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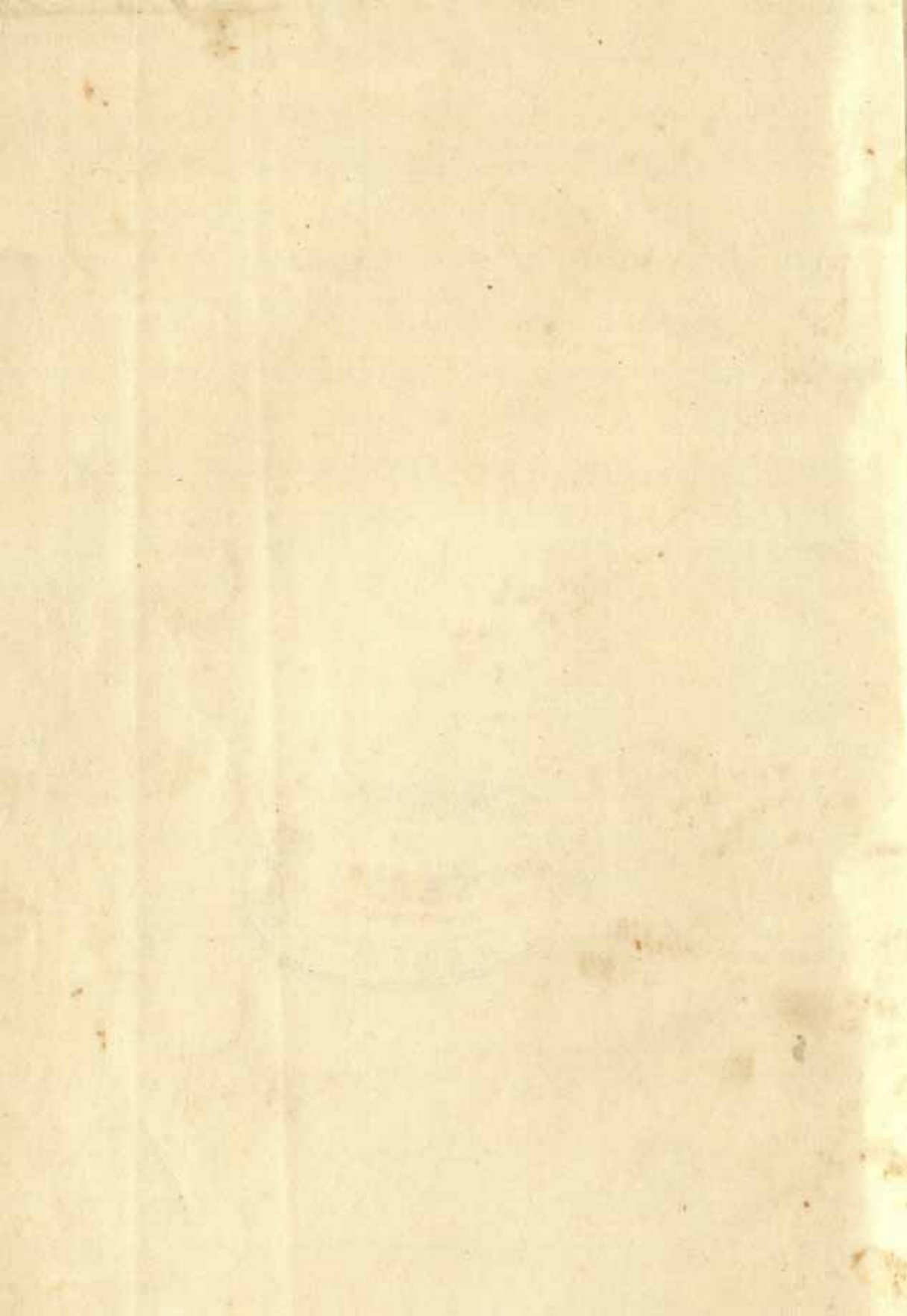
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DAMASCENED STEEL ALTAR-PIECE,
ATTRIBUTED TO LUCIO PICCININO. DATED 1574.

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR

1930

ILLUSTRATED

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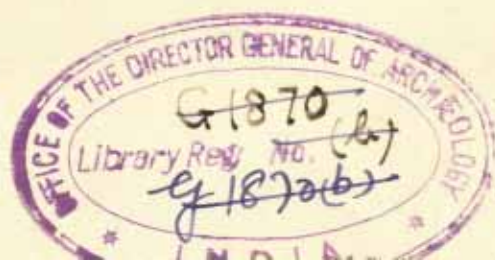


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PREFATORY NOTE

ALL other events in the history of the Museum during 1930 were overshadowed by the great Exhibition of English Mediaeval Art, which was opened in the North Court by the Archbishop of Canterbury on May 14th, and remained open until the end of September.

Perhaps the most important acquisitions of the year have been in the Department of Textiles, where with the generous help of the National Art-Collections Fund two superb English embroidered table carpets, one made in the year 1602 and the other dating from about fifty years earlier, were acquired from Lord St. John of Bletso. These English embroidered table carpets are of the utmost rarity and their preservation in a National Museum is of capital interest. For the same Department an admirable example of Persian silk weaving of about the 11th century was purchased just before the opening of the Exhibition of Persian Art (in which it figured prominently) at Burlington House.

The Indian Section was able to acquire a particularly fine Lahore carpet of about 1640, which, although only a fragment, represents the high-water mark of this particular class of Mogul art.

The Department of Ceramics was enriched by the generous gift of the Fiske collection of Staffordshire figures, an accession particularly welcome as it strengthens the Museum in the representation of a class of English art in which it had hitherto been conspicuously weak.

The Department of Metalwork acquired a magnificent example of Italian 16th century art in the shape of a portable altarpiece of damascened steel, which had previously been exhibited on loan. Among the many other important accessions by gift and purchase a special mention is due to the Recumbent Nymph, by Canova, from Lansdowne House, which was presented by the National Art-Collections Fund.

March, 1931.

ERIC MACLAGAN.

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Fig. 1.

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

EGYPTO-ROMAN AND MUHAMMADAN SCULPTURE.

EAn interesting acquisition of an unusual and rather puzzling type was a very fine head, probably from a slightly over life-size figure of a king, in black Egyptian granite (Fig. 2). The head is not worked at the back and the figure very possibly stood in a niche or in any case against a background. The provenance is uncertain (it was described in the catalogue of the Sale at which it was purchased as "Syrio Roman"¹), but the work, as well as the material, appears to be Egyptian in origin; and the closest parallel seems to be with a head from Kene now in the Kaiser-Friedrich Museum at Berlin, where it is dated 4th to 5th century.² Both show a mixture of Egyptian and Classical elements, such as might well be found in Egypt at this period. The crown, in the form of a wreath of floral rosettes instead of the jewelled band usually found on Early Christian and Byzantine portraits, may be derived from the wreath frequently found on the rather earlier painted mummy portraits.

The collection has been noticeably weak in sculpture of the Coptic and Muhammadan periods, and the large marble slab carved on both sides which was acquired in Cairo is therefore, apart from its very considerable merits as a piece of decorative ornament, a particularly welcome addition. The slab, when found, was built into

¹Christie's, December 4th, 1930. Lot 122.

²Wulff, *Altchristliche und mittelalterliche Bildwerke*, 1909, I, No. 42.

the wall of a house near the Citadel at Cairo. The earlier carving (Plate Ia) shows a slender cross, with splayed ends to the arms, surmounting a ball, and may be assigned to the 6th or 7th century,



Fig. 2.

at which period the relief probably formed part of a choir enclosure or screen. The other side (Plate Ib) is carved in low relief with an elaborate design of leaf scrolls and medallions of a type which may be dated between 1280 and 1320. The whole shows considerable remains of colour and gilding.

ANGLO-SAXON SCULPTURE. A purchase of quite outstanding importance was a portion, carved on all four sides, of the shaft of a tall cross of the well-known Northumbrian type (Plate II) of which the finest more or less complete examples are at Bewcastle and Ruthwell. Of these the Museum already possessed casts,

but original work of the period is almost unobtainable. This fragment, which had for a long time been in private possession at Easby, near Richmond, in Yorkshire, has frequently been illustrated and quoted as one of the finer examples of Anglian sculpture.¹ It shows on the one

¹W. G. Collingwood, *Northumbrian Crosses of the Pre-Norman Age*, 1927, p. 42; J. Brøndsted, *Early English Ornament*, 1924, p. 36.



(a)



(b)

(a) COPTIC; 6TH-7TH CENTURY. (b) MUHAMMADAN; 1280-1320.
MARBLE SLAB CARVED ON BOTH SIDES.



(a)



(b)

FRAGMENT OF A STONE CROSS. ANGLO-SAXON; LATE 7TH OR EARLY 8TH CENTURY.

broad face Christ in Majesty between two angels; on the other magnificently designed scrolls with a bird and a beast in the convolutions. On the narrow faces are panels of interlaced ornament and vine scrolls separated by bands of pearly ornament. The material, as in the case of the Bewcastle and Ruthwell crosses, is a local stone.

The date of these two famous crosses has been the subject of much discussion, but it is now generally agreed that the historical conditions are most in favour of a period between the last quarter of the 7th century and the middle of the 8th for work of this type, that is during the years of greatest prosperity in Northumbria. The Easby cross must, from its close stylistic relationship to the Bewcastle cross in particular, belong to about the same period.

Other fragments belonging to the same cross are known and a more detailed discussion of the subject is perhaps best deferred to a future date.

ITALIAN SCULPTURE. Genuine Italian wood figure sculpture of fine quality is very rarely available for purchase, but there can be no doubt either as to the quality or the genuineness of the charming painted wood figure of the Virgin and Child (Plate IV) acquired during the year. It closely resembles an alabaster statuette of the Virgin and Child at Berlin ascribed to Nino Pisano¹ and rather less closely his marble figures, especially the Virgin and Child over the tomb of the Doge Marco Cornaro in Santi Giovanni e Paolo at Venice, which dates from 1365. Similar figures by Nino were apparently very popular and much imitated; for example the Madonna carved by the Florentine Sculptor Arnoldi (c. 1359-60) for the Bigallo at Florence was ordered in the Pisan style, probably in imitation of the figure by Nino Pisano in S. Maria della Spina. While this figure cannot be ascribed to Nino Pisano himself, it should probably be regarded as the work of one of his immediate followers in the second half of the fourteenth century.

A notable gap in the Museum's collections has been filled by the acquisition of three works by Antonio Canova (born 1757, died 1822). The first of these, the figure of a sleeping nymph (Plate III), of white

¹Wulff, *Altchristliche und mittelalterliche Bildwerke*, 1911, II, No. 1813. See also Valentiner in *Art in America*, XV (1927), p. 205.

marble and rather more than life size, was bought at the sale of the Lansdowne Collection¹ by the National Art-Collections Fund and generously presented to the Museum. This was the last important work of Canova; the plaster study was made in 1820,² but the marble, which still remained unfinished at the time of the sculptor's death, was completed in 1824 by the Abbé Canova. The nymph is closely related to the Naiad, made in 1815 for Lord Cawdor, and the two statues are similar in form, pose, and even features.

With the figure came four letters relating to the work; the first (February 22nd, 1821) from Canova himself to Lord Lansdowne, accepting the commission to execute the figure for 500 livres, two others from the Abbé Canova regarding the delivery, and the fourth from J. N. Fazakerly, Esq., M.P., who inspected the figure in Canova's workshop in January 1824. This last is the most important; Fazakerly writes: "I endeavoured to discover as well as I could whether any or what parts of the work had been executed by Canova, but the glorious uncertainty of Italian evidence makes the attempt hopeless; M. Abbate maintaining that he had never touched it, and one of the workmen pointing to the whole space between the shoulders and half way down the body as being exclusively the work of his late master." But whether or not the marble was begun by Canova himself, the result is an extremely attractive figure in no way inferior to any of his accredited work. Indeed, the considerable output of Canova's studio over a long period would seem to show that assistants must have been generally employed in carrying out his works in marble.

The second acquisition, a head of Helen, is a replica of that made in 1812 for Isabella Albrizzi Teotochi,³ which still remains in the Palazzo Albrizzi at Venice. A "Testa di Elena" is mentioned as being among Canova's work left unfinished at his death in 1822, and this may well be the present example. It is uncertain whether the head is in any sense a portrait of Canova's patroness, but the conventionalized ringlets of hair, and the smooth top of the head which is intended,

¹London. March 5th, 1930. Lot 119.

²Isabella Albrizzi. *Opere di scultura e di plastica di Antonio Canova*. (Pisa) 1821. IV. p. 131, and Plate CXIII.

³*La testa di Elena scolpita in marmo dall' impareggiabil Canova e da esso regalata ad Isabella Albrizzi nata Teotochi*. (Pisa) 1912. "Per le nozze degli ornatiss. sigg. Giuseppe di Villabruna e Marianna Bernardo in Venezia." This book contains an engraving of the head and an almost lyrical appreciation of its merits.



(a)



(b)

SLEEPING NYMPH. FIGURE IN MARBLE. BY ANTONIO CANOVA (1737-1822). ITALIAN; 1821-24.
GIVEN BY THE NATIONAL ART-COLLECTIONS FUND.



THE VIRGIN AND CHILD. FIGURE IN
PAINTED WOOD. ITALIAN (SCHOOL OF
NINO PISANO); SECOND HALF OF THE
14TH CENTURY.

in allusion to Helen's legendary birth, to represent an egg-shell, rather militate against this, and it is best to consider the head as "ideal." As such it was evidently regarded by Byron, who wrote:

In this beloved marble view
Above the works and thought of man,
What nature could, but would not, do
And beauty and Canova can.
Beyond imagination's power
Beyond the bard's defeated art,
With immortality her dower,
Behold the Helen of the heart.

Though Byron's opinion of the merits of the head may not be shared to-day, at any rate as regards its inspiring qualities, it must still be admitted that it is a very competent piece of work.

The third work, presented by Mr. Roger Fry, is also a head, but in plaster and on a colossal scale. This is reported to have been a portrait study of an actual model made for practice on this scale when the artist was commissioned to make the large figure of Napoleon (as Hercules) now in the Brera Gallery, Milan. The statue was ordered in 1803 but not finished till 1811. The plaster bears the same relationship to the statue as did the bust of the peasant¹ to the statue of the boxer "Damosseo," and may be assigned to the early years of the 19th century.

ENGLISH SCULPTURE. Historically, one of the most interesting pieces of English sculpture which the Department has acquired for a number of years is the "Boy Playing the Bagpipes" (Plate V) by Caius Gabriel Cibber (born 1630, died 1700), a sculptor of Danish birth, who, after training in Italy and Amsterdam, came to London shortly before the Restoration and became foreman in Nicholas Stone's workshop in Long Acre. Examples of his work to be seen in London are the relief of Charles II Commanding the Rebuilding of London on the base of the Monument (1673-5), and the two famous figures of Raving and Melancholy Madness which he carved in 1680 for Bethlehem Hospital (Bedlam) and which are now in the Guildhall Museum. A terracotta for one of the figures—the only sketch-model by Cibber which is at present recognised—is in the Kaiser Friedrich

¹V. Malamani, *Canova* (1911), p. 84.

Museum in Berlin.¹



Fig. 3.

The artist was also employed on figures on the Library of Trinity College, Cambridge, and at Chatsworth and Windsor. The Boy Playing the Bagpipes was made somewhere about the time of the Bedlam figures and, like them, it is carved in Portland stone. Mr. Harald Faber² has succeeded in unravelling the history of this figure almost from the date of its completion. It was probably made for the Duke of Argyll, and it was at Whitten for about one hundred years and later appeared in the yard of a sculptor named Hinchcliff in Long Acre. It was afterwards moved to a garden in Tottenham Court Road, where it still was in 1835. From there it went to Stowe, and later, when the collections of the Duke of Buckingham were sold (October 3rd, 1848, No. 134), it was transferred to Snitterfield in Warwickshire, and from there to Sir George Trevelyan's house at Welcombe by Stratford-on-Avon.³ The figure has been considered by some to represent the Poor Blind Piper who, as related by Defoe,⁴ had such an unpleasant experience in the dead cart during the Great Plague of London, but it is obviously just a garden figure of a peasant boy playing the pipes derived from Giovanni Bologna's bronze statuette, and there is no reason for this assumption. As a work of art it cannot lay claim to any great distinction, but it is typical of Cibber's rather sentimental realism, and is at least as good as other sculpture which was being made in England in the second half of the 17th century.

¹E. F. Bange: *Die Bildwerke in Holz, Stein und Ton: Kleinplastik*, 1930, p. 94, No. 5540.

²Caius Gabriel Cibber (1630-1700): *His Life and Work*, 1926. Katharine A. Esdaile: *English Monumental Sculpture since the Renaissance*, 1927, pp. 128-131.

³The work was bought in at Sotheby's sale (December 19th, 1929, lot 123) and was later acquired by the Museum.

⁴*Journal of the Plague Year*, 1665, 1722.



BOY PLAYING THE BAGPIPES. FIGURE IN STONE.
BY C. G. CIBBER (1630-1700). ENGLISH; 1680-90.



OLIVER CROMWELL. BUST IN WHITE MARBLE.
BY JOSEPH WILTON. DATED 1762.

Midway between the baroque art of such sculptors as Cibber and Roubiliac, and the Neo-Hellenism of Thomas Banks and Flaxman, comes the work of Joseph Wilton (born 1722, died 1803), an example of whose work, a white marble bust of Oliver Cromwell (Plate VI), signed and dated 1762, was acquired at the sale of the Lansdowne House Collections.¹ Wilton was trained in Rome and Florence, where much of his time was employed in copying antiques for disposal to Englishmen making the Grand Tour, and in restoring antique figures, and he acquired at the work a knowledge of anatomy for which he was famous amongst his contemporaries. His anatomical skill is well shown in his monuments in Westminster Abbey—Admiral Holmes (1766), Pulteney, Earl of Bath (1767), and General Wolfe (1772). He also made a number of portrait busts, of which the bust of Cromwell—based on the death mask, a copy of which is in the British Museum, and contemporary portraits, such as that by Lely in the Pitti Palace at Florence—is a typical example. Wilton, who was one of the founders of the Royal Academy, was also one of the earliest sculptors in England to use such mechanical devices as the pointing machine, which are now almost universally used in academic sculpture, and it is recorded² that he did not even translate his own drawings for the figures he designed for Somerset House into clay, or carve his monument of General Wolfe, the work being done entirely by assistants.

IVORY CARVINGS. It is rare that ivory carvings can be associated with any individual artist, so that three examples bought during the year have an added value in that, though not signed, they may, in two cases at least, be definitely ascribed to well-known carvers.

A pierced ivory relief, bought with the Funds of the Murray Bequest, showing a Bacchanal of children and an infant Satyr playing with two Goats (Fig. 1), is almost certainly by Gerhard van Opstal, who was born at Antwerp in 1595 and died in Paris, where most of his life was spent, in 1668. This artist, one of the best known Flemish ivory carvers, was famous for his Bacchanalian groups, which are inspired by the work of Rubens. A considerable number of reliefs of smaller dimensions with various mythological and Bacchanalian scenes are in existence; five (two of which are signed) being in the Louvre,³ others

¹March 6th, 1930, lot 34.

²Esdaile, *op. cit.* p. 20.

³Molinier, *Catalogue des Ivoires*, 1896, pp. 197-201; and *Histoire Générale des Arts Appliqués à l'Industrie, I. Ivoires*, 1896, pp. 229-230.

are in the Musée de Cluny,¹ in the collection of the Duke of Northumberland,² and at Vienna.³

It seems probable that the whole series belonged to one large decorative scheme, possibly a piece of furniture. The soft forms of the bodies and the wind-blown hair of the children are characteristic of his style.

Though there is evidence that the Italian sculptor and rival of Bernini, Alessandro Algardi (1602-1664) worked in ivory as a young man at the Court of Ferdinand, Duke of Mantua,⁴ the carvings in that material which have been ascribed to him at various times can hardly be accepted as his. The case is different, however, with a large group of the Lamentation over the Dead Christ, carved in ivory and wood, which was acquired with the funds of the Murray Bequest (Plate VII). This was formerly in the Rospigliosi Palace in Rome, and later in two private collections in Germany.⁵ The figures, which are in ivory, have generally been accepted as the work of Algardi,⁶ and the attribution is supported by a drawing of an Angel at Berlin, ascribed by Dr. Posse to Algardi, which very closely resembles the figure on the left of the ivory group.⁷

The third ivory, a very delicately carved statuette of Adam (Fig. 4), though it shows very strong Italian influence, is probably of South German workmanship. The long, slender forms show a very close resemblance to the work of Adam Lenkhardt (or Lenckhart), an artist working in the earlier part of the 17th century in Vienna, where he died in 1661.⁸ A St. Sebastian in the Liechtenstein Collection at Vienna⁹ and a figure of Neptune in the Metropolitan Museum at New York are especially close in style. The Museum already

¹Scherer, *Elfenbeinplastik seit der Renaissance*, p. 37, Figs. 30 and 31.

²Exhibited at the Burlington Fine Arts Club, 1923, *Catalogue*, No. 195, Plate XLIX.

³J. von Schlosser, *Werke der Kleinplastik in der Skulpturensammlung des A. H. Kaiserhauses II*, 1910, Plate XXXVII, 2.

⁴Posse, *Berlin Jahrbuch*, XXVI, 1905, p. 176.

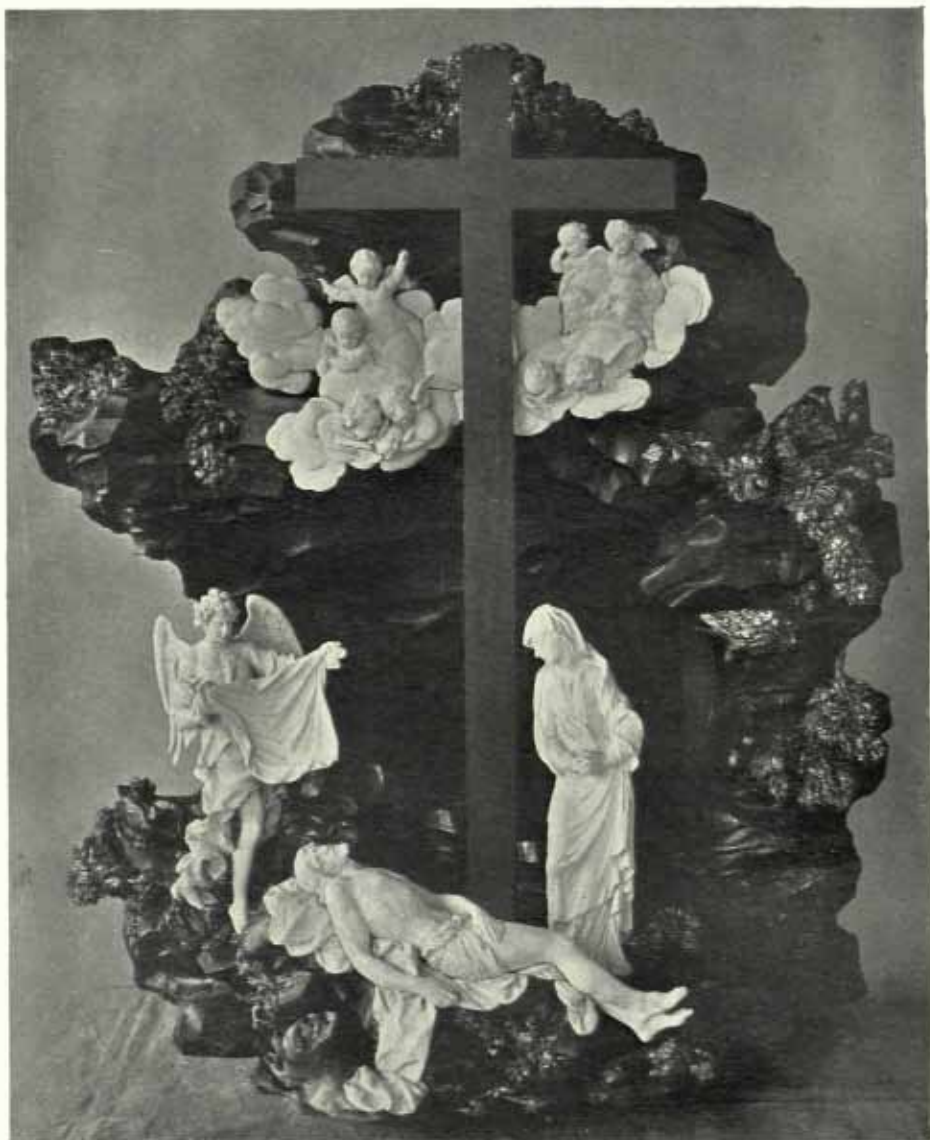
⁵Scherer in *Monatshefte für Kunstwissenschaft I*, 1908, pp. 241-242, and W. F. Volbach, *Die Sammlung Silten*, 1923, No. 20, Plates III and IV.

⁶Posse in Thieme-Becker, *Lexikon*, I, p. 282.

⁷Posse, *Berlin Jahrbuch*, XXVI, 1905, p. 173, Fig. 4.

⁸E. W. Braun, in *Kunst und Kunsthandwerk*, XVI, 1913, pp. 312 and 313.

⁹Fleischer, *Fürst Karl Eusebius von Liechtenstein als Bauherr und Kunstsammler*, 1910, pp. 225 and 226.



THE LAMENTATION OVER THE DEAD CHRIST. GROUP IN WOOD AND IVORY.
BY ALESSANDRO ALGARDI (1602-1654), ITALIAN; FIRST HALF
OF THE 17TH CENTURY.

PURCHASED OUT OF THE FUNDS OF THE MURRAY BEQUEST.



LOT WITH ONE OF HIS DAUGHTERS. GROUP IN BOXWOOD. MIDDLE RHENISH;
SECOND QUARTER OF THE 16TH CENTURY.
PURCHASED OUT OF THE FUNDS OF THE MURRAY BEQUEST.

possesses a small relief of the Lamentation over the Dead Christ signed by this artist,¹ all of whose work is characterised by strong Italian feeling.

A GERMAN BOXWOOD CARVING.

Among the additions to the Murray Bequest is an exceptionally good boxwood group of a man and woman in Jewish costume, presumably representing Lot and one of his daughters (Plate VIII). Quite apart from the rarity of such pieces, the outstanding quality of the work, and the delightfully human treatment of the subject, make this a very valuable acquisition.

As it is only within very recent years that an attempt has been made to classify small carvings of this nature, any attribution must naturally be somewhat tentative; this group would, however, appear to be Middle Rhenish work and to date from the second quarter of the 16th century.

In the Museum für Kunst und Gewerbe at Hamburg is a very similar figure of the Magdalen, which compares very closely in general feeling and in the treatment of the drapery, and has the same distinctive broad, oval face, with its pursed lips and almost impudent expression, that is such a marked characteristic of this piece.

GERMAN BRONZES. The Murray Bequest has been fortunate in acquiring a small bronze statuette of Venus riding on a dolphin (Fig. 5). This very charming piece would seem to be closely allied to the fountain figure of Neptune in the Museum für bildende



Fig. 4.

¹A. 41-1928. *Catalogue of Carvings in Ivory*, Vol. II, 1929, p. 92.

Kunst at Budapest.¹ It has been suggested that this figure is Italian



Fig. 5.

work, but the quality of the metal, the curious modelling, and the exaggerated size of the head point rather to a South German provenance and a date early in the 16th century. Although perhaps somewhat coarser than the best contemporary work, its freshness and vigour, and the comparative rarity of such pieces, combine to render this an object of very considerable importance.

The other recently purchased German bronze, a Hercules (Fig. 6), is probably of about the same date, as is suggested by the rather broad, heavy modelling. It is an interesting piece, and a most welcome addition to the collection, as there has hitherto been no example of the work of the Nuremburg school, which may be associated with the name of Peter Vischer the Elder. Rather ungainly figures with short, coarsely modelled arms and legs, contrasting so strongly with the high finish of the surface, and the careful chiselling of the features are typical of the work of this artist. At

the same time, the style closely resembles that of the bronzes produced by the followers of Georg Labenwolf in the second half of the 16th

¹S. Meller, *Die deutschen Bronzestatuetten der Renaissance*, 1926, Plate 72.

century,¹ the standing figure with a gun, and the hunter blowing horn, in the Germanisches Museum at Nuremburg, being characteristic examples.

PLAQUETTES AND SMALL BRONZES. A number of German, Italian, and Spanish plaquettes were presented by Dr. W. L. Hildburgh in the course of the year. The former include the not uncommon 15th-century "Christ in the Tomb between the Virgin and St. John," which is based on the painting, dated 1457, in the Alte Pinakotek, Munich, now described as of the School of Hans Multscher.

Two 16th-century plaquettes are also of considerable interest, as forming part of the series of the Cardinal Virtues and the Deadly Sins, which is found complete on the doors of "Kaiser Rudolf II's Cabinet" in the Hofmuseum at Vienna. In the first, Hope is shown lying naked and looking upward to where God the Father appears above a country landscape with a river and town. In the second, Pride reclines gazing into a mirror. Behind her is a wall hung with tapestry, and at her feet a peacock with its tail extended. Both plaquettes are carefully chased, but lack the Latin inscriptions at foot.

The finest of the Italian plaquettes, which is almost as small as the antique gem from which it is derived,² is Florentine work of the 15th century. It represents a hermaphrodite asleep under a tree, and attended by three winged cupids with musical instruments. The other plaquettes are larger and of a later date; one, with the Virgin and Child raised in a *gloria* of clouds and cherubs' heads, and adored by the bishop St. Venanzo, and St. Ansovino the knight, who holds in his hands the town of Camerino, bears the arms of Mariano Benedetto, and may be considered Florentine between the dates of 1589, when he was created Cardinal, and 1611, when he died. The work was at one time ascribed to Pollaiuolo.

The Spanish work of the 16th and 17th centuries includes a collection of small statuettes in gilt bronze, and also four fine bronze roundels in high relief, representing the Evangelists with their emblems.

These may have been used for the decoration of altars, the statuettes being screwed upon a ledge in the reredos and the roundels let into a vertical slab.

¹E. W. Braun, *Nürnberg Bronzestatuetten aus der Werkstatt von Georg Labenwolf*, *Kunst und Kunsthandwerk*, XXIII (1920), p. 129. S. Meller *op. cit.* Pl. 46 and 48.

²Furtwängler, *Die antiken Gemmen*, Plate LVII, No. 23.

PORTRAITS IN WAX. Among the other objects presented by Dr.



Fig. 6.

Of greater artistic merit is the portrait of James Arding, signed by T. R. Poole and dated 1812. This is mounted on glass and modelled, not cast; the simple treatment of the hair and coat form an agreeable contrast to the over-elaboration of detail and the use of colour which distinguished the late eighteenth century modellers. Of T. R. Poole

¹J. M. Gray, *James and William Tassie*, 1894, Nos. 32, 39 and 117.

Hildburgh during 1930 are three portraits in wax by James Tassie (born 1735, died 1799). They represent the Rev. James Beattie (signed and dated 1789), Dr. Hugh Blair, D.D. (signed and dated 1791) and David Hume, the historian (signed T.).¹ James Tassie is better known from his great series of reproductions of gems in glass-paste, and his work in wax has been hitherto unrepresented in the Museum. The three portraits are cast in pinkish wax from moulds which were probably of terracotta. Since ease and cheapness of reproduction were among the objects aimed at, the portraits are in very low relief and show no great fineness of modelling.

very little is known, except that at the Royal Academy of 1800 he exhibited a "model of the Prince of Wales," copies of which are not uncommon. So that it is of particular interest that on the back of the frame of the recently acquired portrait is pasted a printed label: "Modelled from Life by T. R. Poole, Medallion Modeller to his Royal Highness the Prince of Wales. Terms: Modelling a Medallion, £5 5 0. Copy Equally Finish'd, £2 2 0"; and in ink, "Bt. at South Lambeth oppste the New Road." Stylistically, Poole's work appears to be not far removed from that of Peter Rouw, who is already represented in the collections.

During the year the Museum has also acquired an Italian 17th century wax relief, which was presented by Mr. Richard Moore, through the National Art-Collections Fund. Though bearing the date 1524, this relief of the Purification of the Virgin is of a much later period; the wax is uncoloured, and the composition is perhaps based on a painting.



Fig. 7.

DEPARTMENT OF CERAMICS

EARLY PERSIAN LUSTRE-WARE. The small bowl figured on p. 15 (Fig. 8) is charmingly painted in brownish lustre, and has additional interest as a piece of evidence bearing on the much-discussed question of the origin of this type of decoration, as has been pointed out in a recent article in *The Burlington Magazine* (Vol. LVIII, 1931, p. 28). The festoon border and "contour-panel" following the outline of the figure are familiar features of some rare larger bowls which are variously assigned to Egypt (where they have been found in the rubbish heaps of El Fostat, Cairo), and to Persia. They are decidedly more often found in the latter country, whence is believed to have come a bowl acquired in 1930 (here figured in Plate IX), the first important specimen of its kind to reach the Museum. A small bowl of similar type from Fostat, painted with a ewer, was included in the gift of Mr. G. D. Hornblower recorded in this *Review* for 1921. The newly acquired example, in addition to its lustre painting, bears a radial band of Cufic script (apparently a degraded version of the word *baraka*, "welcome") in blue, such as is often the sole decoration on a well-known class of bowls associated in particular with the Mesopotamian city of Samarra, where they were found in the excavations made by Professors Sarre and Herzfeld;¹ in form, too, it is

¹F. Sarre, *Die Keramik von Samarra (Die Ausgrabungen von Samarra Vol. II)*, Berlin, 1925.

similar to these, with slightly out-turned edge. These blue-painted bowls, again, are often found in Persia, but apparently seldom in Egypt. Lustre-painted ware showing some of the features of the type here figured was also found at Samarra, but there was nothing precisely similar, and a Persian origin is therefore suggested for both the blue-painted and lusted types, now shown to come from a common source. The specimens found farther west are presumably exported wares; the presence of Chinese porcelain on both Egyptian and Mesopotamian sites is proof of the extensive long-distance traffic in ceramic wares carried on at the time. A date about the 9th century is probable for both classes, in view of their analogies with the wares of Samarra, which was established by one of the Abbasid Caliphs in A.D. 838 and abandoned in 883.



Fig. 8.

BYZANTINE POTTERY. Byzantine pottery (Plate X) has hitherto been very inadequately represented in English museums. It is therefore satisfactory that the Museum has been able by purchase to add to the very small series acquired since the beginning of the century a large collection illustrative of all the chief types of earthenware

made before the Turkish conquest, in Constantinople or elsewhere in the regions under the influence of the last Christian emperors of the East. These wares have been dug up in the course of excavation and are therefore nearly all in a fragmentary state. Classification, whether by period or by place, is a difficult matter, and to discuss it here would be superfluous in view of the fact that the whole question has been fully surveyed in the recently published book of Mr. David Talbot Rice;¹ it may be said, however, that the fragments in the collection were all acquired by the vendor in Constantinople itself or in Salonica. The wares fall technically under two main headings, those decorated by engraving or cutting into the surface, and the painted wares, as well as an intermediate class in which both techniques are combined. The engraved wares are generally of a more or less coarse red body coated on the upper surface with a white slip through which, by the familiar method practised from an early period in Persia, Egypt and elsewhere in the Islamic world, the design is incised before the application of a transparent lead glaze of more or less strong yellow tone. Sometimes a dark background is given to a design by cutting completely away the slip coating, as in a fragment with a figure wearing a long tunic with hanging sleeves which strongly recalls that of a Coptic priest on a well-known Egyptian lustred bowl in the Kelekian Collection. In other cases a background for a bird, flower or other ornament is provided by incising closely-set hatched lines, as in a certain class of Persian pottery usually attributed to the 9th or 10th century, but perhaps continuing to a later period; the analogy between the two groups of wares is so close that we may probably assume the Byzantine to be inspired by the Persian, in which case a date very considerably before the Turkish conquest in 1453 may be postulated for the former. In other pieces, again, the design is merely scratched in simple lines in the slip, green or orange pigments being often added, sometimes in more or less haphazard splashes in a manner which suggests the remote penetration of influences from the much earlier pottery of T'ang China. Pieces of this class point forward in the direction of the engraved and painted pottery which we know as the *sgraffito* ware of Italy of the 14th century and later. Of these an excellent example, a small dish with an eagle, has been given to the Museum during the year by Monsieur Edouard Larcade.

¹*Byzantine Glazed Pottery*, Oxford, 1930.



(a)

EARTHENWARE BOWL. SYRIAN (RAKKA); 12TH OR 13TH CENTURY.



(b)

EARTHENWARE DISH. SYRIAN (RAKKA); 12TH OR 13TH CENTURY.



(c)

EARTHENWARE BOWL. PERSIAN; 9TH OR 10TH CENTURY.

PLATE X



(b)



(c)



(a)



(d)



(e)



(f)

BOWL AND FRAGMENTS OF BYZANTINE POTTERY.

Among the painted wares one type stands out, which Mr. Rice has tentatively attributed to the Greek Islands.¹ Remains of it consist chiefly of bowls almost hemispherical in form, in a red body coated with white slip and painted inside with designs—narrow radial stripes in rows recalling the petals of an aster are specially favoured—in blue alone or blue combined with manganese-purple; the use of a green pigment seems to be reserved for the pattern, generally wavy horizontal lines or slanting strokes, on the outside. The glaze, originally doubtless almost without colour, has sometimes become stained to a dull brown. The fact that motives which seem to be borrowed from the earliest Chinese blue-and-white porcelain can sometimes be recognised in the decoration points to the 14th century as a likely date for the type.

In another group of painted wares we find formal motives of more or less geometrical character painted in thick, greyish cobalt-blue pigment, anticipating the thick blue painting on Tuscan maiolica of the early part of the 15th century. Another class, altogether without parallel and difficult to date, is that of the thin, narrow tiles, with slightly convex face, intended for wall-decoration, made in a soft cold white clay, with painting of late classical motives—the egg-and-dart appears on a fragment in the collection—in brown and greyish-blue glaze pigments, which are kept in their place by previous outline painting in a "dry" manganese pigment as on the 15th century *cuerda seca* wares of Spain. These tiles have been attributed to the 10th or 11th century.

In combination with Mr. Rice's book these fragments provide material for an extension of the still obscure study of Byzantine pottery to a much wider range than was possible when the only previous monograph, *The Byzantine Ceramic Art*, by the late Henry Wallis, was published in 1907.

A MAIOLICA PAINTING BY THE MASTER OF THE RESURRECTION PANEL. The nation has acquired, by purchase out of the John Webb Trust Fund, an Italian maiolica painting of great importance (Plate XI), which was first brought to public notice

¹In illustration of a lecture read before the Oriental Ceramic Society in January 1931, Prof. Friedrich Sarre exhibited fragments of this class found with other pottery in excavations at Miletus.

by Sir Charles Robinson in 1865, in the *Catalogue of the Works of Art forming the Collection of R. Napier, of West Shandon, Dumbartonshire*.¹ This is a rectangular plaque painted, in blue only, with the subject of the Fall. The painting is copied from an undated engraving by Marcantonio Raimondi after Raphael, with certain minor variations and considerable and very competent amplification of the anatomy of the figures. The most obvious departure from the original is in the covering of their nakedness, a circumstance which may indicate that the panel was made for an ecclesiastical client, and it is worthy of remark that the great majority of works attributed to its painter are renderings of sacred subjects. It was recognised by Robinson that the panel has points of resemblance to the well-known blue-and-white dish in the Museum (No. 4727-1859) with the subject of Christ amongst the Doctors, and on the reverse the inscription "*ī la botega d m^o ierō da forli.*" C. D. Fortnum, in his *Catalogue of the Maiolica in the South Kensington Museum* (1873)² went so far as to class the panel "as a more mature and careful work" of the painter of the dish. Who this artist was—for if ever a maiolica-painter deserved the name of artist it is he—is a question discussed in an article³ to appear in a *Festschrift* in honour of Dr. E. W. Braun, of Troppau. Here we need only point out that it was he who painted the panel with the Resurrection (No. 69-1865) and other first-rate pieces of maiolica, many of them in the Museum. The earliest with a date on it is of 1507, the latest is the newly-acquired panel which bears, on a tablet introduced in the left lower corner, the date MDXXIII. Though absent in the engraving of the Fall, a tablet of exactly the same form is introduced, sometimes blank and sometimes carrying the engraver's signature, in several engravings by Marcantonio; in another maiolica-panel in the Museum (No. 2119-1910, in the Salting Collection) with the Entombment after an engraving of the school of Mantegna, a tablet with a date (1523) has been similarly introduced without warrant from the engraved original, a circumstance which confirms the evidence afforded by its style in favour of attributing this panel also to the "Resurrection" painter.

On the back of the Adam and Eve panel is painted a device, a

¹No. 3,008 in the Catalogue.

²P. 557.

³Entitled "The Maiolica-painter of the 'Resurrection' Panel," by Bernard Rackham.



MAIOLICA PANEL, THE FALL. ITALIAN; DATED 1523.

PURCHASED OUT OF THE JOHN WEBB TRUST FUND.



(a)

MAIOLICA VASE. ITALIAN (PROBABLY FAENZA); 16TH CENTURY.
PURCHASED OUT OF THE JOHN WEBB TRUST FUND.



(b)



(c)

MAIOLICA DRUG POT. NETHERLANDISH (ANTWERP); 16TH CENTURY.

weaver's shuttle and a distaff (not a painter's palette and brush as supposed by Fortnum), which Robinson read as a rebus on the name of the painter. The maiolica pavement-tiles from a villa at Pieve a Quinto, near Forlì, bought by the Museum in 1866, were recognised by Robinson and Fortnum as being, in part at least, the work of the painter of the dish with Christ in the Temple and therefore also of our panel. Many of these tiles bear portraits and on one, dated 1513, are two small heads with the inscription: "EGO PIGIT PETRVS INMAGINĀ SVĀ ET IMAGINE CĀCELERIS SVE DIONISI BERTINORIO."

The heads are flanked by the letters "D O" and "P R" respectively, and the latter initials were ingeniously associated by Robinson with the device on our panel; he pointed out that a distaff is called in Italian *rocca*, and conjectured that the painter, of the tile and panel alike, was named Pietro Rocca. In this connection it may be pointed out that



Fig. 9.

a bust with the initials S P, apparently St. Peter, is painted on the rim of one of the pieces attributable to the "Resurrection" painter, a bowl in the Museum (No. 75-1885) with the subject of the Entombment after Dürer and the date 1519.

It has sometimes been assumed that the inscription on the back of the dish with Christ and the Doctors indicates that its painter was named Ieronimo da Forlì, and that it was made at Forlì. The wording of the inscriptions on other specimens of maiolica, in which the names

of both a painter and a workshop proprietor are included,¹ tend to show that the dish was not painted by Ieronimo, the master of the *bodega*, and that the *bodega* was not at Forlì. There are reasons which cannot be set out in the space here available for believing that this workshop was at Faenza, the most important centre of the art of maiolica in the early years of the sixteenth century and the source of many of the finest existing works in painted earthenware.

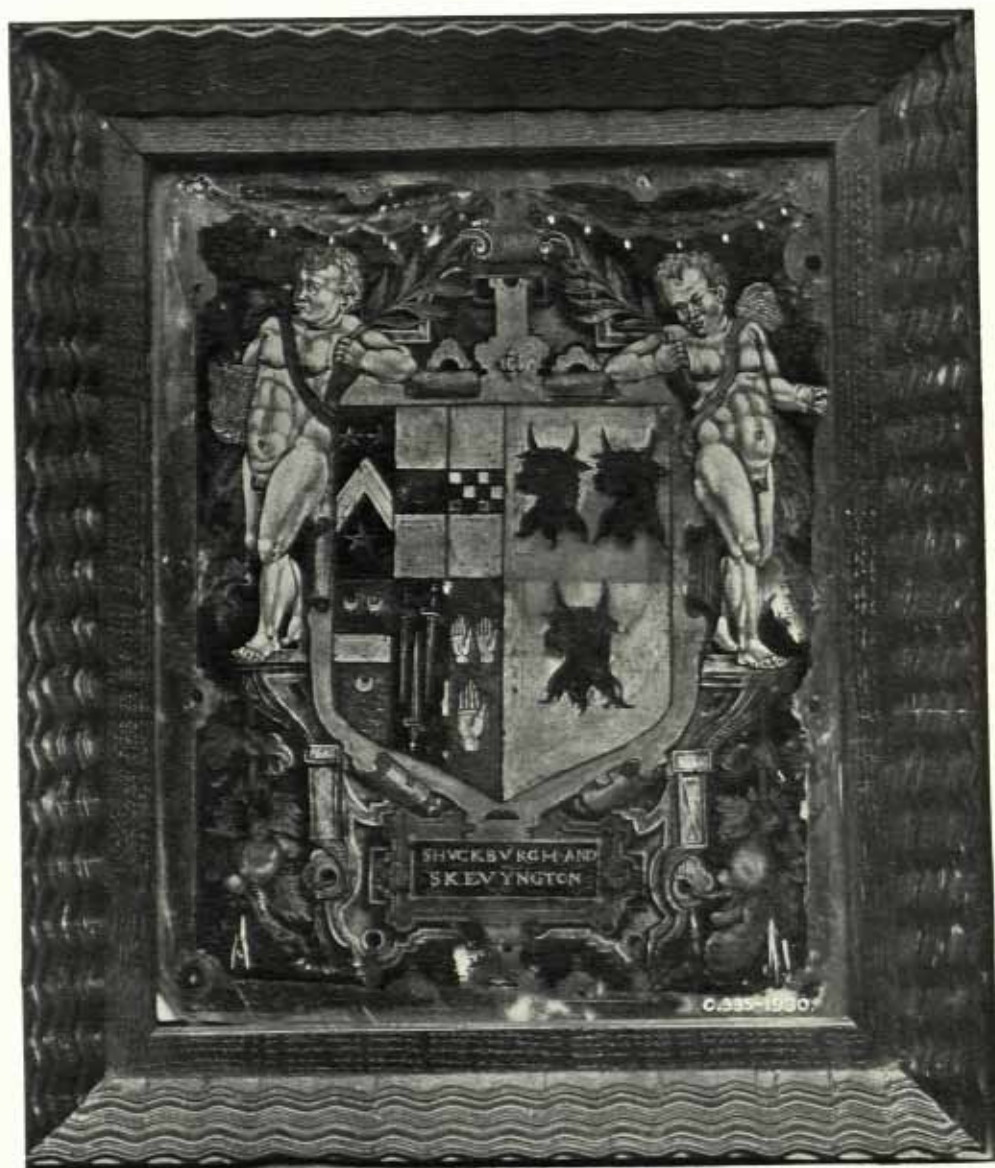
NETHERLANDS AND ITALIAN MAIOLICA. The last few years have seen the identification and grouping of a new type of maiolica, namely, that made at Antwerp in the 16th century by, or under the direction of, immigrant Italian potters. We know from the communal archives of the City of Antwerp that already in 1512 an Italian named Guido Andries was established as a "*potbacker*" or "*geleyers-potbacker*"—that is to say, a gallipot maker. On the Italian side we also have evidence of a potter plausibly assumed to be identical with this man in the manuscript treatise on pottery written in the 16th century by a certain Cipriano Piccolpassi and preserved in the Library of the Victoria and Albert Museum. There it is stated:

In Flanders quarried clay is used. I mean at Antwerp, where this art was introduced some time ago by one Guido di Savino of this place (Castel Durante) and is still carried on at the present day by his sons.

On the basis of evidence provided by numerous fragments dug up in Antwerp the type of pottery made by Guido Andries has been identified. All the evidence on the subject is gathered together and reviewed by Mr. Bernard Rackham in his *Early Netherlands Maiolica* (London, 1926); certain tiles in the chapel of the house known as The Vyne, in Hampshire, are there identified as the work of the Antwerp workshops.

Complete specimens of Antwerp maiolica prove to be very rare; the Museum is therefore lucky to have acquired a fine and beautiful specimen in the drug-jar illustrated in Plate XII. It is painted in the characteristic colours of this ware—blue, green, yellow and orange-brown—and has a label inscribed with the name of the drug: JERA PIGRA. On one side of the label is a jester in fool's cap, and it is interesting to find that this figure is almost identical with the painting

¹Instances will be cited in the *Festschrift* article mentioned above.



PAINTING UNDER GLASS; THE ARMS OF SHUCKBURGH AND OTHERS.
ENGLISH; 16TH CENTURY.



HUDIBRAS. EARTHENWARE FIGURE. ENGLISH (FACTORY OF RALPH WOOD, BURSLEM); 18TH CENTURY.

on one of the Vyne tiles (*cf.* Plate 6 of *Early Netherlands Maiolica*). The painting should also be compared with that on another tile in the same series, representing Lucretia (Plate 9). On the other side of the label is a pheasant, and the intervening space is filled with formal flowers and scrollwork corresponding with the ornamental work on several of the Vyne tiles, as well as others of the type in Holland and elsewhere (several such were acquired from an English source by the Museum last year). The present drug-vase came from Holland, and should be compared with a fragmentary drug-vase with similar lettering in the Rijksmuseum, Amsterdam;¹ another drug-vase shows the same colouring and decorative floral motives. The origin of such motives is well shown by the fine Italian maiolica vase also acquired this year, and illustrated here on the same plate (Plate XII) with the Antwerp drug-vase. It is probably of Faenza origin. The general colour effect is rather different from that of the Antwerp maiolica; the drawing is firmer and is disposed with a finer decorative sense. But the relation of the two types is easily perceived, and shows that, though Guido himself was of Durantine origin, he imported the styles of more than one of the workshops of his native country.

A COLLECTION OF RALPH WOOD FIGURES. Hitherto one of the most serious gaps in the collection of English pottery has been caused by the lack of earthenware figures made in Staffordshire during the 18th century. The earliest of all, salt-glaze figures and the figures attributed to John Astbury and Thomas Whieldon, still remain poorly represented, but the important group associated with the Wood family of Burslem is now splendidly represented by the collection given to the Museum by Mr. W. Sanders Fiske. This consists of thirty-two pieces, carefully collected for their quality, condition, and historical interest, and forming together a unit which very adequately illustrates this phase of English ceramics.

The Wood family gave birth to at least four distinguished potters in the 18th century. Here we are mainly concerned with two of them—Ralph Wood the elder (born 1715, died 1772) and his son, also named Ralph (born 1748, died 1795). The elder of these two Ralphs was a potter of great ability and enterprise, who manufactured wares of a great variety, including salt-glaze and "Whieldon" ware. There

¹Figured by F. W. Hudig, *Delfter Fayence* (Berlin, 1929), p. 26.

is no evidence to justify the common assumption that he himself modelled the figures which were made at his pottery; there is evidence,



Fig. 10.

"The Vicar and Moses," both of which are included in Mr. Fiske's gift, are from his models. But there is little doubt that the majority of the models are due to a French immigrant, John Voyez. He was

on the contrary, that he employed other artists to model for him. He adopted the practice of marking his figures with his name, but this should be taken as a factory-mark, not as a sign that he modelled the figures in question. This mark takes two forms: "R. WOOD" in capital letters, and "Ra. Wood," or "Ra. Wood, Burslem," in lower case; and Mr. Falkner has suggested that the former mark belongs to the elder Ralph, the latter to the younger Ralph — a supposition which is borne out by technical and stylistic considerations. The mark "R. WOOD," for example, is not known on the pieces decorated at a second firing in a muffle-kiln with enamel colours, as distinct from those decorated by colouring the glaze with metallic oxides, and it is doubtful whether the muffle-kiln process was adopted before the elder Ralph's death in 1772.

The brother of Ralph Wood the elder, Aaron Wood, was a well-known modeller, who gave his services to many of the Staffordshire potters. It is natural to suppose that Aaron worked for his brother, and it has been suggested that the groups known as "Old Age" and

brought from London, where he had been exhibiting as a modeller, to Staffordshire by Josiah Wedgwood in 1768, but was soon afterwards dismissed by him for misconduct. Later he was employed by various Staffordshire potters, and his work is identifiable by means of several signed pieces, the best known of which is a jug with figures in high relief generally known as the "Fair Hebe" jug, of which there are two examples in the Museum, one in colours, the other in blue and white. The date of this jug is 1788, so it belongs to the period of the younger Ralph. But such marked pieces are rare, and it is only in the basis of certain mannerisms that we must be content to identify his style. Among these we may note a certain puffiness about the eyes, flat noses, rounded features, and a rather sentimental inclination of the head (the Shepherd shown in Fig. 10 is almost certainly by his hand). He does not seem to have been an artist of any great inventive capacity; most of the figures which we attribute to him are either copies or adaptations of Continental models.

The collection of Wood figures given by Mr. Fiske includes, besides those already mentioned, such well-known models as the "Hudibras" (Plate XIV), "King David," "Jupiter,"¹ "Falstaff,"² a pair of Dutch peasants,³ the "Sweep-boy"⁴ (after a model by Paul Louis Cyfflé, who worked for the Lunéville factory in France), the "Roman Charity,"⁵ "Diana,"⁶ the figure of a girl (sometimes called Iphigenia) adapted from a model entitled "The Quail's Nest" by Cyfflé,⁷ and a plaque of the Judgment of Paris modelled by Voyez.⁸

Technically, these examples of Staffordshire earthenware are among the highest achievements of the Staffordshire potters in the decorative use of coloured glazes, and from that point of view alone they are a welcome addition to the Museum collections.

SOME UNCOMMON SPECIMENS OF GERMAN PORCELAIN.
The productions of the seven or eight major factories making porcelain in Germany in the 18th century are a relatively simple study, facilitated

¹Figured by Frank Falkner, *The Wood Family of Burslem*, London, 1912, Plate VIII.

²*Ibid.*, Plate 9.

³Figured in colour by Herbert Read, *Staffordshire Pottery Figures*, London, 1929, Plate 5.

⁴*Ibid.*, Plate 33.

⁵Falkner, *op. cit.*, Plate IX.

⁶*Ibid.*, Plate X.

⁷Figured in the *Burlington Magazine*, Vol. LI (1927), p. 227.

⁸See Falkner, *op. cit.* p. 18, where a signed example of this piece is referred to.

by very full records and by the regular use of marks, and German porcelain in general presents few of the problems which confront the student of the contemporary English wares. But apart from the familiar porcelain from the great factories there appear from time to time a not inconsiderable number of unmarked or unusual pieces which, while obviously of German origin, cannot be definitely assigned to any factory. They chiefly consist on the one hand of the work of the *Hausmaler*, who decorated in their private workshops white porcelain obtained from Meissen, Vienna and elsewhere, and on the other of the unidentified productions of a number of obscure minor factories recorded to have made porcelain, in some cases for considerable periods. There is, for example, literary evidence of several apparently successful attempts at porcelain-manufacture at Bayreuth, but practically no actual specimens that can be positively ascribed to them. The famous Viennese "arcanist," J. J. Ringler, again, is recorded to have worked at Utzmemmingen in Württemberg, and possibly also at Künersberg in Bavaria, in addition to helping to start the Höchst, Strasburg, Nymphenburg, and Ludwigsburg factories, and it seems likely that some still unrecognised porcelain was made at those places. There was also a little-known factory at Würzburg, to which a rare mark of a bishop's mitre has been doubtfully ascribed. The porcelain recently identified by Dr. Kurt Röder¹ as early Kelsterbach (Hesse-Darmstadt) bears no factory-mark, and this is also the case with much of that from the minor factories at Cassel, Ottweiler (Nassau-Saarbrücken), and Gutenbrunn (Pfalz-Zweibrücken). The Museum has for some years possessed examples from the two last-named, and the purchase during 1930 of a rare figure in white porcelain of a negro holding up a basket, marked "H C" (for Hessen-Cassel), has helped to fill a gap in the collection. Though technically imperfect and smoke-stained it is an attractive specimen. Another figure-model bought during the year is a charming group, emblematical of Charity, representing a woman nursing a child, with two others on either side, on a high rococo base garlanded with flowers (Plate XV). It is one of a series of the Cardinal Virtues, of uncertain origin but sometimes thought to be Kelsterbach productions.² It bears also some

¹Schlossmuseum Darmstadt, *Kelsterbacher Porzellan: 1761-1768* (Catalogue of an Exhibition), Darmstadt, 1930.

²A group from the same series emblematical of Faith, in the Hessisches Landesmuseum, Darmstadt, was included in the Darmstadt Exhibition in 1930, No. 28: compare the catalogue cited above.



(a)
PORCELAIN GROUP. GERMAN (FACTORY UNCERTAIN);
18TH CENTURY.



(b)
PORCELAIN BOWL. PAINTED BY J. F. METZSCH. GERMAN (BAYREUTH);
DATED 1744.



(a)



(b)

GLASS-PAINTINGS FROM STRASSENGEL, STYRIA, AUSTRIAN; 14TH CENTURY.

BOUGHT WITH THE HELP OF THE NATIONAL ART-COLLECTIONS FUND.

resemblance to the figures made at the little-studied factory of the Margraves of Brandenburg at Ansbach, removed to Bruckberg in 1762; these, too, are sometimes unmarked and problematical. But by far the most important piece of German porcelain acquired during the year, interesting alike in material and decoration, is the beautiful

bowl figured in Plate XV. This was painted at Bayreuth by Johann Friedrich Metzsch, who apparently conducted a decorating-workshop where much Meissen and other porcelain was painted in late baroque style in the period from about 1740 to 1750. Above the inscription "*Bayreuth 1744*," seen in the Plate, are unmistakable traces of the gilt



Fig. 11.

initials "F M." Only three other specimens are known bearing the signature or initials of this painter;¹ one of these is a cup, signed "*Metzsch 1748 Bayr*," in the Franks Collection at the British Museum, which is painted in a style precisely similar to that of the newly acquired bowl, with figures in a landscape. The rich colour, with clear, luminous emerald greens and full-toned red, is as remarkable as the free but sensitive miniature painting. The porcelain bowl itself cannot be ascribed with certainty to any factory. It is of peculiar form, with high foot-ring, unlike the usual Meissen and Vienna types, and though

¹G. E. Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler* (Leipzig, 1925), II, p. 253.

thinly potted and technically of good quality may be tentatively ascribed to the local porcelain manufacture at Bayreuth itself. It is on general grounds not improbable that such wares would have been decorated by Metzsch.¹

Several other interesting *incunabula* of European porcelain were bought during the year, including a charming Meissen tea-pot of the Böttger period, dating from about 1715, painted in iron-red and slight touches of yellow with simple but attractive landscapes, and a rare and beautiful example of the early Venice porcelain from the factory of the brothers Vezzi (Fig. 11), with figure-painting in colours. A Meissen saucer also bought is painted with a battle-scene in red, probably adapted from an engraving by G. C. Bodenehr after G. S. Rugendas; this type of decoration is often regarded as *Hausmalerei*, but is more probably Meissen factory-work of about 1725.²

AUSTRIAN GLASS-PAINTINGS OF THE XIVTH CENTURY.

Glass-painting of the Middle Gothic period in the region of the Hapsburg dominions and of the German schools deriving therefrom shows certain characteristics in definite contrast with those of contemporary work in France and England. The differences are seen both in the colours of the glass employed and in the design, notably in the penetration of Italian influences in the architectural framework in which figures and figure-subjects are set. The Austrian glass-painters were in advance of their fellows in the West in attempting a realistic rendering of perspective. This phase in the development of the art is now for the first time illustrated in the Museum in two panels (Plate XVI) which were bought with the help of a substantial contribution from the National Art-Collections Fund. They belong to a series with subjects from the life of the Virgin, and were part of the north window of the choir of the pilgrimage church of St. Mary, Strassengel, near Graz, in Styria. In 1858, when they were described in a report of the Austro-Hungarian Central-Commission

¹Compare W. King, "Bayreuth Porcelain," in *Pantheon*, III, 1928, p. 339.

²Saucers apparently from the same service in German collections are cited and illustrated by Pazaurek, *op. cit.*, I, p. 221.

zur Erforschung und Erhaltung der Baudenkmale,¹ they were still *in situ*; they seem to have been removed when the windows were restored in 1885. The subjects of the panels now at South Kensington are the Annunciation to St. Anne and the Presentation of the Virgin in the Temple. Other panels of the series are in the Kunstgewerbemuseum at Vienna and the Joanneum, Graz. We see in these paintings the early Gothic mode in its German variety still in full vigour of design and composition. The church at Strassengel was consecrated in 1353, seven years after its foundation stone was laid, and to this period the window from which the panels came has been attributed. There are close stylistic correspondences with the windows of the choir of St. Stephen's, Vienna, dating from about 1340-50, which have been associated with the so-called Master of Hohenfurth.

The Strassengel panels may thus be accepted as exemplifying the school of glass-painting connected with the Austrian Ducal Court. The advanced character of their design and the mastery of technique show clearly that they are beyond the attainment of a small provincial workshop.

GRISAILLE GLASS-PAINTINGS OF THE XVTH AND XVITH CENTURIES. The Museum has acquired during the year a good deal of material bearing upon the development of *grisaille* painting in the late Gothic and early Renaissance periods. The filling of windows with glass painted with patterns entirely or mainly in black on white glass began as part of the Cistercian reaction towards greater austerity in art as early as the 13th century, and throughout the Gothic period what is known as *grisaille* glass was largely employed for patterns as distinct from figure-subjects, especially where cost was a consideration. In the 15th century an extension of this technique took place in its use for small figures, or for panels or roundels with pictorial subjects intended to be inserted amongst plain quarries or (especially in Germany and Switzerland) bull's-eye circles. Small panels of this kind were adopted not only in churches but also in the windows of dwellings and other secular buildings. In England such

¹*Mittheilungen der k. k. Central-Commission*, Vienna, 1858, pp. 156, 157. The panels are also described (inexactly) and illustrated in F. Kieslinger, *Gotische Glasmalerei in Oesterreich bis 1450*, 1929, p. 72, Plate 36; they are the subject of an article with colour-plate ("Austrian Stained Glass at South Kensington") in the *Burlington Magazine*, Vol. LVI, June, 1930.

grisaille work is not very common. Notable examples of the secular class are the roundels already in the Museum, six from a set of twelve illustrating the Labours of the Months. To these has now been added another with a sacred subject (Plate XVII), the three Marys and St. John mourning over the dead body of Christ. The painting is carried out in black with the addition, usual in later *grisaille* glass, of silver-yellow stain. The medallion dates from the latter half of the 15th century, and shows some resemblance to the contemporary Flemish work of the same kind, but certain features in it point clearly to an English origin. There is, firstly, the pattern of large rosettes with which the robes of the Virgin and St. John are flowered; this is a motive extremely common in late Gothic glass in all parts of England, but hitherto unrecorded in Continental glass-painting. Again, the curious formal treatment of the blood welling from the wound in the side of the dead Christ may be compared with that on a shield of the Franciscan Order, with the Five Wounds, to be seen amongst the fragments of 15th-century glass filling two of the apse windows of St. Michael's, the Cathedral Church of Coventry. Lastly, there is an almost exaggerated air of pathos about the whole composition in marked contrast with the serene detachment which permeates even the most tragic subjects of sacred history as rendered in Flemish art. The medallion is of exceptional interest as one of the most highly-finished of English glass-paintings on a small scale.

With this roundel may be associated, as examples of English *grisaille* work, a set of seven small rectangular panes (Fig. 7) with figures of Christ, St. James the Greater, St. James the Less, St. John the Baptist, St. George, a sainted bishop and a virgin martyr, and a quarry with a figure of St. Katherine. The seven panes have evidently formed part of the border of a large window, and may be attributed from their strong drawing against a black background through which small spirals have been scratched to the early part of the 15th century;¹ they correspond exactly in size and manner to a pane with an angel playing a portable organ which was included in the bequest of stained glass received from Mr. Henry Vaughan in 1900, and it seems possible that this pane also formed part of the same window. The quarry with St. Catherine, which was bought with two others painted with the

¹It is interesting to compare them in this respect with the panel acquired by the Department of Circulation, and discussed on p. 82.



ROUNDEL, PAINTED GLASS, THE THREE MARYS AND ST. JOHN MOURNING
OVER THE DEAD CHRIST. ENGLISH; 15TH CENTURY.



(a)



(b)

TWO ROUNDELS OF PAINTED GLASS. FLEMISH; 16TH
CENTURY.

PURCHASED OUT OF THE FUNDS OF THE MURRAY BEQUEST.

monograms of Christ and the Virgin respectively, is much later in date. The saint, who stands with the Emperor Maximian prostrate at her feet, shows German influences in her dress; the quarry, which dates from about 1530, may therefore well be the work of one of the many German and Netherlandish glass-painters who made their way to England, largely as Protestant refugees, and enjoyed the favour of Henry VIII and his court, to the great annoyance of English-born craftsmen.

The English paintings of this class hardly equal in technical accomplishment the finest Flemish paintings, such, for instance, as two roundels also acquired by purchase during the year (out of the funds of the Murray Bequest). They are as usual painted in grey and silver-yellow, one representing a naked female saint in a den of dragons (Plate XVIII A), the other illustrating an incident probably from the story of St. George (Plate XVIII B). When St. George had disposed of the dragon, the Golden Legend relates:

Then were there well fifteen thousand men baptized, without women and children, and the King did so make a church there of Our Lady and of S. George, in which yet souldeth a fountain of living water, which healeth sick people that drink thereof. After this the king offered to S. George as much money as there might be numbered, but he refused all and commanded that it should be given to poor people for God's sake; and enjoined the king four things, that is, that he should have charge of the churches, and that he should honour the priests and hear their service diligently, and that he should have pity on the poor people, and after, kissed the King and departed.

St. George is seen taking farewell of the king; it is, however, difficult to explain the pillar of fire which is painted in the far distance, unless it is the fire that descended from heaven to burn up Dacian—a later incident in the legend of the saint.

Both roundels may be ascribed to the Antwerp School, and were painted (the first probably from a design by Aerdt Ortkens) about 1520-1530.

AN ENGLISH PAINTING UNDER GLASS. An armorial plaque belonging to Sir William Lawrence, Bart., and on loan to the Victoria and Albert Museum, has long been a solitary reminder of the existence in England in the 16th century of at least one craftsman who practised the art known (from the name of an 18th-century practitioner in France named Glomy) as "*verre églomisé*"—that is to say, clear sheet

glass painted on the reverse in "cold" colours and gold or silver. Sir William Lawrence's panel¹ is painted with the arms of Cordell impaling Clopton, and is dated 1572. These are the arms of Sir William Cordell and his wife; he was Master of the Rolls in 1557, Speaker of the House of Commons in 1557-8. The Museum has now acquired by purchase a similar panel (Plate XIII) with the arms of Shuckburgh and Skeffington (I quarterly of six, 3 and 3: Shuckburgh, Napton, Sydenhall, Lunell, Carbonell and Dysart; impaling II, Skeffington), belonging to Anthony Shuckburgh, of Shuckburgh, Warwickshire, who married as his second wife Anne, daughter of William Skeffington, county Leicester.² Anthony Skeffington died in 1594 and is buried at Upper Shuckburgh, where there is an armorial glass window in the upper right-hand light of the north side of the chancel quartered and impaled in the same manner as the present panel.³ The new panel is obviously by the same hand as the Cordell panel, and we may assume that it was painted about the same date, say between 1570 and 1580.

¹Fully described and figured by H. Clifford Smith, F.S.A., in *Proc. Soc. of Antiquaries*, 2 S., XXVIII, 12.

²*Miscellanea genealogica et heraldica*, 2 S., III, 1890, p. 352.

³*Ibid.*, p. 210.

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVED DESIGNS BY JONAS SILBER. The Department last year acquired two engravings in the dotted manner which can, with a high degree of probability, be attributed to Jonas Silber, the Nuremberg goldsmith who received his master's certificate in 1572. This year the Museum has acquired further designs in the dotted manner by the Master I.S., who has now been identified with Jonas Silber. Nagler,¹ while coming to a totally different conclusion as to the identity of I.S., gave a valuable list of the series to which the new acquisitions belong. The most complete collections are in the Kupferstichkabinett in Berlin² and Vienna,³ but this Museum possesses, in addition to those recently acquired, ten plates of the series, bought in 1910 from the well-known Lanna Collection. These are particularly interesting as being printed on a paper (water-mark, Briquet, 15940) made at Schaffhausen in 1582—the date engraved on one of the prints. The three new acquisitions represent, respectively: The Sacrifice of Abraham (Nagler 1) (Plate XIX), Apollo and Daphne (Nagler 9), and Orpheus Charming the Beasts (Nagler 23).

Nagler identified the monogrammist I.S. with Johannes Stephanus the younger (*i.e.*, with Etienne de Laune), but this identification with Stephanus, as well as that with Jobst Stambein, has been demolished by August Winkler.⁴ Winkler did not attempt an identification of his own, but contented himself with the remark that I.S. was almost certainly a Nuremberg artist, probably a goldsmith as well as an engraver, and that he worked from 1581 until 1590. There is in existence an engraving showing Orpheus in a landscape (Kupferstichkabinett, Berlin) which bears the latter date. The matter rested there

¹*Die Monogrammisten*, IV, No. 405.

²*Katalog der Ornamentstichsammlung des Kunstgewerbemuseums*, Berlin, 1894, No. 617.

³*Illust. Katalog der Ornamentstichsammlung des k.k. Oesterr. Museums*, Vienna, 1871, p. 54.

⁴*Die Gefäss- und Punzenstecher der deutschen Hochrenaissance*, von August Winkler, *Jahrbuch der kgl. preussischen Kunstsammlungen*, XIII (1892), p. 93.

for more than twenty years until the problem was taken up by Dr. Edmund Wilhelm Braun, of Troppau, now Director of the Kaiser Franz Josef Museum in that city. In a valuable article largely devoted to the work of Paul Flind (or Flindt)¹ he stated his emphatic conclusion that I.S. was none other than the Nuremberg goldsmith Jonas Silber who, in 1575, signed with his full name a plaquette representing Apollo and the Nine Muses. He pointed out, for the first time, the close similarity between the monogram of the goldsmith I.S. to be found on certain plaquettes very close in style to that of the Apollo,² and the monogram of the engraver in the dotted manner whom previous writers had identified with Stephanus.

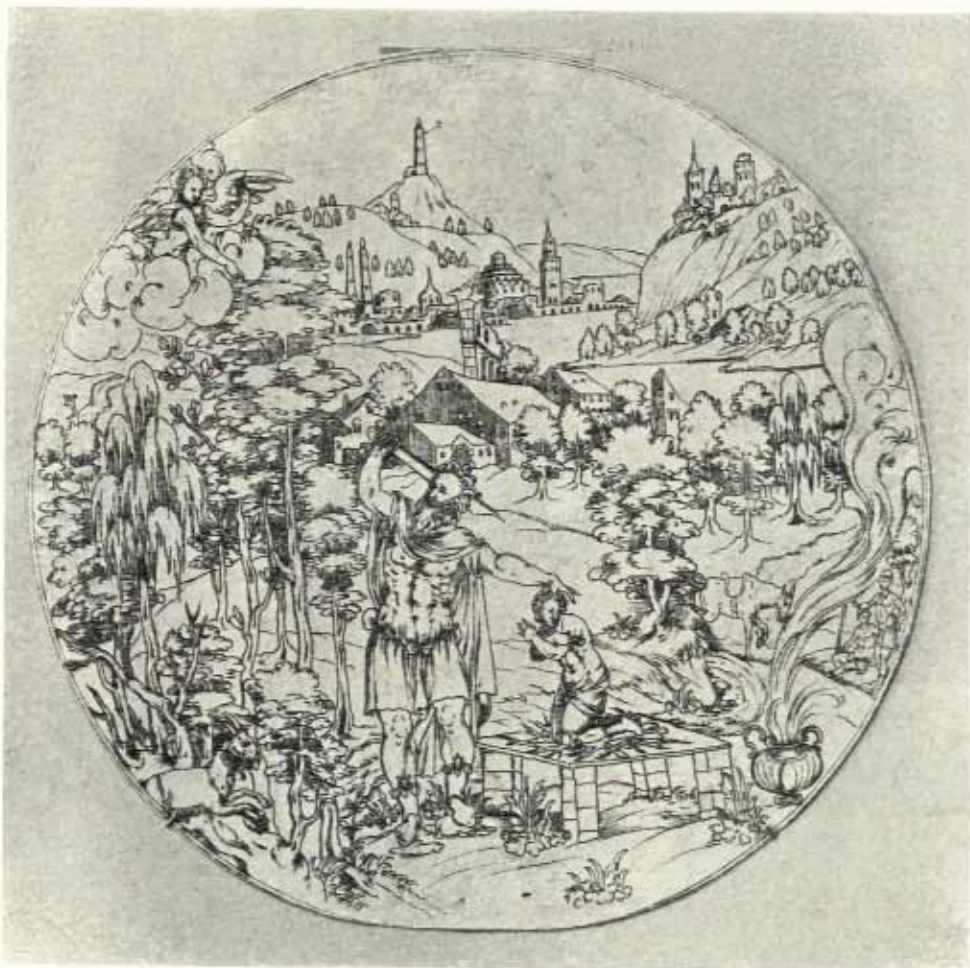
Dr. Braun returned to the charge in the series of studies which he produced of objects in Austrian private collections, in particular that of Alfred Walcher, Ritter von Moltheim.³ With the larger subject of German goldsmiths' work and *Kleinplastik* we are not here concerned, but Dr. Braun elaborates his conclusions regarding Jonas Silber in such a way as to throw considerable light on some of the problems of Engraved Ornament. He begins by selecting from contemporary circular engravings in the dotted manner those containing figures, and from these chooses two—The Triumph of Silenus (Nagler 11), and The Meeting of Cephalus and Procris (Nagler 24), sometimes described, erroneously, as Diana and Endymion⁴—in order to subject them to comparison on stylistic grounds with the Silber touchstone, namely, the signed plaquette of Apollo and the Muses, which is in the Historisches Museum at Basel. The handling of the foreground—in particular the treatment of the reeds—is curiously similar, in spite of the difference of medium. The animals—the peeping rabbits, the ducks and the stork swallowing a worm—are designed with characteristic felicity; and yet more typical are the trees with their delicate branches and drooping foliage, and the fragments of classical ruins studded with tufts of grass. The treatment of the clouds, in which an amorino sits, in the print of Cephalus and Procris, is very similar to

¹Plaketten von Paul Flind, von E. W. Braun. *Archiv für Medaillen- und Plaketten-Kunde*, Heft 1, 1913/14, p. 21.

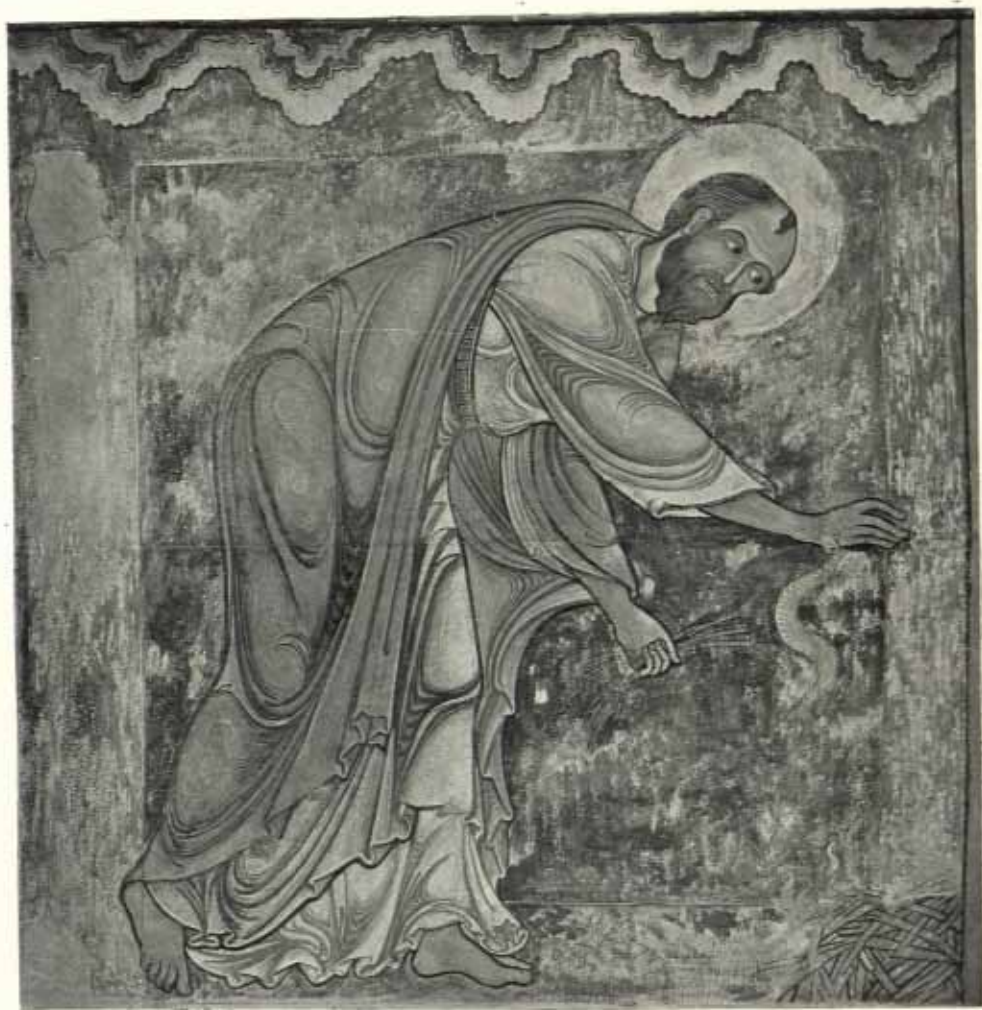
²*Der Goldschmiede Merkzeichen*, von Dr. Marc Rosenberg, 1890, Nos. 1,243, 1,244.

³*Österreichische Privatsammlungen*, II. *Die deutschen Renaissance Plaketten der Sammlung Alfred Walcher Ritter von Moltheim in Wien*, 1918.

⁴It is interesting to note that the two figures in this engraving are taken from the corresponding plate among the illustrations of Ovid by Virgil Solis (Posthuis, p. 89), itself copied from the edition of Ovid published at Lyons in 1559.



DESIGN FOR A DISH. BY JONAS SILBER.



COPY OF 12TH CENTURY WALL PAINTING IN ST. ANSELM'S CHAPEL,
CANTERBURY CATHEDRAL. BY E. W. TRISTRAM.

that in the plaquette of Apollo, and still more similar to the handling of the same motif in a plaquette of The Judgment of Paris, attributed by Dr. Braun to Jonas Silber, and now in the Landesgewerbemuseum, Stuttgart. But what is most convincing of all is the appearance, in both the Apollo plaquette and the Cephalus print, of the same curious Venetian gondola. The points raised by Dr. Braun can be well illustrated from the dotted prints already in the Museum, and it is to be hoped that the series will one day be completed by purchase of single prints as occasion arises.

DRAWINGS OF STAINED GLASS. The collection of drawings of stained glass has received during the year many additions of importance, chief among which is a gift by Major A. W. Grimké-Drayton of more than thirty drawings, by the late Mr. T. D. Grimké-Drayton, of the great east window of Gloucester Cathedral.¹ This window, which is even larger than the east window of York Minster, represents the Coronation of the Virgin, attended by saints and angels, and by founders and representatives of the Abbey of Gloucester. The figures are arranged in pairs, the fields of the lights being counterchanged in ruby and blue, and the base of the window contains a series of heraldic shields. The interest of this window lies in the fact that the stone work is pure Perpendicular, while the glass is Decorated in feeling, although the lavish use of white glass and the counterchanged backgrounds are signs of a late date. At first glance the window would seem to be as late as 1370, but consideration of the heraldry makes a much earlier date inevitable. The shields of arms appear to belong to those of the commanders in the Crécy and Calais campaigns of 1346-7, who came from Gloucestershire, and the generally accepted view is that the glass was in place by 1349,² although an alternative possibility is that the window was ordered in 1348, but not completed for many years. The window has fortunately suffered very little from the passage of time, and though it was re-leaded in 1860, it has not been "restored" at all.

Fairford Church, Gloucestershire, is from the point of view of stained glass one of the most interesting churches in England, for it still contains almost complete its original complement of glass, thus

¹Grimké-Drayton, T. D., *Transactions of the Bristol and Gloucester Archaeological Society*, XXXVIII.

²Winston, Charles, *Memoirs on Glass-Painting*, 1865, p. 305.

illustrating the way in which a scheme was worked out through all the windows of a church. The twenty-eight windows of Fairford present a complete History of the Redemption, beginning with the Fall and ending with the Doom. The glass belongs to the late 15th century, and shows marked traces of German or Flemish influence. It is generally agreed that it was made in England under an English contract, but that both Germans and Flemings were employed in its execution.¹ The resemblances between the Fairford glass and the Westminster glass are very striking, and most authorities agree in assigning the Fairford glass to the Westminster school, and possibly to the hand of Barnard Flower.² The Museum already possessed a series of full-sized tracings of the windows, made by the Rev. J. G. Joyce for the illustrations to his book on Fairford Church, but these were in many respects incomplete, and this year seven drawings by Miss Emma Knight have been acquired, representing complete windows, and filling gaps in the existing collection of drawings of Fairford glass.

Surrey is not remarkable among English counties for its wealth of stained glass, but nevertheless a fair amount remains, though for the most part in a very fragmentary condition. The late Dr. A. V. Peatling, in preparation for a proposed book dealing with the ancient glass of Surrey, made drawings of the remains of glass in many churches in that county, and this collection has been presented by his widow to the Museum. Many churches are represented, particularly Ockham and Shere, and the drawings, nearly two hundred in number, comprise quarries, tracery lights, shields of arms, and panels with figures, and range in date from the 13th to the 17th centuries.

Eighteen sheets of drawings of stained glass, by Mr. F. S. Eden, have been purchased. They are mostly of windows in Essex churches, but include a large figure panel in the Forest School, Walthamstow, originally in Howden Church, Yorkshire.

COPIES OF WALL-PAINTINGS. Nearly three hundred copies and sketches of wall-paintings by Professor E. W. Tristram have been acquired during the year. It is only within comparatively recent years that any interest has been taken in this important branch of mediæval art, and the neglect of centuries has left us only scanty

¹Joyce, Rev. J. G., *The Fairford Windows*, 1872.

²Read, H., *English Stained Glass*, 1926, pp. 234-236.

remains of the thousands of magnificent paintings which once adorned our churches. Even these survivors are in constant danger, for when a wall-painting has been carefully uncovered, there is still the difficulty of adequate means of preservation. In these circumstances, it is of the greatest importance for the study of early English art that a permanent record of the disappearing paintings should be made by means of photographs and, more particularly, by reproductions in colour. For some years the Museum has been collecting Professor Tristram's copies, and among those added this year are many made from paintings of very great importance.

Thirty of the copies are of paintings in Canterbury Cathedral. Canterbury, which contains the bulk of English stained glass of the twelfth century, is peculiarly rich in wall-paintings of that date. Canterbury was more closely connected with the Continent than any other English monastic centre, and the style of these paintings is consequently not typically English, but Byzantine in feeling and closely allied to the Romanesque painting on the Continent, although it has definite affinities with 11th and 12th century English miniatures and carvings. The paintings in the apse of St. Gabriel's Chapel are the earliest extant English work, and were probably part of the reconstruction scheme of Conrad, who completed the choir in 1130. At a subsequent date the apse was sealed off from the nave, and this accounts for the preservation of the paintings. There is nothing primitive about either the execution or the design of this work, which is evidently the finished product of a long tradition. Another magnificent 12th-century painting in Canterbury has been preserved in St. Anselm's Chapel by the fortunate fact that, in the 13th century, a buttress was built across it (Plate XX). It represents St. Paul at Melita, shaking the viper from his hand, and is more advanced in style than the paintings in St. Gabriel's Chapel. It is more similar to German-Romanesque painting than to the 12th-century school of Central France. There is evidence that this painting was executed between 1160 and 1175.

The late 15th-century painting at Canterbury of the life of St. Eustace is of great interest owing to the unusual treatment of the story. Although the representation of single incidents in the life of St. Eustace is fairly frequent, it is exceptional to find the whole legend told in episodes. This occurs also in one of the windows of Chartres Cathedral.

Winchester was, until the middle of the 13th century, the most important centre in England of artistic culture, and retains a great number of wall-paintings, of which the most important are those in the Chapel of the Holy Sepulchre in Winchester Cathedral. Forty-nine copies of wall-paintings in the Cathedral were acquired. These paintings, which are overlaid on a 12th-century scheme of decoration, are among the finest early 13th-century paintings in Europe, and show the first stages of the transition from the aloof, monastic art of the 12th century to the more human, more topical art of the 13th. It is probable that they were executed about 1227 in order to stimulate interest in the object of the Crusades, at the wish of Bishop Peter of Winchester. The paintings on the vaulting of the Chapel of the Guardian Angels illustrate a slightly later development of Winchester work, with medallions containing demi-figures of angels, surrounded by an elaborate foliated scroll pattern.

The ornamental painting which in the 13th century became so popular as decoration for piers, ribs and soffits of arches, is illustrated in the drawings of ornament from the north transept of the Cathedral.

Other copies that may be mentioned are those of the early 14th-century paintings in Chalfont St. Giles; of the Crucifixion in the Priory of Horsham St. Faith; and of the Last Judgment in the Chapel of the Trinity, Stratford-on-Avon.

COPIES OF WALL-PAINTINGS IN A TOMB NEAR KERTCH. Panticapaeum, on the Cimmerian Bosphorus, the modern town of Kertch, was one of the most important of the ancient Milesian colonies on the Black Sea, and for several centuries was the centre of the Euxine trade in corn and fish. Despite the pressure of the neighbouring tribes of Scythians, Sarmatians and Iranians, who inhabited the steppes of South Russia, it maintained itself as an outpost of Greek civilisation from the seventh century B.C. to the third century A.D., when the tottering Roman Empire finally withdrew its garrisons from the Greek cities of Russia. Panticapaeum was an artistic as well as a commercial centre, importing the painted pottery, the engraved gems, the glass and the textiles of the Aegean world, and although the local craftsmen were not of the first rank, they kept alive the artistic traditions of Greece for more than a thousand years.

Among the many decorated vaults which have been found at

Kertch are several painted tombs dating from the end of the first or the beginning of the second century A.D. Artistically they are not of much importance, but their historical interest is great, since they illustrate the Eastern development of mural decoration. The most ancient and almost universal method of wall-painting was structural, following the construction lines of a rather primitive wall, and dividing the wall space into four parts, the base, the dado, the upper portion and the cornice. The upper part of the wall was the natural place for paintings. In the later Hellenistic period the walls were often covered with thin slabs of different coloured marbles—the so-called Pompeian I style¹—which still aimed at emphasising the structural character of the decoration, and this style, too, was universal in the Hellenistic world. But then, while the west developed the later Pompeian manners, the east broke off into two styles of its own,² the floral and the incrustated. The floral style is very old and derives ultimately from the carpet-hung walls of the tents of the nomadic tribes. In the form in which it appears in South Russia, the structural framework is maintained, but every part of the wall is decorated with branches, flowers and garlands strewn haphazardly, and interspersed with figure subjects. The earliest example of this style is the tomb at Kertch discovered in 1895,³ five drawings of which, by Pavel Ivanovich Yukin, have been obtained by the Museum this year. On either side of the door of the vault are the figures of Hermes and Calypso, the θεοὶ ψυχοπόμποι; on the ceiling is the head of Demeter, and in a lunette is the rape of Persephone, a subject which occurs also in the tomb of Alcimus the son of Hegesippus,⁴ found in 1867. In both paintings the treatment of the chariot and the horses is identical with that found on the early Attic black-figured vases.

Pavel Ivanovich Yukin, an hereditary icon-painter from Mstera (Vladimir), employed in restoring and cleaning icons and frescoes by the Central State Workshops at Moscow, presented also an icon-painter's pattern-book. Icon painting was—and is—an hereditary craft in Russia, and the implements of the trade are handed down

¹A Mau, *Geschichte der decorativen Wandmalerei in Pompeii*, 1882.

²M. I. Rostovtzeff, *Ancient Decorative Wall-Painting*, in the *Journal of Hellenic Studies*, XXXIX, 1919.

³M. I. Rostovtzeff, *Ancient Decorative Painting in the South of Russia*, 1914 (Russian text), Plates LVI-LIX.

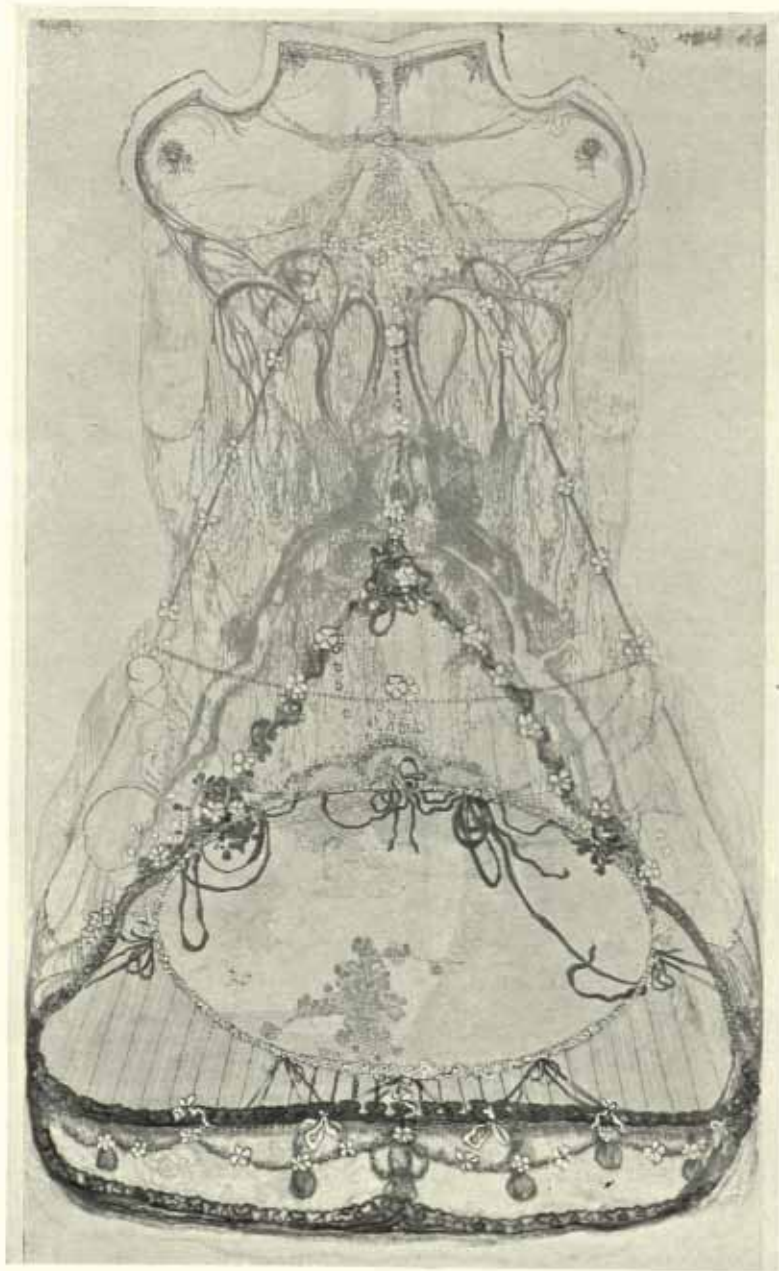
⁴E. H. Minns, *Scythians and Greeks*, 1913, p. 310.

from father to son. This book dates from the early 19th century, and contains designs for the embroidery on vestments.

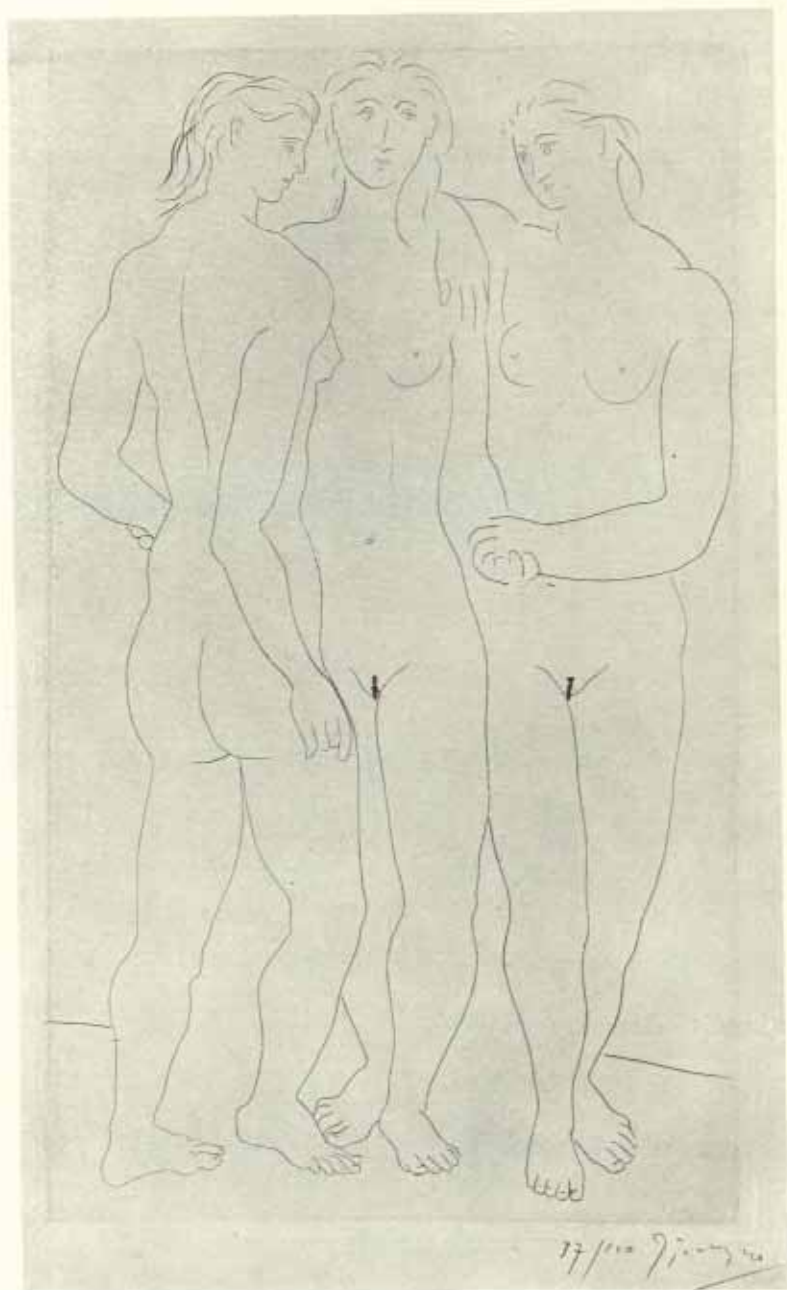
INTERIOR DECORATION. The Swedish Society (Berserks and Vikings) of London gave an interesting series of drawings by Einar Forseth, including his remarkable designs for the mosaic decoration of the interior of the Town Hall at Stockholm, which makes such an overwhelming impression on the visitor. The gift also included sketches for the decoration of the Högalid Church at Stockholm.

In the fields of domestic decoration mention should be made of a gift by Mrs. Tremayne of old wall-papers from Vaison, France. These, when they arrived at the Museum, were in a solid mass just as they had been taken from the wall, but careful separation revealed, underneath, a paper of 1830, a classical panel of about 1800, and under that again a characteristic paper of 1770, the house evidently having been refurnished at intervals of a generation. Mrs. Tremayne gave twelve other portions of wall-paper from the same house; Miss A. E. Kennedy gave a very beautiful Chinese wall-paper of the 18th century; and another fine example of Chinese paper from Ditton Park, Slough, came as a gift from Sir Leopold Savile, K.C.B., M.I.C.E.

A DRESS-DESIGN BY CHARLES CONDER. Nothing is more typical of the last decade of the 19th century than its sudden admiration for the 18th. Romanticism had come full circle and had at length arrived at that very point from which the earlier Romantics had, in disgust, set out. Yet the 18th century, as seen through the eyes of the decadents, bore almost as little relationship to the Age of Voltaire as Horace Walpole's Gothic bore to the Age of Aquinas. Conder was essentially a man of the 'nineties. Although born in London (in 1868), he had spent the greater part of his childhood in India and Australia, and it was not until 1890 that he arrived back in Europe and settled for a while in Paris. Here he read Verlaine, admired Toulouse-Lautrec, and soon abandoned his earlier style of oil landscape for those delicate paintings on silk for which he is chiefly remembered. The Department possesses nearly half-a-dozen of such paintings, most of them very small, and this year acquired an interesting and unusual example of Conder's art: a large, curiously-shaped panel of silk forming the train of an evening dress, and cut in such a way as to hang from the wearer's shoulders and trail upon the ground behind



DESIGN FOR THE TRAIN OF A DRESS. BY CHARLES CONDER.



THE THREE GRACES. BY PABLO PICASSO.

(Plate XXI). The decoration is very similar to that employed by Conder in his fan-designs: a system of oval or circular panels connected by garlands of flowers, ribbons, and bead-like dots. The effect is one of singular charm, particularly in its refinement of colour, for dependent as Conder was upon his vision of another epoch, he did succeed in creating a style which is peculiarly his own, and of that style this new acquisition is a particularly illuminating example.

EMBROIDERY PATTERNS, ETC. A valuable addition was made during the year to the collection of designs for textile fabrics in the Department of Engraving, Illustration and Design by the acquisition of a series of patterns for the embroidery of 18th-century coats and waistcoats. These form an instructive commentary upon the embroidered coats in the costume gallery of the Department of Textiles. In interesting contrast to such 18th-century embroidery is a design for the decoration of a robe, c. 1814, and a series of cross-stitch designs from a pattern-book of 1800. The newly acquired collection also includes a reconstruction of a design for 15th-century Italian embroidery, a fashion plate of 1872 showing a polonaise, and a portfolio containing twenty-six sheets of reproductions and pencil drawings of lace patterns, likely to be of considerable use to the student of the development of textile design.

ETCHINGS BY PABLO PICASSO. Picasso has created so many styles, only to abandon them as soon as his disciples began to imitate them, has, in short, been so potent—if erratic—an influence on modern art development, that almost any work from his hand has an historical importance even apart from its æsthetic merits. His etched work has only recently begun to receive the attention due to it, and the purchase, this year, of three of his most interesting etchings is a welcome addition to the collection of modern work available for students.

Etching in England is remarkable for its complete command of technical means, its full exploitation of the possibilities of graduated biting and careful printing. French etching, on the other hand, is apt to despise technique, but to possess, as compensatory advantage, the originality of outlook and the freshness of approach of those who regard etching as the relaxation of a painter rather than as a craft to be pursued for its own ends. Some of Picasso's etchings date from the

period when he was inspired by the Italian comedy and was producing his paintings of haggard harlequins and emaciated pierrots. A print from this period—"La Toilette d'Arlequin"—is among those recently acquired. Others are the large and, for Picasso, elaborate etching known variously as "Frugal Repas" and as "L'Aveugle," and one of his nude studies, "Les Trois Graces," remarkable for the utter simplicity of its handling and the learned sensitiveness of its line (Plate XXII).

A BOOK OF DRAWINGS OF MINIATURES. Studies for miniature portraits are always of particular interest, both as showing how the artist set about his work, and also in many cases aiding in the identification of a sitter. To the books of studies by Shelley and Hayter already in the Museum collections, there has been added this year a scrap-book filled with over two hundred drawings by George Raphael Ward. He was a son and pupil of James Ward, R.A., and was born in 1798. The drawings in this book bear dates ranging from 1821 to 1854, and most of them are inscribed with the name of the sitter, the name of the person to whose commission the miniature was to be painted, the serial number of the miniature, and the dates on which it was begun and finished. The drawings are minutely and carefully executed, and occasionally there is a real flash of appreciation of character. On the whole the best of the drawings are the copies after paintings by Sir Thomas Lawrence, whose portraits Ward very frequently reproduced in miniature. There are also copies, probably studies for miniatures, after Pickersgill, Jackson, Hodges, Harlow, Clint, Hüet Villiers and Van Dyck.

ALFRED THOMAS WEST BEQUEST. The late Mr. A. T. West bequeathed to the Museum—in addition to several pieces of silver—a valuable collection of late 18th-century colour prints, especially desirable in view of the poverty of the Department in engraving of this class. The majority of the prints left by Mr. West are engraved after the designs of the interesting and little known artist Adam Buck. He was born at Cork in 1759, and went to London in 1795. He exhibited portraits in oil and crayon, as well as miniatures, at the Royal Academy between 1795 and 1833. His best-known work, "Paintings on Greek Vases," was published in 1811, and contains 100 plates drawn and engraved by himself. The greater part of his

time, however, was occupied in painting miniatures, in teaching portraiture, and in drawing fancy figure subjects which were much in demand by the stipple engravers of the end of the 18th and the beginning of the 19th century. "His small full-length portraits," remarks Strickland,¹ "were done either in water-colour or in wax crayons slightly tinted . . . They are generally in profile, and although often awkwardly posed and drawn, are not without a certain charm; and his figure subjects reproduced in stipple have a quaintness and a decorative quality which renders them popular." Buck died in Upper Seymour Street, London, in 1833. The Department of Paintings owns several miniature portraits by Buck, including one of himself painted in 1804, and has acquired this year the original drawing for one of the stipple engravings (p. 42).

The West Bequest included also a number of engravings (in coloured stipple or mezzotint) by Bartolozzi, W. Ward, Sherwin, Dawe, Gauguin, etc., which will be welcome additions to the Museum collections.

Walter G. Strickland, *A Dictionary of Irish Artists*, 1913.





Fig. 12.

DEPARTMENT OF PAINTINGS

WATER-COLOUR DRAWINGS. During 1930 the Department of Paintings acquired forty water-colour drawings by British artists and three by foreigners. Many of the British drawings are by artists already represented in the Museum collections, but the recent acquisitions illustrate new aspects or phases of their work. This is notably the case with respect to a drawing by Adam Buck, a Cork man who lived from 1759 to 1833 and lived, during the greater part of his career, in London. The Museum possessed three of Buck's miniatures, and numerous engravings after his designs, but none of his water-colour drawings; it has now acquired one of his small genre pieces daintily drawn in water-colour and pencil, which depicts a mother holding a book, with a child at her knee (Plate XXIII). This drawing was engraved in 1808 with the legend:

*Mamma, don't make me beg in vain;
Pray read that Pretty Book again.*

The engravings from sentimental and pretty drawings of this kind by Buck were popular in their day, particularly when printed in colour, and are still sought after by collectors. The association of mother and child has for centuries been a favourite *motif* in art, and although modern artists, even if they treat the theme at all, usually eschew any suggestion of sentimentality and domesticity in connection with it, the majority of people are still moved by a subject of this kind when it is presented with frankly emotional intention as in the case of Buck's attractive little drawing.

AN ELEGANT ESTABLISHMENT FOR YOUNG LADIES. Another figure subject of the same period, but of a very different character, is a large and important drawing of *An Elegant Establishment*

for *Young Ladies* (Plate XXIV), by Edward Francis Burney (b. 1760, d. 1848). He was a relation of Fanny Burney, and a friend of Reynolds, whose influence can be traced in some of his oil portraits. He is best remembered as a book-illustrator, and very few people who saw the above drawing, and another by the same hand, at Christie's last June were previously aware that Burney had produced works of this kind. Burney's book-illustrations had proved him to be a refined and accurate draughtsman; the *Elegant Establishment* shows that he could skilfully manage an elaborate composition of considerable dimensions (some 20 in. by 29 in.), containing upwards of forty figures. The treatment is naturalistic, but with a slight suggestion of caricature: the intention is satirical and humorous. The *Elegant Establishment for Young Ladies* is an educational and gymnastic one. The manageress sits at her bureau-safe in a small office, writing down the measurements of a new pupil. In the crowded main room instruction is being given in deportment, dancing, histrionics, shoemaking, music, painting, etc., while various physical exercises are being performed. In the background, one of the young ladies is being assisted into a chaise by a young man with whom she is about to set off for Gretna Green, but the boys who fill the windows of a neighbouring seminary are too much occupied with various pranks of their own to take any notice of the elopement. The drawing is full of humorous touches, such as the monkey caricature pinned on the dancing-master's back and the kitten peeping, beside the kit violin, out of his coat-tail pocket. The original, generously presented by Messrs. Thomas Agnew and Sons, will repay a close study.

WILLIAM MÜLLER. With the exception of a female figure study drawn in 1787 by Edward Edwards, A.R.A., which was given by Mrs. Clement Williams, the only other figure subject by a deceased artist which was acquired was *The Gallery of Francis I. at Fontainebleau*, by William James Müller (born 1812, died 1845), of Bristol. It is one of a series of drawings called *Sketches of the Age of Francis I. of France*; they were the result of a tour in France in 1840, and were published in 1841 in a volume of lithographs which was dedicated to Queen Adelaide. The drawing shows a number of figures in antique costume, grouped in the long gallery adorned with sculpture at Fontainebleau; among them is a man, presumably Benvenuto Cellini, who kneels before



MOUNTAINOUS LANDSCAPE: AFTERGLOW. WATER-COLOUR DRAWING.
By J. VARLEY.

country. It is painted in grey and yellowish tones, in a simple and direct method, with a good deal of Cotman's outlook, and by virtue of these qualities it exhales a certain restful charm.

JOHN VARLEY IN A NEW PHASE. John Varley (born 1778, died 1842), one of the most influential of all English water-colour painters, was already copiously represented in the Museum collection, but an additional example of his work, a sunset scene (Plate XXVI) was purchased because it differed from the other drawings belonging to the Museum, and seemed to show him expressing himself in a broader and more solemn style than usual. It belongs to Varley's early period, before the freshness of his inspiration had been dulled by the reiteration of those almost mechanical tricks in which he later displayed an almost fatal felicity. The drawing is a beautiful and impressive picture, and has been reproduced in colours as one of the Museum picture postcards.

WILLIAM PAYNE. Another popular teacher of the art of water-colour painting was William Payne (fl. 1776-1830), whose influence can often be traced in drawings of his period. By the gift of Mr. S. C. Turner, through the National Art-Collections Fund, the Museum received an excellent example of Payne's work—a hilly landscape by night, with figures beside a blazing fire.

TURNER OF OXFORD. Reference to William Turner (born 1789, died 1862) of Oxford was made in the *Review of the Principal Acquisitions during the Year 1929*, pp. 37, 38, apropos of a large, impressive drawing of Wychwood Forest, made in 1809. Since then another example of his work has been acquired, viz., a *View on the Conway near Llanrwst*, which was probably painted about 1817. It is a careful, highly finished work, but retains its spontaneity and shows extreme skill in the delicate handling of its receding planes.

ROWLANDSON, BOYS, LINNELL AND OTHERS. Sir Wyndham R. Dunstan, K.C.M.G., presented a small landscape by Thomas Rowlandson; Dr. John McGregor gave seven little landscapes by Francis Towne's pupil, John White Abbott (born 1763, died 1851), who was more particularly referred to in the *Review of the Principal Acquisitions during the Year 1923*, p. 38 (see also the volume for 1924,

Plate 18). Among the purchases were *A Fall on the Mawddach, near Dolgelley, 1801*, by John Pearson (born 1777, died 1813), who was probably a pupil of Francis Nicholson: it shows the latter's influence in the treatment of foliage, and is a remarkably successful representation of the effect of falling water; a freely painted landscape by Thomas Shotter Boys (born 1803, died 1874), showing a different phase of his work from the architectural subjects on which his fame rests; and two little landscapes by John Linnell (born 1792, died 1882), in one of which can be traced a technical similarity to J. F. Millet's water-colour work, while the other seems to have a faint spiritual affinity with some of Théodore Rousseau's landscapes.

James Duffield Harding (born 1797, died 1863) was a very accomplished draughtsman of landscape and especially of trees. He was a pupil of Samuel Prout and was influenced by the work of Turner; he himself taught Ruskin. With the exception of an early copy, the water-colours by Harding which had hitherto belonged to the Department of Paintings were examples of his small finished drawings, such as he made for engravings in the *Landscape Annual*. The Museum has now purchased a rather large *Rocky Woodland Stream*, painted about 1825, which illustrates a new phase of his work. It displays Harding's sureness of draughtsmanship, his skill in composition and his successful use of opaque white to give life to the picture; the figure of a fisherman is excellently put in.

Other additions included landscapes by G. B. Campion, George Holmes, William Frederick Wells (a founder of the Old Water Colour Society) and H. W. Williams. The late Walter Child bequeathed a large, spirited, early 19th-century sea-piece by Burnett, apparently a completely unknown artist. It represents a Maltese *speronare* off Lipari. This kind of boat is described by Captain Marryat in his *Mr. Midshipman Easy*, and the hero of that story has a bloody and exciting adventure on board one. Messrs. Cradock and Barnard gave two water-colour landscapes by Edward Lear (born 1812, died 1888), and two more were purchased; all four represent scenes in the Levant. Lear was a semi-professional artist who gave drawing lessons to Queen Victoria, and is most famous for his *Book of Nonsense*; he knew and endeared himself to a great many people, and his published correspondence is entertaining. As a painter he never rose to any great height, but within his limits he produced some charming landscapes, in



THE FOUR SONS OF J. WOLLEY, ESQ., OF BIRMINGHAM. MINIATURE. BY J. C. D. ENGLEHEART.
BEQUEATHED BY H. DUNDEE HOOPER.



PORTRAIT OF A MAN IN A RED ROBE.
MINIATURE. BY C. RICHTER.



SUPPOSED PORTRAIT OF THE
FOURTH EARL OF LAUDERDALE.
PLUMBAGO MINIATURE. BY D. PATON.

which pen and ink and water-colour are often skilfully blended; such strength as these drawings possess depends as a rule more upon line than on colour.

FOREIGN WATER-COLOURS. Two Dutch water-colours of the latter part of the 18th century were purchased, *viz.*, an interior of Vierlingsbeek Church by Jan de Beyer (born 1703, died 1768), who lived for a long time in that village, and a landscape with cattle, by B. H. Thier (born 1743, died 1814). The Museum possesses an interesting little collection of foreign water-colours, a selection of which is always on view in Room 95. It is sometimes forgotten in this country that painting in pure water-colours was practised to a large extent on the Continent, especially in France and Holland, though it never enjoyed such a vogue as in England, unless perhaps in Holland in the 17th century.

MINIATURES. The Museum's collection of British miniatures is probably the most extensive and most important in the world, and an illustrated hand-list of them, as well as the foreign examples, has recently been issued at the price of five shillings. Additions are constantly being made by gift, bequest and purchase, and several interesting examples were acquired during the year under review. The earliest specimen was a small plumbago (or pencil) portrait on vellum, in a contemporary shagreen case, by David Paton (fl. 1660-1695), an artist who was probably of Scotch birth. Paton is known to have been tutor to the youngest son of the Duchess of Lauderdale, and to have accompanied him on the Grand Tour; the miniature is inscribed at the back *Ætat: 21. || D.Paton fe. Romæ. || 1674.*, and as Richard Maitland, 4th Earl of Lauderdale, was aged 21 in 1674, it is likely that the portrait depicts him, and that Paton took him on the Grand Tour before becoming tutor to his younger brother (Plate XXVIII). Paton's works are not common, and all the known ones seem to be in black and white.

Christian Richter (born 1678, died 1732) was one of a group of Swedish artists, including Huyssing, Dahl and Boit, who worked in England in the early years of the 18th century. He was one of the best London miniature-painters of his day. Many of his works are copies of pictures by Dahl or Kneller. A good miniature portrait of a man in a red robe by Richter was purchased, but so far the subject has not been identified (Plate XXVIII).

DEPT. OF PAINTINGS

Mr. Harry N. Jonas presented, in memory of his wife, Rosa Maud Jonas, M.R.I., a miniature portrait on ivory of an Indian, which was painted by John Smart in India in 1787. Not only is it a fine specimen of the artist's work, but it is additionally interesting because the Museum has long possessed the original study on card from which it was evidently painted.

An excellent miniature of about the same period or a little earlier, which was purchased, is a portrait of Sir John Clavering, K.B. (born 1722, died 1777), in the costume of about 1767. It is signed *IS.*, in Roman capitals, and is probably a copy of an oil portrait. The Earl of Radnor owns some miniature copies with similar signatures, but the artist has not yet been identified. Another new recruit to the miniature collection is N. A. Ponthon, an obscure but evidently meritorious painter who was working in London about 1800.

J. C. D. ENGLEHEART, etc. The late H. Dundee Hooper, of Torquay, bequeathed three miniatures to the Museum, including two by John Cox Dillman Engleheart (born 1784, died 1862), the nephew and some time assistant of George Engleheart. One of them is a portrait of a lady, dated 1803; it was painted before the artist was twenty, and shows the influence of his uncle. The other is a very attractive picture of four boys grouped round a piano; this is doubtless *The Four Sons of J. Wolley, Esq., of Birmingham*, exhibited by J. C. D. Engleheart at the Royal Academy in 1805, by which time he had probably set up on his own account at Birmingham.

Mr. D. L. de Michele gave a large and excellent three-quarter length miniature portrait of Mrs. C. E. de Michele, *née* Mary Llewelyn, whose husband was the British consul at St. Petersburg, 1849-1866, and brought to London the ultimatum which led to the Crimean war. The artist has not been identified, but it is possible that the miniature, which dates from about 1835-40, may have been painted by Mrs. James Robertson.

A MODERN MINIATURE. The small group of modern miniatures was increased by an attractive portrait of a little girl in green velvet, painted by the late Miss Carlotta Nowlan, R.M.S. (born 1862, died 1929), who bequeathed it to the Museum.

SILHOUETTES. The late Miss Gladys Emily S. C. Shedden bequeathed two family portraits of 1834 and 1835, with John Miers's label at the back of the frames. Miers himself died in 1821, but the firm continued to flourish for some time later.

The Hon. Frances M. Talbot gave four cut-paper silhouette groups (Fig. 13)—including a stag-hunt—by Miss Laura Jemima Muir Mackenzie, a Scotch lady who died at the age of twenty-seven in 1828.

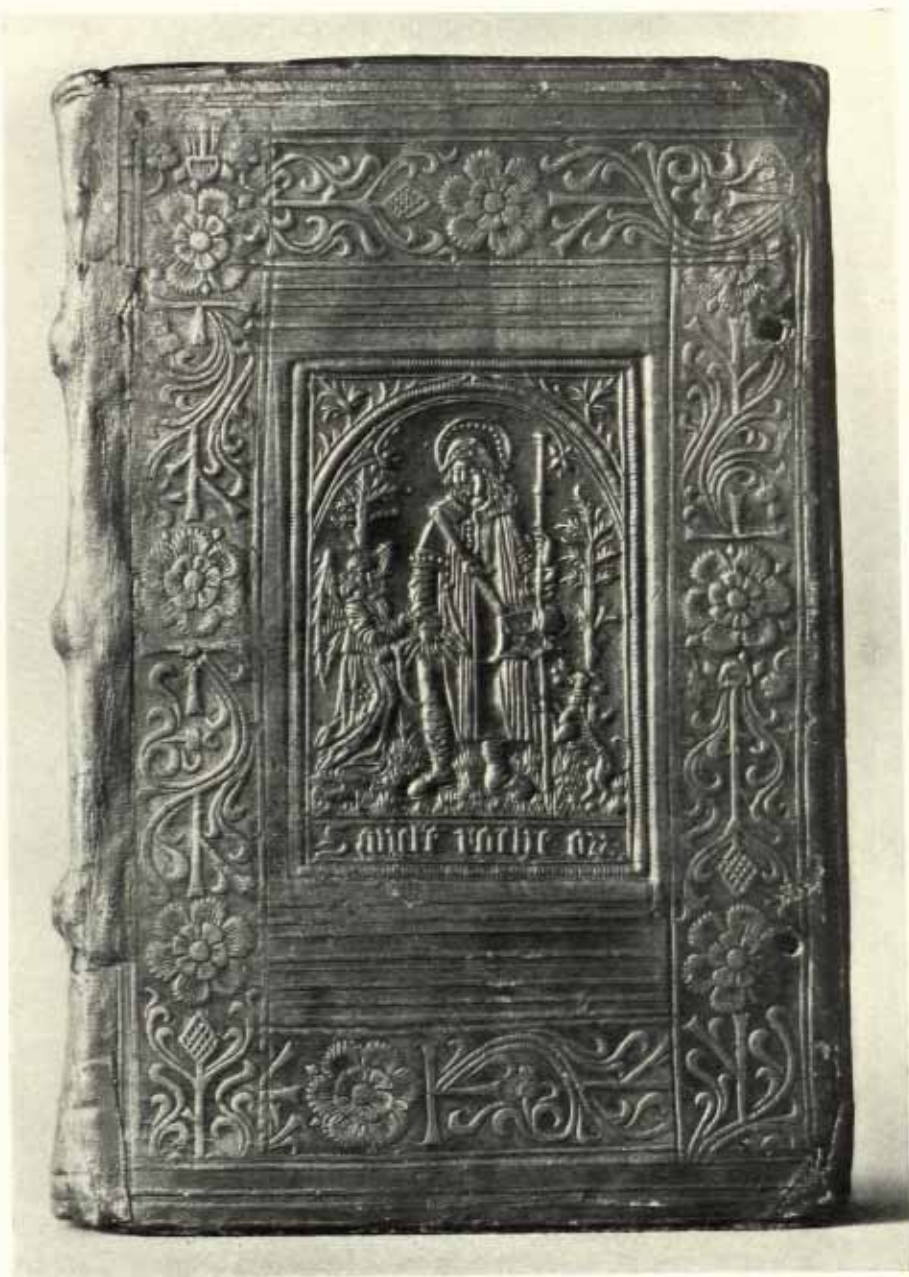


Fig. 13.

LIBRARY

THE Library acquired four letters with reference to Antonio Canova's statue *The Sleeping Nymph*. These were given to the Museum with the statue by the National Art-Collections Fund (see page 4). They are addressed to Lord Lansdowne—one from the artist himself, dated 22nd February, 1821, two from his brother, Abate J. B. Canova, dated 27th November, 1823, and 26th January, 1824, and one from J. N. Fazakerley, dated 24th January, 1825—and deal with the negotiations for the purchase of the statue by Lord Lansdowne, recording also the price paid (£500). That from Fazakerley states the result of his enquiries as to the extent to which the statue had been finished by Canova himself, before his death on the 13th October, 1822. It also eulogises a model for a Pietà, left by Canova, which was afterwards cast in bronze, and gives an account of some contemporary happenings in Rome.

Sir Frank Short, R.A., P.R.E., presented a collection of correspondence and other papers of the engraver, John Pye (born 1782, died 1874), which had been placed in his hands by Mr. E. R. J. Radcliffe, a kinsman of the artist. It comprises a number of documents relating to Turner, and a series connected with the Associated Engravers and the publication: *Engravings from Pictures of the National Gallery*. They illustrate the difficulties that arose in carrying on the work and describe its close, in which Mr. Sheepshanks, the donor of the Sheepshanks Collection, was involved. The correspondence includes letters from the following artists: G. Cooke, W. Havell, Sir E. Landseer, J. Linnell, Sir T. Lawrence, W. Miller, D. Roberts, and W. Bell Scott. Other papers in the collection show the resentment of engravers at the lack of recognition of their art by the Royal Academy at that time. Another document of some historical interest is Pye's record of the expenses of a journey which he made to Paris during the short interval of peace between the Treaty of Amiens and Napoleon's return from Elba. With the papers were also photographic portraits of Sir E. Landseer and his brother, Thomas Landseer.



BOOKBINDING (SHOWING PANEL-STAMP OF ST. ROCH)
BY JOHN SIBERCH. CAMBRIDGE; 1526-1553



BRONZE GOLDSMITH'S STAMP; LATE BYZANTINE.

LIBRARY

To his previous gifts (see *Review*, 1928, p. 43) the Rev. W. E. Crosse added some further documents relating to the miniature painter, Richard Crosse, and Mrs. Moeller gave further relics of D. G. Rossetti and Christina Rossetti (see *Review*, 1928, p. 35). Mr. J. A. Knowles, F.S.A., presented a typescript, illustrated with photographs, of his unpublished Essays in the History of the York School of Glass Painting.

The Library acquired also a volume containing letters addressed to James Northcote, R.A., and others, some drafts by him of letters in reply, and a few printed prospectuses and letters, including three relating to publications by Wm. Carey. Most of the collection deals with Northcote's work as an artist and with other art matters, and in it the prices of some of his portraits are recorded. The dates range from 1773 to 1830. Another document, of interest in connection with furniture of the first quarter of the 19th century, is a manuscript volume of specifications and prices for furniture and woodwork of the Leeds firm, Kendall and Co., illustrated with pencil sketches of details.

A well-preserved binding (Plate XXIX) with fine panel stamps, one on each side, of St. John the Baptist preaching and of St. Roch, within borders of stems, bearing foliage and terminating in roses or in diamond-shaped buds, was purchased. The panels are Netherlandish in style, but comparison with Plate XIX of G. J. Gray's monograph, *The Earlier Cambridge Stationers and Bookbinders* (1904), where a binding with the same panel-stamps is illustrated, shows that the Library's binding is probably an example of the work of John Siberch at Cambridge. Siberch was settled at Cambridge as early as 1520, and his name occurs there until 1553. Before 1520 he was at Cologne, and he probably brought the stamps with him to England. The book is a copy of Rupertus, Abbot of the Monastery of St. Heribert at Deutz, *De divinis officiis* (Cologne) 1526, and the binding is contemporary. Two volumes of A. T. Doni, *La Zucca del Doni fiorentino*, Venetia, 1607, in rather simple bindings which bear the armorial bookstamp of the Marquise de Pompadour, were given by Mrs. A. Beesly.

An interesting 16th century handbook of recipes for craftsmen (*Kunstbüchlin gerechten gründlichen gebrauchs aller kunstbaren Werckleut*, Augsburg, 1537) was also acquired, but comparatively few old books or additions to the Book Production Section could be bought, as almost all the money available for purchases is perforce

LIBRARY

spent in the acquisition of new books on art published in this country or abroad. The more important acquisitions by gift or purchase, not mentioned above, are listed on pp. 97-102. Among them will be found several catalogues of collections, or parts of collections, which have been given by the owners, including Lord Woolavington, Countess Wilhelmina von Hallwyl, and Mr. George Eumorfopoulos, F.S.A. Other important catalogues have been given by Mr. E. R. D. Maclagan, F.S.A., Mr. Germain Seligmann, and Professor Yukio Yashiro. To Professor Yashiro and the Institute of Art Research, Tokyo, of which he is Director, the Library is also indebted for assistance in the purchase of Japanese books, and in arranging for the provision, where necessary, without charge, of English translations of the titles and descriptions of plates.

The Photograph Collection has again benefited greatly (see *Review*, 1929, pp. 44, 45) from the generosity of Captain C. P. R. Cave, F.S.A., in lending negatives which he has made of bosses and other sculptured details in English cathedrals and churches, in order that prints may be made from them. During the course of the year he has enabled us to add 176 photographs from Lincoln, Norwich and Chichester Cathedrals to the Library Collection. Mr. J. G. Lousada has generously given a large collection (in 206 boxes) of photographs and other reproductions of paintings of the Italian, Flemish, German and Spanish Schools; and 123 photographs, chiefly of stained glass and other details in Surrey churches, have been obtained from negatives received from the executors of the late Dr. Peatling. Among the other acquisitions of photographs, the more important of which are listed on p. 102, the gifts from Mr. A. Watts, Miss E. Halsey, Miss C. M. Newton and Mr. L. M. Lowenstein, and the photographs obtained from the Provinzialkonservator der Rheinprovinz, Captain K. A. C. Creswell, and Mr. B. C. Clayton, are of special interest. Mention must also be made of those by Professor Clarence Kennedy in his *Studies in the History and Criticism of Sculpture* (listed on p. 102).



Fig. 14.

DEPARTMENT OF METALWORK

A PICCININO ALTARPIECE. The outstanding acquisition for the year was a domestic altarpiece of steel, damascened with gold and set with paintings under crystal of the Crucifixion, flanked by the Adoration of the Magi and the Shepherds, with the Ascension above (Frontispiece). This magnificent work, standing just over a foot in height, has been confidently attributed to the Milanese craftsman Lucio Piccinino (died 1589), who was brother to the famous swordsmith Antonio and was engaged almost entirely in work for the Ducal house of Mantua; and, indeed, a comparison with the famous shield in the Wallace Collection and the head of Medusa in the Imperial Armoury, Vienna, both of which are unquestionably Lucio's work, affords ample ground for the attribution. The early history of the altarpiece is somewhat obscure, but it appears to have been taken to Mexico in 1610 by the Governor, vice-regent of Philip III of Spain, and to have remained there for a long period of time. It was acquired from a notable Spanish family in 1912 by the late Samuel James Whawell, the well-known collector of arms and armour, by whom it was lent for exhibition in the Museum a few years ago. It is accompanied by an eighteenth-century wooden case covered with green-stained parchment, on the double doors of which are painted the

arms and motto of the Delgado family, with cartouches below enclosing the text from the Vulgate (*Wisdom*, VI, i), SAPIENTIA MELIOR EST QVAM VIRES ET VIR PRVDENS QVAM FORTIS. These



Fig. 15.

doors, however, are lined inside with what may very well be the remnants of an original case, namely, pieces of red velvet embroidered in gilt thread with the family arms and the names of two of the Delgados, Francisco and Juan, each with the date 1574.

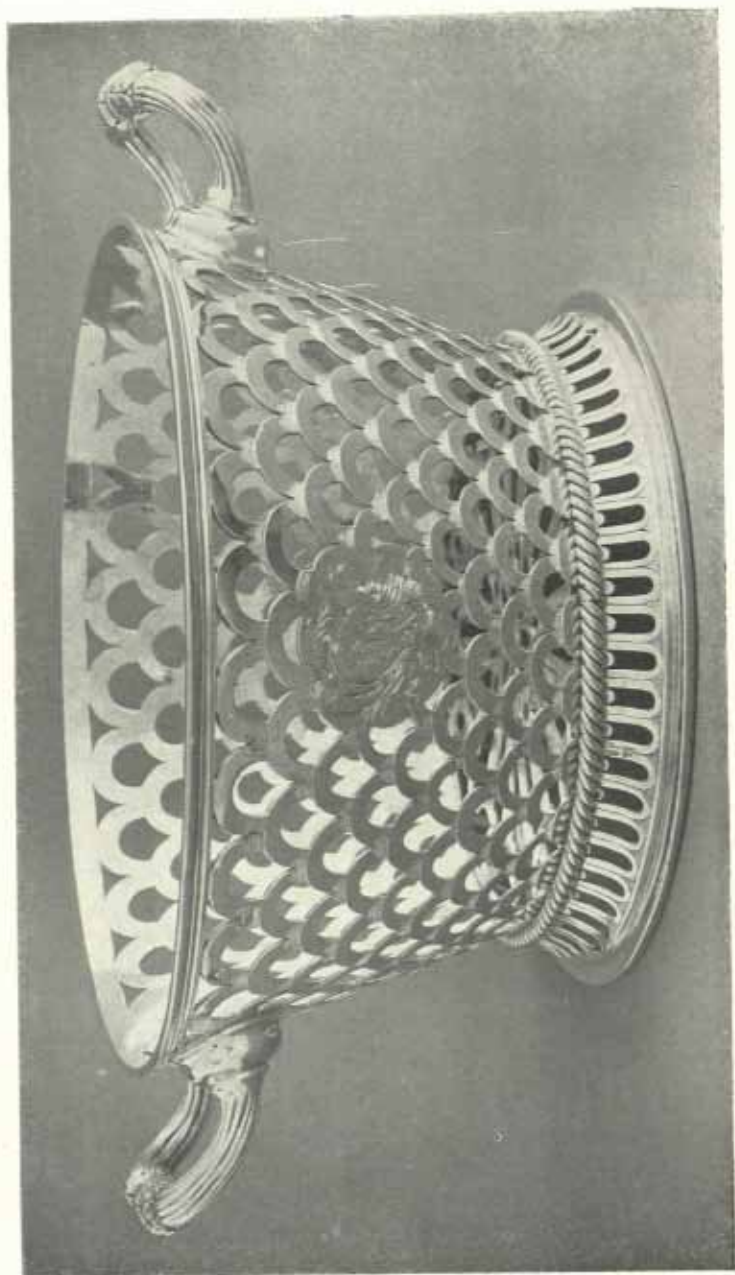
Both in design and execution this remarkable altarpiece may justly claim to be one of the finest examples of Milanese damascening in existence, and it will take a prominent place among the small but choice collection of such work hitherto assembled in the Museum.

A LATE BYZANTINE GOLD-SMITH'S STAMP.

A considerable amount of mystery surrounds an object said to have been excavated recently at Smyrna (Plate XXX). This is a circular plaque of bronze, two and a-half inches in diameter and nearly half an inch thick, having one side deeply engraved with a half-figure of St. Mark, whose name is also inscribed in reverse; on the other side is a full-length figure,



CHURCH BELL FROM ETON. FRENCH; ABOUT 1430.



SILVER BREAD-BASKET. BY THOMAS FOLKINGHAM, LONDON, 1711-12.

identifiable, by the rather difficult ligatured and reversed inscription which accompanies it, as the last Byzantine emperor, Constantine XI Palaeologus (1448-53). Though the portrait of the emperor does not rank high artistically, it is at least superior to the only other surviving medallion representation of him—the golden *bullæ* at Vienna. The Byzantine method of sealing, by compressing the metal *bullæ* between two iron dies like wafering-irons, makes it impossible to consider the present example as a seal, whilst the softness of the metal would render it unsuitable for a coin-forger's die. On the whole, it seems best to regard both sides as moulds into which sheets of gold, silver, or copper might be embossed—a technique much used by the Byzantine goldsmiths and the heirs of their tradition. The artistic superiority of the figure of St. Mark rather suggests that it may belong to a somewhat earlier period than the last days of the Eastern Empire.¹

AN EARLY ENGLISH PAX. Although the Museum has long been fortunate in the possession of a fairly extensive collection of paxes, it has not hitherto boasted a single example for which an English origin could with certainty be claimed. This grievous defect has now in some degree been remedied by the purchase of a pax in brass, from Leek in Staffordshire, dating from the latter half of the 14th century (Fig. 15). On a background attractively diapered with *fleurs de lys*, it bears a most gracefully modelled Crucifixion group, the interest of which is, if anything, enhanced by the fact that a rendering of the same design, albeit stiffer and far less successful in drawing, is to be seen on a contemporary pewter pax in a private collection at Stuttgart. This pewter example carries proofs both of its date and of its English nationality in the two escutcheons on its back, blazoned, the one with the cross of St. George, the other with the royal arms of England as borne from 1340 to 1405. Coloured casts of this were presented to the Museum some years ago and are now exhibited side by side with the new acquisition.

A FRENCH BELL FROM ETON. To the Museum's small collection of church bells has been added an example of no little interest, said to have been found in an old house in the Slough Road, Eton (Plate XXXI). Standing nearly fourteen inches high, it has three loop cannons, and

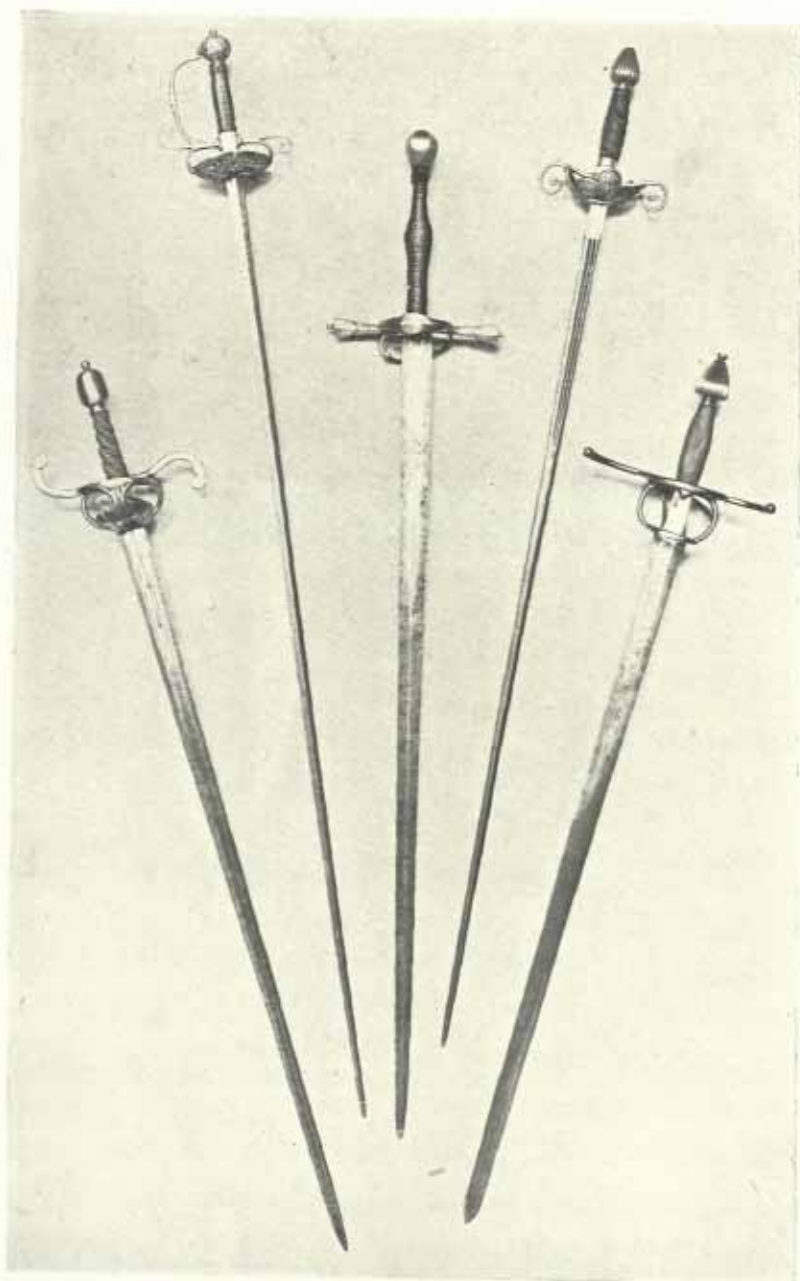
¹See *Burlington Magazine*, LVII, 306. 1930.

its side is decorated above with the inscription, in floriated gothic characters, + AVE MARIA GRACIA PLENA DOMIUS TE. Beneath, under canopies, are depicted the Virgin and Child, St. Michael, and the Crucifixion, alternating with two birds beneath a nimbus with cross.

The new acquisition closely resembles a clock-bell at Leeds Castle, Kent, which is decorated with similar, but ruder, canopied figures and is dated 1435. Both bells appear to be of French origin and about the same date, but the Museum example has not endured the hard wear the results of which are so visible on its Kentish contemporary, and it is probably the finest of the small group of foreign bells in England.

SOME IMPORTANT ENGLISH SILVER. To the generosity of the late Alfred Thomas West the collection of English silver is indebted for the addition of four pieces of the first quality. Chief among these is a circular bread-basket of unusual type, having the sloping side pierced with a bold scale pattern (Plate XXXII). Just over nine inches in diameter, it bears the London hall-mark for 1711-12, and was made by Thomas Folkingham, as was also a pear-shaped teapot two years later in date. The third item is another teapot, of the year 1723, made by James Smith of London (Fig. 14) and possessing an unusual feature in the shape of a detachable lid. But perhaps the most interesting and desirable of the four pieces is a William and Mary wine-taster, of circular form with expanding side and domed centre—a shape obviously intended to reduce the quantity of its contents to the minimum required for tasting purposes, but at the same time, unfortunately, making it unsuitable for pictorial illustration. It is engraved with the arms and crest of Richmond and inscribed "Andrew Richmond December the 3rd 1689." The London hall-mark for 1689-90, and an unknown maker's mark (a dagger between I D) add to the interest and value of this highly important piece.

AN ARTIST'S COLLECTION OF ARMS AND ARMOUR.—During his lifetime the late René de l'Hôpital was a keen collector of armour and ancient weapons, and from time to time gave pieces to the Museum to fill gaps in the existing collections. To the generosity of his widow we are indebted for a memorial gift to the nation of the most important examples from his collection. These include an



FIVE SWORDS. 16TH AND 17TH CENTURIES.

RENÉ DE L'HÔPITAL MEMORIAL GIFT.



THE ADORATION OF THE SHEPHERDS. WORKED IN 1637 BY
EDMUND HARRISON, EMBROIDERER TO JAMES I, CHARLES I,
AND CHARLES II, 1621-1667.

interesting and most useful series of pole-arms, a form of weapon hitherto very poorly represented in the Museum, some fine swords, and a group of daggers. Among the pole-arms are spontoons, bills, partisans, and a number of halberds, the last including a very decorative example dated 1589 and etched with the arms of Wolf Dietrich von Raitenau, Archbishop of Salzburg from 1587 to 1612.

The swords are chiefly rapiers, schiavonas, and Scottish broadswords, dating from the time of Elizabeth to the "forty-five" rebellion. Five of the more important examples are shown in our illustration (Plate XXXIII). The centre one is a German hand-and-a-halfsword of about the year 1530, and the rapiers on either side of it belong to the first half of the 17th century. Of the two outside swords, that on the left is a German example of about 1600; the right-hand one is of the same date and has the blade signed by a Spanish swordsmith, SEBASTIAN ERNANDEZ. Among the daggers are to be found a number of those delicately chiselled stiletos favoured by assassins in late Renaissance Italy. The gift also includes a crossbow and an arquebus finely inlaid with engraved stag-horn, both first-rate examples of the highly decorated sporting weapons made for the German nobility during the seventeenth century.

BEQUEST BY A WELL-KNOWN PEWTER COLLECTOR. Twenty-seven fine examples of the pewterer's craft, all carefully selected to supplement the main collection, have been bequeathed by an enthusiastic student of the subject, the late Charles J. G. Port,



Fig. 16.

of Worthing. They comprise a varied assortment of different types, such as guild cups, beakers, early candlesticks, flat-topped tankards, salts of unusual form, and an 18th-century tobacco-jar engraved with two scenes, one showing the tobacco being shipped from Virginia, and another with a party of men seated round a table smoking it; there are also four fine Communion cups and a Communion flagon.



Fig. 17.

Pride of place must be claimed for the large guild cup with cover, bearing the date 1707 and the Lübeck town mark together with the pewterer's mark of Hinrich von der Hude (Fig. 16). A very rare kind of decoration is found on this cup in the form of an inlay of engraved brass, which makes a brave show against the soft colour of the pewter. But even more interesting from the historical point of view is one of the famous beakers engraved

with satirical verses and figure subjects by Baron Friedrich von der Trenck while he was imprisoned at Magdeburg. The engraving on these beakers is so extraordinarily minute that it is only possible to read the inscriptions with a magnifying glass. This is all the more remarkable when one considers that, according to his memoirs, Trenck worked on the shining pewter by candle-light with his hands so shackled that he was unable to bring them together and had

DEPT. OF METALWORK

therefore to grip the work between his knees. The cup, which is inscribed in German, French and Latin, is dated 1763, the year of Trenck's release from prison. Later he went to Paris during the French Revolution, and was eventually arrested by Robespierre and sent to the guillotine in 1794 as a secret agent of foreign powers.

Another unusual piece is a Dutch Communion beaker of about 1690, which has the outer surface almost entirely covered with engravings of Biblical scenes.

In addition to the pewter, Mr. Port also bequeathed a number of rare base-metal spoons, both English and Continental, dating from the 13th to the 18th century.



Fig. 18.

DEPARTMENT OF TEXTILES

TAPESTRIES. No large tapestry woven hangings were acquired during this year, but the Trustees of the Bowes Museum presented two cushion covers, tapestry woven in silk and wool, which date from the end of the 17th century and were probably made in Holland, perhaps at Amsterdam. On one is represented a goatherd and on the other a shepherdess (Fig. 19), and these figures are surrounded by floral sprays.

Major Gayer Anderson gave two interesting specimens of Græco-Roman tapestry weaving from Egypt. One is part of a vertical band, perhaps from a large tunic, and shows the figure of a man drawn in an impressionistic manner, and the other is part of a long horizontal band, perhaps a sash, decorated with small birds and animals. Yet another form of tapestry weaving is represented by a Turkish pouch woven with silk and metal thread, probably early in the 19th century, which was given by Mrs. Hughes. Sir Charles Marling gave a splendid example of a Persian rug tapestry woven in wool, dating from the 18th century, and made probably in the Sehna district. It is of remarkably good quality and a welcome addition to the collection of rugs.

ENGLISH EMBROIDERIES. Two acquisitions of the very first importance were made during the year, the two embroidered table carpets, formerly the property of Lord St. John of Bletso, for which the National Art-Collections Fund generously contributed half the sum required. These two embroideries are well known, and have

often been illustrated and exhibited¹ and, in view of the rarity of the type and of their beauty, form a most valuable acquisition for the national collection. One which is worked throughout in fine tent stitch in wool on linen canvas is traditionally associated with Lady Margaret Beaufort, Countess of Richmond (1443-1509), mother of Henry VII, but is probably not earlier than 1550. It shows three

medallions set against a fine diaper ground which is bordered with a pattern of eastern origin, suggesting the "cufic" borders of Asia Minor and Caucasian rugs. The two side medallions show deer feeding on acorns in an oak forest, and the central medallion displays a coat of arms (Plate XXXV).

This is not yet satisfactorily determined, but seems to be that

of Giffard of Steeple Claydon, a family which long held the wardenship of Whaddon Chase, a fact which may be alluded to by the scenes in the side medallions. The other is embroidered in tent and stem stitch with wool on linen canvas with an elaborate design of vine and oak tracery and bordered with a similar pattern. It was made for the marriage in 1602 of Oliver St. John, first Earl of Bolingbroke,



Fig. 19.

¹Macquoid and Edwards, *Dictionary of English Furniture*, I, p. 183, Figs. 3, 4, p. 188; Kendrick, *Connoisseur*, LXXVII, p. 133, ff; *Catalogue Lansdowne House Exhibition*, No. 46.

with Elizabeth, the daughter and heiress of William Paulet. Their arms occupy the centre, and all round the border is a series of coats of arms commemorating other important matrimonial alliances of the family of St. John (Plate XXXVI). The design of foliage is not so very dissimilar from those of the contemporary English carpets in knotted woollen pile. Both pieces are quite exceptional for their artistic and historical value, and indeed for their masterly technique, splendidly proportioned designs and rich colour have no parallels among English needlework.

Under the bequest of Captain H. B. Murray an embroidered picture of unusual beauty and interest was bought (Plate XXXIV). It represents the Adoration of the Shepherds and in composition recalls a picture with this subject by Vandyck, at Dendermonde, but the original of the embroidery, which was probably an engraving after some contemporary Flemish artist, is not yet identified. The picture is built up by the application of a number of separately embroidered pieces, forming a kind of patchwork with each piece gummed into place. On the back is the inscription: "Edmund Harrison Imbroderer to King Charles made this 1637." Edmund Harrison was a well known member of the Broderers' Company, of which he was Warden. He served as Embroiderer to James I, Charles I, and Charles II, having succeeded John Sheply in 1621, and died in 1666 at the age of 77, of apoplexy.¹ He gave in 1628 to the Broderers' Company a cup² which bears his name, and in 1664, to the parish of St. Giles, Cripplegate, where he was subsequently buried, a silver mace.³ His name often occurs in the State papers of the period and it is, therefore, fitting that the national collection should have secured a signed example of the work of this well known English broderer.

Several other important accessions were received during the year. Mr. Frank Green presented a pillow case of the third quarter of the 16th century embroidered in black silk with a characteristic pattern of flowery scrolls. Lady Lavery gave a small cushion of satin embroidered with silk and metal thread in the manner of the Cromwellian age. The bed curtains embroidered in wool of the middle of the 17th century are represented by a small border given by Miss E. Price, and a fine

¹Holford, *Chat about the Broderers' Company*, p. 151, ff.

²*Ibid*, Plate VI.

³*Proc. Soc. Ant.*, 1860, p. 214.



TABLE CARPET.

CENTRAL MEDALLION EMBROIDERED WITH WOOL IN TENT STITCH. ENGLISH;
MID-16TH CENTURY.

BOUGHT WITH THE HELP OF THE NATIONAL ART-COLLECTIONS FUND.

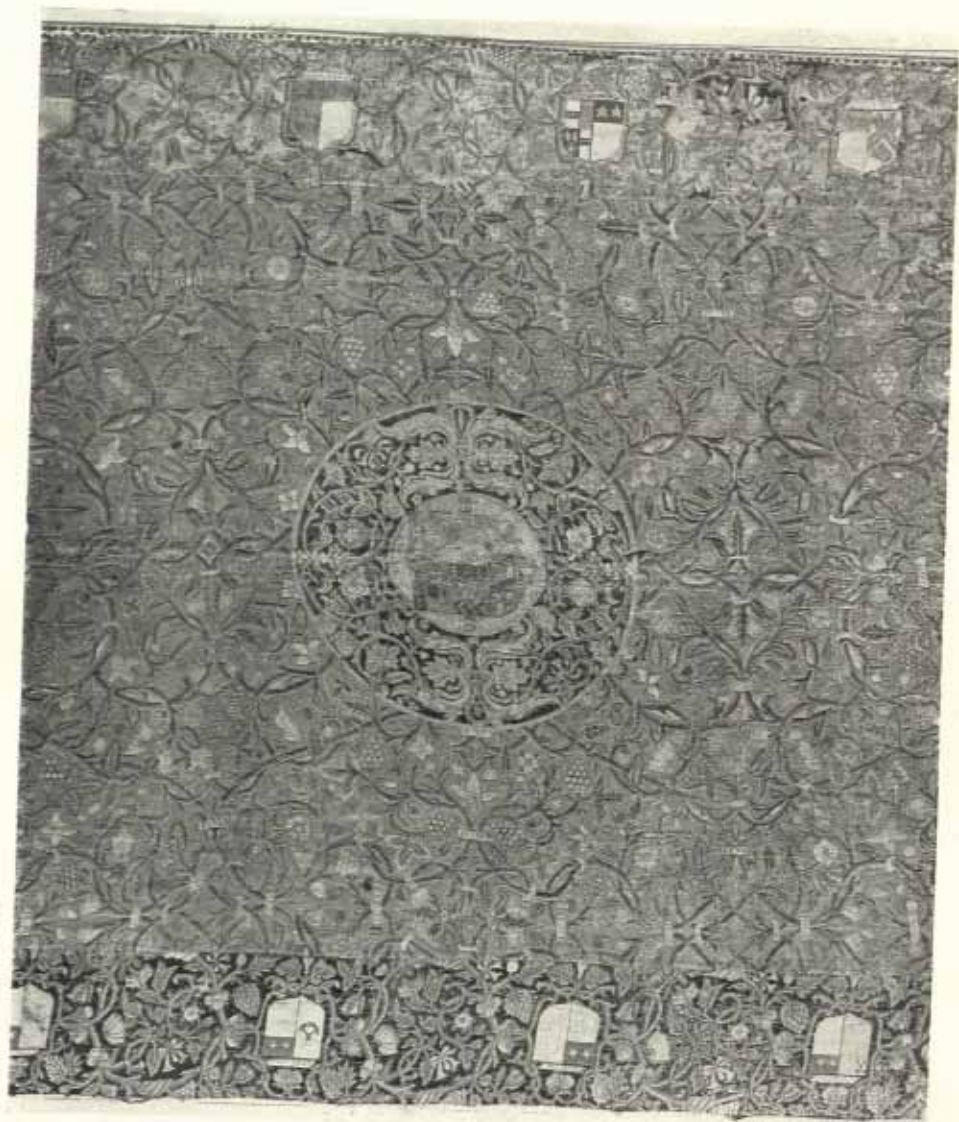


TABLE CARPET.

CENTRAL PORTION EMBROIDERED WITH WOOL IN TENT AND STEM STITCH. THE ARMS
EXEMPLIFY THE MARRIAGE OF OLIVER ST. JOHN AND ELIZABETH PAULET IN 1602.
BOUGHT WITH THE HELP OF THE NATIONAL ART-COLLECTIONS FUND.

curtain in monochrome rose pink which shows a Stuart version of the characteristic Elizabethan floral scroll design (Plate XXXVII). To the crewel work bed curtains of the later 17th century has been added a valance piece given by Mrs. G. Antrobus. Mr. Frank Green also presented two embroidered bedspreads. One which has its four valances attached is adorned with an interesting series of figure motives worked in the style of Chinoiserie, and bears the signature and date "Gilan Dolben, 1691" (Plate XL). The other, which is somewhat damaged, dates from the early 18th century and is decorated with well worked designs of isolated floral sprays.

To the early 18th century, possibly the reign of George I, belongs an exquisitely embroidered needlework picture presented by Mrs. F. H. Cook, which illustrates the meeting of Isaac and Rebecca (Fig. 20). This



Fig. 20.

is an exceptionally good specimen in design, colour and execution of these charming early 18th century figure subjects, and it is particularly welcome as the Museum previously possessed nothing of this kind. To the same period belongs a quilted coverlet of white cotton with a charming design of fruit and foliage, presented by Mrs. Lester Sutcliffe. To a slightly later date belongs a chair seat worked in tent and cross stitch with silk and wool, with a design of flowers of the time of George II, and dating probably from the middle of the century. It is a characteristic example and excellent both in its tones and in its drawing. Of yet later style is an embroidered carpet of the early 19th

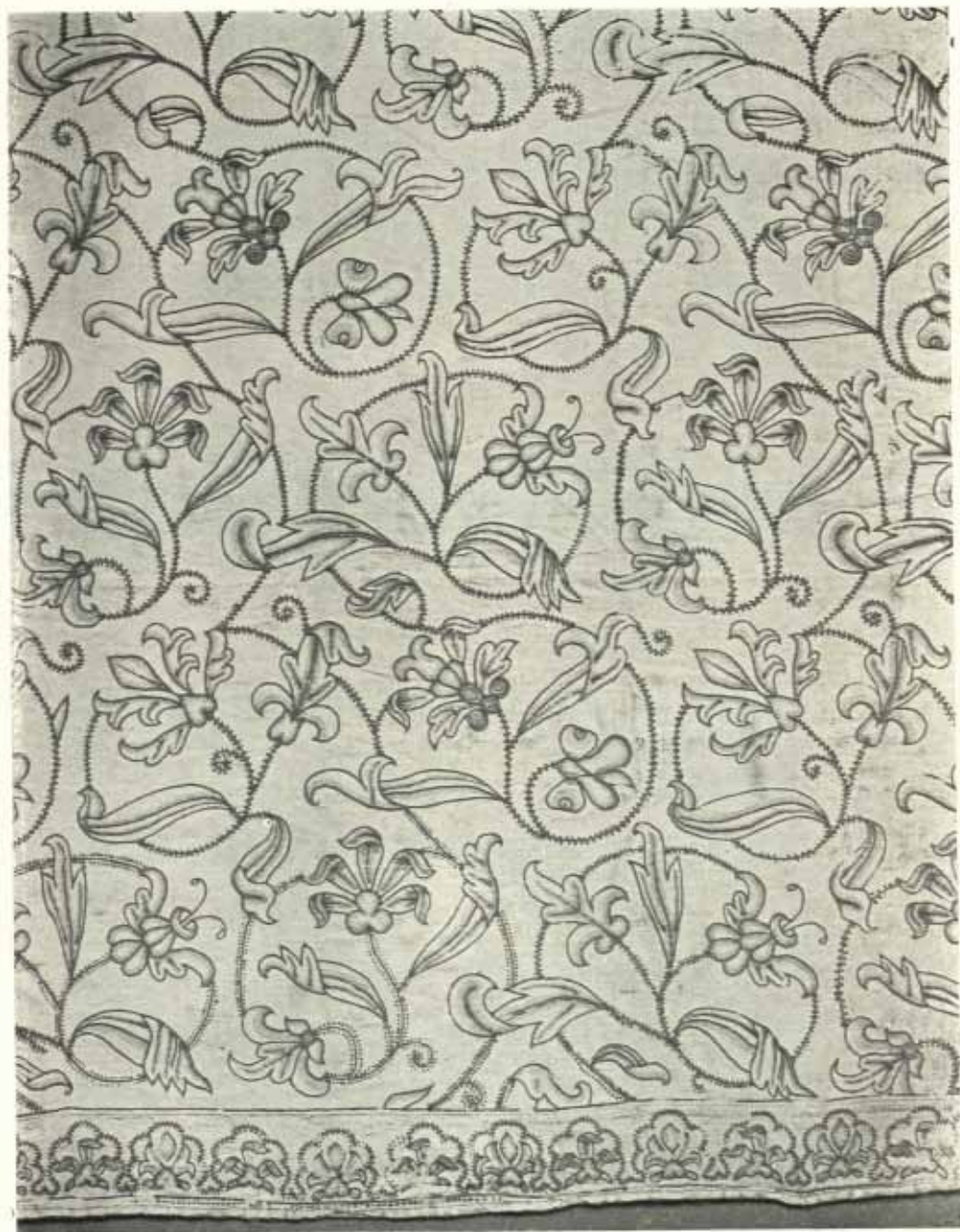
century, a type hitherto unrepresented in the collections. This is worked in wool in cross stitch, and displays a bold design of groups of brightly coloured flowers set against a light ground and surrounded by bands of large curling foliage. It probably dates from the reign of George IV, and is one of the best examples of its class (Plate XLI). The samplers of the 19th century are well illustrated by a good specimen, dated 1837, presented by Mrs. E. M. Baillie; and a most interesting book of school samplers worked by the pupils of Sherif Hales School, Shropshire, in 1844, which is the gift of Mrs. Willoughby Hodgson. It is particularly instructive to see in detail the types of needlework then being taught. The embroidery of the last Victorian phase, "the 'nineties," which has not hitherto attracted attention, is now represented by two specimens, a table-centre worked mainly in green, and a cushion-cover worked in pale "æsthetic" colours, both presented by Mr. and Mrs. J. Haworth Roberts.

COSTUMES. Several important additions were made to the collection of 19th century costumes, mainly of the early Victorian period. The most noteworthy was a wedding dress of white satin with overdress of embroidered net, white satin "coal scuttle" bonnet with veil of Devon bobbin lace, and fan of "Point Gaze" and mother-o'-pearl. It was worn at Manchester Cathedral, in 1848, for the marriage of Henrietta Woodcock to John Bell, and was given by the daughters (Plate XXXVIII).

An interesting and most characteristic costume was a flounced dress of printed gauze and a travelling cloak of plain wine-coloured silk, both dating from about 1842 (Plate XXXIX). They were presented by Mrs. Allen.

Another dress of about the same period, with shoes to match, of yellow silk brocade, was the gift of Mr. Francis Mallett. The weaving is either English or French. An evening dress of white satin and effective gold embroidery on net, dating from about 1830-40, was given by Miss McAlpin. A ball dress received from Lady Drury was worn by her in 1908 at a ball at the Governor's Palace in Malta. It is of striped white silk with a pattern in tinted warp, strongly suggesting an early Victorian style.

Her Majesty The Queen gave a skirt front worn about 1870 of white satin with gold thread and polychrome silk embroidery, a sumptuous Court train of embroidered velvet dating from about 1887, and two



BED CURTAIN. WOOL EMBROIDERY ON COTTON AND LINEN.
ENGLISH; MID-17TH CENTURY.



WEDDING DRESS.
WHITE SATIN WITH EMBROIDERED NET AND
VEIL OF DEVON LACE.

WORN BY HENRIETTA WOODCOCK AT HER MARRIAGE TO JOHN BELL IN 1848 AND GIVEN BY
HER DAUGHTERS.



DRESS AND TRAVELLING CLOAK.
PRINTED GAUZE AND SILK. ENGLISH; ABOUT 1842.
GIVEN BY MRS. ALLEN.



BEDSPREAD. SILK EMBROIDERY ON SATIN.
ENGLISH; WORKED BY GILAN DOLBEN 1691.
GIVEN BY MR. FRANK GREEN.

small trunks filled with dolls' dresses and clothes of the period about 1860. Four sets of semi-state liveries for a coachman and footmen were received from the Marquess of Lansdowne. They are intended to be mounted on figures to complete the State coach presented by his father in 1917, which was last used at the Coronation in 1911. Mr. T. W. Williams gave four sets of shoe buckles to complete the accessories of these liveries.

Mrs. Greg gave a series of four English dolls representing costumes fashionable between 1840 and 1860, and an interesting miniature doll of the 18th century. An exceptionally fine English doll dating from about 1860-1865 with a complete trousseau was presented by Mrs. Townshend.

EUROPEAN EMBROIDERIES. Mr. C. F. Bell gave an Italian pillow case of the late 16th century, with characteristic floral devices arranged diagonally. It is worked in pale green and red silk on linen in double running stitch.

A few Italian embroideries a century later in date were included in the gift from the Trustees of the Bowes Museum. The most noteworthy were part of a cambric hanging or coverlet with geometrical and floral patterns effectively carried out in white linen thread cut-work with needlepoint fillings and insertions of bobbin lace, and a border or valance of cut linen closely embroidered in couched linen thread with a needlepoint ground. The symmetrical pattern of curved floral stems springing from a central device is particularly bold and decorative.

From Mr. John Jacoby was received a casket of remarkably fine machine embroidery. It was recently made in Paris in the style of Louis XIV, and shows the perfection of modern mechanical productions rivalling handwork. The acquisition of a Spanish early 18th-century sampler with bands of silk embroidery and drawn work has strengthened the Museum collection.

Mr. E. S. Willfort gave some good specimens of peasant embroidery from Dalmatia and Croatia, mostly intended for the decoration of the sleeves and skirts of women's dresses. They form a most useful addition to the few examples of this type of work hitherto obtained by the Museum, which is now much studied in connection with the revival of handicrafts in this country.

Commander Averkieff, C.M.G., presented a characteristic Russian

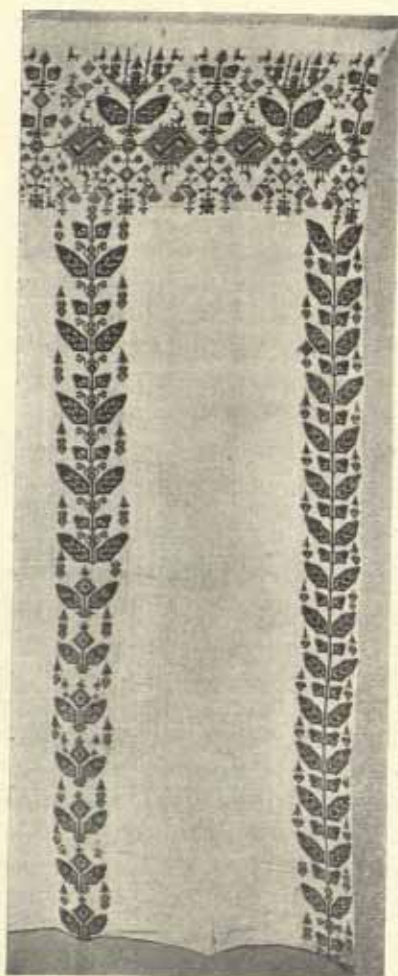


Fig. 21.

embroidery of the late 17th century, heavily covered with chenille and gold and silver thread.

MEDITERRANEAN EMBROIDERIES. With the assistance of Mrs. G. Antrobus and Mrs. C. B. Borland an exceptionally good late 17th century bed curtain from the Greek Islands was acquired (Fig. 21). This is embroidered in darning stitch in crimson silk on linen with well designed patterns typical of the Southern Cyclades, and from its good condition and fine colour is a valuable addition to the collections.

Three good specimens of Moorish embroidery from Fez and Tetuan were presented by Professor and Mrs. Newberry. Mrs. Longman gave an interesting piece of embroidery of the 18th century from Central Persia of an unusual green colour, and Mrs. W. Bateson gave some fine embroidered Kirghiz horse trappings which were obtained by her husband during his expedition to Russian Turkestan.

ENGLISH WOVEN FABRICS. Mr. F. Mallett presented an interesting specimen of velvet, probably of English weaving as it closely resembles in design and in technique some of the velvets made for Hampton Court to the order of William III. Lord Huntingfield

gave a napkin of linen damask of the early 19th century, woven with motives borrowed from Ancient Egyptian Art. This was probably woven in Scotland, at Dunfermline, by Messrs. J. Matthewson and Sons or Messrs. David Dewar and Sons, well before 1860.

From the late Sir Frank Warner was received a splendid gift of silks

and velvets woven by his firm. Prominent among them are five large velvets, woven with three heights of pile by a process perfected under the personal supervision of Sir Frank Warner himself. The other woven silks and velvets were specially selected by him to illustrate the history of textile design in England from about 1870 till the present reign. All the fabrics were made by Messrs. Warner and Sons from designs by well known artists such as Owen Jones.

EUROPEAN WOVEN FABRICS. The silks and velvets of Russia of the 18th and 19th centuries are rarely seen in the West, and an opportunity to acquire, this year, a series of splendid examples of these rich and striking fabrics was very welcome. Italian influence is naturally prominent, as the factories at Moscow were established there by Italians under the patronage of the Emperor and nobles. The lavish use of gold and the elaborate and sumptuous character of the fabrics, however, shows that they were woven for the rich costumes and ceremonies of the Russian court and church. Some examples are close imitations of late 18th century French silks made at Lyon, and it is sometimes difficult to decide whether a silk was made at Lyon for the Russian market or woven in Moscow after French models.



Fig. 22.

A fine curtain of Italian silk damask of the 17th century, with bold designs of the characteristic type, was presented by Miss Emily Peto. It formerly hung over the west door of the church at Ravello.

The collection of linen damasks was enriched by the gift of two tablecloths of Flemish and Dutch weaving (about 1800 and the early 19th century) from Lord Huntingfield. A linen damask of 17th-century date, probably of German weaving, was received from the Hereford Museum on behalf of Mrs. Marshall, and a German napkin with merry-making and hunting scenes (18th century) came from Miss Meade. Partridge shooting and deer hunting were also represented on another German napkin (early 19th century) which was acquired by purchase.

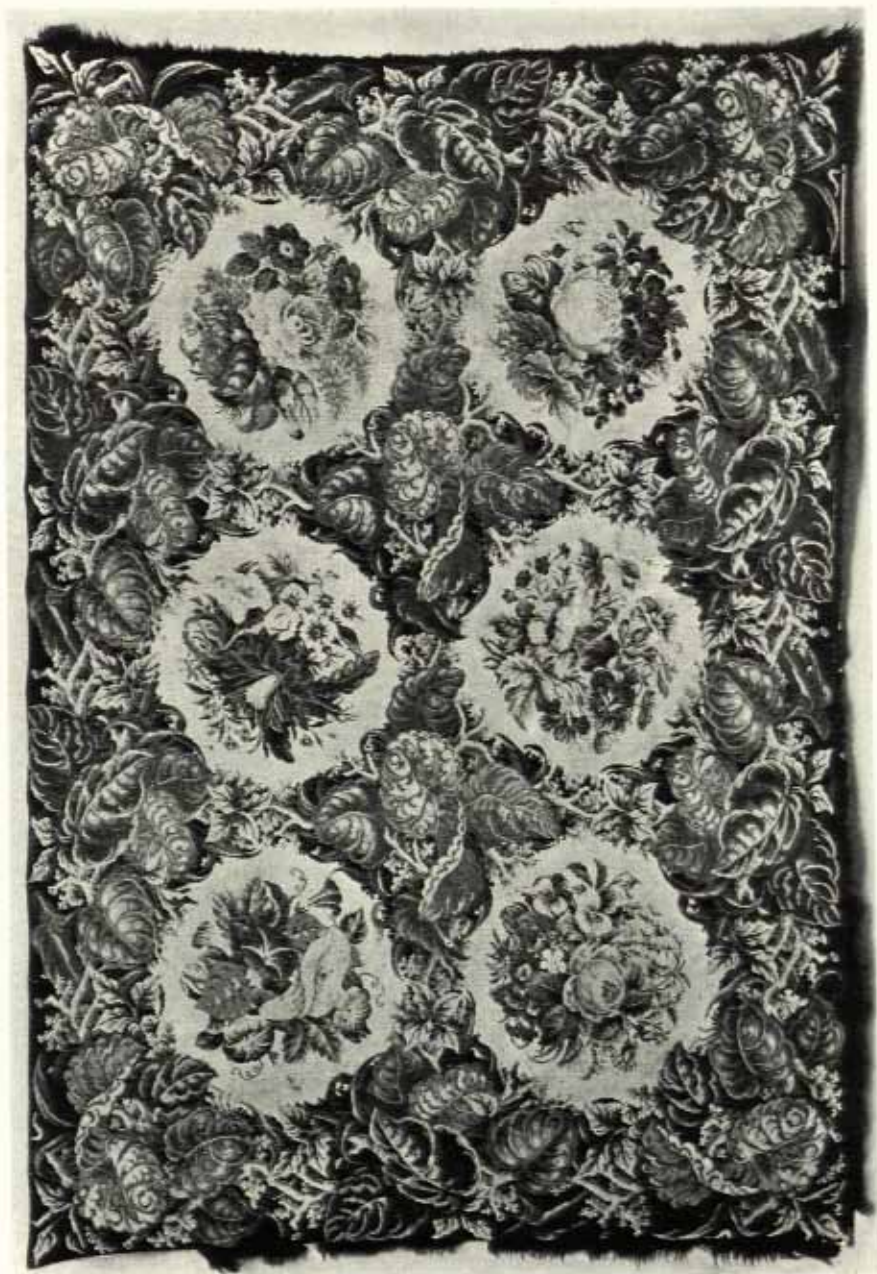
An extremely well designed and well executed panel of painted silk, bought at Seville, in Spain, was acquired (Fig. 22). It is of 18th-century date, and the design shows many East Indian and Chinese motives adapted for the European taste of the period.

NEAR EASTERN WOVEN FABRICS. The most important purchase was the acquisition of a beautiful panel of Persian silk (Plate XLII) of the 11th century, reported to have been found in a tomb at Rayy (Rhages). The design is composed of a series of repeating roundels, each of which contains a pair of confronted eagles and a pair of confronted winged lions with tails ending in goat heads. The border of the roundel consists of a ring of small circles, each of which in turn contains a bird or griffin. The interspaces between the roundels are filled by octagons, each enclosing two pairs of birds. In spite of its age and delicate fabric, the silk is in remarkable condition and every detail of the design is clear. From its style and the motives displayed, this silk falls into a well known class of Persian silks of the early Mohammedan period, in which Sasanian and earlier elements still occur. It can be compared with the well known late Sasanian silk of Hunting Kings at Berlin,¹ and another fragmentary silk at Berlin showing a pair of confronted griffins in a large roundel.² Some other "roundel" silks of the same class, also from the tombs at Rayy, which are still unpublished, but were exhibited at the Persian Exhibition in London in 1931, are dated about 1000 A.D., during the rule of the Buwaihid Dynasty. The well known piece at Leon,³ which bears an inscription

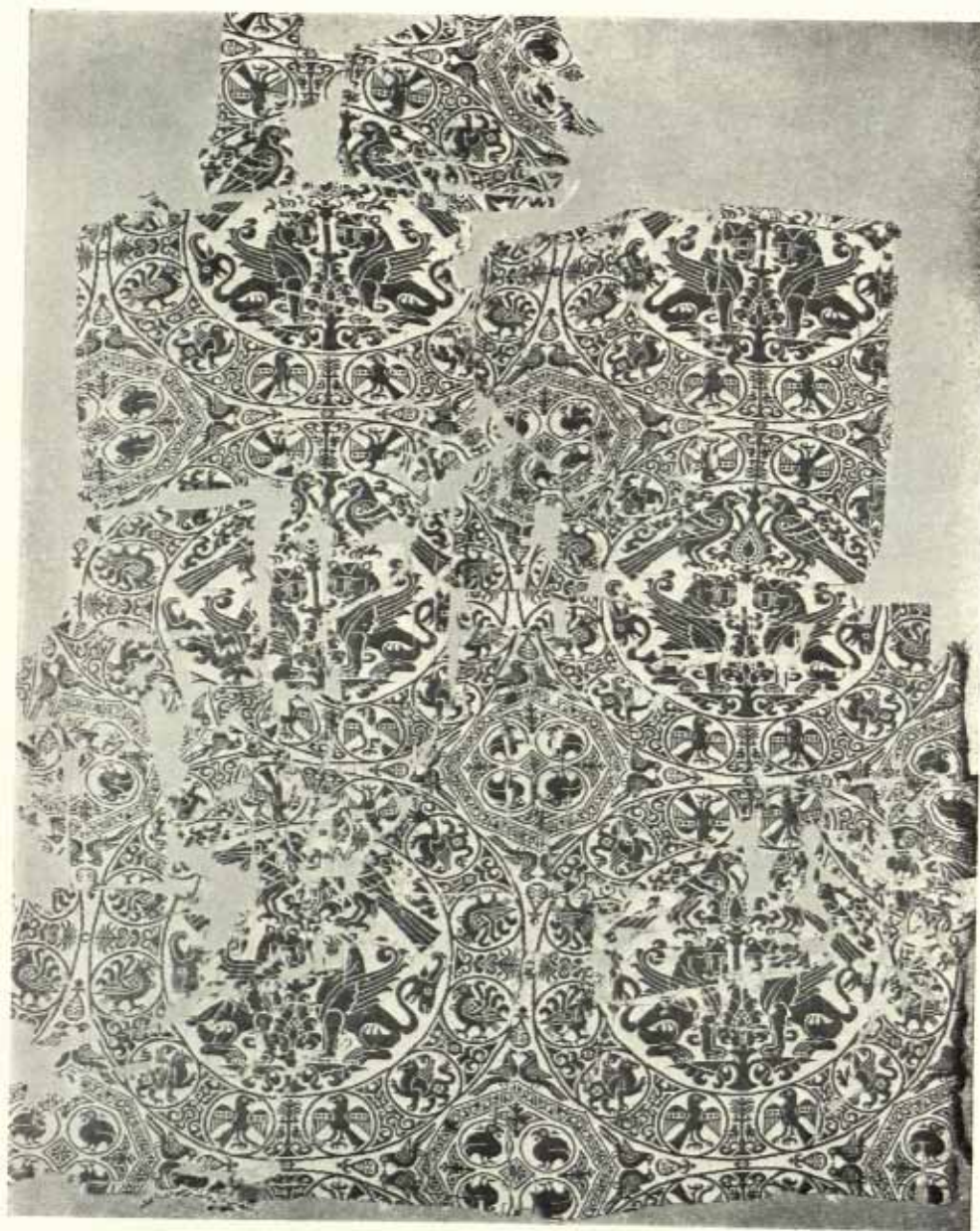
¹Von Falke, Fig. 107.

²*Ibid.*, Fig. 152.

³*Burlington Magazine*, XLIX, p. 261.



CARPET, CANVAS EMBROIDERED WITH WOOL.
ENGLISH; ABOUT 1820.



SILK TISSUE. PERSIAN; 11TH CENTURY.

stating it was woven at Baghdad, is related to the same group. It is thus extremely satisfactory that the Museum should have been able to secure so outstanding an example of this type, which is as important from the artistic as it is from the historical aspect.

An excellent panel of velvet of North Persian style was presented by Mrs. G. Antrobus, which has the appearance of imitating the tinted warp silks of Turkestan and is reported to have been woven by Persian craftsmen at Kabul. A few specimens of 18th and 19th-century Turkish silken stuffs were acquired by purchase, and these are a most welcome addition to an interesting series of fabrics hitherto very poorly illustrated in the Museum Collections.

AMERICAN PRINTED FABRICS. Through the kind interest of Mr. Kneeland Green, the Stehli Silks Corporation of New York presented a large number of patterns of modern American printed silks. One series consists of their well known "Americana" designs, which were specially designed for them about three years ago by a group of leading artists such as John Held Jr., Helen Wills, Ralph Barton and C. B. Falls. The other series, which dates from the beginning of 1930, consists of a selection of characteristic and popular designs which well illustrate the progress of current taste in printed silk fabrics.

LACE. Good specimens of Italian 17th-century needlepoint lace, known as Gros Point de Venise, are rare, and a long trimming composed of borders of this elaborately raised lace was presented through the generosity of Mrs. Georgina Mary Browne (Fig. 18).

A selection of needlepoint and bobbin lace, chiefly Italian, was given by the Trustees of the Bowes Museum. It included two borders of 16th and 17th-century laces, probably of Sardinian origin. There were also a flounce of Dutch (Zeeland) bobbin lace (18th century) and a valance of English embroidered net (mid-19th century).

Twelve wooden bobbins used in lace-making, obtained from old women workers in Honiton by the donor, Miss B. C. Buchanan, are of special interest, since they bear dates ranging between 1762 and 1820.

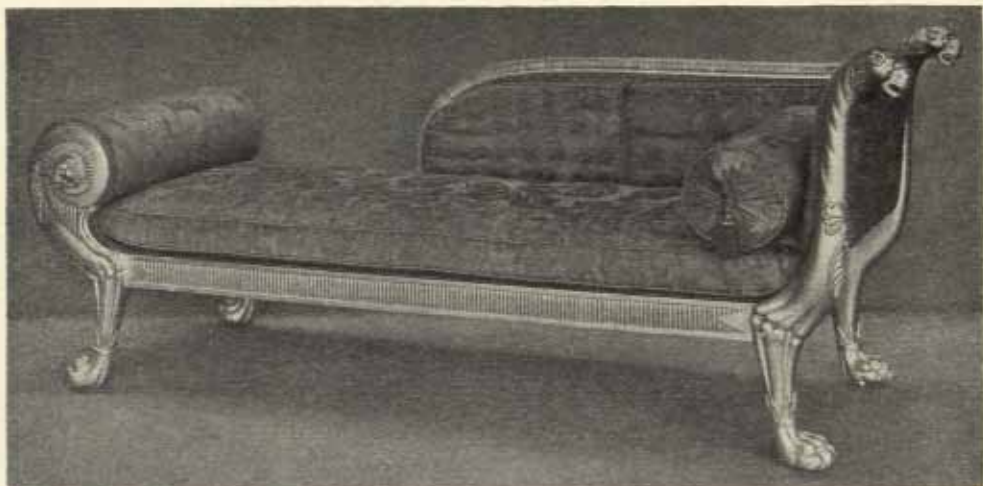


Fig. 23.

DEPARTMENT OF WOODWORK

ALTHOUGH comparatively few additions were made to the collection of English furniture and woodwork during the year, they filled some conspicuous gaps with fully representative objects.

GOTHIC AND EARLY XVITH CENTURY. In addition to some interesting fragments, by the gift of which Mr. Aymer Vallance and Mr. Murray Adams-Acton proved their continued interest in this portion of the collection, an oak coffer carved with linenfold was presented by Miss Emily Hanson (Fig. 24). The origin of this style of decoration, which attained so great a vogue in the early 16th century, is still obscure but it derives its name from a resemblance to linen arranged in vertical folds. At this period there was a great importation of alien furniture, despite protective legislation, and probably linenfold was introduced into this country by Flemish craftsmen, who were certainly responsible for the majority of the chests and cupboards then imported.

On many of the "Flaunders Chests" the folds are elaborated with grapes, tassels and fringes; but in England the treatment was simple. The chest given to the Museum is a typical specimen. The lid has a raised moulded edge and the sides are also carved with linenfold.

A CHILD'S WARDROBE OF THE EARLY XVIIITH CENTURY.

A few important dolls' houses of the Georgian period have façades based upon contemporary architecture, and this is also the case with a most interesting child's wardrobe of Queen Anne's reign given to the Museum by Mrs. Guy Trafford (Plate XLIII). It is in the form of a house, painted to resemble brickwork. Above the roof, which has three dormers, is a hexagonal chimney or louvre, and at each end a gable of scrolled outline, a form which came

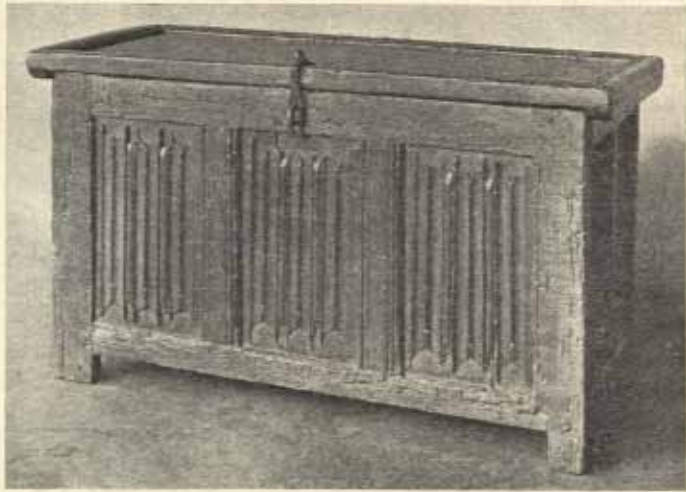


Fig. 24.

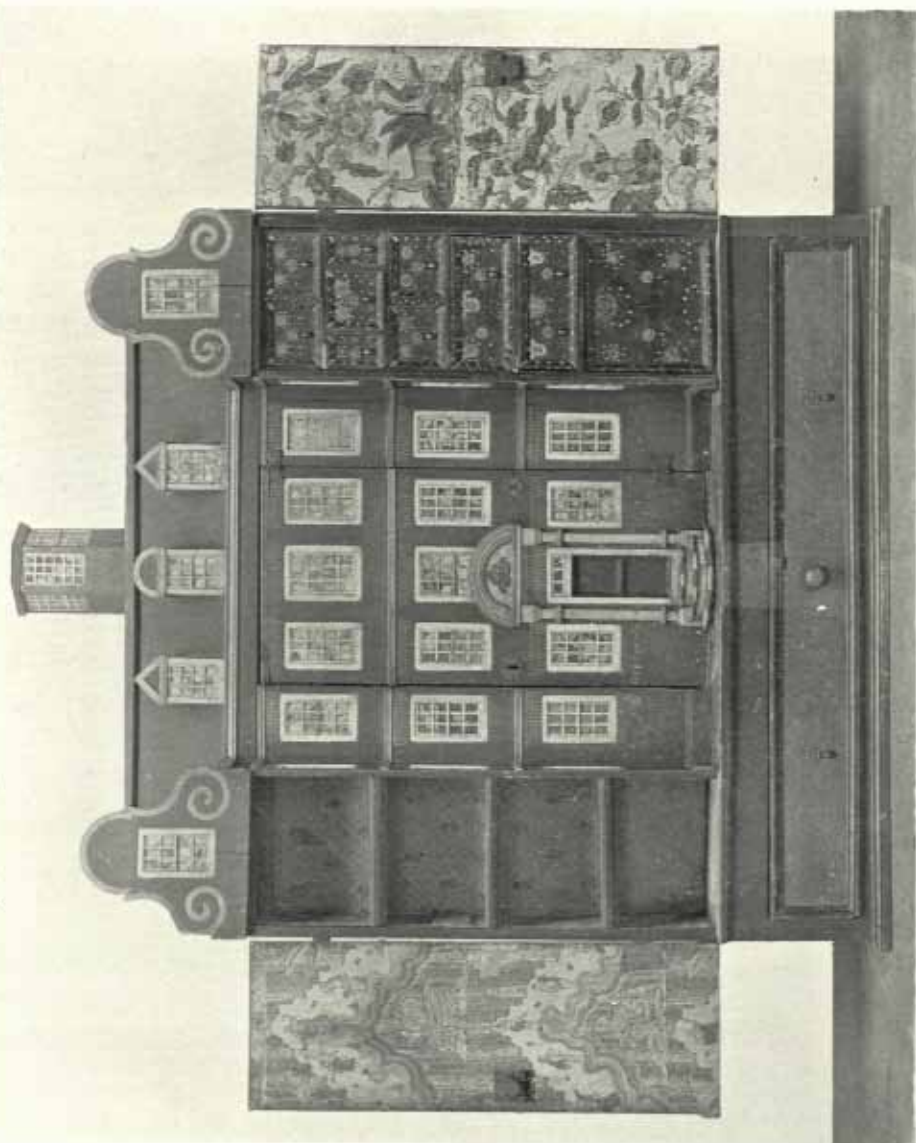
into favour under William III, and is found in some earlier houses built under Dutch influence. The front has a centre and projecting wings, with three rows of sash windows divided by moulded string courses. Above the doorway is a lunette-shaped pediment, framing a brass appliqué of a cherub's head and supported on pilasters, the curved steps representing black and white marble. The centre is hinged and forms the door of a cupboard fitted with small clothes pegs. The wings also open as doors, lined on their inner surfaces with sheets of contemporary wall-paper printed from wood blocks, part of the colour being added by stencil. One of these sheets shows distinct signs of Chinese influence, while the other is decorated with a bold polychromatic design of flowers with a stag, a huntsman and birds interspersed. Part of

this sheet, or another very similar, has been cut up into fragments and stuck behind the glass in the windows. English wall-papers of this period are rare, and these fragments form an important addition to those already possessed by the Museum. One wing is fitted with small drawers painted in colours on a dark ground with conventional floral ornament of a type found on a few Stuart cabinets. On one side is the inscription, in large cursive characters, "Edmund Joy 1712," more probably the name of the maker than that of the owner for whom the wardrobe was made. We may suppose that the craftsman took as his model a house in the neighbourhood recently erected, and was allowed to use up some wall-paper kept over from a scheme of decoration.

OTHER ENGLISH FURNITURE OF THE XVIIITH CENTURY.

About the middle of the 18th century a higher standard of comfort and convenience in the furnishing of bedrooms began to prevail. Accommodation for clothes was greatly improved and designed with regard both for use and ornament. The favourite type known as a "Clothes-press" consisted of a cupboard enclosing sliding shelves or trays and mounted on a low chest of drawers. Its popularity is attested by a number of designs in the trade publications of the period and by frequent reference in contemporary bills. Most of these cupboards were comparatively plain, but at times lavishly enriched examples were made, like a well-known specimen formerly in the Mulliner Collection, which is obviously based on a plate in Chippendale's *Director*. A "clothes-press" purchased by the Museum in 1930 is another of these decorative pieces of bedroom furniture (Plate XLIV). The raised serpentine panels of the cupboard doors are enriched with egg-and-dart mouldings, but the stand, with its profusion of ornament, is the real centre of interest. The scrolled convex apron is richly decorated with characteristic rococo motifs on an incised diaper ground, while the sturdy cabriole legs finish in lion paw feet. This remarkable clothes-press dates from about 1755.

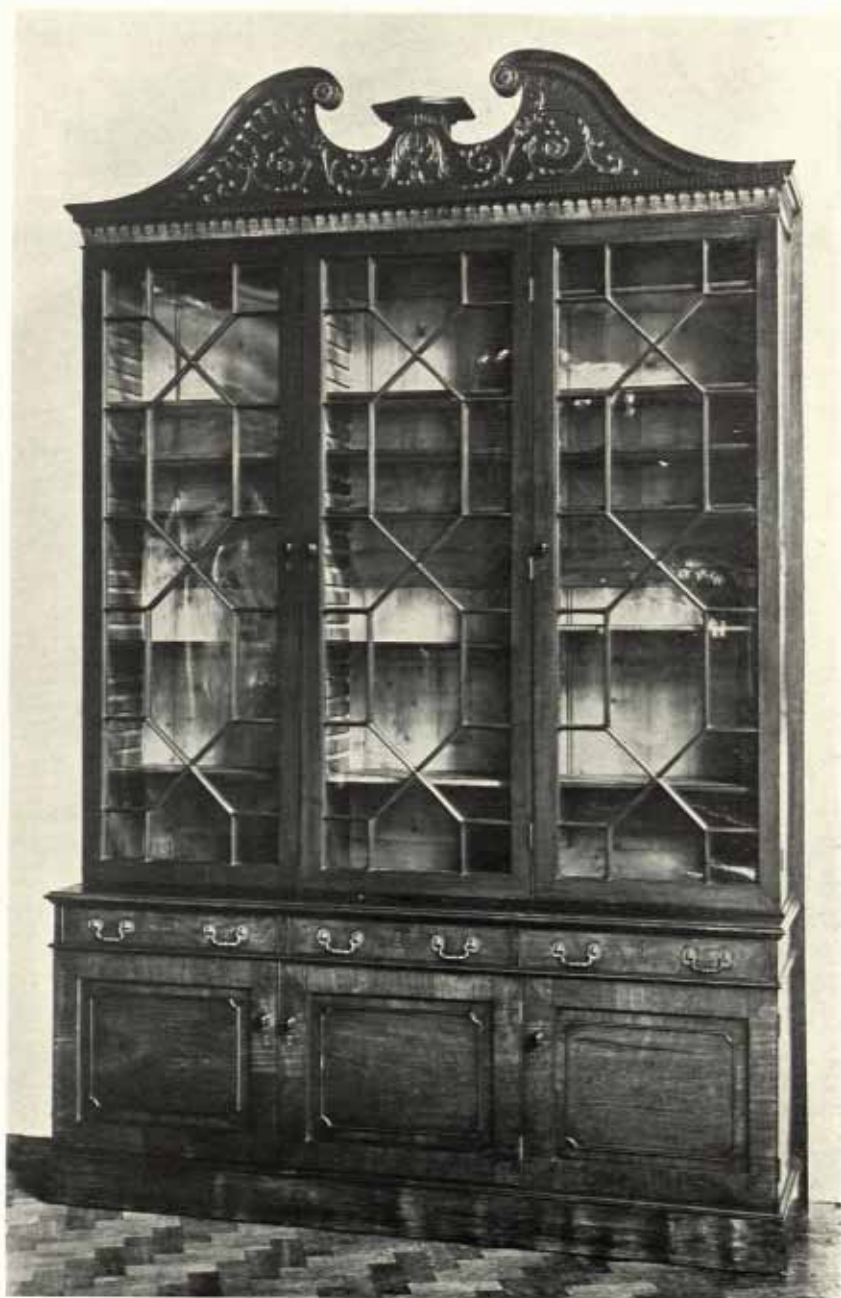
About twenty years later in date is a mahogany bookcase with glazed doors, also acquired by purchase, the carving of the fine scrolled pediment showing classical influence (Plate XLV). It is now possible to gain some idea of the evolution of domestic bookcases from examples in the Museum Collection. This new acquisition shows a



CHILD'S WARDROBE, PAINTED AND DECORATED WITH WALLPAPER. ENGLISH; DATED 1712.
GIVEN BY MRS. GUY TRAFFORD.



CARVED MAHOGANY CLOTHES-PRESS.
ENGLISH; ABOUT 1755.



CARVED MAHOGANY BOOKCASE.
ENGLISH; ABOUT 1775.



SECRETAIRE VENEERED WITH ZEBRA WOOD.
ENGLISH; ABOUT 1808.

type produced by Chippendale's school, while earlier phases are represented by the well-known oak bookcase from Dyrham Park, in the Murray Bequest, and one of painted pine in the style of William Kent.

In marked contrast to the finished execution of these pieces is an oak desk purchased by the Museum; an interesting relic from Winchester College. Such pieces of furniture, in a modified form, are still in use, and are known as "toys"; they are placed at right angles to the wall and the back of each of them bears a seat for the occupant of the next "toys." The older examples of them, of which hardly any have survived, were designed on the lines of bureau bookcases of the early 18th century, and strongly constructed to withstand rough usage, of which the Museum specimen bears obvious traces.

AN UPHOLSTERED ARMCHAIR IN SHERATON'S STYLE.

In the combination of grace and utility the last quarter of the 18th century may be held to represent the high water mark of English chair-making. There can be no doubt that the publication of Sheraton's *Drawing Book* (1791) exercised a powerful influence on contemporary chairs, and many of the most satisfactory models of the time are derived from that source. An upholstered mahogany armchair, given by Mr. Donald Gunn, is strongly reminiscent in its graceful lines of Sheraton's designs for this type, and is a valuable addition to the sequence of late 18th century examples in the Collection.

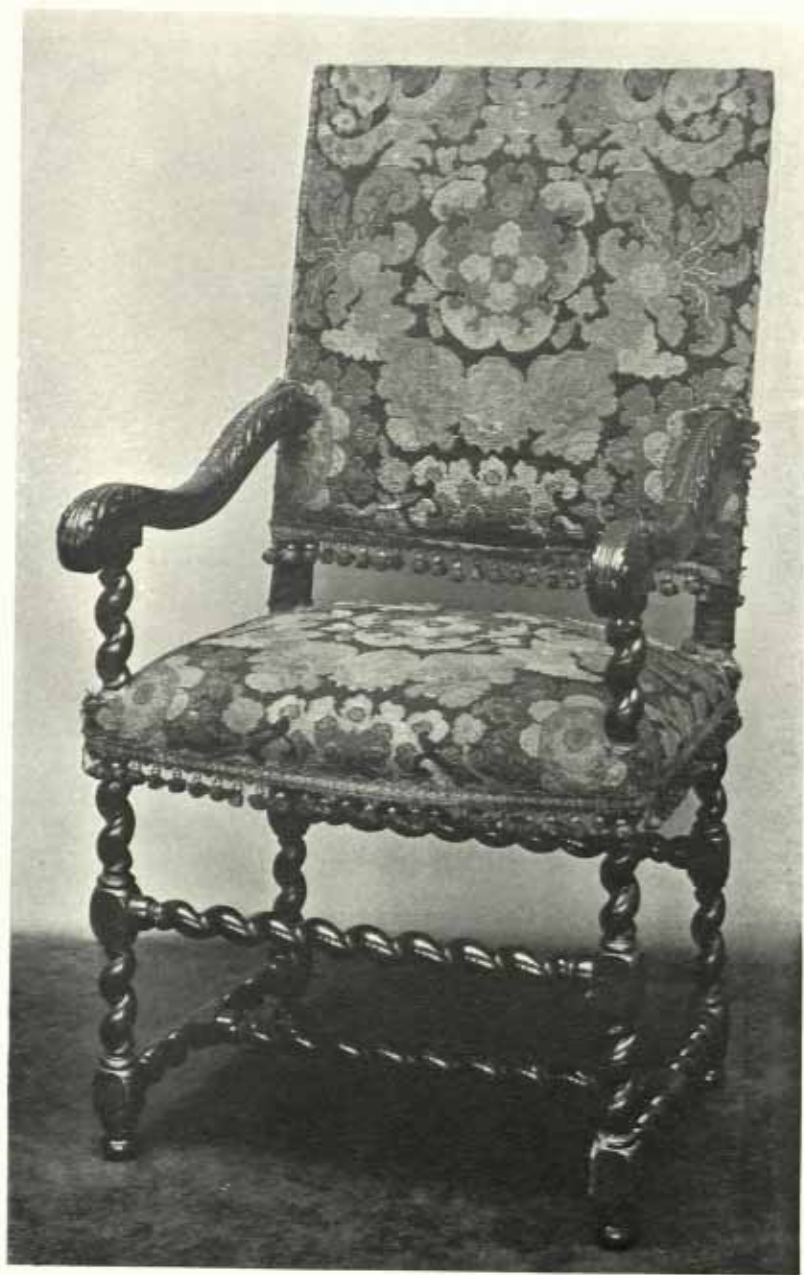
A REGENCY COUCH AND WRITING CABINET. Hitherto the archæological revival which produced the Empire style and its English derivative has been very inadequately represented in the Museum, but in the course of this year two pieces of furniture were acquired which are fully representative of this period. An attempt was made by the leading designers of this school to adapt Greek and Roman types of furniture to contemporary uses, while ancient Egypt was also laid under contribution, the publication of Denon's great work, *Voyage dans la Basse et la Haute Egypte*, "giving rise to a taste for this description of embellishment."

A couch of carved and gilt wood presented by Messrs. Heaton Tabb and Co. (Fig. 23) is of classical form, recalling in its design the type associated with Ingres' celebrated portrait of Madame Recamier. The lion terminals show, however, that mixture of styles indulged in

by many Regency designers, for they are of the Egyptian type familiarized in this country by Thomas Hope. This couch formed part of a set made by the firm of Gillow for Kinmel Park, Denbighshire, in 1805. It is covered with the original silk damask.

The association of strongly figured woods with inlay and mounts of brass or bronzed metal is very characteristic of the Regency style. It is seen in a writing cabinet, purchased by the Museum, which is veneered with zebra wood, the Egyptian terminal figures at the corners having heads and feet of ormolu (Plate XLVI). Behind the arched astragals of the doors are framed water-colour drawings of a "Fall on the Clyde," signed "J. Baynes, 1808." The front lets down on a quadrant and within is a drawer with satinwood fittings for writing. The execution of this secretaire is of remarkable quality and worthy of the high standard of English cabinet making at that period.

A FLEMISH ARMCHAIR OF THE XVIITH CENTURY. The most important addition to the collection of foreign furniture was Colonel C. G. Vereker's gift of a walnut armchair of Flemish origin (Plate XLVII) covered with contemporary needlework in a design of scrolls and foliage. The stretchers and legs have the thick spiral twist which is distinct from contemporary English turning, and the arms are richly carved with acanthus decoration.



CARVED WALNUT ARM-CHAIR, WITH CONTEMPORARY
NEEDLEWORK. FLEMISH; LATE 17TH CENTURY.

GIVEN BY COLONEL C. G. VEREKER.



PORTION OF A WOOLLEN-PILE DARBAR CARPET.
LAHORE, PANJAB; ABOUT 1650.

INDIAN SECTION

THE ACQUISITIONS made for the Indian Section during the year 1930 have been comparatively few, numbering only 89 objects. This is due to two causes. First, the expenditure of the available Fund has been devoted to the purchase of a few costly and important works of art: and second, it is necessary to limit additions from other sources, owing to increasing pressure upon the exhibition-space of the Galleries, strictly to such things as will fill up the lacunæ in the various departments. Continuing the policy of building up a representative section of Mogul art, a considerable part of the Fund was allotted to the purchase of part of a Shah Jahan Darbar carpet and of a gilt-glass Huka-base. Other purchases include an embroidered twill Palampore from Masulipatam, and an unusual S. Indian carved ivory plaque. Among several acceptable gifts, perhaps the most notable was an elaborate Buddha-figure of copper and gilt-bronze cast in Nepal in the 18th century.

TEXTILES. A part of the field of a Darbar Carpet (Plate XLVIII), was an important addition to the small number of Mogul carpets as yet in the Museum. It was woven at Lahore in the carpet-weaving factory established in that town by the Emperor Akbar, and dates from the middle of the 17th century. It is stated to have been made to the order of the celebrated Raja of Amber (Jaipur) Jai Singh I (the "Mirza Raja," 1622-1666) for an apartment in the Palace he was building at Amber, in the heart of the Aravalli Hills, Rajputana. This apartment was probably the Mirror-glass Hall (Shisha Mahal), in which the design of the ceiling and of the dadoes is closely similar to that of the present carpet. The decorative scheme of this part of Amber Palace conforms to the contemporary taste developed during the reign of the Mogul Emperor Shah Jahan (1628-1658) as it is seen in the Taj Mahal at Agra (built 1632-1649) and in the Palace at Delhi built between 1638 (when the Emperor finally left Agra for Delhi) and 1648. The carpet is of closely-knotted woollen pile,

INDIAN SECTION

averaging 260 knots to the square inch. The pattern of repeated vases of flowers within compartments of scrolled strapwork tracery is carried out in white, yellow, ochre, light and dark blue, and purple, on a ground of warm kermes red. Tracery-and-flower motives, deriving no doubt from the "vase" carpets of Persia, appear somewhat late in the period. Typical examples of this treatment are seen in



Fig. 25.

the "Scales-of-Justice" marble screen at one end of the Diwan-i-khas at Delhi, and in one side of the marble-screen enclosing the cenotaphs in the Taj Mahal at Agra.

The wonderfully-preserved coverlet or Palampore (Plate XLIX) is embroidered in brightly-coloured silks in close chain-stitch upon a twill ground of mixed linen and cotton. It was worked at Masulipatam, in the Madras Presidency, somewhere about the year 1700, and was brought to England in 1734 when Charles Peers, a Governor of Fort St. George, Madras, retired from the service of the East India Company. In

the centre of the coverlet, the field is occupied by five identical vases of tulips, carnations, roses and sprays of small flowers, one vase being placed in the middle, and one at each corner, at an angle of 45 degrees. The interspace is covered by a modernised



PALAMPORE, OF COTTON-AND-LINEN TWILL, EMBROIDERED IN COLOURED SILKS.
MASULIPATAM (UNDER DUTCH INFLUENCE); ABOUT 1700.



THE MARRIAGE OF SHIVA AND PARVATI. PANEL OF CARVED IVORY.
S. INDIAN (MADEIRA, MADRAS PRESIDENCY); FIRST HALF OF THE
17TH CENTURY.

"Tree-of-life" bearing the same flowers, gaudy butterflies and falling leaves. The deep border has miniature repetitions of the Tree-of-Life motive, with small vases of flowers at the corners. It will be seen that this design has nothing Indian in it, but is of the kind popular in England and the Netherlands at the beginning of the 18th century. It seems probable that the fabric and the design were sent out from England to be rendered by native craftsmen in the incomparable colours for which Masulipatam was justly celebrated. An almost identical coverlet is in the possession of the Countess of Londonderry.

GLASSWARE. Glass of the best Mogul period was quite unrepresented in the Indian Section until the acquisition this year of the beautiful and refined Water-vessel for a Huka seen in [Fig. 25](#). It is of transparent dark-green glass, muffle-gilt on the outside, and patterned with a diaper of vertical leaves. Very little is known of glass-making in India in the days of the Moguls; the character of the glass, and the uses to which it was put in the interior decoration of the Shah Jahan palaces, &c., suggest that its use was introduced by West Asian and Italian craftsmen employed in the building of the Taj Mahal. The glass of this Huka-base is very similar to that turned out at Shiraz, in Persia, by glass-makers working in the Venetian method, at the beginning of the 17th century. It is not improbable that some glass-worker of Shiraz was summoned to the Mogul Court at Delhi, and there produced glassware of the high quality found in the present water-vessel, a quality never reached in any purely Indian glassware in the Indian Section.

IVORY-CARVING. Plate L illustrates an ivory plaque of a type and period hitherto unrepresented in the collection of ivories. It is carved in medium relief, and in the protected parts bears traces of red stain (tamarind-juice). The subject depicts the Marriage of Shiva and Parvati, an incident drawn from the Puranas and popular in the South of the Peninsula. Its earliest sculptural representation, in the 6th to 8th centuries, occurs at Badami, the old Chalukyan capital, at Ellora, and at Elephanta. In the more modern Dravidian temples of the Madras Presidency it is of frequent occurrence, particularly at Madura, the capital of the Naik kings. Renderings of this subject, very close in general treatment to that of the ivory under review, may be seen at Madura, over the entrance to the Sundareshvar

INDIAN SECTION

Temple and in the Pudu Mandapa, both erected in the reign of Tirumala Naik (1623-1659). The God Shiva and his Bride Parvati stand in the middle of the foreground in the act of joining their right hands, over which the god Vishnu, seen behind the Bride, is about to pour water from a golden lustration-vessel. Beside the god Shiva is a Bhuta and the goddess Lakshmi occupies a similar position beside the Bride. In the background is a leafy-tree (acacia?). Beside the head of the god Vishnu, and to the left of this tree, is an inscription scratched in Northern Devanagari characters giving the date "Sam(vat) 1823"—A.D. 1766. This was probably inserted more than one hundred years after the carving of the panel, since the style is that of the Madura school of the first half of the 17th century.

METALWORK. The most notable addition to the section of metal castings was the fine Temple Image, cast in gilt-bronze with hammered copper accessories, of the Second Dhyani-Buddha Akshobhya ("the Immovable One") of the Northern Mahayana Buddhist Pantheon. The casting was done in Nepal (Katmandu) in the late 18th century by Newari craftsmen, and is a first-class example of their abilities as metal-casters. The Buddha is seated in the earth-witness position upon a padmasana, supported on a rectangular base. Behind him is an elaborate repoussé torana, figured with the Five Empowering Buddhas. The image is provided with richly jewelled detachable ornaments appropriate to his rank. This important figure was given by Mrs. A. B. Staples, who also gave with it two cast bronze Mount Meru Pillars surmounted by Garudas. These, also, are Nepalese, but do not belong to the Buddha figure.



(a)

BOTTLE. EARTHENWARE WITH
CLEAR GLAZE. CHINESE; T'ANG
DYNASTY (618-906).



(b)

BOTTLE. STONEWARE WITH
DARK BROWN GLAZE. CHINESE;
SUNG DYNASTY (960-1279).



(c)

VASE. EARTHENWARE WITH GOLDEN BROWN
GLAZE. CHINESE; T'ANG DYNASTY (618-906).



(a) VASE BY KATHERINE PLEYDELL-BOUVERIE. (b) and (c) VASES BY W. STATT MURRAY.



VASE AND BOWL. STONEWARE WITH DECORATION INCISED UNDER A CELADON GLAZE. CHINESE; SUNG DYNASTY (960-1279).

DEPARTMENT OF CIRCULATION

HER MAJESTY QUEEN MARY presented a jacket of white broad-cloth decorated with couched gold thread—Turkish work of the 19th century. Other important gifts were those made by Mrs. Lewis F. Day—see below, p. 82—and by the Underground Railways of London. The opportunity may be taken to draw attention again to the valuable services rendered by this Company to the cause of Decorative Art, both by the employment of the most highly qualified artists on the decoration of their premises, property and publications, and by their numerous gifts to the Department of Circulation, which is so intimately associated with the training of those who will be the artists of to-morrow.

CERAMICS. In view of the admitted excellence of Chinese pottery, which in ceramic art holds a position as pre-eminent as that of the Italian masters in the art of painting, the Department has continued its policy of forming a representative collection of the early pottery of China, especially that of the T'ang (618-906) and Sung (960-1279) dynasties. Conspicuous among the purchases is an earthenware vase of T'ang date, excellent in form and covered with a rich golden-brown glaze (Plate



Fig. 26.

LIIc). The white T'ang wares included a graceful bottle of a well-known type, with a clear crackled glaze (Plate LIA), a vase of amphora form with pale greenish glaze, and a covered jar of white stoneware with creamy glaze. A two-handled stoneware bottle with dark-brown glaze is of a type found on the early Sung site of K'ü-lu-hsien, in Southern Chihli, and dates from the 11th century (Plate LIb). The pottery types associated with the Tz'ü Chou factories in Southern Chihli include a plate and bowl with foliage painted in black upon a creamy glaze. The bowl and covered flower-vase shown in Plate LII have beautiful leaf-designs incised under a green celadon glaze, and belong to the well-known Sung type made at Lung Ch'üan in the province of Chekiang. The fine vase shown in Fig. 26 has a brushwork design in rust-red on a dark-brown glaze, and falls within the group of *temmoku* or "Chien" wares made in the province of Honan. Among the wares of the Ming dynasty were a porcelain dish with fish decoration in red enamel, and the reign-mark of the Emperor Chia Ching (1522-1566). A porcelain jar with floral decoration in coloured enamels probably dates from the same reign.

An interesting corollary to these acquisitions was the purchase of works by two contemporary English potters, Mr. W. Staite Murray and Miss Katherine Pleydell-Bouverie, who have been working under Sung influence towards idioms of their own (Plate LII).

Specimens of Persian pottery acquired in 1930 were few in number, but of first rate quality. They were:—a beautiful 13th-century bowl of white earthenware painted on the inside in dark-blue and black under a clear glaze, and on the outside with a border of fishes vigorously rendered in black (Plate LIII); a 13th-century bowl of Sultanabad type painted in black, dark blue and turquoise-blue under a clear glaze (Fig. 27); and a small vase, also of the 13th century, with zoomorphic handles and a leaf design in black under a turquoise-blue glaze (Plate LIIIA).

The purchases under the heading of European porcelain included a jug of Chantilly porcelain painted in colours and dating from about 1740 (Plate LIV), and an early (about 1730) Meissen vase painted in colours and gilt (Plate LIV). Three figures in white glazed porcelain, and dating from the 18th century, were also bought. These were:—a Vienna group of a Woman and Child; an unusual figure of a Man Washing Clothes, dating from about 1725, also ascribed to Vienna;



(a)



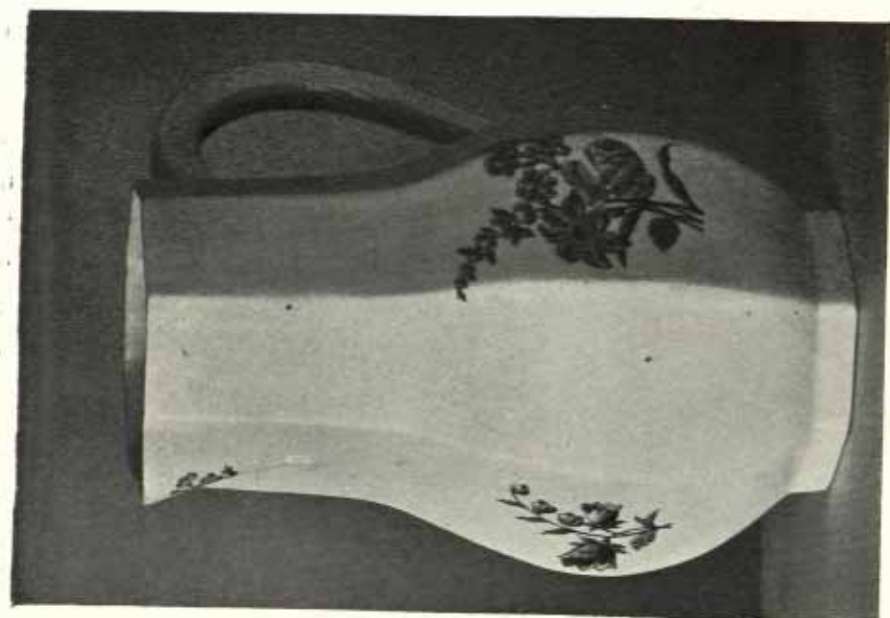
(b)

(a) VASE. EARTHENWARE. PAINTED IN BLACK UNDER TURQUOISE GLAZE. (b) BOWL. EARTHENWARE. PAINTED IN BLACK AND DARK BLUE UNDER A CLEAR GLAZE. PERSIAN; 13TH CENTURY.



(a)

VASE AND COVER. PORCELAIN. PAINTED
IN COLOURS. GERMAN (MEISSEN);
ABOUT 1730.



(b)

JUG. PORCELAIN. PAINTED IN COLOURS.
FRENCH (CHANTILLY); ABOUT 1740.

and a Capodimonte group of Bacchante, Faun and Cupid, dating from the second half of the 18th century.

GLASS. During 1929 the Department was able to purchase an important panel of early 14th-century stained glass of the type known as *grisaille* from a country house in England (Plate LV). It is almost certainly from the same window as a panel (No. 940-

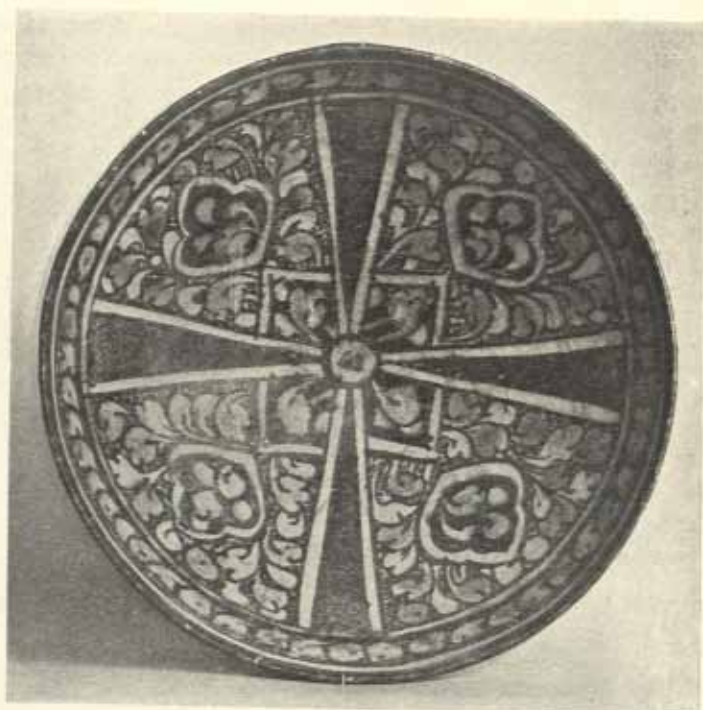


Fig. 27.

1900) already in the main collection of the Museum¹ which formed part of the bequest of Mr. Henry Vaughan, and another figured on Plate LXXXIX of Westlake's *History of Design in Painted Glass*, Vol. II, and there described as French. A similar piece is also in the crypt of the cathedral of St. Denis. The occurrence of fleurs-de-lys among the trailing tendrils which form the main feature of the design is, perhaps, in favour of a French origin. Moreover, the formal roses and the peculiar manner in which the branching stems cross over one another are closely paralleled in a window in the Sacristy at Chartres.² On the other hand, the medallions in the middle of the newly acquired panel, and the similar panels cited above, have a background of white circles scratched through a black wash, which is a device used on some

¹Illustrated in "Stained Glass," by Lewis F. Day. V. & A. M. Handbook (1913), Fig. 29.

²Westlake, *op. cit.*, Vol II, Plate LXXXVIIIc.



CHASUBLE. SILK EMBROIDERED IN COLOURED SILKS AND METAL THREAD.
ITALIAN; LAST QUARTER OF THE 17TH CENTURY.

velvets made in the factories of Lazareff and Marco Ciccani, at Moscow, in the 18th century—see p. 67. Such fabrics were previously unrepresented in the travelling collections. Among the other purchases there may be mentioned an English linen curtain embroidered with a bold design of leaves and tulips in maroon wool and dating from about 1650; and part of an Italian chasuble of the last quarter of the 17th century. This chasuble is of silk embroidered in coloured silks and metal thread with a pattern of curving foliated stems and birds (Plate LVI).

WOODWORK. The only noteworthy purchase in this sub-section was the Pembroke table illustrated in Plate LVIII. It is of mahogany, and is inlaid with a pattern of leaves in tulip, ash, and stained woods. It dates from about 1790.

PRINTS, DRAWINGS AND MISCELLANEOUS. In addition to the posters, which are regularly presented as they are published, the Underground Railways of London generously presented in the year under review the original drawing for the poster "There and Back," by H. S. Williamson (Plate LVII), and a number of wood-blocks with prints from them. Some of the blocks were by Clare Leighton, and had been used to illustrate advertisements in the daily Press; others, by R. Gibbings, P. Hagreen, H. K. Rooke and C. Dillon McGurk, were for posters. The poster "There and Back" was among the best of its year,



Fig. 28.

and the Museum is fortunate in being able to include the drawing for it in the travelling collections. The London and North Eastern Railway Co. gave a collection of the posters of holiday-resorts in Great Britain which they issued for the summer season. Gifts of printed matter, posters, or showcards, were also received from the



Fig. 29. (See p. 112).

Baynard Press, the Birmingham (Margaret Street) School of Art, the Curwen Press, the Empire Marketing Board, Messrs. Heintze and Blanckertz and the London County Council. Mr. G. W. Jones, of the Dolphin Press, presented books and other printed pages set on the Linotype machine. The Department previously possessed no specimens of work illustrating the possibilities of this machine in fine book production and the variety of good type-faces available. Six wash-drawings and one pencil-drawing for Book Illustrations by William

Small (born 1843), who was one of the most important book-illustrators of his day, were given by Dr. Small. Two of these, dated 1887, were for the illustration of *Saddle and Sabre*, by Hawley Smart, in the *Graphic*, 1887; two, dated 1889, were for *The New Prince Fortunatus*, by Wm. Black, which appeared in the *Graphic* in 1890. The publications for which the remaining three drawings were made have not been identified.

The purchases for this sub-section included a small but interesting group of engravings by artists of the 16th century. Among these may be noted an engraving of *The Three Peasants* by Albrecht Dürer, another, the *Burial of Christ*, by Lucas van Leyden, three by Heinrich



POSTER DESIGN BY H. S. WILLIAMSON.

GIVEN BY THE UNDERGROUND RAILWAYS OF LONDON.



PEMBROKE TABLE; INLAID MAHOGANY.
ENGLISH; ABOUT 1790.

DEPT. OF CIRCULATION

Aldegrevier, and four by Hans Sebald Beham. The purchases of modern prints included work by Stanley Anderson, Harry Morley, Noel Rooke, and George Soper. A few linocuts by Sybil Andrews, W. Kermode, and other artists, were also bought.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

NEAR EASTERN POTTERY

- VASE, earthenware, with painting in black under a deep aubergine-purple glaze. Syrian (Rakka); 12th or 13th century.
- DISH, earthenware, painted in blue and black with arabesques. Syrian (Rakka); 12th or 13th century (Plate IXA).
- BOWL, earthenware, painted in black with a lion. Syrian (Rakka); 12th or 13th century (Plate IXB).

CONTINENTAL EARTHENWARE AND STONEWARE

- A FRAGMENT OF HISPANO-MOESQUE EARTHENWARE, with the arms of Pazzi of Florence; middle of the 15th century. *Given by Dr. W. L. Hildburgh, F.S.A.*
- FOURTEEN FRAGMENTS OF EARTHENWARE. Italian, German, etc.; found in London. *Given by Mr. G. F. Lawrence.*
- VASE, enamelled earthenware, painted in blue; and a dish of the same, painted in green and purple. German (Frankfort-on-the-Main); late 17th century. *Given by Mrs. Hemming.*
- FIVE FRAMES OF DUTCH TILES, painted with biblical subjects, views of Amsterdam, arms of Dutch towns, and ships, 17th and 18th centuries; a tile painted with a portrait of Frederica Louisa Wilhelmina, Princess of Orange; also a tile-panel painted with a pastoral scene, French, middle of the 18th century. *Given by Mr. Henry Van den Bergh through the National Art-Collections Fund.*
- TWO TANKARDS, stoneware. German (Westerwald); end of 17th century. *Given by Mrs. W. de l'Hôpital in memory of her husband.*
- MUG, stoneware. German (Westerwald); 17th century. *Given by Mr. John Southworth.*
- JUG, stoneware. German; 17th century, dug up in the City of London. *Given by Mr. W. Ridout.*
- SEVEN PIECES of French (Moustiers) earthenware; about 1740-1750; formerly in the collection of Mrs. Margaret Pennington, for many years on loan to the Museum.
- PLATE, earthenware. French (Rouen); middle of the 18th century. *Given by Mr. W. Ridout.*
- BOWL, earthenware, covered with a white slip and painted in colours within incised outlines. Swiss (Langnau); dated 1773. *Given by Mr. James Falcke.*
- VASE, brown-enamelled earthenware, with gilt decoration. Polish, made at the Wolff Factory, Warsaw; about 1785.
- INKSTAND, cream-coloured earthenware. Italian; 19th century. *Given by Mrs. Ada Cardinale.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

ENGLISH EARTHENWARE AND STONEWARE

- FRAGMENT OF A TILE, red earthenware, with a design incised through a coating of white slip depicting a crowned king with an attendant. From Tring Church, Hertfordshire; 14th century. *Given by Mrs. Walter Butcher.* (Part of the series referred to in the *Annual Review for 1927*, Plate 12).
- JUG of Wrotham earthenware, with impressed and applied panels of formal flowers, fleurs-de-lys, half-length figures, masks, starry devices, the initials IL, II, and IE, and the date 1614, all on a ground strewn with rosette-like bosses; under the lip is a large grotesque mask.
- DISH of earthenware, moulded with outlines in relief and decorated in white and light and dark brown slips, under a yellow glaze. The decoration includes a rectangular panel with the initials S.M. Staffordshire, about 1725.
- EIGHT SPECIMENS OF ENGLISH (Liverpool and Bristol) DELFT WARE; 18th century; one of the specimens bears the arms of Zachary Bayly of Bristol. A FRAME OF TIN-ENAMELLED TILES, printed in black and painted in green; about 1780. TWO STONEWARE POTS, late 17th and early 18th century. A SUSSEX EARTHENWARE POT; early 19th century. A JAR OF RED EARTHENWARE, made at Bethersden, Kent, inlaid with large sprays of formal foliage on arching stems in white clay under a yellow glaze and inscribed "MRS. SHOOSMITH CATERBURY 1809 P." A JAR OF RED EARTHENWARE covered with a mottled slip and lead glaze, made at Cadborough, Sussex; middle of the 19th century. *All given by Mrs. Hemming.*
- A JAR OF RED EARTHENWARE, made at Bethersden, Kent, inlaid with large sprays of formal foliage on arching stems in white clay under a yellow glaze, and inscribed "MRS. SHOOSMITH CATERBURY 1809 P." A JAR OF RED EARTHENWARE covered with a mottled slip and lead glaze, made at Cadborough, Sussex; middle of the 19th century. *All given by Mrs. Hemming.*
- PUZZLE-JUG, earthenware, with decoration incised through a white slip under a yellowish glaze splashed with green, made at Crock Street, Somerset, dated 1791. *Given by Mr. A. E. Reveirs Hopkins.*
- PLATE, earthenware. Staffordshire (Davenport's factory, Longport); about 1810. *Given by Mrs. Corbett.*
- MUG, earthenware, with applied reliefs of a rose and thistle. English, probably 19th century. *Given by Miss E. L. Dunning.*
- FIGURE, earthenware, a man in a kilt. Staffordshire; middle of 19th century. *Given by Mr. J. D. Kennedy through the National Art-Collections Fund.*
- A SIMILAR FIGURE, a woman in "bloomers." *Given by Miss E. M. Clarke.*
- PIPKIN, earthenware. 14th or 15th century. *Given by Messrs. Charlesworth & Co.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

CONTINENTAL PORCELAIN

TEA-CUP. Italian (Venice); 18th century. *Given by Mr. Sydney Vacher.*

FIGURE OF A NEGRO FLUTE-PLAYER. Russian (probably Imperial Factory, St. Petersburg, or Gardner's Factory, Moscow); about 1825. *Given by Mr. E. J. Reynolds.*

ENGLISH PORCELAIN

JUG with an applied spray of plum-blossom picked out in light blue, green and yellow. Probably Longton Hall; about 1750. *Given by Mr. E. F. Broderip.*

TUREEN with cover and stand, painted, perhaps by Absolon of Great Yarmouth, with "botanical" flowers; about 1810. *Given by Miss M. Locking.*

FOUR FIGURES. Rockingham factory, Swinton; 1826-1842. *Given by Mr. J. D. Kennedy.*

A SHOW CARD OF PORCELAIN BUTTONS. Worcester (Chamberlain's factory); about 1840. *Given by Mr. Francis G. Hyde.*

GLASS VESSELS

CRUET BOTTLE with pincer decoration. English; about 1750. Another, of cut glass with metal stopper. English; about 1740. *Given by Lady Davy.*

LARGE VASE with cover, engraved and gilt. Spanish (San Ildefonso); late 18th century.

DISH, engraved and gilt. Spanish (San Ildefonso); late 18th century. *Bequest of the late Walter Child.*

TOY DECANTER with nine wine-glasses. English; late 18th century. *Given by Miss Nora Taylor.*

LAMP of blue glass. English; 18th century. *Given by Mr. M. Steele.*

MUG decorated in black and gold by Absolon of Great Yarmouth. English; early 19th century. *Given by Mr. Cecil Davis.*

GOBLET with cut decoration. English or Irish; about 1810 to 1820. Wine-glass engraved with a portrait of Nelson, commemorating the Battle of Trafalgar. English, about 1815. Two other 18th century English wine-glasses. *Given by Mrs. Philpott.*

JUG, cut glass. English; about 1820. *Given by Mrs. James in memory of her son, Arthur Hedley James.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

STAINED GLASS

PANEL of stained glass, Christ bearing the Cross, designed by Einar Forseth and carried out by Gustaf Ringström. Swedish; dated 1919. A replica of a window made for Frövi Church, Sweden. *Given by the Swedish Society (Berserks and Vikings).*

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVINGS, ETCHINGS AND DRYPOINTS

ETCHINGS (7) for J. M. W. Turner's "Liber Studiorum."

EXAMPLES of work by the following artistes were purchased:—S. Anderson, Harry Morley.

EXAMPLES of work by the following artists were given:—A. Appian, F. A. W. T. Armstrong (6), E. Béjot (3), E. T. Daniell, Paul Drury, F. L. Emanuel, E. N. Hadcock, Axel Haig, Oliver Hall, Martin Hardie, Rosa S. Hope, P. L. Moreau, J. Poortenaar (6), H. Rushbury, L. Squirrel, Middleton Todd, C. F. Tunnicliffe, H. Gordon Warlow, H. A. Webster.

WOOD ENGRAVINGS

GWENDOLEN RAVERAT (6). *Given by the London Underground Railway.*

EDWARD CARRICK (5). *Given by the Artist.*

CLARE LEIGHTON (6). *Given by the London Underground Railway.*

EXAMPLES of work by the following artists were purchased:—E. Gordon Craig, E. Carrick, Dovgal, Goncharoff, W. Gorynska, J. Konarska, Nalepinskaia-Boichuk, Pavlinoff, W. Wasowicz.

LITHOGRAPHS

N. T. CHARLET. *Given by Mr. Campbell Dodgson, C.B.E.*

CHARLES CONDER (5). *Given by Mrs. A. Cecil Lawson.*

IVAN MESTROVIĆ (18). *Given by Mr. A. L. B. Ashton (through the National Art-Collections Fund).*

PEARL BINDER (10). *Given by the Artist.*

CLARKE HUTTON (3). *Given by the Artist.*

ROGER FRY (5), C. R. W. NEVINSON (2), JACOB KRAMER.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

POSTERS

19 POSTERS were presented, among donors being *the Underground Railways, the London and North Eastern Railway, and the Central Committee of the Old French Art Exhibition.*

ILLUSTRATION AND BOOK ORNAMENT

BOOK ILLUSTRATIONS, drawn by Kate Greenaway and H. T. Ford. *Given by Mr. Clarke Hutton.*

WOODCUTS by Clemence Housman after P. Woodroffe, to illustrate "Aucassin and Nicolette." *Given by Mr. Clarke Hutton.*

DRAWINGS (4) for book-illustration by Edward Carrick. *Given by the Artist.*

BOOK-COVER DESIGN by Albert Rutherston. *Given by Mr. C. G. Holme.*

BOOKPLATES (2) by Sir D. Y. Cameron, R.A. *Given by Mr. Frank Rinder.*

BOOKPLATE by Sir D. Y. Cameron, R.A. *Given by Mr. Lessing Rosenwald.*

BOOKPLATES by A. Downey and Sir C. Holroyd. *Given by Mr. Campbell Dodgson, C.B.E.*

BOOKPLATES (7) by C. F. A. Voysey. *Given by the Artist.*

BOOKPLATE by Livia Kádár. *Given by the Artist.*

MANUSCRIPTS (7) of Spanish choir-books, 15th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

ART OF THE THEATRE

HERBERT NORRIS: design for a stage-setting. *Given by the Artist.*

C. WILHELM: theatrical costume design. *Given by Mr. Clarke Hutton.*

M. BIBLIN: design for costume of the Princess in "Prince Igor."

COSTUMES for "La Lampe Merveilleuse," c. 1818. *Given by Miss D. Stern.*

G. H. RHOADES: designs (10) for stage scenes and costumes.

GIUSEPPE GALLI DA BIBIENA: stage designs (2), attributed to.

CARICATURE portrait of Irving, Bancroft, and Toole. *Given by Dr. Abraham Cohen.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

ARCHITECTURE AND TOPOGRAPHY

SPANISH SCENERY by G. Vivian. Lithographed by L. Haghe. *Given by Mrs. G. M. Vivian-Neal.*

SCENES in the neighbourhood of Naples, c. 1770. *Given by L. M. Lowenstein.*

ENGRAVED ORNAMENT

DESIGNS for engraved ornament by the Master A.D., the Master A.R., the Master A.S., H. Aldegrever, Androuet Ducerceau, J. T. de Bry, S. Carteron, Delafosse, Diana Ghisi, Gillot, J. Heel, the Master I.H., A. Jacquard, J. Ladenspelder, M. Le Blon, M. Liard, Mondon, C. Müller, T. Pasquier, M. Pleginck, G. S. Rösch, G. P. Schillinger, V. Solis, M. Treu, S. van de Passe, Vilmain, A. Watteau.

WALL-PAINTINGS

COPIES (6 sheets), probably by Professor R. Willis, of wall-paintings at Durham, Hildesheim, etc. *Given by Mr. T. D. Atkinson, F.R.I.B.A.*

WALL-PAPERS

WALL-PAPER, English 18th century (fragment). *Given by Captain R. Lane.*

WALL-PAPER from the Queen's Hospital, Frognal, Sidcup (2 portions). *Given by the Architect to the London County Council.*

WALL-PAPER, modern English (26 portions). *Given by the Wall Paper Manufacturers Ltd.*

WALL-PAPER, modern English (39 portions). *Given by Messrs. A. Sanderson and Sons.*

MONUMENTAL BRASSES AND SLABS

RUBBINGS (24) of brasses in Hertfordshire and Kent. *Given by Mr. H. C. Andrews.*

RUBBING of a brass at St. Cross, Winchester. *Given by Mr. P. P. Hefher.*

RUBBINGS (10) of brasses at Oxford. *Given by Mr. F. M. Hardie.*

RUBBINGS (15) of brasses in Kent, Bruges, etc. *Given by Mr. R. H. Pearson.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- RUBBINGS (3) of brasses. *Given by Mr. Charles Bowles.*
- RUBBINGS (61) of brasses in the British Museum, etc. *Given by Miss K. Sproule.*
- RUBBINGS (26) of brasses in the possession of the Society of Antiquaries.
- RUBBINGS (4) of inscriptions from brasses at Cirencester, etc. *Given by Miss M. Clayton.*
- RUBBINGS (2) of a palimpsest brass at Monkton, Kent. *Given by Mr. Walter E. Gawthorpe.*
- RUBBINGS (10) of brasses. *Given by Mr. Ralph Griffin.*
- RUBBINGS (207) of brasses, mostly from Norfolk and Sussex.
- RUBBING of brass belonging to Dr. W. L. Hildburgh.
- RUBBINGS (6) of brasses in Odiham and Hendon Churches. *Given by Mr. G. J. L. Berkeley.*
- RUBBINGS (8) of brasses at Edwardstone, Hadleigh, and Waltham Abbey Churches.
- RUBBINGS (4) of brasses. *Given by the Rev. H. Tyrrell Green.*
- RUBBINGS (3) of brasses in St. Alban's Abbey.
- RUBBINGS (4) of brasses. *Given by Mr. H. C. Marillier.*
- RUBBINGS (18) of bell inscriptions. *Given by Mr. H. B. Walters.*
- RUBBINGS (60) of heraldic medallions, etc. *Given by Mr. Nicolas E. Toke.*

DRAWINGS AND STUDIES

- SIR JAMES THORNHILL: design for ceiling decoration.
- ALEXANDER COZENS: landscapes (2).
- W. J. BODDY (3). *Given by Miss Ethel R. Boddy.*
- FRANCIS JAMES TURNER. *Given by Mr. S. C. Turner (through the National Art-Collections Fund).*
- F. W. FAIRHOLT. *Given by Mr. Ralph Edwards.*
- G. HACKERT, R. HOME, LADY WATERFORD, and T. CARWITHAM. *Given by Mr. Iolo A. Williams.*
- PETER DE WINT: figure-study. *Given by Mr. G. Douglas Thomson.*
- C. FAIRFAX MURRAY: portrait-studies (3). *Given by Mrs. Penryn Milsted.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DRAWING of a frieze of tritons, Italian, 18th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

H. NAPPER and C. HARRISON. *Given by Mr. Clarke Hutton.*

O. BOWLES: sketch-book. *Given by Miss Ethel M. P. Bowles.*

H. E. WOOLDRIDGE. *Given by the Executors of Mrs. Wooldridge.*

CHINESE AND JAPANESE ART

SHEET OF DESIGNS for Boat Flags of the Japanese Daimiōs.

YOSHIO MARKINO: woodblock colour print. *Given by Mr. Clarke Hutton.*

BEQUESTS

F. BARTOLOZZI: engraving after A. Kauffman. *Bequeathed by the late Walter Child.*

DEPARTMENT OF PAINTINGS

WATER-COLOUR DRAWINGS

19th Century (first half)

ANDREW ROBERTSON, "Portrait of a Lady."

THOMAS GEORGE, "Portrait of John Jenkins."

19th Century (second half)

L. BURLEIGH BRUHL, "The Heart of Epping Forest: High Beech"; and "Weary Foot Common, Becontree Heath." *Bequeathed by the late Rev. E. Selby Bruhl; accepted for the Bethnal Green Museum.*

20th Century

GILBERT HARDING GREEN, "It is finished." *Given by Mrs. Dorothy Blount.*

ROSA WALLIS, "White Almond Blossom, Capri." *Given by the Artist.*

KATHARINE CAMERON, R.S.W., A.R.E., "Plum Blossom." *Given by Mr. Arthur Kay, through the National Art-Collections Fund.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

HAROLD SWANWICK, "An Oxfordshire Sheepfold." *Given by Mrs. E. Lilian Swanwick.*

FRED TAYLOR, R.I., "In a Shipyard." *Given by Mr. Clarke Hutton.*

W. HATHERELL, R.I., "Juliet and the Friar." *Given by Mr. J. Barnard Davis.*

MINIATURES

18th Century (second half)

NATHANIEL PLIMER, "Portrait of an Old Lady."

P. MEMORLAND, "Profile Portrait of a Man."

I. H., "Portrait of a Boy," 1775.

ARTIST UNKNOWN, "Portrait of a Lady," c. 1773. *Given by Mr. Ralph Edwards.*

J. LACON, "Portrait of a Gentleman." *Given by Mrs. Mabel Berryman.*

MRS. WILLIAM AVARNE, *née* Charlotte Hemington, "Portrait of a Lady." *Given by Miss D. Soutten, R.M.S.*

Attributed to MRS. DIANA HILL, "Portrait of an Officer." *Given by Mrs. B. C. Lowndes through the National Art-Collections Fund.*

19th Century (first half)

WILLIAM ALLAN, "Portrait of a Man." *Given by Mr. Ralph Edwards.*

ANTHONY STEWART, "Portrait of Mrs. Alexander Nasmyth."

ARTIST UNKNOWN, "Portrait of a Man in a Green Coat." *Bequeathed by H. Dundee Hooper.*

T. C. THOMPSON, "Portrait of a Gentleman."

L. A. ARLAUD, "Portrait of a Gentleman."

W. A. HOBDAY, "Mr. Garlike," 1810.

MISCELLANEOUS

Fragments of Russian Frescoes, copies of fresco heads, a painting illustrating Russian Ikon Painting, and specimens of pigment used in that art. *Given by Mr. Pavel Ivanovich Yukin.*

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- KOREA: Government. Chōsen Koseki Dzufu (Album of Korean antiquities). Vols. VIII—X. 1928-30. *Given by the Chōsen Government Museum.*
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- RUSSIA: Ministry of Agriculture. L'art populaire à la seconde Exposition Koustare de toute la Russie à Petrograd, 1913. (In Russian, with summary in French.) 1914.
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METALWORK

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TEXTILES, INCLUDING COSTUME

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PHOTOGRAPHS

- 712 of FRENCH ARCHITECTURE, *given by Mr. A. Watts.*
- 766 of ITALIAN PAINTINGS, *given by Miss E. Halsey.*
- 413 of ENGLISH AND SCOTTISH ANTIQUITIES: architecture, metalwork, primitive, East Anglian plasterwork, etc. (by Mr. B. C. Clayton).
- 148 of MUHAMMADAN ARCHITECTURE in Syria and Mesopotamia (by Capt. K. A. C. Cresswell).
- 154 of STAINED GLASS at Cologne, partly in exchange from the Provinzial-konservator der Rheinprovinz.
- 23 of INDIAN ARCHITECTURE, *given by Miss C. M. Newton.*

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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

SNUFF-BOX. Horn and silver, engraved with the arms of the Society of Friendly Brothers, Dublin. Irish; 18th century. Given by the Misses E. M. and H. Espinasse.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- COMMUNION CUP AND PATEN COVER. Silver-gilt. Maker's mark of William Darker (?). London hall-mark for 1732-3. *Given by the Guardians of the Poor of the Parish of Chelsea.*
- SALT-CELLAR. Silver, engraved with the crest of the Dukes of Norfolk. English; second half of 17th century.
- MUG. Silver. London hall-mark for 1708-9.
- CAKE-BASKET. Silver. London hall-mark for 1791-2. *Bequeathed by Miss C. Alice Olding.*
- COFFEE-POT. Silver. Maker's mark of Hester Bateman. London hall-mark for 1773-4. *Given by Mr. J. R. Faithwaite in memory of his only son, Thomas Winder Faithwaite, who lost his life in the Great War.*
- CENTREPIECE. Sheffield Plate, with cut-glass bowls. English; about 1820. *Given by Mrs. Roland Percy Walters.*
- TANKARD. Silver. Maker's mark of William Shaw and William Priest. London hall-mark for 1756-7. *Bequeathed by Mr. Walter Child:—*
- TODDY-LADLE. Silver, with whalebone handle. Scottish; late 18th century.
- SWEETMEAT-BOX. Engraved silver, set with an agate. English; 17th century.
- CUP AND SAUCER. Silver, engraved with the arms of Broughton or Legge. English; about 1710. *Given by Mrs. Foley.*
- SPOON. Silver. Maker's mark of Jonathan Buck, of Limerick. About 1740. *Given by Mr. H. M. Parsons.*

JEWELLERY

- NECKLACE AND PAIR OF EARRINGS. Silver, set with paste diamonds. French; late 18th century. *Bequeathed by Mrs. A. E. Stuart.*
- MOURNING RING. Gold, set with amethysts surrounding a crystal covering hair-work. English; late 18th century. *Given by Mrs. Penryn Milsted.*
- CROSS, PIN AND CLASP. Silver. Herzegovinian; 19th century. *Given by Miss Una S. Teague.*
- JACOBITE RING. Gold, set with a crystal over an enamelled portrait of Charles I. English; about 1750.
- RING. Gold, with a diamond, rubies and enamel. Locket bezel containing "Hair of George 3 Cut off April 1st, 1816."

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

JEWEL. Silver parcel-gilt, set with pastes. French; 18th century. *Given by Mr. Cecil Crofton.*

THREE BUTTONS. Silver. Greek; 19th century. *Given by Lady Evans.*

OTHER EUROPEAN METALWORK

DISH. Hammered brass. Dutch; middle of 17th century.

COLLECTION OF METALWORK, including an incense-boat of engraved copper, Florentine, 15th century, and a brass bird from a chandelier, Flemish, 15th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

LANTERN. Iron. From Boughton House. English; about 1700. *Given by the Duke of Buccleuch.*

SIGN-STANDARD. Wrought iron. From the Angel Inn, Aylesbury. English; about 1700.

TOASTER. Wrought iron. English; 18th century. *Given by Mr. C. Hummerstone, J.P.*

ENGRAVED PEWTER TANKARD. English; late 17th century.

BRONZE MEDALLION. Anglo-Saxon; 8th century. *Given by Mrs. Cobden Sanderson.*

SEALING-WAX CASE. Engraved brass. Made by Virgo (Madin?) of Sheffield. English; dated 1657.

BRASS STAFF-HEAD, used by members of St. George's Inn Friendly Society, Bitton (Glos.). *Given by Sir Barry Jackson.*

KNIFE, the wooden handle carved with the figure of a Canon. Dutch; 17th century.

TINDER-BOX CANDLESTICK. Tinned iron. English; 18th century. *Given by Miss Annie Evans.*

ORIENTAL METALWORK

MIRROR. Bronze, backed with embossed silver. Chinese; T'ang dynasty (A.D. 618-906). (Fig. 17).

TI-TSANG, GOD OF MERCY, Bronze figure painted and gilt. Chinese; 17th century.

HEAD OF A BODHISAT. From a cast iron statue, covered with painted and gilt gesso on a canvas ground. Chinese; 12th to 14th century. *Given by Messrs. Yamanaka & Co., Ltd.*

Given by Miss Bertha Johnson:—

BRONZE "DOUBLE-MAGIC" MIRROR, (projecting from its face an image other than that represented in relief on its back). Japanese; 19th century.

TWO DOMESTIC SHRINES (*dzushi*), the cases of lacquer with engraved copper mounts. Japanese; 19th century.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

TWO JAPANESE CLOCKS. *Given by Dr. W. L. Hildburgh, F.S.A.*

JAPANESE HELMET of unusual shape. *Given by Messrs. Tritton.*

BRASS LANTERN from a Japanese Buddhist Temple, dated for 1807 and inscribed with the names of twelve members of the congregation.

BRASS BRASIER (*hibachi*) surmounted by a figure of a sleeping cat (*nemuri no neko*). Japanese; 19th century.

PAIR OF BRASS FLOWER-VASES for a Buddhist altar. Japanese; 18th century.

SET OF FURNITURE for a pair of Japanese swords, each piece with an animal of the Chinese zodiac. By Someya Tomonobu.

DEPARTMENT OF TEXTILES

AMERICAN WOVEN FABRICS

TUNIC, woven lincn. Mexican; 19th century. *Given by Mr. Louis Clarke.*

CARPETS

COPE, knotted in silk pile, fragment (part of 477-1894). Persian; early 17th century. *Given by Indjoudjian Frères.*

TENT-BAND, cotton, with bands woven in wool and metal thread. Turcoman; 19th century. *Given by Mrs. Bateson.*

COSTUMES

APRON for a child, embroidered muslin. English; first half of 19th century. *Given by Mrs. Hughes.*

BOOTS, pair of laced, white drill. English; third quarter of 19th century. *Given by Miss B. Imrie.*

CAP, quilted cotton cloth. West African; 19th century. *Given by Miss Preece.*

CAPE, embroidered muslin. English; first half of 19th century. *Given by Mrs. Hughes.*

CHEMISES (two), cotton crepe. North Greek Islands; 19th century, *Given by Miss E. R. Price.*

CLOAK, silk. English; first quarter of 19th century. *Given by Mr. and Mrs. J. Haworth Roberts.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- COAT, shawl-woven woollen stuff. Persian; early 19th century. *Given by Miss C. L. White.*
- CRINOLINE. English; about mid-19th century. *Given by Mrs. Hughes.*
- DOLL in Court dress. English; early Victorian period. *Given by Miss M. B. Williams.*
- DRESS, embroidered net, with knitted mittens and bag. English; worn in 1824. *Given by Miss M. Ogilvy-Millar.*
- DRESS, evening, patterned and printed silk. English; about 1885-90. *Given by Mrs. Rittershaus.*
- DRESS, silk brocade, striped. English (Spitalfields); about 1830. *Given by Mr. and Mrs. J. Haworth Roberts.*
- GAITERS for a woman, pair of, silk. English; 1860-70. *Given by Mrs. Allen.*
- MITTENS, pair of, embroidered satin. English; about 1840. *Given by Mr. H. S. Kingsford.*
- MODELS (13) of dresses made for various members of the Royal Family. English; 1880-1890. *Given by Mrs. J. A. Latter Axton.*
- OVERDRESS, twill cotton. Greek Islands, Nisyros; 19th century. *Given by Messrs. Liberty & Co.*
- PARASOL, feathers over silk. English; mid-19th century. *Given by Miss K. L. O'Bryen-Taylor.*
- PARASOL, silk. French; mid-19th century. *Given by Miss E. E. Cowan.*
- PETTICOAT, quilted satin. English; third quarter of 18th century. *Given by Mr. H. S. Kingsford.*
- SCARF, embroidered muslin. English; first half of 19th century. *Given by Mrs. Hughes.*
- SHIRT, dress, linen. English; about 1820. *Given by Mr. H. S. Kingsford.*
- SMOCK FROCK, unbleached linen. From Dorsetshire, about 1880. *Given by Mr. A. L. Baldry.*
- STOMACHER, embroidered cotton. Greek Islands, Astypalaea; 19th century. *Given by Messrs. Liberty & Co.*
- SUIT for a boy, velvet and satin. English; about 1880-1890. *Given by Miss Meade.*
- WAISTCOAT, velvet. English; second quarter of 19th century. *Given by Miss M. Chavasse.*

EASTERN WOVEN FABRICS

- SILK TISSUE. Persian; 11th century. *Given by Mr. J. Acheroff.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- SILK TISSUE, with gilt thread. Persian; late 16th century. *Given by Nazare Aga.*
SILK TISSUE, with silver thread. Persian; 17th century. *Given by Nazare Aga.*

ENGLISH WOVEN AND PRINTED FABRICS

- COTTON, printed; early 19th century. *Given by Mrs. Christie.*
COTTON, printed; first quarter of 19th century. *Given by Mr. R. Arditti.*
RIBBON, silk, Coventry weaving; mid-19th century. *Given by Brig.-General James Dallas.*
RIBBONS, silk, two, probably Coventry weaving; mid-19th century. *Given by Mrs. Ridley.*

EUROPEAN EMBROIDERIES

- APRON, embroidered linen. Hungarian; mid-19th century. *Given by Mr. Louis Clarke.*
BAG, knitted wool. Greek; late 19th century. *Given by Mr. W. A. White.*
BORDER, silk embroidery on linen. Italian; 17th century. *Given by Miss E. R. Price.*
BORDER, satin embroidered in chain stitch. French; late 18th century. *Given by Dr. Eva Morton.*
HEAD-DRESS, drawn and embroidered linen. Czecho-Slovakian; 19th century. *Given by Mr. Louis Clarke.*
KERCHIEF, embroidered cambric. German or Danish; 18th century. *Given by Mrs. John Carlisle.*
SLEEVE, wool embroidery on cotton. Czecho-Slovakian; 19th century. *Given by Miss S. C. Lambert.*

EUROPEAN WOVEN FABRICS

- BORDER, silk and linen. Italian; 17th-18th century. *Given by Mrs. De Witt Clinton Cohen.*
SILK TISSUE, of tinted warp fabric. Italian; second half of 18th century. *Given by Mrs. De Witt Clinton Cohen.*
SILK TISSUE, brocaded. Probably Italian; early 18th century. *Given by Mr. F. Mallett.*
SILK TISSUE, stamped. Spanish; 18th century. *Given by Señor Weissberger.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

SHIRT, two sides of a shirt and piece of linen. From Egypt; 18th-20th Dynasty
Given by Miss N. M. Richardson and the late Mr. M. Nelson Richardson.

VELVET (uncut) and taffeta, printed in parts. French; early 19th century.
Given by Mr. W. T. Franklin.

LACE

BORDER, needlepoint lace. French (Point d'Alençon); mid-18th century. *Given by Mrs. W. M. Staniford.*

PARASOL COVER, bobbin lace. Belgian; about 1870. *Given by Miss A. N. Jarchow.*

MISCELLANEOUS

CHATÉLAINE, cut etched and gilt steel. English; about 1830-1840. *Given by Mrs. Archdale.*

IMPLEMENTS, group of textile. Various nationalities and dates. *Given by Dr. W. L. Hildburgh, F.S.A.*

DEPARTMENT OF WOODWORK

ENGLISH

THREE BOSSES and a panel of linenfold, carved oak. About 1500. *Given by Mr. Aymer Vallance.*

PINNACLE of carved oak. 15th century.

TWO FIGURES of carved limewood, from a console table. Early 18th century.
Given by Mr. Murray Adams-Acton through the National Art-Collections Fund.

FRAGMENT from the plaster decoration of a room at Bosworth House, Wendover.
Early 17th century. *Given by Mr. Fred Wood.*

DOLLS' HOUSE of painted wood with rooms containing model furniture and figures in the costume of the period. Early 19th century (many of the fittings were added about 1850-60).

CONTINENTAL

COFFER of walnut carved with geometrical patterns. Italian; early 16th century.
Given by Baron G. Treves de Bonfili.

BELLOWS of pearwood inlaid with bone and mother-of-pearl. Dutch; late 17th century. *Bequeathed by the late Sir Robert S. Lorimer.*

FRAME OF WOOD painted and inlaid with mother-of-pearl. Italian; late 17th or early 18th century. *Bequeathed by the late Mr. Walter Child.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PANEL, pinewood, carved with figures in the renaissance style. Flemish (?); late 17th century. *Given by Mrs. A. W. Wickett.*

WORK BOX of ebony decorated with cut steel and carved mother-of-pearl. French; about 1800. *Given by Mrs. Oscar Barrett.*

NEAR EASTERN AND JAPANESE

THREE INRO with ojime and netsuke. Japanese; 18th and 19th centuries.

BOX, red lacquer. Japanese; first half of 19th century.

JAR, black lacquer with togidashi design. Japanese; first half of 19th century.

SMALL LACQUERED CABINET with silver mounts. Japanese; first half of 19th century. *Given by Miss Bertha Johnson.*

FOUR SAKE CUPS of red lacquer. *Given by Mr. E. L. Cappel, C.I.E.*

INDIAN SECTION

SCULPTURE

TEMPLE-PANEL of carboniferous shale, carved with the Dharmapala Mahakala. Mahayana Buddhist. Bengal (Bihar): about 12th century.

METALWORK

LAMA'S TABLE, copper and brass. Tibet; 19th century.

BRONZE CENSER. Nepal; late 19th century.

TEAPOT BRAZIER, copper and brass. Tibet; 19th century. *Given by Mrs. C. Offley Shore.*

TWO BRONZE LIONESSES AND CUBS, used in Lamaist Temples. Nepal; 18th century.

SMALL COLLECTION of S. Indian metal gods and cult objects, chiefly of the 19th century. *Given by Mr. E. L. Cappel, C.I.E.*

TEXTILES, ETC.

ROBE of Bokhara Silk, embroidered in silver-gilt thread. Made in Ghazni for a lady of the Brahui Tribe of E. Baluchistan; late 19th century. *Given by Mr. A. M. Cohen (through the National Art-Collections Fund).*

PORTION of a hand-painted cotton Hanging. Mogul (Delhi); 1640-1650.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PAINTINGS

FOUR TEMPERA-PAINTINGS on paper: Ragni, and Krishna-lila subjects. Kangra Hill-school (Basohli); 18th and 19th centuries.

DEPARTMENT OF CIRCULATION

CERAMICS

Chinese

JAR AND COVER. Earthenware covered with a dark green glaze. Han Dynasty (206 B.C.-220 A.D.).

FIGURE. Buff earthenware with traces of painting in purple and red. T'ang Dynasty (618-906 A.D.).

BOWL. Stoneware covered with a thick grey-blue glaze. *Chün* type. Sung Dynasty (960-1279).

BOWL. Earthenware with decoration cut under a cream coloured glaze. Sung Dynasty (960-1279).

BOWL AND COVER. Stoneware covered with a black glaze and splashes of rusty brown *temmoku* type. Sung Dynasty (960-1279).

BOWL. Porcelain, with incised decoration under a pale blue (*ying ch'ing*) glaze. Sung Dynasty (960-1279).

JUG. Stoneware, with decoration cut and incised under a cream glaze. Sung Dynasty (960-1279).

VASE. Stoneware covered with a chocolate brown glaze. Sung Dynasty (960-1279).

BOWL. Stoneware with incised decoration under a crackled celadon glaze. 15th century.

European

FORK with porcelain handle. English; second half of 18th century. *Given by Mr. J. Seymour Lindsay.*

GLASS

BOTTLES (2). Clear greenish glass, respectively with ribbed and with twisted decoration. Persian or Mesopotamian; about 8th century.

ROUNDEL. Glass painted in grisaille and yellow stain, with a representation of the Nativity; probably Cologne School; about 1530 (Fig. 29).

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

WINE GLASSES (7). English; 1 about 1720, 2 about 1730, 4 about 1750. *Given by Mrs. S. F. C. L. Philpott.*

WINE GLASSES (3). English; about 1690, 1700 and 1715 respectively.

METALWORK

PRICKET CANDLESTICKS (2). Brass, Flemish; about 1500.

CAKE-BASKET. Silver-plated copper (Sheffield plate). Marked Dan^l Holy Wilkinson & Co. English (Sheffield); late 18th century. This firm was working in Mulberry Street, Sheffield, about 1784-1800. The cake-basket bears the crest and motto of the Urquhart family with the initials M.U. These may perhaps stand for Margaret Urquhart, wife of William Urquhart, of Craigston, each of whose two wives bore this name. William Urquhart succeeded to the estate in 1756.

TEXTILES

Costume

CHILD'S APRON. Embroidered muslin. English; first half of 19th century. *Given by Mrs. E. G. Hughes.*

BELT. Silk embroidered with silk ribbon work, chenille and coloured net. English; second half of 18th century. *Given by Misses E. & M. Wilson.*

BABY'S CAP. Cotton, decorated with needlepoint lace and "hollie" work. English; first half of 18th century. *Given by Miss E. M. Cooke.*

DRESS. Crêpe with chenille embroidery. French; early 19th century. *Given by Mrs. Cardinale-Topham.*

CHRISTENING ROBE AND BODICE. Linen decorated with cut-work and white embroidery. The bodice is trimmed with bobbin lace. English; first half of 19th century. *Given by Mr. H. E. Clarke Hutton.*

SHAWL, printed on silk and wool gauze. English; second quarter of 19th century. *Given by Mrs. Corbett.*

DRESS. Linen, embroidered in wool and linen with drawn work border and applied ornament. Croatian; 19th century. *Given by Herr Egon Stuart Willfort.*

Embroidery and Woven Fabrics

PART OF COVERLET. Cotton, quilted, with linen thread. English; early 18th century. *Given by Mrs. Lester Sutcliffe.*

PARTS OF CURTAINS (3). Linen embroidered in coloured wools and in silks. English and Dutch East Indies respectively; 18th century. *Given by Mrs. E. R. Price.*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- SAMPLERS (2). Linen with darning patterns, tape and needlepoint fillings. English; 18th and 19th century respectively. *Given by Miss L. M. Mead.*
- BEDSPREAD. Cotton embroidered in coloured wools. English; second half of 17th century.
- PANEL. Silk, embroidered in coloured silks and silver thread. English; 18th century.
- SAMPLER. Linen, decorated with cut and drawn work, with needlepoint fillings and embroidery. English; middle of 17th century.
- BORDERS (3). Linen drawn work, embroidered in red silk. Italian; late 16th or early 17th century. *Given by Mrs. E. R. Price.*
- BORDERS (3). Satin, embroidered in coloured silks. French; 18th century. *Given by Dr. Eva Morton.*
- PANELS (8). Petit-point and gros-point embroidery in silks and wools on canvas. French; 18th century. *Given by the Trustees of the Bowes Museum, Barnard Castle.*
- CUSHION COVERS (2). Tapestry-woven in silk and wool. Dutch (Amsterdam?); 17th-18th centuries.
- BORDERS (18). Linen embroidered in coloured wools. Balkan; 19th century. *Given by Herr Egon Stuart Willfort.*
- SKIRT BORDER AND KERCHIEF. Linen embroidered in coloured linen thread and in coloured silks. Respectively Greco-Albanian (Attica) and Moroccan (Tetuan), early 19th century. *Given by Professor and Mrs. Newberry.*
- COVER. Cotton embroidered in coloured silks and metal thread. Turkish; 18th-19th century. *Given by Mrs. C. J. Longman.*

LACE

- BORDER. Needlepoint lace. French (Alençon); middle of 18th century. *Given by Mrs. W. M. Staniford.*

WOODWORK

- FIGURE OF ST. ANNE with the Virgin and Child. Oak, carved and painted in colours. Flemish (Antwerp); early 16th century.
- PANELS (2). Oak, carved with biblical subjects. Flemish; 17th century.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

TEA CADDIES (2). Satin wood and yewtree, inlaid. English; about 1800 and 1820 respectively. *Bequeathed by Mr. C. G. J. Port.*

KNIFE BOX. Mahogany, inlaid with various woods. English; late 18th century.

CHEST. Walnut, carved with a design of formal flowers and cypress trees, the interior painted and gilt. Cyprus; probably end of 17th century.

FRAME. Wood, painted and inlaid with mother-of-pearl. Italian; 18th century. *Bequeathed by Mr. Walter Child.*

PAINTINGS, PRINTS, DRAWINGS AND MISCELLANEOUS

MEHEMET ALI PACHA. Water colour by J. F. Lewis, R.A. (1805-1876). *Given by Mrs. Elliott Lockhart and Mr. K. G. Whigham.* This is probably the drawing which was No. 86 at a sale of the remaining works of this artist at Christie's in May, 1877.

CHOREPISKOPI AND HEBRON. Water colour drawings by Edward Lear (1812-1888). Dated June, 1856.

COLONEL WHEATLEY, Jodhpur Lancers. Drawing in blue chalk by Eric Kennington.

LINO-BLOCK AND PROOFS (5) by J. A. Pamby. *Given by the artist.*

SIGN-BOARD. Painted with lettering by A. E. R. Gill and Denis Tegetmeier.

LOANS

ARCHITECTURE AND SCULPTURE

FIVE objects, which formed part of the Exhibition of English Mediæval art have been retained on loan for a further period. These are the 12th century stone capital carved with monsters and the 13th century "Synagogue" figure, lent by the Dean and Chapter of Winchester Cathedral, the stone relief of St. John the Evangelist (date about 1160) found in the cloisters of Lincoln Cathedral and lent by the Dean and Chapter, and the two fragments of the early 14th century shrine of St. William, York Minster, which were only discovered in 1928 and were lent to the Exhibition by the Yorkshire Museum, York.

Dr. W. L. Hildburgh, F.S.A., made a number of additions to his collections on loan. These included three alabaster reliefs, one from the Figdor Collection, a number of ivory carvings, the most important of which are a fine Flemish 17th century statuette of the Virgin and Child, a leaf of a French 14th century diptych, and several portrait medallions, one signed by Cavalier. Dr. Hildburgh has also lent to the Museum two porphyry vases (16th century) and a medallion head of the same date, as well as a number of other objects in this attractive material.

Other loans are a marble panel, incised with a figure of the Virgin and Child, by Eric Gill, lent by Professor Sir William Rothenstein, and seven small carvings in bone and wood, forming part of the R.A. Harari loan.

CERAMICS

From May 29th to July 12th a loan exhibition of Wedgwood ware was held in Room 136 to celebrate the bicentenary of the birth of Josiah Wedgwood. A fully representative series of exhibits was brought together, including loans from His Majesty the King, Mr. Herbert Allen, Miss L. Antrobus, Mrs. David Davis, Mrs. L. G. Drummond, Mr. John A. Tulk, the City of Birmingham Art Gallery, the Etruria Museum (Messrs. Josiah Wedgwood & Sons Ltd.), the Hanley Museum, the Lady Lever Art Gallery (Port Sunlight), the Nottingham Castle Museum and the Wedgwood Institute (Burslem). The Exhibition was opened by the late Major Frank Wedgwood, a member of the Advisory Council of the Museum.

LOANS

Mr. Reginald Le May lent a case of Siamese wares of Sawankhalok type, mostly dating from the 13th to the 15th centuries, including many beautiful pieces of types hitherto little known in the West.

The Oriental Ceramic Society contributed a further loan of Chinese porcelain, consisting of Ming wares painted in enamel colours.

DEPARTMENT OF PAINTINGS

The Hon. Frederic Wallop and Mr. Bernard Falk made additions to their loans of miniatures. Miss Victoria Leveson Gower lent three highly finished, miniature-like pencil portraits, dating from about 1830, by Johan Notz (born 1802, died 1862), a Swiss artist who worked in England. Mr. C. B. Cook lent some wall-paintings from Chinese temples.

METALWORK

After the close of the Exhibition of English Mediæval Art, certain important examples of the silversmiths' work lent for that purpose were, by the kindness of the owners and the Church authorities, permitted to remain for a further period on exhibition in the Museum. These include: the font-shaped cup from the Dunn-Gardner Collection (lent by Mr. L. H. Wilson, No. 628); the mace of Newtown, Isle of Wight (Laura Lady Simeon, 428); the chalice and paten from Hamstall Ridware Church (392,393); the chalice from Combe-Keynes Church (391); the tazza from Arlington Church, North Devon (647); the chalice and paten from Leominster Church (417,386); and the Tenure Horn of Savernake Forest (the Marquess of Ailesbury, 115).

Other loans to the Department during the year include: a collection of fine English and Continental Silver of the 16th, 17th and 18th centuries, lent by Sir John Noble, Bart.; a collection of Middle Eastern metalwork, lent by Mr. R. Harari; a set of three silver baluster-topped spoons bearing the London hall-mark for 1595-6, from Mr. J. R. Faithwaite; an exceptionally fine Tompion bracket-clock, from Mrs. A. B. Barnard; and three Japanese clocks, from Mr. P. L. Harrison. Finally, additions to their collections on loan were made by Miss Ethel Gurney, Dr. W. L. Hildburgh, Mr. L. A. Crichton, Mr. A. S. Marsden Smedley, Mr. Arthur Hurst, and Dr. Philip Nelson.

DEPARTMENT OF TEXTILES

A special exhibition was held in the North Court during March of a collection of Finnish rugs, specially lent for the occasion from the Finnish National Collections. Sir William Burrell lent a large tapestry woven at Brussels in the

16th century, probably by Wilhelm de Pannemaker after a design of the school of Bernard van Orley. It represents four scenes from the story of Jacob and Laban. He also lent a smaller tapestry, dated 1530, with Solomon and the Queen of Sheba.

Mrs. Bliss allowed her panel from an altar frontal of *Opus Anglicanum*, about 1300, which had been shown in the Exhibition of English Mediæval Art, No. 110, to be lent for a longer period.

Colonel E. A. Bulwer lent a bed-hanging of embroidered satin, English work of the late 16th century.

The Honble. Mrs. Colin Hugh Smith lent a bedspread in English silk embroidery on quilted linen, dating from the early 18th century.

Mr. Russell Palmer lent seats for six chairs, and a settee in silk and wool embroidered in tent and cross stitch on canvas, with subjects copied from the illustrations drawn by Kent and Wootton for the first series of Gay's *Fables*, first published in 1727. English needlework, done between 1727 and 1738.¹

A 17th-century bedspread of silk embroidery, in split and darning stitch on linen, from the Ionian Islands, was lent by the Embroiderers' Guild.

Miss C. M. Slee lent an interesting collection of English embroidery, mainly Elizabethan, with some good series of infants' garments.

DEPARTMENT OF WOODWORK

The loan by the Dean and Chapter of Wells Cathedral of three fine oak misericords, dating between 1325 and 1337, was continued after the close of the Exhibition of English Mediæval Art. The subjects represented are (1) Alexander's Flight to the Sky; (2) A Pelican in her Piety; (3) A Man Spearing a Dragon. (Catalogue No. 109.) Mr. Walter Leake also permitted his interesting panel of carved and painted oak, dating from the first half of the 16th century (Catalogue No. 990) to remain on exhibition in the Museum for a further period. It bears the figure of a man in a tree, an angel and a boy with an axe, and has an inscription which suggests that the subject refers to some unidentified legend concerning Methuselah. A spinet in an oak case, lent by Mrs. William Dale, is of exceptional interest, for the maker is Charles Haward, who supplied Samuel Pepys, the diarist, with a similar instrument. Mr. Gedney Beatty lent a mahogany gaming table with a circular top having a number of wells for coins and counters. It probably dates from about 1750. The same owner lent an eighteenth century Chinese chair of carved wood, the lower portion resembling a camp stool in construction.

¹*The Collector*, XI, 175-181.

LOANS

INDIAN SECTION

The High Commissioner for India has lent the major portion of a collection of 296 painted terra-cotta figures and groups, presented to the India House, Aldwych, by the Family of the late C. G. Sanders, of Hampstead. The 220 items assigned to the Museum are shown in three wall-cases in Room 11: they include an almost complete series of the Gods of Hinduism: groups illustrating the funeral ceremonies of the Hindus and Muhammadans, as well as the trades and crafts of the bazaars: and single figures of the native types of India, Nepal and Burma. (The remaining 76 pieces, of ethnic interest, are exhibited at the India House, Aldwych.)

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1930

THE Galleries containing the Murray Collection and the Currie bequest were redecorated and entirely rearranged; and in the adjoining gallery a collection of Constable's water-colours was exhibited and the cases containing miniatures were reorganised. The Galleries containing the oil paintings given by Mr. John Sheepshanks were also redecorated.

The hours of opening were extended as from April 28th, 1930, by one hour on all weekdays, *i.e.* the Museum was open on Mondays, Tuesdays, Wednesdays and Fridays from 10 a.m.—6 p.m., and on Thursdays and Saturdays from 10 a.m.—10 p.m. The advantage taken by the public of these extended hours is summarised in the figures attached to this Appendix.

There were, as usual, a number of Special Exhibitions during the year. An Exhibition of Finnish Rugs was held from the middle of February to the middle of March. The Exhibition of English Mediæval Art, opened by the Archbishop of Canterbury on May 14th, was perhaps one of the most important temporary Exhibitions that have been held in the Museum. In addition to objects from the Museum collections there were gathered together in the North Court numerous loans from Cathedrals, Churches, Colleges and other corporate bodies, as well as from private owners both in this country and abroad. In connection with the bicentenary of Josiah Wedgwood an Exhibition of Wedgwood ware was held in the Ceramic Galleries from the 31st May to the 13th July, and an Exhibition of Drawings, Caricatures, Relics, etc., of Sir Henry Irving, mostly from the Gabrielle Enthoven Collection, held during December, proved very popular. The Royal College of Art Sketch Club again held Exhibitions in the North Court during January and February (this exhibition having been postponed from the previous autumn), and during November and December. The usual series of Thursday evening lectures illustrated by lantern slides was continued; seven were given from the 16th January to the 27th February, six of which were arranged with special reference to the Exhibition of Italian Art at Burlington House. The autumn series was given during the period 13th October to the 11th December, and the subjects dealt entirely with English Mediæval Art.

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

APPENDIX A

PUBLICATIONS AND PHOTOGRAPHS

The following publications were issued during the year:—

Catalogues

English Ecclesiastical Embroideries (Revised illustrated edition).
Exhibition of English Mediæval Art.
English Furniture and Woodwork—Volume II.
Catalogue of Rings.
The Jones Collection—Volume I (Reprint).
The Schreiber Collection—Volume II.

Guides

Brief Guide to the Museum (Revised edition).
The Collection of Lace.

Review

Review of Principal Acquisitions during 1929.

Handbook

Ironwork—Part II. (Revised edition).

Lists

Hand-list of Miniature Portraits and Silhouettes.
List of Accessions to the Department of Engraving, Illustration and Design,
and the Department of Paintings, 1929.

Picture Books

P.B.4. English Chairs (reprint.)
P.B.10. English Cupboards, Chests, and Cabinets (reprint).
P.B.43. Christmas.
P.B.44. Leather-work.
English Mediæval Art (100 illustrations).
100 Masterpieces—I. Early Christian and Mediæval.

Postcards

6 new subjects (Paintings) issued as coloured postcards.

Photographs and Lantern Slides

9040 Photographs sold in 1930 as against 7134 in 1929.
508 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 827,681; of these 638,391 attended on weekdays, an additional 60,467 attended on Thursdays, Saturdays and Bank Holidays after 5 p.m., and 128,823 came on Sundays. In 1929 the total number was 930,463, of whom 149,929 came on Sundays. There was thus a decrease of 102,782 in the total attendance compared with the previous year; the weekly average attendance dropped from 17,893 in 1929 to 15,917. The total number of visitors to the Indian Section was 87,114 in 1930, and 96,770 in 1929.

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 1930 was 23,437, and a further 3,619 persons were conducted in special parties, giving a total of 27,056 as against a total of 23,777 in 1929.

The following figures relate to the Museum Library:—

	1930	1929	1928	1927
Number of attendances of readers	27,416	25,736	25,127	21,307
Volumes issued	83,226	77,491	75,687	62,526
Boxes or portfolios of photographs issued	2,316	3,540	4,611	4,007

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1930, 1929 AND 1928

Month	Weekdays			Sundays		
	1930	1929	1928	1930	1929	1928
Jan. ..	63,822	63,886	62,828	10,823	10,418	15,131
Feb. ..	52,463	48,640	57,883	11,622	11,354	12,280
March ..	56,533	51,557	66,216	13,008	13,397	12,114
April ..	66,160	79,183	79,742	10,713	11,263	15,155
May ..	51,285	72,089	71,017	9,813	13,552	11,856
June ..	50,837	58,252	66,640	9,619	13,437	11,428
July ..	61,909	62,636	56,891	7,633	10,345	10,242
August ..	84,490	85,236	83,835	10,253	11,131	9,774
Sept. ..	57,262	51,395	57,893	11,294	11,719	11,994
Oct. ..	58,376	69,557	66,154	10,162	12,273	11,530
Nov. ..	49,977	75,538	62,750	13,790	13,406	12,153
Dec. ..	45,744	62,565	58,149	10,093	17,634	13,922
TOTALS ..	698,858	780,534	789,998	128,823	149,929	147,579

APPENDIX A

DEPARTMENT OF CIRCULATION

During the year 1930 loans were issued to 76 Local Museums, 5 Temporary Exhibitions, 261 Art Schools, 359 Secondary Schools, 37 Training Colleges and 34 other institutions. These loans comprised 39,312 works of art, 18,544 lantern slides, and 519 books. The corresponding figures for 1929 were 36,745 works of art, 17,625 lantern slides and 554 books. There were 244 Terminal Loans issued in 1930 as against 230 in 1929. The new applications for loans to Secondary Schools and Training Colleges numbered 31; in 1929 they numbered 45.

It is now ten years since loans were first sent to Secondary Schools, and it is interesting to record that in this period the number of schools in receipt of loans has doubled and the number of specimens nearly quadrupled. During the year 1920, 3,000 specimens and 2,168 lantern slides were sent to 161 schools. In the year under review the numbers were 11,582 specimens and 2,842 lantern slides to 359 schools.

APPENDIX B

REPORT ON THE BETHNAL GREEN MUSEUM, 1930

HER MAJESTY THE QUEEN added, during the year, a workbox and two table pincushions to the interesting collection of objects relating to needlework which she has presented to the Bethnal Green Museum from time to time. The workbox, complete with fittings, dates from the middle of the nineteenth century, and is of rosewood, decorated on the lid and front with borders and centre-pieces of inlaid pearl shell cut in the shape of animals and trees. One of the pincushions is of carved wood, of the first half of the nineteenth century; the other, later in date, is inlaid with various woods in the style known as Tonbridge ware. Her Majesty also gave a basket of wax fruit dated 1873; and, for the Children's Section, a charming miniature writing table in carved bone and ivory, and a collection of dolls' dresses and underclothing which belonged to Princess Mary, Duchess of Teck, when a child, and were made between 1840 and 1850. These dresses are contained in two miniature trunks of contemporary date, one of them made by Izzard, of Upper Brook Street.

One of the notable features of the Bethnal Green Museum since its re-organisation is this section devoted to objects of special interest to children. Its arrangement began in 1923, the principal exhibits at that time being a series of dolls' houses, dolls, toys, miniature objects, and illustrations for children's books, mostly obtained upon loan from various sources. Since then the section has developed and expanded, and has become so widely known that a number of provincial curators have used it as a model for similar sections in the museums under their control. One of the objects shown when this exhibit was first arranged was a fine Georgian dolls' house lent by Mrs. Walter Tate. This dolls' house, consequent on the death of Mrs. Tate, has now been acquired by purchase for the Museum (Plate LIX). It is a well designed structure in the classical style, dating from about 1760, consisting of three floors with six rooms in all. A balustraded staircase leads up to the principal entrance on the first floor. The details of its exterior—the brickwork of the walls, the stone dressing and coigns, the windows, and balustraded roof—are carefully and exactly rendered. But its merit as a fine piece of architecture in miniature in no way detracts from its atmosphere as a delightful plaything. Some of the rooms

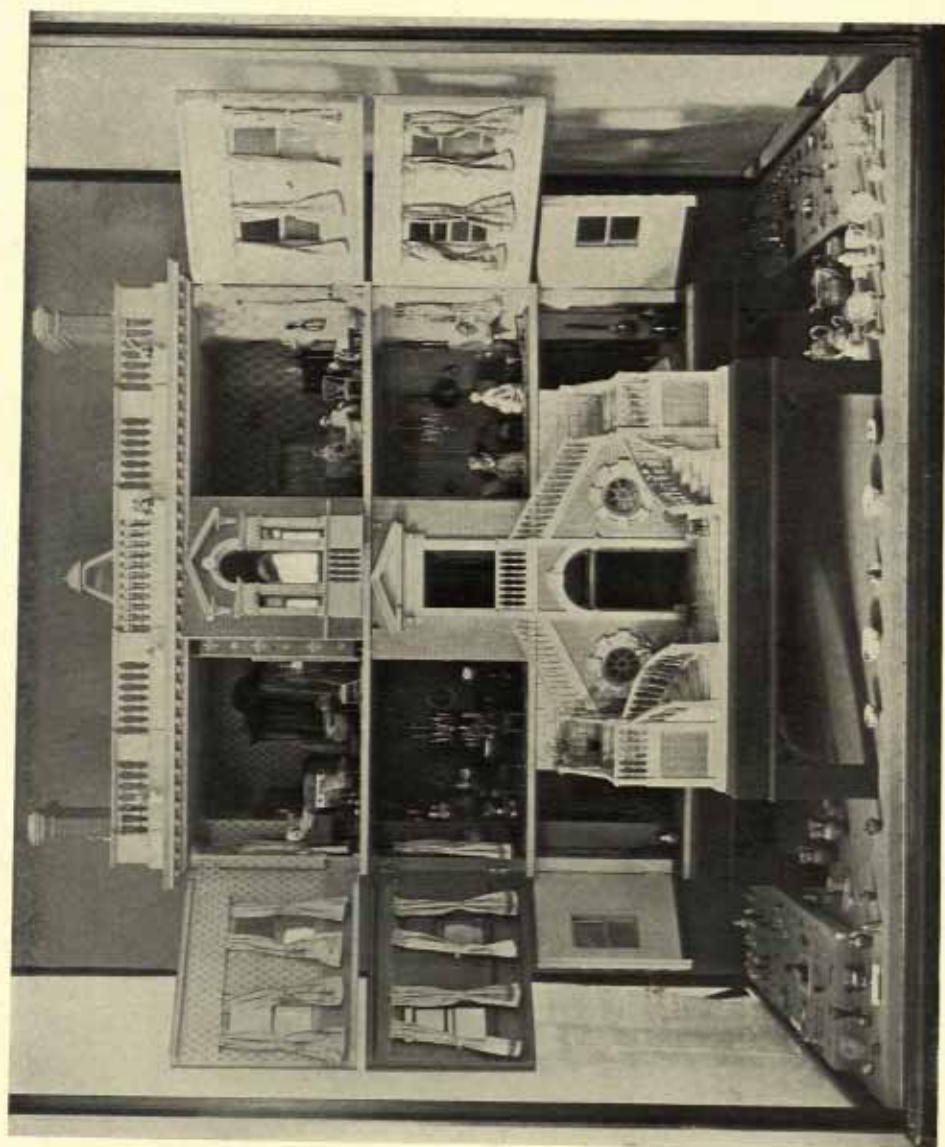
APPENDIX B

were repapered about 1830; but the dining room possesses its original panelling, and the furniture all through is mostly contemporary with the house, or only a little later in date. Thus the gold-framed miniatures which hang as pictures on the drawing room wall are dated 1791; and the silver, glass and porcelain in most part, as well as the furniture and the needlework carpets and covers, are of the second half of the eighteenth century.

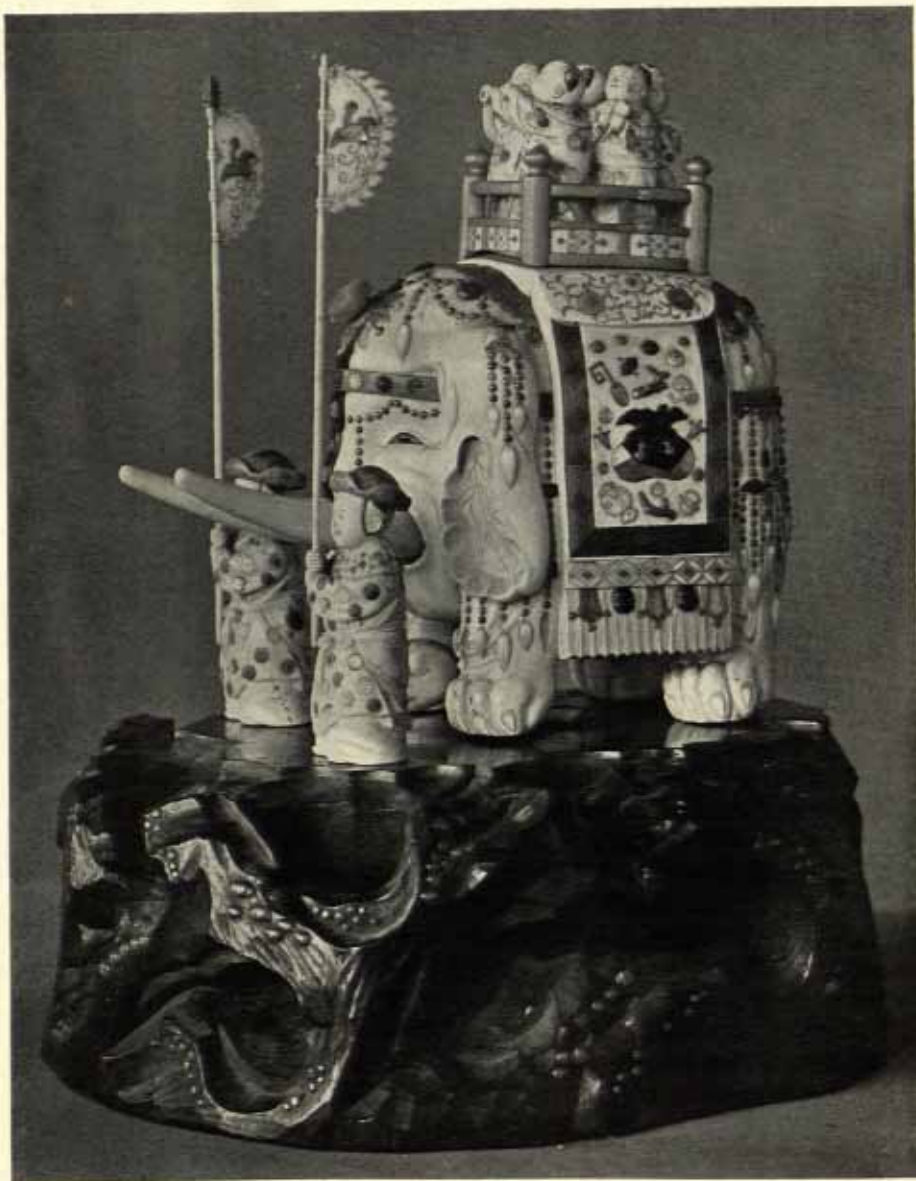
Associated with this dolls' house, and acquired through the generosity of the beneficiaries of the estate of Mrs. Walter Tate, are two miniature models of a 16th-century German panelled room, and a collection of miniature furniture and other objects. The two rooms represent the interior of Martin Luther's house at Wittenberg sometime about 1535, and have figures of the reformer and his family, with Luther's fellow reformer, Philip Melanchthon. They show the family circle at two different stages, one at a period of rejoicing, with a Christmas tree on the table, and the other reputed to be of the family after the death of little Magdaline, Luther's daughter, whose loss so deeply stirred his imagination and pious resolves. Both these rooms are of Nuremberg make of the 18th century.

The pieces of miniature furniture, all of them English of the late 18th or early 19th century, form a very interesting group, since they comprise specimens both of little models made out of love for children, and of the more exquisitely finished "traveller's sample" type, of the days before the introduction of the railway, which rendered them no longer necessary.

Additions were made during the year to the furniture section, but principally by transfer from the main collections. Actual accessions during 1930 were few, of which the following should receive mention: A grand piano in rosewood case, inlaid with brass bands and trefoils, a good example in excellent condition by Thomas Tomkison, who worked as a piano maker in the first quarter of the nineteenth century. It was given by Sir Clive Coates, Bart., and represents the maker's style of work about 1820. A bookcase, the gift of Mr. Roger Fry and his sisters, designed about 1855 by Alfred Waterhouse (1820-1905), and the more interesting since the work was apparently carried out by a carpenter (probably a village carpenter) rather than a cabinet-maker. The collection of minor objects in this section has been enriched this year by a number of work-boxes and small cabinets of considerable variety, mention of two of which will serve to illustrate their scope. One of these is a cabinet, covered in partly tooled leather, and with brass mounts, containing a workbox and writing desk. The upper drawers of this cabinet are enclosed by double doors within columns, and the whole is surmounted by a coffer-shaped top, with lid. This box, bequeathed by Miss C. Alice Olding, bears a brass plate inscribed: "C. Holzapffel. A Gift from her Father. Sept. 23rd, 1822." It is specially interesting as being almost a replica of the cabinet contained in the collections of the



DOLLS' HOUSE. ENGLISH; ABOUT 1760.



CARVED IVORY GROUP.
JAPANESE; SECOND HALF OF THE 19TH CENTURY.

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Victoria and Albert Museum which was given to Princess Caroline by the citizens of London in 1813. The other is a jewel case of ebony, the gift of Miss E. F. Mathieson. It is a characteristic example of the smaller work of Edward Gimson, of Sapperton, of the second decade of the present century, and has delicate border decoration of hawthorn painted by Mrs. Louisa Powell.

A carved ivory group, comprising an elephant, with five riders in a howdah and two attendants carrying banners, was acquired as a bequest from Miss S. P. Wainwright (Plate LX). The elephant and his trappings and attendants are encrusted with shell, coral and precious stones. It is an example of Japanese work by one of the descendants of Shibayama, working in Tokio in the second half of the nineteenth century.

Two water-colour drawings, "The Heart of Epping Forest, High Beech," and "Weary Foot Common, Becontree Heath," by L. Burleigh Bruhl, R.B.A., were bequeathed to the Museum by the artist's brother, the Rev. E. Selby Bruhl, late vicar of St. Bartholomew's Church, Dalston. Local topography was still more definitely represented in a gift by Mrs. J. Pengelly of four lithographs of about 1860, illustrating toll gates in East London and other features which have long since been removed or entirely changed.

The collection of textiles was supplemented during the year by a number of examples transferred from the main collections, principally in the classes of costume and embroidery. The new accessions in this department were chiefly costumes, features of special interest being a dress of Spitalfields brocaded silk of about 1830, given by Mr. and Mrs. J. Haworth Roberts; a delightful girl's dress of about 1870, made of poplin trimmed with satin ribbon, the gift of Lady Balfour; and a series of thirteen miniature models of dresses made between 1880 and 1890 by Mrs. J. A. Latter Axton, the donor, who was a professional designer of "styles" at this date. This little group includes models of two dresses made specially to the order of Queen Victoria in the early 'eighties for the daughters of the Duke of Edinburgh.

The principal development in the textile department during 1930 has been the re-arrangement and extension of the boot and shoe collection. The out-of-date technical features had been withdrawn from the old boot and shoe collection when the re-organisation of the Museum was undertaken in 1922; and now this collection, revised, and considerably augmented, has been arranged on an historical and geographical basis, showing in one sequence, by means of actual objects, diagrams, photographs of rubbings of brasses, and drawings, the history of the development of footwear in western countries throughout the Christian era, and, in a second sequence, the footwear of the Far and Near East. As boot and shoe manufacture and finishing is one of the important sources of employment both in factories and at home in the neighbourhood immediately adjacent to the Museum, this exhibit forms a subject

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of special interest to many of our local visitors, and serves the purpose of an historical background for those engaged in the industry.

An exhibition of work by members of the art club of the Bethnal Green Men's Institute was opened at the Museum on June 19th by Professor William Rothenstein. The objects shown comprised paintings and water-colour drawings, furniture and theatrical stage models. It remained open for five weeks and was succeeded during August and September by a special exhibition of ancient and modern lettering lent by the Circulation Department. The Margaret Bulley Collection of Modern Decorative Art was also arranged in the galleries during the autumn. This collection is an effort to bring together outstanding examples of the advanced school of present-day decorative art, in which the work of such modernists as Roger Fry, Duncan Grant, Vanessa Bell, Mary Hogarth, McKnight Kauffer, and others, should be adequately represented. The collection is a loan through the British Institute of Industrial Art; and it was felt that its exhibition at Bethnal Green would do something to keep the East London visitor to the Museum in touch with certain contemporary artistic developments. Examples of the productions of the best workers in various branches of modern decorative art are shown from time to time on the west side of London at numerous exhibitions; but the large population of the inner region of East London, essentially industrial, with a decided tendency towards craftsmanship, has no opportunity of seeing such things except through an institution like the Museum.

The total number of visitors during 1930 was 371,834, made up as follows:—week-days, 205,908; evenings, 17,919; Sundays, 148,007. This shows a decline of 2,910 from the total for the previous year, the figures for the Sunday and daily attendances being slightly down, whilst there has been an increase of 4,949 in the Monday and Thursday long evening figures. This appreciable increase in the long evening figures is largely accounted for by the visitors who have come in during the additional hour of opening from 9 p.m. to 10 p.m. on those evenings since April, 1930. It has been noted that the standard of visitor to the Museum has steadily improved of late years.

Three-hundred and nine educational visits were made to the Museum during the year from 46 schools, mostly of East and North-East London, with a total of 7,303 scholars and 344 teachers. Of this number, 3,342 scholars, accompanied by 135 teachers, attended lectures provided by the Museum; 2,623 scholars, brought by 149 teachers, came to paint, draw or model from Museum objects; and 1338 scholars, accompanied by 60 teachers, came on ordinary school study visits not requiring special facilities. The Museum lectures, which attracted the largest class of school visit, were on subjects selected by Head Teachers from a limited list supplied to them. In a total of 123 pre-arranged subjects, 70 related to technique and craftsmanship, 44 to the history and

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appreciation of art, and 9 to methods of using the Museum to the best educational advantage. Twelve other school parties, mostly from distant schools, were given general talks on the Museum and its collections. In addition to the above groups, 278 individual scholars from the painting and drawing classes of various schools came of their own accord during the long evenings and on Saturdays to continue their studies in the Museum.

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 "
1930	7,303	" " 344 "

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

DEPARTMENT OF CERAMICS

TWO PORCELAIN FIGURES. English (Rockingham); 19th century (first half).
Given by J. D. Kennedy, Esq.

CHILD'S EARTHENWARE DESSERT SERVICE; CHILD'S BROWN-WARE COFFEE SERVICE;
CHILD'S PORCELAIN TEA SERVICE. *Given by the Beneficiaries of the Estate of Mrs.
Walter Tate.*

DEPARTMENT OF METALWORK

CUP AND COVER OF SILVER, with enamel and niello. English; London hall-mark
for 1909-10. *Walter Child Bequest.*

SIX DOOR KEYS of wrought iron. 16th to 18th century. *Given by Mrs. Mary Greg.*

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DEPARTMENT OF TEXTILES

- DRESS OF PATTERNED GAUZE. English; middle of 19th century. *Given by Mrs. Hughes.*
- PELISSE OF SILK. English; 19th century (first quarter). *Given by Mr. and Mrs. J. Haworth Roberts.*
- TWO GIRL'S FROCKS, smocked and embroidered with coloured silks. English; about 1890. *Given by Mrs. J. A. Latter Axton.*
- GIRL'S STRAW HAT. English; about 1870. *Given by Mr. C. W. Cooper.*
- CUSHION COVER, embroidered with coloured silks. English; about 1890. *Given by Mr. and Mrs. J. Haworth Roberts.*
- WAX DOLLS. English; 19th century (second half). *Given by Mrs. W. Bryan Binns, and Miss Eleanor M. Pugh.*

DEPARTMENT OF WOODWORK

- TEA CADDY OF SATINWOOD. English; 19th century (first quarter). Tea caddy of veneered pear-wood. English; late 18th or early 19th century. *C. G. J. Port Bequest.*
- WORKBOX OF SATINWOOD. English; early 19th century. *Given by Miss Helen E. Bentley.*
- NINETEEN TOYS in carved and painted wood. Chinese; 19th century (second half). *Given by Brig.-General James Dallas.*
- DOLLS' HOUSE of painted wood. English; 19th century (first quarter). *Mrs. Elkin Bequest.*
- MINIATURE TOILET GLASS. English; early 19th century. *Given by Miss Amy Nash.*

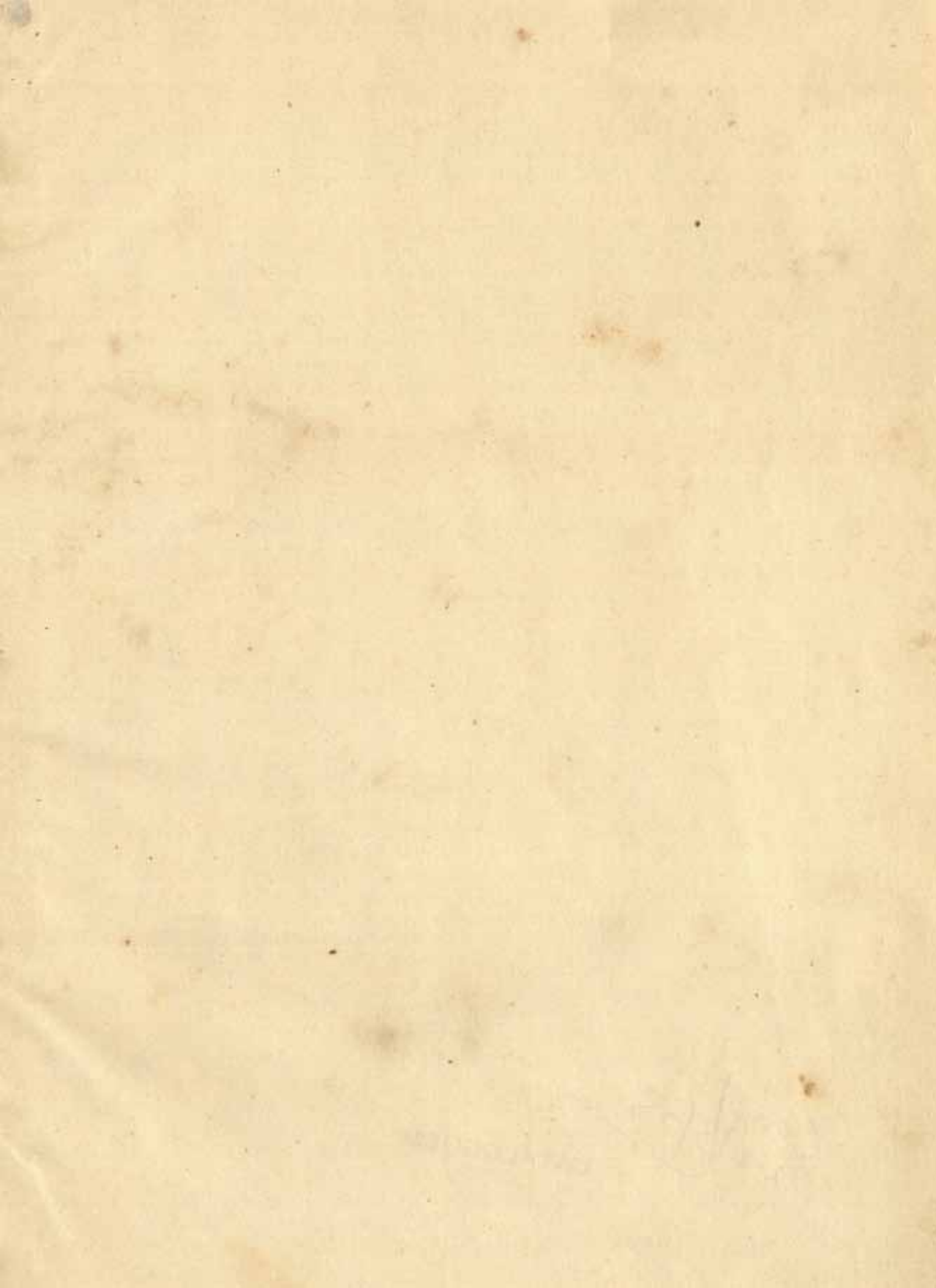
MISCELLANEOUS

- SKEIN OF RAW SILK, from silkworms reared at Cassland Crescent, South Hackney, 1890. *Given by the Rev. Ernest R. Sequeira.*



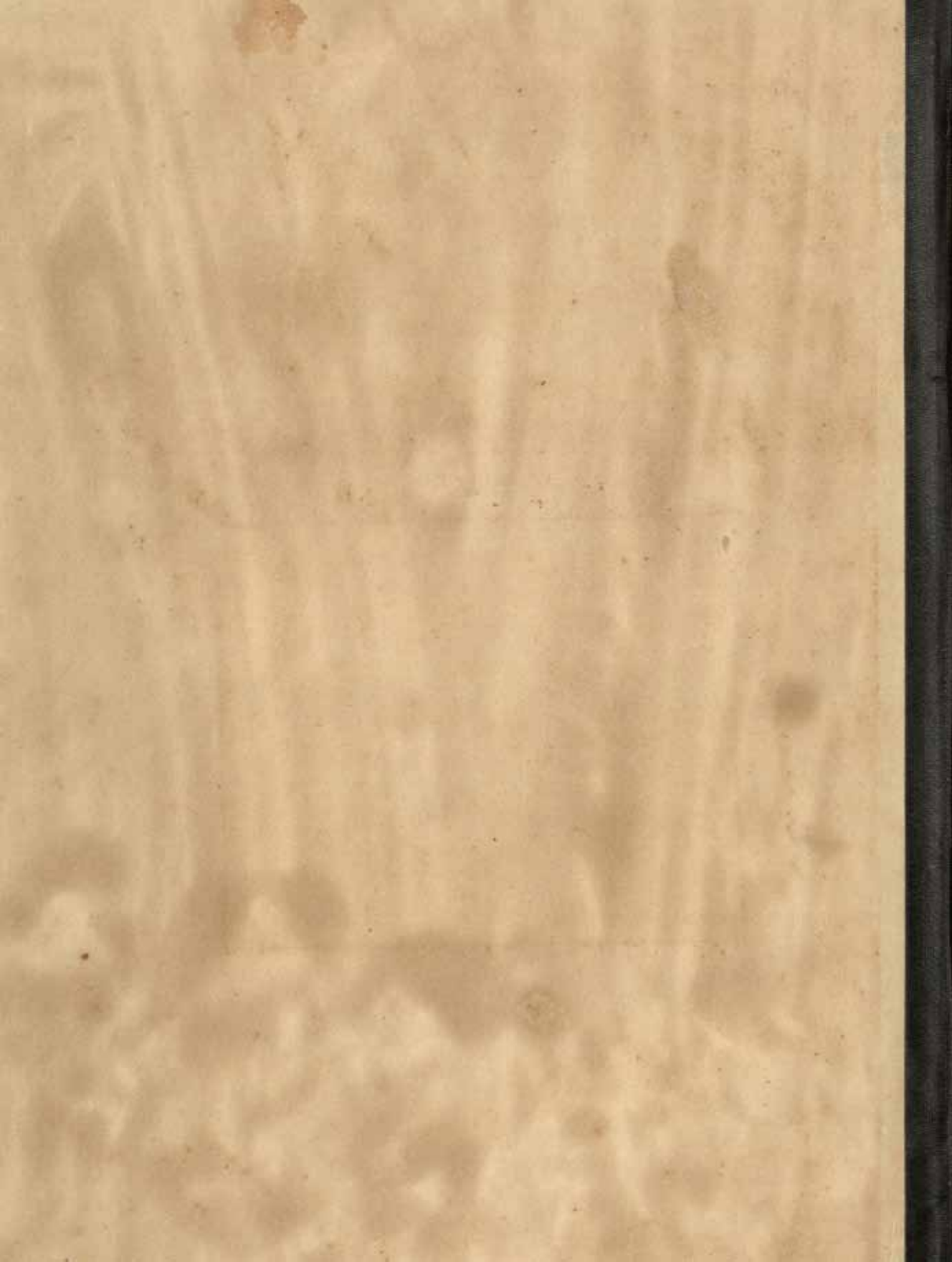
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