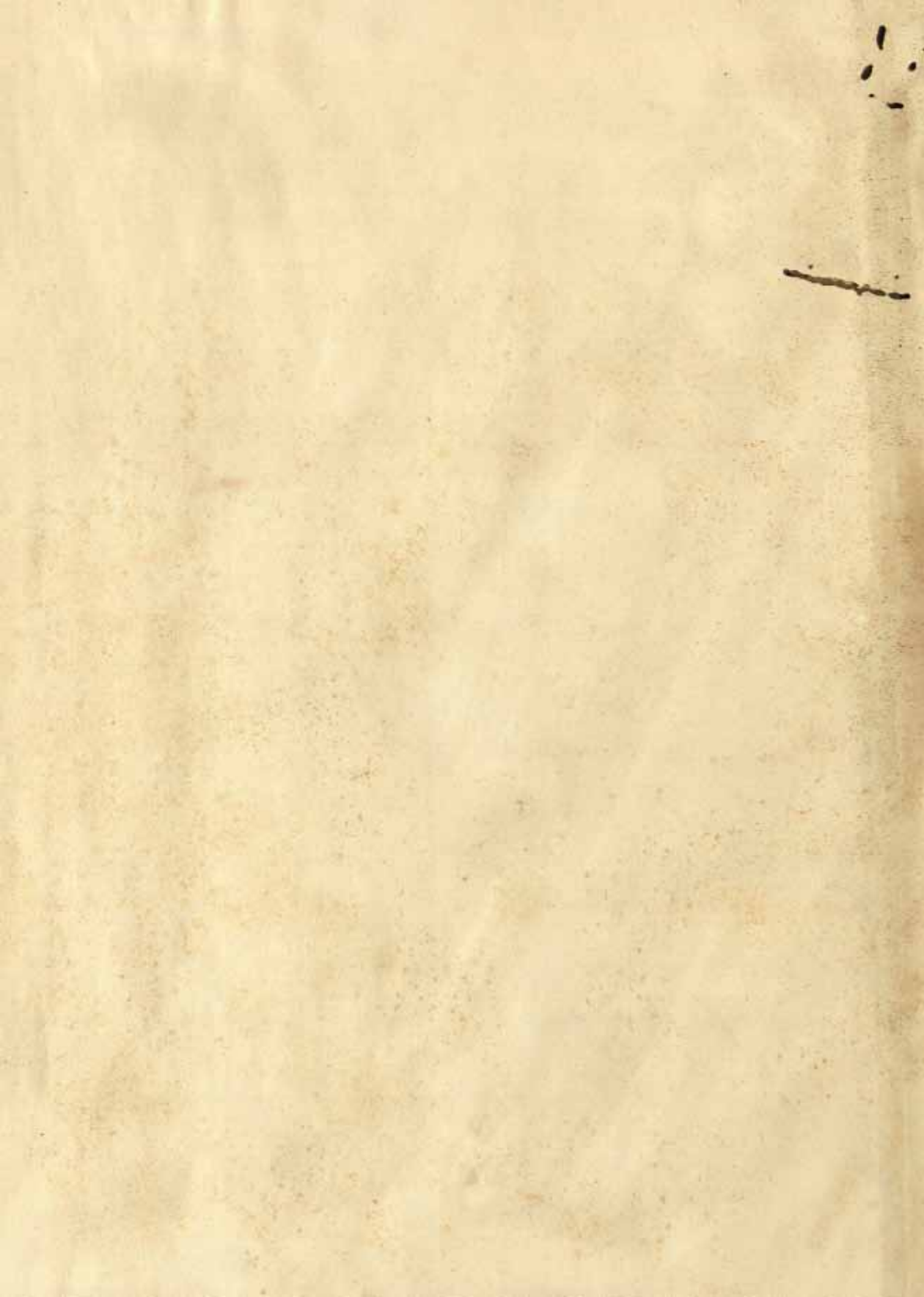


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PANELLED ROOM OF CARVED PINE WOOD. REMOVED  
FROM HAYNES GRANGE, BEDFORDSHIRE. ENGLISH; EARLY 17TH CENTURY.

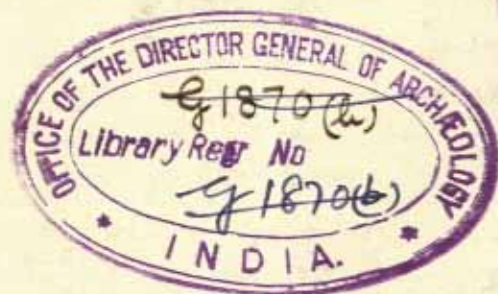
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VICTORIA AND ALBERT MUSEUM

REVIEW OF THE  
PRINCIPAL ACQUISITIONS  
DURING THE YEAR

34333 1929

ILLUSTRATED



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## PREFATORY NOTE

THE year 1929 was marked by the presentation of an extremely beautiful panelled room of the early 17th century, from Haynes Grange, which may have formed part of the fittings of Houghton House, near Bedford, perhaps the most impressive of all the rooms of various periods now set up in the Museum. It was the gift of a number of public-spirited donors aided by the National Art-Collections Fund. The Department of Woodwork also purchased an elaborate inlaid staircase from Glastonbury, bearing the date of 1726.

The Department of Architecture and Sculpture purchased a stone Angel of the late 12th century, a modest but typical example of the great school of art which found its completest expression in the Royal Porch of Chartres Cathedral. The same Department was enriched by a generous and important gift of late mediæval mother-of-pearl carvings, patiently collected during many years by the donor, Mr. T. Whitcombe Greene.

The Stephenson Bequest, consisting mainly of miniatures and portrait drawings, was accompanied in very welcome fashion by a financial provision, which will enable it to be periodically augmented on similar lines to those followed by the testator.

The Department of Engraving, Illustration and Design was fortunate in being able to purchase a volume of about three hundred designs for armour, dating from the middle of the 16th century, by Filippo Ursoni, of Mantua.

*March, 1930.*

ERIC MACLAGAN.



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# ACQUISITIONS

## DEPARTMENT OF ARCHITECTURE AND SCULPTURE

**H**ER MAJESTY THE QUEEN presented to the Department an interesting and beautifully made model, some three feet high, of a Gothic staircase. Although certain details in the capitals and elsewhere recall the 13th century carving in Notre Dame at Paris and other French cathedrals, it is difficult to be certain whether the work is French or English. The date would appear to be somewhere in the first half of the 19th century.

**FRENCH SCULPTURE.** The collection is very noticeably weak in Romanesque sculpture of all nationalities, and it is becoming more and more difficult every year to find really fine examples, the authenticity of which is undoubted. It is, therefore, particularly fortunate that the department was able early in the year to purchase a remarkable figure of an Angel, which, though damaged, is of extraordinary beauty (Plate I). There can be no question as to its date and district of origin. It is so closely related to the Angels in the voussoirs of the great West Porch of Chartres that it certainly proceeds from the same tradition; perhaps even from the same workshop. The half-length Angels in the voussoirs in the Central and Southern doors of the West Porch, which are a striking innovation at Chartres, seem to be by the hand of an accomplished artist, possibly influenced from Burgundy, who has been called "The Master of the Angels," and whose work can perhaps be traced on some of the other porches executed in the Île-de-France, either at the same time as the West door of Chartres, or, more probably, immediately after its completion. Most of these other porches, *e.g.*, Étampes, Le Mans, St. Ayoul at Provins, Ivry-la-Bataille, Vermanton, Angers and St. Loup-de-Naud, have voussoir sculptures, and in several cases these include half-length Angels. There is little

doubt that this figure, which has enough curve to show that it formed part of an arch, was originally from a similar portal, if not one of those enumerated above. One may venture to claim, therefore, that it can be securely placed and dated as sculpture of the School of the Île-de-France in the second half of the twelfth century, representing not altogether inadequately, that supremely interesting and important moment when the Northern Romanesque tradition of sculpture began to be transformed at St. Denis (in or soon after 1137-1140), and at Chartres (between 1145 and 1160) into the dawning Gothic style.

ITALIAN SCULPTURE. While the collection of Florentine sculpture is perhaps unrivalled outside Italy, the other Italian Schools are not nearly so fully represented, and it is becoming increasingly difficult to fill the numerous gaps. The charming little figure of the Child Christ, purchased with the funds of the John Webb Trust, though lacking a right arm, is an acquisition of considerable importance (Plate II). Otherwise the figure, which is of white marble veined with grey, is in excellent condition. There is a hole in the top of the head for a metal halo, now missing, and the right arm was probably raised in benediction, while the left hand holds a round object (an apple?) against the chest. The work is Venetian of the last decade of the 15th or the beginning of the 16th century, and the style shows many affinities with that of Pietro Lombardi (1435-1515), though certain details such as the thin clinging draperies, with their overlapping, folded edges, recall the unknown Master of the Altar in the church of San Trovaso at Venice. On the whole, however, the closest parallel seems to be with the Angel of the Annunciation in the Este Collection at Vienna, which is ascribed to Pietro Lombardi.<sup>1</sup> In any case the figure appears to be the work of an artist closely associated with the Lombardi.

ENGLISH SCULPTURE. The most important example of English sculpture acquired during the year is the large chalk bust of Charles I, given by Mr. Harold Lane, which is said to have at one time filled one of the niches in the Market Cross at Chichester (Fig. 1). The bust, which originally decorated the niche, was that of the builder of the cross, Bishop Storey, but this was destroyed by the Parliamentarians and was replaced at the Restoration by a large bust of the king.

<sup>1</sup>L. Planiscig, *Die Estensische Kunstsammlung*, 1919, p. 51. Dr. Planiscig also discusses the group in *Venezianische Bildhauer der Renaissance*, 1921, page 41ff.



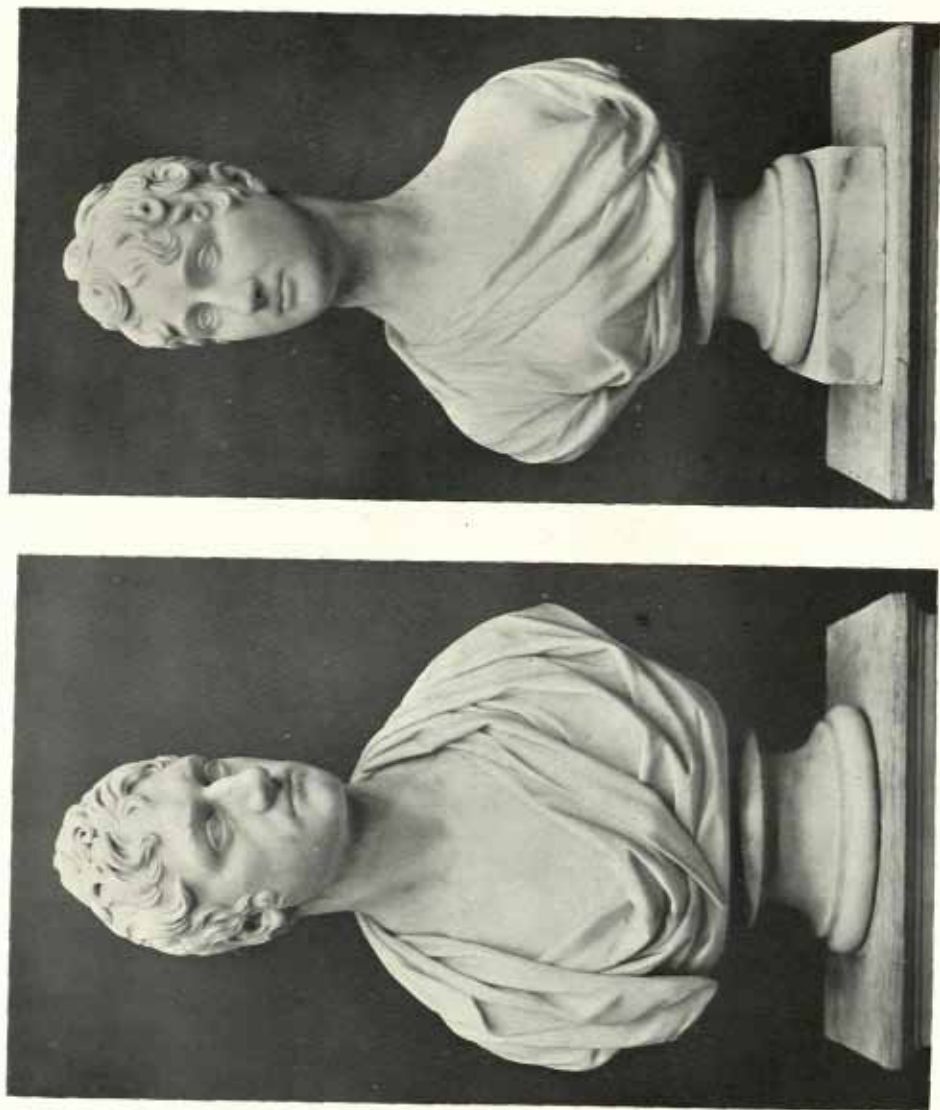


FIGURE OF AN ANGEL. STONE.  
FRENCH; MIDDLE OF THE 12TH CENTURY.





THE CHILD CHRIST. FIGURE IN MARBLE.  
VENETIAN (SCHOOL OF THE LOMBARDI);  
ABOUT 1500.  
PURCHASED BY THE JOHN WEBB TRUST.



THE FIRST EARL OF YARBOROUGH AND HENRIETTA HIS WIFE.  
MARBLE BUSTS BY JOSEPH NOLLEKENS, DATED 1808 AND 1810.



THE VIRGIN (FROM A GROUP OF THE CORONATION). PAINTED OAK.  
GERMAN (LOWER RHENISH), SECOND HALF OF THE 14TH CENTURY.

GIVEN BY MRS. F. LEVERTON HARRIS.



Mrs. Esdaile<sup>1</sup> has suggested<sup>2</sup> that this bust, which bears the inscription "Carolvs Rex Aetat XXXV," and cannot, therefore, have been originally made for the cross, may have been a more or less contemporary copy of the bronze made to decorate the old Council House at Chichester, now pulled down. There seems, however, to be no apparent reason—and there is certainly no technical one—why the chalk bust should not have been made as the actual model from which the bronze was cast; it has all the feeling of an original work and not of a copy. Mrs. Esdaile, whose opinion on 17th and 18th century English sculpture carries such weight, considers, by comparison with the signed bust of Charles II as a boy at Welbeck, that this bust may be the work of Francis Fanelli, many of whose works are in Westminster Abbey.

A very interesting work is a terracotta model for a recumbent effigy (Fig. 5), apparently that of Isobel Shirburne (or Sherburne), of Stonyhurst, in the church at Mitton in Yorkshire.<sup>2</sup> This effigy, together with those of her husband, her



Fig. 1.

<sup>1</sup>*The Architect and Building News*, September 27th, 1929, pp. 387, 388.

<sup>2</sup>Katharine A. Esdaile, *Burlington Magazine*, Volume LV (1929), pp. 195ff.

father-in-law, and her son, all of whom bear the name of Richard, was erected in 1699 by William Stanton, "Lapidary, near St. Andrew's Church, Holborn," at a cost of £253.<sup>1</sup> The use of the recumbent position at so late a date in the 17th century, instead of the reclining pose, is an unusual archaism. It was unfortunate that Stanton did not adhere in the finished work to the design of this charming little model, which, in the freshness and vivacity of the treatment of the draperies, recalls French work of the late 16th and early 17th centuries. In the marble, among other details, the graceful pose of the right hand drawing a veil across the figure has been altered, and the arm rests straight at the side. The very effective contrast too, between the tight-fitting bodice and the ample draperies of the skirt and veil, seen in the model, is lost in the marble in the rather meaningless folds of the bodice.

The most fascinating character in the art world of London in the second half of the 18th century and the early years of the 19th was the sculptor Joseph Nollekens (born 1737, died 1823), who is perhaps more famous as being the subject of J. T. Smith's biography<sup>2</sup> than for his sculpture, which is to be found in most of the great houses in the country. During the height of his fame Nollekens' studio must have resembled a factory, and at his death it was found that his industry and commercial genius had amassed a fortune of £200,000. Of his bust of Pitt, which the sculptor made from a death mask, he carved no less than 74 examples<sup>3</sup> in marble, and 600 were cast in plaster. These and Nollekens' other works were produced by pointing, a practice which was almost universal by that day, and his works have all the faults which that mechanical process gives. One of his chief patrons was the honourable Mr. Pelham, later the first Earl of Yarborough, for whom he executed a number of large works. He also made in 1808 a marble portrait of his patron, and in 1810 one of his wife, Henrietta. These typical examples of the sculptor's work were purchased from Lord Yarborough's collections at Christie's during the year,<sup>4</sup> and form an interesting addition to the growing collection of 18th century portraiture (Plate III).

<sup>1</sup>Whitaker's *Histories of Whalley and Craven*.

<sup>2</sup>*Nollekens and His Times*, recently republished in the *World's Classics*.

<sup>3</sup>One is in the Museum Collections.

<sup>4</sup>Sale, July 11th, 1929, Lots 146 and 160.



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**GERMAN SCULPTURE.** One of the most charming Gothic carvings which the Museum has acquired for many years, is the figure of the Virgin (Plate IV.), which formed part of a group representing the Coronation of the Virgin, from the collection of the late Mr. F. Leverton Harris, given by Mrs. F. Leverton Harris. The figure is in oak, and a great deal of the original colouring and gilded gesso set with glass gems still remains. At the back is a dovetailed groove by which it was fixed to a figure of Christ. This important work was lent to the Liège Exhibition in 1905, by M. G. Francotte, and from the description in the Catalogue<sup>1</sup> it seems probable that both figures of Christ and the Virgin were then in existence, although only the figure of the Virgin is illustrated. It is thus possible that the Museum may one day be able to add the missing figure of Christ to that of the Virgin, and thus to complete the group. The date of the work must be about the middle or the second half of the 14th century. It is possible that it may be Netherlandish work from the Liège district, but it is closely similar to a Lower Rhenish group of the same subject in the Kaiser Friedrich Museum at Berlin.<sup>2</sup> Such small groups of the Coronation of the Virgin, with figures of the Apostles, are frequently found in churches in the Lower Rhine district.

**BRONZES.** One of the best known among a group of small bronzes, which from an early period have been ascribed to Benvenuto Cellini (1500-1572), is an inkstand, formerly in the Palazzo Borghese in Rome and now in the possession of Baron Alphonse de Rothschild in Vienna.<sup>3</sup> The lid of the inkstand is formed by a figure of Virtue represented by the naked figure of a standing woman about to strike Vice, a hag, prostrate at her feet (Plate V.). Several versions of this group are known. One on a round base formerly in the Pierpont Morgan Collection is now in the Frick Collection at New York,<sup>4</sup> two, one on an irregular round and one on an oblong base are at Berlin,<sup>5</sup> while another, on an oblong base, now in the collection of Mr. Joseph Widener at Philadelphia, was formerly in the Taylor Collection.<sup>6</sup> A number of

<sup>1</sup>*Exposition de l'Art Ancien au Pays de Liège, 1905, Catalogue, No. 1346, Plate LXX.*

<sup>2</sup>W. Vöge, *Die Deutschen Bildwerke*, 1910, No. 70, which compares further examples at Oberwesel and Marienstatt.

<sup>3</sup>Bode-Murray Marks, *The Italian Bronze Statuettes of the Renaissance*, Volume II, 1908, Plate 145.

<sup>4</sup>Burlington Fine Arts Club: *Catalogue of an Exhibition of Italian Sculpture*, 1912, No. LII, Plate 49.

<sup>5</sup>F. Goldschmidt, *Die Italienischen Bronzen der Renaissance*, 1914, Nos. 109 and 110.

<sup>6</sup>*Sale Catalogue, Christie's*, July 1st, 1912; No. 26.



examples of the figure of Vice alone are also in existence, one having been in this Museum (577-1865) since 1865. The Museum has now been fortunate enough to acquire with the funds of the John Webb Trust, an example of the complete group on an oblong base. The wings and tail of Vice, which remain in the single figure in the collection, are broken away, and the bronze has been slightly damaged, but otherwise it remains in good condition and still retains part of its original black patina. By a curious coincidence the Museum has just received on loan an example of the lower part of the inkstand, and though it is impossible to put the two bronzes together owing to the form of the base of the Virtue and Vice, they are shown side by side.

The ascription to Cellini, though generally accepted, is not based on any contemporary records, but only on a certain resemblance in conception and treatment to the Perseus at Florence.

In 1928 the Museum acquired as a gift from Miss F. Le M. Tupper, two oval terracotta reliefs representing Meleager and the Calydonian Boar and Nymphs dancing<sup>1</sup> possibly the original models for two of the well-known series of reliefs with subjects taken from the *Metamorphoses* of Ovid, which exist in various forms and materials. Six bronze plaques have now been acquired with the funds of the John Webb Trust. These illustrate further subjects from the series: Hermaphroditus and the Nymph Salmacis, Mars and Venus, Phaethon, Apollo and Marsyas, the Judgment of Paris and a Bacchanalian scene. The first five are roughly squared up from the octagonal versions of which there are examples in the Este Collection at Vienna<sup>2</sup> and the sixth from the oval version (Planiscig: No. 398). The reliefs have been ascribed to various artists, but as Dr. Berliner has pointed out<sup>3</sup> the original clay models were made by Jacob Cornelisz Cobaert, a Fleming working in Rome (died 1615) from the designs of Guglielmo della Porta (born before 1516, died 1577).

Signed bronzes are of the greatest rarity, and though not a work of first-rate quality, a figure of Venus is of interest as having the initials "G.P." stamped on the edge of the base, interspersed with punch marks. It has not been possible to identify this artist, but a statuette of Apollo at Berlin, close in style and similarly stamped, though with

<sup>1</sup>*V. and A.M. Review*, 1928, page 2, Plate 2.

<sup>2</sup>Planiscig, *Die Estensische Kunstsammlung*, 1919, Nos. 403 and 405 to 408.

<sup>3</sup>*Archiv für Medaillen und Plaketten-Kunde*, Volume III (1922), pp. 134, 135.



VIRTUE AND VICE. GROUP IN BRONZE.  
BY BENVENUTO CELLINI (1500-1572). ITALIAN; 16TH CENTURY.  
PURCHASED BY THE JOHN WEBB TRUST.



PARIS AND VENUS. STATUETTES IN BRONZE.  
POSSIBLY SCHOOL OF PETER VISCHER THE YOUNGER.  
SOUTH GERMAN; EARLY 16TH CENTURY.  
PURCHASED OUT OF THE FUNDS OF THE MURRAY BEQUEST.



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other initials, is ascribed by Dr. Planiscig<sup>1</sup> to Girolamo Campagna (1549 or 1550-1626), and by Dr. Goldschmidt in the Berlin Catalogue<sup>2</sup> to either Campagna or Johannes Cataneo. Dr. Planiscig, however, gives reasons against the latter ascription; but in any case the bronze appears to be by an artist working under the influence of Alessandro Vittoria.

If the nationality of this bronze is easy to determine, two exceedingly important bronze statuettes of Paris and Venus, which were bought during the year from the funds of the Murray Bequest, offer many problems which have not yet been solved with any certainty (Plate VI.). Both works are known in other versions in various collections in Europe and America. The figure of Paris, of which the finest copy, in gilded bronze, is in the Frick Collection at New York,<sup>3</sup> has been ascribed by reason of its clearly defined anatomy, to Antonio Pollaiuolo (1429-1498). Versions of the Venus, which is obviously a free adaptation from an antique model, exist in two forms, partly draped, and naked holding a mirror, and copies of both figures are in the Kaiser-Friedrich Museum at Berlin,<sup>4</sup> and the former Pierpont Morgan Collection<sup>5</sup>. The draped version has been ascribed to the Paduan sculptor, Bartolommeo Bellano, working in the second half of the 15th century. There is a poor and probably late casting of the undraped version, which is more frequently seen, in the Salting Collection in this Museum. These undraped figures have been sometimes ascribed to another Paduan sculptor working a little later, Pier Jacopo Alari-Bonacolsi, called Antico,<sup>6</sup> but it is difficult to see that they can be by a different hand from the draped figure; nor does it seem likely that the Paris and Venus, which have evidently been intended as pendants, should have been made by different artists, one a Florentine and the other a Paduan. One of the chief reasons against accepting unreservedly an Italian nationality for these two statuettes, is a purely technical one. The whole of the surface, and not only details such as the hair, which are

<sup>1</sup>*Venezianische Bildhauer der Renaissance*, 1921, p. 540.

<sup>2</sup>*Italienischen Bronzen der Renaissance*, 1914, No. 226.

<sup>3</sup>Bode-Murray Marks, *The Italian Bronze Statuettes of the Renaissance*, Vol. I, 1907, p. 17, Plate XVII; *Italienischen Bronzestatuetten der Renaissance*, 1922, pp. 17-20, Plates XII and XIII; *Catalogue of Bronzes in the Pierpont Morgan Collection*, Vol. I, 1910, No. 17.

<sup>4</sup>F. Goldschmidt, *Die Italienischen Bronzen der Renaissance*, 1914, Nos. 45 and 85.

<sup>5</sup>Bode. *Catalogue of Bronzes in the Pierpont Morgan Collection*, Vol. I, Nos. 23 and 80; *Italienischen Bronzestatuetten*, p. 27, Plate XIX.

<sup>6</sup>Hermann in *Vienna Jahrbuch*, Vol. XXVIII (1910), pp. 386, 7.



commonly so treated, has been very highly chiselled and worked over with gravers, so much so that, especially in the Venus, a great deal of the anatomy has been lost. The closest analogy to this treatment of the surface is to be found in the bronzes which were made north of the Alps. If then the original designs from which these bronzes were made were the work of Pollaiuolo, Bellano or Antico, it is at least possible that they were cast by a German craftsman who had somehow got hold of the originals.

There are, however, a number of bronze statuettes known to be German which bear a close resemblance to these figures. These are the works which were produced by the Vischer family at Nuremberg during the last stage of the construction of the famous Sebald shrine (finished in 1519), when the reliefs and the smaller figures decorating the architectural framework of the shrine were added. Peter Vischer's second son, Peter Vischer the younger, is now thought to have been responsible for these works. The Italian influence in them is obvious, but it has been pointed out by Dr. Simon Meller<sup>1</sup> that the influence is not Florentine but rather the work of the North Italian artists of the Quattrocento, especially those working in Padua. The Paris has certain similarities to the figures of Samson and Nimrod (?) at the base of the shrine, and the Venus is very closely akin to the figures on two ink-stands in the Ashmolean Museum at Oxford. It seems, therefore, not impossible that both these charming bronzes may be by Peter Vischer the younger, dating somewhere between the finishing of the Sebald shrine and his death in 1528. The figures have been mounted at an early date on two 17th century bronze stands, decorated on the upper angles with cherub heads; one of these bases is inscribed, apparently in 17th century lettering, with the name "Paris."

**CARVINGS IN IVORY.** Several interesting ivory carvings were acquired during the year, the earliest in date being a razor handle of the Roman period with a portion of the metal blade still attached. The handle is carved in low relief with a lioness devouring an ibex (Fig. 2). It is very similar in form and style to examples in the collection of Mr. Eumorfopoulos and in the Collection Gualino at Turin. Professor Lionello Venturi, in the catalogue of the latter collection, ascribes the Eumorfopoulos handle to about the second to the fourth

<sup>1</sup>*Peter Vischer der Ältere und seine Werkstatt*, 1925, p. 186.

century A.D. The latter and most of the Gualino carvings appear to have been found in Italy, and it seems reasonable to suppose that they were produced there in spite of the oriental influence seen in the treatment of the animals.

Another ivory of a type seldom met with, purchased with the funds of the John Webb Trust, was a statuette of Diana, carved in ivory of a fine golden tone (Plate VII). The raised right arm, cut from a separate piece of ivory, is unfortunately missing; but though this rather injures the balance of the composition, the figure remains a work of unusual interest and quality. Italian carvings of the 16th century are exceedingly rare, why it is difficult to say, and the present example with its rather austere classical refinement is, therefore, a specially welcome addition to the collection. The figure was formerly in the well-known Posenti Collection at Fabriano.<sup>1</sup>



Fig. 2.

An interesting carving of English workmanship, acquired in a London sale room, is an oval medallion with a portrait in very high relief of Sir Isaac Newton (1642-1727). The composition is almost exactly that of the posthumous bust of the scientist commissioned by his nephew John Conduitt from Roubiliac (1702 or 1705-1762) in or shortly before 1731. The original terracotta model of this bust, formerly at Greenwich Observatory, is now lost, but a marble version still exists in private possession.<sup>2</sup> The style of the ivory relief is very similar to that of

<sup>1</sup>*Salé Catalogue*, 1880, No. 129; see also *Burlington Fine Arts Club Catalogue of Exhibition of Carvings in Ivory*, 1923, No. 182, Plate 45.

<sup>2</sup>*Louis Francois Roubiliac*, by Katharine A. Esdaile, 1928, p. 20.



Rysbrack's (1693-1770) pupil, Van der Hagen, who is known to have copied his master's marble busts in ivory, and to have also carved heads in the same material.<sup>1</sup> Rysbrack and Roubiliac were at least acquaintances, and it seems not impossible that Van der Hagen should have worked in the latter's studio.



Fig. 3.

Two other ivory portraits, both of historical as well as artistic interest, were also acquired. The one representing Queen Mary II, of England, is signed CAVALIER. F. and dated 1686. Jean Cavalier was an artist of French extraction, whose work seems to have been confined entirely to portrait medallions in low relief. He was working in Germany for some years after 1683; in 1690 we know that he was in England, and if, as seems probable, this portrait was done in this country, he must have come over four years earlier. In style the carving is broader in treatment than the portrait of Guldenlew, signed I.C. and dated 1693, which was purchased last year.

The other carving, on the lid of an ivory snuff box, is a portrait in low relief of James Edward, the Old Pretender, as James III. The work is obviously that of a medallist and represents the Old Pretender as a young man in armour with

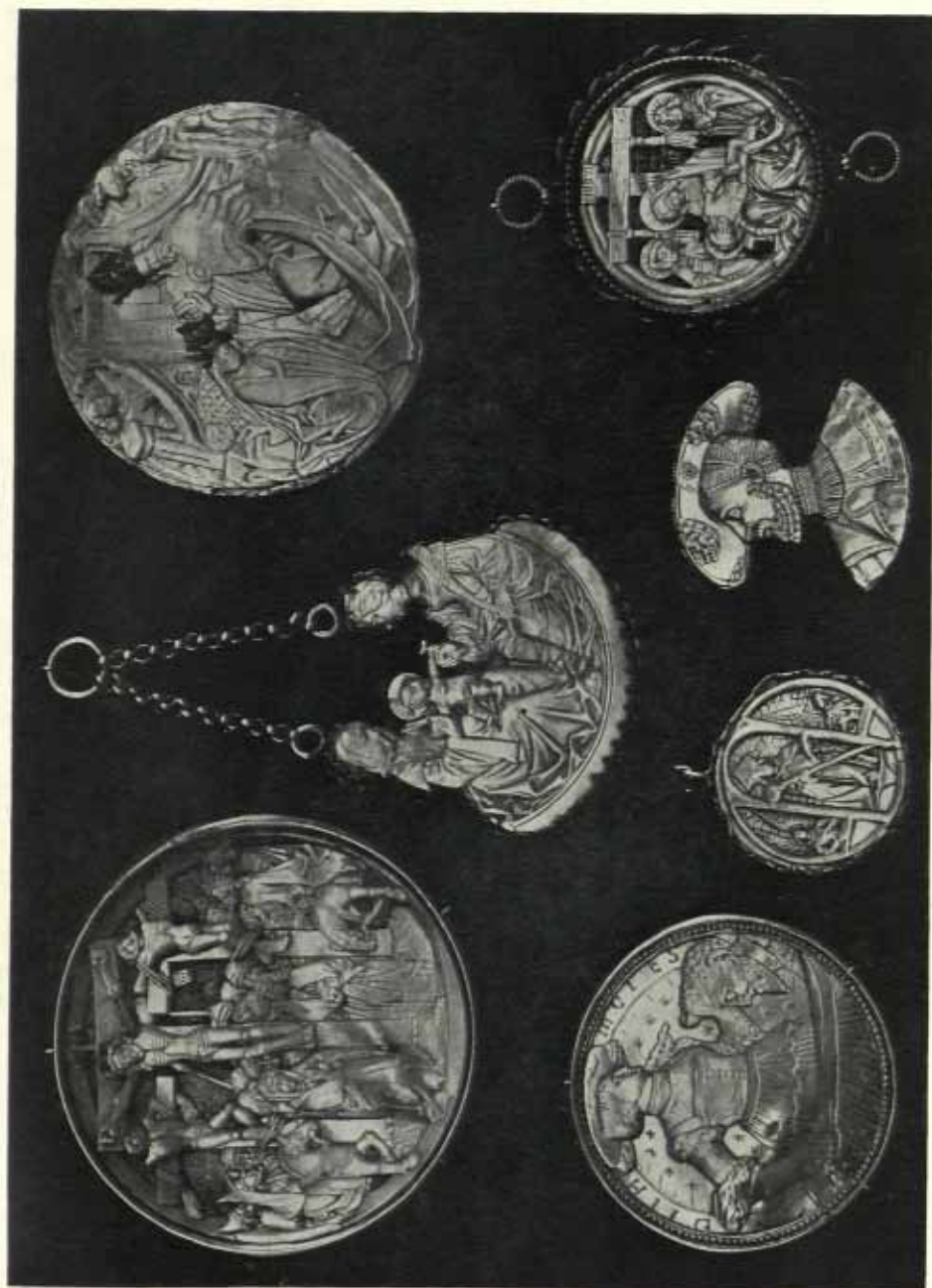
a long curling wig. It is inscribed IACOBUS III BRITANNIAE MAGNAE REX, and though unknown as a medal, it seems possible that it may be the

<sup>1</sup>Walpole's *Anecdotes*, 1771, Vol. IV, p. 98, and Graves' *The Society of Artists*, 1760 to 1791 [1907], under Van der Hagen.



DIANA. STATUETTE IN IVORY.  
ITALIAN; 16TH CENTURY.

PURCHASED BY THE JOHN WEBB TRUST.



CARVINGS IN MOTHER-OF-PEARL.  
GERMAN, 15TH-16TH CENTURY.  
GIVEN BY MR. T. WHITCOMBE GREENE.



work of Norbert Roettiers, an ardent Jacobite. After working for the Royal Mint, he left England in 1695 and attached himself to the Court of the Stuarts at St. Germain, where he made a number of dies for coins and medals, and also portrait medallions for the Stuart family.

**MOTHER-OF-PEARL CARVINGS.** Some account of the uses to which artists of the 15th and later centuries have put mother-of-pearl was given in the Review of Acquisitions for 1928, and it was suggested that the change from the relief work of the earlier period to the coloured inlays of the 17th and 18th century may have been due in part to the importation of the material from the Far East. It has always been difficult to determine whether some of these charming little works were the product of Germany or the Low Countries; but the important exhibition devoted entirely to mother-of-pearl carvings, which was held in the Landesgewerbemuseum at Stuttgart in 1929, made the identification of certain types easier.<sup>1</sup> Most of the great Continental museums have collections of these works, and the Victoria and Albert Museum has been able to show the development of the craft in a fairly complete series. The gift, however, by Mr. T. Whitcombe Greene, of his well-known collection of sixty-five examples, now makes the exhibition at South Kensington one of the most important in existence. In the main the examples given by him take the form of small religious carvings mounted with silver to be used as pendants, and dating from the end of the 15th to the first part of the 16th century. In many of these works the back of the metal mount is engraved with such subjects as the Virgin and Child and the Crucifixion; in one example the mount has been engraved with a singularly beautiful relief of the Virgin and Child, evidently for enamelling. On Plate VIII will be seen a selection of some typical examples. In the Crucifixion and the Pietà the carving has been pierced to enable the metal mount to form a background, and the relief of the Coronation of the Virgin has the crowns added in gilt metal. A further type is the shaped relief of the Virgin and Child with St. Dorothy. A representation of Judith with the Head of Holofernes of somewhat later date may, perhaps, have been made for a baptismal medal, and a medallion of the Child Christ, which is not illustrated, recalls the German engravings of the

<sup>1</sup>See *Pantheon*, IV (1929), p. 454.



Fig. 4.

original colouring and gilding remains.

The upper part of an ivory figure of the Buddha (Fig. 4) which was purchased by the Fund, is of great rarity by reason of its size. This

end of the 15th century, which were used as New Year's presents. Among the portraits an interesting head of a man in a large hat is similar to an inscribed relief of Graf Stephan Schlick, who was killed at Mohacz in 1526, in the Kaiser Friedrich Museum at Berlin.<sup>1</sup>

Two pierced reliefs with unusually small carvings belong to a series originally forming part of a small altar, of which four other panels are in the Bavarian National Museum at Munich. A complete example of such an altarpiece is at Berlin.

**CHINESE SCULPTURE.** Two objects of importance, both of which have come to the Museum through the National Art-Collections Fund, have been added to the collections of Chinese sculpture. The most interesting is, perhaps, the large wood figure of Kwanyin, presented by Lord Ivor Churchill through the Fund (Plate IX). Numerous figures of this type, made during the Sung Dynasty (A.D. 960-1279), are known, but this is an unusually large and fine example. The figure is seated in the attitude of "kingly repose," and a great part of the

<sup>1</sup>E. F. Bange, *Die Bildwerke in Bronze, etc.*, 1923, No. 1522, p. 166.



DEPT. OF ARCHITECTURE AND SCULPTURE

work was exhibited at the Exhibition of Chinese Art held in Berlin in 1929. Although in its broad treatment it bears certain characteristics of the work of the Sung Dynasty, it is probably to be dated early in the Ming Dynasty (A.D. 1368-1643), perhaps in the 15th century.



Fig. 5.



## DEPARTMENT OF CERAMICS

### PERSIAN AND SYRIAN POTTERY

PERHAPS the finest of several important specimens of Near Eastern pottery acquired during the year are the two Persian bowls figured in Plate X. Both belong to a well-known class in which the design was produced by painting on and afterwards partly cutting through a layer of black pigment applied over a whitish body, before covering the piece with a clear or turquoise-coloured glaze. Two dishes of the same class, decorated with a seated figure and with a sphinx or harpy, were described in the *Review of Principal Acquisitions* for the year 1928. The present specimens are of even greater beauty. On the bowl with turquoise glaze (Plate Xb) is a dancing figure of a type quite unusual in Persian pottery, the rhythm and movement of which recall the finest achievements of the Greek vase-painters. Especially noteworthy are the tact with which the circle has been broken by the head and feet of the dancer, and the sureness of touch shown in the details of the head, as well as the masterly arrangement of the whole composition within the circle. The smaller bowl, which is covered with a clear glaze, is decorated only with stylised and foliated Cufic characters, apparently intended for "Allah." The forms of the letters suggest a date in the 12th or early in the 13th century, a period to which on other grounds the piece may be ascribed. As so often in Arabic inscriptions of this time the austere beautiful forms of the letters, contrasted in this case with the plainest of borders, make up to western eyes an abstract composition of a high order of art.

The turquoise glaze of the first of these pieces was for long an especial favourite with Near Eastern potters. It is technically akin to one in use in ancient Egypt, the colour being derived from copper and inclining to blue or green with the absence or presence of lead in the glaze. The black pigment used to such advantage for painting under it was obtained from manganese ore, and has the remarkable property of remaining "still" (to use the potter's word), not staining the surrounding glaze or suffering any blurring of edges. Two other pieces



KWANYIN. STATUE IN PAINTED WOOD.  
CHINESE (SUNG DYNASTY, A.D. 960-1279).

GIVEN BY LORD IVOR CHURCHILL, THROUGH THE NATIONAL ART-COLLECTIONS FUND.



(a)

EARTHENWARE BOWL.  
PERSIAN; LATE 12TH OR EARLY 13TH CENTURY.



(b)

EARTHENWARE BOWL.  
PERSIAN; 13TH CENTURY.





(a)  
EARTHENWARE BOWL.  
PERSIAN; 13TH CENTURY.



(b)  
EARTHENWARE BOWL.  
PERSIAN; 11TH OR 12TH CENTURY.



EARTHENWARE VASE.  
SYRIAN (RAKKA TYPE); LATE 12TH CENTURY.  
BOUGHT OUT OF THE FUNDS OF THE BRYAN BEQUEST.



with this black and turquoise decoration were acquired during the year—a Persian bowl with a graceful floral design (Plate XIa), and the superb Syrian vase (Plate XII), formerly in the Henry Wallis Collection,<sup>1</sup> bought out of the funds of the Bryan Bequest. The latter is an especially welcome acquisition, since the Museum previously possessed no first-rate example of this important type. It is said to have been found at Rakka, a city on the edge of the Mesopotamian desert, not far from Aleppo, which gives its name to a whole class of lustred and painted pottery from Syria, akin to the Persian and sometimes mistaken for it, but differing considerably in form and colour. The rather high shoulders of the Wallis vase are especially characteristic in form, and the greenish tone of the glaze is noticeably different from the Persian. All “Rakka” glazes show a marked tendency to decay to a smooth opaque film, silvery or pale golden in colour, but the newly acquired vase is happily free from this decay, and the painted design of stylised foliage and conventional *nashky* inscription is unusually well preserved. Rakka was for a time the seat of the Caliph Haroun al-Rashid (765-809 A.D.), and the wares found in the district have sometimes been loosely ascribed to that period, but, as Professor Sarre has pointed out,<sup>2</sup> while there are several cities at Rakka, of different ages and occupying different sites, the digging in the neighbourhood has taken place in an area containing no dateable monument older than a mosque of 561 A.H. (1166 A.D.). In style the painting of the vase is similar to that on some wares of Ayyubid date (1169-1250 A.D.) found in Egypt, and this, together with its obvious analogies with Persian decoration, suggests a date for the vase towards the end of the 12th century.

Among other noteworthy Persian specimens acquired may be mentioned a bowl with pale greenish-toned lustre painting, similar to the well-known wares found at Samarra in Mesopotamia (838-883), but nevertheless probably of Persian origin. The incised technique, with its filling of small scribbled lines, of the large bowl (Plate XIb), also bought, shows a close relationship with a familiar small class of the so-called *Gabri* pottery, of undetermined date. In colouring, however, its brown and green differ from the yellow and green of the others, while its very attractive design of stylised plant- or tree-forms is of much greater

<sup>1</sup>Figured in his *Oriental Influence on Italian Ceramic Art* (London, 1900), Fig. 8.

<sup>2</sup>*Burlington Magazine*, Vol. XIV (1909), p. 388.



merit. It may be conjecturally ascribed, on the ground of style, to the 11th or 12th century.

Another bowl, said to have come from excavations in Seistan, is the first to reach the Museum of a type hitherto unrecorded.

**THE H. B. HARRIS BEQUEST OF CHINESE PORCELAIN.**  
One of the most important of recent accessions to the collection of

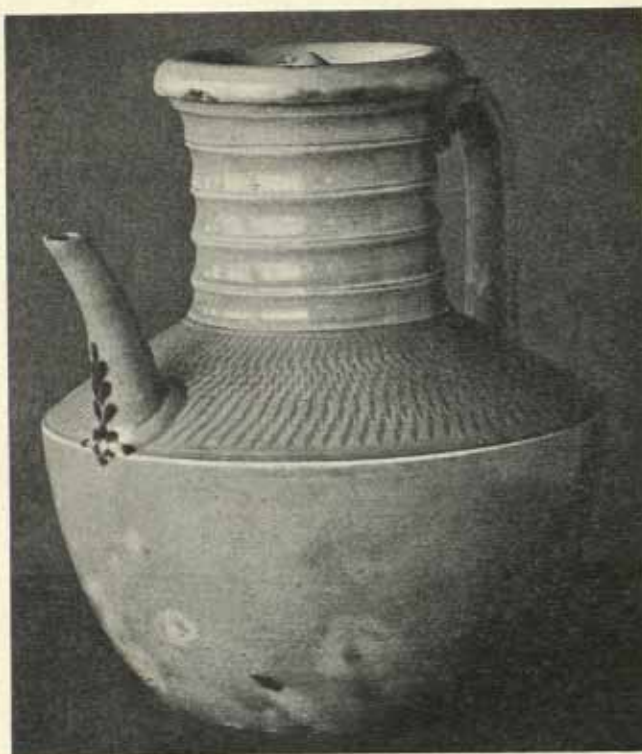


Fig. 6.

Chinese porcelain was received in 1929 through the generosity of the late Mr. Henry Blackwall Harris, for long a good friend of the Museum. Mr. Harris was one of the founders of the society of collectors, from whom have been received the important loan collections, illustrating various phases of the Chinese potter's art, recorded from time to time in this Review. His generous bequest to the nation was conceived in an unusually considerate and far-seeing spirit. By his will, the Victoria and Albert Museum and the British Museum were

given the option of choosing such pieces from his collection as the authorities of the museums would have desired to purchase had funds allowed. A further provision, dictated by a characteristic modesty and broadmindedness, granted the liberty to sell any of the selected

specimens and purchase others, in cases where similar and better examples had been acquired from other sources.

The nineteen pieces chosen for the Victoria and Albert Museum cover a wide period, and well illustrate the great variety of æsthetic qualities to be found in Chinese ceramic art. The beautiful forms and coloured glazes of the earlier wares, no less than the painted designs on the white porcelain of the Ming period and later, are splendidly represented in this small series.

Of four pieces dating from the Sung period (960-1279), a substantially-built celadon bowl (Plate XIIIa) is perhaps the most important. It is of the type usually held to have been made in Northern China, distinguished by a more or less brownish tone in the green glaze. The customary incised or carved decoration here shows a rare boldness and vigour. A saucer-dish with very smooth greenish glaze, of the type of the so-called *kuan* ("official") ware, made for the Court, is chiefly remarkable for its beauty of colour and texture, and does not lend itself to reproduction in black-and-white. Painting appears, but is still essentially subordinate, in the decoration of a small tea-bowl, a specimen of the widely popular type with iron-brown glaze, known in Japan as *temmoku*. The most famous variety was made at Chien-ning, in Fuchien province, and this is consequently known as "Chien" ware, a name often loosely applied to the whole class. Mr. Harris's bowl has a buff-coloured body, is dark brown on the outside, and inside is speckled grey with painting in brown. This variety of *temmoku* has been ascribed to potteries at Kian, in Kiangsi.

The white translucent porcelain brought to perfection in Ming times as the recipient of painted decoration was almost exclusively made in that period at the town of Ching-tê Chên, in the province of Kiangsi and the manufacture there of the familiar "blue-and-white" is now known<sup>1</sup> to reach back into Yüan, if not Sung times. A charming specimen, a tripod incense-burner of bronze form, with similar type of glaze but unpainted, and probably dating from the 14th century or earlier, was included in the Harris Bequest. But the locality of origin of many other early specimens of white or nearly white porcelain is still a matter of uncertainty. The "*ying ch'ing*" ("shadowy blue") ware, for example, of which many beautiful specimens have come to light in recent years,

<sup>1</sup>See *V. & A.M. Review*, 1928, p. 12.





Fig. 7.

shows many varieties, and some of them may well represent the earlier productions of the same town. The body in many instances shows a tendency to discolour, where exposed, to a reddish hue not at all unlike that seen in the primitive blue-and-white of Ching-tê Chên, though the glaze is as a rule more

brilliant and translucent. Such a specimen (Plate XIII*b*) was selected for the Harris Bequest and shows to the full the beauty of material and feminine grace of form characteristic of this type of Sung porcelain.

The ceramic art of the Ming period has been described as primarily masculine and forceful in style, but many indisputably early pieces brought to Europe in the present century have gone far to prove that the refinement of the earlier and later periods was by no means lacking. Two small bowls (Figs. 7 and 8),



Fig. 8.





(b)



(a)

(a) PORCELAIN BOWL.

CHINESE; PERIOD OF THE SUNG DYNASTY (960-1279).

H. B. HARRIS BEQUEST.

(b) PORCELAIN EWER.

CHINESE; PERIOD OF THE SUNG DYNASTY (960-1279).

H. B. HARRIS BEQUEST.



(a)

PORCELAIN BOWL.

CHINESE; MARK AND REIGN OF CHIA CHING (1522-66).

H. B. HARRIS BEQUEST.



(b)

PORCELAIN DISH.

CHINESE; MARK AND REIGN OF CHIA CHING (1522-66).

H. B. HARRIS BEQUEST.

delicately painted in blue, bear the reign-marks of the early Ming Emperors Hsüan Tê (1426-1435) and Ch'êng Hua (1465-87), and there is now good reason to think that they may date from those periods, and are not merely archaistic versions of earlier types made in the 18th century. A stem-cup decorated with three fishes in under-glaze copper-red is of a famous Hsüan Tê type often copied in later times. In the writing of the mark of that emperor, painted inside the bowl, and in its solid stem and unglazed foot, it closely resembles a specimen in a private collection which has been generally admitted to date from this classical period.

The more vigorous Ming styles are represented by several pieces. A fine vase is of the so-called "*cloisonné*" type, with designs outlined in raised threads of clay which also serve to prevent the intermingling of the coloured glazes. It is unusual in lacking the turquoise blue of the type—a rich leaf-green, purple, yellow and white glazes alone being employed. It probably dates from the reign of Chêng Tê (1506-1521). Two Ch'êng Hua vases—one with turquoise-blue ground, the other with crackled glaze painted over in enamels—are of well-known types previously unrepresented in the Museum. The important reign of Chia Ching (1522-66) is represented by four good specimens: a jar



Fig. 9.



and cover with an engraved design under a soft dark-blue glaze of a tone peculiar to the reign, a small bowl with dragons in heavy violet blue, also a Chia Ching peculiarity, a bowl (Plate XIVa) painted in red with peach trees twisted to the forms of the characters *fu* and *shou*, and a tray (Plate XIVb) with peonies, rocks and *ling-chih* funguses reserved in yellow on a red ground. The two last show well the fine, rather dark, red enamel of the period. To the later Ming reigns belong a Wan Li jar with painting in clear underglaze blue enhanced by touches of translucent emerald-green enamel, and a dish (Fig. 9) painted in enamel colours, probably dating from the reign of T'ien Ch'i (1621-27). Though imperfect in technique this is vigorous and effective in design, and anticipates the manner of the more familiar *famille verte* of the reign of K'ang Hsi (1662-1722). The colours differ, however, in including the Ming turquoise blue, which is lacking from the K'ang Hsi palette.

From the 18th century, already very well represented in the Museum (particularly in the Salting Collection), one specimen only was chosen—a bowl of the reign of Yung Ch'eng (1723-35), painted in miniature style with ducks and water-plants in subdued colours, among which browns and soft greens predominate.

**AN ITALIAN MAIOLICA PLATE.** One of the foremost masters of maiolica-painting of the period when the art was at its prime is the artist whose name would be unknown but for the inscription on the only work bearing his signature; this is the dish with the arms of Pope Julius II, formerly in the possession of the 7th Duke of Newcastle and now belonging to Mrs. W. R. Hearst, of New York. The inscription records that the dish was made on the 12th of September, 1508, at Castel Durante, by "*Zouā maria vro*"—Giovanni Maria, potter. Several other pieces have been recognised by their distinctive manner as works of the same hand,<sup>1</sup> and the Museum is fortunate in possessing several of these. It has now been possible, by means of the John Webb Trust Fund, to add to the series a plate (Plate XV) which stands out not only amongst the artist's own work, but also in the whole range of maiolica-painting by its exceptional and very beautiful colour-scheme. It owes its distinctive character to the use of a powerful leaf-green as the ground for the trophies and grotesques adopted, as in several other pieces by Giovanni Maria, for the decoration of the rim. The

<sup>1</sup>See two articles in *Pantheon*, 1928, p. 435, 1929, p. 88, where the signed dish is reproduced.



MAIOLICA PLATE.  
PAINTED BY GIOVANNI MARIA.  
ITALIAN; ABOUT 1510.  
JOHN WEBB TRUST FUND.



PANEL OF STAINED GLASS.

FRENCH OR ENGLISH; ABOUT 1200.

PURCHASED WITH THE HELP OF THE NATIONAL ART COLLECTIONS FUND



figure of Cupid blindfold and bound, with a broken arrow at his feet, which occupies the deep well in the middle of the plate, recalls especially the two children embracing on a plate in the Wallace Collection.

Whether the newly-acquired plate was made at Castel Durante, like the Newcastle dish, or elsewhere, is not quite certain. One of the latest pieces which can be recognised as by Giovanni Maria, and which resembles another bearing the date 1520,<sup>1</sup> is marked on the back with the letters "TB" or "BT" in monogram crossed by a paraph. This monogram occurs also on the back of two famous works, the panel with the Resurrection (in the Museum) and the Martyrdom of St. Sebastian (in the Bargello at Florence) by the anonymous painter who was the author of the dish, also in the Museum, with the subject of Christ among the Doctors and an inscription showing that it was painted in the work-



Fig. 10.

shop of Maestro Ieronimo of Forli. There is reason to think that this workshop may be the same that employed the monogram in question, and none other than the Casa Betini at Faenza, whence late in the 15th century came the pavement tiles of a chapel in San Petronio,

<sup>1</sup>Both are in the Salting Collection.

Bologna.<sup>1</sup> It is, of course, possible that this explanation of the monogram may be mistaken and that it should really be regarded as the mark of the workshop at Castel Durante in which, in 1508, Giovanni Maria was employed.

A NETHERLANDISH DRUG-POT. A drug-pot (Fig. 10) given by Mr. W. Ridout is an example of the rare type of maiolica made in the Netherlands in close imitation of Italian wares of the same kind. It is painted in dark blue with scrolled foliage and cartouches related to the style of ornament invented by two Antwerp artists, Cornelis Bos and Cornelis Floris, which began to be popularised about 1540 by en-



Fig. 11.

gravings from their designs. Typical of this style is the manner in which some of the scrolled ornaments are depicted as if curling out in relief, like wrought iron-work, from the surface of the pot.

This style of ornament may be seen on several drug-pots, similar

to the one now acquired by the Museum, which have an undoubted Netherlandish origin. A specimen of the spouted form of drug-pot is in the Musée des Arts Décoratifs at Ghent; two others, from an old pharmacy in Friesland, are in the possession of Mr. Nanne Ottema of Leeuwarden. A cylindrical jar of the same shape as Mr. Ridout's gift—the form known in Italy as *albarello*—is preserved in St. John's Hospital, Bruges (All these pieces are illustrated and discussed by Mr. Bernard Rackham in *Early Netherlands Maiolica* [London, 1926], Plates 49 and

<sup>1</sup>The existence of a "Casa Betini" at Faenza has hitherto generally been accepted by writers on maiolica, but from information given by Prof. Gaetano Ballardini it appears that the inference drawn from the inscriptions on the San Petronio tiles is not confirmed by any written evidence in the archives of Faenza.



50 and p. 117). The characteristic leaf decoration on these pots is a development of the design called *a foglie*, which was current in Italy in the 16th century. A peculiarity in the handling is that one half of each leaf is heavily shaded; this is derived from the maiolica made at Venice, and it is interesting to note that it was at Venice that a Haarlem painter, Hendrik Cornelisz Vroom (b. 1566), learned the art of maiolica-painting. The present drug-pot can with fair certainty be dated to the last two decades of the 16th century.

**A VINCENNES PORCELAIN FIGURE.** The Museum was fortunate in buying during the year the charming white porcelain figure shown in Fig. 12, an attractive example of the earlier and comparatively rare and little-known glazed figures made at Vincennes. The fame of the statuettes in the biscuit porcelain of Vincennes and Sèvres has unfortunately obscured the merits



Fig. 12.

of the glazed figures that preceded them, though these may be considered as superior in respect of the qualities peculiar to porcelain as a material for plastic work. In modelling, too, they have a freshness that is often lacking in the more ambitious work of the later periods. The newly acquired figure is evidently one



of the series modelled for Louis XV in 1755<sup>1</sup> by Louis-Félix de la Rue, after designs by the ivory-carver and sculptor, François Duquesnoy, called "François Flamant" and better known as Il Fiammingo. Another figure probably from the same series was bought in 1927<sup>2</sup>, and these two, together with the two groups of naked boys playing with a shell and a bunch of grapes in the Jones Collection,<sup>3</sup>



Fig. 13.

admirably represent the French National factory in this most attractive phase. The porcelain itself is of exceptional beauty, milk-white in colour, with the softly brilliant glaze peculiar to the *pâte tendre* of Vincennes and Sèvres.

STAINED GLASS. Several examples of stained glass were acquired during the year, the most important of which was a panel (Plate XVI) dating from about 1200. It shows a figure, presumably of a saint, clad in green and red robes, isolated against a background of blue glass, mostly of later date. The figure itself is perhaps part of a larger composition. It is not possible to say whether its nationality is French or English; it belongs to a period when the art was international, and nothing is known of its provenance.

<sup>1</sup>Compare E. Bourgeois, *Le Biscuit de Sèvres au XVIII<sup>e</sup> siècle*, 1909, I, pp. 34 to 37, II, pp. 6 and 7.

<sup>2</sup>See *V. & A. M. Review*, 1927, p. 27 (Fig. 8).

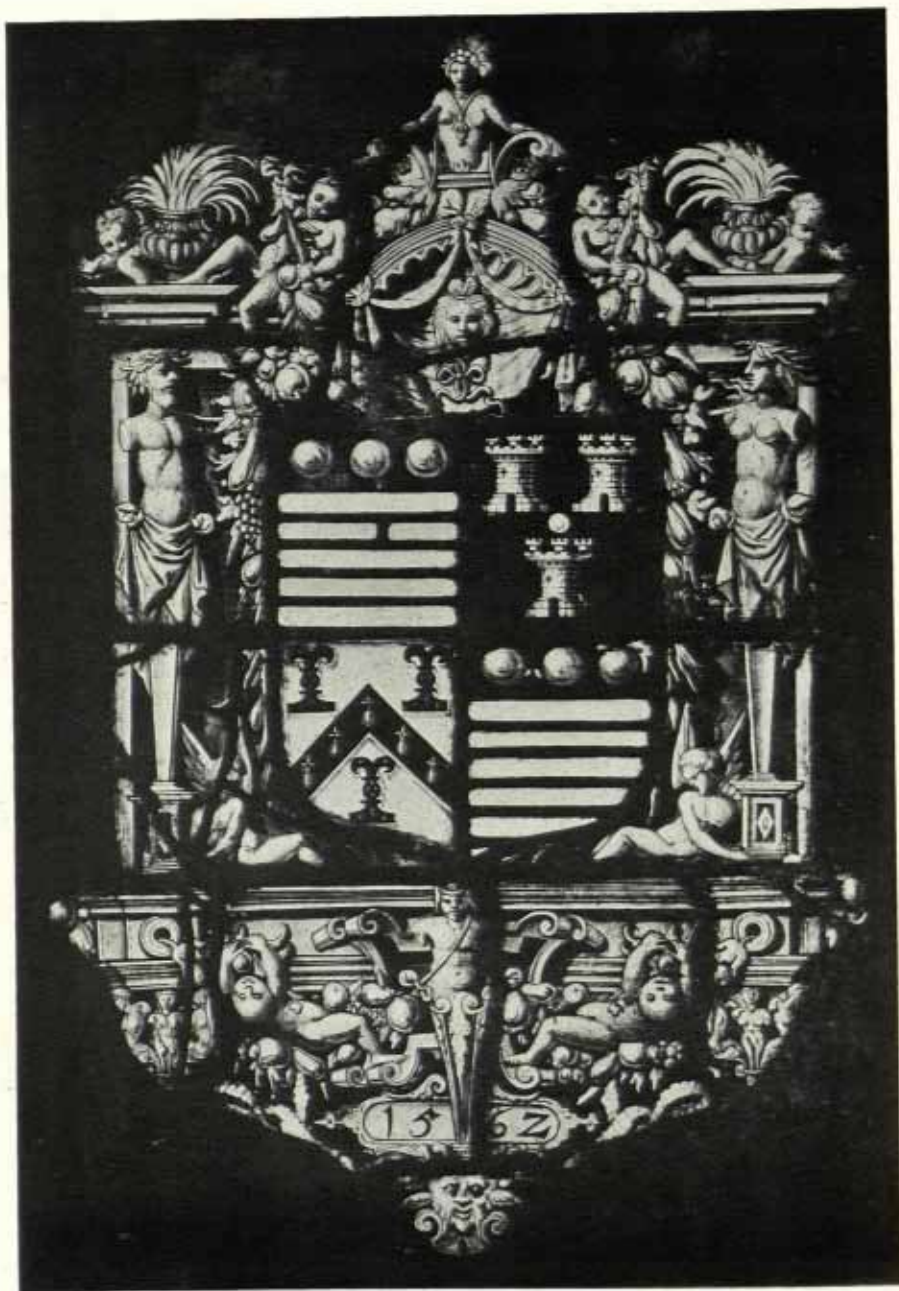
<sup>3</sup>*Catalogue*, Vol. II, No. 138 (Plate 16).



(a)  
THE PRODIGAL SON. ROUNDEL OF PAINTED GLASS,  
FLEMISH; ABOUT 1530.



(b)  
ROUNDEL OF PAINTED GLASS,  
FLEMISH; ABOUT 1530.



PANEL OF STAINED GLASS.

ENGLISH; DATED 1562.

GIVEN BY MR. W. COKER ILIFFE.





PANEL OF PAINTED GLASS.  
BY WILLIAM PECKITT (1731-1795).  
ENGLISH (YORK); ABOUT 1760.



(a)

PORCELAIN FIGURE.

FROM A MODEL BY J. C. W. BEYER,  
GERMAN (LUDWIGSBURG); ABOUT 1770.



(b)

PORCELAIN GROUP.

FROM A MODEL BY F. E. MEYER,  
GERMAN (BERLIN); ABOUT 1765.

Apart from a small panel of English 15th-century glass representing the Weighing of Souls (a pair of scales with the naked soul in one pan, the Devil in the other), all the remaining acquisitions belong to the secular type, *i.e.*, they were probably made for secular rather than for ecclesiastical buildings. Earliest in date come four roundels of about 1520-1530. Two of them are from the same series and illustrate an unidentified story. They have borders of blue glass with inscriptions in Dutch which are, however, too worn to be legible. One is illustrated in Plate XVIIb;<sup>1</sup> the other, of which there is a replica in the Kunsthistorisches Museum, Vienna, represents a young man carrying an old woman. Another roundel has for subject the Adoration of the Magi, and is probably Flemish work of about 1530. The fourth, of finer quality, represents the Prodigal Son wasting his substance on riotous living (Plate XVIIa). It is not possible to ascribe this roundel to any particular school; it is earlier in style than the others, and may be a copy of about 1520 of an earlier design, possibly of Lower Rhenish origin.

Mr. W. Coker Iliffe gave the Museum an English heraldic panel dated 1562 (Plate XVIII). The shield is quartered, 1st and 4th, azure, two bars or, in chief (here coloured black) three besants, for Pigott; 2nd, sable three castles argent, for Castelline; 4th, argent a chevron between three chess-rooks ermine, for Walcott. The Pigott quarterings may relate to the Pigotts of Doddington in Lincolnshire, but as the last of this family died without issue in 1450, the panel must in that case refer to some collateral descendant seated elsewhere. A companion panel that was previously associated with the new acquisition has the arms of Stafford quartered with Fray, Shelton (or Maudley, Hercy or Bowyer), Cranburne, Michell, and Beaumont (or de Coucy) and both panels are said to have come from a house in Buckinghamshire. The style of the new panel is decidedly Dutch in character, and may have been the work of one of the many Dutch or German glass-painters working in England in the 16th and 17th centuries.

Finally, the Museum purchased two oval medallions of enamelled glass, the work of William Peckitt of York, (1731-1795). With the exception of a head of a saint, part of Peckitt's restoration of the East window of York Minster, these are the first specimens of this typical

<sup>1</sup>The composition of this roundel is identical with that of a drawing of the Antwerp School in the Museum of Fine Arts, Moscow, and is reproduced by A. A. Sidorow in the *Zeitschrift für bildende Kunst*, lxiii, 1930, p. 228.



## DEPT. OF CERAMICS

18th-century glass-painter's work to be acquired for the Museum, and opportunely enough the first complete account of him and his work has just been published.<sup>1</sup> The medallions are careful portraits of a judge, Sir Thomas Burnet (b. 1694, d. 1753), and of an unidentified bishop (Plate XIX), but nothing is known of their origin. They were acquired from a vendor near York.

<sup>1</sup>William Peckitt, *Glass-painter*, by J. A. Knowles. *The Walpole Society*, Vol. XVII, 1929, p. 45



Fig. 14.



Fig. 15.

## DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

**F**URNITURE DESIGNS BY JOHN LINNELL. One of the least known and most interesting among 18th-century cabinet makers in England is the shadowy figure of John Linnell (1723-1799). The relationship between the furniture designer and John Linnell, the landscape painter and friend of Blake, is uncertain but probable, especially as the second John Linnell had a friend named Tatham, and his father, James Linnell, was a carver and gilder. Nothing definite would be known of the elder John Linnell but for the piety of his friend and (probably) pupil, Charles Heathcote Tatham, author of "Etchings of Ancient Ornamental Architecture in Rome and Italy," who, in 1800, made a selection from Linnell's portfolios and pasted them into volumes with a certain number of his own designs. Two of these volumes came into the possession of the Museum in 1911, and a third volume was acquired this year.

A good deal of Linnell's work was done for Sir Nathaniel Curzon (created Baron Scarsdale in 1761), who, on his return from the inevitable "grand tour," determined to build a new house at Kedleston. There are four sofas in the drawing room, adorned with gilded dolphins, mermaids, tritons and palm branches (Plate XXI), formerly ascribed to Robert Adam on the strength of an annotated drawing in the Soane Museum.<sup>1</sup> The alterations introduced by Linnell are, however, very considerable, and there are several sketches of the sofa in the volume recently acquired. The other designs for carved furniture have not yet been identified with actual pieces, although the names of the

<sup>1</sup>See "John Linnell, an Eighteenth Century Carver and Cabinet-Maker (1723-99)," by M. Jourdain, *Country Life*, April 6th, 1929, p. xxxix.



original patrons are given on many of them with the price in cipher. Among Linnell's clients were Lady Abdy, the Earl of Lisburne, Lord Vernon and Lord Cadogan, while some of the designs bear illuminating inscriptions such as: "A Chimney in portland stone for His Grace the Duke of Queensberry's staircase Piccadilly."

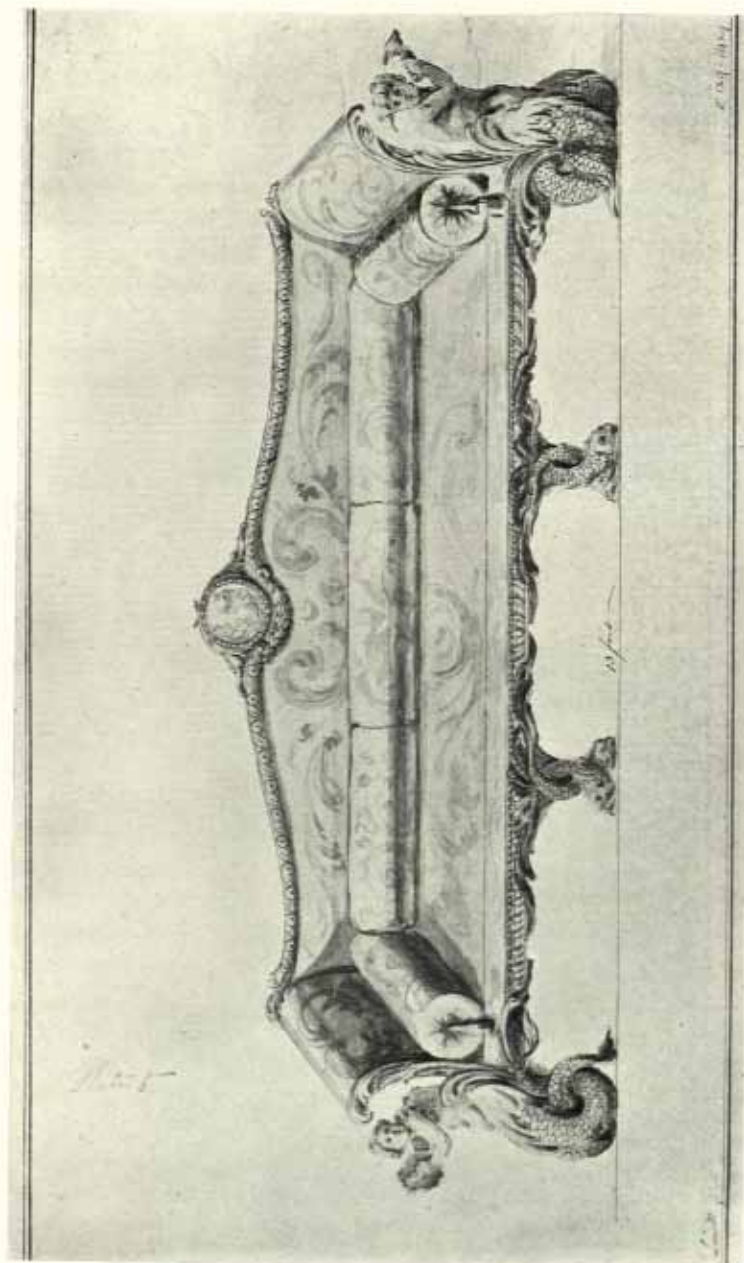
The designs by Tatham inserted in the same volume are almost equally interesting and include "The King's Box at Covent Garden Theatre," "Design for a Papal Chair," and the "Drawing Room . . . Uxbridge House."

Tatham's volume of Linnell's designs was bequeathed to the former's daughter, Julia, who married George Richmond, the portrait painter. Its acquisition by the Museum should prove a real contribution to public knowledge of an important period of furniture design in England.

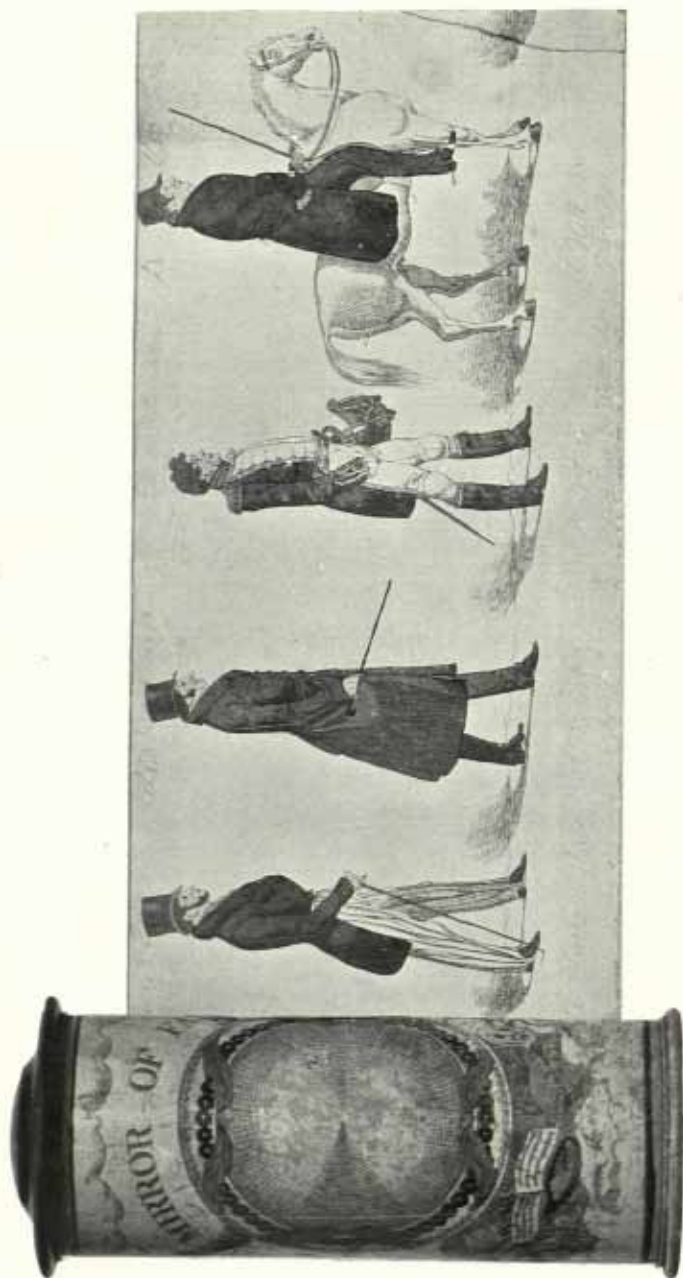
**THE MIRROR OF FASHION.** In the early years of the 19th century the Dightons (the father Robert, and the two sons, Denis and Richard) established a kind of monopoly in the sphere of good-natured personal caricature. Rowlandson was not a caricaturist in the same sense, as his interest in landscape led him to treat his figures more as "staffage," while the political brutality of Gillray places him in a class apart. Robert Dighton's political satires were a failure, and by 1800 he had found his real line—the hand-coloured etched portrait, with idiosyncrasies slightly exaggerated, of men and women well-known to the public. The celebrities of London and Brighton first engaged his attention; then in 1807 he went to Oxford and produced the famous prints of dons which attract the notice of the modern visitor to Oxford on the walls of that city's older hostels.

Robert Dighton died in 1814, leaving his two sons to continue the same kind of work. Denis, however, produced very few caricatures, as he was more taken up with painting, and it is with Richard that the present notes are chiefly concerned. He began at Oxford and Cambridge by imitating his father's work. Then he turned to "City Characters," and "Characters at the West End of the Town." These appeared at an average rate of ten or a dozen plates a year from 1817 till 1824, and give a most vivid picture of the fashionable (and financial) world. Those who find pleasure in the preserved flavour of an epoch cannot do better than study, in the etchings of Dighton, that endless procession of Regency bucks, and of the men to whom they owed money. Argyle,





JOHN LINNELL.  
FIRST DESIGN FOR A COUCH AT KEDLESTON.



RICHARD DIGHTON.  
"THE MIRROR OF FASHION."  
GIVEN BY LIONEL HARRIS.

with side-whiskers, blue frock coat, white trousers, yellow gloves and low-browed cylindrical hat, Worcester with his inevitable white poodle, Sefton with his peculiar collar, and Nugent with his sporting cut-away, are as vividly seen as Sir Moses Montefiore or "King Richard, the Brokers' Friend."

Dighton, who seems, previously, to have published most of his caricatures himself, in 1824 sold his whole stock of plates to Thomas McLean, who re-issued them with his imprim. added. According to Mr. Hake:<sup>1</sup> "McLean also published in 1825 a long folding plate, some 10 ft. long by 6 in. wide, reproducing forty-five of Richard's caricatures about half-size in etching, each with its own title. It was engraved and printed on two large plates, each containing three rows of caricatures; uncut impressions are in the Ashmolean Museum."

By the kind gift of Mr. Lionel Harris, the Museum has become possessed of what is apparently a previous issue of this long roll (Plate XXII). Fifty-four caricatures are contained in a cylindrical wooden box on the outside of which is an etched title, inscribed "The Mirror of Fashion, Dighton. 1822, Pub<sup>d</sup> 1823 by William Sams—Royal Library—St. James's Street." The top of the box is movable and serves to rewind the roll when it has been extended. These boxes are apparently very rarely met with in their original condition, so that the acquisition of this well preserved example is to be welcomed even apart from the interest of the caricatures themselves.

**ARMOUR DESIGNS BY FILIPPO URSONI.** The Museum is already possessed of one of the most interesting books of original designs for armour in existence, the so-called "Almain Armourer's Album," considered by some to be the work of Jacob Topf. It is, therefore, particularly gratifying to be able to report the acquisition of a worthy pendant to this book, in the form of a volume of some 300 designs in pen and wash, for armour of the middle of the 16th century (Plate XXIII). It is very rarely that such a collection comes into the market, and the interest of the present work is much enhanced by the fact that one of the drawings is dated (1554), and that there is a title-page giving the name of the artist as Filippo Ursoni of Mantua. Very little is known of Ursoni, as designs like his are not generally

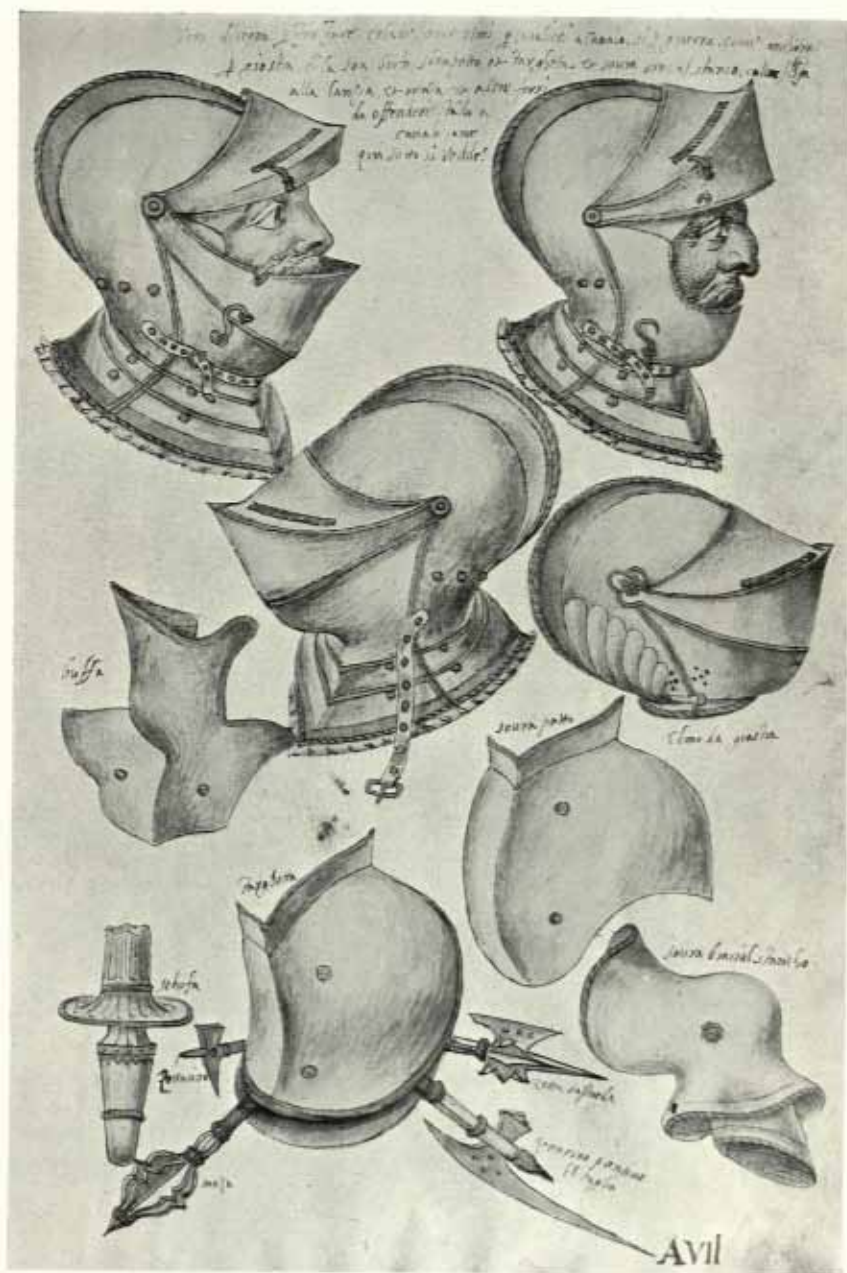
<sup>1</sup>See "Dighton Caricatures," by Henry M. Hake, *Print Collector's Quarterly*, XIII (1926), p. 24.



mentioned in works of reference unless they happen to have been engraved. The internal evidence confirms the date written on one of the leaves, as some of the designs were evidently made for the Emperor Charles V and some for Henry II of France. The first few drawings are very elaborate proposals for horse-armour, horse-trappings and saddles; the second section is devoted to sword-hilts, and the rest of the drawings represent horses' bits of the long-branched type typical of the period. A considerable proportion of the more elaborate designs are obviously intended not for use in the field, but for pageantry, and some of the notes indicate the use of gilded wood, rather than metal, for swords, etc. As with Engraved Ornament, of which there is so important a collection in the Department of Engraving, Illustration and Design, the designs must be valued for their relation to contemporary style, and throughout the book there is a great deal of ornament applied to helmets, sword-hilts, etc., which is characteristic of the date 1554, and extremely valuable for the light it throws upon the decoration of other metal objects of the period. Like the "Almain Armourer's Album," the present work once formed part of the Spitzer Collection.

**ORIGINAL DESIGNS FOR ENGRAVED ORNAMENT.** Original designs for Engraved Ornament are of extreme interest to the student of successive styles, especially in the history of metalwork. There is already a considerable collection of these designs in the Department, and an important addition during the last year was a drawing in pen and wash by Pierre Woeiriot, an artist born in Lorraine about 1531, but most of whose work was published at Lyons. Woeiriot was himself a working goldsmith, chiseller and engraver, and his designs for rings, knife handles, etc., are regarded as masterpieces of the French Renaissance. The present drawing is for a sword-hilt, and was afterwards engraved by the artist with slight variations (Robert-Dumesnil 375).

Four designs for gunsmith's ornament, ascribed to Giulio Bonasone (1500-1580), should also be mentioned. These are small drawings in pen and ink and wash touched with gold, and represent Apollo and Daphne (Fig. 15), The Rape of Proserpine (Fig. 16), Atalanta's Race, and another subject from Ovid's "Metamorphoses." The ascription to Bonasone is an old one, and the drawings have an interesting pedigree as they have formed part, successively, of the collections of C. Rolas du Rosey (Lugt 2237), R. Portalis (Lugt 2232) and A. Decour.



FILIPPO URSONI.  
DESIGNS FOR ARMOUR, 1554.



J. W. KNOWLES.  
COPY OF EARLY 14TH CENTURY STAINED GLASS  
IN YORK MINSTER.



**DRAWINGS BY WILLIAM AND HENRY TELBIN.** Further additions were made to the Museum collection of scenic designs by Mr. William Telbin's gift of four drawings: two by his father, William Telbin, the Elder (1815-1873), and two by his ill-fated brother, Henry Telbin, who met his death in 1866 while sketching in Switzerland. Mr. Telbin was engaged upon a memoir of his father when, his sight failing, he was unable to finish it. The following extract, besides giving details of the tragedy, throws a valuable side-light on work in the theatre in the 'Sixties of the last century.

"At 'Her Majesty's' one fine morning, June 18th, 1865, my father mentioned *en passant* that 'to-day is my fiftieth birthday' . . . . He was still very strong and little past the prime of life, but he was getting restless and dissatisfied with the result of his labours. He felt it was now or never to make a move on his own account, and in his own way. He argued, 'I have a clever son (Henry), I have many clever people about me able and willing to help, and I have a subject that above all I should like to carry out . . . . If the scheme turns out a success, and I have the greatest faith in it, I could (and assist Henry in doing the same) devote the rest of my days to a more permanent record of any virtue I possess as a painter."

I always knew that, till my father had carried out this pet scheme of his, he would never settle down with an undisturbed mind to painting for the galleries. He loved big work in *tempera* and could do more with the material than anyone, as Stanfield said on more than one occasion and he knew better than anyone how to give added effect to painting by modelling, lighting, movement, and music.

The subject chosen was 'Venice,' the Venice of the Doges, when Tasso's echoes still reverberated, and when the gondolier as he rowed was not songless . . . . It was proposed to approach Venice by way of the Lake of Lucerne and the St. Gothard Pass, the Swiss subjects to be treated in a way suggested by and in conjunction with Rossini's overture to *William Tell*. Having thought over every detail he took, in the summer of 1866, a lease of the St. Martin's Hall, a very spacious building, with enough room between the four walls for the construction later of a rather large theatre, The Queen's.

My father proposed asking Signor Arditì the conductor at Her Majesty's to write the music and select an orchestra. Arditì wrote very graceful and tuneful music, essentially Italian (*Il Bacio* was one of his most popular songs) but Mr. Jarrett, Mapleson's manager, advised him to go to a very promising young composer, Sullivan—Sir Arthur Sullivan.

The scheme being now well under way it was arranged that my brother should go to Switzerland and then on to Venice after he had collected material at Lucerne and St. Gothard. With this object he left home at the end of August. Some days after his departure several friends dined with us. My father, when he came down to breakfast the next morning, complained of having a

bad headache; and later he remarked he had had a bad and troubled night. He had been uneasy at not hearing from Henry (My brother was very neglectful in writing), and had dreamt that he saw him drowning while crossing the Channel. This he told me while walking to the theatre. I recollect it was a lovely Autumn morning, clear bright sun and crisp air, or first touch of Autumn, so as the day advanced he seemed to recover his spirits.

About five o'clock Mr. Jarrett sent up to ask my father to go down to him, and then he broke the dreadful news of my brother's death. He had fallen into the lake from a great height and was drowned. Charles Santley who was staying at the same hotel as my brother sent the telegram. Next morning I left for Switzerland. I was to be accompanied by a servant of my father's, a very respectable and intelligent man, but a dear old friend of our family would not hear of this, so joined me at Charing Cross. Our journey was in vain, the poor young man's body was never recovered. We returned with the sketches. Thus ended all my father's hopes of the future.

A very simple granite memorial now marks the spot where he fell . . . The following account is taken from the 'Patrie' of Lausanne:—

'The death of a young Englishman, Mr. Henry Telbin, who was staying at Brunnen, in the Canton of Schwytz. He ascended the Wasiflech to make a sketch of the Rothstack (the Wasiflech is a perpendicular wall of rock opposite Grutli), and established himself on his camp-stool scarcely half a foot from the verge of the precipice. Hardly had he sat down when he rose again, and when he would have sat down he missed his seat, staggered and was precipitated from a height of 163 feet into the lake. He tried to save himself by catching at the plants covering the rock, but in vain, and he fell head-foremost into the foaming waters. Some men who were working on the Axenberg Road, which winds over the Wasiflech, hastened to lend help, but the lake is very deep there, the wind was violent, and the body was not found.' "

**STAINED GLASS.** It is well known that the stained glass in the Minster and parish churches of York accounts for more than half of the total amount of mediæval glass still existing in England, and the Museum was fortunate in acquiring some years ago a very fine series of drawings of York glass by Mr. L. B. Saint, to which has been added this year several hundred drawings by Mr. J. W. Knowles (Plate XXIV).

York Minster has been extraordinarily fortunate in preserving its glass through the vicissitudes of the centuries, and evidence of the changes that have inevitably occurred is furnished by the manuscripts of James Torre, who, writing at the end of the seventeenth century, described in detail every panel of glass in the windows. Comparison of the windows with Torre's manuscript shows that few substantial



changes have taken place in the course of the last two centuries. In the nave is still preserved, almost intact, the magnificent series of decorated windows, most of which are designed with belts of grisaille glass supporting a shield of arms or a medallion alternating with groups of figures under gabled canopies. Several of the windows have, in the tracery lights, glass made by William Peckitt, a local glass painter of great reputation, who died in 1795. The Chapter House and the vestibule contain the rest of the decorated glass, that in the vestibule being of similar design to the nave windows, while the Chapter House windows are composed mainly of grisaille, with alternate rows of medallions with figure subjects. The East Window of the Chapter House suffered drastic restoration in 1843-5, but the other windows are still perfect. The transepts, originally glazed with Early English glass, now contain of this period only the wonderful Five Sisters Window, and a few small panels, while, with the exception of a little 15th-century glass, the remaining windows are quite modern. Four windows in the south wall are the work of William Peckitt.

The windows of the choir are filled with perpendicular glass dating from 1380 to 1430. A severe fire in 1829 damaged the windows badly, but left intact the great East Window and the St. William and St. Cuthbert Windows. The St. William Window, in the north aisle of the choir, was given in 1422 by the family of Ros of Hamlake (Helmsley), and illustrates the life and miracles of St. William of York in 101 panels. It was discovered that the panels had been altered from their original order, and in 1895 the window was removed by Mr. J. W. Knowles, and the panels replaced. The St. Cuthbert Window, in the south aisle of the choir, which was given by Thomas Langley, Canon and Dean of York, who died in 1437, had been disarranged in the same way, probably when the window was removed for safety by the orders of Fairfax during the Civil War. Mr. J. W. Knowles was entrusted with the repair of this window also. It was found that six panels must have crept in from another window, and that a further six were hopelessly mutilated, and Mr. Knowles designed and executed twelve new panels to replace these. Substitution of this kind, however, has not taken place elsewhere in the Minster. The magnificent East Window, which was begun in 1405, and was the work of John Thornton, of Coventry, has not been very much altered. It was cleaned and backed with a screen of plain quarries in 1910, but has not been re-arranged.



The Museum acquired this year from Mr. Knowles all his drawings and sketches of the glass of York Minster, including his working designs for the restored glass in the St. Cuthbert Window, and a complete set of drawings of the panels of both the St. William and the St. Cuthbert Windows. The drawings, several hundred in number, cover almost all the old glass, the nave being especially well represented. In addition there are many drawings of glass in the parish churches, particularly in All Saints, North Street, and St. Michael, Spurriergate.

The collections of drawings of stained glass have been increased also by the acquisition of forty-four drawings by Mr. F. S. Eden, including nineteen from Essex churches, and eleven from Bramall Hall, near Stockport, and of twenty-five drawings by Mr. A. S. Hartrick, mainly from churches in the West of England.

**STEPHENSON BEQUEST.** An important collection of miniatures, plumbago drawings, etc., was acquired by the Museum in 1929 by the gift of Miss Grace Stephenson in fulfilment of the wishes of her brother, the late Mr. Ralph Harry Stephenson, of Leicester. This is referred to more fully in the section devoted to new acquisitions by the Department of Paintings. Here it may be said that the Department of Engraving, Illustration and Design, has benefited by the addition of many drawings, particularly by British artists of the early 19th century, among which may be mentioned examples by G. P. Harding, J. Richardson, Senr. (2), J. Richardson, Junr., Isaac Oliver (3), G. Heriot (4), J. C. Smith, G. Vertue, Cornelius Varley, Angelica Kauffman, J. C. Buckler (2), J. C. Ibbetson, J. M. W. Turner, William Wilson, G. Shepherd, C. J. M. Whichelo, F. Mackenzie, W. P. Sherlock (2), G. H. Harlow (2), G. Dance (3), Maria Cosway (2), B. Picart, H. Edridge, T. Hearne, J. Southall, A. R. Mengs, J. Smart, Junr., C. Hayter (9), Sir E. Burne-Jones, etc., a drawing attributed to Hoppner (Plate XXV), and two attributed to Zuccherò.

**THE LATE COLONEL E. F. STRANGE.** The late Colonel E. F. Strange, C.B.E., bequeathed to the Museum his portrait in pencil by Mr. Francis Dodd, A.R.A. Colonel Strange, who retired from the Museum in 1925 and died in 1929, was in charge of the Department of Engraving, Illustration and Design at the time when it ceased to exist as a section of the Library and moved to its present quarters, on the opening of the new Museum buildings in 1909. It was under his guidance

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and direction from 1909 to 1914 that the Department took shape and extended its wide activities. The bequest was made with the condition that the portrait shall hang in the office of the Keeper of the Department, where it is, of course, available for inspection by any visitor or student.

From Mrs. Strange the Museum acquired the Diploma granted to Colonel Strange as an Honorary Fellow of the Royal Society of Painter-Etchers and Engravers, in recognition of his services in the encouragement of modern art. The Diploma was etched by G. W. Eve, R.E., and is an admirable example of his decorative work.



Fig. 16.





Fig. 17.

## DEPARTMENT OF PAINTINGS

**T**HE R. H. STEPHENSON BEQUEST. An important collection of miniatures and drawings was added to the Department of Paintings in 1929 by the gift of Miss Grace Stephenson, in fulfilment of the wishes of her brother, the late Mr. Ralph Harry Stephenson, of Leicester, who died on the 27th July, 1927. This bequest included 127 items in addition to those in the Department of Engraving, Illustration and Design, which are referred to on page 34. Mr. Stephenson's collection consisted largely of miniatures and portraits in plumbago, pen-and-ink, water-colour, etc., and in addition to the actual objects, the Museum receives by this generous donation the sum of upwards of £1,350, the interest on which is to be spent on purchasing, for the Museum, objects of the kind in which Mr. Stephenson was personally interested. Some of the items in the Stephenson Bequest are mentioned in detail below.

**WATER COLOURS.** Forty-three water-colour drawings were added to the collection during the year. Of those belonging to the 18th century, several were by artists not represented hitherto in the Department of Paintings. Two studies of birds by Charles Collins, an artist who died in 1744, and whose work has hitherto been known by engravings after his drawings, are among the earliest water-colour drawings in the possession of the Museum, both being dated 1740 (Plate XXVI). They are painted in a bold manner which contrasts with the timidity of the usual "stained drawing" of the 18th century. The Stephenson Bequest, included three London views by John Skelton,



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another early artist, who died in 1758. He was already represented in the Museum collection, but it is satisfactory to have acquired further examples of water-colour painting of what may be called the "early Sandby" period, as comparatively little is known of the scope and development of the art in England before about 1770. Mr. Stephenson also bequeathed drawings by William Pars, A.R.A., and Edward Dayes (2).

Two landscapes by Edward Kennion were purchased. He was of Welsh extraction but was born at Liverpool in 1743, and after being in business in the West Indies, he became a drawing master in London. He died in 1809. Of Edward Eyre, who belongs to the same period, little is known beyond the fact that he exhibited from 1771 to 1786. The Museum acquired an interesting "stained drawing" of the *Market Place at Salisbury* by him. It is dated 1792, and thus carries down his record another six years. William Day (exhibiting 1782-1801), another of the minor landscape painters of the period, recalls slightly the manner of Towne in a *Landscape with Lake and Trees*, which was bought for the Museum. A somewhat more important drawing is a *View of the Cove, Cork*, by John Nixon, 1794 (Plate XXVII). He was an accomplished amateur with a tendency to caricature in the Rowlandson manner, and belonged technically to an interesting group which included Woodward, S. Collings and others. Previous examples of his work were referred to in the volumes of this *Review* for 1920, page 67, and 1923, page 38. The present specimen is full of incident, and gives an amusing picture of a busy scene on the shore near Cork at a time when that port was full of naval activity owing to the French Wars.

Captain Desmond Coke, to whom the Museum is indebted for the important collection of silhouettes which he presented some years ago, gave a water-colour drawing of *Netley Abbey*, by Thomas Rowlandson. It is about 21 in. long, on two pieces of Whatman paper joined together. It is of much interest as being unfinished, and thus showing the artist's method of execution. Faint pencil lines are visible on the blank portion of the paper. It does not contain a single figure or animal, and from this point of view is almost unique in the *œuvre* of Rowlandson. The water-mark of the paper bears the date 1794.

To the early part of the 19th century belongs a very important drawing, *Wychwood Forest, Oxfordshire*, by William Turner of Oxford (Plate XXVIII), which he exhibited at the Society of Painters in Water



Colours in 1809. William Turner was one of the first of a series of artists who were apprenticed for training to John Varley, and in this case, as in others, the influence of Varley was profound. William Turner's early promise was so great that in January, 1808, just after his eighteenth birthday, he was elected an Associate of the Old Water Colour Society, together with J. A. Atkinson, who was fourteen years his senior. Two days before this election Farington records in his diary:<sup>1</sup> "Varley spoke violently of the merit of a young man who has been His pupil learning to draw in water colours & Reinagle said 'He had never before seen drawings equal to them.' His name Turner." On the back of the drawing is written "A scene where a pleasure fair was formerly held in Wychwood Forest, Oxfordshire William Turner: Shipton on Cherwell Oxon. 1809." The whole composition in this beautifully preserved drawing, fresh as when it was painted, is full of classical grandeur, the centre being occupied by dark masses of trees and involved foliage; but the sky on the upper right and the landscape below the cumulus clouds and the glimpse of the country on the left bear the strongest resemblance to the manner of Cotman in colour, form and the superposition of two tones of grey or green. After this magnificent beginning Turner seems to have settled down to be a "Country Member" of the Water Colour Society, content with his provincial title and satisfied with domestic life and the teaching of his numerous pupils in Oxford. Many of his later drawings are extensive views, realistic, painstaking and dull. A typical work of his later period is the *Kingly Bottom* in the Museum, attractive enough in its wide prospect, in its cunning splash of sunlit yellow among all the misty blue, but depending on calculated colour and fidelity of detail, instead of showing the force and the flash of inspiration that marked the *Wychwood Forest*.

The Museum already possesses, as is well known, a very important collection of water-colours by De Wint, but an addition was made by purchase of a flat landscape *In the Fen Country* (Fig. 17), as it illustrated to some extent a fresh phase of his work. In its wide, panoramic composition and in its careful recession of alternating light and shadow over a vast distance, it recalls the well-known paintings of Philips de Koninck. Drawings of about the same period by Allom, Edge, Harley,

<sup>1</sup>*The Farington Diary*, January 27th, 1808, Vol. V, p. 13, edited by James Greig.



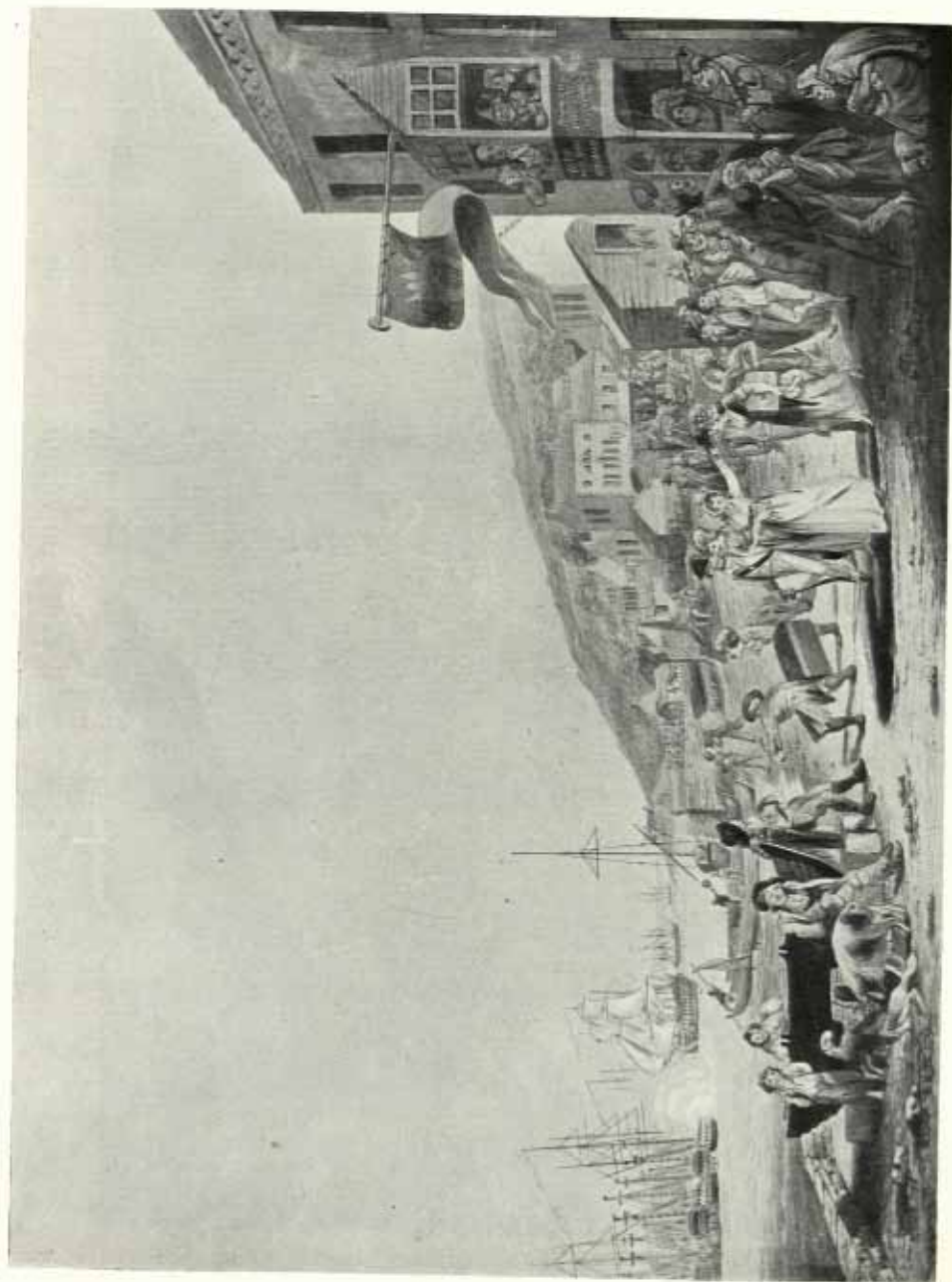
ATTRIBUTED TO JOHN HOPPNER, R.A.  
MRS. DELANEY.

R. H. STEPHENSON BEQUEST.





CHARLES COLLINS. A ROOK, 1740.  
WATER-COLOUR DRAWING.



JOHN NIXON. THE COVE, CORK, 1794.  
WATER-COLOUR DRAWING.



WILLIAM TURNER, OF OXFORD. WYCHWOOD FOREST, OXFORDSHIRE, 1809.  
WATER-COLOUR DRAWING.



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Hay-Edwards, Nattes, Powell, J. H. Reygers, Stark, Varley and R. Westall, were acquired by gift, bequest and purchase.

The more recent water-colour and other drawings included works by H. Becker (3), Sir David Cameron (2), Claude Flight, Matthew Hale, Augustus John (crayon drawing), Lionel Lindsay, Sir Hubert Medlicott, Bart., Sir William Orpen (3), and Alfred W. Rich. Several of these were presented by the widow of the last-named artist in fulfilment of his wishes, and are to be known as the "Alfred W. Rich Bequest."

The most important of the works by Sir William Orpen was *The Draughtsman and his Model*, a large pencil and water-colour drawing representing an artist and a nude model on a seashore. *Laroche*, by Sir David Cameron, was etched by him in reverse; of his *Kinfauns* the late Alfred Rich wrote in his "Water Colour Painting":

'This very beautiful water-colour is in my possession, and from the study of it I have derived much pleasure. The effect of passing clouds, the lit-up cliffs, and the distant reaches of the loch, with the delicately executed details, all serve to add charm to the many other attractions of the picture. The simple management of the foreground does not in any way distract the attention from the middle distance, in which is stored the soul of the picture. Although the foreground is unobtrusive, yet it is full of suggestion and beauty: in it the work of the past master speaks forcibly.'

**MINIATURES.** The majority of the miniatures which were acquired in 1929 were derived from the generous bequest of the late Mr. Stephenson. It included some oil miniatures of the 17th century, among them one signed with the initials "P.P." and dated 1679; a portrait of a gentleman by Nicholas Dixon; works by S. Addington, John Barry (Plate XXIX*b*), Bogle, F. Buck, T. Carrick, Penelope Cotes, Samuel Cotes, Richard Crosse, De Janvry, Edridge, Engleheart, F. Ferrière, Gustavus Hamilton, Judlin, Peter Paul Lens, R. M. Paye, A. Plimer, S. T. Roch(e), Samuel Shelley, Smart (a choice portrait of a girl in green), Gervase Spencer, S. J. Stump, W. J. Thomson, W. Wood (Plate XXIX*a*), and Zincke. Some of these artists were not previously represented in the Museum collection. The bequest contained an important group of monochrome portraits of the 17th and 18th centuries in Indian ink and plumbago by J. Faber, James Ferguson the astronomer, Thomas Forster (Fig. 18), David Loggan, Robert White and other artists, and water-colour portraits by Downman,

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Edridge, Ozias Humphry and Rymsdyk. In the same bequest were some silhouettes by Miers and a pastel by H. D. Hamilton.

The most important purchase of miniatures was that of three large examples by Richard Crosse,<sup>1</sup> a deaf and dumb artist who was born



Fig. 18.

at Cullompton in 1742 and died in 1810. A romantic interest attaches to him by reason of his infirmity and of his hopeless passion for the

<sup>1</sup> *C.f.* article by B. S. Long in the 17th Annual Volume of the Walpole Society.



(a)

WILLIAM WOOD. PORTRAIT OF A GENTLEMAN.  
MINIATURE.

R. H. STEPHENSON BEQUEST.



(b)

JOHN BARRY. PORTRAIT OF A LADY.  
MINIATURE.

R. H. STEPHENSON BEQUEST.





RICHARD CROSSE. MRS. SIDDONS, 1783.  
MINIATURE.

## DEPT. OF PAINTINGS

lady who became the mother of Benjamin Richard Haydon. Though well known in his day, he has not of late received the recognition due to his merit. There is a delightful sureness about the draughtsmanship of Richard Crosse, as shown in his miniatures, and though his style and mannerisms are not difficult to recognise, he was, nevertheless, expert in representing individual character. It is possible that the three works above referred to may be regarded as his masterpieces. One is a three-quarter length portrait of Mrs. Siddons (Plate XXX), another a self-portrait of the artist, and the third a brilliantly drawn half-length enamel portrait of a man in a red coat. The name of Mrs. Siddons does not occur in the manuscript list of Crosse's clients who paid for miniatures, but in a letter to the artist (presented to the Museum by the Rev. W. E. Crosse Crosse) the great actress says:

Sir,

I beg ten thousand pardons for not keeping my appointment yesterday. I cannot express how much I am ashamed of my rudeness, but indeed I quite forgot it till this minute—may I come at 12 to-day? pray forgive me and believe me

Your Sincere well wisher

S. Siddons

Enamels by Richard Crosse are rare, and the above specimen must rank as one of the finest English enamels of the 18th century. With the examples previously in the Museum and those acquired during 1929, it may be considered that the work of Richard Crosse is now adequately represented in the National Collection.

Enamels known to be by Jeremiah Meyer are comparatively rare, and those which are signed and dated still more so. The Museum was fortunate in securing a small enamel portrait of a gentleman wearing an official robe, which is signed "Meyer 72" and shows the characteristic hatching by which Meyer used to model the faces of his sitters.

Among other miniatures purchased during the year were works by Comerford, Diana Hill (Fig. 19), McMorland, J. T. Mitchell, and others.

MISCELLANEOUS. The miscellaneous acquisitions included an oil painting of Herodias with the head of John the Baptist, by Carlo Dolci, which was bequeathed by the late Mr. Burton Vivian. There appear to be five or more versions of this subject by or attributed to Dolci,

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among them being one each at Windsor Castle and the picture galleries of Florence (Uffizi), Glasgow and Dresden. Though it has become somewhat dark, the picture now acquired, with its very beautiful head of Herodias, may be regarded as one of the best of the versions; the painting of the jewels is a *tour de force*. The Museum also



Fig. 19.

acquired a pastel by Wallerant Vaillant, dated 1677, a silhouette by Mrs. Beetham, and a few daguerreotypes given by Mrs. M. Barrett-Lennard. These last were accepted with a view to illustrating the form of portraiture which tended to displace the miniature portrait hitherto in vogue.



## LIBRARY AND BOOK PRODUCTION DEPARTMENT

**D**URING 1929 the Library received as gifts several collections of manuscripts and documents of interest in connection with the history of art in England. Among the more important of these is a series relating to William Duesbury, his son of the same name, who succeeded him, and the Derby Porcelain Factory, given by Mr. A. J. B. Kiddell. These papers, which range in date from 1755 to 1795, include an indenture by which William Duesbury's father, a currier at Cannock, made a transfer of his property to him in 1755, and the articles of agreement in 1756 between John Heath, who provided capital, Andrew Planché, china-maker, and William Duesbury, described as of Longton, enameller, for a partnership to make English china, which was the beginning of the Derby Factory. In the collection are also agreements with J. J. Spengler, modeller (one of which gives a scale of payment by the piece for groups and figures of different sizes, as well as an alternative for payment by the day); with F. Duvivier, china and porcelain painter; and with Peter Stephens, modeller and repairer; letters from B. Vulliamy and from Joseph Lygo, Duesbury's London agent; lists of china delivered; workman's time sheets, etc.

Another collection, given by the Rev. W. E. Crosse Crosse, relates to the miniature painter Richard Crosse (b. 1742, d. 1810). It includes the agreement between John Crosse, Richard's father, and Thomas Mills, for services to be rendered by the latter to the artist, who was deaf and dumb, and a collection of account books and diaries from 1770 until shortly after his death, recording sales of his pictures, purchases of materials, clothing and household expenses, etc. With them is an autograph letter from Mrs. Siddons to the artist with reference to an appointment. This is quoted in full on p. 41, where a miniature of her by Crosse is described.

Another artist, with reference to whom much original manuscript material has been acquired, is the painter in pastels, John Russell,

## LIBRARY AND BOOK-PRODUCTION DEPT.

R.A. This gift, from Mrs. Frank Webb, includes the artist's diaries for the years 1766-69, 1780-89, 1801-02, and his Journal of a visit to Leeds, York, Burleigh and Tadcaster in 1799. The diaries treat rather of his religious experiences than of his work as an artist. With the original volumes were given a translation of the shorthand sections of the diary, and an index to it, by the Rev. S. H. Russell; also six albums of reproductions of the artist's work. As a gift from Mr. Lionel Harris, the Library received a letter of the 17th November, 1774, to Robert Adam from Lady Knatchbull, desiring to consult him about furniture for her drawing room.

Mr. J. A. Knowles, F.S.A., presented a history by himself, in manuscript, of the York school of glass painting; and together with a collection of drawings, tracings, etc., purchased for the Department of Engraving, etc., the Museum acquired for the Library a collection of manuscript volumes by his father Mr. J. W. Knowles, on stained glass in York Cathedral, including the St. Cuthbert and St. William windows, and in other churches of the city.

The most interesting early book acquired was the biography of Lambert Lombard: *Lamberti Lombardi apud Eburones pictoris celeberrimi vita*, printed at Bruges by Hubert Goltzius in 1565. This rare little work, of which the authorship is attributed to Dominicus Lampsonius, contains a preface by Goltzius and a finely engraved portrait of the artist by him. Few other old books or additions to the book production section of the Library could be purchased, for in this as in all recent years, almost all the money available has had to be expended on the new publications needed to maintain its position as the national reference library on art subjects. The more important acquisitions by gift or purchase, which have not been mentioned above, are listed on pp. 90-94. There will be found among them several important catalogues of private collections given by their owners, such as those of sections of the Philip Lehman, J. S. Bache, George Eumorphopoulos, Hjalmar Wicander, David Weill and A. A. Allen collections. Special mention should also be made here of the gift by the High Commissioner for India of Sir Aurel Stein's Innermost Asia; by Mr. Arthur Du Cane of the Norwegian Government's great publication on the Oseberg Find; and by Mr. John Böttiger of his book on tapestries in Swedish private collections.

The Photograph Collection has benefitted greatly from the generosity



LIBRARY AND BOOK-PRODUCTION DEPT.

of Captain C. P. R. Cave, F.S.A., and Professor E. Fawcett, in lending selections from their negatives for prints to be made from them for the Museum. Captain Cave is making a photographic record, obtained by means of a spot light and a telephoto lens, of bosses, masks on string courses, corbels and other sculptured features, in positions otherwise inaccessible, in English cathedrals and churches. From the negatives which he has already lent we have been able to add to our collection nearly 450 enlarged prints of sculpture of the kind described in Winchester, Worcester and Ely Cathedrals, Tewkesbury Abbey, St. George's Chapel, Windsor, and Ottery St. Mary Church. The collection made and lent by Professor Fawcett was of chairs preserved in churches in the West of England, and from it 175 prints were obtained. Mrs. Pinny also lent a large number of negatives taken by her late husband, from which she kindly allowed 245 prints to be made, of architecture and monuments in Northamptonshire churches, and of pictures in Lord Spencer's collection at Althorp. Mr. A. V. Richards permitted us to make 156 prints from negatives of objects which had passed through the hands of his late father, while he was in business as a dealer in works of art. Mr. P. B. Chatwin, F.S.A., allowed us to have prints from 38 of his negatives of stained glass in the Beauchamp Chapel in St. Mary's Church, Warwick. Among the other more important acquisitions of photographs, listed on p. 94, special attention may be called to the series acquired from Captain K. A. C. Creswell, Mr. R. C. Green, Mr. B. C. Clayton and Dr. F. A. Nagel.





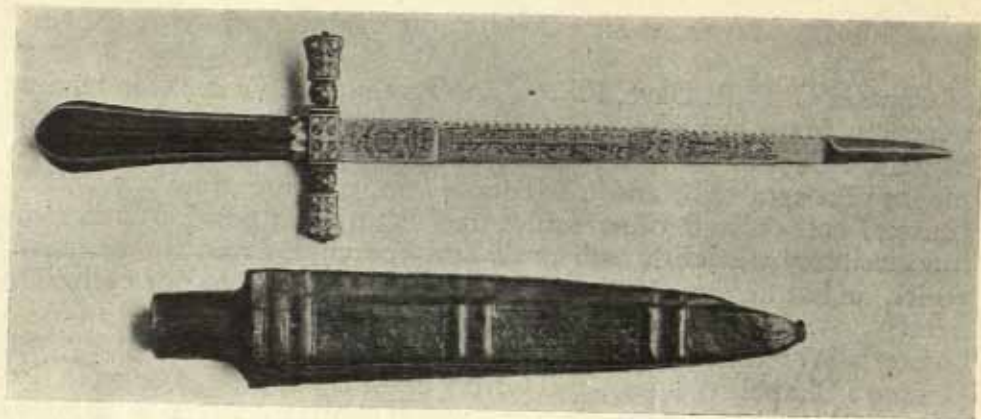
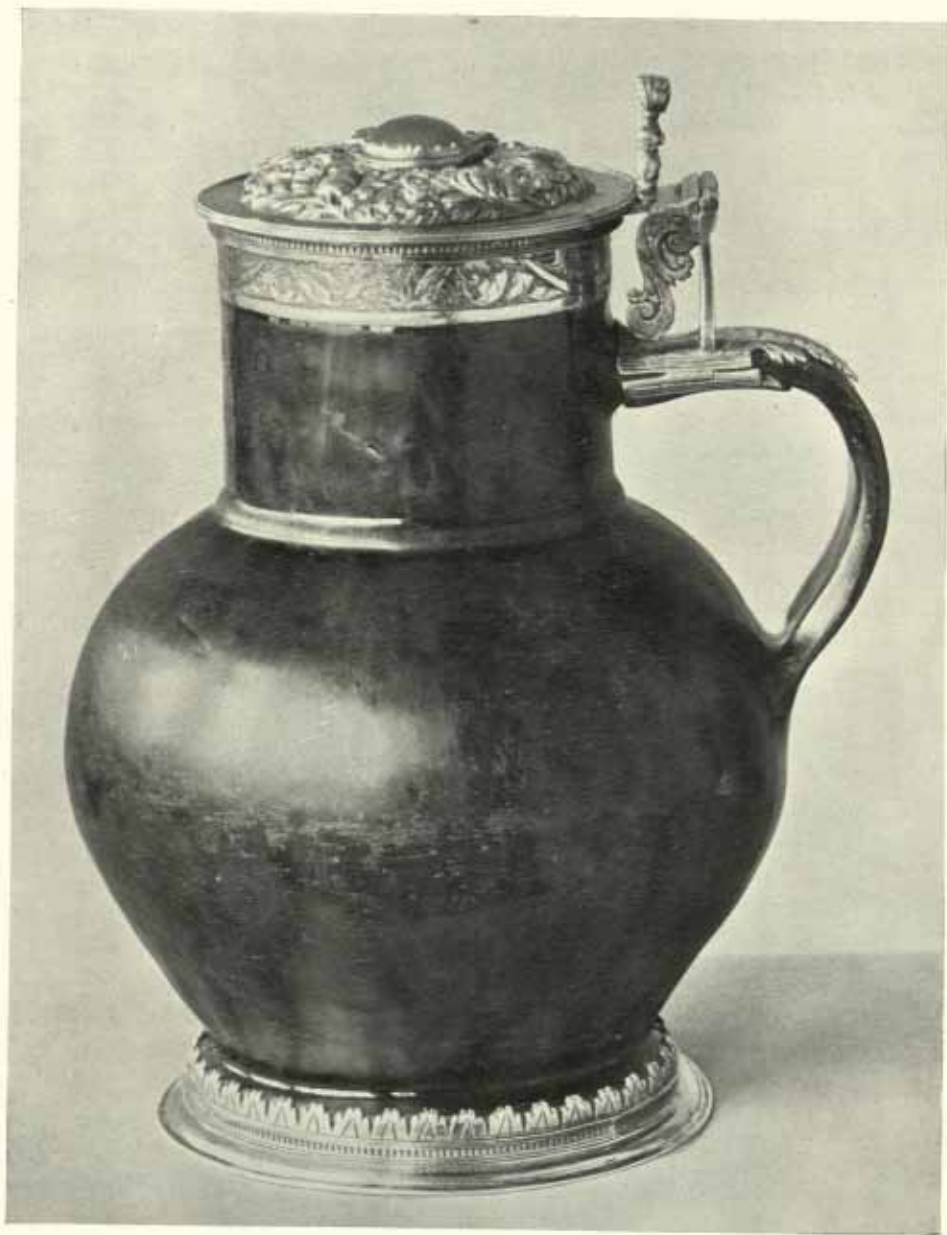


Fig. 20

## DEPARTMENT OF METALWORK

**A**N EARLY WROTHAM JUG WITH EDWARD VI MOUNTS. A very important jug of plain brown-glazed earthenware, with a silver-gilt cover and other mounts bearing the London hall-mark for the year 1547-8, was presented, through the National Art-Collections Fund, by the British Antique Dealers' Association (Plate XXXI). The funds with which it was acquired formed part of the proceeds of the Loan Exhibition of Art Treasures held by the Association in 1928 at the Grafton Galleries, London. The jug itself recalls the famous "Malling jug," with its silver mount of the self-same date, which formerly belonged to West Malling Church in Kent; while the peculiar colour of its glaze resembles that of a jug in the Glaisher Collection at Cambridge (illustrated in Rackham and Read's *English Pottery*, Fig. 32), which is decorated in slip with the name "Wrotham," and is a rough copy of a Raeren stoneware jug of the kind made about 1580. The inference to be drawn seems to be that the Wrotham potteries, later famous for their slipware, of which the earliest known dated example is of the year 1612, existed earlier than had hitherto been supposed, and that this Kentish village was the place of origin of the jug from West Malling and of that now given by the Association. It is relevant to



JUG OF WROTHAM WARE WITH SILVER-GILT MOUNTS  
(LONDON HALL-MARK FOR 1547-8).

GIVEN ON BEHALF OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION BY THE NATIONAL  
ART-COLLECTIONS FUND.



SILVER COLUMBINE CUP.  
ATTRIBUTED TO CHRISTOPH JAMNITZER (1563-1618).  
GIVEN BY MR. E. A. PHILLIPS.



point out that a tin-enamelled earthenware jug, exhibited at the Burlington Fine Arts Club in 1914, and resembling in technique the Malling example, bore a silver mount with an inscription carrying it back to the year 1618, and the arms of the Miller family of Wrotham. The new gift may, therefore, be claimed as a valuable piece of evidence for reconstructing the forgotten history of an early phase of pottery-making in England. At the same time the mounts themselves are of very great importance, if only as being the first hall-marked example of silver of the reign of Edward VI to come into the Museum's possession. The chased and embossed ornament that enriches this part of the jug is of the finest workmanship, in strong contrast with so much of the silver made in the succeeding reigns, especially that of Elizabeth, where poorneſs of design and coarſeneſs of execution are frequent features.



Fig. 21.

A NEW "COLUMBINE" CUP. To commemorate his attainment of the fiftieth year of his age, Mr. Edmund A. Phillips generously presented a magnificent silver cup belonging to a well-known group to which the Germans have given the name of *Aglei-becher* or "columbine cups," from the fact that their shape recalls in some degree the flower

of that familiar plant (Plate XXXII). These cups, so it is understood, were all commissioned by the Nuremberg Guild of Goldsmiths as diploma pieces from those whose ambition it was to become master-craftsmen of the guild. The fine example which has formed one of the Museum's greatest treasures for fifty years and more is considered by Dr. Marc Rosenberg to have been the original master cup, which was made in 1572 by Martin Rehlein and served as a pattern and inspiration for succeeding works. Another of the diploma pieces is in the British Museum, where it was for long attributed to Benvenuto Cellini; while at Buda-Pest and Nuremberg itself are to be found yet other examples.

Mr. Phillips's gift differs from all the other cups of the group in possessing a cover, though one may be permitted to suggest that this is an afterthought, and would no doubt be regarded by some as giving the cup a top-heavy appearance. However that may be, few would dispute the opinion that, as regards its general shaping and the manner in which its unknown maker has distributed the ornament about it, the new cup is artistically the most successful of the group, the master cup itself not excepted. It is, indeed, a veritable triumph of the silversmith's craft, not the least important part of the ornament being finely engraved scenes from the Old Testament on the lobes of the lip. These include such diverse subjects as the Fall of Man, Jacob's Dream, the Flood, and Lot and his Daughters.

It is unfortunate that, like all its fellows, it bears no hall-mark nor maker's mark. Dr. Rosenberg, however, confidently states that it is the work of Christoph Jamnitzer (1563-1618) and was made by him as a diploma piece on his admission to the Nuremberg Guild in the year 1592.

**FINGER RINGS AND SEALS.** Circumstances were particularly favourable during the year for making additions to the collections of rings and seals, and attention may here be drawn to the "Catalogue of Rings," which has just been published and contains notices of the new acquisitions about to be described. At the sale in February of the collection of the late Mr. Harman-Oates, Keeper of the London Museum, some most important purchases were made, comprising twenty-one rings, three mediæval brooches, and five seals. The earliest of the rings, found at Epsom, is of gold set with a sapphire held by four



claws alternating with four small amethysts in detached collets (Plate XXXIII), and is almost identical with a ring found in the grave of a 13th-century bishop in Chichester Cathedral. Two signet rings are worthy of special mention. The first, which was found in Kent, is of silver and has an hexagonal bezel engraved with the initials FO separated by a chalice of late 15th-century type. On its shoulders are a rose and the tau cross of St. Anthony, who enjoyed great popularity at this period as a protector against erysipelas and plague. The other is of gold and dates about a hundred years later. It is remarkable in having a revolving bezel, of which one face is engraved with a merchant's mark for use as a seal, the other bearing a skull in white enamel.

The remaining examples include four beautiful gem rings found in London and memorial rings for Charles I and James II—all most welcome additions to the Museum collection.

An important gift from Dr. W. L. Hildburgh, F.S.A., included thirty rings, mostly of bronze and dating from the Classical period. Chief among these is a bronze ring of 4th-century date, having the bezel set with a silver intaglio of two doves perched on a vase—a familiar Early Christian subject. Another is one of the mysterious "Papal" rings, of which nearly one hundred are known, scattered all over Europe. They are all of Italian workmanship



Fig. 22.

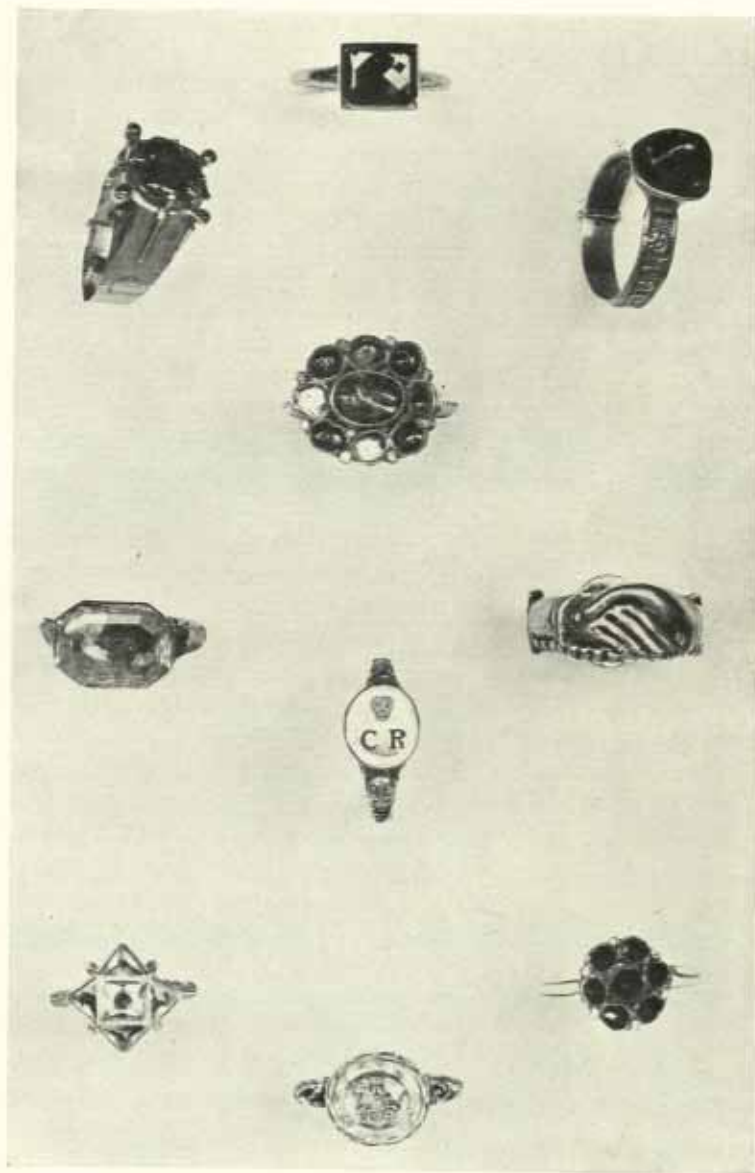


and are of gilt bronze set with pastes or semi-precious stones; they are also extremely massive and usually decorated with the arms, name or insignia of 15th-century popes, cardinals or secular princes. The present example is engraved merely with a mitre, cardinal's hat, and the crossed keys. No satisfactory explanation has yet been given of the purpose for which these rings were made. The gift from Dr. Hildburgh included also a number of good mediæval signet rings.

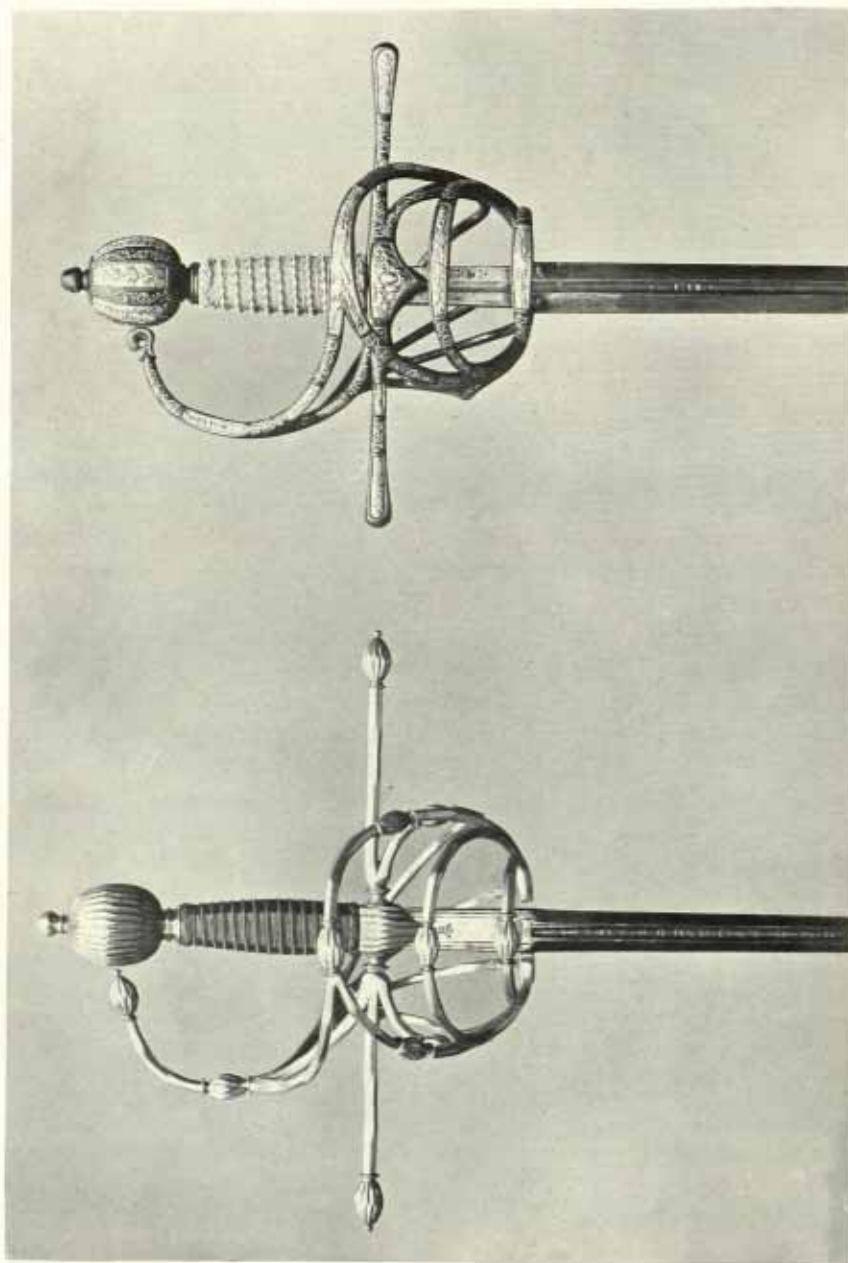
Of the three Harman-Oates brooches the most attractive is a silver-gilt example of circular form, set with two pastes and engraved with the inscription IO SV ICI A TI VC ("Je suis ici à toi voici"). The earliest seal from the same collection is of silver and belonged to the Chaplain Richard de Terring, curate of Mayfield, Sussex, in 1315. It is engraved with the appropriate device of a chalice. The silver seal of Henry the Chaplain is rather later in date; by turning the trefoil-shaped handle, the central device of the Virgin and Child with the kneeling owner, can be made to screw out, so that it could be used for sealing private papers, whilst the whole impression would only appear on official documents. A curious little hexagonal bronze seal, found near Farnham, is of 15th-century date; it depicts the busts of a man and his wife face to face, and has the inscription OREMVS PRO INVICEM VT SALVI SIMVS ("Let us pray for each other that we may be safe"). Another important example of the same date is the handsome bronze seal of a dean of Bicester, with representations of the Trinity and the owner beneath elaborate canopies.

Dr. Hildburgh also presented the bronze 14th-century Spanish seal of Laurence, monk of the abbey of Sahagun, showing in the upper part the demi-figures of the Virgin and Child, and in the lower the owner kneeling before an altar on which are a chalice and a crucifix.

**SOME IMPORTANT EUROPEAN WEAPONS.** Several outstanding additions have been made during the year to the Museum's series of arms of European origin. The sale of the famous collection of the Baron de Cosson, which took place in London in May, presented a favourable opportunity for strengthening a somewhat weak representation of swords earlier in date than the 18th century. Three fine examples were secured in spite of keen competition, the requisite funds being provided by the bequest made for such purposes in 1927 by the late Major Victor Farquharson. It will be remembered that this generous



RINGS FROM THE HARMAN-OATES COLLECTION.



(b)

(a)

RAPIERS FROM THE DE COSSON COLLECTION.  
ITALIAN, SECOND HALF OF 16TH CENTURY.  
PURCHASED UNDER THE FARQUHARSON BEQUEST.



friend of the Museum at the same time bequeathed his extensive and important collection of European arms and armour.

Two of the de Cosson weapons are of the "swept hilt" type and admirably illustrate the best work of the Italian swordsmith during the latter half of the 16th century. One of them (Plate XXXIVa) is peculiarly attractive for the simple, but eminently effective faceting of every detail of its gracefully designed hilt. Its *ricasso* (part of the blade enclosed by the guard) bears the stamp of a crowned, an imitation of the Toledo mark, and the groove of the blade has on each side the Italian inscription NON TITVRBARE SE TVRBAR TI DEVI, which may be roughly translated, "Hesitate not where duty calls."

The second (Plate XXXIVb), which is in an equally remarkable state of preservation, is as ornate in its detail as the other is simple. Formerly in the collection of the Duc de Dino, it bears traces of the gilding that once covered such few parts of the hilt as are not richly decorated either with panels of silver embossed with flowers and foliage or with inlaid scrolls in the same metal. The *ricasso* bears the stamp of a bird's head with open beak, the mark of an unidentified maker, and in the short groove of the blade are the sacred initials IHS.

The third weapon acquired from the de Cosson Collection is a fine specimen of the Dalmatian type of sword known as *schiaivona*, of which the Museum had as yet possessed no example. This type dates from the end of the 16th century and is particularly interesting as being the forerunner of the Scottish basket-hilted sword commonly, but quite erroneously, called "claymore." The de Cosson example has an unusual feature in the shape of a silver pommel with figures of two naked children in relief. It is completed by its steel-mounted scabbard, and the blade bears the "running wolf" mark.

Another important acquisition is the Hotham Dagger, the gift of Lady MacAlister (Fig. 20). This exceedingly interesting weapon, which bears the date 1629, was exhibited before the Society of Antiquaries in May, 1900, and is described in their *Proceedings* as "a hunting-dagger said to have belonged to Sir John Hotham, Bart.," who, in 1642, held the city of Hull for the Parliament against the King, but was executed in 1645 on suspicion of Royalist tendencies. Such historical interest as it may have, however, is overshadowed by its artistic importance. Its fluted snakewood hilt is of especially fine form, and its russeted steel quillons are richly encrusted with silver; but the chief

interest is to be found in the blade, on which is etched, besides the date 1629 and some scrollwork with a crowned rose and a helmet, the



Fig. 23.

somewhat surprising motto *Omnia vincit amor*. The *ricasso* has on its narrow edges the two inscriptions "Feare God" and "Honor the Kinge," entirely appropriate to the baronet before he espoused the Parliamentary cause. Another curious feature of the blade is its reinforced point, probably a survival from an earlier type of dagger which was required to be sturdy enough to pierce through the joints of an enemy's armour. There is also the serrated back, with its teeth cutting into part of the etched ornament—clearly a later addition made to convert the poniard into a huntsman's knife. The weapon has a stamped leather scabbard dated 1654, with slots for the insertion of two smaller knives such as often accompany hunting-daggers. We may be allowed to assume that this sheath replaced an earlier one about the same time that the conversion of the blade took place.

The Museum collection of fire-arms has also received an important addition in the shape of a pair of exceptionally fine silver-mounted flintlock pistols of about the year 1750, the gift of Miss E. N. Dorothy Brewer. Their pommel-mounts, which are enriched with well modelled masks and cartouche-work, bear

the Dublin hall-mark, and the stocks are delicately inlaid with silver wire (Fig. 24). The locks are engraved with flowers, foliage, and the





SILVER-GILT CHALICE. IRISH; DATED 1590.





BRONZE LIBATION-CUP (CHIO).  
CHINESE; ANTERIOR TO 200 B.C.

## DEPT. OF METALWORK

maker's name Trulock. The blued steel barrels, of Spanish workmanship, are stamped SARASVA.

**ORMOLU AND BRONZE-GILT.** An important Empire centrepiece for a large dining-table, given by Mr. Douglas Vickers (Fig. 23), exemplifies the high degree of finish to which the fashioning of ormolu (gilt brass) was carried by French craftsmen during the earlier part of last century. The three graceful figures which form its most conspicuous feature display eminently sculptural qualities, as is only to be expected from the signature of the maker—or perhaps rather of the designer—which appears on the base of the centrepiece. This is the Pierre Philippe Thomire (b. 1751, d. 1843) who studied under the sculptors Pajou and Houdon, and was appointed sculptor and figure-designer to the Sèvres manufactory. The Museum has for many years possessed a bronze panel of high-relief bearing his signature.

Of equally careful, though not quite so minute workmanship, is the Chinese figure of an emperor in gilt bronze illustrated in Fig. 22. This attractive piece of work belongs to the middle years of the 18th century, when the revival of the arts under the enlightened rule of Ch'ien Lung was at its acme. The figure is the gift of Miss Seymour, in memory of her brother, Admiral of the Fleet the Rt. Hon. Sir Edward Seymour, who brought it from the East.

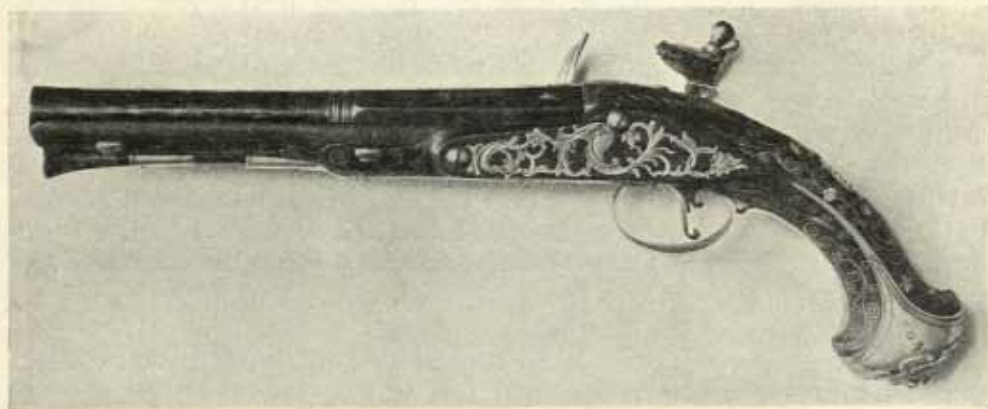


Fig. 24.

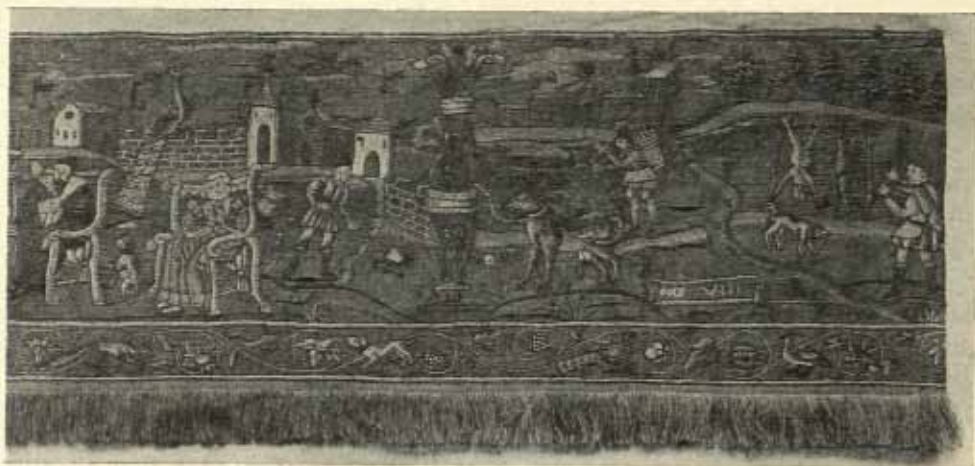


Fig. 25.

## DEPARTMENT OF TEXTILES

**CARPETS.** So little is known about the actual places of origin of the early Persian carpets, that is, those which date from the 16th or early 17th century, and are too often, with little warrant, called "Ispahan," that it has become usual to classify them by the nature of their patterns or the motives frequently occurring in them. Thus we get "Garden," "Animal or Hunting" and "Vase" carpets. This plan, though scarcely scientific, does result in like being placed with like to a greater extent than might be expected, and may even have some effect in separating the different localities of production. No doubt the vase was at first merely an accessory in a floral carpet, and it may be observed that in the earlier examples it is comparatively small and inconspicuous. Later, however, when the floral forms became large, less naturalistic and more formally arranged, the vase took its place among the great palmettes and blossoms as an important feature of the design.

Such carpets have indeed been represented in the Museum Collection by some very fine fragments, but it has now been possible to acquire a still better piece—though not a complete carpet—that greatly strengthens the group. This carpet, which has the familiar



## DEPT. OF TEXTILES

pattern of large floral devices and vases in unusually rich colours on a deep crimson ground, is in quality of workmanship and fineness of texture—there being about 300 knots to the square inch—probably not equalled by any known specimen of its kind (Plate XXXVII.) It was formerly in the collection of Sir Isidore Spielmann, C.M.G.

Eastern carpets of late date, though of less importance than those just mentioned, are still so inadequately represented in the Museum that the acquisition of good specimens is very welcome. A beautiful little rug from the Shiraz district in Persia has been given by Sir Charles Marling. It dates from the early 19th century and has a small cone pattern in very pleasing red and yellow colouring. An interesting prayer rug of the Ushak type has also been obtained. It illustrates in a small compass the type of "Turkey Carpet" that was so much used for furnishing during the first half of the 19th century.

A tapestry-woven panel rather resembling in character an oriental *Kilim* than a western tapestry, has been acquired. It has a pattern of narrow and wide horizontal bands, the latter being occupied by conventional floral ornament and crowned human figures. It appears to date from the 17th century and probably has a Spanish origin, though the exact locality of the weaving is not ascertained (Plate XL).

**DAY BEQUEST.** The most important acquisition during the year received by this Department, was the bequest by Mrs. Lewis F. Day of a large collection of embroideries and woven fabrics of all countries and periods. These were examples specially selected to provide students and designers with good illustrations of patterns and colours. Part of the collection will be kept permanently in the Department of Textiles, and part will be transferred to the Department of Circulation, and thus these choice examples will serve as an active memorial to Mrs. Day and her husband and encourage the work to which they both were so much devoted. The English embroideries in this gift include a fine satin quilt of the early 18th century, in beautiful condition and with a charming design; a small bedspread of the same date embroidered in monochrome yellow with a graceful floral pattern, and a rare circular darning sampler of the later 18th century with designs of flowers and foliage (Fig. 32).

**ENGLISH EMBROIDERIES.** Fewer outstanding acquisitions were made during this year than in the previous year, but some notable

pieces were obtained. Mr. and Mrs. W. J. Whittall presented a superb set of late 17th-century bed curtains and valances worked by Abigail Pett, in wools on the characteristic fabric of linen and cotton. The designs



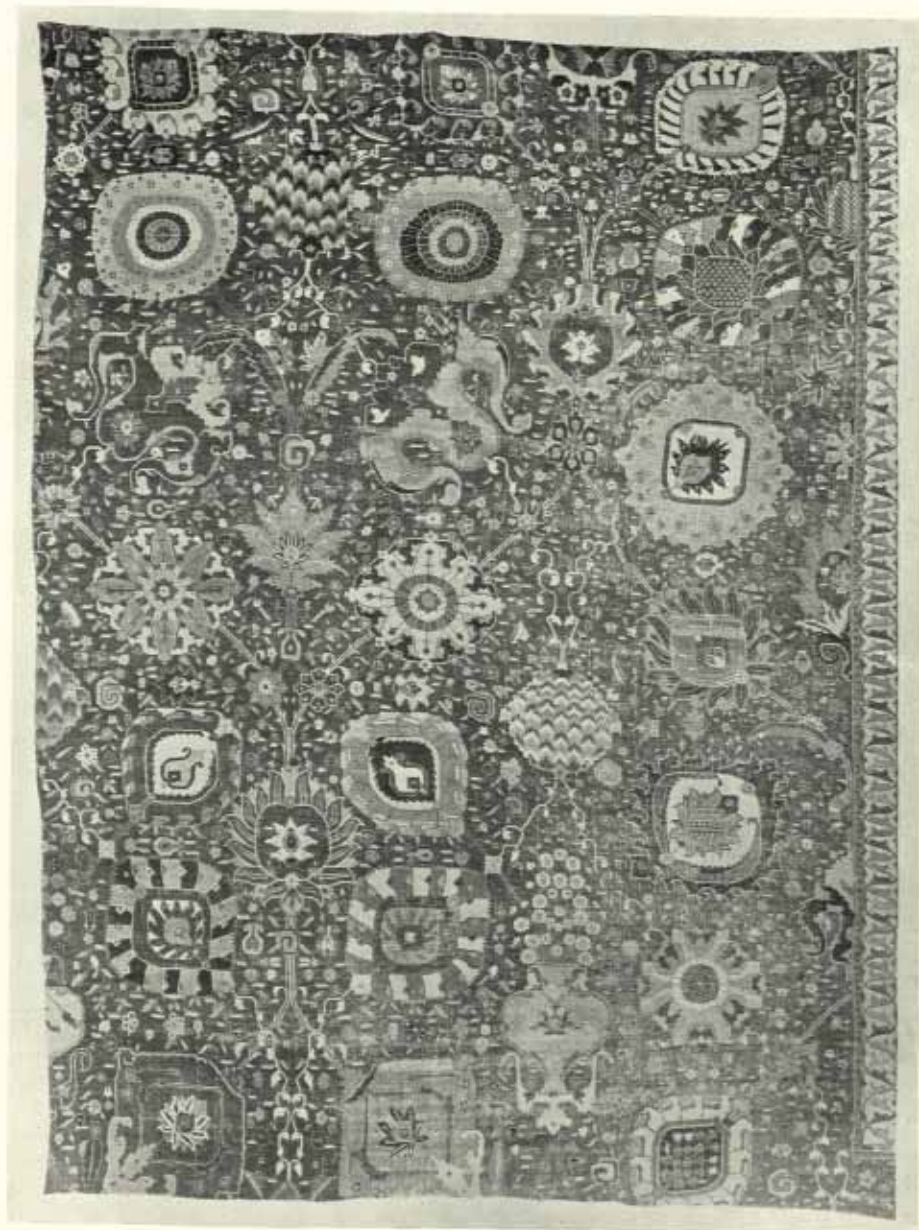
Fig. 26.

covers display biblical scenes: The Sacrifice of Isaac, and Jonah and the Whale. On the back and round both of these pictures is a fine floral scroll of the true Elizabethan type, most delicately rendered and showing the continuation of the 16th-century tradition even under

are particularly attractive and consist of a great variety of detached motives, among which Chinoiserie and East Indian elements are prominent (Plates XXXVIII & XXXIX). In accordance with the donors' suggestion, the curtains and valances have been hung on an oak bed of the period, specially obtained for this object, and so the original purpose and use of these magnificent embroideries can be enjoyed and studied in their appropriate setting.

Under the bequest of Francis Reubell Bryan, a splendid embroidered book-binding was purchased (Plate XLI). It is worked throughout in tent stitch in silk on linen. The two





VASE CARPET. PERSIAN; EARLY 17TH CENTURY.  
FROM THE COLLECTION OF THE LATE SIR ISIDORE SPIELMANN.





BED CURTAIN, EMBROIDERED WITH WOOL BY ABIGAIL PETT.

ENGLISH; LATE 17TH CENTURY.

GIVEN BY MR. AND MRS. W. J. WHITTALL.



SET OF BED CURTAINS AND VALANCES, EMBROIDERED WITH WOOL  
BY ABIGAIL PETT.

ENGLISH; LATE 17TH CENTURY.

GIVEN BY MR. AND MRS. W. J. WHITTALL.



PANEL, TAPESTRY WOVEN. PROBABLY SPANISH; 17TH CENTURY.



## DEPT. OF TEXTILES

James I; for the binding is dated 1613 and is signed E.I. for Elizabeth Illingworth. The persistence of the favourite Elizabethan floral scroll pattern, which was well illustrated in last year's acquisitions, is further exemplified this year in a piece of a bed curtain given by Mr. Baron Ash, rendered in wool in the typical manner of the mid-17th century (Fig. 26).

The work of the 18th century is illustrated by a very interesting fire-screen panel worked in silk on satin and dating from the earlier years. It shows a bouquet of flowers in a Chinese blue and white vase. The embroidered upholstery of slightly later date is represented by a chair seat with a flame-work design given by Miss Alexander, and another chair-seat showing floral sprays within an arabesque border. Much more important is the chair given by Miss Burd,



Fig. 27.

which, though dating from the later 19th century, is covered throughout with fine 18th-century embroidery worked in tent and cross-stitch, with flowered designs including the popular motive of a bunch of flowers set in a china vase (Fig. 27). The style of the latter part of the same century is illustrated by an oval flower picture in embroidery

## DEPT. OF TEXTILES

given by Miss Beach, and by a map of Scotland dated 1797 and printed on satin for "Ladies' Needlework," which was given by Lady Hope, who also gave two small samplers of the early 19th century. The era of Berlin woolwork in mid-Victorian days is represented by an

unfinished piece of this characteristic work given by Mrs. Neville. It is still in its original frame as the worker left it, with the pattern and the wools at the side. It thus illustrates the method of working as well as the fashion of the age.



Fig. 28.

**COSTUMES.** An attractive illustration of the costume worn in the time of Queen Anne (1702-14) was secured by the acquisition of a wooden doll wearing a quilted yellow silk petticoat, a green silk overdress, and apron and cape of lawn (Fig. 28). It forms an excellent pendant to a doll of the same period given by Mrs. Greg in 1927.

The elegant silk dresses with short puffed sleeves, high waists and long flounced skirts characteristic of the fashion prevalent in the reign of George IV (1820-30), are not well represented in the Costume Collection, but they have been greatly strengthened by the generosity





BINDING, EMBROIDERED WITH SILK IN TENT STITCH BY ELIZABETH ILLINGWORTH,  
THE FIRST OWNER OF THIS BIBLE.

ENGLISH; DATED 1613.

BOUGHT UNDER THE BEQUEST OF FRANCIS REUBELL BRYAN.





LINEN COVERLET, EMBROIDERED WITH SILK.

SPANISH; 18TH CENTURY.

GIVEN IN MEMORY OF LADY HERRINGHAM.

of the Misses F. and M. Mold. Their gift consisted of a wedding dress in cream-coloured silk with insertions and trimmings of pale lilac satin (Fig. 29), a trousseau dress of ivory silk with fringed skirt, an evening dress of striped grenadine with applied decoration in strips of lilac satin and trimming of French silk blonde lace, and a pelisse of pink silk with triangular collar. They are all in excellent condition, and it is on record that they were worn between 1821 and 1827. There is also the bodice of a riding habit in dark blue woollen cloth, with applied braid decoration. It is of later date—about 1847. This gift was most admirably supplemented by the addition of a very complete set of doll's clothes, including a liberal supply of underclothing, which most admirably illustrates, apart from one or two exceptions, the principal items of dress worn by women between about 1820 and 1825.

A woven silk shawl of fine quality, dating from about 1860 and bearing the name of the maker, Caley of Norwich, has also been bought.

**EUROPEAN EMBROIDERIES.** Miss Lambert gave a fine Czechoslovakian shirt with wool embroidery in black and colours, and three embroidered caps with openwork designs worked chiefly in button-hole stitch. The growing importance of Peasant Art is being



Fig. 29.



realised in this country, and this group from one of the most important centres provides a welcome addition to the Museum collection. A fine Italian border worked in brilliant silks on net was acquired. Dating from the early years of the 17th century, it carries on the spirit of the Renaissance in its bold, flowing arabesques.

The acquisition of a bed-valance in coloured silk and gold thread embroidery on red silk, dated 1599, made an interesting addition to the few Swiss pieces in the Museum (Fig. 25). It is worked with legendary scenes, and two coats of arms within wreaths for the families of Zyli and Zollikofer, both of St. Gall.

In memory of Lady Herringham was presented a large and splendid Spanish coverlet embroidered with polychrome silks on linen. It dates from the 18th century and displays a brilliant design of birds and arabesques (Plate XLII).

**NEAR AND MIDDLE EASTERN EMBROIDERIES.** Among the most attractive of Persian embroideries are the elaborate trouserings worn by the women. The rich patterns of floral design are exceedingly effective and the work of fine quality. These *nakshe*, as they are called in Persia, have become very rare in fine condition, and though the Museum Collection is already strong in this section, the gift by Mr. F. W. Taylor of a series of *nakshe* in perfect condition and brilliant colour, may be said to have completed the group (Fig. 30). An example of North Persian embroidery was acquired with geometrical designs in silk on a cotton ground. It has an inscription worked on the inside with the date 1783, and is the only dated specimen of this type of work known. Professor and Mrs. Newberry, two of the Department's most generous benefactors, gave a fine Bokhara coverlet, interesting because the design is executed in red silk only and a departure from the usual multi-coloured scheme. They also gave an embroidered kerchief, probably worked in Samos, and an interesting leather bag of the Mamluk period, excavated in Egypt, which is decorated with silver beads. An unusually fine specimen of a late 18th-century Turkish prayer mat, ornamented with appliqué floral designs on a gold ground, was given by Mrs. Frank Cook; the design shows European influence.

**EUROPEAN WOVEN FABRICS.** The collection of linen damasks, which is rapidly becoming of first-class importance and is now in course of rearrangement in Room 79, was still further increased during





SILK AND GOLD TISSUE, WITH ARMS OF THE NASRITE DYNASTY OF GRANADA.  
SPANISH; LATE 14TH CENTURY.



SILK TISSUE. PERSIAN; ABOUT 1600.



## DEPT. OF TEXTILES

the year, mostly by gifts. Miss Susan Minet gave a napkin of the late 16th century from the collection of Sir Hercules Read, woven with a representation of some episodes from the Siege of Troy. To the biblical series made in Flanders in the 17th century, were added two napkins bearing the date 1640, and illustrating the story of Naboth and Ahab, given by Miss Bayley, and a tablecloth depicting the story of Amnon and Tamar, given by Mrs. Kempthorne, and a fine cloth with scenes showing the Parable of the Prodigal Son was acquired by purchase.

The designs of the various incidents in the latter recall the illustrations of the same parable in tapestries and other works of art.

A good example of flowered German damask of the 18th century was given by Mrs. Rackham, and another commemorating the Peace of Hubertsburg which closed the Seven Years War in 1763, was bought. At the sale of the Warren Collection at Lewes, a portfolio

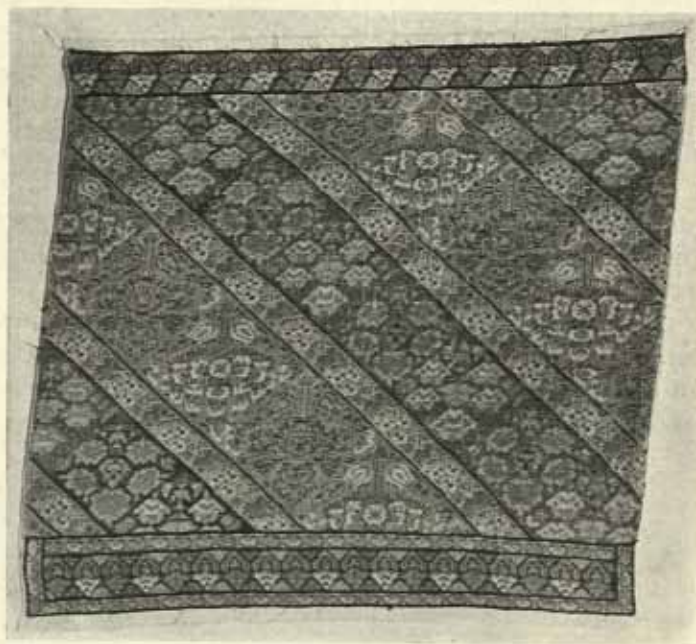


Fig. 30.

of fine examples of silks and velvets was secured. Two are of Spanish origin (Plate XLIII), and make a welcome addition to the small series of these important fabrics in the Museum, and the velvets include a glorious example of the finest Italian weaving of the late 15th century.

Two fine specimens of French-printed cotton fabrics of the 18th century were obtained. Both bear the maker's stamp and the name of the design. One is from the well-known factory of Oberkampf at





Fig. 31.

Jouy and is called "Tancred." The other bears the less well-known mark of a firm at Pont de la Maye near Bordeaux, and represents "L'Agréable Leçon" after Greuze.

**EASTERN WEAVINGS.** Persia, at the height of her power under the Sefavid rulers, was

noted for its brocades and tissues. A particularly fine example of late 16th-century designing is represented by a panel from a cope, obtained from a monastery in Albania, by the vendor. The main motive used is one common in Persian Art of a wild animal attacking its prey (Plate XLIV). The design is executed in yellow, brown, silver and black on a green ground.

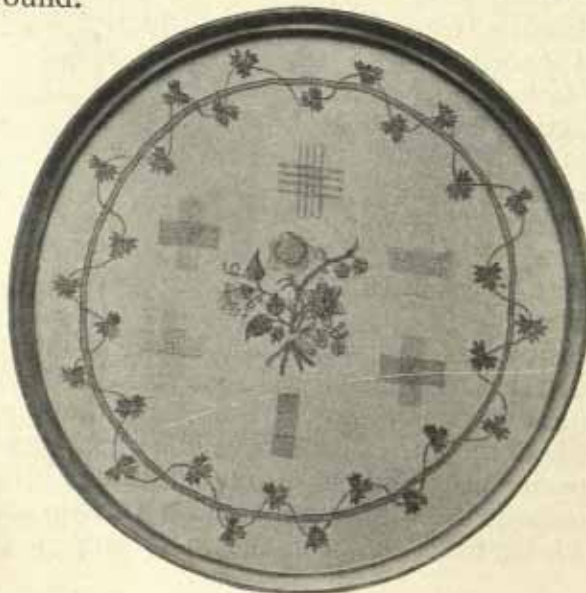


Fig. 32.



Fig. 33.

## DEPARTMENT OF WOODWORK

### A PANELLED ROOM OF THE FIRST HALF OF THE 17TH CENTURY

The Museum has for some years been tolerably well represented in English panelled rooms of the 16th to 18th centuries. The acquisition, however, during this year of a room of the first half of the 17th century removed from Haynes Grange in Bedfordshire, has added to the series an example of panelling which is, in many respects, exceptional (*Frontispiece*.) It has been given by a body of subscribers with the assistance of a grant from the National Art-Collections Fund. The room is of unusual and lofty proportions. It is constructed of pine, and save for the convex sections of the cornice, shows no sign of having been painted, as was almost the invariable practice with pine panelling in England. It is probably the earliest complete untouched pine room extant. The absence of paint—an indication of the esteem in which pinewood was at first held—and three centuries of exposure, have given the wood a beautiful mellow amber tone. Among the peculiar features of the design are the tall fluted pilasters with their bold, carved capitals, and the arrangement of detached pedimented columns to flank the windows and form niches at either end of the room. Above the mantelpiece, which is also flanked by columns, a Latin verse is carved on the panelling; while on the moulded plaster ceiling are rows of martlets in flight, their feathers picked out in blue, their feet and



bills in red. The panelling was found about twenty years ago in a farmhouse in Bedfordshire, known as Haynes Grange, from which it was moved to a house in London and set up in a room built to receive it. Recent investigations, however, have proved that it had been taken to Haynes Grange in 1794 from elsewhere. The date of its removal, its dimensions, and the style of the woodwork, suggest that it may have formed part of the fittings of a neighbouring mansion Houghton House, a few miles from Bedford, a house now generally regarded as the "true original" of the "House Beautiful" upon the hill, described by John Bunyan in the *Pilgrim's Progress*. A long-standing tradition that the panelling was designed by Inigo Jones is not substantiated by recent research.

Another example of architectural woodwork acquired towards the end of the year was a fine staircase removed from a house known as "The Hall," at Glastonbury, in Somerset. The staircase has carved and turned balusters and newels, and possesses a distinctive character in the fact that the stairs are inlaid, one landing having a monogram and the date 1726.

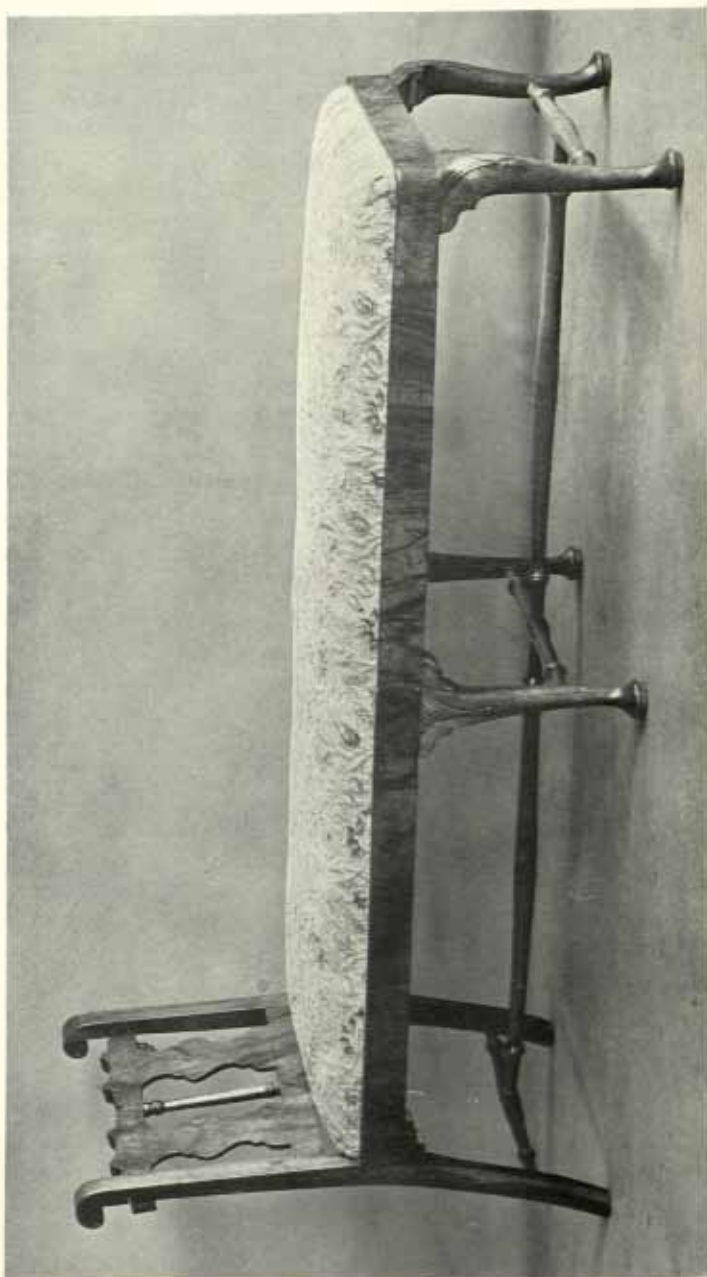
**AN ELIZABETHAN PAINTED OVERMANTEL.** Religious paintings of the 16th century are rare, on account of the changed attitude towards the representation of sacred subjects brought about by the Reformation. An interesting illustration of traditional art in conflict with new tendencies is afforded by three panels from an overmantel acquired by the Museum (Fig. 33). They date from about 1580, and while the two end panels represent the Adoration and the Crucifixion respectively, that in the centre bears a composition showing a huge pair of scales with a bible in the left-hand scale outweighing a pile of books and vestments unsuccessfully held down by a monk and bishop. This curious instance of Protestant polemic is framed between fluted pilasters with moulded capitals and bases, and carved arches above. The overmantel was formerly in a cottage in the High Street of Uckfield, in Sussex.

**WALNUT FURNITURE OF THE EARLY 18TH CENTURY.** About 1700 there was a sharp reaction from the florid and opulent style, which in Charles II's reign had been introduced from France and Holland. It was remarkable for elaborate and fantastic carving, and depended largely upon gilding, lacquer and polychrome marquetry.





CHAIR OF INLAID WALNUT. ENGLISH; ABOUT 1710.



WALNUT DAY BED WITH ADJUSTABLE BACK. ENGLISH; ABOUT 1710.

This ostentatious manner of furnishing succumbed in the early 18th century before a new appreciation of formal excellence, and society was prepared to welcome a more reticent style, which was dominated by curved lines and had the cabriole leg as a prominent characteristic. Veneers of figured walnut replaced ornate carving, while marquetry was sparingly used to relieve plain surface. Sound construction, elegance and comfort are found united in chairs of this period, which were no longer isolated ornaments but intended primarily for use. In a walnut and marquetry chair (Plate XLV), the best characteristics of this style are preserved, though it represents a bold experiment in design and is remarkable for variations from the familiar Queen Anne type. The bowed top rail with turned support rests on high tapered plinths inlaid with a pattern of arabesques and shells which recalls the *verre eglomisé* borders fashionable on pier glasses under William III. The splat, treated with marked originality, is of concave form, hollowed to an unusual degree, the centre portion being connected with the uprights, as in a few fine chairs of carved walnut which were made after George I's accession. The decoration of the splat consists of the cipher "W.R." delicately inlaid with decorative flourishes below a conventional crown. Peculiarities of design are again noticeable in the lower portion of this remarkable chair. The legs are of the "broken" cabriole type with hoof feet, a rare variety, while the straight double stretcher in the centre seems to be unprecedented. The inference that the chair is one of a set made for William III is not supported by the character of the crown, which is obviously conventional, and the date is probably after the king's death. It affords an interesting comparison with a well-known set of walnut chairs, formerly at Honington Hall, Warwickshire, of which the backs are inlaid with the arms of Skipwith impaling Dashwood.

A walnut day-bed of the early 18th century, recently acquired (Plate XLVI), also departs from the established type, notably in the design of the adjustable back which, instead of being upholstered as in the majority of contemporary specimens, has two vase-shaped splats framed between uprights ending in volutes. Oak couches, made comfortable with loose cushions, were used for repose in the day time during the Tudor period, being placed in the principal living rooms. Shakespeare's references in *Richard II* and *Twelfth Night* suggest, however, that they were still novelties, regarded with some degree of



disfavour as effeminate. Early in the 17th century luxuriously upholstered couches with a back and adjustable ends were introduced. This type is represented by the well-known day-bed at Knole, but as the framework was made of soft wood, they were generally destroyed when the coverings had worn out. After the Restoration, day-beds came into general use in great houses, this habit of reclining in the daytime being copied from France, where *lits de repos* were at that time very fashionable. These Charles II day-beds were of walnut carved in the style of contemporary chairs with crowns and amorini. The backs and seats were caned in most cases, though a few upholstered specimens are known.

Though day-beds of the early 18th century are now rare, they were so common in Queen Anne's reign that at Dyrham Park, in 1711, there were no less than five in different rooms, each with two or three cushions and covered in rich materials. The Museum example shows an interesting attempt to employ the familiar vase-shaped splats of the time for the back of a day-bed in place of the usual upholstery.

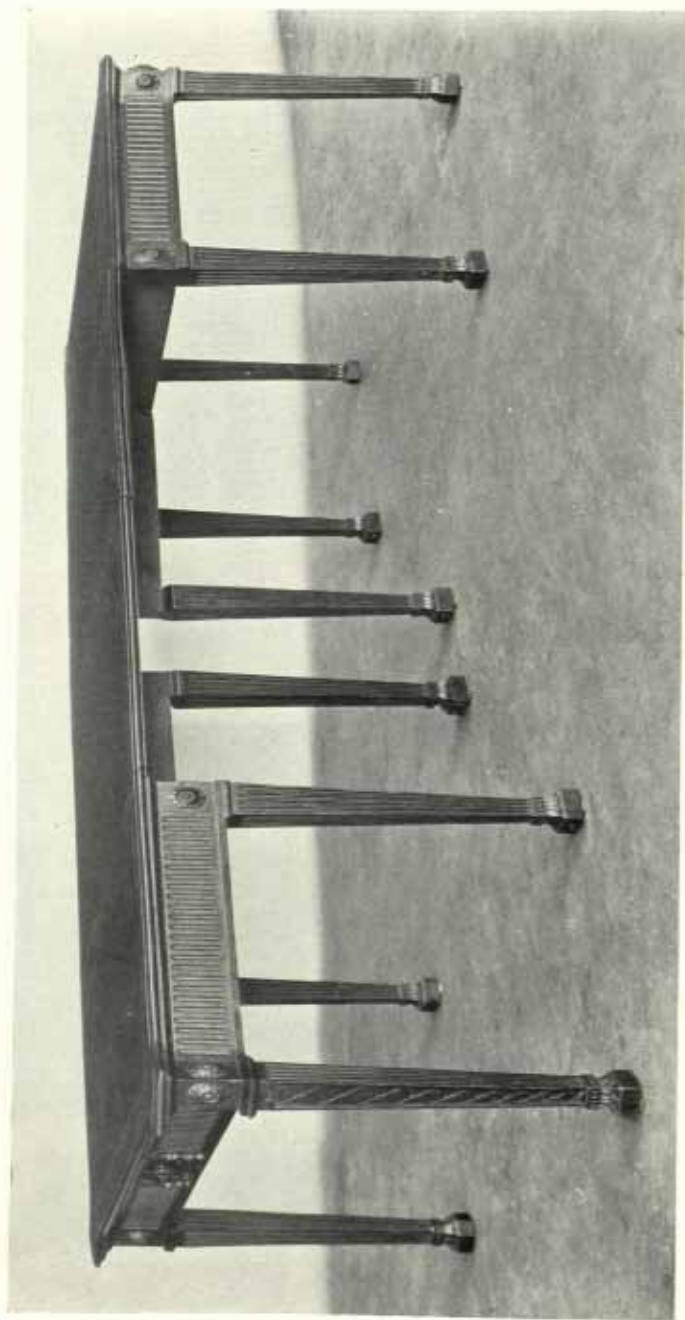
At this period the upper classes were deeply affected by the spirit of speculation, which reached its culmination in the South Sea Bubble, and card playing had become a mania attaining an even greater popularity than in Charles II's reign, when it was asserted by the author of the *Compleat Gamester* that "he who in company should appear ignorant of the games in vogue would be reckoned low-bred and hardly fit for conversation." Under Queen Anne, Bassett and Quadrille were the fashionable games, the pleasures of which are satirically described by Swift and Pope. The Revenue profited by this passion, imposing a tax on dice and packs of cards, so that Swift writing to Stella, notes that "cards are very dear, which spoils small gamesters." A good example of a walnut card table with a folding top, was given by Mrs. Borner in memory of her husband (Plate XLVII). The cabriole legs, one of which swings out to support the flap, are carved with the characteristic scallop shell and husks and finish in claw-and-ball feet. Here the top is plain, but in many contemporary card tables there are wells for counters and money, while the corners are sunk to hold candlesticks.

A MAHOGANY DINING TABLE IN THE STYLE OF ROBERT ADAM. In dining tables of the 18th century utility seems to have



WALNUT CARD TABLE. ENGLISH; ABOUT 1720.

GIVEN BY MRS. BORNER IN MEMORY OF HER HUSBAND, HERMANN EDWARD FREDERICK BORNER.



MAHOGANY DINING TABLE. ENGLISH; ABOUT 1770.



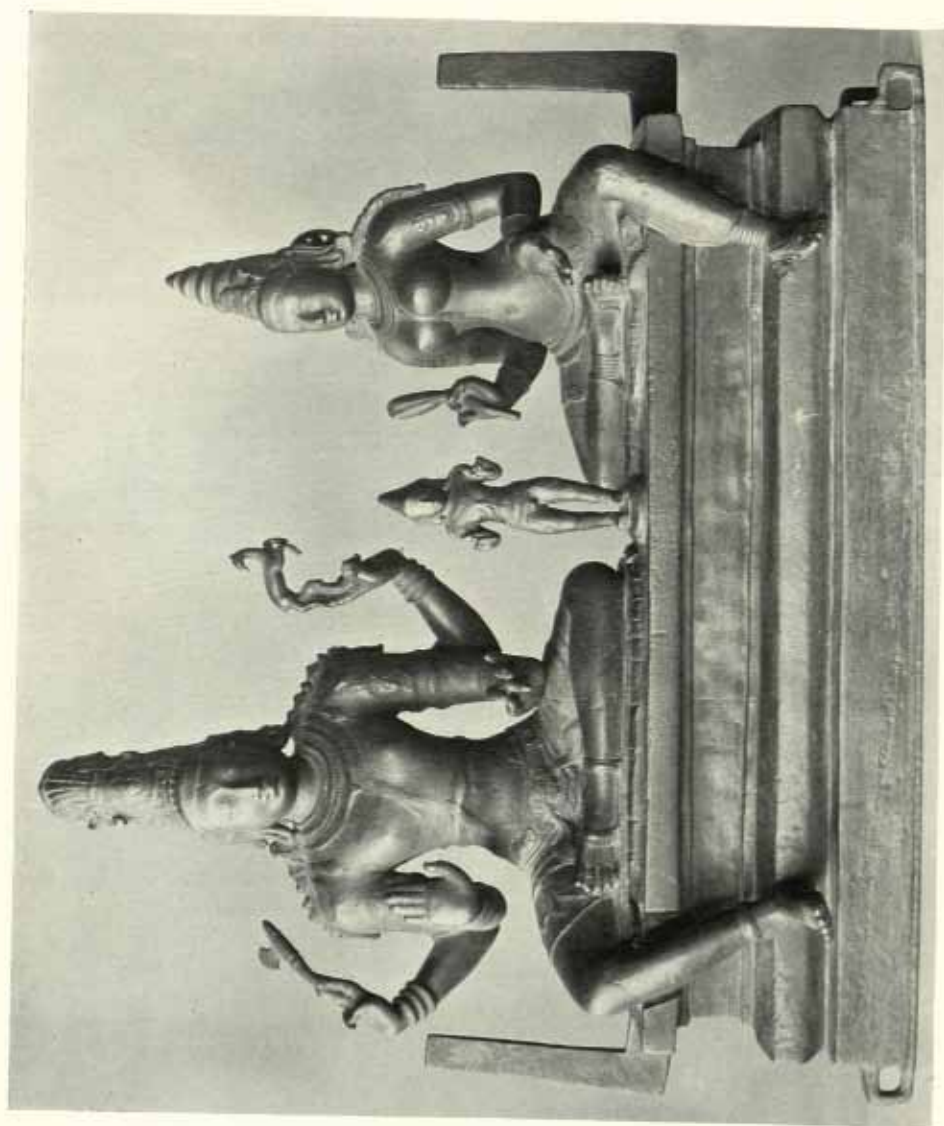
## DEPT. OF WOODWORK

been valued above decoration, for finely carved examples are extremely rare. A favourite type introduced shortly after the middle of the century consisted of a centre with detachable ends, and for such a table "with Circular Ends to Joyn together complete" David Garrick paid the firm of Chippendale and Haig ten guineas in 1771. A remarkable example of about this date, and designed in the Adam style, has been acquired by the Museum (Plate XLVIII). It is made in two parts supported on tapered legs carved with pateræ and foliage. The top is veneered with figured mahogany and has a border inlaid with checker pattern, while the frame is fluted, and at each end is a drawer decorated with a swag of husks carved in high relief.

## INDIAN SECTION

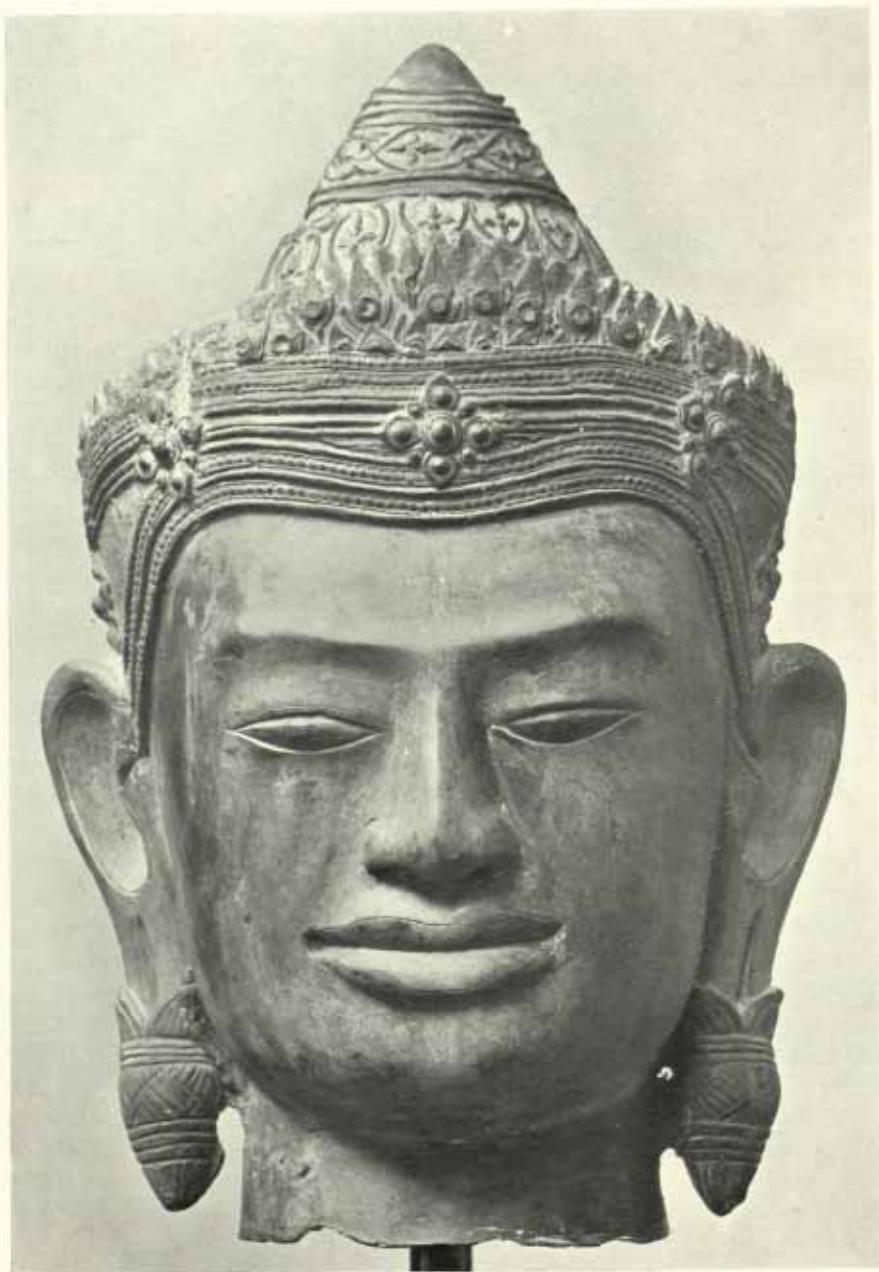
**D**URING the year 1929, two sections in the Indian Collections have received important additions. To the **SCULPTURES IN STONE AND METAL** have been added an impressive bronze group of the Somaskandamurti, a typical example of Chola Art of the 11th century, given by Sir A. Lawley; a bronze and two sandstone heads from Cambodian Buddhist images wrought by Khmer craftsmen in the 10th and 11th centuries; a bronze Avalōkita cast in Nepal in the 17th century; and a collection of eighty-four metal images and cult-objects from Lāmaseries at Chamdo, E. Tibet, bequeathed by J. L. Smith, Esq., formerly H.B.M. Consul at Chengtu and Cheefoo, China. Whilst to the **TEXTILES** have been added a Mogul "Flowering-plant" carpet, woven at Agra about 1640; and a Mogul hand-painted cotton cover, made possibly at Masulipatam about 1620.

**SCULPTURE.** Whilst Governor of Madras from 1906 to 1911, the Hon. Sir Arthur Lawley, G.C.S.I., G.C.I.E., K.C.M.G., acquired the fine Chola bronze group (Plate XLIX), which he has now so generously given to the Museum. The group comprises three solid-cast figures upon a hollow rectangular throne-base, from which the torana is missing. They are the Great God (Mahadeva or Shiva), Uma his Shakti, and one of their two sons, Skanda, youthful god of war. The god and goddess are seated in the bliss-bestowing attitude of divine ease, whilst the child stands between them. The whole composition embodies the essentially S. Indian (Tamil) conception of Deity under the form known as the Somaskandamurti. This symbol of the Divine Power and its activity in Nature (Uma) and in Victorious War (Skanda) was evidently held in special favour by the ambitious and warlike dynasties of the Pallavas and of their conquerors and successors in S.E. India, the Cholas. It occurs in stone in the early Pallava Temples at Mamallapuram and Conjeevaram, built during the 7th century, and, as in the group under consideration, it was made in metal to stand in the niches of the Shaiva shrines. At the time when the group was cast (1050?), the Chola dynasty was at the height of its power, and its kingdom embraced the whole of what to-day is named



SOMASKANDAMURTI. BRONZE CASTING, IN FOUR PARTS.  
S.E. INDIAN (CHOLA DYNASTY); 11TH CENTURY.





HEAD OF A BODHISATTVA. BRONZE.  
CAMBODIAN (KHMER); 11TH CENTURY.

## INDIAN SECTION

Madras. The group given by Sir A. Lawley forms a most worthy addition to the Museum's small number of Chola bronzes and to those lent by Lord Amphill. From the technical stand-point it is a work of the highest accomplishment, and its iconography conforms in every particular with the ancient "dhyāna" given in the Kasyapiya, as follows:—

"With the right leg spread out and the left leg at rest, bearing the Black Deer, the Avaya attitude and the Axe, and also the beautiful Crescent on his Coronet at the left: accompanied by the Goddess, her right leg at rest, left leg hanging down, and having between them the figure of Skanda holding the two Lotuses in his hands . . . I adore the Lord with Uma and Guha (Skanda)."<sup>1</sup>

For some time past a steady stream of Cambodian and Siamese sculptures has been flowing into the London market, and as a consequence the Museum has been enabled to add, by purchase, several important examples of this hitherto little-seen school. These accessions were fully noticed and illustrated in the Reviews for the years 1927 and 1928, to which the reader is referred. The development of this section was continued in the present year by the further purchase of three well-preserved heads of the Khmer period (9th-12th centuries) of S. Siamese religious art (Plates L and LI). The most interesting of the three heads is perhaps the perfectly preserved bronze head of a Bodhisattva, possibly of Prince Siddhartha. The treatment is perceptibly conscious and lacks the simplicity of 9th-century work; its general features strongly resemble those of a King's head in the Cleveland Museum, U.S.A. Like that piece, it may be safely assigned to the 11th century. Slightly earlier in date are the two other heads of buff-coloured sandstone, falling as they do in the 10th century. They were hewn from life-size figures of a Buddha and of a Deva. Such figures occur seated in recesses in the outer walls of the Temples or lining the approaches thereto. A similar treatment is found at Borobudur, in Java, and, indeed, the Buddha-head strongly invites comparison with the Javanese type, and more remotely, with the Gupta Buddha types of the 5th century in N. India.

By the will of Mr. J. L. Smith, formerly H.B.M. Consul at Chengtu and Cheefoo, China, was bequeathed a collection of eighty-four Lāmaist images and cult-objects, chiefly in metal, which had been

<sup>1</sup>"S. Indian Bronzes," Plate XXIX.



## INDIAN SECTION

looted in 1906 by the Chinese troops from monasteries and temples in the neighbourhood of Chamdo, in Kham, the Eastern Province of



Fig. 34.

Tibet. Some of the pieces may have been cast as early as the 17th century, but the majority of them date only from the 19th century. They were used by the Red-cap sect of Lamas, who are more concerned with magic, divination and sorcery of the Shamanist type, and consequently the demonic element prevails. This collection goes far to complete the iconographic representation of the two strongest sects of Tibetan Lamaism, the Yellow and the Red Caps. The Black Caps and the Bön are, at present, unrepresented. Mr. Smith was particularly well placed at Chengtu for the acquisition of this collection, for it was in the Curio-Market of that town that the troops of the Chinese Punitive Expedition disposed of their loot, and he availed himself of the opportunity with considerable discrimination. From another source was purchased a delicately-cast figure in parcel-gilt bronze (Fig. 34) of the Dhyāni-Bodhisattva Avalōkita (Padmāpāni). It was made by Nepalese metal workers in the 17th century for Lāmaist use, but the artistic convention is purely Indian of the Bengal school. It is a presentiment of the Mahāyana ideal of Compassion and Self-renunciation, by which alone the Beings of the Three Worlds can be saved.

**TEXTILES.** Two notable fabrics have been added to the growing collection of Mogul art. One of these is a rare hand-painted calico Hanging or "Pintado," and the

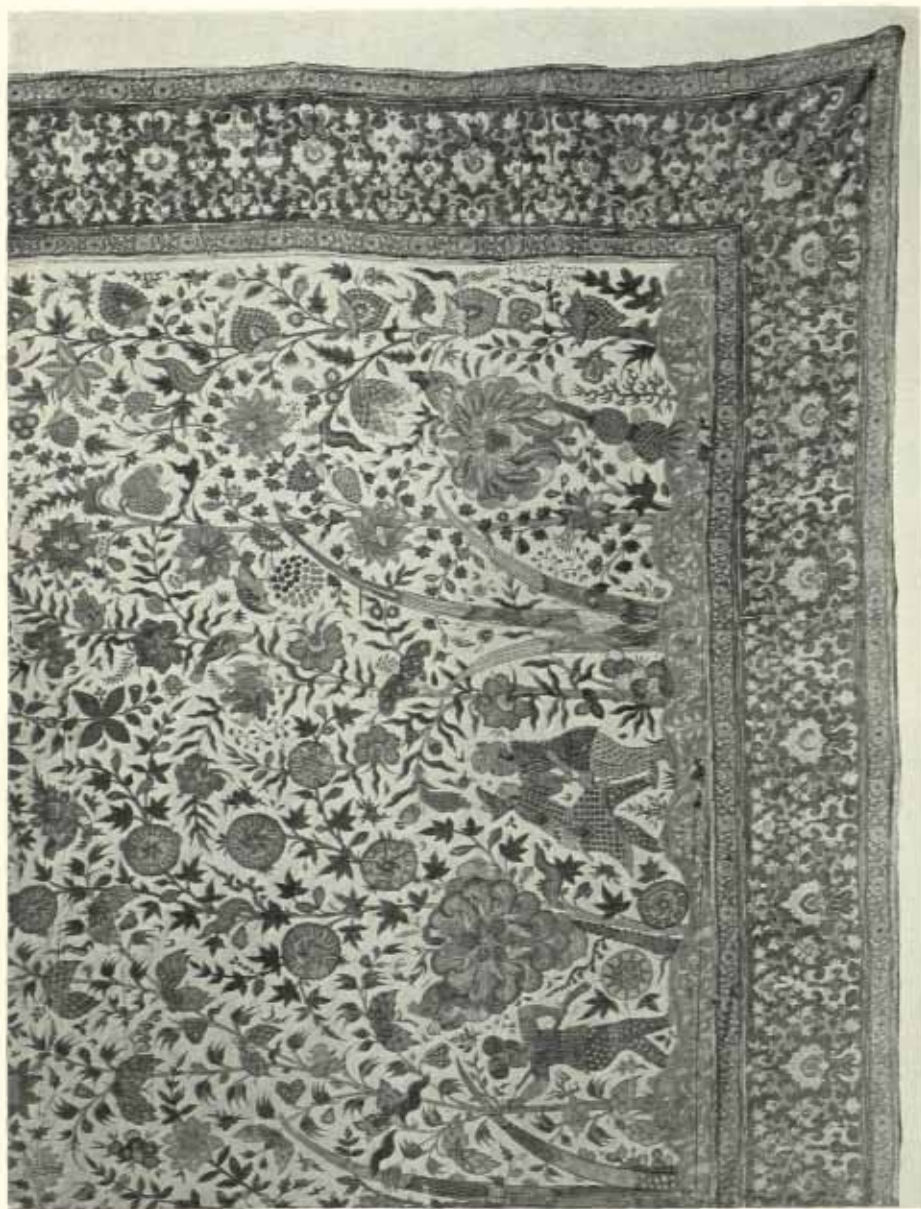




(a)  
HEAD OF A BUDDHA,  
SANDSTONE, CAMBODIAN (KHMER);  
10TH CENTURY.



(b)  
HEAD OF A DEVA, SANDSTONE,  
CAMBODIAN. (KHMER); 10TH CENTURY.



PORTION OF A HAND-PAINTED CALICO HANGING.  
MOGUL (MASULIPATAM?); ABOUT 1620.



## INDIAN SECTION

other a finely-preserved "Flowering-plant" carpet. Both come from the treasure-house of the late Maharaja of Jaipur, as date-marks on the cover, from 1639 to 1650, reveal.

This painted calico Hanging or "Pintado" (Plate LII) is one of the few existing examples of what was once a flourishing industry. It was carried on at several centres in India, and notably at Masulipatam in the Madras Presidency. Whether the Hanging under notice was made there or at some place in the north-west of the Peninsula, it is difficult to determine. The character of the design and of the figures is strongly infused with the fashions prevalent at the court of the contemporary king of Persia, Shah 'Abbas I (1588-1629), which were introduced to the court of the Mogul Emperor Jahangir (1605-1627), possibly about the year 1617. In that year the celebrated Hindu portrait painter Bishndas, was sent on a special mission to the Persian court to make a portrait of the Shah for Jahangir. The Boston Museum possesses a picture by this artist in which the Shah is seen wearing a hat very similar to that worn by the cup-holder in the pair of figures on Plate LII. It seems probable that this mission initiated the Persian fashion, which is so evident in this and another panel in the Museum, and also in four covers lately acquired by the Metropolitan Museum of Art in New York. From certain qualities of design in the border of this Hanging, it may well be that it was made at some centre more directly under Mogul influence than Masulipatam, perhaps Agra or Lahore. The actual date of painting was about 1620, although the earliest Amber Stewards' date-mark on the back of the cloth is 1639, and the latest 1650. From sources in the Archives of Jaipur it is known that the Rājas of Amber ordered largely from the craftsmen of those towns of N.W. India.

Principal among the commodities thus ordered by the rulers of Amber were a series of magnificent carpets for the furnishing of the various apartments and reception courts of the palace. The architectural style of the palace is, in the main, the same as that employed in the contemporary buildings constructed to the order of Shah Jahan, the Taj Mahal, and the later parts of the Fort at Agra, the Palace-Fort at Delhi, the Palace at Lahore, etc. In all these buildings a profusion of naturalistic flowering-plants, either carved in low relief or painted in colours and gold, is employed on the walls and the ceilings, and the floral scheme was completed by the use of carpets and rugs

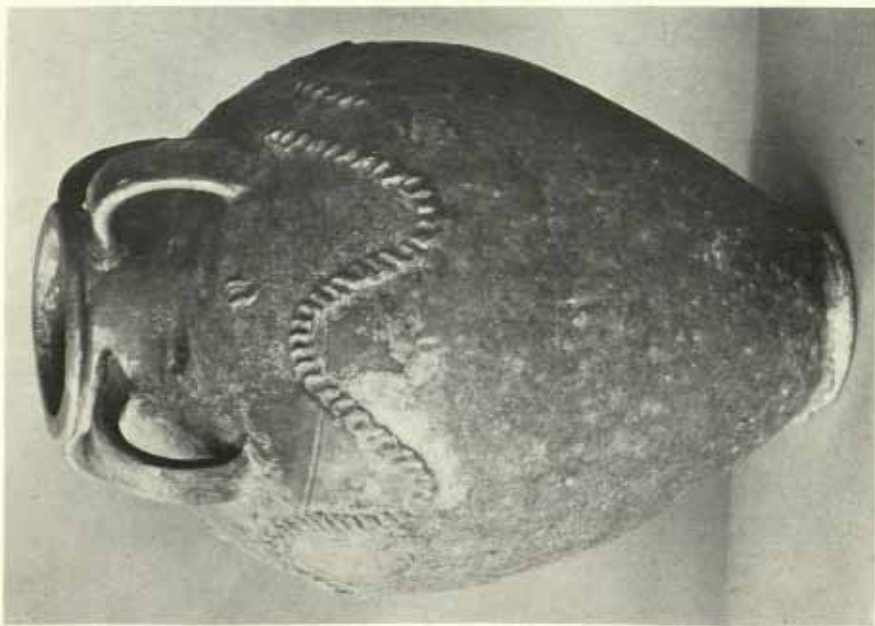


## INDIAN SECTION

woven with similar flowering-plant motives. One of these carpets, most probably from the treasure-house of the late Mahārāja of Jaipur, was acquired during the year (Plate LIII). It is the first example of these floral carpets to be purchased by the Museum, and it is a first-class and excellently preserved representative of the kind of floor cover turned out from the Imperial factory at Agra, about the year 1640. The pile is of cut-wool, of medium coarseness, the warp of white twisted cotton, and the weft of pinkish untwisted cotton, of which two shoots are run between each row of knots. The ground colour is a warm kermes-red, and in the border an indigo-blue. The design is carried out in light-and dark-blue, cream colour, ginger, orange, red, pink and a deep manganese purple. The direction of the flowering plants is reversed in each half, and the corner plants are set at an angle of  $45^{\circ}$ . The narrow border has a continuous undulating leafy stem, with rosettes within the curves, and it is edged with two fillets of rope-pattern in orange and cream colour. The whole design practically duplicates several carpets in the Jaipur State Collection; as may be seen from the coloured working drawings of plant-motives on the Jaipur carpets, in Room 10.

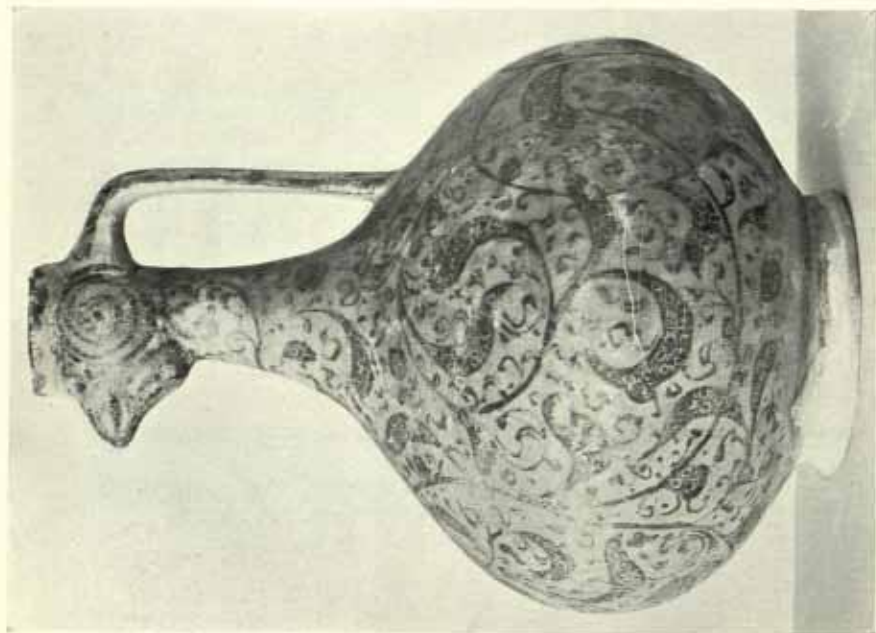


WOOL-PILE CARPET. MOGUL (AGRA); ABOUT 1640.



(a)

VASE, EARTHENWARE, WITH A TURQUOISE GLAZE.  
MESOPOTAMIAN; 11TH OR 12TH CENTURY.



(b)

BOTTLE, EARTHENWARE, PAINTED IN BLACK UNDER A  
GREEN GLAZE. PERSIAN; 13TH CENTURY.



## DEPARTMENT OF CIRCULATION

**T**HE principal gifts in 1929 to the collections available for loan to museums and schools, were those made by Mrs. C. P. Holliday and Mr. F. W. Taylor. It is a matter for regret that no gift of English furniture or silver can be recorded.

**CERAMICS.** The gift made by Mrs. Borner in memory of her husband, Mr. Hermann Edward Frederick Borner, included, among other objects, a Chelsea porcelain dish dating from about 1760, and an attractive Chinese figure of the Buddhist goddess Kuan Yin holding a child modelled in the white porcelain made at Tê Hua in the province of Fukiên. This figure dates from the 18th century.

A number of interesting purchases were made in this section, chiefly with a view to strengthening the collections of early Chinese and Near Eastern wares, for which



Fig. 35.

DEPT. OF CIRCULATION

there is a great demand, both by museums and schools. The most important of the Near Eastern examples were the tall Mesopotamian vase of the 11th or 12th century, with a turquoise glaze, which is illustrated on Plate LIV (a), and a Persian bottle of the 13th century painted with a delicate design of curving foliated stems in black under a green glaze (Plate LIVb). Other interesting purchases were, a jug with decoration in relief under a cream-coloured glaze (Fig. 35), which is Persian work of the 13th century, and a bowl painted in cobalt blue under a clear glaze. This bowl belongs to a type

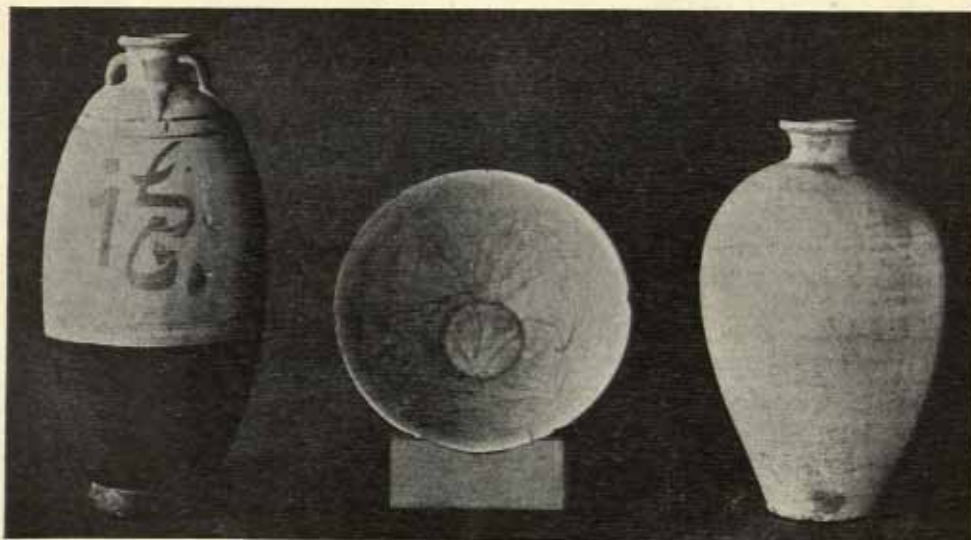


Fig. 36.

associated with Samarra, in Mesopotamia, and may be ascribed to the 9th century. One of the most interesting of the Chinese acquisitions was a two-handled bowl of buff-coloured earthenware painted in bands of black and red (Plate LVa), and belonging to a class of pre-historic pottery recently excavated in the province of Kiang Su. It may be dated in the third millenium B.C. Other Chinese additions include an earthenware vase of the T'ang Dynasty (618-907), with incised and stamped decoration under a green glaze (Plate LVb); a porcelain bowl of the Sung Dynasty (960-1279), with incised decoration under a



(a)

BOWL. BUFF-COLOURED EARTHENWARE, PAINTED IN BLACK AND RED. CHINESE; ABOUT 3000 B.C.



(b)

VASE, EARTHENWARE, WITH INCISED AND STAMPED DECORATION UNDER A THIN GREEN GLAZE. CHINESE; T'ANG DYNASTY (618-907).



(c)

VASE, STONWARE, WITH A CLEAR GLAZE. CHINESE; T'ANG DYNASTY (618-907).

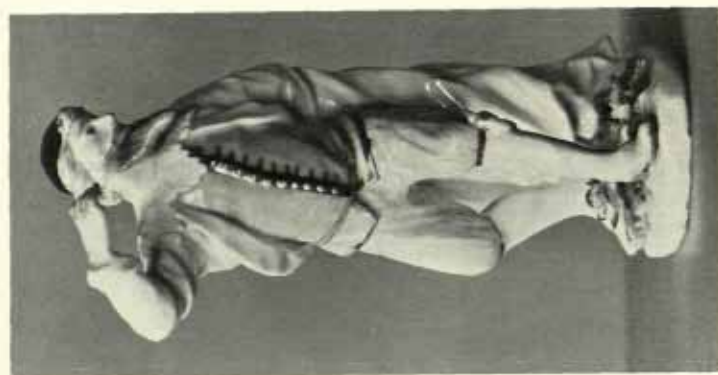




(a)

JAR AND COVER. PORCELAIN, PAINTED IN COLOURS.  
BY J. J. KAENDLER.

GERMAN (MEISSEN); ABOUT 1735.



(b)

AN OLD MAN. PORCELAIN, PAINTED IN COLOURS.

GERMAN (MEISSEN); ABOUT 1735.



(c)

COFFEE-POT. PORCELAIN, PAINTED IN COLOURS AND GILT.

GERMAN (MEISSEN); ABOUT 1725.

'shadowy' blue (Ying Ch'ing) glaze; and two stoneware vases of the same period, one of which, of Tz'ü Chou type, is decorated with white and brown glazes, on the former of which are painted Chinese characters in yellow (Fig. 36, on page 74).

Several additions were made to the collection of European porcelain. Most of these were German; but a few pieces of English origin were also acquired, notably a Chelsea figure of Mars with the gold anchor mark and dating from about 1755-1760. With the exception of the coffee-pot (Plate LVIc), which may be dated some years earlier, the German pieces belong to the period between 1725 and 1750, when the output of the factory at Meissen was at its best under the direction of J. G. Herold. One of them, a tall vase painted with flowers and insects, (but unfortunately broken and repaired), is marked in blue with the letters A.R. for Augustus Rex (the Elector Augustus the Strong was also King of Poland), and may, therefore, have been intended either for palace use or for a royal gift.

Four small medallions of English stained glass of the early 15th century were bought. Two of these represent angels playing on a harp (Plate LVIIb), and two represent emblems of the two Evangelists, St. Mark and St. John.

**METALWORK.** Dr. W. L. Hildburgh, F.S.A., who has generously made numerous gifts to the travelling collections in past years, gave in 1929 a collection of 17th-century ironwork—bolts, plates, handles and escutcheons—some Flemish and some German in origin. There is a considerable demand for such examples for schools, and the gift will be of great value to them. Dr. Hildburgh also gave two Spanish knives and sheaths of the 18th century.

Two specimens of English silversmith's work were purchased. The first bears the maker's mark, E.M., and the London hall-mark for 1745-46; the second bears the Newcastle hall-mark for 1759, and was made by John Langlands.

**TEXTILES.** A noteworthy gift in this sub-section was that made by Mr. F. W. Taylor. It consists mainly of Turkish embroidery in coloured silks and metal thread of the early 19th century. Professor Newberry, whose generous gifts in 1926 and 1927 are noted in the Reviews for those years, gave in 1929 a linen coverlet with a border embroidered in coloured silk on netting, Italian work of the 17th



## DEPT. OF CIRCULATION

century. A lappet of Brussels lace of fine quality dating from the first half of the 18th century was given by Lady Jane Brooks in memory of Eleanor B. Turner. A number of examples of English, Near Eastern and Moorish embroidery were purchased, chiefly for the use of schools. Most of these date from the 18th and 19th centuries. A few specimens of modern Czechoslovakian embroidery and of Albanian weaving were also acquired. Included among the English purchases were a panel from a valance with applied devices embroidered in silk tent-stitch on canvas and remounted on silk, the devices Elizabethan, the rest of the embroidery probably of the early 18th century; four panels of red satin embroidered with a characteristic design of flowering plants and insects in coloured silks and metal thread, which date from the early years of the 17th century; and an embroidered apron of the early 18th century. The Department was also enabled to secure a small group of early brocades and velvets. This included two fragments of Italian (Lucca) fabric woven in silk and metal thread, and dating from the 14th century; a fragment of Spanish brocade of the 14th-15th centuries; and a piece of Italian velvet with gold brocading, which dates from the second half of the 15th century (Pl. LVIIa).

**WOODWORK.** No gift of furniture can be recorded in the year under review. Only two purchases were made. The first of these is an English side-table with drawers, which dates from the end of the 17th century. The second is an English chair of carved beech dating from about 1780 and formerly gilt (Plate LVIII). The disappearance of the gilding renders this example a particularly useful one for students, as they are enabled in consequence to appreciate fully the chair's fine construction and the delicacy of its carving.

**PRINTS, DRAWINGS AND MISCELLANEOUS.** Mrs. C. P. Holliday gave several sketch-books formerly belonging to A. W. Rich, from which were obtained a number of interesting drawings by this artist in pencil and in red chalk. In view of the numerous demands for drawings, especially from secondary schools, these sketch-book sheets will form a welcome and useful addition to the travelling collections. The purchases of prints included a few linoleum cuts by Claude Flight, R.B.A., Stanislaus Brien, and other artists. Mr. Flight also generously gave the blocks used in printing one of his prints, "Mother and Child." As in previous years the Underground Railways of London gave





(a)

VELVET WITH GOLD BROCADING.  
ITALIAN;  
SECOND HALF OF 15TH CENTURY.



(b)

STAINED GLASS.  
ENGLISH; EARLY 15TH CENTURY.



(c)

MARS. PORCELAIN, PAINTED IN  
COLOURS AND GILT. ENGLISH  
(CHELSEA); ABOUT 1755-1760.



(d)

HONEY POT. CUT GLASS.  
ENGLISH OR IRISH;  
SECOND HALF OF 18TH CENTURY.



ARM CHAIR. BEECHWOOD, CARVED AND FORMERLY GILT.  
ENGLISH; ABOUT 1780.

## DEPT. OF CIRCULATION

examples of their posters as they appeared. Posters advertising popular resorts in England and abroad served by the London and North Eastern Railway were given by the Railway Company. Gifts of handbills and other printed matter were received from the Birmingham (Margaret Street) School of Art, Messrs. Curwen & Co., Mr. S. R. Jones, the Lanston Monotype Corporation, the Leeds City Art Gallery, Messrs. James Morton & Co., and the Shakespeare Head Press. The Underground Railways also gave a set of prints from blocks by Mrs. Raverat, used in connection with one of their publications "The Little Rivers of London," together with the blocks. The great help given by the Underground Railways and by other donors in strengthening the collections illustrating Commercial Art, is gratefully acknowledged.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1929

*Objects already described in the text of the Review are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefitted, especially in the Library and the Department of Engraving, Illustration and Design. All objects have been purchased except where otherwise stated.*

### DEPARTMENT OF ARCHITECTURE AND SCULPTURE

FOUR HEADS IN LIMESTONE. Coptic.

A LION ATTACKING A MAN, relief in limestone. Coptic. *Given by Dr. W. L. Hildburgh, F.S.A.*

MARBLE CAPITAL WITH BIRDS. Italian; 12th century.

TWO LIONS DEVOURING A SHEEP; carving in marble. Italian; 12th century.

MARBLE CAPITAL WITH LION MASKS. Italian; 12th-13th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

LIMESTONE CAPITAL CARVED WITH FOLIAGE. French; late 14th or early 15th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

PORPHYRY COLONNETTE. Italian (Sicilian); 12th century. *Given by Mr. G. McN. Rushforth, F.S.A.*

ST. CATHERINE, figure in carved wood; Flemish; 15th century. *Given by Mr. Aymer Vallance.*

ST. LAWRENCE, figure in carved wood; German; 16th century. *Given by Mr. Aymer Vallance.*

A GROUP OF RELIEFS IN PAPIER-MACHÉ AND WOOD-CARVINGS. Spanish; 16th and 17th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

LOUIS XVI, statuette in gilded wood. French; 18th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### IVORIES

- A HANDLE in carved bone. Coptic; 7th or 8th century.  
A COLLECTION OF CARVINGS in ivory and bone. Egyptian and Coptic.  
A GROUP OF FIGURES, relief in ivory. Italian; 15th century.

### ROCK CRYSTAL

- FINIAL. Egypto-Roman; 3rd or 4th century.  
CROSS, from Egypt; probably 13th or 14th century.

### BRONZES

- TWO RELIEFS in gilded bronze. German; 16th century. *Given by Dr. W. L. Hildburgh, F.S.A.*  
VENUS AND ADONIS, relief in bronze. German; 18th century. *Given by Dr. W. L. Hildburgh, F.S.A.*  
A COLLECTION OF COINS AND MEDALS. English; 19th and 20th century. *Given by Miss T. A. C. Durning-Lawrence.*  
A COLLECTION OF PLASTER MEDALS. *Given by Mrs. Leach.*  
SHAKESPEARE MEDAL IN BRONZE. *Given by the Japan Society.*

### FAR EASTERN, ETC.

- IVORY STATUETTE OF A WOMAN. Chinese; 17th century.  
FIGURE OF A MAN, marble. Mexican. *Given by Mrs. Shawcross.*

## DEPARTMENT OF CERAMICS

### FAR EASTERN POTTERY

(See also p. 16)

- HEAD OF A HORSE, unglazed grey earthenware, coloured red on the surface. Chinese; period of the Northern Wei Dynasty (386-535). *Given by Mrs. Gertrude H. Courage.*  
POT AND COVER, white earthenware. Chinese; period of the T'ang Dynasty (618-907). *Given by Mrs. E. M. Simmons.*  
FIGURE of a standing man, unglazed earthenware. Chinese; period of the T'ang Dynasty (618-907). *Given by Mr. W. Ridout.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

SET OF FIGURES representing the Twelve Animals of the duodenary cycle. Chinese; period of the T'ang Dynasty. *Given by Mr. H. K. Burnet through the National Art-Collections Fund.*

EWER, cream-coloured porcelain, with slight painting in brown. Chinese (probably Tz'u Chou); period of the Sung Dynasty (960-1279). (Fig. 6.)

TWO BOWLS, "ying ch'ing" porcelain; two others, *temmoku* stoneware with decoration in white slip, and a jar, brown-glazed stoneware with painting in darker brown. Chinese; period of the Sung Dynasty (960-1279).

CUP, blue-and-white porcelain with the mark of the Emperor Ch'ung Chên; Chinese; 1628-1643. *Given by Mr. C. E. Russell.*

BOWL AND DISH, porcelain, with painting in red and green. Chinese (Swatow type); 17th century.

PLATE, porcelain, painted with a lake-scene in enamel colours of the *famille verte*. Chinese; reign of K'ang Hsi (1662-1722). *Given by Mrs. Borner in memory of her husband, Hermann Edward Frederick Borner.*

TWO EWERS, porcelain and stoneware. Chinese. *Given by Mr. Sydney Vacher.*

CUP, red stoneware. Chinese (Yi-hsing); 18th century. Moulded in the form of a peach with leaves and blossom in relief; probably the model for the Longton Hall cup referred to on p. 83. *Given by Messrs. Law, Foulsham & Cole.*

BOWL, porcelain, with the seal-mark of Yeiraku. Japanese; second quarter of the 19th century.

DISH, Japanese peasant pottery made at Seto; 19th century. *Given by the Japanese Folk-Art Museum, Tokio, through Mr. M. Yanagi.*

## NEAR EASTERN POTTERY

(*See also p. 14*)

BOWL, with mottled green and brown glazes, in the style of Chinese pottery of the T'ang period. Persian; probably 9th century.

BOWL, with incised decoration and splashes of green and purple. From Amol. Persian; perhaps 10th century.

FIGURE, possibly a water-vessel, in the form of a bull, unglazed earthenware. Persian; probably 12th century. *Given by Sir Charles Marling, G.C.M.G., C.B.*

BOWL AND BEAKER, translucent white earthenware with decoration in slight relief. Persian; 13th century.

VASE, with pierced decoration and lavender-blue glaze. Persian; 13th century. *Given by Sir Charles Marling, G.C.M.G., C.B.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PANEL of mosaic tilework. Persian; 16th century. *Bought out of the funds of the Bryan Bequest.*

BOTTLE, painted in enamel colours. Persian (Tabriz); 19th century. *Given by Sir Charles Marling, G.C.M.G., C.B.*

CUP AND SAUCER, porcelain, painted in blue. Turkish; made at Stamboul (Constantinople); middle of 19th century. *Given by Sir Charles Marling, G.C.M.G., C.B.*

## FOREIGN EARTHENWARE AND STONEWARE

(See also pp. 20 and 22)

TWO PLATES, enamelled earthenware, painted in colours. Esthonian (Reval); late 18th century. *Bought out of the Lane Memorial Fund.*

A SAUCEBOAT of the same ware (Fig. 11).

DISH, enamelled earthenware, painted in imitation of Urbino maiolica. Netherlandish; 17th century. *Bequeathed by Sir Isidore Spielmann, C.M.G.*

CANDLESTICK, enamelled earthenware, painted in colours. German (Bayreuth); second half of 18th century. *Given by Mr. Stuart G. Davis.*

TWO SPANISH TILE-PANELS, 16th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

NINE PIECES OF ANCIENT PERUVIAN POTTERY AND 19TH CENTURY MEXICAN SGRAFFITO EARTHENWARE. *Given by Mrs. Shawcross.*

JUG, stoneware. German (Westerwald); early 18th century. *Given by Mr. J. Southworth through the National Art-Collections Fund.*

DISH, enamelled earthenware, painted in colours. Italian (Savona); 17th century. *Given by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.*

TUREEN AND COVER of Wedgwood's cream-coloured earthenware, painted in blue. English (Etruria); late 18th century. *Given by Mr. Sydney Vacher.*

TILES from a stove, green-glazed earthenware. German; dated 1781. *Given by Miss M. Price.*

TILE, red earthenware, inlaid with white slip. French; 14th century. *Given by Sir William Lawrence, Bart.*

PLATE, enamelled earthenware, painted in purple. French; 18th century. *Given by Mr. Louis C. G. Clarke.*

JUG, enamelled earthenware, painted with flowers in colours. German; middle of 18th century. *Given by Mr. Stuart G. Davis.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### ENGLISH AND IRISH EARTHENWARE AND STONEWARE

LOVING-CUP, "agate-ware." Staffordshire; first half of 18th century.

FIGURE of Dick Turpin, earthenware. Staffordshire; about 1840. *Given by Mr. J. D. Kennedy.*

JUG, earthenware, modelled in anthropomorphic form. English; 14th century.

POSSET-POT, earthenware, with figures in high relief. North Devon; early 18th century. *Given by Mr. A. L. B. Ashton.*

DISH, enamelled earthenware, painted in blue with the arms of the Duke of Dorset. Marked: DUBLIN, 1735. Irish (Dublin); dated 1735.

### CONTINENTAL PORCELAIN

(*See also p. 23*)

TEA-POT, painted with *chinoiserie* in colours. German (Meissen); about 1725.

SUCRIER, with a shield of arms in purple and flowers in colours. German (Meissen); about 1735.

CUP AND SAUCER, painted with birds in purple. German (Meissen); about 1765. *Given by Rev. G. A. Schneider.*

FIGURE OF FLORA, symbolising Spring. German (Meissen); middle of 18th century.

CHOCOLATE-POT, painted with flowers. German (Höchst); about 1765. *Given by the Mrs. G. H. Rouquette.*

CUP AND SAUCER, painted with flowers. German (Berlin, Wegely factory); about 1755.

TANKARD, painted with flowers in colours. German (Nymphenburg); about 1765.

FIGURE of a Chinese Boy, white porcelain, modelled by Franz Anton Bustelli. German (Nymphenburg); about 1760 (Fig. 13).

FIGURE OF ORPHEUS, painted in colours. From a model by Johann Christian Wilhelm Beyer. German (Ludwigsburg); about 1770 (Plate XXa).

FLOWER-VASE, painted with flowers. German (Ludwigsburg); about 1765. *Given by Mr. Stuart G. Davis.*

GROUP, Mercury and Cupid, white porcelain, from a model made by Friedrich Elias Meyer between 1761 and 1763. German (Berlin); about 1765 (Plate XXb).

TEA-POT, painted with flowers. German (Fulda); about 1770. *Given by Miss Lily Antrobus.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- CUP AND SAUCER, painted with Oriental flowers. German (Cassel); about 1770.  
FIGURE of Pierrot as Painter. German (Kloster Veilsdorf); about 1770.  
CREAM-JUG, painted with Oriental flowers. Thuringian; late 18th century.  
*Given by Mr. E. F. Broderip.*  
CUP AND SAUCER, made by Christopher Potter. Paris (rue de Crussol); late 18th century. *Given by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.*  
BASKET, painted with sprigs of cornflower. French (Niderviller); about 1790.  
*Given by Mr. Stuart G. Davis.*  
CUP AND SAUCER, with Chinese figures in gold. Italian (Doccia); about 1745.  
CUP AND SAUCER, painted with figures in colours. Italian (Venice, Hewelcke factory); about 1755. *Given by Messrs. Alfred Spero and Kerin.*  
FIGURE of a standing woman. Italian (probably Naples); about 1755.  
BOWL AND COVER, painted with fruits in colours. Spanish (Buen Retiro); about 1770.

## ENGLISH PORCELAIN

- VASE, painted in the colours of the Chinese *famille verte*. Bow; about 1755.  
*Given by Mr. A. L. B. Ashton, through the National Art-Collections Fund.*  
TWO CUPS, painted in colours. Longton Hall; about 1755. *Given by Mr. E. F. Broderip.*  
CUP AND TRAY, painted in blue. Longton Hall; about 1755. The cup is in the form of a peach with leaves and blossom in relief and was probably copied from a Chinese (Yi-hsing) original of the type of that referred to on p. 80.  
*Given by Mr. E. F. Broderip.*  
GROUP OF BIRDS, white porcelain. Derby; about 1755. *Given by Mrs. Martin, from the collection of the late Waldyve Martin.*  
CUP, painted with sprigs in colours. Worcester; about 1755. *Given by Mr. E. F. Broderip.*  
BOWL, painted with Chinese flowers. Liverpool; about 1775. *Given by Mr. E. F. Broderip.*  
TEA-POT, painted with flowers in colours. Derby; about 1765. *Given by Mr. E. F. Broderip.*  
BOWL ON FOOT, painted in colours and mounted in ormolu. Chelsea-Derby; about 1775. *Given by Mr. Douglas Vickers.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

*Given by Mrs. Borner in memory of her husband, Hermann Edward Frederick Borner:—*

CUP AND SAUCER, Chelsea-Derby; about 1755.

TEA AND COFFEE SERVICE, with sprig pattern. Derby; about 1790.

CUP AND SAUCER, with the incised mark "Nantgarw"; about 1815.

CUP AND SAUCER. Swansea; about 1815.

FRAGMENTS of porcelain found on the site of the Lowestoft factory. *Given by Mrs. F. L. Dickson.*

## GLASS VESSELS

FLASK of clear glass. Sicilian; 17th century. *Given by Miss E. R. Price.*

TEA-POT of cut glass. English; late 18th century.

THREE PIECES of English glass; 17th and 18th centuries. *Given by Mr. Cecil Davis.*

BEAKER, engraved with birds alternating with rosettes. Egyptian, probably from Alexandria; perhaps 6th century (Fig. 14). The date of this beaker, formerly in the Fouquet and Grüneisen Collections, has been disputed. Dr. Fouquet (see Fouquet Sale Catalogue, Paris, 14th June, 1922, No. 355) attributed it to the Fatimite period (969-1169). A. Gayet (*L'Art Copte*, Paris, 1902, p. 309) and Wladimir de Grüneisen (*Art Chrétien Primitif du Haut et du Bas Moyen Age*, p. 39, No. 149, Figs. 4 and 6) class it as Coptic; the former attributes it to the age of Justinian (6th century), comparing the ornament on it with that of Coptic MSS. prior to the 11th century.

## DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

### ENGRAVINGS, ETCHINGS AND DRYPOINTS

ETCHING, "Shere Mill Pond," by Sir F. Seymour Haden. *Given by the National Art-Collections Fund.*

MEZZOTINTS (2) from J. M. W. Turner's "Liber Studiorum." *Given by Mr. Osbert H. Barnard.*

ENGRAVINGS (2) by J. E. Laboureur.

Examples of work by the following artists were purchased:—

A. B. Davies, W. H. Drury, E. Haskell, E. Hopper, L. Lozowick, L. Lucioni and A. Steiner.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

Examples of work by the following artists were given:—

R. S. Austin, Arthur Briscoe, H. Brodzky, C. S. Cheston, G. K. Geerlings, Stephen Gooden, W. Lee Hankey, F. Holl, F. Manskirsch, G. Sutherland, Walter Tittle, C. F. Tunnicliffe, Cadwallader Washburn.

### WOOD ENGRAVINGS

COLOUR PRINTS (2) by T. T. Blaylock. *Given by Mrs. T. T. Blaylock.*

WOOD ENGRAVING by W. H. Prior, 1869. *Given by Mr. J. B. Russell.*

WOODCUTS (14) by J. Guthrie. *Given by the Artist.*

WOODCUTS by the following artists were also acquired:

A. H. Andrews, Edward Carrick, Eric Gill, C. Ginner, E. McKnight Kauffer, Morin-Jean, John Nash, C. R. W. Nevinson and J. Zainer.

### LITHOGRAPHS

LITHOGRAPH by N. Roerich. *Given by the Society of Friends of the Roerich Museum, New York.*

CARICATURE PORTRAITS (10) by Edmond X. Kapp. *Given by the Artist.*

LITHOGRAPH by Spencer Pryse. *Given by Mrs. C. P. Holliday (Alfred W. Rich Bequest).*

### POSTERS

Nearly SIXTY POSTERS were given, among donors being the *London County Council Tramways, the Underground Railways, the London and North Eastern Railway, the Editor of "The Studio," Mr. H. W. Ricketts and Miss Spiller.*

ADVERTISEMENT MAPS (2) were given by *Messrs. G. Davis & Co., and a DRAWING* for an advertisement by John Held by *Mrs. A. D. Reynolds.*

### ILLUSTRATION AND BOOK ORNAMENT

WOODCUT ILLUSTRATIONS (4) by Clare Leighton.

PATTERN-PAPERS (22) produced by the Curwen Press. *Given by Mr. Harold Curwen.*

BOOKPLATES, etc. (19), by C. F. A. Voysey. *Given by the Artist.*

ENGRAVED BOOKPLATES (28) by J. F. Badeley. *Given by the Artist.*

### ART OF THE THEATRE

DESIGNS (2) by W. Stewart for *Rob Roy.* *Given by Mr. R. Buckley.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DESIGNS (19) for theatrical scenery by A. F. Lucini, c. 1640. *Given by Mr. H. Reeves.*

DESIGN by Emil Orlik for *The Winter's Tale*.

DESIGNS (6) for costume by Randolph Schwabe.

An acquisition of considerable interest to students of French theatrical history was made by the purchase of a small volume in contemporary vellum entitled: "Les Metamorphoses de Melpomene et de Thalie ou Caracteres (*sic*) Dramatiques des Comédies Francoise et Italienne, Dessiné d'après nature, par Whirsker," and published in Paris about 1765. The plates (25, including title and engraved text) which have been skilfully coloured by hand, show such well-known actors and actresses as Bellecour, Préville, Molé, le Kain, Clairon and Duménil, in some of their most celebrated parts. The costumes, especially the pseudo-classical and the pseudo-oriental, throw a valuable sidelight upon the French stage of the period.

## ARCHITECTURE AND TOPOGRAPHY

REPRODUCTION of an Isometric Drawing of St. Paul's Cathedral by R. B. Brook-Greaves and W. G. Allen.

## ENGRAVED ORNAMENT

DESIGNS for engraved ornament by B. Beham, M. Beitler, W. H. von Bommel, Augustin Dufflos, the Master F, A. B. Flamen, M. Le Blon, J. Marot, the Master O.P., E. Pierce, J. G. Proger, J. C. Reiff, J. L. Roth, C. Schmidt, J. Silber, Crispin van de Passe.

## WALL-PAINTINGS

COPIES (2) by Professor E. W. Tristram of mediæval wall-paintings in English churches.

## WALL-PAPERS

PANEL OF WALL-PAPER (18th century) from a house near Colchester. *Given by the Corporation of Colchester.*

FRAGMENTS (9) of 19th century WALL-PAPERS. *Given by the Wall-Paper Manufacturers Ltd.*

FRAGMENTS (10) OF WALL-PAPER (1st quarter, 18th century) from a house in Guildford. *Given by Dr. G. C. Williamson.*

FRAGMENT OF FLOCK WALL-PAPER, c. 1750. *Given by Mr. James Ivory.*

FRAGMENTS (2) OF WALL-PAPER, c. 1750. *Given by Mr. A. B. Emden.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

FRAGMENT OF CHINESE WALL-PAPER. *Given by Mr. P. W. Viner Brady.*

FRAGMENT OF CHINESE WALL-PAPER (18th century). *Given by Mrs. Leonard B. Keyser.*

## BRASSES AND INCISED SLABS

RUBBINGS (120) of brasses in churches in Norfolk.

RUBBINGS (29) of monumental inscriptions in churches in York.

RUBBINGS (29) of monumental inscriptions, and of brasses in West Drayton Church. *Given by Miss K. Sproule.*

RUBBINGS (2) of brasses in Winchester Museum. *Given by Mr. Ralph Griffin, F.S.A.*

RUBBING of brass, in Wedmore Church. *Given by the Rev. H. Tyrrell Green.*

DESIGNS (3) by MacDonald Gill for badges to be engraved on head-stones in military cemeteries. *Given by the Secretary of the Imperial War Graves Commission.*

## DRAWINGS AND STUDIES

DRAWING by R. Auberjonois. *Given by Mr. C. J. Reynolds.*

DRAWINGS (5) by W. N. Hardwick and F. C. Tomkins. *Given by Mr. H. Stuart Thompson.*

DRAWINGS (17) by General W. J. Chamberlayne. *Given by Miss Charlotte Hannah Chamberlayne.*

DRAWING by W. Burgess. *Given by Mr. Ralph Edwards.*

DRAWINGS (2) by William Page. *Given by Mr. L. G. Duke.*

DRAWINGS (2) by Harry Becker. *Given by Sir W. Goscombe-John on behalf of a group of subscribers.*

DRAWINGS (6) by Sir William Orpen, R.A. *Given by Mrs. C. P. Holliday (Alfred W. Rich Bequest).*

DRAWINGS (4) by H. H. Lines. *Given by Mrs. E. L. Jennings.*

DRAWINGS by J. W. North (5) and Birket Foster (1). *Given by Mr. Harold Hartley.*

DRAWINGS (6) by E. Duncan. *Given by Mr. Ewart Wheeler.*

LIFE-STUDY by Sir David Wilkie. *Bequeathed by Robert Edwin Ferry.*

DRAWING by J. Farington. *Given by Mr. G. McN. Rushforth, F.S.A.*

DRAWING by T. Hearne. *Given by Mr. Albert P. Rudolf.*

DRAWINGS (2) by J. Varley. *Given by Mr. C. Robert Rudolf.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DRAWING by J. Glover. *Given by Mr. Randall Davies.*

DRAWING by S. Austin. *Given by Mr. W. H. Behrens.*

### SKETCH-BOOKS

SKETCH-BOOKS (3) by J. F. Holworthy.

SKETCH-BOOK by William Page. *Given by Mr. L. G. Duke.*

### INDIAN AND PERSIAN ART

DRAWINGS (42 sheets) of Indian Birds. *Given by Mr. R. S. Greenshields.*

PERSIAN MINIATURES (4).

### DESIGNS FOR MANUFACTURERS

ORIGINAL DESIGNS (118 sheets) for Textile fabrics.

PATTERN BOOK of ironwork designs French, 1840-50.

### MISCELLANEOUS

VALENTINES (17) and CHRISTMAS CARDS (3). *Given by Mr. Cecil F. Crofton.*

VALENTINES (93). *Given by Miss Jane Samuels.*

VALENTINES (9). *Given by Mrs. Willoughby Hodgson.*

FASHION PLATES (11), c. 1827. *Given by Mr. H. W. Dickinson.*

EMBROIDERY DESIGNS (39 sheets) and PLAYING CARDS (31). *Given by the Misses I. and M. Basnett.*

ITALIAN COSTUME (29 plates) by B. Pinelli, 1809. *Given by Brigadier General Dallas.*

## DEPARTMENT OF PAINTINGS

### WATER-COLOUR DRAWINGS

19th Century (first half)

THOMAS ALLOM, F.R.I.B.A. (1804-1872), "The Shrine" and "Interior of St. Eustache, Paris." *Bequeathed by the late John Hay-Edwards.*

JOHN EDGE (exhibiting 1832-1834), "Harwich."

GEORGE HAY-EDWARDS (1815-1912), "Westminster Abbey: Interior from the Choir." *Bequeathed by the late John Hay-Edwards.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

JOHN POWELL (1780?-1833?), "Manstone, near Ramsgate."

JAMES STARK (1794-1859), "Landscape with Sand Dunes." *Given by Mr. C. Robert Rudolf.*

RICHARD WESTALL, R.A. (1765-1836), "Nourmahal." *Given by Mrs. C. Philippa Holliday.*

### 19th Century (second half)

W. MATTHEW HALE, R.W.S. (1837-1929), "Sketch with Mountains." *Given by Mrs. Emma F. Hale, widow of the Artist.*

### 20th Century

HARRY BECKER (1865-1928), "Suffolk Landscape"; "Plough Horses"; "Trees—Dawn." *Given by Mrs. G. Becker, widow of the Artist.*

CLAUDE FLIGHT, "Haute-Isle." *Given by the Artist.*

LIONEL LINDSAY, "A Corner of the Convent of Santa Clara, Zafra, Estremadura, Spain." *Given by Mr. Harold J. L. Wright.*

REV. SIR HUBERT JAMES MEDLYCOTT, BART. (1841-1920), "View of a Port." *Given by Mrs. Cicely G. de Beer.*

JAMES H. SWAN, F.R.I.B.A., "The Back Garden." *Given by Mr. Philip James.*

## MINIATURES

### 17th Century

ANONYMOUS (Spanish), "Head of John the Baptist." *Given by Dr. W. L. Hildburgh, F.S.A.*

### 18th Century (second half)

Miniatures by ARNOLD ("Portrait of a Gentleman," *Given by Mr. Danton Guerault*), S. COTES, A. DANIEL, T. HEAPHY, D. HILL, F. C. LUND ("Portrait of a Gentleman," *Given by Mr. Danton Guerault*), MACPHERSON, P. MCMORLAND, J. T. MITCHELL, I.R., L. THEWENETI.

## SILHOUETTE

MRS BEETHAM, "Portrait of a Lady."

## PASTEL

W. VAILLANT, "Portrait of a Lady," 1677.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### LIBRARY

#### PRINTED BOOKS

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- JAPAN: Department of Fine Arts. Imperial Fine Art Exhibition (Ninth). Catalogue. 4 vols. 1928. *Given by Professor Yukio Yashiro*.
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- MATZULEWITSCH, L. *Byzantinische Antike*. 1929. (Vol. II of *Archäologische Mitteilungen aus russischen Sammlungen*).
- MOLINIER, E. *Collection Émile Gavet*. 1889.
- NEW YORK: Galleries of J. Seligmann & Co. Loan exhibition of religious art. (Illustrated catalogue.) 1927. *Given by Messrs. J. Seligmann & Co.*
- NORWAY: Kingdom. Osebergfundet. Utgit av den Norske Stat. I-III. 1917-28. *Given by Mr. Arthur Du Cane*.
- PHILLIPS, C. J. *History of the Sackville family . . . With a description of Knole . . . and a catalogue raisonné of the pictures*. 1929.
- ROUQUET, M. *The present state of the arts in England*. 1755. *Given by Mr. F. T. Penson*.
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- STEIN, SIR A. *Innermost Asia*. 4 vols. 1928. *Given by the High Commissioner for India*.
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- TOLSON, L. *History of the church of St. John the Baptist, Kirkheaton, Yorkshire, and annals of the parish*. (Privately printed.) 1929. *Given by the Author*.

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- USHER, J. W. An art collector's treasures, illustrated and described by himself (now in Usher Art Gallery, Lincoln). 1916. *Given by the Usher Art Gallery, Lincoln.*
- YAMANAKA, Sadajiro. Tō-Sō Seikwa (Treasures of the T'ang and Sung dynasties). 2 vols. 1928. *Given by the Author.*
- YETTS, W. P. The George Eumorfopoulos Collection. Catalogue of the Chinese and Corean bronzes, etc. Vol. I. 1929. *Given by Mr. George Eumorfopoulos, F.S.A.*

## ARCHITECTURE

- BULLE, H. Untersuchungen an Griechischen Theatern. 1928.
- SPACKMAN, R. 59 plates for Notes upon the castle of Budrun (Halicarnassus) and its association with the Knights of St. John of Jerusalem, by Mr. Amherst (afterwards Baron Amherst of Hackney). With typewritten note. n.d. *Given by Mr. H. W. Fincham, F.S.A.*
- TREVES: Kommission zur Erforschung des römischen Trier. Trierer Grabungen und Forschungen I., Die Trierer Kaiserthermen. 1929.

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- ALLINNE, N. Musée des Antiquités de la Seine-Inférieure (Rouen). Catalogue des faïences anciennes. 1928. *Given by M. J. J. Marquet de Vasselot.*
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### METALWORK

BAILLIE, G. H. *Watches, their history, decoration and mechanism. Watchmakers and clockmakers of the world.* 2 vols. 1929.  
COTTERELL, H. H. *Old pewter, its makers and marks in England, Scotland and Ireland.* 1929.  
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### MOSAICS

MANUSCRIPT NOTES, books and cuttings from reviews and newspapers, chiefly relating to the art of Mosaic, collected by the late C. Harrison Townsend. *Given by Miss Pauline D. Townsend.*

### PAINTING, INCLUDING MINIATURES

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ASPLUND, K. *Hjalmar Wicanders Miniatyrksamling. . . Andra Delen* (Privately printed). 1929. *Given by Consul H. Wicander.*  
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BOURGOING, J. *Die französische Bildnisminiatur* (being one volume of L. Grünstein. *Die Bildnisminiatur und ihre Meister*). 1928.  
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## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- LONG, B. S. *British Miniaturists*. 1929.  
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- ALLEN, A. A. *Catalogue of Mr. A. A. A.'s collection of Turner's Liber Studiorum*. (Privately printed.) 1929. 2 copies (1 for Department of Engraving). *Given by Mr. A. A. Allen*.  
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GILL, ERIC. *Engravings. A selection . . . on wood and metal, with a complete chronological list, etc.* 1929.  
HADELN, D., Baron von. *The drawings of Antonio Canal, called Canaletto*. 1929.  
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KURTH, J. *Die Geschichte des japanischen Holzschnittes. Vol. II*. 1928.

## SCULPTURE, INCLUDING GEMS

- BANGE, E. F. *Die Kleinplastik der deutschen Renaissance in Holz und Stein*. 1928.  
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## TEXTILES

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## PHOTOGRAPHS

414 of STAINED GLASS in York Minster (by Mr. R. C. Green).

164 of MUHAMMADAN ARCHITECTURE in North Africa and the Near East (by Capt. K. A. C. Creswell).

111 of ENGLISH CHURCHYARD CROSSES, WINDMILLS, etc., and 85 of ENGLISH MEDIEVAL PAINTINGS (by Mr. B. C. Clayton).

535 of ARCHITECTURE AND ARCHITECTURAL DETAILS in South Germany (by Dr. F. A. Nagel).

39 of PAPIER MACHÉ SNUFF BOXES, painted by Samuel Raven. *Given by Mr. P. A. S. Phillips.*

152 of ARMOUR AND WEAPONS in the Rustkammer, Dresden.

22 of STAINED GLASS in Ludlow Church and 57 of ARCHITECTURE, etc., in the West of England (by Mr. W. A. Call).

58 of ROMAN GLASS in the Wallraf-Richartz Museum, Köln. *Given (partly in exchange) by the Museum.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

20 of ANTIQUE SCULPTURE (P. Arndt, Griechische und römische Porträts, Lief. 111; Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, Lief. 144, 145).

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As hitherto, many British and foreign museums, societies, and governmental and other institutions have sent to the Library, as gifts or on exchange account, copies of their transactions, catalogues, etc. Catalogues of exhibitions, especially of exhibitions held in London, have also been generously given by the proprietors of galleries, exhibiting societies, exhibition authorities, and others.

## DEPARTMENT OF METALWORK

### SILVERSMITHS' WORK

CHALICE. Silver-gilt, engraved with the Crucifixion and Instruments of the Passion. Irish, 1590. Inscribed below the foot: COK · ME · FIERI · FECIT with the date (Plate XXXV).

MAZER-BOWL. Painted boxwood mounted in silver. Swedish; 16th century.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

TWO-HANDLED CUP engraved with *chinoiserie*. London, 1684. *Given by Mr. A. A. Catley of Aisholt.*

SILVER with embossed ornament. Portuguese; 17th century. *Given by Captain Hughes-Hughes, R.N.*

SILVER-GILT CRUCIFIX from a ciborium. Spanish; 17th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

TAPERSTICK AND MUSTARD-POT. London, 1719 and 1797. *Given by Sir Paul Makins, Bart.*

BOATSWAIN'S PIPE. South Italian; 18th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

MATE-POT AND BOMBILLA, the latter silver, the former wood mounted with silver. Peruvian; 19th century. *Given by Mr. E. L. Cappel, C.I.E.*

MEERSCHAUM PIPE with silver-gilt mounts. London, 1822. *Given by Lady MacAlister.*

FORGERY of a slip-ended spoon with London hall-mark for 1565. *Given by Miss Boore.*

FORGERY of an Augsburg cup of about 1600. *Given by Dr. W. L. Hildburgh, F.S.A.*

## JEWELLERY, ETC.

PRESENTATION KEY of enamelled gold (November 5th, 1929). *Given by H.R.H. The Duke of York, K.G.*

SILVER-GILT PERFUME-CASE. German; 17th century. *Given by Miss L. F. M. Preston.*

STEEL SWIVEL SEAL inlaid with silver. Venetian; late 17th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

GOLD WATCH. Signed: "F. Robinson, Servant to His Majesty, London." About 1760. *Bequeathed by G. de A. Lopes.*

PAIR OF GOLD EARRINGS. Dalmatian; 18th century. *Given by Miss Jane I. Auty.*

TWO BADGES: International Medical Congress, and arms of the City of Westminster. *Given by Miss T. A. C. Durning-Lawrence.*

LARGE SPECIMEN CITRINE mounted in gold as a brooch. *Given by Mrs. Fanny de Cordova.*

TEN ENGRAVED STONES. Modern Egyptian. *Given by Mr. T. B. Clarke-Thornhill.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### CUTLERY, ETC.

KNIFE-HANDLE. Silver, with engraved decoration. Flemish; dated 1633. *Given by Miss Boore.*

KNIFE AND FORK with silver-gilt handles. Flemish; late 17th century. *Given by Major C. H. Seabrooke.*

KNIFE AND FORK, the handles overlaid with pierced and engraved silver on a gilt backing; tooled and gilt leather case. English; early 18th century. From the Trapnell Collection.

KNIFE, FORK AND STEEL, with wood scales and silver mounts. German; 18th century. *Given by Mr. L. A. Crichton, through the National Art-Collections Fund.*

*Given by Dr. W. L. Hildburgh, F.S.A.:—*

FOLDING KNIFE AND FORK with green-ivory scales and silver studs. German; 18th century.

IRON SPUR. Spanish; 13th century.

GROUP OF BRONZE SWORD-CHAPES. Spanish, 14th and 15th century.

### OTHER EUROPEAN METALWORK

PEWTER ACORN-HEADED SPOON. English; late 14th century. *Given by Mr. and Mrs. Norman Gask.*

LEAD FRAGMENT with Agnus Dei and inscription. About 1400. *Given by Mr. J. B. Caldecott.*

BRONZE BELL, inscribed + RESTORO·ME·FECIT MCCLXXIII. Said to have come from the Benedictine nunnery at Montecelosi. Italian; dated 1273. From the Grüneisen Collection (Fig. 21).

STEEL KEY inscribed "S<sup>r</sup> Robert Abdy Kn<sup>t</sup> and Baronett at Albins in Essex 1669."

TWO WROUGHT-IRON WALL-ANCHORS. Flemish; 17th century. *Given by Mr. Aymer Vallance.*

FIVE ENGLISH FENDERS in pierced steel and brass. 18th century.

STEEL SNUFFERS. English; late 18th century. *Given by Mr. C. H. Eldridge.*

CAST-IRON STOVEPLATE. French; 18th century. *Given by Mr. Harold B. Bompas.*

BRASS HANDWARMER. Sicilian; 18th century. *Given by Miss L. F. M. Preston.*

COLLECTION OF MISCELLANEOUS METALWORK, including an iron bottle, Italian, date 1680; a pair of copper-gilt vases, South German, about 1600; three hand-bells, Flemish, 16th century; and a fragment of a large bell, Italian, 15th century. *Given by Dr. W. L. Hildburgh, F.S.A.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

INSCRIBED BAND OF A BELL, formerly in St. Michael's Church, Betchworth  
CHRISTOPHER GRAYE MADE ME 1667 TC. *Given by Mr. A. G. Hemming.*

### ORIENTAL METALWORK

BRONZE CHIO, a cup used for heating wine over a small fire before pouring it in libation. Chinese, before 200 B.C.\* (Plate XXXVI).

BRONZE BELL. Chinese, before 200 B.C.

PAIR OF GILT BRASS STIRRUPS. Chinese; 17th century. *Given by Mr. Richard Hancock.*

A GROUP OF CHINESE BRONZE INCENSE-BURNERS. 17th and 18th century. *Bequeathed by G. de A. Lopes.*

BRASS STAFF-HEAD. Chinese; 18th century. *Given by Mrs. Littleton Webber.*

BRONZE VASE imitating the form of the ancient *chio*. Chinese; 18th century. *Given by Mrs. W. S. A. Griffith.*

PAIR OF GOLD EARRINGS decorated with kingfisher-feather and ivory. Chinese; 19th century. *Given by Mr. George Abercromby.*

TWO IRON SWORDGUARDS. Japanese; 17th century. *Given by Mr. Herbert Lees.*

JAPANESE BRASS CHARM. 19th century. *Given by Mr. F. H. Sharbau.*

MOORISH IRON DOOR-HANDLE. *Given by Mr. H. N. Lipscombe.*

BRONZE STAND engraved and inlaid with copper. Central Asian; 13th century.

PERSIAN COPPER VASE AND TWO BRONZE INK-MORTARS. *Given by Sir Charles Marling, K.C.M.G.*

## DEPARTMENT OF TEXTILES

### COSTUMES

APRON, embroidered silk. English; about 1730-40. *Given by the family of the late Mrs. Jane Robinson, of Skiddaw Grove, Keswick.*

BAG, satin, decorated with silk ribbon work. English. Early Victorian period. *Given by Miss E. D. Borradaile.*

BONNET, wedding. English; worn by the donor's mother in 1845. *Given by Miss H. B. Buckley.*

BRACES, pair of, silk embroidery on canvas. German; dated 1835. *Given by Miss Josephine Behrens.*

CAP, infant's, knitted cotton and glass beads. English; first half of 19th century. *Given in accordance with the wish of Miss Portal, deceased.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- CAPE, with long ends, embroidered muslin and drawn work. English; first half of 19th century. *Given by Miss Joan Wake.*
- CORSETS, red cloth. English; about mid-18th century.  
*Given by the family of the late Mrs. Jane Robinson of Skiddaw Grove, Keswick.*
- DOLL, dressed, including silk bodice, cotton skirt and velvet hat. English; about 1831.
- DOLL, dressed, including cotton dress and coatee, and silk bonnet. English; about 1850. *Both given by H.M. the Queen.*
- DOLL, dressed, including silk dress, cape and bonnet. English; about 1860.  
*Given, with a view to its exhibition at the Bethnal Green Branch Museum, by Miss F. M. Bruce on behalf of St. Hilda's Settlement.*
- DOLL, dressed as a Welsh woman. English; about 1865.
- DOLL, dressed as a negress. American; about 1865.
- DOLL, dressed as a French girl. French; 1867. *All three given by Baroness Roeder.*
- DOLL's head, porcelain. German; about 1840. *Given by H.M. the Queen.*
- DRESS, brocaded purple silk. English; period of William IV (1830-37).
- DRESS with overskirt, patterned blue silk. English; about 1860-70.
- DRESS, patterned grey silk. English; about mid-19th century.  
*The three given by the family of the late Mrs. Jane Robinson, of Skiddaw Grove, Keswick.*
- DRESS, patterned silk with applied satin decoration. English; period of George IV (1820-30). *Given by Miss Joan Wake.*
- DRESS, printed muslin. English; about middle of 19th century. *Given by Miss H. B. Buckley.*
- DRESS, satin brocade. Probably English (Spitalfields) weaving; second quarter of 19th century. *Given by Miss E. D. Borradaile.*
- DRESS, wedding, chiffon and patterned silk. English (Manchester); worn in 1892. *Given by Mrs. Cotterill.*
- DRESS, wedding, white silk crêpe with silver thread embroidery, and silk blonde bobbin lace, also a pair of garters and shoes of white satin. Possibly French; worn in 1828. *Given by the Hon. Mrs. Brooke.*
- FAN, folding, painted paper mount, the guards and sticks of ivory. Probably English; about 1750. *Given by Mrs. Kemp-Welch.*
- FROCK, short, infant's. English; made about 1828 by Miss Emma Moore, of Eltham, for her cousin, Mrs. William Pott, of Southwark. White embroidery on cotton with needlepoint fillings. *Given by Miss L. M. Aitken.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

HAND SCREEN, folding paper, the stick of ebonised wood. English; about 1840.  
*Given by Miss L. F. M. Preston.*

HEAD-COMB, carved and stamped tortoiseshell. Spanish; about 1840. *Given by Mrs. Alfred Morrison.*

PARASOL, black silk, the stick of sycamore and ivory, gold mounted. English; about mid-19th century. *Given in accordance with the wishes of Mrs. Fanny Sotheran, deceased.*

PEASANT MAN, painted terra cotta, wearing local costume. Sicilian; 1871.

PEASANT WOMAN, painted terra cotta, wearing local costume. Sicilian; 1871.  
*Both given by Miss Dora Roscoe.*

PETTICOAT, cotton. English; date 18th or early 19th century.

PETTICOAT, quilted blue satin. English; second half of 18th century.

*Both given by the family of the late Mrs. Jane Robinson, of Skiddaw Grove, Keswick.*

ROBE, infant's, white embroidery on cotton, with drawn work and needlepoint stitches. English; first half of 19th century. *Given in accordance with the wish of Miss Portal, deceased.*

ROBE, infant's, white embroidery on cotton with cutwork and needlepoint fillings. English; first half of 19th century. *Given by Miss A. M. Painton.*

SHOES, pair of, vegetable fibre embroidery on woollen cloth. French Canadian; mid-19th century. *Given by the Hon. Mrs. Brooke.*

SHOES, pair of, white kid. English; third quarter of 18th century. *Given by the family of the late Mrs. Jane Robinson, of Skiddaw Grove, Keswick.*

SHOES, pair of, wool and silk embroidery on linen. English; first half of 18th century. *Given by Miss Caroline Robinson.*

SKIRT, rose-coloured patterned silk and gauze. English; period of George IV (1820-30). *Given by the Misses M. M. and L. M. Badcock.*

STAYS, pair of, cotton. English. Worn about 1838. *Given by Miss Elizabeth S. Norton.*

SUIT, boy's, cloth and linen. English; worn about 1856. *Given by Miss H. B. Buckley.*

## ECCLESIASTICAL EMBROIDERY AND VESTMENTS

BIER-CLOTH, blue cotton thread embroidery on linen. Breton; 19th century.  
*Given by Sir William Lawrence, Bart.*

CHALICE VEIL, satin damask. Probably French weaving; about mid-19th century. *Given by the Rev. Prebendary W. T. Reeder.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

CHASUBLE, brocaded silk tissue. Italian; late 17th century. *Given by Messrs. J. Wippell and Company.*

SET OF VESTMENTS for Low Mass, part of, comprising chasuble, stole, maniple and burse, patterned silk. Italian; late 17th century.

SET OF VESTMENTS for Low Mass, part of, comprising chasuble, stole, maniple, chalice veil and burse, chenille embroidery on white silk. Italian; latter part of 18th century. *Both sets given by Lady Tames.*

## ENGLISH EMBROIDERIES

CASKET, 17th century, second half. *Given by Miss Beatrice Watkins.*

PANEL, with flame work design; about 1850. *Given by Miss Caroline Robinson.*

SAMPLER, wool, about 1870. *Given by Mr. G. Baron Ash.*

SAMPLERS, miniature (2), 19th century; one dated 1851. *Given by Lady St. John Hope.*

## EUROPEAN WOVEN FABRICS

BROCADE, panel, about 1815. English, Spitalfields. *Given by the Misses Badcock.*

SHAWL, Scottish, Paisley; mid-19th century. *Given by Mr. W. R. Darlow-Frost.*

SHAWL, French; 19th century, first half. *Given by Mrs. G. E. Innous.*

## FAR EASTERN EMBROIDERIES

SHAWL, silk crêpe embroidered with silk, early 19th century. Chinese. *Given by Mr. W. R. Darlow-Frost.*

## LACE

BOBBINS FOR LACE MAKING (3), turned and tinted bone weighted with glass beads. English (Midland Counties); first half of 19th century. *Given by H.M. the Queen.*

BORDER, bobbin lace "à brides." North Italian; 17th century. *Given by Mrs. Robert Atkinson.*

BORDER, part, bobbin lace. Mechlin; middle of 18th century. *Given by Mrs. Walsh.*

CAP BANDS, two ends of, linen with drawn work and bobbin lace. Swedish; first quarter of 20th century. *Given by Mrs. Axel Persson.*

CAP, infant's, cotton with insertions of Valenciennes bobbin lace, and white embroidery. Made about 1828 by Miss Emma Moore, of Eltham, for her cousin, Mrs. William Pott, of Southwark. *Given by Miss L. M. Aitken.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

FAN, folding, the mount of North Italian bobbin lace "à réseau," the guards and stick of ivory—perhaps of German origin. First half of 18th century. *Given by Mrs. Kemp-Welch.*

FLOUNCE, complete, bobbin lace. Brussels; mid-18th century. A fine specimen with characteristic design of the Louis XV period (Fig. 31) *Bequeathed by Mrs. Alfred Huth.*

FLOUNCE, part, black bobbin lace. French (Chantilly); second quarter of 19th century. *Given by Mrs. Denham Parker.*

LAPPET, bobbin lace. Valenciennes; early 18th century. A well-preserved specimen of fine quality with diaper ground known as "œil de perdrix." *Given by Lady Jane Brooks.*

LAPPET, bobbin lace, Valenciennes, first half of 18th century. *Given by Miss Constance F. Hunter.*

LAPPET, bobbin lace. Brussels; first half of 18th century. An example of the rich variety called "Point d'Angleterre," with birds introduced into the pattern. *Given by Lady Bruce in memory of Eleanor M. Turner.*

SHIRT, infant's, linen with "hollie work" insertions, white embroidery and trimming of Mechlin bobbin lace. English; dated 1770. *Given by Mrs. Greenfield.*

### MISCELLANEOUS

THIMBLES (6). Hispano-Moresque. Obtained in Spain. *Given by Dr. W. L. Hildburgh.*

THIMBLES (17), 15th-19th centuries. European. *Given by Mrs. Greg.*

THIMBLES (14), 18th-19th centuries. European. *Given by Miss Margaret Bowman.*

### NEAR EASTERN AND MEDITERRANEAN EMBROIDERIES

SHOES, two pairs, 19th century. Albanian. *Given by Miss S. Lamb.*

## DEPARTMENT OF WOODWORK

### ENGLISH

CARVED WOODWORK, a collection of, consisting of the gable of a house, various bosses and portions of screenwork, the top of a pinnacle, and two carved coffer fronts. Mainly 15th century. *Given by Mr. Aymer Vallance.*

CHEST OF DRAWERS, of oak with moulded panels. Period of Charles II. *Given by Mrs. Aymer Vallance.*

CARVED OAK BED POSTS, two pieces of. About 1520. *Given by Mr. Murray Adams-Acton, F.S.A.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- PEW END of carved oak. French (?); 15th century. *Given by Mr. Sydney Burney.*
- PANEL of painted plaster and TWO POSTS of painted wood. Mid-16th century.  
*Given by Ipswich Corporation Museum Committee.*
- CHAIR of carved beech with caned back and seat. About 1685. *Given by Mrs. Alfred Beesly in memory of her mother, Mrs. Charles Hancock.*
- DUMMY BOARD FIGURE of painted wood. About 1690. *Given by Mr. R. W. Symonds.*
- LONG CASE CLOCK, decorated with marquetry. Movement by Daniel Le Court. About 1685.
- CORNER CUPBOARD, lacquered. Early 18th century.
- CARD TABLE of carved walnut. Early 18th century.
- BRACKET CLOCK in lacquered case. Mid-18th century.
- PLATE-STAND of mahogany. Late 18th century.
- PAIR OF MAHOGANY CHAIRS with shield-shaped backs. Late 18th century.
- HANGING CLOCK in case of papier mâché.  
*Given by Mrs. Borner in memory of her husband, Hermann Edward Frederick Borner.*
- LONG CASE CLOCK of walnut; the movement by Benjamin Gray and Justin Vulliamy. About 1730. *Given by Mr. S. E. Prestidge.*
- BALUSTERS (6) of mahogany. Mid-18th century. *Given by Messrs. A. E. Symes.*
- LADDER BACK CHAIR of carved mahogany. About 1760-5. *Given by Miss Heneage.*
- SPINNING WHEEL of oak. 18th century. Irish. *Given by H.R.H. Princess Louise, Duchess of Argyll.*
- HANDLE OF BELL-PULL, decorated with straw-work. Late 18th century. *Given by Mr. R. Holland-Martin, C.B.*
- CHAIRS of mahogany, a pair, with shield backs. Late 18th century.
- KNIFE BOX of mahogany, inlaid. Late 18th century.
- CHILD'S CHAIR of painted wood. Early 19th century.  
*Given by Mrs. F. E. Williams in memory of her husband.*
- CHILD'S PUZZLE (History Cards). Late 18th century.
- CUP AND BALL of wood. Early 19th century.
- GAME OF FOX AND GESE. Dated 1808.
- CHILD'S CHAIR of carved mahogany. Early 19th century.  
*Given by Miss J. Basnett.*
- BOX, of turned lignum vitæ. Early 19th century. *Given by the Hon. Miss Talbot.*
- PAINTED TAMBOURINE. Early 19th century. *Given by Mr. Lionel Harris, Junior.*

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- TEA CADDY of mahogany, veneered with various woods. Made in 1804. *Given by Mrs. Meek.*
- MODEL STAIRCASE of mahogany. Late 18th or early 19th century.
- WORKBOX covered with red morocco leather, mounts of brass. Early 19th century.
- WORKBOX of rosewood, decorated with coloured drawings and mother-of-pearl. First half of 19th century.
- WORK-TABLE of rosewood, decorated with marquetry of various woods (Tunbridge Ware). Mid-19th century.
- PAPIER-MÂCHÉ "TIDIES," pair of; second half of 19th century.
- MODEL FIGURES of a man and woman, a pair, in coloured composition. Mid-19th century.
- MODEL OF BUTCHER'S SHOP of carved and painted wood. Mid-19th century.  
*Given by H.M. the Queen:—*
- PAPIER-MÂCHÉ OBJECTS, a collection of, including 3 chairs, a pair of screens, and various small articles. About 1860. *Given by Mr. M. L. Horn.*
- POPE JOAN BOARD of painted wood. Early 19th century. Irish.
- CHILD'S CHAIR of turned birch. Mid-19th century. *Given by Mrs. F. G. Hamilton.*
- CABINET of mahogany, inlaid, with various woods. Designed by George Jack and made by the firm of William Morris. About 1890. *Given by Mrs. Doris Thorne in memory of her father, Mr. Henry Arthur Jones.*

## FOREIGN

- COFFER of carved oak. Baltic Provinces (?). Probably 16th century. *Given by H.R.H. Princess Louise, Duchess of Argyll.*
- DOORS from a shrine, a pair, of carved, painted and gilded wood. Spanish. *Given by Dr. W. L. Hildburgh, F.S.A.*
- CABINET on stand, of ebony with painted decoration. Flemish; mid-17th century. *Bequeathed by the late Miss. M. A. Image.*
- PULCINELLA MASK of moulded leather. Italian (Neopolitan). Mid-18th century. *Given by Mr. C. R. Beard.*
- CHILD'S GAME (Majic Painter). Dutch; second half of 18th century. *Given by Miss J. Basnett.*
- BEDSTEAD of carved oak. French (Brittany). Dated 1786. *Given by Mr. Robert Mond.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

WARDROBE of wood, painted and decorated with coloured prints. Italian; 18th century. *Given by Captain Bruce Ingram.*

PANEL of carved wood. Italian; 15th century. *Given by Mr. J. S. O. Robertson-Luxford.*

PAPIER-MÂCHÉ CASE, painted, containing instruments. Persian. *Given by Mr. and Mrs. J. P. Callard.*

FAN, painted and gilt. Japanese; 18th century. *Given by Miss Monica Bruce.*

## INDIAN SECTION

### SCULPTURE

ANCIENT INDIAN SCULPTURES (6) in grey terra-cotta, from Muttra, United Provinces; 3rd century B.C.?

INDO-ROMAN HEADS (11), modelled in limestone composition, from Hadda, near Jalalabad, Afghanistan; 5th century A.D.

TERRA-COTTA HEAD AND TORSO of the god Shiva, seated. Found near Madras. Pallava art of the late 8th century.

### METALWORK

LINGAYAT SILVER AMULET-CASKET (Chaunk). Belgaum, Bombay Presidency; 19th century. *Given by Mr. E. L. Cappel.*

REPOUSSÉ SILVER WATER-BOWL: AND PEN-BOX. Burma; 19th century. *Given respectively by Captain A. L. Hughes-Hughes, R.N., and Captain A. P. Cunningham.*

COPPER CHARM-BOX AND BRONZE LAMA FIGURE. Tibet; 18th century. *Given by Major H. LeM. Fellowes.*

BRONZE BUDDHA HEADS (3) of the Ayuthia period. Siam; 14th-16th centuries. *Given by Dr. W. L. Hildburgh, F.S.A.*

COPPER FIGURES (2) of Vishnu and Ganesha. Tanjore; 17th and 19th century. *Given by Miss V. Underwood.*

### TEXTILES AND POTTERY

EMBROIDERED COTTON GARMENTS, worn by the various hill-tribes of East Burma (not Shans), and grey-green glazed DOMESTIC POTTERY from Lawksawk, Burma; collected by Sir J. George Scott, K.C.I.E., during his service in Burma from 1886-1910.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### ARMS

WEAPONS, used by the Karen and Chin Hill-tribes of W. & S.E. Burma; 19th century. *Given by Mr. F. R. Lee, M.A., M.B.E., I.E.S.*

DAMASCENED STEEL HELMET. Sialkot, Panjab; about 1800. *Given by Mrs. E. Bates.*

### LEATHERWORK

EMBROIDERED LEATHER LETTER-WALLETS (2), used by Running-Postmen. Sind; early 19th century. *Given by Sir Bartle C. Frere, D.S.O., and the Misses Frere.*

### WOODWORK

PANELS (8) and BRACKETS (4) of carved teak from a S. Indian Temple-car (Ratha). Tanjore; late 18th century.

TEMPLE VIOLIN (Thro), carved and painted teak. Burma; 19th century. *Given by Mr. R. M. Cocks.*

WRITING-BUREAU of carved Indian rosewood. Bombay; about 1850. *Given by Mrs. E. F. Ford.*

CARVED WOOD MODELS (4) of pillars used in Sinhalese architecture from the 11th to the 17th century. The models, Ceylon (Kandy); about 1925. *Given by Dr. Andreas Nell (of Kandy).*

CARVED EBONY FURNITURE, made under Dutch influence, in the second half of the 18th century, at Madras. *Bequeathed by F. Ross Thomson, Esq.*

## DEPARTMENT OF CIRCULATION

### CERAMICS AND GLASS

#### *European*

PLATE. Tin-enamelled earthenware, painted in blue. English (Bristol); second half of 18th century. *Given by Mr. Stuart G. Davis.*

COFFEE POT AND COVER. Glazed earthenware. "Tortoiseshell ware." Perhaps made by Thomas Whieldon at Little Fenton, Staffordshire. English; second half of 18th century.

PLATE. Tin-enamelled earthenware with printed decoration. Swedish (Rörstrand); about 1780.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

CUP AND SAUCER. Porcelain, painted in colours and gilt. English (Derby); about 1800. *Given by Mrs. Borner in memory of Mr. Herman Edward Frederick Borner.*

CUP AND SAUCER. Porcelain, painted in colours and gilt. English (Swansea); late 18th century. *Given by Mrs. Borner in memory of Mr. Herman Edward Frederick Borner.*

FIGURES (2). "Winter" and "Spring." Porcelain, painted in colours. English (Bow); about 1755-1760.

FIGURE. An Old Man, after the Italian *Commedia dell'Arte*. Porcelain, painted in colours. By J. J. Kaendler. German (Meissen); about 1735 (Plate LVIIb).

TEA-POT AND COVER. Porcelain, painted in colours in the manner of Kakiemon ware, and gilt. German (Meissen); about 1735.

### *Near Eastern*

BOWL. Earthenware, painted in colours. Persian (Rhages type); 13th century. *Given by Mr. R. Hormozdian.*

PLATE. Earthenware, with decoration incised through a black slip and covered with a green glaze. Persian; 13th century.

JUG. Earthenware, with decoration in black, washed over with green. Turkish; 17th century.

PANEL OF STAINED GLASS. "The Clemency of Trajan." Flemish (Antwerp School); early 16th century.

HONEY-POT AND COVER. Cut glass. English or Irish; second half of 18th century (Plate LVIIId).

### *Chinese*

INCENSE BURNER AND COVER. Grey unglazed earthenware. Chinese; Han Dynasty (206 B.C.-220 A.D.). *Given by Mr. W. Ridout.*

PLATE. Porcelain, painted in colours of the *famille verte*. Chinese; period of the Emperor K'ang Hsi (1662-1722). *Given by Mrs. Borner in memory of Mr. Herman Edward Frederick Borner.*

VASE. Stoneware, with a clear glaze. Chinese; T'ang Dynasty (618-907) (Plate LVc).

PILLOW. Stoneware, with decoration cut in low relief and incised under a white glaze. Chinese; period of the Sung Dynasty (960-1279).

VASE. Stoneware, with a creamy-white glaze. Chinese; period of the Sung Dynasty (960-1279) (Fig. 36).

VASES (2). Porcelain, painted in underglaze blue. Chinese; 13th century.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### METALWORK

- BRACELETS (2). Iron with chased and repoussé decoration. German (Berlin); early 19th century. *Given by Miss T. A. C. Durning-Lawrence.*
- LAMP in the form of a Lotus. Engaved brass. Persian; 19th century; *Given by Sir Charles Marling, K.C.M.G.*
- CANDLESTICKS AND NOZZLES (2). Copper, decorated with painted enamels and gilding. English (South Staffordshire); about 1770-1780.

### TEXTILES

- PANEL. Crewel work in coloured wools on linen (re-applied). English; early 18th century. *Given by Mrs. Greg.*
- PANEL. Linen, embroidered in coloured wools. English; modern.
- COVER OF EMBROIDERED WOOLLEN FABRIC. Italian (Abruzzi); first half of 19th century. *Given by Miss L. F. M. Preston.*
- BORDER. Net, embroidered in coloured silks in the manner of lacis. Italian; late 16th or early 17th century.
- JACKET AND DRESS. Linen, embroidered in coloured silks and gilt thread. Greek (Attica); 19th century. *Given by Miss J. M. Crowhurst in memory of her sister, Ellen M. Crowhurst.*
- PANEL OF RESHT PATCHWORK. Wool with embroidery in coloured silks. Persian; 19th century. *Given by Miss Amadore de Geherne.*
- BRIDAL VEIL embroidered in coloured silks. Turkish; early 19th century. *Given by Lady Battersea.*
- POUCH tapestry-woven in coloured silks. Turkish; early 19th century. *Given by Miss Sybil C. Lambert.*
- SHAWL. Silk, embroidered in white silk. Chinese; middle of 19th century. *Given by Mr. W. R. Darlow Frost.*
- LAPPET. Bobbin lace. French (Valenciennes); first half of 18th century. *Given by Miss C. F. Hunter.*
- PART OF A FLOUNCE. Bobbin lace. French (Chantilly); second quarter of 19th century. *Given by Mrs. Denham Parker.*
- BORDER. Bobbin lace. Flemish (Mechlin); middle of 18th century. *Given by Mrs. Walsh.*
- BABY'S CAP. Cambric with white embroidery and needlepoint lace fillings. Made by Miss Emma Moore about 1828. *Given by Miss L. M. Aitken.*



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

FICHUS (2). Muslin with white embroidery and drawn work and trimming of Midland Counties, bobbin lace. English; about 1830. *Given by Miss A. S. Zileri.*

BABY'S DRESSES (2). Cotton, embroidered in cotton thread. English; first half of 19th century. *Given by Mrs. G. M. Bradshaw.*

PANEL. Silk brocade. English (Spitalfields); 1855. *Given by the Misses M. M. and L. M. Badcock.*

PANELS OF SILK BROCADE (2). French; late 18th century. *Given by the Committee of the Hereford Museum and Art Gallery.*

## WOOD, LEATHER AND MISCELLANEOUS

GUITAR. English; early 19th century. *Given by Mr. H. Manders, M.D., F.R.C.S.*

BOX. Cut and embossed leather (cuir bouilli). Italian; 15th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

PANELS (2). Leather, showing the process of decoration, by Miss J. Cooper. *Given by Miss Ethel M. Flint.*

BOOK ILLUSTRATIONS (6). Line Engravings by Stephen Gooden for the Bible and the Book of Kerith (the Nonesuch Press).

LETTERING. Double pages (2), written by A. J. Fairbank.

LETTERING. Boards (2), painted in colours by A. E. R. Gill and Denis Tegetmeier.

LANTERN SLIDES. 100 illustrating Early Christian Mosaics at Constantinople, Ravenna, Venice and Rome. *Given by Miss Pauline Townsend.*

## LOANS

### ARCHITECTURE AND SCULPTURE

**A**FTER the exhibition held at Lansdowne House early in the year, the Earl of Scarbrough kindly allowed the four marble busts of Henry VIII, Edward IV, Mary and Elizabeth, from Lumley Castle, to come to the Museum on loan for a period. These important works are mentioned and illustrated in the "Lumley Inventory" of 1590. They were at one time considered to be the work of Torrigiano or his school, but they are more probably English work of the second half of the 16th century.

Mr. Hugh John Smith lent the upper part of a sandstone figure of Christ from a Crucifix, which is a rare example of French (Ile de France) carving of the second half of the 15th century.

Mr. Harold B. Bompas lent a singularly beautiful terracotta figure of a reclining woman reading which is, perhaps, the earliest of a group of similar works in terracotta and bronze ascribed to the school of Giovanni Bologna, and a copy of the well-known bronze plaquette of Romulus and Remus taken from Rhea Sylvia, cast from the German 16th century honestone relief in the Museum.

Dr. W. L. Hildburgh, F.S.A., added further examples of English alabaster carvings to his large and important collection already on loan, as well as a number of other objects in ivory, wood and stone.

### CERAMICS

Mrs. Hemming lent an interesting collection of more than fifty pieces of English and Continental "delft ware" (enamelled earthenware), including many fine decorative bowls and dishes of Bristol origin, and two of the rare and delicately painted plates by Frederick van Frijtom, an artist working at Delft between 1658 and 1673.

The Oriental Ceramic Society as usual contributed a loan of Chinese porcelain, on this occasion consisting of the earliest blue-and-white ware, dating from pre-Ming times, which has only recently been identified with the help of a pair of dated vases, of which one was included in the exhibit.

Dr. W. L. Hildburgh lent a collection of fragments of Islamic glass with enamelled decoration found at Fostat (Old Cairo).



## LOANS

### ENGRAVING, ILLUSTRATION AND DESIGN

The American Federation of Arts collected, and lent for exhibition in the Museum, some 500 prints by modern American artists. The exhibition, which was opened by the President of the Royal Academy, was held from May 14th to June 22nd, 1929, in the North Court of the Museum, and attracted great attention.

### DEPARTMENT OF PAINTING

The Hon. Frederic Wallop and Mr. Bernard Falk made additions to their loans of miniatures. Mr. Reginald Jones lent a miniature by George Engleheart, of Sir Richard Worsley, Bart. Miss Hilda Mary Virtue-Tebbs lent a finished water-colour drawing of *St. George and the Dragon*, painted by Dante Gabriel Rossetti in 1863, and a water-colour called *Sunset o'er the Nile*, by Thomas Seddon (b. 1831, d. 1856), 1855. The Hon. Charles O. H. Clifford lent a small but interesting group of family miniatures by Samuel Cooper, Thomas Forster, etc. The Hon. Esmond Harmsworth, M.P., lent a portrait of Mrs. Francis Leyton, of Rawdon and Westminster, painted about 1620, together with the very tunic which she is depicted as wearing. Mrs. Gordon Cosens lent an interesting collection of sixteen miniatures by, or ascribed to, Peter Oliver (an unfinished portrait of the Earl of Southampton), John Barry, Henry Bone, Gustavus Hamilton, J. Rising, Thomas Robinson, etc.

In May and June an important exhibition of miniatures by George Engleheart and his pupils and relatives, J. C. D. Engleheart and Thomas Richmond, was held. It comprised 388 items; the majority of the miniatures were by George Engleheart, though the other two artists were represented by larger assemblages of their works than had been seen before. The illustrated catalogue (price 1s.) is still on sale.

### LIBRARY

H.R.H. the Duke of Gloucester has graciously lent to the Library a collection of recently published Japanese illustrated books and albums of plates, which were presented to him on the occasion of his recent visit to Japan. They include *Hōriū-ji Hekishō* (Jewel book of the Hōriū-ji) and another portfolio illustrating this temple at Nara, *Nara-ken Kikwai* (Wonders of the Nara prefecture), views of Tokio and Nikko, and a record of the Japanese Coronation Ceremonies. They are very gratefully accepted on loan, as there are no copies of them in the Library's own collections. Reference has been made in another section of this Review (see p. 45) to some interesting collections of photographic negatives, lent to the Museum in order that prints might be made from them for its collections. Similarly, a rare pamphlet was lent by Mr. E. A. Savage, Chief Librarian of the Edinburgh Public Libraries, in order that a typewritten copy of it might be obtained.

## LOANS

### METALWORK

H.R.H. the Duke of Gloucester lent a Japanese fencing-suit with bamboo sword, and an archery set (bow, quiver of arrows, and glove). The Foreign Office deposited on loan the set of silver Communion plate formerly belonging to the English Church at the Hague (disestablished in 1822) and now the property of H.B.M. Legation in that city; the plate bears the Hague hall-mark, second half of 17th century. The University of Oxford lent the important collection of Japanese sword-guards and *ojime* beads formed by Sir Arthur Herbert Church, K.C.V.O., F.R.S., who died in 1916, bequeathing it to the University (Ashmolean Museum), with a life interest to his widow; and a single example of a rare and very interesting type of guard was lent by Mr. J. M. Y. Trotter. The Royal Toxophilite Society lent a silver plaque, English work, dated 1676, embossed with the arms of Catherine of Braganza, who is said to have presented it to the Society. From Lady Phillimore came a Chinese blue-and-white cup of Wan Li date, with Dutch silver-gilt mounting of the 17th century; this was formerly the property of Lord North (1678-1734), from whom it descended to the present owner.

A collection of silver spoons and forks, chiefly English, late 16th to early 18th century, was lent by Mr. A. S. Marsden Smedley; Mr. A. G. Hemming lent a group of English bronze mortars, 14th to 17th century; and, finally, additions to their collections on loan were made by Dr. W. L. Hildburgh, F.S.A., and Mr. L. A. Crichton.

### TEXTILES

Her Majesty the Queen lent a robe from South America for an image of the Christ Child, in Spanish brocade dating from about mid-18th century, and a long table-cloth of embroidered linen damask, probably of Irish origin, which was a Jubilee present to Queen Victoria in 1899.

The Rector and Churchwardens of Presteigne lent a panel of Flemish tapestry of the early 16th century, representing Christ's entry into Jerusalem, and Mr. James Ivory and Mrs. Carlyle-Deas two English tapestry cushion covers and a small panel representing the stories of Joseph and Judith, all of the Sheldon School and late 16th and early 17th century in date.

The Lord Mayor and Corporation of Norwich lent a cushion in Turkey work (knotted woollen pile) which was given to the City of Norwich by Thomas Baret, Mayor in 1651.

Lord Forbes lent a set of three valances representing the story of Diana, in silk petit point embroidery, Scottish work of the late 16th century.<sup>1</sup> Mrs. Williams lent two curtains and a chair seat and back of English wool embroidery in tent stitch dating from the early 18th century, and Miss D. M. Caswall an English coverlet in silk embroidery of the same period.

<sup>1</sup>Antrobus-Preece, *Needlework through the Ages*, Pl. LIII.



## LOANS

The Hon. Charles Clifford lent a set of bed-curtains and valances in English polychrome silk embroidery of the mid-18th century. They were said to have been worked by Mary Blount, who married the 9th Duke of Norfolk in 1727 and died in 1773.

The Hon. Esmond Harmsworth lent a lady's tunic of silk and metal thread embroidery on linen; English needlework about 1600.<sup>2</sup> It was worn by Margaret, wife of Francis Laton, of Rawdon (1579-1662), and her portrait in oils showing the tunic, was also lent and exhibited with it.

Other lenders were Mrs. Hemming, Mr. H. A. Richards, Miss C. M. Slee, and the Rev. F. H. D. Smythe.

## WOODWORK

Lord Grantley lent an English Rocking Horse of carved wood of about the date 1650, a rare and interesting object executed with great spirit. A harpsichord by Jacob Kirkman, similar to a harpsichord made by this maker for Queen Charlotte, was lent by Mr. Arthur Hill. A most interesting example of an English doll's house of the mid-Victorian period was lent by Miss Rita Bryant. Two unusually fine chairs of the Chippendale style and a child's chair, also of the 18th century, were lent by Mrs. Roper Barrett.

## INDIAN SECTION

Mrs. B. Anding lent two fine Mysore brass castings of the god Vishnu, and his Shakti Lakshmi of the late mediæval period.

<sup>2</sup>Studio, *Book of Old Embroidery*, Pl. XX.

## APPENDIX A

### REPORT ON THE MUSEUM FOR THE YEAR 1929

THE gallery containing the Raphael cartoons was redecorated, and a system of artificial daylight lighting was installed. The cartoons themselves were re-arranged so as to coincide with the order of events as related in the New Testament.

As usual, a number of special exhibitions was held during the year. In February there was a display of Valentines, and during May and June a large collection of miniatures by George Engleheart, J. C. D. Engleheart, and Thomas Richmond, was put on show, examples in the Museum being supplemented by many loans from private owners. Two loan exhibitions also were held under the auspices of the Museum. The first was organised by the American Federation of Arts, and consisted of American Etchings and Engravings; the second was an important group of Russian ikons borrowed by a British Committee from the Soviet Government and exhibited by them at the Museum from November 16th to December 29th. The ikons ranged in date from the 12th to the 18th century, and afforded a unique opportunity, of which full advantage was taken by the public, for studying the development of Russian painting.

The Civil Service Arts Council held its usual exhibition in the North Court, and the British Institute of Industrial Art also used the Court for an "Exhibition of Industrial Art for the Slender Purse," which was open from November 9th to December 18th and attracted many visitors. A series of seven Evening Lectures, illustrated by lantern slides, was given during January and February, all of which, except one, referred specially to the Exhibition of Dutch Art at Burlington House. A further series of six on miscellaneous subjects was given during November and December.

The concerts and poetry recitals organised by the League of Arts, were again held in the Lecture Theatre.

### PUBLICATIONS AND PHOTOGRAPHS

The following publications were issued during the year:—

#### *Catalogues*

Carvings in Ivory. Part II.

Rubbings of Brasses and Incised Slabs (Revised edition).



## APPENDIX A

Wallpapers.

English Furniture and Woodwork, Vol. I (Revised edition).

Miniatures by George Engleheart, J. C. D. Engleheart and Thomas Richmond.

### *Guides*

Persian Embroideries.

Brief Guide to the Museum. (Revised edition.)

### *Reviews*

Review of Principal Acquisitions during 1928.

### *Monograph on Panelled Rooms*

Part V The Hatton Garden Room. (Revised edition.)

### *Lists*

List of Accessions to the Departments of Engraving, Illustration and Design and Paintings, 1928.

List of Photographs. Part VIII. Woodwork and Furniture. Section F. Leatherwork. (Revised edition.)

### *Picture Books*

P.B.2. English Porcelain Figures. (Revised edition.)

P.B.3. English Miniatures. (Revised edition.)

P.B.6. English Wrought Ironwork. (Revised edition.)

P.B.7. English Glass. (Revised edition.)

P.B.35. English Embroideries. IV. Chair Seats.

P.B.36. English Domestic Silver. I.

P.B.37. Keyboard Musical Instruments.

P.B.38. Turkish Pottery.

P.B.39. Peasant Pottery.

P.B.40. German Porcelain Figures.

P.B.41. The Work of Peter de Wint.

P.B.42. English Domestic Silver. II.

### *Postcards*

62 New Subjects issued as coloured postcards.

30 New Subjects issued as monochrome postcards.

### *Photographs and Lantern Slides*

7134 Photographs sold in 1929 as against 9575 in 1928.

233 Lantern Slides were sold during the year.

## APPENDIX A

### VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 930,463; of these 725,375 attended between 10 a.m. and 5 p.m. on weekdays, 55,159 attended on Thursdays and Saturdays after 5 p.m., and 149,929 came on Sundays. In 1928 the total number was 937,577, of whom 147,597 came on Sundays. There was thus a decrease of 7,114 in the total attendance for the previous year, the weekly average for attendance dropped from 18,030 in 1928 to 17,893. The total number of visitors to the Indian Section was 96,770 in 1929, and 97,193 in 1928.

The children's holiday classes, under the guidance of Miss E. M. Spiller, O.B.E., were held as in previous years. The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1929 was 21,926, and a further 1,851 persons were conducted in special parties, giving a total of 23,777 as against a total of 24,528 in 1928.

The following figures relate to the Museum Library:

	1929	1928	1927
Number of attendances of readers ..	25,736	25,127	21,307
Volumes issued .. .. .	77,491	75,687	62,526
Boxes or portfolios of photographs issued .. .. .	3,540	4,611	4,007

### STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1929, 1928 AND 1927

Month	Weekdays			Sundays		
	1929	1928	1927	1929	1928	1927
Jan. ..	63,886	62,828	77,280]	10,418	15,131	14,880
Feb. ..	48,640	57,883	68,088	11,354	12,280	13,561
March ..	51,557	66,216	77,228	13,397	12,114	13,464
April ..	79,183	79,742	85,093	11,263	15,155	13,963
May ..	72,089	71,017	54,280	13,552	11,856	15,245
June ..	58,252	66,640	65,460	13,437	11,428	15,214
July ..	62,636	56,891	69,464	10,345	10,242	15,925
August ..	85,236	83,835	100,199	11,131	9,774	11,902
Sept. ..	51,395	57,893	64,984	11,719	11,994	11,564
Oct. ..	69,557	66,154	70,458	12,273	11,530	15,702
Nov. ..	75,538	62,750	67,980	13,406	12,153	13,136
Dec. ..	62,565	58,149	56,510	17,634	13,922	8,246
TOTALS	780,534	789,998	857,024	149,929	147,579	162,982



## APPENDIX A

### DEPARTMENT OF CIRCULATION

During the year 1929 loans were issued to 77 Local Museums, 2 Temporary Exhibitions, 251 Art Schools, etc., 345 Secondary Schools, 30 Training Colleges, and 21 other institutions. These loans comprised 36,745 works of art, etc., 17,625 lantern slides, and 554 books. The corresponding figures for 1928 were 33,068 works of art, etc., 19,158 lantern slides, and 375 books. 230 Terminal Loans were issued in 1929 as against 191 in 1928. The new applications for loans to Secondary Schools and Training Colleges numbered 45; in 1928 they numbered 31.

## APPENDIX B

### REPORT ON THE BETHNAL GREEN MUSEUM, 1929

HER MAJESTY THE QUEEN presented a work-table decorated with marquetry of various woods—a good example of Tonbridge ware of the second half of the 19th century. To the Queen also we are indebted for the gracious gift of a number of other objects, noted in the list with which this report concludes; but mention should be made here of two interesting work-boxes she presented, both dating from the first half of the 19th century. One of these, of about the year 1815, is a characteristic specimen covered in red paste-grain morocco, with brass lion-mask and ring handles and standing on four brass lion-feet. Inside its lid is an engraving on silk, representing a crowned and seated Britannia, and a figure of Commerce approaching her with tribute from the Far East. The other, in rosewood, about 1840 in date, has its folding doors and lid painted with picturesque landscapes and ruins in colours, heightened by inlaid mother-of-pearl. It contains not only the customary fittings of a work-box, but a small writing desk with folded slope as well.

Mrs. Doris Thorne gave, in memory of her father, the late Henry Arthur Jones, a mahogany cabinet, with marquetry decoration in ebony and satinwood (Plate LIX). This cabinet, made by Morris and Company, was one of the "properties" in the staging of Jones's play, "The Crusaders," in 1891, and subsequent to that time had been used by the dramatist at his house.

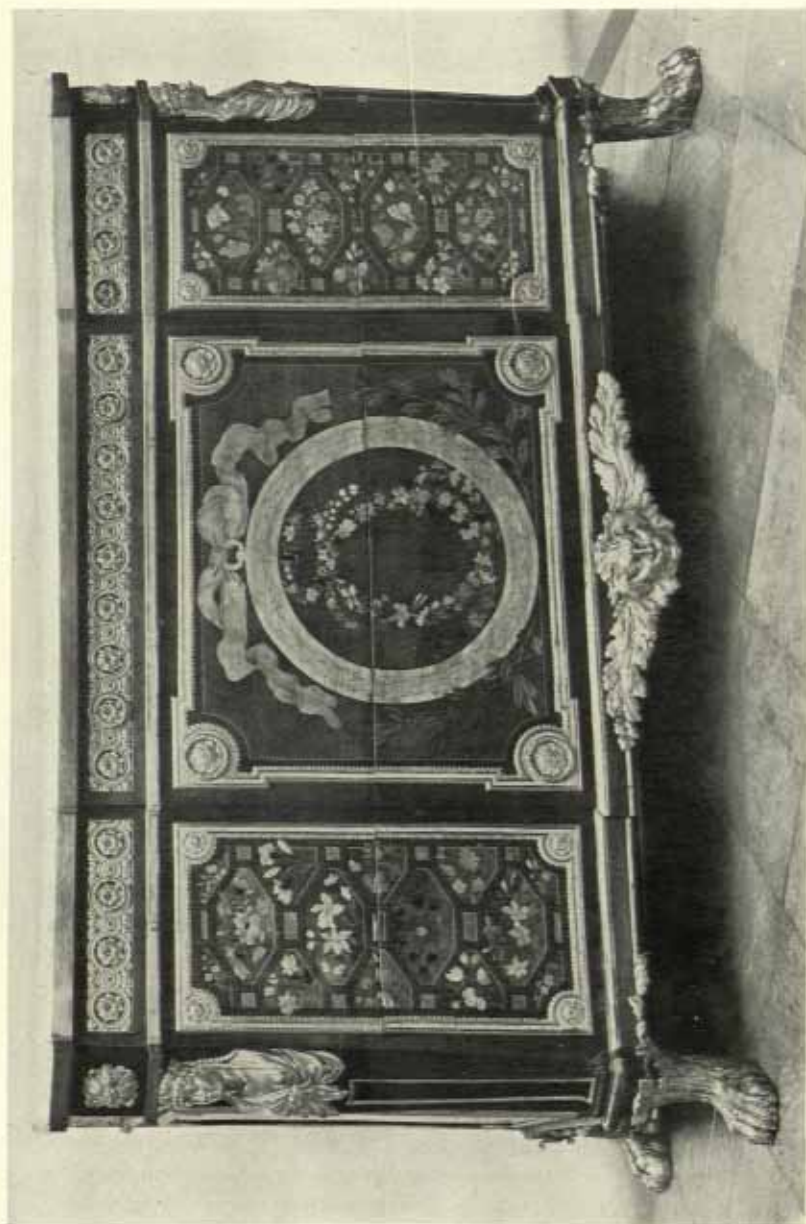
A very interesting addition to the few pieces of peasant furniture in the Museum Collections, is an 18th-century wooden bedstead from Quimper, Brittany, the gift of Mr. Robert Mond. This bedstead, probably from the comfortable home of a Breton farmer, is of the enclosed box-type, made of chestnut and elm, the side panels carved in relief with sacred emblems and floral decoration. Access to the bed on one side is through two sliding panels, bearing the names "Marie" and "Philippe," with the date, 1785; and on the other side through a single panel, on which is inscribed the maker's name, Guillaume Poquet.

Twenty-five Victorian medals in silver and bronze, and two gold two-pound pieces of the Jubilee year 1887, were presented by Miss T. A. C. Durning-Lawrence, from the collection of the late Sir Edwin Durning-Lawrence. The medals celebrate public events of importance in the City of London, dating





MORRIS CABINET.  
MAHOGANY INLAID WITH SATINWOOD AND EBONY. 1891.  
GIVEN BY MRS. DORIS THORNE.



MARQUETRY COMMODE MOUNTED WITH ORMOLU. BY J. H. RIESENER.  
FRENCH; PERIOD OF LOUIS XVI.



## APPENDIX B

from the Restoration of the Royal Exchange, 1844, to the visit of the German Emperor in 1891.

In continuance of the general re-arrangement of the Museum, additions were made from the main collections during 1929, principally to the exhibits of furniture and costumes. The Children's Section was augmented by the transfer from South Kensington of five doll's houses and models of rooms, given by H.M. the Queen. The Royal loans were also increased by a transfer of the five magnificent screens in carved red lacquer, cloisonné enamels, carved rose-wood and inlaid ivory and mother-of-pearl, which were presented by the Chinese rulers to H.M. King George V as Coronation gifts in 1910; and a dressing table and chair in carved red lacquer, presented to H.M. the Queen on the same occasion.

Eight pieces of French furniture of the periods of Louis XV and Louis XVI, and seven pieces of contemporary Sèvres porcelain, were lent by Mr. Ernest Farquhar. The group of furniture comprises superb examples by famous cabinet-makers. J. H. Riesener is represented by a large commode ornamented with marquetry and ormolu, which was originally made for the palace at Versailles (Plate LX). A commode of mahogany, inlaid with marquetry medallions and mounted with ormolu, is the work of David de Luneville; and a further commode bears the signature of M. Dubois. The other pieces, not attributed to particular craftsmen, are two pedestal *secrétaires* of the period of Louis XV; a long commode with splayed ends; a later commode with heavy ormolu mounts; and an oblong card-table in marquetry, set with Sèvres plaques.

The porcelain includes a pair of large Sèvres vases which match a famous example in the Wallace Collection. This pair was part of a set of five made for Louis Philippe Joseph, Duke of Orleans, the "Citoyen Egalité" of the Revolution. They were painted by Morin with characteristic harbour scenes and flowers on a *gros bleu* ground in the year 1773.

The collection from which these pieces come was formed by the Farquhar family during the 19th century, at the time when other great English collections of similar material, notably the Jones and Wallace Collections, were being made. The exhibition of such splendid specimens of French cabinet-makers' work is of particular technical interest in that portion of East London which neighbours the Museum, where thousands of people are constantly employed in the manufacture of modern furniture.

Another feature of particular local interest is the exhibit illustrating the story of Spitalfields silk, which was completed during the year. The settlement of the Huguenot silk-weavers in East London in the late 17th century, with the establishment, prosperity, and subsequent decline of their craft, is a story not yet completely told; but sufficient of it is known to the descendants

## APPENDIX B

of these weavers, who form a considerable proportion of the present-day inhabitants of Bethnal Green, to make any exhibit in the Museum illustrating the industry a matter of local concern. The exhibit includes a loom with Jacquard attachment used formerly in a cottage of Bethnal Green and given by the late Sir Frank Warner; a set of original designs for silk-weaving from pattern-books of Spitalfields weavers of the 18th and 19th centuries; and an extensive series of small pieces, with some larger panels, of figured and brocaded silks, and gold and silver tissues, woven in Spitalfields or Bethnal Green between the years 1698 and 1875. As an introduction to this exhibit, a case has been prepared to illustrate silk production, in which the common silk moth, *Bombyx mori*, and the moths producing "wild" silks, are shown, with the silkworm, its cocoons, and the raw and manufactured material, in the various stages of their development.

An exhibition, comprising paintings, drawings, furniture and theatrical stage models, by members of the Bethnal Green Men's Institute, was opened on June 10th by Mr. C. R. Ashbee, and remained available to the public for five weeks.

The number of visitors during 1929 was 374,744, made up as follows:—week-days, 214,439; evenings, 12,970; Sundays, 147,335. This is an increase of 4,821 on the total figures for the preceding year, accounted for by a small improvement in the week-day and evening attendances, whilst the Sunday figures show a slight decline.

Three-hundred and seven educational visits were made to the Museum during the year, mostly from schools in East and North-East London, with a total of 6,968 scholars and 336 teachers. Of this number, 3,488 scholars, accompanied by 132 teachers, attended lectures provided by the Museum; 2,340 scholars, brought by 150 teachers, came to paint, draw or model from Museum objects; and 1,140 scholars, accompanied by 54 teachers, came on ordinary school study visits. The Museum lectures, which attracted the largest class of school visit, were on subjects selected by head teachers from a limited list submitted to them. In a total of 122 chosen subjects, 73 related to technique and craftsmanship, 26 to history and geography as illustrated by objects of art, 12 to the history and appreciation of art, and 11 to methods of using the Museum to the best educational advantage. An interesting development has been seen this year in the number of elder scholars who come back to the Museum, either on Saturdays or during the open evenings, to continue their study after having attended lectures or drawing classes. This is particularly noticeable amongst the scholars from the classes that make a special study of design. 733 such young students, mostly from the new senior schools in the neighbourhood, have asked for special facilities, as desks, water for colour work, etc., in pursuance of this personal study during their leisure time throughout the year.



## APPENDIX B

TABLE SHOWING THE GROWTH OF SCHOOL STUDY VISITS TO  
THE BETHNAL GREEN MUSEUM SINCE ITS REORGANISATION  
BEGAN IN 1922

1922	790 scholars, accompanied by	40 teachers.
1923	2,169	105
1924	2,643	126
1925	4,384	209
1926	4,072	202
1927	5,099	244
1928	6,378	303
1929	6,968	336

## FURTHER GIFTS, BEQUESTS, ETC., EXHIBITED AT THE BETHNAL GREEN MUSEUM

### INDIAN SECTION

TOY ANIMALS (2), of carved and painted wood. Indian (Lahore); about 1870.  
*Given by H.M. the Queen.*

MARIONETTES (6), as used in the Burmese marionette plays. Mandalay; 20th century. *Given by Mrs. G. A. Witt.*

### LIBRARY

VOLUMES OF BUDDHIST SCRIPTURES (3), in lacquered and gilt casket. Japanese; 20th century. *Given by H.R.H. the Prince of Wales.*

### DEPARTMENT OF METALWORK

GOLD PRESENTATION KEY, with which H.R.H. the Duke of York opened the New Public Baths at Bethnal Green on November 5th, 1929. *Given by H.R.H. the Duke of York.*

MEERSCHAUM PIPE, with embossed silver-gilt mounts. English (London hall-mark, 1822-3). *Given by Lady MacAlister.*

### DEPARTMENT OF TEXTILES

LACE BOBBINS (3) of bone, with metal and colour decoration. English; early 19th century. *Given by H.M. the Queen.*

ENGLISH WAX DOLLS (2), and a DOLL'S HEAD of porcelain. All first half of 19th century. *Given by H.M. the Queen.*

## APPENDIX B

STUART NEEDLEWORK CASKET, with silk embroidery on satin. English; third quarter of 17th century. *Given by Miss S. Beatrice Watkins.*

WAX DOLL. English; about 1860. *Given by the St. Hilda's Settlement, through Miss F. M. Bruce.*

PAIR OF EMBROIDERED BRACE STRAPS. German; dated 1835. *Given by Miss Josephine Behrens.*

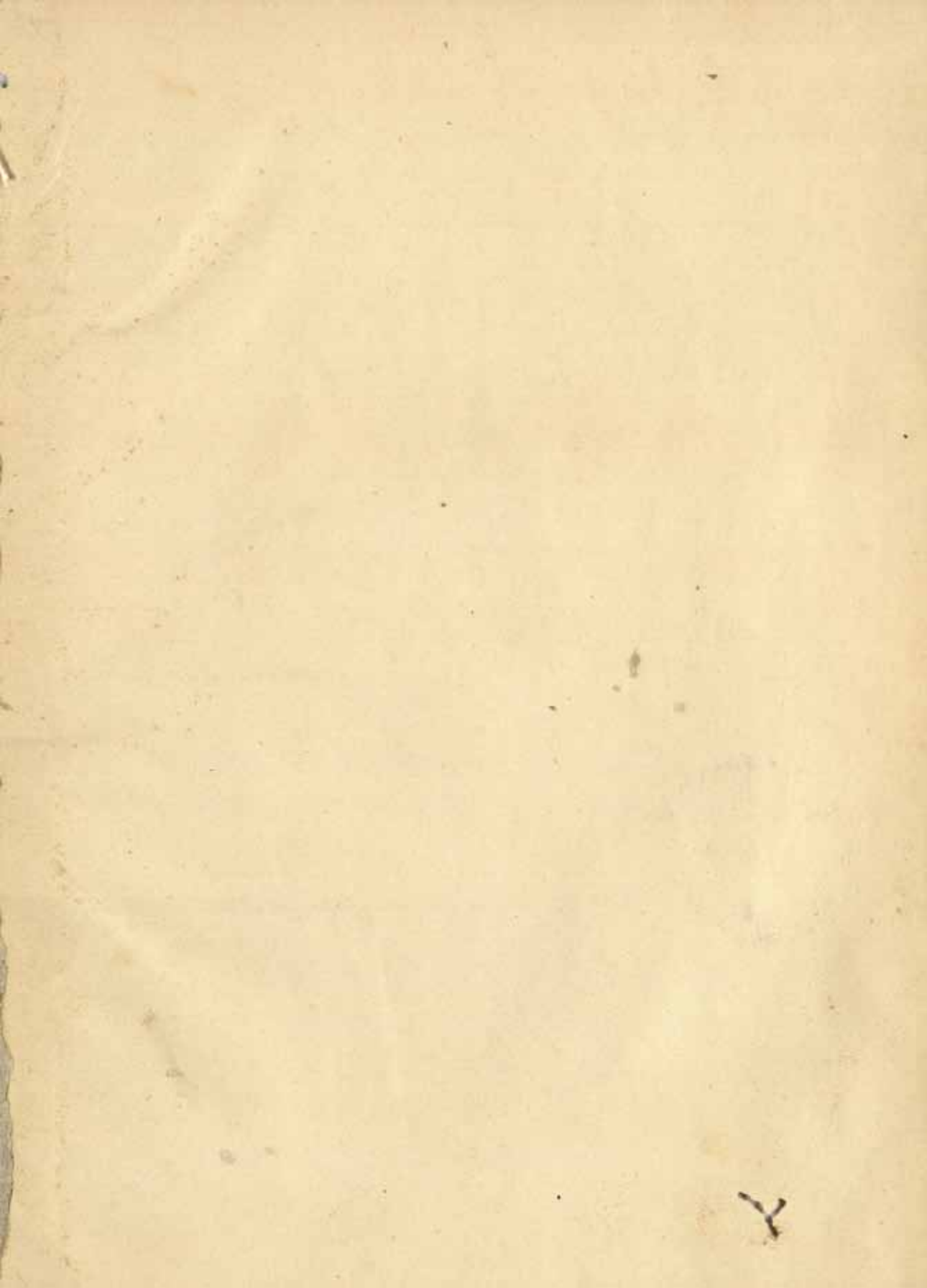
PANEL of silk brocade. English (Spitalfields); early 19th century. *Given by the Misses M. M. & L. M. Badcock.*

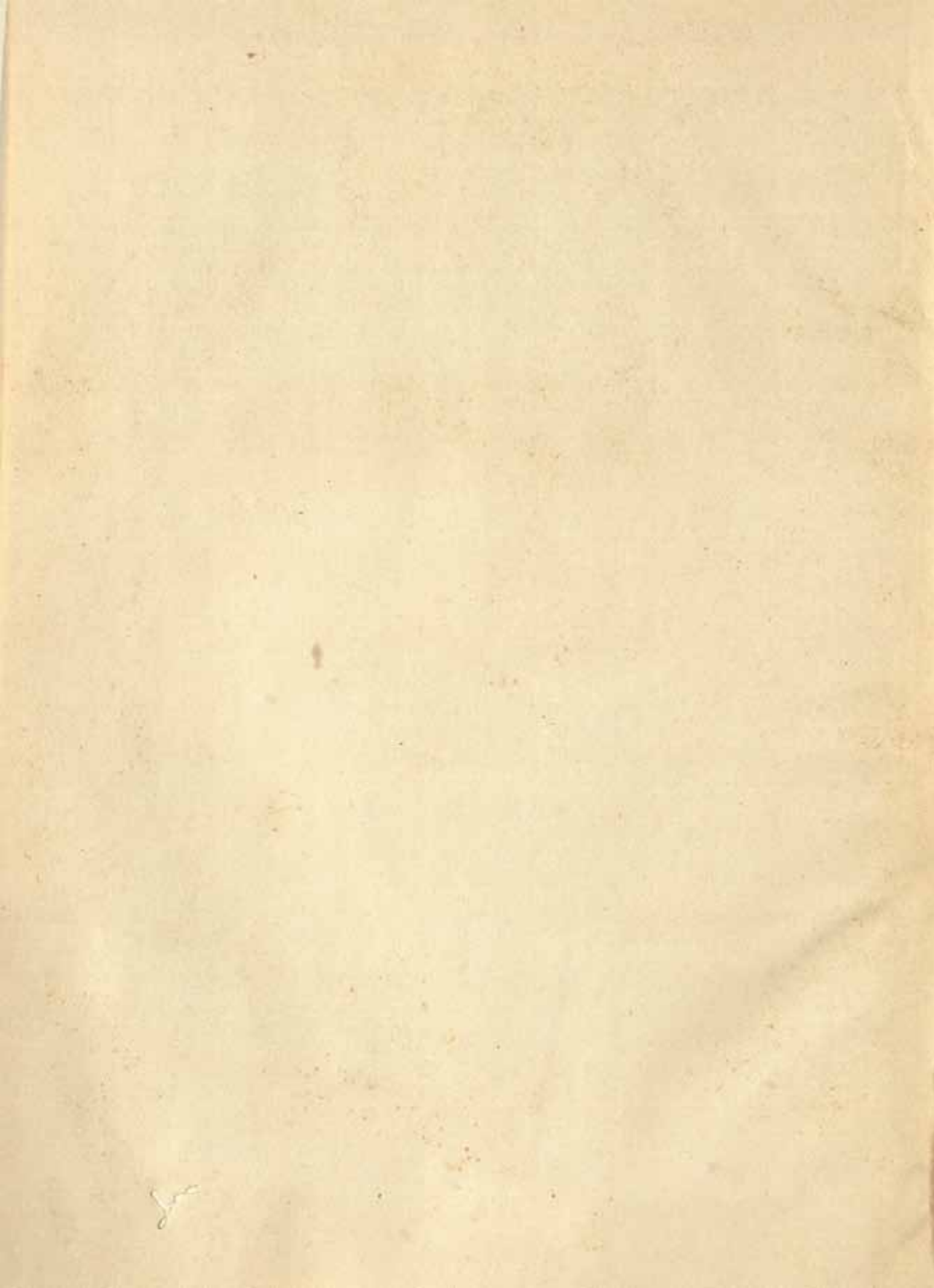
WEDDING DRESS of figured silk. English; 1859. *Given by Mrs. A. Myatt.*

PARASOL, with shaped rhinoceros horn handle and Irish crochet cover. English; about 1860.

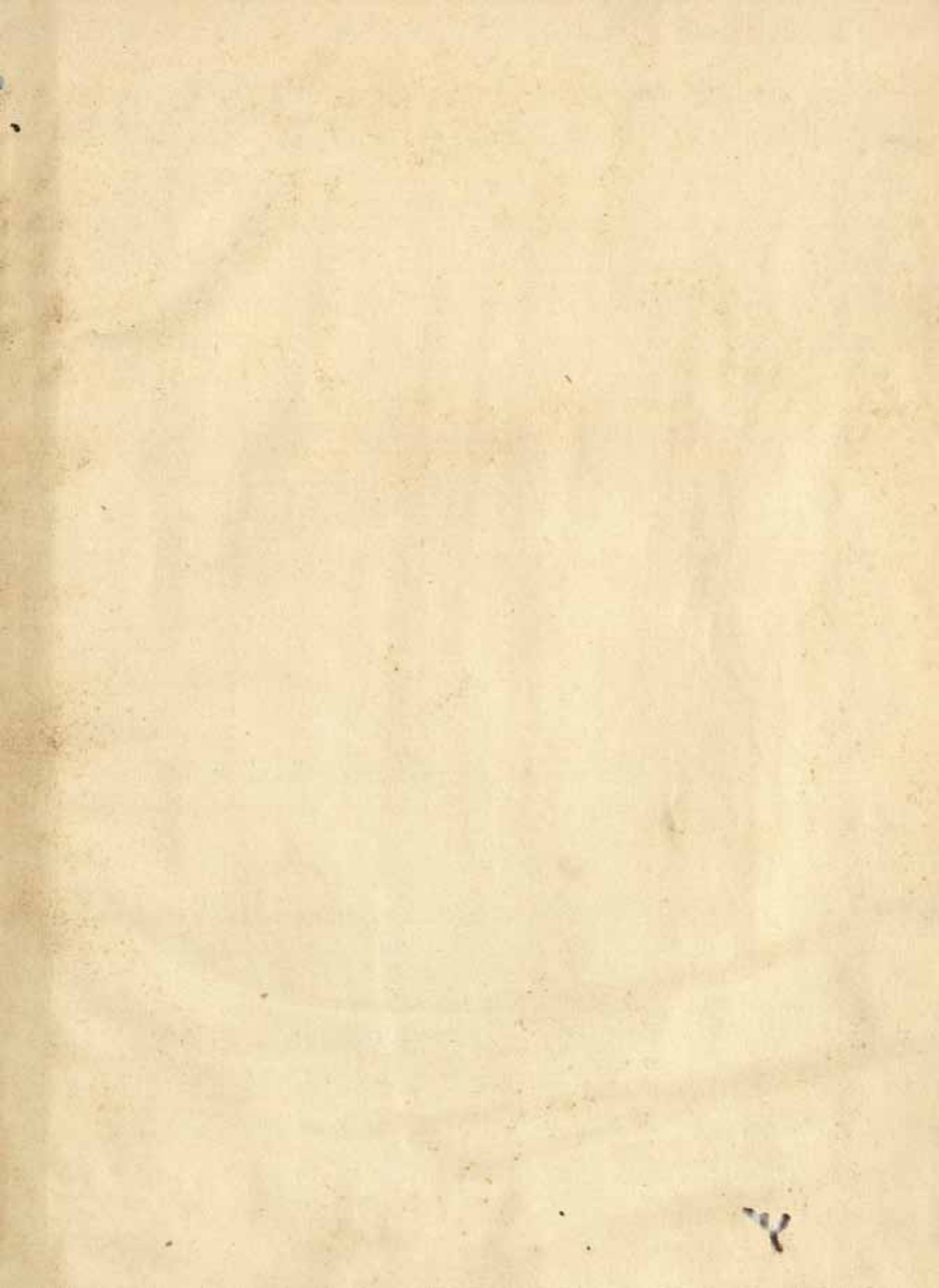












CHATEL GUER



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