

Vol. LVI. No. 1.

The Connoisseur

BY APPOINTMENT



TO H.M. THE KING



THE above ancient timber house, bearing on several beams the date 1590, is in our possession and, in the hands of our experienced carpenters, the fine workmanship and sound materials of which it is constructed enable us to re-erect it as a permanent building with assurance of continued endurance.

We shall be pleased to provide estimates for executing every part of the necessary work in connection with such an undertaking.

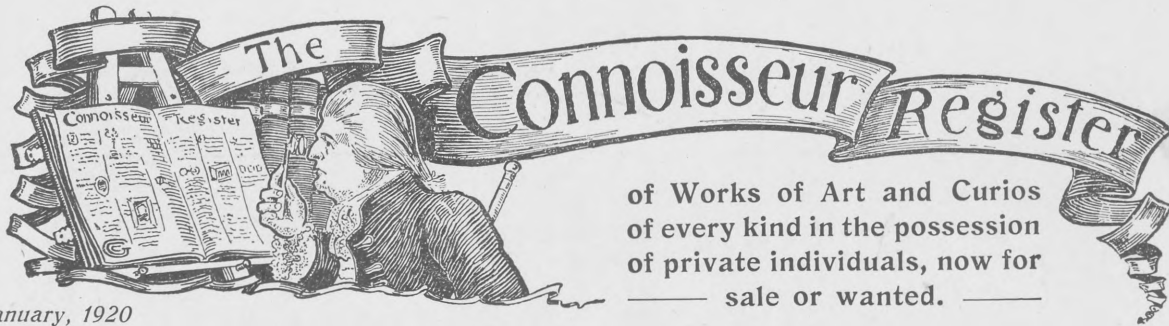
On the opposite page will be found a summary of the specification, together with plans.

GILL & REIGATE LTD. THE SOHO GALLERIES.

73 to 77, OXFORD STREET, & 7, SOHO SQUARE, LONDON, W.1

(Carriage entrance, 7, Soho Square)

and 31, East 57th Street, NEW YORK



January, 1920

**Collectors and Dealers should carefully read these Advertisements.**

The Register Columns will be found of great assistance in bringing Readers of THE CONNOISSEUR into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, &c.

When other means have proved ineffectual, an advertisement in THE CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

**Special Notice**

The charge is now 3d. per word, minimum 2/6,

of Works of Art and Curios  
of every kind in the possession  
of private individuals, now for  
sale or wanted.

which must be prepaid and sent not later than the 14th of every month. Special terms for illustrated announcements from the Advert. Manager, 1, Duke Street, St. James's, London, S.W. 1, to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose 1½d. stamp for each reply, and placed in an envelope to be addressed to The Connoisseur Register, 1, Duke Street, St. James's, London, S.W. 1.

No responsibility is taken by the Proprietor of The Connoisseur with regard to any sales effected.

**SPECIAL NOTICE.**—No article that is in the possession of any Dealer or Manufacturer should be advertised in these columns, except where it is stated.

**For Sale.**—A collection of Engravings, etc., after J. M. W. Turner. (No. R8,719.)

**For Sale.**—A large fine Oil Painting (the owner thinks by Caravaggio), Michel Angiolo Amerighi, "The Inspiration of St. John," 5 ft. by 4 ft. 3 in., in fine massive frame. (No. R8,720.)

**Mr. William Martin-Hurst, The End House, Roehampton,** a collector of Oriental porcelain, particularly *Famille Rose*, desires to get in touch with other collectors with a view to exchanging duplicate and superfluous pieces. (No. R8,721.)

**Wanted.**—Old Japanese Colour Prints, in good condition. (No. R8,722.)

**Wanted.**—Water-colour Drawings by S. Owen. State size and price. (No. R8,723.)

**For Sale.**—The Connoisseur, from September, 1901, to December, 1914. What offers? (No. R8,724.)

The Advertisement, Editorial, and Publishing Offices of "The Connoisseur" are at 1, Duke Street, St. James's (corner of King Street), S.W.1

**Wanted.**—Pictures by H. Fantin-Latour: Flower Subjects preferred. (No. R8,725.)

**For Sale.**—Fine Portrait, attributed to Van Dyck. (No. R8,726.)

**For Sale.**—Fan, Mother-of-pearl and Ostrich Feather. Perfect condition. Value £30; will take £15. (No. R8,727.)

**Indian Table, handsomely carved teak.** 3½ ft. by 2½ ft. 40 years old. Offers invited. Seen by appointment. (No. R8,728.)

**Bureau for Sale.**—A Fine Eighteenth-century Break-front Mahogany Bureau and Bookcase combined. The movable bookshelves are enclosed by decorative glazed doors, six in number. The bureau has a falling flap; the interior is of satinwood, with many small drawers having ivory handles. The lower front comprises five cupboards with inlaid doors and fitted internally with sliding trays or commodious drawers with sunk handles.

It is a fine piece of furniture, in excellent condition, completed by a cornice. Length, 13 ft. 8 in.; height, 9 ft. 6 in.; depth, 22½ in. Photograph (returnable) if desired. (No. R8,729.)

**Empire Bedstead, genuine antique,** £30. Seen London. (No. R8,730.)

**For Sale.**—A guaranteed marked Bristol Jug, in perfect condition; bunches of flowers and spray decorations; mask spout; height, 6½ in. (No. R8,731.)

**For Sale.**—Pair of French Cabinets. Purchased fifty years ago at nobleman's sale; been in same family ever since. (No. R8,732.)

**Genuinely Old Oak Gate-legged Table,** with two drawers. Original condition, unrestored. Size, opened, 4 ft. 10 in. by 4 ft. 1 in. Price £20. Full details and history given. Also **Mahogany Inlaid Corner Washstand,** shaped legs, round front with drawer. Unrestored price, £5 10s. **Old Walnut Spiral Candlesticks,** £5 5s. pair. **Two Pairs uncommon Brass Candlesticks,** 35s. and 45s. All packed free and carriage paid. (No. R8,733.)

*Continued on Page LII.*

Old Chippendale Mahogany Dining Table ..	£12 15s.
Four Queen Anne Chairs .. ..	£24
Genuine Old Sheraton Bookcase .. ..	£55
William and Mary Arm Chair .. ..	£22 10s.
Charles II. Lantern Clock .. ..	£15
Old Lacquer Work Table .. ..	£14 10s.

Chippendale Chairs, Bureaux, Dressers, Bracket  
—and Grandfather Clocks for Sale.

**Mrs. F. A. TIGHE, 31, Sidney Rd., Brixton, S.W. 9.**

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*Antique Silver Monteith  
Bowl, 8¾ ins. high, 12 ins.  
diameter, with detachable  
rim. Queen Anne, 1705  
Made by Isaac Dighton.*

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*The Connoisseur*

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*(By Royal Appointment.)*

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In cases where it becomes necessary, or it is preferred to dispose of goods by Public Auction, Spink & Son Ltd. have had for many years a Special Department for cataloguing and protecting goods for public sale. The charge for this service, which includes expert listing, valuing, auctioneers' charges, and arranging large or small consignments for sale in the best rooms in London, is 5 per cent. inclusive.

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**SPINK & SON LTD., 16, 17 & 18, Piccadilly, LONDON, W.1.**

*The Connoisseur*

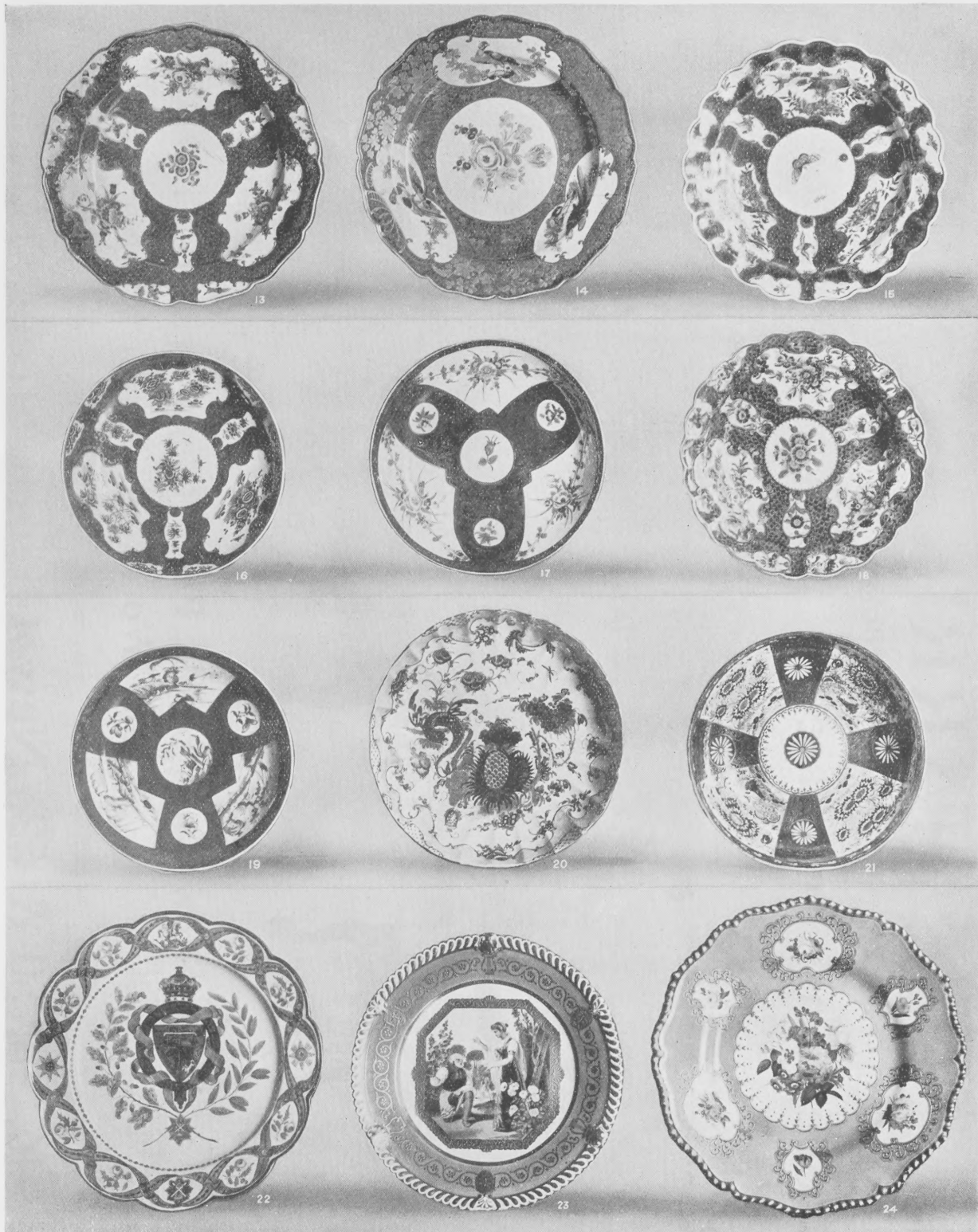
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Telephone: 6658 Gerrard ]

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**SPECIALITY.**—Choice examples of Old English Porcelain & Pottery; also Old Masters, Dutch & Flemish School (17th Century)

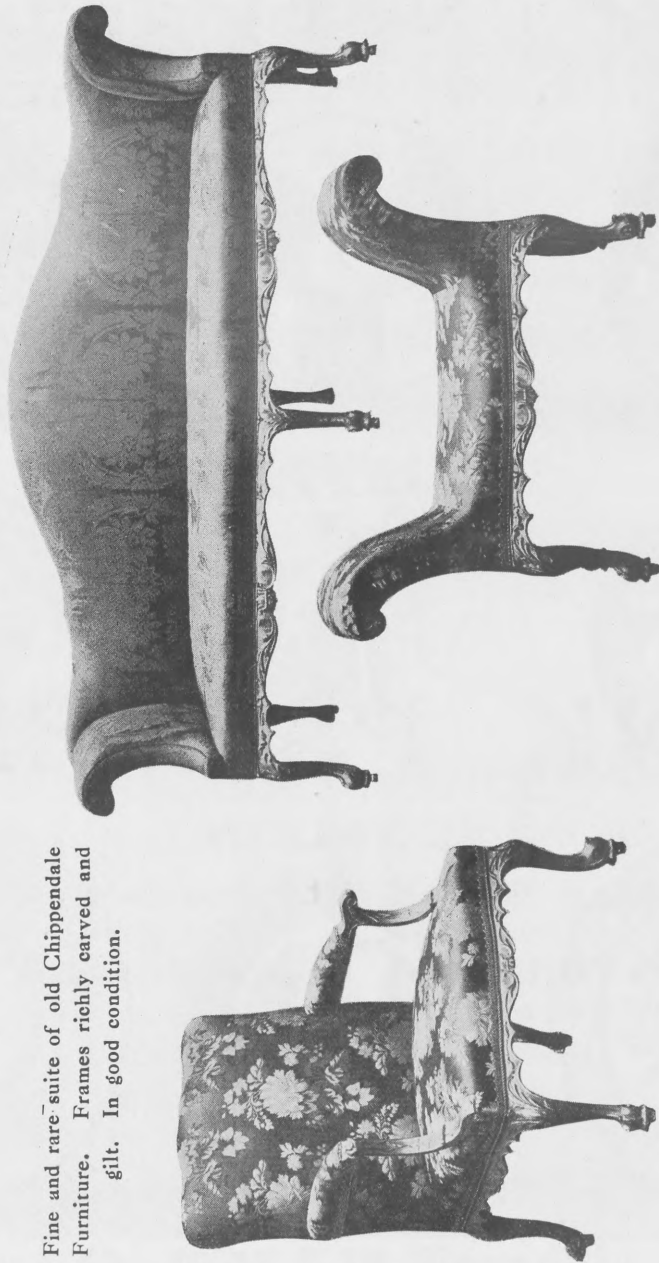
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Pair Vases and Covers.

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*This illustration shows more clearly the design on the table top.*



*We illustrate a Black Lacquer Card Table, with "gate-legged" supports to the folding top. A facsimile of a genuine William & Mary table. Price on application.*

FURNITURE & DECORATION

# WARING & GILLOW

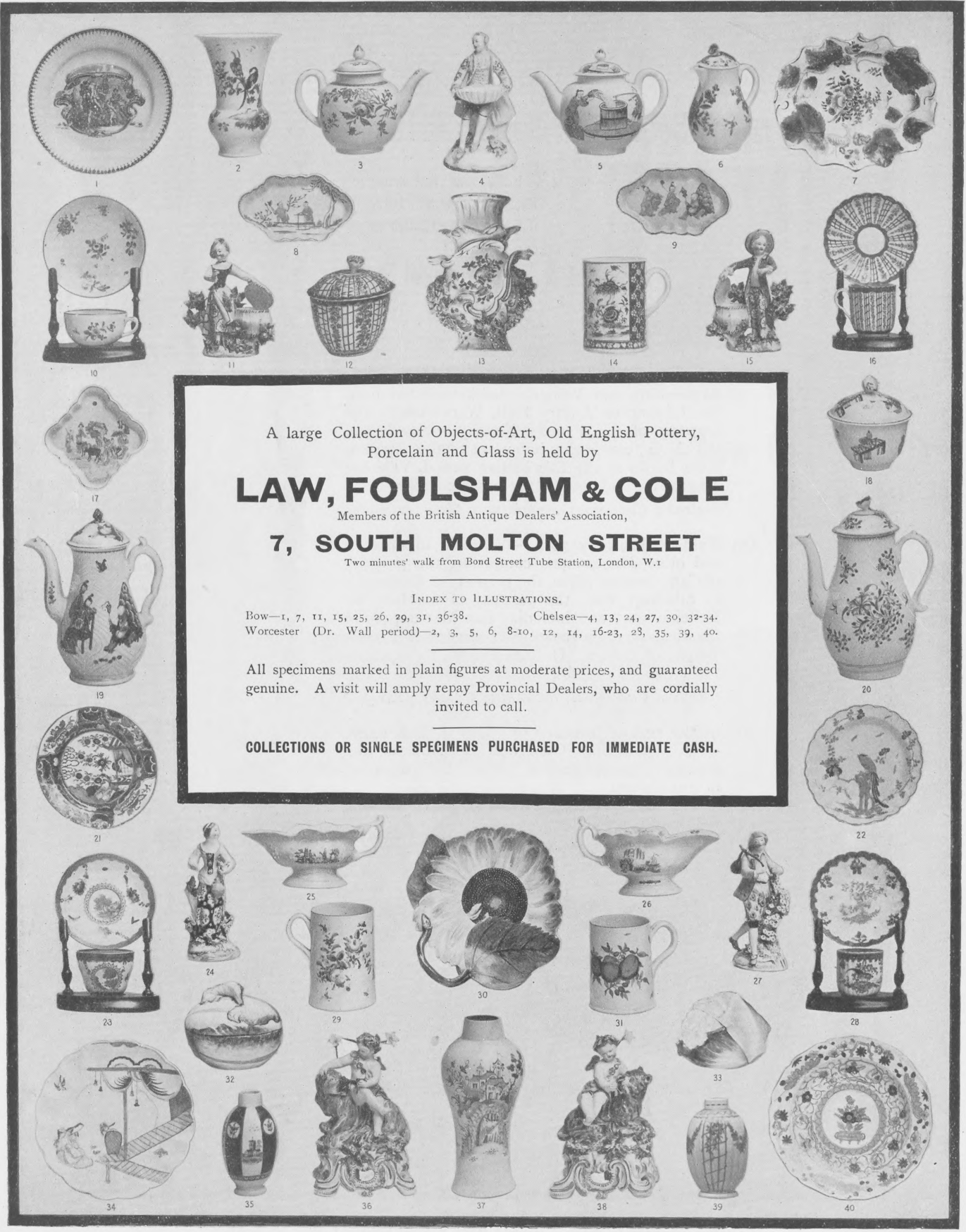
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Two minutes' walk from Bond Street Tube Station, London, W.1

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INDEX TO ILLUSTRATIONS.  
Bow—1, 7, 11, 15, 25, 26, 29, 31, 36-38. Chelsea—4, 13, 24, 27, 30, 32-34.  
Worcester (Dr. Wall period)—2, 3, 5, 6, 8-10, 12, 14, 16-23, 23, 35, 39, 40.

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All specimens marked in plain figures at moderate prices, and guaranteed genuine. A visit will amply repay Provincial Dealers, who are cordially invited to call.

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**On Thursday, January 22nd, 1920, and following day.**—Rare and Valuable Books selected from the Library at Arbury Hall, Warwickshire, the property of Sir Francis Newdigate-Newdegate, K.C.M.G., comprising important Shakespeariana, Rare Books of the Elizabethan period, Valuable Americana, and many other notable books.

*Illustrated Catalogues, containing 5 plates, price 2/6.*

**On Friday, January 30th.**—Valuable Illuminated and other Manuscripts, comprising the property of Capt. Samuel Allen, the property of Coningsby C. Sibthorp, Esq., the property of the Rev. R. Pulleine, etc., and including fine Manuscripts of Classical Authors, beautifully decorated French Books of Hours, Ordinances of the Golden Fleece, with a superb Portrait of Charles the Bold.

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**About the end of January or early in February.**—An interesting Collection of Armour and Weapons, the property of Major T. C. Squance, of Sunderland.

Valuable Old English and Irish Glass from well-known collections.

*Illustrated Catalogues will be issued.*

**Sale January 30th.**—Border from a 15th Century MS. of Livy.

*The Connoisseur*



ADAMS MANTELPIECE.

Opening, 3 ft. 10 ins. wide × 3 ft. 6 ins. high. Length of shelf, 6 ft. 5½ ins.  
Height, 4 ft. 11 ins.

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Very fine Decorated Satinwood Cheval Glass,  
in original untouched condition. Period 1780.



Very fine Chippendale enclosed Dressing Table,  
with Tambour Concave Front. Period 1780.

The above are two examples of the collection of fine furniture now on view.

We specialise in Antique Glass, and are always desirous of  
purchasing single specimens or collections outright;  
also any interesting examples of any Works of Art.

# SALE OF ANTIQUES

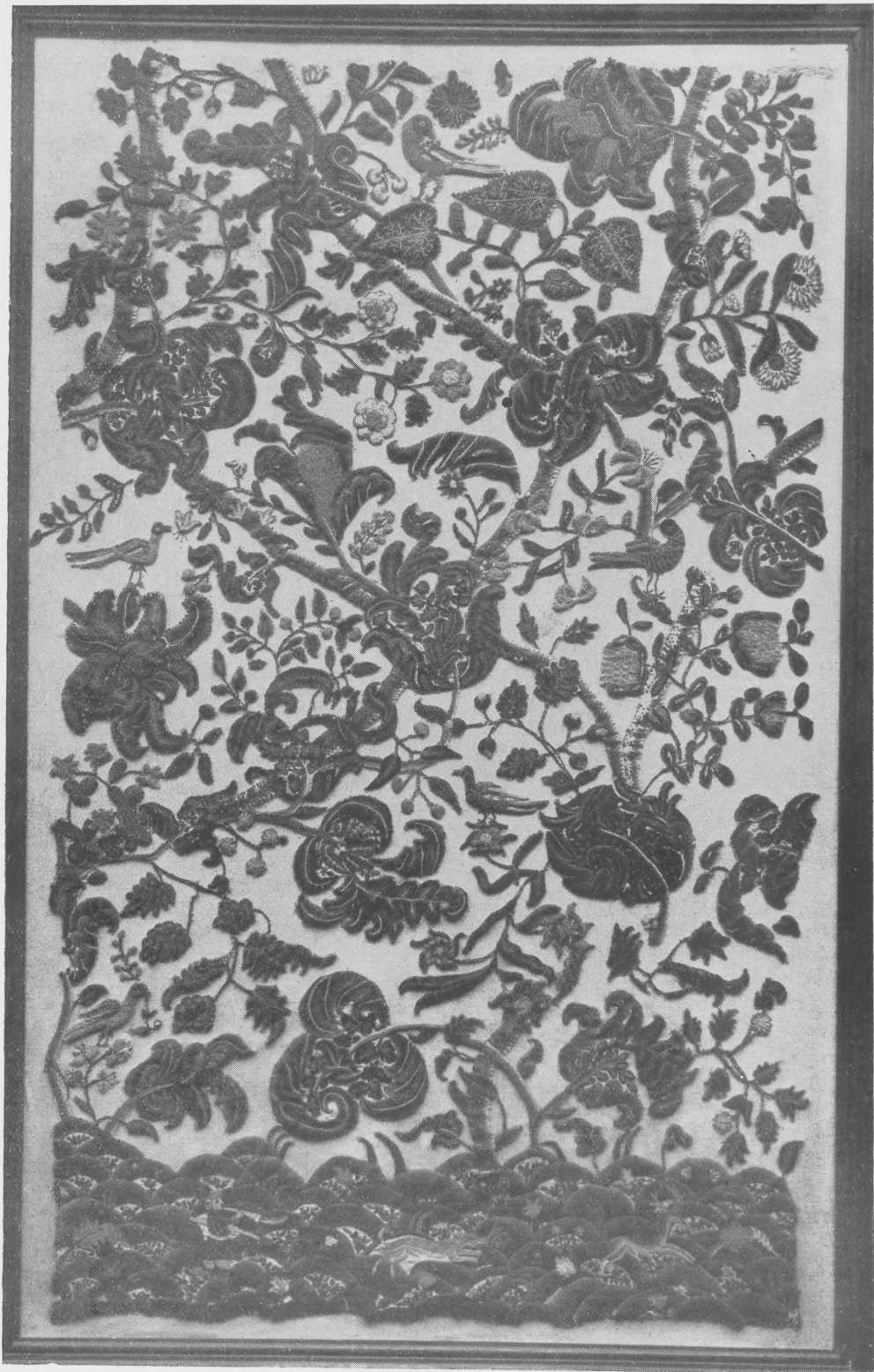


An Elizabethan Cream Satin Skirt, quilted with conventional flowers and trellis pattern; the border embroidered with flower branches and foliage scrolls in coloured silk and silver thread. Size, 2½ yards long x 1 yard deep.

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## A NATION'S HEIRLOOM.

The Arm Chair used by Admiral Lord Nelson on board the "Victory."

It was given by Lady Hamilton to Lord Nelson, and was bought, after his death, by Admiral Sir Francis Laforey, Bart., he being at that time a Midshipman on board. It was left by him to his sister, Mrs. Molloy, and given by her daughter-in-law, Mrs. Molloy, to her brother, W. H. Blaauw, Esq., of Beechland, Newick, Sussex, and has remained in the possession of the Blaauw family ever since, until Dec. 9th, 1919, when I purchased it at the dispersal of the contents of this old English mansion. An engraved brass plate with the pedigree is affixed to the front of the chair. Its absolute genuineness and authenticity is strictly guaranteed. I sincerely hope that it may be purchased by a lady or gentleman who will present it to the nation, to be preserved for all time, as a close personal relic of the great Admiral. Price £200.

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A magnificent Break-front Chippendale Secretaire Bookcase, with finely carved pediment, all in original condition. Height, 8 ft. 4 in. Width, 5 ft. 9 in. Depth, 1 ft. 7 in.



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A rare William and Mary Walnut Bureau, with fine seaweed marqueterie.  
Museum piece. Width, 2 ft. 9 in. Height, 3 ft. 3 in. Depth, 1 ft. 9 in.

# CYRIL ANDRADE, Dalmeny Galleries,



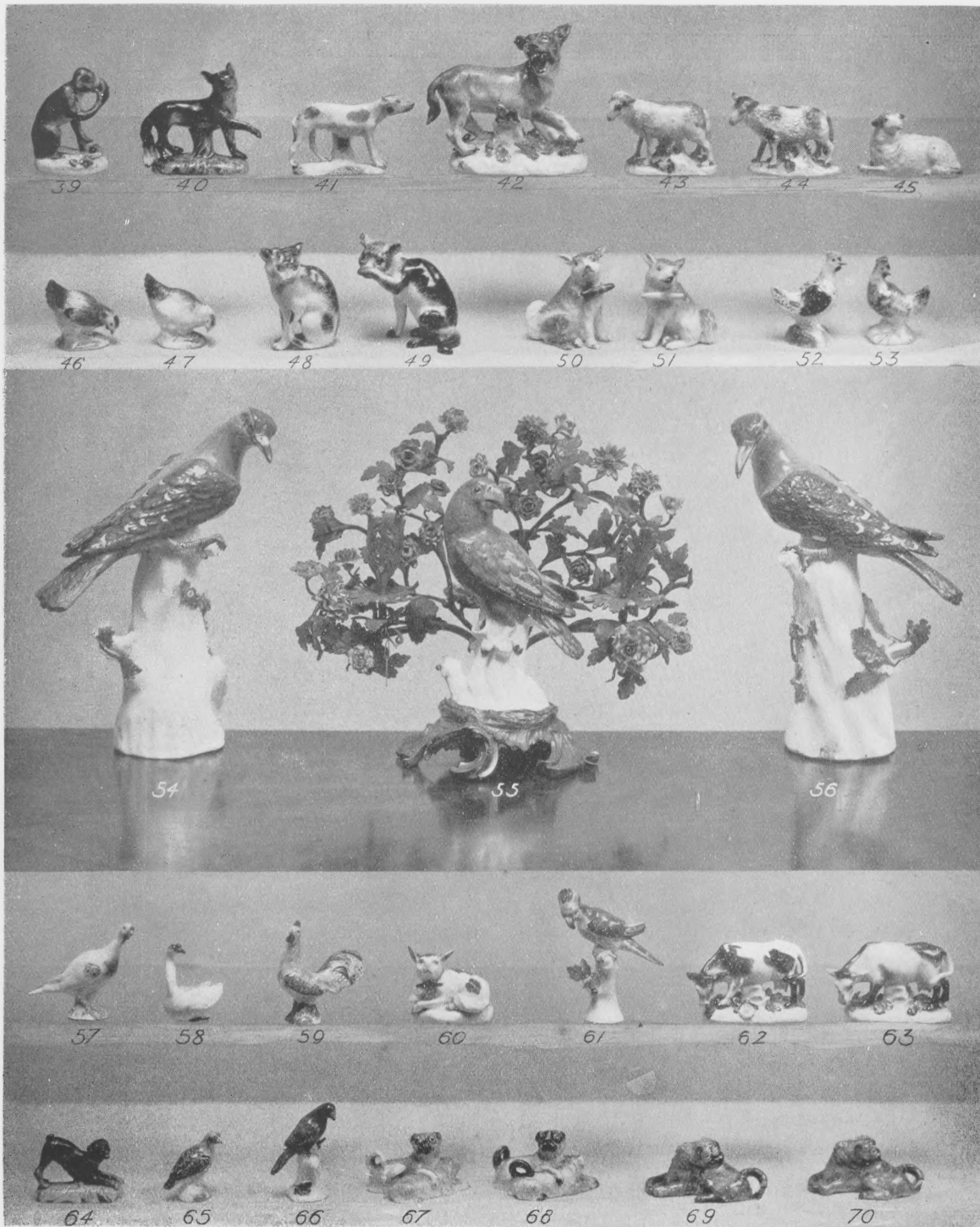
Chelsea scent bottles and seals and Chelsea-Derby figures. The collection also includes Bow, Worcester, Rockingham, Nantgarw, Spode, Swansea, Wedgwood, Bristol china, and Battersea enamels. This collection is particularly rich in rare marks.

Also on Exhibition—Rarest Specimens of Old English Pottery.

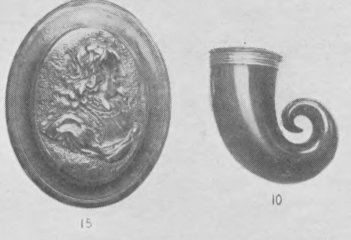
The Porcelain illustrated are examples taken from the most important collections of English and Continental Porcelain now on exhibition, and which is mentioned, and also illustrated, on the end page of this number.

**WANTED TO PURCHASE.—Collections and single specimens of Old English Pottery, China, etc.**

8, Duke Street, St. James's, S.W. 1.



The above collection of birds and animals are all of the finest period of Dresden, with the exception of Nos. 69 and 70, which are Faience— from the Lady Carrington collection. This Continental section also contains specimens of Amstell, Menecy, Hochst, Wallendorf, Buen Retiro, Berlin, Frankenthal, Furstenburg, Limbach, Venice, Vienna, Zurich, Strasbourg, Capo di Monte, Abruzzi, Angoulême, Fulda, Arras, Hague, Marseilles, Folkstadt, Sèvres, Copenhagen, Nast, Turin, Paris, Niderriller, Gera, Anspach, Dihl, Bayeaux, Doccia, Ludwigsburg.

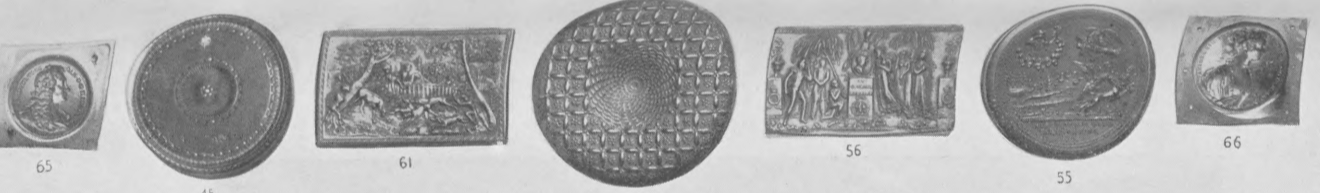


EXHIBITION  
 — of a Collection of —  
**OLD PRESSED HORN  
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 to be sold as a whole.

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 Specialists in  
 Objets d'Art, Old English Porcelain,  
 Pottery, and Glass.

INDEX of signed specimens: Obrisset or O.B., 13, 19, 21, 22, 23; F. Baker, 12; Jean Dassier, 64, 65; Chesle, 69; Galrard, 44; Defrance, 39, 40; Bradwell, 25, 26; Wilson, 1, 2, 3, 5, 6; F. Goll, 11.



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January, 1920.—No. ccxxi

XXVI

*The Connoisseur*

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*By Royal Appointment*



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to H.M. The King.

# Mortlocks Ltd.

## The Old Pottery Galleries



By Special Appointment  
to H.M. The Queen.

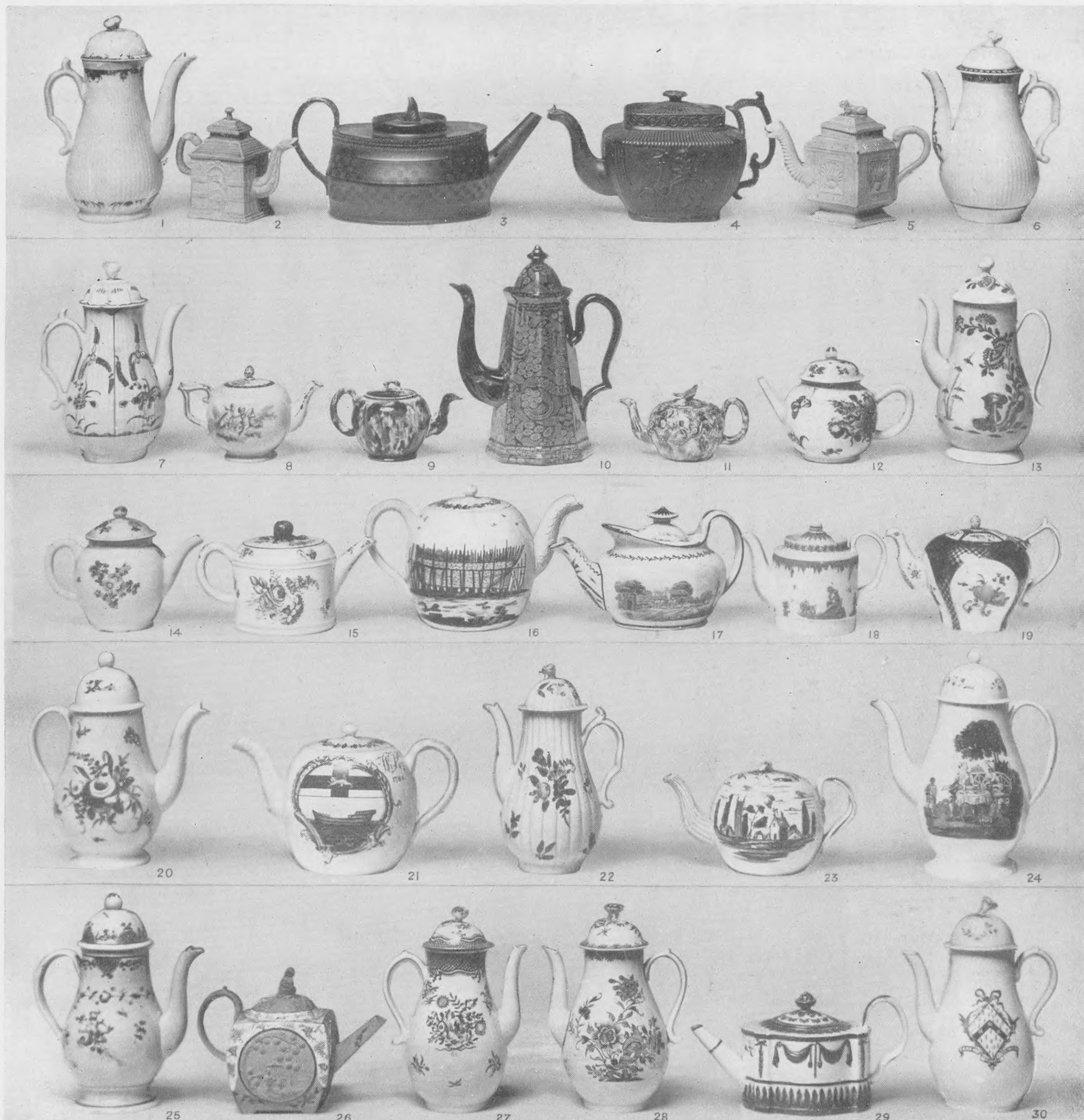
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Established 1746.

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A FEW SPECIMENS FROM OUR COLLECTION OF OLD ENGLISH TEAPOTS AND COFFEE POTS



1 & 6—Worcester, Blue and White. 2 & 5—Salt-glaze. 3 & 4—Black Basalt. No. 4 has portrait of Wellington. 7—Salopian, Blue and White. 8—Derby, Early, Cupids painted by Askev. 9 & 11—Whieldon. 10—Portobello. RARE. 12—Oriental, painted at Chelsea. RARE. 13—Worcester, EARLY Blue and White. 14—Lowestoft, Coloured. 15—Chelsea. Cover surmounted with strawberry knob. UNUSUAL. Cerise flowers. 16 & 21—Wedgwood. Very rare (marked) (showing both sides of teapot); painted in black. The flag is coloured, with initials W.K., dated 1784. Probably made to commemorate the launching of H.M.S. "10th Adventure." 17—New Hall. RARE. Coaching scenes in black. 18—T. & J. Hollins. Marked. VERY RARE. White ground with blue figures, ornamentation in relief. 19—Longton Hall (DARK BLUE GROUND). Richly gilt; painted in fruit and flowers (the end of spout in form of bird's head). RARE. 20, 23, 25—Leeds. 22, 27, 30—Worcester, Coloured. 24—Leeds. Printed at Liverpool. Black transfer garden party scene, and on reverse, pastoral scene. 26—Spode (marked). Very unusual. Biscuit-coloured ground, Chinese figures (flowers in relief). White enamelled, with blue grape vine. 28—Salopian, Coloured. 29—Staffordshire, Coloured.

**WANTED.**—Sets of 6 or more Old Cut-glass Dessert Plates, Rummors, Wine Glasses, and Pairs or Single Magnum Decanters; also marked Longton Hall, Chelsea (Figures), Bow, Swansea, Nantgarw, Pinxton, and Fox Head Drinking Cups.



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Mirrors, Marble Stat-  
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*The Connoisseur*

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## **THE STRATFORD GALLERIES**

**59 & 61, WIGMORE STREET, CAVENDISH SQUARE  
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A corner of one of the rooms at the Stratford Galleries, showing some of the Early Brussels Tapestries from Alnwick Castle, the seat of the Duke of Northumberland. There is a complete set of six of these in good state of preservation.

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- Ward (T.).—A Livery Stable. Original mezzotint, 1796. Imp. folio. £22
- Morland (G.).—First of September. London, 1799. Engraved by Ward. Set of 2 (small folio). *In colour*. £50
- Morland (G.).—The Labourer's Luncheon. Engraved by Josy, 1797. Fine stipple. £30
- Hunt (Ch.).—Northampton Grand National Steeplechase, 1840. Set of 4. *In colour*. Fine impressions. £20
- Wheatley.—Rustic Employment. Thouvenin sculp. Folio. *In colour*. £55
- Bigg (W. R.).—Saturday Morning: Favorite Chickens going to Market. Engraved by Burcke, 1802. £65
- Hamilton (W.).—The Pilgrim. Engraved by Barney; Sylvia, by Barney. A pair. *Finely printed in colour*. Folio. £70
- Lindor and Clara, by Stanier, after Wheatley. *Printed in colour*. Proofs before letter. Pair. £30
- Debucoart.—Les Plaisirs Paternels. *In colour*. Folio (fine impressions, lateral margins cut and lower margins repaired). £25
- Janinet, after Hubert Robert.—Sachetorum Villa, rudera imitatur. Folio. *In colour*. Scarce. £35
- Fragonard.—Les Hazard Heureux de l'Escarpolette. Grav. par N. de Launay. Large folio. Fine impression. (Salamon, £100.) £80
- Fragonard.—L'Education fait tout. Grav. par N. de Launay. Fine impression. (Salamon, £25.) £20
- Lavreince (N.).—Le Lever des Ouvrieres en modes. Engraved by Dequevauviller. Folio. UNFINISHED PROOF (Lawrence and Dighton, No. 46). Very scarce. £50
- Fragonard.—L'Inspiration Favorable. Gravé par Halbou. Fine decorative print. £24
- Greuze.—The Little Girl with a Dog. Engraved by Porporati. Folio. Fine impression. £15 15s.
- Watteau.—L'Amour au Théâtre Italien. C. N. Cochain sculp. A fine print. £20
- Watteau.—Les Agrements de l'Eté. Joulin sculp. A charming engraving. £17

## 18th-century Illustrated Books.

- Thomson (J.).—The Seasons. London, 1807. Folio. Full red morocco, g.e. Illustrated by Bartolozzi and Tomkins. £30
- Moliere.—Oeuvres. Paris, 1788. 6 vols., full calf (nice modern binding), g.e. Illustrated by Moreau le Jeune. Fine copy. £50
- Stafford Gallery. London, 1818. 3 vols., folio. Full red morocco, g.e. £24
- Don Quixote, translated by Ch. Jarvis. London, 1742. 2 vols., quarto, full calf bound. Illustrated by Vanderbank. £15
- Orlando Furioso di M. L. Aristo. Venezia, 1772. 4 vols., quarto, full calf bound. Illustrated by Novelli. Fine edition. £16
- Voltaire.—La Pucelle. Paris, Didot, An. III. 2 vols., folio, half bound. 22 beautiful illustrations by Ponce, Le Mire, and Mansian. Fine copy. £20
- Boileau.—Oeuvres. Amsterdam, 1718. 2 vols., folio, full calf. Illustrated by Picart. £18 18s.
- Lafontaine.—Fables Choisies. Leiden, 1786. 6 vols. bound in 3, full calf. 276 plates by Punt and Vinkeles. £20
- Les Bains de Diane ou Le Triomphe de l'Amour (by Desfontaines). Paris, 1770. 8vo, full red morocco (rebacked). Charming book. Illustrations by Massard, after Marillier. £15
- Narcisse dans l'Isle de Venus (by Malifatre). Paris, 1769. 8vo, full calf. Illustrations by Massard, after St. Aubin, Eisen, etc. Fine copy. £12 12s.
- Retif de la Bretonne.—La Dernière Aventure d'un Homme de quarante cinq ans. Geneve (Paris), 1783. 2 vols., full calf. Original edition, delightfully illustrated by Binet. Rare. £14
- Angelica's Ladies' Library. London, 1794. Small quarto, full calf. With 8 elegant plates by Angelica Kauffman and Bunbury. £8 10s.

## Pictures and Drawings.

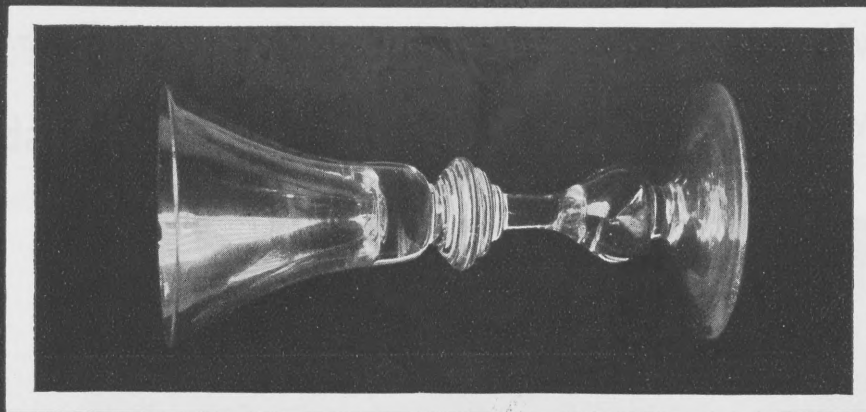
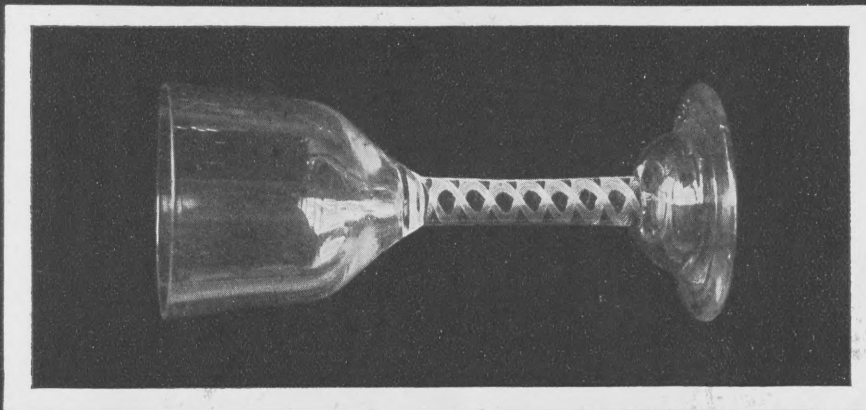
- Mary Beale (1632-1697).—A Bust Portrait of Henrietta Maria, Queen of Charles I., 30 in. by 25 in., framed. £180
- From Lord Redesdale's collection, Batsford Park. "Mary Beale, an eminent portrait painter. . . . In the National Portrait Gallery, London, there are by her two portraits, one of Charles II. and the other of Abraham Cowley." (*Bryan's Dictionary of Painters and Engravers*, 1903 edition.)
- De Wint (P.).—Landscape with castle; two children looking down the valley from a terrace, signed; dated 1835; 19 in. by 24 in. A remarkably fine specimen. £100
- Van Blarenberghe (L.), 1734-1812.—Le Retour des Champs. Paysage avec perspective de Montagne, au second plan village dans une plaine aubord d'une rivière; a gauche petit bois au bord d'un chemin traversé par un char à foin; peint sur ve'lin. £155
- Gouache d'une exécution extrêmement munitieuse, de la collection Grundy; un œuvre similaire a été adjugée 54,000 frs. à la vente Hodgkins, 30 avril, 1917.
- Robert (Hubert), 1733-1808.—Travelled in Italy with Fragonard in 1759, where evidently the following drawings were made; size 62 by 45 centimetres. each £180
- Bains de Dioclitien. Jardins du Belvédère. Paysage Romain.
- Original red crayon drawings in good condition; 3 similar drawings were sold at the sale of the Marquis de Biron, at the average price of £325.
- Portrait of a Young Lady, 15 in. by 18½ in. G. H. Coame. £65
- A very interesting and fine work in the style of Fr. Boucher.
- French Pastel, 18th Century. Bust portrait of Marie Antoinette, in a low-necked dress, and plumed hat. Well framed. £140
- Fine example of 18th-century French School of Pastellists.
- Le Havre (J. Drouin, 1850). Very interesting and well-executed oil painting of the Entrance to the Harbour. Lighthouse and ships in the foreground, flag-staff in the distance flying the French colours. 47 by 72 centimetres. £58
- George Townshend (1724-1807).—Portrait of Sir James Thornhill, signed, dated 1775. A clever pastel, 18 in. by 23 in. £24
- Cox (David).—Welsh Landscape. Water-colour, 7 in. by 10 in. £25
- Watteau.—Cinq groupes de croquis, dessin original au crayon rouge, sur une feuille. 20 by 25 centimetres. £180
- Ces groupes de 2, 3, 4 et 5 personnages sont évidemment de croquis pour les Divertissements Champêtres ou autre episode des "Fetes Gallantes."—Tres bonne conversation.

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with carved enrichments in the overdoor and chimney-piece panels, the latter surmounted by the Hamilton Arms, garlands of flowers, fruit and birds, with black marble fireplace opening and bevelled mirror. 15 feet 6 inches high, 22 feet square.

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with handsome modillion, carved cornice, and carved enrichments in the overdoor panels, mouldings, and fine chimney-piece, carved with the Hamilton Arms, trophies, flowers, fruit, and eagles, with Corinthian pilasters on either side, and black marble fireplace, opening 15 feet 6 inches high, 36 feet long, and 22 feet wide.

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comprising large fielded panels, with mouldings in high relief and Corinthian pilasters at intervals, one long side being entirely devoted to a series of windows. 14 feet high, 120 feet long by 21 feet 9 inches wide. *Late Seventeenth Century.*

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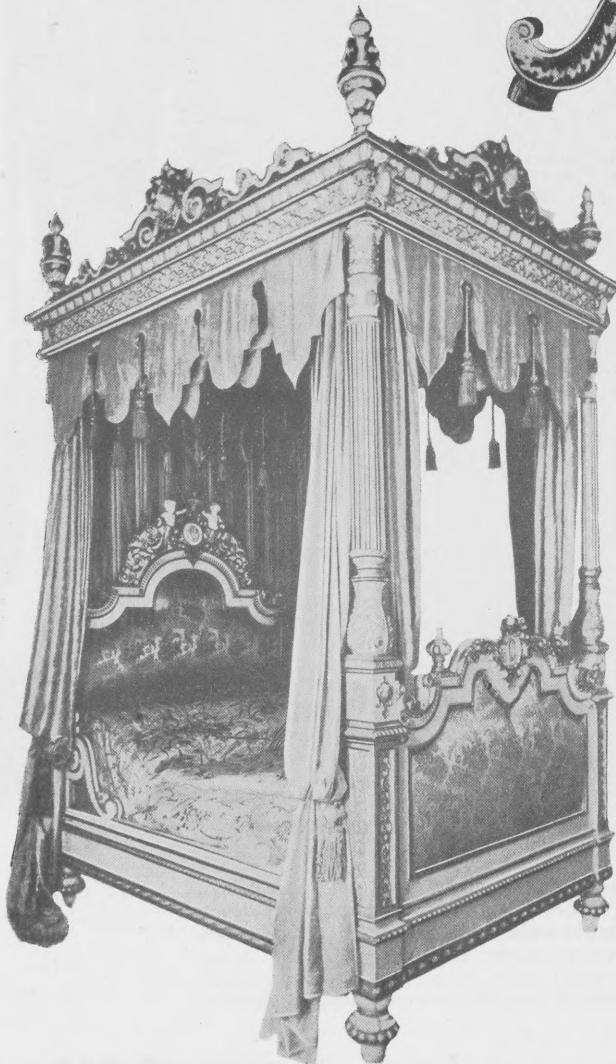
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Old Spiral Twist Gate-leg Table.

# Alfred Bullard

Tykeford Lodge

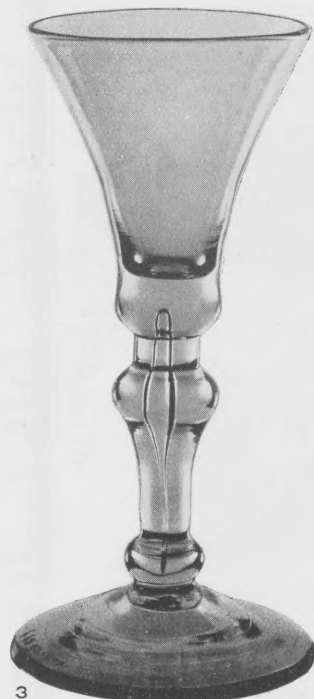
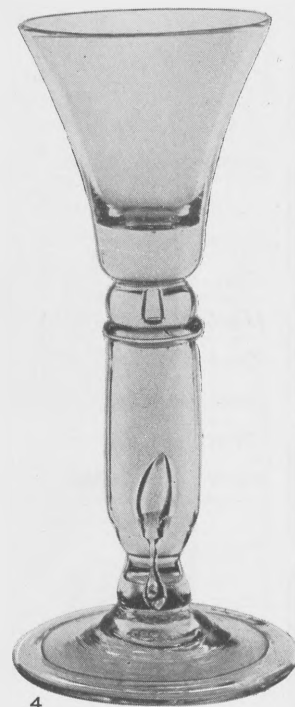
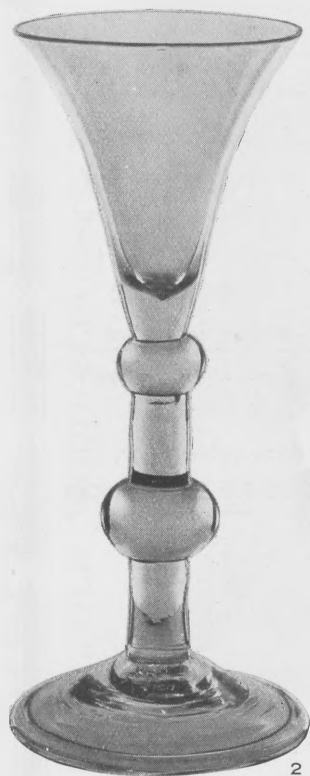
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- No. 2. Wine-glass, tapering bowl, on small and large knob stem on folded foot. Date, *circa* 1730.
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- No. 4. Wine-glass, bell bowl, pressed knob and ring at base of bowl, cylindrical baluster stem with small knob at base, on folded foot. Date, *circa* 1710.
- No. 5. Wine-glass, bell bowl, tear at base, long drop and knob baluster stem, on folded foot. Date, *circa* 1720.

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*A Cork Tankard, 1750.*

*Cup London, 1750.*

*Mustard Pot, Dublin, 1812.*

*7 inch Tazza, Cork 1700.*



*made by A. Smart, a  
French refugee,  
marked  STERLING*



*3ft. SHERATON  
FOLDING TABLE*

*with front inlaid with two panels satinwood  
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## SILVER

*Muffineer, Dublin 1721,  
marked  and   
of the discontinued  
series A.B.C.*

*1720 - 1722  
exceedingly rare.*

*Loving Cup, with  
beaded band  
round centre,  
Dublin, circa 1750.*

*Old English Glass moulded bowl, with partly muffed body.*

*Eastern Bronze Pot, with octagonal top.*

*Waterford 6 inch moulded & cut glass bowl, with cut stand to match.*



*MAHOGANY TRIPOD READING STAND.*



*3ft. 6 in. MAHOGANY TABLE, with roeded legs & pedestal and brass toes.*

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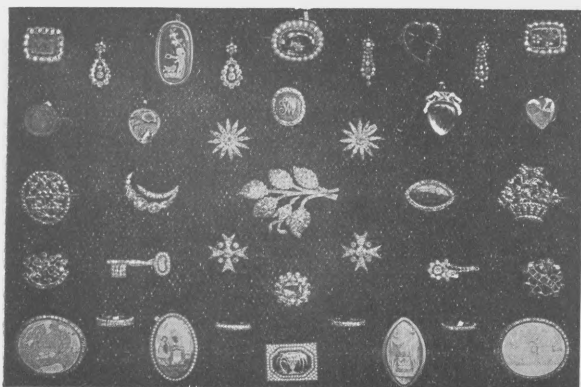
100 yards of 31-inch Heavy Twill Cretonne, white ground. Sale price 2/3 per yd.



EXAMPLE.

50-inch Printed Linen with gold stripe, rose and green flowers. Sale price 4/6 per yd.

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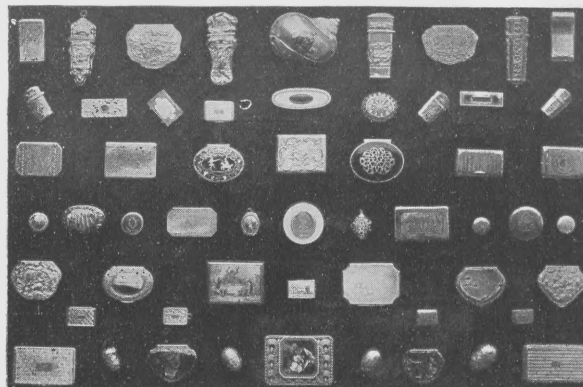


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An unfortunate printer's mistake was made in this firm's announcement, pages xlii. and xliii. in the Christmas—December issue. The Vases are of the K'ANG-HSI period, and not as incorrectly printed.

## ALL OVER THE WORLD.

It is not easy to explain why Works of Art are in such great request. We wish to impress upon all the Foreign and Colonial readers of this magazine that we are rapidly exporting Old Master Oil Paintings, of which we have an exceptional expert knowledge. We stock them in considerable numbers, and can execute orders, get the necessary consular documents, pack the goods carefully, and send them within about four or five days.

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Up to the present time we have only exported Old Violins and Old Oil Paintings in large numbers, but as quickly as possible we hope to commence with the forwarding of Tapestries, Bronzes, Marble Statuary, Porcelain, and Period Furniture. We shall be pleased to enter into correspondence with any overseas expert, who feels that our knowledge, position, address, and general ability will be of service to him.

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The Connoisseur

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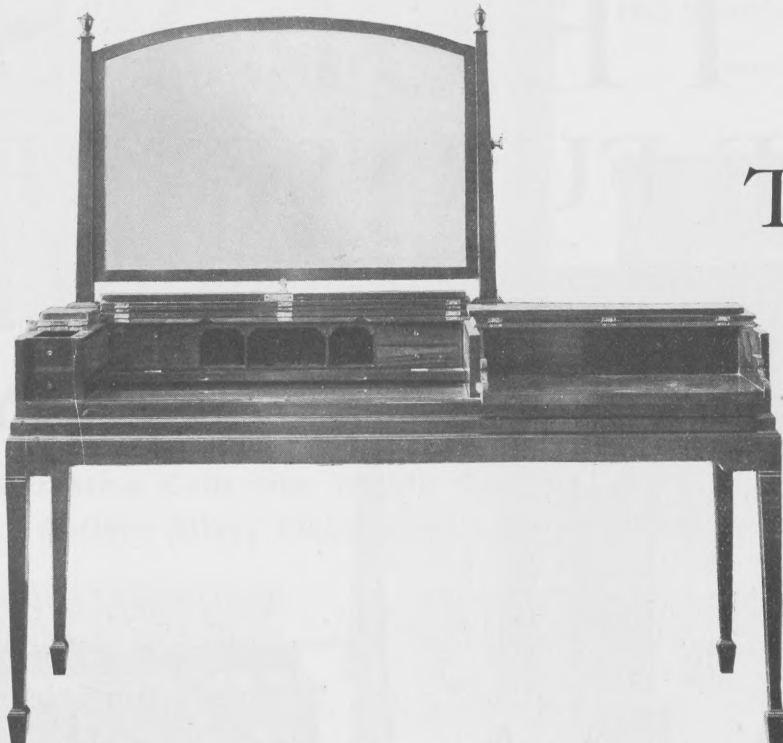
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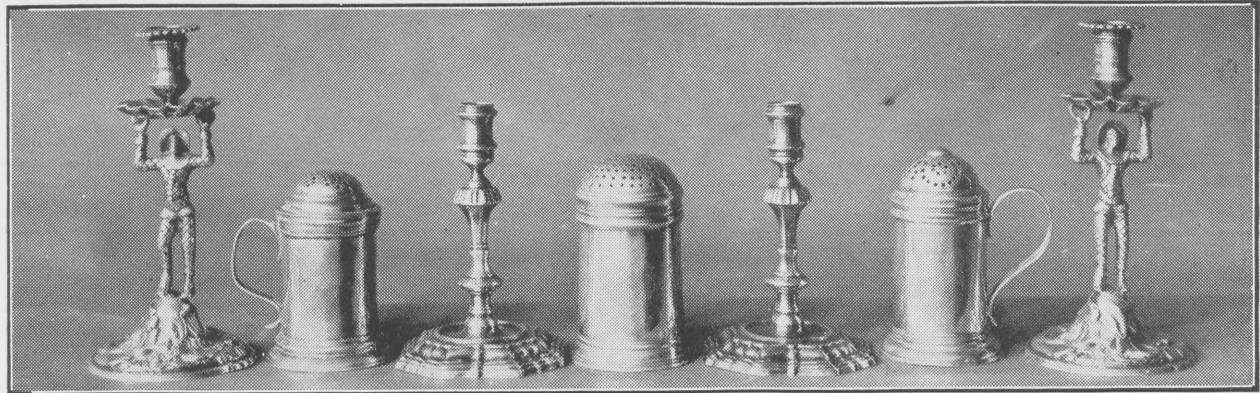
*Different classes of property are classified and included in separate sales, thus attracting the undivided attention of Collectors and obtaining for owners the highest value for their possessions.*

## TO CONNOISSEURS AND COLLECTORS.

**L**AST month's issue of this journal, I should think, was a record one. Never before has there been so many announcements from the silversmiths, or, rather, should I not say, the vendors of Ancient Silver. This is all the more interesting to me owing to the fact that I find among the photographs pieces that have been bought by the dealers at my great auction sales, which take place two or three times every week and, as a rule, last the whole day.

No one can deny that I have sold by auction this year far more silver than any auctioneer. I am sure of my ground in making this assertion, and, what is more, not only do I make this claim as far as England is concerned, but in the world. Moreover, this position has been attained in less than two years. Think of it, reader. Why not come to the sales and see for yourself choice little pieces like those shown in the picture below. They are all very rare, so rare that you will not find any one piece in the whole of the December number. It is not fair to the trade to quote separate prices, but you have them in the aggregate.

The advertiser also claims to be the principal Valuer and Auctioneer and Buyer of Silver, Jewels, Plate, &c., in the Kingdom, and it is undeniable that no one can get near the wonderful auction results that I have obtained. Here are some typical instances:—



The three small kitchen pepper-pots are only of the Georgian period, yet at my successful auction sale they sold for £99 18s. They weighed less than 8 oz. The two pairs of Georgian taper-sticks realised £106, the weight being less than 19 oz. All silver sells equally well at my sales, which now take place twice every week, and, doubtless, with the ever increasing jewellery sales, will soon necessitate daily sales.

(1) I paid £127 for silver, for which one of my customers had been offered £60. (2) I sold two pieces of jewellery for a lady at one of my great auction sales for £1,900. She told me afterwards that a friend of hers in the line had offered her less than one-half—clearly a case of "save us from our friends." (3) £40 was offered for what I paid over £100. (4) A prelate received an offer of £95 for what I paid £325. (5) £350 was paid for what I sold at auction for £1,250. (6) £15 offered against the £65 paid by me. (7) From the last batch of letters—"I write to say that I have received safely and with much surprise your cheque for £721 10s. A jeweller only offered me £300 for the necklace. This being the case, I need hardly add that I am very pleased with the result of your sale." (8) Another customer writes: "Many thanks for your cheque for £10 16s. 2d. I am very pleased with the amount." (9) A customer, knowing of the rise in the value of jewels, consulted his jeweller as to the re-purchase of some that had changed hands for £1,500. The jeweller offered £1,235. The same things were brought to me and sold at one of my auction sales, with the result that, after deducting my auctioneer's commission, the owner received £1,817 0s. 5d. The customer, writing to me on the 2nd inst., said: "The proceeds of the sale have much exceeded my expectations. The sale does you much credit and gives me entire satisfaction." The letter concludes with the details I have already quoted. In one month alone I had no fewer than 137 similar letters of appreciation dealing with amounts ranging from £1 to over £2,000.

When you have read these examples of THE DIFFERENCE in prices, I think you will come to the conclusion that it is not to be wondered at that this branch of my business (buying and auction sales) has rapidly risen to a turnover of One Million per annum! Why? Simply because every lady in her club, every gentleman in his, and all those whose incomes have suffered a shrinkage of at least one-third by heavy taxation and high cost of living, &c., are talking HURCOMB. In fact, all classes have been coming to me, and all have proved that I act on the principle of right and justice. I shall continue to study patrons before considering personal gain. I will come to your bank, inspect the chests of silver, &c., that have been lying there for years, tell you what each piece will realise in these days of enhanced prices, make no charge for so doing, or will call at your house without charging a fee; if in the country, bare railway fare only charged.

If unable to leave town, a competent member of the staff will be sent. I will make cash offers for each piece of jewellery or silver, but shall urge you to submit property to auction (my own sales). The cash offers will stand as the reserves; you will know that you can expect those amounts at least, clear of any commission; but your goods may realise much more.

In the unlikely event of anything being bought in, not one penny commission will be charged; but if goods sell well,

the fees for selling will be  $1\frac{1}{2}$  per cent less than the usual auctioneers' fees. Should abnormal prices be obtained, it is quite optional whether you pay me that  $1\frac{1}{2}$  per cent.!

If you doubt and fear to trust me with your jewels and silver which you want to sell while *the market is up*, then ask your country bank to send goods to the head office in London, or instruct your local lawyer to forward them to his London Agents (who are always solicitors), and I will call, inspect, and give my valuation.

But you need not doubt; the testimony of *Truth* should be sufficient. The editor has said that I have a wide and honourable reputation, that nowhere else will you get a better price or more honest advice, and, further, an expert valuer, second to none in the land!

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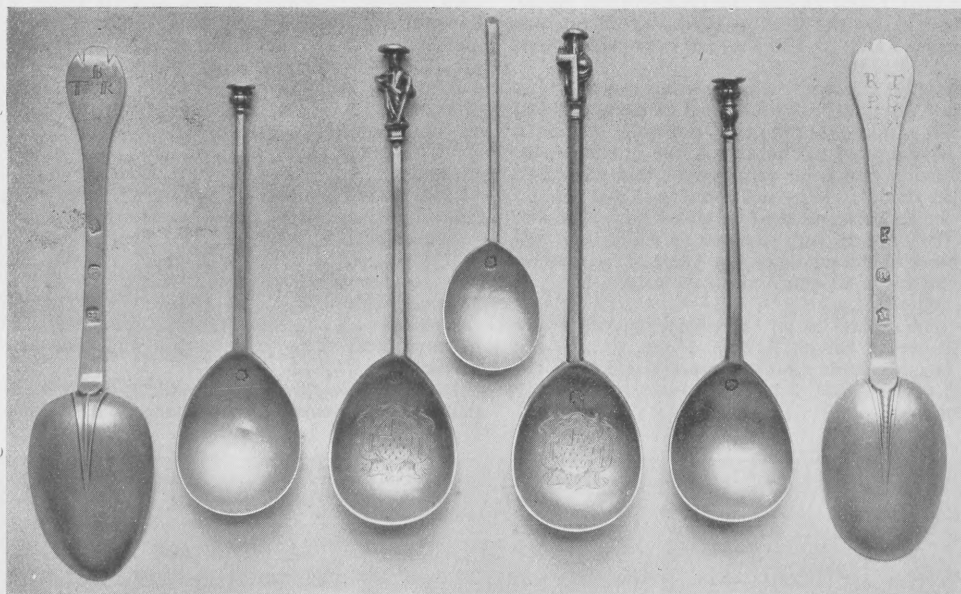
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Seal-top Spoon, James I., London, 1619.

Apostle Spoon, "St. Simon Zelotes," Elizabethan, London, 1642. Apostle Spoon, "St. James the Greater," (?) York, 1642. Trifold-end Spoon, William and Mary, London, 1691.

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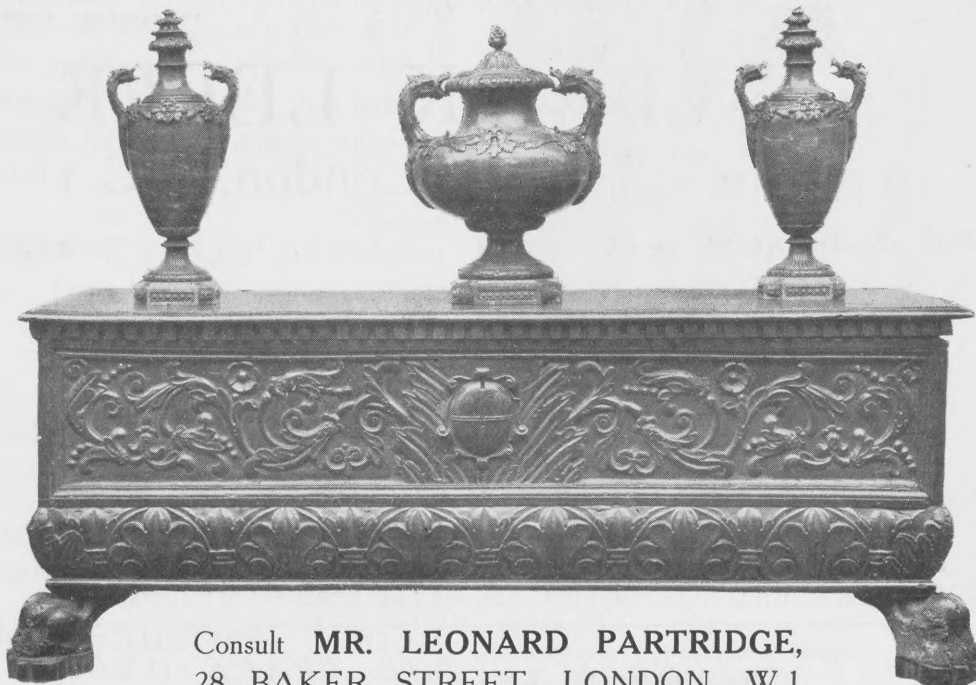
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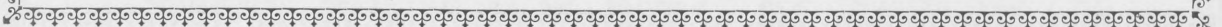
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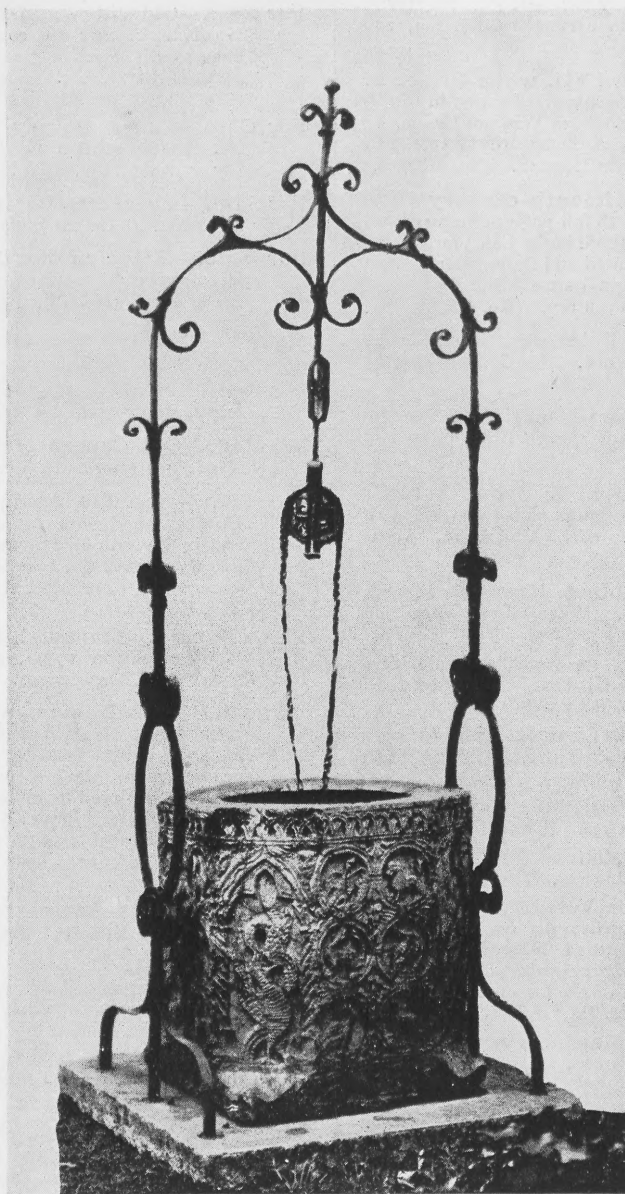
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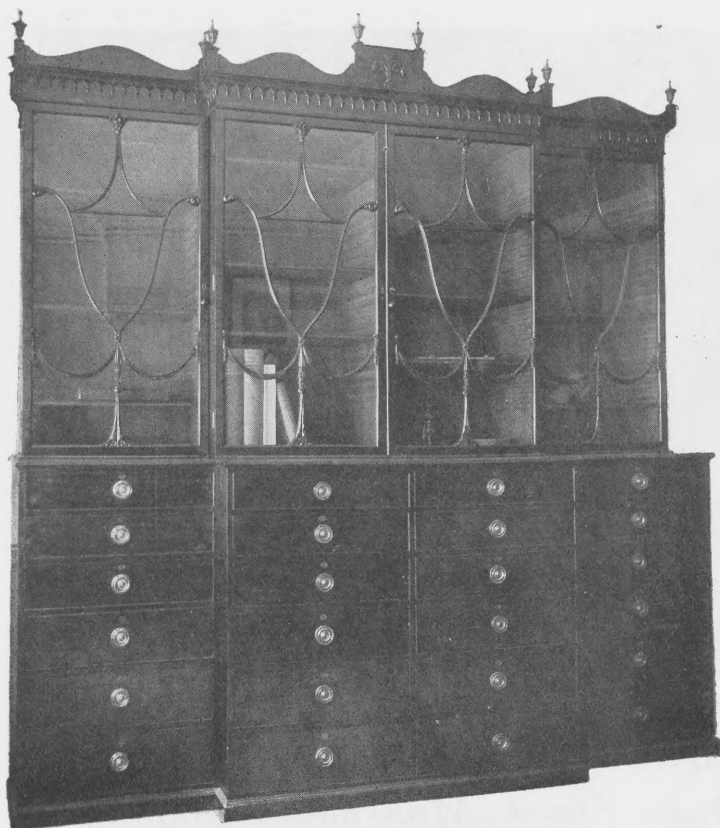
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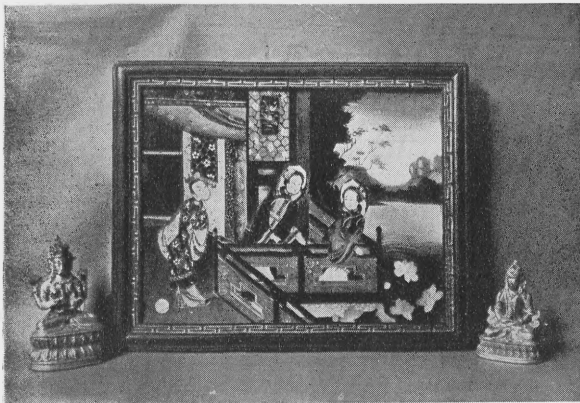
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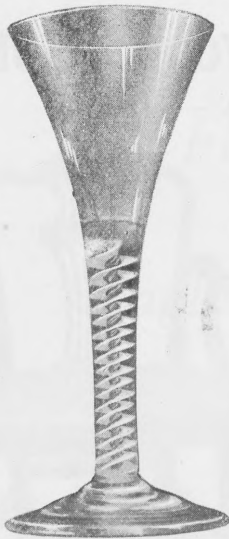
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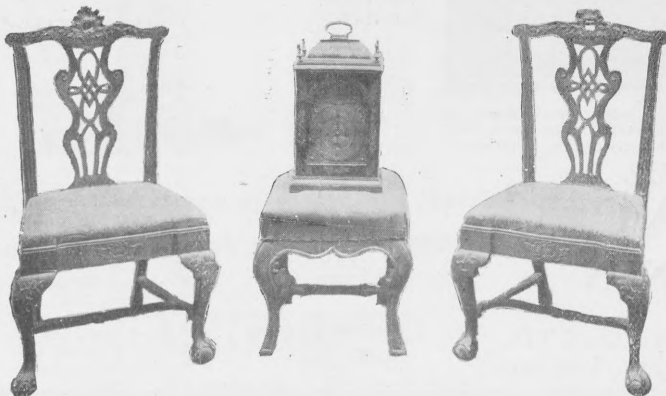
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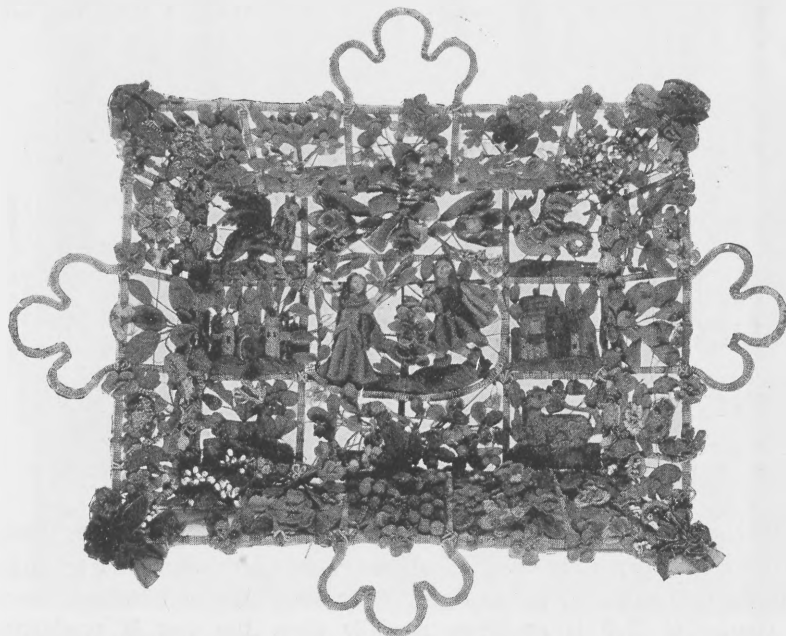
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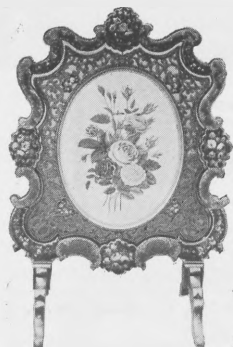
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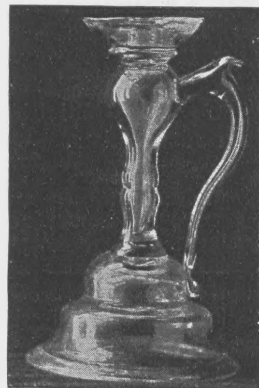
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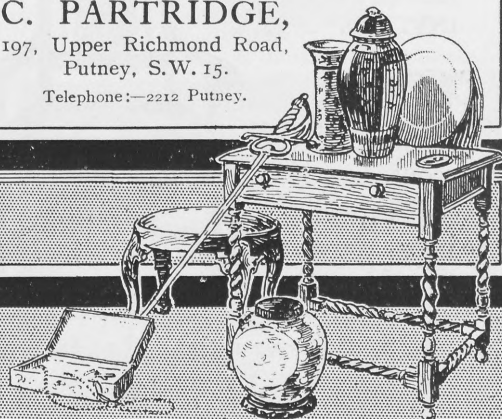
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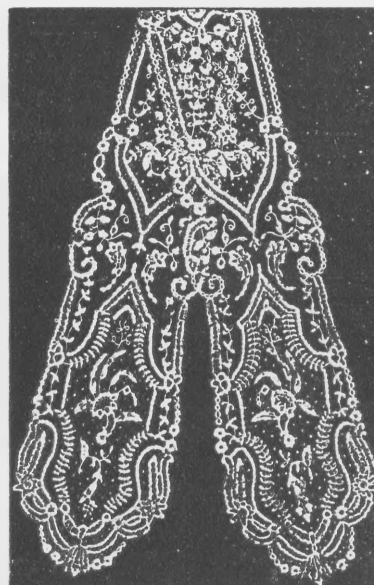
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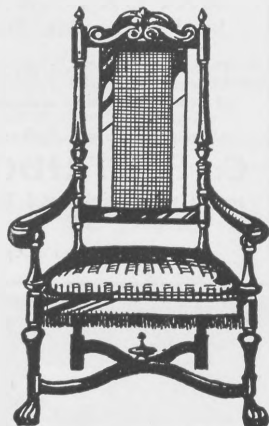
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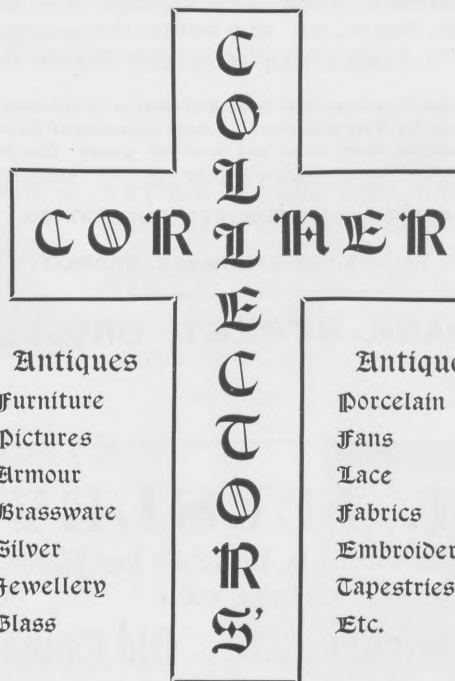
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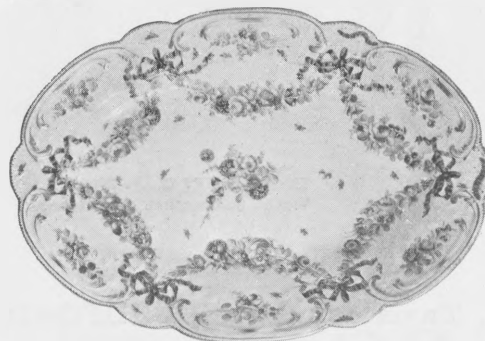
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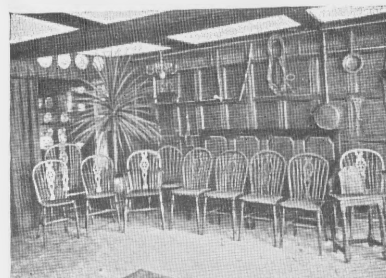
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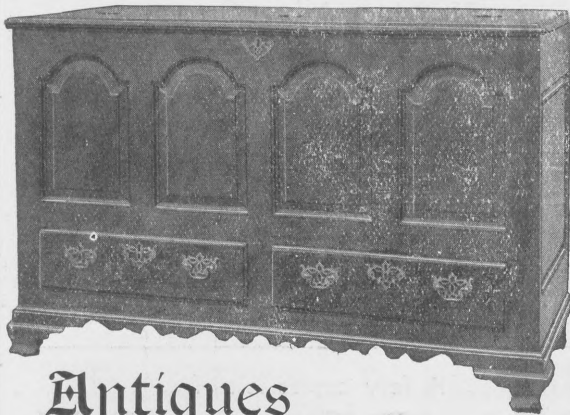
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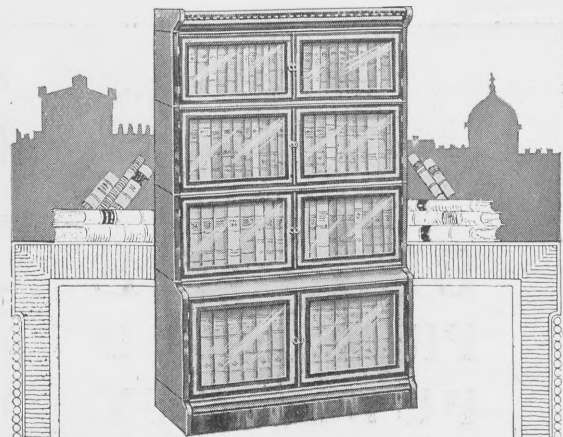
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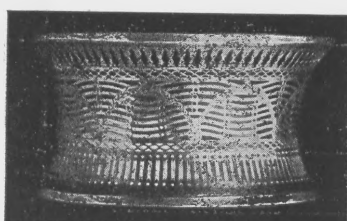
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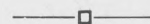
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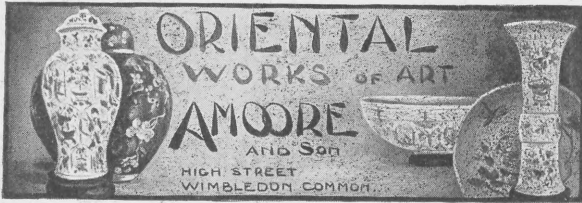
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## *Piqué—a Beautiful Minor Art*

appear in early specimens of Louis XV., and I have even a Louis XVI. specimen, with the Paris mark of the Revolution year, where the gnats and vine-leaves appear; but in this last instance the piqué is of the finest posé variety, and the effect different to that of the early period now under consideration. It must always be borne in mind that when a particular design provided a pleasing effect, it is likely to be reproduced at a later date, and it is owing to this fact that we possess such beautiful English piqué work in the eighteenth century, when, in spite of the existence of much original home talent, the designers reproduced with such splendid success the style of earlier masters. Also it may be noted that the piqué posé toilet-table articles of to-day are a very good imitation of our own Adams style of a century and a half ago.

Before concluding these few general remarks on Louis XIV. piqué decoration, I should like to state that although the gnats, flies, vine-leaves, birds, etc., above mentioned constitute the special designs of the period as regards piqué, the ordinary designs found in Louis XIV. furniture are also in evidence. Thus the C scrolling, the palmette, the shell, the lattice, and other well-known features of the period, will be perceived in several of the examples illustrated; but special weight is given to the characteristic details, such as the gnats, flies, etc., because they apply especially to piqué, and obviously could not enter into the scheme of furniture design.

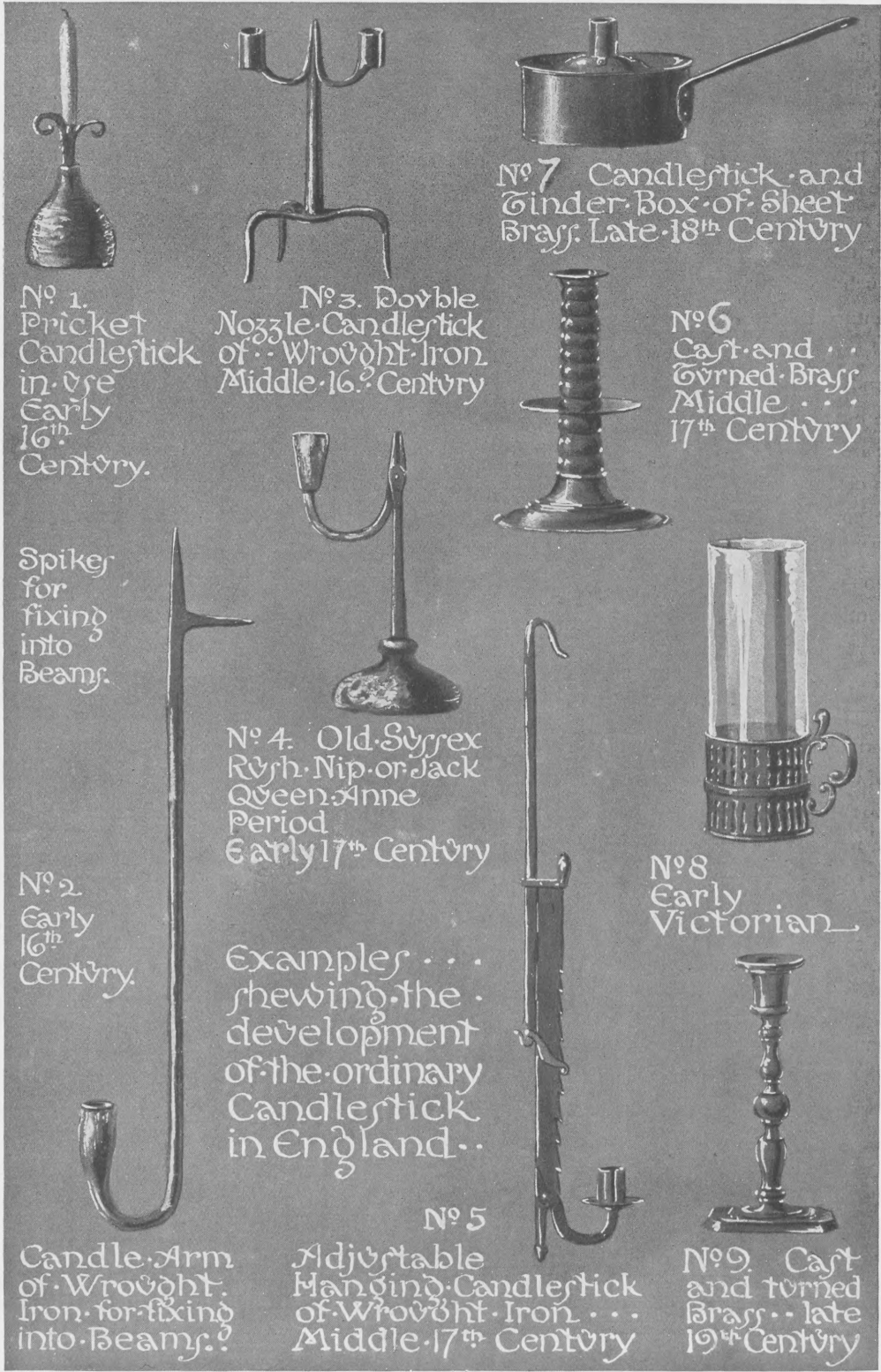
It is altogether beyond the scope of these articles to describe in detail every specimen illustrated, but I would like to draw special attention to the three oblong snuff-boxes, representing the middle period of

Louis XIV. It will be noted that in each case the subject is a classical one; also in each case the upper part of the decorative scheme is in piqué posé, and the lower portion in piqué point; and also that in each case this arrangement is repeated on the base of each specimen. One of these boxes was discovered in an Agra bazaar as far back as 1885, and may conceivably at one time have been in the possession of that great designer, Austin de Bordeaux, a French architect in the service of Shah Jehan, and thought by many to be the designer of that "glorious conception," the Taj of Agra; another I found in a marine store in Quebec in 1910, once the property, probably, of some émigré forced to leave "la belle France" towards the end of the seventeenth century; and the third was but recently acquired in Bond Street. The price of the purchase in each instance, it may be added, increased in geometrical progression, but I was only too pleased to have the opportunity of bringing together from so many leagues apart specimens of a rare type of Louis XIV. piqué which obviously emanated from the same atelier, and were probably the work of the same master-hand.

Another notable specimen is the shaped tray, illustrating quite the earliest period of Louis XIV., or possibly late Louis XIII. This I believe to be the earliest piece of piqué in my collection, as it is undoubtedly the finest. Confirmatory evidence as to date of production is furnished by the costumes of the figures depicted in engraved mother-of-pearl. These costumes, it is interesting to note, correspond exactly to those in various thumb-nail prints in my possession by that great contemporary master engraver, Jean Jaques Callot (1592-1635).







NOS. 1-9.—DOMESTIC CANDLESTICKS OF THE SIXTEENTH TO NINETEENTH CENTURIES



## The Candlestick and its Development

By A. J. Shirley

THE illustrations on page 12 show how this homely article of domestic use, and often of decoration, has developed in the ordinary English household since the introduction of candles. It also gives an insight to how the furnishing of the home has increased in luxury and refinement. There are many instances where very elaborate and costly candlesticks were in use by the wealthy previous to the time of those illustrated; but as they were mostly imported from foreign countries, no mention is made of them. The candlestick dates back to very early times, and most probably precedes the use of oil lamps. The Greeks and Romans used a form of candle, but discarded it on the invention of oil lamps, or *Lucerna*, as they were then

called. A large number of these early forms of oil lamps, many of beautiful and fantastic shapes, can be seen in our various museums. These were made in wood, terra-cotta, and bronze, and were arranged to hang or stand. Some, however, were made with holes

to fix on to a spiked stand or pricket candlestick. The candelabrum was originally a candlestick, but later the word was used to indicate a stand to hold or support lamps. In the sixteenth century a row or number of prickets, arranged to take candles, and hung from the beams or ceiling, was called a candle-beam. This was the origin of the chandelier.

The earliest form of candlestick known is the gold seven-branched candlestick used in Solomon's temple, and sculptured on the Arch of Titus.



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BRONZE ITALIAN  
ABOUT 1570 HEIGHT, 14 IN.

Mr. Layard tells us that probably what was called gold was only copper alloyed with other metals; it was yellow in colour, like our modern brass.

Candles for churches were made of immense size, and were in use in the eighth century; some were so large that they had to be lit by lowering a light through the roof. In the records of Canterbury of 1455 is mentioned one which weighed 300 lbs. These were known as paschal candles. The early wax candles were made of tallow, beeswax, and spermaceti. Those of the present day are made of stearine and paraffin. In 1484 the Wax Chandlers' Company was formed, and large halls were lit by candles, as

previously mentioned. Henry VI. imported wax candles from Paris, as they were better than could be obtained here. Owing to the cost of wax candles generally, they could only be used by the wealthy classes. The earliest form of artificial light used by the common people was evidently the rush-light, and these were obtained by collecting rushes from the marshy ground, peeling and drying them, and then dipping them in melted fat. The tallow candle was really a rush-light dipped repeatedly into tallow until it was thick enough to stick on a spike or pricket, as

shown in No. 1. This is made of a piece of wrought-iron doubled over, with a piece welded between the two sides; the ends were turned into scrolls, and a



No. 6a.—ELECTROTYPE OF A SILVER-GILT CANDLESTICK IN THE TREASURY OF THE KREMLIN, MOSCOW  
ENGLISH HALL-MARK FOR 1663-4 HEIGHT, 18 IN.

point was made to drive into a block of wood for the base. At first sockets for holding candles were not generally used. The simplest form of candle-holder would be a piece of soft clay that could be stuck anywhere. No. 2 is an illustration of a candle-holder made of wrought-iron, with spikes for driving into the walls, beams, etc., and it has a socket. No. 3 is a candlestick proper, in use about the same time. No. 4 is a rush nip or jack for holding rushes. It is really a pair of tongs with a weight at one end, and the other stuck into a wood block. The necessary pressure to hold the rush was obtained by the weight of the solid lump of iron on the handle to one jaw.

When tallow candles became more common, the solid end or counterbalance was replaced by a socket to hold them. An improvement on the foregoing is the adjustable hanging candlestick (No. 5), which also holds either a rush or a candle, and has a rack adjustment for raising or lowering the light. This is also of wrought-iron. Nos. 5a and 5b are Italian of about 1570, and show how far advanced in culture were these people. These candlesticks were evidently used for two purposes, viz., to take candles or to take the boat-shaped oil lamps so commonly used at that period.



No. 7a.—SILVER CANDLESTICK ENGLISH END OF SEVENTEENTH CENTURY

They are of bronze, cast by the "cire perdue" or lost wax process, and then chased through rather crudely. The shell on the tail of the dragon is known as a

## The Candlestick and its Development



NO. 10.—SILVER CANDLESTICK CAST AND CHASED  
MAKER'S MARK, "N.N." FRENCH PARIS HALL-MARK, 1714-15



NO. 11.—SILVER CANDLESTICK  
ENGLISH HALL-MARK FOR 1737

Murex shell. The tall paschal candlesticks by A. Fontana, of the sixteenth century, in the Certosa of Pavia, near Milan, are fine specimens of this class of work.

No. 6 is of cast and turned brass, and is in the Victoria and Albert Museum. It belongs to the seventeenth century, and about this period brass was in general use for such objects. Note the resemblance between No. 6 and No. 6*a*.

No. 6*a* is a photograph of an electrotype candlestick. The original, of silver-gilt, is in the Treasury of the Kremlin, Moscow. The cylindrical stem and broad base, etc., are made from sheet-metal, as distinct from No. 6, which is of brass, and has been cast and turned. No. 6*a* is dated with the English hall-mark for 1663-4, and is 1 ft. 6 in. in height, and the base is 14 in. diameter. It has been raised from the inside, and then worked down on the face, and is typical repoussé work of that time.

We now come to the saucer-base or bedroom candlestick. Some of these were made about this time of a yellow earthenware and glazed, and two specimens are to be seen in the Horniman Museum. No. 7 is a typical example of a portable brass candlestick, though it must not be forgotten that at this time some candlesticks were made of iron. The top part of the above candlestick lifts off, leaving the box underneath for

the flint, steel, and tinder, and later for matches, which came in after 1833, and were called lucifer matches, or phosphorous friction matches. No. 7*a* is of a slightly earlier date, about the end of the seventeenth century, and is of silver, but is of similar type, and known as the saucer-base or bedroom candlestick. The clip shown on the side was to hold the extinguisher cap; these used to be fastened to the nozzle by a small chain.

No. 8 is an example of the candlestick used in the early nineteenth century; the socket for holding the candle is at the bottom. The glass prevents the candle from being extinguished by a sudden draught.

No. 9 is of the type known as the baluster stem. It was made in many forms, usually in brass, and at the present day is much copied. For the finest specimens of candlesticks one must look to those of the period from the second quarter of the seventeenth century to the early part of the nineteenth, and many of those made in silver during the Queen Anne and Georgian periods are extremely beautiful. Some examples are shown herewith.

No. 10 is one of a pair of well-modelled and chased candlesticks made of silver. Maker's mark, "N.N." French, Paris hall-mark for 1714-15. The pair vary slightly in their design, and at the base have evidently been hammered up out of the flat metal.

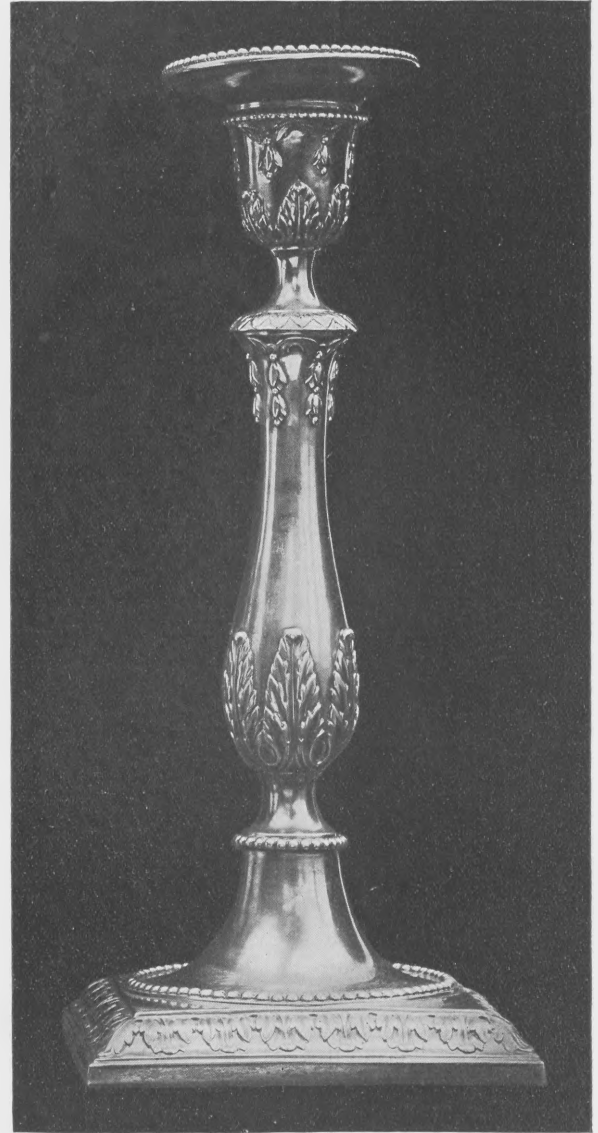


No. 12.—SILVER CANDLESTICK  
BAT-WING PATTERN  
ENGLISH HALL-MARK FOR 1765

No. 11, one of a pair in silver, bearing the English hall-mark for 1737, is of a very ornate character, having applied ornaments that have been hammered up and then fastened on with a hard solder. The applied piece of leaf ornament on the base is of the shell type, used largely during the reign of Louis XIV.

No. 12, also one of a pair in silver, is known as the bat-wing pattern, having the English hall-mark for 1765. This has been made entirely from the flat sheet, hammered up and chased, probably in the early stages of its manufacture. The nozzle and the stem were worked up in a die in two halves, and then hard soldered together and finished by hand, working entirely from the outside. It is an interesting piece of craftsmanship.

No. 13 has the English hall-mark for 1774, and is also of silver, and of a very graceful form, the decoration being founded on the acanthus leaf and beaded



No. 13.—SILVER CANDLESTICK  
WITH ACANTHUS LEAF AND BEADED ORNAMENT  
ENGLISH HALL-MARK FOR 1774

ornament. It is a capital example of the right use of ornament and material. The demand for candlesticks was now growing, and these latter examples were expensive and took a long time to make, so recourse was made to what was known as Sheffield plate. This was largely used for candlesticks during this time, and was made by welding a sheet of silver on to a slab of copper, then rolling the billet out into thin sheets, from which the candlesticks were made. To give the impression of solidity, and to prevent them being bruised or knocked over owing to their flimsy construction, they were filled with rosin and an iron plate placed in the base. From this time, viz., the latter part of the nineteenth century, and onwards, candlesticks became so common, and were made in so many materials, that they can now be obtained for a few pence and upwards.

[With the exception of the plate on page 12 the pieces illustrated are in the Victoria and Albert Museum.]

## The Small Collector

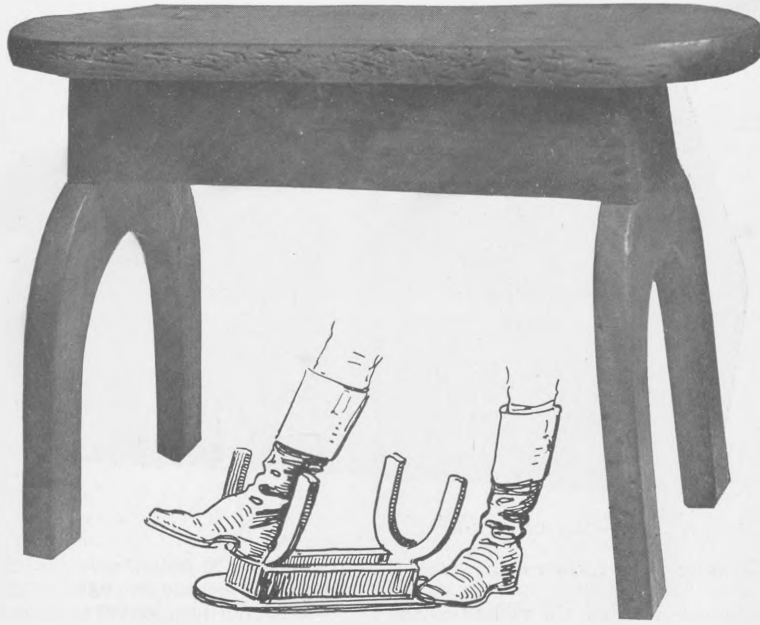
owner prefers to let the piece remain as when discovered. Another, a true variety of candle-box, is shown in No. iv. It is made of oak, and is septagonal, with a leather hinge attached by small nails. Similar examples in wood are exceedingly rare, although the form is not unfrequently found in metal. This is a much more unusual type of wooden cupboard than the pendant knife-boxes, which were also used to contain candles at times. (See vol. xlix., p. 66.)

We need not light a candle in order to explore the darkening kitchen of the Essex homestead. The flickering fire on the open hearth wakes reflections in a funnel of red copper hanging handy against the ingle-nook. This utensil is a "muller" (No. v.), an ingenious contrivance for warming liquor. The use of the muller was referred to by Dickens in *The Old Curiosity Shop*. If one excepts the difference in material and venue, the specimen illustrated might almost be the one employed at the "Jolly Sandboys."

"Then," said Mr. Codlin, "fetch me a pint of warm ale, and don't let anybody bring into the room so much as a biscuit till the time arrives."

"Nodding his approval of this decisive and manly course of procedure, the landlord retired to draw the beer, and presently returning with it, applied himself to warm the same in a small tin vessel shaped funnel-wise, for the convenience of sticking it far down in the fire and getting at the bright places. This was soon done, and he handed it over to Mr. Codlin with that creamy froth upon the surface which is one of the happy circumstances attendant upon mulled malt."

Having warmed our drink, let us pour it into these two glasses (No. vi.). The taller one is probably the earlier; the



No. II.—OAK FOOTSTOOL

CONJECTURED USE INSET

wash drawing of an ancient farm-house near Hare Street, near Romford (No. vii.), may be found its prototype. This attractive topographical item is culled from an old scrap-book containing sketches by Augustus Charles Pugin (1762-1832), who was elected an Associate of the Old Water-Colour Society in 1808, in the place of Reinagle. Judging by the dated contents of the album, this particular example may have been executed a year or two previous to the latter event. The more famous Augustus Welby Pugin was the son of this artist.

Whilst on the subject of sketches, I may allude to a very interesting sepia study of *The Old Mill, Colchester*, 1840 (No. viii.), by one of the numerous artists named

Worrall. The same structure appears towards the right in Turner's view of Colchester in the *Beauties of England and Wales*, published a couple of years previously. Worrall's mill is smaller than Turner's, and differs from it in detail, but I suspect that it is the more faithful representation of the two. Turner's fidelity was the fidelity of light and shade, not the fidelity of topographical draughtsmen. There is still a mill on the spot, but the main building is of brick, and the projecting weather-boarded loft is square and



No. III.—OAK HANGING-SHELF

uncompromising in outline.

To think of "bygones" is to conjure up a mental picture of the Corporation Museum at Colchester. In the first part of this article I drew extensively upon the collection, and now, through the courtesy of Mr. Arthur G. Wright, the curator, who has done so much to raise the museum into the very first rank of local exhibitions, I am able to illustrate some further mementoes of Old Essex.

The straw-plaiting industry, which, till as late as the mid-seventies, occupied so much labour in the county, is now locally extinct. Modern methods have superseded the old slow-moving courses of handicraft, and the little quaint machines used in bygone days bear no significance now to any but the student of antiquarian trifles. No. ix. shows a diminutive hand-mill, used about the commencement of the nineteenth century to press or flatten the completed straw plaits after weaving, before working them into hats or bonnets. The screw regulated the pressure. Some say the straws were passed through the machine before being plaited, but this has not been proved. This curious little contrivance would prove a puzzle to many who were not initiated into the mystery of its purpose. Straw-plaiting is said to have been introduced into Essex, *circa* 1790, by the first Marquis of Buckingham, who, in order to stimulate the



No. IV.—OAK CANDLE-BOX

industry, was accustomed to place his hat in a conspicuous position during church service for the congregation to admire. It is satisfactory to add that the fruits of his lordship's pious advertisement flourished in the county for the best part of a hundred years.

The typical specimen of an hour-glass (No. x.), with its elegant turned spindles, now in

Colchester Museum, was doubtless translated from one of the old county churches, where its uses were directed towards the duration of thunders of some local Boanerges. A few of the old wrought-iron hour-glass stands may yet be found in their original positions in the county, notably an excellent example attached to the carved pulpit in East Mersea Church, and one yet more elaborate at South Ockendon, which occupies a like position. The hour-glass bracket at Ingatestone—a simple design of twisted iron—is attached to the wall by the side of the pulpit. Other specimens of these old-time relics may be studied at Heydon and Stifford, but that at the little deserted church of Hazeleigh appears to have been reaved



No. V.—COPPER MULLER

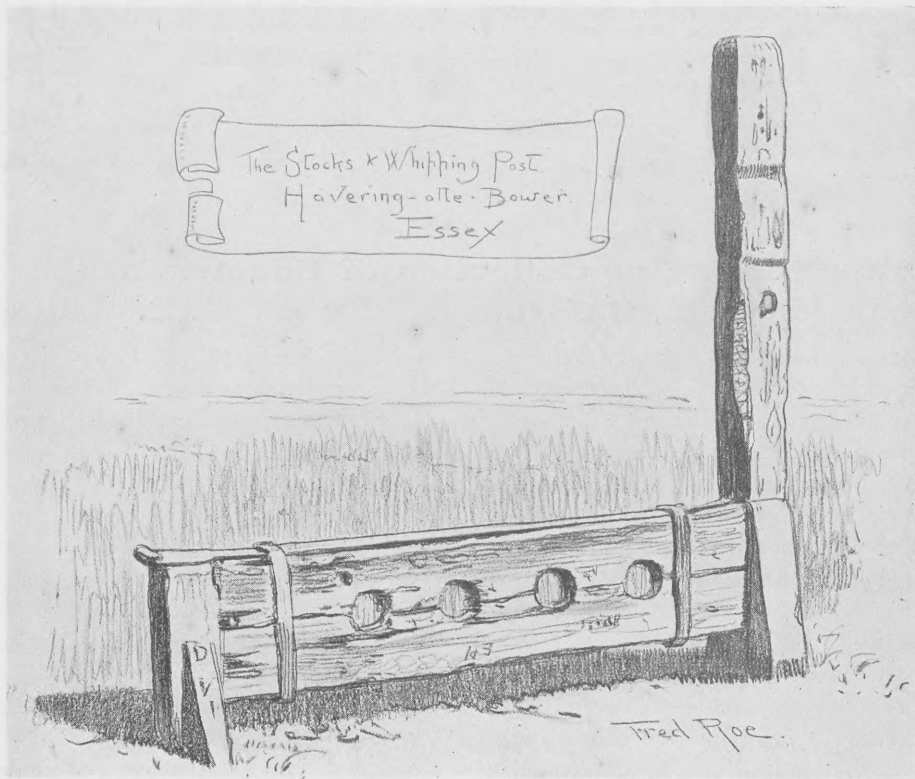


No. VI.—TWO ANTIQUE DRINKING GLASSES

## The Small Collector

a young giantess toss it into a sack as if it were a cheese. Later investigations have encouraged the belief that this

the shaft of a font, which would help to strengthen the hypothesis, as that at St. James's is a replacement of late



No. XIII.—THE STOCKS AND WHIPPING POST AT HAVERING-ATTE-BOWER, ESSEX

waif may have come from the church of St. James, which stands on the top of East Hill, not far from the scene of the discovery. The size and shape of the stone suggests

date. Accounts of even more astounding "finds" by acquaintances might also be ventilated if there were no such thing as a law of libel in this country.



No. XIV.—FIFTEENTH-CENTURY FONT-SHAFT FROM COLCHESTER





# Miscellaneous

## The Bentinck-Hawkins Collection of Enamels at the Ashmolean Museum, Oxford

By Dr. G. C. Williamson

IN viewing, a short time ago, an important collection of miniatures, I noticed, with some regret, that the owner had put aside the few examples of enamel work he possessed, as much less worthy of attention than the other works in his collection, and was inclined to regard them, almost with scorn, as executed by a mechanical process. He little understood the artistic charm of some of his treasures, and did not appear to realise that the enamel was as distinctly the result of a piece of skilful brush-work as was the ordinary miniature painted in colour which appealed more strongly to him. I endeavoured, and with some success, to point out the charm of his enamel portraits, and to lead him, as a collector, to pay greater attention to them, not regarding them, of course, as equivalent in importance to the wonderful works of Cooper, Hilliard, and Oliver, but well worthy of study, and quite interesting from an artistic point of view.

Inasmuch as he had decided to give a closer attention to them, I then recommended the study of a collection not very well known, which came by bequest to the Ashmolean Museum in 1897, from the Rev. W. Bentinck L. Hawkins, and which has lately been skilfully arranged by the present keeper of the museum. It includes examples by almost all the important enamelers, and in connection

with it the keeper (Mr. C. F. Bell) has recently made a discovery of some interest. There are in various collections a certain number of English miniature portraits, brilliant and somewhat ruddy in colour, which are signed by conjoined initials, but it has not been possible hitherto to decide whose these initials were. In examining the collection of Mr. Whitcombe Green, Mr. Bell found the lid of a snuff-box, identical in colouring and style with these miniatures, signed in similar fashion, but giving the name of the enameller in full, and by this discovery he has been able to clear away this curious difficulty. The enamels turn out to be by one Chevalier Gaetano Manini,\* a Milanese artist, who lived and worked in England, exhibiting in London

from 1761 to 1775. Manini is believed to have died about 1790. The snuff-box in Mr. Whitcombe Green's collection has within it a double portrait of Prince Frederick and Princess Augusta, Prince and Princess of Wales, and is dated 1758. The two enamels by the same painter in the Bentinck-Hawkins collection are portraits of George III. and of Edward, Duke of York; and yet another example of the same artist's work was originally in the Probert collection,



(101) LORD DENBIGH BY HENRY BONE THE YOUNGER

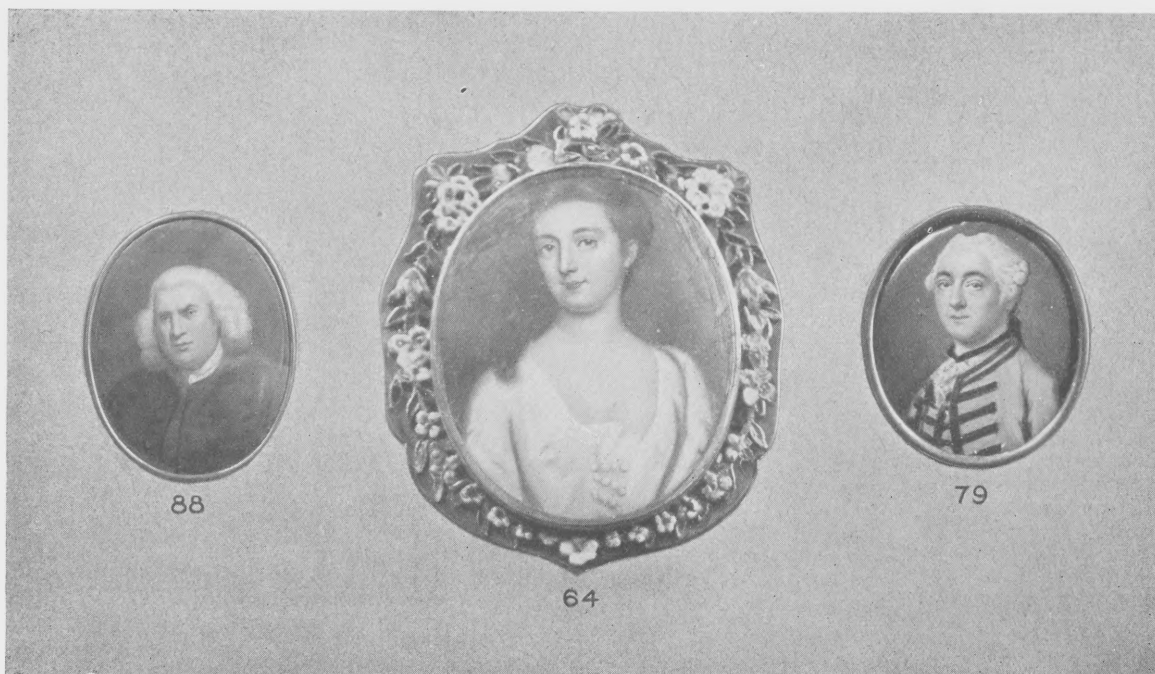
\* He exhibited many works at the Society of Artists and Free Society, notably a large enamel representing the Foundation of the Royal Academy.



(84) THE FIRST EARL OF  
MANSFIELD  
BY BIRCH, AFTER REYNOLDS  
(82) SIR WILLIAM HAMILTON  
BY CRAFT  
(80) PORTRAIT OF A MAN  
BY NATHANIEL HONE

(27) GEORGE MONCK, DUKE  
OF ALBEMARLE, K.C.  
ARTIST UNKNOWN  
(83) PORTRAIT OF A MAN  
BY SPICER  
(53) PORTRAIT OF A MAN  
BY ZINCKE  
(86) PORTRAIT OF BURNS  
BY HENRY BONE THE ELDER

(110) OLIVER CROMWELL  
BY HENRY BONE  
(87) THE PRINCE REGENT  
BY HENRY BONE THE ELDER  
(103) QUEEN VICTORIA  
BY HENRY BONE THE YOUNGER



(88) DR. JOHNSON  
BY HATFIELD

(64) PORTRAIT OF CATHERINE SHORTER  
BY ZINCKE

(79) PORTRAIT OF A MAN  
BY SPENCER

and there described as by an artist unknown. It was exhibited at the Burlington Fine Arts Club exhibition in 1889, and then stated to be by G. M. F., whereas the actual "F." stands for the word "fecit." This particular enamel, which now rests in a private collection, represents a lady at work by candle-light, and is a copy in enamel of a picture on the same subject which the artist painted in crayon. He exhibited both at the Free Society of Artists in 1761, so that we are able to date this particular portrait with absolute accuracy.

The Hawkins collection, in its enamel section, ranges from a remarkable contemporary English enamel of George Monck, Duke of Albemarle, K.C. (27), in a beautiful floral case, down to the work of Henry P. Bone, the enameller who was exhibiting in 1842, and almost every important exponent of the art between these two periods is well represented. There are enamels by Hone, Craft, Spicer, Birch, Grimaldi, Essex, Haslam, Bailey, Boit, Hatfield, Henry Bone, Henry P. Bone, and Zincke, besides a number which belong to the school of Zincke, and were perhaps executed by some of his pupils; and several important works, including a portrait of Lord Beaconsfield, which are skilful enamels, unsigned, but which, therefore, cannot be attributed to the artists who were responsible for them. By the younger Bone—whose enamel portraits are not as well known as are the larger copies of paintings by his father, Henry Bone—there is an excellent series, embracing representations of Oliver Cromwell, Melancthon, Inigo Jones, Holbein, Lord Denbigh (101), Lord

Albemarle, the Duchess of Richmond, Lord Westmorland, Alexander Pope (107), the Prince Consort, and Queen Victoria (103). Almost every enamel painter of repute is represented in this collection, and by signed and dated examples. The student is at once attracted by two large works by Craft, one representing Sir William Hamilton (82), and another Sir Joshua Reynolds, the latter after his own picture belonging to the Royal Academy. Craft's work is not of very frequent occurrence. Both these two splendid portraits are signed in full and are dated.

Another notable one by an enameller who is not very well known is a large portrait of the first Earl of Mansfield (84), after Reynolds, by Birch, signed and dated 1793; and some special attention must be given to the portrait of Dr. Johnson (88), by Hatfield, which is signed and dated 1780, and is an enamel copy of the stippled engraving. On the reverse of it is an inscription recording the death of Johnson in 1784, in the same handwriting as that of the signature, and date of 1780, proving that the work was not signed by the artist until at least four years after it was executed. The example by Nathaniel Hone (80) is signed and dated 1750. It is not known whom it represents, but it is a skilful piece of portraiture, and Hone will always be remembered by the fact that he prepared the first "one-man show," as it is styled, which was held in London. He had to remove his pictures from the Royal Academy (in 1775), because the Academicians considered that he had insulted

## The Bentinck-Hawkins Collection of Enamels

both the President and Angelica Kauffmann by his picture called *The Conjuror*. In consequence, he took a room near by, printed his own catalogue, which contains an elaborate explanation of the picture which caused the sensation, and he invited his patrons to come and inspect the work and purchase the catalogue, and to pass judgment concerning the controversy between himself and the Academy.

The example in the University Gallery by Boit, Queen Anne's enameller, represents Mrs. Fermor, wife of Mr. H. Fermor, of Tusmore.

Spencer, a gentleman's servant, who became a successful artist, and whose work in enamel is of extraordinary charm, is well represented by a signed portrait (79), but unfortunately one is not able to identify the sitter.

Spicer is also well represented by a charming portrait of a young man (83); and there are several works by Zincke (see 53) which are signed and dated, and therefore of peculiar interest to students who desire to identify his undoubted works from those of his pupils and followers who were copying his style.

The best example of the work of Zincke is a portrait of Catherine Shorter (64), the first wife of Sir Robert Walpole, Earl of Orford, and mother of Horace Walpole, from whose collection at Strawberry Hill this particular portrait came. It is described in the catalogue of the sale as amongst the contents of Strawberry Hill sold on the 10th of May, 1842, Lot 33, "an

equally beautiful enamel miniature by Zincke, 1735, of Catherine Shorter, first wife of Sir Robert Walpole, from the portrait by Sir Godfrey Kneller, in a fine gold frame set with enamel flowers." The miniature, the sale catalogue declares, was in Zincke's finest style, and had been engraved for the *Ædes Walpolianæ*. It was sold at the sale to a Mr. Smith for £30 9s., the companion portrait, which represents Sir Robert Walpole, set in a frame of oak leaves in enamel, having been bought by Lord Derby for £27 6s. It is in the collection at Knowsley. This is certainly the finest of the Zinckes, but there are at least three others signed in full.

By Bailey there is a portrait of Lady Nugent; by Haslam one of the Duke of Wellington; by Essex one of Queen Victoria; and by Henry Bone the Elder one of Burns (86) and one of the Prince Regent, after Mme. le Brun (87), the latter a portrait of unusually large size. Amongst the works of the younger Bone we must allude to his fine copy of Lord Spencer's portrait, by Mignard, of the Duchesse de Fontanges.

By the kindness of the authorities of the Museum, I am enabled to illustrate certain of the choicer examples in this section. They are well worth careful attention by any collector who is interested in the work of the English enamellers. Perhaps upon some future occasion reference may be made to the miniatures and plumbagoes contained in the same collection, which are equally deserving of attention.



(107) ALEXANDER POPE  
BY HENRY BONE THE YOUNGER

## NOTES AND QUERIES

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

MRS. BURROUGH (NO. 322).

SIR,—I shall be obliged for any information your readers may be able to give me in regard to a portrait in oils of *Mrs. Burrough, wife of the Rev. Humphrey Burrough, and mother of the Rev. Henry Burrough, LL.D.* The Rev. Henry Burrough, LL.D., who, in 1770, was Vicar of Wisbech, Rector of Gransden, and Prebendary of Peterborough, was Chaplain to Bishop Butts of Ely, who presented him to the living of Waterbeach, January 18th, 1745, and shortly afterwards to the perpetual curacy of Wilbaston and Haddenham, and the rectory of Little Gransden. Dr. Burrough resigned Waterbeach in 1749, and was promoted to the vicarage of Wisbech and to a stall in Peterborough Cathedral. He was also a J. P. for the Isle of Ely. I should like to know whether there are other portraits of this family in existence, and by whom painted. The photograph of the portrait in question does the painting no credit. The size of the picture is about 36 in. square.—OSCAR E. BROOKS.

COL. F. HALL (NO. 323).

SIR,—This portrait of Col. F. Hall, of Boston, born 1759, and who was in England 1796-7, is attributed to either Copley or Zoffany. The subject is represented as wearing a scarlet coat. I should be glad to receive any information about the painting.—N. CURTIS (New York).

CAPT. CHESTER REID (OCTOBER, 1919).

SIR,—Your issue of October, 1919, gives an inquiry for whereabouts of portrait of Capt. Chester Reid, U. S. Navy and designer of American Flag. I am pleased to state that same is in my possession. It is an oil painting and a spirited presentment of the gallant gentleman, and it is believed to be the only one extant. A print of same is in the possession of the New York Historical Society.

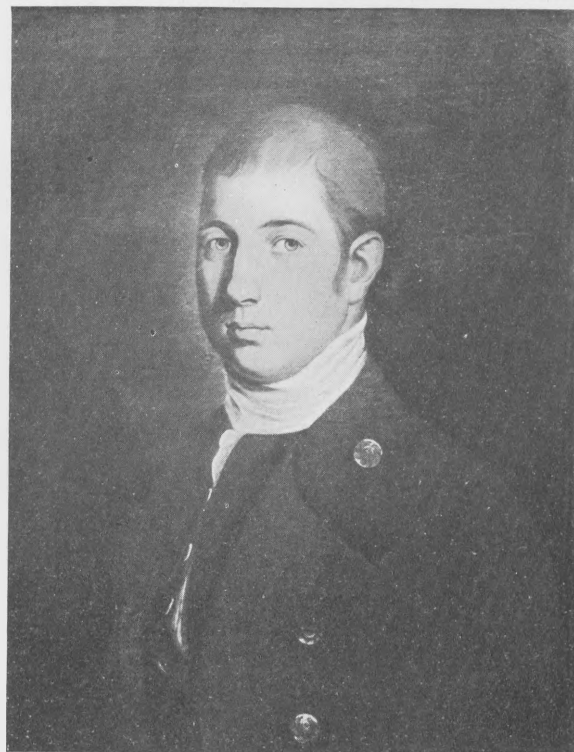
FRANCIS H. CLARKE.

UNIDENTIFIED PAINTING (NO. 306, AUGUST, 1919).

SIR,—As a student of Irish history, this picture at once suggests a representation of St. Patrick receiving a promise from God that Ireland would never depart from the Catholic Church. While only giving my opinion as to what the subject represents, I wish it to be understood that I do not enter into any religious, political, or technical controversy. Towards the end of the fifth century Patrick came to Ireland as a missionary. Towards the end of his life he went into retreat at Croagh Patrick (pronounced Crow Patrick), a bleak and barren mountain in County Mayo. He went to the summit and prayed and fasted for forty days; for this time he prayed for the one thing, that Ireland would never leave the Catholic Church. At the end of the time the Almighty sent the Angel Victor to tell him that his request was granted.—D. J. GLYNN.



(322) MRS. BURROUGH



(323) COL. F. HALL



FRETTED tables, intended for the display of small silver objects, of the kind illustrated here, were extensively made in the years from 1760 to 1770. They represent the uttermost refinement, or, rather, attenuation of construction in wood. While, however, they are pierced by the fretsaw to an extraordinary degree, they are still constructionally sound, but the delicacy of the fretwork renders such portions as the brackets uniting the legs to the framings of the top exceedingly liable to breakage. To avoid this tendency, these open frets are usually cut from three stout veneers laminated, that is, with the grain of the central thickness running at right angles to the other two. This middle veneer, therefore, shows as end-grained wood on the cut edges.

In this example, owned by Col. H. C. T. Littledale, of Cheltenham, the legs are jointed in an L-shaped lateral section, strengthened at the bottom by the moulded block feet. The fretted and shaped stretcher is also blocked in a similar manner at its intersections. Occasionally these silver tables were made with each side of the top cut to a serpentine form, the gallery frets bent to follow the shaping, and with legs formed of four clustered turned columns. The X-shaped stretchers were always a logical necessity in view of the inherent weakness of these tables. Their decorative value, with the play of light and shade consequent on the

extensive cutting away of the wood, is very great, and the rarity of fine examples, in an approximately perfect condition, adds to the esteem with which they are regarded by collectors of fine Chippendale furniture.—H. C.

THE Countess Thérèse de Caraman-Chimay kindly allows us to illustrate three Aztec terra-cottas discovered recently at Atzacapotzaleo, near Mexico City. No. 1 represents Xochipilli, god of flowers and fire. His headgear is adorned with flowers; a cord across his chest supports a cloak; the belt shows the signs standing for fire (upright bars) and the sun (cross).

No. 2 is a victim prepared for sacrifice; arms pinioned by a belt bearing the sun and fire glyphs. The revolting ceremony of cutting the heart out of the living offering is familiar to all. An even more ghastly practice was the flaying of the corpse, the skin of which was used as a ceremonial garment by the priest.

No. 3 represents the skin face which would be offered in the temple. Two fine basalt masks of a similar but more elaborate nature are preserved in the British Museum. The skin was eventually buried on the frontier as a talisman against invasion. Setting aside their hideous associations, these figures are of considerable interest, that of the victim being especially typical of the highly decorative Aztec art.



CHIPPENDALE FRETTED TABLE



AZTEC POTTERY FIGURES

WHEN turning over old books one occasionally lights upon fly-leaf inscriptions worth recording, as in the case of the royalist prisoners' reliques quoted by me previously (*THE CONNOISSEUR*, vol. liv., p. 40). More than a century later than these is the birth register of one Ann Simpson, which I chanced upon whilst examining a copy of *The Fables of Phædrus . . . . Render'd into Familiar English by Thomas Dyche* (London, 1712). The poetry is archaic, to say the least:—

Ann Simpson  
was born Nov. 22  
1760

God give her grãc  
Therin to look not to  
Look but understand  
For learing is bettr th  
House or land when  
House or land is gone  
And spent learning  
Is most excelent.

By adding "n" to "learing" and "an" to "th" in the fourth line (not to mention any other orthographical

defects), we have a piece of advice calculated to exercise a healthful influence on Miss Simpson's youthful mind.

Allied to the war-like notices inscribed by schoolboys in their lesson-books is the admonitory book-plate. A good example of the latter was brought to my notice a short time ago, and may be mentioned here for convenience, although not strictly in accordance with the title of this note:—

THIS BOOK  
belongs to  
Thomas Collier

If thou art borrowed by a friend,  
Right welcome shall he be,  
To read, to study, not to lend,  
But to return to me.

Not that imparted knowledge doth  
Diminish learning's store,  
But books I find, when often lent,  
Return to me no more.

Read Slowly, Pause Frequently,  
*Think Seriously,*  
RETURN QUICKLY,  
With the corners of the leaves not  
turned down.

CRITICUS.

## Notes

Scapa Flow as an Admiralty Roadstead a Century ago.  
 THAT there is nothing new under the sun, even in Lord

for reproduction. It will be noted that the chart was  
 published in 1812, and is taken from a survey made by



The  
**SOUTH ISLES of ORKNEY.**  
 to show the Situation and Extent of  
**SCAPA FLOW,**  
 as a PROPOSED ROADSTEAD for LINE of BATTLE SHIPS  
 most humbly Presented to  
 the R<sup>t</sup> Hon<sup>ble</sup> the LORDS COMMISSIONERS of the  
**ADMIRALTY**  
 by *Græme Spence,*  
 late Maritime Surveyor to their LORDSHIPS  
 1812

Fisher's idea of utilising Scapa Flow as a naval base, is shown by the accompanying chart of the harbour, the original of which was kindly lent us by a correspondent

Mr. Græme Spence, late Maritime Surveyor to the Lords Commissioners of the Admiralty, who shows how the Flow can be utilised as a roadstead for line of battle ships.



Doubtless copies of the chart and the suggestions were filed at the Admiralty, but whether they were re-discovered in recent years or altogether lost sight of is not recorded.

That the idea of the Admiralty utilising the Orkney Islands as a naval station was not altogether new in 1812, is shown by the Rev. Dr. Barry making a somewhat similar suggestion in his book on the islands, published in 1808. He urged that a large magazine should be formed there, protected by a squadron of ships to be stationed at the Orkneys during times of war. The project, however, was never carried out. Sir Walter Scott, visiting the locality in 1814, speaks only of a small garrison being maintained at Lerwick, in the Shetland Isles, the Orkneys being apparently left quite unprotected, so that the vessel on which he travelled was exposed to some slight danger of being captured by an American privateer. Sir Walter was so impressed with the Orkneys that he laid the scene of *The Pirate* there, and placed the capture of Cleveland's vessel just to the west of Scapa Flow, in one of the channels connecting it with the Atlantic.

THIS splendid specimen of the ancient goldsmith's art was found on March 1st, 1917, by Lieut.-Commander A. S. D. George, R.N., during excavations in the island of Imbros for the foundation of an obelisk to the memory of officers and men who perished in the bombardment. Competent authorities state that the cup, which was enclosed in a red earthenware jar, belongs to the late Mycenaean period, being no later than about 1200 B.C. It is fashioned from fine gold hammered out of a single sheet, cylindrical, with receding base forming a slight circular foot with a depressed ring round the underside. The top edge is turned over, forming a flat, narrow rim. The sides are decorated with repoussé double lines, forming four squares, at the base of which the lines break, turning downwards at right angles to the foot. The measurements are: height, 4 $\frac{3}{8}$  inches; rim, 2 $\frac{3}{8}$  inches diameter; foot, 1 $\frac{1}{8}$  inches diameter; whilst the weight is 7 oz. 278 grains, with part of the jar in which it was found. For permission to reproduce this remarkable relic we are indebted to Mr. A. Durancé George.



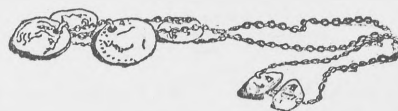
GOLD MYCENÆAN CUP

Restoration Extraordinary: The Romance of a Country Sale

A RELATIVE, familiar with my failing, has enabled me to obtain particulars of a most interesting scrap of "ker-nooze." In order to preserve the climax, the facts must be taken in progressive order, and are briefly as follows:—During last July a sale was held at the Centre Cliff Hotel, Southwold, which ceases to exist. The old building, which had been added to, was once the headquarters of the Sherriff family, and Agnes Strickland was an "intime" thereof. Amongst the company at the sale was Mr. Erasmus Fox, a Sussex gentleman, whose attention was arrested by a miscellaneous lot, consisting of two small paper packets; the one, a "piece of wool from Botany Bay," supposed locally to have some connection with the notorious Margaret Catchpole; the other, a "piece of cap worn by Archbishop Laud at his execution." More from a spirit of bravado than for any other reason, Mr. Fox purchased the lot for one shilling, and, having a brother at St. John's

College, Oxford, sent the second packet to him as a joke. The piece of material contained in it was about the size of a little finger-nail, faded crimson in colour, and some sort of poplin or similar stuff in nature. Now, as every Oxonian knows, St. John's possesses intimate relations with Laud, whose remains lie buried in the chapel, and certain of whose relics, including the cap, are preserved in the library. As any other sensible man would have done, the Rev. Gilbert Fox hastened to compare his fragment with the cap, and found that it matched both in colour and material. Enquiries elicited the fact that, in 1824, some vandal cut a piece out of the cap, which has been preserved in a locked glass case since the following year. There appears to be no doubt that Mr. Fox's fragment is a portion of the missing piece. After the sale, he could have resold the lot many times over, but was wise in his generation. For some reason or another, Southwold associates Agnes Strickland with the matter, but one would hardly attribute such an act to the hand of the clever historian herself.

I believe (and hope) that the newly recovered fragment is now restored to the college, whilst my thanks are due to all concerned for imparting such a piquant piece of news.—F. GORDON ROE.





ON November 6th and 7th the eyes of the entire art world were centred upon the dispersal of the residue of the Hamilton Palace pictures at Messrs. Christie's. The original Hamilton Palace sale, also held at the King Street rooms, occupied seventeen days in the season of 1882, when the then prodigious total of £397,562 was realised. Had it been postponed until the present time, this amount would probably have been increased tenfold. At the time it was considered that the Palace had been pretty well swept clean of its valuables, the family portraits, then withheld, at that time hardly ranking as works of primary importance. Thus in the same year, while Edwin Long's now almost forgotten *Babylonian Marriage Market* sold for £6,615, Romney's superb *Miss B. Ramus, afterwards Lady Day*, made only £1,386, and Gainsborough's *Miss Cholmley* £1,123. Tastes have changed, however, and the family portraits and other pictures not thought worthy of inclusion in the 1882 sale now realised no less than £174,430. A single item, the picture of *The Misses Beckford when Children*, 60 in. by 47½ in., by George Romney, made no less than £54,600 of this—a prodigious price, constituting several records. It is the largest amount realised by a picture actually sold at public auction in England, and the largest amount known to have been given for a Romney. This was the more wonderful, as, though a pretty work, painted with pleasing ease and freedom, it was by no means a masterpiece of the artist, being badly composed, and having a rather confused and meaningless background. Several of the other portraits in the collection were finer works of art, and one can only regard the price paid for it as an eccentricity inspired by circumstances unknown to the public, and no more to be regarded as forming a permanent standard of value than the sale of Long's *Marriage Market* for £6,615 in 1882.

There were three other portraits by Romney in the collection: *Alderman William Beckford*, the founder of Fonthill, 95 in. by 57 in., £13,125; *Alderman William Beckford in Lord Mayor's Robes*, 112 in. by 74 in., £546; and *William Beckford (son of the Alderman, and author of "Vathek") as a boy*, 64 in. by 52 in., £16,800. One of the most important canvases in the collection, by Sir Joshua Reynolds, was a superb *Portrait of the Hon. Mrs. Peter Beckford, née Maria Hamilton*, painted in

1782, 94 in. by 58 in., which was knocked down for £7,140. From the same brush were also portraits of *Elizabeth Gunning* (one of the "beautiful Misses Gunning," who created such a furore in eighteenth-century society), married (1st) James, 6th Duke of Hamilton, and (2nd) John, 5th Duke of Argyll, painted in 1758-64, 93 in. by 57 in., £7,350; *Alexander, 10th Duke of Hamilton, as a boy*, 1782, 26 in. by 20½ in., £13,125; and *William Beckford*, 27 in. by 21 in., £7,140.

Raeburn was manifested in likenesses of *Alexander, 10th Duke of Hamilton, with his favourite Arabian horse*, 98 in. by 72 in., £3,465; *William, 11th Duke, as a child*, 35 in. by 27 in., £9,450; and *Douglas, 8th Duke*, 29 in. by 23½ in., £6,300. £2,520 secured Rubens's *Daniel in the Den of Lions*, 91 in. by 130 in., which was presented by Sir Dudley Carleton to Charles I.; whilst £787 10s. procured his *Loves of the Centaurs*, panel, 19½ in. by 29 in. Van Dyck's portrait of *William Fielding, 1st Earl of Denbigh, father-in-law of the 1st Duke of Hamilton*, 96 in. by 57½ in., ran up to £6,615. Other lots comprised a *Portrait of the Artist*, by J. B. Chardin, 1775, 23½ in. by 19½ in., £924; *A Racecourse in France, with portraits of the French Royal Family standing near the grand-stand*, by Dampierre, 1784, 30½ in. by 41 in., £378; a pair of *Carel de Vooght and his wife*, panels, 28 in. by 23½ in., £735; *Lord John Hamilton, 1st Marquess*, by Marc Gheeraerts, 78 in. by 49 in., £1,785; *A Woody Stream*, by T. Gainsborough, 30 in. by 27 in., £2,940; *The Countess of Coventry, née Maria Gunning*, by Gavin Hamilton, 87 in. by 51 in., £546; *Lady Harriet Stewart*, by the same, 25½ in. by 20 in., £651; *Courtship and Reconciliation*, a pair, by Hogarth, 14 in. by 17½ in., £441; *Altar-piece*, by Girolamo dai Libri, arched top, about 15 ft. by 6 ft., £2,730; *Interior with Figures*, by P. Neefs and G. Cocques (signed "Peeter Neeffs, 1650"), 32 in. by 47 in., £1,102; *Douglas, 8th Duke of Hamilton, John Moore, M. D., and his son* (afterwards the hero of Corunna), signed and dated "Preud'honie de Neuchâtel pinxit à Jeneve en 1774," 37½ in. by 29 in., £315; *The Bath and The Toilet*, by J. B. Pater, 13½ in. by 17½ in., £252 apiece; *James, 2nd Marquess of Hamilton*, by P. Van Somer, 83 in. by 53½ in., £798; *Lady Elizabeth Gordon, mother of William Beckford*, by Benjamin West, 58½ in. by 45½ in., £147; *Peter Beckford*, by the same, 1797, £325; and *A Gentleman, said to be*

## The Connoisseur

*Henry Stuart, Earl of Darnley*, by Zuccherò, 1610, 83 in. by 50½ in., £735. £330 15s. was paid for *The Declaration*, by R. P. Bonington, 13½ in. by 10½ in.; and £230 15s. for *Benevolence*, by A. Tidemand, 1852, 23½ in. by 20½ in.

Captain B. C. Vernon-Wentworth's pictures came up at King Street on November 13th, when a sensation was caused by a composition of *St. Eustace*, by Carpaccio, running up to £33,600. By Hans Eworth, a *Portrait of Lady Eleanor Brandon*, 1560, panel, 39 in. by 23½ in., made £1,632 10s.; *A Lady of the Wentworth Family*, 1563, panel, 57½ in. by 31 in., £525; and *A Lady in Embroidered Black Dress*, 1565, panel, 20 in. by 15½ in., £273. *A Family Group*, by G. Van den Eeckhout, panel, 38½ in. by 48½ in., realised £525; *Portrait of a Cavalier in Armour*, by Rubens, 46½ in. by 40½ in., £1,575; and *Edward Wortley Montagu, in Eastern Costume*, by G. Romney, 50 in. by 39½ in., £105. Scenes by S. Scott varied between £420 for a "Westminster," 31 in. by 59 in., and £126 for a view of the Thames at the same, 20½ in. by 58 in. Sir J. Reynolds's *Lady Ann Campbell, Countess of Stafford*, 29 in. by 24½ in. (engraved by J. McArdell), found a purchaser at £1,680. Later in the month the late Earl Brassey's drawings, *Sunset off Scarborough*, by Copley Fielding, 1831, 22 in. by 31 in., £1,176, and *George IV. embarking for Scotland at Greenwich*, by David Cox, 27½ in. by 43 in., £651, were notable; to them must be added the late Mrs. E. J. Platt's *Gathering Buttercups*, by Birket Foster, 30½ in. by 26½ in. £1,050.

THE print market has reopened with many fine properties. Messrs. Puttick & Simpson secured £346 10s. for a pair of mezzotints, in colours, *The 1st of September—Morning and Evening*, by W. Ward, after G. Morland. Although cut close, a pair, in colours, of *Dancing Dogs and Guinea-pigs*, by T. Gaugain, after the same, made £136 10s., whilst a similarly treated *Visit to the Child at Nurse*, in colours, by W. Ward, after the same, went for £57 15s. Also by W. Ward, after Morland, *Selling Rabbits* fetched £105; *The Coquette at her Toilet*, £63; and *Blind Man's Buff*, £31 10s. All the three were printed in colours, and the two last were cut. By W. Ward, after W. R. Bigg, a pair in colours, with large margins, of *The Truants* and *The Romps*, totalled £525; whilst £199 10s. secured *The Rapacious Steward*, and companion, in colours, by H. Gillbank, after the same. £84 procured *Venus attired by the Graces*, by Bartolozzi, after Kauffman, proof before letters, oval, in red; £63 a first state of the mezzotint *Anne, Duchess of Cumberland*, by J. Watson, after Reynolds; and £50 8s. *Cupid Asleep*, by W. Nutter, after Westall, oval, in colours.

Sotheby's etching sales are as much in demand as ever. By A. Zorn, an impression of *Maja* realised £265, *Val-kulla*, £96; by Whistler, *The Little Mast* (W. 151), with butterfly monogram in pencil, £180. Amongst the prints may be noted such items as *Fox Hunting*, by E. Bell, after G. Morland, set of four, two being in open-letter proof state, £165; another set, £225; *Fox Hunters' Meeting*, and three companion aquatints, in colours, by C. Hunt, after J. Pollard, £176; *Le Baiser Envoyé*, by

C. Turner, after Greuze, slight margins, £62; another, no margins, £20; *Innocent Mischief and Innocent Revenge*, by C. Josi, after R. Westall, £92; *Shepherds Reposing*, by W. Bond, after Morland, printed in colours, £40; and a set of forty-eight woodcuts by Dürer (described by him as *Die grossen Bucher*), Nuremberg, 1511, in original vellum binding, £410.

At Christie's, on November 25th, £94 10s. was bid for *Sophia Western*, by J. R. Smith, after Hoppner; and of plates by W. Ward, after J. Ward, a proof before letters of *Gleaners*, with engraver's writing, title, and autograph of the engraver, and *Harvesters*, made £44 2s.; *The Nursery Maid*, first state, before title was altered to *The Compassionate Children*, £50 8s.; and *The Mouse's Petition*, title in engraver's writing, £52 10s. By W. Ward, after Morland, a pair of *The Thatcher* and *The Warrener* made £77 14s.; and a pair of open-letter proofs of *The Farm-yard* and *The Farmer's Stable*, £70 7s. Printed in colours, after Morland, *The Farmer's Visit* and *The Visit Returned*, by Bond and Nutter, made £110 5s.; *Innocence Alarm'd*, by R. Smith, £714; *The Sportsman's Return*, by W. Ward, £315; *Paying the Hostler*, by S. W. Reynolds, £714; *The Industrious Cottager* and *The Idle Laundress*, by W. Blake, £102 18s.; *First of September*, by W. Ward, £168; *The Farm-yard*, by the same, £210; *The Shepherd's Meal*, by J. R. Smith, £210. Also in colours, *The Earl of Mulgrave*, by S. W. Reynolds, after Hoppner, fetched £115 10s.; *The French Dressing Room*, by P. W. Tomkins, after C. Ansell, £152 5s.; and three coloured aquatints by Rowlandson, *Eton*, *Windsor Forest*, and *Maidenhead Thicket*, £168; *Mrs. Q.*, by W. Blake, after Huet Villiers, £120 15s.; *Saturday Morning* and *Saturday Evening*, by Nutter, after Bigg, £399; and *Mamma at Romps* and *The Darling Dancing*, by S. Freeman, after Buck, £157 10s. Amongst the sporting aquatints in colours, sets of four each, *Fox Hunting*, by C. Bentley, after H. Alken, sold for £141 15s.; *The Aylesbury Grand Steeplechase*, by J. Harris, after Pollard, £315; and *The Celebrated Fox Hunt*, by R. Havell, after the same, £241 10s.

THE furniture boom, which was such a striking feature of last season's sales, shows no signs of dying out either in town or country. At Swillington House, near Leeds, Messrs. Bartle & Son secured nearly £1,021 for a set of ten Chippendale chairs with two stools en suite. French furniture in many cases surpassed the 1,000-guinea standard at Ruxley Lodge, Claygate (Messrs. Castiglione & Scott), whilst Messrs. Knight, Frank & Rutley have scored a trail of eminently successful auctions both at their Hanover Square galleries and at numerous country seats, including Thursford Hall, Norfolk, with its fine Elizabethan panelling. Messrs. Puttick and Simpson, in addition to many other items, obtained £1,575 for a Chippendale suite of 17 pieces, and £263 10s. for a mahogany bedstead of the same period, all from Felbrigg Hall, Norfolk. Messrs. Sotheby, Wilkinson and Hodge, and Messrs. Robinson, Harding & Fisher, have also made contributions to the list of furniture sales; and to Messrs. Giddy & Giddy fell the interesting task of

## In the Sale Room

dispersing the late Sir E. Poynter's lares, amongst which a Chippendale settee rose to £570. One of the most important features of the November sales was the offering of the late Duke of Hamilton's furniture at Christie's. As usual, Chippendale was well to the fore. Amongst other items, a pair of writing tables, 64 in. wide, fetched £1,837; pair of card-tables, 36 in. wide, £483; and 17 chairs, £1,207 10s. £651 was paid for a side-table, by Kent, 5 ft. 8 in. wide; and £1,050 and £1,680 respectively for suites of Queen Anne furniture, the former in walnut, 13 pieces, the latter in gilt, 22 pieces. A Louis XVI. ormolu inkstand, 11½ in. wide, made £1,071, and three ormolu candelabra of the same period, 16¼ in. high, £1,417. Later in the month, a Chippendale mahogany cabinet, from another source, 7 ft. 4 in. high, reached £1,071; a Sheraton satinwood cabinet from Strawberry Hill, 7 ft. 6 in. high, £504; and a pair of James II. walnut arm-chairs, with cane-work seats and backs, £504. Capt. B. C. Vernon-Wentworth's property found ready buyers. Without mentioning more of the Chippendale than the mahogany fire-screen, which went for £420, note must be made of a George I. suite, 17 pieces, £399; five Queen Anne arm-chairs, £2,016; a Louis XV. oblong Boule writing-table, 4 ft. wide, £819; and a Louis XV. suite, seven pieces, £4,620. In addition to these amounts, several thousand pounds more were brought in by tapestries.

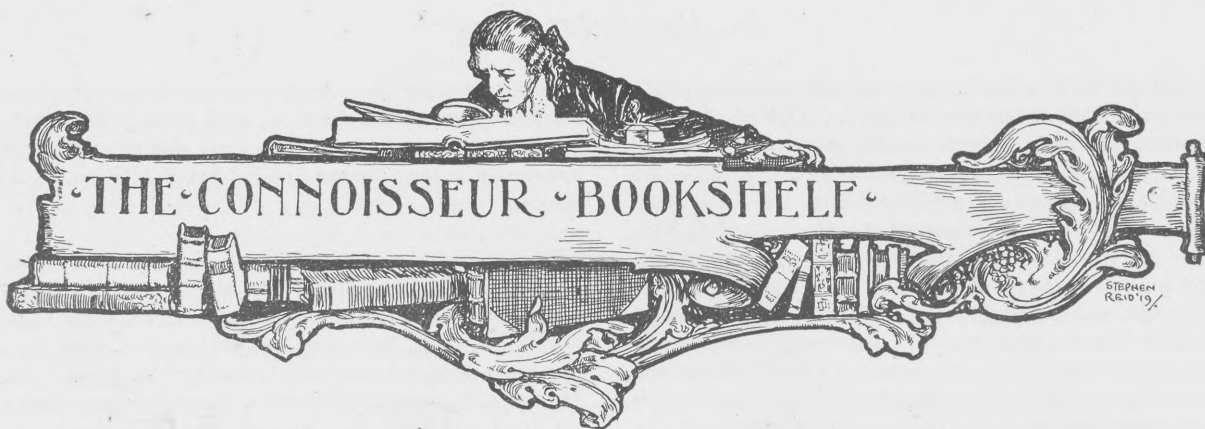
THE Hamilton treasures did not include more than a few ceramics. The most noticeable item was a part of an old Worcester dessert service, comprising some twelve pieces, which cost the new purchaser £556 10s. Visitors to Christie's during November found an interesting series of majolica, from the Baron Gustave de Rothschild's cabinets, including two Sienna dishes, both about 12 in. diam., £3,150; a Gubbio dish, with the Medici arms, 9¼ in. diam., £714; a Caffagiolo dish, 11 in. diam., £756; and a pair of Faenza bottles, 16 in. high, £651. From the same collection came a Hispano-Mauro tazza, with the arms of France, 7½ in. high, 6¼ in. diam., £546; and several Limoges enamels, including a set of four plates by Jean Courtois, 7½ in. diam., £3,990, and an oval dish by Leonard Limousin, 1567, 18 in. by 14¼ in., £1,837. A

Chinese porcelain tazza bearing a fifteenth-century date-mark, but probably of the Kang-H'si period, 3¼ in. high, 3 in. diam., fetched £89 at Sotheby's. A similar example was shown at the Chinese Applied Art Exhibition, Manchester, 1913.

TWO of Messrs. Sotheby's glass sales have netted more than £7,730 between them. At one of these £100 was paid for a pair of candlesticks, *circa* 1700, 7 in. high, and a wine-glass, 6 in. high, on a rare stem of mixed twist surrounded by blue spiral, £78. Mr. J. H. Edward's collection in November contributed £2,187 9s. (for 380 lots) towards the above total, and included £83 for a Murano sixteenth-century painted bottle, supposed to have been given to the daughter of Veneziano Pasqualino by a descendant of Doge Ziani.

SIR Francis Newdigate-Newdegate's important centre-piece by Paul Lamerie, 1743, since presented to the Victoria and Albert Museum, was sold at Sotheby's for £2,974 13s. 9d. on October 31st last. This piece, which weighs 208 oz. 15 dwt., is engraved with armorials and the legend, "The Gift of ye Rt. Honble. Sophia, Baroness Lempster, to Sr. Roger and Lady Newdigate, A.D. 1743." On the previous day, Baron Trenck's pewter cup, illustrated in *THE CONNOISSEUR*, vol. x., p. 222, realised £31. Messrs. Debenham Storr and Messrs. Knight, Frank & Rutley also dispersed interesting collections; whilst at Christie's during November the Hamilton silver included a French early sixteenth-century casket (maker's mark a crowned fleur-de-lys with cross below), said to have conveyed the letters between Mary Queen of Scots and Bothwell, which made £2,835; a French Empire service, signed "Biennais Orf<sup>e</sup> de S. M<sup>te</sup> L'Empereur et Roi," 16 pieces, £2,400; a pair of tazze by Van Vianen of Utrecht, 1627, 6¼ in. high (41 oz. 17 dwt.), £800; and a rosewater ewer and dish by Louis Renard, Paris, 1738 (77 oz. 10 dwt.), £720. Amongst Capt. Vernon-Wentworth's silver, an Augsburg seveneenth-century table (maker's mark H.P.S. in a circle), 32 in. high, the top 41½ in. by 29½ in., secured £997 10s.; a ditto mirror (maker's mark N.B.), 6 ft. high, 4 ft. wide, £819; and a ditto pair of torchères, 44½ in. high, £693.





THE two volumes of historical portraits chosen for reproduction by Mr. Emery Walker and prefaced with an instructive and well-written introduction by Mr. C. F. Bell form the sequel to two earlier volumes, which carried the record up to the end of the seventeenth century. The present pair respectively cover the eighteenth century and the first half of the nineteenth century. Each volume contains between one hundred and one hundred and fifty portraits of distinguished persons, occupying about sixty quarto pages, nearly as large as a leaf in THE CONNOISSEUR. Many of the reproductions form full-page plates, and the smallest (of which four go to a page) are a fair size. When it is added that these illustrations are of a high and consistent level, and that they are accompanied by concise and interesting biographies, in some cases extending over several pages, written by Mr. C. R. L. Fletcher, it will be at once seen what a valuable biographical record the volumes form. From an artistic standpoint one would be disposed to rate them even higher. The portraits have generally been selected with excellent judgment, and though one might have wished that a larger proportion of works from private and not easily accessible collections had been included, one could hardly hope to obtain a more representative selection of illustrations of the work of the best English portraitists during the periods covered. Certainly taking into account the remarkably low prices at which the volumes are issued, one could not recommend a better investment to anyone seriously interested in British art or history. As Mr. Bell justly points out, the early part of the eighteenth century was a period of quiescence in English portraiture; Kneller remained undisputed master in this form of art to his death in 1723, and his traditions dominated the fashionable English portraitists until the return of Sir Joshua Reynolds from Italy in 1752. One would not, however, set down the last thirty years of this as totally devoid of artistic interest. Hogarth produced several portraits marked by strong naturalistic feeling, and Hudson in a few of his works showed an originality of conception and treatment that makes one suspect that his usual mannered style resulted less from a lack of talent than through the

**"Historical Portraits." Vol. III., 1700-1800**  
**Vol. IV., 1800-1850. The Portraits chosen by Emery Walker, with "Lives" by C. R. L. Fletcher, and Introduction by C. F. Bell (Humphrey Milford 12s. 6d. per vol.)**

over great demand for his pictures. Ramsay, who became court painter to George III. soon after the latter's accession, introduced a French lightness and elegance into his art, but, allowing his talents to be diverted into literary and social activities, failed to fulfil the promise of his early work. The stage was thus left clear for Reynolds, who may be said to have dominated British portraiture until his death, his great rival, Gainsborough, achieving popularity with the fashionable world, but failing to secure a following among artists. Mr. Bell sets down Reynolds's dictatorship as largely owing to his official position as President of the Royal Academy, given him "on account of his personal character, rather than of his distinction as a painter." One would feel disposed to challenge both these statements. At the time the Academy was founded, Reynolds was practically without a serious rival as an artist. Hudson and Ramsay, his earlier competitors, had both been hopelessly distanced; West was too recent an aspirant to public fame to be seriously considered; and Gainsborough, his equal in genius, had not yet entered the London arena. The acceptance of the presidency added nothing to Reynolds's standing in the art world; he was the only painter of genius among the original foundation members, and the Academy may be said to have rooted itself in the shelter of his laurels. That the influence of the Academy was not rated very highly in artistic circles is shown by the facts that Romney declined to join it, Gainsborough and Wright of Derby both resigned membership, and Stubbs declined to receive full membership when he heard that he would have to give a diploma picture to secure it.

IN his book on *William Blake the Man*, Mr. Charles Gardner traces the mental and spiritual growth of the poet-painter, producing a coherent and plausible picture of his life and teaching. Like most visionaries, Blake was little susceptible to the ideas of the people with whom he came into immediate contact, and one may say that, on the whole, he was peculiarly fortunate in his early surroundings, inasmuch as they all tended to assist in the development of the true bent of his genius. His father failed to comprehend his son's gifts; but he was not unsympathetic, and by apprenticing the lad to James Basire, the antiquarian engraver, probably secured for him the best training that

**"William Blake the Man," by Charles Gardner (J. M. Dent and Sons, Ltd. 10s. 6d. net)**

## The Connoisseur Bookshelf

exceptionally good idea of the celebrated buildings and pictures of the period, and many portraits of contemporary historical personages have been included. Altogether it is a masterly digest of an exceptionally interesting period, and could only have been made by a writer who, like Mr. Cotterill, has not only a deep and wide knowledge of his subject, but the power of expressing it in vivid and picturesque English.

MOST of Mr. A. Clutton-Brock's *Essays on Art* originally appeared in *The Times Literary Supplement*, but

**"Essays on Art,"**  
by A. Clutton-  
Brock  
(Methuen & Co.,  
Ltd. 5s. net)

they are well worth reissuing in a more permanent form, as indeed are nearly all the journalistic contributions of this well-known writer. He is among the comparative few who see beneath the surface, and have the gift of presenting weighty thought in light and elegant form. Whether he furnishes a clue to the enigma of Leonardo's career and work, gives an illuminative criticism on the art of Nicholas Poussin, or writes of the inward significance of Mozart's *Magic Flute*, he is always original and always interesting. The essays on the philosophy and significance of art and its relations with craftsmanship and commerce are even more weighty in substance, and not less fascinating in form. The volume is not a very lengthy one, but it deserves to be read and re-read, and many readers, when once they have taken it up, will find themselves, like the present critic, unable to lay it down without finishing it.

FEW of Mr. Arthur Rackham's works have been more consistently impressed with charm and beauty than his

**"Some British  
Ballads,"** illus-  
trated by Arthur  
Rackham  
(Constable & Co.  
16s. net)

illustrations in colour to *Some British Ballads*. In them he pictures a succession of fascinating heroines habited in quaint and picturesque costumes, amid surroundings which, though belonging to no definite place or period, are always appropriate and congruous. His heroes are hardly less charming than his heroines, and the scenes in which they are represented constitute a series of fascinating and delightful pictures. One would single out for special mention "Burd Isbel being wakened out of her sleep in a big old four-poster bed by the quaint apparition of Billy Blind"; "Earl Mar's daughter being carried through the air by a flight of storks and swans"; "The Earl's Ladie and the Gypsies"; and "The Lady and the Gardener"; for in these there is no note of tragedy to be sounded, and the reader can enjoy the light and delicate beauty of the representations without a feeling of incongruity. But in the more tragic scenes Mr. Rackham is less successful, his joyous and exhilarating brushwork being ill-fitted to present the grim ruthlessness of feeling and action dominating so many of the older ballads. Perhaps he comes nearest it in "Get up and bar the door," which, though a piece of pure comedy presented with inimitable humour, presents a greater suggestion of tragedy in its dark and mysterious shadows and the fluent boldness of its handling

than almost any other drawing. Mr. Rackham, indeed, rises to grim comedy in his picture of "Yonge Andrew" stripping his lady-love under the mysterious moonlight, but there is little in the drawing to suggest to the reader the direful death of the lady which is to shortly ensue. Nevertheless, one must feel grateful to Mr. Rackham for having given us the prettiest picture book of the season. He has given beautiful colour and drawing and charming sentiment, and so he may be forgiven for not having fully suggested the pathos and tragedy of these old-world legends, the more so as there is enough grief in the world to-day without recalling into being the sorrows of the past. The ballads in the volume, while comprising many well-known favourites, also include many less familiar to the ordinary reader, equally worthy of preservation.

IT is not so many generations ago since London was a comparatively small city, surrounded by country suburbs,

**"Gardens of  
Celebrities and  
Celebrated  
Gardens in and  
around London,"**  
by Jessie Macgre-  
gor, with twenty  
Colour Plates  
and Pencil Draw-  
ings by the Author  
(Hutchinson &  
Co. 25s. net)

dotted over with numerous parks and large gardens. The increase of population has converted these suburbs into crowded urban districts; but here and there the old gardens still remain, encroached upon by masses of houses and surrounded by busy streets, but still retaining much of their old beauty, and even some of that delightful feeling of rural retirement which formerly distinguished them. Miss Jessie Macgregor gives us a delightful account of fourteen of the most interesting of these, illustrating their beauties with delicate and effective water-colour drawings and a few crayon sketches. She has selected her subjects from all quarters of the metropolis, though chiefly from the south and west, in which directions aristocratic London commenced its earliest overflow. Marlborough House and grounds forms the theme of a beautiful drawing, in which Wren's red-brick mansion makes an effective foil to the umbrageous greenery of the gardens. The more open and sunny grounds of Sion House are also effectively pictured; the Dutch garden at Holland House, glowing with colour; the more sedate glories of Lambeth and Fulham, and the picturesque surroundings of nearly a dozen other famous London mansions. Some of the gardens, such as the one attached to Carlyle's house in Cheyne Row, are of quite small dimensions, with little claim to horticultural beauty; but Miss Macgregor makes her drawings of them as artistically interesting and attractive as those of the more palatial establishments. Her accounts of the gardens and their associations are written with considerable literary charm, and form a fascinating series of papers to everyone interested in the political, social, and literary history of London.

**"Edward Wyndham Tennant,"** by Pamela Glenconner  
(John Lane. 21s. net)

THE great tragedy of the war was its sacrifice of youth, of lives rich with promise destined never to be fulfilled, of budding genius cut off before it had reached fruition.

## The Connoisseur

What poetry, art, and statesmanship that might have been, what unborn happiness, what greatness that might have overtopped humanity had it time to expand, lies buried in the battle-fields of France and Flanders, none can ever tell; but the memory of the fallen, if unknown to fame, will live undimmed in the hearts of thousands of fathers and mothers, some of whose proudest hopes have been brought to nought in the death of their sons. Such parents will find much to console them in the story of Edward Wyndham Tennant, by his mother, Lady Glenconner, for in his case the promise was so high that his early death on the field of battle appears to have been an exceptional sacrifice, and yet Lady Glenconner faces it with unflinching courage, confident that the sacrifice was not made in vain, and the gifts, graces, and affections, lost to this world, will not be wasted, but are destined to bloom to maturity in another sphere. The story is simply told, largely from the boy's own letters and compositions and the letters of his friends. Lady Glenconner herself writes with the frankness of a mother talking to an intimate friend, neither concealing her pride of her son nor his warm love and admiration for herself. There was a perfect intimacy between mother and son, and so in his letters we have a frank revelation of his thoughts and hopes, as well as his actions. Young Tennant was nineteen years and a few days old when he was killed at the battle of the Somme, September 22nd, 1916. He had already passed a year in training, and served another year at the front as second-lieutenant in the Grenadier Guards. Almost from an infant he had shown a remarkable poetical talent, beginning to make verses before he could read, and having to dictate his earlier productions because he did not know how to write them down. He cultivated this talent, and by the time of his death had produced some verses of remarkable promise, showing in his command of metre and rhythm, his choice of diction, and the spontaneity of his language, gifts which few of the greater poets had displayed to such an extent at so early an age. But, in spite of this talent, young Tennant remained thoroughly unsophisticated. Though the somewhat constraining atmosphere of a public school was not altogether congenial to his artistic nature, he earned golden opinions at West Downs, his first school, and at Winchester, to which he went later, taking a prominent position in school sports, and a foremost place in everything requiring literary ability. But his great assets were his charm of manner and his power of making and keeping friends. Probably when war broke out there was no one with a happier or brighter future to look forward to. He was only seventeen, older and more manly perhaps than most boys at that age, but under no necessity to join up, yet he went at once to finally pay the great sacrifice, before his years of full manhood had begun. His letters from the front make delightful reading. Unaffectedly written, always well expressed, with here and there a telling piece of description or poignant anecdote, they vividly picture the life of a second-lieutenant at the front—of the youngsters who ran greater risks than any other men, and suffered greater losses in proportion to their numbers. His last letter tells his thoughts before

going over the top. A manly letter, breathing a spirit of unostentatious piety and courage, and impressed in every line with his love for his mother, it is a type of thousands of such letters now cherished, and redolent with fragrant memories. The book contains many poems by young Tennant well worthy of appearing in future anthologies, but it will live as the record of a typical young Englishman, manly, generous, and gentle, a good sportsman in the best sense of the word. The war has deprived us of many such. God grant that there are others growing up to take their place.

MR. JOHN FINLEY was among those Americans who anticipated the entrance of their country into the war, by

**"A Pilgrim in Palestine after its Deliverance,"**  
by John Finley  
(Chapman & Hall. 10s. net)

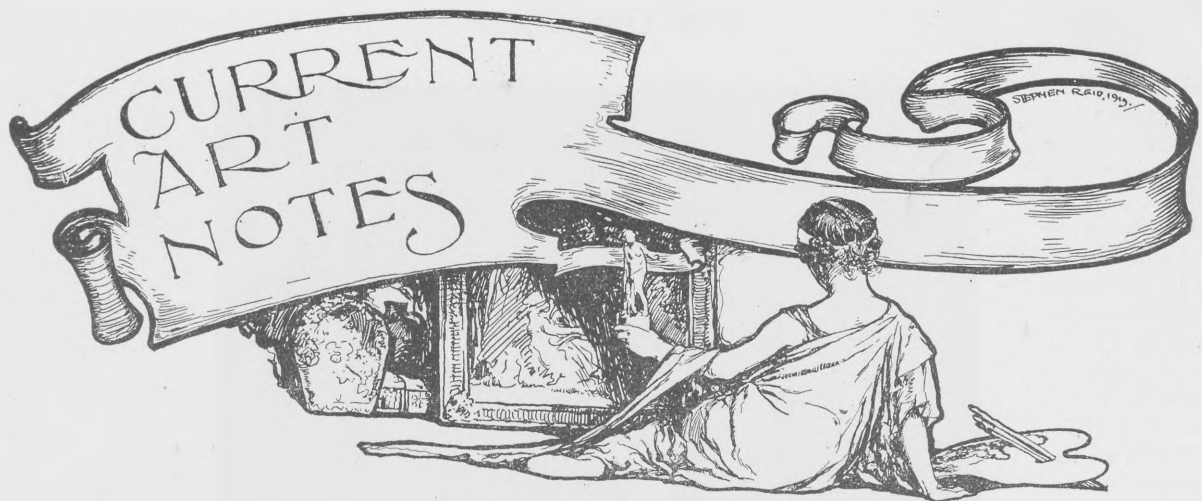
assisting the Allies from its commencement. His sphere of activity was in the Red Cross service in Palestine, and he describes his experiences with the British army from the point of view of a devout Bible student. Had Mr. Finley

been living seven hundred years ago, he would assuredly have accompanied Richard Cœur de Lion on his expedition to rescue the holy places, and he writes of Allenby's triumphant campaign with the enthusiasm of an early crusader. It is a theme, indeed, calculated to arouse enthusiasm, most of all in a man who, like the writer, combines with his keenly practical American outlook an under-current of mysticism, and sees in the freeing of Palestine the fulfilment of old-time prophecies and the dawning of a new and better era. Not all the prophecies are biblical. There is the Arab legend current throughout the East, "that not until the Nile flowed into Palestine would the Turk be driven out of Jerusalem," and, without conscious intent, the British army fulfils the saying by bringing with them the Nile waters flowing through twelve-inch pipes to supply their needs. Then there is the coincidence of Allenby's name with the two Arabic words "Allah," meaning God, and "Nebi," meaning prophet, so that the British general's name conveyed to Eastern ears the idea that he was the "prophet of God," the man divinely appointed to free the land, which he did by his crowning victory on the plain of Armageddon, the site of the crowning battle prophesied in Revelations. Mr. Finley's picture of the invading army is of a host of deliverers, doing knightly work with unassuming modesty, and bringing in their train railways, water conduits, food, and clothing free for all, so that the desert blossoms under their footprints and the desolate places are made glad. The illustrations are numerous and good.

THE committee of the Vasari Society has decided to resume the publication of their annual portfolio in 1920 if enough subscribers are forthcoming.

**The Vasari Society**

In the first ten years of the Society's work an annual portfolio was published, with an average of thirty reproductions, covering the fourteenth to the eighteenth centuries. The new series may be somewhat broader in scope in admitting the nineteenth century and allowing Old Masters to



AT the Grafton Galleries the Royal Societies of Portrait and Miniature Painters combined in a joint display, constituting the twenty-ninth annual exhibition of the former, and the twenty-fourth of the latter. The portrait painters were less attractive than usual, noteworthy pictures were few, and the large majority of the works shown were only of interest to the artists and their sitters. Probably the largest canvas there was that occupied with the group of *Old MacLachie, Mary Hamilton, and Mrs. Tate*, by Mr. William B. E. Ranken, which looked like a scene taken from one of Sir James Barrie's novels. The trio, clothed in their "blacks," relieved by a blue shirt worn by the man, and a blue apron on one of the women, were seated on a bench in the open, backed by a variegated patchwork of fields sloping up the side of a steep hill. Considerable skill was shown in composing the group into pictorial form, and weaving the crude blues and blacks into a colour-scheme that, if not actually attractive, was comparatively inoffensive; but one rather wondered why the artist had taken the trouble to do it. Objects ugly in themselves can only be rendered artistically beautiful through the introduction of lights and shadows modifying and disguising their original characteristics. Mr. Ranken had neglected to do this to a sufficient extent with regard to the costumes of his sitters, with the result that they looked nearly as uninteresting and unsightly as they would have done in nature. Modern costume is, indeed, a stumbling-block to artists. Some, like Mr. T. Blake Wirgman, in his pleasing portrait of *Mr. E. Tennyson Reed*, avoid depicting it in detail by concentrating all the light on the head of the sitter; while others, like the late Mr. Arthur Hacker, render it with conscientious fidelity, trusting that by deft arrangement of line and colour, and the softening graces of an atmospheric environment, they can disguise the ugliness of modern costume and render it wholly subordinate to the personality of the sitter. Mr. Hacker was most successful in doing this in his portrait of *Lord Harris*, a work which suffered from over-elaboration of extraneous detail, but was, nevertheless, a kindly and well-characterised likeness. Mr. J. J. Shannon was not at his best in either of his portraits of *Enid, Daughter*

of *Major Speed*, or *Lady Diana Duff-Cooper*, but the artist's feeling for style redeemed them from mediocrity, and rendered them among the most attractive works shown. Like Mr. Shannon, Mr. Fiddes Watt, in his portrait of *The Viscount Grey of Falloden*, appeared as a follower of eighteenth-century tradition, and produced a dignified, well-characterised, and picturesque likeness. Its only failing was an undue blackness of tone, which, whilst giving it the appearance to-day of an old master, will probably cause it to become an almost unintelligible mass of darkness in fifty years' time. Mr. Watt was, however, by no means alone in this failing, and the prevalent lack of colour in the exhibition caused one to look with gratitude at some of the works painted by artists not afraid of employing the full strength of their palettes. Mr. George Spencer Watson's portrait of *Miss Rachel Cook*, in a blue dress, with a goat, in a sunny garden—a highly finished and beautifully painted work—struck a joyous note of colour, forming a pleasing contrast to the tenebrous gloom of Mr. George Harcourt's portrait of *Sir Johnston Forbes-Robertson*. Mr. Harold Speed also introduced bright and well-harmonised colour in his attractive pictures of *Eve* and *Mrs. H. L. Bolton*; and Mr. G. Hall Neale had two sunny studies, fresh and redolent with open-air feeling.

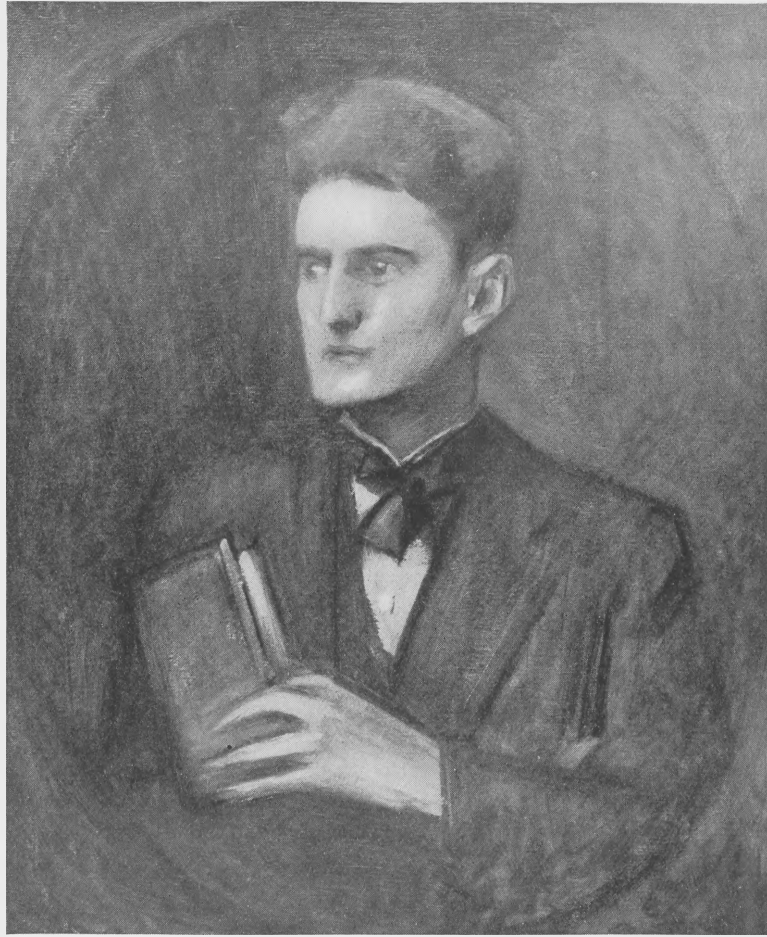
The artists in miniature suffered from none of the distaste for bright colour affected by the painters of the larger portraits. This was as it should be, for miniature tradition is associated with jewels and articles of adornment for personal wear, and some of the earliest and greatest English exponents of the art deliberately avoided the introduction of shadow as tending to dim the splendour of their work. What may be termed the orthodox forms of miniature work fully maintained the standard of previous years; while the examples in sculpture and other métiers were more interesting than usual, giving promise of a time when all the fine arts pertaining to painting, sculpture, and engraving will be represented at this Royal Academy in little. The President, Mr. Alyn Williams, after an absence of some years in America, was represented by several scholarly works. One of these, to which a peculiarly mournful interest attached, was a highly wrought portrait of the painter's own son, *The late Lieut. Donald Mattien Williams, 12th Royal Warwickshires*,



## The Connoisseur

killed in action in France, a well-characterised and sympathetic likeness. *Master Ian Macmartin* was an essay in the Downman manner—an effective style almost ignored by present-day artists. Mr. Williams had adopted his customary finished handling, producing a charming and effective study. His likeness of *Miss Mary Garden* was also a highly pleasing work, and in his delicately conceived *Psyche* he had one of the few representations of the undraped figure included in the exhibition. Miss Bess Norris's works, in their broad, sketchy hand-

ling, furnished a complete contrast to those of the President. The best of them was perhaps *The Old Modeller*, an admirable piece of character painting. Miss Chris Adams showed good colour in her picturesque drawing of a lady in *The Black Hat*; Mrs. Edith M. Hinchley had a pleasing portrait of *Miss Betty Stuart*; and Mrs. Lilian Price Hacker displayed a well-conceived picture entitled *The Lecture*, showing a mother with her little son, the two figures being well and naturally grouped, and realised with charm and animation. Mr. S. Arthur Lindsey was, as usual, represented by several astral portraits, noteworthy for their tonal qualities. His most pleasing example, however, was his *L'Amour Psychique*, a delicate dream-like vision in tender blues and greys. The little group of miniatures by Miss Nellie M. Hepburn Edmunds were all distinguished by free, yet finished, technique. Well drawn and modelled, and set down in effective and harmonious colour, her trio of girl portraits—*Eileen*, *Miss Judith Dobell*, and *Moira*—were characterised by feminine charm and grace and unaffected naturalness of pose and expression. A couple of studies of children, *Baby* and *A Portrait*, by Miss Hilda Joyce Pocock, were light and fresh in handling; *A Portrait* of a lady, by Mrs. A. E. Rosalie M. Emslie, was perhaps



UNFINISHED PORTRAIT OF F. GORDON ROE

BY THE LATE ARTHUR HACKER, R.A.

the best of half a dozen works, all dainty and marked by good colour; whilst other good work included examples by Miss Dora Webb, Miss Mary Pitts, Miss Carlotta Nowlan, and Miss Isabel Doulton. The diploma work of the late Miss Myra Luxmoore, *A Study*, showed the head of a man in sixteenth-century costume, crisply and firmly painted with an appreciative eye for the picturesque costume of the period. Several other sterling works testified to the ability of the artist, whose loss will be greatly felt by the Society. Among

other exhibits may be mentioned *A Quiet Corner*, a capital still-life study by Mrs. Emilie King; the *Full Moon*, a poetically treated effect by Mr. C. Saunders Spackman; Miss Blanche Gottschalk's strong and incisive *City by the Sea*; and Miss Edith Hindela Whitehead's portrait of the Countess Tolstoy. Mr. A. L. Pocock had several telling works in bronze, of which *Vanity*, a clever and well-modelled figure of an ape admiring itself in a looking-glass, was perhaps the most striking. Both this sculptor and Mr. Cecil Thomas contributed several interesting portrait busts and reliefs, and one of the latter by the last-named artist, a *Portrait panel: Lieut.-Col. J. Lloyd Jones, I.M.S.*, was accompanied by a small medal of the same theme. The juxtaposition of these two pieces was instructive, as showing the changes necessary to convert a good portrait into a piece of decoration.

THE loan exhibition on behalf of St. Dunstan's Home, held at Messrs. Agnew's galleries (43, Old Bond Street), worthily maintained the high traditions of the firm. Limited to examples of eighteenth-century art, it comprised twenty-five examples, not one of which was

## Current Art Notes

not a characteristic and well-preserved example of the master it represented. Of the four pictures by Sir Joshua Reynolds, three—*The Hon. Mrs. Theresa Parker*, *The Hon. Mrs. Edward Bouverie and Child* (1769), and *The Hon. Mary Monckton* (1777)—belonged to his middle period. The first-named was perhaps the least interesting. Though a fine piece of colour, it lacked the archness of *Miss Monckton* and the charming material sentiment of *The Hon. Mrs. Bouverie*. Finer than any of the trio was the famous picture of *Lady Catherine Pelham Clinton feeding chickens*, one of his finest representations of childhood, and displaying his brushwork and colour when his powers were nearing their zenith. Reynolds's great rival, Gainsborough, was seen to equal or even greater advantage. The full-length of *The Rev. Sir Henry Bate-Dudley* (1785-6) is unequivocally one of the painter's masterpieces, for, though allowing fewer opportunities for rich coloration than some of his portraits of ladies, its broad flowing handling and limpid tone marks it out as technically equal to anything he produced. The *Peter Auriol Drummond* was also a fine portrait, but stiffer; while *The Countess of Sussex and Lady Barbara Yelverton*, though a fascinating group, beautiful in colour and treatment, was hardly characterised by the same masterly brushwork. Hoppner was represented by *Arabella Diana, Duchess of Dorset*, a magnificent full-length, produced under the inspiration of Reynolds, and the three half-lengths of the sisters Selina, Judith, and Frances Beresford, works more modern in their feeling and showing Hoppner feeling his way as an original colourist. The full-length of *Lady Isabella Hamilton*, by Romney, exemplified his powers as a painter of feminine beauty, but was tighter in execution than his other two portraits, the half-lengths of *Henry Paulet St. John* and the head of *Lady Wray*. Other portraits included a demure likeness of *Peg Woffington* by Hogarth, Raeburn's manly *General Sir William Maxwell*, and an interesting full-length of *Lady Callender and her son, Mr. Kearnsley*, by J. L. Mosnier, a French portrait painter who fled to England at the time of the French Revolution. A little hard in handling and formal in composition, it was, nevertheless, a sterling piece of work, equal to anything but the very best that could be produced by English artists at the time it was painted (1796). Turner's *Ehrenbreitstein* (1835) and *The Eve of the Deluge* (1843) were both good examples of the master; and there was also an exceptionally fine George Vincent, *Driving the Flock; at St. Mary's, Beverley*, and an important Morland, *A Farmyard* (1792), which exemplified his facile and dexterous brushwork at his prime.

THE tragically sudden death of Mr. Arthur Hacker on November 12th, 1919, deprived English painting of a distinguished exponent who appeared to have many years of useful work still in front of him. He was born on September 25th, 1858. The son of Edward Hacker, a line engraver of considerable ability, he was fortunate in having his artistic proclivities recognised and his talent encouraged from an early age. After

The late Arthur Hacker, R.A. (1858-1919)

completing his ordinary education in England and France, young Hacker, when eighteen, obtained admission to the Royal Academy schools. Here he met Stanhope Forbes, Solomon J. Solomon, and other future celebrities. But the artistic reputation of the Academy schools, whether deservedly or not, was then somewhat under a cloud, and Hacker, after gaining a prize for a draped figure study, and exhibiting at Burlington House in 1878 and 1879, went on to Paris. In company with Stanhope Forbes he studied for the next two years at the atelier of M. Bonnat, and from there went travelling in Spain, Italy, Morocco, and Algiers, an expedition which greatly influenced his subsequent work. At first Hacker essayed domestic subjects and portraits, but his earliest triumphs were gained with pictures of the undraped figure. One of the best of these was the *Pelagia and Philammon*, shown at the Grosvenor Gallery in 1887; it was purchased by the Corporation of Liverpool. In 1890, with his *Vae Victis*, a picture of the sack of Morocco by the Almohades, he first introduced to the British public a large composition containing numerous nude figures treated with French frankness and precision of draughtsmanship and colour. In the following year he essayed a biblical subject with *Christ and the Magdalene*, but Hacker wanted the intensity of feeling necessary to produce a great work of religious art; and though a second religious theme, *The Annunciation*, painted in 1892, was purchased for the nation under the terms of the Chantrey Bequest, its appeal was more technical than emotional. Perhaps a more wholly satisfying work was the *Syrinx*, painted in the same year, and secured by the Manchester Corporation, which showed the artist's refined and scholarly treatment of the nude to great advantage.

These works were followed up in 1893 by *Circe*, perhaps the most popular picture of its year. Mr. Hacker's election to an associateship of the Royal Academy marked the official recognition of these achievements, but he did not attain full academic honours until 1910. The long interval of sixteen years saw the production of many important works, including some original and interesting experiments in colour; but it cannot be said that Mr. Hacker quite maintained his position as a popular favourite. He had advanced as far as he was able as an exponent of the nude, and the developments of his art in other directions, though frequently marked by a greater sense of colour and atmosphere and higher technical achievement, were less showy and not so superficially attractive. During his later years Mr. Hacker showed a wide versatility of theme and treatment. Like the majority of successful figure painters, he was compelled to devote much of his time to portraiture, and in this métier he may be said to have developed a distinctive style of his own. He had pronounced ideas that a portrait should be not merely a revelation of a sitter's personality, but should also afford clues as to his occupation and personal tastes. His portraits were thus biographical records as well as works of art. He, moreover, always set his sitters in an atmospheric environment, keeping their presentments well back on the canvases, as they would have appeared in nature, instead of forcing them forward. His

## The Connoisseur

works in this branch of art were sometimes over-wrought and contained too great a profusion of detail, a failing which may be set down to his good-natured tolerance of the whims of sitters, for where allowed a freer hand, his work was stronger and more simple. Among his best portraits were those of *Onslow Ford* (1894), *W. Goscombe John* (1904), *M. H. Spielmann* (1905), *The Artist's Mother* (1907), and *Sir Frank Short* (1918). More congenial to Mr. Hacker's own sympathies were perhaps his flower-pieces and pictures of London by night, themes affording scope for the use of the refined and delicate colour harmonies in which he delighted. One of the former, *A Wet Night at Piccadilly Circus*, represents him in the Diploma Gallery at Burlington House. A dexterous and certain craftsman, Mr. Hacker's work is more distinguished for its technical qualities than its imaginative power.

THE news of the death of Sir Guy Francis Laking evoked widespread sorrow, for few art experts were better known or liked, or commanded such universal respect. Born in 1875, Sir Guy was still a comparatively young man, and, until a few months ago, there seemed every probability that he had a long and useful career in front of him. He was a man of wide activities. Educated with the idea of becoming either an architect or artist, he early developed a highly cultivated taste for art and all forms of æsthetic antiques. This knowledge served him in good stead when he joined the firm of Messrs. Christie. Later on he became Director of the London Museum, and was largely instrumental in elevating that institution to a position of commanding interest among metropolitan institutions. He was a leading authority on arms and armour, on which he wrote several standard works while he was keeper of the King's armoury and of the armoury in the Wallis collection. His exertions in assisting to promote the Red Cross sales at Christie's during the war appear to have overtaxed his strength, and he became seriously ill. He had apparently recovered, but the work in connection with the re-opening of the London Museum seems to have been too great a tax on his energies, and brought about a relapse, to which he succumbed. Sir Guy was the eldest son and heir of the late Sir Francis Henry Laking, first baronet, whom he succeeded.

In past years Sir Guy was a contributor to THE CONNOISSEUR, and was associated with the editor in the formation of the Local War Museums Association. He wrote several important works dealing with the armour and furniture at Windsor Castle and the Sèvres porcelain at Buckingham Palace, and the armoury of the Knights of St. John, but his magnum opus, *A Record of European Armour and Arms through seven centuries*, is not yet published.

This is a comprehensive view of the history and evolution of arms, offensive and defensive, in the Middle Ages. It is shortly to be issued by Messrs. George Bell & Son, in five volumes, at £3 3s. per volume. It is much to be regretted, and indeed particularly sad,

that Sir Guy finished the labours and did not live to receive the praise due for this his crowning achievement.

MR. AUGUSTUS JOHN'S exhibition of etchings at the Chenil Gallery (King's Road, Chelsea) helps to define his position as one of the leading contemporary wielders of the needle. Many of the plates, indeed, including *The Mulatto*, *Percy Wyndham Lewis*, and *Jacob Epstein*, are marked by an astonishing vitality all their own; others, embracing the well-known *Annie with a Feather Hat*, *The Pheasant*, and *The Woman with a Curl and Black Feather Hat*, are strikingly suggestive of the magic hand of Rembrandt. These, to mention but a few, are so good in themselves that it must remain a matter for regret that Mr. John did not eliminate occasional excursions into the grotesque from the collection. Such a subject as *The Amorous Tramp*, for instance, is neither funny nor anything else, whereas many of the little nude compositions are too slight to hold the eye by their qualities alone. Setting these on one side, one sees in Mr. John an accomplished and facile etcher, who can do far better than waste his talents on the rather gross drawings shown in another room.

THE principal exhibit at last month's show at the Macrae Gallery (95, Regent Street, W. 1) was a clever impression of Peace Day celebrations by Miss V. Southby. Miss Wyn George contributed some decorative charcoal and chalk drawings of Eastern folk, and Mr. Alfred P. Simon a couple of well-coloured and composed fans.

THE search for simplicity, which in itself is an excellent and unassailable ideal, has caused the unwitting downfall of many professed impressionists. M. Henri Matisse's pictures at the Leicester Galleries (Leicester Square) help to prove the contention; they show that, despite the best intentions, simplicity can be caricatured. Placed in proper perspective, artistic chastity should consist in purity of line, form, colour, and composition. With a few exceptions in the first instance, one can hardly say that M. Matisse fulfils these requirements. His paintings can only be described as brutally careless in arrangement and execution; the majority might well have emanated from the hand of a child rather than from a painter of M. Matisse's experience. In its artistic sense, simplicity is understood to indicate the inclusion of essentials only, and not the omission of them.

M. Aristide Maillol, executant of the Cezanne memorial at Aix-en-Provence, is represented by a few drawings and (mainly terra-cotta) statuettes. The latter are frankly inspired by the figurines of Tanagra and Myrina, the group of "Les Deux Sœurs" being sufficiently imitative to abandon all claim to originality. It may be said of these statuettes that, if not always as graceful as might be desired, they are designed with an eye to pose and even movement, rendering them considerably attractive.



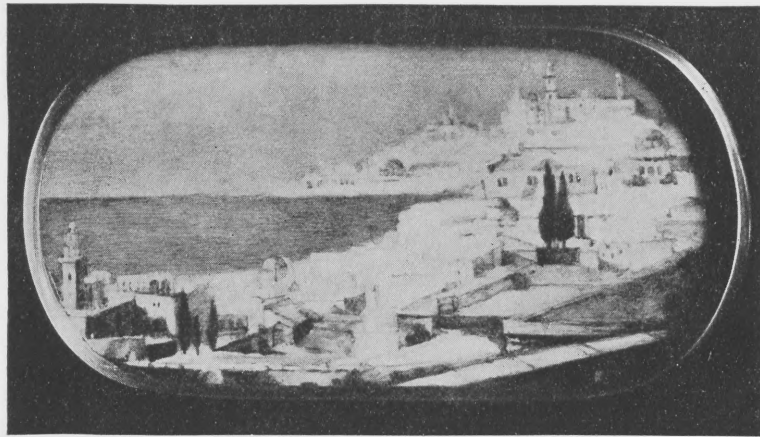
STUDY (DIPLOMA WORK)  
PRESENTED TO THE SOCIETY BY THE  
LATE MISS MYRA LUXMOORE, R.M.S.



MASTER IAN MACMARTIN  
BY ALYN WILLIAMS, P.R.M.S.

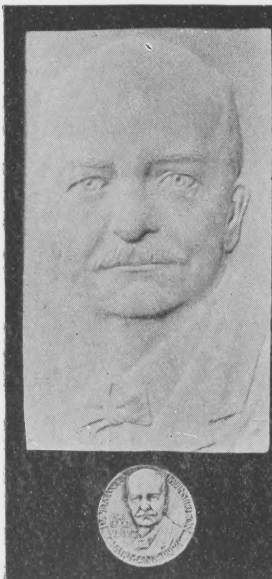


THE COUNTESS TOLSTOY  
BY MISS EDITH WHITEHEAD



THAT CITY BY THE SEA

BY MISS BLANCHE GOTTSCHALK, R.M.S.



PORTRAIT PANEL: LT.-COL.  
J. LLOYD JONES, I.M.S.  
BY CECIL THOMAS, R.M.S.



MOYRA, DAUGHTER OF MR. C. FOX DAVIES  
BY MISS NELLIE M. HEPBURN EDMUNDS,  
V.P., R.M.S.



VANITY  
BY ALFRED L. POCKOCK, R.M.S.

*Some Exhibits at the Royal Society of Miniature Painters' Exhibition*

## The Connoisseur

FLANDERS, seen in silhouette or beneath grey skies; Flanders, silent in the desolate aftermath of war;—such are the impressions conveyed to paper  
**Flanders, 1919** by Miss Emily M. Paterson, R.S.W., and exhibited at Thos. McLean's Galleries (7, Haymarket, S.W.1). The great feature of the collection, indeed, is the feeling of silence suggested by the artist. Out of nearly fifty water-colours there are probably not more than three or four in which the human figure appears, so stricken and desolate are the scenes depicted. As pictorial records these sketches will be referred to with great interest, but, technically considered, many of them are too loosely handled to be entirely convincing. The best of them, however, display more firmness and less tendency towards generalisation, among them being *Dereelicts at Poelcapelle*, in which the pathetic impotence of the wrecked cars by the roadside is fully realised by Miss Paterson.

THE propositions of the Arts League of Service are ambitious and irreproachable. It is desired "to further all forms of art as something that can be brought into our daily life and surroundings; to extend all such activities to the towns and villages; . . . to promote individual expression; . . . to bring together artists; to foster mutual understanding and collaboration." Nobody who deplores the gradual separation of art from utility will deny the importance of the programme, but many may question whether the league is setting to work in the most desirable way. Take, for instance, the "Exhibition of Practical Arts," held at the Twenty-one Gallery (Durham House Street), the main objection to which lay in the fact that perhaps the most important item was eminently unpractical. Mr. Edward Wadsworth's futurist "suggestion for a building" would hardly help the most accomplished artisan; as a rockery, however, it might prove interesting. Much the same may be said of a design on similar lines by another hand, in the adjoining room. Mr. Alan Durst is responsible for a dainty little ivory and ebony tea-caddy, Mr. Harold Squire for some hand-woven rugs following Persian types, whilst Miss Camilla Doyle makes a praiseworthy attempt to follow up the style of old painted furniture with a corner cupboard, which, unfortunately, fails in its details. Taken as a whole, however, it must be confessed that the league's list of workers requires revision.

AS noted in our November number, Mr. Romilly Fedden inaugurated his return to civil life with an exhibition of water-colours at Walker's Galleries  
**Drawings by Romilly Fedden** (118, New Bond Street). The general effect of the display was one of harmonious colour, encouraging the spectator in his analysis of Mr. Fedden's technique and handling, which is never too loose for the subjects he chooses to depict. These vary between lively Eastern bazaar scenes, clever little impressions of French fairs and markets, and some excellent moonlight effects, including *The Twilight Moon*, *Moonlight—Faouet*, *The Silence of Night*, and a beautiful little arabesque called *The Farm—Night*, any one of which

can hardly fail to charm the connoisseur of nocturnes. The latter, without mentioning many other daylight views, betray a power of observation and an appreciation of subtle effect all too often ignored by the latter-day saints of art.

The collection of drawings and etchings held in the adjoining galleries was something of a disappointment, since two of the more prominent artists were represented by rough sketches of no particular importance. In such case appeared Messrs. George Clausen and D. Y. Cameron, but, fortunately, Sir Frank Short was well to the fore with a number of characteristically beautiful drawings, etchings, mezzotints, and aquatints. Other etcher-exhibitors included Messrs. Martin Hardie, Leonard Squirrel, and Renoudart. A clever little drawing of *The Forge by Moonlight*, from Mr. S. Curnow Vosper's pencil, was noticeable, whilst some highly finished studies of tottering mediæval buildings by Mr. Louis Orr recalled Dore's illustrations. In charcoal, Mr. L. D. Luard's *Harrowing* took the eye, the pull of the horses and the motion of the man guiding the harrow being convincingly realised.

THE Fine Art Society (148, New Bond Street) has done very well in arranging an exhibition of Mr. Russell Flint's

**Water-colours by W. Russell Flint, R.W.S.; Paintings and Water-colours by William Walcot**

water-colours. Mr. Flint is certainly one of our leading aquarellists, and a display of his work cannot fail to exert a healthy influence on all who wish to learn. His style breathes enthusiastic but suitably restrained

appreciation of colour and form; his figures are beautifully drawn, being decorative in the same sense as Mr. Sheringham's; his compositions reveal true artistic intuition. The majority of his exhibits are bathing incidents, so subtly contrived and recorded that it seems invidious to select any special items for separate mention. One can only say that all are good, but that some are better than others. At the same time, there is no single drawing in the gallery unfitted to fill an honoured space on a connoisseur's walls.

Mr. Walcot's work harmonises strikingly with Mr. Flint's. Setting aside essential differences of individual expression, it comprises a similar breadth of vision. Actually his treatment is more staccato, but his breezy impressions breathe imagination in every stroke of the brush. His subjects are frequently found in Italy, and are exactly what one would expect an etcher of Mr. Walcot's marked ability to produce in paint. As befitting a student of architecture (no real artist denies that he is ever a student), his figures are slightly though admirably suggested in proper relation to the importance of the motif.

DECORATIVE art, when practised legitimately, is an asset, and of its real exponents few possess a finer sense of its possibilities than Mr.

**Fans, by George Sheringham  
Silhouettes, by Arthur Rackham**

George Sheringham, whose exhibition of fans and other fancies at the Leicester Galleries (Leicester Square) can only be described as

strikingly successful. Mr. Sheringham is gifted with the power of interesting composition, drawing, and coloration.

## Current Art Notes

He never makes the mistake of over-finishing. However detailed his subjects may be, he always contrives to preserve a largeness of effect, as in the *Arabesque*, an Eastern bazaar scene, or in the richer toned *Merchants*. It is exactly this method of leaving an unfinished space to lend mystery to the theme that helps to place Mr. Sheringham where he is. Although possessing an obvious appreciation for Oriental splendour, he is alive to the picturesqueness of our own country: witness a charming little scene of *Cheyne Walk* in the days of the crinoline, or the bird's-eye views of *Polperro* or *Williton in the County of Somerset*. Praise is due, moreover, to the patterning of such subjects as the *Princesse Boudour*, *Wine, Full Fathoms Five*, and a black-and-white illustration to Max Beerbohm's *Happy Hypocrite*.

An adjoining room contains a series of silhouette illustrations to fairy-tales by Mr. Arthur Rackham, uniting the happy qualities of technical ability and wholesome humour. Mr. Rackham's style and accomplishments need no explanation, so one may merely select for special mention the charming sylvan studies entitled *A Lover's Meeting* and *Butterflies*, and the *Cinderella* series, from amongst the more outstanding contributions. *Cinderella is Put to Sleep in the Garret* is particularly naïve in spirit; but those who admire illustrative ingenuity will pause before *It was just as if the Wind had whistled by*, with its clever suggestion of rapid movement on the part of the principal figure.

THE rearrangement of the Burlington Gallery (15, Green Street, Leicester Square) is a decided improvement, if only for the reason that it provides more wall-space than before. One of the newly formed rooms is devoted to some *Drawings of Fantasy*, by Miss Daphne Allen, who achieved a measure of popularity as a "prodigy" within recent years. Miss Allen is still young, and her style is still unformed and very youthful. Her most successful technical achievements in this collection are produced with the pen, but it is hardly fair to make exacting comparisons in the case of one who has had no other tuition save intuition to guide her hand. Of the water-colours, however, marked sympathetic treatment is observable in *A Crown of Sorrow—The Widow Queen of Richard II*.

Miss Annie French's fantasies are, of course, the outcome of maturer experience. With one exception, a sad-hued study styled *The Moon Wept for a Lady whose Lover came not*, her drawings are remarkable for the attention displayed to minutiae. To a very different school belongs Mr. Oliver Senior, whose pastel, *The White Mill, Sussex*, is almost dramatically direct. Mrs. E. Gordon Chase interprets the traditions of Mr. Spenlove-Spenlove in terms of romantic eighteenth-century scenes in oils; whilst two works by M. Medardverburgh, *A Lady Reading* and the *Gare de Luxemburg*, contain interestingly

handled passages. Mr. E. Marsden-Wilson contributes etchings of the more meticulous variety.

CONFORMING to the current demand for fanciful subjects, Walker's Galleries (118, New Bond Street) present a collection of water-colours by Mr. W. H. Walker, who is certainly not devoid of a sense of humour. *When Knights were Bold*, a suit of armour (belonging to what is sometimes termed the "bulgey dingo" period)

collapsing on top of a dusting housemaid, and *The Mermaid's Toilet*, a damsel reconnoitring an octopus which busies itself with a mirror and comb, are fair examples of Mr. Walker's fun. It cannot be overlooked, however, that, as an aquarellist, he fails to convince entirely, since both his colour and drawing are purely superficial. In the case of *Love Like a Shadow Flies* and *Withdraw Thy Foot from Thy Neighbour's Door, Lest He Weary of Thee and so Hate Thee*, these shortcomings are mitigated by the arabesque qualities of the compositions.

The late Frederic Yates's paintings are mainly the statements of a man who recorded his impressions simply, not to say soberly. Indeed, one misses in them the accent, without which no picture can be said truthfully to be a complete success.

IN our issue for March, 1912, we devoted a few pages to the consideration of some charming compressed horn and tortoiseshell boxes. Of those illustrated, the specimens heading pages 185 and 186 form a fraction of a fine collection garnered by Major Herbert C. Dent over a period of thirty years. Major Dent, whose series of articles on piqué commences in the present number, is probably the leading authority on the subject. His collection of horn and tortoiseshell includes signed specimens by J. Obrisset, F. Baker, Chesle, Defrance, Bradwell, W. Wilson, and Jean Dassier. It was exhibited recently at Norwich Museum, and has now been acquired by Messrs. Law, Foulsham & Cole (7, South Molton Street, W. 1), who are displaying it in their galleries. It is to be hoped that, in the interests of connoisseurs, it may be sold intact and placed in one of our public institutions for permanent reference, since these boxes are not only æsthetically satisfying, but also represent a craft that, since the days of its vogue, has been studied seriously by comparatively few collectors. It is not untruthful to say that the best compressed-horn work compares favourably with any of the lesser crafts of its age; the historical portraits by such men as J. Osborn and Obrisset (or O'Brisset, as some prefer to call him) being almost numismatical in clearness and precision, whilst the nature of the material imparts a curiously subtle quality to the lighter fancies suited for the snuff-boxes of the wits and beaux.

[Owing to pressure on space, 'Continental Art Notes are unavoidably held over.]



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### Notice

MUCH time will be saved if correspondents will state, when making enquiries, whether they wish a reply sent direct by post on payment of a small fee, or whether they wish it to appear in this column as space permits.

No article should be sent to this office without previous notification, since each must bear the reference number allotted to it.

PICTURES and PRINTS must be removed from the frames before being despatched to us.

A few enquirers have omitted to remove their goods after an opinion has been given on them. We venture to remind those concerned that, although all due care is taken of articles submitted to us for inspection, we cannot accept any responsibility for their safety while in our possession. As the pressure on our space is very heavy, we should be obliged if these clients would take steps to remove their goods at the earliest possible opportunity. Reference numbers should be quoted in correspondence.

**Figures of Sailors, etc.**—C101 (Bacup).—Judging from the photograph, the sailor figures are certainly not Bow, but are probably Staffordshire of but small value. The group of a mounted horseman is also Staffordshire, possibly eighteenth century; its value may be estimated at 50s.

**Table.**—C121 (Cork).—Assuming your table to be a genuine William and Mary production, we should appraise its value at somewhere about 20 gns., but the photograph is too small for accurate judgment.

**Coffer and Clock.**—C130 (Lichfield).—Judging from the photographs, your coffer is a genuine antique, worth, perhaps, £4 or £5. This type of work (refer to "The Art of the Cofferer," THE CONNOISSEUR, Nos. 170 and 175), which was of Gothic origin, survived until quite late times. The long-case, one-finger clock, by Lutwyche, Worcester, is eighteenth century, worth about £8 to £10. Britten mentions Thomas William Lutwiche, of Forgate Street, Worcester, as flourishing *circa* 1794.

**"The Weary Sportsman."**—C149 (Print).—The colour-prints, for which such high prices are paid, are as fresh and brilliant as the day on which they were printed. It was a common practice to stretch prints on canvas at one time, so we should think it unlikely that your picture is an oil-painting as suggested. The value of it depends very much upon the condition, and, if damaged, whether it can be easily restored. It is much easier to realise an exalted amount for an engraving in fine condition, than it is to secure a small sum for one in bad preservation. From your description, we are afraid that your print is rather far gone, but we cannot attempt to value it without an examination.

**Drawing, etc.**—C157 (Northenden).—In our opinion, your pencil drawing, though of some age, is not by any well-known hand, and has little or no commercial value. The lithograph is unlikely to be worth more than a few shillings.

**Picture.**—C182 (Niobe).—We cannot appraise the values of pictures without seeing them. William Lomas, painter of domestic subjects, exhibited ten pictures at the Royal Academy, Suffolk Street, and elsewhere, between 1877 and 1889. He lived at 46, Victoria Road, Kensington.

**Spoon-Warmer.**—C208 (Preston).—We regret that we cannot judge this without seeing it. All we can say is that, judging from your copies of the marks, if silver, the article is of foreign origin, but if plated, it most probably belongs to this country. We incline to the idea that it is plated, however, but more than this we cannot determine from the available material.

**Sporting Prints.**—C219 (Cape Town).—The value of such prints as yours depends very much upon the quality of the impressions and other technical details. As we have nothing more than a description to go upon, we do not care to appraise your set of four at more than £10 or £12.

**Books.**—C235 (Plymouth).—From your account of them, we regret that the majority are of small commercial value, since most of the volumes seem to be either late editions or else defective. Consequently, we should rate them all at under £1 apiece.

### Heraldic Correspondence

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W. 1.

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

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

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

The Connoisseur

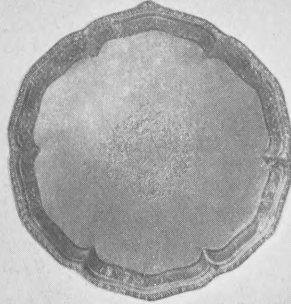
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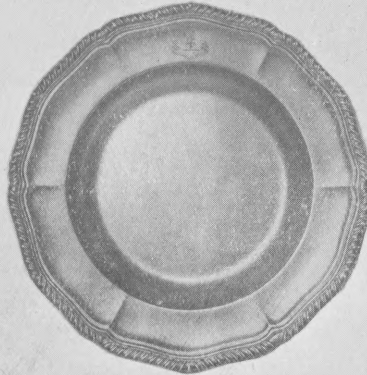
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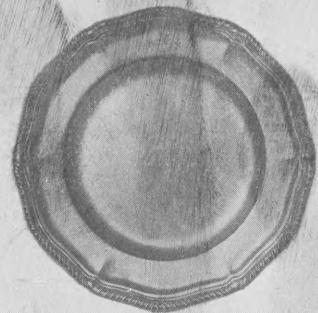
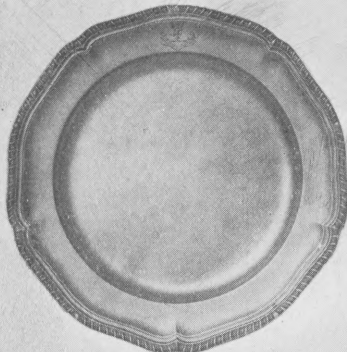
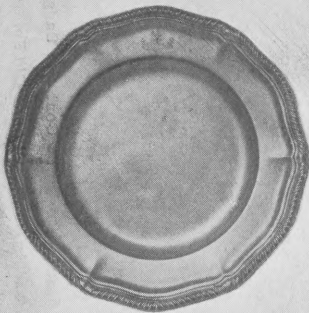
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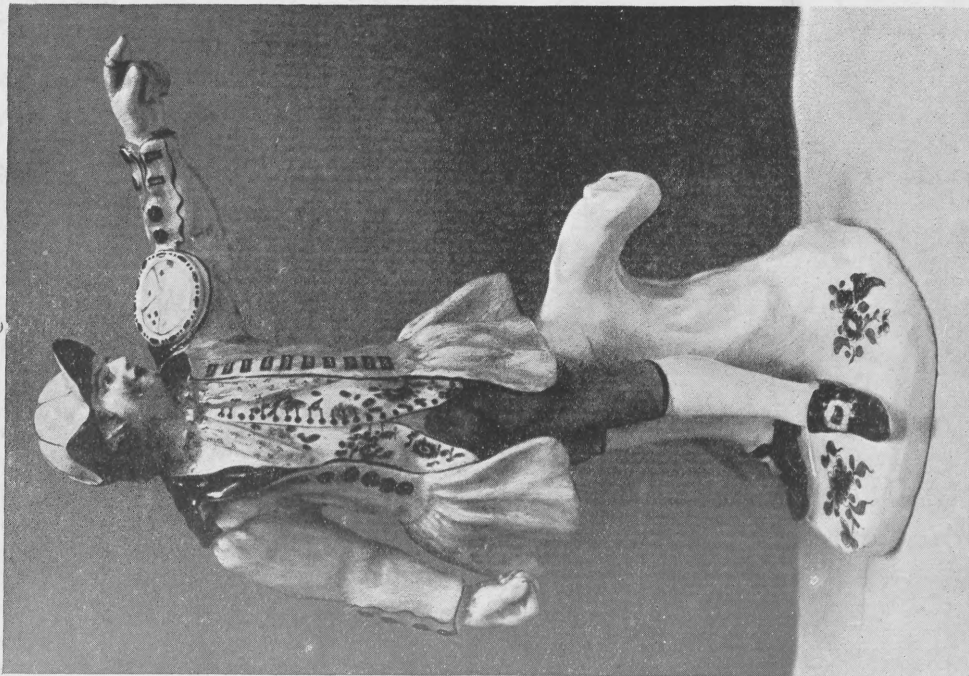


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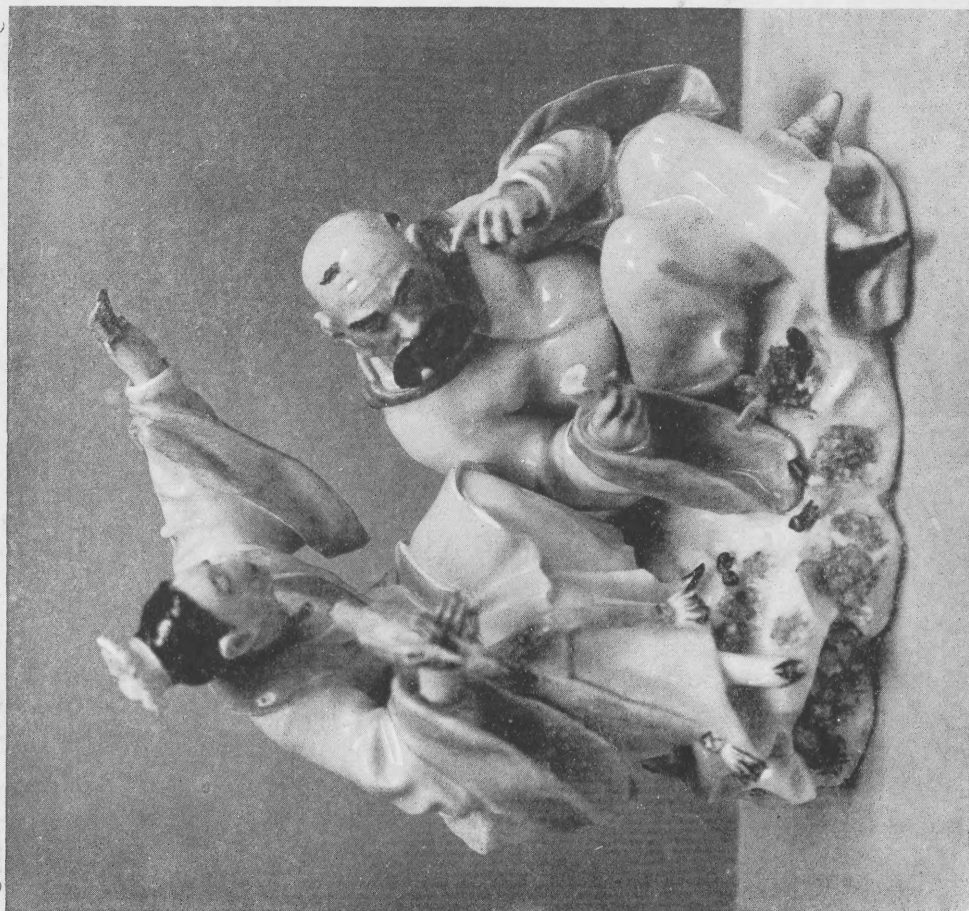


Bow figure.—Doggett's Coat and Badge in colour, 8½ inches high.

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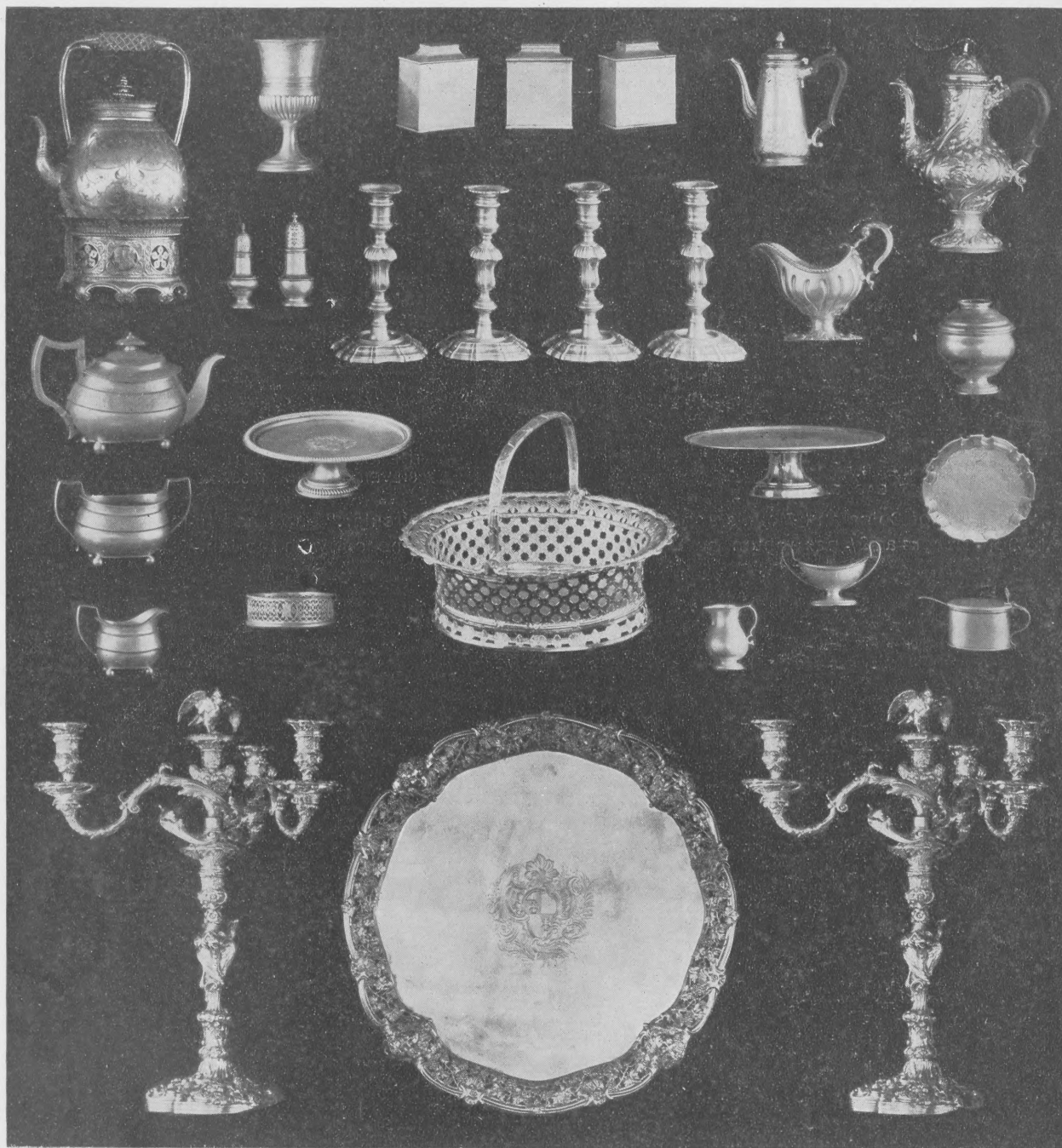
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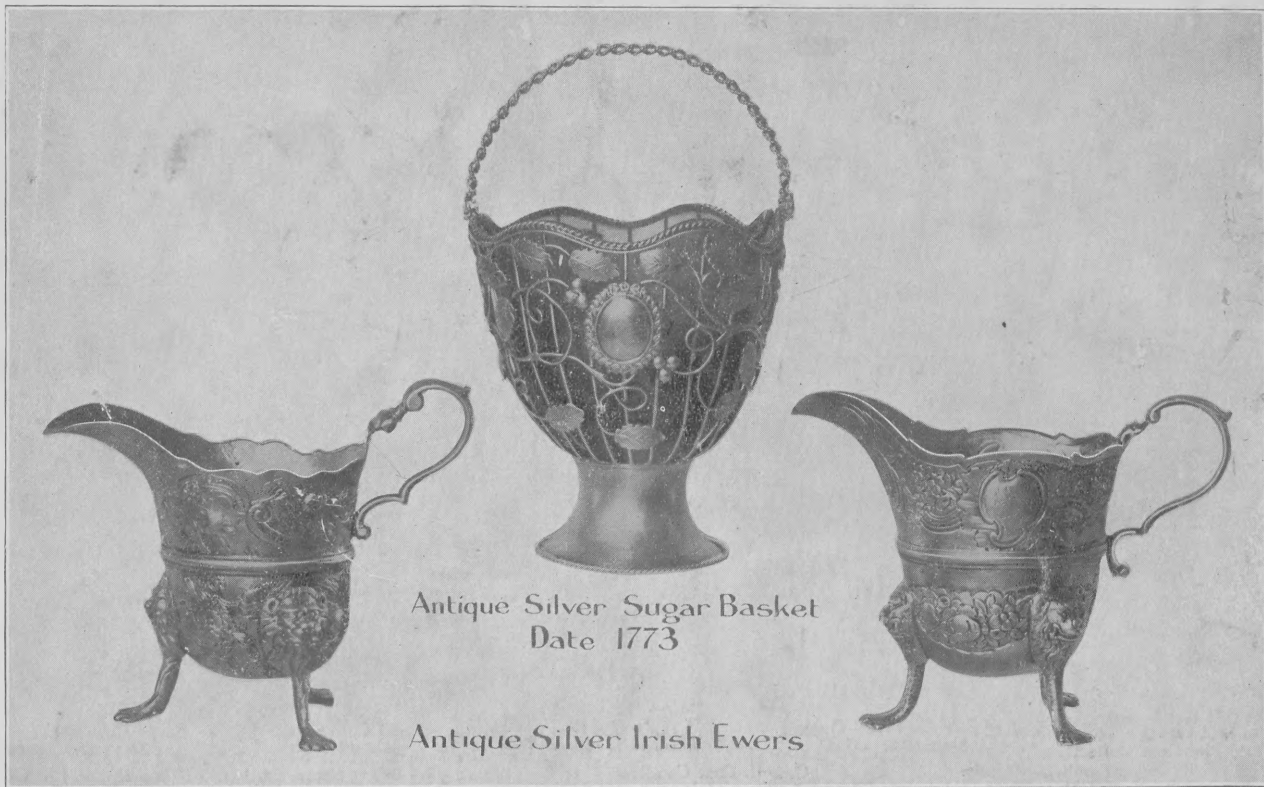


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