIRE.



**SILK  
APPLIQUE  
EMBROIDERED  
PANEL.**

Designed by H. A. Payne  
for Drawing-room  
Mantel-piece, for Messrs.  
Jas. Salmon & Son,  
Architects, Glasgow.

Many International Medals awarded for Original and Skilful Workmanship  
& Design for their Exhibit in the Royal Pavilion, PARIS EXHIBITION, 1900.



The **BROMSGROVE  
GUILD of ARTISTS**  
undertake the complete  
Decoration of  
Churches and Build-  
ings, and the entire  
Decoration and Fur-  
nishing of Houses.  
Each Branch of  
Work is under the  
Control of one or  
more Artists Specially  
Qualified for the  
Work.



**Workshops and Studios in Bromsgrove  
for**

**METALWORK** (Gates, Railings, Electric Fittings,  
Grates, and all Memorial and Statuesque Work).

**FIGURE MODELLERS and CASTERS.**

**CASTING** (light and heavy work in Bronze and all  
delicate Gold and Silver Work).

**LEADWORK** (Cast Gutters, Heads, and Down-  
pipes, and all exterior Work).

**PLASTER** (Ceilings and all interior and exterior  
Work).

**JEWELLERY and ECCLESIASTICAL  
METALWORK** (Triptyches and Communion  
Plate).

**ENAMELS** (for Inlaying in Woodwork and Metal  
in interior Decoration and Furniture).

**MOSAIC**—London (interior and exterior Decora-  
tion.)

**Workshops and Studios in Birmingham  
for**

**STONEMWORK and WOODCARVING** (Fire-  
places and Church Work).

**FURNITURE and WOODWORK.**

**STAINED and LEADED GLASS** (Ecclesias-  
tical and Domestic).

**EMBROIDERIES** (Screens and Panels).

**CARTOONS** and Interior Painted Decorations.

**POTTERY and GLAZED TILES.**

**BOOKBINDING.**

**Representatives in**

PARIS, LONDON, GLASGOW, LIVERPOOL, BIRMINGHAM, NEWCASTLE-ON-TYNE, WEST OF ENGLAND.

For reference to works in progress and all further information, apply to

**Mr. WALTER GILBERT,** SECRETARY of the  
**BROMSGROVE GUILD,**  
**BROMSGROVE, WORCESTERSHIRE.**



MESSRS.  
**FEETHAM & Co.**

OF  
9, Clifford St., Bond St.,  
London, W.

ARE FAVOURED WITH INSTRUCTIONS  
TO DISPOSE OF

THIS MAGNIFICENT  
**CHIMNEY-PIECE**  
— IN —  
**Statuary Marble**

DESIGNED BY  
PROFESSOR COCKERELL,  
FOR THE  
MANSION OF A NOBLEMAN



SIZE, 8 FT. BY 6 FT. 9 IN. HIGH.

**RARE AND MEDIUM STAMPS IN FINEST CONDITION**  
MUCH BELOW ORDINARY PRICES. Old English and Colonial a  
speciality. Approval selections sent against good references. A large  
variety always on view; inspection invited.

HYAM & Co., 158, Brompton Road, South Kensington.

**STAMPS.** Selections of all countries sent on approval.  
Prices extremely moderate. State requirements.  
BRIDGER & KAY, 65, Bishopsgate Street Without, London, E.C.



**STAMPS  
& COINS**



PAMPHLET ON "COPPER COINS OF ENGLAND."  
With List of Coins and Stamps for disposal, post free 7d.

**W. H. REGAN, 51, Queen's Rd., Bayswater,**  
London, W. (Between Central London Electric and  
Metropolitan Queen's Road Stations).

**W. S. LINCOLN & SON, 69, New Oxford Street, London.**  
Largest and Best Collection of COINS AND MEDALS in Great  
Britain, of Greek, Roman, British, and English Coins, in gold, silver, and  
copper. Provincial Tokens in silver and copper. American, Colonial, and  
Foreign Coins; Silver and Bronze Medals, War Medals, etc.

UNDER ROYAL PATRONAGE.

**WAR** and Commemorative Medals, Coins and Antiquities.  
Large stock. Low prices. Inspection and correspondence  
invited.—**W. C. WEIGHT, 76, Ship Street, Brighton.**

**TWO HUNDRED WAR MEDALS** for Sale, **MILITARY**  
and **NAVAL PRINTS, CURIOS, OLD CHINA,** etc., on view  
at **SKINNER'S GALLERY, 23, CRANBOURNE STREET, W.C.**

**MISS E. CUTTER, 36, Great Russell Street,**  
Bloomsbury, LONDON, W.C.

Buys or sells Antiques, Curiosities, Old Needlework  
Samplers, Southsea Curios.

**WANTED,** scarce silver tokens. Good price. Bowles,  
Solicitor, Clifton, Bristol.

**SPECIALIST IN RESTORING.**—Should any lady or gentleman  
have had the misfortune to break any of their Old China or Curios of any  
description, please send post card to following address:—**W. R. BARBER,**  
Iris House, 77, Danby Street, Denmark Park, London, S.E.

Reference can be had.



**HOT WATER INSTANTLY  
NIGHT OR DAY**

Hot Bath in 5 min  
Boiling Water in 1  
Cheaper and Better  
Kitchen Fire

**EWAR  
"SAFETY  
GEYS**

For Gas or Oil. Always  
**346 Euston Rd L.**  
Illustrated "Catalogue 5

3  
nute  
than

**S**

**R**

tion at  
n NW  
st Free

# Loze & Goldschmidt

AUCTIONEERS & VALUERS

HEATH STREET, HAMPSTEAD  
AND AT BRONDESBURY



## Periodical Sales by Auction

SPECIAL LISTS SENT ON RECEIPT OF REQUIREMENTS



Telephone Nos. : 693 King's Cross and 1594 Paddington

PRIVATE DEMONSTRATION CLASSES FOR INSTRUCTION IN

Portrait Painting, Water-Color Drawing, and Illustrating,  
By HAL HURST, R.I.

Miniature Painting, By ALYN WILLIAMS, A.R.C.A.

*For particulars apply*

Secretary, Studio, 62a, Grosvenor Street, Grosvenor Square, W.

### "THE WORKSHOP,"

13, YORK PLACE  
(Near BAKER STREET STATION).

*Open daily, 10 to 5.  
Saturdays  
excepted.*

Metal Work in all Branches. Cabinet Work. Stencils. Wood Carving, etc.

*Private and Trade Orders executed. Practical Instructions given.*

Designs, Tools, Materials and Mounts supplied for Handicrafts.



GOVERN THE QUEEN  
LIONS SHARE  
OF  
ORGANISED FACILITIES  
FOR  
TOURS. TRAVEL TICKETS. TRIPS. TRANSPORT

Weekly service of luxurious saloon steamers between  
**CAIRO, LUXOR, and the CATARACTS.**

Gaze's Nile Programme sent gratis.

HENRY GAZE & SONS' BRANCHES:

53, QUEEN VICTORIA STREET, E.C. ; 150, PICCADILLY, W. ;  
32, WESTBOURNE GROVE, W.

Correspondence to **Gaze House, London, E.C.**

TELEPHONE 3000-1-2-3 HOLBORN. TELEGRAMS: "GAZE, LONDON."  
*Gaze's Interpreters at the chief Continental and Eastern  
Termini and Ports.*

(LEFT PIER.)

## E. P. HARMAN (Antiques),

136, BROMPTON ROAD, LONDON, S.W.,

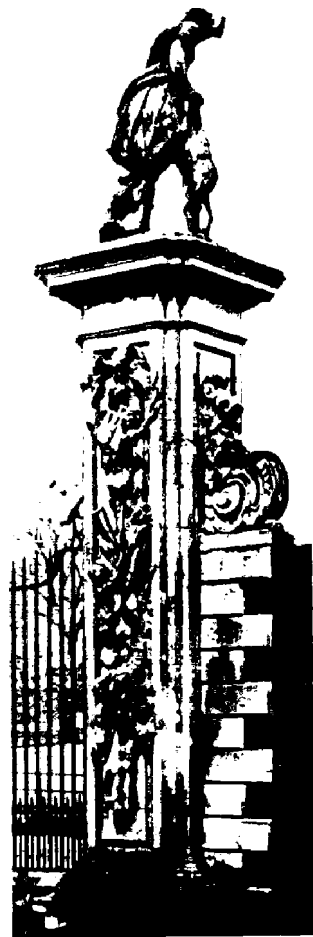
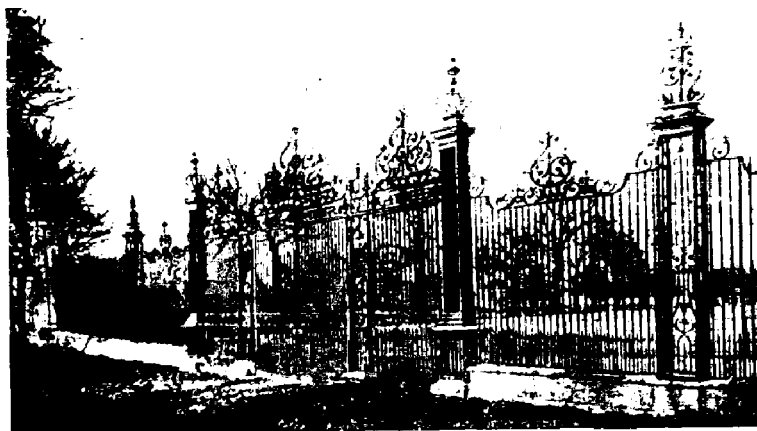
HAS FOR SALE THE

### CARSHALTON PARK GATES

As here shown.

This is the finest range of English Ironwork in the Kingdom.

(RIGHT PIER.)



The Lead Figures on the columns are masterpieces, and are worth alone what is asked for the gates.

The beautiful Royal Park Gates from Sunbury Palace, built by Henry VIII. for Anne Boleyn, are also for sale, and can be seen in Mr. Harman's Showrooms; also a very fine Elizabethan Bedstead, with magnificent carving; and a rare and finely carved Oak Reredos, Queen Anne period, by Grinling Gibbons—a most unique work of art.



**H. MAWER & STEPHENSON, Ltd.,**  
**FULHAM ROAD, SOUTH KENSINGTON.**

ANTIQUE FURNITURE.  
CHARLES II. CARVED OAK FURNITURE.  
CHIPPENDALE AND SHERATON FURNITURE.

QUEEN ANNE FURNITURE.  
LOUIS XV. AND XVI. FURNITURE.  
EMPIRE FURNITURE.

**H. MAWER & STEPHENSON, Limited.**

BRONZES AND WORKS OF ART.  
ORIENTAL AND OTHER CHINA.

**H. MAWER & STEPHENSON, Limited.**

TURKEY, ORIENTAL AND AUBUSSON CARPETS.  
AXMINSTER, WILTON AND BRUSSELS CARPETS.

**H. MAWER & STEPHENSON, Limited.**

COMPLETE HOUSE FURNISHERS.  
FURNITURE REMOVERS AND WAREHOUSEMEN.

**H. MAWER & STEPHENSON, Limited.**

VALUERS AND PURCHASERS OF FURNITURE,  
WORKS OF ART, AND GENERAL EFFECTS.  
ART COMMISSIONS EXECUTED.

DEPOSITORY :  
Lillie Bridge, adjoining  
West Brompton Station.

◆ ◆ ◆  
221, 223, 225, 227, 229, 231 and 233,  
FULHAM ROAD, SOUTH KENSINGTON.

THE . . .

**Fine Art Military & Sporting Gallery**

(LIONEL MARKS, FORMERLY OF 61, PALL MALL),

LTD.

**31, NEW BOND STREET, LONDON, W.**

---

---

DEALERS IN  
WORKS OF ART  
PRINTSELLERS  
PUBLISHERS  
DECORATIVE  
FRAME MAKERS  
AND PICTURE  
RESTORERS

---

---

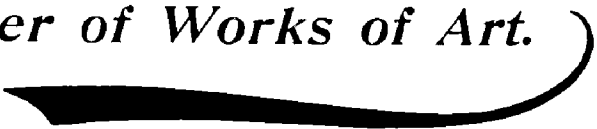


**Speciality: Reproductions of Old English Masters**

*The Connoisseur*

# R. W. Partridge,

*Expert Valuer and  
Purchaser of Works of Art.*



19, ST. JAMES'S STREET,  
LONDON.

# SPECIAL NOTICE

---

## Presentation Plates

MORNING.



NOON.



THE Proprietors of  
THE CONNOISSEUR  
have decided to  
present two colour-  
plates to all sub-  
scribers who will  
send in the twelve  
Coupons from Nov.,  
1902, to Oct., 1903.  
The plates are fac-

simile reproductions of the Coloured Engravings by P. W. TOMKINS, after W. HAMILTON, R.A., entitled "Morning" and "Noon" (en-  
graved surface, 13 by 9½ inches), as illustrated above. :: :: :: ::

THE First, Second and Third Coupons will  
be found in the November, December  
and January Numbers, 1902-3. The  
colour-plates will not be given until after  
the issue of the October Number, 1903,  
when on receipt of the twelve Coupons,  
numbering 1 to 12, the Proprietors will  
at once despatch the two plates.

*Cut this out.*

COUPON No. 4  
(February, 1903)

The holder of the complete  
series of these coupons, num-  
bering I. to XII. is entitled  
the two presentation colour  
plates — "Morning"  
"Noon."



THE . . .

# SIMPLEX

PIANO PLAYER

DOES NOT PLAY THE PIANO.

THE 'Simplex' does much more than this. IT ENABLES ITS POSSESSOR TO PLAY THE PIANO FOR HIMSELF, AND PROVIDES THE MEANS OF SECURING, WITH READY EASE, SUCH MUSICAL EXPRESSION AS CAN ONLY OTHERWISE BE OBTAINED BY PERSONS OF PRONOUNCED MUSICAL TALENT. THE OPERATION OF THE 'SIMPLEX' IS PERFECT, AND SO EASY THAT A CHILD CAN PRODUCE GOOD MUSIC WITH ITS AID.

## MOORE & MOORE,

FOUNDED 1838.

Makers of High-class Pianofortes,

SOLE AGENTS for the City of London, will consider it a privilege to explain to enquirers the unique capabilities of the 'SIMPLEX.' No one will be importuned to purchase; all information being readily given and the instrument freely tried. If inconvenient to call, write to MESSRS. MOORE AND MOORE, 104, 105, BISHOPSGATE ST. WITHIN, LONDON, E.C. (NEAR THE BANK), for illustrated booklet, mentioning 'The Connoisseur.'

The . . .

## Goldsmiths Company, 112, Regent Street, W.

(Silversmiths to H.M. The King).

The Goldsmiths Company's Showrooms, 112, Regent Street, W., contain the most magnificent specimens of modern Art Silver Work, comprising many beautiful works in new and original designs. Reproductions of the Antique also occupy an important place in the Company's stock, at about one-eighth the cost of the original.

The Directors welcome visits from Connoisseurs, &c., who are invited to inspect the productions of the Company without incurring any obligation to purchase.



**SOLID SILVER  
TWO-HANDLED  
CUP.**

A beautiful example of graceful outline and artistic conception. The general delicate lines of this piece are also greatly enhanced by the exquisitely modelled handles and finely chased figure surmounting the cover. Height 13 inches. Price £19 10 0.

**NEW  
ILLUSTRATED  
CATALOGUE  
Post Free.**

AWARDED  
NINE GOLD  
MEDALS.

Goldsmiths and Silversmiths  
Company, Limited, . . . . .  
11, Regent St., London, W.



Telegraphic Address: "NULLIFIED, LONDON."

Telephone: 4421 GERARD.

# GLENDINING & Co.,

7, Argyll St., Regent St., London, W.

AUCTIONEERS AND VALUERS OF

Coin Collections. Medal Collections. Postage Stamp Collections.  
Old China. Engravings. Antique Property of all kinds.

## FORTHCOMING SALES.

STAMPS, 12th, 13th & 26th & 27th February. COINS AND MEDALS, 17th, 18th, 19th & 20th February.  
FINE ART, 10th February.

Our Auction Galleries are Open Daily for the reception of Fine Art Property, Jewellery, Silver Plate, Coins, Medals, Postage Stamps, Antique China. Libraries, Miniatures, Pictures, &c.

Small or large consignments Catalogued and submitted for Sale without delay. Liberal advances pending Sale if required.



# ROBERT DUNTHORNE,



The Rembrandt Galleries,  
VIGO STREET,  
LONDON, W.  
AND  
CASTLE ST.,  
LIVERPOOL.

Mr. Frank Short's Mezzotints, after the following pictures, by  
G. F. WATTS, Esq., O.M. :-

"Diana & Endymion," "Love & Death,"  
"Hope," and "The Sorrowing Angel."

The lettered impressions of the last three subjects are now ready  
and may be seen at the principal print sellers.

# CONNOISSEURS

are invited to inspect the  
FINE COLLECTION of

## Venice-Murano Glass,

which is now on view at the Galleries of

The . . .

VENICE & MURANO  
GLASS Co., Ltd.

(Originally Salvati & Co., Ltd.).

By appointment to  
H. M. THE KING OF ITALY,

125, New Bond St., W.

(between Brook Street and Grosvenor Street).

Formerly of  
30, St. James's Street, S.W.



Visitors seeking Wedding or  
Birthday Presents will find  
many beautiful specimens in  
this collection suitable for  
that purpose, at very  
moderate prices.

Illustrated Catalogue Post Free.

# HAND & STAND CAMERAS in Great Variety.

EVERY REQUISITE  
FOR AMATEUR  
PHOTOGRAPHERS.

\*\*\*

AMATEUR NEGATIVES  
DEVELOPED, PAINTED,  
AND ENLARGED.



OPERA, FIELD, AND  
MARINE GLASSES.

\*\*\*

TELESCOPES,  
BAROMETERS, ETC.  
THERMOMETERS AND  
BAROGRAPHS.

THE LONDON STEREOSCOPIC COMPANY, The Pioneers of Amateur Photography.  
106 & 108, Regent Street, W.; and 54, Cheapside, E.C.



BY SPECIAL APPOINTMENT

**IMPORTANT NOTICE**

A FINE MEZZOTINT  
BY MR. SCOTT BRIDGWATER  
FROM ONE OF  
MR. B. W. LEADER'S  
MOST BEAUTIFUL PICTURES

"THE PLOUGHMAN  
HOMEWARD PLODS HIS  
WEARY WAY"

IS BEING PUBLISHED BY

**LEGGATT BROTHERS**

PRINTSELLERS TO H.M. THE KING

OLD & MODERN ENGRAVINGS,  
EARLY ENGLISH, DUTCH,  
& MODERN PICTURES, &  
WATER-COLOUR DRAWINGS

**62, CHEAPSIDE &  
77, CORNHILL  
LONDON, E.C.**

*Diploma of Honour, Regensburg, 1879.* **GOLD MEDAL,** *Silver Medal, The Hague, 1901.*  
*International Postage Stamp Exhibition, Paris, 1900*



**Hugo Griebert & Co.,**  
*Dealers in RARE STAMPS,*

**13/14, New Bond Street,**  
**LONDON, W.** (NEXT TO LONG'S HOTEL).

**WE** hold one of the **LARGEST** and **MOST VARIED** STOCKS of **POSTAGE STAMPS**. Our prices are in all cases moderate.

Over 20,000 different Stamps, from 1d. up to £100 each in stock. Collections made up to order from £10 to any amount.

1,000 different Postage Stamps from all parts of the world, nicely arranged in alphabetical order, and printed on sheets, 20/- post free.

*PRICE LIST GRATIS.*

Always open to purchase at **HIGHEST** prices: **IMPORTANT COLLECTIONS OF STAMPS, SINGLE RARE STAMPS, LARGE PARCELS OF MIXED STAMPS OF ANY COUNTRY,** etc.

**Hugo Griebert & Co.** 13/14, NEW BOND ST., LONDON, W.  
ESTABLISHED 1884.

**Japanese & Chinese**  
**Works of Art,** ANTIQUE and MODERN.

ON SHOW AT  
THE GALLERIES OF  
**S. Gorer & Son,**  
170,  
NEW BOND ST., W.



The Famous Japanese Collection of G. H. Hodgson, Esq., of Baildon, Yorkshire, is included amongst the Exhibits at these Galleries.

**A NEW FEATURE IN INTERIOR DECORATION**

Messrs. S. Gorer & Son have on view rooms decorated after the styles of the greatest **ORIENTAL Masters,** and which are adapted to European requirements.

**Cash Purchasers of Oriental Collections.**

# S. T. SMITH & SON

(ESTABLISHED 1780),

SMITH'S CATALOGUE RAISONNÉ

OF DUTCH AND FLEMISH PAINTERS.

**Fine Art Dealers &  
Picture Restorers**

(By appointment to the Duke of Devonshire).

ART GALLERIES:

**37, Duke Street, St. James',**

AND

**42, Duke Street, St. James',**

**LONDON, W.**

INSPECTION INVITED.

Valuations for Probate of Works of Art.

WORKS OF ART PURCHASED.



VIGÉE LE BRUN.

Sold by Messrs. Smith to the National Gallery.

## “THE SWING,”

By FRAGONARD.

(FROM THE WALLACE COLLECTION)

*A Coloured Engraving*

*by Richard Ranet.*

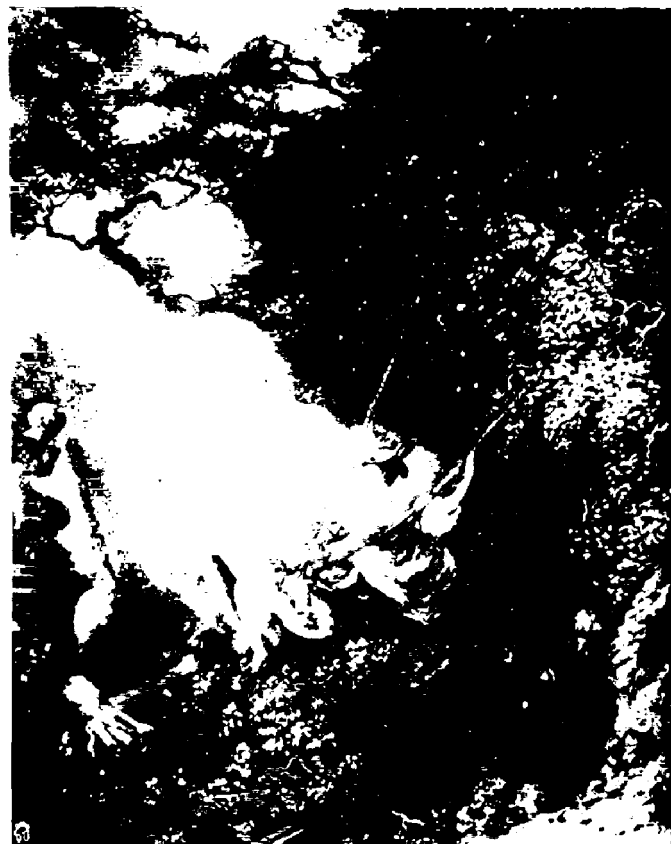
100 PROOFS, SIGNED BY THE ENGRAVER,  
ONLY 50 BEING FOR SALE IN GREAT  
BRITAIN, A FEW OF WHICH STILL REMAIN

PICTURE SURFACE,  
21 x 16½ INCHES.

**Price £3 3s.**

**Messrs. Lawrence & Buller Ltd.,**

16 Henrietta Street, Covent Garden  
LONDON, W.C.





Tapestry Panels from 10/6.  
A large assortment of Remnants  
always on Sale.

OUR ONLY ADDRESS:  
GRAHAM HOUSE: 463, OXFORD ST., W.

# GRAHAM & BIDDLE

(Only Surviving Partners of JACKSON & GRAHAM),

## Decorators, Upholsterers, Yacht Fitters.

PAPER HANGINGS. TAPESTRIES. INTERIOR WOODWORK.  
DECORATIVE PLASTER CEILINGS. ELECTRICAL INSTALLATIONS.  
CURTAIN MATERIALS AND CARPETS.  
PATENT LOG GAS FIRES, TO FIT ANY GRATE.  
FINE FRENCH FURNITURE.

### Librairie Centrale des Beaux Arts,

13, RUE LAFAYETTE, PARIS.

London: CHARLES DAVIS, 147, New Bond Street.

*JUST PUBLISHED. The Third Part of*

### "La Collection Wallace."

*IN FRENCH.*

FURNITURE AND FRENCH OBJECTS  
OF ART of the XVII. and XVIII. Centuries.

By EMILE MOLINIER  
*(Honorary Curator of the Louvre).*

Issued in small folio form, with One Hundred Heliogravure Plates in  
Black and Colours, illustrating the principal pieces of Furniture and Objects  
of Art in the Wallace Collection.

Each Plate will be accompanied by an Historical and Descriptive Note  
by M. EMILE MOLINIER.

Subscription Price (for the complete work) £6.

*The Work will be issued in four parts, each containing 25 plates.*

FOR ILLUSTRATED PROSPECTUS APPLY TO

CHARLES DAVIS, 147, New Bond St.,  
LONDON.

### HAROLD G. LANCASTER & CO. DECORATORS.



21 PRINCE'S ST.  
CAVENDISH SQUARE, W.

# 'The Connoisseur' Index and Title-Page,

VOLUME IV.

PRICE SIXPENCE.

**T**HE Index, with Title-Page, to Volume IV. of "THE CONNOISSEUR," for September to  
December, 1902, is now ready, and may be obtained through any Bookseller, Newsagent,  
or Railway Bookstall, or it will be sent Post Free by the Publishers, 2, Carmelite House,  
Carmelite Street, E.C., on the receipt of Sixpence in Stamps. The Index, which consists of 14  
pages, is thoroughly exhaustive, and will be found invaluable for reference.

The Indices for Volumes I., II., and III. can also be obtained at the same price.



The finest Heraldic Book ever published

# The Art of HERALDRY

An Encyclopædia of Armory

by **ARTHUR CHARLES FOX-DAVIES**

With additional chapters by other writers



**100 folio Full-page Illustrations in Colour**

**Many hundred Illustrations in Black and White**



**T**HE work, which is now in the Press, and which will be published almost immediately, is strictly limited to **700 Copies only**, including the American edition and the copies required for presentation and review. **The majority of the copies are already disposed of.** There will be no re-issue, and no second edition.

One volume, folio, in Buckram, at **£5 : 5 : 0** Nett

or in full real Morocco, at **£10 : 10 : 0** Nett

**T. C. & E. C. JACK, Edinburg**

And 34, HENRIETTA STREET, COVENT GARDEN, W. C.

The Connoisseur

# I EBENHAM, STORR & SONS,

LIMITED.

Established 1813.

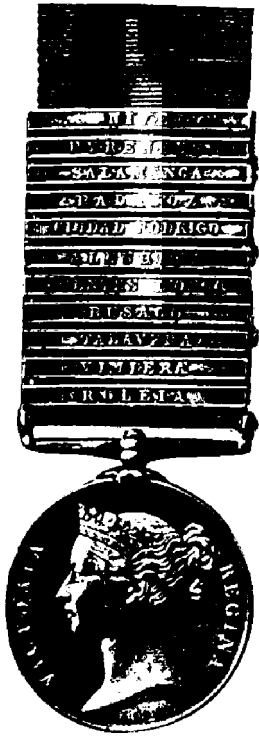
## AUCTIONEERS.

### MONTHLY SALES of Naval, Military, and Volunteer MEDALS

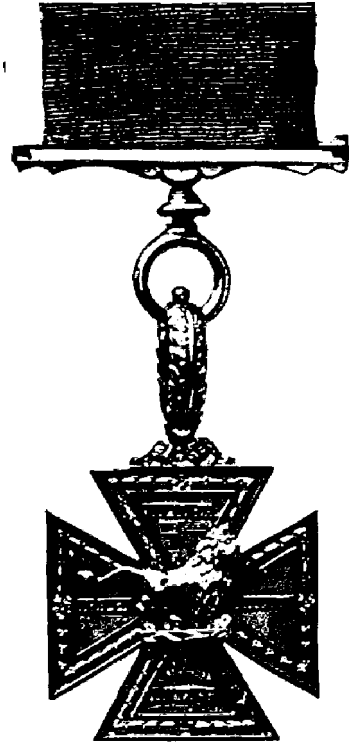
And Sell by Auction

Coins, Miniatures, *• • •*  
Enamels, Jewels, Pearls,  
Antique Plate, and other  
valuables almost daily. *•*

Consignments included. Catalogues Post Free.



11 BAR PENINSULA MEDAL.



GOLD PENINSULA CROSS.

26, King Street, Covent Garden, London.

Telegrams: "VIEWING, LONDON." Telephone No. 2399 Gerrard.

## BOODLE & DUNTHORNE

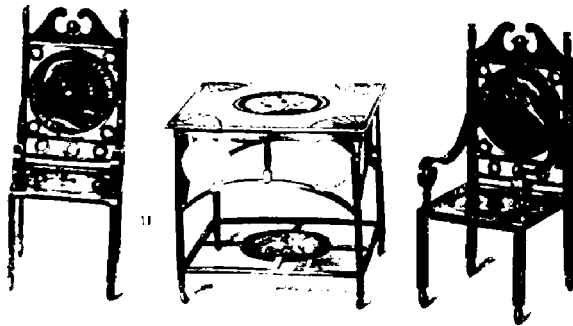
Quaint and Original Designers and Makers  
of all kinds of Silver and Gold Ware.

Dealers in Diamonds, Pearls, Opals, and other  
Precious Stones, also Miniatures, Curios, &c.

Pearl Stringers and Antique Jewellery Renovated.

Several "Registered" Designs in Chairs and Tables.  
All kinds of Coins mounted and Estimates submitted.

13, LORD STREET, LIVERPOOL.



## "Sale Prices"

SUPPLEMENT TO "THE CONNOISSEUR." 8d. NETT MONTHLY.

SUBSCRIPTION:  
10/- per annum  
Post free.

A Monthly Record of the Principal  
Sales of Works of Art.

The JANUARY Number

(Published January 31st, 1902).

Contains the Prices of the Principal Pictures, Books, Stamps,  
Porcelain, Engravings, Silver and Sheffield Plate, Furniture,  
Medals and Coins, &c., &c., sold during DECEMBER and the  
first fortnight in JANUARY.

BY SPECIAL WARRANTS.



# MILLER & SONS, Ltd.,



178-179, PICCADILLY, W.

Specialists in every kind of  
ARTIFICIAL LIGHTING.



A fine selection of Electric Light Fittings, including reproductions  
of the best Antiques, and original Modern designs.

A Choice Collection of old Oriental Jars, &c.,  
adapted for Electric Light, a speciality.

Complete Installations  
carried out in town or  
country.

# CALBROKDALE CO. LD.

ARCHITECTURAL IRONFOUNDERS,  
FIREPLACES, MANTELPIECES,  
GATES & RAILING BALLUSTERS,  
CONSERVATORIES & FOUNTAINS.



141  
QUEEN  
VICTORIA  
STREET  
LONDON  
E.C.

ANTIQUE FURNITURE for the Home.  
A Price List of genuine old Bureaux, Chests,  
Chippendale Chairs, Dressers, Quaint Tables and  
Settles from JAMES W. PARTRIDGE, The Bank,  
Alvechurch, Worcestershire.



The Antiquary MANCHESTER E. Booth Jones

Special this Month: Five genuine 17th and 18th century  
old Oak Cabinets, two carved, £8 to £25. Antique  
Japanese lacquered and inlaid Cabinet, 4 ft. by 4 ft., unusually  
fine, £25. Pair of exquisitely sculptured Grecian Vases on re-  
volving tables, lately property of Sir Thos. Earle, for one-third  
original cost. Photos and particulars supplied.

## JOHN F. BULLOCK,

AUCTIONEER & VALUER.

Weekly Auctions held for the Sale of Antique Furniture, Old  
China, Curiosities, Pictures, Books, and Miscellaneous Effects.

Inventories and Valuations made for Estate Duty and all other  
purposes. Established 1805.

211, HIGH HOLBORN, LONDON, W.C.



PRINTERS of Sumptuous  
Editions.  
Printers of Bibliophiles,  
Connoisseurs, and Col-  
lectors' Catalogues.  
ESTIMATES SUPPLIED.

Note Address—  
W. H. WHITE & SON,  
Portobello, EDINBURGH

LEARN  
TO  
WRITE  
"ADS"

There is not a Business  
in the World

not profitably susceptible to a knowledge  
of practical advertising. The market is  
always open, and the opportunities are  
always on hand for Advertisement  
Writers. You can earn £5 a week in this  
calling. Write for 64 page prospectus.

Page-Davis Advertising School,  
Dept. F, 188, Oxford St., London, W

# PUTTICK & SIMPSON,

Literary and  
Fine Art Auctioneers,

HOLD FREQUENT SALES OF

Books, Pictures, Engravings, Silver-  
Plate, Jewellery, Antique and Decora-  
tive Furniture, China, Coins and  
Medals, Musical Instruments, Postage  
Stamps, and every description of  
Decorative Property.

Valuations made for Probate and Distribution.  
Experienced Valuers sent to all parts of the Country.  
Advances made pending realization if required.

ADDRESS:

47 Leicester Square,  
LONDON, W.C.

## W. Greenoak Patterson,

PORTRAITS—THE STUARTS, RAEBURNS, SCOTT & BURNS, &c.,

Dealer in . . .

Old and Modern Engravings and Paintings,  
Fancy China Curiosities, &c., &c.

Old Paintings carefully Cleaned, Lined, & Restored.

Wedgwoods, Tassies, Miniatures, and Carved Ivories.  
Reynolds, Lawrence, Romney, Hoppner, &c., &c.

54, George St., EDINBURGH.

(UNDER THE ASSEMBLY ROOMS.)

Wm. POLLOCK, Antique Dealer.

522, Sauchiehall Str et.

Has the largest and best collection of  
Genuine Antiques in GLASGOW.  
Also at 69, High Street, Paisley.

Old Sheffield Plate a speciality.

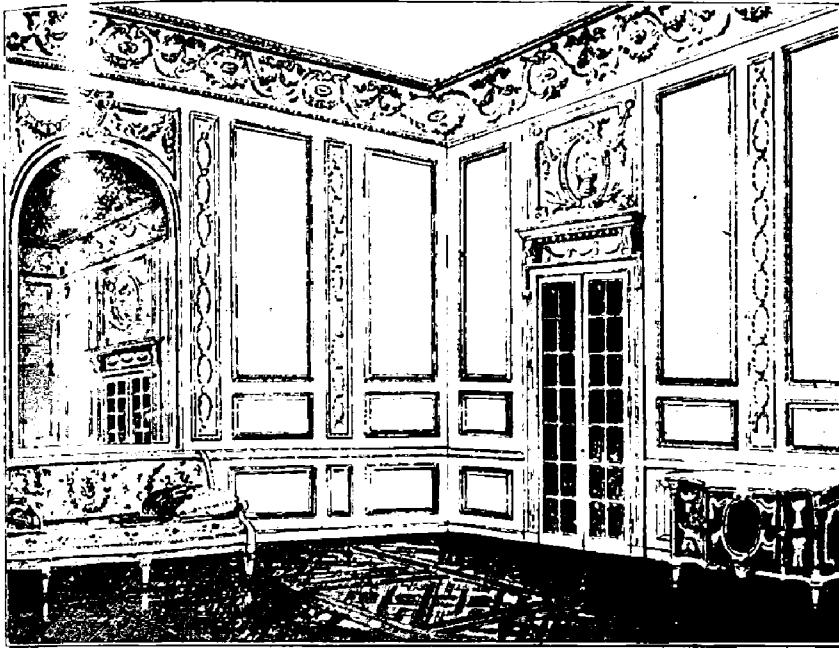
Albert Edward Jamrach, 180, St. George St. London, 1

(Late CHARLES JAMRACH.)  
Established a Century.

Importer of Japanese Curios (Ivory and Wood C  
speciality), Implements of Savage Warfare, China, Pot  
Swords, Horns, Shells, etc.; also Wild Beasts,  
Gazelles, Parrots, Parrakeets, Waterfowl, Reptiles,  
garian Partridges.

THOMAS CUBITT, 283, FULHAM ROA  
GENUINE OLD FURNITURE, CHINA, AND P  
SPECIALITY THIS MONTH. A CHOICE COLLE  
GENUINE OLD LOWES

**THE Pulteney Galleries of Decoration**



A LOUIS XVI. SALOON.

Des. and Executed by H. & J. COOPER.

**H. & J. Cooper**

LTD.

Furnish Designs and Estimates for High-Class Work in pure style at a moderate cost, in town or country, under personal supervision

8 & 9, Great Pulteney Street, Regent St., W.

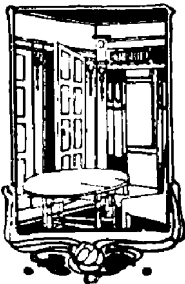
**THE Pulteney Galleries of Decoration**



Design  
er.

deco-  
rator.

FURNISHER.



118 GEORGE ST  
EDINBURGH

23-25 Gt PORTLAND ST  
LONDON

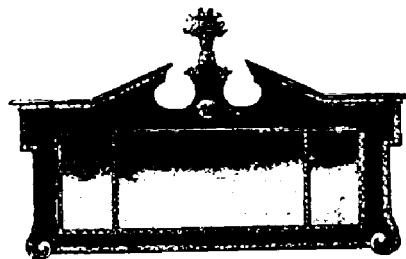
Telegrams - Telephone  
Artisellia London  
London 1889 Gerrard  
colouring Edinburgh  
Edinburgh 2263

**DRUCE & CO**

BAKER STREET, LONDON, W.

ANTIQUE FURNITURE

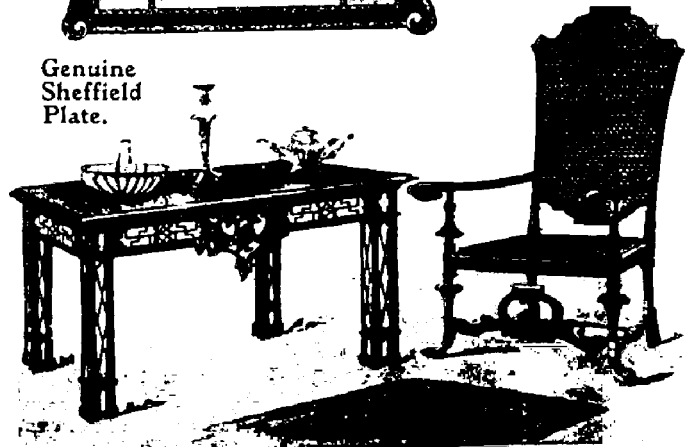
AT COMMERCIAL PRICES.



Chippendale,  
Sheraton,  
Heppelwhite,  
Queen Anne,  
Louis XV. and  
XVI.

Persian Carpets  
and Rugs.

Genuine  
Sheffield  
Plate.



Unique Collection of Antique Furniture.

**Dealers & Buyers of**  
**OLD Books, Engravings,**  
**Drawings, Paintings,**  
**and Miniatures.**

Catalogues of Old Engravings and Books purchased from Private Collections, &c., issued monthly (gratis).

**E. PARSONS & SONS,**  
*Enquiries solicited.*  
*Visitors invited.*  
**45, Brompton Road,**  
**London, S.W.**

**LOVERS OF CERAMIC ART**  
 WOULD FIND A CHOICE SELECTION OF  
**Rare Old Porcelain**

AT THE WELL-KNOWN EXPERT'S STORES,  
 AND ALL SPECIMENS GUARANTEED GENUINE.

*Collections Purchased or Valued.*

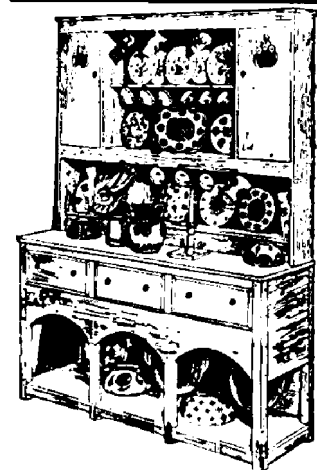
**VICTOR B. BUTTON,**  
 89 AND 90, YORK STREET,  
 WESTMINSTER, S.W.  
*Established, Brighton, 1861. (Near St. James' Park Station).*

**ANTIQUE FURNITURE.**

The Largest Collection of Chippendale, Sheraton, Queen Anne, or Jacobean Furniture in the South of England is at

**HARPER'S,**  
**CASTLE STREET,**  
**ASHFORD, KENT.**

He is now showing the Marquetry Billiard Table that belonged to Napoleon, which is in splendid condition; the pockets are of Bronze Masks, and the Marquetry is of the finest description. Several good pieces of Oak and Satin-wood Furniture and Grandfathers' Chippendale Clocks.



Design for Dresser Sideboard in Oak with Inlay

**BOOKS**  
 for Connoisseurs.

Robert Bridge's Plays: Nero, both parts, Ulysses, Achilles, &c. Handsome copy in full levant morocco, blind and gold tooled .. .. .	£ s. d. 7 10 0
La Fontaine Contes et Nouvelles en vers (Edition des Fermiers Généraux). Two vols., 1762. Contemporary French morocco, gilt .. .. .	28 10 0
Surtees' Sporting Novels. Illustrated with coloured plates by Leech. First editions, 5 vols., 8vo. cloth .. .. .	28 0 0
Moore, "The Alps in 1864" .. .. .	12 0 0
"The English Spy." Coloured illustrations, 2 vols., royal 8vo., Morocco extra, uncut .. .. .	55 0 0
Egan's Sporting Anecdotes. 1825, original boards, uncut ..	11 10 0
Dorat, Les Baisers. Large paper .. .. .	35 0 0
Kelmescott Press Books:	
"Biblia Innocentium" .. .. .	20 0 0
"Story of the Glittering Plain" .. .. .	22 10 0
"Savonarola, De Contemptu Mundi," .. .. .	12 10 0
Morris, "By the Way," .. .. .	12 0 0
Morris, "Earthly Paradise." 8 vols. .. .. .	25 0 0
"Works of John R. Smith," by Mrs. Frankau .. .. .	31 10 0
Orders taken for the "Works of the Brothers Ward," by Mrs. Frankau .. .. .	31 10 0

On Sale by

**J. & E. Bumpus, Ltd.**  
 (Booksellers to H.M. the King).  
**350, Oxford St., LONDON.**

RARE OLD BOOKS AND SHAKESPEAREAN ITEMS,  
 AUTOGRAPHS, PRINTS, AND CURIOS. . . . .

*Catalogue sent on application.*

**A. J. RIDLER & Co.,**  
**3, Glendower Place, S. Kensington**  
 (Late of Brompton Road).

Bookcases and other Antique Mahogany,  
 Oak, and Satinwood Furniture. . . . .

SPODE, DERBY, WEDGWOOD, & WORCESTER CHINA.  
 Large selection of PLATES for WALL DECORATION.

WEAPONS & Curios for sale, cheap. List, large selection.  
 —WM. O. OLDMAN, 77, Brixton Hill, London.

**A Book of Furniture** designed by Mr. H. BAILLIE SCOTT, and manufactured by and now to be obtained from JOHN P. WHITE, THE PYGHTLE WORKS, BEDFORD, containing special coloured plates reproduced in fac-simile from the original water-colour drawings by Mr. Baillie & Scott. Also upwards of eighty designs for all kinds of Furniture, and some notes on Furnishing.

Copies may be obtained from  
**JOHN P. WHITE, THE PYGHTLE WORKS, BEDFORD**  
 Price 2 6, which will be credited off the first order

**THE FINE ART AND GENERAL INSURANCE COMPANY, Limited.**

Established 1890.

Capital . . . . £500,000.  
Premium Income - £132,000.

General Contents of Private Houses Insured against **FIRE**, or **FIRE & THEFT**. Art Property Insured against All Risks, including whilst at Exhibitions and in Transit.

Influential Agents required.

HEAD OFFICES: 90, Cannon St., LONDON, E.C.

**MUDIE'S LIBRARY (Limited).**

SUBSCRIPTIONS may be entered at ANY DATE, for THREE, SIX, or TWELVE MONTHS, from ONE GUINEA PER ANNUM upwards. Prospectus of Terms, with List of New Books, post free on application.

**MUDIE'S BOOKSELLING DEPT.**

All the Best Modern Books from the Library are offered for Sale, Second-hand, at Greatly Reduced Prices, a few months after publication. Lists free on application. Scarce and out-of-print Books sought for and reported upon free of charge. Old Book-bindings carefully repaired or restored. Special attention given to Books of Value.

Mudie's Library, 30-34, New Oxford Street, W.C., London: 48, Queen Victoria St., E.C., and 211, Brompton Road, S.W.; and at Barton Arcade, MANCHESTER.

**HAMILTON SHEARS,**



Antique Turner Vase.

Dealer in Antique Furniture, China, Bronzes, Pictures, and Works of Art.

The Prince's Gallery, Albert Gate Mansions, Knightsbridge, S.W. (Opposite Knightsbridge Barracks.)

**THE WOOD-CARVING STUDIO,**

Classes held and orders taken.



3, The Pheasantry, 152, King's Road, Chelsea.

Principals:

- Miss EVELYN CHAMBERS, First-class Certificate School of Wood-Carving.
- Miss ETHEL M. BLACKBURN, Secretary.
- Miss CONSTANCE M. IDLE, First-class Certificate School of Wood-Carving.

The Studio is under the patronage of the Lord Bishop of London and many other distinguished personages.

It's better to spend half-a-guinea well than half-a-crown on an experiment

**'SWAN'**  
Fountain Pens

ARE PROVED THE BEST.

Prices:  
10 6, 16 6,  
25/- to  
£20.

Postage free.

No. 1 "Swan" Pen for pocket, 10 6 plain, 12 6 with bands.

Sold by all Stationers

GUARANTEED. SEE CATALOGUE SENT FREE.

No more steel pens, dirty ink pots, pen wipers, rusty holders.

**Mabie, Todd & Bard,**  
93, Cheapside, London, E.C.  
95a, Regent St., W.; 3, Exchange St., Manchester; and 37, Ave. de l'Opera, Paris.



FOR ANTIQUE AND UNIQUE GIFTS

In Old Silver Plate, Bijouterie, Old Lace, Bric-a-Brac, and Old Sheffield Plate.

Don't fail to inspect the *recherche* Collections at

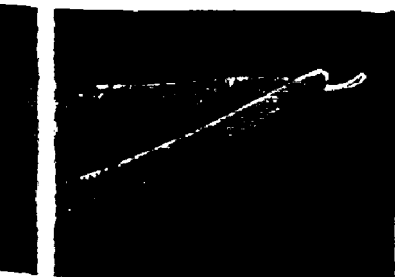
**SHERATON & CO.,**  
8, Kensington High Street.  
SPECIALITY.—ALL KINDS OF ANTIQUE DRESS BUTTONS

**WIMBLEDON ART COLLEGE.**

This Residential Art School for Ladies has removed to a large new house with a fine lofty Studio (50 ft. x 25 ft.). Separate Studio for the Modelling Class, which is under Mr. Alfred Drury, A.R.A.

During last year two students were admitted to the Painting School of the Royal Academy, and a student trained at the College received the Armitage Prize in the Sculpture School.

Prospectus from Art College, Alwyne Road, Wimbledon.



**Arnold's Lancet Razor!**

The Razor of Razors. Never fails to give the utmost satisfaction. Made of the best Sheffield Steel and surgically ground. The most perfect Razor in the Market. Every Lancet Razor is carefully tested and guaranteed. When ordering please state whether light or strong beard.

Pair, with Ivory Handle, in Case, 19 6. Convex graduating Strops, small, 10 6, large size, 12 6.

Four, " " " 42 -. Reversible adjustable Shaving Mirrors, double glass, with Seven, " " " 70 -. Magnifier, 10 6, 12 6, 15 6.

Single Razor, with Ivory Handle, post free, 7 6. All orders to be accompanied with remittance.

Address—A. ARNOLD, 61a, Piccadilly, LONDON

ARNOLD'S LANCET RAZOR NEVER REQUIRES GRINDING.

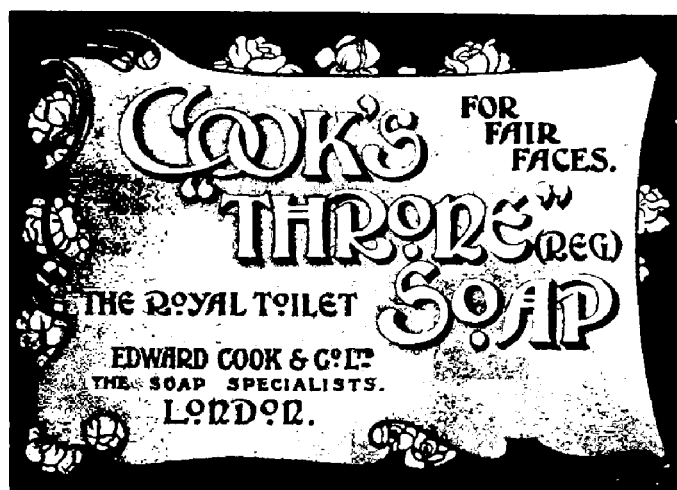


Dr. J. M. Barrie  
says:—  
"What I call the  
Arcadia in *My Lady  
Nicotine* is the 'Craven'  
Mixture and no other."

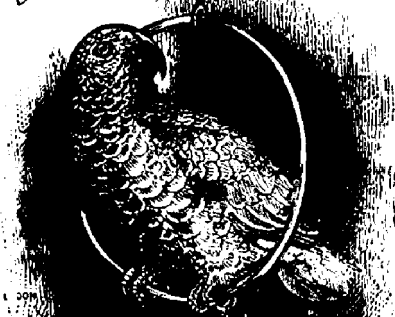
★ ★  
¼ lb. Sample Tin,  
2/6

Postage 3d. extra.

**J. J. CARRERAS,**  
7, WARDOUR STREET, LEICESTER SQUARE, W.,  
Or any Tobacconist.



**SPRATT'S**



**PARROT  
MIXTURE**

SOLD EVERYWHERE IN PACKETS OR TINS.

**SPRATT'S  
PATENT, LTD.**

Head Office and Appliance Show Rooms:  
24 & 25, Fenchurch Street, E.C.

# RUBINAT (LLORACH)

THE BEST NATURAL APERIENT TABLE WATER

SOLD EVERYWHERE

Each Bottle should bear the name of E. GALLAIS & Co., Limited, 90, Piccadilly, W.  
Sole Importers



BENGER'S FOOD is rich in all the elements necessary to maintain vigorous health. Infants thrive on it, and delicate or aged persons enjoy it. Of Chemists, &c., everywhere.

START THE DAY RIGHT.

**SHREDDED  
WHEAT**  
"BISCUIT"

WITH HOT MILK AND SUGAR MAKES THE BEST BREAKFAST.  
NO COOKING.

Send 1d. Stamp for Free Sample. Shredded Wheat 0.  
Dept. 43.  
6 AND 8, EASTCHEAP, E.C.

GLASS PLATES SUPERSEDED.

# KODAK... PELLOID PLATES

(Flat Films). NOW READY.

ALL PLATE PHOTOGRAPHERS SHOULD TRY THEM.

Thin. Light. Flat. Unbreakable. Reduce halation to a minimum. Can be used wherever glass plates can be used, and with equal ease and convenience. :: :: ::

NEARLY 20 PER CENT. CHEAPER THAN OTHER CUT FILMS.

PRICES: {  $\frac{1}{4}$  Plate (4 $\frac{1}{2}$  in. by 3 $\frac{1}{2}$  in.) - 13 per doz.  
5 in. by 4 in. - 20 "  
 $\frac{1}{4}$  Plate (6 $\frac{1}{2}$  in. by 4 $\frac{1}{2}$  in.) - 210 "

Full particulars of any dealer or of

## KODAK, LTD.,

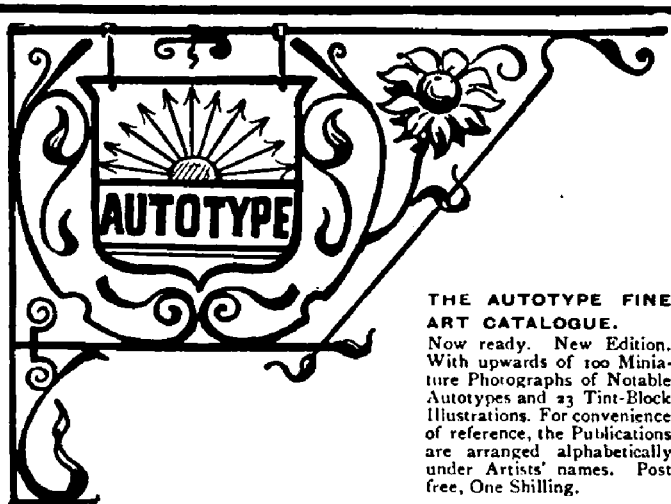
41-43, CLERKENWELL ROAD,  
LONDON, E.C.

Wholesale and Retail Branches:

96, BOLD ST., LIVERPOOL, & 72-74, BUCHANAN ST., GLASGOW.

Retail Branches:

59, BROMPTON ROAD, S.W.; 60, CHEAPSIDE, E.C.  
115, OXFORD STREET, W.; 171-173, REGENT STREET, W.;  
AND 40, STRAND, LONDON, W.C.



THE AUTOTYPE FINE ART CATALOGUE.

Now ready. New Edition. With upwards of 100 Miniature Photographs of Notable Autotypes and 23 Tint-Block Illustrations. For convenience of reference, the Publications are arranged alphabetically under Artists' names. Post free, One Shilling.

## The Autotype Company London

PERMANENT AUTOTYPE  
(CARBON)

COPIES OF  
FAMOUS WORKS OF ART.  
PICTURES FOR PRESENTS  
AND HOME DECORATION.

Fine Art Gallery

74  
New Oxford Street  
London, W.C.



### The Abbey Bible :: ::

The Book of Job illustrated and decorated by R. T. ROSE.  
Hand-made Paper edition, 25/- net.  
Japanese Vellum, £5 5s. net.

### The Abbey Shakespeare

"ROMEO and JULIET" and  
"MERRY WIVES OF  
WINDSOR" Now Ready.

Hand-made Paper edition, 10/6 net. Japanese Vellum, £2 2s. net.

"In the future one may hear The Abbey Texts referred to with something of the reverential admiration with which the Kelmscott editions are named among book lovers."—*Glasgow Herald*.

LONDON: GEORGE BELL & SONS.  
EDINBURGH: THE ABBEY PRESS.

### Just Ready. Autographs and Manuscripts.

A catalogue of several hundreds of Autograph Letters, interspersed with original manuscripts: of very varied interest. Sent gratis on application by W. T. SPENCER, 27, New Oxford St., W.C. Telegraphic & Cable address—"PHIZ, LONDON." Attractive Book Catalogues issued regularly.

Arts and Crafts Exhibition Society.—Seventh Exhibition now open at the NEW GALLERY, 121, REGENT STREET, 10 to 6. Admission 1/-. For particulars apply Secretary.

ARTISTS wishing to exhibit their work in one of the best-known Galleries in New Bond Street, should apply for vacant dates and particulars to The Director, Doré Gallery, 5, New Bond Street, London, W.

NOW READY, 1/6 POST FREE.

A Short Account of Old English Pottery."  
AND  
An Introduction to the Study of Chinese Porcelain."  
By F. W. PHILLIPS.  
ALSO  
A Catalogue of Old China offered for Sale."

Illustrated by 50 full-page Photographic Plates and various Woodcuts. The above may be had on application to

W. PHILLIPS, THE MANOR HOUSE,  
HITCHIN.

NATIONAL TELEPHONE: HITCHIN 7.

## Leighton's Catalogue

OF EARLY PRINTED and other INTERESTING BOOKS, MANUSCRIPTS, and BINDINGS. \* \*

Part III., containing letters D—F, price 2s.  
With 120 Illustrations in Facsimile.

J. & J. LEIGHTON, 40, Brewer Street, Golden Square, W.  
Parts I. and II., containing A—C, with 340 Illustrations, price 2s. each.

## H. GREVEL & Co.,

33, King Street,  
Covent Garden,  
LONDON, W.C.

FINE ART PUBLISHERS,  
AND  
IMPORTERS OF FOREIGN  
FINE ART BOOKS,

Catalogues on application, and inquiries answered. Suitable for Artists, Designers, Decorators, Metal Workers, Furnishers, &c.

### A. MAURICE & Co., Booksellers and Printsellers,

23, Bedford St., Strand, London.  
Monthly Catalogues of Rare and Standard Books post free on application. Just published, No. 125, Books on the Drama. No. 126, Standard and Rare Books at moderate prices. Telegrams: "Mnemosyne, London."

## Arundel Society's Chromolithographs.

The Largest Selection in London, including RARE Subjects. ART & BOOK COMPANY, 22, Paternoster Row, London, E.C.

Telegram: "Hierarchy, London." Telephone: Central, 1286.

## Valuable Old Engravings Carefully Cleaned & Restored

ESTIMATES GIVEN FREE OF CHARGE. By F. B. DANIELL, 32, CRANBOURN STREET, LONDON, W.C.

NO Engraving should be looked upon as beyond repair until it has been submitted to me, as having had many years' experience, I can guarantee the best results possible in all cases.



To be Published annually, price 30/- net.

# Art Prices Current,

A DESCRIPTIVE SURVEY OF  
SALES BY AUCTION OF

## Paintings, Drawings, and Prints,

Edited by J. H. SLATER.

MESSRS. BELL have pleasure in announcing, under the above title, a new and important publication, designed to afford the same assistance to collectors of Prints and Pictures as "Book Prices Current" has for many years past given to lovers of books. Besides the Titles of the Works of Art sold and the sums realised for them, copious notes and references will be added, as well as a full index.

The work will present a comprehensive view of all important sales that have taken place in our own and foreign countries during each season, commencing about the middle of October and terminating with the last days of July the year following.

"Art Prices Current," although an annual volume, will be published in four parts (the first of which, dealing with sales that have taken place since October 17th last, will be ready immediately), for the benefit of subscribers who may wish to have a speedy report of what has taken place in the sale rooms. The parts will not be sold separately.

*Full prospectus post free on application.*

London: **GEORGE BELL & SONS,**  
YORK STREET, COVENT GARDEN.

THE STANDARD GUINEA ATLAS.

# The VICTORIA REGINA ATLAS

Second Edition.

Thoroughly revised to date. Royal 4to (12½ by 10 ins.).

CONTAINING

200 Coloured Plates, Political, Physical, and Astro-  
nomical; Frontispieces, illustrating the Time of all  
Nations; Arms of Great Britain and her Colonies;  
National Arms; the Flags of all Nations;

AND

**COMPLETE INDEX TO 100,500 PLACES NAMED.**

PRICES :

Half-Bound Persian Morocco, Gilt Top - - £1 1s.  
Full-Bound French Morocco, Gilt Edges - - £1 8s.  
Full-Bound Morocco, Extra Gilt, Gilt Edges - £2 5s.

Detailed Prospectus on application.

Carriage Paid to any address in the United Kingdom  
on receipt of Published Price.

## W. & A. K. JOHNSTON, Ltd.,

GEOGRAPHICAL, EDUCATIONAL,  
& GENERAL PUBLISHERS,

Edina Works, Easter Road, and } EDINBURGH.  
20, South Saint Andrew Street, }

7, Paternoster Square, LONDON, E.C.

# FOUR SPLENDID GIFT BOOKS.

A BOOK FOR COLLECTORS BY AN OLD COLLECTOR.

## RARIORA :

Being Notes of Some of the Printed Books, Manuscripts, Historical Documents, Broad-sides, Engravings, Coins, Medals, Pottery, and Curiosa of all Sorts, collected (1858-1900), by JOHN ELIOT HONGKIN, F.S.A. Three volumes, Demy 4to. Printed on Thick Van Gelder Paper and bound in Art Canvas. 720 Pages, with 550 Illustrations (of which many are in colours) in Photogravure, Three-Colour Process, Autotype, Half-Tone, Relief, and Woodcut. **Price FIVE GUINEAS net.**

## PALLISER'S HISTORY OF LACE.

New Edition. In white buckram, gilt edges. **Price TWO GUINEAS net.** Under the Editorship of M. JOURDAIN AND A. DRYDEN. This important work was originally published thirty-six years ago. It went through several Editions, both in English and French, and has always been recognised as the great authority on the subject. It has been out of print for several years, and copies are now very scarce. This Edition, enlarged to royal 8vo, retains all the Original Illustrations, and is supplemented by some 150 reproductions, many specially taken by Miss A. Dryden, and with over 500 pages of letterpress.

## ORIENTAL RUGS.

By JOHN KIMBERLEY MUMFORD. With 16 Colour Plates from Selected Rugs and 16 Autotypes and Photo Engravings. 4to (8 by 11). **Price TWO GUINEAS net.** "Oriental Rugs" is the brief title of a most valuable and interesting work by John Kimberley Mumford. Twenty years ago fine specimens of antique Oriental rugs were readily obtainable; now perfect antique specimens are growing scarce. The author is a collector of rugs, and by years of study has become recognised as an expert. He has travelled widely through the East, collecting material for his work, which contains 16 Photochromes (Colour-plates) produced by a new process, 8 Autotypes of designs rather than colours, 8 Half-tone Illustrations of the author's Photographs, and 2 Maps. These with the text of over 300 pages, form a superb quarto volume in handsome binding.

## RUGS—Oriental and Occidental, Antique and Modern.

By ROSA BELLE HOLT. With about 30 Coloured Plates and other full page illustrations of Rugs. 4to (8 by 11). **ONE GUINEA net**

Illustrated List of New Books sent on application.

# Sampson Low, Marston & Co., Ltd.,

St. Dunstan's House, Fetter Lane, Fleet Street, London, E.C.

**C. J. CHARLES, 27 & 29, BROOK ST., W.**

**OLD TAPESTRIES**



**Old English & French Furniture**

*The Connoisseur*

**Old Georgian  
Mantelpieces**

EVERY ARTICLE SOLD  
AT THIS ESTABLISHMENT  
IS GUARANTEED OLD

**Old Marble & Stone  
Garden Ornaments**

*The Connoisseur*

FRANK T. SABIN, 

TELEGRAPHIC  
ADDRESS:  
"SABINUS."

118, SHAFTESBURY AVENUE, LONDON, W.



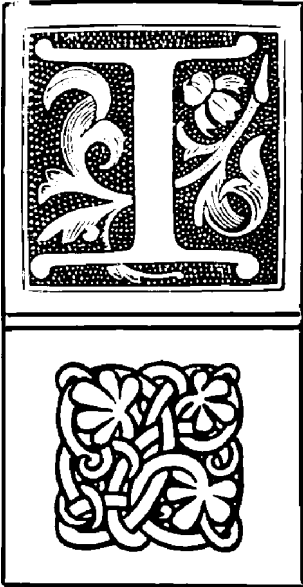
*A Large & Varied Stock of Rare & Choice Engravings,  
Books, Autographs, Drawings, Miniatures, &c.*

Large or Small Collections purchased at the Highest Prices for Cash.

# THE SINCLAIR GALLERIES

55 : 57 : 59 Shaftesbury Avenue

*L O N D O N : W.*



HAVE the honour to inform you that, after more than thirty years of close attention to business, I contemplate retirement from its cares and responsibilities, and therefore take this opportunity of thanking my many clients for the confidence and support with which I have been favoured during my business career, and at the same time to offer them the present advantageous opportunity which the realisation of my enormous and valuable stock places within their reach.

FOR your information and reference I enclose a rough list of the different classes of property into which the contents of these Galleries are divided, and I also beg to give you notice of my plan for the liquidation.

THE prices of every article will be very materially reduced, and in many cases a price below cost will be accepted for prompt cash. While these sacrifices will be made for such payments, I am prepared to give credit to known purchasers, and when the contracts are considerable to accept payment by bills or instalments, if more convenient, to those who desire to take advantage of an opportunity which seldom happens of acquiring valuable art property at prices which practically represent a dealer's cost.

WHEN this sale by private treaty has been continued for a short time, the remainder of the property will be disposed of by public auction or private tender as may be decided.

*ROUGH LIST of the Contents of the*  
**SINCLAIR GALLERIES** *(Extract from Stock Book)*  
55, 57, 59 **SHAFTESBURY AVENUE**                      **LONDON, W.**

*Also of THE OLD GALLERIES 73a Oxford Street*

*(Next door to Bonham's)*

**CLASS A**

Nos. 1 to 3000

**S**PECIMENS and Services of Pottery and Porcelain, including nearly all the known Ceramic Factories, English and Continental, also Oriental

**CLASS B**

Nos. 3000 to 5000

**W**OODWORK, Furniture, Mirrors, Screens, Panelling, and Interiors of Rooms, including examples of the best styles and periods of English, French, and Italian Art

**CLASS C**

Nos. 5000 to 6000

**M**ARBLE Work, including over one hundred Old Marble Chimneypieces, many of which are of exceptional interest, a great many suitable for ordinary use. Marble Statues, Groups, Vases; also a large number of Stone Figures, Groups, Sun Dials, and Vases for garden decoration

**CLASS D**

Nos. 6000 to 7000

**P**ICTURES, Prints, Decorative Panels

**CLASS E**

Nos. 7000 to 8000

**S**ILVER and Gold Articles, Gold Snuff Boxes, and Bijouterie. Sheffield Plated Articles

**CLASS F**

Nos. 8000 to 9000

**S**OFT Goods, Old Tapestry, Embroideries, Stuffs

**CLASS G**

Nos. 9000 to 10000

**M**INIATURES, Ivories, Arms and Armour, and Sundries

*Frederick Litchfield*



*ROUGH LIST of the Contents of the*  
**SINCLAIR GALLERIES** *(Extract from Stock Book)*  
55, 57, 59 **SHAFTESBURY AVENUE**      **LONDON, W.**

*Also of THE OLD GALLERIES 73a Oxford Street*

*(Next door to Bonham's)*

**CLASS A**  
Nos. 1 to 3000

**S**PECIMENS and Services of Pottery and Porcelain, including nearly all the known Ceramic Factories, English and Continental, also Oriental

**CLASS B**  
Nos. 3000 to 5000

**W**OODWORK, Furniture, Mirrors, Screens, Panelling, and Interiors of Rooms, including examples of the best styles and periods of English, French, and Italian Art

**CLASS C**  
Nos. 5000 to 6000

**M**ARBLE Work, including over one hundred Old Marble Chimneypieces, many of which are of exceptional interest, a great many suitable for ordinary use. Marble Statues, Groups, Vases; also a large number of Stone Figures, Groups, Sun Dials, and Vases for garden decoration

**CLASS D**  
Nos. 6000 to 7000

**P**ICTURES, Prints, Decorative Panels

**CLASS E**  
Nos. 7000 to 8000

**S**ILVER and Gold Articles, Gold Snuff Box and Bijouterie. Sheffield Plated Articles

**CLASS F**  
Nos. 8000 to 9000

**S**OFT Goods, Old Tapestry, Embroider Stuffs

**CLASS G**  
Nos. 9000 to 10000

**M**INIATURES, Ivories, Arms and Arm and Sundries

*Frederick Litchfield*

# WOODBURY REPRODUCTIONS

## Wallace Collection

The best works  
in this collection  
are reproduced in  
the Woodbury  
Series, including  
Meissonier,  
Watteau, Greuze,  
Fragonard,  
Gainsborough,  
Reynolds, &c., &c.

## Walker Art Gallery, Liverpool.

This remarkable  
and modern col-  
lection has been  
expressly photo-  
graphed for the  
Woodbury Series.  
It includes works  
by Herkomer,  
Poynter, Napier,  
Hemy, Dandy  
Sadler, Dicksee,  
Boughton,  
Rossetti,  
Burns Jones, &c.,

## Old and Modern Masters.

The Woodbury  
Gallery collection  
is unrivalled.  
Catalogues of over  
1,500 works, post  
free 1/-.



Mrs. Moore and Infant Boy (Rossetti) Wallace Collection

NOW ON VIEW at the

Admission Free

# WOODBURY GALLERY

37, NEW BOND STREET, LONDON, W.



By ROYAL WARRANT to

H.M. The King,  
H.M. The Queen,  
H.M. the late Queen Victoria,



H.R.H. The Prince of Wales,  
and  
H.R.H. The Princess of Wales.

# HENRY GRAVES & CO. (LTD.)

LONDON . . . . . 6, PALL MALL.  
BIRMINGHAM, 44, CHERRY STREET.

Fine Art Publishers, Picture Dealers, &c.



FORTHCOMING PUBLICATION.

## Lady Lyndhurst,

A Charming Mezzotint by  
E. LESLIE HAYNES.

after the Original Picture by  
SIR THOMAS LAWRENCE,  
P.R.A.,

in the possession of  
THE HON. MRS. BECKETT,  
by whose kind permission the above  
work is being engraved.

First State (limited to 300 impressions  
and 25 presentation copies),  
5 Guineas each.

No other state. Plate will be destroyed.

OTHER FORTHCOMING PUBLICATIONS.

**Lady Dover and Child.** Mezzotint by G. H. Every, after Sir Thomas Lawrence, P.R.A. 300 First States and 25 Presentation, at 5 Guineas each. No other state. Plate will be destroyed.

**Lady Grey and Children.** Mezzotint by T. G. Appleton, after Sir Thomas Lawrence, P.R.A. 300 First States and 25 Presentation Copies at 5 Guineas each. No other state. Plate will be destroyed. Only a few impressions remaining.

THE

# CONNOISSEUR

A MAGAZINE FOR COLLECTORS  
ILLUSTRATED

BY AM. SHAW  
1901



## CONTENTS

ARTICLES ON: TAPESTRY.  
 JOHN VOYEZ & HIS WORK.  
 THE WARD USHER COLLECTION.  
 ANCIENT COFFERS & CUPBOARDS.  
 GEORGE CRUIKSHANK: CHELSEA  
 CHINA: TWO PICTURES BY REM-  
 BRANDT: THE SILVER OF THE  
 SKINNERS COMPANY: ANTI-  
 ENGLISH GERMANY: STAMPS: &c.  
 BY: DELIA ANGELA HART: D<sup>r</sup>  
 G.C. WILLIAMSON: JOSEPH GREGG:  
 PHILIP NELSON: A. J. RUSCONI:  
 W. NORMAN BROWN: G. H.  
 POWELL: E. J. NARBIVELLE:  
 PLATES: A ST. JAMES'S BEAUTY  
 BY BARTOLOZZI, AFTER J.  
 H. BENWELL: A JEWISH RABBI  
 BY REMBRANDT: CHILDREN  
 OF THE FIRST FARE SPENDER  
 BY ANGIOLA KALDERON:  
 THE WARD USHER COLLECTION  
 JOHN CRUIKSHANK: THE  
 G. C. WILLIAMSON: THE  
 MARIA W. L. P. P. P.

MONTHLY  
**One Shilling**  
 Nett  
 The Subscription  
 to The Connoisseur  
 is 12<sup>s</sup> per Annum or  
 16<sup>s</sup> Post Free : : :

# Scottish Provident Institution.

Established  
1837.

Incorporated  
1848.

**Mutual Life Assurance with Moderate Premiums.**

**T**HE Premiums do not as a rule exceed the non-profit rates of other Offices; nevertheless they secure right to participation in the Whole Surplus on a system peculiarly favourable to good lives.

The Surplus at last Septennial Investigation (1901) was **£1,581,000.**

**S**IXTY-FIVE per cent. of the Policies which became claims by death during 1901 were entitled to Bonuses which, notwithstanding the lowness of the Premiums, were, on the average, equal to an addition of considerably over 50 per cent. to the Original Assurances.

**THE ACCUMULATED FUNDS EXCEED £12,000,000.**

LONDON:  
17, King William St., E.C.

WEST END BRANCH:  
17, Pall Mall, S.W.

HEAD OFFICE:  
6, St. Andrew Square, Edinburgh.

## Harding's Art Galleries

18, ST. JAMES'S SQUARE, LONDON, S.W.

**These Enlarged Galleries** ARE NOW OPEN AND CONSIST OF A

**XVI. Century Room** containing Objects of that Period in ENAMEL, BRONZE, & IVORY, &c. SILVER and FINE RENAISSANCE FURNITURE

**XVIII. Century Room** filled with Choice Specimens of EUROPEAN AND ORIENTAL PORCELAIN LOUIS XV. AND XVI. FRENCH FURNITURE, &c.

**XVIII. Century Room** devoted exclusively to FINE OLD ENGLISH PORCELAIN—CHELSEA, WORCESTER, &c., and FURNITURE of that Period

**M**ESSRS. GEO. R. HARDING & SON respectfully draw the attention of Connoisseurs and Collectors of *Objets d'Art* to the enlargement of these Unique Galleries, and beg to invite their personal inspection of them

Otis Electric Elevator  
to each floor

Business Hours 10 to 6 p.m.  
(Saturdays Included)

Telegrams: "BLUEJOHN, LONDON."  
Telephone: 2930 GERRARD

PLEASE SIGN IN TO A

Page ...


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

# A ST. JAMES'S BEAUTY

From an Engraving by Bartolozzi  
after John Hodges Benwell



BRITISH  
12 AP 1915  
MUSEUM



# The Connoisseur Register

OF

## Works of Art and Curios of every kind,

now for sale or wanted.

This list is compiled for the purpose of bringing readers of "The Connoisseur" into direct communication with the owners of valuable articles for sale or wanted. The charge for Advertisements is 2s. 6d. for one line (about eight words), and 2s. each additional line or part. Advertisements must be prepaid and sent in by the 10th of each month. Special terms for illustrations. All letters must be addressed "The Connoisseur" Register, No. 2, Carmelite Street, Whitefriars, E.C. Replies to Advertisements must be sent in a blank envelope, with the number at the top right-hand corner, and a separate loose stamp for each reply enclosed. No responsibility is taken by us with regard to any sales effected.

**SPECIAL NOTICE.**—No General Trade or Manufacturer's Announcement is allowed to appear in this List. Each item must refer to a specific article or collection actually in existence and for sale as described.

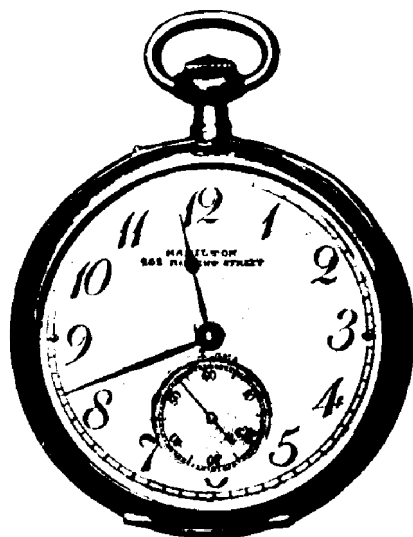
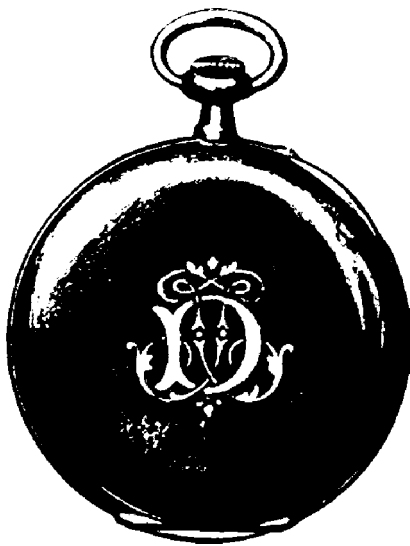
**Musical Instruments.**—Valuable antique specimens. [No. R427.  
**Delft: Old English.**—A dish with portrait of Duke of Ormonde, as illustrated page 150, July Number of CONNOISSEUR; bought from collection of Christopher Sykes, at Christie's. Offers invited. [No. R766.  
**Carved Sheraton Posts,** old clock, old brass fender. [No. R860.  
**Oil Painting.**—By Fabricius, genuine, on panel. [No. R861.  
**Autographs.**—Rare collection for sale, also unique document, signed and received by Raphael. [No. R862.  
**Thomson's Seasons, 1793.**—Rebound, two plates missing. [No. R863.  
**Mantelpieces.**—3 superb Bossi. Photos sent (Dublin). [No. R864.  
**Potato Ring.**—Antique Irish, silver, embossed, pierced and chased; unique design; old Cork mark, "Stirling"; 3½ ins. high, 8½ ins. diameter. [No. R865.  
**Valuable Japanese Ivory.**—Figures, perfection, high class, cheap. [No. R866.  
**Model Steamships.**—Fine specimens, beautifully finished, Mississippi and ocean favourites; ebonized 5 ft. glass cases. Bargain. [No. R867.  
**Cloisonné Japanese Vases.**—Select, rare, 20 ins. high, super-fine. [No. R868.

**Mandarin's Hall Lamp.**—Illuminated massive, ebony, hexagonal, richly carved, suit studio, library. Shanghai make, perfect, unique. [No. R869.  
**Wine Cooler.**—Antique, hand-carved, brown oak. £20. [No. R870.  
**Old Masters.**—A collection of, including Frans Hals, Hobbema, Sir J. Reynolds, J. Crome, David Cox, etc. Also a collection of choice and rare water-colours for disposal. [No. R872.  
**Academie de l'Espece.**—By Gerard Thibouet, 1688; cf. fol. plates; finest work on the subject. What offers? [No. R873.  
**Sideboard.**—A 5 ft. 6 in. Sweep front old mahogany Sheraton, very nicely inlaid, and in splendid condition, very fine wood. £35. [No. R874.  
**Candelabras.**—A pair of old cut glass, with three circular sets of drops on each. £15 the pair. [No. R875.  
**Bookcase.**—A 3 ft. 2 in. wide old mahogany Sheraton, upper part enclosed, two trellis-work glass doors, and lower part wood doors, 6 ft. 9 ins. high. £16 10s. [No. R876.  
**Dresser.**—A 6 ft. old dark oak Yorkshire, with upper part fitted for old pewter plates, three deep drawers in lower part, on Queen Anne legs. £16 10s. [No. R877.  
*[Continued.]*

# "HAMILTON" WATCH.

The Thinnest Keyless in the World!

Not Thicker  
 than  
 a  
 Five Shilling  
 piece.



Inspection  
 invited  
 at  
 the  
 Showrooms.

HAMILTON & Co., 202, Regent St., W.



**Bureau.**—A 3 ft. 6 in. old Chippendale mahogany, with upper part all finely carved and moulded, 7 ft. 4 ins. high, fitted complete; very perfect condition. £65. [No. R878.]

**Cupboard.**—A 15 in. wide by 18 in. high old Jacobean, inlaid, and carved panels, inside fitted small drawers. £4 10s. [No. R879.]

**Table.**—A 2 ft. 7 in. walnut Queen Anne, all walnut banded, very quaint lower part, two drawers in frame. £8 10s. [No. R880.]

**Chinese Case.**—A 16 in. by 14 in. high fine old lacquered, enclosed two doors, inside fitted drawers, all covered with good decoration, and in first rate condition. £15. [No. R881.]

**Oil Paintings.**—Rare old picture of a lady in style of Sir G. Kneller, considered valuable, good condition; size, 22 ins. by 26 ins. Pair of English landscapes, girls, excellent condition; size, 18 ins. by 10 ins. [No. R882.]

**Painting.**—*The Triumph of Religion*, by Sir P. P. Rubens, on panel, 37½ ins. by 27 ins. by 1 in. thick, in one piece, in fine condition. [No. R883.]

**Old Drawing.**—12½ ins. by 9 ins., said to be Tintoretto, from Crozat's sale, 1741: *Assumption of the Virgin*; also Talma's, Tenier's, Dow's, Haydn's. [No. R884.]

**Oil Paintings.**—Panel: (1) *Portrait of Catholic bishop* signed V. D. M. (Van der Meulin), 10½ ins. by 8 ins.; (2) *Flight into Egypt*, signed B. B. (B. Bremberg), 11 ins. by 13 ins. long. [No. R885.]

**Coins.**—Silver, French provincial mints, tenth, eleventh, and twelfth centuries. [No. R886.]

**Book.**—*Orlando Furioso*, 1773, 4 vols., 8vo, tall copy, 46 plates (Baskerville). What offers? [No. R887.]

**Fan.**—Valuable specimen, perfect condition, Marie Antoinette period. [No. R888.]

**"The Guardian," 1711.**—One vol. What offers? [No. R889.]

**Oil Painting.**—A copy, Turner's *Approach of Venice*, 27 ins. by 21 ins. Offers. [No. R890.]

**8-Day Clocks.**—Mahogany, 80s.; inlaid, ditto, 110s. [No. R891.]

**Cabinet.**—Antique parqueterie bureau, unique design, £100. [No. R892.]

**Private Collection.**—Offers for: Antique, oak, mahogany, 3 grandfathers, 1 fiddle clock, old china, porcelain, oil and water-colour paintings, old zinc engravings, etc. [No. R893.]

[Continued.]


**JEFFREY & CO'S**

TO BE HAD OF ALL DECORATORS

FREE FROM ARTISTIC

FACTORY 64, ESSEX ST. LONDON

**ARTISTIC WALLPAPERS.**



And at "THE WALLPAPER GALLERY,"  
31, MORTIMER ST. (Regent St., W.)

1903 EDITION.

The FOURTH EDITION of the

**Universal Standard Catalogue of the Postage Stamps of the World**

Is Now Ready.

It includes all stamps known to be issued up to February, 1903, and is the latest published.



Nearly 3,000 Illustrations.

No Measurements of Perforation.

The cheapest, simplest, and most easily understood Catalogue in the World  
Price 1s. 3d. post free; cloth gilt, interleaved, 3s. 6d.

**NEW 64-PAGE PRICE LIST** (1903 Edition)  
of 1,520 different Packets and Sets of Stamps, sent on receipt of penny stamp for postage.

**NEW STAMP ALBUMS FOR 1903**  
from 1s. 6d. to £12.

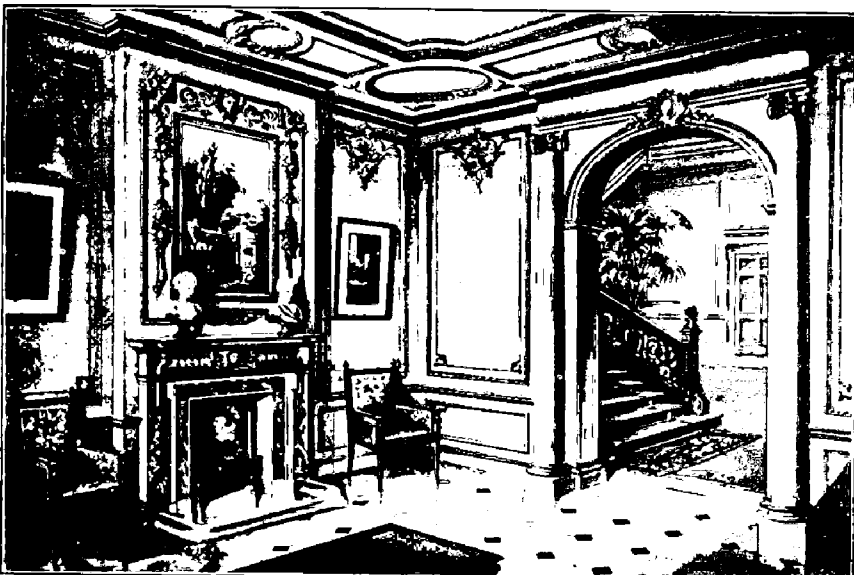
**WHITFIELD KING & Co., Ipswich.**

TELEPHONE 2823 GERRARD.

TELEGRAPHIC ADDRESS: "WHEELRACE."

# MELLIER & CO.,

48-50, Margaret St., Cavendish Square, W.



ENGLISH, FRENCH,  
& ITALIAN STYLES  
of all Periods.

Perfect details guaranteed.

**Interior Decoration.**  
**Furniture.**  
**Upholstering.**  
**Electric Lighting.**

DRAWINGS & ESTIMATES FREE.

TELEGRAMS:  
"DECORITER, LONDON."

TELEPHONE  
5407 GERRARD.

THE MISSES

# Helen AND Isabel Woollan

UNDER ROYAL PATRONAGE.

RARE OLD PRINTS. LACE. GLASS.



(QUEEN ANNE TABLE).

ANTIQUÉ FURNITURE:

CHIPPENDALE, SHERATON, SATINWOOD, OLD OAK.

OLD LOWESTOFT CHINA.

WORCESTER SERVICES.

28, Brook Street, Grosvenor Sq., W.

(FEW DOORS FROM BOND STREET.)



ESTABLISHED  
1780

# ERARD

## PIANOS

ILLUSTRATED CATALOGUE  
FREE ON APPLICATION

18, GT. MARLBORO'  
STREET, W. ———



RARE  
POSTAGE  
STAMPS



BOUGHT, SOLD, AND EXCHANGED BY

## D. FIELD,

4 & 5, The Royal Arcade,  
Old Bond Street,  
and Albemarle Street,  
LONDON, W.

Mr. D. FIELD invites Collectors to an inspection of his unique stock of Postage Stamps, ranging from the most ordinary varieties and the newest issues to the greatest rarities.

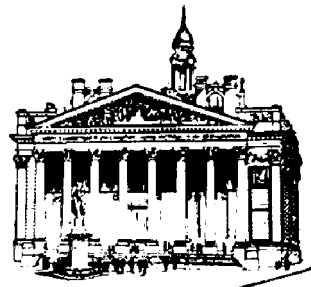
**SPECIALTY.**—Stamps of Great Britain & Colonies. Selections of choice stamps sent on approval to responsible collectors furnishing satisfactory references. Prices moderate, and will compare favourably with those of any other firm.

**SPECIAL OFFERS.**—A fine collection of 2,000 different British, Colonial, and Foreign Postage Stamps (containing post cards, envelopes, or duplicates), in fine condition, for 1/-. Highly recommended. A collection of 1,000 (also containing no cards, envelopes, or duplicates) for 18/-.

Wanted to purchase, Important Collections and Rare Stamps.

Telephone No. 4,809, Gerrard.

INCORPORATED BY ROYAL CHARTER, A.D. 1720.



The Corporation of the  
"Royal Exchange Assurance"

Quotes Special Rates for

ANNUITIES

WHEN HEALTH IS

IMPAIRED.



ROYAL EXCHANGE  
FIREMAN, 1802.



L.C.C. FIREMAN, 1802

Write for full particulars to:

The Secretary,

AT THE HEAD OFFICE,  
ROYAL EXCHANGE,  
LONDON, E.C.

# THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY).

## CONTENTS.

VOL. V. March, 1903. No. XIX.

	PAGE
TAPESTRY: ITS ORIGIN AND USES. By DELIA ANGELA HART. (With nine illustrations) . . . . .	155
JOHN VOYEZ AND HIS WORK. By "G." (With four illustrations) . . . . .	166
THE WARD USHER COLLECTION AT LINCOLN. By DR. G. C. WILLIAMSON. (With fifteen illustrations) . . . . .	169
"ANCIENT COFFERS AND CUPBOARDS." PART II. (With four illustrations) . . . . .	177
THE EARLY GENIUS OF GEORGE CRUIKSHANK. By JOSEPH GREGO. (With four illustrations) . . . . .	187
CHELSEA CHINA. By PHILIP NELSON. (With three illustrations) . . . . .	194
TWO PICTURES BY REMBRANDT. By A. J. RUSCONI. (With two illustrations) . . . . .	196
FRAUDS IN JEWELLERY. By WM. NORMAN BROWN . . . . .	198
THE OLD ORNAMENTAL SILVER OF THE WORSHIPFUL COMPANY OF SKINNERS. By ARTHUR BUTLER. (With four illustrations) . . . . .	201
ANTI-ENGLISH GERMANY. By G. H. POWELL. (With one illustration) . . . . .	207
STAMPS. By E. J. NANKIVELL. (With nine illustrations) . . . . .	209
NOTES. (With five illustrations) . . . . .	213
IN THE SALE ROOM . . . . .	220

### PLATES.

A ST. JAMES'S BEAUTY. By BARTOLOZZI, AFTER JOHN HODGES BENWELL. . . . .	<i>Special Supplement</i>
A JEWISH RABBI. <i>From the Painting by REMBRANDT, in the National Gallery</i> . . . . .	<i>Frontispiece</i>
CHILDREN OF THE FIRST EARL SPENCER. By ANGELICA KAUFFMAN. <i>From the Collection of EARL SPENCER, at Althorp</i> . . . . .	161
SOME OBJECTS FROM THE WARD USHER COLLECTION. <i>From a Water-Colour Drawing by the COLLECTOR.</i> . . . .	175
DAY MASQUERADE IN RANELAGH GARDENS. By CRUIKSHANK . . . . .	186
RANDOLPH AND HILDA DANCING IN THE ROTUNDA AT RANELAGH GARDENS. By CRUIKSHANK . . . . .	191
HENRIETTA MARIA, QUEEN OF ENGLAND. By E. T. PARRIS . . . . .	212

**Lambert,**  
*Goldsmiths, Jewellers,*  
*and Silversmiths*  
*To His Majesty the King.*

10, 11, & 12, COVENTRY ST., PICCADILLY, W.



A unique collection of Diamond Work,  
 Enamels, and Works of Art.

Every description of Decorative, Table,  
 and Ecclesiastical Gilt and Silver Plate,

ANTIQUÉ AND MODERN.

## TO CONNOISSEURS!

**SPECIAL INSURANCE of Rare Furniture,  
 Pictures, Old China, Bric-a-Brac,  
 and Curiosities. \* \* \* \***

MANY Connoisseurs and owners of Valuable Furniture are unaware that in the unfortunate event of a fire the Insurance Companies require a tabulated priced list of every article destroyed, and unless an Inventory and Valuation is in existence, made by a qualified expert, much trouble and sometimes great loss is incurred by the assured.

HAMPTON & SONS will, at specially moderate fees, prepare a valuation of the whole of the contents of a house, and so place the assured in such a position that a claim is practically indisputable.

## HAMPTON & SONS,

Expert Valuers and Auctioneers,  
 1, COCKSPUR STREET S.W.

## Lowe & Goldschmidt

AUCTIONEERS & VALUERS  
 HEATH STREET, HAMPSHIRE ROAD  
 AND AT BRONDESBURY



## Periodical Sales by Auction

SPECIAL LISTS SENT ON RECEIPT OF REQUISITES



Telephone Nos.: 693 King's Cross and 1594 Finsbury

FOR SALE OR  
EXCHANGE.

**Five Carved Wood Figures.**—The upright figure 5 ft. 3 ins. high, all in perfect condition, and suitable for Church, Entrance Hall, or Orangery, lettering cut upon them as follows:—



PVBH. FECIT. ANNO,  
18 79 01. ANTONIUS.  
VAN ERP. DONO  
DEDIT. Price, £100.

These figures are understood to come out of Earl Manvers' Orangery at Thoresby Hall, but this cannot be vouched for.

Apply to W. J. FARR, Antique Dealer, Robergate, Pontefract.

**Sideboard.**—Sheraton, fine mahogany, 4 ft. 7 ins., very good brasswork. £15. [No. R894.  
**Chippendale's Book.**—1st ed., 1754, perfect. £17. [No. R895.  
**Sheffield Plate.**—Pair candlesticks, 35s.; pair telescopes, 45s. [No. R896.  
**Tea Service.**—Genuine marked Rockingham, about 40 pieces; approval with references. Offers. [No. R897.  
**Tea Service.**—Fine old Spode, blue and gold, marked in red. What offers? [No. R898.  
**Portrait.**—Fine old, by Rembrandt, guaranteed genuine. £2,500. [No. R899.  
**Engravings.**—A small collection by Samuel Cousins. [No. R900.  
**Chairs.**—Seven original "Thomas Chippendale," in the family since eighteenth century; wheat-ear decoration; photo and price on application. [No. R901.  
**"Angler's Repast."**—Ward, after Morland. Offers. [No. R902.  
**Oak Dresser.**—Welsh, £12; oak gate-legged table, £4 4s.; old brass lantern clock, £9 10s. Genuine antiques. [No. R903.  
**Chairs.**—Set 6 small, 2 arm, antique mahogany, loose seats, £25; Sheraton sideboard, £21. [No. R904.  
**Dinner Service.**—Old Worcester china, £27 10s.; and other old china. [No. R905.  
**Portrait.**—In oils, of J. R. Smith, by himself. Offers. [No. R906.  
**Miniature of lady unknown;** artist, Pelham. 32s. 6d. [No. R907.  
**Antique Silver.**—Small collection of useful articles; also few pieces of old Sheffield plate. [No. R908.  
**Cradle.**—Carved oak, Jacobean period, with pent-house roof; very rare. £8 8s. Photo. [No. R909.  
**Required,** by an American collector, authentic pictures and works of art, from private sources, £1,000 to £50,000. [No. R910.  
**Norman Press.**—Old oak. £6. (At Enfield.) [No. R911.  
**Chess.**—Combination chess, draughts and backgammon, in ebony and ivory inlaid case forming board. £10. [No. R912.

**Carved Ivory Figure.**—Walter Raleigh, 7 ins., £6. [No. R913.  
**Collection of 800 Electrotypes** of finest French, Italian, and English medals, arranged in trays. £20. [No. R914.  
**Landseer Drawing.**—Dead Stag and Rough Hound, cost 100 gns. artist sale; what offers? Also small collection oil paintings, mostly English-Flemish. [No. R915.  
**Stamps.**—19 cs., Spain, 1865, perf., fine, with gum. £2 5s. [No. R916.  
**Old Masters.**—Small collection for sale. [R917.  
**Line Engravings.**—Cupid, by Sir Robert Strange. After Vanloo, 1750. Egeria of Correggio, by Humphreys, 1846. Offers. [R918.  
**Crown Derby.**—Very fine old (Scarsdale) vase; Duesbury period. Height, 12 ins. Gilding and painting very beautiful. £20. [No. R919.  
**Old China Teapots.**—Collection of. Very fine and rare examples: 20 in number. £30. [No. R920.  
**Crown Derby Dinner and Dessert Service.**—Indian tree pattern; rich in gold and colour; over 150 pieces; practically perfect; guaranteed genuine. Price, 150 gns. nett. [No. R921.

**Swansea China Wanted,** Also Nantgarw China, Swansea, and Dillwyn's Pottery. Cantorian Ware marked, and marked pieces of Dillwyn's Etruscan Ware. Only good specimens required. Apply A. Duncan, Glenholme, Penarth, S. Wales.

*The Answers to Correspondents  
will be found among the  
Advertisement Pages.*

LANDSCAPE BY  
THEYON (signed).

Painted in his  
middle period.

Size:

14 in. by 22 in.



Handsomely  
framed.

Property of a  
private gentleman.

Offers of above  
£100 will be  
considered.

R 871.

THIS PICTURE CAN BE SEEN AT "THE CONNOISSEUR" OFFICE.



## ANSWERS TO CORRESPONDENTS

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

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

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

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

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

**Pictures.**—H. (Taunton).—We will arrange for an expert to come and see your pictures and advise as to their value. Make a complete list of the pictures for investigation, which may save a visit and expenses. Many important paintings, which were at one time valuable, are not fashionable now and fetch poor prices.

A. L. (Bishopsgate Street).—Enquiries made at the principle London Auctioneers and we find no trace of a Hobbs Sale in the 80's. Why not send the supposed Nasmyth to us?

E. B. (Dewsbury).—The loose sketch on canvas has no value. The seascape is an English painting, probably worth about £5. The panel is an English painting after the Dutch School, worth about £3. The large oil is an English picture, probably about 70 to 80 years old, and worth about £5. The Baxter print is probably worth about £1.

G. H. (Carlisle). James Wilson Carmichael was born in 1800. There is a picture of his in Trinity House, Newcastle. He exhibited twenty-one times in the Royal Academy, and was generally known as a skilful marine painter. He died in Scarborough in 1863, and was 61 years of age when he painted the picture from Bembridge, Isle of Wight, worth about £25.

A. E. (Manchester).—We have examined your oil painting, by Maclise, and are of opinion that it is his work, but consider that it is not in the original state in which it left his studio. It may possibly be a study which has received attention at the hands of the restorer. Acknowledged good works by Maclise at the present moment are worth little. The fashion is in other directions, and you will probably obtain a higher price in the country than in London.

A. G. (Cardiff).—The picture is an English painting after the Dutch school, and is worth about £3. The engraving is a modern copy of Rembrandt of little value.

J. A. T. (St. John's Wood).—The painting is by Joseph Vernet, and is damaged. In such thin and poor condition it is not worth more than about £7, and is not worth restoring. The engravings are of little value, Vernet not being in fashion.

J. B. (Bristol).—By the photographs your figure paintings are not valuable, but the colouring in the originals might effect a valuation considerably.

A. L. B. (Hampstead Road).—In our opinion your picture is a Troyon of the middle period and is worth money. If you had an advertisement inserted in *THE CONNOISSEUR* you would probably get a good price for it.

A. H. P. (Tewkesbury).—We have examined the photographs of your pictures and in our opinion the landscape is an English copy of Ruysdael. The other is a copy of the Italian school, and both are of little value.

L. (Distington, Cumberland).—Your picture is a copy of *Lady Hamilton Spinning*, after Romney. It has no selling value.

A. E. A. (Manchester).—Your picture is a copy of an Italian picture by Bartolommeo Schidomi, who was born 1516. His works are found in Continental Galleries. It is worth little.

R. W. (Preston).—Your picture is a copy of a part of the famous Correggio in the National Gallery, of little value.

H. (Glasgow).—Your picture is a copy of Cornelius de Vos, who died in 1651, painted in the style of Rubens. It is of little value.

R. P. (Southsea).—Oil painting of *De Ruyter* is worth investigating and restoring.

G. T. (Whitby).—Sporting pictures have some value, send it for opinion.

T. L. (Taunton).—The oil paintings can be sent for our opinion.

**Books.**—H. C. K. (Banbury).—*Academie de l'Espece, Book on Feuing*, etc., by G. Thibault, 1628, cf., fol., plates, was sold in Amsterdam, last December, for £16 17s. 6d.

K. B. B. (Bognor).—Gardiner's *Books on Greek Coins*, 31s. ed.; *The Cambridge Press, History of*, 42s.; *Clarendon Press, Catalogue of* (Sim.), Macmillan, 21s. Foreign coins of little value.

E. W. (St. Neots).—Your *Don Juan*, by Byron, is dated 1839. It is the 1819 edition that fetches money, and yours is probably worth little. The other books are of little value. Send them to some dealer, and accept his best offer.

W. A. B. (Forest Hill).—*Roads through England* is worth about £2 to £3. *The Book of Gems* has little value. *The Seasons* was sold in December, 1900, first edition, for £3.

J. C. J. (North Devon).—Spanish copy of *Don Quixote* of little value here.

H. H. C. (Bradford).—New Testament in English, at "Rhemes" for English Catholics, by John Fogny. Copies sold a few years ago for £2 10s. and £3 15s.

T. (Boston, Lincs.).—*The National Gallery Pictures*, as the Vernon Collection. Pub.: Virtue. A copy, four calf, sold for £2 18s.

*The Connoisseur*



# GILLOWS



\*\*\*

## French Furniture

Canapes

Fauteuils

Screens

Tapestries

Aubusson

Carpets

Appliques

Bronzes

Clocks

and

## Decoration

\*\*\*

BOUDOIR (LOUIS XVI.), AT 406, OXFORD STREET.

**M**ESSRS. GILLOW beg to announce that they have engaged the services of one of the most eminent Decorative Artists in Paris, who will prepare designs and superintend the execution of decorations in the French styles. They will thus be enabled to confidently guarantee work (at the lowest possible cost) of equal merit, both with regard to detail and ensemble, to that carried out by the best Paris Houses.

The Galleries at 406 to 414, Oxford Street, contain the finest selection of French furniture to be seen in London, and include replicas of the best pieces from the Museums and private collections.

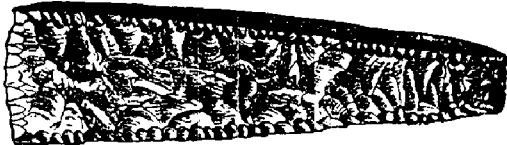
**406 to 414, Oxford Street, LONDON, W.**

**SOUTH KENSINGTON.**  
**ANTIQUES &**  
**WORKS of ART.**

Specimen <sup>AND</sup> Collectors' Pieces.

KIRBY & Co., 25, Thurloe Place, S.W.

**FENTON'S** <sup>Old</sup> Curiosity Shop,  
33, Cranbourn Street, W.C.



Genuine Specimens of ANTIQUE CHINA, ARMS,  
MINIATURES, PREHISTORIC & ETHNOLOGICAL  
CURIOSITIES, at moderate prices.

And at 27, Abbeigate Street, BURY ST. EDMUNDS.



**REPRO  
DUCTION**

OF OLD  
COLOR PRINTS,  
Reynolds, M. and,  
Bartolozzi, H. and,  
and Sporting Prints.  
Old Copper Plates for Light.

**Chas. BEVAN,**  
Colorist,  
99, New Kent Road,  
LONDON.

Wholesale only.

**NOTICE OF REMOVAL.**

**James Rimell & Son,**

Dealers in Old Books and Engravings,

LATE OF

91, Oxford Street, W.,

Have removed to New Premises,

**53, Shaftesbury Avenue, W.**

(CORNER OF WARDOUR STREET AND NEAR PICCADILLY CIRCUS).

**VOLUMES of "THE CONNOISSEUR."**

**To Subscribers to the Magazine.**

COVERS for Binding the first, second, third and fourth volumes of THE CONNOISSEUR, September to December, 1901, January to April, May to August, and September to December, 1902, are now ready. These may be ordered through any Bookseller or Newsagent. The Covers are Etruscan Red, and in three styles. The prices are as follows:

No. 1 Binding: Etruscan Red, Art Canvas, 2/- nett.

No. 2 Binding: Etruscan Red, Gold Panelled Lambskin, 5/- nett.

No. 3 Binding: Etruscan Red, Royal Niger Leather, 8/6 nett.

Bound Volumes may be ordered at the following charges:—No. 1 Binding, 7/6; No. 2, 12/6; No. 3, 18/- nett.

Specimens of the Bindings may be seen at the Offices of the Publishers, 2, Carmelite House, Carmelite Street, E.C.; and at the Editorial and Advertising Offices, 2, Carmelite Street, London, E.C.; also at the following establishments:—

Messrs. JOHN & E. BUMPUS, Ltd., 350, Oxford Street, W.; 178-179, Holborn Bars, E.C.

Messrs. H. SOTHERAN & CO., 140, Strand, W.C.; 37, Piccadilly, W.

Messrs. HATCHARD, 187, Piccadilly, W.

Messrs. BICKERS & SON, 1, Leicester Square, W.C.

Mr. R. GUTEKUNST, 16, King Street, St. James', W.  
Messrs. ROBSON & CO., 23, Coventry St., Leicester Square, W.  
TRUSLOVE, HANSON & COMBA, 6b, Sloane Street, S.W.; 153, Oxford Street, London, W.

OTTO SCHULZE & CO., 20, South Frederick Street, Edinburgh.

**Bound Volume Subscription Form.**

Please supply me with bound volume of THE CONNOISSEUR for .....  
to ..... 190..... in No. .... Binding. I enclose .....  
value .....

Please write full name and address clearly. Name .....  
Address .....

Publishing Offices:  
2, Carmelite House, Carmelite St., London, E.C.

Date .....

*The Connoisseur*

Messrs. **FOSTER**

Auctioneers  
and Valuers

HOLD

Sales by Auction

AT THE

**GALLERY**  
**54, Pall Mall**

EXCEPT DURING THE  
AUTUMN RECESS.



ESTD. 1810. REBUILT 1890.

Each **WEDNESDAY**—Pictures, Water Colour Drawings, and Engravings.

Each **THURSDAY**—Miscellaneous Effects:

Decorative Furniture, Old China, Clocks, Bronzes, Jewellery, Lace, Plate, Plated Articles, Miniatures, Books, and objects of Art and Virtue.

Arrangements for special sales of Wine, Spirits, Cigars, Sporting Effects, etc., on other days can be made.

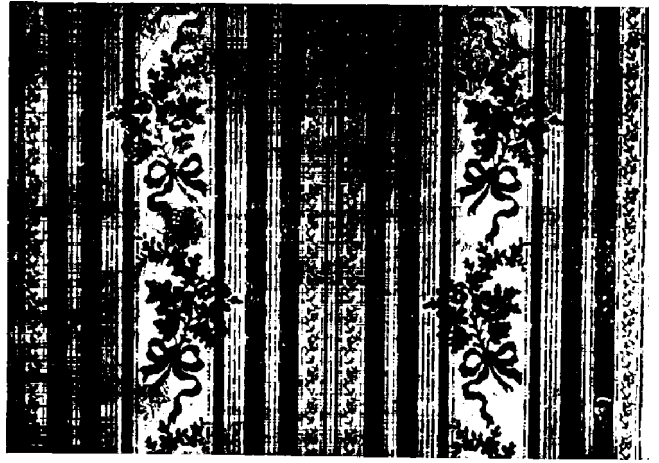
Auctions of Furniture and Personal Effects, on premises in town or country conducted.

Valuations made for Probate and Family division.

Sales of Freehold, Leasehold, and other Property effected at the Auction Mart, or negotiated by private treaty.

C. R. FOSTER, F.S.I., E. C. FOSTER, A.S.I., WALTER FOSTER, A.S.I.

**WALL PAPERS**  
**LIKE OLD SILKS**



TO BE OBTAINED ONLY FROM

**GREGORY & CO.,**  
19, Old Cavendish Street,  
LONDON, W.

PATTERNS AND PRICES SENT FREE ON APPLICATION.  
ESTIMATES GIVEN FOR PAINTING & DECORATION.

CONCLUDING WEEKS.  
FINAL REDUCTIONS.

**HEWETSONS**  
**REBUILDING**  
**SALE**

The  
Furnishing  
Event of  
1903

Thousands  
of Clearance  
Sacrifices



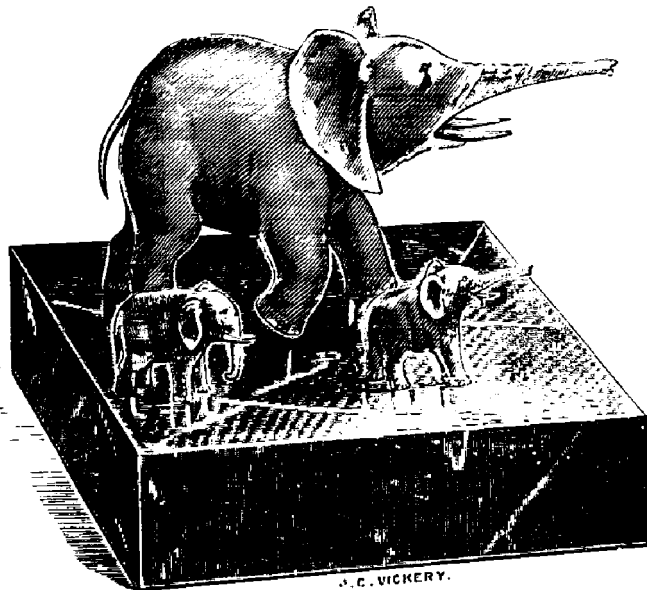
**212-204 TOTTENHAM COURT ROAD** LONDON  
W



# J. C. VICKERY, 179, 181, 183, REGENT ST. W.

Under Royal Warrants to Their Majesties the King and Queen and T.R.H. the Prince and Princess of Wales.

Jeweller, . . .  
Silversmith, AND  
Travelling Bag  
Manufacturer, .  
&c. . . . .

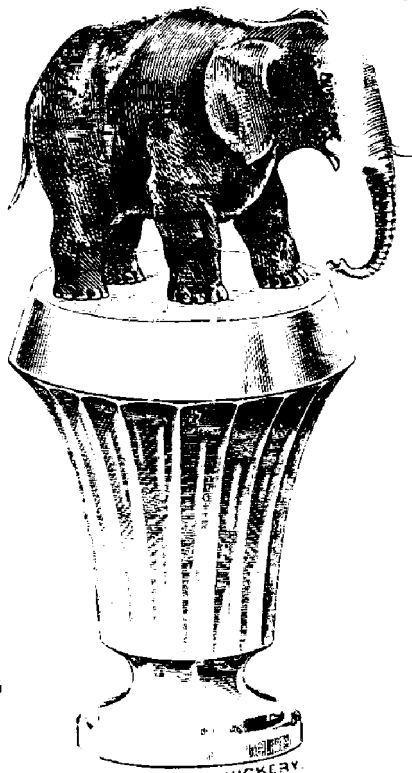


G1592.

Rose Crystal Paper Weight, mounted with hand-carved real Jade Elephants, as sketch, £14 10s. 0d.

Mounted with hand-carved Amethyst and Jade Pigs, £14 10s. 0d.

In crushed Morocco Cases.



G1593.

J. C. VICKERY.

Real Rock Crystal or Rose Crystal Seal, mounted with hand-carved Jade Elephant, £8 8s. 0d. In crushed Morocco Case.

## CALBROKDALE CO. LD.

ARCHITECTURAL IRONFOUNDERS,  
FIREPLACES, MANTELPICES,  
GATES & RAILING BALLUSTERS,  
CONSERVATORIES & FOUNTAINS.



141  
QUEEN  
VICTORIA  
STREET  
LONDON  
E.C.



By Special  
Warrants  
of Appointment.



## Perry & Co.

HAVE

A FEW MAGNIFICENT  
Old Chandeliers & Brackets

TO OFFER AT

JOB PRICES.

PHOTOS. &  
DESCRIPTIONS  
FORWARDED TO  
ENQUIRERS.

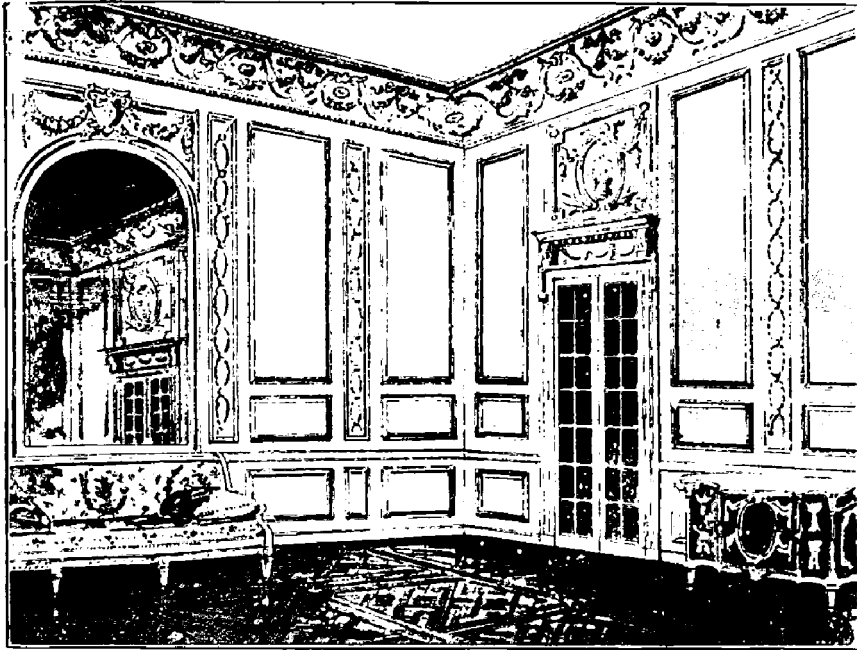
A Visit to the  
SHOWROOMS  
RECOMMEND

**PERRY & CO.**  
ELECTRIC LIGHT  
FITTINGS

CHOICEST  
DESIGNS  
AND  
BEST WORK

17 GRAFTON ST  
BOND ST LONDON W.

**T H E Pulteney Galleries of Decoration**



**H. & J. Cooper**

LTD.

Furnish Designs and Estimates for High-Class Work in pure style at a moderate cost, in town or country, under personal supervision

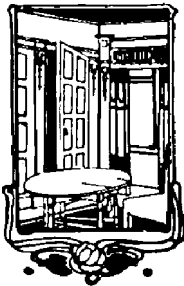
8 & 9, Great Pulteney Street, Regent St., W.

A LOUIS XVI. SALON.

Des. and Executed by H. & J. COOPER.

**T H E Pulteney Galleries of Decoration**

Design-er. **THOS HALL** Decorator. Furnisher.



118 GEORGE ST  
EDINBURGH  
23-25 G<sup>T</sup> PORTLAND ST  
LONDON

Telegrams. Telephone  
Artisellia London  
London 1889 Gerrard  
colouring Edinburgh  
Edinburgh 2263

**DRUCE & CO**

BAKER STREET, LONDON, W.

ANTIQUE FURNITURE

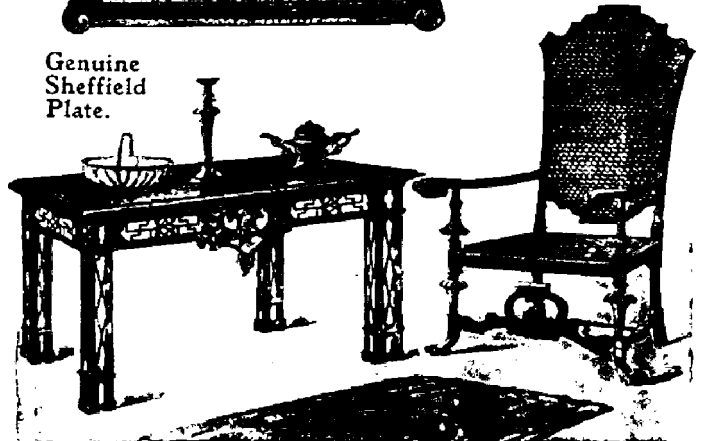
AT COMMERCIAL PRICES.



Chippendale,  
Sheraton,  
Heppelwhite,  
Queen Anne,  
Louis XV. and  
XVI.

Persian Carpets  
and Rugs.

Genuine  
Sheffield  
Plate.



Unique Collection of Antique Furniture.

# SPINK & SON, Ltd.,

EXPERTS IN  
ANTIQUÉ SILVER, FINE JEWELS,  
ANCIENT COINS AND MEDALS,  
GREEK, ROMAN, AND EGYPTIAN  
ANTIQUITIES  
(Buyers, Sellers, and Exchangers).



17 and 18, PICCADILLY,  
LONDON, W.

(Close to Piccadilly Circus),

And also at  
1 & 2, GRACECHURCH STREET, CORNHILL, E.C.

# BEMROSE AND SONS LTD.,

Specialty:

COLOUR BLOCKS  
AND HIGH GRADE  
HALF TONES,

Printers & Lithographers,

DERBY & LONDON,  
4, Snow Hill, E.C.

Ask for Specimens: See this Magazine

THE . . .

# Remington Typewriter

IS . . .  
SIMPLE,  
STURDY,  
AND  
STRONG.

It provides the maximum of efficiency  
with the minimum of effort.

Remington Typewriter Company

(Wyckoff, Seumans & Benedict),

100, Gracechurch St., London, E.C.  
West-End Branch: 263, Oxford St.

And all large towns.

## ART WALL PAPERS.



THE PRESCOT. From 4/- per piece.

Chas. Knowles & Co. Ltd., 164, KING'S ROAD,  
THE LARGEST SHOWROOMS IN LONDON. Chelsea, London, W.

## FRILLED BUTTER MUSLIN.

WHITE, CREAM, ECRU, AND 12 ART SHADES.



Curtains, frilled two sides and bottom,  
long, 56 inches wide, 6/9 per pair. May  
had by the yard, 56 inches wide, frilled bot  
11/6d. per yard. Sample Book of Plain and  
Muslins sent on approval.  
Patent Spydre Curtain Tape, 2/6 per box.

Roller Blinds: Plain, from 1/6; L  
from 2/3. Sample Book of Materials on a

Roman Carpets, Tapestries, Cretonnes, Art Silks, Art  
Plushettes, Art Serges, &c. Patterns on approval. Table Covers,  
Squares, Mantel Borders. Picture Book of Lace Curtains, Roller  
Heavy Curtains, Carpets, Rugs, Mats, Matting, Linoleum, Cork  
Felts, Stair Pads, Bedding, Blankets, Quilts, &c., post free.

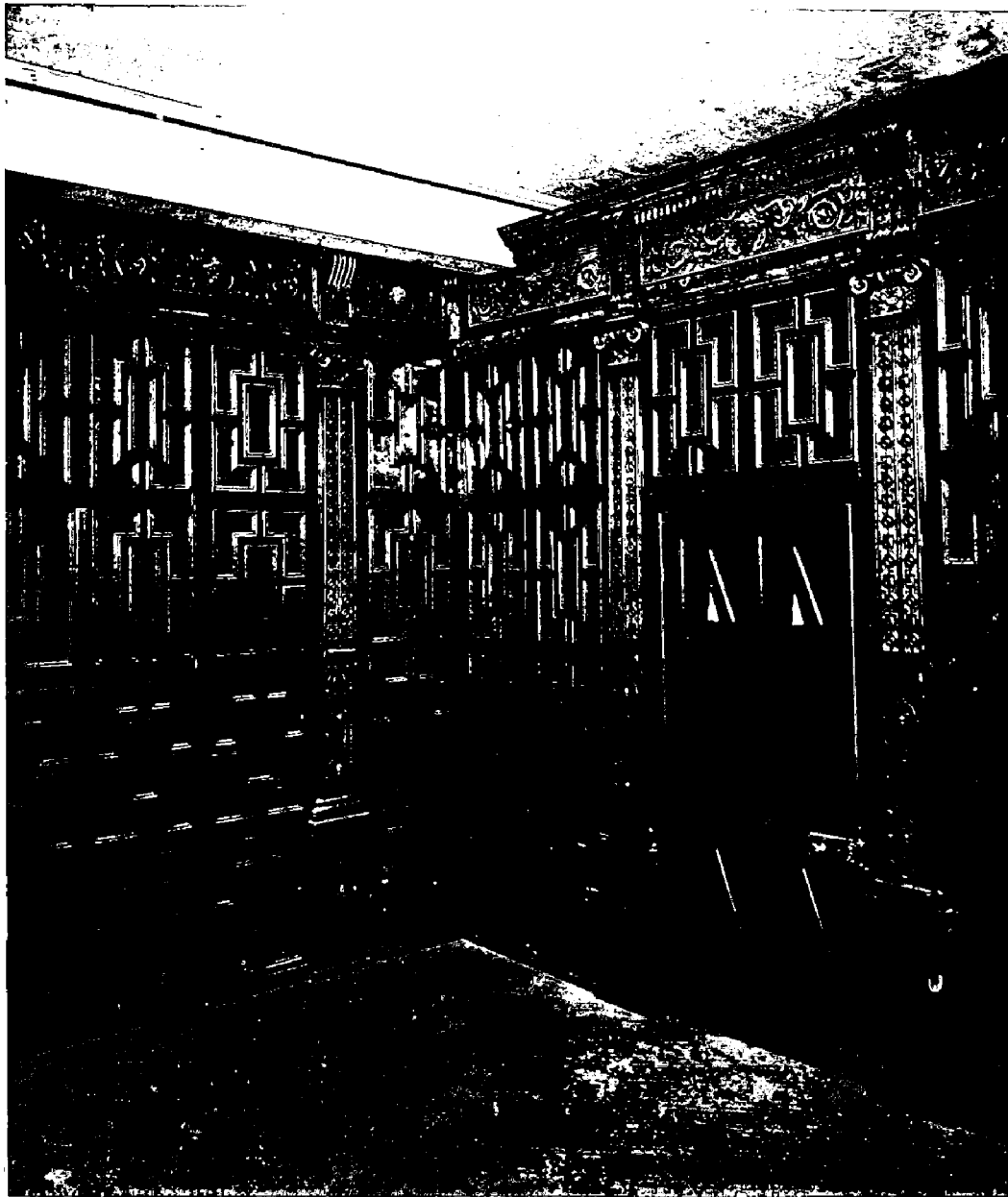
H. Goringe & Co., 37a Dept., Nottingl n.

*The Connoisseur*

The Largest Stock of GENUINE ANTIQUES in London

# GILL & REIGATE

High-class Decorators & Furnishers (LTD.)



The attention of Connoisseurs is directed to this unique oak interior, which formed the Boudoir at Rawdon House, Hoddesdon. It is undoubtedly one of the finest Jacobean examples extant, and has been erected intact in our Oxford Street Showrooms

**Art Treasures :** A Guide to the Collector of Genuine Antiques  
By J. H. GILL & W. WEDGWOOD

WILL BE FORWARDED ON RECEIPT OF ONE SHILLING IN STAMPS

77, 79, 81, 83 & 85, OXFORD STREET  
6 & 7, DEAN STREET, LONDON, W.

ANSWERS TO CORRESPONDENTS—continued.

W. G. (Carlisle).—A copy of *The Spectator* has this year been sold for £37 at Sotheby's by auction, but until this previous prices averaged about £6. The amount which *The Guardian* may fetch is therefore uncertain, and we advise you not to anticipate too much.

J. C. R. (Shaftesbury).—A copy of *Modern London*, 1804, thirty-one coloured plates, sold for £3 5s.

F. H. (Hamilton, N.B.).—*Dictionnaire de l'Academie Francaise*, 1740 edition. Worth 15s. to 20s.

H. C. (Brighton).—*Offitii Cicero* and *Epistles of Cicero* have not been recently sold at auction separately; but from prices realized with other parts of his works, they seem to be worth more than £1 each. Depends on state.

W. G. (Carlisle).—Three sets of *The Spectator*, *Tatler*, and *Guardian* were sold last year for £9 10s. and £6 5s. *The Siege of Corinth*, by Byron, dated 1816, may be worth more than £1. The Bible, R.A., dated 1799, has no value from a collector's point of view.

J. (Chislehurst).—*Life of Cosway*, published by G. Bell & Sons, is now out of print.

H. C. (Portsmouth).—The Register of THE CONNOISSEUR and our supplement, SALE PRICES, both would be good means for disposing of your books and the spray picked by H.M. the Queen. Books worth 30s. to £3.

E. A. (Stratford).—Bibles, unless earlier than 1600, are of little value even with plates.

C. J. B. (N. Devon).—Shaw's specimen of *Ancient Furniture*, H. J. Bohn, large papers, cop. 1836, realised £4 10s. May, 1901.

W. H. (Shenley Hill).—*Engravings*, published by Tresla, R.A., after Tomkins, etc. *British Gallery of Engravings*, published by Tresla, R.A., sold for £26, mor. ex. 1901, May.

G. J. (Pudsey).—We cannot examine lists of books and advise you as to whether there are any worth sending up, unless by arrangement.

E. B. (Tulse Hill).—Your list contains a number of very valuable books. By arrangement we can give you the prices they have realised recently, and advise you what volumes it will be necessary to inspect.

T. W. A. (Preston).—Coloured print of a naval ship on fire has some value; some of your books may have a selling price.

Prints.—M. J. H. (Grimsby).—We have examined your prints. *He Sleeps* is worth between £5 and £10. The ones by Drevet and Durer have little value. The two oval ones are probably worth something like £1 apiece.

P. T. M. (Godalming).—Your Durer prints are in the third state, and form a series entitled the *Great Passion*, published in folio. Worth about £7. The two coloured prints by Caroline Watson are worth £8 to £10 the pair.

J. T. (Gravesend).—Your coloured prints have little value. We advise you to advertise them and accept the best offer. See the Register.

B. H. C. (Devizes).—Your old coloured prints by Belotti and Gugerri are not of much value. As you may know, the high prices given are obtained by a restricted class.

J. T. B. (Chesterfield).—We should advise you to apply to Messrs. Daniell, of 32, Cranbourn Street, W.C., who will clean your print in the most satisfactory way.

W. R. (Edinburgh).—Sixteen coloured prints of *Funeral of Napoleon*. All relics of him are appreciating in value; send us one to look at.

E. G. (Congleton).—The print by Scriven, after Westall, is probably worth 25s. to 30s., but if coloured it would be worth more. The one by Boydell is worth little.

L. G. (Carlisle).—*Gretna Green; or, The Red Hot Marriage*, with the words, "Oh, Mr. Blacksmith, ease our pains and tye us fast in wedlock's chains," on it, published by Sayer, has some value, but for an opinion must be seen.

J. W. H. (N. Wakefield).—Coloured prints, after Cosway, if in good condition and early state, have value.

H. J. H. (Bedford).—Some of your coloured prints appear to be reproductions judging from the list, but for certainty they must be seen.

R. R. (Fenton).—Coloured prints by Gauguin, C. Turner, and Bartolozzi fetch high prices.

Engravings.—M. A. M. (Rugby).—In our opinion the line engravings sent are of little value.

J. B. G. (Chislehurst Common).—Your two engravings are late reprints after Morland and have little value.

Wm. T. (Sheffield).—We anticipate the picture having the title, *Nosey, it is Ours*, is by one of the caricaturists, applying, as you say, to the Duke of Wellington.

G. R. (Ross-on-Wye).—The engravings by Jazet are in demand. At a recent sale on the Continent, Debutant's prints fetched prices from £20 to £150, of course, dependent upon the state. The engraving by Meadows, after Westall, is probably valuable, after Fairland is not in much request and those by Hogarth are of little value.

G. N. W. (Launceston).—Classical engravings, after E. or Maclise, are not fashionable, and would fetch little.

Porcelain.—H. M. C. (Kurseong, P. O., India).—From the mark, your porcelain piece is Oriental, possibly Nankin, but English and Continental manufacturers, in the early days, copied both marks and style from the Orient.

G. N. S. (Kensington).—Your mugs appear to be Lowestoft Armorial Porcelain. We have arranged with an expert to call.

W. H. W. (Tewkesbury).—The porcelain jar that you sent us is of the period of about fifty years ago, judging from the painting, gilt, design, and paste. Worth 10s. to 15s. each.

W. J. R. (Norwich).—Neale & Co., a Hanley firm, imitated Wedgwood and had an injunction served on them about 1760, and also imitated Leeds ware. Your piece is worth about 18s. to 20s., and the rest in proportion.

W. F. (Co. Westmeath).—Your porcelain, in our opinion, is comparatively modern Mandarin china, and the small teapot with the Dragon is of modern Viennese manufacture. all worth little. The teapot is about 120 years old, but its silver spout prevents it being of value to a collector.

A. E. B. (Worcester).—Your Worcester service is of the Flight, Barr & Barr period, about 1841. It is elegant, but its plainness reduces its value. A complete service would be worth say £5.

J. (Bedford Park).—Your Crown Derby service has the violet mark and is before Bloor—date early last century; it is worth about 30 guineas, but you might possibly get more if you advertise in the Register of THE CONNOISSEUR.

W. T. S. (Pembroke Dock).—The expert consideration of Old Worcester or Crown Derby porcelain from copied marks and written description is impossible; we must have either a sample piece or photographs.

Silver.—E. S. (Newcastle-on-Tyne).—Your spoon is the George II. period, of English manufacture, with no particular history, as this type was continually made. A set of six would be about £1 per oz., but a single spoon is worth less in proportion.

H. H. H. (Huddersfield).—Your silver, from superficial examination, appears to be of considerable value, and we think that probably Messrs. Puttick & Simpson would be the best auctioneers for the articles.

T. S. (Stafford).—Your Coptic Cross is not more than 150 years old. Its value is about £10.

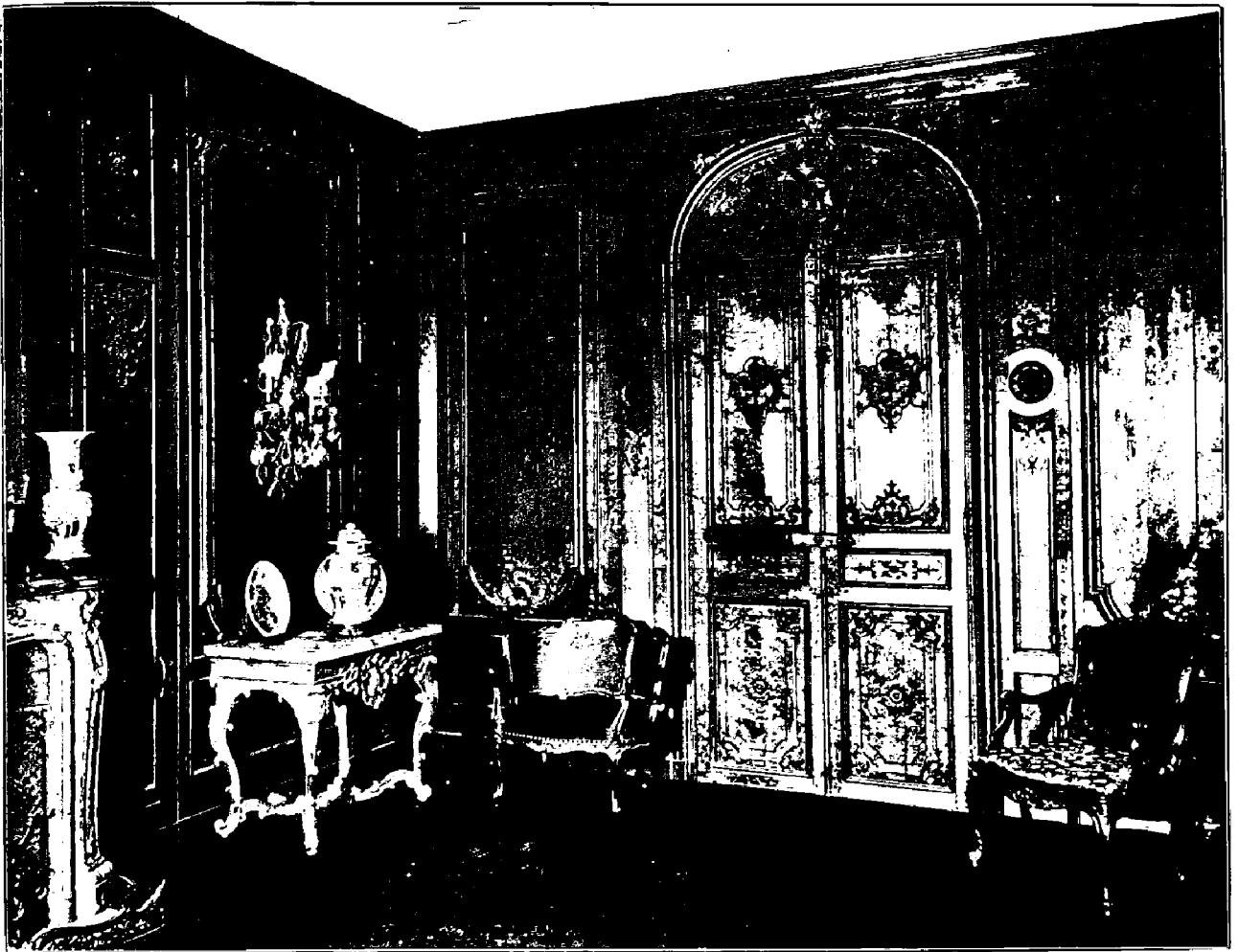
H. C. R. (Nottingham).—Your silver tankard is George II. period, worth 12s. to 15s. per oz. or more, as old silver is at present fetching good prices at the auction rooms.

Miniatures.—J. F. (Middlesex).—The miniature of a lady, in a case, appears to be of the period 1815, and is worth about £5. The miniature of a boy in the brooch is probably worth more than £10; it is by Smart, and if on ivory would be worth much more.

J. (Newcastle-on-Tyne).—The miniature sent us of the *Duke of Wellington* is what is called a transfer and has slightly been touched up with oil paint. It has little value.

Painters.—A. D. (Clitheroe).—The only modern J. Lorenzo, who exhibited medals in the Royal Academy. E. Lorenzo, of the Italian school, died 1445. Also Bicci Lorenzo, father and son, 1370 to 1450; also Fiorenzo, abt. 1520; and Francesco Lorenzo, 1719; Piero di Lorenzo, 142; Niccolo Lorenzo, 1410; Pietro and Vitero, both in the fifteenth century, and Veneziano Lorenzo in the fourteenth century. All pictures, being modern, will, therefore, have to be taken on intrinsic merits, no additional value being given it by the name of the artist.

G. B. G. (High Wycombe).—H. J. Richter, an aquarell exhibited in the Academy, 1788. *Christ giving sight the Blind* was bought from him by the British Institute for £5. He published a work on Art as bearing on Kant's philosophy. His pictures, *The Kod*, *The Tight Shoe*, and *A Brute Husband*, are well known. William Varley exhibited colours at the Academy, 1804-17. *A Welsh Mountain Scene* and four others are at South Kensington. F. S. Cary master at the Bloomsbury School of Art, where many successful sculptors and painters started. He exhibited constantly London. Died 1880, aged 72.



Old Carved Oak Panelling (*Regence Period*)  
At the West Halkin Galleries

**The Extensive Galleries in  
West Halkin Street con-  
tain a choice selection of  
Antique & Modern Furniture  
also examples of the *• • •*  
Highest Class Decoration**

Proprietors :

**Geo. Trollope & Sons**  
West Halkin Street  
Belgrave Square, London, s.w.

# W. H. PECKITT,

DEALER IN

## Rare Postage Stamps.



Telephone :  
3204  
Gerrard.  
..  
Price List  
free on  
application.  
..

SINGLE  
STAMPS  
AND  
COLLECTIONS  
PURCHASED.

A Large and Choice Stock, ranging from  
CURRENT ISSUES to the GREATEST  
RARITIES, always on view. *Inspection invited.*

**47, STRAND, LONDON.**

PLEASE NOTE NEW ADDRESS.

# Antique Carved Frames.



A LARGE Stock of  
Old Carved and  
other Picture Frames—  
English, Dutch, French,  
Italian, etc., suitable for  
any period.

**G. COHEN,**  
16 & 55, Endell St.,  
Long Acre, LONDON.

Also Large Collection of Paintings  
by Old Masters.



- 1/6622 Oak Dresser, with inlaid borders, circa 1680 .. £16 16 0
- Adjoining it, a Yorkshire Chair, circa 1600 .. 4 0 0
- 36/198 A Flemish Chair, covered in brown leather .. 3 0 0
- A Gate-leg Table, size of top 4' 6" x 3' 6", circa 1600 .. 3 15 0
- A Brass Chandelier (Flemish) .. 3 15 0
- On the wall, a Brass Sconce (Dutch) .. 1 5 0

**F. W. PHILLIPS, The Manor House, HITCHIN.**  
NATIONAL TELEPHONE: HITCHIN 7.

# FENTON & SONS,

11, New Oxford Street,  
LONDON

(ESTABLISHED 1880),

HAVE a Large Collection of  
OLD ENGLISH & FOREIGN

## Arms & Armour,

Antique China, Furniture,  
Metal-Work, Carved Oak,  
Curiosities and Antiquities  
of all kinds.



11, New Oxford Street (Near Mudie's Library and  
the British Museum.)

# Foreign Postage Stamps

We have a fine lot of Books of all Countries now ready, all priced  
nett. Can be seen at our shop, or will be sent on approval to  
Collectors.

### SPECIAL BARGAINS.

- 1,000 different Stamps, from all parts of the world, con-  
taining nothing but Postage Stamps, and no Card-  
or Envelopes. All in good condition. Price: Post  
free  
18/9
- 200 different British Colonial Stamps .. .. . 8/6
- 200 different Central and South America .. .. . 7/6
- Set of four Cape triangular, 1d., 4d., 6d. and 1/- .. .. . 21/6

**FOR SALE** About 14,000 Varieties in 26 price  
A Bargain. Price £550. books.

NOW READY.—New List, 36 pages, post free on applica-  
tion. *Parcels of Stamps bought for Cash. Highest Price.*

# EDWARD COOPER & CO

17, Mortimer Street, London, W. (near Oxford ..)



Screen and Antique Furniture in a corner of one of Messrs. W. D. Hodges' Showrooms.

# W. D. HODGES & Co.

Ltd.

Upholsterers, Decorators,  
and  
Artistic House Furnishers,

Supply every requisite, and carry out in an artistic manner, House Decorations and complete Furnishing or alterations and renovations.

---

SUGGESTIONS AND ESTIMATES  
ON APPLICATION.

---

247 and 249, BROMPTON RD.,  
S.W.

Established 1854.

## BISHOP & SONS,

FURNITURE REMOVERS & STORERS,  
Hugh Street, Pimlico, London, England.

SPECIALITY—Packing, Moving, and Storing  
Valuable Works of Art of every description.

20 Acres of Storage and Strong Rooms.

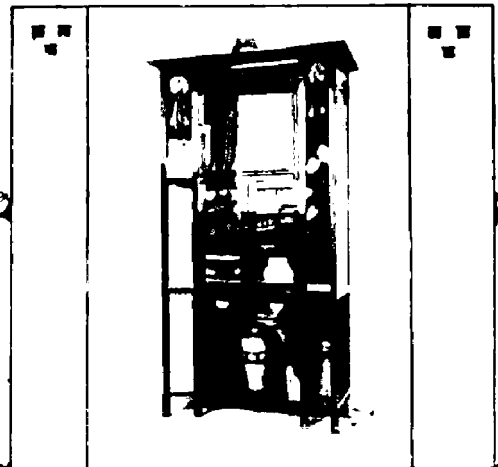


All Connoisseurs should write for Prospectus.

ESTIMATES SENT FREE.

Telegraphic Address—"Caretakers, London." Telephone—"537, Westminster."

## THE "HENRY" STYLE IN FURNITURE. REGD




OBTAINABLE AT ALL  
THE LEADING FURNITURE  
HOUSES



*The Connoisseur*

# R. W. Partridge,

*Expert Valuer and  
Purchaser of Works of Art.*



19, ST. JAMES'S STREET,  
LONDON.

"Art at Home."

**MRS. SHAW**

(nee Miss Cromwellin).

Dealer in Antique Furniture,  
Old Needlework, Pictures,  
Carpets, Curtains, Chintzes, &c.

MRS. SHAW undertakes the entire Decorating and  
Furnishing of Houses. Inspection invited.

167a, VICTORIA STREET, S.W.

Telephone: 259 Westminster. Telegrams: "Shrew, London."

**The Cheltenham Fine Art Gallery.**

Established 1846.

Largest Gallery  
for Antiques in the  
West of England.

A small portion  
of a collection of  
Old Oak.  
Particulars upon  
application.

**ARTHUR  
WHITCOMBE**



11 & 12, CLARENCE ST., CHELTENHAM.

**WISEMAN & BUTCHER,**

Ltd.,

7, Kensington  
High Street,  
LONDON, W.

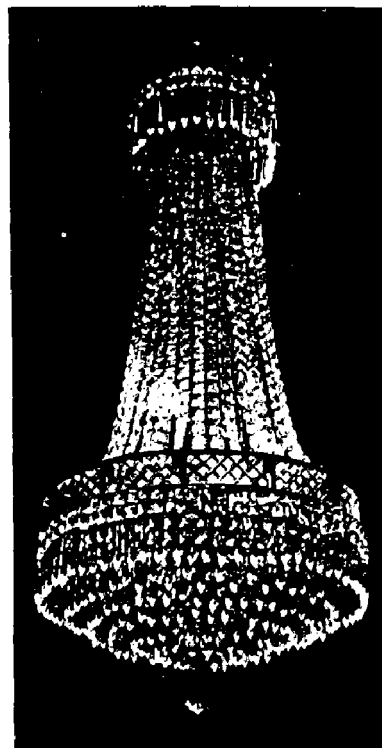
ONE OF THE LARGEST  
COLLECTIONS OF

Genuine

Antiques

IN ENGLAND.

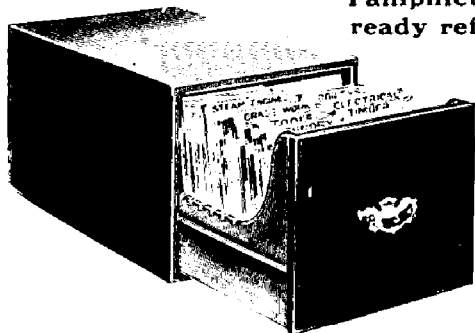
Old China,  
Antique Plate,  
Engravings,  
Old English and  
Continental  
Furniture,  
&c., &c.



Old Louis XVI. Crystal  
Chandelier.

**Specially  
interesting to  
Collectors**

and all who keep  
Catalogues or  
Pamphlets for  
ready reference



Vertical Filing Pamphlet Cabinets fitted with  
any number of drawers with guide cards  
for classification of subject.

Full particulars and illustrations on application to  
Department C.O.,

**Partridge & Cooper, Ltd.,**  
1 & 2, CHANCERY LANE,  
LONDON, E.C.

**GAZE**

THE  
GOVERN  
LIONS SHARE  
OF  
ORGANISED FACILITIES  
FOR  
TOURS. TRAVEL TICKETS. TRIPS. TRANSPORT

Weekly service of luxurious saloon steamers between  
**CAIRO, LUXOR, and the CATARACTS.**

Gaze's Nile Programme sent gratis.

**HENRY GAZE & SONS' BRANCHES:**  
53, QUEEN VICTORIA STREET, E.C. ; 150, PICCADILLY, W. ;  
32, WESTBOURNE GROVE, W.

Correspondence to **Gaze House, London, E.C.**

TELEPHONE 3000-1-2-3 HOLBORN. TELEGRAMS: "GAZE, LONDON."  
Gaze's Interpreters at the chief Continental and Eastern  
Termini and Ports.

# SPECIAL NOTICE

---

## Presentation Plates

MORNING.



NOON.



THE Proprietors of THE CONNOISSEUR have decided to present two colour-plates to all subscribers who will send in the twelve Coupons from Nov., 1902, to Oct., 1903. The plates are fac-

simile reproductions of the Coloured Engravings by P. W. TOMKINS, after W. HAMILTON, R.A., entitled "Morning" and "Noon" (engraved surface, 13 by 9½ inches), as illustrated above. :: :: :: ::

THE First, Second, Third, and Fourth Coupons will be found in the November, December, January, and February Numbers, 1902-3. The colour-plates will not be given until after the issue of the October Number, 1903, when on receipt of the twelve Coupons, numbering 1 to 12, the Proprietors will at once despatch the two plates.

*Cut this out.*

**COUPON No. 1**  
**(March, 1903).**

The holder of the complete series of these coupons, numbering I. to XII. is entitled to receive the two presentation colour-plates—"Morning" and "Noon."

THE

# SIMPLEX Piano-Player.



FULL many a born musician is only prevented from playing the Piano-forte by lack of finger technique. What would such a one have given to a magician a few years ago who would provide him a finger technique ready made?

The Magician has arisen! This wondrous gift is at everyone's command in exchange for **£52.**

The "SIMPLEX" alone among the Piano-Players now before the public gives the performer—WITH THE FAINTEST POSSIBLE EXERTION, AND "WITHOUT KNOWING A NOTE OF MUSIC," the power to play and render expressively, as taste may direct him. any pianoforte music from "The Blue Danube" to Liszt's "14th Rhapsody." No complicated levers, expression stops, or other mechanical hindrances—just personal, individual, and artistic rendering.

**Moore & Moore,** Founded in the First Year of Queen Victoria's Reign.  
104 & 105, BISHOPSGATE ST. WITHIN, LONDON, E.C.  
(NEAR THE BANK).

**Pianoforte Makers.** ARE SOLE AGENTS FOR THE CITY OF LONDON.

In their special Music-Room the instrument may be heard and tried on all varieties of Piano-forte in Solos, Accompaniments, and the Pianoforte parts of Chamber Music.

DESCRIPTIVE BOOKLETS and every information freely given to enquirers. Afternoon Tea is served daily from 4 to 5.30. Every "SIMPLEX" is sent home in charge of a Member of the Firm, who gives every advice and assistance. A large library of music in every variety always on hand for selection or trial.

The . . .  
**Goldsmiths Company,**  
112, Regent Street, W.

*(Silversmiths to H.M. The King).*

The Goldsmiths Company's Showrooms, 112, Regent Street, W., contain the most magnificent specimens of modern Art Silver Work, comprising many beautiful works in new and original designs. Reproductions of the Antique also occupy an important place in the Company's stock, at about one-eighth the cost of the original.

The Directors welcome visits from Connoisseurs, &c., who are invited to inspect the productions of the Company without incurring any obligation to purchase.



**SOLID SILVER  
TWO-HANDLED  
CUP.**

A beautiful example of graceful outline and artistic conception. The general delicate lines of this piece are also greatly enhanced by the exquisitely modelled handles and finely chased figure surmounting the cover. Height 13 inches. Price £19 10 0.

**NEW  
ILLUSTRATED  
CATALOGUE  
Post Free.**

**Goldsmiths and Silversmiths  
Company, Limited,** . . . . .  
112, Regent St., London, W.

AWARDED  
NINE GOLD  
MEDALS

The Connoisseur

# DEBENHAM, STORR & SONS,

Established 1813.

LIMITED.

## AUCTIONEERS.

MONTHLY SALES of Naval, Military, and Volunteer MEDALS.

And SELL BY AUCTION Coins, Miniatures, Enamels, Jewels, Pearls, Antique Plate, and other valuables almost daily.

SALES—Medals on March 27th; Jewellery and Silver on 4 days in each week, and special Sales arranged for March 10th, 19th, and 24th.

CONSIGNMENTS INCLUDED. CATALOGUES POST FREE.

26, KING STREET, COVENT GARDEN, LONDON.

11 Bar Peninsular Medal.  
Telegrams: "VIEWING, LONDON."

Gold Peninsular Cross.  
Telephone No. 2399 GERRARD.



BY SPECIAL APPOINTMENT

### IMPORTANT NOTICE

A FINE MEZZOTINT  
BY MR. SCOTT BRIDGWATER  
FROM ONE OF  
MR. B. W. LEADER'S  
MOST BEAUTIFUL PICTURES

"THE PLOUGHMAN  
HOMEWARD PLODS HIS  
WEARY WAY"

IS BEING PUBLISHED BY

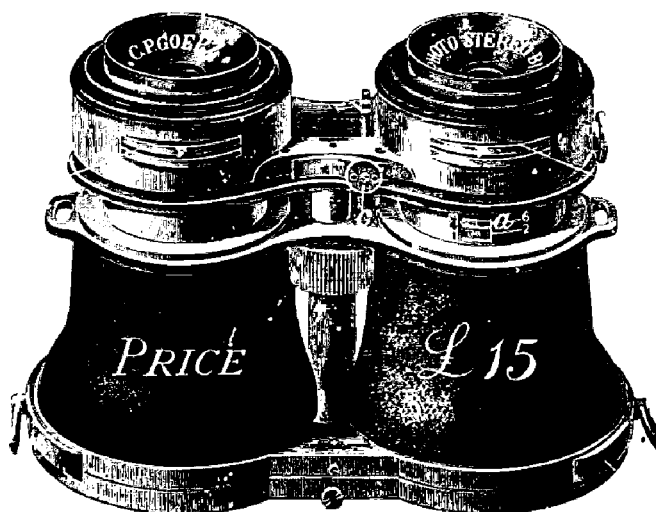
# LEGGATT BROTHERS

PRINTSELLERS TO H.M. THE KING

OLD & MODERN ENGRAVINGS,  
EARLY ENGLISH, DUTCH,  
& MODERN PICTURES, &  
WATER-COLOUR DRAWINGS

62, CHEAPSIDE &  
77, CORNHILL

LONDON, E.C.



THE STEREOSCOPIC COMPANY

## Göerz Photo-Stereo-Binocular

COMBINES

1. OPERA GLASS magnifying 2½ times.
2. FIELD GLASS magnifying 3½ times.
3. PHOTOGRAPHIC CAMERA for 24 single or stereoscopic views, time or instantaneous photographs; plate.

As the lenses of the Photo-Stereo-Binocular are a pair of the celebrated Göerz Double Anastigmat-enlargements up to 12 x 10 ins. can be made without losing any definition or brilliancy.

We hold the largest stock of Photographic Goods of any House in the Kingdom.

THE LONDON STEREOSCOPIC COMPANY  
106 & 108, Regent St., W., and 54, Cheapside, E.C.

# MAPLE & CO

LONDON



PARIS

## IMPORTANT EXTENSION

of Showrooms for the Exhibition of

# ANTIQUE FURNITURE

MAPLE & CO. have largely extended and re-arranged their French and Antique Furniture Galleries and are now exhibiting an exceptionally fine collection of Old Italian, Portuguese, Normandy, Spanish, German, Louis XIV., XV., XVI., Empire, Inlaid Dutch, Old English, Queen Anne, Chippendale, Sheraton, Adam, & other Furniture, Sheffield Plate, Old Nankin China, Tapestries, and other objects interesting to Connoisseurs and those of refined taste

EVERYTHING LEGIBLY MARKED IN PLAIN FIGURES  
AT STRICTLY COMMERCIAL PRICES ◊ ◊ ◊ ◊ ◊ ◊



Examples of Louis XVI. Furniture in the Tapestryed Gallery at Maple's

A FINE COLOUR-ENGRAVING.

Printed on Japanese Vellum, and engraved on Metal Plates by ALBERT KRÜGER.

The Doge Leonardo Loredan

By GIOVANNI BELLINI,  
In the National Gallery.

In this rendering are combined the brilliancy of colour and the wonderful modelling of the original picture. The Edition, limited to 400 signed engraver's proofs, will be ready shortly.

Price £4 4s. Unframed.  
Or framed in Black Oak with  
Gilt Slip, price £5 5s.

Messrs. Lawrence & Bullen,  
Ltd.,  
16, Henrietta Street, Covent Garden,  
LONDON, W.C.



PICTURE SURFACE, 14½ x 20 INCHES.

ANTIQUARY FURNITURE for the Home. Price List of genuine old Bureaux, Chests, Chippendale Chairs, Dressers, Quaint Tables and Settles from JAMES W. PARKIDGE, The Bank, Alvechurch, Worcestershire.

**Antiquary MANCHESTER Booth-Jones**  
Special this Month: Cross Bow, £3. Suite of Empress Eugene's Jewels, fully authenticated, 10 Guineas. Grand father Clock, brass face, £4. Chippendale Settee, trio carved shield back, £15. Welsh Dresser and Shelves, 8 ft., £12. Din., 5 ft., 6 ins., £11. Set 8 Chippendale Chairs, £20. Curly Tridarn, £14. Oak panelled bed, 17½, £7. All Goods Genuine. Photos. *Est. sent*

**JOHN F. BULLOCK,**  
AUCTIONEER & VALUER.  
Weekly Auctions held for the Sale of Antique Furniture, Old China, Curiosities, Pictures, Books, and Miscellaneous Effects.  
Inventories and Valuations made for Estate Duty and all other purposes. Established 1805  
211, HIGH HOLBORN, LONDON, W.C.

TO Antique Buyers.—Louis XV. Furniture, complete suite, heavily gilt, consisting of 6 settees, 14 chairs, 2 tables, Buhl tops; selling from residence of Count Orloff. Particulars and photos apply—F. M., ENGLISH CHURCH, MOSCOW, RUSSIA.

FRAMING AND MOUNTING carefully and reasonably executed by ERNEST ALDEN, 39, King's Road, Sloane Square.

SAVAGE AND ORIENTAL WEAPONS AND CURIOS for Sale. List. OLDMAN, 77, Brixton Hill, LONDON.

MISS E. CUTTER, 36, Great Russell Street, Bloomsbury, LONDON, W.C.  
Buys or sells Antiques, Curiosities, Old Needlework Samplers, Southsea Curios.

WANTED, scarce silver tokens. Good price. Bowles, Solicitor, Clifton, Bristol.

**W. Greenoak Patterson,**

PORTRAITS—THE STUARTS, RAEBURNS, SCOTT & BURNS, &c.,

Dealer in . . .  
Old and Modern Engravings and Paintings,  
Fancy China Curiosities, &c., &c.

Old Paintings carefully Cleaned, Lined, & Restored.  
Wedgwoods, Tassies, Miniatures, and Carved Ivories,  
Reynolds, Lawrence, Romney, Hoppner, &c., &c.

54, George St., EDINBURGH.  
(UNDER THE ASSEMBLY ROOMS.)

**Wm. POLLOCK,** Antique Dealer,  
522, Sauchiehall Street

Has the largest and best collection of  
Genuine Antiques in GLASGOW.  
Also at 60, High Street, Paisley.

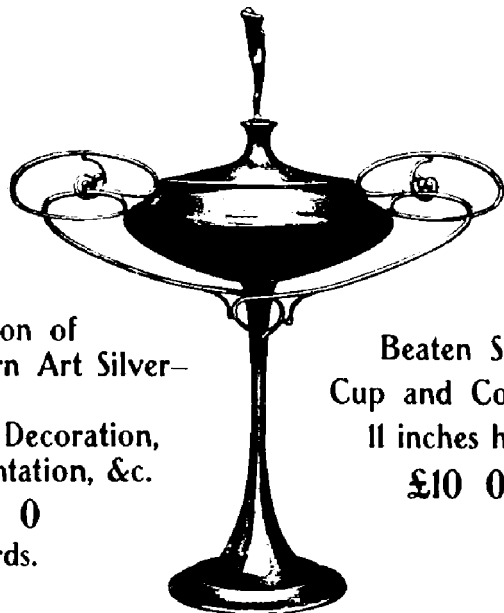
Old Sheffield Plate a speciality.

Albert Edward Jamrach, 180, St. George St. East, London, E.  
(LATE CHARLES JAMRACH.)  
Established a Century.

Importer of Japanese Curios (Ivory and Wood Carvings speciality), Implements of Savage Warfare, China, Pottery, Swords, Horns, Shells, etc.; also Wild Beasts, Antelope Gazelles, Parrots, Parrakeets, Waterfowl, Reptiles, and Hungarian Partridges.

THOMAS CUBITT, 283, FULHAM ROAD, S.  
GENUINE OLD FURNITURE, CHINA, AND PRINTS.  
SPECIALITY THIS MONTH. SOME CHOICE PIECES. QUEEN ANNE FURNITURE

# BEATEN SILVER, BY BRITISH ARTISTS.



A large selection of Modern Art Silver-Toilet, Table Decoration, Presentation, &c. £1 0 0 upwards.

Beaten Silver Cup and Cover, 11 inches high. £10 0 0.

CONNELL,   
83, Cheapside, LONDON.

# HAROLD G. LANCASTER & CO.



21, PRINCES STREET,  
CAVENDISH SQUARE, W.

# BOOKS for Connoisseurs.

Robert Bridge's Plays: Nero, both parts, Ulysses, Achilles, &c. Handsome copy in full levant morocco, blind and gold tooled	£ s. d.
La Fontaine Contes et Nouvelles en vers (Edition des Fermiers Généraux). Two vols., 1762. Contemporary French morocco, gilt	7 10 0
Surtees' Sporting Novels. Illustrated with coloured plates by Leech. First editions, 5 vols., 8vo. cloth	28 10 0
Moore. "The Alps in 1864"	28 0 0
"The English Spy." Coloured illustrations. 2 vols., royal 8vo., Morocco extra, uncut	12 0 0
Egan's Sporting Anecdotes. 1825, original boards, uncut	55 0 0
Dorat Les Baisers. Large paper	11 10 0
Kelmscott Press Books:	35 0 0
"Biblia Innocentium"	20 0 0
"History of the Glittering Plain"	22 10 0
"Avonarola, De Contemptu Mundi"	12 10 0
Morris, "By the Way"	12 0 0
Morris, "Earthly Paradise." 8 vols.	25 0 0
"Works of John R. Smith," by Mrs. Frankau	31 10 0
Order taken for the "Works of the Brothers Ward," by S. Frankau	31 10 0

On sale by

**J. & E. Bumpus, Ltd.**

(Booksellers to H.M. the King).

350, Oxford St., LONDON.

Dealers & Buyers of  
**OLD Books, Engravings,  
Drawings, Paintings,  
and Miniatures.**

Catalogues of Old Engravings and Books purchased from Private Collections, &c., issued monthly (gratis).

**E. PARSONS & SONS,**  
Enquiries solicited.  
Visitors invited.  
45, Brompton Road,  
London, S.W.

LOVERS OF CERAMIC ART  
WOULD FIND A CHOICE SELECTION OF  
**Rare Old Porcelain**

AT THE WELL-KNOWN EXPERT'S STORES,  
AND ALL SPECIMENS GUARANTEED GENUINE.

Collections Purchased or Valued.

**VICTOR B. BUTTON,**  
89 AND 90, YORK STREET,  
WESTMINSTER, S.W.

Established, Brighton, 1861.

(Near St. James' Park Station.)



*The Connoisseur*

**DUVEEN**

**LONDON**  
— AND —  
**NEW YORK**

*The Connoisseur*

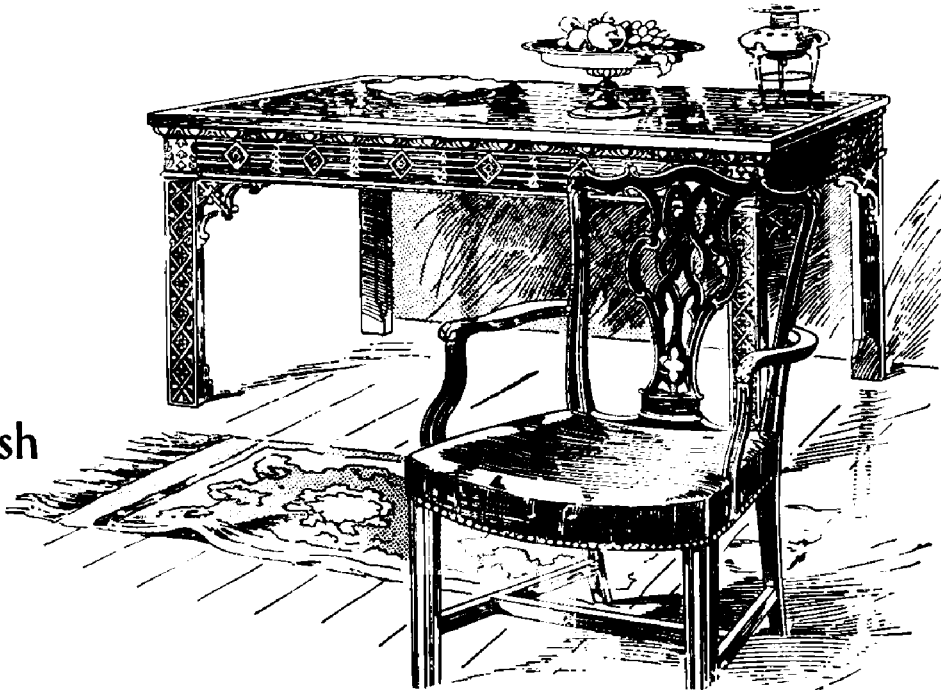
# WILLIAMSONS

Established  
Over 100 Years

# GUILDFORD

50 minutes  
from Waterloo

Largest  
Stock of  
Old English



Furniture  
in the  
Kingdom

Fine genuine pieces of Chippendale now on view

Connoisseurs and intending purchasers are invited to inspect our  
Unique Collection Own Vans deliver free in London

## HINDLEY & WILKINSON, Ltd.

Architectural Decorators and  
Designers of High-class Furniture.

Estimates submitted to ARCHITECTS' Specifications, or  
Designs and Schemes prepared for Decoration in any Style.

REPRESENTATIVES SENT TO  
ANY PART OF THE WORLD.

The essential artistic character of all Details  
guaranteed in the treatment of Historic Styles.

Connoisseurs are invited to visit the Extensive Galleries in BOND STREET.

8, OLD BOND STREET, PICCADILLY, W.  
68, WELBECK STREET, CAVENDISH SQUARE, W.

TELEPHONE 264 PADDINGTON.

TELEGRAPHIC ADDRESS: "CHINTZ, LONDON."

# "The Connoisseur" Design Competition.

THE Proprietors of "THE CONNOISSEUR" have decided to offer PRIZES of £10, £5, and £2 respectively, for the Three Best Modern Designs in each of Eight Classes, comprising:—

- A.—Design for a Branch Candlestick.
- B.— " " Drawing-room Open *Étagère*, for china, glass, etc.
- C.— " " Miniature Frame.
- D.— " " Book Cover for Dante's "Divina Comedia."
- E.— " " an Inglenook.
- F.— " " a Silver Table Centre-piece.
- G.— " " Pile Carpet.
- H.— " " Page Advertisement of an Antiquity Shop.



## General Rules for "The Connoisseur" Design Competitions.

- 1.—All designs submitted must be original, and the *bona-fide* work of the Competitor, and must not have been previously exhibited. The copyright must be the property of the competing artist.
- 2.—Designs must be securely packed, and reach the Competition Editor of "THE CONNOISSEUR," 2, Carmelite Street, Fleet Street, E.C., on or before the date given for each class. Parcels must be marked "Prize Competition."
- 3.—A Pseudonym of the Competitor must be written clearly on the back of each drawing, and attached to it must be a sealed envelope containing one of the Competition coupons, which will be found in the advertising pages of "THE CONNOISSEUR" for March, April, May, and June.
- 4.—The Editor reserves to himself the right of withholding the Prizes if the judges unanimously agree that the designs are not of sufficient merit.
- 5.—The Editor reserves to himself the right of publishing in "THE CONNOISSEUR," or in a special Supplement, any of the unsuccessful designs against payment of a nominal fee of 2s. 6d. The Artist is in this case to retain the copyright for any other purpose.
- 6.—The Copyright of the Successful Designs becomes the property of the Proprietors of "THE CONNOISSEUR."
- 7.—Every care will be taken to return all designs to Unsuccessful Competitors, if stamps are enclosed for this purpose, but the Editor cannot hold himself responsible for the loss of, or damage to, the designs by fire or otherwise.

## "THE CONNOISSEUR" DESIGN COMPETITIONS.

CLASS A.—Design for a **Branch Candlestick** suitable for working in silver, brass, bronze, or plate. The drawings may be executed in pen-and-ink or wash, and must not exceed 12 in. in height.

CLASS B.—Design for a **Drawing-room Open *Étagère***, for china, glass, &c. The drawings should be executed in pen-and-ink, wash, or water-colour, and should be accompanied by a description of the materials which are to be employed in the execution. The drawings must not exceed 15 in. x 12 in.

*All Drawings must reach the Competition Editor on or before April 15th, 1903.*

Coupons for A and B, March Number. C and D, April. E and F, May. G and H, June.

**First Prize, £10. Second Prize, £5. Third Prize, £2.**

## "THE CONNOISSEUR" DESIGN COMPETITIONS.

<p>COUPON.</p> <p>Name .....</p> <p>Address .....</p> <p>CLASS A</p> <p>Pseudonym .....</p>	<p>COUPON.</p> <p>Name .....</p> <p>Address .....</p> <p>CLASS B</p> <p>Pseudonym .....</p>
---	---

*The Connoisseur*

# NORMAN & STACEY

Ltd.,

**DECORATORS,  
FURNISHERS.**

ESTIMATES FREE  
AND  
ADVICE GIVEN.

PIONEERS OF THE  
MODERN ENGLISH STYLE.



TOTTENHAM COURT ROAD (OXFORD STREET END).

---

Pictures stand without a Rival in their fitness

**For BEAUTIFYING the HOME.**

For Wedding and Birthday Presents, and for Presents generally,

ADOPT

**FROST & REED'S**

RENOWNED

**ETCHINGS and ENGRAVINGS.**

A Beautiful Picture is a delightful companion, giving endless pleasure. Send to FROST & REED, Art Publishers, for their Illustrated and Priced Catalogue of Etchings and Engravings of Notable Pictures, containing over 140 Illustrations, enclosing 1/- in stamps (to partly cover cost), which sum will be refunded to purchasers.

Address:— **FROST & REED,**  
*8, Clare Street, or 47, Queen's Road, Bristol.*

---

A large choice of Water Colour Drawings and Paintings always on Sale, and a Selection will be sent by hand anywhere in Britain for inspection.

**A SPECIALITY.**—The Reparation of Old Pictures and Fine Old Prints effected with every regard to safe and cautious Treatment. Apply for copy of Testimonial Brochure.

**Furniture.**—M. P. (Ryde).—The Boule cabinet is of the Louis Philippe period; not a very desirable one from a connoisseur's point of view. The value is comparatively small.

E. M. N. (Eltham).—Sketch of sideboard is in the early Victorian manner, and has no value for collectors.

E. W. M. (Folkestone).—The dressing-table of satinwood is Sheraton. An original piece is worth from £50 to £80; but this may be a reproduction, worth £15 to £20, judging from the sketch.

E. S. (Romsey).—Chippendale mahogany tallboy, of course, if original piece, valuable; but expect worth about £8.

**Clocks.**—R. (Burnley).—Brass clocks with square dials and round tops are called sheepheads, and are of the eighteenth century. The Cromwellian or lantern clocks, with square dials only, are earlier, and dating from the sixteenth century. A sheephead, by Thomas Atwell, is worth about £6. Bartolozzi's coloured engravings are valuable, but must be seen for opinion.

D. W. (Hull).—By all means replace the white enamel face of the old oak inlaid grandfather clock by a brass face of the same period.

W. M. (Hove).—We cannot give opinions on silver bracket clocks or wine coolers unless a sketch or a photo is sent.

**Watches.**—M. T. (Midlothian).—Keyless winding by pump action in watches was invented early in the nineteenth century; bezel winding (*i.e.*, the rim), and also by opening and closing the outside case in hunting watches, about the same time; the present system of shifting sleeve, now universal, came into vogue fifty years ago.

**Jewel.**—H. C. (Mallow, Ireland).—Your clasp is the production of the latter end of the eighteenth century. The centre is a sepia drawing on ivory, and seems to be worth at least £5.

**Manuscripts.**—R. W. P. (Plymouth).—Your MSS. are not Saxon Chronicles, the value of which are about £30, but the characters are Ethiopian. They are worn as charms round the body, and are comparatively modern. The panel is marked with Chinese characters, and the smaller in Cingalese. None of them have much value.

**Water Colour.**—W. W. (Brighton).—Your water colour has little value; only a few shillings.

**Questions to Contributors.**—J. B. (Ledbury).—To save contributors unnecessary trouble we answer all enquiries through this department.

**Back Numbers.**—E. P. (Plymouth).—You can obtain any back numbers of THE CONNOISSEUR you like from our publishers at the ordinary rates. Our circulation in Plymouth and the West of England is considerable, and a half-inch advertisement, the cost of which is 10s. per month, would draw attention to your interesting curios and bring you business. It is impossible to give an opinion upon the things you mention from a written description.

**Enquiry.**—R. J. (Leeds).—We have an enquiry as to the authorship of some poems published in Briggate, Leeds, by Bingham in 1833. They are signed M. P., and are *The Sigh*, *The Violet*, *Desertion*, and others. Can any reader answer it.

**Lace.**—M. D. (France).—The lace lappit is valuable. Crown Derby cup and saucer, 30s. to £2.

K. H. (Northampton).—Lace relics of Queen Victoria have a value; the price of old lace cannot be given unless seen. Advertise them in the Register.

**Plaque.**—R. R. B. (Chester).—The medallions are of Napoleon and Marie Louise. Andrien is a well-known artist of the period. If in silver or gold they have a value, but these plaques will not fetch much.

**Badge.**—E. B. (Waterford).—The pilgrim's badge is a modern reproduction from the thirteenth or fourteenth century. It is said that at the time the Thames Embankment was being built lots of these were made to sell as having been found there.

**Bowl.**—E. G. (Blackpool).—Your brass bowl is of very fine Persian workmanship, and appears over 100 years old. It is worth between £3 and £4.

**Coloured Prints.**—S. P. (Saffron Walden).—Your coloured print, *The Soliloquy*, is valuable, and also *The Judgement of Paris*. They have not recently been sold, and we cannot give the auction price.

**Fenders.**—H. C. (Mallow, Co. Cork).—Have photographs of the steel and brass fender made, and send them to us, together with the exact dimensions.

**Autographs.**—F. G. H. (Eton).—Your letter and cheque of the Duke of Wellington is probably worth from 8s. to 10s. His letters during the Peninsular War are worth more, 10s. to 15s.

**Timepieces.**—H. R. (Pontefract).—Your clock appears from description valuable. Write to Messrs. Bumpus or Messrs. Bell or Seeley's (see addresses in the advertising pages) for book J. D. (Brackley).—Your gold watch with tortoiseshell case appears to be valuable.

**Coins.**—H. L. R. (Forest Gate, E.).—The value of your coins depends upon the condition. If mint proof you might obtain £2, but if worn they are sold as low as 8s. Try the firm advertising with us.

E. R. W. T. (Redcar).—Dispose of your coins at either of the London auctioneers advertising in our columns.

W. J. D. (Rochester).—The gold Spanish coin is worth little more than the metal value. Foreign coins not in demand amongst British collectors at present.

A. D. H. (Bournemouth).—Your coin is a tradesman's token, issued in Liverpool in the eighteenth century. If in good condition it would be worth about 2s., but yours is worth less.

H. A. B. (Anerley, S.E.).—A Queen Anne pattern spade guinea sold at auction for £17 last year. We do not hold sales, but the Register of THE CONNOISSEUR and SALE PRICES are good mediums for the sale of collections.

**Dollar Notes.**—V. E. (Cockham).—We regret to say that on enquiry your Confederate notes have small value; a few shillings each. It appears that there is some danger in retaining these notes in the United States, as by so doing one may be subject to police investigation. The collectors in this country being few, there is practically no market.

**Needlework.**—M. G. (Camberwell).—It is impossible to arrive at a satisfactory opinion as to the value of your early English silk and wool needlework picture unless we see it.

E. F. C. (Ireland).—The needlework pictures are not valuable, as there is no keen market for them. This also applies to the wool pictures. The convex mirror is of uncertain value, and it is impossible to decide unless seen. The old tea caddie is possibly worth a good deal if it is actually old Nankin, but it is necessary to be very careful about this. The willow pattern ale jug, if in good condition might fetch some money, but it is really impossible to decide, unless upon personal inspection, and our columns are only intended to assist correspondents from time to time, and we do not act as general advisers to bargain hunters.

**Lace.**—T. B. (Warrington).—We have returned your shawl, which we find is machine-made *point de gaze*, and therefore worth about £2. If it had been hand-made, it would have been worth £50.

**Maps.**—R. W. P. (Northallerton).—*The Map of Jerusalem* was published in the middle of the eighteenth century. It is in poor condition, but in any case has little value.

**Silver Plate.**—C. D. S. (Malta).—Your tureen appears to be of the Georgian design, but the marks are not the English hall-mark. Both the Dutch and French copied the English designs as nearly as possible, and we are of opinion that it is probably Dutch. In that case the silver is not of the English standard, and 3s. or 3s. 6d. per ounce seems a fair price.

J. A. U. (Ivybridge).—Your chalice is of Elizabethan design, with the Exeter hall-mark of the period. It is worth more than £100. Though antique domestic silver usually obtains a higher price than ecclesiastical, the paten would probably be worth half the price; but these articles are really worth what they will fetch at auction.

H. T. (Sutton Valence).—Old silver cream jug is valuable.

T. S. (Stafford).—Your cross seems to be modern Coptic (*i.e.*, within three hundred years). We have not yet had the silver tested, but its weight and character would of course influence the price. There are very few collectors as far as we know.

**Sheffield Plate.**—M. B. D. (Malta).—Sheffield plate tureen, probably late Georgian; £6 to £10.

**Mezzotints.**—T. G. B. F. (Wiltshire).—Mezzotints by Wilkin, after Hoppner, are valuable if in a fine state.

**Chessmen.**—Miss M. T. (Windermere).—The ivory chessmen seem to be valuable. Why not send them?

**Goods for sale.**—A. M. T. (Boscombe).—We do not sell goods on commission, but if you are advertising an article for sale in the Register of THE CONNOISSEUR or in SALE PRICES you can send it here to be inspected.

**Cast.**—M. T. (Perth, West Australia).—We have transferred your subscription to THE CONNOISSEUR, and shall be pleased to do anything we can for you from time to time. With regard to the photogravures of casts, these have got misplaced during the change of offices. If you can send us copies we shall be pleased to give you a general answer in our columns.

The Connoisseur

# GRAHAM & BANKS

441-445, Oxford St.

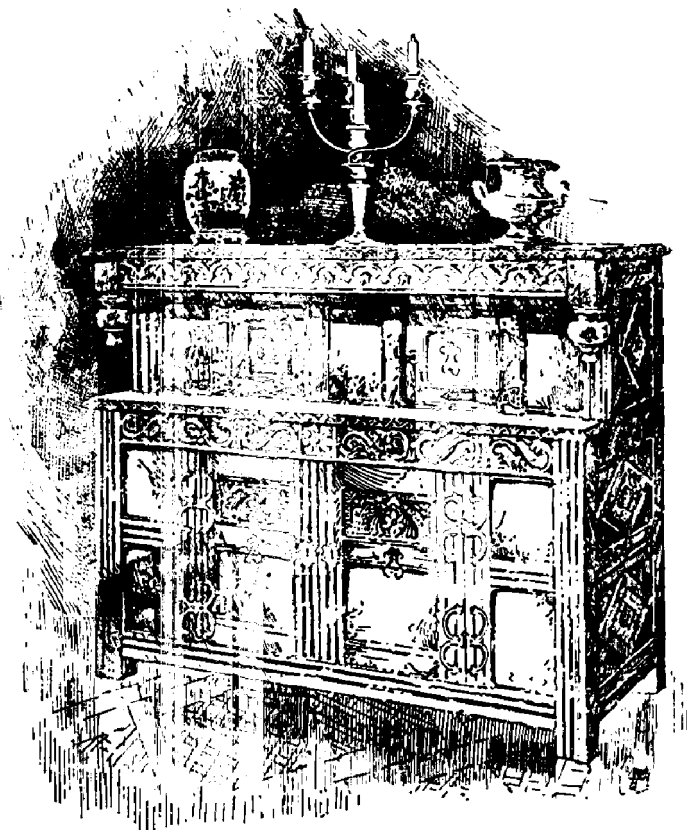
(NEAR AUDLEY STREET).



The Largest Collection in  
London of High-class

Antique  
Furniture  
and  
Decorative  
Objects.

MARBLE, BRASS, PEWTER.



Diploma of Honour,  
Regensburg, 1899.

**GOLD MEDAL,**  
International Postage Stamp  
Exhibition, Paris, 1900

Silver Medal,  
The Hague, 1901.



## Hugo Griebert & Co.,

Dealers in RARE STAMPS,

13/14, New Bond Street,  
LONDON, W. (NEXT TO  
LONG'S HOTEL)

W have recently acquired two of the oldest and largest  
stocks of Postage Stamps, of enormous value, contain-  
ing stamps of every country from the earliest  
issues, which, added to our already splendid stock,  
enable us to offer unique facilities to advanced Collectors who  
require the finest specimens obtainable, rare varieties of  
issues, shades, errors, etc., etc., of which we possess  
an unrivalled selection. Unused stamps a speciality, in  
blocks, sheets, etc.

Over 20,000 varieties in stock at reasonable prices.  
Our Monthly List of Offers of rarities and special  
bargains, price lists of sets, etc., etc., gratis.  
We are always open to purchase at HIGHEST prices: IMPORTANT  
COLLECTIONS, SINGLE RARE STAMPS, LARGE  
PARCELS OF MIXED STAMPS OF ANY COUNTRY, etc.

Hugo Griebert & Co. 13/14, NEW BOND ST.,  
LONDON, W.  
ESTABLISHED 1884.

## Japanese & Chinese Works of Art,

ANTIQUE  
and  
MODERN.

ON SHOW AT  
THE GALLERIES OF

S. Gorer & Son,  
170,  
NEW BOND ST., W.



The Famous Japanese Collection  
of G. H. Hodgson, Esq., of  
Baildon, Yorkshire, is included  
amongst the Exhibits at these  
Galleries.

A NEW FEATURE IN  
INTERIOR DECORATION

Messrs. S. Gorer & Son have  
on view rooms decorated after  
the styles of the greatest  
ORIENTAL Masters, and  
which are adapted to Euro-  
pean requirements.

Cash Purchasers of Oriental Collections.

*The Connoisseur*



VIGÉE LE BRUN.

Sold by Messrs. Smith to the National Gallery.

**S. T. SMITH & SON**

(ESTABLISHED 1780),

**SMITH'S CATALOGUE RAISONNÉ**

OF DUTCH AND FLEMISH PAINTERS.

**Fine Art Dealers &  
Picture Restorers**

(By appointment to the Duke of Devonshire).

ART GALLERIES:

**37, Duke Street, St. James',**

AND

**42, Duke Street, St. James',**

**LONDON, W.**

INSPECTION INVITED.

**Valuations for Probate of Works of Art.**

WORKS OF ART PURCHASED.

---

# ARMORIAL FAMILIES

A DIRECTORY OF GENTLEMEN OF COAT-ARMOUR; SHOWING WHICH ARMS PRESENTLY IN USE ARE BORNE BY PROVED AND LEGAL AUTHORITY

*FOURTH EDITION*

COMPILED AND EDITED BY

**ARTHUR CHARLES FOX-DAVIES**

*With nearly 2,000 Fine Illustrations from Designs by the leading  
Heraldic Artists*

---

This work is the only publication which has attempted to discriminate between arms for the use of which legal authority has been proved and those for which it has not. It consequently possesses a unique position amongst other books of a similar nature

Upon publication the price was raised to £6 6s. od. net, and only a few copies remain unsold

---

**T. C. & E. C. JACK**

EDINBURGH; and 34, Henrietta Street, Covent Garden, LONDON, W.C.

*The Connoisseur*

OUR ONLY ADDRESS:

GRAHAM HOUSE: 463, OXFORD ST., W.

# GRAHAM & BIDDLE

(Only Surviving Partners of JACKSON & GRAHAM),

## Decorators, Upholsterers, Yacht Fitters.

PAPER HANGINGS. TAPESTRIES. INTERIOR WOODWORK.  
DECORATIVE PLASTER CEILINGS. ELECTRICAL INSTALLATIONS.  
CURTAIN MATERIALS AND CARPETS.  
PATENT LOG GAS FIRES, TO FIT ANY GRATE.  
FINE FRENCH FURNITURE.



Tapestry Panels from 10/6.  
A large assortment of Remnants  
always on Sale.

## ROBERT DUNTHORNE,

The  
Rembrandt  
Galleries,  
VIGO STREET,  
LONDON, W.  
AND  
CASTLE ST.,  
LIVERPOOL.



Mr. Frank Short's Mezzotints, after the following pictures, by  
G. F. WATTS, Esq., O.M. :-

“Diana & Endymion,” “Love & Death,”  
“Hope,” and “The Sorrowing Angel.”

The lettered impressions of the last three subjects are now ready,  
and may be seen at the principal print sellers.

## CONNOISSEURS

are invited to inspect the  
FINE COLLECTION of

## Venice-Murano Glass,

which is now on view at the Galleries of

The . . .  
VENICE & MURANO  
GLASS Co., Ltd.

(Originally Sabiati & Co., Ltd.),

By appointment to  
H. M. THE KING OF ITALY,  
125, New Bond St., W.

(between Brook Street and  
Grosvenor Street).

Formerly of  
30, St. James's Street, S.W.



Visitors seeking Wedding or  
Birthday Presents will find  
many beautiful specimens in  
this collection suitable for  
that purpose, at very  
moderate prices.

Illustrated Catalogue Post Free.

## “The Connoisseur” Index and Title-Page,

VOLUME IV.

PRICE SIXPENCE.

**T**HE Index, with Title-Page, to Volume IV. of “THE CONNOISSEUR,” for September to  
December, 1902, is now ready, and may be obtained through any Bookseller, Newsagent,  
or Railway Bookstall, or it will be sent Post Free by the Publishers, 2, Carmelite House,  
Carmelite Street, E.C., on the receipt of Sixpence in Stamps. The Index, which consists of 14  
pages, is thoroughly exhaustive, and will be found invaluable for reference.

The Indices for Volumes I., II., and III. can also be obtained at the same price.



**Coupons.**—F. C. A. (Hull).—The coupons will be available for the plates, and the magazine can be obtained through any bookseller you think best. With regard to the chairs, £10 or more.

**Panels.**—Mrs. B. (Near Colchester).—Your panels are specimens of Italian Pseudo-Art, which was applied to table-tops and other articles. The drawing in these is poor, and in no case would they have any selling value.

H. (Bedford).—Please bring the panel, by George Morland, for inspection.

**Art Folios.**—W. A. J. (Leeds).—A large paper copy of the Stafford Gallery, bound in morocco, 300 plates, realised £19 15s. See page 385 SALE PRICES.

**Sporting Prints.**—F. E. P. (Northwich).—Sporting prints, by Loraine Smith, after Jukes, are worth money if really original, but there are many reproductions.

**Phœnician Jars.**—D. J. G. (Aguilas, Spain).—We can advise your friend in Spain about his Phœnician jars if he sends us full particulars. Any photographs or sketches will be of assistance.

**Steel Engraving.**—W. W. W. (Worksop).—Eng., Light-foot, after Webster, not much value unless in proof state.

**Fire Screen.**—A. C. (Lewes).—From your description of the pole screen, it seems to be a fire screen; value depends on the period it was made.

**Letters.**—G. E. K. (Harrogate).—Ticket of admission to the trial of Warren Hastings; a letter of his is worth 20s.; of Sir Benjamin Brodie, 2s. 6d.

**Violin.**—M. G. B. (Sevenoaks).—Your violin is an E one, with short finger board, by Thompson, about eighty old. The bass pillar is still untouched, and it is still original condition. It would probably fetch at auction £3 and £6. The green plate is Davenport, and worth three shillings. The piece of a toilet set, also Davenport, has no additional value from a collector's point of view, and will sell at ordinary commercial rates. The coins of James, Charles Elizabeth, and the Persian, except when *in fine condition*, are of little value.

J. P. (Derby).—An old violin marked Antonius Stradivarius Cremonius Faciebat would be very valuable if authenticated. Water colour, by Lesley. The artist's name not being well known will not add to the selling value.

**Oil Paintings.**—H. S. ("Rand Daily Mail," Johannesburg).—Oil paintings require expert consideration of a high quality; we cannot give this except by arrangement.

**Paintings.**—E. R. (Herne Bay).—We can make special arrangements for expert examination of oil paintings and engravings.

P. H. E. (Birmingham).—Early English painting of a man not worth so much as lady of same period, unless there is an historical interest.

F. D. (New Cross).—Oil painting of Flora similar to the one in the Mond collection; this might be a replica by same artist, if so valuable. A copy would, of course, only sell for intrinsic value.

## *Important Notice*

# HERALDRY

## IDENTIFICATION .. OF .. COATS OF ARMS

By special arrangement, all queries on HERALDRY will be investigated and answered by an expert. A short article will appear in April on the subject.

*All applications as to Terms must be made to the Correspondence Manager, 2, Carmelite Street.*



# BOODLE & DUNTHORNE

Quaint and Original Designers and Makers  
of all kinds of Silver and Gold Ware.

Dealers in Diamonds, Pearls, Opals, and other  
Precious Stones, also Miniatures, Curios, &c.

Pearl Stringers and Antique Jewellery Renovated.

Registered.—A quaintly designed Oxodised  
Silver (Afternoon) Tea Service, £13.

13. LORD STREET, LIVERPOOL.

GLASS PLATES SUPERSEDED.

## KODAK... PELLOID PLATES

(Flat Films). NOW READY.

ALL PLATE PHOTOGRAPHERS SHOULD TRY THEM.

Thin. Light. Flat. Unbreakable. Reduce halation to  
a minimum. Can be used wherever glass plates can be  
used, and with equal ease and convenience. :: :: ::

NEARLY 20 PER CENT. CHEAPER  
THAN OTHER CUT FILMS.

PRICES:  $\left\{ \begin{array}{l} \frac{1}{2} \text{ Plate (4\frac{1}{2} \text{ in. by } 3\frac{1}{2} \text{ in.})} \\ \frac{1}{4} \text{ in. by } 4 \text{ in.} \\ \frac{1}{2} \text{ Plate (6\frac{1}{2} \text{ in. by } 4\frac{1}{2} \text{ in.})} \end{array} \right. \begin{array}{l} \cdot 13 \text{ per doz.} \\ \cdot 2 \text{ } \\ \cdot 210 \text{ } \end{array}$

Full particulars of any dealer or of

### KODAK, LTD.,

41-43, CLERKENWELL ROAD,  
LONDON, E.C.

Wholesale and Retail Branches:

96, BOLD ST., LIVERPOOL, & 72-74, BUCHANAN ST., GLASGOW.

Retail Branches:

59, BROMPTON ROAD, S.W.; 60, CHEAPSIDE, E.C.;  
115, OXFORD STREET, W.; 171-173, REGENT STREET, W.;  
AND 40, STRAND, LONDON, W.C.

## JOHN KING,

Telephone  
2332 Central.

FINE ART GALLERIES,

83, Renshaw St., Liverpool.



ALWAYS ON VIEW—a very fine collection of  
**Oil Paintings & Water-Color Drawings**

By Ancient and Modern Artists, comprising

ENGLISH, FRENCH, DUTCH, FLEMISH, and  
ITALIAN MASTERS.

CONNOISSEURS & COLLECTORS will find this  
collection one of the most representative in the provinces.

Hours—9 a.m. to 6 p.m.

VALUABLE PICTURES PURCHASED.

BY SPECIAL WARRANTS.



## MILLER & SONS, Ltd.,

178-179, PICCADILLY, W.



Specialists in every kind of  
**ARTIFICIAL LIGHTING.**



A fine selection of Electric Light Fittings, including reproductions  
of the best Antiques, and original Modern designs.

A Choice Collection of old Oriental Jars, &c., Complete Installations  
adapted for Electric Light, a speciality. carried out in town or  
country.

## Arnold's Lancet Razor!

The Razor of Razors. Never fails to give the utmost satisfaction. Made of the best Sheffield Steel and  
surgically ground. The most perfect Razor in the Market. Every Lancet Razor is carefully tested and  
guaranteed. When ordering please state whether light or strong beard.

Pair, with Ivory Handle, in Case. 19 6. Convex graduating Straps, small. 10 6, large size. 12 6.  
Four, " " " 42 -. Reversible adjustable Shaving Mirrors, double glass, with  
Seven, " " " 70 -. Magnifier. 10 6, 12 6, 15 6.  
Single Razor, with Ivory Handle, post free, 7 6. All orders to be accompanied with remittance.

Address—A. ARNOLD, 61a, Piccadilly, LONDON.

ARNOLD'S LANCET RAZOR NEVER REQUIRES GRINDING.



Telegraphic Address: "NULLIFIED, LONDON."

Telephone: 4424 GERARD.

# GLENDINING & Co.,

7, Argyll St., Regent St., London, W.

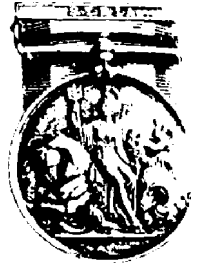
AUCTIONEERS AND VALUERS OF  
Coin Collections. Medal Collections. Postage Stamp Collections.  
Old China. Engravings. Antique Property of all kinds.

## FORTHCOMING SALES.

STAMPS, 12th, 13th & 26th & 27th March. COINS AND MEDALS, 17th, 18th, 19th & 20th March.  
FINE ART, 10th March.

Our Auction Galleries are Open Daily for the reception of Fine Art Property, Jewellery, Silver Plate, Coins, Medals, Postage Stamps, Antique China. Libraries, Miniatures, Pictures, &c.

Small or large consignments Catalogued and submitted for Sale without delay. Liberal advances pending Sale if required.



F. R. GINN

Expert



Bargains in STAMPS.

FOR INVESTMENT—Old British, Colonial and United States Stamps at 25 to 75 per cent. under Catalogue Quotations

Mr. F. R. Ginn is making a speciality of High Class Approval Selections of all the above.

Special Bargains for Cash.

**Great Britain.**

1887, 4d. green and red, mint ..	2s.
.. 1/- green, mint ..	2/3
.. 20/- green, fine used ..	5/-
1900, 1/- green and red, used ..	4s.
.. .. very fine	6s.

**I.R. Official.**

1892, 1/- green, used ..	3s/6
1902, 1/- green and red, used ..	3/-

**Government Parcels.**

1902, King Edward, 2d. green and carmine, used ..	9d.
Ditto, 9d. purple and blue, used ..	1/6
1901, 1/- green and red, used ..	4/6

*Hundreds of other Bargains in used and unused British and Colonials.*

Write for Approval Selection.

WANTED FOR CASH DOWN,  
Large Collections & Single Rarities.

143, Strand, London, W.C.

# JAMES HADLEY & SONS LTD.

Artist Potters.



MANUFACTORY,  
WORCESTER, ENGLAND.

# HODGSON & CO.,

AUCTIONEERS OF ...

## Rare & Valuable Books Manuscripts, Autographs & Engravings.

Libraries or Small Collections of Rare Books carefully catalogued and promptly offered for Sale.

Valuations made for Probate and other purposes.

For Notices of forthcoming Sales see "The Times" (on Mondays), "The Athenæum," "Sale Prices," etc. Catalogues on application.

115, Chancery Lane, LONDON, W.C.

Established 180

# BOWES' PATENT WELL FIRE



IS PERFECT IN ACTION,  
CONSUMES LESS FUEL,  
GIVES OFF MORE HEAT, and  
BURNS LONGER WITHOUT ATTEN-  
TION THAN ANY OTHER FIREPLACE.

because—

It is the only  
Fireplace which  
has a

Solid Fire-Brick  
“Regenerative  
Hot-air  
Chamber,”

without which  
the same results  
cannot possibly  
be obtained.

Every Fireplace  
is stamped with  
the Company's  
Trade Mark.

Prices from  
**50s.**  
upwards.

Illustrations and full  
particulars may be  
had on application to



**The Well Fire Co., Ltd.,**  
NEWCASTLE-ON-TYNE.

London: 34, Margaret St., W. Liverpool: 42, Paradise St.  
Manchester: 16, John Dalton St. Edinburgh: 8, George St.



## WINDOW & GROVE

### PHOTOGRAPHIC STUDIO

63<sup>a</sup> BAKER ST. PORTMAN SQUARE W.

## HAMILTON SHEARS,



Antique Turner Vase.

Dealer in Antique  
Furniture, China,  
Bronzes, Pictures,  
and Works of Art.

The Prince's Gallery,  
Albert Gate Mansions,  
Knightsbridge, S.W.  
(Opposite Knightsbridge  
Barracks.)

# COMPETITION.

*To Auctioneers'  
Articled Clerks.*

TEN GUINEAS is offered for the best ARTICLE of not more than 1,500 words in length, the subject to be:—

*The Organizing and Conducting of a Sale of a valuable  
Collection of Pictures and other Objets d'Art.*

The decision will be given by a Committee of three well-known Auctioneers to be duly appointed by the Editor.

### RULES AND REGULATIONS.

1. The competition is only open to auctioneers' articled clerks.
2. All manuscripts must be addressed to the Editor, at the offices of this paper, and must bear the full name and address of the competitor.
3. All Articles must be forwarded not later than the 31st of March next, and any manuscripts arriving after that date will be disqualified.
4. The copyright of the article that gains the prize becomes the sole property of the Proprietors of SALE PRICES.
5. The Proprietors reserve the right to purchase any of the unsuccessful manuscripts at the rate of Two Guineas per thousand words.
6. The article must not contain more than 1,500 words, and must be either typed or in very legible handwriting. Illegible manuscripts will not be read.
7. The Editor's decision shall be final.
8. The Proprietors will not hold themselves responsible for the safety or return of any manuscripts sent for competition, and, if stamps are not enclosed, it will be understood that the manuscript need not be returned.
9. The result and article chosen as the best will appear in an early number of SALE PRICES.
10. All Competitors must fulfil the conditions in every respect, or will be disqualified from competing.

### SALE PRICES Competition.

### Entry Form.

Name of Competitor.....

Address .....

Date ..... Name of Firm .....

(TO BE ATTACHED TO THE FIRST PAGE OF MANUSCRIPT.)

**TWO HUNDRED WAR MEDALS** for Sale, MILITARY and NAVAL PRINTS, CURIOS, OLD CHINA, etc., on view at SKINNER'S GALLERY, 23, CRANBOURNE STREET, W.C.

**UNDER ROYAL PATRONAGE.**

WAR and Commemorative Medals, Coins and Antiquities. Large stock. Low prices. Inspection and correspondence invited.—**W. C. WEIGHT, 76, Ship Street, Brighton.**

**RARE AND MEDIUM STAMPS IN FINEST CONDITION** MUCH BELOW ORDINARY PRICES. Old English and Colonials a speciality. Approval selections sent against good references. A large variety always on view; inspection invited.

**HYAM & Co., 158, Brompton Road, South Kensington.**

**STAMPS & COINS**



Pamphlet on "Copper Coins of England," with List of Coins and Stamps for disposal. Post Free 7d.

Have you seen the "I.P.R. and Collectors' News," 20 pages monthly? Subscription 1/6 per annum, post free, any address.



**W. H. REGAN, 51, Queen's Road, Bayswater, London, W.**

**STAMPS.** Selections of all countries sent on approval. Prices extremely moderate. State requirements. **BRIDGER & KAY, 65, Bishopsgate Street Without, London, E.C.**



Selections of stamps sent on approval. 50% discount off Gibbons' Cat. Full of real bargains.

**W. HOUTZAMER, Stamp Dealer, Strand 161, LONDON.**

**TERRA COTTA VASES, MARBLE AND BRONZE FIGURES, AND ALL KINDS OF CLASSICAL ANTIQUITIES . . .** Cleaned, Repaired, and Mounted.

Fine Plaster Casts, and Electrotype Impressions and Facsimiles, made from Intagli, Camei, Coins, Medals, Plaques, etc., by

**W. H. YOUNG, 105, Southmoor Road, . . . and Ashmolean Museum, OXFORD.**

**Mr. WYNFORD DEWHURST, R.B.A.**

(accompanied by Mrs. Dewhurst), is organising a Select Class for "Plein air" **Painting in France**, May to October.

**Instructions in Oils (Raffaelli's method), Water-Colour, Black and White.**

Exhibitor at the "Salon," and many recent International Shows.

**Address: "Chelmscott," Leighton Buzzard.**

**DECORATION OF BOUND BOOKS.**—Original designs. Surface modelling combined with gold tooling, special method for niger morocco. Exhibitor Paris, Glasgow, Cork, San Francisco, Vienna, etc.—**M. B. DOWNING, 10, Albany Mansions, Albert Bridge, S.W.**

**"Sale Prices"**

SUPPLEMENT TO **8d. NETT** "THE CONNOISSEUR." **MONTHLY.**

**SUBSCRIPTION:** 10/= per annum Post free.

**A Monthly Record of the Principal Sales of Works of Art.**

**The FEBRUARY Number**

(Published February 28th, 1903)

Contains the Prices of the Principal Pictures, Books, Stamps, Porcelain, Engravings, Silver and Sheffield Plate, Furniture, Medals and Coins, &c., &c., sold during JANUARY and the first fortnight in FEBRUARY.

**Many Interesting Features have been added to this Magazine.**

**"THE WORKSHOP,"**

13, YORK PLACE

(Near BAKER STREET STATION).

Open daily, 10-5. Saturdays excepted.

Metal Work in all Branches. Cabinet Work. Stencils. Carving, etc.

Private and Trade Orders executed. Practical Instructions given. Designs, Tools, Materials and Mounts supplied for Handicraft.

**PRIVATE DEMONSTRATION CLASSES FOR INSTRUCTION IN Portrait Painting, Water-Color Drawing, and Illustrating.** By **HAL HURST, R.I.**

Miniature Painting, By **ALYN WILLIAMS, A.R.C.A.**

For particulars apply

Secretary, Studio, 62a, Grosvenor Street, Grosvenor Square, W.

**THE WOOD-CARVING STUDIO,**

Classes held and Orders taken.



3, The Pheasantry, 152, King's Road, Chelsea.

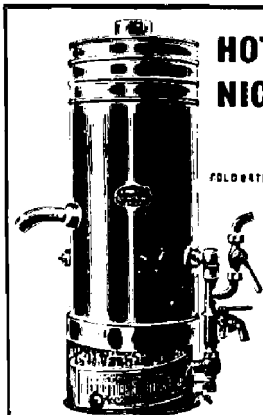
**Principals:**

Miss EVELYN CHAMBERS, *First-class Certificate School of Wood-Carving.*

Miss ETHEL M. BLACKBURN, *Secretary.*

Miss CONSTANCE M. IDLE, *First-class Certificate School of Wood-Carving.*

The Studio is under the patronage of the Lord Bishop of London and many other distinguished personages.



**HOT WATER INSTANTLY NIGHT OR DAY**

Hot Bath in 5 minutes  
Boiling Water in 1 minute  
Cheaper and Better than Kitchen Fire

**EWART'S "SAFETY" GEYSER**

For Gas or OIL. Always in action at **346 Euston Rd London NW**  
Illustrated "Catalogue 58" Post Free

**Connoisseur Portfolio, No. 2.**

**VELASQUEZ AND HIS WORKS.**

THE "CONNOISSEUR" PORTFOLIO, No. 2, will contain Eight Beautiful Reproductions of the Great Master's Paintings. Price 2/6 from all Booksellers and Book-stalls, 2/10 post free.

As only a limited number will be printed, early application is requested. It will be on sale on the 14th March next.

Please supply me with No. 2 Portfolio of the "Connoisseur"

I enclose ..... value .....

Name .....

Please write full name and address clearly. Address .....

Publishing Offices: 2, Carmelite House, Carmelite St., London, E.C. Date .....

THE  
FINE ART AND GENERAL  
INSURANCE COMPANY,  
Limited. Capital - - - - £500,000.  
Established 1890. Premium Income - £132,000.

General Contents of Private Houses Insured  
against FIRE, or FIRE & THEFT.  
Art Property Insured against All Risks, in-  
cluding whilst at Exhibitions and in Transit.  
*Influential Agents required.*

HEAD  
OFFICES: 90, Cannon St., LONDON, E.C.

## MUDIE'S LIBRARY (Limited).

SUBSCRIPTIONS may be entered at ANY DATE, for  
THREE, SIX, or TWELVE MONTHS, from ONE  
GUINEA PER ANNUM upwards. Prospectus of Terms,  
with List of New Books, post free on application.

## MUDIE'S BOOKSELLING DEPT.

All the Best Modern Books from the Library are offered  
for Sale, Second-hand, at Greatly Reduced Prices a few  
months after publication. Lists free on application. Scarce  
and out-of-print Books sought for and reported upon free  
of charge. Old Book-bindings carefully repaired or restored.  
Special attention given to Books of Value.

Mudie's Library, 30-34, New Oxford Street, W.C., London;  
48, Queen Victoria St., E.C., and 211, Brompton Road, S.W.;  
and at Barton Arcade, MANCHESTER.



Dr. J. M. Barrie  
says:-  
"What I call the  
Arcadia in My Lady  
Nicotine is the 'Craven'  
Mixture and no other."

½ lb. Sample Tin.  
2 6

Postage 3d. extra.

J. J. CARRERAS,  
7, WARDOUR STREET, LEICESTER SQUARE, W.  
Or any Tobacconist.

Do ALL your Writing with a  
"SWAN" FOUNTAIN  
PEN.—  
ORDER FROM YOUR

3 Sizes: 10/6, 16/6, 25/-

SATISFACTION GUARANTEED by the Manufacturers.

## ROWLANDS' MACASSAR OIL



BEAUTIFIES THE HAIR.  
NOURISHES THE HAIR.  
PREVENTS BALDNESS.  
PREVENTS SCURF.

Specially recommended for Children's  
Hair, as it produces a luxuriant growth.  
The best dressing for Ladies' Hair.  
Also in GOLDEN COLOUR.  
Sizes, 3/6, 7/6, 10/6 equal to 4 small.  
Sold by all Stores and Chemists.

## ROWLANDS' ODONTO

IS THE BEST

## Tooth Powder

Whitens the Teeth,  
Prevents Decay,  
Gives delightful Fragrance  
to the Breath.

2s. 9d.

ASK FOR

Rowlands' Odonto.

Sold by all Stores, Perfumers,  
and Chemists.



START THE DAY RIGHT.

# SHREDDED WHEAT

"BISCUIT"

Is a perfect food because it is complete in itself for the perfect nourishment of the whole body. Its daily use means bright, sparkling eyes, a clear complexion, a sweet breath, sound white teeth, an active brain, and a symmetrical body.

Send One Penny Stamp for Free Sample to the Shredded Wheat Co., 43, St. George's House, Eastcheap, E.C.



BENGER'S FOOD is rich in all the elements necessary to maintain vigorous health. Infants thrive on it, and delicate or aged persons enjoy it. Of Chemists, &c., everywhere.

# RUBINAT (LLORACH)

THE BEST NATURAL APERIENT TABLE WATER

SOLD EVERYWHERE

Each Bottle should bear the name of E. GALLAIS & Co., Limited, 90, Piccadilly, W.  
Sole Importers

## FOUR SPLENDID GIFT BOOKS.

A BOOK FOR COLLECTORS BY AN OLD COLLECTOR.

### RARIORA :

Being Notes of Some of the Printed Books, Manuscripts, Historical Documents, Broad-sides, Engravings, Coins, Medals, Pottery, and Curiosa of all Sorts, collected (1858-1900), By JOHN ELIOT HONGKIN, F.S.A. Three volumes, Demy 4to. Printed on Thick Van Gelder Paper and bound in Art Canvas. 720 Pages, with 550 Illustrations (of which many are in colours) in Photogravure, Three-Colour Process, Autotype, Half-Tone, Relief, and Woodcut. Price FIVE GUINEAS net.

### PALLISER'S HISTORY OF LACE.

New Edition. In white buckram, gilt edges. Price TWO GUINEAS net. Under the Editorship of M. JOURDAIN AND A. DRYDEN. This important work was originally published thirty-six years ago. It went through several Editions, both in English and French, and has always been recognised as the great authority on the subject. It has been out of print for several years, and copies are now very scarce. This Edition, enlarged to royal 8vo, retains all the Original Illustrations, and is supplemented by some 150 reproductions, many specially taken by Miss A. Dryden, and with over 500 pages of letterpress.

### ORIENTAL RUGS.

By JOHN KIMBERLEY MUMFORD. With 16 Colour Plates from Selected Rugs and 16 Autotypes and Photo Engravings. 4to (8 by 11). TWO GUINEAS net. "Oriental Rugs" is the brief title of a most valuable and interesting work by John Kimberley Mumford. Twenty years ago fine specimens of antique Oriental rugs were readily obtainable; now perfect antique specimens are growing scarce. The author is a collector of rugs, and by years of study has become recognised as an expert. He has travelled widely through the East, collecting material for his work, which contains 16 Photochromes (Colour-plates) produced by a new process, 8 Autotypes of designs rather than colours, 8 Half-tone Illustrations from the author's Photographs, and 2 Maps. These with the text of over 300 pages, form a superb quarto volume in handsome binding.

### RUGS—Oriental and Occidental, Antique and Modern.

By ROSA BELLE HOLT. With about 30 Coloured Plates and other full page illustrations of Rugs. 4to (8 by 11). ONE GUINEA net.

Illustrated List of New Books sent on application.

**Sampson Low, Marston & Co., L.**  
St. Dunstan's House, Fetter Lane, Fleet Street, London, E.C.

# The Autotype Company,

74, NEW OXFORD STREET, LONDON, W.C.

**M**ONOCROME Copies by the Permanent Autotype Carbon Process of Pictures by OLD MASTERS from the principal collections of note. Numerous examples of Works by MODERN ARTISTS.

The Autotype Company's processes of permanent photographic reproduction are extensively employed by the Trustees of the British Museum and Local Government Board, many of the learned societies and leading publishers.

Copies of Coins, Seals, Medals, MSS., Drawings, Engravings, Art Objects, Microscopic Work, etc.

*Inquiries are invited from those requiring Book Illustrations of the very highest quality. Specimens and Estimates submitted.*

## THE AUTOTYPE FINE ART CATALOGUE.

Now ready. NEW EDITION. With upwards of 150 Miniature Photographs of Notable Autotypes, and 23 Tint-Block Illustrations. For convenience of reference the Publications are arranged alphabetically under Artists' Names. Post free, One Shilling.

*A visit of Inspection is invited to . . .*

## The Autotype Fine Art Gallery,

74, New Oxford Street, London, W.C.

## Approval Packets of Photos and Stereos

are sent on application by post for selection to any part of the world. No deposit required from responsible applicants. Please state requirements.



"COQUETRY," by D. TINIER.  
Unmounted, folio size, at 2s.

**STEREO SLIDES (Binocular Realisticographs).** Boer War Scenes, Animals, Humorous, Statuary, Views (British, Foreign, Indian, Town and Country), Coronation Procession and Indian and Naval Review Scenes. Price, 8d. each. Order "The Triumph" Aluminium Stereoscope to be sent on approval, 4s. 6d. post free. *This Stereoscope, with a number of Slides, forms a novel and elegant Present.*

**PHOTOS.**  
Paris Salon Pictures.  
Classical Undraped Pictures.  
Secular and Religious Subjects.  
Statuary.  
Views, Architectural and Scenic.  
Yachts.  
Actresses, Heads, Portraits.  
Artists' Life Studies.  
Eastern Types.  
Children, Animals, Fruit, Flowers.  
Clouds, Waves, Rustic Scenes.

*Collections from noted Galleries.*

Prices from 3s. to 15/- each.

## ERDMANN & SCHANZ

*This is our sole address:—*

(Established 1878),

**116, "Gainsborough" Terrace,  
Bedford Hill, Balham Hill, London, S.W.**

Illustrated Catalogue, threepence post free, or with a specimen Stereo Slide, ninepence, post free.  
*Foreign Stamps up to ninepence will be accepted from residents abroad.*

# Leighton's Catalogue

Of EARLY PRINTED and other INTERESTING BOOKS, MANUSCRIPTS, and BINDINGS. \* \*

Part III., containing letters D—F, price 2s.  
With 120 Illustrations in Facsimile.

**J. & J. LEIGHTON, 40, Brewer Street, Golden Square, W.**  
Parts I. and II., containing A—C, with 340 Illustrations, price 2s. each.



**P**RINTERS of Sumptuous Editions.  
Printers of Catalogues for Collectors and Dealers.

ESTIMATES SUPPLIED.

*Note Address—*

**W. H. WHITE & SON,  
Portobello, EDINBURGH.**

NOW READY, 1/8 POST FREE.

"A Short Account of Old English Pottery,"  
AND  
"An Introduction to the Study of Chinese Porcelain."  
By F. W. Phillips.  
ALSO  
"Catalogue of Old China offered for Sale."  
Illustrated by 50 full-page Photographic Plates and various Woodcuts,  
above may be had on application to

**. W. PHILLIPS, THE MANOR HOUSE,  
HITCHIN.**

TELEPHONE: HITCHIN 7.

**MAURICE & Co., Booksellers and Printsellers,  
23, Bedford St., Strand, London.**

Just published, No. 125, Books on the Drama. No. 126, Travels and Standard Books, No. 127, Extra-illustrated and Fine Books.  
Telegrams: "Mnemosyne, London."

**OLD ITALIAN MASTERS.**—Schmidt's Coloured Wood Engravings. After Fra Angelico, Botticelli, Lippo Lippi, Raphael. The Best Colour Prints published. Illustrated List, 4d. post free to purchasers.

**ART & BOOK COMPANY,  
22, Paternoster Row, London, E.C.**

**BOOKS.**—All out-of-print books supplied, no matter on what subject. Write us. We can get you any book ever published. Please state wants. **BAKER'S GREAT BOOKSHOP,** 14-16, John Bright Street, Birmingham.

**RARE OLD BOOK** of ninety-eight Hand-Coloured Political Cartoons, signed by Pry, etc. Published, McClean, Haymarket. 1826-9 History. View and Offers. 99, Oxford Street, London, W.

## "Connoisseur" Portfolio No. 1.

# FAIR WOMEN OF THE XVIII. CENTURY.

Being a Reprint of SEVEN COLOUR PLATES issued in "The Connoisseur."

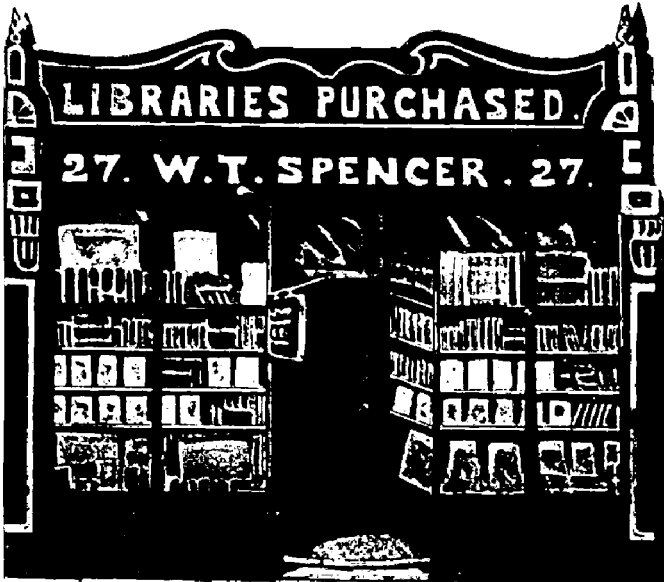
**PRICE 2/6**

**POST FREE 2/10**

*Publishing Offices:*

**CARMELITE HOUSE, CARMELITE STREET, E.C.**





## To Lovers of Loveable Books.

A few lines representing (very inadequately) one of the richest stocks in the World of Special Books—Dickens, Thackeray, Ainsworth, Lever, Tennyson, Standard Desiderata, Curiosa, &c., &c. Books illustrated by Alken, H. K. Browne ("Phiz"), the Cruikshank, Leech, Rowlandson, with many others.

Catalogues are very frequently published of Books, Art items, Autographs, &c., which will be willingly forwarded gratis, immediately upon application, by:—

**W. T. SPENCER,**

**27, New Oxford St., London, W.C.**

TELEPHONE:—"CENTRAL, 5847."

CABLE:—"PHIZ, LONDON" (this will find me, whether you address from China or Peru).

### CRUIKSHANK—THACKERAY. THACKERAY—CRUIKSHANK.

EXTRA (VERY MUCH EXTRA) ILLUSTRATED COPY.  
CRUIKSHANK, THACKERAY (W. M.). "An essay on the genius of George Cruikshank" (this title is taken from the separately printed reprint [Hooper, 1840]); but the copy here is the original "Westminster Review" article [No. 66, 1840]. Containing not only the Original Illustrations, but an Enormous Number (over 400) of Extra Plates (very many of them INDIA PROOFS, COLORED, and Woodcuts) (MANY QUITE SPECIAL ILLUSTRATIONS) and each Volume containing a special drawing (title page) by Pailthorpe. All chosen impressions, and (with the text) beautifully inlaid and mounted by the deft fingers, guided by the artistic brain, of F. Pailthorpe, one of the last, and by no means the least, of the fine old school. The 59 pages 8vo of the Original Article inlaid, and accompanied by a great number of Extra Illustrations are extended to 4 vols., thick, royal 4to, magnificently bound in full crimson morocco, richly gilt, adorned with Cruikshank figure ornaments specially cut for this copy, broad inside panels, and top edges gilt. Each volume's binding protected by a buckram wrapper, and enclosed in its own strongly made case, buckram cloth, lettered. Price £50. 1840, &c.

Commentary notes are superfluous. If the above very inodest description does not suffice, I shall be glad to show the four volumes to any of Mr. Thackeray's numberless admirers. "Good Wine needs no Bush."

### CRUIKSHANK (GEORGE).

IRELAND'S LIFE OF NAPOLEON, illustrated with 32 most beautiful plates (including the 4 engraved titles) 28 of them being quarto size, folded, etched in aquatint by G. Cruikshank, and beautifully colored; comprising large-sized portraits and representations of striking events during that marvellous career, FIRST EDITION, 4 vols., 8vo, sumptuously bound in full crushed levant crimson morocco, double, back appropriately ornamented with Napoleonic emblems in gold, gilt tops, very choice copy, £23  
Cumberland, 1828

### CRUIKSHANK (GEORGE).

EXTRA ILLUSTRATED COPY.

JERROLD (BLANCHARD), THE LIFE OF GEORGE CRUIKSHANK, in Two Epochs. (1) Bibulous, and (2) Totally abstinent.) This copy possesses, beyond the 84 illustrations (plates and cuts), with which it was published, about 100 extra illustrations added by Mr. F. Pailthorpe. These include many COLORED plates, 2 vols., thick crown 8vo., fully bound finest crushed levant morocco extra, with inside borders, and very chastely tooled in gold, top edges gilt, with the publisher's pictorially gilt cloth covers and backs bound in, £8 15s. 1882

### LEECH (JOHN).

EXTRA ILLUSTRATED COPY.

FRITH (W. P., R.A.) JOHN LEECH, his Life and Work. In addition to the 6 plates and 90 illustrations in the text, several of which are full page size, there are inserted (most of them very neatly inlaid to size of the book) 95 EXTRA PLATES (34 of THEM COLORED); giving a total of about 200 illustrations after Leech, Gillray, Rowlandson, G. Cruikshank, "Phiz," Doyle, Seymour. A series of private plates etched by G. Cruikshank for Sir W. Fraser, &c., &c., FIRST EDITION, 2 vols., 8vo, full morocco extra, top edges gilt, a remarkably fine copy, £9 9s. Bentley, 1891

It is one of the most enjoyable books I ever had a glimpse of, and I say there is no better companion for a rainy day than this. The copy now offered, with the number of illustrations DOUBLED, makes it UNIQUE, and "THE BEST."

NOW COMPLETE.

# The Chiswick Shakespeare.

Illustrated by BYAM SHAW.

WITH INTRODUCTIONS AND GLOSSARIES BY JOHN DENNIS.

Now complete in 39 pocket volumes, with nearly 500 illustrations. Pott 8vo, cloth 1s. 6d. net each; or limp leather, 2s. net.

PLAYS, 37 Vols. POEMS, 1 Vol. SONNETS, 1 Vol.

"This delightful edition deserves all the popularity which, we believe, it is acquiring. For cheapness, taste in 'manufacture,' and excellence in illustration, these neat little volumes, each containing a play, are unsurpassed."—*Daily News*.

"The most charming of recent pocket editions of Shakespeare."—*Westminster Gazette*.

"The 'Chiswick' should easily be first among pocket Shakespeares."—*Pall Mall Gazette*.

Bookcases may now be had to hold the 39 volumes. Prices on application.

Mr. Byam Shaw's drawings for the "Chiswick Shakespeare," together with a number of designs by other artists, and an Exhibition of Messrs. Bell's fine-art publications, many in choice bindings, will be on view at Mr. F. G. McQueen's Galleries, 33, Haymarket, S.W., from March 2nd to 31st.

London: **GEORGE BELL & SONS,**  
YORK STREET, COVENT GARDEN.

THE STANDARD GUINEA ATLAS.

# The VICTORIA REGINA ATLAS

Second Edition.

Thoroughly revised to date. Royal 4to (12½ by 10 ins.).

CONTAINING

200 Coloured Plates, Political, Physical, and Astronomical; Frontispieces, illustrating the Time of all Nations; Arms of Great Britain and her Colonies; National Arms; the Flags of all Nations;

AND

COMPLETE INDEX TO 100,500 PLACES NAMED

PRICES:

Half-Bound Persian Morocco, Gilt Top	-	-	£1 5s.
Full-Bound French Morocco, Gilt Edges	-	-	£1 5s.
Full-Bound Morocco, Extra Gilt, Gilt Edges	-	-	£2 ..

Detailed Prospectus on application.

Carriage Paid to any address in the United Kingdom on receipt of Published Price.

**W. & A. K. JOHNSTON, Ltd.,**

GEOGRAPHICAL, EDUCATIONAL,  
& GENERAL PUBLISHERS,

Edina Works, Easter Road, and } EDINBURGH  
20, South Saint Andrew Street, }

7, Paternoster Square, LONDON, E.C.

**C. J. CHARLES, 27 & 29, BROOK ST., W.**

*The Connoisseur*

**Old English & French Furniture**



**OLD TAPESTRIES**

**Old Georgian  
Mantelpieces**

**EVERY ARTICLE SOLD  
AT THIS ESTABLISHMENT  
IS GUARANTEED OLD**

**Old Marble & Stone  
Garden Ornaments**

# C. E. CLIFFORD & Co.

— Fine Art Publishers, —

21, HAYMARKET, LONDON, S.W.



Painter, J. L. E. Meissonier. LA RIXE. Etcher, E. CHIQUET.

**T**HIS Magnificent Etching from Meissonier's Masterpiece will be issued shortly. The Original Painting now in the possession of H. M. the King. Size of actual work on Plate, 21 $\frac{3}{4}$  x 27 $\frac{1}{4}$  inches. Etching now on view in gallery.

**250 Remarque Artist's Proofs on Vellum, 20 gns. each.**

**100 Artist's Proofs on Japanese = = = = 10 „ „**

All Proofs are stamped by the Printsellers' Association. No other States. Plate will be destroyed. The edition nearly sold, but 50 impressions reserved for subscribers to "THE CONNOISSEUR."

Date .....

Please insert my name for..... at.....guineas, of  
Etching "La Rixe."

Name .....

Address .....

To C. E. CLIFFORD & Co.,  
21, Haymarket, London, S.W.

# ON COLLECTING

(THE FOLLOWING EXTRACT FORMS THE INTRODUCTION TO "ART TREASURES."\*)

"THE antiquary or collector,' says the facetious author of *Hudibras*, is 'one that has his being in this age, but his life and conversation in the days of old. He despises the present age as an innovation, and slights the future, but has a great value for that which is past and gone, like the mad man that fell in love with Cleopatra.'

"Putting aside the easy self-conceit with which this frequenter of the glorious Court of Charles II. derides the idea of preferring any past to the present in which he lived, we may accept without hesitation his premisses, yet not arrive at his contemptuous conclusion. A true collector does attempt to live in the past, and it is this fascinating, imaginative effort that lends the charm to his pursuit. He who would draw most pleasure from reading, reads to re-create alive for himself the real fancies of fiction or history of the authors whose books he reads. 'Suppose,' says Thackeray, speaking of this—'Suppose Athos, Porthos, and Aramis should enter with a noiseless swagger, curling their moustaches, and dearest Amelia Booth on Uncle Toby's arm, and Sir Roger de Coverley, and the greatest of all crazy gentlemen, the Knight of La Mancha, with his blessed squire? Dear old friends, what pleasant hours I have had with them!'

"If this is so, what truer way can there be of reconstructing the past—the past with its littlenesses done away and only its glories remaining—than the gathering together of what tangible evidences are left; to sit with curtains drawn, and bright hearth, and receive the noiseless visits of the spectres of a great age that is gone. That chair, of sturdy oak, is like to the one in which Cromwell sat, his Bible on his knees, after the field of Worcester. That mahogany settee may have witnessed the growing rage of Johnson fuming in the ante-chamber of the Earl of Chesterfield. The sideboard, with its tapering legs and delicate marquetry and veneer, was made in the busy workshop of poor, pious Sheraton, and in its time witnessed the gay scenes of the First Gentleman's Court. There is a gilt and worn secrétaire—the silent spectator of the ruin of a Grand Seigneur of Versailles; escaping the rough hands of the Sans Culottes, it was sold for a song at the bidding of the

Convention, who hated Art and worshipped Liberty, and to whom each work of beauty was a stabbing reminder of the oppression they had destroyed.

"Such is the greatest pleasure of the connoisseur—the pleasure of imagination. But there are others not less real. Time, *edax rerum*, has performed the work of discernment which falls to those who would judge of the present. The 'shoddy,' as Gilead P. Beck called it, has disappeared. It could impose on all but the Old Man with the Scythe, and what is left is good and beautiful. Bad work there was doubtless in the past, but it has not survived the supreme test.

"If the patronage of Art in the eighteenth century—the greatest of periods for the collector—was less extensive than at the present day, it was more liberal. When a Pompadour asked for china superior to that of Saxony, pounds, shillings, and pence were no proper barrier. A home factory must be subvented, and, if the list of customers was not a long one, there were round figures in the ledger. André Boule walked in and out of his apartments at the Palace with the air of a courtier, and figured large on the establishment; and when an Austrian bride needed a jewel cabinet, there was no hint that the bill must be moderate. What matter if it meant another forest sold, or a few thousands of starving peasants? No murmur of outside wretchedness can pass the sentries at Versailles. In fact, the royal attitude towards Art was that of King John of Portugal towards the honour of his country when he declared, '*My subjects* will spend the last drop of their blood in defending it.' Thus we receive our legacy of beauty from the past, and in itself inherently it is ever a joy.

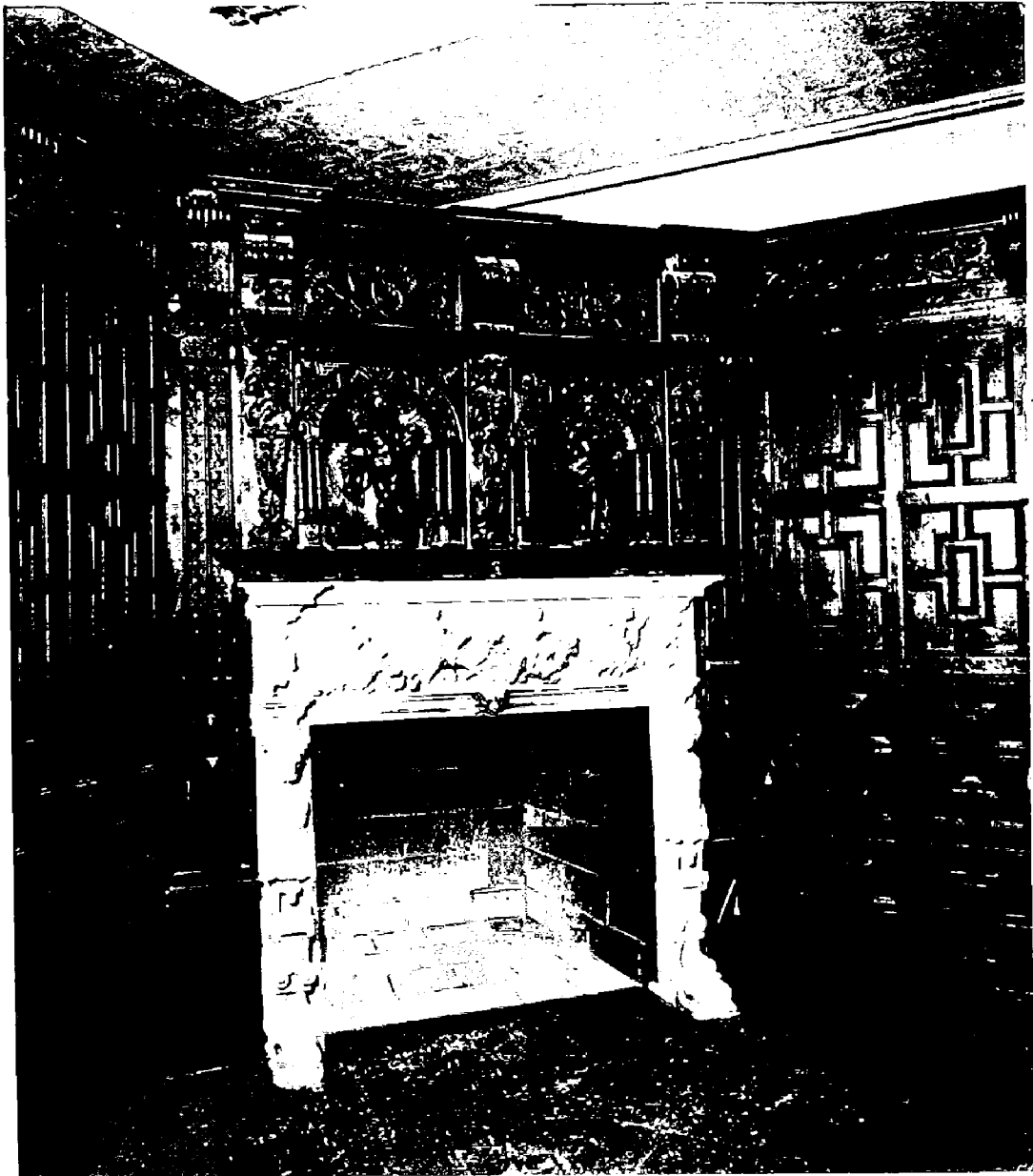
"The means employed in the formation of a collection themselves become part of the infatuation. First a good guide is needed, and so under tuition discrimination is taught. There is no end to the refinements of this critical faculty, and its exercise is above all a constant joy. Knowledge of style in its minutiae and of marks is the primary stage in the education; but the learning to be attained is without limit. Every iota of information, historical and technical, is of value, and though some degree of success is achieved in the counterfeiting of marks and style by those who would impose on the half-initiated, they never can—it would never pay them

## The Connoisseur

—imitate to perfection. The more the collector earns of his ever more charming pursuit, the more he can triumph over the rogue, and, be it added, the more subtle pleasure can he derive from the superiority of his objects over those of his junior colleagues.

“The real art of the connoisseur runs directly counter to the commercial spirit of the day. The

antique furniture. We could estimate this increase more exactly by reckoning that the hundred thousands of chairs, for instance, of eighteenth century manufacture, have been reduced to a few thousands in a hundred years, and are proportionately decreased in number and increased in value with each succeeding week.



AN UNIQUE JACOBEOAN OAK PANELLLED ROOM

pushing modern knows the price of everything, the value of nothing. His pleasures are in things tangible and temporal. The collector's joy is in retrospect and in imagination.

“There is another and a very important aspect of the case which it is impossible to ignore. As surely as every new day puts the past further from us, so surely does it increase the value of collections of

“Therefore discreet collecting under proper guidance is a gilt-edged investment, and from this point of view alone is well worth our consideration.”

In view of the great and increasing popularity of Old English furniture and the desire shown by numerous connoisseurs to fit up their houses in the character of the period, attention is directed to this unique oak interior, as illustrated above, which

## On Collecting

formed the Boudoir at Rawdon House, Hoddesdon. It can undoubtedly claim to be one of the finest Jacobean examples extant, and has been erected intact in the Oxford Street show rooms of Messrs. Gill & Reigate.

XV., as illustrated on this and the following page, are characteristic of the best periods of furniture and decoration, and form two of a series of eleven rooms, each being a fine example of the particular period represented, to be seen at 77-85, Oxford Street, London.



SALON, STYLE RÉGENCE (1715-23)

In addition to the many fine examples of Old English furniture, there is a large stock of Queen Anne, Chippendale, Sheraton, &c., making the show-rooms of great interest to the visitor.

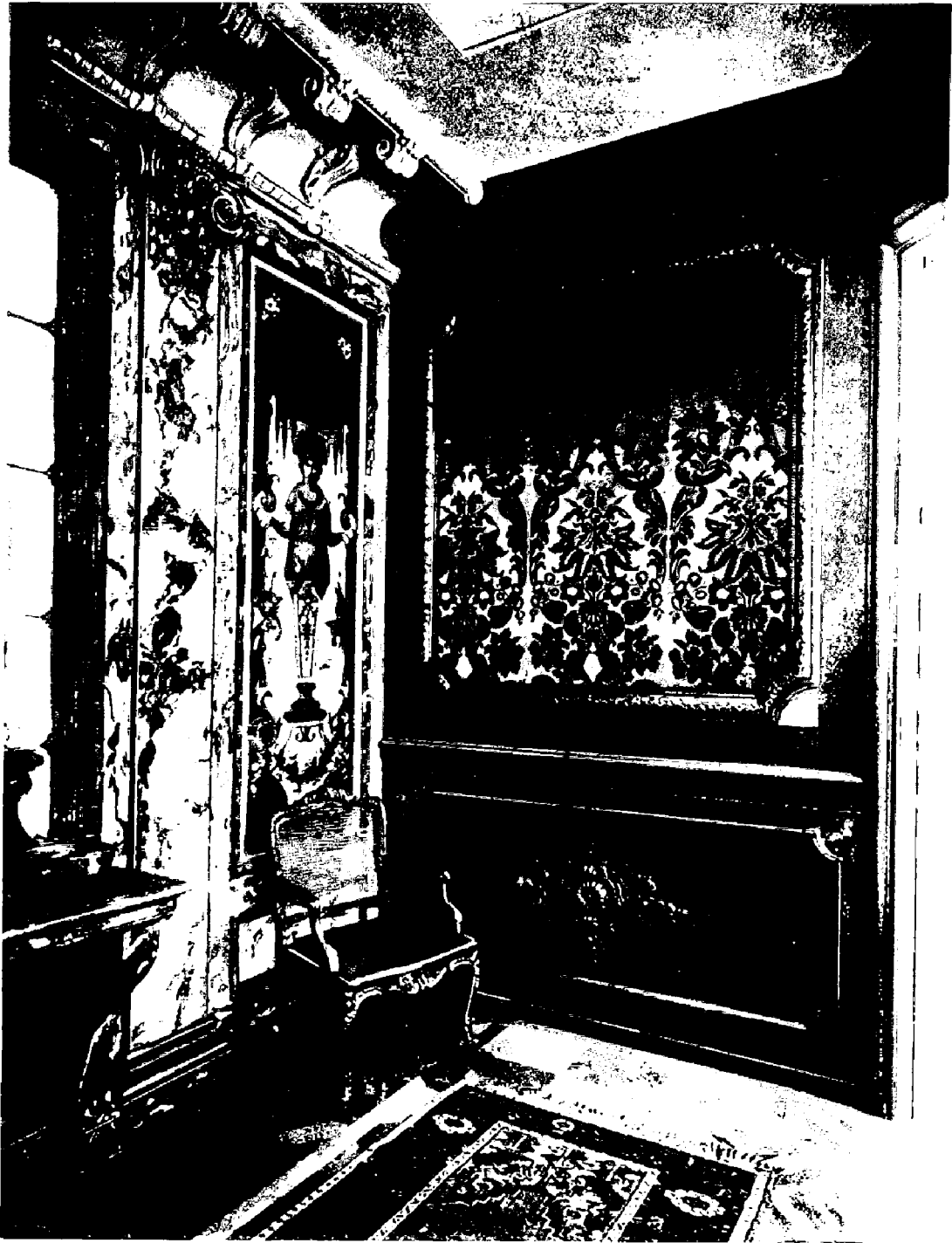
The French Salons of the style *Régence* and Louis

The introduction of faces and animal forms is characteristic of the former style, and the square lines of the Louis XIV. have not been entirely abandoned. The chair and table show the beginnings of the Louis XV. style, but the mantelpiece

## The Connoisseur

and wall decorations are *Régence*. The beautiful grate is in cast iron, and the mantel is of *blanc brèche* marble. The wall-painting is in eighteenth century style.

held in position by ormolu rosettes. Another side the room shown is in carved oak, waxed, with a panel of green figured silk. The cornice, which has exact

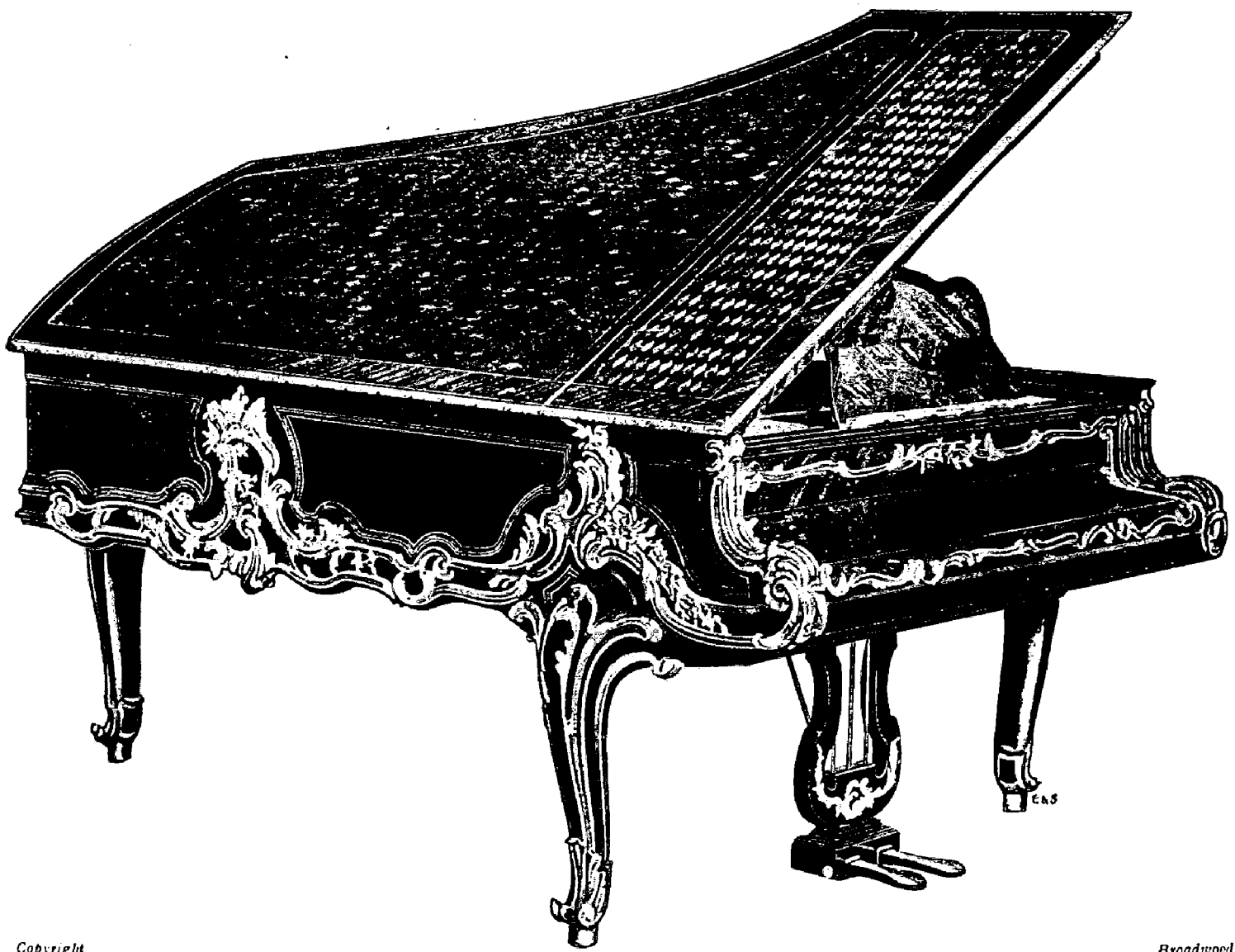


SALON, STYLE LOUIS XV. (1723-74)

In the Louis XV. illustration the four walls of this room are fitted to show four styles of decoration. Two walls are partly in real marble, and partly in *stuc-marbre*, which, however, it is impossible to distinguish from the real. The capitals are gilded, and the mirror is divided into squares requiring very skilful fixing, and

the same appearance as the woodwork, is in imitation of the wood called "staff."

Messrs. Gill & Reigate make a speciality of the complete decorating and furnishing in any style and in absolutely genuine antiques, of which they hold the largest stock in London.



Copyright

Broadwood



## The Connoisseur

and wall decorations are *Régence*. The beautiful grate is in cast iron, and the mantel is of *blanc brèche* marble. The wall painting is in eighteenth century style.

held in position by ormolu rosettes. Another side the room shown is in carved oak, waxed, with a paper of green figured silk. The cornice, which has ex-



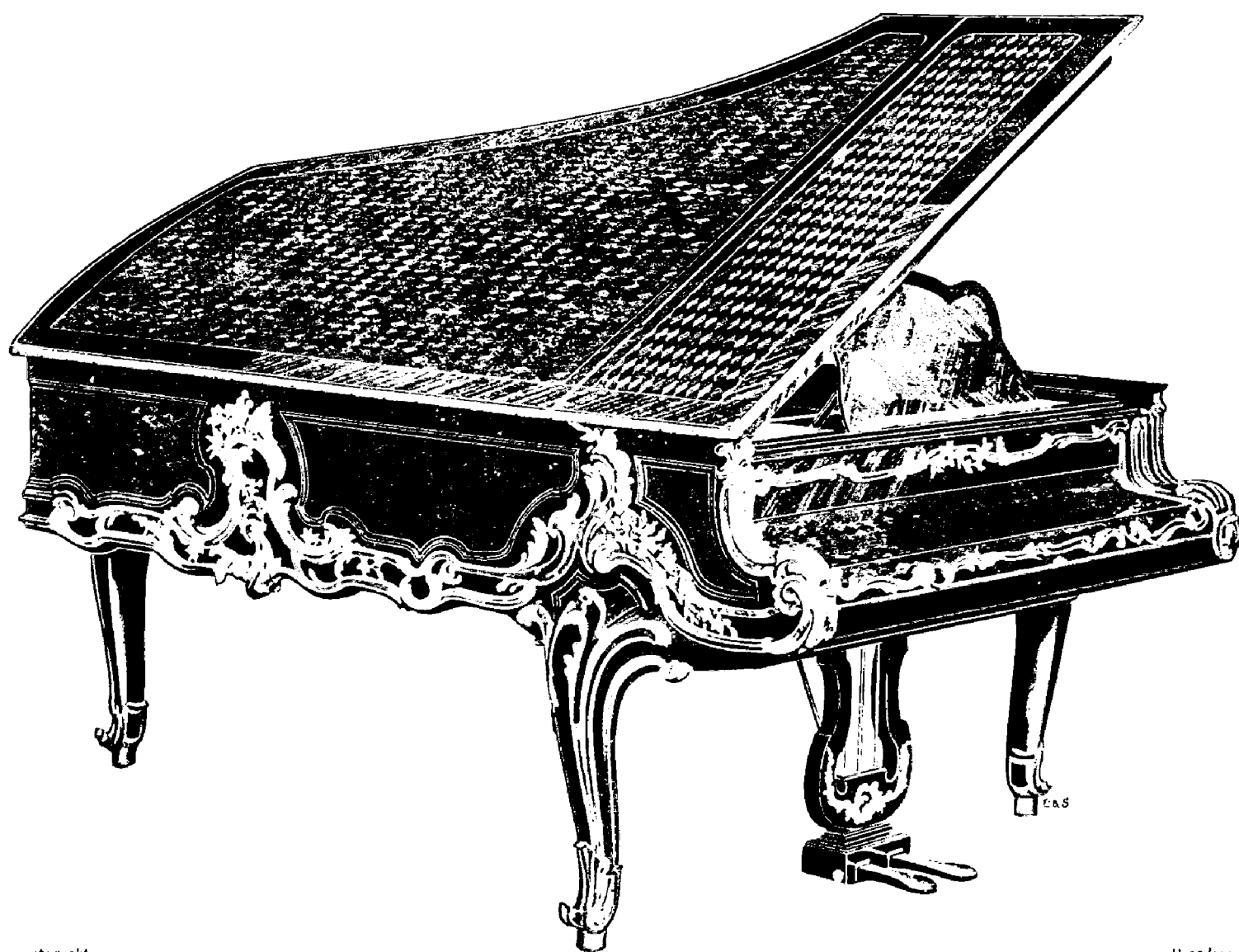
SALON, STYLE LOUIS XV. (1723-74)

In the Louis XV. illustration the four walls of this room are fitted to show four styles of decoration. Two walls are partly in real marble, and partly in *stucco-marbre*, which, however, it is impossible to distinguish from the real. The capitals are gilded, and the mirror is divided into squares requiring very skilful fixing, and

the same appearance as the woodwork, is in imitation of the wood called "staff."

Messrs. Gill & Reigate make a speciality of complete decorating and furnishing in any style and in absolutely genuine antiques, of which they have the largest stock in London.

# Broadwood Pianofortes



Copyright

Broadwood

John Broadwood & Sons, Ltd., cordially invite the critical, scientific & musical public to inspect the latest improvements in the Broadwood Pianoforte.

*Catalogues of Artistic Pianofortes in various styles—suited to the style of Drawing-Room or Music-Room. For an application visit*

**JOHN BROADWOOD & SONS, LTD.**  
33, GREAT RUTLAND STREET, (near Tottenham Court Road), LONDON, W.

By ROYAL WARRANT to

Established 1752.

H.M. The King,  
H.M. The Queen,  
H.M. the late Queen Victoria,



H.R.H. The Prince of Wales,  
and  
H.R.H. The Princess of Wales.

# HENRY GRAVES & CO.

LONDON . . . . . 6, PALL MALL. (LTD.)  
BIRMINGHAM, 44, CHERRY STREET.

## Picture Dealers, Fine Art Publishers, &c.

Forthcoming Publication of J. L. E. MEISSONIER'S Celebrated Work,

### 1814

(The Retreat from Moscow),

Which is now being etched by EUGENE TILY, who has already been engaged nearly a year on the plate, which will not be ready until the Autumn of this year.

Only 200 ARTIST'S PROOF IMPRESSIONS and 25 PRESENTATION COPIES will be printed from the plate, which will be destroyed.

Price 20 Gns. each.

ALREADY : : OVER THREE-QUARTERS OF THIS VERY LIMITED EDITION IS SUBSCRIBED FOR, consequently intending subscribers should make early application in order to secure the few remaining impressions.



1814

### FORTHCOMING PUBLICATIONS.

- |  |   |   |
|--|---|---|
| After<br>J. L. E. Meissonier.          | { | <b>THE DICE PLAYERS.</b> —Etching by MIGNON. 150 Proofs on Vellum at 6 Guineas each.                                      |
|  |   | <b>MAN ON THE BALCONY.</b> —Etching by P. G. TAVERNE. Size 13½ x 18 ins. 250 Remarque Proofs at 8 Guineas per Impression. |
| After<br>Sir Thos. Lawrence,<br>P.R.A. | { | <b>LADY LYNDRHURST.</b> —Mezzotint by E. LESLIE HAYNES. 300 First States at 5 Guineas per impression. Size 14 x 17½ ins.  |
|  |   | <b>LADY DOVER AND CHILD.</b> —Mezzotint by G. H. EVERY. 300 First States at 5 Guineas per impression. Size 14 x 18 ins.   |

NOTE.—In addition to the numbers declared, there will be 25 Presentation Proofs of each of the above four Plates. The plates of each subject will be destroyed after the abovementioned Editions have been printed.

Messrs. HENRY GRAVES & Co., Ltd., make a Speciality of Printing in colours direct from the Plate, in the old style, and have for several years been experimenting largely with a view to reviving this charming English Art. They have a large and varied collection of subjects printed in this manner on view in their Galleries.

PRINTED FOR THE PROPRIETORS, OTTO LIMITED, 2, CARMELITE STREET, LONDON, E.C.,  
BY BEMROSE & SONS, LIMITED, 4, SNOW HILL, LONDON, E.C.; AND DERBY;  
AND PUBLISHED BY OTTO LIMITED, AT CARMELITE HOUSE, CARMELITE STREET, LONDON, E.C.

# THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS  
ILLUSTRATED

BY AM. SHAW  
1901



## CONTENTS

ARTICLES ON: VELASQUEZ  
AT THE PRADO: SCOTTISH  
PEWTERERS: THE KING'S GEMS  
& JEWELS: REMBRANDT'S ETCHINGS:  
ROMAN REPUBLICAN DENARIUS:  
GEORGE CRUIKSHANK: OLD  
MASTERS AT BURLINGTON HOUSE:  
LOWESTOFT MOULDS: OLD MASTERS  
AT THE BURLINGTON FINE ARTS  
CLUB: STAMPS: ETC: ETC:

BY: FRED ROE: L. INGLEBY WOOD:  
H. CLIFFORD SMITH: FRED WEDMORE:  
PH. WEBB: JOSEPH GREGG: LOUISE  
M. RICHTER: LANGTON DOUGLAS: E. J.  
NANKIVELL: R. H. HOBART CUST: ETC:

PLATES: MRS. DRUMMOND  
SMITH, BY REMNEY: ANTONIO  
THE ENGLISHMAN, BY VELAS-  
QUEZ: CAMEES FROM THE  
KING'S COLLECTION: RANDOLPH  
CREW'S MARRIAGE WITH HILDA  
BY CRUIKSHANK: A LANDSCAPE  
BY A. CUPP: QUEEN CHAR-  
LOTTE BY GAINSBOROUGH:

MONTHLY  
**One Shilling**  
Nett  
The Subscription  
to The Connoisseur  
is 12s. per Annum or  
16s. Post Free : : :

Published by OTTO LIMITED, at Carmelite House,  
Carmelite Street, London, E.C.

EDITORIAL AND ADVERTISEMENT OFFICES OF "THE CONNOISSEUR": 2, CARMELITE STREET, LONDON, E.C.

# Scottish Provident Institution.

Established  
1837.

Incorporated  
1848.

## Mutual Life Assurance with Moderate Premiums.

**T**HE Premiums do not as a rule exceed the non-profit rates of other Offices; nevertheless they secure right to participation in the Whole Surplus on a system peculiarly favourable to good lives.

The Surplus at last Septennial Investigation (1901) was **£1,581,000.**

**S**IXTY-FIVE per cent. of the Policies which became claims by death during 1901 were entitled to **Bonuses** which, notwithstanding the lowness of the Premiums, were, on the average, equal to an addition of considerably over 50 per cent. to the Original Assurances.

**THE ACCUMULATED FUNDS EXCEED £12,500,000.**

LONDON:  
17, King William St., E.C.

WEST END BRANCH:  
17, Pall Mall, S.W.

HEAD OFFICE:  
6, St. Andrew Square, Edinburgh.

## OLD WEDGWOOD

(1760-1795).

**F. RATHBONE,**

20, Alfred Place West,  
South Kensington,  
LONDON, S.W.

*Expert, with thirty years' experience.*

Toft, Lambeth, Astbury, Salt-glaze, Whieldon,  
and other old English Pottery.

## Antique Art.

**F. HOWARD,**

*Dealer in Antique Furni-  
ture, Old Engravings,  
English and Oriental  
Pottery, Tapestries, and  
Works of Art.*

Mr. Howard personally advises in the formation of Collections  
and Furnishing.

41, SOUTH CASTLE ST.,

Telephone: 7390. **LIVERPOOL.** Call: "Antique, Liverpool."

# JOHN WALKER,

*Watch and Clock Maker and Jeweller, Ltd.*

(BY SPECIAL APPOINTMENT TO H. M. THE KING),

Beg to notify their **REMOVAL** from 230, REGENT ST., to more extensive premises

AT

**62, New Bond Street** (Corner of  
Brook Street, W.)

Specialists in restoring old Clocks and Watches of every description.

MRS. DRUMMOND  
SMITH

Address  
Washington (Washington)  
I am  
I am

**MRS. DRUMMOND  
SMITH**

**Aunt of Mary**

**Marchioness of Northampton**

**By Romney**

**From the Marquis of Northampton's  
Collection**

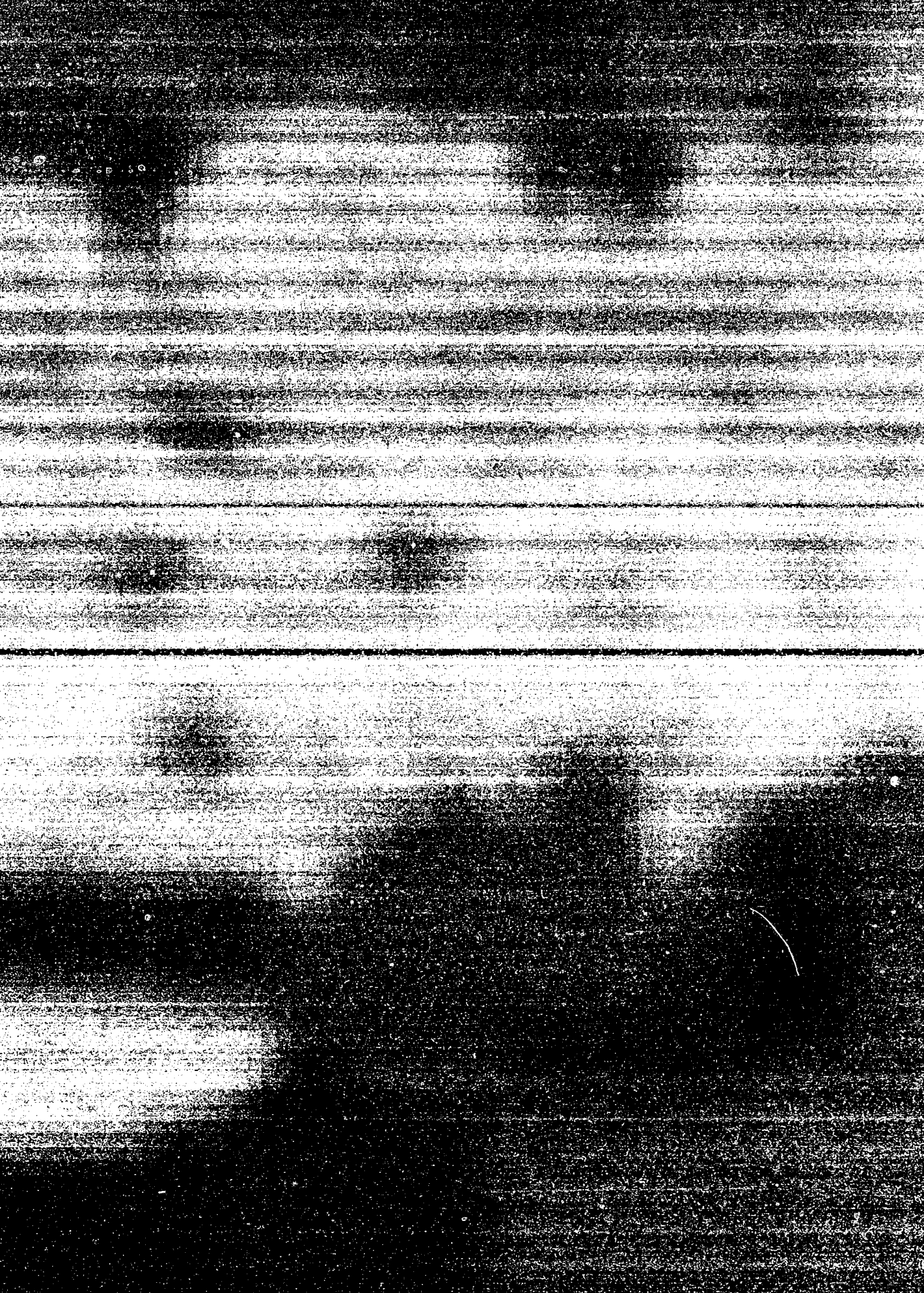





**MRS. DRUMMOND  
SMITH**

Aunt of Mary  
Marchioness of Northampton  
By Romney  
From the Marquis of Northampton's  
Collection







# The Connoisseur Register

OF  
Works of Art and Curios of  
every kind,  
now for sale or wanted.

*This list is compiled for the purpose of bringing readers of "The Connoisseur" into direct communication with the owners of valuable articles for sale or wanted. The charge for Advertisements is 2s. 6d. for one line (about eight words), and 2s. each additional line or part. Advertisements must be prepaid and sent in by the 10th of each month. Special terms for illustrations. All letters must be addressed "The Connoisseur" Register, No. —, 2, Carmelite Street, Whitefriars, E.C. Replies to Advertisements must be sent in a blank envelope, with the number at the top right-hand corner, and a separate loose stamp for each reply enclosed. No responsibility is taken by us with regard to any sales effected.*

**SPECIAL NOTICE.**—No General Trade or Manufacturer's Announcement is allowed to appear in this List. Each item must refer to a specific article or collection actually in existence and for sale as described.

**Musical Instruments.**—Valuable antique specimens. [No. R427.]

**Old Sampler.**—Finely worked, framed, etc. 25s. [No. R922.]

**Library.**—Clergyman disposing part. Apply list. (St. Neots.) [No. R923.]

**Artist Proofs.**—Several, for sale, in good condition. Apply Smith, 3, Andover Terrace, Cheltenham. [No. R924.]

**Chairs.**—Set of six, carved gilt, covered in tapestry, in fine condition; also large Dresden china bird. Can be seen by appointment. Napier House, Hurlingham Road, Fulham, S.W. [No. R925.]

**Lost.**—The property of Brooks's Club. A collection of letters and other documents (period, 1760-1820 *circa*), which were lent to the Hon. Algernon Bourke in the year 1892 in connection with a *History of Brooks's*, which he was then engaged in compiling. The collection comprises about 120 autograph letters and other documents, including letters of C. J. Fox, Lord Holland, Sheridan, Fitzpatrick, Russell, Robinson, Alvanley, Raikes, etc.; a number of letters concerning Daniel O'Connell, and the following documents: "Report as to Purchase of Club House," "Circular as to Fox's Bust," "Envelope of Memos, as to the mutilation of Betting Book,"

"Origin of Funds of Club," "Copy of Pym's Case, 1776," "Printed Circular as to Arrears," "Seven Coffee Room Books," and Engraved Plate of Ball Ticket. Any communication on the subject should be addressed to the Secretary, Brooks's, St. James's Street. [No. R926.]

**Caricatures and Prints.**—Coloured, collection 80, Rowlandson, Gillray, Cruickshank, Heath, including several suppressed. List price £20. [No. R927.]

**Mason's China.**—Dinner service for sale. [No. R928.]

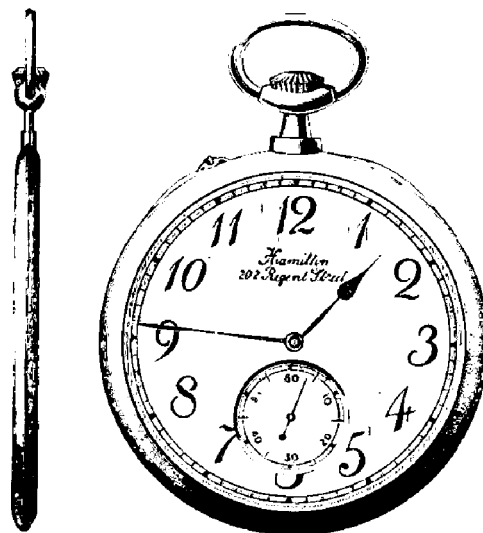
*Continued on next page.*

For Answers to Correspondents,  
Design Competition, ■ ■ ■ ■  
Notice of Velasquez Portfolio,  
and for Coupon, ■ ■ ■ ■ ■  
■ see the Advertisement pages.

# "HAMILTON" WATCH.

The Thinnest Keyless in the World!

Not Thicker  
than  
a  
Five-Shilling  
Piece.



Inspection  
invited  
at  
the  
Showrooms.

**HAMILTON & Co., 202, Regent St., W.**

**Chinese Screen.**—A superb, for sale, 8 ft. by 2 ft. 6 ins., embroidered in gold, on pure silk, Blackwood frame and pedestals, most artistically hand carved. An exceptionally rare and highly valuable piece of art for connoisseurs, seen only in the Imperial Palace of Peking. On view at P. Spring & Co.'s, 24, Coleman Street, E.C. [No. R929.

**Sideboard.**—A 7 ft. 6 in. mahogany Chippendale pedestal, two knife boxes, and wine cooler for underneath, all beautifully carved. £200 the set. [No. R930.

**Bureau.**—A 2 ft. 8 in. old Queen Anne, with fall-down flap on stand and stretchers, richly inlaid with fine detailed marqueterie, 3 ft. 3 in. high over all. £25. [No. R931.

**Mirror.**—An old Sansovino, gilt frame, 3 ft. wide by 3 ft. 6 in. high, in very good order. £16 10s. [No. R932.

**Mirror.**—An old Sansovino, gilt frame, 2 ft. wide by 2 ft. 3 in. high, fine detail in carving. £14. [No. R933.

**Writing Table.**—An old Sheraton satinwood pedestal, inlaid lines, 5 ft. by 3 ft., in splendid condition, top at present lined cloth, nine drawers one side, three drawers and two cupboards on the other. £25. [No. R934.

**Chairs.**—Two fine old walnut Queen Anne, high backs, loose seats, covered in silk. £13 the pair. [No. R935.

**Grandfather Clock.**—A walnut Queen Anne, fine old works, in good going order. £15 10s. [No. R936.

**Coins.**—Gold and Silver. 151 English and Scotch. [No. R937.

**Hunting Songs.**—Warburton's. First edition, coloured frontispiece. 8 gns. [No. R938.

**China.**—Very old beautiful Derby set about 70 pieces. [No. R939.

**Haymakers.**—By Ward, in colour, 60 gns.; others, fine state. [No. R940.

**Medals.**—11 bar Peninsula; also Regimental medal, 11 battles, engraved on face, Sergt. 88th Foot. [No. R941.

**Musical Instruments.**—Absolutely unique collection of 24. Rare opportunity. Nepaulese, Thibetan, Bhootea, and Bengalee, mostly been in actual use. Some very rare. Collected by present owner on the spot. List on application. [No. R942.

**Portuguese Tiles.**—Blue and white. Childhood Christ. From private chapel, circa 1625. Unique. On view. London. [No. R943.

**Mosaic.**—By Vanutelli de Angelis, from Vatican Factory. Subject: *Forum, St. Peter's in background*; 20 x 12; offers. [No. R944.

**Piano.**—Mahogany; square shape (Clementi); date about 1800. £40. [No. R945.

**Cabinet.**—Handsome ormolu mounted; also large carved table. [No. R946.

**Punch Bowl and Silver Ladle.**—Nearly 200 years old. [No. R947.

**Water-Colour.**—Fine example of late G. A. Fripp. R.W.S., size 40 ins. by 20 ins.; exhibited; suitable any collection. Particulars. [No. R948.

**Chronometer Watch.**—Rare: Louis Berthoud; three arm balance. [No. R949.

**China.**—Pair handsome old Berlin soup turcens and under dishes. £20. [No. R950.

**Etchings.**—Artist's proof, after W. Dendy Sadler, for sale, unframed, *The Awakening, The Honeymoon, A Little Mortgage*. Published at five guineas each; for £4 each. [No. R951.

**Engravings.**—Signed proofs, *Stafford Children*, by Appleton: *Enemy's Country*, by Herbert Dicksee. Best offers. R952.

**Coloured Prints.**—Rare and choice examples of G. Baxters. No. R953.

**Spoon.**—Queen Anne small rat-tail table spoon. £4. No. R954.

**Needlework Picture.**—Beautiful old, in silks. £5. No. R955.


**"Nevers" Jugs.**—Pair very fine Photo. No. R956.

**Cabinet.**—Dark oak, open shelf under, drawer at top, 6 ft. wide, 4 ft. 9 ins. high. Photo. No. R957.

Swansea China Wanted, Also Nantgarw China, Swansea and Dillwyn's Pottery, Cambrian Ware (marked), and marked pieces of Dillwyn's Etruscan Ware. Only good specimens required. Apply A. Duncin, Glenholme, Penarth, S. Wales.

**JEFFREY & CO'S**

To BE HAD OF ALL DECORATORS



FREE FROM ARSENIC

FACTORY SHOW ROOM

64 ESSEX ST. LONDON

**ARTISTIC WALL PAPERS.**

And at "THE WALLPAPER GALLERY,"  
31, MORTIMER ST. (Regent St., W.)

**"The Connoisseur"  
Index and Title-Page.**

◆ VOLUME IV. ◆  
PRICE SIXPENCE.


THE Index, with Title-Page, to Volume IV. of "THE CONNOISSEUR," for September to December, 1902, is now ready, and may be obtained through any Bookseller, Newsagent, or Railway Bookstall, or it will be sent Post Free by the Publishers, 2, Carmelite House, Carmelite Street, E.C., on the receipt of Sixpence in Stamps. The Index, which consists of 14 pages, is thoroughly exhaustive, and will be found invaluable for reference.

The Indices for Volumes I., II., and III., can also be obtained at the same price.

**1903 EDITION.**

The FOURTH EDITION of the

**Universal Standard  
Catalogue of the Postage  
Stamps of the World**



Is Now Ready.

It includes all stamps known to be issued up to February, 1903, and is the latest published.

**Nearly 3,000 Illustrations.  
No Measurements of Perforation.**

The cheapest, simplest, and most easily understood Catalogue in the World  
Price 1s. 3d. post free; cloth gilt, interleaved, 3s. 6d.

**NEW 64-PAGE PRICE LIST** (1903 Edition)  
of 1,520 different Packets and Sets of Stamps, sent on receipt of penny stamp for postage.

**NEW STAMP ALBUMS FOR 1903**  
from 1s. 6d. to £12.

**WHITFIELD KING & Co., Ipswich.**

**Connoisseur Portfolio, No. 2**

◆◆◆◆  
**VELASQUEZ** ◆ ◆ ◆  
**AND HIS WORKS.**

◆◆◆◆

THE "CONNOISSEUR" PORTFOLIO, No. 2, contains Ten Beautiful Reproductions of the Great Master's Paintings. Price 2/6 from all Booksellers and Bookstalls, 2/10 post free.

As only a limited number has been printed, early application is requested.



ESTABLISHED  
1780

# ERARD

## PIANOS

THE FINEST SELECTION OF DECORATED  
PIANOS, TRUE TO THE VARIOUS STYLES  
AND PERIODS.

ILLUSTRATED CATALOGUE  
FREE ON APPLICATION

18, GT. MARLBORO'  
STREET, W. ———

TELEGRAMS:  
"DECORITER, LONDON."

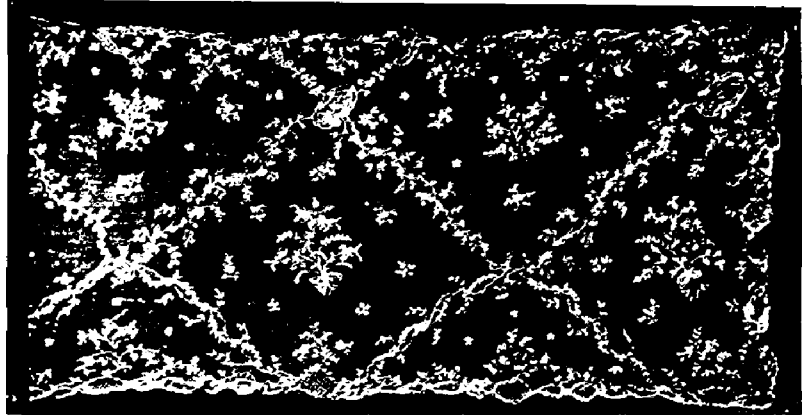
TELEPHONE  
5407 GERRARD.

THE MISSES

# Helen AND Isabel Woollan

UNDER ROYAL PATRONAGE.

RARE OLD PRINTS. LACE. GLASS.



ARGENTAN LACE.

ANTIQUÉ FURNITURE:

CHIPPENDALE, SHERATON, SATINWOOD, OLD OAK.

OLD LOWESTOFT CHINA.

WORCESTER SERVICES.

28, Brook Street, Grosvenor Sq., W.

(FEW DOORS FROM BOND STREET.)

## Rare Postage Stamps

BOUGHT, SOLD, AND EXCHANGED BY

# D. FIELD,

4 & 5, The Royal Arcade,  
Old Bond Street,  
and Albemarle Street,  
LONDON, W.

Mr. D. FIELD invites Collectors to an inspection of his unique stock of Postage Stamps, ranging from the most ordinary varieties and the newest issues to the greatest rarities.

**SPECIALTY.**—Stamps of Great Britain & Colonies. Selections of choice stamps sent on approval to responsible collectors furnishing satisfactory references. Prices are moderate, and will compare favourably with those of any other firm.

**SPECIAL OFFERS.**—A fine collection of 2,000 different British, Colonial, and Foreign Postage Stamps (containing no post cards, envelopes, or duplicates), in fine condition, for 60/-. Highly recommended. A collection of 1,000 (also containing no cards, envelopes, or duplicates) for 18/-.

Wanted to purchase, Important Collections and Rare Stamps.

Telephone No. 4309, Gerrard.

INCORPORATED BY ROYAL CHARTER, A.D. 1720.



## The Corporation of the "Royal Exchange Assurance"

Quotes Special Rates for

### ANNUITIES

WHEN HEALTH IS

### IMPAIRED.



ROYAL EXCHANGE  
FIREMAN, 1802.



L.C.D. FIREMAN, 1902

Write for full particulars to:

### The Secretary,

AT THE HEAD OFFICE,  
ROYAL EXCHANGE,  
LONDON, E.C.

# THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY).

## CONTENTS.

VOL. V. April, 1903. No. XX.

	PAGE
VELASQUEZ AT THE MUSEO DEL PRADO, MADRID. PART I. By FRED ROE. (With five illustrations) -	227
SCOTTISH PEWTERERS AND SOME OF THEIR WARE. PART II. By L. INGLEBY WOOD. (With eight illustrations) -	232
THE KING'S GEMS AND JEWELS AT WINDSOR CASTLE. PART III. By H. CLIFFORD SMITH. (With eight illustrations) -	238
REMBRANDT'S ETCHINGS. By FREDERICK WEDMORE. (With seven illustrations) -	245
ROMAN REPUBLICAN DENARII. By PERCY H. WEBB. (With twenty-seven illustrations) -	251
THE EARLY GENIUS OF GEORGE CRUIKSHANK. PART II. By JOSEPH GREGO. (With one illustration) -	257
THE OLD MASTERS AT BURLINGTON HOUSE. By LOUISE M. RICHTER. (With three illustrations) -	261
THE RECENT DISCOVERY OF LOWESTOFT MOULDS. (With three illustrations) -	268
THE EXHIBITION OF OLD MASTERS AT THE BURLINGTON FINE ARTS CLUB. By LANGTON DOUGLAS. (With three illustrations) -	271
STAMPS. By EDWARD J. NANKIVELL. (With seven illustrations) -	277
NOTES. (With thirteen illustrations) -	279
IN THE SALE ROOM. (With one illustration) -	287
CORRESPONDENCE -	294

### PLATES.

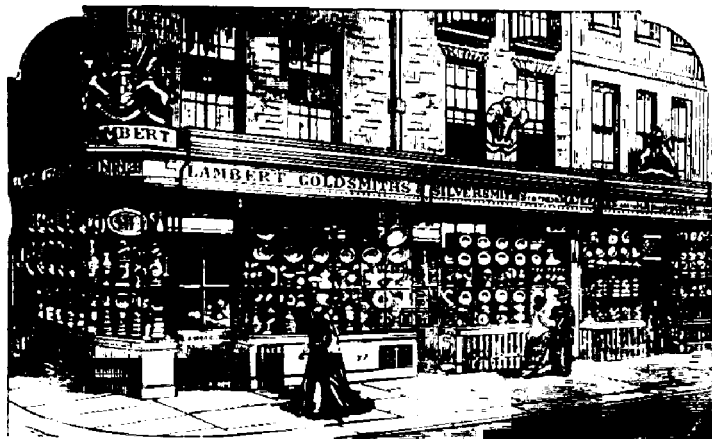
MRS. DRUMMOND SMITH. By ROMNEY. <i>From the Collection of the MARQUIS OF NORTHAMPTON</i> -	<i>Special Supplement</i>
THE DWARF ANTONIO, THE ENGLISHMAN. By VELASQUEZ -	<i>Frontispiece</i>
CAMEOS. <i>From the King's Collection at Windsor Castle</i> -	240
RANDOLPH CREW'S MARRIAGE WITH HILDA AT LAMBETH CHURCH. By G. CRUIKSHANK -	260
LANDSCAPE WITH PEASANTS DRIVING SHEEP: SUNSET. By CUYP. <i>From the DUKE OF WESTMINSTER'S Collection</i> -	265
QUEEN CHARLOTTE. <i>After Gainsborough's Picture at the Victoria and Albert Museum</i> -	276

# Lambert,

Goldsmiths, Jewellers,  
and Silversmiths

To His Majesty the King,

10, 11, & 12, COVENTRY ST., PICCADILLY, W.



A unique collection of Diamond Work,  
Enamels, and Works of Art.

Every description of Decorative, Table,  
and Ecclesiastical Gilt and Silver Plate,

ANTIQUÉ AND MODERN.

## DORÉ GALLERY.

Beautiful Women and Lovely Children.

By MRS. EARNSHAW.

Dinan and other places. By LINNIE WATT.

The Mysterious "Painting of Christus."

By HERMAN SALOMON.

Doré's Great Masterpieces, etc., etc.

DAILY 10 to 6.

35, NEW BOND STREET, W.

## TO CONNOISSEURS!

SPECIAL INSURANCE OF Rare Furniture.  
Pictures, Old China, Bric-a-Brac,  
and Curiosities. \* \* \* \*

MANY Connoisseurs and owners of Valuable Furniture are unaware that in the unfortunate event of a fire the Insurance Companies require a tabulated priced list of every article destroyed, and unless an Inventory and Valuation is in existence, made by a qualified expert, much trouble and sometimes great loss is incurred by the assured.

HAMPTON & SONS will, at specially moderate fees, prepare a valuation of the whole of the contents of a house, and so place the assured in such a position that a claim is practically indisputable.

### HAMPTON & SONS,

Expert Valuers and Auctioneers,

1, COCKSPUR STREET, S.W.



# HINDLEY & WILKINSON Ltd.

Architectural  
Decorators.

THE ESSENTIAL ARTISTIC CHARACTER  
OF ALL DETAILS GUARANTEED IN THE  
TREATMENT OF HISTORIC STYLES.

Designs and Schemes prepared  
for Decorations in any Style.

8, OLD BOND STREET, W.  
68, WELBECK STREET, W.

Hall, Designed and Executed by Hindley & Wilkinson, Ltd.

A very charming Mezzotint Engraving by Mr. Norman Hirst,  
from Mr. Dicksee's Picture.



## THE EMBLEM,

By FRANK DICKSEE, R.A.

MESSRS. FROST & REED have much pleasure  
in announcing the publication of this beautiful  
picture in the form of a fine Mezzotint Engraving  
by Norman Hirst. Orders can now be received by  
FROST & REED for the Artists' Proofs, the limited  
edition of which is being quickly taken up.

Artists' Proofs, signed by Painter  
and Engraver, price £8 8s. each.

Further particulars may be had from . . .

FROST & REED, Art Publishers,  
8, Clare St., BRISTOL, or 47, Queen's Rd., CLIFTON;

or at any of the Chief Print Shops in Britain.

The above is a rough idea only of the composition of

**THE EMBLEM,**

By Frank Dicksee, R.A.



ANSWERS TO CORRESPONDENTS

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

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

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

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

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

**Engravings.**—L. G. D. (Seaham).—*Miss O'Neill as Juliet*, Maile, after Dawe, sold Dec., 1902, 19 gns.

J. C. K. (Holland).—The title is, *Newfoundland Dog Saving Child*, by Earlom, after Eckstein; not of much value.

W. W. R. (Birkenhead). Coloured prints, *Spring, Summer, Autumn, Winter*, J. F. Herring, sen. Name of engraver wanted.

Mrs. K. (Warwick).—Needlework can be repaired by Misses Woollan, Brook Street. Engravings for opinion must be seen.

T. B. (Pontefract).—Please obtain your CONNOISSEUR and SALE PRICES from the local book agents; we do not send them direct unless a subscription of 16s. is paid. The value of the engraving by Scott, after Morland, if in original state and condition, is about £10.

C. E. R. (Warrington).—The value of an engraving by Turner depends on the subject; yours is not one of the valuable ones. Those by Holbein and Teniers also have little value.

A. B. (Hampstead).—One of your engravings is the *Weird Sisters*, by Smith, after Fuseli. They are worth £1 each.

W. B. (Salisbury).—The Méryon is a late state, and is worth 10s.

G. H. F. (Leicester).—Both classical and religious engravings are at a discount at the present moment, and unless in particularly fine state are very difficult to sell.

I. C. H. (Great Malvern).—The photo is of an engraving after Constantine's *Battle*, by Raphael's pupils. It was engraved by Rossi, 1683.

F. M. S. (Warrington).—Your engraving is a modern reproduction after Hogarth; of little value.

R. M. L. (Southport).—The engravings are of little value, except the two by Bartolozzi, about 10s. each; and that by Morland is one of a pair, and worth £4. The margin is crushed and dirty, and should be seen to by a restorer.

Miss H. (Liverpool).—The engravings of *Mrs. Damer* and *Mrs. Cosway* are modern reproductions; the dark tone is produced by either beer or coffee. They have little value.

G. N. L. (Cambridge).—Engraving, after Reynolds, *Mrs. Siddons as the Tragic Muse*, by Webb, 1798; not a known engraver.

P. C. L. (Tunbridge Wells).—Engravings by J. R. Smith, Val Green and Nutter, are valuable if state and condition are right.

T. B. (Pontefract).—Your Morland engraving is a reprint, after the plate was worn out, and is worth about £1.

**Books.**—A. S. (Wolverhampton).—Colloquium only valuable; realised 5 gns. last April at auction.

W. B. (Stamford).—Milton's *Paradise Lost*, 1866, 1833, and 1849 editions all have plates by Martin. Which is yours?

R. M. (Uxbridge).—*Citizen of the World*, 1769, by T. Williams. Only first edition of 1762 is valuable.

A. F. (Kingsbridge).—Illustrated histories are depreciating at present.

F. R. (Harwich).—*The Works of Scott*, high prices only obtained when in original binding and boards.

F. E. (Sheerness).—Complete copy of Bacon's *Henry VII.* sold £2 14s. March, 1902.

V. G. (Co. Meath).—The copy of *Josephus* is worth about 30s.

H. S. (Warminster).—Your book, *Discourse on Christianity*, has no value.

[Continued.]

SOUTH KENSINGTON.

ANTIQUES & WORKS of ART.

Specimen AND Collectors' Pieces.

KIRBY & Co., 25, Thurloe Place, S.W.

FENTON'S Old Curiosity Shop,

33, Cranbourn Street, W.C.



Genuine Specimens of ANTIQUE CHINA, ARMS, MINIATURES, PREHISTORIC & ETHNOLOGICAL CURIOSITIES, at moderate prices.

And at 27, Abbeigate Street, BURY ST. EDMUNDS.



REPRODUCTIONS

OF OLD COLOR PRINTS,

Reynolds, Morland, Bartolozzi, Hoppner, and Sporting Prints.

Old Copper Plates bought.

Chas. BEVAN,

Colorist,  
99, New Kent Road,  
LONDON.

Wholesale only.

NOTICE OF REMOVAL.

James Rimell & Son,

Dealers in Old Books and Engravings,

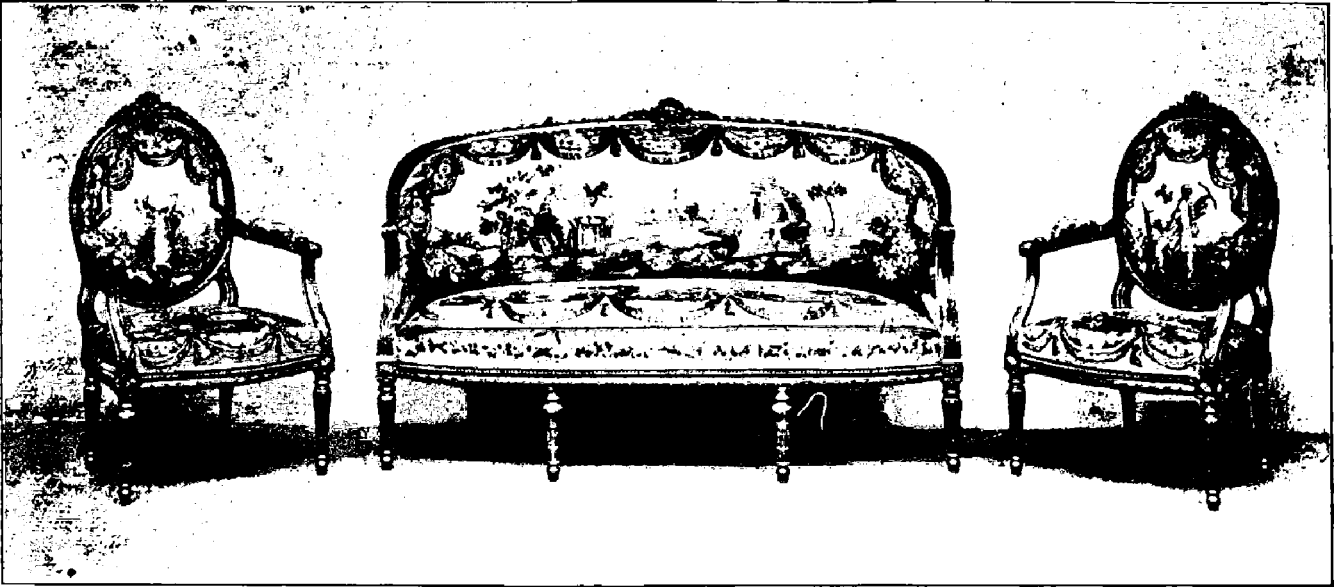
LATE OF

91, Oxford Street, W.,

Have removed to New Premises,

53, Shaftesbury Avenue, W.

(CORNER OF WARDOUR STREET AND NEAR PICCADILLY CIRCUS).



**A CANAPÉ AND TWO FAUTEUILS.**

*The frames are most beautifully carved, and gilt to resemble old gold; they make a perfect harmony with the Beauvais tapestry which, although reproduced from a celebrated old suite, possesses all the artistic charm of the original. The old method of making the tapestry has been followed out in the most reverential spirit.*

*It is interesting to note that while a genuine old suite of this quality would cost about £4,000, the above, consisting as it does of five pieces, can be produced for £500.*

---

**MESSRS. GILLOW** make a specialty of reproducing fine old pieces of furniture of every style and period.

---

TO HIS MAJESTY  
  
KING EDWARD VII.

# GILLOWS

**406 to 414, Oxford Street, LONDON, W.**

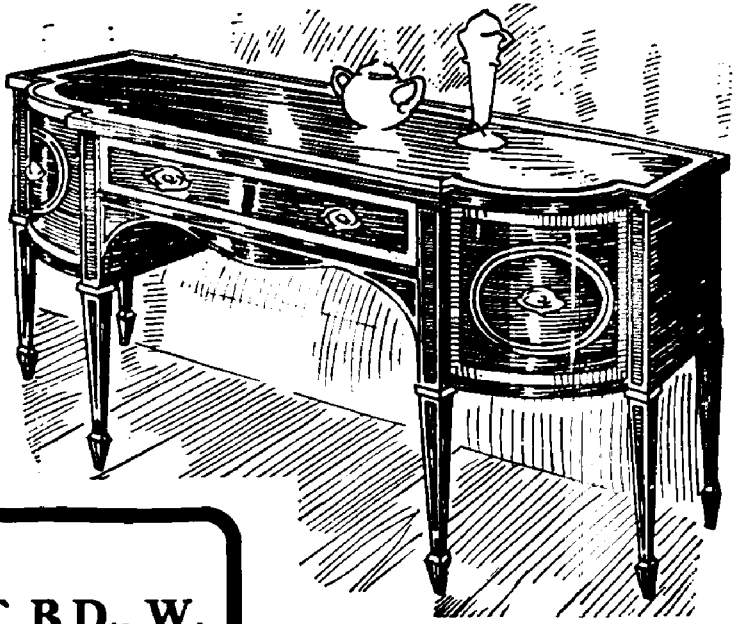
# HEWETSONS' REBUILDING SALE

The Furnishing Event of 1903. Immediate Visit Urged.

CONCLUDING REDUCTIONS.

A Typical Instance :

The "CAVENDISH," a well-made 6 ft. Mahogany Sideboard. An exact replica of Sheraton Model, inlaid with satinwood, fitted with cel-laret, brass handles. Previous price, £16 10s.; Sale Price, £11 10s.



212-204 TOTTENHAM COURT RD., W.

Diploma of Honour, Regensburg, 1899.

GOLD MEDAL, International Postage Stamp Exhibition, Paris, 1900.

Silver Medal, The Hague, 1901.

## HUGO GRIEBERT & Co.,

Dealers in RARE STAMPS, 13/14, New Bond Street, LONDON, W. (NEXT TO LONG'S HOTEL).

WE have recently acquired two of the oldest and largest stocks of Postage Stamps, of enormous value, containing stamps of every country from the earliest issues, which, added to our already splendid stock, enable us to offer unique facilities to advanced Collectors who require the finest specimens obtainable, rare varieties of perforations, shades, errors, etc., etc., of which we possess an unrivalled selection. Unused stamps a speciality, in blocks, strips, sheets, etc.

Over 20,000 varieties in stock at reasonable prices. Our Monthly List of Offers of rarities and special bargains, price lists of sets, etc., etc., gratis. We are always open to purchase at HIGHEST prices: IMPORTANT COLLECTIONS, SINGLE RARE STAMPS, LARGE PARCELS OF MIXED STAMPS OF ANY COUNTRY, etc.

Hugo Griebert & Co., 13/14, NEW BOND ST., LONDON, W.

ESTABLISHED 1884.

## Japanese & Chinese Works of Art, ANTIQUE and MODERN,

ON SHOW AT THE GALLERIES OF S. Gorer & Son, 170, NEW BOND ST., W.



The Famous Japanese Collection of G. H. Hodgson, Esq., of Baildon, Yorkshire, is included amongst the Exhibits at these Galleries.

A NEW FEATURE IN INTERIOR DECORATION. Messrs. S. Gorer & Son have on view rooms decorated after the styles of the greatest ORIENTAL Masters, and which are adapted to European requirements.

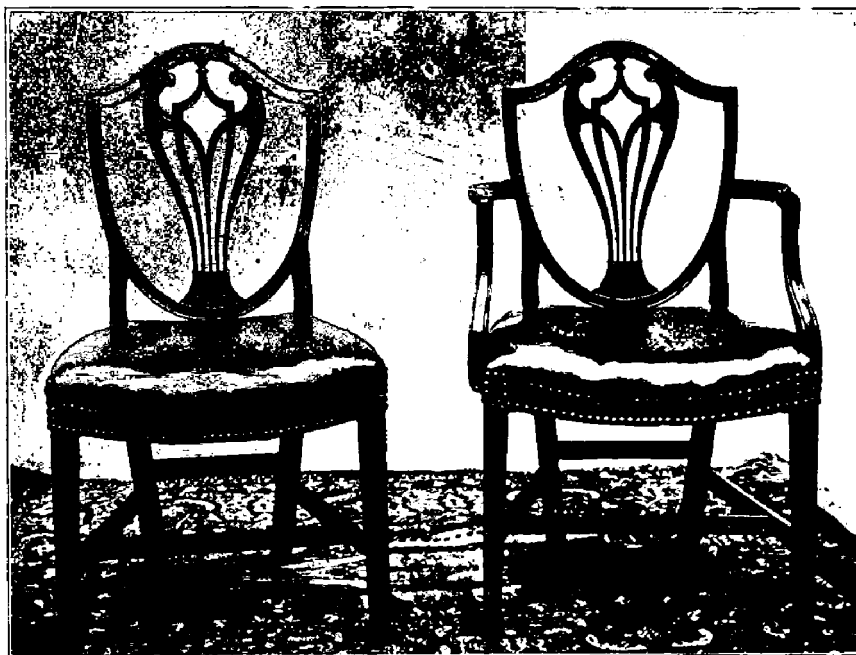
Cash Purchasers of Oriental Collections.

*The Connoisseur*

# Williamsons, Guildford

Established over 100 Years

Largest  
Stock of  
Old English  
Furniture  
in the  
Kingdom



50 minutes  
from Waterloo  
also Coach  
from  
Hotel Victoria  
during Season

Fine genuine pieces of Chippendale now on view, and Adams as above.

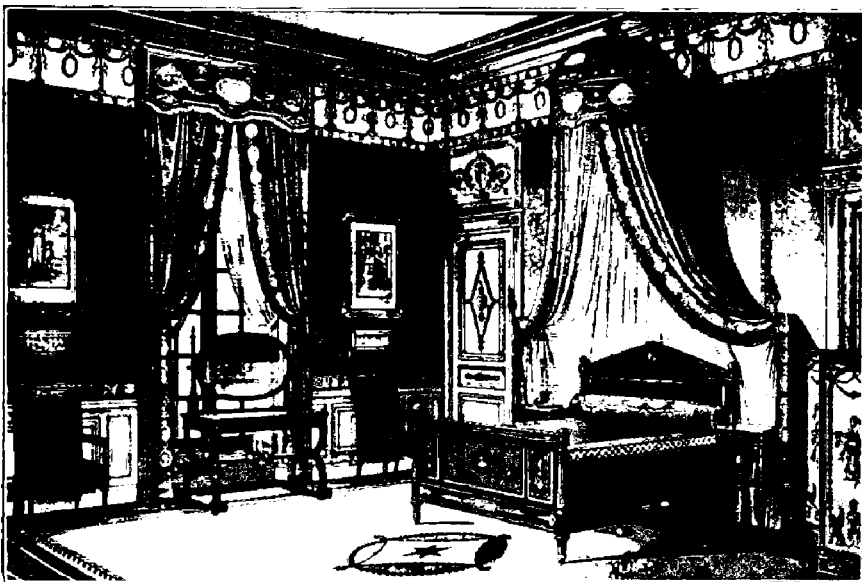
Connoisseurs and intending purchasers are invited to inspect our  
Unique Collection. Own Vans deliver free in London

TELEPHONE 2823 GERRARD.

TELEGRAPHIC ADDRESS: "WHEELRACE."

## MELLIER & CO.,

48-50, Margaret St., Cavendish Square, W.



ENGLISH, FRENCH,  
& ITALIAN STYLES,  
of all Periods.

Perfect details guaranteed.

**Interior Decoration.**  
**Furniture.** . . .  
**Upholstering.** . . .  
**Electric Lighting.** . . .

DRAWINGS & ESTIMATES FREE.

**THE Pulteney Galleries of Decoration**



A LOUIS XVI. SALON.

Des. and Executed by H. & J. COOPER.

**H. & J. Cooper**

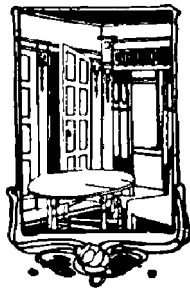
LTD.

Furnish Designs and Estimates for High-Class Work in pure style at a moderate cost, in town or country, under personal supervision

8 & 9, Great Pulteney Street, Regent St., W.

**THE Pulteney Galleries of Decoration**

Design-er. **THOS HALL** DECORATOR. Furnisher.



118 GEORGE ST  
**EDINBURGH**  
23 25 G<sup>T</sup> PORTLAND ST  
**LONDON**

Telegrams. Telephone  
Artisella London 1889 Gerrard  
colouring Edinburgh 2263

**DRUCE & CO**

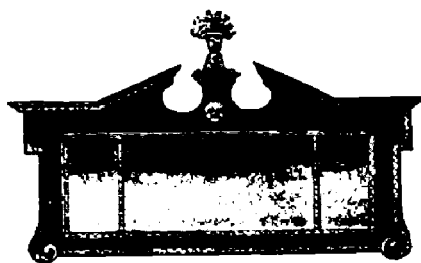
BAKER STREET, LONDON, W.

ANTIQUE FURNITURE

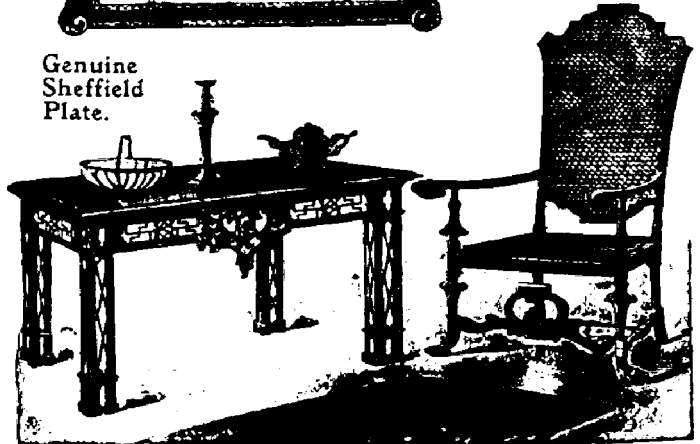
AT COMMERCIAL PRICES.

Chippendale,  
Sheraton,  
Heppelwhite,  
Queen Anne,  
Louis XV. and  
XVI.

Persian Carpets  
and Rugs.



Genuine  
Sheffield  
Plate.



Unique Collection of Antique Furniture.

The Connoisseur

# J. C. VICKERY, 179, 181, 183, REGENT ST., W.

Jeweller, Silversmith, Artistic Leather Goods, & Fitted Travelling Bag

Writing Sets in Charming Leathers,  
Tortoise Shell, Inlaid Wood, Buhl, &c.  
Wedding Gifts in great variety.

Manufacturer to

Their Majesties the King & Queen  
and  
T.R.H. The Prince & Princess  
of Wales.



G1897.

One of Vickery's very charming Writing Sets, in beautiful shades of Leather

with Hand-Tooled Festoon Decorations in Gold.

Moss Green or Royal Red Morocco, £11 10s. 6d. the set. Turquoise Blue Hard Grain Morocco, £12 17s. 6d. the set.  
Green or Heliotrope Crushed Morocco, £13 13s. 0d. the set.

## Messrs. FOSTER

Auctioneers  
and Valuers

HOLD

Sales by Auction

AT THE

GALLERY  
54, Pall Mall

EXCEPT DURING THE  
AUTUMN RECESS.

ESTD. 1810. RESULT 1290.

Each WEDNESDAY—Pictures, Water Colour Draw-  
ings, and Engravings.

Each THURSDAY—Miscellaneous Effects:

Decorative Furniture, Old China, Clocks, Bronzes, Jewellery, Lace, Plate,  
Plated Articles, Miniatures, Books, and objects of Art and Virtue.

Arrangements for special sales of Wine, Spirits, Cigars, Sporting Effects,  
etc., on other days can be made.

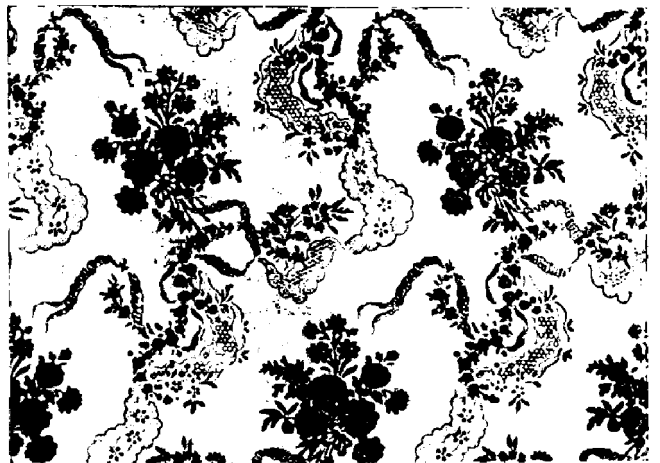
Auctions of Furniture and Personal Effects, on premises in town or  
country conducted.

Valuations made for Probate and Family division.

Sales of Freehold, Leasehold, and other Property effected at the Auction  
Mart, or negotiated by private treaty.

C. R. FOSTER, F.S.I., E. C. FOSTER, A.S.I., WALTER FOSTER, A.S.I.

## WALL PAPERS LIKE OLD SILKS



TO BE OBTAINED ONLY FROM

### GREGORY & CO.,

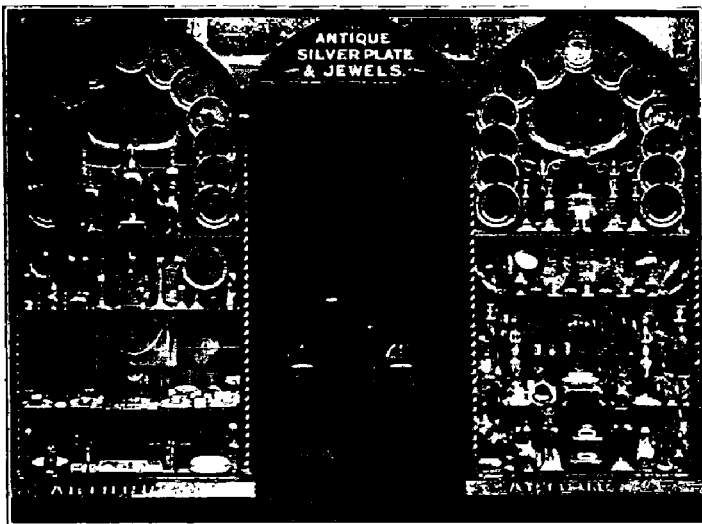
19, Old Cavendish Street,  
LONDON, W.

PATTERNS AND PRICES SENT FREE ON APPLICATION.

ESTIMATES GIVEN FOR PAINTING & DECORATION.

# ARTHUR & Co.,

36, NEW BOND STREET,



Dealers in . . .

**Second-hand Silver,  
Fine Jewels.**

# PUTTICK & SIMPSON,

Literary and  
Fine Art Auctioneers,

HOLD FREQUENT SALES OF

Books, Pictures, Engravings, Silver-Plate, Jewellery, Antique and Decorative Furniture, China, Coins and Medals, Musical Instruments, Postage Stamps, and every description of Decorative Property.

*Valuations made for Probate and Distribution.  
Experienced Valuers sent to all parts of the Country.  
Advances made pending realization if required.*

ADDRESS:

**47 Leicester Square,  
LONDON, W.C.**

# BEMROSE AND SONS LTD.,

Specialty:

**COLOUR BLOCKS  
AND HIGH GRADE  
— HALF TONES,**

Printers & Lithographers,

**DERBY & LONDON,  
4, Snow Hill, E.C.**

Ask for Specimens: See this Magazine

## ART WALL PAPERS.



THE PRESCOT. From 4/- per piece.

Chas. Knowles & Co. Ltd., 164, KING'S ROAD,  
THE LARGEST SHOWROOMS IN LONDON. Chelsea, London, S.W.

## FRILLED BUTTER MUSLIN.

WHITE, CREAM, ECRU, AND 12 ART SHADES.



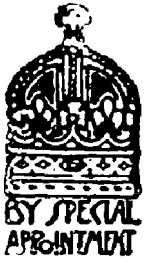
Curtains, frilled two sides and bottom, 3 yards long, 56 inches wide, 6/9 per pair. May also be had by the yard, 56 inches wide, frilled both sides, 11/6d. per yard. Sample Book of Plain and Figured Muslins sent on approval.  
Patent Spydre Curtain Tape, 2/6 per box.

Roller Blinds: Plain, from 1/6; Lace edged, from 2/3. Sample Book of Materials on approval.

Roman Carpets, Tapestries, Cretonnes, Art Silks, Art Linens, Pluschettes, Art Serges, &c. Patterns on approval. Table Covers, Cushion Squares, Mantel Borders. Picture Book of Lace Curtains, Roller Blinds, Heavy Curtains, Carpets, Rugs, Mats, Matting, Linoleum, Cork Carpet, Felts, Stair Pads, Bedding, Blankets, Quilts, &c., post free.

H. Gorrings & Co., 37a Dept., Nottingham.

*The Connoisseur*



# WARING'S

WARING &  
GILLOW & CO.

DECORATORS · AND  
FURNISHERS · TO  
H·M· THE KING.

175-181 OXFORD STREET · W.  
175-176 SLOANE STREET · SW.

LIVERPOOL · MANCHESTER · PARIS · CAPE TOWN ·



ARTISTIC TREATMENT  
OF MANSIONS · FLATS  
VILLAS OR SINGLE ROOMS  
ON AN ECONOMICAL BASIS :

*Special Illustrated Catalogue of Easy Chair and Settees ·  
Lace Curtains · Wall Papers &c. sent free on application.*



**F. R. GINN**  
Expert



**Bargains in STAMPS.**

FOR INVESTMENT.—Old British, Colonial and United States Stamps at 25 to 75 per cent. under Catalogue Quotations.

Mr. F. R. Ginn is making a speciality of High Class Approval Selections of all the above.

**Special Bargains for Cash.**

<b>Great Britain.</b>	<i>Each.</i>
1887, 4d. green and red, mint ..	8d.
.. 1/- green, mint ..	2/3
.. 20/- green, fine used ..	5/-
1900, 1/- green and red, used ..	4d.
.. .. very fine ..	6d.

**I. R. Official.**

1892, 1/- green, used ..	35/-
1902, 1/- green and red, used ..	3/-

**Government Parcels.**

1902, King Edward, 2d. green and carmine, used ..	9d.
Ditto, 9d. purple and blue, used ..	1/6
1901, 1/- green and red, used ..	4/6

Hundreds of other Bargains in used and unused British and Colonials.

Write for Approval Selection.

**WANTED FOR CASH DOWN,**  
Large Collections & Single rarities.

**143, Strand, London, W.C.**

£125

Is Offered for a copy of  
"DELIA IN TOWN,"  
Engraved by J. R. SMITH,  
(after Morland), in colours.  
APPLY TO  
**PHILLIPS BROS.,**  
Purchasers of and Dealers in Prints.  
**LEICESTER GALLERY, Leicester Square, W.C.**

**Lowe & Goldschmidt**

AUCTIONEERS & VALUERS

**HEATH STREET, HAMPSTEAD**

AND AT BRONDESBUARY



**Periodical Sales by Auction**

SPECIAL LISTS SENT ON RECEIPT OF REQUIREMENTS



Telephone Nos. : 693 King's Cross and 1594 Paddington

**SPECIAL NOTICE.**

Through the continued demand for the back numbers, many editions of which have had to be printed, the Proprietors have decided to charge a higher price for the first six numbers, viz., Nos. 1 to 6 inclusive. The price will be 2/- each number; post free, 2/4. They can be obtained from all Booksellers and bookstalls throughout the United Kingdom.

Publishers : 2, CARMELITE HOUSE, CARMELITE ST., E.C.

**ANTIQUÉ FURNITURE** for the Home.  
Price List of genuine old Bureaux, Chests, Chippendale Chairs, Dressers, Quaint Tables and Settles from **JAMES W. PARTRIDGE, The Bank, Alvechurch, Worcestershire.**

**The Antiquary MANCHESTER Booth-Jones**

Special this Month: Genuine Elizabethan Carved Cabinet, £18; Old Buhl (Rouge Tortoiseshell and Ormolu) Table, £27; Six Welsh Cabinets and Dressers, £8 to £15; Carved Chests, 35/- to £5; Pair Turquoise Sevres Vases, 15 inches high, printed Watteau subjects, £15; Set of 8 Sheraton Chairs, £16. Photos or sketches and particulars supplied.

**JOHN F. BULLOCK,**  
AUCTIONEER & VALUER.  
Weekly Auctions held for the Sale of Antique Furniture, Old China, Curiosities, Pictures, Books, and Miscellaneous Effects.  
Inventories and Valuations made for Estate Duty and all other purposes.  
Established 1805.  
**211, HIGH HOLBORN, LONDON, W.C.**

**TO Antique Buyers.**—Louis XV. Furniture, complete suite, heavily gilt, consisting of 6 settees, 14 chairs, 2 tables, Buhl tops; selling from residence of Count Orloff. Particulars and photos apply—F. M., ENGLISH CHURCH, MOSCOW, RUSSIA.

**FRAMING AND MOUNTING** carefully and reasonably executed by **ERNEST ALDEN, 39, King's Road, Sloane Square.**

**SAVAGE AND ORIENTAL WEAPONS AND CURIOS** for Sale. List. **OLDMAN, 77, Brixton Hill, LONDON.**

**MISS E. CUTTER,** 36, Great Russell Street, Bloomsbury, LONDON, W.C.  
Buys or sells Antiques, Curiosities, Old Needlework Samplers, Southsea Curios.

**WANTED,** scarce silver tokens. Good price. Bowles, Solicitor, Clifton, Bristol.

**W. Greenoak Patterson.**



Necklace and Pendant.

This Necklace and Pendant is a Stuart Relic; enamelled portrait of Flora Macdonald on pure gold heart shape within a double heart, true Lovers' Knot under a Royal Crown. 128 Precious Gems, Diamonds, Sapphires, and Rubies, all set most beautifully in Silver. 200 Guineas.

**54, George Street, EDINBURGH.**  
(UNDER THE ASSEMBLY ROOMS.)

**J. E. & E. K. PRESTON,** Dealers in... Objects of Art.  
**37, Promenade Square, Swan Rd.**  
(Near the Old Sulphur Well).

**HARROGATE.**

Pictures, Embroideries, Lace, Ivories, Porcelain, Miniatures, Enamels, Rare Museum Objects, Ancient Carved Oak, Chippendale and other Furniture.

**Albert Edward Jamrach, 180, St. George St. East, London, E.**  
(Late CHARLES JAMRACH.)  
Established a Century

Importer of Japanese Curios (Ivory and Wood Carvings a speciality), Implements of Savage Warfare, China, Pottery Ware, Swords, Horns, Shells, etc.; also Wild Beasts, Antelopes, Gazelles, Parrots, Parrakeets, Waterfowl, Reptiles, and Hungarian Partridges.

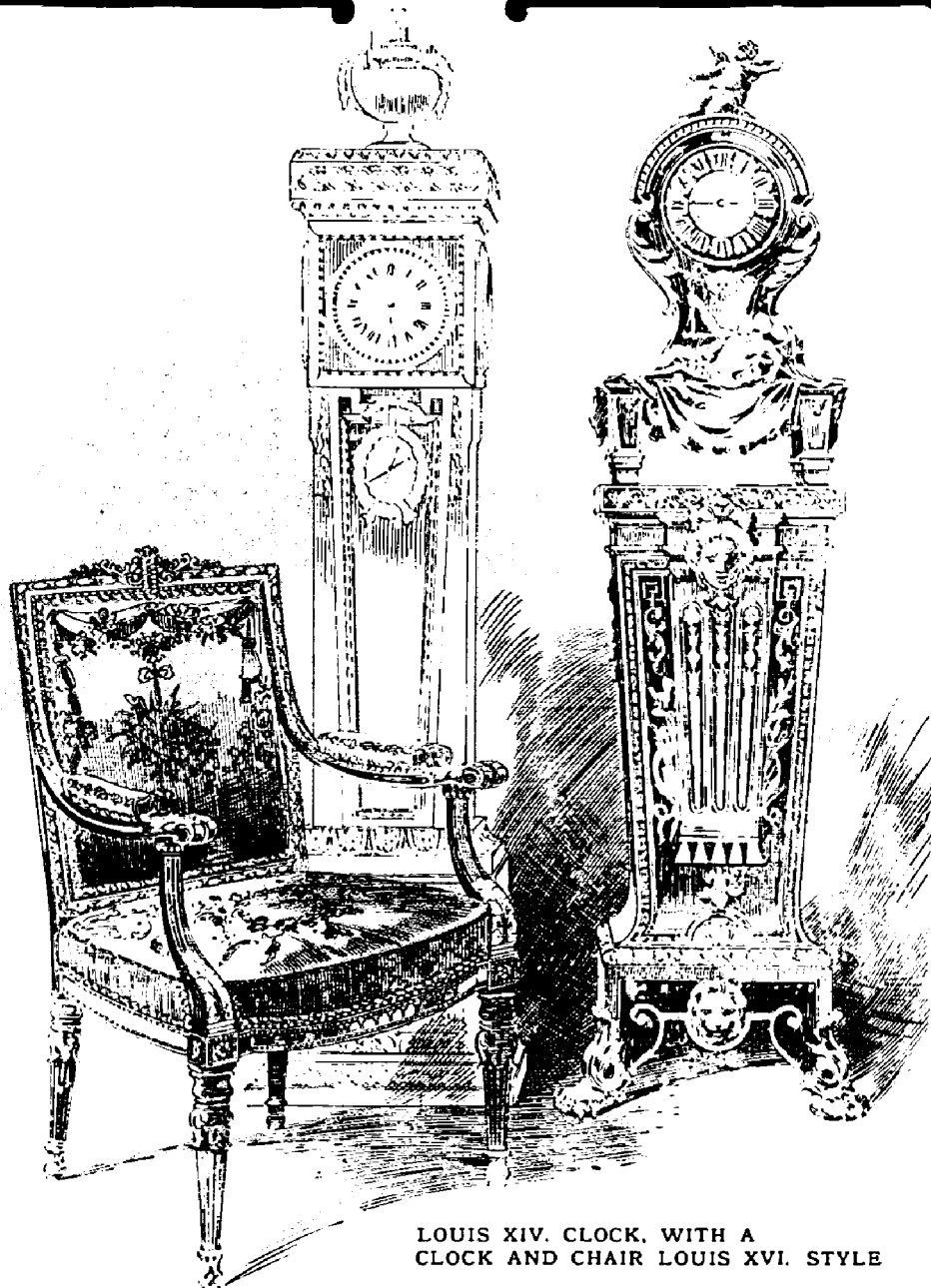
**THOMAS CUBITT, 283, FULHAM ROAD, S.W.**  
GENUINE OLD FURNITURE, CHINA, AND PRINTS  
**SPECIALITY THIS MONTH.** THREE VERY FINE OLD LOWESTOFT TEA SERVICES AND OTHER CHOICE SPECIMENS.

*The Connoisseur*

The Largest Stock of GENUINE ANTIQUES in London

# GILL & REIGATE

High-class Decorators & Furnishers (LTD.)



LOUIS XIV. CLOCK, WITH A  
CLOCK AND CHAIR LOUIS XVI. STYLE

*In our Showrooms we have always on view some of the choicest examples of Genuine Antiques in the world, including specimens from such well-known collections as those of Her Grace the late Duchess of Cleveland, Battle Abbey; the Right Hon. Lord Wilton, Heaton Park; the Right Hon. Earl of Carnarvon, Pixton Park; &c.*

**Art Treasures :** A Guide to the Collector of Genuine Antiques  
By J. H. GILL & W. WEDGWOOD

WILL BE FORWARDED ON RECEIPT OF ONE SHILLING IN STAMPS

**77, 79, 81, 83 & 85, OXFORD STREET  
6 & 7, DEAN STREET, LONDON, W.**

The Connoisseur

# DEBENHAM, STORR & SONS,

Established 1813.

LIMITED.

## AUCTIONEERS.

MONTHLY SALES of Naval, Military, and Volunteer MEDALS.

Furniture, April 3rd; Works of Art, Musical and Scientific Instruments, China, Bronzes, etc., from April 6th to 17th; Silver and Jewellery, 4 days in each week; Special Sales on April 7th and 23rd; Medals, April 24th.

CONSIGNMENTS INCLUDED. CATALOGUES POST FREE.

26, KING STREET, COVENT GARDEN, LONDON.

11 Bar Peninsular Medal.

Gold Pen insular Cross.

Telegrams: "VIEWING, LONDON."

Telephone No. 2379 Gerrard.



BY SPECIAL APPOINTMENT

### IMPORTANT NOTICE

A FINE MEZZOTINT  
BY MR. SCOTT BRIDGWATER  
FROM ONE OF  
MR. B. W. LEADER'S  
MOST BEAUTIFUL PICTURES

"THE PLOUGHMAN  
HOMEWARD PLODS HIS  
WEARY WAY"

IS BEING PUBLISHED BY

# LEGGATT BROTHERS

PRINTSELLERS TO H.M. THE KING

OLD & MODERN ENGRAVINGS,  
EARLY ENGLISH, DUTCH,  
& MODERN PICTURES, &  
WATER-COLOUR DRAWINGS

62, CHEAPSIDE &  
77, CORNHILL  
LONDON, E.C.



## THE STEREOSCOPIC COMPANY'S PHOTO-STEREO-BINOCULAR

COMBINES

1. OPERA GLASS magnifying  $2\frac{1}{2}$  times.
2. FIELD GLASS magnifying  $3\frac{1}{2}$  times.
3. PHOTOGRAPHIC CAMERA for 24 single or 12 stereoscopic views, time or instantaneous photographs; plate  $1\frac{1}{2} \times 2\frac{1}{2}$  ins.

As the lenses of the Photo-Stereo-Binocular are a pair of the celebrated Goerz Double Anastigmats, enlargements up to  $12 \times 10$  ins. can be made without losing any definition or brilliancy.

We hold the largest stock of Photographic Goods  
of any House in the Kingdom.

THE  
**LONDON STEREOSCOPIC COMPY.,**

106 & 108, Regent St., W., and 54, Cheapside, E.C.

Sole London Agents, wholesale and retail, for the Clyde Motor Bicycle.

**MAPLE & CO**

LONDON

PARIS

**IMPORTANT EXTENSION OF SHOWROOMS**

EXHIBITION OF  
**ANTIQUE FURNITURE**

Handsome New Series of Specimen Decorated Interiors



Corner of a Louis XVI. Drawing Room in Maple & Co.'s New Series of Decorated Interiors



PICTURE SURFACE, 14½ x 20 INCHES.

A FINE COLOUR-ENGRAVING.

Printed on Japanese Vellum, and engraved on Metal Plates by ALBERT KRÜGER.

The Doge Leonardo Loredano

By GIOVANNI BELLINI,  
In the National Gallery.

In this rendering are combined the brilliancy of colour and the wonderful modelling of the original picture. The Edition, limited to 400 signed engraver's proofs, is now ready.

Price £4 4s. Unframed.  
Or framed in Black Oak with  
Gilt Slip, price £5 5s.

.....

Messrs. Lawrence & Bullen,  
Ltd.,  
16, Henrietta Street, Covent Garden,  
LONDON, W.C.

**"The Connoisseur" Design Competitions.**

THE Proprietors of "THE CONNOISSEUR" have decided to offer PRIZES of £10, £5, and £2 respectively, for the Three Best Modern Designs in each of Eight Classes, comprising:—

- C.—Design for a Miniature Frame.
- D.— " " Book Cover for Dante's "Divina Comedia."
- E.— " " an Inglenook.
- F.— " " a Silver Table Centre-piece.
- G.— " " Pile Carpet.
- H.— " " Page Advertisement of an Antiquity Shop.

For General Rules for "The Connoisseur" Design Competitions see the March Issue.

CLASS C.—Design for a Miniature Frame. The drawings should be made exactly to scale, and may be executed in pen-and-ink, wash, or water-colour.

CLASS D.—Book Cover for Dante's "Divina Commedia." The drawings should be made exactly to scale, and may be executed in any medium. Drawings must be accompanied by a description of the material, colour, and method in which the designs are to be executed.

For particulars of A and B see the March Issue.

All Drawings must reach the Competition Editor on or before May 15th, 1903.

Coupons for A and B, March Number. C and D, April. E and F, May. G and H, June.

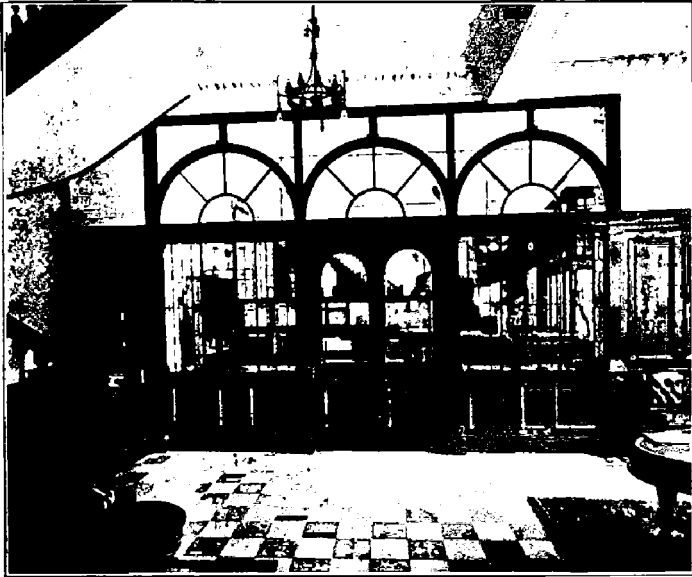
First Prize, £10. Second Prize, £5. Third Prize, £2.

**"THE CONNOISSEUR" DESIGN COMPETITIONS.**

<p><b>COUPON.</b></p> <p>—</p> <p>CLASS <b>C</b></p>	<p>Name .....</p> <p>Address .....</p> <p>Pseudonym .....</p>	<p><b>COUPON.</b></p> <p>—</p> <p>CLASS <b>D</b></p>	<p>Name .....</p> <p>Address .....</p> <p>Pseudonym .....</p>
--	---	--	---

# Modern Offices.

The illustration given is of the up-to-date London Office of the Equitable Life Assurance Society of the U.S.



The whole of the fittings and furniture were supplied by The Shannon Co. We have fitted many others. May we tender for your requisites?

## THE SHANNON, Ltd.,

Ropemaker St., E.

F. W. SCHAFER,  
MANAGING DIRECTOR.

THE . . .

# SIMPLEX Piano-Player

DOES NOT PLAY THE PIANO.

THE "SIMPLEX" does much more than this, for it enables its possessor to play the Piano for himself, and provides him with the means of securing in the simplest possible way such musical expression as can only otherwise be obtained by persons of pronounced musical talent. Its operation is perfect, and so easy that a child can produce good music with its aid.



## Moore & Moore

(FOUNDED 1838),

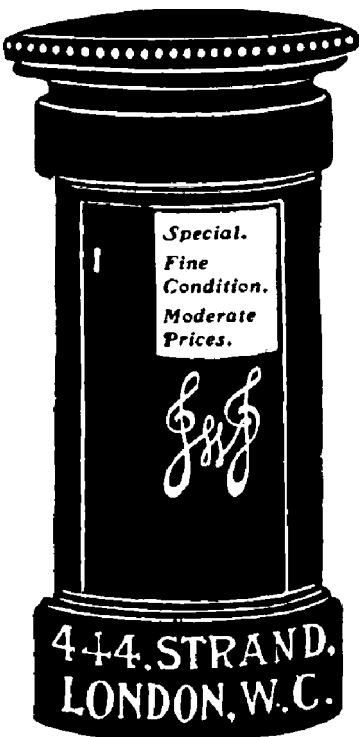
Makers of High-class Pianofortes.

104 & 105, BISHOPSGATE STREET WITHIN,  
LONDON, E.C.,

Sole Agents for the City of London.

Will consider it a privilege to explain to inquirers the unique capabilities of the "SIMPLEX." No importunity to purchase; all information readily given and the instrument freely tried. Booklets post free.

# J. W. JONES



## SPECIALTIES.

- British.
- African Colonies.
- Egypt.
- Old Europeans.
- United States and Colonies.
- Roumania,
- &c., &c.

Fine Collections of these, priced singly, always on hand.

EXPERT &  
SPECIALIST

IN

# POSTAGE STAMPS,

begs to announce that he has removed to more convenient premises, situated at . . .

444, STRAND (opposite Charing Cross).



## NOW ON SALE:

**Special Collection British Colonies,**  
all unused and priced singly.

**Special West Indian Collection,**  
£600 as a whole.

Full particulars of these and other grand Collections on application.

Correspondents wanted all over the World.

Stamps bought, sold, and exchanged to any amount.

Opinions on Stamps free to Customers.

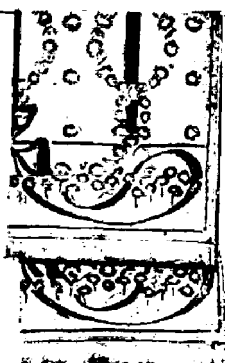
Office Hours 10 to 6.

Sole Address—

444, STRAND (CHARING CROSS), W.C.

# "Old Bleach" Towels

Towels  
that  
last a  
Life-  
time.



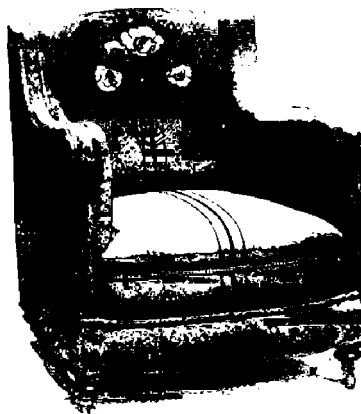
Grass  
Bleached  
Pure  
Irish  
Linen.

Lovers of beautiful Linen will find the "**Old Bleach**" Damask Towels an unending source of delight. Like all genuine "**Old Bleach**" goods they are warranted grass bleached, and so finished by the *special* "**Old Bleach**" process that they will not lose their lustre.

Stocked by all first-class Drapers. See Trade Mark "**Old Bleach**" stamped on every towel.

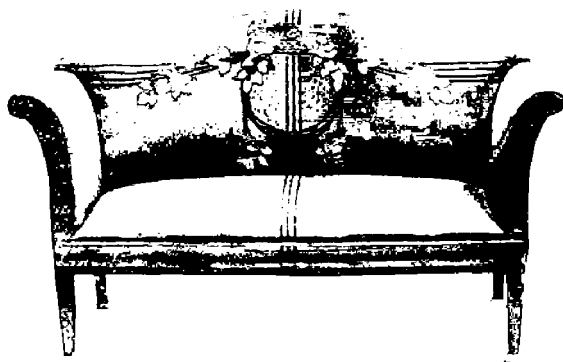
**FREE.**—Write for booklet on care of linen to:—

The "**Old Bleach**"  
**Linen Co., Ltd.,**  
RANDALSTOWN, IRELAND.



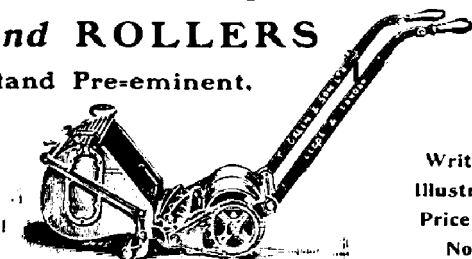
Cabinet  
Makers,  
Upholsterers,  
Bedding  
Manufacturers,  
and  
Carpet  
Warehousemen.

**JAS. SHOOLBRED & CO.,**  
Cottenham Court Road, London, W.



Appointed Makers to His Majesty THE KING.

**GREEN'S MOWERS**  
and **ROLLERS**  
stand Pre-eminent.



Write for  
Illustrated  
Price List  
No. 29.

Thos. Green & Son, Ltd., Smithfield Ironworks, Leeds;  
and New Surrey Works, Southwark Street, London, S.E.

LOVERS OF CERAMIC ART  
WOULD FIND A CHOICE SELECTION OF  
**Rare Old Porcelain**

AT THE WELL-KNOWN EXPERT'S STORES,  
AND ALL SPECIMENS GUARANTEED GENUINE.

*Collections Purchased or Valued.*

**VICTOR B. BUTTON,**  
89 AND 90, YORK STREET,  
WESTMINSTER, S.W.

Established, Brighton, 1861.

(Near St. James' Park Station.)

By Royal Warrant to



# The LONDON SHOE COMPANY,

CONTRACTORS TO H.M. GOVERNMENT.

LIMITED.

THE LARGEST STOCK OF ENGLISH-MADE GOODS IN EUROPE.

H.R.H. The Princess of Wales.

Makers  
to

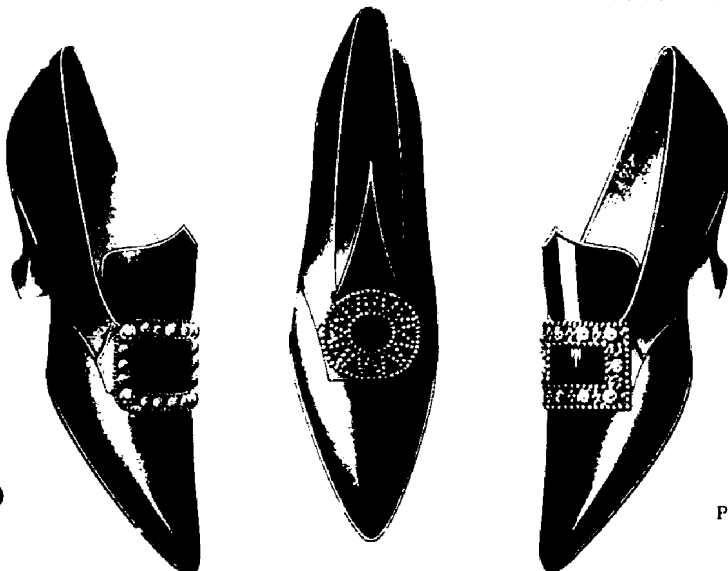
H.R.H. THE CROWN PRINCE OF GREECE.  
H.R.H. THE DUCHESS OF SPARTA.  
H.R.H. THE DUCHESS OF CONNAUGHT.  
H.R.H. PRINCESS LOUISE OF BATTENBERG.

H.R.H. PRINCESS ALICE OF ALBANY.  
H.R.H. PRINCESS MARGARET OF CONNAUGHT.  
H.R.H. PRINCESS BEATRICE OF SAXE-COBURG.  
H.R.H. PRINCESS LOUISE OF SCHLESWIG-HOLSTEIN.  
H.S.H. THE DUCHESS OF TECK.

THE NEWEST  
STYLES IN  
CROMWELL  
SHOES.

—  
FINEST  
QUALITY and  
WORKMANSHIP.

—  
Terms: CASH.



For PARK and  
PROMENADE.

—  
EDITION DE  
LUXE  
PRICE LIST  
POST FREE.

—  
Terms: CASH.

No. 625. Price 21/9

Glacé Kid, Smart Toe, Large Steel  
Buckle, Louis XV. Heel.  
Also in Tan.

No. 627. Price 22/9

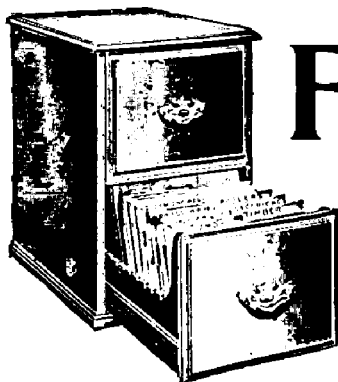
Patent Calf, Smart Toe, Large Steel  
Buckle, Louis XV. Heel.

No. 619. Price 25/9. Glacé Kid.

116 & 117, NEW BOND STREET, W. }  
21 & 22, SLOANE STREET, S.W. . . }

(ALL LETTERS  
TO CITY).

123 & 125, Queen Victoria St., E.C.



Found  
at  
once.

All Collectors who keep Pamphlets and Catalogues for  
reference will find the . . .

## Vertical Filing Cabinet

here illustrated just what they require. It is specially made  
for the purpose. Economical in price. English manufacture.

—  
*Special Sizes and Designs to order. Estimates Free.*  
—

ILLUSTRATED LIST FREE ON APPLICATION TO  
DEPARTMENT C.O.

**Partridge & Cooper,**  
LIMITED  
1 and 2, Chancery Lane, LONDON, E.C.

THE . . .

## EASTER VACATION.

~~~~~  
Combined Railway and Hotel Tickets issued  
to principal British and Continental Resorts.  
~~~~~

### Easter in Rome.

A High-class Conducted Tour will start from London on  
March 26th, visiting MILAN, VENICE, FLORENCE, ROME,  
PISA, GENOA, and TURIN.

### Rambles in Foreign Lands.

Tours planned and arranged according to the wishes of  
parties or individuals, to any part of the World.

Rates strictly inclusive of Travel, Hotel Accommodation,  
Drives, etc., etc.

Gaze's Booklet, "PROXY COURIERS," Gratis.

### HENRY GAZE & SONS' BRANCHES:

53, QUEEN VICTORIA STREET, E.C.; 150, PICCADILLY, W.;  
32, WESTBOURNE GROVE, W.

Correspondence to Gaze House, London, E.C.



# W. H. PECKITT,

DEALER IN

## Rare Postage Stamps.



Telephone :  
3204  
Gerrard.  
..  
Price List  
free on  
application.  
..

SINGLE  
STAMPS  
AND  
COLLECTIONS  
PURCHASED.

A Large and Choice Stock, ranging from  
CURRENT ISSUES to the GREATEST  
RARITIES, always on view. *Inspection invited.*

**47, STRAND, LONDON.**  
PLEASE NOTE NEW ADDRESS.

# Antique Carved Frames.



A LARGE Stock of  
Old Carved and  
other Picture Frames—  
English, Dutch, French,  
Italian, etc., suitable for  
any period.

**G. COHEN,**  
16 & 55, Endell St.,  
Long Acre, LONDON.

Also Large Collection of Paintings  
by Old Masters.



A Carved Chippendale Console Table in the Chinese style with marble top.  
**F. W. PHILLIPS, The Manor House, HITCHIN.**  
*Antiquary.* NATIONAL TELEPHONE: HITCHIN 7.

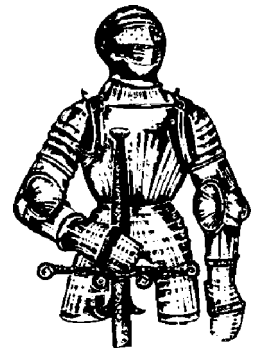
# FENTON & SONS,

11, New Oxford Street,  
LONDON  
(ESTABLISHED 1880).

HAVE a Large Collection of  
OLD ENGLISH & FOREIGN

## Arms & Armour,

Antique China, Furniture,  
Metal-Work, Carved Oak,  
Curiosities and Antiquities  
of all kinds.



11, New Oxford Street (Near Mudie's Library and  
the British Museum).

# Foreign Postage Stamps

We have a fine lot of Books of all Countries now ready, all priced very low  
nett. Can be seen at our shop, or will be sent on approval to responsible  
Collectors.

### SPECIAL BARGAINS.

- |   |       |      |
|---|-------|------|
| 1,000 different Stamps, from all parts of the world, containing nothing but Postage Stamps, and no Cards or Envelopes. All in good condition. | Price | 18/9 |
| 200 different British Colonial Stamps   | ...   | 8/6  |
| 200 different Central and South America   | ...   | 7/6  |
| Set of four Cape triangular, 1d., 4d., 6d. and 1/-  | ...   | 21/6 |

**FOR SALE** About 14,000 Varieties in 26 priced books.  
A Bargain. Price £550.

NOW READY.—New List, 36 pages, post free on application.  
*Parcels of Stamps bought for Cash. Highest Prices paid.*

# EDWARD COOPER & CO.,

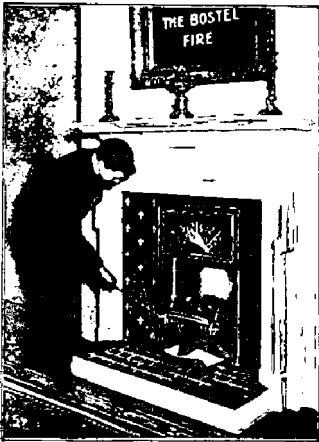
17, Mortimer Street, London, W. (near Oxford Circus).

THE **BOSTEL FIRE**

A PATENT SUNK OR RAISED FIRE.

WHEN THE FIRE IS RAISED air is drawn through the fuel and it quickly becomes incandescent and smokeless.

WHEN THE FIRE IS LOWERED air does not pass through the fuel and combustion is very slow.



LESS COAL.  
MORE HEAT.  
QUICK LIGHTING.  
SLOW BURNING.  
SIMPLE ACTION.

*The illustration shows the fire in the raised position.*

*Write for further description.*

**Coalbrookdale Co., Ltd.,**

141, Queen Victoria St., London, E.C.



By Special Warrants of Appointment.



**Perry & Co.**

HAVE

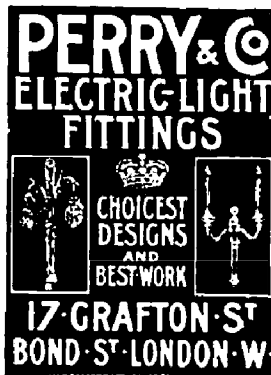
A FEW MAGNIFICENT  
**Old Chandeliers & Brackets**

TO OFFER AT

**JOB PRICES.**

PHOTOS. & DESCRIPTIONS FORWARDED TO ENQUIRERS.

A Visit to the SHOWROOMS RECOMMENDED.



Established 1854.

**BISHOP & SONS,**

FURNITURE REMOVERS & STORERS,  
Hugh Street, Pimlico, London, England.

SPECIALITY—Packing, Moving, and Storing Valuable Works of Art of every description.

20 Acres of Storage and Strong Rooms.

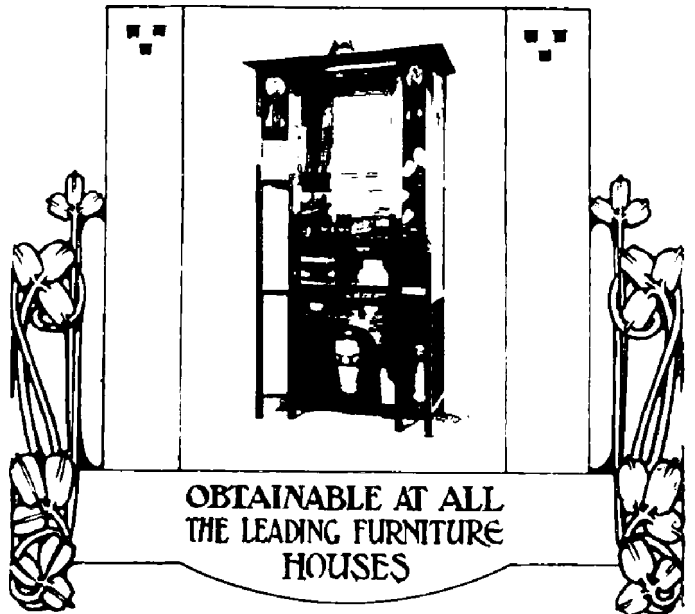


All Connoisseurs should write for Prospectus.

ESTIMATES SENT FREE.

Telegraphic Address—"Caretakers, London." Telephone—"537, Westminster."

THE **"HENRY" STYLE**  
IN  
**FURNITURE.**  
REGD



OBTAINABLE AT ALL THE LEADING FURNITURE HOUSES

C. J. B. (N. Devon).—*The Poetical Works of Sir Walter Scott*, 1821, realised £1 three years ago, but are now appreciating in value. Flaxman's Drawings have recently rather depreciated in price. *Ancient Monuments*—there is a demand for all books with coloured plates.

W. H. W. (Collingham Place).—Guillim's book on *Herakdy* has no frontispiece and is cut down, rebound, and several plates are torn, therefore worth about £1.

S. B. (Nottingham).—*Letters of Turkish Spy*, 1693; if you have the set, six vols., is worth about 10s. Lord Byron's ownership must be proved to add value.

W. W. W. (Limerick).—Syntax's books with coloured plates are in demand.

T. B. (Falmouth).—Odd volumes of *Guardian* and *Spectator* in varied editions worth little.

A. S. R. (Bristol).—Exceptional foreign works only have value in the English market.

Count de M. (Portugal).—The 1724 is the sixth edition of Guillim's *Herakdy*, and is valuable, the price ranging from £7 to £17, according to condition. Yours is the fifth edition, 1669, worth about £2 or £3, according to condition.

D. B. (Woodstock).—Skelton's *Don Quixote* is worth between £5 and £10, but it is in so imperfect condition that it is impossible to say definitely.

Dr. G. (Bridlington).—The volume of engravings, by Perelle, is worth 30/-.

J. B. (Catharine Street).—The three volumes of *National Shakespeare* are worth about £2.

B. M. H. (Norfolk).—The *Byrthe of Mankinde* is worth about £5.

J. B. W. (Derby).—The works of the Pope in nine vols., if in good condition, are worth about £1 the lot. The nine vols. of *The Spectator*, *The Hudibras*, in three parts, and *Ancient English Poetry*, are only worth a few shillings.

**Mirror.**—H. C. (Hyde Park).—The old Chinese Bronze Mirror (so-called magic) is unusually massive. The surface of these mirrors is so burnished under pressure that they reflect the design at the back upon the ceiling when placed in a proper light. It is worth from 30/- to 40/-.

**Pictures.**—T. C. B. (Near Nottingham).—W. Fredericks is not an artist known to the London exhibitions.

H. W. (Lanarkshire).—Your oil painting stuck on the panel is the Dutch school of the early eighteenth century, by an unknown artist. It is worth from £4 to £5.

THE SALVATION ARMY (Queen Victoria Street).—Bottomley's pictures would be signed J. W. Bottomley. He was a frequent exhibitor at the Royal Academy.

H. W. (Boscombe).—The oil painting after Tomkins is one of that period—the end of the eighteenth century—the canvas and wooden pegs in the stretcher prove this. Worth about £1.

G. N. B. (Camplden Hill).—The price of Kate Greenaway's pictures has not depreciated. The Bartolozzi engravings are modern reproductions, and of little value.

E. E. (Walthamstow).—Painting by Von de Mullin, not a known artist.

A. W. F. (Inverness).—Yours is an oil portrait about 100 years old. It has been retouched and restored, and is worth about £2. The photograph of the seascape bears evidence of alteration since its completion; is worth little.

D. C. (Kidderminster).—Yours is a Flemish picture in the early nineteenth century, of Diana the Huntress, and worth in London from £3 to £4.

**Porcelain.**—G. H. F. (Leicester).—Your porcelain vase is modern Sèvres, and worth between £3 and £4.

F. W. M. (Norfolk).—Your porcelain vase is modern Hungarian or Viennese, and worth £2 or so.

G. M. C. (Devon).—The term Chrysanthemum is applied to Japanese porcelain of a special design.

F. J. D. (Middlesborough).—The Mason's service is a short service, and is worth about £15. It does not appeal to collectors.

L. S. T. (Lee).—The basin is Chinese porcelain over one hundred years old. Its value, if perfect, is about £25; slightly cracked, £15.

G. S. P. (Middlesborough).—A collector's service of Mason's Ironstone is valuable.

A. C. W. (Lexham Gardens, W.).—Chinese marks have been imitated for years. The paste must be handled for an opinion.

T. T. P. (Rushden, R.S.O.).—The vase in Messrs. Trollope's advertisement is a valuable one, but we cannot, from a description of the broken one similar, give any idea as to what you should pay.

L. T. (Southampton).—The vases appear to be of Wedgwood style, but absence of the mark depreciates the value.

M. F. (Kirbymoorside).—Williamson, Henshall: Their pottery is rare and it has additional value to collectors of marked pieces.

C. (Burgess Hill).—Your Oriental Dessert, in the opinion of our expert, is Minton, and is worth up to £3 the set. The Worcester Dinner Service, the vegetable dishes of which you say are marked Chamberlain, is in our opinion about 50 years old, and worth about £3 the set.

K. W. (Whitby).—No. 1 is a piece of Whieldon pottery, about 1740, splashed tortoise-shell design; worth £2. The vase is a piece of Rockingham, and two in perfect condition would be worth about £5 5s. the pair.

W. D. B. (Gloucester).—Your tea-set of thirty pieces, in the opinion of our expert, is Spode, the shape, handle, interior and exterior decoration, and the paste bearing all the characteristics. It is of good quality, and is worth about £5 5s.

B. (N.S.W., Australia).—The finest quality Sèvres, worth large sums, invariably has a pedigree, and can be traced. The absence of the artist's name is also incidental to the Paris productions, together with the presence of the names of well-known personages placed beneath the sketches of them. In the old Sèvres the signs of the artist who executed the piece are invariably found, and, of course, as the piece at that time would be in use, and everyone would be familiar with the pictures, their names were not placed beneath. The gorgeous decoration jewels, &c., are the usual accompaniment to the up-to-date copies. We therefore think the remark you quote from *THE CONNOISSEUR*, Vol. 1., as to the marks not having been protected, applies to your case. Do not send the pieces to Europe, as they are not worth more than £5.

L. (Pontypridd).—Your porcelain is old Berlin, and the two under dishes and two soup tureens are worth from £12 to £15.

L. M. O. (York).—Nos. 1 and 3 are the marks on Chinese porcelain, and the translation, judging from Chaffers, appears to be accurate. No. 2 is a Sèvres mark, but the artist's initials are not sufficiently clear to denote the period.

H. S. W. (Farringford, Cheltenham).—In our opinion your Derby figure of Napoleon, as it appears to be a scarce piece, is worth about 15 gns. We have been unable to ascertain whether the likeness to the Emperor is a good one.

H. P. (Paris).—The two figures of black basalt and Wedgwood, representing Voltaire and Rousseau, were sold on the 13th June last for 31 gns. at Messrs. Christie's.

**Prints.**—A. A. H. (Florence).—Coloured print, *Frightened Horse*, by Bell, after Morland, is of value.

J. B. (Market Harboro').—Old Japanese coloured prints have a collector's value.

C. (Bassett Road, W.).—The prints by Graves and Hodgson in 1835 are a series of 50, after Lawrence. *Curran* is worth about £1. *Lady Blessington* and another are worth from £30 to £40.

F. S. (Filey).—The print might fetch a few shillings, the paintings are practically worthless in the London market. We do not undertake these examinations to make a profit, but simply to oblige subscribers to *THE CONNOISSEUR*.

S. F. (Wincanton); G. E. E. (Eltham); B. F. G. (S. S.); and N. H. (Cardiff).—The prints are valuable, but opinions are worthless without inspection.

J. W. H. (Tewkesbury).—The print, probably by Sayer and Carrington Bowles, is of little value. The oil painting is a Spanish picture of the seventeenth century; worth in London about £5.

J. S. (Dunoon).—*The Children at Play* is an old forgery without value. *The Ticket to the Ball at the Mansion House* is a reprint, and only worth 1/- or so.

**Pewter.**—A. E. G. (Leicester).—James Dixon & Sons are well-known pewterers of the middle of the nineteenth century, and they are still in Sheffield as makers of Britannia metal; but their earliest pewter is of little interest to collectors.

J. C. (Rutherglen).—The mark on your pewter is the Geo. III. London mark, the middle of the eighteenth century. The marking of pewter with one axe denotes the lowest quality, as the superior grades are marked with two and three axes. The pewter hot-water dish is worth 6s.; plates of the period are worth 4s. each.

E. M. W. (N. Devon).—Your pewter noggin is a small reversible spirit measure of the early nineteenth century. It has a revenue stamp upon it, and is worth about 5s.

H. W. (Chesterfield).—Your pewter plates and dishes, judging from the marks, are late Georgian. If in good condition the plates are worth about £2 the set of 12, and the dishes, 6/- each.

{Continued.

*The Connoisseur*

# NORMAN & STACEY

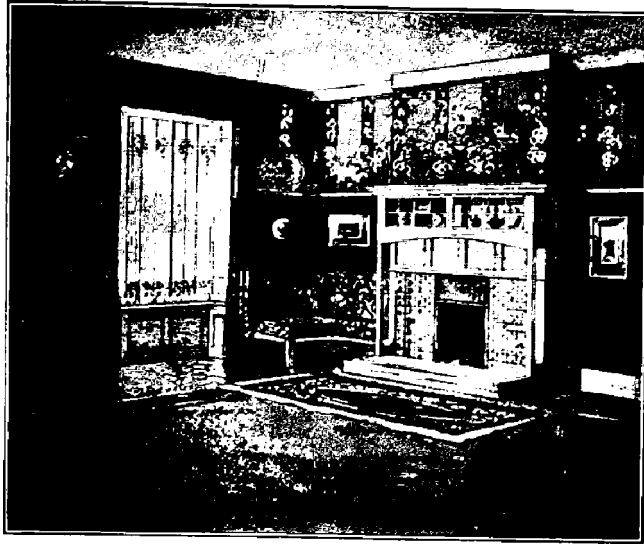
Ltd.,

## DECORATORS, FURNISHERS.

ESTIMATES FREE  
AND  
ADVICE GIVEN.

PIONEERS OF THE  
MODERN ENGLISH STYLE.

TOTTENHAM COURT ROAD (OXFORD STREET END).



The . . .  
**Goldsmiths Company,**  
**112, Regent Street, W.**

*(Silversmiths to H.M. The King).*

The Goldsmiths Company's Showrooms, 112, Regent Street, W., contain the most magnificent specimens of modern Art Silver Work, comprising many beautiful works in new and original designs. Reproductions of the Antique also occupy an important place in the Company's stock, at about one-eighth the cost of the original.

The Directors welcome visits from Connoisseurs, &c., who are invited to inspect the productions of the Company without incurring any obligation to purchase.



**SOLID SILVER  
TWO-HANDLED  
CUP.**

A beautiful example of graceful outline and artistic conception. The general delicate lines of this piece are also greatly enhanced by the exquisitely modelled handles and finely chased figure surmounting the cover. Height 13 inches. Price £19 10 0.

**NEW  
ILLUSTRATED  
CATALOGUE  
Post Free.**

AWARDED  
NINE GOLD  
MEDALS.

**Goldsmiths and Silversmiths  
Company, Limited, . . . . .  
112, Regent St., London, W.**

# GLENDINING & Co.,

7, Argyll St., Regent St., London, W.

AUCTIONEERS AND VALUERS OF

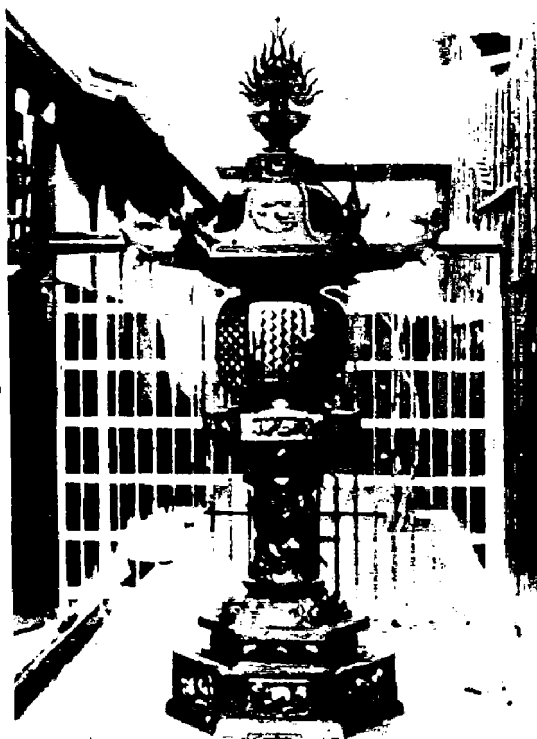
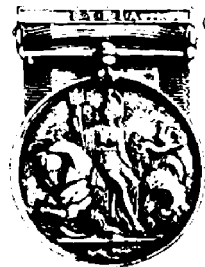
Coin Collections. Medal Collections. Postage Stamp Collections.  
Old China. Engravings. Antique Property of all kinds.

## FORTHCOMING SALES.

STAMPS, April 9th, 23rd, and 24th. FINE ART, April 7th and 8th.  
COINS AND MEDALS, April 27th, 28th, 29th, and 30th.

Our Auction Galleries are Open Daily for the reception of Fine Art Property, Jewellery, Silver Plate, Coins, Medals, Postage Stamps, Antique China. Libraries, Miniatures, Pictures, &c.

Small or large consignments Catalogued and submitted for Sale without delay. Liberal advances pending Sale if required.



# JOHN SPARKS,

17, DUKE STREET,  
MANCHESTER SQUARE.

## Oriental Art Gallery

(A few doors from the Wallace Collection).



Choicest Specimens of

## Japanese and Chinese Works of Art,

both Modern and Antique.



AGENCIES IN TIENTSIN, YOKOHAMA, KOBE.

## "Art at Home."

### MRS. SHAW

(see Miss Crommellin),

Dealer in Antique Furniture,  
Old Needlework, Pictures,  
Carpets, Curtains, Chintzes, &c.

MRS. SHAW undertakes the entire Decorating and  
Furnishing of Houses. Inspection invited.

167a, VICTORIA STREET, S.W.

Telephone: 459 Westminster. Telegrams: "Shrew, London."

## The Cheltenham Fine Art Gallery.

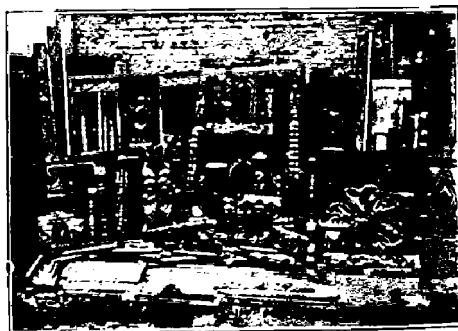
Established 1846.

Largest Gallery  
for Antiques in the  
West of England.

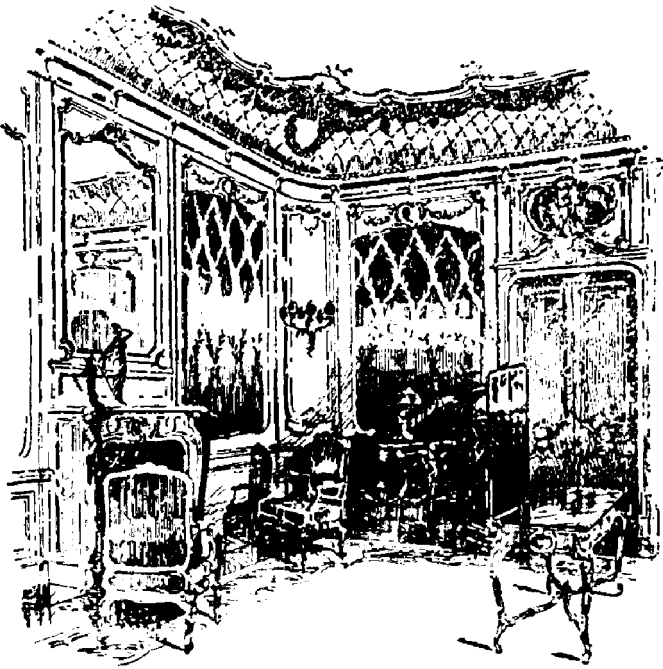
A small portion  
of a collection of  
Old Oak.  
Particulars upon  
application

ARTHUR  
WHITCOMBE

11 & 12, CLARENCE ST., CHELTENHAM.



HAROLD G.  
LANCASTER & CO.



21, PRINCES STREET,  
CAVENDISH SQUARE, W.

BEATEN SILVER,  
BY BRITISH ARTISTS.



A large selection of Modern Art Silver—Toilet, Table Decoration, Presentation, &c. £1 0 0 upwards.

Beaten Silver Cup and Cover, 11 inches high. £10 0 0.

CONNELL,  
83, Cheapside, LONDON.

BOOKS  
for Connoisseurs.

Sir Thos. Lawrence, by Lord Ronald S. Gower.	£	s.	d.
Published at £8 net	4	14	6
Curzon (Lord): Persia and the Persian Question.			
2 vols.	7	10	0
Propert: History of Miniature Art	26	0	0
The Barbizon School, by Thomson. Large paper	5	10	0
Ruskin's Stones of Venice. First edition. 3 vols.	12	10	0
Surtees' (R.): Sporting Novels. First editions.			
6 vols. Original cloth	24	0	0
Maxwell's Irish Rebellion. First edition. Remarkably fine copy, in parts as issued	10	10	0
Hissey's Coaching Books. 8 vols.	10	10	0
J. A. Symond's Works. First editions...			
Walter Pater's Works. First editions			
Alpine Journal. 19 vols.	24	0	0
Williamson's Portrait Miniatures. Large paper	4	15	0

On Sale by

John & Edward Bumpus,

(Booksellers to H.M. the King), ... Ltd.

350, Oxford St., LONDON, W.

WISEMAN & BUTCHER,

Ltd.,

7, Kensington High Street, LONDON, W.

One of the Largest Collections of

Genuine Antiques

in England.

Old Marble & Wood Chimneypieces.

Dog Grates & Tiles.

Oak Panelling and Furniture.

Sundials and Stone Pedestals and Vases for Gardens.

EMPIRE A SPECIALITY.



One of Four Very finely embroidered Old Spanish Chairs, 17th Century.

The attention of all lovers of Authentic Portraiture is drawn to this small Edition of an unrivalled Collection. No further edition can possibly be issued. A Full List of the Portraits, with details of Owners, is given in the Prospectus.

NOW READY. THE SECOND PORTFOLIO OF  
**SCOTTISH PORTRAITS:**

A UNIQUE SERIES OF 120 AUTHENTIC PORTRAITS IN PHOTOGRAVURE OF THE MOST DISTINGUISHED SCOTTISH MEN AND WOMEN FROM THE DATE OF THE EARLIEST AUTHENTIC PORTRAITS TO THE MIDDLE OF THE NINETEENTH CENTURY.

Edited by *JAMES L. CAW*, Curator Scottish National Portrait Gallery.

HIS MAJESTY THE KING, and many of the leading Scottish families, have granted permission to reproduce Portraits in their possession, and many of these are here reproduced for the first time.

The Editor contributes an important Treatise on the fascinating subject of SCOTTISH PORTRAITURE, and to each plate is devoted a Descriptive and Biographical Note.

"A noble monument to the men and women who have helped to make the history of the North Country glorious in the annals of the world."—*The Morning Post*.

"The artistic value of Mr. Caw's second portfolio—and it is very great—is almost excelled by its historic interest."—*The Glasgow Herald*.

Only 350 Copies. In Five Portfolios (size 10½ ins. by 14½ ins.). Price £5 5s. net the Set.

EDINBURGH: T. C. & E. C. JACK; & 34, HENRIETTA ST., LONDON, W.C.



**W. D. Hodges & Co., Ltd.,**

*Upholsterers, Decorators & Artistic House Furnishers.*

Suggestions & Estimates on application. . . . .

247 & 249, Brompton Rd., S.W.

**PREHISTORIC BRONZE BOWL**

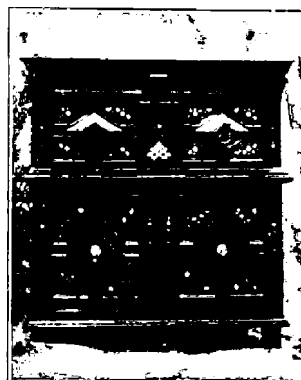
FOUND ON SITE OF THE LAKE VILLAGE OF GODNEY BY ARTHUR BULLEID, ESQ., F.S.A.



REGD. NO. 333891.

By arrangement with the Glastonbury Antiquarian Society  
**REPLICAS OF THIS BOWL** can be obtained either in Bronze or Silver, of **FRANKLIN & HARE** Sole Authorized Makers.

**FRANKLIN & HARE, Parade, TAUNTON.**  
ANTIQUA SILVER. SHEFFIELD PLATE. CLOCKS. JEWELLERY. CURIOS.



Jacobean Cabinet in Stock.

**Antique Furniture**

The Largest Collection of Chippendale, Sheraton, Queen Anne, or Jacobean Furniture in the South of England is at

**HARPER'S,**  
CASTLE STREET,  
ASHFORD, KENT.

Also a unique Jacobean Suite of Bedroom Furniture.

*The Connoisseur*

# Asher Wertheimer's

# ====New Galleries====

*In Bond Street*



*Connoisseurs are invited to visit this  
Exhibition of beautiful Old French  
Furniture at*

**158, New Bond St., LONDON, England**



J. W. (Brighton).—John Redshaw was a celebrated pewterer in the time of George II. We have recently seen some fine soup plates, formerly in use at the Staple Inn, Holborn. They have the crest of the Inn and Redshaw's mark, with the date 1733. Date pewter marks are seldom met with.

A. C. C. (South Tottenham). Many modern examples of Flemish pewter are still offered for sale, but they are not sought for by English collectors. Occasionally a fine French piece is discovered, but as a general rule it is safer to confine one's attention to old English pewter. Unless a piece is marked with the maker's "date-mark" it is impossible to do more than approximate the date of its manufacture. The London Pewterers' Company only have recourse to the year in which the maker's touch, *i.e.*, trade mark, was registered. The appearance of such trade mark only denotes that the pewter was made at some time subsequent to the registration of the touch. So a piece can have been marked at any date from the registration to fifty years afterwards. There were no yearly stamps as used in the case of silver.

**Paintings.**—H. H. L. (Hertford).—James Murray appears to have exhibited architectural pictures in the Royal Academy between 1858 and 1865, but there seems to be no price for his works.

F. T. L. (Bristol); F. D. (King's Heath); H. (Brierfield, Burnley).—Signatures are of little value. The style of the painting itself is the real test whether it is a copy or an original.

L. C. B. (Petworth).—Your painting of Cavalier in the style of Kneller is worth expert opinion.

**Miniatures.**—J. H. (Stratford Road).—Miniature signed Gg. de Gier, not a known man.

E. S. (Nailsworth).—Your miniature is a smoked silhouette, and if the wax were touched it would probably injure the outline.

**Coins.**—S. J. (Longford).—Your silver denarius Antoninus is worth little; a few shillings.

W. M. (Kelso).—The halfpenny George III. is worth little, and the Victorian coins are only worth mint value.

W. V. (Chester).—Crown pieces during the reign of Victoria were issued in 1839 and 1844. Gothic crowns in 1846, 1847, 1853, not issued for circulation. Circulated 1844, 1845, 1846, 1851, gap to 1887. Issued 1887 to 1901.

**Mezzotints.**—T. E. B. (Oldham), C. B. (Southsea).—Must be seen for an opinion.

**Notes.**—F. L. O'C. (Abergele).—Irish £1 notes of French's extinct bank worth 2s. each.

**Armour.**—Capt. F. (Park Lane, W.).—The blade of your sword is of the late seventeenth or early eighteenth century German make. It has the running wolf on it, and the orb and cross; the hilt and grip are of an English cavalry officer's of about 1780. The whole is worth about £2.

**Metal Workers' Signs.**—J. E. C. P. (Stamford).—*Gilder Aurifabrorum*, by W. Chaffers. *Hall Marks on Gold and Silver Plate*, by same author, and Cripp's *Old English Plate*. The first two volumes contain metal workers' street signs and emblems of the period you mention.

**Enamel.**—P. P. (Colwyn).—The Hungarian enamel vases seem to be modern, and will not be of great value.

**Organ.**—S. G. R. (Christchurch).—The case of the organ is Sheraton; as an instrument it is of little value, and the cost of altering prevents it being of worth for making into other furniture.

**Basin.**—F. (Cirencester).—Advertise your alabaster basin, excavated at Pompeii, in the Register, and accept a price which shall be fixed by THE CONNOISSEUR.

**Clocks.**—E. C. (Carnforth, Lancs.).—Your pottery is Mason's Ironstone, and we give no opinion unless it is seen. Send photograph of the clock, together with the exact dimensions.

**Painter.**—N. (Mutley).—J. Xavery is the only artist with a name like the one you mention, and he exhibited in the Academy, from 1772 to 1789, as a landscape painter.

**Furniture.**—R. D. R. (Liverpool).—Your chairs are of the Chippendale period. We do not take things for sale at this office. Their value is about £40, judging from a photograph.

**Pastel.**—W. F. (Claverton Street).—Yours is a pastel copy after a Spanish artist and has no selling value.

**Sketch.**—J. H. (Oxford).—Your sketch, *The Refreshment*, by Rowlandson, is worth about 10s.

**Glass.**—T. W. B. (Kent).—Ale glasses with twisted stems, about 7s. 6d. each.

*Many answers held over owing to lack of space.*

## "Sale Prices"

SUPPLEMENT TO "THE CONNOISSEUR." 8d. NETT MONTHLY.

SUBSCRIPTION: 10/- per annum Post free.

*A Monthly Record of the Principal Sales of Works of Art & Properties.*

## The MARCH Number

(Published March 31st, 1903)

Contains the Prices of the Principal Pictures, Books, Stamps, Porcelain, Engravings, Silver and Sheffield Plate, Furniture, Medals and Coins, &c., &c., sold during FEBRUARY and the first fortnight in MARCH, and a complete record of all Property Sales.

Many Illustrations of the Principal Art Objects recently sold are included in the Number.

## VOLUMES OF "THE CONNOISSEUR."

To Subscribers to the Magazine.

COVERS for Binding the first, second, third and fourth volumes of THE CONNOISSEUR, September to December, 1901, January to April, May to August, and September to December, 1902, are now ready. These may be ordered through any Bookseller or Newsagent. The Covers are Etruscan Red, and in four styles. The prices are as follows:

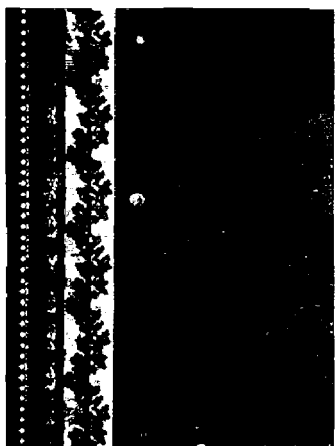
- No. 1 Binding: Etruscan Red, Art Canvas, 2/- nett.
- No. 2 Binding: Etruscan Red, Gold Panelled Lambskin, 5/- nett.
- No. 3 Binding: Etruscan Red, Royal Niger Leather, 8/6 nett.
- No. 4 Binding: Etruscan Red, Full Morocco, 15/- nett.

Bound Volumes may be ordered at the following charges:—No. 1 Binding, 7/6; No. 2, 12/6; No. 3, 18/-; No. 4, 25/- nett. Specimens of the Bindings may be seen at the Offices of the Publishers, 2, Carmelite House, Carmelite Street, E.C.; and at the Editorial and Advertising Offices, 2, Carmelite Street, London, E.C.; also at the following establishments:—

Messrs. JOHN & E. BUMPUS, Ltd., 350, Oxford Street, W.; 178-179, Holborn Bars, E.C.  
Messrs. H. SOTHERAN & CO., 140, Strand, W.C.; 37, Piccadilly, W.  
Messrs. HATCHARD, 187, Piccadilly, W.  
Messrs. BICKERS & SON, 1, Leicester Square, W.C.

Mr. R. GUTEKUNST, 16, King Street, St. James', W.  
Messrs. ROBSON & CO., 23, Coventry St., Leicester Square.  
TRUSLOVE, HANSON & COMBA, 6b, Sloane Street, S.W.; 153, Oxford Street, London, W.  
OTTO SCHULZE & CO., 20, South Frederick Street, Edinburgh.

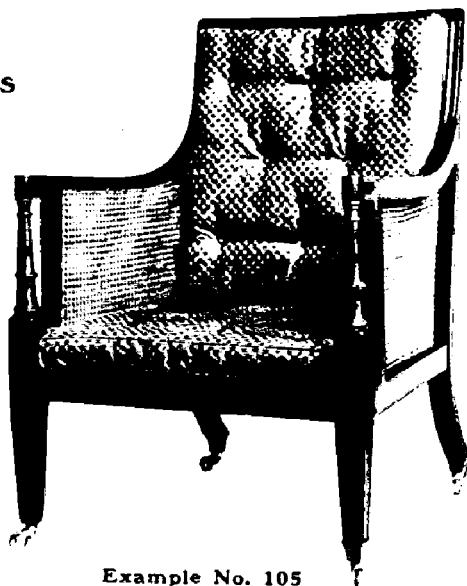
# STORY & Co



Example No. 500  
Reproduction of an "Old English" Carpet,  
suitable as a Groundwork for Chippendale  
or Sheraton Furniture Price 4/11 per yard

Reproductions  
of  
Old English  
Furniture  
and  
Carpets

Illustrated  
Catalogue  
on  
application



Example No. 105  
Copy of a fine old "Bergere," cane seat and back,  
hair cushions covered in Brocade Price £6:18:0

49-51 & 53 HIGH ST  
5 & 7 YOYNG ST

## KENSINGTON

LONDON  
W

## ROBERT DUNTHORNE,



The  
Rembrandt  
Galleries,  
VIGO STREET,  
LONDON, W.  
AND  
CASTLE ST.,  
LIVERPOOL.

The following subjects, engraved  
in Mezzotint and printed in  
colours by S. Arlent Edwards,  
are now to be seen at the leading  
Printsellers:—

- “NATURE,” after Sir Thos. Lawrence.
- “SOPHIE ELIZABETH,” after Nattier.
- “VICTOIRE THERESA,” after Nattier.  
(DAUGHTERS OF LOUIS XV.).
- “VISIT TO BOARDING-SCHOOL,” after Morland.

ISSUED IN ONE STATE ONLY.

## ANTIQUES .. IN THE HIGHLANDS.

### Messrs. A. FRAZER & Co., Antique Saloons,

Union Street, INVERNESS

(One of the Largest Establishments in Scotland),

Are showing, amongst their extensive  
collection of Old Furniture and China,

Several beautiful pieces of Fine Carved  
Spanish Furniture, Old Inlaid Italian  
Furniture, a large selection of quaint old  
Scotch Furniture, Chairs, &c., old Scotch  
Prints and Engravings, including several  
of special Jacobite interest.

A speciality is made in reproducing Furniture of all  
periods in best workmanship and materials at very  
low prices.

Messrs. Fraser & Co. having sold the famous Culloden and other  
Collections, have excellent opportunities of picking up rare pieces  
of fine old Scotch Furniture, China, &c. Enquiries solicited.

Take a Kodak with you at Easter.

# KODAKS for Tourists, Cyclists, and all Holiday Makers.

From 5/- to £7 7s. each.

Kodak Cameras are light and compact. Some patterns fold up so as to be readily carried in the pocket, and thus cause no inconvenience when on holiday tour. **Kodaks require no Dark Room for changing the Films.** No technical knowledge or previous experience of photography needed. The handbook of instructions explains each step.

**Kodaks are stocked by all leading Photographic Dealers.**

**KODAK, Ltd., and Reduced**  
41-43, CLERKENWELL ROAD,  
LONDON, E.C.

**Wholesale and Retail Branches:**  
96, BOLD ST., LIVERPOOL, & 72-74, BUCHANAN ST., GLASGOW.

**Retail Branches:**  
59, BROMPTON ROAD, S.W.;  
60, CHEAPSIDE, E.C.;  
115, OXFORD STREET, W.;  
171-173, REGENT STREET, W.;  
AND 40, STRAND, LONDON, W.C.

**IMPORTANT.**  
BEWARE of imitations of  
Kodak Cameras & of Kodak  
Roll Films. None are genuine  
unless bearing the registered  
name "KODAK."

FOR STRICTLY GENUINE

## Antique and Decorative Furniture,

EARLY ENGLISH AND ORIENTAL CHINA,  
GOOD PICTURES, &c., &c.,

VISIT

**R. B. WELCH, THE ALBERT GALLERIES,**

25, 27, & 29, PRINCESS STREET,  
MANCHESTER.

ANTIQUE FURNITURE,

BOOKCASES,

CHINA CABINETS,

ETC.

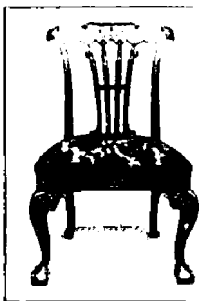
**A. J. Ridler & Co.,**  
3, Glendower Place, SOUTH KENSINGTON.  
OLD CHINA,  
RARE BOOKS  
& PRINTS, OLD OAK,  
MIRRORS, CHAIRS,  
& BEDROOM FURNITURE.  
Tel. 120 Western.

**OAK PANELLING WANTED,** for a room about 20 by 15. Must be reasonable price and in fair condition.—Address: O. T., care of London Press Exchange (Ltd.), 15, Strand, London, W.C.

# W. F. GREENWOOD & SONS, Ltd.

Established 1829.

Ltd.



ANTIQUE FURNITURE,  
CHINA, SILVER, and  
WORKS OF ART.

23 & 24, STONEGATE, YORK.

Branch:

10, Royal Parade, Harrogate.

ESTABLISHED 1829.

**TERRA COTTA VASES, MARBLE AND BRONZE FIGURES, AND ALL KINDS OF CLASSICAL ANTIQUITIES**

Cleaned, Repaired, and Mounted.

Fine Plaster Casts, and Electrotype Impressions and Facsimiles, made from Intagli, Camei, Coins, Medals, Plaques, etc., by

**W. H. YOUNG,**

105, Southmoor Road, . . . OXFORD.  
and Ashmolean Museum,

## STAMPS & COINS



Pamphlet on "Copper Coins of England," with List of Coins and Stamps for disposal. Post Free 7d.

Have you seen the "I.P.R. and Collectors' News," 20 pages monthly? Subscription 1/6 per annum, post free, any address.



**W. H. REGAN, 51, Queen's Road, Bayswater, London, W.**

UNDER ROYAL PATRONAGE.

**WAR** and Commemorative Medals, Coins and Antiquities. Large stock. Low prices. Inspection and correspondence invited.—**W. C. WEIGHT, 76, Ship Street, Brighton.**

**STAMPS.** Selections of all countries sent on approval. Prices extremely moderate. State requirements. **BRIDGER & KAY, 65, Bishopsgate Street Without, London, E.C.**

**RARE AND MEDIUM STAMPS IN FINEST CONDITION** MUCH BELOW ORDINARY PRICES. Old English and Colonial a speciality. Approval selections sent against good references. A large variety always on view; inspection invited. **HYAM & Co., 158, Brompton Road, South Kensington.**

**TWO HUNDRED WAR MEDALS** for Sale, MILITARY and NAVAL PRINTS, CURIOS, OLD CHINA, etc., on view at **SKINNER'S GALLERY, 23, CRANBOURNE STREET, W.C.**

**SELECTIONS OF STAMPS** sent on approval. 50% discount off Gibbons' Cat. Full of real bargains.

**W. HOUTZAMER, Stamp Dealer, Strand 161, LONDON.**

**A D'Orsay Print of the late Queen,** in frame, for Sale. Also fine etchings of Queen and Prince Albert. Write Author, Advertising Offices, 10, High Holborn, London.

## THE WOOD-CARVING STUDIO,

Classes held and Orders taken.



3, The Pheasantry,  
152, King's Road,  
Chelsea.

Principals:

Miss EVELYN CHAMBERS, *First-class Certificate School of Wood-Carving.*

Miss ETHEL M. BLACKBURN, *Secretary.*

Miss CONSTANCE M. IDLE, *First-class Certificate School of Wood-Carving.*

The Studio is under the patronage of the Lord Bishop of London and many other distinguished personages.

## "THE WORKSHOP,"

13, YORK PLACE

(Near BAKER STREET STATION).

Open daily, 10 to 5.  
Saturdays  
excepted.

Metal Work in all Branches. Cabinet Work. Stencils. Wood Carving, etc.

Private and Trade Orders executed. Practical Instructions given.

Designs, Tools, Materials and Mounts supplied for Handicrafts.

*The Connoisseur*

OUR ONLY ADDRESS:  
GRAHAM HOUSE: 463, OXFORD ST., W.

# GRAHAM & BIDDLE

(Only Surviving Partners of JACKSON & GRAHAM),

## Decorators, Upholsterers, Yacht Fitters.

PAPER HANGINGS. TAPESTRIES. INTERIOR WOODWORK.  
DECORATIVE PLASTER CEILINGS. ELECTRICAL INSTALLATIONS.  
CURTAIN MATERIALS AND CARPETS.  
PATENT LOG GAS FIRES, TO FIT ANY GRATE.  
FINE FRENCH FURNITURE.



Tapestry Panels from 10/6.  
A large assortment of Remnants  
always on Sale.

## JOHN P. WHITE, The Pyghtle Works, BEDFORD.

New London Office and Show Rooms:

THE PYGHTLE ROOMS, 24, MARGARET ST., CAVENDISH SQUARE, W.

OLD ENGLISH GARDEN SEATS, SUNDIALS, PIGEON COTES, AND  
EVERY DESCRIPTION OF GARDEN TREILLAGE.

Also Inlaid Furniture designed by Mr. M. H. BAILLIE SCOTT.

Book of Furniture by Mr. M. H. BAILLIE SCOTT sent on receipt of 2/6.

CATALOGUES UPON APPLICATION.

## BOODLE & DUNTHORNE

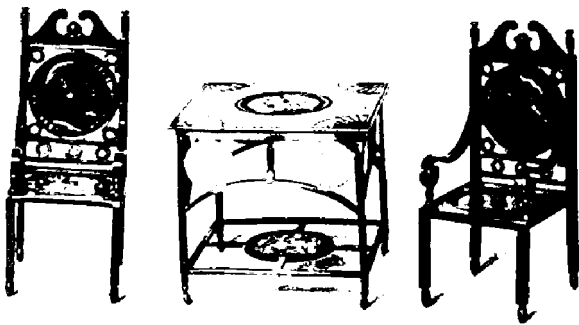
*Quaint and Original Designers and Makers  
of all kinds of Silver and Gold Ware.*

*Dealers in Diamonds, Pearls, Opals, and other  
Precious Stones, also Miniatures, Curios, &c.*

*Pearl Stringers and Antique Jewellery Renovated.*

Several "Registered" Designs in Chairs and Tables.  
All kinds of Coins mounted and Estimates submitted.

13, LORD STREET, LIVERPOOL.



BY SPECIAL WARRANTS.



## MILLER & SONS, Ltd.,

178-179, PICCADILLY, W.



*Specialists in every kind of  
ARTIFICIAL LIGHTING.*



A fine selection of Electric Light Fittings, including reproductions  
of the best Antiques, and original Modern designs.

A Choice Collection of old Oriental Jars, &c.,  
adapted for Electric Light, a speciality.

Complete Installations  
carried out in town or  
country

## Special Notice.

Through the continued demand for the back numbers, many editions of which have had to be printed, the Proprietors have decided to charge a higher price for the first six numbers, viz., Nos. 1 to 6 inclusive. The price will be 2/- each number; post free, 2/4. They can be obtained from all booksellers and bookstalls throughout the United Kingdom.

PUBLISHERS: 2, CARMELITE HOUSE, CARMELITE STREET, E.C.

# Hall's Sanitary Washable Distemper

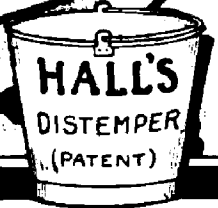
An Artistic Home is a Refining influence.  
In artistic homes wall paper is being discarded in favour of Hall's Sanitary Washable Distemper—a wall covering that is more artistic, more cleanly, and cheaper.

It is made in 70 pleasing and permanent tints, unaffected by light, heat, or damp; it does not discolour, crack, or peel off, and is washable. Hall's Distemper only requires the addition of water to be ready for use; it is quickly applied with a whitewash brush, and dries like flat paint. It is a strong disinfectant, and germ destroyer.

*Sold in iron kegs by all paint dealers, or direct from*

**SISSONS BROS. & Co., Ltd., HULL.**

*who will send sample, shade card, and other particulars post free on application.*



## FOUR SPLENDID GIFT BOOKS.

A BOOK FOR COLLECTORS BY AN OLD COLLECTOR.

### RARIORA:

Being Notes of Some of the Printed Books, Manuscripts, Historical Documents, Broad-sides, Engravings, Coins, Medals, Pottery, and Curiosa of all Sorts, collected (1858-1900), By JOHN ELIOT HONGKIN, F.S.A. Three volumes, Demy 4to. Printed on Thick Van Gelder Paper and bound in Art Canvas. 720 Pages, with 550 Illustrations (of which many are in colours) in Photogravure, Three-Colour Process, Autotype, Half-Tone, Relief, and Woodcut. **Price FIVE GUINEAS net.**

### PALLISER'S HISTORY OF LACE.

New Edition. In white buckram, gilt edges. **Price TWO GUINEAS net.** Under the Editorship of M. JOURDAIN AND A. DRYDEN. This important work was originally published thirty-six years ago. It went through several Editions, both in English and French, and has always been recognised as the great authority on the subject. It has been out of print for several years, and copies are now very scarce. This Edition, enlarged to royal 8vo, retains all the Original Illustrations, and is supplemented by some 150 reproductions, many specially taken by Miss A. Dryden, and with over 500 pages of letterpress.

### ORIENTAL RUGS.

By JOHN KIMBERLEY MUMFORD. With 16 Colour Plates from Selected Rugs and 16 Autotypes and Photo Engravings. 4to (8 by 11). **TWO GUINEAS net.** "Oriental Rugs" is the brief title of a most valuable and interesting work by John Kimberley Mumford. Twenty years ago fine specimens of antique Oriental rugs were readily obtainable; now perfect antique specimens are growing scarce. The author is a collector of rugs, and by years of study has become recognised as an expert. He has travelled widely through the East, collecting material for his work, which contains 16 Photochromes (Colour-plates) produced by a new process, 8 Autotypes of designs rather than colours, 8 Half-tone Illustrations from the author's Photographs, and 2 Maps. These with the text of over 300 pages, form a superb quarto volume in handsome binding.

### RUGS—Oriental and Occidental, Antique and Modern.

By ROSA BELLE HOLT. With about 30 Coloured Plates and other full page illustrations of Rugs. 4to (8 by 11). **ONE GUINEA net.**

Illustrated List of New Books sent on application.

**Sampson Low, Marston & Co., Ltd.,**  
St. Dunstan's House, Fetter Lane, Fleet Street, London, E.C.

THE  
**FINE ART AND GENERAL  
INSURANCE COMPANY,  
Limited.**

Established 1890.

Capital - - - £500,000.  
Premium Income - £132,000.

General Contents of Private Houses Insured  
against **FIRE**, or **FIRE & THEFT**.  
Art Property Insured against All Risks, in-  
cluding whilst at Exhibitions and in Transit.

*Influential Agents required.*

HEAD  
OFFICES: 90, Cannon St., LONDON, E.C.

**MUDIE'S LIBRARY** (Limited).

*SUBSCRIPTIONS may be entered at ANY DATE, for  
THREE, SIX, or TWELVE MONTHS, from ONE  
GUINEA PER ANNUM upwards. Prospectus of Terms,  
with List of New Books, post free on application.*

**MUDIE'S BOOKSELLING DEPT.**

All the *Best Modern Books* from the *Library* are offered  
for *Sale, Second-hand, at Greatly Reduced Prices, a few  
months after publication.* Lists free on application. *Scarce*  
and *out-of-print Books* sought for and reported upon free  
of charge. *Old Book-bindings* carefully repaired or restored.  
*Special attention* given to *Books of Value.*

Mudie's Library, 30-34, New Oxford Street, W.C., London :  
48, Queen Victoria St., E.C., and 211, Brompton Road, S.W. ;  
and at Barton Arcade, MANCHESTER.

In Buying a . . .

**"SWAN"  
Fountain  
Pen** † †

You are satisfied. . .  
Your purchase is a  
good one. It will  
last for years,  
do good work,  
rapid work,  
and do it  
comfort-  
ably.

Other Prices :  
10 6, 16 6,  
25 - to £20.  
Post Free.

None so Good  
as the . . .  
**"SWAN"**  
Of all Stationers.

Site 1 "SWAN" mounted with wide Rolled Gold Bands. 14. 6. post free.

CATALOGUE FREE.

MABIE, TODD & BARD, 93, Cheapside, E.C. ;  
95a, Regent St., W. ; 3, Exchange St., Manchester ;  
and 37, Ave. de l'Opera, Paris

**BOWES' PATENT WELL FIRE**

Is not only THE MOST PERFECT FIREPLACE,  
GIVING THE BEST RESULTS OBTAINABLE,  
but it is the most reasonable in price, and may be  
had from 50s. each upwards, including a fender.



The WELL FIRE  
is suitable for the  
Cottage or Man-  
sion, and every  
kind of public or  
domestic work.

No Fires are  
genuine that do  
not bear the  
Company's  
Trade Mark.



The adoption  
of Well Fires  
insures an  
enormous  
saving in fuel.

Illustrations and full particulars to be had on application to—

**The Well Fire Co., Ltd.,  
NEWCASTLE-ON-TYNE.**

London: 34, Margaret St., W. Liverpool: 42, Paradise St.  
Manchester: 16, John Dalton St. Edinburgh: 8, George St.

**Perth Whisky de Luxe.**



Matthew Gloag's  
Liqueur Scotch Whisky,  
"Grouse" Brand.

41/- per dozen bottles,  
net cash, carriage paid.

**MATTHEW GLOAG,  
PERTH, N.B.**

Established 1800. Write for Price List.

**COX, 49, Southampton Row, Russell Square,** dealer in  
ANTIQUES, CHINA, etc. Old Gold and Silver bought for cash.

Good Specimens of Rockingham China purchased by  
John Mason, Jeweller, Rotherham.

**WANTED** by Toy Manufacturer, Original Sketches in  
colour, suitable as designs for toys and figures.—Address,  
"Connoisseur" Office, Advertising Department.

"Connoisseur" Portfolio No. 1.

**FAIR WOMEN OF THE  
XVIII. CENTURY.**

Being a Reprint of SEVEN COLOUR  
PLATES issued in "The Connoisseur."

Price 2/6.

Post Free 2/10.

Publishing Offices:

Carmelite House, Carmelite Street, E.C.

**ROWLANDS' MACASSAR OIL**



**BEAUTIFIES THE HAIR.  
NOURISHES THE HAIR.  
PREVENTS BALDNESS.  
PREVENTS SCURF.**

Specially recommended for Children's Hair, as it produces a luxuriant growth. The best dressing for Ladies' Hair. Also in **GOLDEN COLOUR.** Sizes, 3/6, 7/6, 10/6 equal to 4 small. Sold by all Stores and Chemists.



Dr. J. M. Barrie says:—  
"What I call the Arcadia in *My Lady Nicotine* is the 'Craven' Mixture and no other."


½ lb. Sample Tin,  
2/6

Postage 3d. extra.

**J. J. CARRERAS,**  
7, WARDOUR STREET, LEICESTER SQUARE, W.,  
Or any Tobacconist.

**ROWLANDS' ODONTO**

IS THE BEST  
**Tooth Powder**



Whitens the Teeth,  
Prevents Decay,  
Gives delightful Fragrance to the Breath.

2s. 9d.

ASK FOR  
**Rowlands' Odonto.**

Sold by all Stores, Perfumers, and Chemists.

**FOR FAIR FACES.**

**COOK'S THROAT SOAP**

THE ROYAL TOILET SOAP SPECIALISTS.

EDWARD COOK & CO. LTD.  
LONDON.

**RUBINAT (LLORACH)**

**THE BEST NATURAL APERIENT TABLE WATER**

**SOLD EVERYWHERE**

Each Bottle should bear the name of E. GALLAIS & Co., Limited, 90, Piccadilly, W.  
Sole Importers

START THE DAY RIGHT.

**SHREDDED WHEAT**

"BISCUIT"

is a perfect food because it is complete in itself for the perfect nourishment of the whole body. Its daily use means bright, sparkling eyes, a clear complexion, a sweet breath, sound white teeth, an active brain, and a symmetrical body.

Send One Penny Stamp for Free Sample to the  
**Shredded Wheat Co., 43, St. George's House, Eastcheap, E.C.**

**BENGER'S FOOD**

For Infants

**Invalids & The Aged**

BENGER'S FOOD is rich in all the elements necessary to maintain vigorous health. Infants thrive on it, and delicate or aged persons enjoy it. Of Chemists, &c., everywhere.

# From Mr. MURRAY'S LIST.

A NEW WORK BY PROF. LANGTON DOUGLAS.

**THE HISTORY OF SIENA.** With Maps, Photographs, and other Illustrations. Medium 8vo. 25s. net. [Just out.  
"An elaborate and scholarly work."—*Vestminster Gazette*.  
"A very thorough and scholarly piece of work . . . ought to rank as the standard history of Siena."—*Manchester Guardian*.

A NEW EDITION. JUST OUT.

**OLD ENGLISH PLATE: Ecclesiastical, Decorative, and Domestic; Its Makers and Marks.** By WILFRED J. CRIPPS, C.B., F.S.A. Author of "College and Corporation Plate," "Old French Plate, etc. Eighth Edition, with 127 Illustrations, and upwards of 2,600 Facsimiles of Plate Marks. Medium 8vo. 21s. net.

NEW WORK BY A. S. MURRAY.

**THE SCULPTURES OF THE PARTHENON.** By A. S. MURRAY, LL.D., F.S.A., Keeper of Greek and Roman Antiquities in the British Museum, Corresponding Member of the Institut de France. With numerous large Photographs and other Illustrations of the whole Remains. Medium 8vo. 21s. net. [Just out.

BY THE SAME AUTHOR.

**Handbook of Greek Archaeology.** Treating of Sculpture, Vases, Bronzes, Gems, Jewellery, Architecture and Mural Paintings. With Illustrations. Crown 8vo. 18s.

**A History of Greek Sculpture.** With Illustrations. 2 vols. Royal 8vo. 36s.

**SPIRALS IN NATURE AND ART.** A Study of Spiral Formations, based on the Manuscripts of Leonardo da Vinci, with special reference to the Architecture of the open Staircase at Blois, in Touraine, now for the first time shown to be from his designs. By THEODORE ANDREA COOK, M.A., F.S.A., Author of "Old Touraine," "Rouen," etc., etc. With a Preface by Professor E. RAY LANKESTER, F.R.S., etc. Director of the British Museum of Natural History. With Illustrations. Large Crown 8vo. 7s. 6d. net. [Just out.

**THE SACRED BEETLE.** A Popular Treatise on Egyptian Scarabs in Art and History. By JOHN WARD, F.S.A. Author of "Pyramids and Progress," etc. With 400 Examples of Scarabs from the Author's Collection, many Royal Portraits, and other Illustrations. The Translations by F. LEWELLYN GRIFFITH, M.A. Demy 8vo. 10s. 6d. net.

" . . . not only every student of Egyptology, but all who are interested in antiquities, will be charmed with this beautiful and instructive, yet never pretentious volume."—*Spectator*.

A NEW WORK BY G. BALDWIN BROWN.

**THE ARTS IN EARLY ENGLAND.** By G. BALDWIN BROWN, M.A., Professor of Fine Art in the University of Edinburgh; formerly Fellow of Brasenose College, Oxford. Vol. I.—The life of Saxon England in its Relation to the Arts; Vol. II.—Ecclesiastical Architecture in England from the Introduction of Christianity to the Norman Conquest. With Illustrations. 2 vols. Royal 8vo. [Ready immediately.

BY THE SAME AUTHOR.

**The Fine Arts.** The Origin, Aims and Condition of Artistic Work as applied to Painting, Sculpture and Architecture. New Edition. With many new Illustrations. Crown 8vo. 6s. net.  
"It is a work that ought to be in the library of all thoughtful students of Art."—*Literary World*.

A NEW WORK BY JULIA CARTWRIGHT (MRS. ADY).

**ISABELLA D'ESTE, MARCHIONESS OF MANTUA, 1474-1539.** A Study of the Renaissance. By JULIA CARTWRIGHT (Mrs. Ady). Author of "Isabelle d'Este," "Madame," "Sacharissa," "The Painters of Florence," etc. With Illustrations. 2 vols. Demy 8vo. 25s. net. [Ready shortly.

BY THE SAME AUTHOR.

**The Painters of Florence.**—From the Thirteenth to the Sixteenth Century. With Illustrations. Crown 8vo. 6s. net.

**THE IDEALS OF THE EAST.**—With Special Reference to the Art of Japan. By KAKASU OKAKURA. Crown 8vo. 5s. net. This work is not a translation, but an original book written in English by a Japanese. [Just out.

NEW ISSUE, with Portrait of LORD DUFFERIN, to whom the Work was Dedicated.

**GREEK COINS AND THEIR PARENT CITIES.** By JOHN WARD, F.S.A. Author of "Pyramids and Progress," "The Sacred Beetle," etc. Being a Description of the Author's Collection of Greek Coins, with Autotype Illustrations of upwards of 800 Pieces from the Author's Collection, accompanied by a Catalogue by G. F. HILL, M.A., of the British Museum. The Volume also contains a Topographical and Historical Account of the Countries which produced the Coins, with upwards of 500 Illustrations, 4 Maps and many Portraits. Crown 4to, gilt. 25s. net.  
" . . . The public is greatly indebted to collectors who thus do their best to make the public sharers in their possessions."—*Spectator*.

JOHN MURRAY, ALBEMARLE STREET, W.

## The Autotype Company,

74, NEW OXFORD STREET, LONDON, W.C.

**MONOCHROME** Copies by the Permanent Autotype Carbon Process of Pictures by OLD MASTERS from the principal collections of note. Numerous examples of Works by MODERN ARTISTS.

The Autotype Company's processes of permanent photographic reproduction are extensively employed by the Trustees of the British Museum and Local Government Board, many of the learned societies and leading publishers.

Copies of Coins, Seals, Medals, MSS., Drawings, Engravings, Art Objects, Microscopic Work, etc.

Inquiries are invited from those requiring Book Illustrations of the very highest quality. Specimens and Estimates submitted.

### THE AUTOTYPE FINE ART CATALOGUE.

Now ready. NEW EDITION. With upwards of 150 Miniature Photographs of Notable Autotypes, and 23 Tint-Block Illustrations. For convenience of reference the Publications are arranged alphabetically under Artists' Names. Post free, One Shilling.

A visit of Inspection is invited to . . .

## The Autotype Fine Art Gallery,

74, New Oxford Street, London, W.C.

## Approval Packets of Photos and Stereos

are sent on application by post for selection to any part of the world. No deposit required from responsible applicants. Please state requirements.

### PHOTOS.

Paris Salon Pictures.  
Classical Undraped Figures.  
Secular and Religious Subjects.  
Statuary.  
Views, Architectural and Scenic.  
Yachts.  
Actresses, Heads, Portraits.  
Artists' Life Studies.  
Eastern Types.  
Children, Animals, Fruit, Flowers.  
Clouds, Waves.

Collections from noted Galleries.

Prices from 3d. to 15/- each.



"ANYMONE," by GIACOMOTTI. Size 10½ in. by 7½ in., unmounted, at 2s.

**STEREO SLIDES (Binocular Realistographs).** Boer War Scenes, Animals, Humorous, Statuary, Types, Views (British, Foreign, Indian, Town and Country Scenes), Coronation Procession and Indian and Naval Review Scenes. Price, 8d. each; 8s. for 13.

Order "The Perfectoscope" Aluminium Stereoscope to be sent on approval, 5s. 6d. post free. This Stereoscope, with a number of Slides, forms a novel and elegant Present.

## ERDMANN & SCHANZ (Estab. 1876),

116, Reynolds' Terrace, Bedford Hill, Balham Hill, London, S.W. Balham is our sole address  
Office Hours, 10 till 5. Saturdays, 10 till 12.  
Illustrated Catalogue, 3d., or with a Specimen Stereo Slide, 10d., post free.  
Foreign Stamps up to 10d. will be accepted from residents abroad.



**Rare Old English Engravings.**

**E. PARSONS & SONS' New Catalogue**

NOW READY. Over 650 Fine Portraits in Mezzotint and Colours by Romney, Hoppner, Reynolds, Lawrence, &c., including—

Ancaster, Mary, Duchess of.  
Beauchamp, Lady.  
Bouverie, Hon. Mrs.  
Blessington, Countess.  
Bosville, Miss.  
Bover, Miss.  
Cockburn, Lady.  
Croker, Miss.  
Devonshire, Duchess of.  
Dover, Lady.  
Foster, Lady Eliz.  
Grey and Children, Lady.  
Harrington, Countess of.  
Hope, Mrs. William.  
Howard, Hon. Lady.  
Jersey, Frances, Countess.

Keppel, Lady.  
Kildare, Countess of.  
Musters, Mrs.  
Parisot, Mdle.  
Powell, Miss.  
Prussia, Queen of.  
Russell, Lady.  
Sheridan, Mrs.  
Southampton, Countess.  
Spencer, Countess.  
Stanhope, Hon. Mrs.  
Stephenson, Miss.  
Thomond, Marchioness.  
Wright Family.  
Yorke, Mrs.  
Zamperini, Mme.

Antrobus, Masters.  
Balfour, J. (*Golfer*).  
Brougham, H., M.P.  
Buckingham, Duke of.  
Canning, Rt. Hon. G.  
Cobbett, Wm.  
Conway, Hon. G.  
Fox, Hon. C. J.  
Goldsmith, O.  
Hayley, W.  
More, Sir T.  
Morpeth, Lord.  
Mountjoy, Lord.  
Nash, Beau.  
North, Lord.  
Pembroke, Earl.

Penn, Thos.  
Pitt, Wm.  
Richardson, S.  
Spencer Children.  
St. George Chevalier.  
Townsend, Hon. G.  
Barrington, Admiral.  
Cochrane, Admiral.  
Cornwallis, Marquis.  
Duncan, Admiral.  
Granby, Lord.  
Hardy, Admiral.  
Hervey, Hon. W.  
Howe, Earl.  
Keppel, Admiral.  
Nelson, Lord.

Address: 45, BROMPTON ROAD, LONDON, S.W.

**Messrs. BELL'S BOOKS.**

Demy 4to, uniform with "Relics of Old London," &c.  
31s. 6d. net.

**THE ANCIENT HALLS OF THE CITY GUILDS.**

Drawn in Lithography by T. R. WAY. With some Account of the History of the Companies by PHILIP NORMAN, F.S.A.

Completion of Lady Dilke's Work on French Art in the XVIIIth Century.

**FRENCH ENGRAVERS and DRAUGHTSMEN OF THE XVIIIth CENTURY.**

By Lady DILKE. With 9 Photogravure Plates, and 38 Illustrations. Imperial 8vo, 28s. net. Also a large-paper edition, Folio, £2 2s. net.

Third Edition, Revised, Royal 8vo, 15s. net.

**THE PRINT-COLLECTOR'S HANDBOOK.**

By ALFRED WHITMAN, of the Department of Prints and Drawings, British Museum. With 80 Illustrations.

Third Edition, post 8vo, 5s. net.

**HOW TO LOOK AT PICTURES.**

By ROBERT CLERMONT WITT, M.A. With 35 Illustrations.

Post 8vo, 5s. net.

**WATTEAU AND HIS SCHOOL.**

By EDGCUMBE STALEY, B.A. With 40 Illustrations and a Photogravure Frontispiece. [*Great Masters Series.*]

London: GEORGE BELL & SONS,  
York Street, Covent Garden.

NOW READY, 1/6 POST FREE.

"A Short Account of Old English Pottery." AND By F. W. Phillips.  
"An Introduction to the Study of Chinese Porcelain." ALSO  
"A Catalogue of Old China offered for Sale." Illustrated by 50 full-page Photographic Plates and various Woodcuts. The above may be had on application to

**F. W. PHILLIPS, THE MANOR HOUSE, HITCHIN.**  
NATIONAL TELEPHONE: HITCHIN 7.



**P** RINTERS of Sumptuous Editions. Printers of Catalogues for Collectors and Dealers.

ESTIMATES SUPPLIED.

Note Address—

**W. H. WHITE & SON, Portobello, EDINBURGH.**

**A. MAURICE & Co., Booksellers and Printsellers, 23, Bedford St., Strand, London.**

Monthly Catalogues of Rare and Standard Books post free on application. Just published, No. 125. Books on the Drama. Nos. 126-7-8, Extra-illustrated Books; Books in fine bindings. Telegrams: "Mnemosyne. London."

**A** CATALOGUE OF BOOKS, BOOK-PLATES, AUTOGRAPHS, PORTRAITS AND VIEWS (for Illustrating, Framing or Portfolio), post free from R. McCASKIE, 70, Marylebone Lane, W.

**OLD ITALIAN MASTERS.**—Schmidt's Coloured Wood Engravings. After Fra Angelico, Botticelli, Lippo Lippi, Raphael, etc. The Best Colour Prints published. Illustrated List, 4d. post free; free to purchasers.

**ART & BOOK COMPANY, 22, Paternoster Row, London, E.C.**

**DECORATION OF BOUND BOOKS.**—Original designs. Surface modelling combined with gold tooling, special method for niger morocco. Exhibitor Paris, Glasgow, Cork, San Francisco, Vienna, etc.—**M. B. DOWNING, 10, Albany Mansions, Albert Bridge, S.W.**

**BOOKS.**—All out-of-print books supplied, no matter on what subject. Write us. We can get you any book ever published. Please state wants. **BAKER'S GREAT BOOKSHOP, 14-16, John Bright Street, Birmingham.**

**Presentation Plates.**

Cut this out.

**COUPON No. 6 (April, 1903).**

The holder of the complete series of these coupons, numbering I. to XII. is entitled to the two presentation coloured plates—"Morning" and "Noon."

The First, Second, Third, Fourth and Fifth Coupons will be found in the November, December, January, February, and March Numbers, 1902-3. The colour-plates will not be given until after the issue of the October Number, 1903, when on receipt of the twelve Coupons, numbering 1 to 12, the Proprietors will at once despatch the two plates.

For further particulars see earlier numbers.

**C. J. CHARLES, 27 & 29, BROOK ST., W.**



*The Connoisseur*

**Old English & French Furniture**

**OLD TAPESTRIES**

**Old Georgian  
Mantelpieces**

**EVERY ARTICLE SOLD  
AT THIS ESTABLISHMENT  
IS GUARANTEED OLD**

**Old Marble & Stone  
Garden Ornaments**

# C. E. CLIFFORD & Co.,

## Fine Art Publishers, 21, HAYMARKET,

LONDON, S.W.



Paulina, Lady Carrington.

Painter, Sir Thomas Lawrence, P.R.A. Mezzotinter, E. Wehrschildt.

Original Oil Painting purchased  
by the Chantrey Bequest for  
the Tate Gallery.

**400 Artists' Proofs**  
on Vellum = = = 6 gns. each.  
India Print = = = 2 " "  
Print = = = = = 1 gn. each.

Size of actual work on Plate,  
16 by 28 inches,  
Finished Proof now on view in  
Gallery.

This beautiful Mezzotint now on view.  
Size of actual work on Plate, 22 by 17¼ inches.

**250 Artists' Proofs**  
on India Paper = 4 gns. each.  
India Print = = = 1 gn. each.

All Proofs are stamped by the Printsellers'  
Association.



My Lady's Garden.

Painter, J. Young Hunter.

Etcher, C. O. Murray. R.F.E.

Date .....

Please insert my name for..... at..... guineas, of  
"Lady Carrington" and "My Lady's Garden."

Name.....

Address.....

To C. E. CLIFFORD & Co.,  
21, Haymarket, London, S.W.



## A COLLECTION OF OLD SILVER

"O! HER lamps of a night! her rich goldsmiths, print-shops, toy-shops, hardware men, pastrycooks, St. Paul's Churchyard, the Strand, Exeter Change, Charing Cross, with the man upon a black horse! 'These are thy gods, O London!'" writes Charles Lamb, lover of London stones and the motley crowd. With many an old-world conceit the essayist tenderly lingers on the autumn days of the eighteenth century. He is the first of the moderns. Since the days of Elia all who love what is old and what is beautiful have come to feel the pathos of departing London. Courtly customs have become as shadows, the new spirit of change has invaded stilly sanctuaries, the Victorian age has come and gone, and Lamb himself has become a classic.

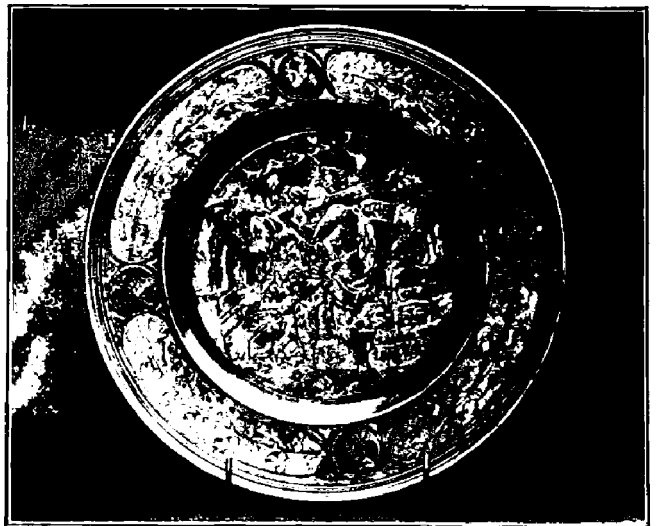
London now has become a vast emporium. The war chest at Spandau, with its six millions of untouched gold, would not buy its art treasures. Old Von Moltke, with ingenuous militarism, exclaimed that London would be a splendid city to loot. Its kaleidoscopic splendours dazzle the imagination with their possibilities,—

"For in and out, above, about below,  
'Tis nothing but a magic shadow-show,"

and Aladdin would have no need of the aid of the lamp of the African Magician with its attendant genii, for here lie the spoils of the East, and rare jewels and precious stones, and gold vessels for which mediæval pontiffs and princes have jealously contended.

The histories that lie behind some of the famous jewels would, if they were divulged, fill any novelist's notebook. The regalia, as is well known, were once

stolen from the Jewel House in the Tower by the notorious Blood and his confederates. In the scuffle the great pearl of the crown fell into the gutter, and was found by an old woman who swept a crossing, while the ballas ruby of the sceptre was discovered in the pocket of one of the gang. These jewels last year passed through the hands of Messrs. Garrard,



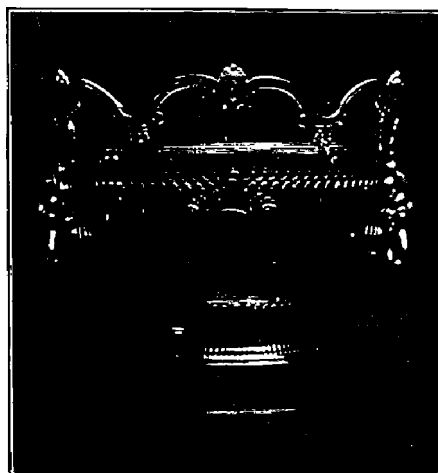
ELIZABETHIAN FRUIT PLATE, DATE 1567

of the Haymarket, the jewellers to the Crown, whose duty it was in their own domain as confidential experts to advise and arrange the resetting for the great pageant.

It is interesting to note that it was to this workshop, specially fitted up, that the Duke of Wellington came and started the first facet in that wonderful stone, the Koh-i-noor. The firm was founded in 1721, and it still preserves an old-world stateliness



TANKARD, QUEEN ANNE, 1705



MONTEITH, QUEEN ANNE, 1705

in its methods. Its records contain entries relating to many noble patrons, and the Emperor Napoleon III. and the Empress Eugenie, whose love for jewels in the great days of the Tuileries is well known, were among the firm's distinguished clients.

A superb old Indian Diamond,  $78\frac{5}{8}$  carats, of absolute purity, is in Messrs. Garrard's possession, and is valued at £36,000. Ropes of pearls, worth no less than £60,000, worthy to have been displayed at the gorgeous Court of Gloriana, can be seen in this wonderful treasure-house, and among other delights is a choice collection of old silver of unequalled excellence.

The Elizabethan fruit plate, which we give as an illustration, is one of a set of twelve. The date of the set is 1567. In the appendix of the late Mr. Octavius Morgan's work on Hall Marks (1853), this set of plates is quoted as being the specimens from which he took the date letter of 1567. The late Earl of Denbigh, to whom they belonged, gave Mr. Morgan the history of them.

"They belonged to Sir Robert Cotton, the antiquary, founder of the Cottonian Library, in whose family they descended till 1757, when Mary, daughter of Sir Bruce Cotton, the last male heir of the Cottons of Connington, Huntingdon, married Basil, sixth Earl of Denbigh."

These plates are mentioned in Passavant's work on Painters and Engravers, and Bartsch, in his *Le Peintre Graveur*, gives a note concerning them by the late Mr. Carpenter.

They were engraved by Martin Poehm, pupil of Aldegraver, and the twelve subjects represent the

labours of Hercules. The work is of a very high order, and they may be described as unique.

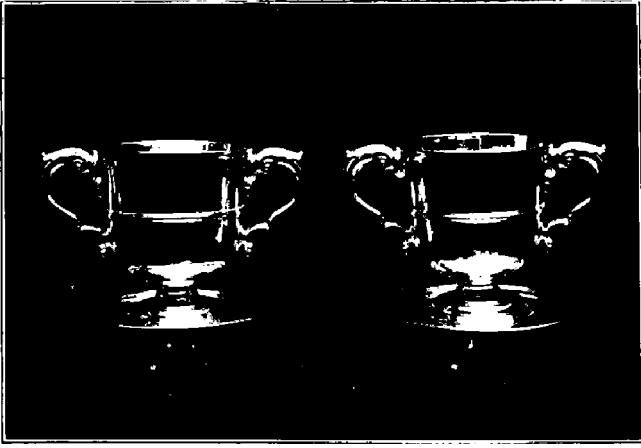
We reproduce a William III. two-handed cup of Porringer form, part fluted body, with edging of punched leaf ornament, scroll handles. It is of the year 1695, when William the Dutchman besieged and captured Namur.

Here is a tankard, plain, with flat top and moulded cover, Queen Anne period, 1705. The days of Queen



KETTLE WITH STAND AND LAMP, A.D. 1762

## Collection of Old Silver



TWO-HANDLED CUPS AND STANDS  
OLD DUBLIN *Circa, 1740*

Anne! What pictures are conjured up! We think of gay, light-hearted Dick Steele, of the polished Addison, of handsome Jack Churchill, or of the meteoric Peterborough. The echoes of the royal bickerings, and the blustering rage of Sarah, Duchess of Marlborough, have come down to the present day.

And here, too, of the same year, is a Monteith, fluted, in sections, with mask and scroll, with removable rim, and with lion masks with ring handles. Once it held the punch of some Harry Esmond, or of the prototype of Sir Roger de Coverley himself.

The two-handled cup and cover, plain, with moulded band round body, and moulded foot, with cover shaped and domed with a turned button, is of the George I. period, of the critical year 1722, when the South Sea Bubble burst.

The pair of two-handled cups and stands are old Dublin, about 1740. Plain, with moulded band round body. The stands are plain, with threaded borders, and made for use as salvers.

A set of four candlesticks, old Dublin (*circa 1750*), are very fine examples of spirited and highly finished chasing. The design is composed of shells, waves, scrolls, and flowers, and shows decided French influence. In all probability it was executed by a French workman, so many of whom were at that period settled in Ireland.

A bread basket is of the

days of the Second George, 1746, the year Culloden was fought and the Pretender fled "over the water." The body is pierced and chased, and enriched with an entwined border of vine and floriated scrolls with ornament of masks and wheat-ears; handle and feet are chased with similar ornamentation.

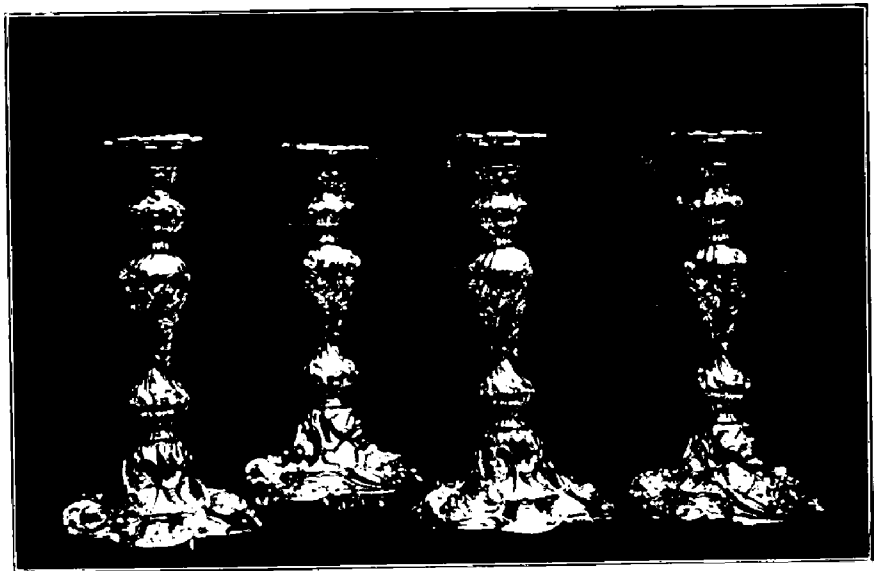
An epergne takes us to 1761, the first year of the reign of George III. It is pierced in diaper pattern, and chased with foliage and scrolls. It has eight



TWO-HANDLED CUP  
AND COVER  
GEORGE I., 1722

branches, bearing four pierced baskets and four chased dishes; there is a gadroon and leaf bordering to the whole.

The kettle with stand and lamp, chased in shell-work and flowers on a matted ground, the stand pierced and chased, is of the succeeding year when the British troops captured Havana, the capital of Cuba, and Manilla, the capital of the Philippines,

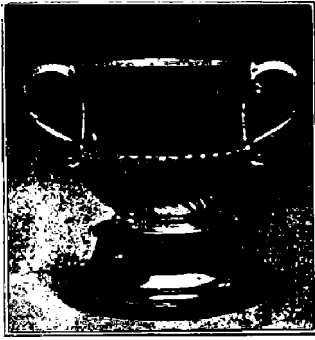


SET OF FOUR CANDLESTICKS, DUBLIN, 1750

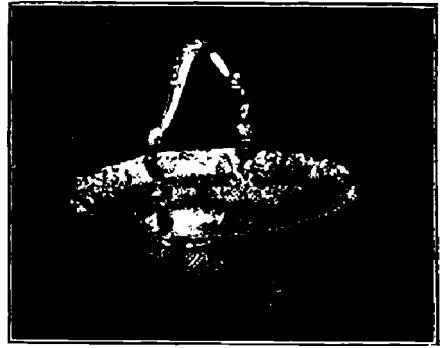
## *The Connoisseur*

from Spain. It is an old story in our annals, but it reads like a piece of yesterday's American war news.

they are of old English silver ware. To the collector these pieces are the embodiment of his dreams, and



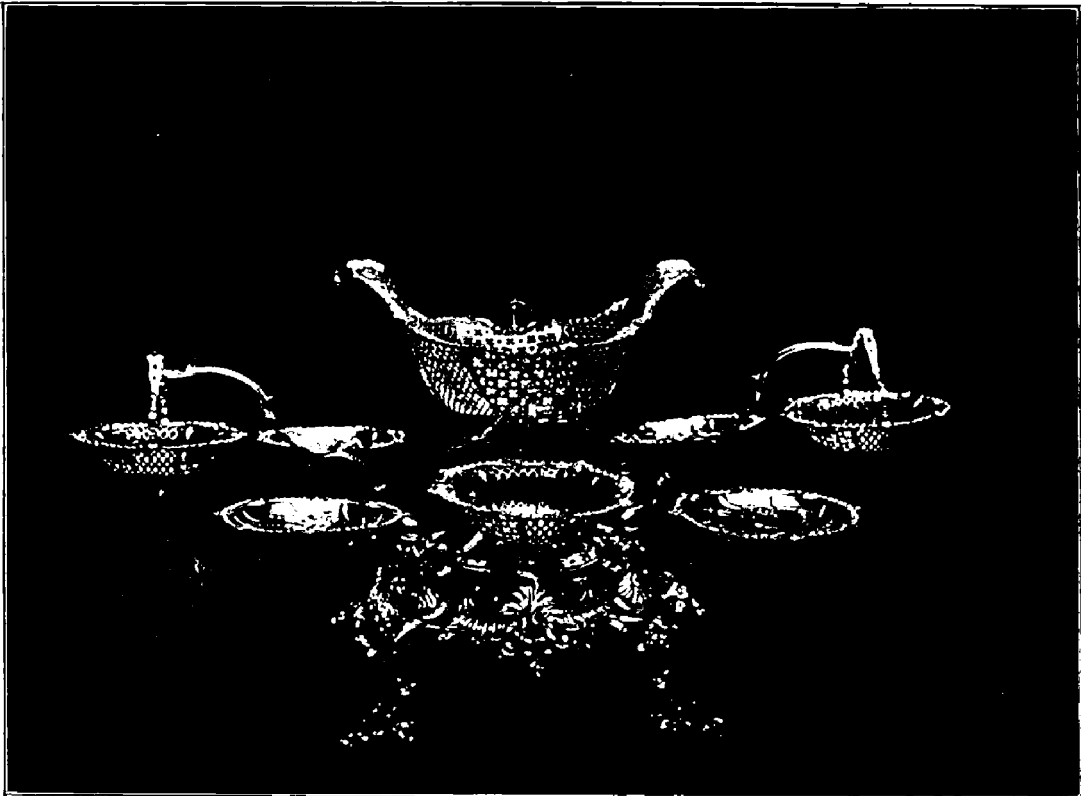
WILLIAM III. PORRINGER  
A.D. 1695



BREAD BASKET, GEORGE II., 1746

The enumeration of these specimens from Messrs. Garrard's collection goes to show how representative

if he be merely human, he will be consumed with the desire to possess them.



EPERGNE, A.D. 1761

# MR. ASHER WERTHEIMER'S EXHIBITION

THE date of the Louis Quinze and Louis Seize period, and of the later style known as Empire, coincides almost exactly with the reign of the three Georges. In 1715, *Le Grand Monarque* died, and Louis XV., then a boy of five years of age, succeeded to the throne of France just a year after George I. had come over from Hanover to be crowned at Westminster.

The long and glorious reign of Louis XIV.—extending from Charles II. to Queen Anne—is the golden age of French art. Artists and decorators, sculptors, engravers, and *ébénistes*, worked harmoniously together to produce symmetrical results. In furniture the name of Charles André Boulle stands pre-eminent. The art of the most artistic nation in Europe was at its high-water mark. There is in the work of Boulle a magnificence of conception and a delicacy of workmanship which have never since been equalled.

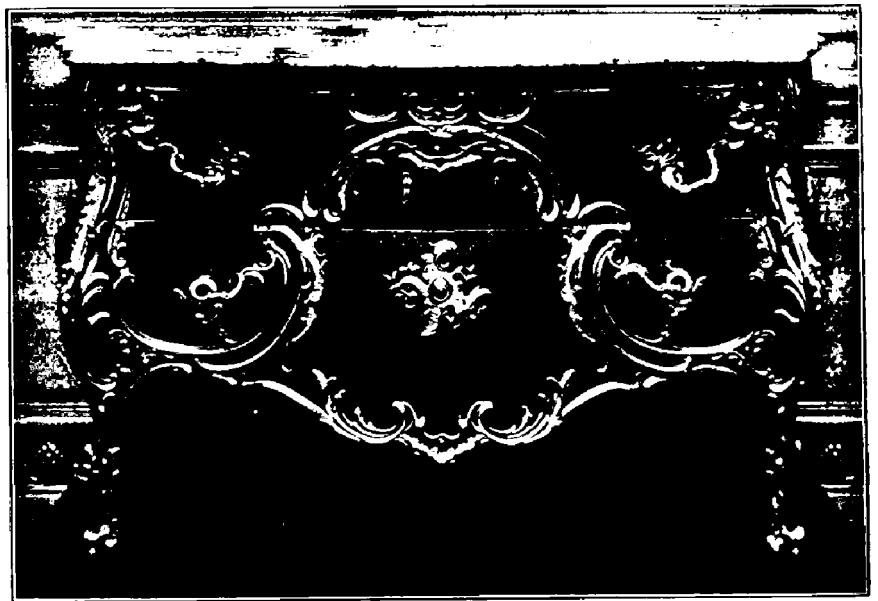
Since Colbert, the Minister of Finance, encouraged Boulle, who was lodged in the Louvre, and the new royal palaces, notably Versailles, were sumptuously furnished in his style, the name and fame of Boulle and his wonderful marquetry were established. This work of his is a kind of veneered work composed of tortoiseshell and thin brass, to which are sometimes added ivory and enamelled metal. In his earlier manner Boulle produced the inlay at considerable cost, owing to the waste of material in cutting. Later, economies were introduced. Two or three thicknesses of the different materials were glued together and sawn through at one operation. In Boulle-work all parts of the marquetry are held down by glue to the bed, usually of oak, the metal being occasionally fastened down by small brass pins, which are hammered flat and chased over so as to be imperceptible.

Brass mounts at the angles were added to bind the thin inlaid work together. In conjunction with elaborately chased claw feet and

supports, this produced not only a rich surface effect but its brilliance is enhanced by the brass parts being embossed with thicknesses of metal ornament.

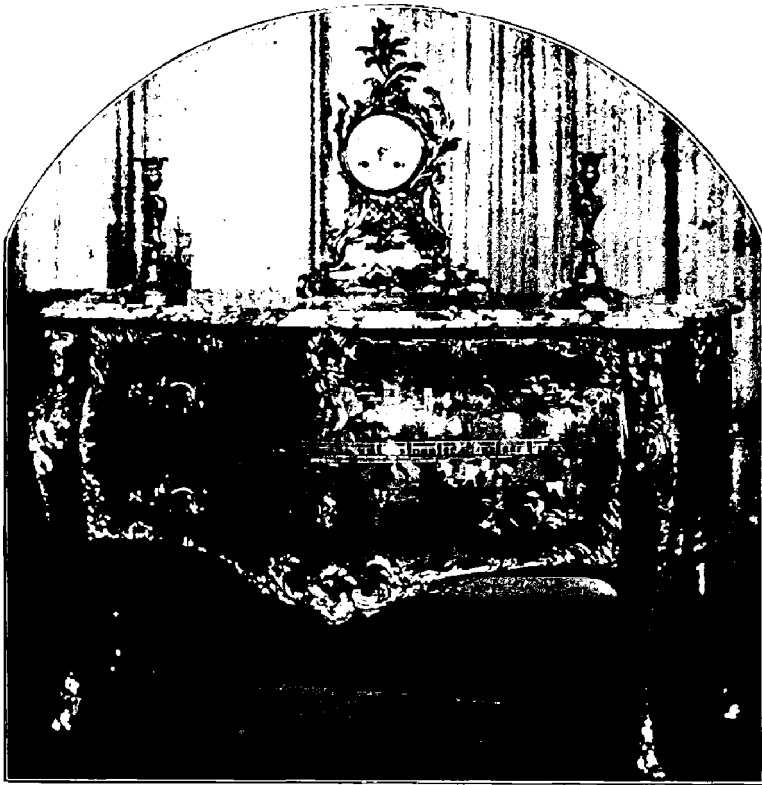
Later, Boulle-work grew into more imposing designs as its manufacture passed into the hands of a number of workmen. Commodes or large presses were made with edgings and mounts, in the form of "egg and tongue" and other Renaissance mountings. The tops were often formed into one or three pedestals to hold clocks or candelabra. The taste for gilding which prevailed in the days of Louis Quinze brought about further changes. The broken shell-shaped woodwork began to be adopted for the frames of large mirrors and the mouldings of room panels. The fantastic form of curve grew apace and the style known as Rococo came into fashion. This was well calculated to give the full effect to the lustre of gilding. The gold was admirably laid on, was thick and was very pure. Both in the bronze gilding and in the woodwork it maintains its lustre to the present time.

In the new galleries of Mr. Asher Wertheimer, at 158, New Bond Street, there are at the present moment some particularly fine examples of the art of this most important period.



LOUIS XV. MARQUETERIE COMMODE  
MOUNTS BY CAFFIERI





PAIR LOUIS XV. ORMOLU CANDLESTICKS  
LOUIS XV. CLOCK  
LOUIS XV. BLACK AND GOLD LAC COMMODE

Associated with the Louis Quinze period is the celebrated fine transparent lac polish of Vernis Martin, which he learnt from missionaries from Japan, which was then closed to all but Dutch traders. In the Wallace Collection, at Hertford House, there are two excellent examples of his work. Martin declared his secret would die with him, but in spite of this he left pupils and imitators who carried on the fashion.

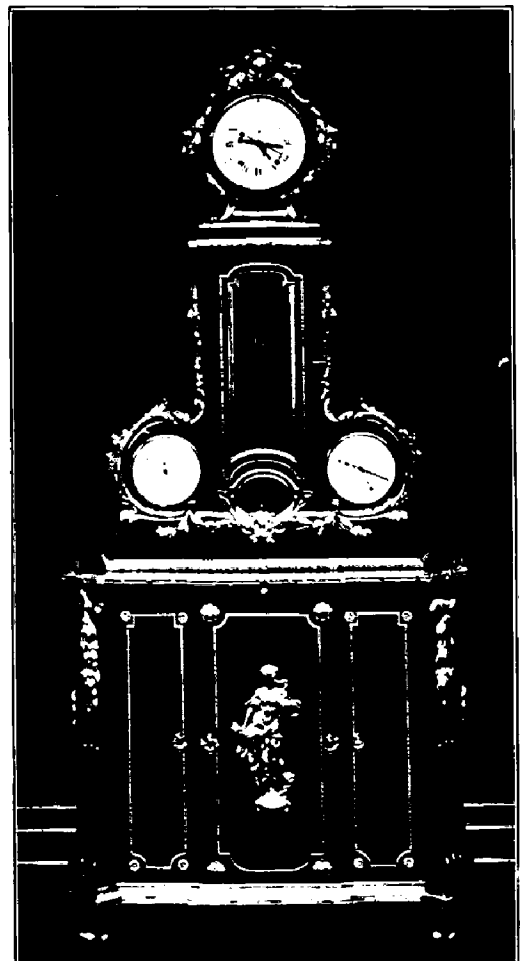
Mr. Wertheimer has a Louis XV. black and gold lac commode, with shaped front, and two drawers richly mounted with scroll and foliage, handles and borders of chased ormolu, surmounted by a marble slab. This fine piece is from the collection of the late Mrs. Lyne Stephens. In the same illustration we give a pair of Louis XV. ormolu candlesticks, richly chased with scrolls and foliage, on circular bases. The clock, too, is of the same period; it is richly decorated with metal gilt scrolls by Germain, the movement is by Thiouet, l'ainé.

Another fine example of the Louis XV. style is a marqueterie commode, the front composed of two large drawers, inlaid with variously shaped panels of formal foliage, further enriched with scroll and shell bordering of chased ormolu following the outline of the panels, and with heavy corner ornaments, lock escutcheons and handles also of ormolu, surmounted by a Brescia marble slab. The mounts of this

commode are by Caffieri. This famous cabinetmaker and metal chaser, represents the early Louis Quinze style at its height. In the Wallace Collection, at Hertford House, are seven examples of the renowned Caffieri Atelier at Paris.

From the Lyne Stephens Collection there are exhibited a pair of Louis XV. marqueterie encoignures, with shaped fronts and folding doors, inlaid with foliage and mounted with scroll ornaments of chased ormolu, surmounted by Brescia marble slab. These bear the signature of Migeon. The pair of old French bronze groups are of the seventeenth century, from the Borghese Palace at Rome and from the Bardini Collection. One group represents Venus and Cupid, and the other, Bacchus and Ariadne. They are important pieces and are 16 ins. in height.

It is especially true of the furniture of this great French period that it requires harmonious surroundings. The slightest



CLOCK BY FERDINAND BERTHOUD  
IN LOUIS XIV. CASE

## Mr. Asher Wertheimer's Exhibition



A FÊTE CHAMPÊTRE BY PATER

false touch throws everything out of balance at once. Of this fact the inventors were well aware. If Dutch furniture requires the quiet, restful art of Cuypp or Van der Neer, of Metzsu or Jan Steen, on the surrounding walls, the interiors of Louis Quinze and Louis Seize demand the works of contemporary French genre-painters.

All things worked together to produce a harmonious *ensemble* in this brilliant period. The royal tapestry and Sèvres porcelain factories turned out their most beautiful productions to decorate rooms, furniture, and table service. Tapestries from Beauvais, rich silks from the looms of Lyons, or from Lucca, Genoa, and Venice, were made for wall-hangings, for chair-backs, for seats, and for sofas.

Fragonard, Natoire, and Boucher painted lunettes over chimney fronts, or panels of ceilings. Of great cabinet makers, Riesener and David Roentgen, princes among *ébénistes*, worked in wonderful manner, in tulip wood, in holly, in rosewood, purple wood, laburnum, to produce marqueterie the like of which has never been seen before or since.

Watteau or Watteau-like pastorals are associated with the age of artificialities in the royal gardens of the Luxembourg and *fêtes galantes* in the pleasure-parks of the Court and its entourage.

We are familiar with the elegantly dressed noblemen and ladies of the Court dancing elaborate minuets in satin shoes, or feasting from exquisite Sèvres porcelain dishes in the park of some old chateau.

Among the Wertheimer collection is Watteau's *Le Lorgneur* from the Hawkins collection. This picture was exhibited at the Guildhall Exhibition of French and English pictures in 1902. It has been engraved

by Jean Baptiste Scotin, who flourished in Paris in the first half of the eighteenth century.

A fine sketch by Pater represents a *Fête Champêtre*, consisting of eleven figures and landscape. This is from the collection of George Salting, Esq., and was exhibited at the Guildhall in 1902.

When the ill-starred Marie Antoinette was playing at shepherds and shepherdesses, Louis XVI. amused himself by turning clockmaker. It is another little link in the chain of proof of the great interest shown by the grand seigneurs in art and the accompaniments of art.

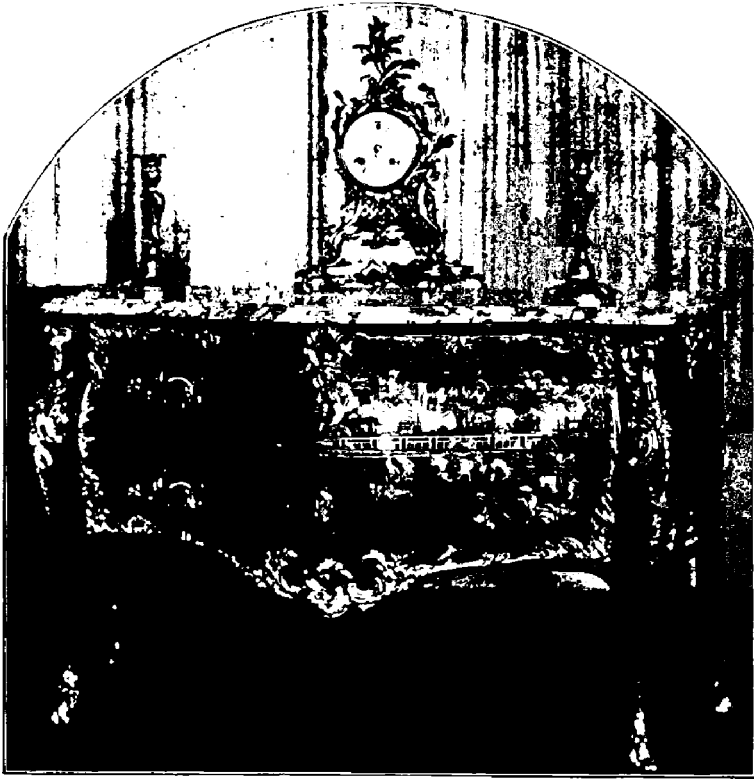
The clocks of this period are exquisite pieces of furniture, upon which the greatest designers did not disdain

to lavish their talents.

From the collection of Lady Page Turner Mr. Wertheimer is exhibiting a Louis XVI. clock, the movement by Pochon le jeune of Paris, in ormolu, lyre-shaped case, cast and chased with laurel branches on white marble plinths. Of the same period and from the same collection are a pair of Pastile burners forming cassolettes, on tripod stands



LE LORGNEUR BY WATTEAU



PAIR LOUIS XV. ORMOLU CANDLESTICKS  
LOUIS XV. CLOCK  
LOUIS XV. BLACK AND GOLD LAC COMMODE

Associated with the Louis Quinze period is the celebrated fine transparent lac polish of Vernis Martin, which he learnt from missionaries from Japan, which was then closed to all but Dutch traders. In the Wallace Collection, at Hertford House, there are two excellent examples of his work. Martin declared his secret would die with him, but in spite of this he left pupils and imitators who carried on the fashion.

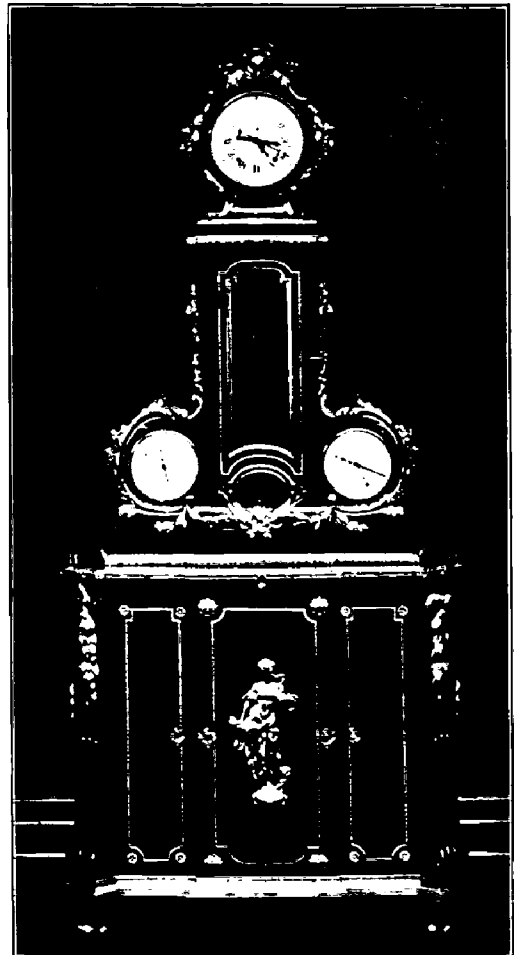
Mr. Wertheimer has a Louis XV. black and gold lac commode, with shaped front, and two drawers richly mounted with scroll and foliage, handles and borders of chased ormolu, surmounted by a marble slab. This fine piece is from the collection of the late Mrs. Lyne Stephens. In the same illustration we give a pair of Louis XV. ormolu candlesticks, richly chased with scrolls and foliage, on circular bases. The clock, too, is of the same period; it is richly decorated with metal gilt scrolls by Germain, the movement is by Thiouet, l'ainé.

Another fine example of the Louis XV. style is a marqueterie commode, the front composed of two large drawers, inlaid with variously shaped panels of formal foliage, further enriched with scroll and shell bordering of chased ormolu following the outline of the panels, and with heavy corner ornaments, lock escutcheons and handles also of ormolu, surmounted by a Brescia marble slab. The mounts of this

commode are by Caffieri. This famous cabinetmaker and metal chaser, represents the early Louis Quinze style at its height. In the Wallace Collection, at Hertford House, are seven examples of the renowned Caffieri Atelier at Paris.

From the Lyne Stephens Collection there are exhibited a pair of Louis XV. marqueterie encoignures, with shaped fronts and folding doors, inlaid with foliage and mounted with scroll ornaments of chased ormolu, surmounted by Brescia marble slab. These bear the signature of Migeon. The pair of old French bronze groups are of the seventeenth century, from the Borghese Palace at Rome and from the Bardini Collection. One group represents Venus and Cupid, and the other, Bacchus and Ariadne. They are important pieces and are 16 ins. in height.

It is especially true of the furniture of this great French period that it requires harmonious surroundings. The slightest



CLOCK BY FERDINAND BERTHOUD  
IN LOUIS XIV. CASE

## Mr. Asher Wertheimer's Exhibition



A FÊTE CHAMPÊTRE BY PATER

false touch throws everything out of balance at once. Of this fact the inventors were well aware. If Dutch furniture requires the quiet, restful art of Cuyp or Van der Neer, of Metzsu or Jan Steen, on the surrounding walls, the interiors of Louis Quinze and Louis Seize demand the works of contemporary French genre-painters.

All things worked together to produce a harmonious *ensemble* in this brilliant period. The royal tapestry and Sèvres porcelain factories turned out their most beautiful productions to decorate rooms, furniture, and table service. Tapestries from Beauvais, rich silks from the looms of Lyons, or from Lucca, Genoa, and Venice, were made for wall-hangings, for chair-backs, for seats, and for sofas.

Fragonard, Natoire, and Boucher painted lunettes over chimney fronts, or panels of ceilings. Of great cabinet makers, Riesener and David Roentgen, princes among *ébénistes*, worked in wonderful manner, in tulip wood, in holly, in rosewood, purple wood, laburnum, to produce marqueterie the like of which has never been seen before or since.

Watteau or Watteau-like pastorals are associated with the age of artificialities in the royal gardens of the Luxembourg and *fêtes galantes* in the pleasure-parks of the Court and its entourage.

We are familiar with the elegantly dressed noblemen and ladies of the Court dancing elaborate minuets in satin shoes, or feasting from exquisite Sèvres porcelain dishes in the park of some old chateau.

Among the Wertheimer collection is Watteau's *Le Lorgneur* from the Hawkins collection. This picture was exhibited at the Guildhall Exhibition of French and English pictures in 1902. It has been engraved

by Jean Baptiste Scotin, who flourished in Paris in the first half of the eighteenth century.

A fine sketch by Pater represents a *Fête Champêtre*, consisting of eleven figures and landscape. This is from the collection of George Salting, Esq., and was exhibited at the Guildhall in 1902.

When the ill-starred Marie Antoinette was playing at shepherds and shepherdesses, Louis XVI. amused himself by turning clockmaker. It is another little link in the chain of proof of the great interest shown by the grand seigneurs in art and the accompaniments of art.

The clocks of this period are exquisite pieces of furniture, upon which the greatest designers did not disdain

to lavish their talents.

From the collection of Lady Page Turner Mr. Wertheimer is exhibiting a Louis XVI. clock, the movement by Pochon le jeune of Paris, in ormolu, lyre-shaped case, cast and chased with laurel branches on white marble plinths. Of the same period and from the same collection are a pair of Pastile burners forming cassettes, on tripod stands



LE LORGNEUR BY WATTEAU

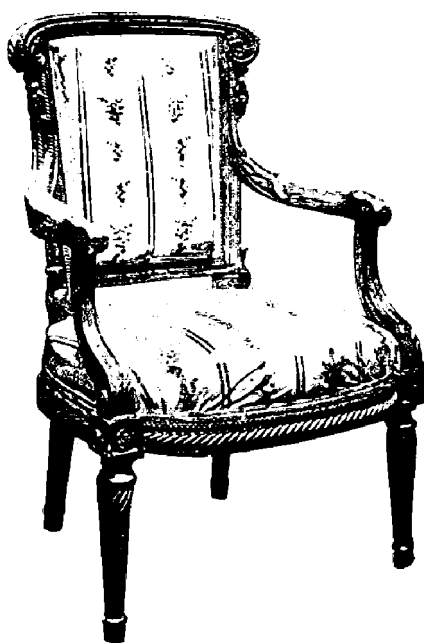
## The Connoisseur

hung with festoons of flowers and fluted bodies surmounted by flame-pattern handles.

With these is to be seen a pair of Louis XVI. ormolu candlesticks, the stems formed as open tripod altars, chased with cupids, masks, and wings, festoons of flowers, etc., on round feet chased with trophies.

Ferdinand Berthoud's name appears on a clock which is in a Louis XIV. case of ebony inlaid with metal gilt on pedestal-shaped stand, the lower part of which is fitted with barometer and thermometer with enamelled dials. This is 50 ins. high and richly mounted with masks, scrolls, festoons of laurel foliage, and borders of chased ormolu.

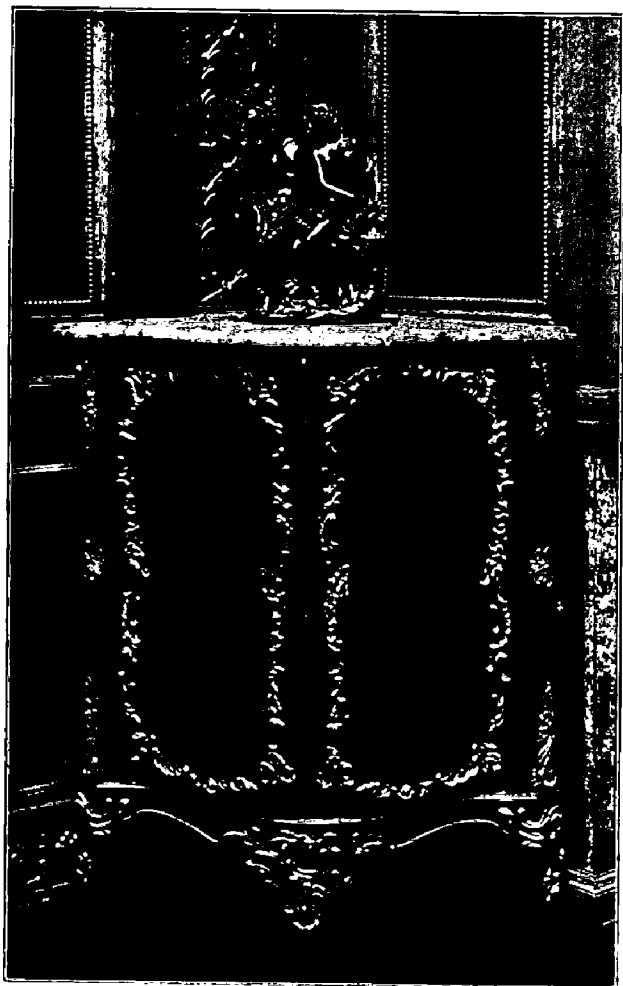
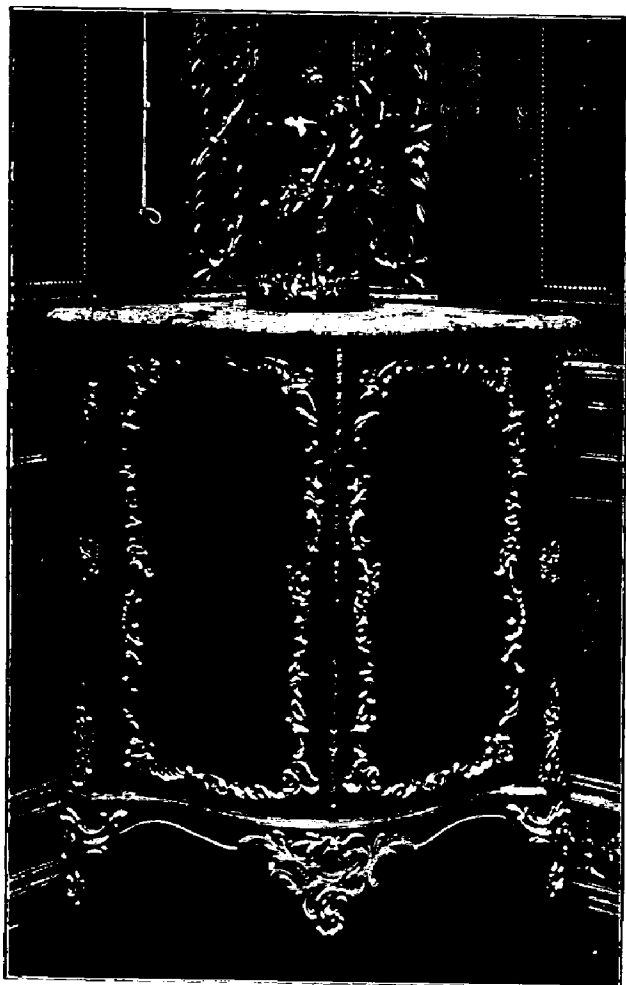
This is from the collection of the late Mrs. Lyne Stephens, as is the



ONE OF EIGHT LOUIS XVI. CARVED AND GILT FAUTEUILS, THE SEATS, BACKS, AND ARMS COVERED WITH WHITE MOIRE SILK  
From the Collection of the late Sir Richard Wallace, and originally the property of Marie Antoinette

Louis XIV. pedestal-shaped cabinet on which it stands, with three drawers mounted with large figure of Flora in the centre, and with masks, borders, and other decorations of chased ormolu.

Mr. Wertheimer's new gallery in Bond Street is rich, as the mention of these examples of the period show, in furniture of the styles of Louis Quinze and Louis Seize. For him who cares to think of the histories lying hidden in the dead monuments of a by-gone empire, there is more than enough matter for reflection. The firm, with that love for artistic environment which only comes after long association with art objects, have had reproduced for their own use a fine staircase of the days of Louis Quatorze. It is a fine piece of work, and its presence in the



PAIR LOUIS XV. MARQUETERIE ENCOIGNURES  
From the Lyne Stephens Collection

## *Mr. Asher Wertheimer's Exhibition*

Gallery gives one the assurance that modernity holds no place among the masterpieces of the old French designers, and sculptors, and bronze-workers, and wood carvers, and artists of a magnificent epoch.

Although we have only been able to describe a few beautiful specimens, the collection includes fine examples of Sèvres, Worcester, Oriental porcelain and other *objets d'art*, making the gallery well worthy a visit from every connoisseur.



LOUIS XV. MARQUETERIE COMMODE  
*From the Bernal Collection*

“Connoisseur” Portfolio, No. 2.

---

---

**Velasquez & His Works**

---

---

“The Connoisseur” Portfolio No. 2 will contain Ten Beautiful Reproductions of the Great Master’s Paintings, viz :

**PORTRAIT OF  
VELASQUEZ**

From the Picture by the artist  
at the Uffizi Gallery, Florence

**PHILIP IV. OF SPAIN**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**THE INFANTA  
MARGARITA TERESA**

from the Picture at the Prado,  
known as “Las Meniñas,”  
by Velasquez

**COUNT OLIVAREZ**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**THE INFANTA  
MARGARITA TERESA**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**DON BALTAZAR  
CARLOS**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**THE DWARF ANTONIO  
THE ENGLISHMAN**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**ISABEL OF BOURBON  
FIRST WIFE OF PHILIP IV.,**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**PHILIP IV. OF SPAIN**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**THE DWARF  
SEBASTIAN DE MORRA**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

Price 2/6 from all Booksellers and Bookstalls. Post free, 2/10

As only a limited number will be printed, early application is requested. Please order at once from your Bookseller, to save disappointment

**PUBLISHING OFFICES :**

**2, Carmelite House, Carmelite Street, LONDON, E.C.**



248



“Connoisseur” Portfolio, No. 2.

---

**Velasquez & His Works**

---

“The Connoisseur” Portfolio No. 2 will contain Ten Beautiful Reproductions of the Great Master’s Paintings, viz :

**PORTRAIT OF  
VELASQUEZ**

From the Picture by the artist  
at the Uffizi Gallery, Florence

**PHILIP IV. OF SPAIN**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**THE INFANTA  
MARGARITA TERESA**

from the Picture at the Prado,  
known as “Las Meninas,”  
by Velasquez

**COUNT OLIVAREZ**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**THE INFANTA  
MARGARITA TERESA**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**DON BALTAZAR  
CARLOS**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**THE DWARF ANTONIO  
THE ENGLISHMAN**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**ISABEL OF BOURBON  
FIRST WIFE OF PHILIP IV.,**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**PHILIP IV. OF SPAIN**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

**THE DWARF  
SEBASTIAN DE MORRA**

by Velasquez  
From the picture at the Prado Museum,  
Madrid

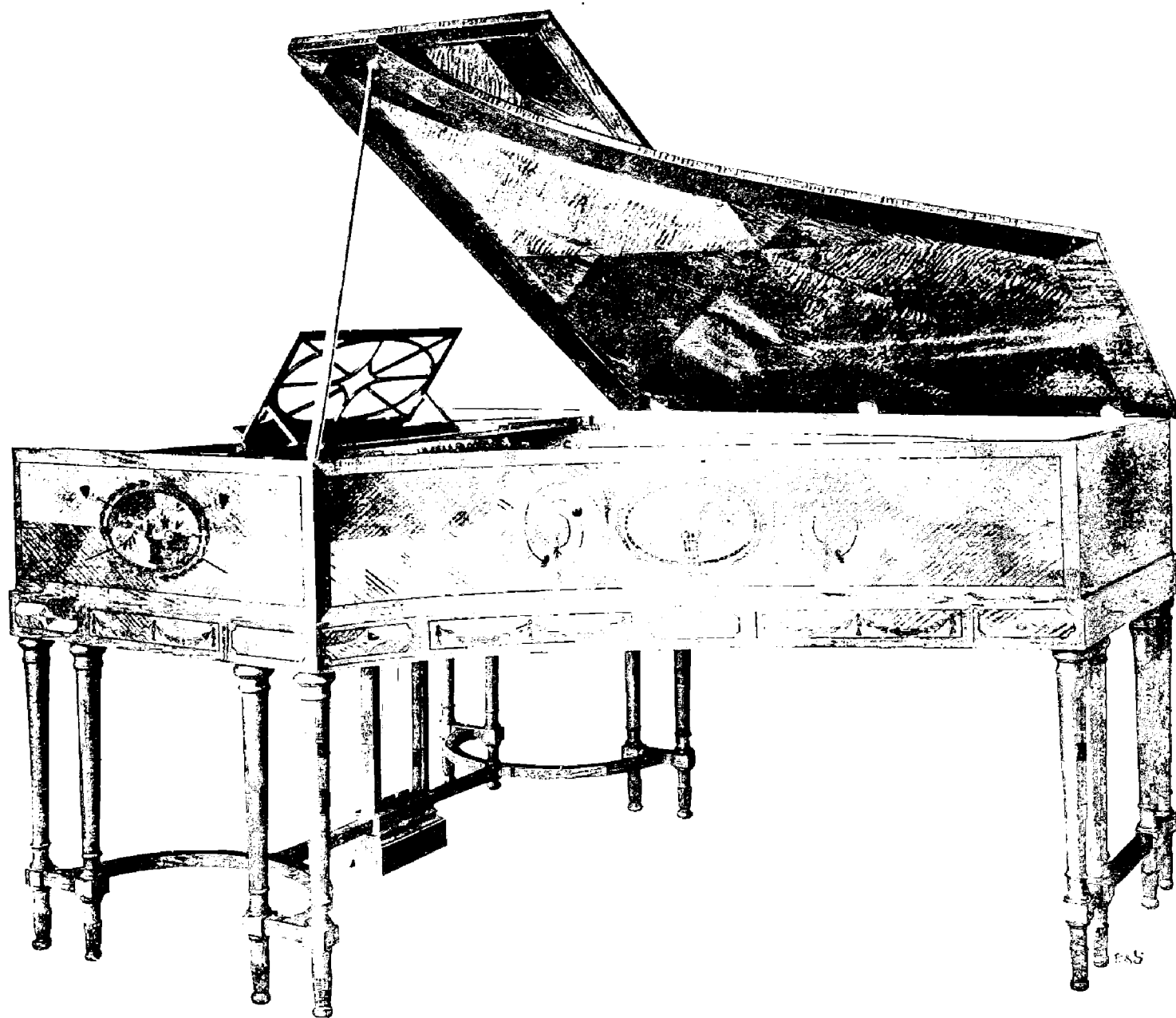
Price 2 6 from all Booksellers and Bookstalls. Post free, 2 10

As only a limited number will be printed, early application is requested. Please order at once from your Bookseller, to save disappointment

**PUBLISHING OFFICES :**

**2, Carmelite House, Carmelite Street, LONDON, E.C.**

# Broadwood Pianofortes



**Semi-Grand, style English XVIII. Century, with "Barless" Open Frame,**  
In Satinwood Case, inlaid and decorated with finely engraved and delicately tinted  
marquetry in Sheraton style, on stand with twelve legs.

**John Broadwood & Sons, Ltd., cordially invite the critical, scientific, & musical public to inspect the latest improvements in the Broadwood Pianoforte**

*Catalogues of Artistic Pianofortes, in various styles, suited to any style of Drawing-Room or Music-Room, free on application from*

**JOHN BROADWOOD & SONS, LTD.**

**33, GREAT PULTENEY STREET (close to Piccadilly Circus), LONDON, W.**

By ROYAL WARRANT to

Established 1752.

H.M. The King,  
H.M. The Queen,  
H.M. the late Queen Victoria,



H.R.H. The Prince of Wales,  
and  
H.R.H. The Princess of Wales.

# HENRY GRAVES & CO.

LONDON . . . . . 6, PALL MALL (LTD.)  
BIRMINGHAM, 44, CHERRY STREET.

Picture Dealers, Fine Art Publishers, &c.



THE BEAUTIFUL MISS BLOXAM.

## THE BEAUTIFUL MISS BLOXAM

*(Niece of the Painter,  
afterwards Mrs. Hemming).*

\*\*\*

Mezzotint by

H. T. GREENHEAD,

after

SIR THOMAS LAWRENCE,  
P.R.A.

\*\*\*\*\*

250 First State at 6 Gns. each.

250 Lettered Proofs at 2 Gns. each.

\*\*\*\*\*

No other state. Plate to be destroyed.

### FORTHCOMING PUBLICATIONS.

- |                                       |   |
|---------------------------------------|---|
| After<br>J. L. E. Meissener.          | <p><b>THE DICE PLAYERS.</b>—Etching by MIGNON. Size 14½ × 12½ ins. 150 Proofs on Vellum at 5 Guineas each.</p> <p><b>MAN ON THE BALCONY.</b>—Etching by P. G. TAVERNE. Size 13½ × 13 ins. 250 Remarque Proofs at 8 Guineas per Impression.</p>              |
| After<br>Sir Thos. Lawrence<br>P.R.A. | <p><b>LADY LYNDBORST.</b>—Mezzotint by E. LESLIE HAYNES. Size 14 × 17½ ins. 300 First States at 5 Guineas per Impression.</p> <p><b>LADY DOVER AND CHILD.</b>—Mezzotint by G. H. EVERY. Size 14 × 18 ins. 300 First States at 5 Guineas per Impression.</p> |

NOTE.—In addition to the numbers declared, there will be 25 Presentation Proofs of each of the above four Plates. The plates of each subject will be destroyed after the abovementioned Editions have been printed.

PRINTED FOR THE PROPRIETORS, OTTO LIMITED, 2, CARMELITE STREET, LONDON, E.C.,  
BY BEECHER & SONS, LIMITED, 4, SNOW HILL, LONDON, E.C.; AND DERY,  
AND MANCHESTER BY OTTO LIMITED, AT CARMELITE HOUSE, CARMELITE STREET, LONDON, E.C.

