

**Ancient and
modern
furniture and
woodwork in
the South ...**

**John Hungerford
Pollen, South
Kensington ...**

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Charles Drey Edward Fortnum.

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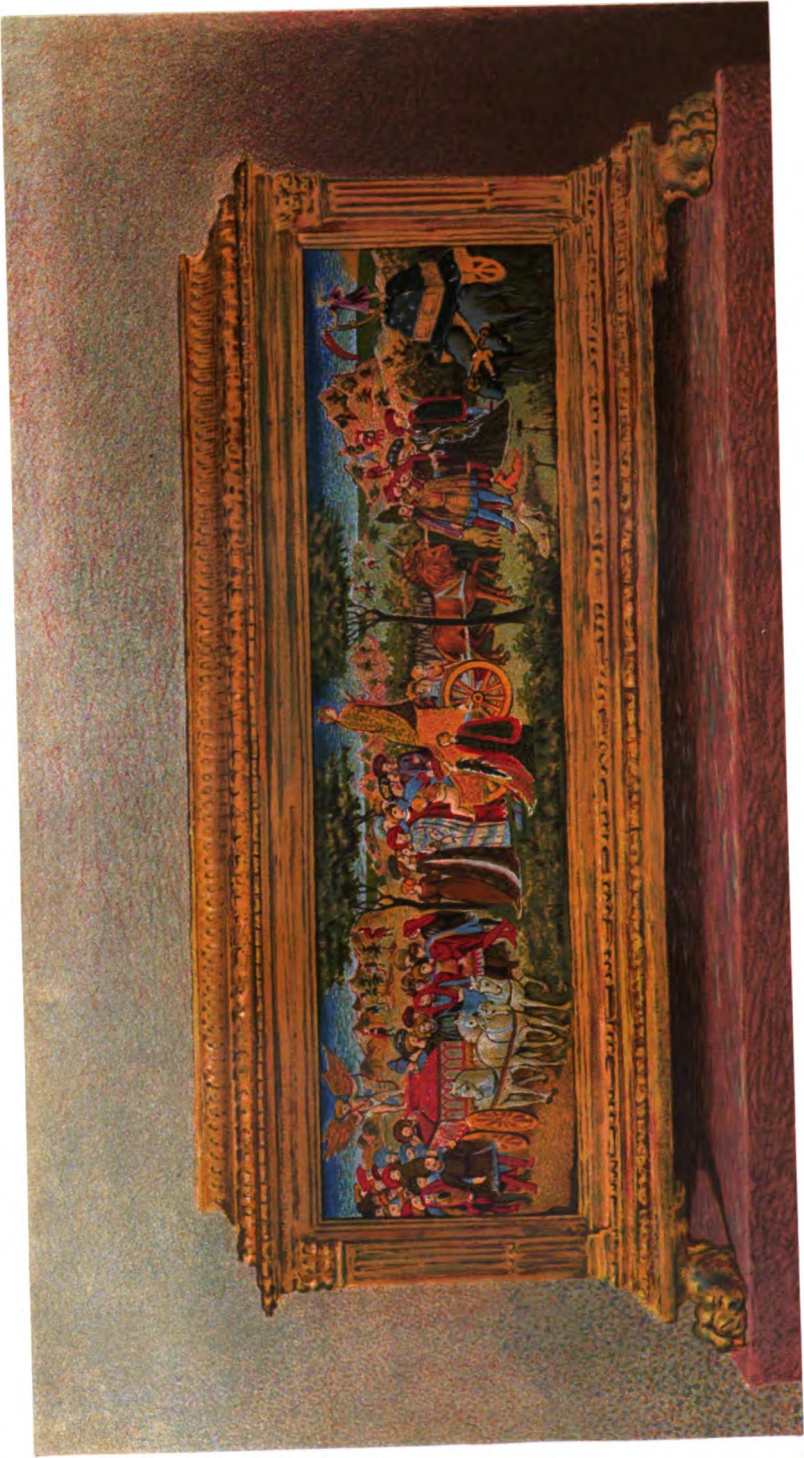
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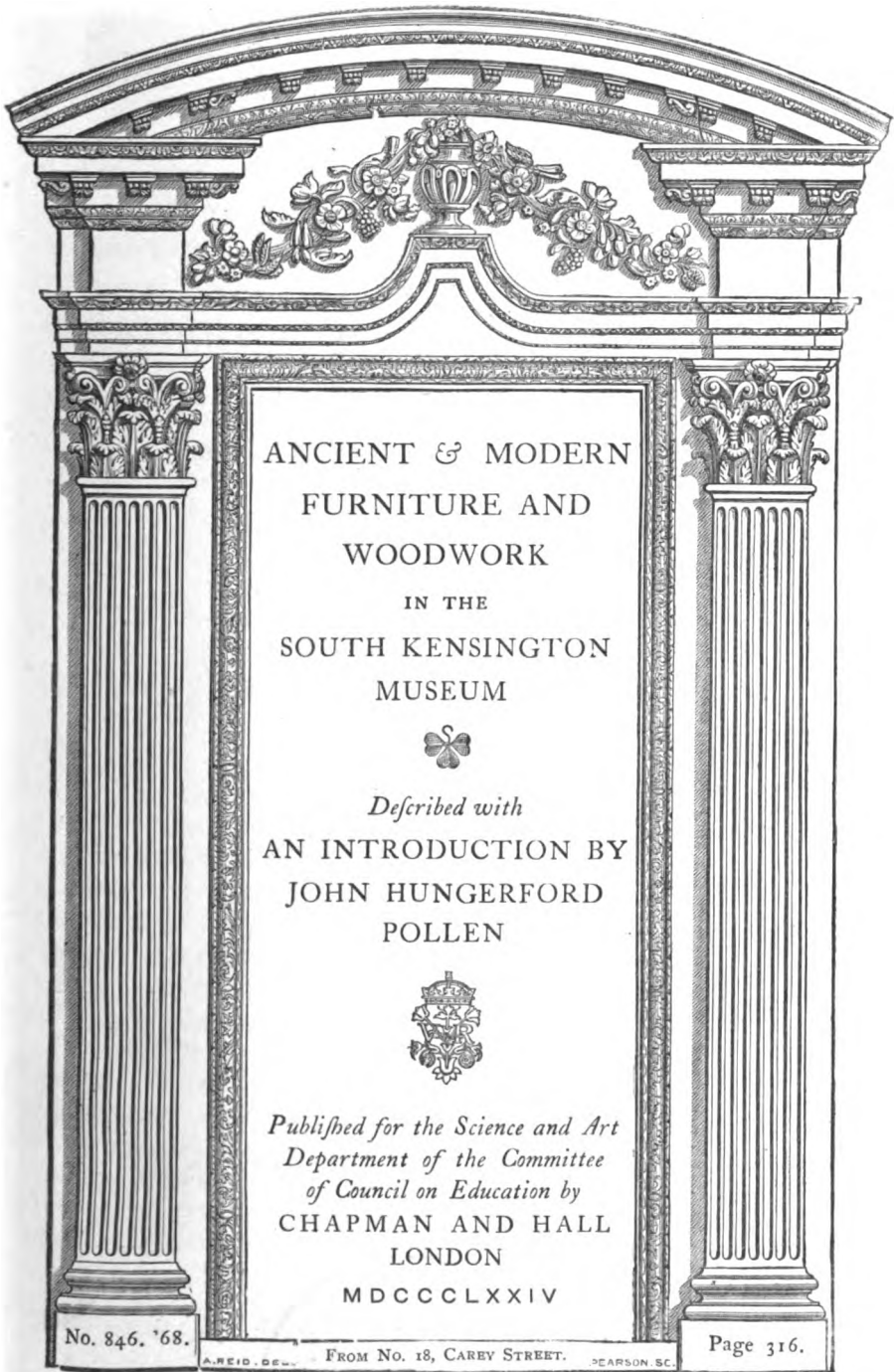
*ANCIENT & MODERN FURNITURE
AND WOODWORK*

IN THE SOUTH KENSINGTON MUSEUM

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COPPER OR CHEST. *Indian, XV. Country.*



ANCIENT & MODERN
FURNITURE AND
WOODWORK

IN THE
SOUTH KENSINGTON
MUSEUM



Described with
AN INTRODUCTION BY
JOHN HUNGERFORD
POLLEN



*Published for the Science and Art
Department of the Committee
of Council on Education by*
CHAPMAN AND HALL
LONDON

MDCCCLXXIV

No. 846. '68.

A. REID, DE. FROM NO. 18, CAREY STREET. SCARSON, SC.

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THOUGH admirable sculpture and painting have been employed for the decoration of woodwork and furniture, both for civil and religious uses, yet a connected history of the subject remains to be written. Many pieces of furniture are included in descriptions of ivories and bronzes and much of wood construction in architectural treatises. The following essay is an attempt to connect together information which is to be met with, regarding both, in books on many subjects. The writer knows but too well that much remains to be gathered in order to complete it, and is prepared to find many corrections required, as the make and decoration of ornamental woodwork and sumptuous furniture of different periods are better understood, and the beauty of these objects is more generally appreciated.

INTRODUCTION.

CHAPTER I.



THE study of a collection of genuine old pieces of furniture has an interest beyond the mere appreciation of the beauty they display. The carving or the ornaments that set them off, and the skill and ingenuity with which they are put together, are well worthy of our attention. But the furniture we are about to describe has been in actual use, and is, in general, unaltered; it shows the fashions and usages of

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most of the modern nations of Europe, and it belongs to a number of epochs. To study or describe it is to go back to the days in which these objects have been made, and to the wants and manners, the habits and the sentiments, of bygone ages. The Museum contains chests, caskets, cabinets, chairs, carriages, and utensils of all sorts; of these some have held the bridal dresses, fans, and trinkets of Italian beauties, whose sons and daughters for many generations have long gone to the dust. There are besides, inlaid folding chairs, used at the court of Guido Ubaldo, in the Palace of Urbino, and of other Italian potentates of the fifteenth century; buffets and sideboards that figured at mediæval feasts; boxes that held the jesses and bells of hawks; love tokens of many kinds, christening spoons, draught and chess men, card boxes, belonging to the fifteenth, sixteenth, and seventeenth centuries; carriages of the London of Cromwell and Hogarth, and of the Dublin of Burke; panelling of the date of Raleigh; a complete room made for a lady of honour to Marie Antoinette.

Besides these mementoes of periods comparatively well known to us, we shall find reproductions of the furniture of ages the habits of which we know imperfectly, such as the Chair of Dagobert, and various relics illustrating the old classic manners and civilization, as they have come down to us from Roman masters and Greek artists, brought to light by the discoveries at Herculaneum and Pompeii.

The field through which such a collection stretches is too wide to be filled with anything like completeness, and the works of several periods have still to be represented more thoroughly as opportunities offer of completing and of housing a collection that requires much space in order to be well shown. Yet the South Kensington Collection is already rich in pieces of furniture, such as carved chests and cabinets, that are examples of the most finished wood carving of Flanders, France, and Italy, as well as of our own country.

As wood is the material of which furniture for domestic use has generally been made, there are, of course, limits to its endurance, and not much of the furniture is older than the renaissance. Earlier European furniture for houses is seldom to be met with.

Examples of mediæval woodwork are to be seen complete and in good preservation in churches, others have been kept in sacristies, &c.; but objects for domestic use, such as beds, chairs, chests, tables &c., are rare, and have not often been collected together. The Museum of the Hôtel de Cluny, in Paris, is the best representative collection of woodwork anterior to the quattro or cinque cento period, *i.e.* the end of the fifteenth and beginning of the sixteenth centuries. Examples of carved and gilt carriages belonging to the last century are included in that collection, and a set of carriages, also carved and gilt, made for state ceremonials used during the latter part of the last century, and down to the days of the empire of Napoleon the Third, are, or were till the war of 1870, kept at the Trianon, at Versailles.

Many cabinets and tables in Boule work, Vernis Martin work, and in marquetry, by Riesener, Gouthière, David, and others, in the possession of Sir Richard Wallace, are now (1872) exhibited in the new museum at Bethnal Green, and examples by the same artists from S. Cloud and Meudon are in the Louvre in Paris.

A fine collection of carriages, the property of the royal family of Portugal, is kept in Lisbon. These are decorated in the "Vernis Martin" method. A collection of various objects in wood, decorated with the same material, belongs to the Earl of Mansfield, and has been exhibited in the Museum. There is a collection of old royal state carriages, carved and gilt, the property of the Emperor of Austria, in Vienna.

The Museum at South Kensington began a more systematic collection of woodwork and wood carving, household furniture,

and other objects of personal use by the acquisition of the collection of cabinets, chairs, chests, &c., bought during a period of little interest in such things by M. Soulages; and by purchases from various sources, but it is still defective as a representative collection.

In order to take a general review of the kinds, forms, and changes of personal and secular woodwork and furniture, as manners and fashions have influenced the requirements of different nations and times, the subject of the following essay will be divided in chronological order into:—Antique; Egyptian, Ninevite, Greek, Roman:—modern; early and late mediæval:—renaissance, seventeenth and eighteenth century work: to be followed by an examination into the changes that some of the pieces of furniture in most frequent use have undergone; some notes on materials and methods, and such notices of artists in woodwork and furniture as the writer has been able to gather from a number of books on various subjects.

ANTIQUE.

1. *Furniture of Egypt.*

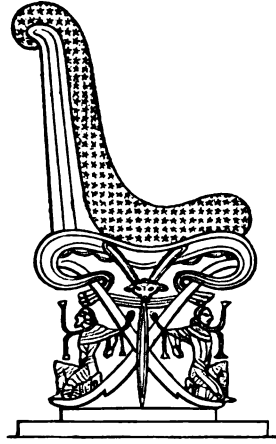
Considering the perishable nature of the material, we cannot expect to meet with many existing specimens of the woodwork or furniture of Ancient Egypt. There are to be found, however, abundant illustrations of these objects in the paintings and sculptures of monuments. The most complete are on the walls of the tombs. In these are found detailed pictures of domestic life.

The interiors of houses are shown, entertainments of parties of ladies and gentlemen talking, listening to music, eating and drinking.

The guests are seated on chairs of wood, framed up with sloping backs, of which specimens are in the British Museum;

others are on stools or chairs of greater splendour, stuffed and covered on the seat and back with costly textiles, having the wooden frame-work carved and gilt, generally in the form of the fore and hind legs of tigers, panthers, and other animals of the chase, sometimes supported, as in the accompanying woodcut, on figures representing captives. It is figured in colours in the "Description," *Antiq.*, vol. ii. pl. 89.

Of these more details are given under the head of chairs. They formed the most showy and important pieces of Egyptian indoor furniture of which we have any record.



The British Museum contains six Egyptian chairs. One of these is made of ebony, turned in the lathe, and inlaid with collars and dies of ivory. It is low, with a back, the legs joined by light rails of cane, the back straight, joined by two cross-bars and light rails between. The seat is slightly hollowed, and is of plaited cane as in modern chairs. Another is square, also with straight back, but with pieces of wood sloped into the seat to make it comfortable for a sitter.

A very elegant seat in the British Museum is shaped out of two light frames of four pieces of wood, hinged together in the centres of the longer sides. The lower ends are cut into the form of the head of an animal, and light lines of ivory are inlaid in it. The seat has been some textile material or skin, which has allowed the whole to fold flat.

Small workmen's stools of blocks of wood hollowed out and with three or four legs fastened into them may also be referred to, and a table on four legs connected by four bars near the lower ends. The bars are connected with the top by

two upright rails each side, and two diagonal rails connect the point of junction of the leg and bar with the point of junction of these uprights with the top. The top is slightly curved. There are examples of all these in the Louvre at Paris.

The French book "Description de l'Egypte," vol. i.; the large work of Rosellini, and the "Ancient Egyptians" of Sir Gardner Wilkinson, give coloured plates of Egyptian chairs and couches. They have been reproduced both in classic and in modern days in a hundred variations.

The Egyptians used couches straight, like ottomans; with head boards curving over as in our modern sofas, sometimes with the head and tail of an animal carved on the ends, and the legs and feet carved to correspond. These were stuffed and covered with rich material. The Egyptians did not recline at meals. Their double seats, *δίφροι*, or bifellia, were such as were used by the Greeks and Romans. They had shelves and recesses, chests and coffers, made of pine or cedar wood, and of a material such as is now used in Egypt, the *Cafafs*; palm sticks formed into plank by thin pegs or rods of harder wood passing through a series of these sticks laid together.

"Of their bed-room furniture," says Sir G. Wilkinson, "we know but little."¹ They used their day couches, probably, or lay on mats (he tells us) and on low wooden pallets made of palm sticks in the way described. They had curved blocks, which served for a pillow, forming a hollow to receive the head. Examples in alabaster and wood are in the Louvre and in the British Museum. A couch, like a chair prolonged with such a curved pillow on it, and a set of four steps to ascend it, is figured in Vol. II. of the "Description; Antiquités," pl. 89, fig. 8.

¹ Ancient Egyptians, chapter vi., vii., in which are descriptions of Egyptian manners as complete and detailed as

those of Greece and Rome in the life-like word pictures of Bekker.

Their materials for drefs were of the moft delicate and coftly description. The robes of the ladies were often transparent, and the gold and filver tiffues, muflins, and goffamer fabrics made in India and Afia, introduced into Imperial Rome, were probably alfo ufed in Egypt. All thefe, as well as their jewels and valuables, imply correfponding chefts and fmall coffers. Small toilet boxes elegantly carved into the form or with representations of leaves and animals, are preferved in the Louvre and in the Britifh Mufeum and other collections. They were generally of fycamore wood, fometimes of tamarifk or font (acacia), and occasionally the more coftly ivory or inlaid work was fubftituted for wood. Larger boxes are alfo preferved in the Louvre, fome large enough to contain drefles. They are fquare with flat, curved, or gable tops, painted on the furface, and generally lifted from the ground by four fhort legs or prolongations of the rails that form the framework. Thefe boxes are dovetailed, and fecured by glue and nails.

Their chariots and the harnefs of their horfes were rich in proportion, the former painted, inlaid with ivory and gold, or with furface gilding, containing cafes for their bows and arms, and made of wood filled in with the lighteft materials, perhaps canvas ftiffened with preparations of lac in the Japanefe manner, and put together with a fkill that made the carriage makers of Egypt famous in their day. Notice of fome remains of Egyptian carriages ftill extant are given under the head of Carriages. It will be fufficient to add that the great Jewifh kings had their chariots fupplied from Egypt, though, probably, they might have been had alfo from Tyre and other powerful and warlike ftates bordering the Mediterranean. For a chariot Solomon paid about feventy-five pounds of our money, and of thefe he kept (for war purpofes alone) a force of fourteen hundred, with forty thoufand horfes, befides a cavalry force of twelve thoufand men, which are defcribed in detail in 3 Kings, iv. 26, and x. 26.

Mummy cases of cedar, a material readily procured and valued for its preservative qualities, are to be seen in many collections, and examples can be examined in the British Museum. They are richly decorated with hieroglyphic paintings executed in tempera, and varnished with gum mastic.

Remains of musical instruments are also known.

The extraordinary dryness of the rock-hewn tombs of Egypt can alone account for the preservation of woodwork specially put by and sealed up in such receptacles. Wooden dowels, which have been used for the purpose of fastening together blocks of stone in the masonry of the Egyptian temples, are still preserved owing to the same cause.

2. *Nineveh.*

The furniture of Nineveh is not so elaborately or completely represented as that of Egypt, where the preservation of sculpture and painting was helped out by a climate of extraordinary dryness. But the discoveries of Mr. Layard have thrown on the details of Ninevite domestic life light enough to give us the means of forming a judgment on their furniture.

“Ornaments,” says Mr. Layard, “in the form of the heads of animals, chiefly the lion, bull, and ram, were very generally introduced even in parts of the chariot, the harness of the horses, and domestic furniture.” In this respect the Assyrians resembled the Egyptians.

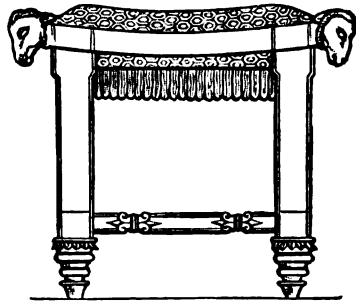
“Their tables, thrones, and couches were made both of metal and wood, and probably inlaid with ivory. We learn from Herodotus that those in the temple of Belus in Babylon were of solid gold.”

Case 45 in the narrow Assyrian gallery of the British Museum contains a number of fragments of carved, incised, and, in many instances, enamelled ivory that have been inlaid in thrones. Among the most notable are an ivory panel about eight inches long, having in the centre in Egyptian hieroglyphics a car-

toon of UBEN RA, a deity or king, with a sitting figure elegantly designed. This has been completed with cloisonné enamel. Another, also finely designed, has a deity seated, and --- TA in hieroglyphics; both come from the N. W. Palace of Nimrúd.

These and a still finer piece, not so Egyptian in character, are engraved in Mr. Layard's *Monuments of Nineveh*, p. 90. This last is carved with two griffins endorsed, their wings filled with cloisonné enamel, standing on the flowers of a lotus, the stems of which curve with conventional but graceful radiations from a centre, and bold volutes over the top. This piece is five and a half inches long by four inches.

According to Mr. Layard, the chair represented in the earliest monuments is without a back, and the legs tastefully carved. This form occurs in the Palace of Nimrúd, and is sculptured on one of the bas-reliefs now in the British Museum. Often the legs ended in the feet of a lion or the hoofs of a bull, and were made of gold, silver, or bronze. "On the monuments of Khorfabad



and by the rock tablets of Malthaiyah we find representations of chairs supported by animals and by human figures, sometimes prisoners, like the Caryatides of the Greeks. In this they resemble the arm-chairs of Egypt, but appear to have been more massive. This mode of ornamenting the throne of the king was adopted by the Persians, and is seen in the sculpture of Persepolis." The woodcut at the end of this section represents such a chair, from a bas-relief at Khorfabad.

The lion head and lion foot were used by other Oriental nations. The throne of King Solomon was supported by lions for arms, probably in the same position as the horses in the

Khorfabad, chair; and lions of gold or chryselephantine work stood six on each side on the six steps before the throne.²

The throne of Tippoo Saib, destroyed in 1799, had heads of tigers made of plates of pure gold under the footstool and on the steps of the throne. In this instance the occupant of the throne descended by a hidden passage, and came by that means up to his seat. Portions of one of these lions are preserved in the private collection of arms, &c. at Windsor Castle.

The forms of furniture of a later date in the sculptures of Nineveh at Khorfabad are of an inferior style. "The chairs have generally more than one cross-bar, and are somewhat heavy and ill-proportioned, the feet resting upon large inverted cones, resembling pine-apples." All these seats, like the *δίφροι* and *sellæ* of important personages in Greece and Rome, were high enough to require a footstool.

"On the earlier monuments of Assyria these footstools are very beautifully carved or modelled. The feet were ornamented, like those of the chair, with the feet of lions or the hoofs of bulls."³

The tables seem in general to have been of similar form and decoration to the thrones or seats, the ends of the frame projecting and carved as in the woodcut above, only on a larger scale. The couches were also of similar form but made of gold and silver, stuffed and covered on the surface with the richest materials. The tables and the chairs were often made in the shape also found in Greece and Rome, with folding supports that open on a central rivet like our camp-stools, and like the curule chairs which were common not only in Rome, but throughout Italy during the Renaissance.

Their chariots were elaborately decorated. The wheels seem heavier in the tire and calculated for rougher usage than those of Egypt. Pieces, fragments of ivory and gold inlay,

² 3 Kings, x. 18.

³ Nineveh and its Remains, ii. 301, &c.

from which enamel has dropped out, made for decorating their more costly furniture, such as are described above, have also been applied to the ornamentation of these carriages.

A piece of wood, or a beam perhaps, of pine or cedar, is in the British Museum. It is of a full red colour, the effect of time. Cedar was probably the wood most in use; but both in Egypt and Nineveh, as also in Judæa under Solomon and his successors, woods were imported from Europe and India; ebony certainly, perhaps rosewood, teak, Indian walnut, and other precious or useful woods with which we are now familiar. Ebony and ivory were continually used for inlaying furniture. Of their bedroom furniture we can say little, nor do we know of what kind were the cabinets or chests made to preserve their dresses and valuables. It is probable, however, that these were occasionally as rich and elaborate as any of their show or state furniture.

In general it may be said that the few complete or nearly complete pieces of any description that are known of Egyptian or Ninevite furniture, are in their several kinds, all but unique.



On a bas-relief, Khorfabad.

3. *Hebrew Furniture.*

Of Hebrew furniture we can give few details. It is probable that the Jews differed but little from the Assyrians in this respect. The throne of Solomon has been already noticed. In the story of Judith the canopy and curtains of the bed of Holofernes may have been taken by the chronicler from familiar examples at home, or may have been strictly drawn from traditional details. In the figurative language of the Canticles, the bed of Solomon is of cedar of Lebanon, the pillars of silver, the bottom of gold. Ordinary bedroom furniture is spoken of in 2 Chron. ix. 17, when the Shunamite woman, a person of great wealth, built for the prophet Elias "a little chamber on the wall, and set therein a bed, a table, a stool, and a candlestick."

Solomon imported exotic woods from India, ebony and alnum, a kind of sandal wood. These were mainly for the purpose of manufacturing harps and other musical instruments. Ivory palaces, or more properly wardrobes, are mentioned in the 45th Psalm, but of what size or form we cannot determine.

In the book of Esther, i. 6, allusions are made to Persian furniture decorations, white, green, and blue hangings fastened with fine linen to silver rings and pillars of marble. The beds were of gold and silver, &c. The Persian monarch reclined at meals. The bed of Og, king of Basan, as described in Deut. iii. 11, was nine cubits long by four, and was of iron. It was preserved as a trophy.

As the chariots of Solomon were made in Egypt, and the artists employed on the temple came from Tyre, it is not unreasonable to suppose that furniture was either made by foreign workmen, or that the Hebrews borrowed freely the forms and decorations of surrounding Asiatic nations. Though specially and purposely jealous of any innovation or interference with religious rites and observances, and with such domestic customs as resulted therefrom, we have no reason to think that they objected to the use of furniture or utensils such as they found during

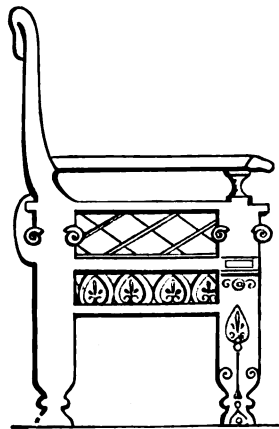
the long sojourn in Egypt and other countries. They are said in earlier times to have spoiled the Egyptians with reference to the number of ornaments and jewels carried away at the migration. Moses is said to have been "learned in all the wisdom of the Egyptians;"⁴ and two particular artists, and two only, are named in the Book of Exodus as qualified to carry into execution the sacred vessels and utensils. Whatever their technical qualifications were, these had been acquired in Egypt.⁵

4. *The Greeks.*

In any attempt to picture to ourselves the kind of furniture and objects of daily use apart from chariots, arms, &c. that surrounded the Greeks in early ages, it will be necessary to bear in mind the close connexion which that people must have had with the Asiatic races, and the splendour and refinement that surrounded the wealthy civilization of the Oriental monarchies.

They were so continually the allies or the rivals of the various States in Asia Minor, and pushed out into that fertile region so many vigorous colonies, that it cannot be doubted that the splendid stuffs, beds, couches, thrones, chariots, &c., used by Greeks on the Asiatic continent or in Europe, had much of Oriental character in form and method of execution; perhaps, at first, in decoration also.

This woodcut, *e.g.*, represents a chair of Assyrian character on a bas-relief from Xanthus, in the British Museum.



⁴ Acts, vii. 22.

⁵ Solomon's house and the ivory palace of Ahab seem to imply the use of colour, gilding, ivory, &c. on wood-

work and furniture after the manner of surrounding nations, with the exception of figure designs, which were expressly forbidden to the Jews.

The methods of working the precious metals for jewellery seem to have been the same for Etruscans, Greeks, and Asiatics. To this day the tribes that inhabit central and southern India retain the designs and the skill in execution of trinkets and textile fabrics that had been common to the Greeks and Etruscans time out of mind.

Much that is Oriental figures in poetic accounts of the arms, furniture, and equipments of the Greek heroic ages. The chiefs take the field in chariots. These could have been used but in small numbers on ground so uneven as the rocky territories of the Morea. The beds, however, described by Homer (*Il.* iii. 448 ; *Odyss.* xxiii. 19), coverlids of dyed wool, tapestries or carpets (*Odyss.* xix. 337), and other instances of coloured and showy furniture were genuine descriptions of objects known and seen, though not common. Generally the furniture of the heroic age was simple. Two beds of bronze of Tartessus, one Dorian and one Ionian, the smallest weighing fifty talents, of uncertain date, were kept in the Treasury at Altis, and seen there by Pausanias towards the end of the second century.⁶ The chariots differed little except in the ornamental carving, modelling, or chasing, from those of Egypt.

Classic chairs, thrones, tripods, and chariots of which we can give any detailed account belong to a later age.

All these objects as well as arms, armour, and personal ornaments, changed but little till the Macedonian period, about the middle of the fourth century B.C.

The oldest remaining models of Greek furniture to which we can point are the chairs in which the antique figures in the Syrian room at the British Museum are seated. These are dated six or nearly six centuries B.C. They represent chairs of timber with backs, quite perpendicular in front and behind. The frame-pieces of the seats are morticed into the legs, and

⁶ Pausanias, *περιήγησις*, vi. 19.

the mortices and tenons are accurately marked in the marble, the horizontal passing right through the upright bars. These early pieces of furniture were probably executed in wood, not metal, which was but rarely used till the great period of Greek art.

The chest or coffer in which Cypselus of Corinth had been concealed was seen by Pausanias in the temple of Olympia. It was made about the middle of the sixth century B.C. The chest was of cedar, carved and decorated with figures and bas-reliefs, some in ivory, some in gold, or ivory partly gilt, which were inlaid on the four sides and on the top. Some doubts are entertained by modern writers as to its shape. The subjects of the sculpture were old Greek myths and local legends, and traditions connected with the country. This coffer is supposed by Pausanias to have been executed by Eumelos of Corinth. A detailed description is given by him of the different mythological compositions of the carving.⁷

Numerous statues by the early Greek masters in wood were to be seen still *in situ* in the temples for which they had been made as offerings in the time of Pausanias: one, *e.g.*, of Minerva Polias at Erythræ. It was made of wood, and was hollow. The method of joining the various parts together, or some mechanism connected with the statue *ἔνδον τοῦ ἀγάλματος*, led Pausanias to ascribe this particular statue to Endæus.⁸

The great period of Greek art began in the fifth century B.C. But those were not days favourable to the development

⁷ Pausanias, *περιήγησις*, Lib. v. 17, *sqq.* See also Q. de Quincy, *Jupiter Olympius*, &c., who gives a plate in illustration.

⁸ *περιήγησις*, Lib. vii. 5. Others are mentioned by Pausanias, *e.g.*, in the temple of Athenæ Æantis, three statues in ebony, i. 42; also a statue of Bacchus in wood gilt, except the

face, which was painted vermilion, ii. 1. Of Jupiter in wild pearwood *ἐξ ἀχραδος* at Corinth, ii. 17. Others are named, ii. 25, 32, 37. Of Esculapius in willow, iii. 14, and iii. 19, 20, 26. The statue and throne of Jupiter at Olympia had ivory, ebony, and many other materials in its composition, v. ii. Of Cypselus, vi. 18. Statuettes

of personal luxury among the citizens. An extreme simplicity in private manners balanced the continual publicity and political excitement of Greek life. The rich classes, moreover, had little inducement to make any display of their possessions.

“The State enjoyed an indefinite right to the property of its members; the lawgiver in Plato declared ‘ye are not your own, still less is your property your own.’”⁹

“In Sparta the exclusive training for war admitted of no manner of earning money by business.” In Athens the poorer class had so exclusively the upper hand of the rich that the latter had to provide the public with entertainments of sacrificial solemnities, largesses of corn, and banquets. “The demos understood the squeezing of the rich like sponges, by means of liturgies, choragic, gymnasiarch, architheoric, and trierarchic.”¹⁰ It was the paradise of the poor.

It is, therefore, to be expected that the sculpture of the day, though employed sometimes upon the decoration of thrones or state seats, chariots, chests, looking-glasses, tripods, as the painting was on walls, vases, and moveable pictures on panels, should have been employed mostly in temples and, with occasional exceptions, on objects of some public use. The chest described above was kept as a relic, and the elaborately carved thrones in the temples were those of the statues of gods and heroes.

Ivory and gold laid over a sub-structure of olive wood was the material quite as frequently used by the great sculptors as marble or bronze for such statues as did not form parts of the actual decorations of their architecture. In later times these materials were used in sumptuous furniture.

in groups of wood, inlaid with gold, vi. 19. A very old wooden statue was preserved in the temple of Minerva at Daulis, x. 4. The Methymnæans

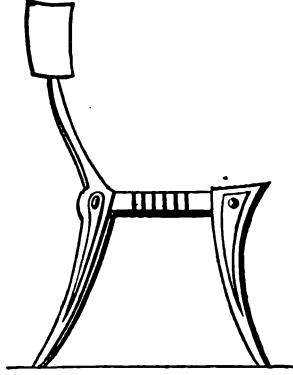
preserved a head of Dionysus made of olive, x. 19.

⁹ Döllinger: Gentile and Jew, ix. 1.

¹⁰ *Ibid.*

The Greeks used couches for sleeping, but not for reclining on at meals till the Macedonian period. Women sat always as in Rome, sometimes on the couch at the head or foot, on which the master of the house or a guest reclined, generally on chairs.

Besides chairs like the one represented here, the Greeks made arm-chairs. In the Parthenon frieze Jupiter is seated in a square seat on thick turned legs, with a round bar for a back resting on short turned posts fitted into the seat. The arms are less high than the back; they are formed by slight bars framed into the uprights at the back and resting on winged sphinxes.



They also made folding chairs of metal.¹¹

Mirrors of mixed metal amalgams, silver, tin and copper have come down to our times in great numbers. They were made occasionally in pure silver and in gold, probably among the Greeks, as they were in later times among the Romans. The cases are of bronze and engraved with figure designs of the highest character.

¹¹ Laborde *Vases*, vol. i. lxiii., amongst many examples.

Chairs with backs, such as are represented in this woodcut, can be seen on several of the Hamilton vases in the British Museum, see plate xi., *Hamilton Vases*, vol. ii., when Cassandra is addressing Apollo seated in such a chair. In Ed. Gerhard *Griechische and Etr. Trinschalen*, c. 10, copied from a vase in the Berlin Museum, a goddess is seated in such a chair mounted on a plinth. The Egyptian leopard-legged

chair with and without upright backs, the fore legs curiously bent in the same direction as those behind, only the paws turning inwards, and covered with a leopard's skin, in *pl.* vi., vii. from the same collection representing Hercules and the Dii Majores. The same author gives an example (*pl.* clxxxii. *Etrusische Spiegel*) of the sofas or couches used at meals, each of which was occupied among the Greeks by two guests instead of three, the usual number at Roman meals.

There is however no proof, so far as we are aware, that these were used as furniture in houses, as in Rome. They are hand mirrors, and the description of them, as works of art, belongs to that of antique bronzes.¹³

Designs of the Greek couch, whether for sleeping or for reclining at meals, are abundant on tomb paintings, and sculptures, and on the paintings of vases. To go no further than the British Museum we may refer to a large vase in the second vase room, placed on table-case K., on which a couch for two persons is arranged with a long mattrafs, covered with rich material, lying within what appears to be a border of short turned rails with a cushion on each end, also covered with rich striped material. A long low stool decorated with ivory lies below the couch as a kind of step. The legs, as in many vase representations, are thick turned supports with lighter parts below, and a turned knob at the foot.

On a vase in wall-case 10, Dionysus reclines on a thick round cushion at the head of the couch, while Ariadne sits on it. Figures feasting and stretched in death on similar couches can be seen in two beautiful and perfect funereal chests in the Ægina room. On table A. in the former room a tall vase of noble proportions has the figure of a god on an arm-chair, the arms supported by winged figures. All these pieces of furniture seem made of or decorated with ivory, and furnished with coloured cushions or coverings of an Oriental character.

Tripods were made in bronze in great number for sacred use, and probably also as the supports of braziers, tables, &c. in private houses.

¹³ A mirror very dark, perhaps a slab of Obsidian, was let into the wall at a certain part of the temple of Persephone at Acacesium. Pausan. viii. 37.

What we have to say on such decorations is reserved for the next section when treating of Roman houses.

The tables of the Greeks were of wood, marble, and metal, and the supports either lion or leopard-legs and heads, or sphinxes, with lifted wings, a favourite form in Greek sculptural ornamentation.

Of these various objects the forms continued to be transmitted in Roman furniture, and in that section we have materials for entering upon them at greater length.

With regard to Greek houses generally, their arrangements differed very little from the earlier houses of the Romans.¹³

The Greek chariot was of wood, probably differing little from that of the Egyptians. It had sometimes wheels with four strong spokes only. The chariot wheel of the car of Mausolus, in the British Museum, has six. The Ninevite wheels have sometimes as many as twelve, as may be seen in the sculptured bas-reliefs of the narrow Assyrian Gallery of the British Museum.

A chariot of bronze (gilt?) taken from the Bœotians and Chalcideans at Eubœa, was preserved at the Acropolis in Athens.¹⁴

The woods used by the Greeks for sculpture were ebony, cypress, cedar, oak, *sinila*, yew, willow, *lotus* and citron.¹⁵

These materials were rarely left without enrichments of ivory, gold, and colour. The faces of statues were painted vermilion, the dresses, crowns, or other ornaments, were gilt or made in wrought gold.

¹³ The bas-relief in the British Museum, representing Bacchus received as a guest by Icarus, represents a couch with turned legs, the feet of which are decorated with leaf work; a plain square stool, perhaps the top of a box, on which masks are laid, and a tripod table with lion legs. The houses in the background are tiled. The windows are divided into two lights by an

upright mullion or column, and a bas-relief of a charioteer driving two horses ornaments a portion of the wall, and may be intended for a picture hung up or fixed against the wall. The whole represents an Athenian house, decked for a festive occasion, and garlands and hangings are festooned round its outer walls.

¹⁴ Paus. i. 28.

¹⁵ Paus. viii. 17.

5. The Tuscans.

During the ages of the Roman Kings their models of personal ornament and household surroundings were derived from the Tuscans. That ancient race was in full possession of the most fertile portions of the Italian peninsula at the date of the foundation of Rome, 753 B.C., a date nearly corresponding to that of the Olympiad of Corœbus in Greece, 776, from which our authentic chronicles of Greek history take their beginning.¹⁶

The Tuscans or Tyrrhenians, again, were of Oriental descent. Whether we accept the Greek tradition of their immigration from Lydia or not, it is certain that their art in goldsmiths' work and metallurgy in general was closely allied with what we may still see perpetuated in India, and as regards furniture, with that of the couches, tables, chariots, thrones, &c. that were in use in Asiatic and European Greece. All had, probably, profited by the refinements and luxurious inventions of the great Asiatic monarchies.

In the painted tombs of Etruria we recognise the couches with turned supports, the tables and seats that have been found, executed in bronze, in Pompeii, and which may be studied in electrotype casts now in the Museum. It was from the great Etruscan cities, that subsisted till so late a period, that the earlier Roman art was derived.

6. The Romans.

The splendour that surrounded the personal usages of the earlier races of antiquity, the Egyptians, Ninevites, Persians, Greeks, and Tuscans, was inherited by the Romans. Not only

¹⁶ Father Marchi reckons coins of foundation of Rome. Dr. Smith, Antiquities.
forty mints in Italy anterior to the

did they outlive those powers, but they absorbed their territory as far as they could reach it; they affected to take in their religions or deities to add to their own system; they drained these subject populations for slaves, and eagerly adopted from them every art that could administer to the magnificence and luxury of their own private life. They have left both written records in their literature and actual examples of their furniture, made in metal or of marble.

The discovery of Herculaneum, and afterwards that of Pompeii, have given us examples, not only of single pieces of furniture, but of complete houses, shops, streets, fora or open public places of assembly, baths, and so on. It is in those remains of Roman social life that we shall find the materials for our present inquiry.

The Romans spent their earlier ages in unceasing struggles for independence and dominion. They came upon the stage of European politics in the midst of a circle of small independent states, of which that of the Etruscans was the most organized, civilized and formidable, from whom, probably, all their early sumptuary arts were derived. It took centuries to establish the Roman power, and like certain modern European nations they became, by these incessant wars, an absolutely military race.

It is readily understood that so long as the older powers of Italy survived to dispute the growth of Roman greatness, there could not be much expansion of private wealth or splendour in the houses of Roman citizens. Though surrounded by splendid social life in the Etruscans, the Roman people long remained exceptionally simple in personal habits. It was after the Punic wars that oriental luxuries found their way into Italy along with the Carthaginian armies. Tapestry is said to have been first brought to Rome by Attalus, the King of Pergamus, who died B.C. 133, possessed of immense wealth and bequeathed tapestries, generally used in the East from the early ages, to the

Roman citizens. When Augustus became Emperor, the conquest of the world was complete. Thenceforward military habits and simplicity of individual life were no longer necessary to a state that could find no political rivals. The great capital of the world absorbed like a vast vegetable growth the thought, the skill, and the luxuries of the whole world. Nothing was too valuable to be procured by the great Roman nobles or money makers, and nothing too strange not to find a place and be welcome in one or other of these vast households.

While this was so at Rome in chief, it must be remembered that other capitals were flourishing in various countries, as wealthy, as luxurious in their own way and degree, only less in extent and means, and lacking that peculiar seal of supremacy that gives to the real capital a character that is never attained in subordinate centres of civilization. Antioch was such a centre in the east; Alexandria in the south. Both these great cities contained wealthy, refined and luxurious societies. Both were known as universities and seats of learning as well. Antioch was the most debauched and luxurious; Alexandria the most learned and refined of these great provincial capitals. They did not exactly answer to the distinct capitals of modern kingdoms and states, such as we now see flourishing in Europe, to London, Paris, Vienna, Berlin, or St. Petersburg, because no one supreme state or city predominates over them; and further still, no one draws the pick and choice of the intellect and refinement of the whole of Europe to absorb them into itself as Rome did in the old world.

Antioch, then, and Alexandria, one at the head of the wealth and splendour of Asia, the other representing the Greek learning grafted on the ancient scientific and artistic traditions of Egypt, contributed not a little to the general fusion of "ideas" and notions on art and personal manners and customs in the capital of the Roman empire.

Such was the world over which the Romans ruled, from which they drew elements of splendour and luxury for their houses and establishments, and to which they set the fashions.

Roman houses and house furniture have been discovered tolerably complete in Pompeii and elsewhere; and, though made by Greek workmen, after Greek and other foreign patterns, in many instances furniture was more luxuriously studied and developed in Rome than could have been possible in ancient Greece, so that classical furniture and woodwork can be described with more completeness in treating of the Imperial era.

We begin with the dispositions of the Roman house.

It was of traditional plan, and consisted generally of two or more square enclosures surrounded by arcades, open to the air in the centre, but which openings could be closed in summer or winter by awnings when the courts were not large enough to include a garden, as the inner enclosure usually did.

The house had in front a *vestibulum*, an open space covered by a verandah-shaped roof, sometimes enclosed by lattices, sometimes open. An *ostium* or lobby, inside the entrance door, deep enough to contain a small porter's lodge on one side, led to an inner door, which opened on the *atrium*.

This court had an opening to the air, and an *impluvium* or tank for rain water was sunk in the middle. Fountains with jets or falls of water were not uncommon, the ancients being well acquainted with the principle that water if brought from an elevation in pipes will force its way up to its natural level. A bronze stag, formerly a fountain in the house of Sallust, is preserved in the Museum of Palermo. Sometimes these fountains had various basins, besides one larger or central portion, "*vasa ænea salientis aquæ*," or the water fell down steps in tiny cascades, "*aquarum per gradus cum fragore cadentium*."¹⁷

¹⁷ Sen. Ep. 86.

Inside the *atrium* was the *nuptiale*, the nuptial bed, and here were kept in earliest times the *Penates*, household or family divinities, and the family hearth,¹⁸ though these sacred emblems were banished in the Imperial times to distant parts of the house, and statues between the columns that supported the central roof supplied their place. The *atrium* was the general reception room, like the hall in mediæval houses, but not the dining room.

To this succeeded an inner open court, *cavum ædium*, with porticoes or corridors running round, supported on columns round the open part, and with a fountain or basin, shrubs and flowers in the centre, like the courts of the Alhambra in Spain. *Compluvium* was the name given to the opening in the roof. This court provided four halls in the four corridors, which could be screened off by tapestries and curtains. The centre was shaded in summer by canvas or carpet awnings. In winter a wooden roof could be pushed over the open space.

Between the two halls or courts was a chamber called *tablinum*, or the *triclinium*, or dining room. These rooms were roofed with timber richly painted and gilt, "aureum in domo lacunar." And the roofs either hung on beams projecting from the walls or were supported by pillars, or were carried up to a high *compluvium* or opening, the roof sloping back to the walls so as to admit more light to the rooms, alcoves, or screened portions furthest removed from the opening. Occasionally they were covered in wholly with a testudo-shaped roof, and in such cases lighted, perhaps, by dormers, though it is not quite clear how light was provided for in such constructions. Roman rooms were not floored with boards, but paved with marble, in large pieces, or in mosaic work, made of small dies

¹⁸ The triclinium was sometimes laid here, "Quibus ipse meique ante Larem Deum." Hor. Sat. ii. 6, 65, contrasting the old with modern fashions. proprium," etc. "O noctes cœnæque

or squares. Coarse specimens of such work manufactured in our own times are laid down in the Museum at Kensington, and fragments of the old work may be seen on the walls. Occasionally these mosaics represent the house watch-dog, chained, or the fable of Ganymede, or hunting scenes, all represented in the same material, and sometimes finished with the utmost nicety.

The *triclinium* or dining room took its name from the three couches or sofas, on each of which three persons reclined during meals. Later, and in sumptuous palaces, several dining rooms were built out beyond the inner courts. Descriptions of this kind of sofa or seat will be found further on.

The *Triclinia*, so called from the dinner arrangements within them, were the principal rooms of the later houses, and special directions are found in Vitruvius for their proportions. The breadth was half the length, and the height half of the sum of the length and breadth, and they were often thirty to forty feet long, and fifteen to twenty-five high.

Inside the *cavum ædium*, or inner court, and the room beyond it, was the *peristylum*, a large open court planted with shrubs and trees, containing statues, flowers in pots and vases, and surrounded by a colonnade or open corridor.

As these courts were of various sizes they were, no doubt, in Rome, on a scale out of all proportion to those found at Pompeii; were fewer or more in number, and rooms were added on as the proprietor could acquire ground for building, often a difficulty in the older parts of the city.

Something of this ground plan survives in some of the older Roman churches, as, e.g., that of Sta. Pudenziana, formerly the house of the senator Pudens, with vestibules, open courts, &c.

Around the inner court, in the sumptuous Roman houses, and the country villas of the patricians, were built other rooms, dining halls, no longer called *Triclinium*, but *Triclinia* in the

plural, as admitting more than the number of nine persons reclining on the conventional three couches, to dine at once. The size and proportion of such halls has been noticed. In Rome itself room was probably wanting in private houses for such expansion, the houses being in streets already laid out. In the villas there was no such restriction. These halls, in such instances, were built to face different quarters of the compass and to be used according to the season. *Verna* and *Autumnalis* looked to the east, *Hyberna* to the west, *Æstiva* to the north.

Œci were other rooms still larger. Glass windows were to be found in these rooms.¹⁹ In Pliny's villa were such windows, opening to the ground. They were glazed with *lapis specularis* talc, of which large sheets nearly, if not quite, five feet long,²⁰ were brought from Segobria, in Hispania Citerior, and could be split into five laminations. Windows of *vitrum* glass were also used, and the frames have been discovered at Pompeii.

In Greek houses the inner court divided the woman's apartments from those of the men, and they inhabited the inner portion of the house. In Roman houses the division was less complete. There is nothing, however, in this disposition that concerns our present inquiry. Similar furniture would be used however the rooms were arranged, and the size and requirements of these various kinds of chambers, as to furniture, is all that can be discussed at present.

The sleeping rooms, *cubicularia*, were small closets rather than rooms, closed in general by curtains or hangings, and disposed about the sides of the rooms between the courts, or round the outer courts themselves.

¹⁹ In a painting now in the Museum, No. 653. '72, given by the Emperor Napoleon III., glazed windows can be distinguished, divided by upright mul-

lions and transoms of wood, such as were constructed in English houses in the seventeenth century.

²⁰ Pliny, *Hist. Nat.*, xxxvi.

The Roman houses had upper floors, at least over the side rooms. They went by the general name of *cænacula*. Women slept there. The master and mistress of the house had large bedrooms each side of the opening to the inner court. To these the family treasures were taken for safety. The lady of the house used one of these, or some other room, as a woman's work-room, where her slaves spun wool, linen, &c. The name of the upper rooms implies that they were sometimes used to sup in; the more as they opened on *solaria*, terrace gardens, with shrubs planted when the roofs below were vaulted, or balconies containing plants in flower-pots and other vessels of wood, metal, or pottery, from which the guests could enjoy the evening breeze and prospect.²¹ Several stair-cases were required, as the rooms on the ground were of various height. They were of wood or stone, projected into the corridors round the courts, and gave room for cupboards underneath, occasionally used as hiding places.

Besides these rooms were built libraries and *pinacothecæ*, picture galleries, care being taken not to expose them to a funny aspect. The libraries were not provided with wooden shelves, but the books, whether in rolls or sewn together, were kept in round boxes with lids, *scrinia*, in one or two of which the books treating of a particular subject, or the favourite authors of the owner, could be put together and carried with him on his journeys or country visits. *Scrinia* were of beech wood, and could be locked or sealed when occasion required. Horace speaks to his book as something that hates "claves et grata figilla pudico,"²² though the keys and seal in this passage

²¹ "Formam ædificiorum urbis novam excogitavit et ut ante infulas (lodging houses) et domos porticus essent de quarum Solaribus incendia arcerentur." Suet. Nero. These were

wooden structures projecting into the street. Parts of the actual roofs, however, were covered with earth and planted with terraced or hanging gardens.

²² Hor. Ep. i. 203.

may have reference to other matters. They were also called *capsæ*, and under that name were used as boxes generally.

Besides the living and sleeping chambers, there were store-rooms, *cella penaria*, *penuaria*, *prona promptuaria*, in which, however, as in the *horreum*, were kept food and corn rather than chests, furniture, or household valuables and utensils. Wearing apparel was kept in *vestiaria*, wardrobe rooms, fitted especially to store them in. It is doubtful whether the dresses were in chests: more probably in presses, or hanging on pegs. Horace attributes to Lucullus the enormous number of five thousand cloaks, "Scribit sibi millia quinque, esse domi Chlamydam,"²³ offered for a theatrical performance. They were all purple cloaks, but the number is greatly reduced by Plutarch, who relates the anecdote.²⁴ It would be difficult to keep wearing apparel in such enormous quantities unless in tolerably open hanging closets.

The ornamental woodwork in some of these rooms was rich in the extreme. The outer vestibule was protected by an overhanging balcony or by the projecting rafters of the roof of the first portion of the house, according as rooms were built over that portion or not. It was in some instances enclosed by carved or trellised woodwork. The doors were generally in two valves, and could be closed with locks, which in the age of the empire were thoroughly understood,²⁵ with latches secured by a pin, or with a wooden bar. The term *obserare* was used when the security of a bar was added. The hinge was a pin or peg at the top and bottom, which turned in a socket. Metal hinges strapped over the wood frame were not unknown. There are in the British Museum antique hinges of bronze. The decora-

²³ Ep. i. 6. 43.

²⁴ Λουκουλλος, xxxvi. 41, 5. Ed. Bekker.

²⁵ Nötling Stud. über Altroemische Thur und Kasten Schlösser. Mannheim, 1870.

tion of the door, which was of wood, consisted principally of bronze mounts. In temples and tombs doors came to be of bronze, marble, &c. The door posts *ante-pegmenta* were decorated with carving, sometimes inlaid with tortoiseshell and other rich materials.²⁶ On the posts, as on the doors of temples, were hung votive or emblematic offerings, such as garlands on festive or mournful occasions. It was to these portions of woodwork that sportsmen fixed horns and spoils of the chase. The woodwork was painted. Bedrooms were closed with doors; oftener by curtains, *vela*. The windows were generally closed with shutters, hinged, and in pairs.²⁷ They were some six feet six inches above the level of the street, not out of reach of the knocks and signals of lovers or friends outside.²⁸

Wooden benches were usually provided in the vestibule.

The door of the house (the inner door, where the vestibule was closed externally to the street) gave admittance to the *atrium*. Here, as has been already said, the traditional arrangement placed the household divinities, the *ara* or hearth, on which incense could be burnt, and which typified the sanctity of family life. The finest furniture of the house was probably always kept in this chamber, or at any rate pieces as valuable as any in other rooms.

The walls had no woodwork decorations, except paintings enclosed in frames, which could be shut by flaps like mediæval triptychs, as may be seen in a wall painting from a fresco in the Palatine now in the Museum (No. 653. '72). Everyone is familiar with the style in which the walls of Roman houses were painted.

²⁶ Virg. Georg. ii. 463.

²⁷ "Junctas fenestras." Hor. Carm., i. 25. "Pars adaperata fuit, pars altera clausa fenestræ." Ovid, Amor., i. 3, 5.

²⁸ They were fastened in various ways. *Obdere*, to close (with bolt), *obserare* (with bar), *obices-pestuli* bolts.

Besides the inlaid door frames, the ceilings of all the Roman rooms were sumptuously decorated. In more simple constructions the wood joists of the floor above, or the structure of the roof when no room surmounted it, were shown and painted; but in richer houses the timbers were covered with boards, and formed into coffers and panels, *lacunaria* and *laquearia*, painted, gilt and inlaid with ivory. This splendid system of decoration dates from the destruction of Carthage. Curved bearers from the upper part of the walls were added to form one kind of ceiling (*camara*), for which Vitruvius gives directions, and glass mosaics, like those used in the pavements, were inlaid on a plaster bed in the coffers.²⁹

The cornices were of carved wood, or of plaster carved or modelled; the wood was always covered with a preparation of gesso, and gilt and painted like the walls.

An examination of the remains of Roman glass found at Pompeii and elsewhere, and of which excellent examples may be studied in the Museum, seems to point to the use not only of mosaics made of discs, but of mouldings, borders and panels moulded in coloured glass of magnificent hues, and with the finest stamped ornaments.³⁰ These were occasionally gilt, or were made in relief, or with a coat of opaque white glass over the translucent material, which could be cut and modelled in the manner of cameos, as in Nos. 1066, 1067, 1073, 1074, '68, in the Museum collection of antique glass, and helped further to decorate the ceiling, always one of the most splendid features of the room.

²⁹ Vitr. vii. 3. Pliny, Hist. Nat., xxxvi. 64.

³⁰ Gem-like spots of clear white glass were thought a great element in the arrangement. "Maximus tamen honos in candido translucentibus quam proxima crystallis similitudine." Pliny, Hist.

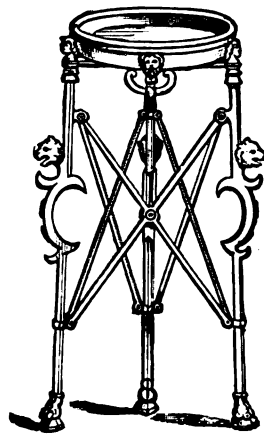
Nat., xvi. 64. On the imitations of obsidian in various hues in glass, in some instances *versicolor*, or of two or more hues in the same piece for such ornaments, see Pliny, Hist. Nat., xvi. 64.

The walls, when not painted, were sometimes hung with mirrors of glass blackened, of silver, or of slabs of obsidian.³¹ They were of various sizes, sometimes large enough to reflect persons at full length.

Wall paintings do not come under discussion here. In the case of portable pictures, frames were added round them. Borders were certainly painted round frescoes. It is not to be supposed that paintings which could be exposed for sale, moved about, and hung up, could be finished round otherwise than by ornamental mouldings or framework sufficient to protect and properly set them off.

Among the ornamental pieces of furniture were tripods, three-legged frames, forming the supports of tables, of altars, of braziers, sometimes of pieces of sculpture. These were generally of bronze, and an example reproduced from a tripod stand may be seen, No. '70. 7 of the Museum collection.

Original pieces obtained in various parts of Italy can be seen in the Bronze Room of the British Museum. Some of these much exceed the height of high modern tables. They are light, and ornamented on the upper ends with animal or other heads; some with the beginning of a hind leg about halfway down. A minute description of such pieces belongs rather to the treatment of bronzes than to that of furniture. They were, however, frequently moveable; one set of legs, of which several are in the Bronze Room of the British Museum, as the piece in the accompanying woodcut, was often



³¹ Nigerrimi coloris aliquando et *culis parietum* pro imagine umbras translucenti, crassore visu atque in *spe-* reddente. Pliny, Hist. Nat., xxxvi. 67.

made to contract by folding; the stays which connect the legs internally slipping up and down them by means of loops in some instances. Such pieces might serve as table legs, or hold altar pans or common fire pans or could support pots of flowers.

Besides tripods the reception rooms were ornamented with candelabra on tall stands of most graceful form and proportions. It will suffice to point to more than a dozen of examples in the British Museum. The stems are a fluted staff or a light tree stem, commonly supported on three animal legs spread at the base, and branching out on the tops into one, two or more boughs or hooks, with elegant modelled decorations or ending in flat stands. One in the British Museum has a slight rim round the dish or stand, on which a candelabrum or wax candlestick could be placed. In other cases the lamps were hung by their suspensory chains to the branches described. Other candelabra stands were of marble, six, eight, ten or more feet in height, hybrid compositions of column caps, acanthus leaves and stems, on altar bases, &c., in great variety of design, of which engravings may be studied in the work of Piranesi, and of which it will be sufficient here to point out casts such as Nos. 93, 94 (Antiques), in the South Kensington Museum.

Smaller candlesticks were made to place on tables or to be carried about. Sometimes the lamps swung from the roofs, and were probably set amongst white and coloured reflectors, in the manner of the lamps and ostrich eggs hung in Arab mosques. In case 5, Bronze Room, British Museum, are "five ostrich eggs; round them are incised in very low relief friezes, one of which represents a procession of warriors in chariots and on foot, and the other chariots or winged monsters. All these have been painted with arbitrary colours. These eggs are pierced for suspension."³²

³² Descript. Bronze Room, British Museum, p. 8; and Virg. *Æn.* i. 726, "Dependent lychni laquearibus aureis."

It is not very clear in what kind of repositories or pieces of furniture the ancient Romans kept their specimens of painting or their vases, some of which formed their most valued treasures. It is generally supposed that they were set on *plutei*,³³ shelves fastened to the wall. On such shelves small images, boxes of alabaster or glass, and ornamental vases of all kinds were kept. Craters, sculptured vases on a large scale, and made of bronze or marble, were also mounted on pedestals and ranged as ornaments with the statues. Bronzes and statues, pieces of sculpture that had fixed places, stood either along the walls of the reception rooms or under the eaves of the *compluvium*, whence light was obtained to set them off to advantage, and where turf, flowers, and fountains were in front of them. A vase or crater, nearly eight feet high, is in the hall of the British Museum, brought from the villa of Hadrian at Palestrina; and in Nero's house in the entrance hall, or *atrium*, there was a colossus 120 feet high, with long arcades and a tank or basin of water, *maris instar*.³⁴ But objects on this scale scarcely belong to the descriptions of what might be found ordinarily in houses of the great patricians.

Sometimes a couch and a table of marble were placed close to the fountains in these delightful portions of the house.

It has been said that looking glasses of various materials and even, according to Vitruvius (vii.), of pieces of old plaster-work, darkened and very highly polished, were let into the walls or set in frames. Hand mirrors abounded, but their decorations and artistic features belong to descriptions of bronzes, and need not be discussed here. There are, however, mirror stands in the British Museum collection not large

³³ *Pluteus*, a shelf, projection from a wall, used first as a term in military engi-

f.

neering. See Dr. Smith's Dict. Antiq.

³⁴ See Bekker, Gallus Exc., i.

c

enough to stand except on a table, being not above a foot in height. They are figures of divinities in various attitudes and actions, and were more probably kept on tables in fitting rooms, as pieces of furniture, while hand mirrors were used at the toilette, at which a number of slaves and attendants assisted.

Tables were of many varieties in Rome, and enormous expenses were incurred in the making and purchase of choice pieces of such furniture. They were made of marble, gold, silver, bronze; were engraved, damascened, plated, and otherwise enriched with the precious metals; were of ivory, and of wood, and wood decorated with ivory; and in many other methods. We shall here confine ourselves to those made of wood, or of which the actual slab or *table* was of wood. Tripods, terminal and other figures (as in No. '70. 8, Tables), made of bronze or marble; winged sphinxes, *trapezophora*, or leopards' and lions' legs, columns and other architectonic forms, were the supports on which these tables were fastened. Seneca had five hundred such tables.³⁵ Some were *monopodia*, with one central support only, in some instances finished with animal heads of ivory.³⁶

Abaci were small tables with raised rims to hold valuables,³⁷ Many tables were of cedar and on ivory feet. Horace³⁸ speaks of maple, so also does Pliny, as a favourite wood for tables. Birds'-eye maple especially was much prized. The planks and disks that could be cut from the roots and the boles of trees that had been either pollarded or otherwise dwarfed in growth in order to obtain wavy grain, knotty convolutions, &c., were in request for tables. Veneers of well mottled wood or of precious wood, small in scantling, were glued on pine, cedar, &c.,

³⁵ See Bekker, Gallus Exc., 296.

³⁷ Pliny, Hist. Nat. xxvii. 6.

³⁸ "Latos sustinet orbis grande ebur et magno sublimis pardus hiatus." Juv., xi. 122.

³⁸ Sat., ii. 8, 10.

as a base. These pollard heads, root pieces, &c. were bought at high prices, specially those of the *citrus* or *Cedrus Atlantica*.

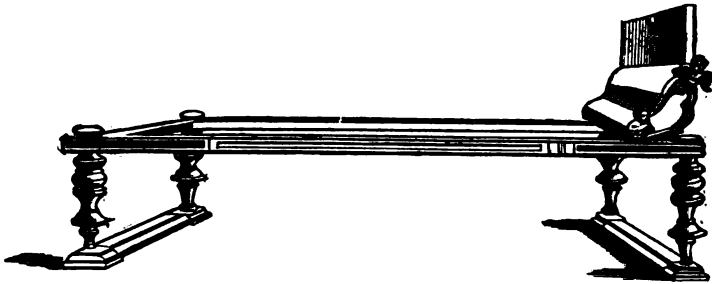
The points pronounced desirable in the grain of tables was to have "veins arranged in waving lines or else forming spirals like so many little whirlpools. In the former arrangement the lines run in an oblong direction, for which reason they are called *Tigrinæ*, tiger tables. In the latter case they are called *Pantherinæ*, or Panther tables. There are some with wavy, undulating marks, and which are more particularly esteemed if these resemble the eyes of a peacock."³⁹

Next in esteem to these was the veined wood covered, as it were, with dense masses of grain, for which reason these tables received the name of *Apiatæ*, parsley wood. But the colour of the wood is the quality that was held in the highest esteem of all; that of wine mixed with honey was the most prized, the veins being peculiarly refulgent. The defect in that kind of table was *Lignum* (dull log colour), a name given to the wood when common looking, indistinct, with stains or flaws. The barbarous tribes, according to Pliny, buried the citrus wood in the ground while green, giving it first a coating of wax. When it came into the workman's hands they put it for a certain number of days beneath a heap of corn. By this process the wood lost weight. Sea water was supposed to harden it, and to act as a preservative. This wood was carefully polished by hand-rubbing (just after bathing).

³⁹ Pliny, Nat. Hist., lib. xiii. 30. As much as 9,000*l.* (a million of sesterces) was paid for one table by Cicero. Of two that had belonged to King Juba, sold by auction, one fetched over 10,000*l.* These were made of citrus (*Thuja articulata* or *Cedrus Atlantica*). We hear of two made for King

Ptolemæus of Mauritania, the property of Nomius, a freed man of Tiberius, formed out of two slices or sections of the *Cedrus Atlantica* four feet and a half in diameter, the largest known to Pliny; and of the destruction of a table, the property of the family of the Cethegi, valued at 1,400,000 sesterces.—

The Roman patricians and their ladies sat on chairs and reclined on couches when not at meals. In the *atrium*, the *tablinum*, under the broad roofed corridors, and in the halls not used for eating, were couches, such as the couch of which we give a woodcut (described No. '70. 14), of bronze or of precious woods; the bronze damascened with ornaments of the precious metals, or of metal amalgam; the wood veneered or inlaid with marquetry or tarsia work of ivory, ebony, box, palm, birds'-eye maple, beech, and other woods.⁴⁰



The chairs were of different kinds, and were used for various occasions. The *atrium* contained double seats, single seats, and benches to hold more than one sitter; chairs that either folded or were made in the form of folding chairs, such as could be carried about and placed in the chariot, *curules*.

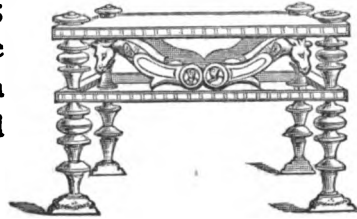
The straight seats as well as the couches or sofas were of different heights, some being meant to be placed on poles like sedan chairs and carried about as litters; the higher seats required the use of a *scabellum* or footstool, and were sufficient in elevation to enable the owner to see over the heads of commoner people at shows, lectures, or other public meetings. The higher couches also required a long stool or step, by which to mount them. The *selle* were made of wood with legs turned in the lathe, and connected by straight or curved bars, which were in some cases carved.

⁴⁰ Pliny, Hist. Nat., lxvi. 76.

Regarding the method by which such furniture was sometimes entirely covered with ivory, as in the case of the chair of the statue of Jupiter at Olympia, the reader should refer to the Jupiter Olympien of Quatremère de Quincy.

The metal furniture followed the forms of that made of wood: in many instances consisted of plates or hollow members laid over or filled in with a core of wood.

This woodcut is of the *fella*, of which a reproduction is described in the collection (No. 70.9); it is intended, probably, for one person only, and has no need of a footstool. It has been covered with a *pulvinar* or cushion.



Of the way in which the forms of these couches, chairs, and seats have been preserved, revived, and changed in the history of furniture, fuller details are given in another section.

Scamnum was a bench or long seat of wood, used in primitive or poor houses instead of the luxurious *triclinium* of the men or arm-chairs of the women, for sitting at meals or other occasions.

Exedrae were seats along a wall; marble benches in most cases, sometimes wooden seats, particularly in the alcoves that were constructed in the porticoes of baths and public buildings, where lectures of philosophers were listened to.

The Romans had hearths in certain rooms. Numerous passages in ancient writers, to which it is needless to refer, concur in showing that the hearth was a spot sacred to the *lares* of the family, the altar of family life. It was occasionally made of bricks or stone, and immovable, on which logs could be heaped.⁴¹ It seems doubtful whether chimnies were used

⁴¹ Hor. Carm. i. 9, and Epod., ii. 43.

in the Roman houses; probably occasionally. Writers on Roman antiquities speak of such rare constructions used, perhaps, as ventilators to the kitchen. The usual method of warming was by means of a *foculus* or brazier, of which an example found at Cære, in Etruria, is preserved in the British Museum. It is a round dish on three animal legs, with swing handles for removing it. Another, square in form, is reproduced in a casting in the South Kensington Museum collection No. '70. 11, standing on animal legs, and damascened round the sides with gold ornaments. The Romans had also kitchen braziers with contrivances for heating pans, water, wine, &c. by charcoal. No. '70. 12 in the South Kensington Museum is a casting of such a piece, having a round metal receptacle, like a small cask, on its end, and a raised horse-shoe frame, on which a pan could be placed, with fire space in the middle. These braziers were filled with charcoal heated thoroughly by the help of the bellows, *follis*, to get rid of the noxious gases.

It has been said that the dresses of the Romans were preserved, as in mediæval castles, in a separate room or wardrobe, and this room must have been fitted with apparatus for hanging shelves and lockers for putting away. They had besides for keeping valuables, and usually placed in the sleeping room of the master or mistress of the house, cupboards, *armaria*, chests, *arca*, of beech⁴² ornamented with metal, some large enough to contain a man; chests of all sizes, of which examples may be seen in the description of the Mus. Borbon., V. p. 7; *loculi*, *cistellæ*, large and smaller caskets, *canistræ*, often of costly make. In these receptacles they conveyed their property to and from country houses, and on visits. Enormous numbers of slaves moved to and fro with the family, and the chests

⁴² Pliny, Hist. Nat., xvi. 84.

were carried on men's shoulders, or in waggons of various shape and make.

In the ordinary bedrooms of the house it is not probable that much furniture besides a bed, a *scamnum*, or stool to mount to the bed, and a seat or two, was kept. Basins, towels, mirrors, &c. were brought by slaves when required. The washing was performed in the baths, which were provided privately in larger houses and in large country villas; and for public use, on an enormous scale, in Rome and other large cities.⁴³

The most important action of the luxurious Roman day was the dinner. This meal was late. It was temporarily suspended on occasions, interrupted by the guests taking the bath or trying to recover their appetites for a prolongation of the feast, as in the meal described by Petronius, and given in detail in the feast of Gallus by Bekker.

The meal was eaten on a couch: a luxurious custom not introduced, as we have already said, till after the Punic wars. The women continued to sit, as they did in Greek houses, and the Roman couches held each three guests instead of two as in Greece.

The dining room was further provided with stools or low benches, side tables, and the moveable table used for each course. These tables were put down and removed from the supports on which they stood. The side tables were of marble or of wood, covered with silver plates, inlaid, veneered, and ornamented in various ways; some were used for serving the dishes, others for the display of plate.⁴⁴

⁴³ Alcoves, however, for dressing were sometimes attached outside the bedroom door, as in the house of Meleager at Pompeii, or the *Zotheca* alluded to by Pliny, which could be separated off from, or thrown into the bedroom.

"*Zotheca per quam eleganter recedit*

quæ specularibus (windows) et velis obductis reductisque, modo adjicitur cubiculo, modo aufertur." Ep., ii. 17.

⁴⁴ Pliny, *Hist. Nat.*, xxxiii. 52. Plate was a late introduction into Roman households. Drufellus, a slave

The fare was elaborate, and the experience of Roman gourmands full of endless refinements to please the palate.

Sculptured objects of plate, partly ornamental, were put on the table and removed with the courses. Petronius describes an *afs* of Corinthian bronze, with silver paniers as the centre piece of one course; saucers dropped from the paniers on luscious morsels placed beneath. A hen of wood with eggs within, a figure of Vertumnus, are also named by the same author as centre pieces. These were replaced on the sideboard or removed with the course in *repositoria* or trays.⁴⁵

Mention should be made of tapestries and carpets before leaving the subject of Roman house furniture.

Carpets, *tapeta*, blankets, or other woollen coverlids for sofas or beds, were made at Corinth, Miletus, and a number of seats of fine wool manufacture. It is too large a question to go into in detail, and woven fabrics belong to another class of objects in the Museum collections. It is certain, however, that tapestries, as we understand them, *i.e.*, pictorial representations woven or embroidered were common in Rome, it is popularly said, after the death of Attalus the Third, king of Pergamus, who made the Romans his heirs of such textiles along with his other personal property, about 133 B.C.

of Claudius, according to Pliny, Hist. Nat., xxxiii., possessed an incredible quantity of silver plate, one dish alone weighed 500 lbs. Pompeius Paulinus of Arles, to the knowledge of the same historian, carried in a campaign a service of plate weighing 12,000 lbs. On the other hand, Pliny, the younger, speaks of his friend Surinna, a model Roman gentleman, eating with better taste off "*plain but ancient plate.*" Ep. iii. 1. For the account of a silver toilet service of a bride, now in the British Museum, see the "Guide to the

Blacas Collection," by Mr. Charles Newton. There is, in the S. K. Museum, at the present time, a set of reproductions by Messrs. Cristoffle, the Paris silversmiths, of the contents of the camp plate-chest of a Roman general discovered at Hildesheim in 1868. These consist of drinking bowls; one with an elegant female figure in all but full relief, on the inside gilt to show off the splendour of the colour of the white or red wines poured into it; vessels for cooling wine with snow, &c.

⁴⁵ Pliny, Hist. Nat., xxxiii. 49.

Tapestries and *Vela* played a great part in the actual divisions of the Roman rooms. Bedrooms, it has been said, were often closed with curtains only, and the corridors, *tablinum*, and other rooms were closed at the ends and made comfortable by the same means.⁴⁶ In the dinner detailed by Petronius, and described by Bekker, in his Gallus, the hangings on the triclinia are changed between pauses in the meal. The feelings consonant with the day or occasion were symbolized or carried out in these external decorations.

The *triclinia* or dining rooms were both furnished and decorated (where there was more than one in the house), not only temporarily in harmony with a special commemoration, but for relatively quiet or sumptuous entertainments. Lucullus, according to Plutarch,⁴⁷ was only allowed by Pompey and Cicero, who offered to dine with him without preparation, to tell his servants they would dine ἐν τῷ Ἀπόλλωνι, the room dedicated to, or having in it a statue of, Apollo. In this room the steward could go to the expense of 50,000 drachmas for an entertainment, and the room was decorated accordingly.

After dining, the room was cleared, and flute players, dancing women, jugglers, &c. were introduced to make sport for the guests while they finished their wine.

Mention is made by Seneca of ceilings made so as to be moved, and portions turned by machinery; ⁴⁸ perhaps the panels or coffers were turned to show different colours and decorations according to the day, and to the hangings used during a feast, which were sometimes changed between the courses, or while

⁴⁶ *Vela*, so called because "objectu suo interiora domorum *velent*. Vela quæ in hypæthis extenduntur," awnings to keep out the sun; others "quæ sunt circa columnas," such as divided or screened off portions of the corridors and arcades for privacy. See Bekker, Gallus Exc., i.

⁴⁷ Λουκυλλος, xxxvi. 45; ed. Bekker.

⁴⁸ "Verfatilia cœnantium laquearia ita coagmentat ut subinde *alia facies atque alia* succedat, et toties tecta quoties fercula mutantur." Senec. Ep. 90.

the guests took the bath before proceeding to the after meal. The same author alludes to wood ceilings that could be raised higher or lower by machinery, "*pegmata per se surgentia et tabulata tacite in sublimē crescentia,*" making no noise in the operation. These contrivances were reserved for dining rooms, where the diversions were of the freest description and the guests prepared for any exciting or sensational interludes.

The Romans required some of their furniture for out door use. Besides the curule chairs and lofty seats which were carried into theatres or baths, and other places of public resort, they used litters, *lecticæ*. The sofas or couches were sometimes carried "*sextâ cervicē,*" on the necks of six or more slaves, and served as litters. But special contrivances like the Indian palanquins were made with or hung under poles, with curtains or shutters. Stations of such conveyances for public use were established in Rome.⁴⁹ They are said to have become customary after the victory of Antiochus. Women were not allowed the use of chariots, as a rule, within the precincts of Rome.⁵⁰

Of the varying forms of chariots, post carriages, waggons, triumphal and state cars, we give fuller particulars elsewhere.

The subjects of the carving and decoration of Roman furniture were the classic legends mainly derived from the Greek mythology. Roman house walls were, however, in later years profusely decorated with conventional representations of architecture, and panels richly coloured on which were painted figures of dancers, cupids, gods and heroes; sometimes common-place landscapes and domestic scenes.

To the last their solid furniture was decorated with masks, heads of heroes, legs and feet of animals, and decorative mouldings or foliage, such as the leaves of the acanthus, of an architectonic kind.

⁴⁹ Gron. Thes. iii. 49.

crorum publicorum causa." Liv.

⁵⁰ The Lex Oppia forbid it to women on all occasions "nisi sa-

The Romans carried their comforts and luxuries with them, as may be seen by the table plate of Hildesheim alluded to, and by reference to the amphitheatres, &c. by the sculpture of the campaigns of Trajan on his column at Rome, and by the remains of Roman provincial and colonial villas found in France, Germany, and England.

It was amongst his slaves that the Patrician or moneyed man found the means of creating and maintaining the luxuries he enjoyed. Masons, carpenters, joiners, silversmiths, &c. could be purchased as well as cooks and confectioners. He could make money by selling their manufactures. The life of slaves was terrible. Little or no accommodation was provided for the porters, dressers, cooks, *capsarii*, or wardrobe servants, tasters, carvers, overseers, and so on; an endless crew, the absolute property and chattels of the master, and worse used than his beasts.⁵¹

Besides the furniture of private houses, similar pieces on a sumptuous scale, such as seats, cushions, &c. were prepared for religious celebrations, at which feasts were set out for various divinities.

Other great achievements in woodwork of a constructive kind were the machinery contrived for public shows, such as the cages shot up by machinery out of the sand of the arena of amphitheatres, of which the sides fell down, leaving at liberty the beasts wanted for fights, or for the execution of criminals.

The size, number, and rapid construction of their ships might astonish the directors of modern dockyards. The fleet of Scipio, in the second Punic war, was launched and fitted for sea forty days after the first chop of the axe on the growing timber. Of constructions in woodwork on dry land, probably

⁵¹ Agricultural slaves were chained and slept chained in cellars. Döllinger, ix. 11. 3.

nothing in the middle ages, when timber abounded and the construction of it was thoroughly understood, exceeds the following.

C. Curio, in Africa, when celebrating the funeral games in honour of his father, hit upon the following device:—

“ He caused to be erected close together two theatres of very large dimensions, and built of wood, each of them nicely poised, and turning on a pivot. Before mid-day a spectacle of games was exhibited in each, the theatres being turned back to back, in order that the noise of neither of them might interfere with what was going on in the other. Then, in the latter part of the day, all on a sudden, the two theatres were swung round, and, the corners uniting, brought face to face; the outer frames too were removed (*i.e.* the backs of each hemi-cycle), and thus an amphitheatre was formed, in which combats of gladiators were presented to the view; men whose safety was almost less compromised than that of the Roman people in allowing itself to be thus whirled round from side to side.”⁵²

The following woods were in use amongst the Romans:—

For construction: *Picea* (*Abies excelsa*), used for laths; *fissiles scandulæ*, vats, *cupæ*, and other cooper’s work.

Abies larix (*Larch*), used for building.⁵³

For carpentry and joiner’s work, not only with the Romans but with Greeks, Egyptians, Assyrians, *cedar* was the wood most in use.

⁵² Pliny, *Hist. Nat.*, xxxvi. 24.

⁵³ Female larch was used by the Greek painters for their panels. The larches required for the rebuilding of the Naumachia destroyed by fire were cut in Rhætia and at the interlunium (when the sun was in conjunction with the moon).

A book published by Maffmann, Leipzig, 1841, gives an account of two sets of ancient tablets (triptycher), in three leaves, one of beech and the other set of fir, found in Transylvania.

Pine of different kinds was used for doors, panels, carriage building, and all work requiring to be joined up with glue, of which that wood is particularly retentive.

Elm was employed for the framework of doors, lintels and fills, in which sockets were formed for the pins or hinges on which the doors turned.

Hinge jambs were occasionally made of *olive*.

Ash was employed for many purposes; that grown in Gaul was used in the construction of carriages on account of its extreme suppleness and pliancy. Axles and portions which were much morticed together were made of *Ilex* (*Holm oak*).

Beech was in frequent use, and for many purposes.

Acer (*Maple*), (*Acer monperfulanus*, Linn., and *Acer tribo-lum*) was much prized, as has been already stated, for tables, only considered inferior to the *citrus* "operum elegantia ac subtilitate," the beauty of the wood and finish of which it admits. One kind grew in Gaul and was known for its whiteness. Another, "crispo macularum discursu" (bird's-eye) covered with waved spots like peacock's tails, was imported from Rhætia and Istria. An inferior kind was called "crassivenum," dull in grain.

The Greeks esteemed wood grown on plains as the whiter, and those of the hill side and the male trees as the harder.

Zygia (*Carpinus betulus* of Linn., *hornbeam*), was prized for its red grain. Of all these woods, the fine grained portions were sought for in the *bruscum* root, pollard, or wen pieces of which the grain was most contorted.

The *Zygia* was reserved for veneering couches and for ordinary writing tablets and panels, along with the *citrus*. It was not in sizes sufficient for table veneers.

Smilax aspera (*Sarsaparilla*) was also used for tablets, and is believed by Pliny to have given out a sound when held to

the ear,⁵⁴ and to have had (like the cloak of San Ranieri) the faculty of allowing wine when adulterated to pass through vessels made of it, leaving the water behind, a notion said to have been borrowed from Cato.⁵⁵

Oziers were in use for chairs as in modern times.

Veneering was universal in wood furniture of a costly kind. The slices of wood, *scissiles laminæ*, were laid down with glue as in modern work, and they used tarsia, or picture work of all kinds. *Figwood, willow, plane, elm, ash, mulberry, cherry, cork wood*, were amongst the materials used for the bed or substance on which to lay such work. Wild and cultivated *olive, box, ebony* (Corficán especially), *ilex, beech*, were used for veneering boxes, desks, and small work. Besides these, the Romans used the *citrus, Syrian terebinth, maple, palm* (cut across), *holly, root of elder, poplar*; the centres of the trees being most prized for colour; horn, ivory plain and stained; tortoiseshell plain and grained in imitation of various woods for veneering couches and other large pieces of furniture, as well as door frames, &c., so that this imitation of grains is not entirely a modern invention.

Walnut and pear, oak, chestnut, elm were also in use for furniture, though probably *cedar, fir, and pine* were the woods in general use for all purposes. *Cornel* was used for wedges, pins, wheel spokes, and other subordinate purposes. Woods were soaked in water or buried under heaps of grain to season them; steeped in oil of cedar to keep off the worms. The *cedars* of Crete, Africa, and Syria were the best of that class of timber. The best *fir* timber was obtained from the Jura range, from Corfica, Bithynia; Pontus, and Macedonia.

The Romans had admirable glue, and used planes, chisels, &c. Their saws, set in frames, had the teeth turned in opposite directions to open the seam in working.

⁵⁴ Pliny, Hist. Nat., xvi.

⁵⁵ "De re rustica," Boetock, Notes to Pliny, Hist. Nat., xvi. 13.

We have some records of the scantling of ancient logs of timber. A stick of *fir* prepared to repair a bridge over the *Naumachia*, or tank for exhibiting naval fights, in the time of Nero was left unused for some time to satisfy popular curiosity. It measured one hundred and twenty feet by two throughout the entire length. The mast of the vessel that brought the large obelisk from Egypt, afterwards set up in the Circus Maximus (now in front of S. John Lateran), was one hundred feet by one foot and a half, and the tree out of which it was cut required four men holding hands to span it. A stick of *cedar*, cut in Cyprus and used as the mast of an *undecireme* or eleven banked galley of Demetrius, took three men to span the tree out of which it was cut.⁵⁶ It was the exceptional sizes of such pieces of timber and of veneers cut from them that made the value of tables in Rome.

There are some curious historical records of the endurance of particular wood structures. The *cedar* roof of the temple of Diana of Ephesus was intact at the end of four centuries in Pliny's time. Her statue was black, supposed to be of *ebony*, but according to other authorities, of *vine*,⁵⁷ and had outlasted various rebuildings of the temple. The doors were of *cypress*, of which material was the statue of Jupiter Capitolinus, consecrated A.U.C. 661. The roof beams of the temple of Apollo at Utica were of *cedar* and had been laid 348 years before the foundation of Rome, nearly 1,200 years old in the time of Pliny, and still found. The same writer asserts that beams of *juniper* in the temple of Saguntum, found in his day, had been laid 200 years before the taking of Troy (!).

With these notices we take leave of this division of the subject.

The Emperor Philip celebrated the secular games (recurring every 100 years), with great pomp, for the fifth time in the

⁵⁶ Pliny, Hist. Nat.

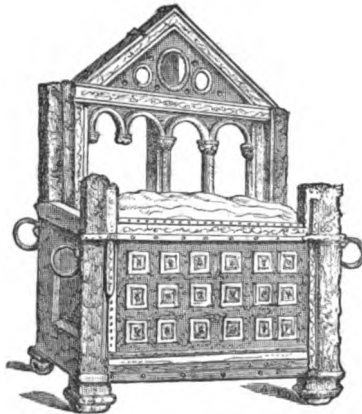
cathedral at Ravenna, still existing, are

⁵⁷ The doors of the church of the said to be of vine wood.

year 248. We may consider this event, for our present purpose, as a convenient finish of the classic period of antique art, and of the reflections of it in the woodwork and furniture and the surroundings of private life.

Ten centuries had elapsed since Romulus had fortified the hills on the banks of the Tiber. "During the first four ages, the Romans, in the laborious school of poverty, had acquired the virtues of war and government; by the vigorous exertion of these virtues, and by the assistance of fortune, they had obtained in the course of the three succeeding centuries, an absolute empire over many countries of Europe, Asia, and Africa. The last three centuries had been consumed in apparent prosperity and internal decline."⁵⁸

7. *Constantinople and Byzantine Art.*



Chair of St. Peter.

We may take as the next period for illustration the centuries that witnessed the break up of the old Roman constitution and the gradual formation of a new order of society down to the end of the first ten centuries of our era. Seven hundred and fifty years out of those ten hundred belong in great part to

⁵⁸ Gibbon, *Decline and Fall*, *cb.* vii.

mediæval history. The misfortunes, however, of Italy and the incessant state of war, invasion, and struggle in that peninsula were too destructive of personal wealth and the means of showing it in costly furniture to leave us any materials in Italy for the present inquiry. The old constitution of the empire was gradually breaking up. The history of furniture and woodwork, as applied to civil and social uses, belongs, from this period, to such civilization as took its origin and its form from Constantinople. Art of these centuries is called Byzantine.

The woodcut at the head of this section is from the chair of St. Peter in Rome, the oldest and most interesting relic of antique furniture in existence; that is of furniture made of wood and kept in use from the days of ancient Rome. But it has had repairs and additions, and a description of it shall be given in another section.

Byzantine art is a debased form of the classic, but with a large mixture of Greek; not of the old classic Greek type which had long been exhausted, but of that Asiatic Greek which derived so much of its splendour from the rich but unimagined decorations of Persia.

The old Rome and its fashions continued the typical model of the Byzantine art and social habits, but modified as classic art has been often modified since by the half Asiatic medium through which it was received and executed.

The objects actually executed at Constantinople or by Byzantine artists now remaining can scarcely be included in a treatise on furniture. They are mostly caskets and other small pieces executed in metal or in ivory. Accounts of many interesting pieces of Byzantine sculpture will be found in the "Description of the Ivories of the South Kensington Museum." Amongst them the diptychs of the consuls are the most important, beyond dispute, and those most interesting to a treatise on furniture, as we see in them consular seats and thrones of many varieties.

We may select amongst other examples the following, which can be studied in the Museum or referred to in the work of Mr. Maskell. For instance, No. 368. '71, described in Mr. Maskell's "Ivories," is one leaf of a consular diptych of Anastasius Paulus Probus Sabinianus Pompeius. It is similar in character to another leaf belonging to a diptych of Rufinus Gennadius Probus Orestes (No. 139. '66 in the collection). In both these the consuls are represented seated on chairs. In the ivory, No. 368. '71, the chair is the most ornate. It is of the character of the old folding curule chairs of Rome, but with elements both of Greek and Egyptian ornamentation, such as belong to the massive marble seats, supported by lions or leopards, with the heads sculptured above the upper joint of the hind legs.⁵⁹ In the mouths of these lions' heads are rings for the purpose of carrying the chair, and the top frame is ornamented with little panels and medallions containing winged masks and portrait heads of the consul and his family or of members of the Imperial family.

On each side of the seat are small winged figures of Victory standing on globes and holding circular tablets over their heads. These probably represent the front of the arms, and are supposed to have a bar stretching from the heads or the circular tablets to the back of the seat. This feature too is a continuation of types that are to be found on Greek vases and in the chairs of both Nineveh and Egypt. A low footstool with an embroidered cushion on it is under the feet of the consul, and another cushion, also embroidered, covers the seat. This represents a chair of the sixth century. A seat still more like

⁵⁹ Several such supports detached, that have formed parts of tables or tripods, are in the British Museum. Casts of some of these are amongst the antique casts of the South Kensington Museum, numbered 85, 86, 87. Two casts of

chairs having sphinxes for supports, with their wings for arms, from the compositions in the Louvre, known as seats of Ceres and Bacchus, are also in the South Kensington Museum, numbered '67. 37, and '67. 38.

the curule chair, but with a high back, is represented in No. 270. '67 of the South Kensington collection. This piece is a plaque or tablet with a bas-relief representing two apostles seated. The chairs are formed of two curved and recurved pieces each side, which are jointed together at the point of intersection. One pair of these pieces is prolonged and connected by straight cross-bars, and forms a back. Two dolphins, with the heads touching the low front pieces and the tails sloping up and connected with the back, form the arms. This belongs to the ninth century. A piece of fictile ivory, No. '58. 22, in the South Kensington collection, of the eighth or ninth century, represents chairs formed in the modern way by upright legs turned in the lathe and ornamented with alternate eggs and collars in the simplest form.

The lyre back, a form not unknown in old Greek and thence adopted among Roman fashions, is also to be seen in chairs on ivories, and in manuscripts. Round cushions were hung on the back, others covered the seat. These are seen also figured in the mosaics of Venice, and later of Monreale in Sicily, which retained much of the Byzantine spirit. The art of Sicily continued longer subject to Constantinople than that of most of its Italian provinces, and Venice preserved its old traditions well into the period of the European revival of art.

The beds, as represented in MS. illuminations, belong chiefly to religious compositions, such as the Nativity or visions appearing to saints in their sleep. They are couches in the old Roman form, or are supported on turned legs, from the frames of which valances hang down to the ground. Sometimes a curtain acts as a screen at the head or on one side, but testers are wanting. The changes that these various pieces of furniture went through we endeavour to trace more connectedly in another section.

Chariots and carriages of all sorts remained more or less Roman in type. There were a greater number of waggons or

carriages for the conveyance of women and families than had been in use in ancient times. Christianity had materially altered the social position of women, and they appeared in public or moved about with their families without the restraints which in the old Roman society forbade their appearance in chariots and open carriages, and made the covered couch, *lectica*, or closed litter, the usual conveyance for ladies of rank in Rome. Several forms of chariots or carriages of this larger kind can be seen in the sculptures of the column of Theodosius in Constantinople.⁶⁰

The art and the domestic manners and customs therefore that had been in fashion in Rome maintained themselves, with some such modifications as have been noticed, in Constantinople. The life there was more showy and pompous, but it was free from the cruelties and the corruption of the older society. It was founded on the profession of Christianity, and the numbers and magnificence of the religious hierarchy formed an important feature in the splendid social aspect of the Greek capital. The games of the circus, without the cruelties of gladiatorial combats, were maintained. Chariots were in constant use, much wealth was spent on their construction, and chariot races were kept up. The people, less manly than the old Romans, entered into these sports with an enthusiasm that led to frequent riots between the "factions of the circus," the supporters of the rival colours of the races.

Furniture, such as chairs, couches, chests, caskets, mirrors, and articles of the toilet was exceedingly rich. Gold and silver were probably more abundant in the great houses of Constantinople than they had been in Rome, or have ever been since. As the barbarous races of the East and North encroached on the flourishing provinces of the Roman empire, constant immigration took place to Constantinople and the

⁶⁰ For an engraving of the column, *see* Agincourt, *vol. iv. pl. 11.*

provinces still under its sway. Families brought with them such property as could be easily moved, gold of course, and jewels. It was natural that their furniture and their dress should afterwards become the depositories of this splendour. As families wore out, and wealthy citizens or patricians died intestate, the number of houses and the quantity of property that lapsed to the Crown was prodigious. Gibbon speaks of the twelve residences in Constantinople itself, besides the Imperial palace; and of summer palaces by the seaside, on the same tempting sites chosen by modern sultans, with gardens and fountains along the shores of the narrow straits that divide Europe and Asia.

The emperor Arcadius, according to S. J. Chrysostom,⁶¹ had a throne of massy gold. He drove out in a chariot drawn by two milk white mules shining all over with gold. The chariot itself was of pure and solid gold with purple curtains (covered therefore), and a snowy carpet set with precious stones.

“The new buildings of Theophilus,” says Gibbon, “were accompanied with gardens and with five churches, one of which was conspicuous for size and beauty; it was crowned with three *domes*” (a feature of architectural construction invented in Rome to enclose the great halls of the baths, such as the Roman “Pantheon,” and partially developed in the semi-domes that covered the apses or recesses at the ends of the basilicas); “the roof of *gilt brass*, reposed on columns of Italian marble, and the walls were encrusted with marbles of various colours. In the face of the church a semi-circular portico of the figure and name of the Greek sigma” (a semi-circle, the ancient form of that letter) “was supported by fifteen columns of Phrygian marble and the subterraneous vaults were of a similar construction. The square before the sigma was decorated with a fountain, and the margin of the basin was lined and encom-

⁶¹ Opera, tom. xiii. p. 192-6, Montfaucon's ed.

passed with plates of silver. In the beginning of each season the basin, instead of water, was replenished with the most exquisite fruits, which were abandoned to the populace. He enjoyed this tumultuous spectacle from a throne *resplendent with gold and gems.*" Singers and jesters amused the company.

"The *purple* chamber was named from the annual distribution of robes of scarlet and purple by the hand of the Empress herself. The long series of apartments were adapted to the seasons, and decorated with marble and porphyry, with painting, sculpture, and mosaics, with a profusion of gold, silver, and precious stones. The throne of the Emperors was a remarkable object. It was furnished with a golden tree, with its branches and leaves, which sheltered a multitude of birds warbling their artificial notes, and two lions of *massy gold*, and of the *natural size*, who *looked and roared* like their brethren of the forest." When Luitprand, Bishop of Cremona, came on an embassy to Phocas, and approached the throne, these contrivances were put in motion. After sundry prostrations the ambassador rose, "but in the short interval the throne had been hoisted by an engine from the floor to the ceiling."⁶²

The ancient custom of reclining at meals had ceased. The guests sat on benches or chairs. At the same time the "*triclinia aurea*," or golden dining room, was still the title of the great hall of audience in the palace at Constantinople. The term only served to illustrate the jealous retention of the old forms and names by the Emperors and patricians. It is to be observed from these instances that this last branch of the ancient empire did little for the arts of painting and sculpture, though it preserved for many years the old traditions of sumptuary art, and increased the outward splendour due to the greater

⁶² Gibbon's *Decline and Fall*, *cb.* xxiv.

quantity of the precious metals that had accumulated or been inherited during so many centuries and generations.

The triptychs and ivory carvings preserved the longest traditions of old Græco-Roman art, but nothing except debased art seems to have been applied to furniture or the utensils of daily life. The mechanism of the Imperial throne was probably not a solitary instance of such a puerile application of skill and ingenuity. Rich stuffs and hangings and costly dresses took the place of the artistic structures found in the houses of the Roman nobles.

More than one of the Emperors, nevertheless, were persons highly accomplished. Valentinian the First painted and modelled; Theodosius was a patron of architecture on the old models, beautified Antioch and Constantinople, and built several of the palaces and baths of the capital. His column, decorated with historic sculptures after the type of those of Trajan and Antonine at Rome, has been already alluded to. Honorius built and repaired churches in Rome, that of S. Paolo fuore le Mure amongst others. Architecture received a great impulse from the building of the church of Sta. Sophia by Justinian in the year 538, and it is to be noted that in the ivories and caskets that have survived from the fourth and following centuries, architectural details, such as acanthus mouldings, &c., are frequent, and this architectural element survived or reappeared in much of the furniture and small woodwork of the Rhenish Byzantine artists, and those of the later middle age and of the renaissance.

This decay of the old art and usages in the old world was, however, counterbalanced by the rise of new societies, which were gradually forming in various parts of the empire. These consisted partly of the races of Huns, Goths, Saxons, and others, who had invaded Italy and settled themselves in it, partly of the old municipal corporations, who defended their property and maintained their privileges in the great walled

towns of Italy. They profited to a great extent by this infusion of new blood. They remained, however, so many distinct states of Italian origin, and became the parents of the future societies of Italy, so rich in genius and industry, so wealthy and powerful in peace and war. Of these the most important was Venice, and it is in Venice that, in the later middle ages, we find the birthplace of most of the art with which the sumptuous furniture and utensils of peaceful and warlike use were so profusely decorated.

We point to Constantinople as the last stronghold of the old arts of the Roman period, but it is because it was from the Greeks that the new states and societies borrowed their early notions of art.

Odoacer established the first semblance of a modern kingdom in Italy towards the end of the fifth century. Lombardy became another. The exarchate of Ravenna continued. Rome came under the undivided sway of the Popes. At last Charlemagne was crowned Roman Emperor, established a vast kingdom in the north of Europe and to come to what concerns our present inquiry, introduced the architecture and the personal requirements of a court in Gaul and on the Rhine. All the early art we meet with in manuscripts and ivories here, as in the east, bears a Greek or Byzantine character.

A remarkable piece of monumental furniture has survived from these early centuries of the Christian era, half Byzantine and half western in character, the chair of St. Maximian of Ravenna, preserved in the treasury at Monza, and engraved and described in the *Arts Somptuaires* of M. Du Sommerard. Ravenna was the portion of the empire that most intimately connected the east with the west. The domed churches of San Vitale, San Giovanni in Fonte, the tomb of Galla Placidia, the round church of Santa Maria, built by Theodoric, along with the great basilica of Saint Apollinare in Chiasse, and

others of the Latin form, unite together the characteristics of the Eastern and Latin architecture. What is true of architecture can also be pronounced as to painting, sculpture, textile fabrics, and all decoration applied to the objects, sacred or domestic, that were in daily use.

But events occurred in the declining state of the empire that went far to transfer what remained of art to Northern Europe. The sect of the Iconoclasts, or image-breakers, rose into power and authority under the Emperor Leo the Isaurian, who published an edict in 726 condemnatory of the veneration and use of religious images and paintings. During a century this principle was at work, and it caused the destruction not only of innumerable antique statues, such as those defaced in the Parthenon of Athens, but the loss and concealment of vast quantities of ivory and wood sculpture and precious objects of all kinds. Many artists took refuge in Western Europe, settled in Lombardy, and were welcomed in the Rhenish provinces of the empire by Charlemagne.

How much ancient and domestic art in the form of bronze or other metal furniture, such as chairs, thrones, tripods, &c., whole or in fragments, survived the taking of Constantinople by Mahomet II. we cannot conjecture. Perhaps the palaces of the Sultan, or still more possibly the mosques which have been the banks and depositories of family treasures under Mahomedan rule, may contain valuable bronzes, ivories, and carved wood, relics of the sumptuous life of the latter days of the Greek Empire, and such evidences may some day come to light. No doubt, however, much antique art and much that belonged to the first eight centuries of our era survived the ordinary shocks of time and war, only to be destroyed by the quiet semi-judicial action of a furious sect protected by Imperial decrees, much in the way that mediæval art suffered under the searching powers of government commissioners in our own country.

It is to the impulse which the Lombard and Frankish monarchs gave to art in Western and Northern Europe by the protection of Greek refugee sculptors and artists that we should trace the beginnings of the Northern school called Rhenish-Byzantine.

MODERN.

8. *The Middle Ages.*

It is not easy to determine on a date at which we can assign a beginning to mediæval art. It differs from the art that succeeded it in the sixteenth century in many respects, and from the late classic art that preceded it still more widely. There enters into the art of mediæval times, as there does into the literature and manners of the same ages, that peculiar character which we call romantic. It took a living form in the half religious institution of chivalry. The northern nations grew up under the leadership of monks quite as much as under that of kings. They lived in territories only partially cleared from forests, pushed their way forward to power pioneered by the great religious orders, and their world was one surrounded by opportunities of endless adventures. Hence the poetic mixture of religion, devotion to women, and love of wild "quests," war and fighting, that made up the ideal of mediæval chivalry. But this romantic standard, though it took its rise from the times in which the Christians carried their lives in their hands, under the persecuting emperors, did not pervade Europe or influence the arts of religious and civil architecture, sculpture, painting, and metallurgy for many centuries. Classic art, in its decay, had furnished both forms and symbols, such, *e.g.*, as that of Orpheus, to the new societies, and the names of Jupiter, Mercury, and Saturn, have survived as the titles of days of the week. The two art traditions overlapped each other for a while. Mediævalism grew very gradually.

It has been said that Charlemagne welcomed Byzantine artists to the Rhine. It must be remembered, however, that the Roman empire was firmly planted beyond the Alps, and that Gaul produced good Roman art in the second and third centuries. Architecture, sculpture, bronze casting, were completely Roman in many parts of France. The theatres and amphitheatres of Arles and Orange and the museums of France are enough to show how complete this character was.⁶³ Roman types in arches, vaults, and impostes, the prevalence of horizontal lines, &c. even distinguish the early French from the early Rhenish architecture, though there also, *e.g.*, in some of the Cologne churches, semi-classic traditions are recognizable that are anterior to the Byzantine influence.

It was not till these old traditions had been much developed or modified by Oriental influences that the thorough mediæval character of art was established in Italy, France, Germany, and England. To the last it remained semi-classic in Rome itself.

We can give reference to few specimens of household furniture or to woodwork of any kind before the eleventh century, with a great exception to be noticed presently. Ivories, in any form, belonging to these ages are rare. The best objects are Byzantine. Anglo-Saxon ivories, though not unknown, are all but unique examples.⁶⁴ Ivory was probably rarely employed for any objects of secular use, unless on mirror cases, combs, &c., or on the thrones of kings; on horns, caskets, sword hilts, &c.

⁶³ It has been attempted to prove that the French language more nearly represents the correct pronunciation of Latin than modern Italian in any of its dialects; that such a word, *e.g.*, as "homme" is a truer pronunciation of "homo" than "uomo," the final O not having been founded in Latin. That such a word as "table" is nearer to

"tabula" than "tavola" is a more plausible assertion, but it is more probable that a remote province would have preserved provincialisms of its own, than that the original seat of the language should have absolutely lost the traditional pronunciation.

⁶⁴ Ancient and Mediæval Ivories, &c., Pref., xlix.

Metallurgy in the precious metals, in bronze, and the art of gilding bronze, was probably the one art that survived the departure, if it had not even preceded the invasion, of the Romans in Britain. It is scarcely probable that tin and copper ores would have been obtained from Britain if manufactured ornaments of metal had not found their way in the first instance from this country to the South.⁶⁵ Be that, however, as it may, the art of metallurgy survived the downfall of such architectural and sculptural skill as had been attained in England under Roman traditions; and that metal thrones, chairs, and other utensils were made here as in Gaul can hardly be doubted.

There is an interesting collection, bequeathed by Mr. Gibbs, of Saxon ornaments in gold, bronze and bronze ornamented with gilding and enamel, in the South Kensington Museum, to which we can refer at once. These objects were dug up chiefly at Faversham in Kent. Most of these antiquities are *fibulae*, brooches, and buckles, or portions of horse trappings, bosses, &c., and not recognizable as parts of bronze furniture, such as the chair of Dagobert. But it is difficult to examine these personal ornaments and not believe that during the Saxon occupation bronze thrones, tripods, mirrors, and other objects of household use were made as well.⁶⁶

It might astonish us, that one art should be so far advanced (as, *e.g.*, metallurgy, enamelling, weaving, and embroidery now are in India and other Eastern countries), while literature and other arts, painting, sculpture and architecture have either disappeared or never been carried to any sort of perfection; but such instances of singular perfection and refinement side by side with barbarism are not unknown.

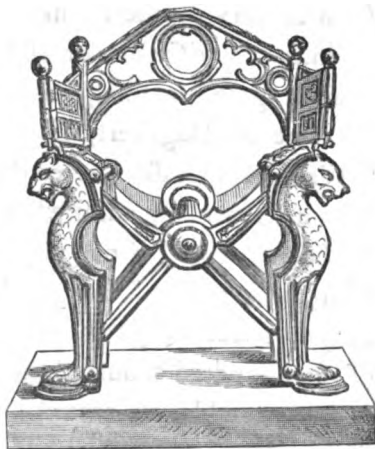
⁶⁵ The reader should consult a paper by Mr. A. W. Franks in the *Horæ Fœderales* on two British Celtic shields, both now in the British Museum.

⁶⁶ Catalogue of Anglo-Saxon and other Antiquities, by C. Roach Smith, Pref.

The Saxons drove the Britons always westwards, and the arts known to them accompanied these emigrations made in search of shelter and security. The great monastic establishments of the British took refuge first on the coasts of Wales and Scotland, and then receded to the islands of these coasts and to Ireland. That they took with them the arts of working metals seems evident by the skill subsequently attained or retained by the Irish in working bronzes of various kinds, as well as silver and gold.

The metallurgy that was practiced in Britain was also carried to a high excellence in Italy. It is probable that the highest efforts were attained in the service of religion, but a portion of this skill must have been devoted to secular furniture as well.

The earliest example of mediæval furniture in the Museum is a cast of the chair known as that of Dagobert in the Louvre. It is fully described and the history of it is given under No. '68. 16. We here give a wood-cut of it.



But this work was executed by a monk. France was probably even in a ruder condition in the seventh century than England. Old titles survived in the royal courts, but they represented little of the old civilization. In the time of Strabo the Franks, even of rank, had no beds but the ground. Christianity and the artistic accomplishments that accompanied it made way very slowly. Great portions of France, the whole of Burgundy, vast tracts of Northern and Southern Germany were covered with impenetrable forests. Into these missionaries penetrated, cleared the ground, collected populations till towns

and castles grew up, and under a less violent rule there arose opportunities of cultivating the sumptuary arts.

When we consider the ferocity of the barbarian inroads into Italy and Rome, and the amount of spoil carried bodily away from Constantinople, Rome and the great municipal centres of Italy, which so long maintained the old laws and customs of the empire amidst the general wreck, it is remarkable that so little precious furniture should have survived in other parts of Europe. The Goths under Adolphus in the fifth century carried an immense treasure into Gaul and Spain. A hundred basins of gold, fifty filled with gold pieces and fifty with precious stones of an inestimable value, "formed," says Gibbon, "an *inconsiderable portion* of the Gothic treasures."⁶⁷ Many curious and costly ornaments of pure gold enriched with jewels were found in their palace of Narbonne when it was pillaged in the sixth century by the Franks, besides sixty cups for sacred uses, an immense *missorium* or dish for the service of the table, of massive gold, weighing five hundred pounds. It survived to the time of Dagobert, who tried in vain to get possession of it. "When that treasury, after the conquest of Spain, was plundered by the Arabs, they admired, and they have celebrated, a table of considerable size, of one single piece of solid emerald,⁶⁸ encircled with three rows of fine pearls, supported by three hundred and sixty-five feet of gems and massy gold, estimated at the price of five hundred thousand pieces of gold,"—probably the most expensive table on record. It is the value of such materials that has prevented the preservation of many of these objects, while the chair of Dagobert is of gilt bronze only.

Charlemagne was crowned Emperor of the West December 25th in the year 800. He restored comparative tranquillity and order over his vast dominions, reintroduced architecture and

⁶⁷ Decline and Fall, xxxi.

Lois, &c. Quoted by Gibbon, loco

⁶⁸ Or paste. Goquet: Origine des cit.

other arts, partly from the East, partly by encouraging the skill exercised in the various monastic establishments. The art of metallurgy was probably then, as elsewhere and at other times, more advanced than that of sculpture, architecture, or still less of painting. Objects made of metal were perpetually wanted for the service of the churches; and arms, armour, and portable valuables were more useful and safer kinds of property than any other in a state of society which, if tranquil, was kept so only by a strong hand, and was always on the brink of revolution and war.

Charlemagne pushed his conquests to Hungary, and he there recaptured much of the treasure that had been carried off by the Huns in various incursions into Italy. These valuables were mostly of ecclesiastical character, and were restored to the churches of Italy. But objects in metal for personal use were probably amongst these treasures as amongst those carried to Narbonne in the fifth century. He received from Haroun Alrafchid, amongst other presents, a *clepsydra* or water clock. From this period mediæval art became a living tradition. The action of Charlemagne in continental Europe was followed by Alfred the Great in England. Learning, and with learning the arts were encouraged and took a permanent place in this country.

Alfred's jewel, a pendant ornament of gold and enamel, is preserved in the Ashmolean Museum at Oxford. It is an example of the art of setting transparent pastes and opaque enamel in cloissons of gold, applied to reliquaries and church vessels, an art which was practised on the Rhine, and had been long known, as we have already seen, in Britain. The same king towards the end of the ninth century received a visit from Ohtere, the Norwegian, from whom he heard of the chase of walruses on account of their ivory.⁶⁹ Ivory, either of walrus

⁶⁹ Maskell, *Ancient and Mediæval Ivories*, Pref., ii.

teeth or imported from the East, was in request not only for religious objects, but for seats, caskets, sword hilts, and other ornaments of civil use.

Many other objects indicating a certain amount of splendour were used by Saxon kings and their queens. Pope Boniface IV. presented to Edelburga, queen of Edwin of Northumberland, besides an ivory comb, a mirror of silver.⁷⁰ Bronze mounts, such as key scutcheons &c., for chests, are amongst the Gibbs collection of Anglo-Saxon antiquities.

In Archæologia, vol. xxvii. 359, mention is made of a double folding mirror, enclosed in a "thin circular *bronze* case, divided horizontally into two nearly equal portions, which fit into one another; and being opened presents a convex mirror in each face of the interior." A head of Nero is on one found at Coddensham, Suffolk, in 1823, in a Roman burying place.

Early mediæval art, such as is included under the general name of Gothic, continued, down to the twelfth century, full of Romanesque forms and details in architecture and sculpture, and in such illuminations and miniature paintings as we have extant in England and all over Northern Europe; and to a great extent over Italy and Sicily, where the Normans were settled. Classic draperies continued on the figures, but stiff and severe with upright lines and childish attempts to indicate the limbs or joints beneath.

Nevertheless, the work of these centuries, rude and archaic as it is, is full of dignity and force. The figures or legends of the Apostles and local saints, the Sacred Trinity, the nine choirs of Angels were the usual subjects of sculpture in wood and stone. With these subjects were mixed figures of warriors and incidents of the chase. These latter, generally, in the smaller and subsidiary sculpture, such as the acanthus and other foliation, that finished capitals or formed the borders and cornices,

⁷⁰ Bede, Hist. Eccles., ii. 11.

whether of architecture or caskets, chests, thrones, combs, and other objects of personal use. Animals, such as lions and dogs, or eagles and hawks, were also mixed with these vegetable decorations. Throughout these ages the foliated sculpture, the paintings of books and carving of ivory, and no doubt of wood also, was composed in endless convolutions, such as may be seen on sculptured stones in Ireland and on the Norwegian doors of the twelfth century, of which casts are in the Museum, described p. 325. Whether these different convolutions are formed by figures or dragons, or by stalks of foliage twined and knotted together in bold curved lines, symmetrically arranged, each portion is generally carefully designed and traceable through many windings as having a distinct intention and purpose. Ornamental work was thus apparently conventional, but made up of individual parts separately carried out, and in some degree, though not altogether, realistic: a character gradually lost after the early thirteenth century till the new revival in the sixteenth.

The fondness for animal sculpture was characteristic of the passion for dangerous adventure and for the chase, inherent in the whole temper of chivalry. Much, also, in early mediæval art was inspired by vague fears, engendered by the vast solitudes and the extent of forest and waste lands that surrounded the inhabited country on all sides.

The tenth century was not favourable to the development of the requirements or comfort of personal life. Towards the year one thousand there prevailed over many parts of Europe a notion that the world would come to an end when the century was completed, and many fields were left uncultivated in the year 999. The eleventh century made a great advance in architecture and other arts, but down to the Norman invasion our own country was far behind the continental nations in the fine arts; metallurgy only excepted. The Anglo-Saxons advanced, though slowly, as the century wore on to the period

of the Norman conquest; but manners remained exceedingly simple.

Early illuminations, though conventional, give us some details of Anglo-Saxon houses.⁷¹ They were of one story, and consisted generally of one room. The addition of a second was rare before the Norman conquest. The furniture of the room consisted of a heavy table, sometimes fixed. On this the inhabitants of the house and the guests slept. A bedstead was occasionally reserved for the mistress of the house. Bedsteads when used by the women or the lord of the house were enclosed in a shed under the wall of enclosure, and had a separate roof, as may be seen in many manuscripts.⁷² In the Bayeux tapestry a bed room is tiled, and the framework shut in with curtains. In many instances such a design represents only a tester with posts.

Otherwise beds of straw stuffed into a bag or case were spread on the table, and soldiers laid their arms by their heads ready for use in case of alarm. Benches, some with lion or other heads at the corners, like elongated chairs or settles (with backs, for the lord and lady of the house), were the usual seats. Thrones, something like that of Dagobert, were the property of kings. King Edward the Confessor is seated on such a chair (metal, and in the Roman shape) in the Bayeux tapestry, and folding chairs of various forms, more or less following classical types, were used by great personages. Benches were also used as beds; so were the lids or tops of chests, the sack or bag being sometimes kept in it and filled with straw when required. The tables were covered with cloths at dinner.⁷³ Stained cloths and tapestries, sometimes worked with pictorial designs, were used to hang the walls of the house or hall. They were called *wah-hrægel*, wall coverings.⁷⁴ Personal clothing

⁷¹ For instance, Harl. MS., 603.

⁷² Wright: *Homes*, &c.

⁷³ Woodcuts in Wright's *Homes*, &c., p. 3.

⁷⁴ *Ibid.*, 31.

was kept in chests of rude construction. Silver candlesticks were used in churches. Candles were stuck anywhere in houses, on beams or ledges.

The houses were in general constructed of wood, and the choice of material was probably determined all over Europe by the abundance or the want of forests and timber immediately at hand. Harold is represented in the Bayeux tapestry drinking with his friends in an upper chamber; and the room below, perhaps a cellar or storehouse only, as vaulted in stone. The stairs were made of solid logs of oak, as was usual in England up to the close of the Tudor period.

With regard to carriages during the Saxon and Anglo-Norman period, carts on two wheels were common for agricultural use,⁷⁵ and served to transport the royal property. Four-wheeled cars drawn by hand labour are used for carrying warlike stores in the Bayeux tapestry. In the battle of the Standard the standard of the English host was carried on a wheeled car or platform, and remained as the head-quarters or rallying point during action (A.D. 1138).

Though society was rude and personal comforts were few down to the Norman invasion in England, much more progress was made in the great municipal cities of Italy in matters of social refinement. In the eleventh century Venice had already surpassed the other states of Europe in these respects. In Venice had been retained unimpaired more of old classical life, skill and refinement, probably, than in other cities; owing to its peculiar situation in a shallow lagoon difficult of attack by ships of heavy draught, and inaccessible to land armies without peculiar preparation, it escaped ravages from which all other states suffered. The antique glass manufacture of Murano, for instance, remains and has reproduced itself in our own times with the ancient traditions unbroken. The

⁷⁵ Cotton MS., Tib. B. 5.

navy of Venice was powerful. It had the chief carrying trade of Europe; sent convoys to India, imported ivory, ebony and other woods, Persian geometric inlaid wares, silks and tissues from India and Syria, along with spices, &c. Probably all Oriental and southern produce that could be purchased in Europe was brought up the Adriatic or through the Mediterranean by Venetian merchants.

9. *Twelfth Century.*

The Norman invasion of England caused a new advance in the luxury and refinement, such as it was, of daily life. The houses began to grow—upper rooms or rooms at the side of the great hall were added, called solars (solaria), the sunny or light rooms. These seem to have been appropriated to the ladies. In due time they added a parloir or talking room, a name derived from the rooms in which conversation was allowed in monasteries where silence was the general rule. In the upper rooms fireplaces were made occasionally, but not always chimnies. In the halls, when the upper room did not cover the whole room, or when an upper room was not constructed, fire was made in the centre of the floor. Stairs were of wood.

Glass was all but unknown in the windows of houses. Wooden shutters kept out the weather. Wood was the material of which not only furniture and house fittings were constructed, but the houses of the commonalty also, even in towns. It was this fact that made the importance of the curfew, which covered up the embers of the fire at the sound of a bell every evening. The frequency of fires must have been great. The doors of two Norwegian churches of the twelfth century, made wholly of wood, already alluded to, are preserved by that government.

The houses of landowners in England were called manoir or manor. These were built of stone when that material could

be obtained. A house of this kind exists at Millichope.⁷⁶ It has one chamber below, walls of great thickness, windows small on the outside but wider within, and an enclosed circular stair made so as to be defensible by stout doors at different stages. The upper story is larger, the walls being less thick, and has been probably divided by wooden partitions. It is dated late in the twelfth century. In such houses furniture was simple and consisted of few objects. The table was on trestles; the seats were benches. The Normans introduced *armaria*, armoires, cupboards or presses, either in recesses in the wall, or complete wooden enclosures. These had doors opening horizontally. The frames were not panelled. All doors were ledge doors of boards, nailed to stout cross-bars behind, and decorated with iron hinges and clamps beaten out into scrolls and other ornaments.

Bedrooms were furnished with ornamental bed testers, and benches at the bed foot. Beds were furnished with quilts *culcitra plumata*; pillows; *punctata*, spotted or striped linen sheets; over all was laid a covering of green say, badgers' furs, beaver skins, those of martin cats, or other furs, and a cushion. A perch for falcons to sit on was fixed in the wall. A chair at the bed head, and a perch or projecting pole on which clothes could be hung, completed the furniture of the Anglo-Norman bedroom.

In the accompanying woodcut from Willemin there is no tester, but carving on the posts, and the coverings are of the richest description.⁷⁷



⁷⁶ For a woodcut of plan and elevation, see Wright's Homes, p. 59.

⁷⁷ Wright: Homes, p. 124. Monuments Français, i. pl. 77.

Woodwork generally was decorated with painted ornament or with fanciful work on the hinges, nails and clamps applied to hold it together, rather than with sculpture during all this period, down to the fourteenth century; and in England, France and Germany oak was the wood in use for furniture.⁷⁸ Both in England and in the countries which had retained old artistic traditions on the continent, such as Italy, France, and Spain (which profited by the skill of the Moors in painted decoration), colour was used not less on walls and wood than on metal and pottery. Tapestry was an important portion of the furniture of all houses of the richer classes.

10. *Thirteenth and Fourteenth Centuries.*

During the thirteenth century, both in England and on the continent, mediæval art reached its greatest perfection. The classic traditions were forgotten everywhere except in Rome itself, where there lingered a chain almost continuous between the old ideas and those which succeeded in the sixteenth century. Elsewhere mediæval feeling in sculpture, whether of wood or other materials, was in unison with the pointed architecture, and reigned unchallenged.

All sorts of enrichments were used in the decoration of furniture. A chest of the time of John is preserved in the castle of Rockingham. It is of oak richly decorated with hammered iron plates, hinges, &c. The jewel chest of Richard of Cornwall was long preserved in the state treasury of Aix-la-Chapelle, and is now at Vienna.⁷⁹ It belongs to the first half of the century, and was left at Aix when Richard was crowned king of the Romans. The body is of oak decorated with wrought-iron hinges, lock, and clamps, and with bosses of metal on which are enamelled heraldic shields.

⁷⁸ V. Le Duc, *Mobilier Art. Armoire*. der H. Römischen Reicher Deutscher

⁷⁹ Figured in Dr. Bock, *Kleinodien* Nation, Append. 45.

The construction of woodwork gradually became more careful and scientific. Panelled framework came into use, though not for doors of rooms. With this method of construction the chests were put together that formed the chief article of furniture during two centuries in the mediæval sleeping, sitting, or private room.

In the middle of the thirteenth century Eleanor of Provence was escorted on her journey to England, to marry Henry III., by a troop or army of ladies, knights, nobles and troubadours, from Provence to the shores of the channel. Thibault, king of Navarre, with his court, accompanied her to the French frontier, and St. Louis to his own frontier. Kings, whether in peace or in war, were continually making progress in this manner through their dominions, like the Indian governors of our own days, and carried their furniture and property in chests, called standards, on the backs of mules, or sumpter horses. Portable furniture and hangings were the principal objects of household use on such occasions, and the greater portion of the royal train encamped round the castles, abbeys, or cities in which accommodation was provided only for the personages of rank. When John Mansel, a priest, Secretary of state to Henry III., entertained the king and queen, prince Edward and Eleanora of Castille at his house at Tothill, most of the company encamped under huts made of green boughs in the fields round the house.

A precept in the 20th year of this reign directed that "the king's great chamber at Westminster be painted a green colour like a curtain, that in the great gable or frontispiece of the said chamber a French inscription should be painted, and that the king's little wardrobe should be painted of a green colour to imitate a curtain." The queen's chamber was decorated with historical paintings. Remains of similar wall decoration are in tolerable preservation still in one of the vaulted rooms of Dover castle.

Till the fourteenth century candles were generally placed on a beam in the manorial hall, whether in the castle of a king or baron. Beams of wood (*herciæ*) with prickets of wood were in use for the lighting of the hall. Iron frames were fixed to the sides of the fire-place when that was made in the wall, and had a chimney constructed for it. More generally, as regards halls, the hearth was in the middle of the room and a lantern just above it in the roof acted as a chimney. Henry III., a monarch who, as we have seen, took great pains to refine the manner of his court, and to cultivate habits of external propriety, ordered iron chandeliers, or branches, to be fixed to the piers of his halls at Oxford, Winchester, and other places. Though the royal table might be lighted with valuable candlesticks of metal, they were not in general use till a century later. Besides the rows of tallow candles so used pieces of pine wood were lighted and stuck into iron hasps in the wall, or round the woodwork at the back of the dais to give more abundant light.

The wardrobe was a special room fitted with hanging closets, and in these clothes, hangings, linen, as well as spices and stores, were preserved. This arrangement was common in all large castles during the thirteenth, fourteenth, and fifteenth centuries.⁸⁰

⁸⁰ Curious details of the expenses of the Queen's household are given in the Exchequer Rolls of the forty-ninth year of Henry III. These enumerate various rooms or offices which by that time formed parts of a royal establishment, such as the linen department, butlery, kitchen, scullery, salary, hall. Amongst the expenses of the wardrobe, in which office, dresses and hangings were not only kept, but made and repaired, are charges for silks, mantles, upper garments, linen hose for her ladies, amounting to a hundred and four

score pounds eleven shillings and twelve pence halfpenny. In hoses (for the use of the women), robes for the Queen's family, mending shoes, saddles, reins, almonds, wax, and other *necessaries for the wardrobe*, one thousand six hundred and ninety-one pounds twelve shillings and one penny, "with many other items, including jewellery, these expenses mount to 21,960*l.* 3*s.* 7½*d.*"—Madox: *Hist. Excheq. Rolls*, quoted in the life of Eleanor of Provence. *Queens of England*, vol. ii.

Great preparations were made in the bedrooms of queens of England to which they retired before the birth of children. Henry III. directed that his queen's bedroom should be freshly waincoted and lined, and that a lift or border should be made, well painted with images of our Lord and Angels, with incense pots scattered over the lift or border; that the four evangelists should be painted in the chamber, and a crystal vase be made to keep his collection of relics.

Room panelling was introduced into England during the reign of Henry III. Norway pine was imported for that purpose. Henry ordered a chamber at Windsor Castle to be panelled with this material; the men worked day and night. The boards were radiated and coloured, and two clear days only were allowed for the fixing and completion of the work.

During the same reign the great hall of Westminster was drained underground. The open drain from the kitchen had formerly run through the hall. Great officers of state rode on horseback up and down the hall during ceremonial banquets, and pageants in which horses were employed were introduced during the entertainments. Indeed, this custom continued, and is represented still in the action of the champion of England at coronation feasts.⁸¹ It is presumable therefore that only the dais, raised portion for the *high* or raised table, was boarded in these great rooms, the rest being paved.

Edward I. married a Spanish queen, and household furniture was further developed under his reign in many particulars. Pottery for table use was imported from Spain, and the use of oriental carpets was first introduced; a luxury borrowed from the extensive use of them by the Moors in that country.

⁸¹ A vivid picture of the ancient manner of rendering feudal homage during a ceremonial feast of this kind, as it was continued in Germany down

to the seventeenth century, is given by William Meinhold. *Sidonia*, chap. iii. Trans. by Lady L. Duff Gordon.

Italian artists had already been invited to England by Henry III. Master William, the Florentine, was painter to that monarch and master of the works at Guildford castle. John, of St. Omer, was another foreign artist employed by Henry. To the former of these we probably owe the introduction into this country of the method of gilding and tooled gold work, with which wood was decorated. Specimens of the work are still discernible on the coronation chair, which is fully described in the Appendix.

In 1285 Edward I. directed that in his small hunting lodge of Woolmar house, measuring 72 feet by 28, two chimnies should be constructed, a chapel and two wardrobes, and that six *glazed windows* should be provided for the chapel and wardrobes; those of the hall and chamber to be closed with wooden shutters.⁸² Similar provision of shutters was made in the Tower of London. Henry III. had ordered rooms to be fitted for Edward's queen in Guildford Castle, with glazed windows, a raised hearth chimney, wardrobe, and an adjoining oratory.

At Edward's coronation the whole area of Old Palace Yard was covered with wooden booths open at the top to let the smoke out, in which all comers were feasted for a fortnight.⁸³

The decoration and comfort of furnished houses during Edward's reign was further promoted by the general use of tapestry. Eleanor is said to have first introduced this kind of furniture into houses;⁸⁴ but no authority is given for this assertion. It was certainly in use for churches at earlier periods, and hangings of various materials, stained or embroidered, were employed, as we have already stated, as early as the Anglo-

⁸² Wright: Homes, &c., 153.

⁸³ Old chronicle in Lives of the Queens of England, ii. 162.

⁸⁴ Queens of England, ii. 131.

Saxon times. Tapestries, and cypress chests to carry them, probably became general in Eleanor's reign.

Amongst the particulars collected in the history of the city companies and by the Record Commission are lists of the royal plate, showing that objects of personal use besides table plate were made in silver and gold. 34 pitchers of gold and silver, plates and dishes of silver, gold salts, alms bowls, silver hanapers or baskets, a pair of knives with enamelled silver sheaths, a fork of crystal, and a silver fork with handle of ebony and ivory, combs and looking glasses of silver. Edward had six silver forks and one of gold, vipers' teeth set on spits. He used ozier mats to lay over the benches on which he and his queen sat at meals. These were also used to put under the feet, especially in churches where the pavement was of stone or tiles.

During the same reign the will of John Lord Nevil, of Raby, lieutenant of the duchy of Aquitaine, bequeaths 27 beds, 132 dishes (36 of silver), 48 salts of silver, 18 ollas or cruets, 32 peces, 48 spoons, 8 chargers, 28 jugs, 7 lavatories or washing basins, and 4 ewers.⁸⁵

In the furniture of bedrooms linen chests and settles, cupboards and the beds themselves were of panelled wood. Chests served as tables, and are often represented with chess-boards on them in old illuminations, and husband and wife sitting on the chest and using it for the game, which had become familiar to most European nations. Chests of later date than this reign, of Italian make, still show this use of the lids of coffers. (*See* No. 7223. '60 in the Museum.) As the tops of the coffers served for tables and for seats they began in the thirteenth century to be furnished with a panelled back and arm-pieces at either end.⁸⁶ And this development of the chest was equally in use in France.⁸⁷ It does not seem to have been placed on

⁸⁵ Turner and Parker, ii. 66.

⁸⁶ Woodcut in Wright's Homes.

⁸⁷ Viollet le Duc, *Mob. Français*, 13th, 14th century.

legs or to have grown into a cabinet till a later period. The raised dorsal or back of the seats in large rooms was a protection from the cold, and in the rude form of a *settle* is still the comfort of old farm and inn kitchens in this country; it became the general type of seats of state in the great halls, and was there further enlarged by a canopy projecting forwards to protect the heads of the sitters, panelled also in oak. In the fifteenth century in many instances this hood or canopy was attached to the panelling of the upper end of the hall, and covered the whole of that side of the dais. This backing and canopy were sometimes replaced by temporary arrangements of hangings, as in modern royal throne rooms, the cloth being called cloth of estate and generally embroidered with heraldic devices. Panelled closets called *dressoirs* or cupboards, to lock up food, were general in properly furnished rooms; a cloth was laid on the top at meals, with lights, and narrow shelves rose in steps at the back for the display of plate, the steps varying in number according to the rank of the persons served.

Tables used at meals were generally frames of boards, either in one piece or folding in the middle, as in No. 236. '69 of the Museum collection. These were laid on trestles, and could be removed as soon as the dinner was over, so that the company might dance and divert themselves. In a curious passage quoted by Viollet le Duc, from the *Cronica del Conde Don Pero Niño*, giving a picture of daily life in a rich and well-provided château of the fourteenth century, after an account of the dinner at noon, the writer says, "Le Benedicite dit et les nappes otées, venaient les ménestrels, et madame danfait avec Pero Niño et chacun de ses chevaliers avec une damoiselle, et durait icelle danse environ une heure."⁸⁸

All houses, however, of kings could not be completely, or even comfortably, furnished in such a manner, far less those

⁸⁸ *Dict. du Mobilier Français*, i. 350.

of feudal lords, not princes or sovereigns. The kings moved incessantly to their various strongholds and manors in time of peace to collect dues and revenues, much of which was paid in kind, and could only be profitably turned to account by carrying the Court to different estates and living on their produce as long as it lasted. Orders were continually sent to sheriffs to provide food, linen and other requisites, while hangings and furniture were carried by the train in its progress. Most of the household belongings of persons of wealth were, therefore, of a moveable kind.

A most oppressive privilege was exercised in France, which went beyond the legal right of the lord or owner to the rents of his estates, whether paid in money, agricultural produce, or manufactures carried on in his towns or villages. This was the "droit de Prisage," a privilege of seizing furniture of all kinds by the hands of stewards and others, for the use of the king. Chairs, tables, and beds particularly were included in these requisitions.⁸⁹

Though the usual conveyance during the thirteenth century was a horse litter for women of rank, and men rode on horseback, yet covered and open carriages or waggons were not unknown in that and in the following century. A charette containing a number of maids of honour in attendance on Anne of Bohemia at her public reception in London in 1392, was upset on London Bridge from the rush of the crowd to get a sight of the queen, and her ladies were, not without

⁸⁹ The droit de prisage was modified at various times in consequence of the remonstrance of the Commons at so oppressive an exaction; by St. Louis in 1265, Louis le Hutin 1315, Philippe de Valois 1345, John 1351. But as late as the year 1365, Charles V. seized beds. In 1313 Philippe le Bel entertained the English King and his Queen at Pontoise with no other furni-

ture than such as had been seized in this manner. A fire broke out in the night, during their stay, the furniture was consumed, and the royal personages escaped in their shirts. It was not till 1407 that this privilege was finally abandoned. See an interesting report on furniture by the French Commissioners of the Paris Exhibition, 1867.

difficulty, replaced. These charettes, cars, or waggons were covered carts on four wheels, like country waggons of our days, panelled at the sides, and the tilt covered with leather, sometimes with lead, and painted. They will be further illustrated in another place.

It is necessary here to notice the large constructions of roofs of wood begun as early as the twelfth, and continued and improved through the thirteenth and fourteenth centuries, the period during which the finest efforts of mediæval Gothic art were embodied all over the north and over parts of the south of Europe.⁹⁰ The older part of Westminster Hall dates from the reign of Rufus, and the walls of the present hall belong to that period, though faced at a later period. An arcade of round arches, now walled up, was discovered in these walls in 1836,⁹¹ in making the alterations required for the rebuilding of the Houses of Parliament after their destruction by fire. This formed a means of communication between the various parts of the old palace and the hall at any of its parts. How the roof of this enormous space, sixty-five feet diameter, was then constructed there was no evidence to show. It had, perhaps, a row of arches down the middle, like the great hall of the palace of Blois, said to be of the thirteenth century, on which either the principal rafters rested, or, as at Blois, huge kingposts, which rose and supported the ties between rafters, which in that case may have been as long as those of the present roof.

⁹⁰ At the coronation of Edward II. one long hall was erected of the entire length of the upper wall of the palace of Westminster reaching along the Thames. Fourteen other halls were erected extending from this to the great door of the palace, leaving only free room for ingress and egress. In these halls partitions were made for pantries, butteries, dressers, &c., with lattices before the partitions. They

were panelled, and room left below the large hall sufficient for knights and men at arms to ride in to reach their places. From Rolls belonging to the King's Remembrancer's Office for Repairs at Westminster. Bayley and Britton, *Anc. Palace of Westminster*, 119.

⁹¹ See an interesting paper by Mr. Sidney Smirke in the *Archæologia*, *vol.* xxvi. 415.

Still larger and more admirable wood constructions are the Italian halls known as the Halls of Reason; that of Padua is 250 feet to 260 feet long by 85 broad, and the sides and ends are not at right angles to each other. The hall of Vicenza is over 70 feet in width. Both these constructions are supported by massive curved rafters, resting like arches upon the walls, and constructed like the hull of a ship, without ties, excepting iron tie rods at intervals where the rafters rest upon the walls.

In the early Anglo-Norman constructions of Westminster there is no evidence of the existence of external buttresses to resist the lateral thrust of roofs of such prodigious elevation, as, e.g., the roof at Blois or the present roof of Westminster Hall itself, for which buttresses were constructed during the reign of Richard II., before the close of the fourteenth century, when the present roof was put on.

A fine old oak roof of the earlier period, thirteenth or early fourteenth century, has been taken down at Malvern, of which it covered the great hall. A woodcut of it is given by Mr. Parker.⁹²

The new roofs of Westminster mark the beginning of a change in the style of architecture that accompanied and caused great changes in furniture and household woodwork. The ties of that roof are supported by curved braces that descend like arches on the stone corbels made in the wall to receive them. These braces take two flights, being tied back where they meet, by hammer beams, into a lower part of the rafter. The lower brace upholds a lower upright or collar post which supports the junction of these beams with the rafter, at its weakest part. A rich subdivision of upright mullions with cusped arch heads fills up the spandrels between these braces and the beams they support, and adds stiffness as well as decoration to the structure.

⁹² Glossary App. Roofs, and Viollet le Duc. *Dict. de l'Architecture, Art Charpente.*

These constructions can hardly be considered more scientific than those of older date, but they are more pompous and complicated, and have a greater apparent affinity with the architecture of the day. This architectural character, from the date of the change to the third period of pointed architecture, began to show itself in furniture and wood structure of every kind. Up to this change a certain originality and inventiveness was preserved in the decoration both of architectival woodwork and furniture, notwithstanding the strictest observance of the rules and unities of architectural law in buildings, ecclesiastical and civil. Small sculpture, such as that on ivories and utensils made of metal, that which decorated woodwork as well as stone, and the general forms of furniture, were designed without immediate imitation of architectural detail.

Figure sculpture of great dignity remains in ivories of the twelfth, thirteenth, and fourteenth centuries, illustrative of the general unique and original character given to objects of daily use which were not, probably, nearly so numerous as in a later age, and were each carefully elaborated for the person for whom they were made. We need go no further than some of the objects in the Museum, such as the statuettes and caskets of ivory, English and French work of the late thirteenth century. An interesting casket of German work, No. 1618. '55, in the Museum collection, has lock and clamps of beaten brasswork, with coloured pastes inlaid, and medallions of heraldry painted on it. A French casket of wood covered with plain ivory, but beautifully painted with figures under canopies, on the white ivory, No. 369. '71, belongs to the thirteenth century. A comb of French make, No. 5607. '59, carved with little figures in the centre, belongs to the same period.

We can point to few large pieces of furniture, except the coronation chair, illustrating the fashions of this early period.⁹⁸

⁹⁸ Large pieces of wooden moveable furniture of these centuries are rare in this country. There are large semi-circular cope chests in the cathedrals of

In all or almost all cases sculptures in wood were intended for decoration by means of gilding, executed with many ornamental details, such as tooling, and for the addition of stones, crystals, pastes, and enamels, wherever they could be introduced with advantage.

II. *Fifteenth Century.*

In discussing the great wood structures, such as screens, house fronts, roofs, and other large pieces of mechanism, which developed in boldness and variety in the fifteenth century, we must not forget that the abundance of oak timber in the North of Europe both suggested much of this timber art and admitted of bold features of construction from the size of the logs and the tenacity of the material. A large portion of England, and perhaps an equal proportion of Ireland, was covered with dense forests of oak. The eastern frontier of France, great portions of Burgundy, and many other districts in France, Germany, Flanders, and other northern countries, were still forests, and timber was to be had at low prices and in any quantity. Spanish chestnut had been introduced, probably by the Romans, into England.

Though churches, castles, and manors were built of stone or brick, or both, yet whole cities seem to have been mainly constructed out of timber. The London of the fifteenth century, like Rouen, Blois, and a hundred other cities, though abounding in noble churches and in great fortified palaces, such as Barnard's Castle on the Thames, the Savoy, the great houses of the bishops, Lambeth, Durham, Exeter and Ely houses and many more, yet presented the aspect of a timber city. The houses were framed together, as a few still are in

Wells, York, and other cities. These over the other, and the only decoration are merely chests or boxes in which consists in the floriated ironwork attached to the hinges. the copes are spread out full size, one

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Gloucester, Shrewsbury, Coventry, Chester, Maidstone, and numerous Kentish villages, of vast posts sixteen to twenty-four inches square in section, arching outwards and meeting the projecting floor timbers, and so with upper stories (as in the Grey Friars Hospital gate, Coventry) till the streets were darkened by the projections. The surfaces of these posts were covered with delicate tracery, niches and images. In the Chester streets an open gallery or passage is left on the first floor *within* the timbers of the house fronts. In the court of St. Mary's Guild in Coventry, whole chambers and galleries are supported on vast arches of timber like bridges. Projecting oriels jutted out under these overhanging stories, and the spaces between the framing posts were filled in, sometimes with bricks, sometimes with laths and mortar, or parts (as the century wore on) more frequently with glass.

In London and Rouen, in Blois and in Coventry these angle posts were filled with niches and statuettes or fifteenth century window tracery sunk into the surfaces. The dark wooden houses were externally a mass of imagery. In the great roofs of these centuries, such as the one alluded to at Westminster, the hammer beams were generally carved into figures of angels gracefully sustaining the timber behind them with outstretched wings; and these figures were painted and gilt. A magnificent example remains intact in the church of Knapton in Norfolk.

Artisans who originally derived their teaching no doubt from the cloister, where all the accomplishments and the art of their day were taught and practised, formed themselves during these later centuries into guilds or corporations, and the carving of images was thus understood and could be practised with ease, and according to traditions well understood by thousands of craftsmen. It would be going beyond the limits of this treatise to attempt to give the history of such associations. They were powerful in France, Germany, especially at Nürnberg, and in England, and the legislatures protected

them. In 1258, under St. Louis of France, all woodworkers were united under the master carpenters; coffer makers, huchers, huiffiers, bed makers, table makers, trunk makers, and bench makers were united by edicts in 1290, and again in 1371. New statutes for menuifiers were confirmed by Louis XI. in 1467, modified in 1580, 1641, and several subsequent periods. Albert Dürer in his diary notices the guilds of sculptors, joiners, and carpenters, and the figure they cut in a procession at Antwerp.⁹⁴

The number of excellent workmen and the size and architectural character of so much of the woodwork of the day contributed to give to all panelled work, no matter of what description, an architectural type; and furniture shared in this change. Coffers and chests, as well as standards or stall-ends in churches, and bench ends in large rooms and halls, as the bench ends of the hall of the guild of St. Mary in Coventry, are designed after the pattern of window tracery. Little buttresses and pinnacles were placed on the angles or the divisions between the panels. Of this kind of structure and decoration there are several pieces in the collection, *e.g.*, the Buffet, No. 8439. '63, and Chest, No. 2789. '55.⁹⁵

⁹⁴ Paris Exhibition, 1867. Rappports, vol. ii.

Albert Dürer says, "This procession had been constructed at great cost, with chariots and moving ships, on which they represented scenes of all kinds: the Order of Prophets; the Salutation of the Angels; the Magi on camels, and other rare animals curiously caparisoned; the Flight into Egypt; and many other subjects I pass over for brevity." *Life of Albert Dürer* by Scott, p. 120.

⁹⁵ A sumptuous piece of sacrifty furniture is preserved, along with others less important, in the Musée des

Thermes, Hôtel de Cluny, Paris. It occupies the wall of a lower room, and was part of the collection, made by the founder.

It is architectural in its decoration, and consists of a base formed of enclosed lockers or cupboards of the ordinary dresser or sideboard height. On this is a smaller set of cupboards, the centre recessed so as to allow of a dresser for display, or a table for service when the objects contained in the cupboards were taken out or put away.

Above these two lower tiers of lockers the piece is divided into two side upright closets, and an open centre

A grand closet or cabinet of German make in the collection belongs to the same period. It is of the rudest construction, but a few roughly cut lines of moulding and some effective ironwork give it richness and dignity that is wanting in many pieces of construction more scientific and more decoratively treated. It is fully described under Cabinets, No. 497. '68.

The roofs were richer, more prodigal of light, of subdivisions of parts, of tracery or upright mullion framing in England than they were in France. On the other hand, the flowing flamboyant forms of tracery combination, of which such numerous examples remain in the North of France and Flanders, when copied on surfaces of woodwork were more graceful and elegant than the mere reticulations of our own late pointed style.

The quantity of tapestry employed in these centuries in fitting up houses and the tents used either during a campaign or in progresses from one estate to another was prodigious, and kept increasing. Lancaster entertained the King of Portugal in his tent between Mouçal and Malgaço, fitted up with hangings of arras, "as if he had been at Hertford, Leicester, or any of his manors." ⁹⁶

with shelves for the display of relics or the keeping of ecclesiastical goldsmith's work, such as need not be kept locked up. The base closets are brought out slightly to correspond with this arrangement. The centre part is canopied over at the top with carved and pierced woodwork, like that of church stalls. Carved niches and canopies also surmount the centre of the two side closets.

The whole of the panelling is decorated with sunk tracery cusped and divided in the style of the architectural windows of the 14th century. The locks are covered by large

plates of wrought iron decorated with beaten and chased work, and bearing the arms of Charles VIII. and Anne of Brittany. The wood is oak.

Smaller pieces decorated in this architectural manner may no doubt exist in this country, which have come down from the wreck of the monastic houses in the 16th century, or have been imported from France to Belgium; but such large pieces of wood furniture have been chiefly made for ecclesiastical purposes, though not actually placed in churches.

⁹⁶ Froissart, *Johne's translation*, iii. 40.

As early as 1313, when Isabel of Bavaria made her entry into Paris at the head of a procession of the great feudatories of the kingdom and their ladies in ornamented litters, the whole street of St. Denis, through which she passed, "was covered with a canopy of rich camlet and silk cloths, as if they had the cloths for nothing, or were at Alexandria or Damascus. I (the writer of this account) was present, and astonished whence such quantities of rich stuffs and ornaments could have come, for all the houses on each side of the street of St. Denis, as far as the Châtelet, or indeed to the great bridge, *were hung with tapestries representing various scenes and histories*, to the delight of all beholders."⁹⁷ The expense incurred in timber work on these occasions may be estimated from the long lists of pageants, and the scale on which each was prepared on this and like occasions.⁹⁸

Of the early Italian furniture of the mediæval period we have one fine specimen, a coffer, of cypress, covered with flat surface imagery filled in with coloured wax composition. It dates from the fourteenth century. It is fully described amongst chests and coffers, No. 80. '64. The better known Italian furniture of the quattrocento or "fourteen hundred period," *i.e.*, the fifteenth century, is gilt and painted. The richness of this old work is owing to the careful preparation of the ground or bed on which the gold is laid and the way in which this preparation was modelled with the tool. The old

⁹⁷ Froissart, Chronicles, ii. p. 400.

⁹⁸ At the gate of the Châtelet was erected a castle of wood, with towers *strong enough to last forty years*. At each of the *battlements* was a knight completely armed from head to foot; and in the castle was a superb bed, as finely decorated with curtains and everything else as if for the chamber of the king, and this bed was called

the bed of justice, in which lay a person to represent St. Anne. On the esplanade before the castle (which comprehended a tolerably large space) was a warren and much brushwood, within which were plenty of hares, rabbits, and young birds that fled out and in again for fear of the populace. *Ibid.*

gold is, besides, both thicker and purer, more malleable, and less liable to suffer from the action of the atmosphere than the gold we now use for this purpose. The paintings executed on such pieces of furniture as offered suitable surfaces to the artist, boxes and coffers (and, for church uses, reliquaries), are equal to the finest works of that kind and of the same period.

Many artists worked in this way. Dello Delli was the best known in regard to such productions.⁹⁹ We shall say what is known of him in the sketches of artists and workmen further on in this Introduction. His work became so entirely the fashion that, according to Vafari, no house was complete without a specimen of it. Andrea di Cosimo was another.¹⁰⁰

⁹⁹ This gilt furniture became all but universal in rich houses in the late fourteenth and fifteenth centuries in Florence. "It was the custom," says Vafari, "at that time for all citizens to have large coffers or chests in their chamber made in the manner of a sarcophagus. There were none who did not cause these chests to be painted, and in addition to the stories which it was usual to depict on the front and cover of these coffers, the ends, and frequently other parts, were most commonly adorned with the arms and insignia of the respective families." The stories which decorate the front were for the most part fables from Ovid or other poets, or narratives from the Greek and Latin historians, but occasionally (as in several instances in the collection) they were representations of jousts, tournaments, the chase, love tales, according as best pleased the owners. "These chests were *not the only moveables* adorned in the manner described, since the balustrades and cornices, litters, elbow-chairs, couches, and other rich ornaments of chambers,

which in those days were of great magnificence, were beautified in like manner. And this custom prevailed to such an extent for many years that the most distinguished masters employed themselves in painting and gilding such things. Nor were they ashamed of this occupation, as many in our days would be. The truth of what is here said may be seen at this day among other instances in certain coffers, elbow seats, and cornices in the chambers of the magnificent Lorenzo the Elder, on which were depicted, not by men of the common race of painters, but by excellent masters, all the jousts, &c. given by the Duke, with other spectacles displayed at that period." Vafari: *Lives*. Mrs. Forster's translation, i. 328.

¹⁰⁰ "It would not be possible to describe the vast number of decorations in friezes, coffers, and caskets, with the numerous ceilings, wainscots, and other works of similar kind executed by the hand of Andrea di Cosimo, seeing that the whole city is full of them. I must therefore decline the enumeration of

It need not be said that such men had a number of pupils and of contemporaries similarly employed. Every piece of painted furniture attributed to Dello Delli cannot be warranted. There are, however, specimens which we believe to be from his hand in the collection, and numbers of fronts and panels and fragments of great merit which illustrate his style and that of his contemporaries. Besides this kind of decoration, the Venetians had derived from Persia and India, and introduced into Europe, another beautiful system of surface decoration; marquetry, a fine inlay of ivory, metal, and woods, stained to vary the colour. The work is in geometric patterns only. It is found on the ivory boxes and other objects sculptured in that material, and attributed to Italian as well as to Byzantine sources.

It was in the fifteenth century that Florence came prominently to the front in the manufacture of these and other rich materials. Venetian merchants, as we have already stated, imported ivory, dyes, and colours, ebony and other exotic woods, and the Persian and Indian manufactures of marquetry, veneers, as well as of ivory inlaid into solid cypress wood and walnut, known as Certosina work. Of this material, very Indian in character, the decoration consists in geometric arrangements of stars made of diamond-shaped pieces. These are varied with conventional flowers in pots, &c. The manufacture was common in Tuscany and the Milanese. The name Certosina is derived from the great Certosa, charterhouse, or Carthusian monastery between Milan and Pavia. This kind of decoration,

these, but I will not omit to mention the circular escutcheons which were prepared by this artist, and that to such an extent that there could scarcely be a wedding solemnized, but that Andrea must have his workshops filled with such works either for one or another

of the citizens. Neither could brocades, adorned in various colours or cloth of gold and silver be woven, but that Andrea must prepare the designs, and this he did with a grace, variety, and beauty which infused life and spirit into all these things." Vafari, iii. 357.

however, is *not* the characteristic of the fittings of the splendid church of that monastery. The work may have been known or executed amongst the fathers at some time or other, but we have been able to find no exact information on this subject.

We are inclined to the belief that the manufacture of all geometrical work of this kind has originally been imported from Persia, and that it was brought to Europe by the Venetians, who traded with Constantinople and had stations in the Morea and the Ægean. There are some very interesting old chairs made for the castle of Urbino, and part of the furniture of Guidobaldo II., one of the most accomplished princes of his age, whose court, like that of René, king of Provence, was the resort of knight-errants, pilgrims of love, poets, and philosophers. These chairs are covered with geometric marquetry of white and stained ivory, &c., the very counterpart of the Bombay work still imported to this country. That manufacture, in the opinion of Dr. Birdwood, was of Persian origin, and found its way to Bombay from that country. The Persians continued long into the last century the inlaying of ivory in walnut wood, and their geometric marquetry is still made. Rich inlay of ivory and walnut in floral scroll-work is occasionally met with, the leaves and flowers in the natural form, and engraved. Figures in the Persian manner, full in the hips and small in the extremities, with the unmistakable Persian face, are dispersed amongst the flowers. Cabinets thus ornamented used to be made in the shape of the bureaux of a century ago, with sloping central portion, for the use of European consuls or merchants.

Amongst the chairs, chests, and tables of the collection, there are abundant examples of the geometric work; the best specimens, such as the chairs of Guidobaldo II., made either at the end of the fifteenth or early in the following century. Older examples can be seen in some of the Museum ivories, *e.g.*, the

small shrine or triptych, No. 7606. '61, and the polygonal casket, No. 4304. '57, both of the fifteenth century. The latter shows, in addition, a knob or finial of ivory turned in a lathe, with eccentric movements, which had already been adopted in Italy.

The form of chairs in use in Italy early in this century were revivals of the old Roman folding chair. The pairs of cross-pieces are sometimes on the sides, sometimes set back and front, and in that case arm and back pieces are added. Generally we may say that the fine Italian furniture of the earliest fifteenth century owed its beauty to inlaying, surface gilding, tooling and painting. Gilt chests and marriage trays, inlaid tables, and chairs, belong to the collection.

In Spain the Moors undoubtedly imparted much of their artistic acquirements to the native population. We have no Spanish objects in the collection, excepting ivories, of earlier date than the sixteenth century. Marquetry with mother-of-pearl, and tortoiseshell ornament, learned by the Moors probably from the Syrians, were the methods with which they decorated their woodwork.

"It cannot be denied," writes Mr. Riaño, "that the Moors often broke through their precepts concerning the representation of animal life, but such representations among them were only exceptions to the general rule. Spain, it may be said, is one of the countries where there still exists the largest number of sculptures and carvings of all kinds. Many names of sculptors of the middle ages are known, among them Maestri, the author of the magnificent gateway of the Cathedral of Santiago, of which there is a fine reproduction at the South Kensington Museum. In the *Diccionario de Artistas Españoles* of Cean Bermudez the student will find notices of many other important masters."¹

¹ *Cat. of Art Objects of Spanish production*, by J. F. Riaño, 1872, *Introduction*, ix.

The usage of tapestry or of rich stuffs was certainly common in Spain. The materials were probably the rich fabrics in wool, wool and silk, and silk in use amongst the Moors. Carpets have already been alluded to as introduced into England from Spain in the thirteenth century.

As in Italy, so in England, France, Germany, and later in Spain, the splendour hitherto devoted to the glory of ecclesiastical furniture, utensils, or architectural decoration was gradually adopted in the royal and the feudal castles and houses. The great religious houses still maintained the skill of artists and workmen, and to a greater extent north than south of the Alps.

Many monastic houses in the north of Europe were seats of feudal jurisdiction.² State rooms, halls of justice, sets of rooms for the use of the king or his barons were furnished and maintained. These societies also executed great works in wood, stall-work, presses, coffers, &c., as large and continuous societies alone are able to carry through tasks that want much time for completion. All this helped to encourage the manufacture of woodwork of the finest kind. Hence the mediæval semi-ecclesiastical character maintained sway in all arts connected with architecture longer in these northern countries than in Italy, where both old traditions and monumental remains recalled rather the glories of antique art, and where the revival of classic learning had begun. The art of sculpture in wood was best understood perhaps in Nürnberg as the mediæval period died away.

As regards English art it is certain that, partly from the influence of foreign queens, partly from foreign wars, and partly

² The Archbishops of Cologne, Trèves, and Mayence were independent sovereigns and electors of the empire. The abbots of Quedlinburg, the bishops of Münster and Durham were palatines; feudal jurisdiction be-

longed to many abbots in this and other countries, and necessitated the holding of courts, reception of homage, right of disposal of minors and orphans, and maintaining much splendour and hospitality.

from the incessant intercourse with the rest of Europe kept up by religious houses, many of the accomplishments of foreign countries were known in this country and practised here by foreign or native artists.

In England the wars of the roses, more bloody and destructive of human life than any experienced in this country, delayed anything like that growth of domestic luxury which might have been expected from the wealth of the country.³ Henry VII. succeeded to a settled government, and from his time downwards, the collection of books forming the "King's Library" and of the pictures and moveables still in possession of the Crown takes its origin.

It is difficult, indeed, to imagine the England which Leland saw in his travels. It must have been full of splendid objects, and during the reign of Henry, the feudal mansions, as well as the numerous royal palaces of Windsor, Richmond, Havering, and others, were filled with magnificent furniture. Mabuse and Torrigiano were employed by the king, and this example found many imitations; artists, both foreign and English, were employed to make secular furniture, as rich and beautiful as that of the churches and religious houses that covered the country.

³ In 1472 the furniture of the bedroom prepared by Edward IV. for the Lord of Granthuse, Governor of Holland, at Windsor Castle, comprised "three chambers of pleasaunce all hanged with white silk and linen cloth, and all the floors covered with carpets. There was ordained a bed for himself of as good down as could be gotten; the sheets of Rennes cloth, also fine festoons; the counterpane of cloth of gold, furred with ermine. The tester and ceiler also shining cloth of gold; the curtains

of white farcenet; as for the bed-head and pillows, they were of the Queen's own ordering. In the second chamber was likewise another state bed all white. Also in the chamber was made a couch with feather beds, and hanged above like a tent, knit like a net, and there was a cupboard. In the third was ordained a bayne or two (baths), which were covered with tents of white cloth." From the Governor's Journal, Lives of Queens of England, iii. 337.

Architecture, both in continental Europe and in these islands, had passed the fine period of mediæval design. The "Gothic" or pointed forms and details had become uninventive and commonplace. The whole system awaited a change. The figure sculpture, however, of the latter years of this century, though life-sized statues had lost much of the dignity and simplicity of the thirteenth and fourteenth centuries, was approaching the realization of natural form, which it attained in such excellence in the succeeding century. The ingenuity, quaintness, and raciness of the smaller figure carving both in stall-work of churches and on the tops and fronts of boxes and caskets, in panel-work, &c., during the last half of the fifteenth century are scarcely surpassed by the more academic and classical figure design of the sixteenth. The stall-work of most of our cathedrals and churches, with the life-like figure and animal sculpture with which it abounds, belongs to this century.

In making a general comparison of the wood sculpture of England, France, and Germany with that of Italy during the later mediæval period, we may consider the former as the more quaint and vigorous, the latter as the more simple and as showing more of the repose and grace of old classic art.

As the southern architecture was the most imaginative, so the northern was the most scientific. Italy never wholly adopted the complete pointed system which produced at Amiens, at Cologne, at Nürnberg, at Salisbury, Lincoln, Westminster, Ely, Fountains, and a hundred other churches and abbeys, such daring feats of construction. The mediæval cities of northern Europe, when seen at a distance, bristled with spires, towers and buttressed constructions in endless variety.

The sculpture of stone and wood corresponded to this bold adventurous spirit. Wood carvers on house fronts, stalls, and other wood furniture delighted in doubling their figures up into quaint and ingenious attitudes, and if the architecture was

latterly tame, though showy and costly, this imagery continued to be full of individuality and inventiveness; and here we take leave of the mediæval period.

12. *The Renaissance in Italy.*

There are few matters regarding art more worthy of consideration than the narrowness of the limits that bound human invention. To speak more exactly, we should say the simplicity of the laws and principles in obedience to which the imaginations of men are exercised; but within those limits the range of imagination is infinite.

The return of the painters, sculptors, and architects to the old types of classical art after the reign of the Gothic seems at first sight as if in the arts there could be nothing new under the sun: as if the imagination, so fertile in creation during many centuries since the establishment of Christianity, had been utterly worked out and come to an end, and that there was nothing left but to repeat and copy what had been done ages before.

There is, however, in reality more connexion between classic and mediæval art than appears on the surface, and although all the great masters of the revival studied eagerly such remains of antique art as were discovered or excavated in Italy during the early years of the Italian Renaissance, they only came into direct contact with or absolute imitation of those models occasionally, and the works of that age have a grace that is peculiarly their own, and an inventiveness in painting and sculpture, if not in architecture, that seems, when we look at such cities as Venice and Florence, inexhaustible. The Renaissance began in Italy many years before the year 1500. Most changes, indeed, of manners or arts which are designated by any century are perhaps more correctly dated twenty years before or after its beginning, and in the notices we are here putting together we are compelled to make divisions of time occasionally overlap each other.

The advance, too, of the Renaissance was made with different rates of progress in different countries. The Greek language and literature was studied with much ardour after the Council of Florence, and the siege and capture of Constantinople resulted in a great emigration of Greeks to Italy. Professors and teachers spread a knowledge of the language, and printing presses at Venice were fully employed in putting out editions of the Greek classical authors. The works of the great Greek artists were not, however, known in Italy, excepting in the case of one or two ancient Greek statues discovered in the Roman States. The statues found in Italy, as is well known, were mostly works of the Imperial period and more or less reproductions made, during that epoch, of well-known masterpieces by the sculptors of the days of Pericles.

The revival of learning in Italy was accompanied by other circumstances which had a powerful influence on the arts, and particularly on the sumptuary arts of the century. It has been already remarked that while the nations of Europe were more or less convulsed with war it was not easy or possible for the inhabitants, even the rich, to do much in furnishing dwelling-houses with any kind of comfort. Rich furniture consisted in a few costly objects and in hangings such as could be carried about on sumpter horses or in waggons, and with the addition of rough benches, tables, and bedsteads, could make the bare walls of feudal castles gay and comfortable, and offer sufficient accommodation in the empty halls of granges and manors seldom lived in, for the occasions of a visit or a temporary occupation. Churches indeed were in those ages respected by both sides in the furious contests that raged throughout Europe. The violation of such places was a crime held in abhorrence by all combatants, and the treasuries and sacristies, therefore, of churches were full of examples of every kind of accomplishment possessed by the artists of the day. They contained objects collected there during many generations, as was the case of

shrines like that of the Virgin del Pillar in Spain, of which the offerings so long preserved have been very lately sold and dispersed, and represented the art of many successive ages. But in private houses it was scarcely possible to have any corresponding richness, though in the instance of kings and potentates there was often much splendour.

As in England the fifteenth century saw the close of a series of great wars and the establishment of one powerful government, so during its conclusion and the beginning of the next century a similar disorder gradually gave place to tranquillity in Italy.

The schism in the Papacy had come to an end; the popes had returned to Rome and turned their attention to the restoration of the Italian States to the rule of native princes. All this promoted the acquisition of personal wealth and gave the Italian princes leisure to turn their attention to the arts of peace. The arts that were applied to architecture, furniture, arms, utensils, and decorative work of every kind were not, however, acquired for the first time at this period of returning tranquillity. The Italian States were very numerous, the cities were powerful, and artists of the highest accomplishments known anywhere in the world retained and had long retained their home in Italy, and we have called attention to this fact more than once in these pages. If the daily life of Italians was full of hazard during the constant struggles of French, German, and Spanish kings for the possession of their fertile and beautiful states, there were, in comparison, more large and rich cities in Italy than elsewhere, they were fortified with greater skill, and were upon the whole less unsafe than the cities of Northern Europe, which fell so frequently first to one king then to another. The princes of Italy, again, were certainly more accomplished and learned than their royal contemporaries north of the Alps, with rare exceptions, and they encouraged with more discrimination, and themselves better understood, the arts of sculpture, painting, &c. What has been said about Dello Delli and the patronage

he received was no doubt true of many other artists less famous, in other cities besides Florence; in Venice, Ferrara, Milan, Mantua, Verona, Naples and many more.

The practices of painting gilt furniture of all kinds, and of modelling terra-cotta work on the wood, were not altogether new accomplishments or confined to the artists of one city. When, therefore, the French were driven out of Italy, the popes were in security in Rome and the accomplished Medici family in Florence, the rulers of those states as well as those of Urbino, Ferrara, and other independent cities were free from the perpetual attitude of defence against foreign invasion; they could indulge their enthusiasm for classic art, and the impulse given to the study of it found a ready response, as great noblemen while building palaces and digging their gardens came upon statues, frescoes, vases, bronzes, and other precious remnants of antiquity. In the various Italian states there were artists well skilled and carefully trained, and there was no difficulty in finding great names with whole schools of enthusiastic admirers behind them who, with these precious objects before them, formed their style on the old classic models. We are to consider these acquirements here only so far as they



came to be applied to secular woodwork, of which this cornice from Venice (No. 8441. '63) is an example, and the objects of daily use, such as coffers, chests, caskets, mirrors, or cabinets, sideboards of various kinds, seats, tables, carriages and furniture of every description.

The best artists of the day did not hesitate to give their minds to the making of woodwork and furniture in every variety of material and employed every kind of accomplishment in beautifying them. Of this fine Renaissance period there are so many examples in the collection, and some of them of such excellence, that we shall scarcely have occasion to travel beyond the limits of the Museum to illustrate the quattrocento and cinquecento furniture and woodwork.

Many materials were employed by the Renaissance artists. Wood first and principally in making furniture, but decorated with gilding and paintings; inlaid with agate, carnelian, lapis lazuli and marbles of various tints; with ivory, tortoiseshell, mother-of-pearl; and with other woods. They also made many smaller objects, such as mirror cases in iron, damascened or inlaid with gold and silver, and made them of the precious metals. For many years, however, mirrors continued to be of polished metal, the enrichment being devoted to the outer case. Glass mirrors were not invented till a later period.

As the general material of furniture in the sixteenth century continued to be wood, its chief decoration was sculpture. The number of remarkable pieces of carved wood furniture belonging to this period in the Museum is considerable. The most striking are the chests, cassoni, large coffer for containing clothes or ornamental hangings and stuffs that were kept in them when not in use. The halls and corridors of great Italian palaces were principally furnished by these objects. The walls were painted with frescoes, panelled, or hung with tapestries; the ceilings panelled, carved, gilt and painted, or the beams of the floors, as in the Pisani and other palaces of Venice, were carved and painted, as well as the under sides of the floorboards over them. Brackets and chandeliers were hung or projected from the walls; the floors were inlaid with marble or composition; no feature was left without ornamentation.

Rooms, however large, of which the walls, floors, and ceilings are decorated, do not require many substantial objects in addition; and these chests, with a table and chairs placed against the wall, nearly complete the requirements of great Italian halls and corridors.



The general form of the carved chests is that of a sarcophagus. They are supported on claw feet, and have masks, brackets, or caryatid figures worked into the construction as in the accompanying woodcut, which is from No. 4415. '57, leaving panels, borders, or other spaces for historic sculpture. No. 7212. '60 and the companion piece are decorated with figure sculpture, perfectly designed, and cut with ease and the certainty of a hand thoroughly trained. The subjects in the panels are from the history of king David, and figures of the prophets are placed upon the angles. Others, such as No. 4416. '57, contain figures of the seasons and compositions from the poems of Ovid. The reader will study others out of the collection for himself. They are carved in walnut wood, which is free in grain and very tenacious; and the work, like most of the old furniture carving, is helped out with gilding. Sometimes the ground, at others the relieved carvings are touched or completely covered with gilding. Most of these fine chests are in pairs, and probably formed parts of still larger sets, fours or sixes, according as they were intended for the wall spaces of larger or smaller rooms or portions of wall between two doors. It is evident that a room was provided for completely by the hand of the same artist or workman.

We may refer to chests of another kind of an earlier period of Renaissance art, such as the No. 7613. '61, ascribed

to Jacopo della Quercia, and fully described in its place in the collection. In that instance the relieved work is made in the older manner, modelled in plaster, &c. on the structure, and afterwards gilt completely, while the panels are filled with bas-reliefs in terra-cotta finely glazed, or as in No. 278, '69, where the whole historical relief is in the same material gilt.

These carved chests so commonly in use and given to brides as part of their dowry, or as presents to married couples, or simply provided as the most convenient objects both for receptacles and occasionally for seats, were often made at less cost in cypress wood. They are generally decorated with surface designs etched with a pen on the absorbent grain of that wood, the ground being slightly cut out and worked over with punches shaped like nail heads, stars, &c. Cypress chests were really used for keeping dresses or tapestries; ⁴ the aromatic properties of that timber being considered as specific against moth. This kind of chest, when intended to hold a bridal trousseau, is usually made with small drawers and receptacles inside for fans, lace, combs, or other feminine ornaments. No. 4886. '58 is a small example of such a chest, but they are not uncommon in this country on a much larger scale. All these have been brought from Italy.

The tables of this period are sometimes solid, as No. 162. '69, which is covered with spirited designs of mythological subjects. Dinner tables were "boards" fastened on trestles, according to old usage, as No. 236. '69, already alluded to, and could be removed when the meal was over; or several could be laid together, as in our modern dining-room tables, to meet the requirements of the noble hospitality exercised in those days.

⁴ Allusions to cypress chests in England are numerous in the wardrobe and privy purse accounts of Edward IV. and his successors.

The Italian chairs of the quattrocento period have been already discussed. We have, however, another very rich and effective form of chair usual in the sixteenth century, and which were in general use in Venice.



These are chairs of which the seat is fastened into two planks, one before and one behind, as in this woodcut of No. 5682. '59. The planks are richly carved, and a third plank is let in to form a back. These portions, particularly the back, are sufficiently thick to admit of carving in massive relief, as in No. 5682. '59. The flanks

of the back piece are usually grotesque monsters, and the arms of the proprietor are carved on a scutcheon in the centre. They seem to have been generally richly gilt. They also formed the decoration of a great corridor or hall, and were used without cushions.

The frames of pictures were bold and rich. Those of the previous century had been mostly imitative of small Gothic shrines, being generally for religious subjects and for use in churches or oratories. In the cinquecento period they were square panels, carved and richly gilt. There are, however, remarkable examples in the collection of frames made for mirrors, either for the sitting-rooms or saloons of the lady of the house, or for her bedroom. Three of these are type pieces of such productions. No. 7695. '61 is a square frame carved in walnut, standing on a foot, and meant to be carried about. From the daïsies carved in relief on the foot it may perhaps be ascribed to Marguerite of Valois, and have been used in the court of Provence. Nothing in the collection surpasses the



(4279. '57.)

Italian, 16th Century.



(2396. '55.)

elegance and perfection of the ornamental work on the mouldings. The mirror itself is of polished metal. Another is in a circular frame, No. 7694. '61, shaped like a shield, and meant to be hung up. The symbolism of the carving is described in detail in the account of it. It was probably made for a duchess of Ferrara. There are classical details of architectural kind on the edges of the carving, which is highly finished. The mirror itself is of metal, and the back has figures on it in relief and is solidly gilt. The third of these is larger. In design it is like a monumental mural tablet, with a carved rich finish on the four sides, and the mirror furnished with a sliding cover in the form of a medallion, containing a female head of singular nobleness and beauty. It is described under No. 7226. '60. In this case the material is walnut relieved by broad surfaces of inlaid wood.

While we are on the subject of mirrors, we may mention the Soltykoff mirror, No. 7648. '61 in the collection.



This is an example of metal work throughout, the case, stand and sliding cover being of iron damascened with gold and silver in every variety of that costly process.

Some of the richest pieces of carved walnut furniture belonging to this period are the bellows, of which several pairs are to be seen in the collection. They are of walnut, carved and touched with gilding. They are in the familiar form of that article, which is as old as the classic times.⁵ The woodcut on page ci is described under No. 2362. '55.

Of all these objects, incredible numbers must have been lost, as indeed of all kinds of wooden furniture, from the perishable nature of the material, but much more from neglect; for most of the examples we have named are in admirable preservation and remained in Italian, especially in Venetian houses, which preserved their old character, little altered, down to the time of the Italian wars of the French Revolution.

Besides furniture carved in this way out of solid wood, generally walnut, there were other materials used and other methods of decorating household furniture. The *Tarsia* or inlaid work has been alluded to. The earlier methods were geometrical arrangements of small dies; but magnificent figure designs had been executed in the early period of the Renaissance and before it in inlaid wood. Of such work we have one or two examples. They are executed in two or three

⁵ Such a pair is represented on an old lamp (Bartoli, *Ant. Luc.*, xii. 21). The wooden valves, skin, wind-bag, inflating hole and nozzle, were the component parts. Bulls' hide, goats' hide, or those of smaller animals were used, according to the size and requirements of the utensil, whether for the small fires in braziers or for blacksmiths' forges. In the lantern referred to a squatting figure in a sheet or blanket is puffing at the hole left for the wick. In this

the leather bag is not represented; but that is only for the convenience of the artist. According to Joinville, bellows-blowers in the mediæval kitchens were functionaries whose business it was to watch the fires and look after (as we may presume) the turnspit-dogs—who galloped inside a wheel, like squirrels in revolving cages, to turn the spits—and see that the soup was neither burned or smoked.

woods, and much of it is in pine or cypress. The large grain is used to express lines of drapery and other movements by putting whole folds or portions of a dress or figure with the grain in one direction or another, as may be required. The picture is thus composed of pieces inclined together; a few bold lines incised and blackened give such outlines of the form as are not attainable by the other method, and slight burning with an iron is sometimes added to give tone or shadow. No. 5785. '59 is a figure designed in this way. The finest developments of this work can be studied in the intarsia work of the stalls of the Duomo of Pisa, and in other Italian churches.⁶

Another method of ornamentation dependent on material that came into use in this century was the Pietra Dura or mosaic panelling of hard pebbles. The work is laborious

⁶ “‘Tarsie’ or ‘Tarsitura’ was a kind of mosaic in woods. This consisted in representing houses and perspective views of buildings, by inlaying pieces of wood of various colours and shades into panels of walnut wood. Vafari (Introduction, xxxi.) says that at first this kind of work was practised in black and white only; but Fra Giovanni Veronese, who practised it extensively, much improved the art by staining the wood with various colours by means of waters and tints boiled with penetrating oil, in order to produce both light and shadow, with wood of various colours, making the lights with the whitest pieces of the spindle-tree. In order to produce the shades, it was the practise of some artists to *singe* the wood by firing, while others used oil of sulphur and a solution of corrosive sublimate and arsenic. St. Audemar (No. 165) mentions that saffron was used to stain boxwood yellow, but he

does not say to what use the wood was put when stained.

“The subjects most proper for tarsia work are perspective representations of buildings full of windows and angular lines, to which force and relief are given by means of lights and shades. Vafari speaks rather slightly of this art, and says that it was practised chiefly by those persons who possessed more patience than skill in design; that although he had seen some good representations in figures, fruits, and animals, yet the work soon becomes dark, and was always in danger of perishing from the worms and by fire.

“Tarsia work was frequently employed in decorating the choirs of churches as well as the backs of seats and the waincotings. It was also used in the panels of doors. The art was cultivated to the greatest extent in the Venetian territories, where three Olivetani monks were particularly distinguished for their skill.

and costly. Not only are the materials, agate, carnelian, amethyst and marbles of all colours, expensive, but each part must be ground laboriously to an exact shape, and the whole mosaic fitted together, a kind of refinement of the old marble work called Alexandrinum. Besides being formed into marble panels for table tops and cabinet fronts, Pietra Dura was let into wood, and helped out, with gay colours, the more sombre walnut or ebony base of the furniture.

Vafari, speaking of particular pieces of furniture of his day, mentions a "splendid library table" made at the expense and by the order of Don Francesco de' Medici in Florence. This table was "constructed of ebony," that is, veneered with ebony, "divided into compartments by columns of heliotrope, oriental jasper, and lapis lazuli, which have the bases and capitals of chased silver. The work is furthermore enriched with jewels, beautiful ornaments of silver, and exquisite little figures, inter-

"The most celebrated of these was Fra Giovanni da Verona, who was called to Rome by Pope Julius II. to decorate the doors and seats of the Vatican with tarsia work, the designs of which were made by Raffaele. Fra Damiano da Bergamo, a Dominican monk, attained equal celebrity in this art. So great was his skill that Charles V. refused to believe that the tarsia work executed by him in the arca of San Dominic" (the chaffe containing the relics of S. Dominic in the church of San Petronio) "really consisted of pieces of wood inlaid, but he thought it must have been the work of the pencil." (Marchese, *Vite de Pittori, &c., Dominicani, vol. v. p. 257.*) "Nor would he be convinced of the fact till part of the stone was removed and a piece of the wood taken out. In remembrance of this circumstance the work was left in that state,

and has never been repaired." (Mrs. Merrifield, *Ancient Practice of Painting, Introd., p. lvii, &c.*)

No less than twenty-eight artists were employed on the woodwork of the cathedral of Orvieto in intarsiatura.

A series of saints and a series of objects from still life, early fifteenth century, are executed in this material in the cathedral of Pisa. Giuliano da Majano, according to Vafari, ornamented the seats of some of the celebrants and assistants before the high altar. Guido del Servillino, Domenico da Mariotto, joiners of Pisa, were his assistants; it was finished by a Pisan artist, Battista del Cervelliera.—*Warning: Arts connected with Architecture in Central Italy, pl. xviii., &c.*

Fra Domenico executed work of the character, described in the text, at the choir stalls of the upper church at Assisi.—*Ibid.*

perfected with miniatures and terminal figures of silver and gold, in full relief, united in pairs. There are, besides, other compartments formed of jasper, agates, heliotropes, sardonxyes, carnelians, and other precious stones." This piece was the work of Bernardo Buontalenti.⁷ Another piece of such work is described as a table "wholly formed of oriental alabaster, intermingled with great pieces of carnelian, jasper, heliotrope, lapis, and agate, with other stones and jewels worth twenty thousand crowns," a large sum for a table. Another artist, Bernardino di Porfirio of Leccio, executed an "octangular table of ebony and ivory inlaid with jaspers."

This precious manufacture continued to be made in the grand ducal factories down to recent times, and is continued in the royal establishments of the king of Italy. Examples of these table tops may be seen among the mosaic work of the Museum; e.g., under the name of Panels, No. 816. '69, which is a table top with small panel for the connecting bars of the legs below, made at the grand ducal factories before the recent alterations. The cost of such a manufacture is too great for general adoption. Cabinets and other pieces of furniture are made of these materials in the imperial factories of St. Petersburg, and specimens of their work are in the Museum, but they are, we believe, entirely confined to objects made for the imperial palaces or given away as state presents.

A feature which was strongly developed in the sixteenth century furniture is the architectural character of its outlines. It has already been observed that in the fifteenth century, chests, screens, stall fronts, doors and panelling followed or fell into the prevailing arrangements of architectural design in stonework, such as window tracery, or wall tracery. But in the cinquecento furniture an architectural character, not proper to woodwork for any constructive reasons, was imparted to

⁷ Vafari: Lives, v. 483. Mrs. Forster's translation.

cabinets, chests, &c. They were artificially provided with parts that imitated the lines, brackets, and all the details of classic entablatures which have constructive reasons in architecture, but which, reduced to the proportions of furniture, have not the same propriety. These subdivisions brought into use the art of "Joinery." The parts obviously necessary and proper for the purpose of framing up wood, whether a box or chest, a door, a piece of panelling, or a chair, offer certain opportunities for mouldings or carvings. Some proper to the thicker portions forming the frames, some to the thin flat boards that fill up the spaces. To add a variety of mouldings to form coffers, such as subdivide the roofs of temples or their peristyles, &c., is, of course, to depart from the carpenter's province and work, and rather to take furniture out of its obvious forms for the express purpose of impressing on it the Renaissance character.

It is to be noted that architects and artists did this with the special object of designing "in character," and that the discoveries of Herculaneum and Pompeii, which have provided antiquaries of these days with a tolerably complete conception of what old Roman daily life was, had not taken place in the sixteenth century. It will be observed by any careful student of such collections as that at South Kensington that certain special models were in view in these designs. Amongst the most striking objects in Rome are the triumphal arches. When the schism of Avignon came to an end and the world once more resorted to Rome, these buildings were naturally objects of curiosity and admiration. Other objects were the sarcophagi. On both arches and tombs sculptured bas-reliefs abounded. Figures reclined over the arches, and were arranged in square compositions in the panels, for which the upper stories of these arches made provision. The Renaissance cabinets fell into modifications of this ideal. A century later they grew into house fronts, and showed doors, arches and balustrades inside,

with imitative paved floors, looking-glasses set at angles of 45° , so as to make reflections of these various parts, and in this humorous fashion turn the inside of a walnut or ebony cabinet into the model of an Italian villa, such as it became the fashion to erect in most countries in Europe; Britain, France, Germany, Russia and Spain.

Roman discoveries added a fresh element to the artistic resources of the Renaissance. In the baths of Titus, it is said, Raphael first obtained the idea of the beautiful painted Arabesques that he both copied and amplified in his decorations of the loggie or open corridors of the Vatican. This kind of decoration, full of quaint suggestions for both moulded and painted ornamental work, was to be found elsewhere, and was not first introduced by Raphael; but the use he made of it and the fame of his own attainments spread its popularity all over Europe.

In place of the running foliated borders and mouldings having a continuous design, or of compositions of foliage, animals, &c., forming in each arch moulding or cornice line a homogenous line or circle of decoration, the Renaissance arabesques introduced an entirely new method. In arabesque ornament all sorts of natural objects are grafted on a central stalk or, as in the best work, on something like the stem of a candelabrum. The resources of this method are limited only by the fancy and skill of the artist, who grafts here a mask, there a leaf on his stem, and so on. The temptation is the license and discordance that come in when no unity is needed in a piece of ornament, and no continuous effort of mind required to think out and execute one definite idea in designing it. The central stem leads to an exact balance or reversal of one half of each element in the ornament, so that one half only of a panel or border has to be *designed*.

In the hands of great artists this kind of ornamentation has been used with consummate grace. Birds, animals, and little

figures well drawn and full of life and fire, are found amongst the arabesques of Raphael's immediate pupils and followers, painted on walls and woodwork, moulded in plaster and carved in woodwork, sometimes as in No. 1565. '55 (a small casket), in the most minute proportions.



KNIFE CASE. No. 2156. '55.

13. *The Renaissance in England, Flanders, France, Germany and Spain.*

In giving the foregoing sketch of the furniture, designs and manufactures of Central Italy, we describe the history of contemporaneous furniture throughout Europe. Leo X., a prince of the Medici family, gave every encouragement to the reviving arts in Rome, and left that capital the great nursery of art down to our day. To Italy the great princes of Europe sent the most promising artists of their dominions, or encouraged such resort. Most of these men were architects and sculptors.

Though Francis I. was the most brilliant, perhaps the most enthusiastic northern patron of Renaissance art, we must begin with the change in our own country. To Henry VII., who died in 1509, succeeded an enterprising prince, Henry VIII. He had inherited enormous wealth, was handsome, high spirited and accomplished. He inaugurated a splendid and sumptuous reign. The Government was without rivals, and he made his court the resort of the most brilliant society to be found in England.

Classical learning and splendid living were both encouraged by Wolfey. He is, probably, to be credited with the impulse given to the court and the country in the direction of the arts and accomplishments of Italy. If Jean de Mabuse had been encouraged by Henry VII., his successor offered tempting terms to Primaticcio to exchange the service of his brother King, Francis, for his own. Girolamo da Trevisio accompanied Henry VIII. in his French wars, and was in receipt of a pension. Other artists, contemporaries of Raphael and his scholars, found their way to England; to these we must add the great master of the German or Swiss school, Holbein. That the artists, both of Holbein's and of the Italian schools, designed furniture in this country we have proofs in the drawing for

a panelled chimney piece now in the British Museum, and the woodwork of King's College Chapel in Cambridge, of portions of which casts can be seen in the Museum. Another piece of furniture of this date, showing the mixed character of Italian and Holbeinesque design, is the "Tudor" cabinet, of which details will be found in its place under Cabinets. There would seem to be in that piece both German work and English, according as we are to classify work executed in England by German artists or by their English pupils. The German work is seen in the caryatid figures and external bas-reliefs, perhaps mixed work on the bas-reliefs of the drawer fronts, of which we give an example on page 42, and they may be compared with the miniature carvings, of which several specimens, of German nationality, are described in the collection.

Though the court of Henry and the palaces of his wives were furnished with splendour, and works of art, especially those of the gold and silversmith, and jewellery, found their way from foreign parts to these great houses, the general manners of the country changed less in these respects than was the case in France and the more wealthy states and courts of Germany. In the portrait pictures of Henry and his family we see furniture of a Renaissance character, but in the great monuments of the woodwork of the day the old character prevailed throughout the reign. The halls of Hampton Court Palace and Christchurch, Oxford, are, on the whole, "Gothic," *i.e.*, mediæval structures. The roofs, magnificent specimens of wood construction, were still subdivided, and supported by king posts, queen posts, hammer beams, arches connecting these portions and tracery panels in the spandrils, as in the two previous centuries. All parts were carved and coloured. The architecture of country houses began to change from the old form of a castle or a fortress to that of the beautiful and characteristic style to which we give the name of Tudor. Moats

were retained, but still the principal features of this architecture were the depressed arches and perpendicular window mullions that had been long familiar in England, and were suggested by the wooden houses so general in the thirteenth, fourteenth, and fifteenth centuries.⁸

And the woodwork, panelling of halls and chambers, &c., retained the upright lines and mouldings forming the various "linen" patterns. Leafwork and heads, busts of the reigning princes, or of heroes such as the Cæfars, filled up the more ornamental sections of this woodwork, giving a certain classical element which was not fully developed till later.⁹ Most of the Renaissance ornamentation of this reign has a Flemish rather than an Italian character;¹⁰ but it did not expand into an English style till the reign of Elizabeth, and fell back in the direction of mediævalism under Charles I.

Flanders was in advance of this country in Renaissance art. This remark extends to ornamental art of all kinds, such as church woodwork, glass-painting, and domestic furniture. Still the Flemish work of this Renaissance, or (speaking of England) this early Tudor period retains a mixture of details of the pointed style that makes us sometimes doubtful how to

⁸ For examples of these wood-constructed houses and wood mullion windows, see the plates representing the exterior of Bramhall Hall, Cheshire, and Moreton Hall in the same county, of which the entire walls are timber reticulations with windows at intervals fastened up with the same materials. Nash: *English Mansions*.

⁹ The great fifteenth century roofs in English houses have been already alluded to. But though flatter, those of the 16th are scarcely less magnificent. Those of the halls at Hampton

Court and at Christchurch, Oxford, are characteristic examples.

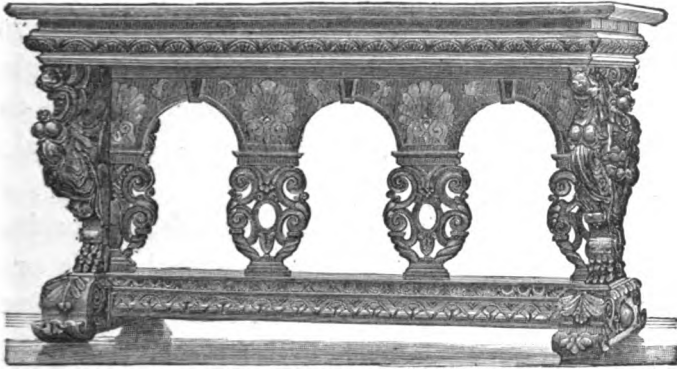
¹⁰ For examples of old English woodwork of a mixed period, the screen to the hall at Compton Wynyates, Warwickshire; of Milton Abbey, Dorsetshire; of Hatfield, Hertfordshire; of Audley End and of Knole, in Kent; Crewe Hall, and the panelling of Speke Hall, Cheshire; and the carved staircases at Hatfield, Aldermaston and, of a later period, Blickling in Norfolk, are good examples and are carefully drawn by Nash.

characterise the style of individual pieces. We may point to sideboards and chests in illustration. Belgium abounds in examples of this transition period and style.

In France, the most advanced and most luxurious and cultivated of the transalpine courts, the Renaissance art had advanced far beyond that of England. Not only had Francis I. and the Medici princesses invited famous artists out of Italy, but they aimed at imitating Florentine luxuries and refinements as completely as they could. Admirable schools of ornamental art, such as that of the Limoges enamellers, and carvers in ivory were and had been long established in France. Classic sculpture was produced of great merit in all materials. Primaticcio and Cellini founded new schools of architects, painters, and sculptors in France. They employed pupils, and the most promising found their way to Rome and Florence, associated themselves with the great masters then practising, and brought back all the instruction they could obtain.

Jean Goujon stands at the head of these French masters. His sculptures on the Louvre are still extant. Besides being a sculptor and architect, there is little doubt of his having designed and even sculptured wood furniture. Probably the carved woodwork of the king's bedroom and adjoining rooms in the old Louvre are by his hand. Bachelier, of Toulouse, did the same, and pieces are attributed to him now in the Museum Collection, *e.g.*, a sideboard, No. 8453. 63. Philibert de L'Orme was another artist in a similar field. Both Goujon and Bachelier showed the influence of the great Italian masters in their work. Goujon designed and executed his sculpture with the grace of those masters. He shows none of the quaint or grotesque feeling which we recognise in the work attributed to Bachelier. We are not aware of any existing pieces of furniture actually attributed to Goujon, unless it be the woodwork just mentioned.

The table here represented is among the most elegant of the examples of French sixteenth century furniture in the collection. It is described under No. 7216. '60.



The school of French wood carvers spread over the whole country. Great palaces, partly in the style of the Louvre at Paris, more generally typified by the chateaux de Chambord, d'Amboise, and other great houses on the Loire, combining many quaint and picturesque though strange elements, took the places of the forts and castles of an earlier century. In these buildings the woodwork went, *pari passu*, into the prevailing style. Panelling became the general method of fitting up rooms. The fireplace in the northern climates typifies the *lares*, the domestic altar of hospitality and friendship, and round it was placed the most costly or elaborate work shown in the fitting of the walls, as was the case in English halls and chambers of the same period.

All this class of woodwork in the renaissance houses was designed by the architect, and was full of quaint, sometimes extravagant imagery. For example, the architectural and decorative plates of Jacques Androuet du Cerceau will give some idea of the dependance of all these details on the architects of the day. This author published designs for marquetry

or wood mosaics,¹¹ as well as for all sorts of architectural woodwork. A glance at the heavy cabinets of the later sixteenth century, of French origin, will show how completely great pieces of furniture fell into the same character of forms. Shelves are supported on grotesque figures, while in the mouldings, instead of simple running lines worked with the plane, as in fifteenth century woodwork, we see the egg and tongue, acanthus leaves, dentils and other members of classical architecture, constantly recurring.

The ornaments of French woodworkers show a fondness for



conventional bands or straps interspersed with figures and other ornaments. The panel, of which we here give a woodcut, belongs to a cabinet described under No. 2790. '56. It is French, and dated 1577. It contains armorial bearings and a monogram, said to be of the Aldine family. In 1577, however, Aldus Manutius the elder was dead, and his son did not live in France.

Germany and Spain took up the Renaissance art in a still more Italian spirit than England or France. Parts of Italy as well as Spain were under the same ruler; they both, as far as regards art,

¹¹ Frites propres pour les orfèvres, sculpteurs, *marqueteurs*, etc.

felt the influence of powerful imperial patronage. We are only concerned with their art here as it refers to woodwork. German wood carvers were more quaint, minute, and redundant as to decoration in all wood carving. Something of the vigour, manliness, inexhaustible sense of humour of the Germans characterises their woodwork, as it does other art, of which decoration forms the main feature. The well-known "Triumph of Maximilian" amongst the profuse wealth of productions of Albert Dürer, though a woodcut only, may be taken as a type of the German treatment of ornamental art. The great cities of the empire abound in carved woodwork, house fronts, and gables. Timber was abundant. The imagery of the period, in wood as in stone, is intentionally quaint, contorted, humorous. It would be essentially ugly but for the inexhaustible fecundity of thought, allegory and satire that pervades it. It should be added also that designers and architects had an immense sense of dignity, which we recognise immediately when we see their architectural compositions as a whole. Depths and hollows, points of light, prominences and relative retirement of parts in their arrangements of carved ornament, were matters thoroughly understood; that general agreeableness which we call "effect," a certain impression of their work, as a whole, which they succeed in imparting to the mind of the observers.

As regards Spanish art, we cannot do better than adopt the statements of Señor J. F. Riaño, who says that "the brilliant epoch of sculpture (in wood) belongs to the sixteenth century, and was due to the great impulse it received from the works of Berruguete and Felipe de Borgoña. He was the chief promoter of the Italian style, and the choir of the cathedral of Toledo, where he worked so much, is the finest specimen of the kind in Spain. Toledo, Seville, and Valladolid were at that time great productive and artistic centres.

“ A large proportion of Spanish sculpture in wood (as choir stalls, &c.) when carved, was left in its natural colour, but the greater number of works, as, *e.g.*, the religious images and sculptured groups forming the retables, were painted and gilt.” And again, “ Of the pure Arab style there exist in Spain the ceilings and doors of the Alhambra, models of skill and beauty. The Moorish system of combining geometrical tracery with inlaid work, reliefs and pendentives in the manner they employed in their stucco work, extended itself in all the localities inhabited by the Moors, who accommodated their customs and ornamentation with the Gothic style.

“ At the same time and in the same places that the Moorish or Mudejar artists carved in wood, the carvers also worked who came from the *north of Europe* and Italy, and the Spaniards who followed these models. As a specimen of a wood carving of the Italian Renaissance period, applied to an object of furniture, the magnificent wardrobe by Gregorio Pardo, A.D. 1549, outside the chapter house at Toledo, may be mentioned as one of the most beautiful things of its kind.

“ These various styles of ornamentation were applied to the cabinets, ‘ Bufetes ’ of such varied form and materials which were so much the fashion in the sixteenth and seventeenth centuries. The most characteristic of Spain are such as are called ‘ Vargueños.’ These cabinets are decorated outside with fine ironwork, and inside with columns of bone painted and gilt.” (See No. 1073. '71.)

“ The other cabinets or escritoirs belonging to that period, which are so frequently met with in Spain, were to a large extent imported from Germany and Italy, *while others were made in Spain in imitation of these* ” (the italics are ours), “ and as the copies were very similar it is difficult to classify them.

“ It may be asserted, however, that cabinets of inlaid wood, like those so largely imported from Germany, of which speci-

mens exist in the Museum (*see* Spanish cabinets) were made in great perfection in Spain at the end of the sixteenth century, for in a memorial written by a maker of tapestry, Pedro Gretierez, who worked for Queen Isabella, he says, 'The escritiores and cabinets brought from Germany are worth 500, 600, and 700 reales each, and those of the same kind made in Spain by Spaniards are to be had for 250 and 300 reales.'

"This is confirmed in a dialogue on furniture by Luna, printed in Paris in 1669, in which, praising an inlaid cabinet, he says, 'You will soon see a finer cabinet than this. Where was it made? The cabinet and chairs come from Salamanca.' Soon afterwards the introduction of German furniture into Spain was prohibited, but this does not include what was made in the Spanish provinces of Flanders, nor is it probable that the prohibition lasted long.

"Besides these inlaid cabinets others must have been made in the sixteenth century inlaid with silver. An edict was issued in 1594 prohibiting, with the utmost rigour, the making and selling of this kind of merchandise, in order not to increase the scarcity of silver. The edict says that 'no cabinets, desks, coffers, brassiers, shoes, tables, or other articles decorated with stamped, raised, carved, or plain silver, should be manufactured.'" And he goes on to state that the number of cabinets manufactured in Spain, which "figure in the inventories of kings and grandees of Spain seems almost incredible."¹²

14. *Tudor and Stuart Styles.*

The changes of reigns are more convenient dates than the beginning or end of a century for marking changes of national tastes in such matters as furniture. The names of kings or

¹² Juan Riaño: *The classified catalogue of art objects of Spanish Production* (in the South Kensington Museum), xi., &c.

queens are more justly given to denote styles, whether of architecture; dress, or personal ornaments, and utensils of the household. Society in most countries adopts those habits or tastes that are first taken up by the sovereign. In England, the reign of Elizabeth was preeminently a period during which the tastes, even the fancies, of the queen were adopted enthusiastically by her people. Elizabethan is the name of the style of architecture gradually developed during her reign.

The woodwork was characteristic of the architecture. Italian taste, though not perhaps so pure as it had been under Henry VIII., had become far more general; classical details, however, were mixed even more in England than in other countries (Flanders excepted) with relics of older styles, the love of which was still strong in this country.

The fireplaces and the panelling of our old houses, Crewe hall, Speke in Lancashire, Haddon hall in Derbyshire, Kenilworth castle, Raglan castle, and many other old buildings, is thoroughly characteristic of this mixed classical revival. It is quaint and grotesque, the figure sculpture being good enough to look well in the form of caryatid monsters, half men, half terminal posts or æcanthus foliations, but not sufficiently correct or graceful to stand altogether alone.

Specimens, however, of very good work can be pointed out, and we give here some of the details of a panelled room



brought from Exeter, which is fully described in its place in the collection, No. 4870. '56.

Architects and wood carvers, appropriating every detail found in old classic buildings, heaped the five orders one over the other without detecting any violation of unity in such a proceeding. A small piece of furniture, made for a napkin press, belonging to the collection of Col. Meyrick, and described in the Appendix, is thoroughly characteristic of the architecture of the day. During the latter part of the reign of Elizabeth and that of her successor, this style became national. The great landowners rebuilt their houses over the whole breadth and length of the kingdom. No style of architecture or internal fittings has been considered more appropriate for English country houses, and none has proved for such purposes so enduringly popular. Go where we will, we find noble mansions in this style in the various counties of England. They are referred to with admiration. They seem to combine the grandeur and romance of mediæval England with much of the convenience of modern fashions. They exhibit also the quaint freshness with which the architects and woodworkers of those days received the impression of the classical renaissance from Italy. It is needless to point further to examples, many of which will occur to everybody. Mr. Nash's Mansions of England will give the student examples of the Elizabethan period, inexhaustible in variety and in picturesqueness of effect, though, perhaps, to no single one could not exceptions be freely made as to the proprieties of art. Those proprieties are violated in these structures, at every turn, yet we retain a sense of their dignity and appropriateness, as a whole, which defies criticism, and which age will impart to but few of our modern houses. Even the rudeness of execution adds to their effect, often much lessened by the more mechanical neatness of modern work when reproduced in this style.

We may state that the character of the woodwork throughout this period consists in actual architectural façades, or portions of façades, showy arrangements wherever they are possible, of

the "five orders" of architecture, or of pedimental fronts. Doorways and chimney fronts are the principal opportunities in interiors for the exercise of this composing skill. Panelling remained in use in the great halls and most of the chambers of the house, but the linen pattern, so graceful and effective, went out of fashion. The angles of the rooms, the cornices, and spaces above the doors were fitted with groups of architectural cornice mouldings, consisting of dentil, egg and tongue, and running moulds, and sometimes room walls were divided into panels by regular columns, as at Speke hall.

Wooden ceilings, which had been in use in the fifteenth century, sometimes panelled, oftener boarded and divided into squares by mouldings planted on, now gave place to rich panelling decorated with endless varieties of scroll and leaf ornament, modelled in plaster. Besides arabesque work, after the Italian, which ran up pilasters and stiles, panels and flat moulding bands were often carved with "strapwork," a combination of ribands or straps in various folds and contortions. Sometimes these are intermixed with flowers, tendrils, blossoms, &c.

Heraldry, with rich carved mantlings and quaint forms of scutcheons (the edges notched and rolled about as if made of the notched edges of a scroll of parchment) was a frequent ornament. Grotesque terminal figures, human headed, supported the front of the dresser—the chief furniture of the dining room—and of the cabinet. Table supports and newels of stair rails grew into heavy acorn-shaped balusters. In the case of stair balusters, these were often ornamented with well-cut sculpture of grotesque and heraldic figures. Excellent examples of this heraldic scroll-work may be seen at Lofely near Guildford, at Hatfield hall, and Crewe hall. Of grotesque figure work at Hatfield, Crewe hall, in Cheshire, and Knole, in Kent. At Blickling hall and Aldermaston we see examples of figures over the newels of stair rails artifiically sculptured in the round.

Inlaid work began to be used in room panelling as well as furniture; ebony and other dark woods were inlaid into oak.¹³ All sorts of furniture, such as bed heads and testers, chest fronts, cabinets &c. were inlaid, but coarsely, during the early Elizabethan period. This art was developed during the reign of James, when, in point of fact, the larger number of the Tudor houses were erected.

When the Tudor period was succeeded by that of the Stuarts the same general characteristics in furniture remained, but all the forms of carving became heavier and the execution coarser. The table legs, baluster newels, and cabinet supports, had enormous acorn-shaped masses in the middle. The objects themselves, such as the great hall tables, instead of being moveable on trestles, became of unwieldy size and weight.

The general character of Flemish furniture was much of the same kind and form. It is not easy to distinguish the nationality of numbers of Flemish and English oak constructions of this period. The Flemings, however, retained a better school of figure carvers, and their church stall-work and some of their best furniture is of a higher stamp and better designed, and where figure sculpture was employed this superiority is always apparent.

Their guilds of craftsmen, already alluded to, produced admirable artists and carvers. The house fronts, such as we still see at Brussels and elsewhere, show the quaint inventiveness of the day in wood structure generally. The great halls of municipal corporations are type examples of the grandeur of

¹³ Mahogany was imported by Sir Walter Raleigh from South America and the West Indies towards the end of the sixteenth century. A beautiful method of decorating small rectangular panelling can be seen in the old manor house of Hollingbourne, in Kent. In

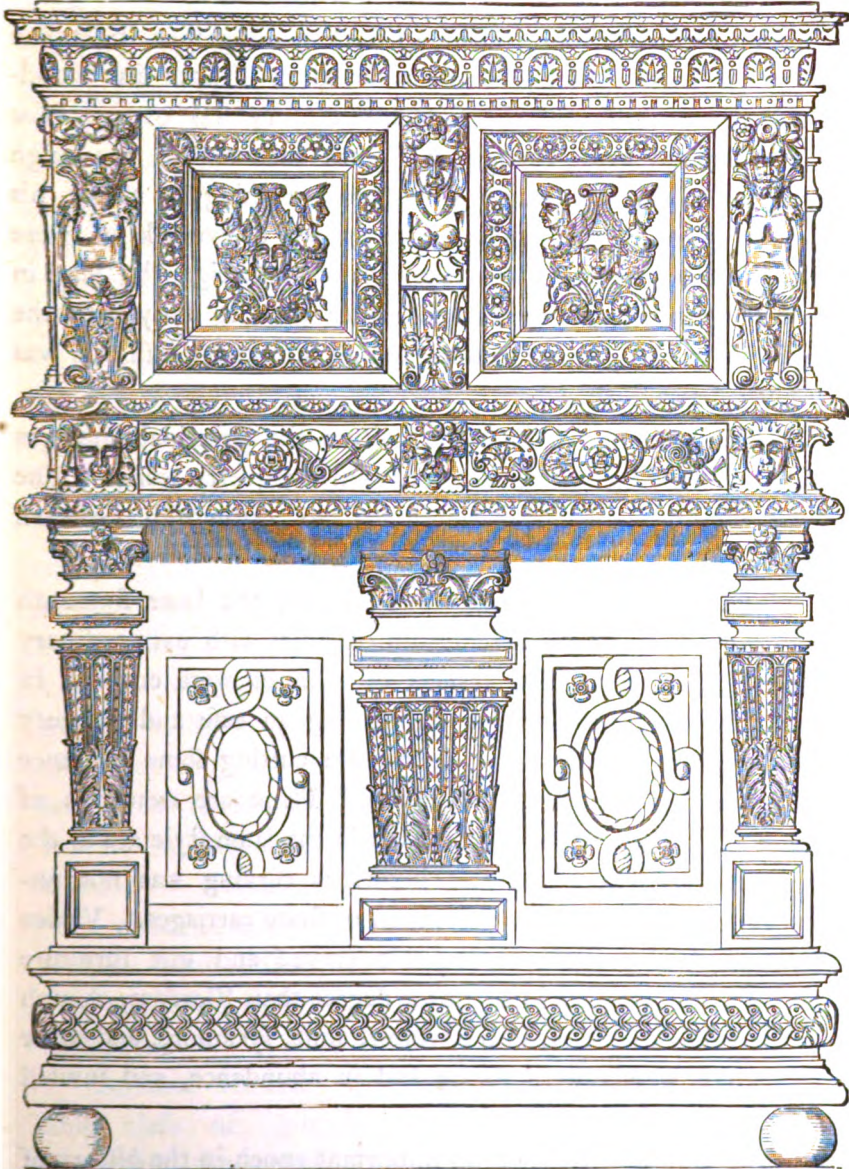
the centre of each panel there is an arabesque figure in style resembling the central patterns stamped on old folio book-bindings, boldly composed and gilt, leaving the rest of the wood of its natural colour.

their civic architecture and interior woodwork. A good example of Flemish panelling can be studied in the doorway described under No. 4239. '56. Their furniture is represented by an excellent example, amongst others, of this mixed period in the Museum cabinets, No. 156. '64. Though large and heavy, and divided into massive parts, the treatment of ornament is well understood on such pieces. The scroll-work is bold but light, and the general surface of important mouldings or dividing members is not cut up by the ornamentation carved on them. The panels are very generally carved with graceful figure subjects, commonly biblical. As the years advanced into the seventeenth century Flemish work became bigger and less refined. Diamond-shaped panels were superimposed on the square, turned work was split and laid on, drop ornaments were added below tables and from the centres of the arches of arched panels, &c.: all these unnecessary ornaments were mere additions and encumbrances to the general structure.

Our own later Jacobean or Stuart style borrowed this from the Flemish. The Flemings and the Dutch had long imported woodwork into England, and it is to this commerce that we may trace the greater likeness between the late Flemish renaissance carving and corresponding English woodwork, than between the English and the French. Dutch designs in furniture, though allied to the Flemish, were swelled out into enormous proportions. The huge wardrobe cabinets made by the Dutch of walnut wood with ebony inlaid work and waved ebony mouldings are still to be met with. The panels of the fronts are broken up into numerous angles and points. An example of these vast wardrobes is now exhibited by Mr. Durrant in the loan court of the Museum.

In France the fine architectural wood construction of the style of Philibert de l'Orme and so many great masters maintained itself, and a number of fine cabinets and sideboards in the collection attest the excellence of this wood construction.

This cabinet, No. 2573. '56, is of late French sixteenth century work, and combines the characteristics of the heavy



©.MATSUKAWA

furniture made in the North of Europe with a propriety of treatment in the ornamentation of mouldings and cornices

peculiar to French architects, who continued to design such structures for the houses they built and fitted up.

The descendants of Catherine de' Medicis and their generation were trained by Italian artists and altogether in Italian tastes, and no great change occurred in France in wood-work or furniture till the sixteenth century was over. Nor were there any great changes in French manners till the reign of Louis XIV., a monarch who spared nothing to make his palaces splendid, and under whom the arts of every kind were liberally encouraged. From the date of that reign the lead in such matters belongs to France rather than to Italy, and the initiative in changes in furniture and all sumptuary fashions was French thenceforth.

In German and in Italian furniture the principal changes were in the direction of veneered and marquetry work. The same vigorous quaintness continued to distinguish German decorative detail as has been already noticed.

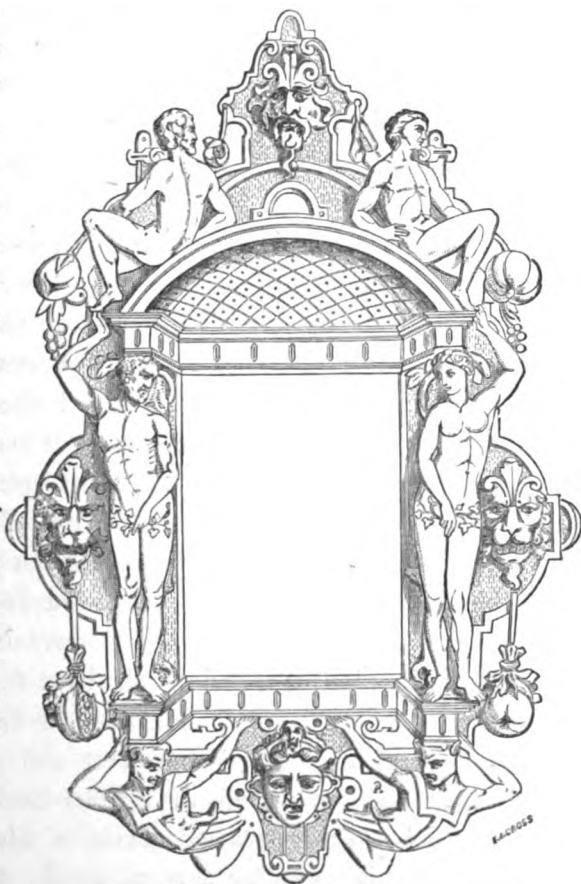
The Italians carved soft woods during the later sixteenth and the whole of the seventeenth centuries with extraordinary grace and vigour. The frames of pictures were cut out in great sweeping acanthus leaves, showing an ease and certainty in the carver that look as if he were cutting some substance more yielding than the softest wood. There are examples of frames in the Museum. Chairs cut in the same style are in the Hertford collection, and this luxurious carving was not unfrequently applied to the decoration of State carriages. Venice maintained a preeminence in this carved and gilt furniture manufacture, perhaps in a greater degree than Florence, though in the valley of the Arno the willow, lime, sycamore, and other soft white woods were to be had in abundance, and invited such freedom in carving.

We may now treat of an important epoch in the history of modern furniture. Venice was the seat of the manufacture of *glafs*. In the sixteenth century workmen had received State

protection for the manufacture of *mirrors*, which till that time had been mere hand mirrors, and made of mixed metals highly polished. Gilt wood frames were extensively manufactured for these Venetian looking-glasses, which found their way all over Europe.

Besides gilt frames for mirrors and pictures, gilt chairs, carved consoles, and other highly ornate furniture were introduced as the century went on, and most of this took its origin from Venice. Elaborately carved boxwood was also used in chair making, with foliage like that on No. 4256. '56. Other specimens are contained in the Abbotsford collection. The finest to which we can refer are a set that have never been out of Venice, and are kept in the Accademia delle Belle Arti of that city. An admirable school of carvers in oak continued in Flanders. The woodcut represents a small frame, No. 1605. '55 in the collection.

Another remarkable class of gilt woodwork, for which Florence and other cities had found trained carvers, was the framework of carriages. In England, France, Germany, and



Italy carriages during the seventeenth century were stately, and certainly wonderful pieces of furniture. Examples of these showy carriages exist still. There is a collection belonging to the royal family of Portugal, now preserved at Lisbon, one or two in the Museum of the Hôtel de Cluny at Paris, dating from the time of Martin and painted by him, and there are a few carriages of old date at Vienna and in some private houses no doubt.

Of the seventeenth century we have an English example in the state coach of the Speaker, described in the Appendix. A very splendid carriage was made for Lord Castlemaine, the ambassador of James II. to the Holy See. It is engraved in the published account of the state entry of the embassy into Rome. It was a piece of Italian carving consisting of borders and framework of enormous acanthus leaves boldly designed, and the ends gracefully curling over. Such work continued to be made on looking-glass frames of the Venetian or Florentine school of the seventeenth century.

Germany differed less from Italy even than France in wood carving, interior room fittings, and the frequent pedimental compositions containing grotesques, or heraldic achievements on a scale of sumptuous display. The German princes were many of them skilful and intelligent patrons of art, and made collections in their residences. A well-known piece belonging to the early seventeenth century is preserved in the Royal museum at Berlin. This is known as the Pomeranian Art Cabinet. It is 4 ft. 10 in. high, 3 ft. 4 in. wide by 2 ft. 10 in. deep, made of ebony with drawers of sandal wood lined with red morocco leather, and is mounted with silver and pietra dura work, and fitted inside with utensils of various kinds. It is supported by four griffins with heads and manes of silver richly gilt, but the real weight is borne by a metal scroll. The base is inlaid with small panels of lapis lazuli, jasper, cornelian, and agate, with plates of chased silver between. There are friezes, upper and

lower, composed of fruit and of the attributes of music, on the sides. Female figures and boys playing musical instruments divide the ends and sides into panels, in which are medallions, some in silver, some painted in Limoges enamel. These represent the liberal arts and music. The whole is a masterpiece of the various arts applicable to furniture in every kind of material. The names of goldsmiths, gem cutters, Limoges enamellers, locksmiths, chasers, engravers, sculptors, cabinet-makers, &c. employed on the chest are preserved. Those which specially concern our present subject are enumerated in the biographical notices. The whole was designed by Philip Heinhofer of Augsberg and executed under the charge of Philip Baumgartner, a cabinet-maker for Philip II., duke of Pomerania, between the years 1611-1617. The chair, No. 2399. '55, is German of about this date (*see woodcut on next page*). An elaborate steel chair, made at Augsberg, is described in the Appendix.

In France, Germany, Italy, Spain, and Portugal, during the seventeenth century, marquetry was extensively used. It became the leading feature of furniture decoration. Inlaying had long been in use; but the new marquetry was a picturesque composition, a more complete attempt at pictorial representation. It comes before us in old furniture under various forms, and many examples of it may be studied among the Italian and Spanish cabinets of the collection. We find little of it in this country till late in the century. We may consider it as mainly either a foreign or an imported art till the reign of William and Mary, when Dutch marquetry furniture became the fashion in the form of bandy-legged chairs, upright clock fronts, *secrétaires* or bureaux, or writing cabinets which were closed in the upper and middle parts with doors, and other pieces of furniture that offered surfaces available for such decoration. The older designs on work of this kind represent tulips and other flowers, foliage, birds, &c. all in gay colours, gene-

rally the self colours of the woods used. Sometimes the eyes and other salient points are in ivory or mother-of-pearl.

In France, in marquetry designs of the earlier seventeenth century, picturesque landscapes, broken architecture, and figures are represented. Colours are occasionally stained on the wood. Ivory and ebony were favourite materials. In Germany and in



No. 2399. '55.

Italy marquetry became the prevailing fashion in the middle of the seventeenth century. Ivory and ebony are the common materials used by the Italian makers of marquetry during that century.

It is to be noted that as the vigour of the great sixteenth century movement died out, the mania for making furniture in the form of architectural models died out also ; nor do we find it becoming a fashion again till quite modern times, under the Gothic and other revivals at the end of the last and the beginning of the present century. The architectural idea was in itself full of grandeur, and it was productive of very beautiful examples in the sarcophagus-shaped chests or cassoni, and in cabinet work, though the façades of temples and the vaults and columns of triumphal arches in Rome do not bear to be too completely reduced to such small proportions.

With the introduction of marquetry into more general use we recognise not only a new or renewed method of decoration, but a changed ideal of construction. Boxes, chests, tables, cabinets, &c. were conceived *as such*. They were no longer subdivided by architectural mouldings and columns, all so much extra work added to the sides and fronts of furniture. These various objects were put together more in accordance with the proprieties demanded by the uses to which they were to be put. Though often dramatic in effect, they were more natural and convenient for use. The profusion of talent too, in sculpture, was less abundant at this period, and the gradual dying out of good figure cutting, so essential to the earlier work of the century, helped the introduction of a kind of decoration that required excellent workmanship, but could be executed on even surfaces of wood.

The earlier marquetry of both Italy and Germany contains continually pieces of ivory, on which the intended design is helped out by engraving. Indeed, in Italy the marquetry of the following century continued to be made in the same way, and the spirit and grace of many of the designs so graphically executed in this material make up for the inexactness of the work as compared with the best work of French makers.

About the middle of the seventeenth century a kind of work altogether new in the manufactory of modern furniture made its appearance under the reign of Louis XIV. of France. That king rose to a position in Europe that no monarch of modern times had occupied before, and the great ministers of his reign had the wisdom to take special measures for the establishment in France of the various arts and manufactures in which either the Italians or Flemings excelled the French as well as other nations.

The learned men, politicians, and generals of that reign affected and attained great personal accomplishments, and lived splendidly. It was a period, therefore, of refinement in manners and in living all over the kingdom. Great buildings rose up on all sides. The nobility rebuilt their country houses on a large scale, maintained magnificent *hôtels* or town houses in Paris and the great provincial capitals. The name that first calls attention in this direction is that of Monseigneur de Noyers de Dangu, *Surintendant des Maisons Royales et Bâtimens de France*, from 1633 to 1643, "On peut dire en general que de son temps il avoit porté tous les beaux-arts au plus haut degré de perfection qu'on eust jamais veu en France, l'Architecture civile, la militaire, la peinture, la sculpture," &c.¹⁴ This great activity, and the leadership which France retained for a hundred and fifty years, are partly due to the taste and personal splendour of the king, more still to the personal activity and foresight of one of his ministers.

Colbert had been private and confidential secretary to cardinal Mazarin, the minister who governed France during the minority of the king. On the death of Mazarin, Colbert succeeded to a share of his power. Without the title of minister, such as the cardinal had enjoyed, Colbert obtained a

¹⁴ Roland Fréart de Chambray : *Parallele d'Architecture*, etc. Ep. Dedicatoire, p. 2.

great political position. He became the king's 'chancellor of the exchequer.' He was minister of finance.

Amongst the vast financial and commercial reforms of Colbert he established learned societies and schools of art of every kind, such as the Academie des Inscriptions, &c. What more immediately concerns this present inquiry is the establishment in 1664 of an "Academie Royale de Peinture d'Architecture et de Sculpture." It was into this that the designers of architecture, woodwork, ornament or furniture, were admitted. He also established in 1667 the famous factory of the "Gobelins" for making pictorial tapestry. The place took its name from the brothers Gobelen, Flemings, who had a dyeing establishment in the Rue Mouffetard. This factory, as every one knows, is still in activity and kept up at the expense of the civil list. Lebrun, the painter, was made the first head of this establishment. Numerous designs of tapestries by him in sets or series have been engraved. Besides tapestries, however, Lebrun gave designs for decorations of all sorts, including the sculpture of chimney-pieces, furniture mounts, &c. Much of the contemporaneous art for room decorations, fire-place fronts, &c. should be credited to him.

An important name in the history of art of this furniture kind is that of Jean Lepautre. He has left numerous designs of ornament behind him for panelling, mirror frames, carriages, &c. Lepautre was a pupil of Adam Philippon. This artist has also left designs of ornament. His chief calling was that of a joiner and cabinet maker.

It was Colbert who pushed forward the renewal or completion of the royal palaces. He summoned the chevalier Bernini, the most popular architectural artist of the day, from Italy. From him he obtained designs for the completion of the Louvre which, however, was entrusted to Perrault, to whom we owe the colonnade. At the same time the château of St.

Germain received addition and enlargement, and the king took up the construction of a new and magnificent residence at the royal château of Versailles. This had been a country house or hunting seat of Louis XIII. It was enlarged and carried, with the exception of the theatre and chapel, to the extent it now occupies. For the furniture of the palace of Versailles, which took many years to complete, we find a new material in use, **BOULE MARQUETRY**. This manufacture owes its name to the maker. André Charles Boule was born in 1642, and made the peculiar kind of veneered work composed of tortoiseshell and thin brass, to which are sometimes added ivory and enamelled metal; brass and shell, however, are the general materials of this kind of marquetry. Boule was made head of the royal furniture department and was lodged in the Louvre. A very interesting early specimen of this work, now at Windsor Castle, is described in the Appendix; as are also other early pieces belonging to Sir Richard Wallace. The date assigned to the first makes it doubtful whether Boule may not have seen the same sort of work practised in other workshops. This kind of marquetry has, however, been assigned by general consent to Boule.

In the earlier work of Boule the inlay was produced at great cost, owing to the waste of valuable material in cutting; and the shell is left of its natural colour. In later work the manufacture was more economical. Two or three thicknesses of the different material were glued or stuck together and sawn through at one operation. An equal number of figures and of matrices or hollow pieces exactly corresponding were thus produced, and by countercharging two or more designs were obtained by the same sawing. These are technically known as 'Boule and Counter,' the brass forming the groundwork and the pattern alternately. In the later or 'new Boule' the shell is laid on a gilt ground or on vermilion. The brass is elaborately chased with a graver.

Besides these plates of brass for marquetry ornaments, Boule, who was a sculptor of no mean pretensions, founded and chased up feet, edgings, bracket supports, &c. to his work in relief, or in the round, also in brass. The original use of these parts was to protect the edges and angles, and bind the thin inlaid work together where it was interrupted by angles in the structure. Afterwards brass mounts, more or less relieved, were added to enrich the flat designs of the surfaces. Classical altars, engraved or chased as mere surface decoration, would receive the addition of claw feet actually relieved. Figures standing on such altars, pedestals, &c., were made in relief more or less bold. In this way Boule's later work is not only a brilliant and rich piece of surface decoration, but its metallic parts are repoussé or embossed with these thicknesses of metal ornament. In Boule work all parts of the marquetry are held down by glue to the bed, usually of oak. The metal is occasionally fastened down by small brass pins or nails, which are hammered flat and chased over so as to be imperceptible. There is no specimen of this costly and artistic furniture to point to in the South Kensington Museum, but fine examples belonging to various collections are fully described in the Appendix.

In England, during the reign of Charles II. and of James, French furniture was imported; the old Tudor oak furniture lingered in country houses. Boule hardly found its way till the following century to England. Splendid silver furniture, consisting of plates embossed and repoussé, heightened with the graver, and of admirable design, was occasionally made for the Court and for great families. A fine mirror frame, belonging to the Queen, and a table, both of the same material, can be seen (the one on loan, the other reproduced in the form of an electrotype cast) in the Museum. We call attention to them in the catalogue. These are probably to be traced to French fashions of the court of Louis, though they are admirable silversmith's work of English manufacture.

The wood carving designed by the school of Sir Christopher Wren, as in the bracket here shown, No. 71. '64, from Eton College Chapel, was long continued in connexion with architecture.



A revival of wood carving took place during the latter half of the seventeenth century in England, and was carried to the highest pitch of technical execution and finish, as well as of truth of natural forms in the carving of Grinling Gibbons. This

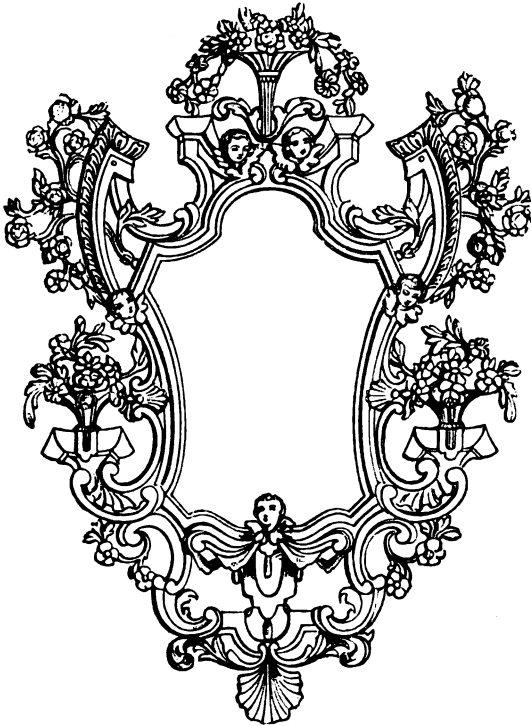
artist was English, but partially of Dutch descent. He carved foliage, birds, flowers, busts and figures, pieces of drapery, &c., with astonishing dexterity. In furniture we find his work principally on mirror frames, wall panels, chimney pieces, &c. Specimens may be seen over the communion table of St. James's church, Westminster, and in the choir of St. Paul's Cathedral. The finest examples known are, we believe, the carved work at Petworth house, in Sussex, and at Chatsworth. His material is generally lime and other white woods. The flowers and foliage of his groups or garlands sweep round in bold and harmonious curves, making an agreeable whole, though for architectural decorative carving no work was ever so free from conventional arrangements. His animals or his flowers appear to be so many separate creations from nature, laid or tied together separately, though in reality formed out of a block, and remaining still portions of a group cut in the solid wood. We cannot point to any piece in the collection that satisfies us as being his actual production.

Walpole mentions Watfon as having been a pupil and affiftant at Chatsworth. Drevot of Bruffels, and Laurens of Mechlin, were other pupils: the former did not furvive him. Gibbons died in 1721. His fchool had many followers, for we find the acanthus carvings on mouldings, round doorways and chimney pieces, down to the middle of the eighteenth century, executed in England with a mafterly hand. Specimens of fuch work have been recently acquired in the Mufeum, the fruits of the demolition of old London, now in progress (*See* woodcut in title page). Nothing can furpafs the perfect mafterly of execution in this clafs of carving. All the work is cut clean and fharp out of foft wood (deal), which admits of no tentative cuts, and requires no rubbing down with fand paper, and in which errors are not to be repaired. Lengths of thefe mouldings were worked off by hand, evidently without hesitation and without mishap. Country houfes abound with this admirable though unpretending carved work, and give ample evidence of the exiftence of a fchool of fine workmen, carvers at the command of the architects of the day.

We may here revert to an important addition to room furniture, to which we have referred before, and which became European during this century. *Mirrors* had been made from the earlieft times in polished metal, alloys of various kinds. It was in Venice that mirrors of glafs were firft made. In 1318 it was represented to the grand council of the republic that two Venetians and a German had made experiments not quite fuccefsful in this direction. In 1507 Andrea and Dominico, two glafs workers of Murano, declared before the Council of Ten that they had found a method of making "good and perfect mirrors of cryftal glafs." A monopoly¹⁵ of the right of manu-

¹⁵ A. Sauzay, Collection Sauvageot, *vol.* i. xxxiii. The ufe of glafs for mirrors was known to Peckham and Bacon as well, in the thirteenth century. Pliny in his account of the manufacture of glafs feems to hint at

facture was granted to the two inventors for twenty years. In 1564, the mirror makers became a distinct guild of glass workers. The plates were not large: from four to five feet are the largest dimensions met with in these mirrors, till late in the eighteenth century. They were commonly bevelled on the edges. The frames in soft wood, as in this wood-



cut of No. 46. '52, are specimens of free carving during the seventeenth century. Both in Venice, where the chief manufacture was carried on, and in Florence, soft woods, willow, lime, &c. were carved and gilt for frames of pictures and for mirrors. The mirror-plates were, at first, square or oblong. Towards the end of the century we find them shaped at the top. In the eighteenth century they were generally shaped at the top and bottom. Figures were sunk in the

style of intaglio or gem cutting on the back of the glass and left with a dead surface, the silver surface of the mercury showing through as the mirror is seen from the front.

the invention of glass mirrors in Sidon. Elsewhere he speaks of slabs of obsidian (*see* p. xxxi), and of dark glass made like obsidian, used for this purpose. The passage, however, is too obscure to authorize us to accept it as a

statement that mirrors had actually been made of glass in his time. They are therefore assumed to be of modern invention. *See* Beckmann, *History of Inventions*, ii. 76; and Pliny, *Nat. Hist.* B. xxxiii. 45, xxxvi. 66.

In the reign of Louis XIV., mirrors became a general element of room decoration. In 1634, attempts were made to produce such mirrors in France, but though blown window glass was an industry well understood, flint plates for looking-glasses could not be produced till some years later. In 1665 Colbert established a factory for them under Nicolas Dunooyer and others in the Faubourg St. Antoine. In 1666 men were hired from Murano, the seat of the Venice manufacture, and were settled at Tourlaville, near Cherbourg. Louis XIV. strictly forbade the sale of any mirrors but those of French manufacture in France. In 1688, Abraham Shevart, or Theward, introduced in Paris the casting of large plates, restricted at first to the measurement of sixty inches by forty, afterwards enlarged to eighty-four inches by fifty in width, no plates made from blown glass having been made larger than fifty inches in the longest measurement. The glass was poured on a metal table with metal edges and rolled out by a heavy iron roller. Works were established for this manufacture at St. Gobain on part of the feudal property of the house of Coucy. These have maintained their celebrity for the purest and whitest plates to the present day.

We know that window glass had been manufactured in England as early as the year 1439, but there was a preference still for glass from beyond the seas. The making of glass was begun in London as early as 1555. That of flint glass was introduced soon after. The Lambeth works, where our famous Vauxhall plates were made, were set up by the help of the Duke of Buckingham in 1670. He also was forced to bring workmen over from Venice for the purpose. The manufacture was fostered by bounties given by Government for all glass of this kind made there for exportation; this reduced the cost of manufacture by some 50 to 25 per cent.

Other factories were erected to take advantage of this assistance. At a later time the imposts on glass in the form

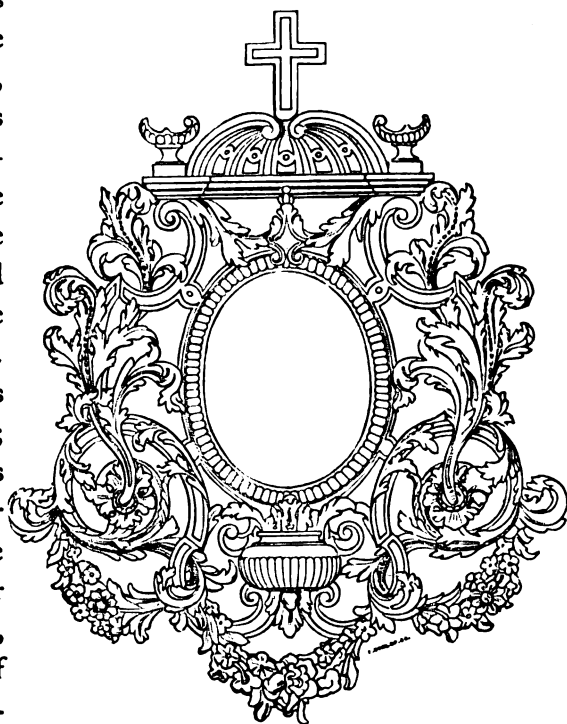
of excise duties gave the manufacture a check more than equivalent to the earlier encouragement; a check which the surveillance of Government officials aggravated not a little. It was not till the year 1845 that an act of parliament put an end to both bounties and excise duties.

As had been the case with the Venetian looking-glasses, so those made in the seventeenth and eighteenth centuries by colonies of Venetian workmen in England and France, had the plates finished by an edge gently bevelled of an inch in width, following the form of the frame, whether square or shaped in curves. This gives preciousness and prismatic light to the whole glass. It is of great difficulty in execution, the plate being held by the workman over his head and the edge cut by grinding. It requires careful manipulation, and in the case of modern manufacture entails frequent breakages. The feats of skill of this kind in the form of interrupted curves and short lines and angles are rarely accomplished by modern workmen, and the angle of the bevel itself is generally too acute, whereby the prismatic light produced by this portion of the mirror is in violent and showy contrast to the remainder.

In England, looking-glasses came into general use. "Sir Samuel Morland built a fine room at Vauxhall in 1667, the inside all of looking-glass, and fountains, very pleasant to behold. It stands in the middle of the garden covered with Cornish slate, on the point whereof he placed a Punchinello." At about the same period the house of Nell Gwynne (on the site now occupied by the Army and Navy Club in Pall Mall), "the first good one as we enter St. James' Square from Pall Mall, had the back room on the ground floor entirely lined with looking-glass within memory," says Pennant, "as was said to have been the ceiling." "La rue St. André-des-Arts," says Savarin, speaking of Paris in the seventeenth century, "eut le premier Café orné de glaces et de tables de marbre à

peu près comme on les voit de nos jours.”¹⁶ Louis XIV., and his court, in which Charles II. had passed a portion of his exile, set the fashions in all respects to the court of London. A wide line separated court life from the ordinary customs and habits of country gentlemen and their families. In the latter, therefore, old fashions lingered longer.

During the seventeenth century *Tapestry*, the material in use for hanging and decorating the walls of splendid rooms in France, was made also in this country. Factories were set up at Mortlake, where several copies were made of the Raphael tapestries, the cartoons of which were in this country; and in Soho Fields (the site of Soho Square). Sometimes tapestry was hung on bare walls; occasionally it was strained over the older panelled work of the days of the Tudor and Stuart sovereigns, the fruitful period of country house architecture in England.



With this woodcut of a bedroom holy water vessel, No. 209. '53, we finish the account of this period.

¹⁶ Aubrey, *Antiq. of Surrey*, i. 12. Pennant, *London*, p. 69. Savarin, *Physiologie du Gout*. Meditation, xxvii.

15. *Furniture of the Eighteenth Century on the Continent.*

As the eighteenth century draws on, we come to furniture of which examples are more readily to be met with, and we are reminded of houses and rooms more or less unaltered which have come under general observation.

The fashions were led in France. The Boule work grew into larger and more imposing structures as the manufacture passed into the hands of a larger number of workmen. The commodes or large presses were made with edgings and mounts, in the form of "egg and tongue," and other classic or Renaissance mouldings. The tops were formed into one, or three pedestals, to hold clocks and candelabra. Other changes were introduced to carry out the taste for gilding, which prevailed in the stately salons of Louis XV.'s reign, and proceeded, in some measure, from the facility for obtaining larger surfaces of looking-glasses. The broken shell-shaped woodwork, popularly called Louis Quinze work, began to be adopted for the frames of large glasses and the mouldings of room panels. This kind of decoration is said to owe its origin to Bernini and Borromini.¹⁷ The panels grew tall, were arched or shaped at the top, and occupied the wall space from the dado to the moulded and painted ceilings, in narrow panels. The broken and fantastic forms of curve, the emblems of the affected manners of the day, called *Rococo*, from the words *rocaille coquille*, rock and shell curves, were well calculated to show off the lustre of gilding. The gold was admirably laid on, thick and very pure. Both the bronze gilding and that of the woodwork of that period maintain their lustre to the present time. The severe classical grandeur of the old roll mouldings of fireplace jambs, wall and door panels, of the former reign gave way everywhere to this lighter work. It became the fashion in France, England,

¹⁷ Destailleur, Recueil d'Estampes, &c. Paris, 1663.

and Germany. White paint and gilding superseded the more sober hues of the oak and of the dark limestones and marbles with which rooms, fireplaces, &c. had been fitted during the more classic reign of Louis XIV. ; and forms of woodwork that should vary and enrich such gay colouring became a necessity.

Carriages came into general use both in France, Germany, Italy, and Spain, as well as in our own country. They were splendidly carved along the edges of the door panels, and the leather coverings fastened on with rows of gilt round-headed nails an inch in diameter. These were sometimes beaded with glass. Lord Darnley's carriage will afford a good example. It belongs to the days of Hogarth, and the rickety posture in which the body swings between the high framework over each pair of wheels, will remind the reader of those seen in Hogarth's paintings. It is fully described in the Appendix.

Much early eighteenth century furniture was bombé, or rolled about in curious curves or undulations of surface, partly to display the skill of the cabinet-makers, and partly to show off the marquetry, which formed its only decoration. A German secrétaire, or bureau, No. 4908. '58 in the collection, will serve as an example of the cabinet-maker's difficulties on such work, though it is but an indifferent specimen of marquetry.

Another step that we notice in the furniture manufacture of this period is the introduction of mechanical applications and contrivances. The tops of tables lift off, and the action causes other portions to rise, to open, and so on. It is to be remembered that bedrooms were often used as boudoirs or studies, and that furniture that could shut private papers up without requiring that they should be put away into drawers, was convenient in such rooms. As the century advanced, it became customary to form a sort of alcove at the end of bedrooms in France. The centre portion contained the bed, hidden by curtains, the spaces between it and the two walls were shut in with doors,

and formed dressing closets, which could be used while the rest of the room was shut off. The bedroom then became a reception room, and was thrown open with other receiving rooms of the house. Bureaux or mechanically shutting tables, writing desks &c. became under this arrangement a necessity for small rooms. These clever productions became still more general in the age of Louis XVI., who was himself a mechanician of no mean pretension.

A school of painters arose in the reign of Louis XV., who devoted themselves to the painting and decoration of room woodwork and ceilings; Charles Delafosse, Antoine Coypel, Jean Restout, and many pupils. We must associate the names of these artists with those of the Le Pautre family. Jean died before the end of the seventeenth century, but Pierre took part in the later works of the Louvre and of Versailles under Jules Hardouin Mansard, "surintendant des bastiments." Juste Aurèle Meiffonnier did still more to make this showy work popular. He designed all sorts of room furniture and woodwork. It is amongst the published works of these artists that we must seek the eighteenth century designs of the French fashion in furniture. Painted panels were inserted into the wood ceilings, over the tops of looking-glasses, and *dessus-portes* or the short panels between the tops of doors and the line of cornice. These are generally in *chiaro scuro*, or light and shade only, and represent families of cupids. Nymphs, cupids, shepherdesses, all the supposed inhabitants of a fanciful Arcadia, formed the general subjects of room decorations.

France still continued to maintain an absolute supremacy in fashion. Our early Georges, the great Frederick of Prussia, the Russian court, all more or less aimed at talking, dressing, and furnishing their houses in accordance with French taste. The misfortunes in store for the close of the eighteenth century were totally unforeseen, and the resources of the privileged class, the landed nobility, which had been crippled by the wars of

Louis XIV., were still further wafted by the extravagance of the succeeding reign.

A process belonging to the reign of Louis XV. should be noticed, called after the inventor, VERNIS MARTIN. Martin was a carriage painter, born about the year 1706. By carriage painter we must understand a painter of heraldic ornaments, flower borders, &c. His varnish is a fine transparent lac polish, probably derived from Japan through missionaries, who had resided there before the occurrence of the great massacres which closed Japan to all but the Dutch traders. The work we commonly associate with his name is generally found on furniture such as tables, book cases, on carriages, as well as on needle cases, snuff boxes, fans, étuis, &c., on a gold ground. The gold is waved or striated by some of those ingenious processes still in use amongst the Japanese, by which the paste or preparation on which their gold is laid is worked over while still soft. There is a piece in the Museum described in the Appendix.

It is difficult to consider Martin's invention as having any essential distinction from the Japanese process. Embassies to China were not unknown during the reigns of Louis XIV. and Louis XV., and the musical boxes and other clockwork contrivances of French makers of the last century, found in plundering the Summer Palace, show that interchanges of gifts and precious commodities took place between China and the Court of Louis XV.

The fan exhibition held in the Museum during the year 1870 brought into notice fans painted on ivory of Martin's manufacture. On these the gilding was less prominent than the delicate flower and arabesque ornament. Martin was considered to have executed this ornamental work only on the fans, étuis, and other objects that bear his name. Other artists were employed to paint miniature figure subjects in the manner of Watteau, Lancret, and other artists of his day. Different

hands are recognisable in these portions of Vernis Martin decoration.

An interesting collection of Martin work, chiefly vases, all of wood, and mounted in silver gilt by modern silversmiths, is now under exhibition in the Museum. Many of these are later than the inventor's time, and retain, perhaps, nothing more than the process. Some are on brown, and others on vermilion grounds. They are of various sizes. Figures and decorations are painted on the sides. To a few there is a ground of gold dust or "Japanning." The collection has been lent by Lord Mansfield. One or two carriages beautifully painted in Vernis Martin are kept in the Hôtel de Cluny in Paris. When viewed in connexion with fans and such work as snuff-boxes, needle-cases, &c., we see at once that Martin, while he painted carriages and ornamental work requiring this fine quasi enamel treatment, left imitators and pupils who painted and enamelled furniture of various forms, occasionally cabinets, in his manner. It is popularly held that Martin declared that his secret should die with him, and that he kept his word.

In the Hertford Collection there are two pieces of furniture, coloured green and varnished, one a table, and the other a cabinet or bookcase, of Vernis Martin work. There is on these no ornament excepting the varnish and the gold mounts that are added at the edges. The most beautiful objects that bear his name are the small wares, snuff boxes, &c., specimens of which are in the collection of Sir Richard Wallace and in many private hands.

Later in the century we meet with other French names, Riefener, David, and Gouthière, who gained great reputation, the two first as makers of marquetry, and the latter as a founder and chaser of metal furniture mounts, such as edgings, lock scutcheons, &c.; of their art many examples are described in the Appendix.

The history of French furniture is in general, as we have observed, the history of that of other nations. The art of

wood carving was still maintained in Italy and applied, as in the instance of this distaff, No. 1047. '55, to utensils of all kinds. In England we had, about the middle of the century, a school of carvers, gilders, and ornamenters following the extravagant style of the French. The most prominent name in this field is that of Thomas Chippendale. He worked from the middle till towards the end of the century. He was descended from a family of carvers, and inherited the skill which had been general in his craft since the days of Gibbons. We find much rococo carving on bed testers, round fireplaces, over doors, &c. in our English houses built during the reign of Anne and the first two Georges. Thomas Chippendale published a book, to be noticed further on. He was desirous of maintaining what were then fashionable designs, and of following the French examples, with certain differences, in his carving. Other furniture, such as carved tables, wardrobe cabinets, chair backs, dinner trays, &c., go by Chippendale's name. They are in mahogany, and follow architectural moulding lines such as are known in the works of Sir William Chambers and the brothers Adam. This class of Chippendale furniture belongs to a later period in the century, and we shall have to recur to these names in connexion with others further on.



Our space does not permit us to call attention to our many country and London houses in which earlier French rococo woodwork can be seen round the panelling of long *suites* of apartments provided by the architectural dispositions of eighteenth century houses in England, all the rooms being accommodated to 'receptions' or routs, and opening one into the other. The paintings of Hogarth have preserved lively representations of the interiors of houses as well as of the manners and fashions of his day.

Among the room decorations of the century we may notice the shelves for holding Chinese porcelain and imitations of Chinese designs in Delft pottery, a taste imported by William III. and the members of his court who had lived in Holland. The chimney pieces at Hampton Court and elsewhere are provided with woodwork to hold these ornaments. Hogarth paints them in his interiors, and the rage for purchasing such objects at sales became a popular subject of ridicule.

To the early eighteenth century belongs a class of furniture of which the decorations consisted of panels of old Chinese and Japanese lac work. Examples are in the Hertford Collection. They were fitted, as the marquetry of the day was, with rich gilt metal mounts. In England it was the fashion to imitate the Japan work, and such old furniture is occasionally met with : black with raised figure decorations of Chinese characters done in gold dust.

The Dutch sent orders both for porcelain and furniture to China and Japan, and drawings or engravings to be copied in Japan lac work. Chinese screens are to be met with on which are Amsterdam landscapes with Dutch figures and costumes introduced. Such a screen was sold not long since at a public auction in London. The lower part is carved with strapwork, and a broad cresting on the top is similarly cut with heraldic devices. But all the work has been done in Japan, and the ornaments are in the thickest relief, and the gold rich and lustrous.

An Italian marquetry maker of great skill worked at Turin during the early eighteenth century. His name was Piffeti, and more will be said about him further on.

16. *The Times of Louis XVI.*

Louis XVI. ascended the throne in 1774. A great change is observable in the French furniture, panel carving and such

decorations from that period. Several causes at the time combined to give art of this kind a new as well as a healthier and better direction. Amongst these we may mention the discoveries made at Herculaneum and Pompeii. Herculaneum was discovered in 1713, and about 1740 researches into the remains of the city were resumed with more definite purpose.¹⁸ About the same period Pompeii was discovered, and excavations were there also actively carried on during the second half of the century. It is needless to say that the peculiar cause of the destruction of both those towns had preserved in them perfect memorials, in many forms, of the social life of antiquity. Decorations, utensils and furniture of all kinds that were made of metal, and had resisted the action of damp and time, were recovered in fair condition.

One result of these discoveries, both in France and England, was a return to a healthier and better feeling for classical art. They affected architecture and the decorative arts in all forms. In France they tended, along with other causes and a new reign, to place the art of the time of Louis Seize on a level far higher than it had occupied for more than a century.

Room decorations and furniture soon reached the highest point of elegance which French Renaissance art of a sumptuous kind has touched since the sixteenth century. The panelling of rooms, usually in oak and painted white, was designed in severe lines with straight mouldings and pilasters. The pilasters were decorated with well designed carved work, small, close and splendidly gilt. The quills that fill the fluted columns still seen round so many interiors, were cut into beads or other subdivisions with much care. Fine arabesque work in the style of the Loggia of Raphael, partly carved in relief, partly drawn and painted, or gilt, with gold of a yellow or of a green hue, the green being largely alloyed with silver, and with silver

¹⁸ "Antichità di Ercolano," &c.

leaf as well. An example of the best work of this kind may be referred to in the room brought from Paris and described in the Catalogue (Room panelling, No. 1736. '69, of the collection). The houses built for members of the brilliant court of queen Marie Antoinette at Versailles and Paris were filled with admirable work in this style, or in the severer but still delicate carved panelling in wood plainly painted.

The royal factories of the Gobelins and of Sèvres turned out their most beautiful productions to decorate the rooms, the furniture, and the table service of the young queen and her courtiers. The former of these factories produced the tapestries for wall hangings, of which two good examples may be referred to among the collections of the Museum. Gobelins tapestry was used for chair backs and seats, and for sofas. Rich silks from the looms of Lyons, and from those of Lucca, Genoa, and Venice were also employed for this kind of furniture both in France and Flanders, Germany, Italy, and Spain, as well as in our own country. But in all these matters France led the fashions.

During this brilliant period of the new reign, from 1774 to 1790, we meet with the names of several artists employed for painting the panelling of rooms, the lunettes over chimney fronts, and the panels of ceilings. Fragonard, Natoire, Bouché, the director of the Academy, are among the foremost of these. Their history belongs rather to that of French painters than of our present subject. They are, however, too much mixed up with the history of eighteenth century furniture not to find mention in a sketch like the present.

Other artists, such as Delafosse, Lalonde, Cauvet and Salembier designed arabesques, decorative woodwork, and furniture. The designs of many of them are still extant. Cauvet was intended for a lawyer, but preferred the vocation of an artist in this special branch of the profession. He was taken up by Monsieur, the king's brother, to whom he dedicated a book of

his designs. Four tables with silver-gilt mounts of his design were made for the queen's house of the Trianon, and afterwards removed to the favourite residence of the emperor Napoleon at St. Cloud. Robert and Barthélemy were sculptors and bronze workers who made mounts for furniture, and engravers. Meiffonier, Oppenord, Queverdo worked in the same way. Hubert Robert, a painter, helped Micque in all the decorations of the Trianon.

Two or three cabinet makers have transmitted a great name, though little seems to be known of their history. Of these Riefener and David Roentgen were *ébénistes*, or workers in fine cabinet making. The designation is taken from the ebony and other exotic woods, which had come into use in Europe from the end of the seventeenth century subsequently to 1695, when the Dutch settled in Ceylon. Though ebony had been imported by the Venetians from the sixteenth century it had been in use in Italy only for very costly productions. Towards the end of the seventeenth century the Dutch merchants had begun to import the finest qualities of this wood into Holland. The French obtained ebony from Madagascar, but in very small quantities. After the settlements at Ceylon we find it introduced into Europe on a larger scale. There are green and yellow varieties, but the black wood is the most valuable, and Ceylon is the country in which the greatest quantities are produced. Much old carved ebony furniture, mainly chairs made in Ceylon, are to be found in old English houses. Such furniture mostly dates from the early years of the Dutch occupation. French woodworkers in exotic woods were called *ébénistes*.

Riefener used tulip (*liriodendron tulipifera*), rosewood, holly (*ilex aquifolium*), maple (*acer campestre*), laburnum (*cytiscus Alpinus*), purple wood (*copaifera pubiflora*), &c. Wreaths and bunches of flowers, exquisitely worked and boldly designed, form centres of his marquetry panels, which are often plain

surfaces of one wood. On the sides, in borders and compartments, we find diaper patterns in three or four quiet colours. These conventional sides or corners of diaper work help to give point to the graceful compositions that form the principal feature in his marquetry. Chests of drawers and cabinets are sometimes met with in snake wood and other varieties of brown wood,¹⁹ of which the grain is waved or curled without marquetry. The name of Riefener is to be found stamped sometimes on the panel itself, sometimes on the oak lining of the pieces of furniture made by him. There are good examples of Riefener work in the royal collection at Windsor, in the Hertford collection, and in those of baron Rothschild, the Marquis of Conyngham, and others.

A number of exceptional examples of Riefener's cabinets are described in the Appendix. The best pieces are from the Hertford collection, now belonging to Sir Richard Wallace. The largest and most imposing of these is the rounded bureau or secrétaire, made for Stanislaus, King of Poland. It is beautifully inlaid on the top, ends, and back with designs emblematic of the sciences, &c., and with bust heads. The letters S. R. are inlaid on a broad band of decoration that runs round the lower portion of the bureau. A similar piece of furniture with gilt bronze candle branches by Gouthière, on the sides, is now in the Louvre. Both are signed. The particulars of these signatures are given under the names of the artists in another section.

David Roentgen was born at Niewid, near Luneville, in which latter city he worked as a cotemporary of Riefener, but younger

¹⁹ Snake wood, or letter wood, heart wood of the *Piratinera Guianensis* (Aublét), belongs to the order of bread fruit tree. It is found sparingly in the forests of British Guiana, grows to a height of sixty or seventy feet, with a diameter of from two to three

feet. The outer layers are white, but the heart wood, rarely exceeding seven inches in diameter, is dark brown with very dark, almost black spots, regularly dispersed and almost resembling old black letter.—Chamber's Cyclopædia.

by some years in age. He also made marquetry in lighter woods and of rather a gayer tone than those of Riefener, and pieces by him are described in the Appendix. Both of them often worked in plain mahogany, and in such cases trusted for the effectiveness of their pieces to the excellence of the mounts of chased and gilt metal by their contemporary, Gouthière. In his light marquetry David used various white woods. Pear (*pyrus communis*), lime (*tilia*), and light-coloured woods were occasionally tinted with various shades by burning. This process, originally effected by hot irons, is better and more delicately managed by hot sand. Only browns and dark ochrous yellows are obtained by this means, and the more delicately toned marquetry is without hues of green or blue. Those tints, however, can be obtained by steeping the wood in various chemical solutions.

As a maker of gilt bronze furniture mounts, Gouthière had a wide reputation. He belongs to the period of king Louis XVI. With him Riefener and David worked in concert; all their best pieces are finished with the mounts of Gouthière. Among examples in this country is the cabinet, said to have been a wedding present to one of the Bourbon princes, in the royal collection at Windsor. No signature has been discovered on this piece, but the exquisite modelling of the flower borders, the metal mouldings and mounts, and the crown supported by figures of cupids that surmounts the whole, leave us in no hesitation as to its authorship, and the same may be said of many other pieces described in the Appendix. His signature appears on a clock in the Hertford collection.

Gouthière modelled and chased up similar work for carriages and mounts for marble chimney pieces, such as that in the boudoir, No. 1736. '69. The gilding on these mounts is so good and has been laid on so massively that the old metal work has in general suffered no substantial injury down to our own times, and can be restored to its original lustre by soap and

water. Indeed, the fine old work dating from the two previous reigns by André Boule and other artists, after the designs of Berain, has suffered little. The Boule clocks, with arched glass panels in front, with spreading supports and figure compositions on the top, have in most cases come down to us clothed in their original water gilding, easily to be cleaned though looking black when they have been long left to neglect.

During the reign of Louis XVI. beautiful furniture was made by Gouthière with gilt mounts and square plaques or plates of Sèvres porcelain, painted expressly to form panels for such pieces; there are cabinets of this kind in the Queen's and Sir R. Wallace's collections. Gouthière and Riefener continued to work for the court and in the Trianon down to the very end of the peaceful days of the French Queen's reign. They probably lived to the end of the last century. Pieces by any of these makers command very high prices. The Hertford collection is perhaps richer than any other in existence in examples of French art of this kind.

Contemporaneous with Riefener in France was the Italian maker of marquetry, Maggiolino. In Florence, Venice, Milan, and Genoa, cabinets and commodes of marquetry were produced. German cabinet-makers produced the same work all through the earlier part of the century. Bombé or curved furniture was also produced by the Germans with great, we may almost say with extravagant, skill. To maintain mouldings on the angles of these curved and waving surfaces is a feat in workmanship of difficult attainment, and German cabinet-makers seem to have taken delight in exhibiting such skill. It has been impossible, as yet, to collect any catena of German maker's names during the eighteenth century. The quaint work of the minute carvings in box and other hard woods so skilfully carried out during the times of the immediate pupils of Dürer and the school of hard-working, well trained artists who succeeded him, was then no longer produced. The

defolating wars that swept all this portion of Europe during the days of Louis XIV. and Frederick the Great seem to have exhausted the country, and worn out the ancient industry of the cities. Guilds died away, the men who composed them being required for the exigencies of war, and the wealth of the inhabitants was so reduced that the leisure to enjoy and even the means to buy fine productions of art existed no longer.

17. *English Furniture during the same Period.*

Few writers have done greater service to the study of English art than Horace Walpole; and few collectors have had the opportunities he enjoyed a century ago.

Strawberry Hill was filled with a collection of mediæval, renaissance, and later works of art of every description. Few private collections have ever shown so wide a sympathy on the part of the collector with beauty in every kind of form, or a juster knowledge and judgment. It is to be borne in mind that in Walpole's day any kind of feeling for the arts of the Middle Ages was a matter of contempt or derision; yet numbers of our old castles and mansions now in ruins were then complete or little altered. A taste grew up for pictures of the ruins of mediæval buildings and for making sham ruins, in consequence of which some old feudal buildings were unroofed, and others pulled about and damaged. Armour still hung over the tombs of the old knights in many of our village churches, and tattered banners waved on the mildewed walls. Horace Walpole stands alone in his appreciation of the past glories of English art, whether of the architect, glass painter, image maker, or armourer. A lively passage, alluding to the contract for the roof and the glazing of King's College chapel, Cambridge, commemorates his value for these art traditions. "As much," he says, "as we imagine ourselves arrived at higher perfection in the arts, it would not be easy for a

master of a college to go into St. Margaret's parish, Southwark, to *bespeak* such a roof as that of King's College, and a dozen or two of windows so admirably drawn, and order them to be sent home by such a day, as if they were bespeaking a chequered pavement."²⁰

A certain sort of revival of Gothic design took place in England about this period. Walpole himself erected cusped arcades and panelled work at his own house at Strawberry Hill. He had a genuine love for mediæval art, but no detailed knowledge. Later in the century feeble attempts at Gothic woodwork were made here and there; but there was little national taste in furniture apart from a close imitation of French fashions.

A greater change was produced by Sir William Chambers, the architect of modern Somerset House. He published a book on civil architecture and room decorations, and introduced fanciful gardening. In this latter respect there had been no change since the time of Le Notre, who had laid out the gardens of Versailles, and was employed by Charles II. in St. James's Park.

Another name connected with furniture has been already mentioned, that of Thomas Chippendale. He published his book of designs in 1764, with the object of promoting *good French design* in this field of art. This contains the sides of rooms, looking-glass frames, chimney fronts, &c. He and his contemporaries designed tables, cabinets and moveable furniture of every description, including carriages, on which, indeed, furniture designers of all periods were employed. Chippendale and his sons or assistants produced frames and cornices for gilding so different from his well-made wardrobes, &c. that there must have been more than one of the family engaged in designing and superintending these dissimilar kinds of objects. He is a representative maker. The son has been

²⁰ Walpole, *Anecdotes of Painting*, i. 178.

fometimes credited with the mahogany woodwork of which delicacy and exactness are the characteristics, and which seems to have so little in common with fantastic Chinese work of the glass frames then in fashion, or the elegant but diffuse carving to be seen in No. 2387. '55. of the collection. When Sir William Chambers came to England to settle as an architect and architectural decorator, he was accompanied by John Wilton, Giovanni Battista Cipriani, and Capिटoldi, a sculptor and modeller of metal work. At the same time, or shortly after, Angelica Kauffmann, a Swiss artist, came to England. Wilton was employed in designing carriage and other furniture decorations. Satin wood, *Ferolia Guianensis*, came into fashion in England during the last half of the century. Cipriani and Angelica Kauffmann both painted medallions, cameo ornaments and borders on table tops and fronts, harpsichord cases, &c. made of satin wood or coloured in the manner of the Vernis Martin work, of which the reader will find examples in Nos. 635. '70, 349. '71, and 322. '71 of the Museum collection. The former decorated Carlton house.

Mathias Lock, with whom was associated a cabinet maker named Copeland, published designs of furniture of every kind. A semi-classic Pompeian or Roman arabesque feeling runs through the ornamentation of these pieces of furniture. They are light in make, often elegant, and more or less follow the taste prevailing in France and Italy. All these artists and workmen reflect the general style in decoration introduced by Sir William Chambers, also learnt from the same sources.

Another name connected both with architecture, furniture, design, and decorative arts of all kinds, was that of Adam. Robert Adam was of Scotch extraction, and travelled in Italy. He gave designs for Carlton house; built many private houses, that of the Society of Arts, in John Street, Adelphi, of the whole of which block of buildings Robert and his brother James were projectors and architects. Portland Place was de-

signed by James Adam. Furniture, carriages, sedan chairs, and plate²¹ were amongst the objects for which Robert, perhaps both the brothers, gave designs. Classical capitals, mouldings and niches, circles and lunettes, with shell flutings and light garlands, were favourite features in their façade ornaments. Derby house, in Grosvenor Square, now destroyed, of which the designs are published with full details of the interior decoration, contained examples of the fire-places, ceilings, cornices, arabesque wall decorations in stucco, by Robert Adam. The sideboards, bust terms (or pedestals), urn-shaped knife boxes; the chairs, commodes, &c. were all designed to accord with the architectural decorations. Polished steel fire-grates belong to this period, and we believe to the authorship of the brothers Adam.²²

A cabinet maker named A. Heppelwhite, with his assistants, (Heppelwhite & Co.), published in 1789 a complete set of designs for all sorts of reception room and bed room furniture. We see in these the mahogany chairs with pierced strapwork backs, library and pedestal tables, mechanical desks and bureaux, which continued in fashion during the early years of this century. Fanciful fashioned glass doors closed in the book-cases; interrupted pediments and pedestals provided space for busts round the tops of these cases. Fluted legs, and occasionally lion-headed supports, uphold the tables and chairs. Knife cases to set on the sideboard, and urn stools for the breakfast table, are among these designs. Tea chests and tea caddies indicate that tea was then coming into general use. Thomas Sheraton, another cabinet maker, published towards the end of the century a complete "Dictionary" of his trade. His designs, like those just mentioned, embrace beds, sofas, &c. Mechanical dressing and washing tables, very ingeniously con-

²¹ A piece in the Museum Collection, No. 55. '65, is designed by Robert Adam.

²² For plates, *see* Works of the late R. and J. Adam. Fol. 1822.

trived, were among his productions. We meet with these still. They are of Spanish mahogany, and admirable workmanship. The structure of all these pieces was light and strong. Time has had little effect on work in wood so well seasoned and on pieces put together in so workmanlike a manner.

Excellent bronze clock and furniture mounts were made in England during this period. The Chinese garden taste of Sir William Chambers, which affected all the decorative art of furniture designs, probably gave an additional impulse to the manufacture of "Japan" work, lacquer ornamentation already alluded to.

Marquetry of a national character, chiefly following the architectural ornamentation of Robert Adam, was made by many cabinet makers. The woods are less showy and the designs less floral and free than the good French work of the period. Still it is elegant and always thoroughly first-rate as to workmanship. The knife cases (Nos. 352-3. '70) will illustrate both the designs and the workmanship.

The French Revolution put a complete stop to the old arts of domestic life in France. As in the sixteenth century, so in the eighteenth the new ideas rushed extravagantly in the direction of republican antiquity and Roman taste and sentiment. It was under the empire, after the Italian wars and the Egyptian expedition, that the means and taste for expenditure upon civil furniture and decorations revived, with an assumption of classicalism. The art of the time, however, inspired by the hard paintings of David, is but a dry and affected attempt at a fresh Renaissance. In furniture mounts, chairs, &c. of affected classical designs, it is known as the art of the "empire." It affected this country as soon as the return of peace opened the continent to English travellers. Architectural decoration under the regency was at a low ebb. Furniture and room decorations were designed after classical ideals. We see chairs and tables following the designs on antique vases and bas-

reliefs. It is probable that collectors, such as Sir William Hamilton and the members of the Dilettanti society, sensibly affected the public taste.

James Wyatt, the architect, had, during the last quarter of the preceding century, rebuilt or cleared out many of our mediæval churches and houses, and took to designing a sort of Gothic for room decoration and furniture. Sir Jeffrey Wyatt or Sir Jeffrey Wyattville (as he became) was the designer of great changes at Windsor castle, under George IV. The author of the Waverley novels must be credited with a considerable share in the "Gothic" revival, which affected furniture as well as architecture. Pugin designed some of the flimsy Gothic furniture of Windsor castle. At a later period of his life he did much, both as a designer and a writer upon art, to turn attention to the principles on which mediæval designs of all kinds were based. The collections of the Musée des Thermes, at the Hôtel De Cluny in Paris, formed and left to the nation by the late M. A. Du Sommerard, as well as the published works of eminent living writers and critics, both indicated the progress of French taste in this direction and helped to promote it amongst our neighbours.

We are now, perhaps, returning to Renaissance art in furniture, but it must be acknowledged that collections such as those now exhibited by Sir Richard Wallace; the Exposition Retrospective in Paris in 1865 (in which many of those objects were included); the loan exhibitions of 1862 in London, and that of Gore House at an earlier period; not to speak of the great permanent collection of which these pages treat, will and must contribute to form the public taste in regard to art of this kind.

In the review we have made of what may be called the household art of so many ages, our attention has been called to excellence in many forms, and it would be difficult to assign an absolute superiority to the artists of any one generation,

considering what countless beautiful objects have been made for the personal use and enjoyment of men. The sculptured thrones of ivory and gold, the seats and couches of bronze overlaid with gold and damascened with the precious metals, the inlaid chariots, precious chests, and jewelled caskets of antiquity; the imagery, the shrines, seats, and carved work of the middle ages; the wood sculpture, tarsia, pietra dura, damascening and the endless variety of objects produced during the days of Leonardo, Michel Angelo, and Raphael, down to the carving of Gibbons, and the splendid productions of Boule, Riefener and the rest, are all excellent.

We do not venture in these remarks to call one class of productions finer than another where the differences are so great and perfection of various kinds has been attained in each. But these productions when at their best have resulted from the utmost devotion of mind and time on the part of trained artists; and the highest art can never be cheap, neither can any machinery or any facility of mechanical production become substitutes for art. Beauty which is created by the hand of man, that which we call art, is not the clever application of mechanical forces or of scientific inventions, but is brought to light, whether it be a cabinet front or the Venus of Milo, often with pain, always by the entire devotion of the labour, the intellect, the experience, the imagination and the affection of the artist.

CHAPTER II.



It is interesting to trace the changes that the more common and necessary pieces of furniture have undergone during successive historic ages. The social life of ancient times, even of the Middle Ages, which come so much nearer to us in point of years, differs from that of our own in its whole aspect. Nothing can be more unlike London as we now know it than the same capital, say as lately as in 1485, in which year King Henry VII. was driven into London *in a close carriage*, very different from the comfortable spring carriages of our own day, to be crowned at Westminster. Such a conveyance was then unusual except for the women or the family during long journeys, and it was used on this occasion because of the uncertainty of the cautious Lancastrian prince as to the reception he might meet with. London was a labyrinth of narrow streets, the upper stories of the houses built of oak timber, with carved brackets and vanes of beaten iron, every particle of which has disappeared. The Tower, the Bridewell, and other ancient mansions were then royal or feudal residences, richly furnished; served or defended by troops of idlers serving as armed followers when occasion required. The River Thames was the great highway between the city and the court at Westminster, used by great state officers in their country houses at Lambeth or Chelsea, and the Royal Navy was laid up in the creek since known as the Fleet ditch.

Yet though some personal habits may have changed places in daily life with others, the wants of men remain the same in the nineteenth as in the third century and as in the nineteenth B.C., climate and soil considered. Hence such objects as beds, chairs, tables, chests, dressers, wardrobes or cabinets, carriages

or litters, have been used through all these social changes, and though vastly altered in appearance have, nevertheless, maintained a certain identity. With a summary of the changes of form and methods of decoration of a few of the principal objects of personal use we conclude our historical sketch of furniture.

Bedsteads and Couches.

Beds served often in antiquity and in the middle ages, and have served at all times, almost as much for sitting or reclining by day as for sleeping on at night.

To what has been said on the subject of antique beds in Chapter I. little need be added. The Egyptian bed and the pillow or crutch, of wood or more valuable materials, have been described. Examples of the crutch are numerous in the British Museum and in the Louvre.

“The Egyptians had couches,” says Sir G. Wilkinson, “but they do not appear to have reclined upon them more frequently than modern Europeans, in whose houses they are equally common. Like the *early* Greeks and Romans, the Egyptians were accustomed to sit at meals; for, as Philo justly observes, when Joseph entertained his brethren, he ordered them to *sit* according to their ages, the custom of reclining at meals not having yet been introduced.

“The couches appear, also, to have been intended as *bedsteads*; and it is not impossible that they were intended to sleep on at night, and in the daytime, a rich covering being substituted for the bedding, they were readily transformed into an ornamental piece of furniture.

“The ottomans were simple square sofas without backs, raised from the ground nearly to the same level as the chair. The upper part was of leather, or of cotton stuff, richly coloured, like the cushions of the fauteuils, and the box was of wood painted with various devices and ornamented with the

figures of captives, who were supposed to be degraded by holding so humiliating a position. And the same idea gave them a place on the soles of sandals, on the footstools of a royal throne. On the walls of the palace at Medeenet Haboo, in Thebes, their heads support some of the ornamental details of the building.

“ They also reclined and slept on carpets, which have been mentioned by Homer and Diodorus as a very early invention.”²³

The early λέχος of the Greeks was covered with skins, over the skins with woollen blankets, ῥίγεια and χλαῖναι: sometimes a linen cloth or sheet was added. The finest coverlids were from Miletus, Carthage, and Corinth. These varied in the softness of their woollen texture and the delicate disposition of the colours. Later Greek beds had τόνιοι, girths of leather or string; κνάφαλλον, a mattress; προσκεφάλειον, a pillow; in Latin it is called *culcita*. Horace alludes to the *cubital*, or elbow cushion of a dandy of his time.

The Roman bed had the side by which it was entered open, *sponda*; the other was protected by a shelf, *pluteus*. The mattresses were stuffed with herbs, in later times with wool or feathers. The covers were called *stragula* and *peristromata*. Precious counterpanes embroidered with gold were occasionally used, called *Attalica*, because first used at the court of Attalius.

Canopies or frames for curtains, in one form or another, have always been necessary adjuncts to beds.²⁴ Testers were placed on cradles, with gauze curtains to keep off flies. A line from Martial, “ Quid torus à Nilo, quid Sindone tinctus olente,”²⁵ has been thought by some to apply to the use of

²³ The στρωμνῆς πολυτελέσταται, mentioned by Diodorus as spread for the sacred animals of Egypt, are supposed to have been carpets. Lib. i. 34. Sir G. Wilkinson, Anc. Egypt.

²⁴ Judith, x. Esther, i.

²⁵ Martial, ii. 16, but the passage is variously read.

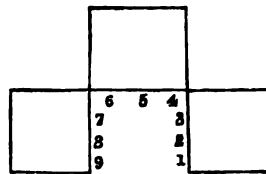
curtains soaked in essences, that the smell of them might keep off the flies.

Leſti ſperulati, for *ſphærulati*, i.e., on wheels, were in uſe for the ſick in claſſical and mediæval times. *Grabatum*, a low and portable bed, with mats for bedding. This is the expreſſion uſed in the Greek of St. John's Goſpel, translated "take up thy bed and walk." The word is of Macedonian origin. *Scympodium* referred to a bed which was a fort of chair and leg-reſt combined.

Triclinium.

Befides beds and ſtools uſed in antiquity, as in our own times, we find amongſt the ancients the habit, unknown ſince, of reclining on the left elbow at meals. And alluſion has been made to the word *triclinium*, a feat for nine perſons, the correct number at a Roman feaſt. It became the cuſtom even to repreſent the gods—the *Dii majores*, or greater gods—as ſo reclining. Their images were placed on feats draped and provided with cuſhions, *pulvinaria*. The proceeding or ceremony was called a *leſti ſternium*, preparation of the bed, and food and wine were put before them. Three ſuch feats in white marble are preſerved in the Glyptotek, at Munich. The goddeſſes were repreſented fitting in chairs in earlier times, as men alone were ſuppoſed to recline at the feaſt.

The Greeks of later times uſed couches or ſofas, or raiſed platforms, much as the Romans did, with two perſons only on each, and the places of honour ranged from right to left of the fiſt. The Romans called the conventional arrangement the *tri-*



clinium. The accompanying woodcut repreſents the plan of a *triclinium*, the gueſt reclining on the left elbow, the faces of each were directed from No. 1 to No. 3, 4 to 6, and ſo on. Theſe numbers and poſitions indicated a fort of ſuperiority,

or a highest, middle, and lowest to every table. A passage from Horace,²⁶ often quoted, enumerates the guests in this order. Fundanius, who was at the top, giving an account of a dinner to his friends, says:—

“ I sat at the top, Viscus Thurinus next to me; Varius, if my memory serves me, below him; Vibidius along with Servilius Balatro, whom Mæcenus brought as humble companions. Nomentanus was above, and Porcius below the host himself.”

The numbers indicate the rank of each guest, summus, medius, infimus; the table was in the middle, either on a level with the couches (without considering the cushions) or below them.

The sides Nos. 1, 4, 7, were sometimes protected by a railing and cushion for the back of the outside guest, whose position Roman conviviality might have endangered.²⁷

The beds of the early middle ages in England had testers, with curtains to keep off flies; often of valuable material. These slid on rings on an iron rod. Sometimes the rod, with a frame to sustain it, was on one or on three sides of the bed, and the tester wanting. Sometimes the beds were slung on uprights, as cots are at sea. No great expense was incurred in the framework till the fifteenth and sixteenth centuries. The splendour of state beds, or those of great people, consisted in the curtains. These were of worsted or silk, embroidered in the form of tapestries, in some instances with gold. The curtains were occasionally taken down, and hung up in churches on festivals. Indeed in the middle ages' the curtains formed the most noticeable feature of the bed. The bedrooms were usually low, and the timbers of the upper floors carved or painted. It was easy, therefore, to attach cords and hooks in the ceiling joists. Hence, in most manuscript miniatures or

²⁶ Sat. ii. 8, 20, 23.

²⁷ For a complete account of the sub-

ject, see Dr. Smith's Dict. of Antiquities, &c.

mediæval pictures representing scenes in which a bed is depicted—such as the birth of the Virgin or of the Saviour, the death of the Virgin, or other like scenes—we find the tester of the bed strained by cords to the sides of the room or to the ceiling, as in the accompanying woodcut. It was strained over a wooden framework, and hung rather than supported. The curtains ran round this frame, as in our modern four-posters; but we see them hoisted out of the way during the daytime, not round a post, only raised out of reach.



The finest examples of bedsteads that can be called mediæval are French, and only met with in fragments, or more or less complete. We may refer the reader to the “*Mobilier Français*” of Viollet le Duc, for an idea of the sumptuous carved oak bedstead of the great palaces and hotels of France. It was a frame panelled down to the ground, often containing chests, drawers, presses, or other safe places under the sleeper. The back resembled more or less the reredos of an altar, or the great panelled presses that filled the sides of sacristies. Four posts supported the canopy or tester, which was a frame of panelling. It was a traditional propriety in England to carve on each of these a figure of one of the four Evangelists, in the words of a mediæval ballad, “*Four Gospellorus on the four pillorus,*”²⁸ the four Gospellers or Evangelists, one on each post. To this day, in retired parts of England, the country people use the expression :

“*Matthew, Mark, Luke, and John,
Bless the bed that I sleep on,*” &c.

²⁸ “*Sir Degrevaunt,*” in one of the Thornton romances.

Few old English beds have survived, except in fragments. In the Museum will be found portions of posts only, belonging to the mediæval period, and they are not earlier than the fifteenth century. (Under the word Woodwork, No. 8129. '63, &c.)

A bed of the fifteenth century is commemorated as having figured more than once in history. On the evening of the 20th of August 1485, King Richard III. mounted on a white horse (Surrey), rode into Leicester, armed with the same suit of bright plate that he had worn at Tewkesbury. He slept at the principal inn of Leicester, since known as the Blue Boar, because the castle was out of repair and uninhabitable. He slept on a bed, the under part of which formed his military chest, and the discovery of the treasure a century afterwards occasioned a barbarous murder.

Hutton, in his "Battle of Bosworth Field," thus describes the old house and its appurtenances: "In the Northgate Street yet stands a large, handsome, half-timber house, with one story projecting over the other, formerly an inn, the Blue Boar; hence an adjoining street derived its name, now corrupted into Blubber Lane. In one of the apartments Richard rested that night. The room seems to have been once elegant, though now in disuse. He brought his own bedstead, of wood, large, and in some places gilt. It continued there two hundred years after he left the place, and its remains are now in the possession of Alderman Drake." (What has become of them?) "It had a wooden bottom, and under that a false one of the same materials, like a floor and its under ceiling. Between these two bottoms was concealed a quantity of gold coin, worth about 300*l.* of our present money, but then worth many times that sum."²⁹

²⁹ The fact of the transport of the bed by Richard is open to doubt. Additions were made to it in the time of Queen Elizabeth; none of the coin

found in it, however, was of any later mint than that of Richard III. Knight's Shakespeare, Nichols' County of Leicester, *vol.* i.

It is said by Pennant that a stump bedstead preserved in Berkeley Castle, in the room in which Edward II. was murdered, is the same on which the murder was committed. Fine examples of the Tudor bedsteads are preserved in the old bed-chambers of the castle.³⁰

³⁰ A curious manuscript of court ceremonials gives us the following exact directions for making the bed on which His Majesty King Henry VII. was wont to sleep, when at home with court etiquette about him:—

“Item, in makinge of the King’s bedde:—Furste a yoman or a grome of the wardrope muste bringe in the stufes, and y^e curteyns muste be drawene, and a gentilmane uschere muste hold the curteyns togeder, and the sid(e) curteyns and the foot curtens; then must ij squyeres for the body stond at the bedde’s hed, on ey (either) sid one and ij yomen of the crowne at the bedde’s fete unto the thressed on and all the stuf be laide sawe (safe) at the bedde’s fete on a carpet be for the yomen of the stuf (till the contents of the palliaffe are entirely remade); then a yoman of the crowne or of the chambre *to lep upon the bedd and roll bym up and down and assay the litter*; the paliaffe was looffely filled, and the itraw or leaves remade daily; then yomen to ly down the canvas agayne; then ly on the fether bed and bet it welle and make it euque (even) and smothe; then shalle the yoman of the stufte take the *ffustian*, and take the assay (see that it is in good order), and cast it upon the bedd; then shall squyeres for the body ley hond thereon, and yomen, and ley it streight upon the bedd *without any wrinkils*;

and the shet in the same wise; then take bothe the shetes and the ffustian by the bordure and put them in vnder the fether bedde at bothe sides and at the feet also; then ly on the oyr (other) shete, and the squyeres for the body to take the shete and gadure (gather) it rounde in yr handes on ethere sid the bedd and go up to the bedde’s hed, and strike down the bedd till they com doun twis or thris, and shake the shete at the bedde’s feet and lay it faire or bred (broad) on the bedd; then ley on the toyr (t’other) stuf and ffustian above; yen take paire or ij of martrons (martens furs) and ley above; but first take a paire of ermyns and ley above (them); and then lay on the martrons; then roll down the bed the space of an elne; then let the yomen take the pillowes and bete them well w^h y^r honnds (hands) and cast them up to the squyeres for the body, and let them ley them on the bedd as it plessithe the King’s grace; then take an hed schet of reynes, and ley yt on, and put the one side of the schet under the pillows and let the othere sid be fulle; then take an hed schet of ermyne, and ley it on aboueno; then tak the oyr sid of the hed schet (head sheet) of reynes (linen from Rennes in Brittany) and ley it on losfe (over) on that; then the squyeres for the body to lay up the bed agayne on losfe on the pillowes then take a shete of reynes.



In the town of Ware in Hertfordshire is, and has long been, an inn under the sign of the "Saracen's Head." "In this," says Clutterbuck "there is a bed of enormous proportions, twelve feet square. The head is panelled in the Elizabethan style of arched panels, and a date is painted on it—1460." (This, however, is not authentic.) "It is of carved oak. The top is covered by a panelled tester, supported on baluster columns at the feet. The bases of these rest on a cluster of four arches or supports to each column." The woodcut is from Shaw's Furniture. Of this bed, though alluded to by Shakespeare, Clutterbuck could find no authentic history.³¹ In "Twelfth Night," Sir Andrew Aguecheek asks Sir Toby Belch, "Will either of you bear me a challenge?" Sir Toby: "Go, write it in a martial hand; be curt (crusty) and brief; it is no matter how witty, so it be eloquent and full of invention; taunt him with the license of ink; if thou *thou'st* him thrice it shall not be amiss, and as many lies as will lie on thy sheet of paper, although *the sheet were big enough for the bed of Ware in England.*"—Act iii. 2. "It is reputed twelve feet square, and capable of holding twenty or twenty-four persons; to

and cover the bed ouer and ouyre every side; then the uschere to knyt the curtyns togedure and a squere for the body to cast holy water upon the bedde; then the squyeres for the body and uscheres and all othere y^t were at the making of the bedde, go w^out the trauerse (partition) and y^t (there is) to

be mete (serued out) for them, bred, ale and wyne, and then they to drink all to gedure goodly.—Ceremonies and Services at Court in the Time of Henry VII. From a MS. by Peter Le Neve, Norroy King of Arms, &c.

³¹ History of Hertfordshire, vol. iii.

accommodate that number they must lie at top and bottom and the feet in the middle.”³²

To the Tudor and Jacobean period of heavy oak furniture succeeded the custom of supplying the place of oak-panelled testers and head-boards with rich hangings either of tapestry, cut Genoa, or Venice velvets and other costly materials, with ostrich feathers or other ornaments on the angles. The royal beds at Hampton Court admirably illustrate this stately fashion, as in the accompanying woodcut. More modern changes it is unnecessary to trace.



Couches for reclining in fitting rooms were, in the middle ages, rather

³² Nare's Glossary.

Connected with beds and bed furniture was the custom of preparing the beds and rooms of our queens in the middle ages, before the birth of royal children. Minute accounts have been preserved of the regulations observed on several of these occasions.

The following was the ceremonial observed with reference to Elizabeth of York, Queen of Henry VII., in 1489. "On Allhallows Eve the Queen took to her chamber in Westminster." After Mass and Communion, for which "the Earl of Salisbury held the towels, the corners of which were golden, the queen was led on as before; when she arrived at her own great chamber, she tarried in the ante-room before it, and stood under her cloth of estate, then was ordered a void (dessert) of refreshments. Her chamber was hanged and ceiled

with blue *clotb of arras*, enriched with gold fleur-de-lys. No figure subjects were allowed on the tapestry, 'being inconvenient for ladies in such a case;' and for fear of any sudden fright from 'figures which gloomily glare.' The pallet in the chamber had a canopy of velvet of many colours striped with gold and garnished with red roses; an altar furnished with relics, and a cupboard, the top covered with gold plate. When the queen had recommended herself to the good prayers of the lords, her chamberlain drew the traverse curtains which parted the chamber, and thence forward no manner of officer came within the queen's chamber, but only ladies and gentlewomen after the old custom." From the Cotton MS., quoted in *Queens of England*, iv. 43.

benches with cushions on them. In the seventeenth and eighteenth centuries we find the same ornaments that were used in chair backs extended to large frames so as to form them into couches, and the same plaited cane panels. In the last century, sofas were sometimes made in the form of several chair backs, with arms at each end, the backs being pierced work or framing made of bars in fancy shapes. This work was in mahogany or satin wood, or was painted after the fashion of Vernis Martin work. In all cases such pieces were made to accord with suites of chairs, tables, &c.

Cradles have been made in many shapes. The most approved in antiquity was that of a boat, *σκάφος*, or a shield; in either case they could be rocked. The infant Bacchus is sometimes represented in a corn fan.

In the fourteenth century the men of Ghent destroyed the house of the Earl of Flanders, according to Froissart, and all his furniture, including the cradle in which he was nursed, which was of silver.³³ In our own day silver cradles are presented to mayors of towns when a birth occurs in the family during their tenure of office. The most sumptuous work of this description of modern date is the cradle presented to the empress Eugénie by the municipality of Paris. It represents an antique galley with the armorial bearings of Paris, splendidly decorated with enamel and metal mounts, chiselled and gilt.

The cradle of Henry V. is still preserved in the castle of Monmouth.³⁴ It is in the form of a chest, much as the cradle in the Museum, No. 1769. '69. It swings on posts, one at each end, standing on cross-bars to keep them steady. Falcons or hawks, rudely carved, ornament the tops of the posts. There

³³ Turner, *Domestic Architecture*,
ii. 100.

³⁴ It is figured in Shaw's "*Ancient Furniture.*"

is no higher portion as in the example in the Museum to support a tester.

A cradle of Turkish make, barrel-shaped, with pierced head and footboard, entirely covered with marquetry of mother-of-pearl, is now in the Loan Court of the Museum.

Chairs.

In the ancient Egyptian paintings at Thebes, and elsewhere, chairs are minutely represented like the throne or arm chair of the Greeks, each containing one person. Occasionally they used stools and low seats raised a little above the ground. Some sat cross-legged on the ground, though this is more rare, or kneeling on one knee. The men and women generally sat apart, but in the same room. While conversing they sat, and did not recline.

“ Various forms of chairs occur in Egyptian sculptures, representing scenes of domestic life, and sacred subjects. Some were, on the principle of our camp stools, furnished with a cushion or covered with the skin of a leopard or other animal, which could be easily removed when the chair was folded up. . . . The seat was frequently of leather, painted with flowers or fancy devices. . . . Sometimes the seat was formed of interlaced work of string, carefully and neatly arranged, which like our Indian cane chairs, appears to have been particularly adapted to a hot climate; but over this even they occasionally placed a leather cushion painted in the manner already mentioned. Most of the chairs and stools were about the ordinary height of those now used in Europe, the seat being nearly in a line with the bend of the knee; but some were very low, and others offered that variety of position which we seek in the kangaroo chairs of our own drawing rooms . . . and, what is remarkable, the skill of these cabinet makers, even

in the early era of Joseph, had already done away with the necessity of uniting the legs with bars. Stools, however, and more rarely chairs, were occasionally made with these strengthening members, as is still the case in our own country; but the form of the drawing room fauteuil and of the couch is not degraded by so unseemly and so *unskilful a support*. The back of the chair was equally light and strong. It was occasionally concave, like some of the Roman chairs. . . . The stools used in the saloon were of the same style and elegance as the chairs, and frequently only differed from them in the absence of a back; those of more delicate workmanship were made of ebony, and inlaid, as I have already stated, with ivory and rare woods; and many, as already observed, folded up, on the principle of our camp stools. Some of an ordinary kind had solid sides, and were generally very low, and others with three legs, not unlike those used by the peasants of England, belonged to persons of inferior rank.”³⁵

The classical curule chairs were made of ivory; sometimes of solid and entire elephants' teeth, which seems to have been the typical idea of the ivory chair; sometimes the ivory was veneered on a wooden base. The foot or point of the tusk was carved into a head or beak.

This chair of office was placed in the chariot when the owner was driven out. It was used by kings, priests, consuls, prætors, and ediles. It was called *ἀνάκλιτρον* by the Greeks. It is from this curved chair of state that the mediæval chairs were derived, of which the form remained popular in Italy through the fifteenth and sixteenth centuries. The mediæval name for this kind of chair was *faldistorium*, rendered ‘fald-stool,’ a stool or seat to support the arms when kneeling,

³⁵ Wilkinson, *Anc. Egyptians*.

or to act as a chair when sitting, from the Saxon *falten*, to fold.

The earliest type of the architectural thrones or chairs of the middle ages is the ancient chair of St. Peter, kept in the Church of St. Peter at Rome, of which a woodcut is given in p. xlvi. It is now completely concealed by the seat or covering of bronze erected in 1667 by Bernini, out of the bronze taken from the Pantheon, the greater part of which was made into the Baldacchino or canopy over the high altar. It stands under what would be in our northern churches the east window. Round this outer chair are grouped four of the doctors of the church, St. Ambrose and St. Augustine in front; St. Athanasius and St. John Chrysostom behind. A very exact drawing of the ancient chair, belonging to Mr. Halkett, was exhibited in the South Kensington Museum four years ago. The chair is constructed of wood overlaid with carved ivory work and gold. The back is bound together with iron. It is square with solid front and arms. The width in front is thirty-nine inches; the height in front thirty inches, showing that a scabellum or footstool must have belonged to it. The depth, from back to front, is twenty-two inches; height of the back fifty-two inches and three-quarters. The back is composed of little columns and arches of wood, with a pedimental top. In the front are eighteen groups or compositions from the Gospels, carved in ivory, with exquisite fineness, and worked with inlay of the purest gold. On the outer sides are several little figures carved in ivory. It formed, according to tradition, part of the furniture of the house of the Senator Pudens, an early convert to the Christian faith. It is he who gave to the church his house in Rome, much of which remains are covered by the church of St. Pudenziana. Pudens gave this chair to St. Peter, and it became the throne of the See. It was kept in the old Basilica of St. Peter's, about

the spot where the Porta Santa now stands, by the side of the entrance doors. From thence it was moved to the oratory of Adrian I., where the seat of the grand penitentiary is now placed. It was then taken to the church of St. Anne, the old Sacrify. Then to the present sacrify; to the chapel of SS. Servantius and Lambert, called the chapel 'delle reliquie.' Urban VIII. removed it to the Baptistery. Lastly, Alexander VII. (Chigi) placed it where it stands, January 16, 1666.³⁶

Some confusion has been made between this celebrated piece of antiquity and another chair of St. Peter, which has led to doubts both of its antiquity and its Christian use and destination.

This other chair of St. Peter, called that of Antioch, is preserved in the old cathedral church of St. Pietro in Castello. Fragments only now exist, namely, the sides and arms. A pillar or stile of marble, a portion of an old Mahometan monument brought from Sicily, has been worked in to form the seat, with parts of an inscription, verses from the Koran. These verses of the Koran led to various notable controversies on the authenticity of the famous chair of St. Peter preserved in the Vatican at Rome. According to tradition, this Venetian chair of St. Peter was a present from the emperor Michel, son of Theophilus (824-864) to the Venetian republic in recognition of services rendered by the state and the doge, Tradonico, or Gradonico, who died 864, or his predecessor, John Patrociaco, or as he is called Partecipagio, against the Mahomedan incursions.

³⁶ Cardinal Wiseman and the Cavaliere de Rossi have both written to defend the ancient tradition of the chair against the opinions of some modern antiquaries. We shall offer no opinion on this subject, or whether parts of the chair are more ancient

than the rest. The reader will see the matter fully discussed and the chair illustrated by drawings of Fontana and others in "Two memoirs on St. Peter's Chair," &c. *Vetusta Mon. Soc. Antiq.*, 1870.

Another famous chair is also preserved in Venice, viz., that of St. Mark, the patron saint of Venice. This chair is now kept in the treasury of St. Mark's. It was originally kept behind the altar of the Sacrament at St. Mark's, and was transferred from that place under Andrea Gritti, Doge, in 1534. The chair was preserved at Alexandria as that of St. Mark, the Evangelist, the apostle of Alexandria. From thence it was sent to Constantinople, at the instance of St. Helena, mother of Constantine, the first Christian Emperor. The Venetians, under Henry Dandolo, took Constantinople in 1204. Amongst the fruits of victory was the chair of St. Mark and other relics. It was then brought to Grado, another island on the shore of the Adriatic, which was set up as the seat of the Venetian patriarchate. From thence it was transferred to Venice when the see of the Patriarch was removed to the capital, and was placed, as stated above, behind the altar of the Sacrament in St. Mark's. This removal took place between 1520 and 1534.

Anciently, this chair, like that of St. Peter in Rome, was covered with plates of ivory, carved panels probably fitted into frame pieces of wood as a covering to the stone. As it is now seen, however, the work is of oriental marble. It is a rudely shaped arm chair, with high back sloping upwards in the form of a pediment, truncated and surmounted by a stone, cut into an imperfect circle or oval, and having an arm or volute like the reversed angle-volute of a column projecting from the lower part of each side. On this stone are sculptured crosses before and behind. Each side these crosses are figures: St. Matthew and St. Mark on the front, St. Luke and St. Paul at the back. They are known by the books they hold in their hands. On the main slab of the back is sculptured a vine; beneath the vine the Immaculate Lamb.³⁷

³⁷ *La Cattedra Alessandrina, &c.*, by Pre. G. Secchi. Venezia, 1853.

The chair of St. Maximian, Archbishop of Ravenna, dates from the sixth century. It is described in Mr. Maskell's "Ivories." It is overlaid with ivory, and casts of fragments can be seen among the fictile ivories of the Museum.³⁸

A magnificent fourteenth century architectural chair of silver is preserved at Barcelona. The supports represent window tracery. One large arch forms the front support, being cusped, and these cusps again subdivided. The back and side form each a pair of windows, of two lights or divisions, each with a circle above, the whole cusped and having the foil leaves on the cusps. The back is open tracery work, representing three narrow windows, with two lights or openings each. They finish in three lofty gables, crocketed outside and divided into tracery within. When Martin, king of Arragon, succeeded to the throne in 1395, he was absent in Sicily, occupied in suppressing the rebellion against his son and daughter-in-law, sovereigns of that island. After having reduced the Sicilians to obedience, he returned to the possession of his own dominions, and landed at Barcelona in 1397. He made a triumphal procession into that city, and on that occasion he is said to have used this silver chair.³⁹

Chairs in England during the mediæval period were sometimes made of turned wood. The chair known as that of Glastonbury is a square board on two pairs of cross-trestles, with a square board for a back, held to the seat by sloping arm pieces, shaped out to receive the arms of a sitter. On the edges of the seat and back tenons protrude, long enough to pass through mortices in the leg and arm pieces, which are pegged to keep them firm. Like the sixteenth century curule

³⁸ Nos. 85 to 89 in Professor Westwood's catalogue. The chair is figured by Du Sommerard.

³⁹ Shaw, Dresses and Decorations of the Middle Ages, *vol.* i.

chairs these can easily be taken to pieces for travelling. During the reigns of Elizabeth and James, high-backed chairs, richly cut and pierced, with wooden, afterwards with cane, seats were used and remained in use simplified and lightened (*see* No. 4882. '58 in the collection) during more than a century.

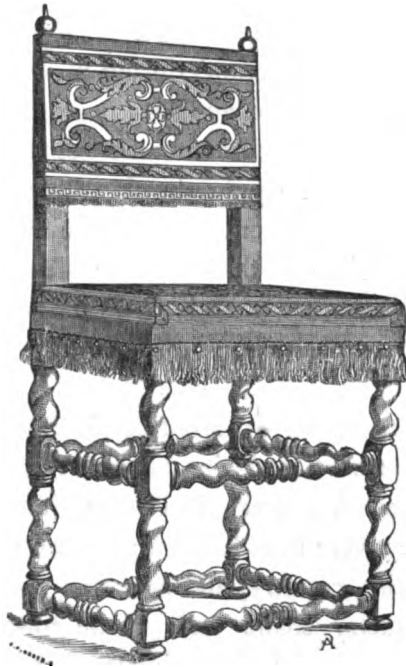
The Italian fashion of chairs with plain frames, but padded and richly covered, of which handsome examples are at Knowle Park, was introduced early in the seventeenth century, when Genoa, Lucca, and Venice cut velvets were imported.

Chairs of cuir bouilli thick leather, stamped and fastened with large brass nails, were made in Spain and Portugal in the sixteenth and seventeenth centuries. Some are in the Museum collection.

The use of marquetry was not confined to tables and cabinets. Rich chairs were made in this material (rarely in Boule) during the eighteenth century in France, Italy, and Holland, from whence they were introduced during the reign of William and Mary into this country, and light and very elegant yellow satinwood marquetry chairs were made towards the end of the eighteenth century. In some instances they were painted to accord with such furniture as the dressing table, No. 635. '70. The use of mahogany for chairs, solidly made, and often delicately carved and admirably constructed, was general during the last century in England, mahogany having displaced oak for furniture of all kinds. Chippendale, Lock, Sheraton, and others, have been alluded to in connexion with work of this description, and none of their productions surpass their chairs in workmanship.

The French carved chairs of the time of Louis XVI., covered with silk all but the legs and framework, painted white or gilt, were made to accord with the sofas and carved woodwork of the rooms. One or two are placed for the present in the elegant little boudoir or sitting room in the Museum. This example was followed, with certain national differences,

in England. The reader may see examples in Nos. 405. '72 and 407. '72, recently added to the collections.



Italian Chair. Early 17th century. No. 1537. '55.

Tables.

The antique Egyptian tables were round, square, or oblong; the former were generally used during their repasts, and consisted of a circular flat summit, supported, like the *monopodium* of the Romans, on a single shaft or leg in the centre, or by the figure of a man intended to represent a captive. Large tables had, usually, three or four legs, but some were made with solid sides (as some from the tombs of Thebes), and though generally of wood many were of metal or stone; and they varied in size according to the purposes for which they were intended. Many were three-legged, the legs in a concave shape.

An antique marble table of Græco-Roman work is preserved at Naples (Museo Borbonico) supported by a centaur in full relief at one end, and a sea monster, Scylla it is supposed, involving a shipwrecked mariner in the folds of her tail, with indications of waves, &c. round her body. These figures show on each side of the central slab as the Ninevite bulls do in the wall supports now in the British Museum.⁴⁰ Other Roman tables of larger dimensions had three, four, or five supports of sphinxes, lions, and the like.

In the Middle Ages, as has been said in discussing that period, tables were generally folding boards laid on tressels and moveable. The general disposition of the dining table was taken from those of abbeys and convents, and may be seen continued in some of our own colleges to this day. The principal table was on a raised platform or floor at the upper end of the hall, and thence called the "High" table. The guests sat on one side only, as in the traditional representations of the Last Supper, and the place of honour was the centre, the opposite side being left for the service. The principal person sat under a canopy or cloth of estate, either made for the occasion, or under a panelled canopy curving outward and permanent, as may be seen in representations of meals in numerous illustrated MSS. of the middle ages.

The round tower at Windsor was specially built by Edward III., before the year 1348, to hold a round table, when he instituted or confirmed with much ceremonial, and with tournaments and festivities, the Order of the Garter,⁴¹ or Knights of the Round Table. The chapter house of the order was designed to be two hundred feet in diameter.⁴² The roof probably rested on a central column in the manner of the cathe-

⁴⁰ A plate of this table is published in the "Chefs D'Œuvres de l'Art Antique" (i. 22), and in the descrip-

tive Cat. of the Museo Borbonico.

⁴¹ Austin and Sir H. Nicolas, i. 8.

⁴² Stow: Sir H. Nicolas, *ib.*

dral chapter houses of Salisbury and other English churches, whether vaulted or of timber, and the hall was itself called the Round Table. At feasts or chapters a round table was adopted to show the equality of the members of the fraternity, and they sat on the outer side only of the table, which ran round a circle with openings, leaving the inner side for service. A large oaken table is said to have been found some years since in the Round Tower, but we can find no notice of it at the present time.

Occasionally mediæval tables in England were of stone or marble. Of the former material a table is preserved belonging to the strangers' hall at Winchester. Of some English tables the tops are made with two thicknesses, the lower pulling out on either side to rest on supports drawn from the bed. A table of this description is preserved at Hill Hall, Essex.⁴³

A remarkable table of marble belonging to the middle ages was preserved in Paris till the seventeenth century.⁴⁴

Some tables of the seventeenth century, made in silver, are described under Nos. '68. 99, '68. 122, but such costly objects must be considered as exceptional productions, and do not mark an adopted fashion.

The greatest change in tables, as in other furniture, was made by Boule and other marquetry artists of the seventeenth and eighteenth centuries in France.

In England during the last century mahogany tables with delicate pierced galleries round the edge, and similar work to ornament the bed or frame, were made by Chippendale and his contemporaries. Many of them are light and graceful pieces

⁴³ Shaw's Ancient Furniture.

⁴⁴ "The great table of marble which is in this hall (of the Royal Palace in Paris), and is never removed, was covered with an oaken plank four inches thick, and the royal dinner placed thereon." Froissart, B. iv.,

Entry of Q. Isabella of Bavaria into Paris.

"This table" says Sauval, *Antiq. de Paris* "was used at other times for a theatre, where the attorneys' clerks acted their mummeries. It was destroyed by fire in 1618."

of construction. Others were massively made with *trapezophora* or goat-footed legs that bulge well beyond the lines of the table top, which in these cases is often a slab of marble. The workmanship is admirable. Mahogany had then supplanted the use of oak for large tables. Surface painting was also employed on tables as on other furniture made in marquetry, as the dressing table, No. 635. '70, described in the collection.

A beautiful table made in Cochin China, No. 652. '69, deserves mention for the elegance both of its form and of the inlaid work in mother-of-pearl on the top.

Chests, Cabinets, and Sideboards.

The wardrobe, both in the Roman house and the mediæval castle, was a small room, suitably fitted up and provided with receptacles. It was under the charge of a special servant, and it was in it that during the middle ages tailoring, repairs and making up was carried on.⁴⁵

Chests, coffers, and caskets were also in use, and are fully described in numerous instances in the collection. Their beauty consisted in the painting, sculpture, or inlaying of the surface. Shape and construction have, in general, little interest.

⁴⁵ Fixed shelves and enclosed recesses or cupboards were made after the renaissance to keep works of art, curiosities, antiquities, &c. "His Excellency (Duke Cosimo) has caused a room of considerable extent to be prepared on the second floor of his palace, as a continuation of, and addition to, the *guardaroba*; around this room he has had cabinets arranged seven braccia high, and richly carved in walnut wood, intending to place within them the most valuable and beautiful works of art in his possession; and on the doors of the

same he is carving fifty-seven pictures, about two braccia high, and of proportionate width, to be painted in oil on the wood in the manner of miniatures. The subjects delineated are the Ptolemaic Tables measured by Don Ignazio with the most exact perfection and corrected according to the latest authorities; sea charts of the utmost accuracy are added, the scale and degrees being adjusted with all possible care, and having the ancient as well as the modern names," &c. Vafari: The Florentine Academy.

All or most of the chests or coffers, however, imply as we have had occasion to observe, moveability.

But the Renaissance chests were either mounted on stands or gave place to such mixed structures. In other words, moveability was no longer a requisite, and cabinets of various forms that could be kept permanently in the hall or chamber, became the fashion. They were large, important objects, were never moved, or carried abroad, descended from father to son, and were the monumental objects, as the panelled superstructure of the fireplace was, of halls and reception rooms.

These pieces have various forms. When used in dining halls or rooms occasionally so used, they were cupboards, dressers, or places with a small receptacle to hold food, and a flat top with perhaps a step or shelf above it to carry plate, candlesticks, &c. They are sufficiently described under Sideboards in the collection. When used for receiving rooms or to hold dresses they were cabinets or wardrobes; when used for the conveniences of writing they are bureaux, secrétaires, or escritaires.

We have early notices of the use of cypress chests, perhaps cabinets, as some of them are fitted with drawers, in this country. John of Gaunt, in his will, 1397, specifies 'a little box of cypress wood.'

In *Memoirs of the Antiquities of Great Britain*,⁴⁶ relating to the Reformation, in the Bodleian Library (Oxford), we find an account of church plate, money, gold and silver images, &c., delivered to Henry VIII: "Paid William Grene, the King's *coffer maker*, for making of a coffer covered with fustyan of Naples, and being full of drawers and boxes lined with red and grene sarcynet to put in stones of divers forts, vi. li. xvij. s. ij. d.," by which we may gather something of its costly construction, "and to Cornelys the locke smythe for making all the iron worke, that is to say, the locke, gymours, handels, ryngs to

⁴⁶ *Antiq. Repertory*, vol. i.

every drawer box, the price xxxvi. s. iv. d." This was probably raised on a stand of some kind, in the fashion of the Spanish cabinets, so as to bring the use of drawers for objects so small within easy distance from the eye. The lining with scarlet showing that they were kept to be looked at and shown from time to time. Earlier notices are found of "Sypres" coffers, but not costing anything like the price here paid. These were mere chests made of that wood for the purpose of preserving dresses from the moth, as they were afterwards made of cedar with the same object.

It has been said in the opening chapter that the chest mounted on legs formed the cabinet. In the case of some of the older Spanish cabinets in the collection, especially Nos. 294. '70 and 4250. '58, they have stands or legs of much later date, showing how the chest has actually *grown* into the more modern and useful cabinet.

The marquetry invented or brought to perfection by Boule, was displayed in greater magnificence on cabinets of various shapes than on any other pieces of furniture. The same may be said of the marquetry cabinets in wood executed during the eighteenth century in France by Riesener and David, with the help of the metal mounts of Gouthière and his contemporaries. In these fine pieces the interior is generally simple and the conceits of the previous century are omitted.

In the earlier part of the last century the bronze mounts, such as can be seen, *e.g.*, on Lord Darnley's carriage (*See Appendix*), were well made in England, by foreign, and certainly also by native artists; but in England there was no modelling and chasing equal to that of Gouthière at the same period. The brothers Adam, who did so much in designing furniture and metal work as well as architecture and interior decoration, originated good work for door handles and lock plates; but they do not seem to have designed solid metal mounts for cabinet-work, and French cabinets during the reigns of

Martincourt and his pupil Gouthière were unequalled in this respect.

Japan cabinets, made to order during the last century in China, or obtained through the Dutch from Japan, were frequently imported into England. The hinges and mounts were of silver or gilt metal, richly chased.

The bureau, *escritoire*, or office desk, called in Germany Kaunitz after a princely inventor, was a knee-hole table, and no example can be pointed out more magnificent than the bureau made by Riefener for Stanislaus, King of Poland, in the Hertford Collection. It is described in the Appendix. Another example will be found, No. 138. '65, and with an upper portion for books and a lower cupboard, of German make, No. 4908. '58. These tall bureaux were of general, almost universal, use in England during the last century.

Sideboards.

There are several sideboards described under the names of *dressoir* or *dressoir de salle à manger* in the collection. They are small cupboards and would be called cabinets but for the drawers half-way down, and the rows of the shelves on the top. They are of the sixteenth century date. According to Willemin, the old etiquette of France, certainly that of Burgundy, prescribed five steps or shelves to these dressers for use during meals for queens; four for duchesses or princesses; three for their children and for countesses and *grandes dames*; two for other noble ladies.⁴⁷

In the middle ages, cupboards or dressers were mere covered boards or shelves against a wall on which plate was set out, and were made of three or four or more stages according to the splendour of the occasion. The picture of the Marriage

⁴⁷ Willemin, *vol. ii. p. 278.*

in Cana, and many similar compositions by Paul Veronese, show these shelves, cupboards, or sideboards covered with ranges of plates of gold and silver as, indeed, is not uncommonly done at great state banquets at the present time. The cupboard dresser of more modest pretensions was considered as a piece of dining-room furniture, though often shown in old MS. miniatures in rooms used also as bedrooms, and was used to hold lights when not wanted for use at meals. It was ordinarily covered with a piece of embroidery. Sometimes, but rarely, the dresser was of stone (marble).⁴⁸

Before concluding these remarks on dining-room furniture, something may be said on painted roundels or wooden platters. There are in the Museum several sets of these curious relics of the early sixteenth century households, and a few remarks on these and other known sets may not be out of place.

Though they have long ceased to be used for their original purpose, there remain in country houses and collections of different kinds several sets still complete. They are usually twelve in number. Sets have been made square, but of these only single examples, we believe, can be produced. They all seem to be of the date of the late Tudor princes. The three sets in

⁴⁸ Robert Frevyll bequeaths, 1521, to his "son John a stone cobard in the hall." *Testamenta Vetusta*, ii. 575. In an inventory of Henry VIII. is named—"Item, one large cupbord carpet of grene cloth of gold with workes lyned with bockeram, conteyn- ing in length three yards, iii. q'ters, and three bredthes." Harl. MS. 1419. f. 20.

In the herald's account of the feast at Westminster, after the tournament held in Old Palace Yard on the occasion of the marriage of Arthur, Prince of Wales, to Catherine of Aragon, "There was also a stage of dyvers greas and

hannes (degrees and enhancings of height) for the cupbord that the plate shulde stande inn, the which plate for the moost part was clene (pure) goold, and the residue all gilte and non silver, and was in length from the closet doore to the chimney." *Antiq. Repertory*, ii.

And when in a later reign Henry VIII. entertained Francis (Anne Boleyn, then a maid of honour to the Queen, being also there) at Calais, a cupboard of seven stages was provided and furnished with gold and silver gilt plate. A. Strickland: *Queens of England*, A. Boleyn.

this collection are probably all of the age of Queen Elizabeth, though there is a considerable diversity in the writing and some in the spelling. Their size does not differ materially, all the sets varying from $5\frac{3}{8}$ to $5\frac{5}{8}$ inches. There are, however, smaller sets to be seen, which range from $2\frac{3}{4}$ to 5 inches in diameter. The top surface is in all instances plain and the under surface painted with a border of flowers, generally alternating with knots more or less artistically drawn in vermilion. The designs on all sets are much alike, and the description given of the three sets in the Museum will serve for the sets that are to be found elsewhere.

It has been thought that they were intended for a game. Something of the kind of the old 'characters' of Christmas when 'King,' 'Queen,' &c. were drawn by lot and the holders obtained corresponding comfits or sugar plums. They were, however, used in the sixteenth century as dessert plates, the plain side being at the top. Leland⁴⁹ speaks of the "confettes" at the end of a dinner, "sugar plate fertes, with other subtilties with Ippocras" (a sweet wine). These confettes or comfits were served up upon the roundels or plates, and the guests amused themselves by the conceits or 'posies,' that is, mottoes in verse, which are the most important element in the decoration of the under side. It is sometimes said, indeed, that earthenware plates though not unknown were still very uncommon in England before the reign of Elizabeth. The dinner was served on plate in royal or very great houses, pewter and wooden trenchers in more humble and unpretending households. Specimens of the latter may still be seen in our old collegiate establishments. "Porfelyn" is first mentioned in England as late as 1587-88. A porringer and a cup were presented by Burleigh and Cecil to Elizabeth on one of her progresses. "Fine dishes of earth painted, such as are brought from Venice."⁵⁰

⁴⁹ Coll. vi. 24.

⁵⁰ Nicolas's Progresses, ii. 528.

These wooden roundels were in fact nothing but a deffert set, on which knives would not need to be used, and which therefore could be delicately painted. They are kept in boxes turned out of a block and carefully decorated with painting and gilding.

Sir Samuel Meyrick's set with H. K. for Henry VIII. and Queen Katherine of Arragon, his first wife, is as old as any of which we possess a notice. These are decorated with the rose and pomegranate, the devices of the King and Queen. Various sets are mentioned in the Gentleman's Magazine. One with the twelve zodiacal signs (Gentleman's Magazine for 1793, 1187), and again in the same periodical (May 1794) a set in which the flowers differ in the different roundels. In these are found the honeysuckle, sweet pear, rose, marygold, carnation, strawberry, cherry, pansy, lily and sweet briar, with two others, either conventional representations or not distinguishable by the writer who describes them. We hear of another set of 'Posyes for trenchers,' but too coarse for quotation.

The sets we describe in the collection are later than the time of Henry, and may probably be all three set down to that of Elizabeth. They are drawn in a conventional manner with great care but not by fine hands. The art of illuminating the capitals of printed books, for which vacant spaces were still occasionally left in the letter-press, was dying out, and these trencher drawings were by illuminators of that school.

The composition of apothegmatic distiches for posies of this kind was a sort of necessary accomplishment of the versifier of the day, as the composition of complimentary odes on birth and wedding days and other special occasions used to be a requisite among the list of a gentleman's accomplishments. To this day in France a wedding is not considered to be complete as to family ceremonial unless some member of the family has composed and recited complimentary stanzas specially suited to the occasion. As regards these dinner table sayings, we are told in the

Art of English Poefie by Puttenham (1589), in treating "of fhort epigrams called pofies," that "there be alfo other like epigrammes that were fent ufually or put upon their banquetting difhes of fugar plate, or of March paines and fuch other dainty meates as by the curtefie and custom every gefit might carry from a common feaft home with him to his own houfe, and were made for the nonce." They were called 'nenia' or 'apophoreta,' and never contained above one verfe or two at the moft, but the fhorter the better. "We call them pofies, and do paint them nowadayes upon the back fides of our fruite trenchers of wood, or ufe them as devifes in rings and arms and about fuch courtly purpofes."⁵¹

Carriages.

The fhape and decoration of carriages have changed continually, but thefe changes have not always been in the direktion of convenience and handinefs for rapid motion.

In ancient Egypt, Sir Gardner Wilkinfon tells us that each car contained two perfons. On fome occafions it carried three, the driver and two chiefs. In the field each had his own car and driver, and had the "infignia of his office belted behind him," and his hands were then free for fighting. When on a vifit or driving for pleafure the charioteer was difpenfed with, and Egyptian gentlemen drove themfelves, their attendants running befide them, as is the modern ufe in Egypt. In battle many attendants were in readinefs and, when a leader difmounted to lead troops over rocky ground, or to attack walls, thefe took charge of the horfes and kept them in a feure place.

There is no evidence of racing in chariots in Egypt. The only hippodromes were at Alexandria and at the Roman town of Antioe, founded by Hadrian in Upper Egypt.

⁵¹ See an article by Mr. Albert Way in the *Archæological Journal*, vol. iii.

The material of the Egyptian chariot was wood, as we see sculptures representing the carriage builders shaping the wood, with adzes and spoke shaves, sawing, bending over the felloes, sawing out the axles and poles, &c. The body was exceedingly light, consisting of a wooden framework strengthened and ornamented with metal and leather binding, like many of those mentioned by Homer. The floor was either of one piece or of twisted rope to give a good footing, or thongs resting on the axle and lower end of the pole, where it was morticed into the axle. The centre was not placed directly over the axle, as in the Greek and Roman chariots, but the back seldom projected beyond the middle of the wheel, that is the axle, and the weight was therefore thrown more on the pole, to which the upper rim of the front was stayed down by thongs or straps. The weight was divided evenly between the wheels and the horse; but the whole was easily carried by one man, and we may conclude that, even with the addition of two persons it was not such as to fatigue the horses, and this mode of placing it had the advantage of rendering the motion easier to the driver. When the horses were taken out the pole was supported on a prop representing sometimes a wooden figure of a man, a captive or slave.

The greater portion of the sides and the whole of the back were open. The hinder part of the lateral framework commenced nearly in a line with the centre of the wheel, and rising perpendicularly, or slightly inclined backwards, from the base of the car extended with a curve, at the height of about two feet and a half to the front, serving as well for a safeguard to the driver as for a support for his quiver and bow-case. To strengthen it three thongs of leather and an upright of wood connected it with the base of the front part immediately above the pole, where the straps before mentioned were fastened. It is, however, reasonable to suppose some occasional variety of these forms.

In the ornamental trappings, hangings, and binding of the framework of the chariot and arm cases, leather was principally used, dyed of various hues, afterwards adorned with metal edges and studs. The wheels, strengthened at the joints of the felloe with bronze or brass bands, were bound with a tire of metal. The Egyptians themselves have not failed to point out what were the peculiar provinces of the carpenter and currier. The body and framework, axle, pole, yoke and wheels were of wood, the rest of skin. In war chariots the wheels had six spokes; in many chariots or private cars employed in the towns only four. The wheel was fixed with a linch pin secured by a thong, as in the Greek chariots. No instance has been found by Sir Gardner of a carriage with four wheels.

The pole was supported on a curved yoke fixed by a strong pin, and bound with thongs. The yoke, resting upon a small well padded saddle was firmly fitted into a groove of metal; and the saddle, placed upon the horses' withers and furnished with girths and a breast band, was surmounted by an ornamental knob, and in front of it a small hook secured the bearing rein. The other reins passed through a thong or ring at the side of the saddle, and thence over the projecting extremity of the yoke; and the same thong secured the girths, and even sometimes appears to have been attached to them. The trace was single on the pole side, to the lower part of which it was fastened. No provision was made for a second, the yoke and pole were sufficient, as in the Greek car. Blinkers were not used, but the bit was severe, as indeed was usual with the ancients.⁵²

An actual example of the whole framework of an Egyptian chariot is preserved in the Museum of Florence, showing the body, pole, yoke, axle, wheels, &c.; complete as far as the woodwork goes; the leather has perished.

⁵² Sir G. Wilkinson, *Ancient Egyptians. Chariots, &c.*

The Assyrian chariots were heavier than those of Egypt. The wheels had thicker felloes and the fronts seem to have risen higher. These were, as in the Egyptian chariots, frames of wood elaborately painted. The pole and front rim were connected by a forked piece of wood, and by a rod with a covering of linen or silk, stretching down to the pole. A third horse was often harnessed to the side. The sculptures give no indication of traces, but we must conclude that traces were the means of attaching the third horse. The wheels of earlier chariots had six spokes, the felloe was in four pieces. The end of the pole was carved. The warriors hung their arrows and bows by the side, as the Egyptians did.

The later Assyrians had the framework over the chariot pole open entirely, altered the shape of the yoke, put no carving on the head of the pole, kept the front of the body square, with a projection in front, perhaps an arrow case. The panels were carved with rosettes, &c. These later chariots, instead of the elegant borders or rims of the earlier examples, were completely covered with ornament, inlaid with gold, silver, or hard woods, and painted. The harness was extremely rich and elegant. Plumes or fanciful crests rose gracefully in an arch above the horses' ears, and descended in front to their nostrils. To these ornaments were sometimes appended long ribands or streamers, which floated on the wind. Large tassels of wool or silk, dyed many colours, fell on the forehead, and were attached to many parts of the harness. The bridle generally consisted of a head stall, a strap divided into three parts connected with the bit, and straps over the forehead, under the cheeks and behind the ears (as in the Egyptian horse furniture). The bit of the earlier Assyrians was in the form of a double wedge or dovetail, more like a curb than a snaffle. The rein was attached to the centre, and the bit worked as on a lever. Later the form of bit was altered and the rein fastened nearer the end, to add to its power. To the yoke

was suspended a very elegant ornament, formed by the head of an animal and a circle, in which was sometimes introduced a winged bull, star, or other sacred device. Embroidered clothes or trappings were frequently thrown over the backs of chariot horses, and almost covered the body from the ears to the tail. They were kept in their places by straps passing round the breast, the rump and the belly.⁵³

In later times a high plume of three feathers surmounted the head. Ficchi or clusters of tassels, such as are seen on the state carriages in Rome at present, stood between the horse's ears, and clusters of tassels clothed the head and neck without the more elegant medallions of earlier days. The manes were hogged, left loose, plaited. The tails in earlier sculptures are squared at the end and tied round half way down; in later, plaited and tied up in a bunch, a fashion borrowed from the Persians.

The Persian harness, as represented in the bas-reliefs at Persepolis, seems to have been ornamented with a net work of red or other coloured hangings in silk or worsted.⁵⁴ With less elegance the same way of caparisoning horses was in use in the Low Countries during the middle ages, with streams, one might almost call them fountains, of ribbons. The picture gallery of the Royal Museum of Brussels has a curious collection of paintings representing such festive caparisons. The riders are almost lost in the cataract of bows of ribbon with which each lock of the horses' manes is twisted and tied, as well as the rest of the harness. Something like it may be seen in the ribbon decorations, red or garter blue, which the horses of the royal carriages display on court ceremonies in London, such as the opening of Parliament by the Queen. These knots flow down from the manes and flutter from various points of the harness.

⁵³ Nineveh and its Remains, ii. p. 355.

⁵⁴ Sir R. Kerr Porter, Travels, &c., pl. 41 sqq.

The carriages used by the Greeks and Romans were of several kinds. The most important as to use and dignity was called *currus*, in Greek, ἄρμα; a carriage on two wheels, and drawn by two horses. The body was light, occasionally made of wickerwork, held together by the outer rim; sometimes a platform and rim only, just giving the driver room to stand over the axle. The ἄντυξ or rim was the important member of the body. It was circular in front, and sloped down behind to the sides of the bottom. This was high enough in front to reach up to above the knees of the driver. On the rim the reins could be hung. The axle was made of oak, ash, elm, ilex; tough woods. It was firmly fixed under the body. The pole, ῥυμός, in Latin *temo*, was set in the axle at its base, and curved upwards, so as to rise nearly to the top of the shoulder of the horses. To this was fastened by a pin, or by cords, the yoke which rested on the shoulders of the horses. The wheels, κύκλα (circles), or τροχοί, *rotæ*, were set on the axles as in our modern carriages, and lynch-pins, περόναι, or ἔμβολοι, kept them on. The wheel was made as our own are, with spokes radiating from the nave, πλήμνη, *modiolus*. The spokes, κνήμαι, *radii*, and were held by the felloe, ἴτυς, *abfis*. The felloe was sometimes made of one long piece of poplar, wild fig, or other elastic wood, which was brought into its shape by boiling or other application of heat. It was also made, and probably was generally made of several pieces shaped and pegged together. In either case it was held complete by the tire, ἐπίσωτρον, *canthus*, a hoop of metal forged in one piece, and probably put on while hot, so as to bind the separate pieces and the spokes together the more firmly by the contraction of the metal on getting cold.

Every sort of splendour was devoted by the Greeks and Romans to the decoration of the chariot. The head of the pole was ornamented with a ram's or other animal's head, and

was of gilt metal, occasionally of gold. Other horses besides the two were sometimes attached to the chariot. These were called *παρήγοροι*, and had a trace fastened to the axle between the body and the wheels, with another under the body. The traces were attached to a breast-plate. These horses were driven by a pair of reins each, which passed through a ring in the belly-band or surcingle.

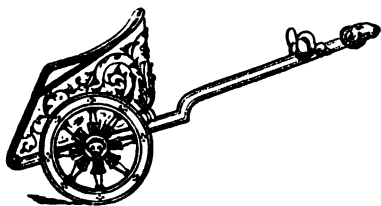
The Roman name for a chariot and pair was *biga*; with three horses it was *triga*; with four, *quadriga*. Chariots with more than two horses were a mark of state. The name *sella curulis* has been connected with the chariot, and was probably used by the owners to sit on in the chariot on visits or progresses of state. Several horses were used for the games of the circus, the two outside horses in the races being harnessed by traces only to the axle, and much of the excitement of the race depended on the accidents to horses so loosely held together, in numerous chariots all rushing for the inner place in rounding the *meta*. Frequent upsets occurred in every race, and few bas-reliefs out of the many that represent actual races, or the races of *genii*, are without representations of this misfortune.

The triumphal cars of the emperors were splendidly decorated. Besides the golden-headed poles already alluded to, the rim, the nave of the wheel, spokes, pole itself and sides of the chariot were of gold, of gilt bronze, inlaid with ivory, painted, repoussé and chased, or otherwise adorned with all the best art at command. The triumphal car is represented without a pole, with men at the horses' head, as on the arch of Titus at Rome. Wreaths of laurel or bay were hung on the chariot as well as placed on the head of the hero of the day. Splendid chariots were also the reward or prize in the races, and were kept as a family inheritance. In the gaudy pageants of Imperial times, cars drawn by elephants were occasionally introduced, each having a native driver with a pike

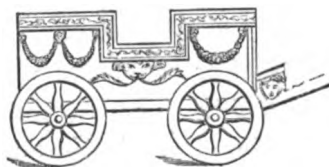
on his neck. On a medal of Augustus may be seen a car drawn by four elephants.⁵⁵

The *Carpentum* is the oldest form of covered carriage on two wheels. It was balanced as our two-horse agricultural carts are at the present day, and rested with a pole and yoke on the shoulders or necks of two oxen, occasionally horses; oftener it was drawn by mules. The cover was an awning, cradle-shaped. A medal to the elder Agrippina, mother of Caligula, shows such an awning, supported on carved human figures. Sometimes the *carpentum* was drawn by four horses. These covered carts were in use amongst the northern nations, our own especially.

Pilentum was a covered and close carriage on two or four wheels, painted and furnished with cushions. It conveyed the Roman matrons to sacred festivals and to the circus. It was opened in the middle, so that the persons inside could be seen, and sometimes without a canopy. It was arranged as our carriages on four wheels of the seventeenth and eighteenth centuries, in which the entrance doors were in the middle, and a lower seat contrived between the two, such as that occupied by the mace bearer in the carriage of the Mayors of London. On the column of Theodosius at Constantinople, two or three of these *pilenta* may be distinguished.



Biga. See No. '64. 132.



From the Column of Theodosius.

The *Carruca* was four-wheeled, covered like the *carpentum*; richly adorned with ivory, silver, occasionally with gold. It was square, fitted with a pole, and drawn by mules or oxen.

⁵⁵ Goltzius (Julius Cæsar et Cæsar Augustus), No. xxvii.

The body appears to have been hung on a bed or frame by leather thongs or straps, and it is nearer to the shape of our modern carriages, to which it has given its name.

The *Cisum* was a light gig, drawn by one horse on two wheels, with shafts, closed at the back and open in front, and could go at the rate of six Roman miles in the hour. Such vehicles were kept as post carriages. A sculpture at Igel, near Treves, preserves the likeness of one of these post-chaises. Relays could be had along the great Imperial roads. These are still represented in the long-shafted cart of Rome and Tuscany, the bottom being of sacking and a body suspended or planted on the shafts from wood or iron supports, such as is shown in the Carratella, No. 7117. '60. The spring of the vehicle is derived from the length and elasticity of the shafts.

The *Essedum* was like the *cisum*, a car opened in front and closed behind, but had a pole, and was adopted from, or as shown at Rome was a specimen of, the war chariots captured from the Britons or Gauls. The warrior did not jump in and out from behind, but ran along the pole and attacked, got on and off his horses' backs, and could retreat again to his car.

The ἀρμάμαξα in Greece seems to have answered to the *Pilentum*, and was generally used as the conveyance for women and children.

The *Petorritum* was a covered four-wheeled waggon or carriage, and it is conjectured, with probability, that it was derived from Gaul or Britain, as the name *petor*, four, is said to be a Gallic word. The Turkish *arabah*, drawn by oxen, and derived from the old usages of Constantinople, has been probably a modern continuation of the *Petorritum*. It has an awning, and can be closed by curtains, and is sometimes decorated with carved work and gilding.⁵⁶

⁵⁶ For a more complete account of Die Wagen und Fahrwerke der Griechischen und Römer. München, &c., 1817.

Of the period succeeding the destruction of Rome and the extinction of classic customs, furniture, and equipages, we know but little. Ossian describes the cars of the Germans and Gauls as having a beam and pole of polished yew and of gems set in the car and in the harness, showing that much wealth was devoted to the decoration of these chariots.

We stated that in the earlier middle ages war cars had been used as representing a sort of visible ark or sanctuary.

The *Carroccio* of Milan was first used by Eribert, Archbishop of Milan, 1035. It was a car on four wheels, of massive construction, and drawn by four pairs of oxen. In the centre a mast was erected, and thereon a golden ball on which was an image of the Crucified, and the banner of Milan. A few of the choicest warriors of the army were placed on the car, and warlike music followed. From the platform of the car the offices of religion were administered to the army. The honour of the republic was bound up in the safety of this precious engine, which was said to have been suggested by the ark or sacred chest of the Jewish covenant.

In the battle of Northallerton, in which, under Thurstan, archbishop of York, the English defeated the Scottish armies, a car on four wheels supported a mast, on which was a box of silver containing the Host and a large crucifix, and lower down three banners. This was called the 'Battle of the Standard,' fought in 1138.

In the middle ages we find carts, like those in use for agricultural purposes in France, a long frame with spreading rails balanced on one pair of wheels of large dimensions, drawn by a string of horses. In the Bayeux tapestry, where the Norman preparations for the war in England are described, carts are used with four wheels.

A cart of arms, according to Fosbrooke, was a tilted waggon on four wheels, carrying, after the invention of artillery, two small chambered pieces. The tilt covered the horses.

In a MS. (No. 6,808) of the imperial library in Paris, there is a painting of a knight in full armour driving a shafted cart, of which the seat is elaborately carved. The horse is going at a round trot, and a flail is in place of a whip. The cart is framed of two long pieces, the ends of which form the shafts; it has no fides.

This woodcut of a family carriage is from the Luttrell Pfalter, an illuminated MS. of the early fourteenth century.⁵⁷



As early as 1294 the ladies of the citizens of Paris were driven about in such vehicles. When Charles of Anjou entered Naples (end of the thirteenth century) his queen rode in a *caretta*, the outside and inside of which was covered with sky-blue velvet semé of golden fleur-de-lys.

The oldest kind of wheel carriages known in England were called *whirlecotes*, and one of these belonged to the mother

⁵⁷ *Vetusta Monumenta*, vol. ii.

In the *Sqyr of Low Degree*, a poem supposed to be earlier than the time of Chaucer, the father of the Princess of Hungary promises—

To-morrow ye shall on hunting
fare,

And ride my daughter in a *chare*,
It shall be covered with velvet red,
And cloths of fine gold all about
your head.

With damask white, and azure
blue,

Well diapered with lilies new,
Your pomelles (knobs) shall be
ended with gold,

Your chains enamelled many a
fold.

W. B. Adams, *Engl. Pleasure Carriages*, 1837.

of Richard II.⁵⁸ In the privy purse expenses of Edward IV., published by Sir N. H. Nicolas, there are items, "For the reparation of the Kinge's carre,—John Jaks for a forehors bridelle, price iiij. s. for v. other bridels, price the pece, ij. s. iiij. d., xi. s. viij. d. ; for v. pair trays (traces) garnysht, price in grete, xxv. s., et cetera, and for ij. auxeltrees for the same carre, ij. s.," showing that it was four-wheeled. Other items show that it was driven by the coachman riding postillion on one of the wheelers, "for stiropes, viij. d." P. 123.

Coaches were probably first introduced from Hungary.⁵⁹ They seem to have been square, not differing greatly in outline from the state coaches of which numerous engraved plates can be seen. They were considered as too effeminate a conveyance for men in the days of Elizabeth. Henry IV. of France had but one. He usually rode on horseback. His one coach may be studied in the plate by Van Luyken that represents his murder by Ravailac, 1610. It is four-wheeled, square, with a flat awning on four corner pillars or supports, and curtains. The centre descends into a kind of boot with leather sides. In this sat generally an attendant. In the carriage of lord Darnley in the Museum this construction can be seen applied to a chariot. In the picture by Van der Meulen representing Louis XIV. and his troops, the carriage is similar, but the upper part is enclosed with leather ornamented with gilt bosses. Out of the window is hung a blue carpet with fleur-de-lys on it. There is a board behind hung by straps close to the ground for a groom.⁶⁰

Besides carriages for ordinary use coaches were made expressly for state ceremonies. In 1475 the Emperor Frederic III. went

⁵⁸ Whirlicotes were used at the coronation of Katherine of Arragon, though the Queen herself was conveyed in a litter of white cloth drawn by white horses.

⁵⁹ So at least Beckmann seems to think. History of Inventions: Coach.

⁶⁰ Exhibited at the Royal Academy in 1872.

to Frankfort in such a coach. Germany seems to have been at the head of the fashion as regards these luxuries. In 1562 the elector of Cologne had twelve carriages; the margrave John Sigismund, a little later, thirty-six coaches with six horses each. In 1588 the use of carriages had become so general that an edict was issued by Julius duke of Brunswick, forbidding the use of coaches to his vassals, alleging that 'the useful discipline and skill in riding' had been almost lost. In the seventeenth century count Kevenhüller in his annals, speaking of the marriage of the emperor Ferdinand II. with a princess of Bavaria, says, "The bride rode with her sisters in a splendid carriage studded with gold; her maids of honour in carriages hung with black satin, and the rest of the ladies in neat leather carriages." (Beckmann.)

In 1631 glass panels were made in carriages. Mary, infanta of Spain, travelled to Carinthia in a glass carriage, in which no more than two persons could fit. The carriage of the first wife of the emperor Leopold (1658), a Spanish princess, cost, together with the harness, 38,000 florins. The emperor's own carriage was more simple, it was covered with red cloth, the nails were black as well as the harness, and it was without gilding but had panels of glass, and on this account these kind of carriages had the name of imperial glass coaches.

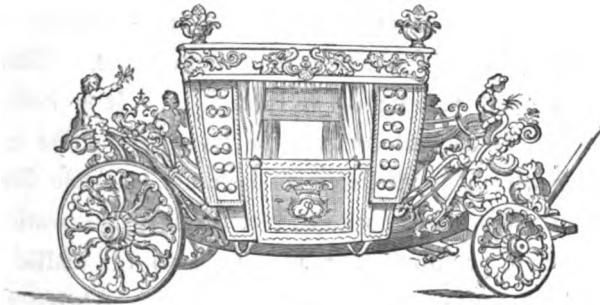
In 1681 Ernest Augustus, duke of Hanover, had fifty gilt coaches with six horses each.

Taylor, the water poet, says in a postscript to the life of old Parr, in a note, "He was 81 years old (born in 1483) before there was any coach in England, for the first ever seen here was brought out of the Netherlands by one William Boonen, a Dutchman, who gave a coach to queen Elizabeth," &c. (Adams.)

Henry FitzAlan, earl of Arundel, is popularly said to have introduced the coach into England. He brought one from Germany in 1580. Stowe, in the "Summarie of the English Chronicle," says that a coach, the first ever made in England,

was made for the duke of Rutland by Walter Rippon in 1555. That the same Walter made the first hollow turning coach with pillars and arches for Her Majesty (Mary Tudor). In 1584 he made what sounds very like our present state coach, "a chariot throne with four pillars behind, to bear a crown Imperial on the toppe, and before two lower pillars, whereon stood a lion and dragon, the supporters of the arms of England." Queen Elizabeth had her carriage open at the sides, so that her loving subjects might the better see her in her progresses. Lord Grey de Wilton (died 1593) first introduced them into Ireland. Charles I. had a state coach of crimson velvet, adorned with gold inside and out. In 1619 the celebrated duke of Buckingham first drove six horses. The earl of Northumberland, in ridicule, put eight to his.⁶¹

The accompanying woodcut represents the carriage of the English ambassador at Rome in 1688.⁶²



For very splendid eighteenth century specimens we may call attention to an engraving by B. Picart,⁶³ of the "Premier Carosse" of Louis XV., about 1730 or 40. The four state carriages of the queen, the speaker, the lord mayor of London, and the chancellor of Ireland are described in the appendix. The carriages and triumphal cars employed in

⁶¹ Beckmann, History of inventions.—Adams, English pleasure carriages.

⁶² Engraved in Wright: Account of Lord Castlemaine's embassy, &c.

⁶³ In the South Kensington collection of engravings.

processions in Italy, Germany, Flanders, France, and England during the sixteenth and seventeenth centuries showed an endless fertility of fancy, as may be seen in numerous descriptive books and plates.

We must not close our account of wood construction of this kind without a passing notice of the Indian idol cars, of which fine photographs are exhibited in the Museum.

These structures are on a scale larger than anything we know of in antiquity either in Europe, Egypt, or Asia. They have been connected with terrible exhibitions of human self-destruction. It is within our own times that the processions of the car of Juggernaut have been put an end to by the British government in consequence of the self-destruction of devotees, who cast themselves under the wheels.

In the collection of photography placed in the oriental court of the Kensington Museum by Mr. Fergusson to illustrate the history of oriental architecture, we find several of these enormous cars, one of them executed in stone. This forms part of the ruined temple of Beejanugger. It is raised on a plinth elaborately carved on each of its sides. The car itself rests on four wheels (with supports behind). These wheels are solid disks carved with concentric circles of decoration, and giving us the impression of representations of classic shields. The axles, &c., are carved as central bosses. Above this bed the structure rises for some fifty feet, in the form of colonnades of delicate pillars with carved cornices and horizontal mouldings above them in many tiers. The whole is surmounted by a small dome of graceful outline, which unites with the colonnades below by numerous richly-cut horizontal bands of moulding. The stonework represents what has been originally a timber construction, but, excepting that the core or centre of the structure must be supposed to be solid, wood carving could scarcely exceed in delicacy the fine shafts and cut and pierced ornaments of the mouldings.

Other cars are to be seen at Beejanugger, of more recent make and use. One of these is the car of the god Bunshun Karee. It is of timber, and is constructed on a rectangular bed resting on solid beams, which form the fore and hind axles. Above this a platform is bracketed out by grotesque figures, something like the squatting or kneeling grotesque figures forming similar supports, that we meet with in fourteenth and fifteenth century woodwork in Europe, and there is space on it for a small temple or shrine supported on columns, covered with a dome and with a battlemented parapet. There are verandahs supported by carved braces round the whole, and a sort of carved balustrade protects a gallery or ambulatory round the outside of the shrine. The wheels are solid disks of timber, and the car has been drawn by elephants, dragging from iron rings fastened into the axle-beam. The entire height is from twenty-five to thirty feet from the ground.

Another car at the same place, sacred to the god Seringapatam, is a finer structure, though without the domed temple above. The bed is of solid timber, and the superstructure bracketed out as the last; but instead of first contracting and then expanding in width as the tiers of brackets rise, this car is in the form of tiers of niches filled by well executed figures of divinities or mythological personages. It is of the same breadth all the way up. The carving is in continuous bands of niche and figure work. The wheels are some ten feet diameter and of solid timber. It is possible that the solid and unornamented wheels replace earlier and more carefully made examples, as these portions would naturally require frequent renewal under the crushing weight superimposed, and in consequence of jolting over the bodies of victims crushed by their motion. It is about twenty feet high.

Lighter examples of such wooden cars are preserved at Purudkul. One is in the form of a polygonal enclosure

formed by light columns of turned wood united by architraves above, and framed to a platform. The platform is carried down by mouldings that gradually contract till they reach a richly-carved horizontal bed. This is smaller and lighter, and stands on radiated wheels.

The car preserved at Mysore is a more elegant piece of construction. It is a square waggon. The sides form arcades of seven arches each, with light creting above formed by two horizontal bars united by closely-placed pieces of turned wood or balusters, and similar work ornaments the bed or plinth on which the whole is framed. The wheels are common spoked wheels, and probably are modern restorations. The size and height of this last car do not exceed those of our four-wheeled country waggons, though the weight of the sides is greater. The whole piece would make a beautiful model for a car of ceremony for modern use. If these sumptuous examples of oriental splendour are no longer in use, and are suffered to fall to ruin, we cannot but regret that one or two of them cannot be preserved for our European museums. Structures of this kind made to be moved in shows and processions are more picturesque and magnificent than the cars used for such occasions in our own days, and if we can dissociate them from the terrible significance of their former purpose, we shall certainly see few objects that will so effectually fill up for us the picture of a state of manners, barbaric perhaps, but rich and splendid, long forgotten in modern Europe, and fast dying out in the far East.

Litters.

Besides wheeled carriages, litters of various forms have been common in the classic, mediæval, and modern times. The *Basterna* was a closed bed with shutters, windows of talc. It was so shaped that the person was carried in a reclining posture.

It was carried on poles by four or six men.⁶⁴ Numbers were kept for hire at regular stations in Rome.

The Indian palanquin is much the same in form. Models can be seen in the museum of our India Office. Japanese wooden litters can be seen in the carriage department of the International Exhibition of this year, 1873.

The mediæval litter was of the same form, but was frequently, if not generally, carried by horses or mules harnessed between the poles, as in shafts, in front and behind. They were in frequent use in the middle ages, covered for travelling, and open and highly decorated for processions, coronations, and other state ceremonies. Isabel of Bavaria entered Paris on her marriage with Charles VI. in 1385, attended by the duchesse de Berri, the duchesse de Lorraine, comtesse de Nevers, dame de Coucy, and a crowd of other ladies, each in a separate litter, most richly ornamented, borne by horses.⁶⁵

Elizabeth of York set out from the Tower, in 1487, for her coronation in a rich open litter, with a canopy borne over her by four knights of the bath, created on the occasion.⁶⁶

The photograph from one of the drawer fronts of a cabinet in the time of Henry VII. or Henry VIII. in the Museum, fully described under No. 27. '69, contains a representation of the travelling litter of the sixteenth century. A well known portrait of Queen Elizabeth represents her carried in an open litter by the great officers of her court.⁶⁷ The sedan chairs so much used in every country of Europe during the seventeenth, eighteenth, and the early part of the present centuries are fresh in the memory of all readers, and they are sufficiently illustrated by two examples, fully described in the collection. They differ little from the horse litter except

⁶⁴ *Sexta cervicæ feratur.* Juv. s. i. 65.

⁶⁵ Froissart.

⁶⁶ *Queens of England*, iv. 39.

⁶⁷ National Portrait Exhibition, 1866, Cat., No. 256.

in being smaller, and made for a fitting posture, with the bearing poles a little above the centre of gravity. The bearers stepped or ran, keeping time, and the elasticity of the poles made the motion easy to the traveller. Our London houses are made for the use of the sedan chair, which can be carried into the entrance halls, while in Paris and most foreign capitals houses are built so as to admit wheeled carriages under cover. Sedan chairs were introduced into England by Sir Saunders Duncombe, who obtained a patent for this enterprise in 1635.

Travelling in England, as well as transport by means of carriers, was beset by difficulties till recent times.⁶⁸ The abbot of St. Albans, previous to the Reformation, had armed guards to patrol the road from the monastery to London. Hackney men in the thirteenth century undertook the traffic of the road to Canterbury and Dover. Passengers in a four-horse car or waggon rested four days, to two consumed on the road, at a cost of one shilling and sixpence per day. On some roads a journey of seven days was divided into three travelling and four resting days. Edward I. sending a thousand pounds of silver to his son from Chester to London, under charge of Warine, the treasurer, provided an escort of two knights and sixteen armed men on foot. The money was packed in paniers on five hackneys. The journey going took eight and the return six days. The knights were allowed one shilling each per day, the varlets were well paid at fourpence, the cooks at twopence. Thirty shillings was paid for the hackneys each per day.⁶⁹

⁶⁸ Macaulay has given graphic descriptions of the difficulties of the road for carriages in the seventeenth century, even of persons of rank well protected

and accompanied. *History of England*, *cb.* iii.

⁶⁹ Turner: *Domestic Architecture*, *vol.* i.

CHAPTER III.

Mechanical Processes.

THE ordinary methods of joining wood together by mortices, dovetailing, scarfs, splices, mitres, plough and tongue and rebate joints, nails, screws, glue, &c., have been in practice from the most remote antiquity. These operations of carpentry, and the ordinary processes of turnery, can be studied in any cyclopædia,⁷⁰ and need not be explained, but a few details of the more complicated operations of covering wood surfaces with thin coatings of other woods, and with metal and gold, may be of interest.

Gilding.

Wood has been decorated with gilding from the time of the ancients to our own. Much of the modern furniture, both during the middle ages and since the renaissance, has depended mainly on gilding for its effect. The processes have varied, but more in the careful methods of preparing the ground and the purity and thickness of the gold than in any essential difference of method or appliances.

The gilding of the Florentine and Venetian furniture in the collection is the richest we can point to. The oldest and most effective of this gilt work, such as may be seen on the coffers, stands, &c. in the Museum, is laid on a bed prepared with white chalk and size or animal glue made from parchment. The richness of the gilding depends on the care with which this ground or bed has been prepared. The gold when laid

⁷⁰ e.g., Chambers' Art. Carpentry. For fuller details the reader may consult, amongst many books, Roubo,

"L'Art du Menuisier," Paris, 1769. Holtzapfel, Turning and mechanical manipulation.

over this bed, if thick enough to admit of a certain stretching of, or malleability in the metal, can be either burnished by rubbing with a polished agate tool, or indented to a slight depth with various patterns, such as were made in the Florentine work.

We may here give in a few words the most approved modern method of gilding wood for 'burnish' or distemper gilding.

The wood surfaces to be gilt are first primed with hot size and whiting very carefully ground. These are mixed with a decoction of garlic and wormwood, to which are added vinegar and common salt. These materials are said to preserve the wood from the worm. The salt, however, must not be used with gilding on any other material such as plaster, having a tendency to attract damp, and so produce a white efflorescence on the surface. When dry, holes or deficiencies are made good with the same material in a tough state. Four or five coats are then applied one after the other, each coat being carefully dried first. As many as ten or even twelve coats are applied in the most careful work. The surface is polished with pumice stone and cold water, and the work is carefully cleansed and dried by rubbing with a cloth and shave grass. The size is next applied; this consists of Armenian bole, to one pound of which are added two ounces of hematite (bloodstone) and the same quantity of galena, each ground in water separately. These materials are mixed and ground with a small quantity of olive oil. This substance is tempered with parchment size or glue. It is applied hot with a very fine brush. The ground is coloured in some cases yellow with a preparation of yellow ochre, in the Florentine and Venetian work with vermilion, to give colour to the thin gold. The surface when dry is damped with cold water to give it the required 'tack' or stickiness and the gold laid on with the gilder's 'tips' or flat long-haired brush in the usual way. In modern

gilding the vermilion tint is sometimes added by way of a delicate wash after the gilding is completed.

Oil gilding, a simpler process, consists in preparing the wood with white lead and linseed oil, or two or three coats of clear colling or glue preparation. Over this is laid the size, a mixture of boiled linseed oil and ochre, and the leaf applied when the surface is nearly but not quite hard. This process does not allow of burnishing or rubbing with polished stones, but it is a shorter and less costly operation.

According to Vafari,⁷¹ the richer and harder compositions used as a preparation for gilded reliefs on cypress wood of Italian manufacture, were made of pounded brickduft, chalk, and stucco or gypsum, liquified with animal glue. With this composition much manipulated, the relief ornaments were made by impression of a matrix or mould of wood. The more important figure portions were modelled up with tools in the same way as in clay modelling.

Similar decorations were executed in the north of Europe. Besides the coronation chair there is an altar-front preserved at Westminster (south aisle), decorated with careful modelling in relief, gilt. To this have been added plates of coloured glass gilt on the back, with crystals, imitation stones, &c. The composition in which the reliefs are executed is fine parchment glue and gypsum in repeated layers. Then films of parchment were also laid over and again coated with composition. The stones or glass were laid in a bed of this material, sufficiently soft to rise and lap over the edges, so as to hold the inserted work firmly. The soft material in the portions left for modelling was impressed while of a tough consistency, with matrices or stamps made of lead, wood, agate or other pebble, slate, or iron.⁷²

⁷¹ Vafari, translated by Mrs. Foster, vol. i. 330.

⁷² V. le Duc., *Mob. Franc.* i. 382.

It will generally be found that painted wood panels of the fourteenth and fifteenth centuries, wooden images, &c., have been covered carefully with parchment, sometimes with canvas, previous to gilding and painting. This covering has been well prepared with gypsum and chalk, so as to form a solid bed for the gold pigments.

According to Vafari, Margaritone of Arezzo used "to cover the whole surface (of his wood) with canvas, which he secured by means of a strong glue made of the boiled shreds of parchment; over this canvas he next applied a layer of gypsum, as may be seen in his pictures, as well as those of others; on the gypsum, which was mixed with the glue above described, he then formed diadems and other ornaments in relief. He was also the inventor of grounding in bol-armoniac, whereon he laid leaf-gold, which he discovered the means of fixing and burnishing."⁷³

Inlaying and Veneering.

Inlaid wood is held in by the tightness and completeness with which the inlaid parts are morticed into the main body or bed of the wood. They are also held in by pins or pegs when the pieces are large and the hold given by the sides of the mortices is insufficient, when thick slices, or masses of ivory, or metal, or even thin metal are used, as in Boule work, in which cases the metal has the help of small pins at intervals. But the chief agent in connecting surfaces of wood together when coated with veneers, or of slices of ivory, bone, horn, or shell with wood is glue.

Glue is made from the scraps that are pared off the hides of animals before they are subjected to the tan pit for conversion

⁷³ Vafari, transl., i. 91. For a very minute and complete account of all the different methods of gilding, including that of metals, &c. now in use, the reader may consult the new American Cyclopædia, Art. Gilding.

into leather. The inferior kinds of glue are often contaminated with a considerable portion of the lime used for removing the hair from the skins, but the better sorts are transparent.

Glue acts in a double manner ; first by simple adhesion, and secondly by excluding the air, so as to bring into action the pressure of the atmosphere. The latter, however, alone is an insufficient explanation, as the strength of a well-made glue joint, even of veneered surfaces glued to softer woods is frequently greater than the known pressure of the atmosphere ; indeed, it often exceeds the strength of the solid wood, as the fracture does not at all times occur through the joint, and when it does it almost invariably tears out some of the fibres of the wood ; mahogany and deal are considered to hold the glue better than any other woods. For excellent examples of the effect and durability of glue under changes of atmosphere, the reader should refer to the columns, &c. (among others) 67. '68, and 69. '64, p. 316.

No dependance is placed on the quantity or thickness of the glue, as that joint holds the best in which the neighbouring pieces of wood are brought the most closely into contact ; in laying on veneers the under surface of the veneer and the upper surface of the body of wood, both left slightly rough, should first be well wetted with glue, applied very hot, and then pressed together in various ways to exclude as much of it as possible. The parts are screwed down on heated metal beds, or between wood frames that fit all the curves of their surfaces during several hours, till the glue is quite hard.

Veneering was in general use in ancient Rome, and we have had occasion to allude frequently to the tables and other furniture made by that process and described by Pliny.

The following is the method in which veneering is now practised as described by Holtzapfel.⁷⁴

⁷⁴ Turning and Manipulation, p. 61.

The surfaces of the table or panel, and both sides of the veneer, are scratched over with a tool called a tothing-plane, which has a perpendicular iron full of small grooves, so that it always retains a notched or ferrated edge; this makes the roughness on the respective pieces, called the *tooth* or *key* for the hold of the glue. A caul of the size of the table is made ready, and several pairs of clamps, each consisting of two strong wooden bars, placed edgeways and planed a little convex or rounding on their inner edges, and connected at their extremities with iron screwbolts and nuts, are adjusted to the proper opening; the table is warmed on its face, and the veneer and caul are both made very hot.

The table is brushed over quickly with thin glue or size, the veneer is glued and laid on the table, then the hot caul, and lastly the clamping bars, which are screwed down, at distances of three or four inches asunder, until they lie exactly flat. The slender veneer is thereby made to touch the table at every point, and almost the whole of the glue is squeezed out, as the heat of the caul is readily communicated through the thin veneer to the glue, and retains it in a state of fluidity for the short space of time required for screwing down, when several active men are engaged in the process. The table is kept under restraint until entirely cold, generally for the whole night at least, and the drying is not considered complete under two or three days. When the objects to be glued are curved, the cauls, or moulds, must be made of the counterpart curve, so as to fit them.

Another method is by pressure with the hands.

The *veneering hammer* is made generally of a piece of wood from three to four inches square, with a round handle projecting from the centre; the one edge of the hammer head is fawn down for the insertion of a piece of sheet iron or steel, that projects about one quarter of an inch, the edge of which is made very straight, smooth, and round; and the opposite

side of the square wooden head of the veneering hammer is rounded to avoid its hurting the hand.

The table and both sides of the veneer having been toothed, the surface of the table is warmed, and the *outer* face of the veneer and the surface of the table are wetted with thin glue, or with a stiff size. The inner face of the veneer is next glued; it is held for a few minutes before a blazing fire of shavings to render the glue very fluid, it is turned quickly down upon the table, and if large, is rubbed down by the outstretched hands of several men; the principal part of the remainder of the glue is then forced out by the veneering hammer, the edge of which is placed in the centre of the table, the workman leans with his whole weight upon the hammer by means of one hand, and with the other he wriggles the tool by its handle, and draws it towards the edge of the table, continuing to bear heavily upon it all the time.

Marquetry.

We have had occasion more than once in these pages to insist on the beauty and originality of the furniture made by Boule in the seventeenth, and by Riesener and David in the eighteenth century.

The former was an intarsia or surface inlay of various materials, principally tortoiseshell, with brass and white metal, the latter occasionally enamelled with various pigments. This work was afterwards made by laying metal under the shell to increase its redness. The two manufactures are called old and new Boule.

The shell used is that of the marine tortoise, called *testudo imbricata*, or hawk's bill turtle; the scales or layers of shell overlapping each other, in which respect it differs from other shell of its genus.

The length of a shell full grown is about a yard, by half a yard in width. The plates are thirteen in number, five down

the middle of the back and four on each side. The largest plates measure about thirteen inches by eight. Some parts are of very dark brown tints, with light golden marks and spots. Other parts are lighter, but the darkest is considered the best.

The shell is dipped into boiling water for three or four minutes to make it work better. It is also damped and warmed by ordinary laundresses' irons. Heat, however, has a tendency to make it brittle, and boiling to spoil the transparency. Tortoiseshell can be bent and joined. The edges are filed to their feather thicknesses for three-quarters of an inch each. The edges must be absolutely free from grease, and should not be touched after the filing. The edges are dipped in boiling water, held together by the fingers for a time. They are then nipped by a pair of tongs, heated so as to discolour white paper slightly, clean linen damped with cold water being first placed over the junction; this keeps the gelatine moist till the adhesion is complete.

In cutting the patterns of Boule work, two slices of material are glued together with paper between (to facilitate subsequent separation), and paper is glued outside, on which the pattern or design is drawn. A fine watch-spring saw is introduced into a minute hole in a part of the pattern conveniently chosen, and the patterns are sawed out. The slices are afterwards separated, and the pattern cut out in one slice is fitted into the matrix of the other, so that one sawing produces two editions of the design, the ground and the figures being reversed in each. This arrangement is called Boule and counter. In the earlier productions of Boule this reciprocity was not attended to. Ebony, also pearl shells, ivory, and white metal, making further elements of decoration, were added in small quantities.

When the various parts have been arranged in their places, paper is glued over them to keep the whole in place, and filings of the material scraped in to fill up any interstices between the parts. The whole when dry is toothed over, and

laid down as in ordinary veneer, with glue and pressure upon the surface prepared for it.

Marquetry of wood is made in the same way. Dye woods are used as far as they are available, and greens, blues, and some other tints are of holly stained. "Mr. Cremer, of Paris, used the staining process of M. Boucherie, said to impart a permanent colour to a great depth. Shading is given by means of hot sand."⁷⁵

One method of cutting marquetry is by pasting a drawing of the entire design on the ground or counter, and cut out entirely. The various leaves, &c. are then cut from different veneers and fitted in. Another method is to paste the drawing on the ground, and on it to paste the various leaves or ornaments cut from other suitable veneers, then to cut through the counter or ground, the saw grazing the edge of the leaves. The parts so cut out are then pushed out, the leaves separated from the paper, and laid down in the vacant places.

A third method is thus described in Holtzapfel's *Mechanical Manipulation*. The separate leaves to constitute the inlays are cut out from the different coloured veneers, and glued in their appropriate positions on a sheet of paper. A sheet of white paper is pasted on the veneer, which is to serve as the ground. A sheet of blackened paper is laid over it, and over this the leaves, "the backs of which are struck at every part with several blows of a light mallet so as" (by means of the intervening black paper) "to print their own impression on the white paper" (which is pasted on the ground). "The printed apertures are then cut in the counter one at a time, so that the outer edge of the saw kerf falls exactly on the margin of every aperture."

The markings of the leaves or other figures are made by cuts of the saw or by a graver, and filled with wood dust and fine glue.

⁷⁵ Tomlinson, *Cyclopædia*, Marquetry.

The use of the grain by disposing pieces of the same wood with the grain running in different directions may be seen in many examples in the collection.

The woods most in use in modern construction are the following, some of the botanical names of which are put forward with hesitation:—

FOR BUILDING CONSTRUCTION.

Deals, a numerous family of coniferous timber trees. Those most in use are (*Pinus Sylvestris*), Scotch fir, yellow deal; (*Abies excelsa*), Norway and American spruce fir, Dantzic, Adriatic white deals; larch (*Larix Europæa*), Scotch, Polish, Italian, New Zealand; pitchpine (*Pinus Australis*).
Oak (*Quercus pedunculata*), in many varieties, English, Apennine, Canadian, Prussian, African, Pollard.
Teak (*Tectona grandis*).

FOR FRAMES, CARRIAGES, &c.

Ash (*Fraxinus excelsa*), English and Hungarian.
Birch (*Betula*), black and white.
Beech (*Fagus Sylvatica*).
Elm (*Ulmus campestris*), English, and Wych elm (*Montana*).
Mahogany (*Swietenia mahogani*), Spanish and Honduras.
Oak.
Pines.

FOR TURNERY.

Soft.

Alder (*Alnus glutinosa*).
Beech.
Birch.
Willow (*Salix*), in many varieties.
Holly (*Ilex aquifolium*); white.
Horse chestnut (*Æsculus hippocastanum*); white.
Sycamore (*Acer pseudoplatanus*); white.
Appletree (*Pyrus malus*); brown.
Pear (*Pyrus communis*); brown.
Plum (*Prunus*); brown.
Laburnum (*Cytisus laburnum*); brown.

Hard woods.

Amboyna (*Pterospermum indicum*).
Beef wood (*Stenocarpus salenus*).
Ebony (*Diospyrus ebenus*); black, green, and brown.
Box (*Buxus semper virens* and *Balearica*).
Brazil wood (*Cæsalpinia æchinata*).
Braziletto (*Cæsalpinia Brasiliensis*).

Cam wood (*Baphia nitida*).
 Cocoa (*Cocos aculeata*).
 Greenheart (*Nectandra Rodiæi*).
 Iron wood (*Sideroxylon*).
 King wood (*Triptolemæa* ?)
 (*Spartium* ?).
 Lignum vitæ (*Guaiacum officinale*).
 Locust (*Hymenæa*).

FURNITURE.

Common.

Beech.
 Birch.
 Cedars (*Larix cedrus, thuia,*
 &c.); Cuba, Lebanon,
 N.S. Wales, Pencil.
 Cherry (*Prunus*), in many
 varieties.
 Deals, &c.

Best.

Amboyna.
 Ebony.
 Cherry.
 Chestnut (*Castanea vesca*).
 Coromandel (*Cassia Coromandeliana*).
 Mahogany.
 Maple (*Acer campestre*), and
 bird's eye (*striatum*).
 Oak of all kinds.
 Rosewood (*Dalbergia latifolia,*
Amyris balsamifera, Jacaranda
Brasiliensis).
 Satin wood (*Chloroxylon*
Swietenia).
 Sandal wood (*Santalum*).
 Sweet cedar.

Tulip wood (*Physocalymina*
floribunda).
 Walnut (*Juglans nigra*).
 Zebra.

Besides these :—

Mustaiba.
 Olive (*Olea*) and root.
 Palmyra (*Borassus flabelliformis*).
 Partridge wood (*Heisteria*
coccinea).
 Peruvian (*Andyra inermis*).
 Pheasant wood.
 Purple wood (*Copaifera pubiflora*).
 Princes wood.
 Rosetta.
 Snake wood (*Piratinera Guianensis*).
 Yacca wood (*Podocarpus*
yacca).

DYE WOODS USED FOR MARQUETRY.

Red.

Brazil.
 Braziletto.
 Cam wood.
 Logwood (*Hæmatoxylon Campechianum*).
 Nicaragua (*Cassia cœsalpinia*).
 Red sanders (*Pterocarpus*
santalinus).
 Sapan (*Cassia sappan*).

Green.

Ebony.

Yellow woods.

Fustic (*Maclura tinctoria*).
 Zante (*Rhus Cotinus*).

Large logs of wood have for certain purposes an extra value on account of their size; e.g., a piece of mahogany of 23 feet long \times 2 feet 6 inches square, of fine grain for cutting into veneers, cost a large London firm last year a thousand pounds. As examples of size, two logs may be cited, cut from the gum tree (*Eucalyptus globulus*) from Australia, 84 feet long \times 24 inches, each 6 inches thick throughout; and a log cut from the heart of another tree of the same kind, measuring 160 feet \times 6 to 4 inches square, exhibited in London in 1862; these are now in the Horticultural gardens.

*Names of Designers of Woodwork and Makers of
Furniture.*

Only the most meagre notices are to be found of the artists to whom we owe the designs of modern furniture. The following is but an attempt to put together in succession the names connected with such work as is seen in the South Kensington collection of furniture and woodwork, and is but a fragmentary skeleton of such a history as it would be desirable to make. It is put forward only with the hope that more knowledge may be gathered as to the names and history of woodworkers and carvers in that material. In France the subject has been illustrated with more care than in other countries of Europe. But of the furniture makers who attained such eminence during the last century very little is known.

The truth is that for a hundred and fifty years after the Renaissance furniture partook so generally, and the woodwork of rooms so entirely, of the character and followed so continually the details of architecture that the history of furniture designers is that of the architects of the day, who found in the members of guilds of carvers, carpenters, image makers, &c., admirable hands to carry out the ornamental details of their woodwork, such as chimney pieces, &c., and who made side-

boards, cabinets, hall chairs and tables to suit the woodwork. Those excellent artist workmen have left no record behind them of their share in these productions.

It will be necessary more than once to name architects who designed woodwork and fixed the style of their day, both in England and France. When no dates are given, it has not been possible to obtain them.

The Baron Davillier has collected, and is still collecting, materials on several subjects connected with the matters and the kind of art discussed in these pages, which cannot but prove of great value to future writers on the subject.

It should be observed that artists are named, whatever their native origin, under the countries in which they have founded a school.

ENGLAND.

We were early indebted to Italian artists in this country. They not only executed the finer and costly shrines and monuments, such as that of St. Edward, at Westminster, and that of St. Thomas à Becket, at Canterbury, but our kings employed them as designers of the household decorations and furniture. During the middle ages down to the end of the fifteenth century, the religious houses furnished a school of accomplished carvers and image makers.

Gervasius, a monk at Canterbury, is known for one of these. Many had been educated in Rome or other parts of Italy or in France. They travelled constantly, as much perhaps as we do now, slowly, and on foot or horseback, lodging at one monastery after another.⁷⁶

JOHN OF ST. OMER, a Frenchman, and

WILLIAM THE FLORENTINE, were court painters and house decorators to Henry III. Under their direction, drains, baths, water-conduits, and room panelling were constructed in the royal palaces.⁷⁷

TORRIGIANO, 1472-1522, was employed, according to Vasari, to execute in England many works in marble, bronze, and wood. The

⁷⁶ Not one religious person (at Worktop) but he could and did use either embrothering (embroidery), writing books with very fair hand,

carving, painting, grafting.—Strype's Mem., quoted by Walpole. Anecdotes of painting.

⁷⁷ Turner, Domestic Architecture.

bronze monument of Henry VII. and his queen, Elizabeth of York, is the best known of his works. His influence, or that of pupils and contemporaries, is evident in the woodwork of the reigns of Henry VIII., Mary, and Elizabeth, such as the stall-work still extant in King's college chapel, Cambridge, carved with the royal arms impaled with those of the Bullens.

The following names are given by Walpole as those of some English pupils of Torrigiano :—

LAWRENCE YMBER, kerver (carver).

HUMPHREY WALKER, founder.

NICHOLAS EWER, copper-smith and gilder.

JOHN BELL and *ROBERT MAYNARD* were painters.

HUMPHREY COOKE was master carpenter in the new buildings of the Savoy.

ANTONY TOTO or *T. DEL NUNZIATO*, working 1531–51.

GIROLAMO DA TREVIGI, 1503–44, was court painter and decorator to Henry VIII. He furnished and decorated the pavilions, temporary rooms, kitchens, lifts, &c. of the "Field of Cloth of Gold." He was killed while serving as royal engineer to his majesty at the siege of Boulogne.

The design of the cabinet, No. 27. '69, is attributed to *HOLBEIN*.

BENEDETTO DA ROVEZZANO, a Florentine, was employed on Wolsey's own design for a tomb for himself, and taught carving of all kinds; died 1550. Most of these foreign artists acted as architects on occasion, and gave designs for interior decorations and furniture. During the Elizabethan and Jacobean period the woodwork designs were due almost exclusively to architects such as *JOHN OF PADUA*, *JOHN THORPE*, and others.

GRINLING GIBBONS, 1650?–1721, was the great master of wood carving of the seventeenth and early eighteenth centuries. His birth and country are doubtful. It is probable that he was English by parentage, born and christened 'Grinling' in Holland. Evelyn found him in 1670 in a small thatched house in the outskirts of Deptford. It was through the influence of Evelyn that Gibbons was patronised by Charles II., who gave him an appointment in the board of works. He lived afterwards in Belle Sauvage court on Ludgate Hill. A pot of flowers which he carved and set outside the window in this noisy alley was finished so delicately that the leaves shook with the wind and with the rumbling of coaches as they passed. At the same time the mass of material necessary to give strength and retain the decorative character of his carving is always thoroughly understood. Fruit, animals, figures,

bufts, textiles (such as lace cravats and nets), fish, &c., are carved in the compositions of Gibbons.

He sculptured in marble and stone as well as wood. At Windsor he carved the base for the equestrian statue of the king. In St. James's church, Piccadilly, the marble font, round the base of which are figures of Adam and Eve, is by him, as also the border of festoon-work in limewood over the Communion table. His work is to be seen in St. Paul's Cathedral, London, at Chatsworth, at Burleigh House, and in many other collections. His finest productions are considered to be the festoons and cornices carved, and still extant, at Petworth House in Sussex. We cannot point to any satisfactory evidence of his hand in the South Kensington collection.

Among the pupils of Grinling Gibbons we may name:—

WATSON, who carved the boys at Chatsworth;

DREVOT, of Brussels, died 1715;

LAWREANS, of Mechlin.

These must be considered as the founders of the admirable school of architectural carvers, to whom we owe the ornamental mouldings so common in the old London of the eighteenth century; and in country houses, built or fitted up afresh, such as the rooms of Blickling Hall, Petworth, and many more. Such carvers were to be found in the days of Chambers and the brothers Adam, and continued the tradition down to the present century.

JOHN WILTON, born in London in 1722. He was the son of a plaster and papier mâché manufacturer of room decorations, ceilings, &c. He studied sculpture, under Delvaux, at Nivelles in Brabant. In 1744 he went to Paris, and in 1747 to Rome with Roubillac. In 1757 he returned to England with Sir William Chambers. He decorated the state carriage now in use.

SIR WILLIAM CHAMBERS, 1725–1796, published a book of designs of *inter alia* Chinese furniture, dresses, machines, &c. His biography belongs to the history of architecture.

JOHN BAPTIST CIPRIANI came at the same time. He was employed by Chambers, Adam, Chippendale, and other furniture designers, for whom he painted cameo panels for table tops, drawers, cabinet fronts, &c.

ANGELICA KAUFFMAN did much similar work on satin wood furniture of that day. These names belong properly to the biography of painters.

CAPITSOLDI and *VOYERS*, sculptors, modellers, and chasers, are known, during the 'Louis Seize' period, in England as makers of metal mounts for marquetry, furniture, &c.

PIGALLE, a French sculptor, and
NICOLAS COLLET, a French carver, brought to England at the same time. They worked also on the great state carriage, *q. v.*

COIT is the name of a chaser of mounts of this period.

Waldron, the actor, was originally a carver, and employed on coaches, chair fronts, &c.

Smirke, the academician, served his time to Bromley, carriage herald painter, of Queen Street, Lincoln's Inn Fields.

Monamy, a marine painter of this date, is known to have painted the carriage of the unfortunate Admiral Byng.

Charles Cotton, R.A., painted coaches and shop signs, as well as
Baker, the flower painter.

FRANCIS HYMAN. Early eighteenth century. A Dutch or Flemish artist, came over and settled in this country. He was employed in the decoration of the Rotunda in Vauxhall gardens.

ROBERT DAVY, born about 1750, a wood carver of Penzance. His family possessed land at Varfell, in the parish of Ludgvan. He was a man of some eminence in his craft, in Cornwall, and was enabled to educate at good schools his two sons, of whom Sir Humphrey, the philosopher, was one. The family were in straightened circumstances after his death, 1794.

THOMAS CHIPPENDALE, a London carver and furniture maker, published a book of designs of furniture of every kind in 1769. The dates of his birth and death are not known. He is known by his gilt frames, which are in the style of French work of that period, cut with great freedom and delicacy. He also designed Chinese scenes in his gilt work, after the taste introduced by Sir William Chambers. Another kind of furniture was made by Chippendale in mahogany, which wood came into general use (though Dr. Johnson was jealous of the supremacy of English oak, which it superseded) late in the eighteenth century. In this material he is a neat designer, with fine architectural mouldings and, on his table supports, acanthus leaves. The workmanship of these pieces is admirable, and his furniture is sold at large prices at the present day. A collection of Chippendale's unpublished designs is extant in the hands of a private collector. Thomas Chippendale was son and father of furniture makers. The old frames of this maker enclose plates of Vauxhall glass, carefully bevelled round the edges, this work following the curves and twists of the frame. Long or large glasses are generally found in two or more plates; the joints are sometimes, but not always, concealed by a gilt rib or moulding.

MATTHIAS LOCK, a London carver and gilder, published a book of designs of furniture, 1743? Some curious memoranda delivered with a

collection of his original drawings and those of Chippendale to the great exhibition of 1862, give the names of his workmen and interesting particulars respecting wages, &c. in 1743. Five shillings per day were then given to wood carvers. Lock belonged to, and left behind, a race of wood carvers and wood workers.

THOMAS JOHNSON was a furniture maker of the same period.

H. COPELAND.

GIUSEPPE CERACCI, a Roman, came to England in 1773. He modelled for Robert Adam. He went to Paris during the revolution, and was guillotined in 1801. He is said to have designed a car for himself, and to have been drawn to execution costumed as a Roman emperor.

JOHN LINNELL. The writer has seen a collection of furniture designs belonging to the times and style of Chippendale, selected from his portfolio at his decease, by *C. H. Tatham*, architect. The collection includes chairs, beds, pier-glasses, the King's box at Covent Garden Theatre (burnt down), state coaches, &c. A looking glass design is dated 1761.

C. H. TATHAM designed interior decorations and, *inter alia*, the state coach for the Duke of York, dated 1793. This coach was executed by *Samuel Butler*, coachmaker.

PERGOLESE, an Italian, designed much of the arabesque work with figures, &c., in the style of Raphael's work in the Vatican, which we meet in the room decorations of houses by Adam. The best of the 'Seasons,' and such medallion work as still remain on many of the buildings of Robert Adam, are attributable to this artist. It is to this source that we must look with reference to the rich panelling and stucco work so common in the houses built in Dublin during the twenty-five years preceding the union.

ROBERT ADAM, 1728-92, and his brother James,⁷⁸ whose history belongs to that of architecture, and on which we do not therefore enter, must be pointed out as the most important of the designers of furniture as well as interior decorations suitable to the houses they built. In the published plates of Derby House, Grosvenor Square, lately destroyed, we find a key to the system of the furniture of the decoration

⁷⁸ In 1769 the brothers Adam obtained under seal a lease for 100 years of "Durham Yard," belonging to the estate of the Duke of St. Albans. They reclaimed land from the Thames

and built the terrace or row of houses known as 'Adelphi.' (Brothers.) Report, Drummond and others v. Sant. Court of Q. B., July 7, 1871.

that maintained a parallel to the renovated Louis Seize taste reigning during the last quarter of the century in France. The brothers Adam designed fireplaces, steel grate fronts, sideboards, and a sedan chair executed for Queen Charlotte in 1773.⁷⁹

A. HEPPELWHITE published in 1789 designs of sofas in satinwood, painted with various decorations, tables, pedestals, tambour and knee-hole bureaux, &c., trays, satinwood drawer-chest, besides urn-stools, tea caddies, &c. for the beverage then becoming popular.

THOMAS SHERATON published in 1793 a cabinet maker's drawing book, containing designs for tables, chairs, sofas, &c. This work merited a German translation in 1807.

FRANCE.

JEAN PERREAL. Employed and paid by the city of Lyons in 1483 for a close carriage carpeted and stuffed for Louis XI. He executed similar works for Anne of Brittany and others.

JEAN DE ROHAN, JEHAN DE ROMAN, maitre menuisiers of Rouen, in 1548, employed by the municipality of Lyons, under whom are enumerated 'Les maistres painctres, menuisiers, mouleurs, charpentiers, faiseurs de gallères, et aultres ouvriers après nommez,' &c. Le Lundi des huitième jour du mois de Juing, 1548.⁸⁰

BACHELIER OF TOULOUSE. Born early in the sixteenth century, went to Rome, worked with, at any rate was known to, Michel Angelo and his contemporaries; made carved wood furniture in walnut, with grotesque imagery, in the manner of the Scala d'oro of J. Sanfivino at Venice. Was working in 1553. Date of death uncertain.

ANDROUET DU CERCEAU. Born 1515; died 1585. Published designs for architecture and for interior panelling and decoration.

JEAN GOUJON, the great sculptor of France, was born probably at Alençon, before 1515. His history belongs to that of sculpture. Furniture in the old châteaux round Alençon, in the form of buffets, &c. has been attributed to him. A piece of this description in ebony was sold by the Chevalier Bouley de Bleybourg to the crown for the sum of 4,000 francs.⁸¹ The carved doors of the church of St. Maclou at

⁷⁹ R. Adam published a book containing plates of the buildings and room decorations, furniture, &c., designed by him. Fol. London, 1773; Reprinted, 1823.

⁸⁰ Chennevières Pointel, Archives de l'Art Français, i. 423.

⁸¹ Œuvre de J. G., par Reveil.

Rouen are attributed to him. He is popularly said to have been shot in the 'St. Bartholomew.'

PHILIBERT DE L'ORME. Died 1570. He is one of the earliest designers of the chimney fronts with terminal figures, scrolls, scutcheons, &c., such as we meet with in French and in our own Elizabethan interiors.

ADAM PHILIPPON, a cabinet maker who brought up Le Pautre, took numbers of promising artists to Rome.

JEAN LE PAUTRE. Born 1617; died 1682. Studied under Philippon. Amongst his many publications is 'Livre de Miroirs, Tables et Gueridons,' &c.

VREDEMAN DE VRIESSE. Born 1630. A Flemish artist. Published designs of heavy carved furniture, panels, &c., in our Elizabethan style.

CRISPIN DE PASSE. Of a Zeeland family established at Cologne in the beginning of the seventeenth century. He published furniture designs in the same style, but something less heavy in make than those of De Vriessse. He designed figure panels, garlands, &c.

CRISPIN DE PASSE THE YOUNGER. Worked about 1670.

SEBASTIAN SERLIUS. A designer of fine Renaissance panelling.

DE BROSS. 1613. Designed Louis treize chimney panelling.

PIERRE BOULLE. Born 1619? He was premier ébéniste to Louis XIII. He was lodged at the Louvre along with other 'célèbres artisans.' The date of his death cannot be given. It is probable that he worked on the peculiar kind of marquetry to which the more celebrated André Charles Boulle gave his name.

BERNARDINO RADI. Born 1625.

GÉRARD MAROT, a cabinet maker.

JEAN MAROT, 1625, 1679. He was taught by his father, Gérard Marot and is supposed to have travelled and studied at Rome. He finished the Louvre, the church of the Feuillantines, hôtel de Noailles, and other buildings in Paris, of which he was architect and decorator. His chief works were interior decorations, ceilings, doors, vases, &c. He wrote on architecture, 'Recueil de plans de palais. Recueil de portes,' &c. Marot was known also as an engraver. He had a brother, or half-brother, Jean Baptiste, some of whose plates are signed J. M. 1682, which leads to some confusion. Jean died in 1679.

JEAN MACÉ, according to Mariette, menuisier en ébène, lodged in the Louvre 1644.

DANIEL MAROT, 1650. Son of Jean Marot. Both were protestants. Daniel was banished to Holland in 1686. For this reason he

took no place in the succession of Jean Lepautre, under whom he had worked. He became architect and master of works to William III., then prince of Orange. He published engravings of the fête in the salon du bois de la Haye in December 1686, given by the Princess of Orange. He designed panelling, staircases, and every description of furniture. It is to this artist that our English decorators and cabinet makers owe the introduction of Franco-Dutch designs in marquetry, chairs, tables, sofas, mirror frames, sconces, horse trappings, the King's coach, 1698, and furniture generally that followed the Revolution of 1688. A portrait of Marot, by Parmentier, was engraved by Gole of Amsterdam.

ALEXIS LOIR. Born 1630; died 1713. Alexis, with his brother Nicolas, sons of a goldsmith in Paris, took to working as engravers of ornament. He was elected to the academy in 1678. He published "Nouveaux dessins de gueridons—d'ornements pour l'embellissement des carrosses, panneaux," &c.

JEAN BERAIN, 1636, 1711. This artist had more to do with the decoration of rooms and furniture than most of his contemporaries. "Pour tout ce étoit susceptible d'ornement, qu'il inventait et qu'il designait avec beaucoup de facilité." He made the scenes and designed the dresses of the opera, of the carroufels or tilting and quintain fêtes, of which Louis XIV. was fond, and the figure heads of his majesty's ships of war.

"Il étoit aussi fort employé a donner des dessins de meubles et d'ornements propres à être exécutés en tapisserie ou à peindre dans les lambris et dans des plafonds ce que l'on nomme des grotesques."⁸²

His portrait was painted by Virien and engraved by Duflos and S. Sylvestre, in 1709. He published many books of designs.

*ANDRÉ CHARLES BOULLE.*⁸³ Born in Paris in 1642; died 1732. He was brought up to the business of an ébéniste or cabinet maker, and was made director of works to king Louis XIV. His diploma speaks of him as an architect, sculptor and engraver. He held the post of premier tapissier to the king, and had perhaps the office given twenty years later, after the establishment of the Gobelins, to Le Brun. He produced a prodigious number of fine pieces of marquetry in shell and brags called Boulle work. Boulle was an amateur and collector. His cabinets fetched good prices, but he spent his money in collecting drawings and engravings, borrowed at high interest, and died poor.

⁸² Mariette Abécédaire.

to favour the spelling here adopted.

⁸³ Rather than Boule, as in the earlier pages. The balance of authority seems

Mariette: A. C. Boulle, par C. Aselineau.

His great employment was the furniture of the Palace of Versailles. He had many pupils, of these—

GRESSENT was ‘*premier ébéniste*’ of the Regent Duke of Orleans.

PHILIPPE CAFFIERI, ‘*Fondeur et ciseleur du Roy,*’ was also a pupil of Boulle. No dates can be given of the birth or death of either.

JEAN LE MOYNE, 1645–1718. One of a family of artists. He had a great repute as an artist decorator, was employed on the gallery of Apollo, and superintended the decorations of the Tuileries. He was a member of the academy in 1686, and bore the title of ‘*décorateur de l’académie.*’ The regent of Orleans was his protector. His first book of designs was edited by Jean Berain in 1676. His woodwork is in the manner of Androuet du Cerceau. His general style of composition is larger and simpler than that of Berain. He had a son, Jean Louis, a sculptor, who entered the academy 1703 and died 1755.

ROBERT DE COTTE, 1656–1735. He was rather an architect and occasional designer of interior furniture.

JULES ROBERT DE COTTE succeeded his father, Robert, as ‘*intendant général des bâtiments, &c., directeur de l’academie royale d’architecture, et vice-president de celle de peinture et de sculpture.*’ He published designs. Amongst these are beds, marquetry cabinets with clock fitted above, forty-one ceiling designs, mirror frames, bureaux, &c.

JUSTE AURÈLE MEISSONNIER. Born 1693; died 1750. He was a student under Borromini at Turin. His reputation was such that on his return he obtained at once the diploma of ‘*orfèvre et dessinateur du cabinet du roi*’ in Paris. He did much to debase the taste of the French interiors and furniture, importing many of the extravagances of the Italian decoration of his day. He made imitative perspectives in his decorations. He is charged with the first introduction of the broken shell-shaped curves that became the fashion for carved wood mouldings, panel frames, &c., called Louis Quatorze or Louis Quinze work. The extravagant taste for showy gilding made such a style possible.⁸⁴

Meissonnier was followed by—

OPPENORD;

HABERMANN, who designed in the rococo or Pompadour style.

⁸⁴ Sont priés les orfèvres, lorsque sur le couvercle d’un pot a ouille ou sur quelqu’ autre piece d’orfèvrerie, ils executent artichaud ou un pied de céleri de grandeur naturelle, de vouloir bien ne pas mettre a coté un lièvre grand comme

le doigt, une allouette grande comme le naturel, et un faisan du quart où du cinquième de sa grandeur, des enfants de la même grandeur, etc.— In the *Mercur*, Dec. 1754, in ridicule of their extravagances.

PICAU,
CAUNER, } are names of designers of extravagant looking-glasses
NILSON, } frames, &c. : living in the early part of the century.

ROBERT MARTIN, 1706. The following particulars respecting Martin were obligingly supplied by the Baron Davillier :—

“ Robert Martin, the son of a tailor, was born in Paris in 1706. In 1733 he obtained the brevet of *Vernisseur* or *peintre vernisseur du roy*. He obtained some orders from Louis XV., M^{me} de Pompadour, the royal family, and the nobility. He made at Versailles some ‘panneaux d’appartement’ for Madame Adelaïde, &c. His principal productions are—armoires, boites, boutons d’habits, carosses, clavecins, commodes, éventails, lambris, magots, plateaux, panneaux d’appartement, secrétaires, tables,” &c. (from contemporaneous documents). “I will give the description of these objects and the prices of some of them in the last century.” (In a memorandum not yet published.) “Voltaire speaks of Martin in two of his works. He is named as a ‘Roman’ of the last century.” In the time of Martin his *vernis* was considered as a ‘secret.’ He had some imitators. “Martin died rich in 1765. Two of his sons continued the *vernis* work after his death.”

GILES PAUL CAUVET, 1731–1788, born at Aix, in Provence, and brought up to the law, but became an artist, and was taken up by Monsieur the brother of the king. He designed arabesques for panel carving, and furniture in wood marquetry and in plain mahogany, snake-wood, &c., fitted for the metal mounts of Gouthière and other artists in the same line. Three or four of his tables were amongst the furniture of the palace of St. Cloud.

RIESENER, born about 1730 (?), was a cabinet maker, whose marquetry work had great celebrity, and whose tables, cabinets and chests of drawers, encoignures &c., are still of great value in the market; but it has been impossible hitherto to procure any precise information regarding his birth or training. He had a son, Henri François, born in 1767, known as a painter in France. He lived to the close of the century at least. He was the cabinet maker employed by Marie Antoinette, and continued to work for the royal family till they finally quitted Versailles; perhaps lived over into the present century. The kind of work generally associated with his name is the marquetry or inlaid woodwork in which parts are plain reticulation, and other parts or panels filled with graceful flowers, busts &c., of very delicate tints. His signature, dated 1769, is on a secrétaire now in the Louvre, and on a contemporary secrétaire belonging to Sir R. Wallace, bearing the initials S. R. (Stanislaus, ex-king of Poland, who died, however, in

1766). Like *David*, his contemporary, he worked much in plain mahogany and letterwood, using the chiselled metal mounts of Gouthière.

DAVID ROENTGEN, better known as 'David,' was born at Neuwied, near Coblenz, first half of the eighteenth century. He worked for the court of Louis XVI., and was contemporary with Gouthière, Riefener, and the decorative artists of the latter half of the eighteenth century. The dates of his birth and of his death are uncertain. He probably lived to the end of the century. A fine cabinet by David in the Hertford Collection (described in the appendix), has on it the cock, an emblem adopted or revived during the revolution. He worked in marquetry of light and delicate hue. He also made furniture veneered with plain letterwood, mahogany, &c., of which the gilt metal mounts were by Gouthière.

He is often heard of in sales of furniture. A bureau with cylindrical centre, secret drawers and mounts by Gouthière, formerly the property of Louis XVI., was sold in Paris in 1860.⁸⁵ It is signed. The supports are Doric columns, and the mounts suited to this severer style.

MARTINCOURT. Early eighteenth century. A founder and chaser of bronzes, &c. He is known as the master of Gouthière.

GOUTHÈRE. Born 1740. His shop was on the Quai Pelletier, in Paris, but we can give no particulars of his birth or death. He made the fine mouldings that bordered the panels of cabinets, the larger angle mounts, feet, edgings &c. of this mixed furniture. Chimney-pieces are still found with bold bronze mounts signed by him.⁸⁶ Mounts for the chimney-piece of the 'boudoir' in the Museum are attributed to Gouthière. His signature is on a clock case in the Hertford Collection, "Gouthière, Ciseleur et Doreur du Roi à Paris Quai Pelletier, à la Boucle d'or, 1771." He worked for the court of Marie Antoinette, in union with the woodworkers Riefener and David, up to the time of the fall of the monarchy, and died in great poverty in 1806.

Much of Gouthière's finest work was made for cabinets, of which the panels are plates of Sèvres porcelain painted for the purpose.⁸⁷

J. B. LE ROUX, latter half of eighteenth century, working in 1777, designed chimney panels and room decorations.

LALONDE, reign of Louis XVI. There are published designs of

⁸⁵ *Gaz. des B. Arts.*

⁸⁶ *Bibliophile Jacob, un Mobilier, &c.*

⁸⁷ The work of Gouthière is first quoted at high prices in the sale of

Randon de Boiffet in Paris in 1777.

"Une paire de bras à deux branches portées par une figure d'enfant en forme de Terme." *Gazette des B. A.*, xi.

352.

this artist for console tables and other furniture fitted for recesses and special parts of rooms. He was known, too, as a constructor of furniture opening and shutting with mechanical contrivances, for which Louis XVI. had a predilection.

PIERRE PHILIPPE THOMIRE, 1751-1843. A ciseleur, who succeeded Gouthière, and was known under the Empire. He failed to carry down the elegant feeling for natural form prevalent in the work of Gouthière. He is named in the Almanach de Paris in 1785.

TORO, an Italian ciseleur or chafer (and modeller) of metal mounts and ornaments, worked in Paris during the latter part of the eighteenth century.

RANSON and *HUET*. Ciseleurs. They both worked in metal at the time of Gouthière, during the reign of Louis XVI.

P. GARNIER, and a monogram of the letters *J. M. E.*, are stamped on a pair of marquetry encoignures of the latter eighteenth century, belonging to the Marquis of Westminster.

SALEMBIER, died 1812? invented and published designs for room decorations, panel carvings, mirror frames, &c. His foliage is thin and wiry in drawing though graceful and large in its general sweep and curvature. Plates by this artist of elegant designs for decoration are found dated 1809.

FLANDERS.

The woodworkers and carvers of the Flemish towns were numerous both in the middle ages, and during and since the renaissance. We meet with few names, however.

For most of the following we are indebted to the careful and accurate work of Mr. W. H. J. Weale. Belgium, &c.

Of the artists here enumerated the majority have left behind examples of their design or workmanship in churches only; but all that can be found is given, in the hope that so meagre a list may be filled up by the researches of those interested in the beautiful wood carvings and wood constructions of the guilds and artists of Flanders.

PETER VON OOST, fourteenth century, carved the roof of the Hotel de Ville in Bruges.

JOHN FLOREIN, fifteenth century; stalls of St. Mary's in the Schaugasse, Cologne.

W. ARDS, 1449, executed the carvings of the roof in the Hotel de Ville at Malines.

B. VAN RAEPHORST carved in 1470 the reredos of the church of St. Waltrude in Herenthals.

H. GLOSENCAMP, first half of the sixteenth century. One of the carvers of the chimney-piece in the council chamber of the Palais de Justice, Bruges.

GUYOT DE BEAUGRANT, born at Mechlin, first half of the sixteenth century. One of the designers of the chimney-piece in the council chamber of the Palais de Justice, Bruges. He executed portions of it with his own hands.

JOSSE BEYAERT, last quarter of the fifteenth century, carved the roof of the Salle de Mariage, Hotel de Ville at Louvain, with scenes from the life of Christ.

LANCELOT BLONDEEL. Born at Bruges. 1495-1560. Sixteenth century. One of the designers of the chimney-piece in the council chamber of the Palais de Justice, Bruges.

PETER VAN DER SCHELDEN, sixteenth century. He is known as the artist who executed the beautiful woodwork of the panels, &c. in the Hotel de Ville at Audenaerde. This work was completed in 1535.

URBAN TAILLEBERT, sixteenth century. He carved the stallwork at Ypres.

ROGER DE SMET, first half of the sixteenth century. One of the carvers of the chimney-piece in the council chamber of the Palais de Justice, Bruges.

ANDREW RASCH, first half of the sixteenth century. One of the carvers of the chimney-piece in the council chamber of the Palais de Justice, Bruges.

CHISTVS OC DORSIENT AL is signed on the door brought from the Hotel de Ville, Antwerp, described No. 4239. '56. Dated 1580.

ALBERT BRUHL, sixteenth and seventeenth centuries, was the carver of the choir seats and stallwork of the church of St. Giorgio Maggiore in Venice, celebrated examples of such work. Compositions in relief on the panels at the back of those stalls represent scenes from the life of St. Dominic.

LUCAS FAYDHERBE, an architect and sculptor, born at Mechlin. 1617-1694. A piece in the collection, No. 1173. '64, p. 237, is attributed to this artist.

QUELLIN, ARTUS, the elder, born 1609-1668.

„ *ARTUS*, the younger, 1625-1700.

„ *ERASMUS*, the elder, 1607 —.

PETER VERBRUGGEN, the elder, seventeenth century; and *HENRY FRANCIS VERBRUGGEN*, 1660-1724. They carved con-

feffionals and figures in many churches; the latter carved the pulpit of the Jefuits' college, Antwerp.

PETER DENIS PLUMIER, 1688-1721, carver of pulpits.

FRANCOIS, HENRI, and *FEROME DU QUESNOY*, first half of the feventeent century. Carved probably in wood as well as in ivory and marble.

JOHN DE SANGHER, 1675. Made church work and wainfcoting.

J. PICQ, fecond half of the feventeent century. Carved the pulpit, St. Nicolas, Ghent.

LOUIS WILLEMSSENS, 1635-1702. Church work.

LAURENCE VANDER MEULEN, 1645-1719. The carver of a chimney-piece of wood preferved in the mufem of antiquities in Bruffels. In the collection of M. Pierets are carvings of the delicacy of thofe of our own Gibbons; his "leaves and flowers tremble with the leaft breath of wind."⁸⁸

M. MOENART, laft half of the feventeent century. Carved the falls in the church of St. James, Bruges.

VAN DELEN, eighteenth century. Carved the woodwork in the church of SS. Michel and Gudule, Bruffels.

THEODORE VERHAEGHEN, early eighteenth century. Carved pulpits in feveral churches of Mechlin.

JOHN BAPTIST VAN HOOL, middle of eighteenth century. Carved the pulpit, St. Andrew's Church, Antwerp.

L. DE NYS and *P. DE NYS*, in 1768, carved confeffionals.

VANDER HAEGHEN, working about 1780. Carved an altar in the church of Nôtre Dame, Termonde, and additions to pulpit of St. Gudule, Bruffels.

NICHOLAS ADRIAN JOSEPH LECREUX, 1757-1836. Carved pulpits.

VAN HELMONT, eighteenth century. Carved pulpits in the church of St. John Baptift, Cologne, and elfewhere.

FRANCIS VAN GHEEL. Carved the pulpit, St. Andrew's church, Antwerp.

GERMANY.

LUCAS MOSER is known as the carver of an altar piece at Trifenbronn, executed about the year 1431.

JÖRG SYRLIN, the elder, executed the carved ftallwork of the cathedral of Ulm between the years 1462-1474.

⁸⁸ W. H. J. Weale, Belgium, &c., p. 217.

FÖRG SYRLIN, the younger, executed a carved founding board in the cathedral of Ulm, in the general carvings of which he worked under his father. He also carved stalls in the monastery of Blambeuren, between the years 1480–1510.

VEIT STOSS, 1438–1533, the sculptor of Cracow, whose works are well known, was a pupil of Michel Wolgemuth, known to us as a painter and the master of Albert Dürer. He executed an altar piece in the Frauenkirche at Cracow, the Rosenkrautz in the church of S. Lorenz at Nürnberg, a cast of which is in the Museum; and altar pieces in the upper parish church of Bamberg, &c.

MICHEL PACHER, 1481, of Brauneck in the Tyrol. Work of his exists in the church at Gries.

JACOB ROSCH, a Swiss carver of the fifteenth century; known as having executed woodwork for the cathedral of Chur, about 1491.

HANS BRUGGEMANN, a carver, born in the fifteenth century; executed an elaborate altar at Schleswig between the years 1515–1521. There was, says Lübke, “a countless abundance of such works in all parts of Germany” during the fifteenth century.⁸⁹

WOLFGANG WEINKOPF and **SEBALD BECK** were joiners known in Nürnberg in Albert Dürer’s time.

Of the skill of the members of the guilds in Antwerp, Albert Dürer bore testimony in describing the procession he saw there in celebration of the coronation of Charles V. The trades represented included the *sculptors, joiners, and carpenters*.

PETER FLÖTNER. A wood carver of Nürnberg, sixteenth century. He designed chairs and other furniture. Some of the designs of this kind, as well as of caricatures in the humorous fashion of the German artists of his day, for execution in stone, are still kept in the Royal Collection at Berlin.⁹⁰ They were never carried out.

PHILIP HEINHOFER of Augsburg, sixteenth and seventeenth centuries, is known to us as the designer of the ‘Pomeranian Art Cabinet,’ preserved in the Royal Museum at Berlin. It was made for Philip II., duke of Pomerania, and under the special ducal direction, 1611–1617; **ULRICH BAUMGARTNER** was the cabinet-maker. Upon this historical piece were employed a number of assistant workmen, of whom the names are preserved. We may reckon those whose special avocations should be included in these biographical notices, though we know their names only. **JOIFS MÜLLER**, locksmith;

⁸⁹ Lübke, *Hist. Art*, ii. 298.

⁹⁰ Figured in Becker and Heffner.

JACOB KUENLIN, locksmith; *GASPAR MENDELER*, carver; *GEORG ZORN*, circle maker (?); *MARX GEUSER*, organ builder; *PAULUS GETTICH* or *GOTTLIEB*, engraver; *JONAS HECKINGER*, instrument case maker (leather embosser, &c.); *DANIEL MÜLLER*, turner; *MATTHIAS GABLER*, windlass maker; *ULRICH KISKNER*, cabinet maker, &c.

HANS SCHWANHARD. Early seventeenth century, said to have invented the wavy mouldings found on Dutch and German cabinet-work of that century.

Among the designers of German wood carving, we must reckon the special designers of decorative carving, wooden medallions, carved rosary beads, &c., of which the Collection contains good specimens. There were many pupils of Albert Dürer designers of such pieces. The most noted of them are called the *Petits Maitres*, and their history belongs to that of engraving.

ITALY.

MARGARITONE, of Arezzo, 1236-1313. Said to have invented or practised the same kind of work as that so commonly attributed to Dello Delli. He left little work that has survived to our time; none in the form of furniture.

DELLO DELLI, 1370? living in 1455. According to Vafari, Dello (Leonardelli) di Niccolo Delli, by which name he was registered in the guild of the apothecaries in 1417, was the first to devote himself to the decoration of the painted cypress chests of Florentine work (of which the collection has excellent examples) as a special branch of the profession. He painted the entire furniture of a room for Giovanni de' Medici.

FILIPPO BRUNELLESCHI, 1377-1446, carved in lime wood a statue of St. Mary Magdalen for the Convent of St. Spirito in Florence. His crucifix, carved as a competitive trial against one by Donato, is still in the chapel of the Gondi in the church of Sta. Maria Novella in Florence.

DONATELLO, 1380-1466. Donato, or Donatello as he was commonly called, is said to have worked in his youth on furniture of mixed wood and composition, and to have learnt this kind of work under Dello Delli. His personal history belongs to that of sculpture.

PAOLO UCCELLO, 1396, 7-1479. Painted panels, roundels, &c. to decorate seats, couches, chests, &c.

GIULIANO DA MAJANO, born in Florence in 1432-1490, and the son of a sculptor in stone. He learnt the art of tarsia under *GIUSTO* and

MINORE in the works of the sacristy of the Nunziata, where he executed the seats as well as those of the choir beside the chapel at Fiesole and in San Mario. These are removed. "Having acquired a name by these works, he was summoned to Pisa, where he executed in the cathedral the seat that stands beside the high altar. The back of this seat he decorated with tarsia work, executing figures of the three Prophets, which are still to be seen there in tinted and shadowed woods."⁹¹ Mention is made of

GUIDO DEL SERVELLINO and *DOMENICO DI MARIOTTO*, joiners of Pisa, who executed much of this inlay and the carving. Giuliano did much more work of this kind and brought up his brother Benedetto to execute tarsia work.

BENEDETTO DA MAIJANO, brother of Giuliano. He executed two beautiful coffers for Matthias Corvinus, King of Hungary. He is said to have taken them to the king, but finding when they were unpacked that the moisture of the sea air had loosened the glue that held down the various pieces, to have been so mortified at the figure he cut by this exposure that he gave up working in this material.

CHIMENTI CAUVICIA, fifteenth century, a Florentine attached to the Crown of Hungary, erected palaces, laid out gardens, built fortresses, and executed, with the aid of *Baccio Cellini*, works of wood carving and ornamental work of every description.

ANDREA DI COSIMO, fifteenth century. This artist, like Dello Delli, occupied himself in painting chests and furniture of all sorts, friezes, coffers, caskets, ceilings, wainscots, and other work. He was employed to paint round escutcheons, used for display at marriages and feasts; these became a prevailing fashion. He also gave designs for tapestries, brocades, and other textiles.

PIER ANTONIO DA MODENA, a wood carver of the fifteenth century, executed the tarsia work in the choir of San Francesco in Treviso in 1486.⁹²

BACCIO D' AGNOLO, born 1460, died 1563, besides being an architect was the author of much inlaid woodwork or intarsiatura as in the stalls of the church of Sta. Maria Novella in Florence, where were beautiful figures of SS. John the Baptist and Laurence. He also carved the woodwork of the high altar of the church of the Annunziata, afterwards removed. He carved with his own hand a large frame for a picture in the great hall of the palace at Florence.

⁹¹ Vafari, ii.

⁹² Cicogn. St. d. Scult.

GIULIANO D' AGNOLO, son of the last, was a carver of frames and woodwork. For Filippo Strozzi Giuliano executed a couch in walnut wood. To these should be added stallwork of walnut wood and the tabernacle with two angels that stood beside it, for the episcopal church of Arezzo. These no longer exist.

DOMENICO D' AGNOLO, another son of Baccio, was even superior to his brother as a carver in wood.

MARCO DOMENICO TASSO. Known as a wood carver in Florence in 1480.

GIULIANO TASSO. Giuliano, brother (?) of the former, was also a carver in wood. He worked in Florence as late as 1512.

GIOVANNI BATTISTA TASSO and *DOMENICO TASSO*. Of the same family, wood carvers. Executed carvings from drawings of Michelangelo Buonarroti.

ALEXANDRO LEOPARDI, 1450-1525. A sculptor known by the statue of Bartolommeo Coleone, at Venice, which he cast from the designs of Verrochio. Like Donatello and other great Italian sculptors, Leopardi carved in wood. His history belongs to that of sculpture.

FRA DAMIANO OF BERGAMO, 1490-1550? A celebrated master of intarsiatura, learned his art from a Slavonian brother in Venice, worked the stalls of the cathedral of his native city. He also made the stories or pictures in inlay in the choir of the Church of St. Dominic at Bologna, 1524-30. He was affiliated to the Dominican convent of that city. Damiano was the first to use stains in his intarsiatura. He coloured portions of his wood with "sublimate of arsenic and oil of sulphur."⁹³ He executed in this material perspective architectural designs furnished by Vignola. He was employed by the Benedictines of Perugia, for whom he executed stallwork and other fittings.

MESSER STEFANO DA BERGAMO assisted in this work. He was a brother of the aforesaid friar.

ZAMPIERO DA PADOVA was a pupil of Stefano. These worked with Damiano.

Amongst his pupils we hear of *FRA BERNARDO*, *FRA ANTONIO ASINELIS*, *ANTONIO DA LUNIGIANA*, a lay brother of St. Romano di Luca, or Lucca.

The brothers *CAPO DI FERRO*, of Lovere, Bergamo, and

PIETRO DI MAFFEIS, *GIOVANNI BELLI*, and *ANDREA ALESSANDRO BELLI*, were pupils of Fra Damiano and his brother.⁹⁴

⁹³ See Lives of the most eminent Painters, &c., of the order of St. Dominic. C. P. Meehan, 1852, ii. 221, &c.

⁹⁴ Cicogn. St. d. Scult., v. 527.

CHRISTOFORO and *LORENZO CANOZZI* executed the tarsia work and stalls in the sacristy of St. Marco, in Venice.

GIOVANNI MARCO CANOZZI, a son of Lorenzo, carved the choir stalls of the chapel of the Zoccolanti in the church of San Francesco della Vigna, in the same city.⁹⁵

Other artists in woodwork of this kind were *FRA GIOVANNI*, Olivetan monk in the Venetian territory, mentioned in p. ciii, summoned to Rome to execute tarsia in the Vatican, and an inventor of coloured wood inlaying, &c. ; *RAFFAELLO DA BRESCIA* ; and *BATTISTA DEL CERVELLIERA*, of Pisa.

GIUSEPPE DI PARETA, a lay brother of the convent of St. Domenico Maggiore, in Naples, executed in walnut wood the choir stalls of the convent church.

JACOPO DA PUNTORMO, 1494-1556. He executed numerous decorative works of furniture in all sorts of forms. When Leo the X. had ascended the Pontifical throne the Florentines celebrated the event with all the splendour they could command. In the Carnival ensuing the auspicious event a procession of triumphal cars was organised. There were three chariots richly carved in wood and painted with the best art procurable. A confraternity desiring to surpass this procession, devised one of six chariots, all invented by Jacopo. He is further stated to have executed for Pier Francesco Borgherini, in completion with other masters, Andrea del Sarto and Francesco Ubertino, two large coffers or cabinets, with stories from the life of Joseph. Two of these stories are in the Uffizi at Florence, in the large hall of the Tuscan School, and are engraved in the 'Galleria di Firenze illustrata.'

GIOVANNI DA MONTEPULCIANO, and *DOMINICO DI FILIPPO*, a Florentine, carved in 1573, the woodwork of the Duomo of Siena.⁹⁶

RICCIARDO TAUBINI. Sixteenth century. A pupil of Albert Dürer. He executed the stallwork of Milan Cathedral, consisting of the compositions representing the life of St. Ambrose and other archbishops of Milan, after the designs of *Brambilla*.⁹⁷

GIOVANNI BABILI, of Florence. Last quarter of fifteenth century to the middle of the sixteenth century. He worked under Raphael Sanzio. The doors and much of the panelling of the Stanze in the Vatican are carved in arabesque relief by this artist.⁹⁸ The shutters are attributed to him ; other parts are the work of pupils. They are bold and graceful, with the lengthy vigour of Middle Age design still

⁹⁵ Cicogn. St. d. Scult.

⁹⁶ *Ibid.*

⁹⁷ *Ibid.*

⁹⁸ Photographs of some of these carvings have been placed in the National Art Library.

apparent. Louis the XIII. is said to have desired Pouffin to study this wood carving with a view to similar work for the Louvre. His work has been engraved by Ottaviani.⁹⁹

ANTONIO and *SALLUSTIO BARILI*. Early sixteenth century. Both these artists worked for the Cathedral of Siena, for which they made wood carvings, as well as sculpture in stone and metal.

PROPERZIA DE' ROSSI. A lady artist of Bologna: "being endowed with much fancy and admirable facility in the realization of her ideas, she set herself to carve peach stones, a labour wherein she displayed such extraordinary skill and patience, that the results thereof were marvellous to behold; and that, not for the subtilty of the work only, but for the graceful elegance of the minute figures thus represented, and for the able manner in which they were grouped. It is without doubt," continues Vasari, "a remarkable thing to see the whole history of the Crucifixion exhibited on so small a surface as that of a peach stone, comprising, too, as do those executed by Properzia, a vast number of figures, besides those of the executioners and the Apostles; and what is more than all, exhibiting the most delicate treatment of each figure with a truly admirable arrangement of all." She was employed afterwards and worked in the church of San Petronio a sculpture representing parts of the history of the Patriarch Joseph, to which her own bore but too striking an analogy. She died about 1530.

"Of these complicated and remarkable works, no example now remains; the carved peach stones, still preserved in the Casa Graffi, being all of the simplest workmanship. There is a cherry-stone in the cabinet of gems belonging to the Florentine gallery, on which a 'gloria of saints' is carved with astonishing exactitude, and wherein have been counted *no fewer than sixty heads of extreme minuteness*." Ottaviano Janello, of Escola, obtained a celebrity for this work in the seventeenth century.¹⁰⁰ A peach stone carved with a number of minute figures is kept in the royal palace at Turin.

BERNARDINO TIMANTI BUONTALENTI, sixteenth century, learned the rudiments of design under G. Vasari. He was regularly retained in the service of Francesco de' Medici, partly in executing miniatures, partly in painting panels for furniture, of which also he furnished complete designs. Some of his productions are described above, p. civ.

BERNARDINO DI PORFIRIO, of Leccio, a place in the neighbourhood of Florence, was a contemporary of this artist.

⁹⁹ Lanzi, i. 372.

¹⁰⁰ Vasari. Mrs. Forster's translation.

FRANCESCO ZABELLO, born 1506, a wood carver of Bergamo. Designs of tapestry are also attributed to this artist; we do not know on what reliable evidence. He made the stalls of the Cathedral of Bergamo. They are signed and dated 1546.

GIOVANNI AMBROGIO, early seventeenth century, a celebrated turner of Milan. We cannot point to any known productions of this artist.

PIETRO BOTTO. A wood carver of Turin during the first half of the sixteenth century, where he was employed in the Palazzo Grande.

BARTOLOMMEO BOTTO, son of the former, a wood carver, working during the same century.

GIOVANNO BATTISTA BOTTO.

SECONDO ANTONIO BOTTO, cousin of Bartolommeo, and employed by him.

QUIRICO CASTELLI, of Lugano, employed with the Botto family. In addition to these, the names of the following contemporaries are preserved:—

PIER LUCA BERTOLINA, *FRANCESCO BORELLO*, *GIUSEPPE CESARE NEWRONE*, *PIETRO MARI*, *FRANCESCO RAMELLO*, *EMMANUELE DUGAR*, and *FRANCESCO* his son, *OTTAVIO MAgISTER*, *GULIELMO TOLFO*.

ANDREA BRUSTOLONE, of Zoldo, in the territory of Belluno, 1670–1732, carver of glass and picture frames, chairs, &c. in the wild flourishing style that answers to the still more unruly French Louis XV. work. To this artist and his contemporaries are to be attributed the rich acanthus carving prepared for gilding, so effective in old Italian work of the day. Most of his work is said to have perished. He also cut crucifixes for the church of St. Peter in his native place, Belluno.¹

A. PIETRO PIFETTI, a Piedmontese, was born in 1700, made ‘*Regio ebanista*’ by patent dated July 13, 1731, died in 1777, and these facts are recorded on his tomb in the cathedral of Turin. He worked in marquetry in the style of Boulle, using mother-of-pearl, ivory (on which he engraved spirited figure designs), tortoiseshell, ebony, rose-wood, &c. His best works are in the queen’s apartments of the royal palace in Turin. Amongst them are:—Two groups in ivory, St. Michel and the rape of Proserpine, two tables inlaid with mother-of-pearl, ivory, ebony &c., with the chariots of the sun and of Aurora engraved; a prie-dieu, inlaid and engraved writing table, with scenes on

¹ Cicogn. St. d. Scult.

it of the siege of Turin in 1706; two inlaid seats purchased in 1732 for 11,290 lire; an inlaid pavement in the *sala del caffè*; intarsiatura work on the tabernacle of the chapel.²

CARLO UGLIENGO, a Piedmontese, executed in the year 1733, inlaid wood flooring of minute pieces for the royal palace in Turin.

FRANCESCO LADETTO, of Turin, worked as a *ceffellatore*, modeller and chaser of bronze mounts for furniture. Eighteenth century.

IGNAZIO CARLONE, of Turin:

GIUSEPPE BOLGIÉ, of Turin:

Both these artists executed carved woodwork in the royal palace at Turin (queen's apartments).

GIOVANNI PAOLO VENASCA, a Piedmontese, modeller and chaser of furniture mounts and brasswork. This artist and F. Ladetto were employed in finishing the marquetry of Pifetti.

GIOVANNI MARIA BONZANIGO is the name of a wood sculptor, who formed a school of carvers in Turin during the last century. He was employed in the palace in 1777.

GIOVANNI GALLETI was the successor of Pifetti. End of the eighteenth century.³

MAGGIOLINO, a Milanese cabinet-maker, eighteenth century. Marquetry chests of drawers and cabinets in light wood, of north Italian origin, are to be seen still in numerous examples in this country. Such work is generally attributed to this maker.

SPAIN.

BERRUGUETE, second son of Pedro Berruguete, 1480-1561, born at Paredes de Nava, near Valladolid, in 1480, and must have been a contemporary of, if not older than, Raphael. He went to Italy, and is known to have studied under Michel Angelo. He was a fellow pupil of Andrea del Sarto, Baccio Bandinelli, and other known artists. He returned to practice his art in Spain in 1520. There he was taken up by Charles V., who knighted him, and attached him, with a pension, to his personal household. He became the founder of the modern school of painted sculpture in Spain. He carved in walnut wood (nogal) for his figures, and used yew (*teja*) and pine for the other parts.

GERONIMO HERNANDEZ, 1586-1646, architect and sculptor. Carved church work.

² These particulars are furnished by the kindness of Count Charles D'Aglié.

³ Clemente Rovere, Real Palazzo di Torino.

GREGORIO PARDO, sixteenth century. Carved a wardrobe for the chapter of the Cathedral at Toledo, now outside the chapter house.

These artists founded a school of carvers and painters of carved images, which produced excellent artists throughout the sixteenth, seventeenth, and a large portion of the eighteenth centuries.

FELIPE DE BORGONA, sixteenth century.

JUAN DE JUNI, sixteenth and seventeenth century, pupil of Michel Angelo. Carved life-sized history of the life of Christ at Segovia. Died 1614.

The cabinets made in Spain in the sixteenth and seventeenth centuries were very numerous, but we have no notices of celebrated makers.

ALONZO CANO was born at Grenada in 1600; his father, Miguel Cano, was a carver of retablos, and under him Alonzo studied the rudiments of that art. He studied painting under Francesco Pachero at Seville.

A monogram containing the letters HGF is on a carved bas-relief, No. 41. '69, in the Collection. It is dated 1661.

ALEXANDRO CARNICERO, 1693-1756, was born at Iscar, near Segovia. He studied sculpture under Josef de Lara, at Zamora. He worked for the convents at Valladolid and Coria, and settled at Salamanca, where he founded a confraternity of painters and sculptors. He was called to Madrid by Don Josef de Carvajal. He died at Madrid in 1756.⁴

ADDITIONAL NAMES.

FLANDERS.

JACQUES DE BAERZE, fourteenth century. Carved the portable "retables" filled with figures, painted and gilt, still preserved in the museum of Dijon. They were ordered by Philippe le Hardi for the Carthusian church of Champmol-lès-Dijon in 1391.

ITALY.

JACOPO DI CANOVA, sixteenth century, is named as the reputed carver of a cabinet, No. 308. '67, in the collection. The writer can find no particulars of his history.

⁴ Sir William Stirling Maxwell: Annals of the Artists of Spain.

NAMES OF ARTISTS IN ALPHABETICAL ORDER.

| Names of Artists. | Country in which they worked. | Date. |
|-----------------------------|-------------------------------|---------------|
| A | | |
| Adam, J. (and R.) | England | 1728-1792. |
| Agnolo, B. da | Italy | 1460-1563. |
| Agnolo, D. da | ” | 16th century. |
| Agnolo, J. da | ” | ” ” |
| Ambrogio, G. | ” | 17th ” |
| Ards, W. | Flanders | 15th ” |
| Afinelis, A. | Italy | 16th ” |
| B | | |
| Bachelier, — | France | 16th ” |
| Baerze, J. de | Flanders | 14th ” |
| Baker, — | England | 18th ” |
| Barili, A. | Italy | 16th ” |
| Barili, G. | ” | ” ” |
| Barili, S. | ” | ” ” |
| Baumgartner, U. | Germany | 17th ” |
| Beaugreant, G. de | Flanders | 16th ” |
| Beck, S. | Germany | ” ” |
| Belli, A. A. | Italy | ” ” |
| Belli, G. | ” | ” ” |
| Berain, J. | France | 1636-1711. |
| Bergamo, D. da | Italy | 1490-1550. |
| Bergamo, S. da | ” | 16th century. |
| Bernardo, — | ” | ” ” |
| Berruguete, — | Spain | 1480-1561. |
| Bertolina, B. J. | Italy | 16th century. |
| Beydert, J. | Flanders | 15th ” |
| Blondeel, L. | ” | 1495-1560. |
| Bolgié, G. | Italy | 18th century. |
| Bonzanigo, G. M. | ” | ” ” |
| Borello, F. | ” | 16th ” |
| Borgona, F. de | Spain | ” ” |
| Botto, B. | Italy | ” ” |
| Botto, G. B. | ” | ” ” |
| Botto, P. | ” | ” ” |
| Botto, S. A. | ” | ” ” |
| Boulle, A. C. | France | 1642-1732. |

| Names of Artists. | Country in which they worked. | Date. |
|-------------------------|-------------------------------|--------------------------|
| Boullé, P. | France | 17th century. |
| Brescia, R. da | Italy | 16th " |
| Brofs, — de | France | 17th " |
| Bruggemann, H. | Germany | 15th " |
| Bruhl, A. | Flanders | 16th and 17th centuries. |
| Brunelleschi, F. | Italy | 1377-1446. |
| Bruftolone, A. | " | 1670-1732. |
| Buontalenti, B. T. | " | 16th century. |
| C | | |
| Caffieri, Ph. | France | 17th and 18th centuries. |
| Cano, A. | Spain | 17th century. |
| Canova, J. de | Italy | 16th " |
| Canozii, C. | " | " " |
| Canozii, G. M. | " | " " |
| Canozii, L. | " | " " |
| Capitfoldi, — | England | 18th " |
| Capo di Ferro, Brothers | Italy | 16th " |
| Carlone, J. | " | 18th " |
| Carnicero, A. | Spain | 1693-1756. |
| Castelli, Q. | Italy | 16th century. |
| Cauner, — | France | 18th " |
| Cauvet, G. P. | " | 1731-1788. |
| Ceracci, G. | England | 18th century. |
| Cervelliera, B. del | Italy | " " |
| Chambers, Sir W. | England | 1726-1796. |
| Chippendale, T. | " | 18th century. |
| Cipriani, G. B. | " | " " |
| Coit, — | " | " " |
| Collet, A. | " | " " |
| Copeland, — | " | " " |
| Cotte, J. de | France | " " |
| Cotte, R. de | " | 1656-1735. |
| Cotton, C. | England | 18th century. |
| Cressent, — | France | " " |
| D | | |
| Davy, R. | England | 1750-1794. |
| Dello Delli | Italy | 14th and 15th centuries. |

| Names of Artists. | Country in which they worked. | Date. |
|--------------------------------|-------------------------------|--------------------------|
| Dolen, — van | Flanders | 18th century. |
| Donatello, — | Italy | 1380-1466. |
| Dorfient, A. C. ; C. Oc. . . . | Flanders | 16th century. |
| Ducerceau, A. | France | 1515-1585. |
| Dugar, E. | Italy | 16th century. |
| Du Quesnoy, F. H. and J. . . . | Flanders | 17th " |
| F | | |
| Faydherbe, L. | Flanders | 1627-1694. |
| Filippo, D. di | Italy | 16th century. |
| Flörein, J. | Flanders | 15th " |
| Flötner, P. | Germany | 16th " |
| G | | |
| Gabler, M. | Germany | 17th " |
| Galletti, G. | Italy | 18th " |
| Garnier, P. | France | " " |
| Genfer, M. | Germany | 17th " |
| Gervafius | England | " " |
| Gettich, P. | Germany | 17th " |
| Geuser, M. | " | " " |
| Gheel, F. van | Flanders | 18th " |
| Gibbons, G. | England | 17th " |
| Giovanni, Fra. | Italy | 16th " |
| Glofencamp, H. | Flanders | " " |
| Goujon, J. | France | " " |
| H | | |
| Habermann, — | France | 18th " |
| Haeghen, — van der | Flanders | 18th " |
| Heckinger, J. | Germany | 17th " |
| Heinhofer, Ph. | " | 16th and 17th centuries. |
| Helmont, — van | Flanders | 18th century. |
| Heppelwhite, A. | England | " " |
| Hernandez, G. | Spain | 1586-1646. |
| Hool, J. B. van | Flanders | 18th century. |
| Huet, — | France | " " |
| Hyman, F. | England | " " |

| Names of Artists. | Country in which they worked. | Date. |
|----------------------------|-------------------------------|--------------------------|
| J | | |
| John of St. Omer | England | 13th century. |
| Johnson, T. | " | 18th " |
| Juni, J. D. | Spain | 16th and 17th centuries. |
| K | | |
| Kauffmann, A. | England | 18th century. |
| Kifkner, U. | Germany | 17th " |
| Kuenlin, J. | " | " " |
| L | | |
| Ladetto, F. | Italy | 18th " |
| Lalonde, — | France | " " |
| Lawreans, — | England | 17th " |
| Lecreux, N. A. J. | Flanders | 1757-1836. |
| Le Moyne, J. | France | 1645-1718. |
| Leopardi, A. | Italy | 1450-1525. |
| Le Pautre, J. | France | 1617-1682. |
| Le Roux, J. B. | " | 18th century. |
| Linnell, J. | England | " " |
| Lock, M. | " | " " |
| Loir, A. | France | 1630-1713. |
| L'Orme, Ph. de | " | 16th century. |
| Lunigia, A. da | Italy | " " |
| M | | |
| Macé, J. | France | 18th " |
| Maffei, P. di | Italy | 15th " |
| Maggiolino, — | " | 18th " |
| Magifter, O. | " | 16th " |
| Majano, B. da | " | 15th century. |
| Majano, G. da | " | 1432-1490. |
| Margaritone, — | " | 1236-1313. |
| Marot, D. | France | 1650-1700? |
| Marot, G. | " | 17th century. |
| Marot, J. | " | 1625-1679. |
| Martin, R. | " | 1706-1765. |
| Martincourt, — | " | 18th century. |
| Meiffonnier, J. A. | " | 1693-1750 |
| Mendeler, G. | Germany | 17th century. |

| Names of Artists. | Country in which they worked. | Date. |
|-----------------------------------|-------------------------------|---------------|
| Meulen, R. van der | Flanders | 1645-1717. |
| Minore, G. | Italy | 15th century. |
| Modena, P. da | " | " " |
| Moenart, M. | Flanders | 17th " |
| Montepulciano, G. da | Italy | 16th " |
| Mofer, L. | Germany | 15th " |
| Müller, D. | " | 17th " |
| Müller, J. | " | " " |
| N | | |
| Newrone, G. C. | Italy | 16th " |
| Nilfon, — | France | 18th " |
| Nys, L. de | Flanders | " " |
| Nys, P. de | " | " " |
| O | | |
| Ooft, P. van | Flanders | 14th " |
| Oppenord, — | France | 18th " |
| P | | |
| Pacher, M. | Germany | 15th " |
| Padova, Z. da | Italy | 16th " |
| Panturmo, J. di | " | 1492-1556. |
| Pardo, G. | Spain | 16th century. |
| Pareta, G. di | Italy | " " |
| Paffe, C. de | France | 17th " |
| Paffe, C. de, the younger | " | " " |
| Pergolese, — | England | 18th " |
| Perreal, J. | France | 15th " |
| Philippon, A. | " | 16th " |
| Picau, — | " | 18th " |
| Picq, J. | Flanders | 17th " |
| Pigalle, — | England | 18th " |
| Piffetti, A. P. | Italy | 1700-1777. |
| Plumier, P. D. | Flanders | 1688-1721. |
| Porfirio, B. di | Italy | 16th century. |
| Q | | |
| Quellin, A. | Flanders | 1609-1668. |
| Quellin, A., the younger | " | 1625-1700. |
| Quellin, E. | " | 17th century. |

| Names of Artists. | Country in which they worked. | Date. |
|-----------------------------------|-------------------------------|--------------------------|
| R | | |
| Raephorft, B. van | Flanders | 15th century. |
| Ramello, F. | Italy | 16th " " |
| Ranson, — | France | 18th " " |
| Rafsch, A. | Flanders | 15th " " |
| Riefener, — | France | 18th " " |
| Roentgen, D. | " | " " |
| Rohan, J. de | " | 16th " " |
| Rohan, J. de | " | " " |
| Rofsch, J. | Germany | 15th " " |
| Roffi, P. de | Italy | 15th and 16th centuries. |
| Rovezzano, B. da | England | 16th century. |
| S | | |
| Salembier, — | France | 18th and 19th centuries. |
| Sangher, J. de | Flanders | 17th century. |
| Schelden, P. van der | " | 16th " " |
| Schwanhard, H. | Germany | 17th " " |
| Serlius, S. | France | 16th " " |
| Servellino, G. del | Italy | 15th " " |
| Sheraton, Th. | England | 18th " " |
| Smet, R. de | Flanders | 16th " " |
| Stofs, V. | Germany | 1438-1533. |
| Syrlin, J. | " | 15th century. |
| Syrlin, J., the younger | " | 15th and 16th centuries. |
| T | | |
| Taillebert, U. | Flanders | 16th century. |
| Taffo, D. | Italy | 15th and 16th centuries. |
| Taffo, G. | " | " " |
| Taffo, G. B. | " | " " |
| Taffo, M. D. | " | 15th century. |
| Tatham, C. H. | England | 18th " " |
| Taurini, R. | Italy | 16th " " |
| Thomire, P. Ph. | France | 1751-1843. |
| Tolfo, G. | Italy | 16th century. |
| Toro, — | France | 18th " " |
| Torrignano, — | England | 1472-1522. |

| Names of Artists. | Country in which they worked. | Date. |
|-----------------------------------|-------------------------------|---------------|
| Toto, — . . . | England . | 1331-1351. |
| Trevigi, G. da . . . | " . | 1304-1344. |
| U | | |
| Uccello, P. . . . | Italy . . | 1396-1479. |
| Ugliengo, C. . . . | " . . . | 18th century. |
| V | | |
| Venafca, G. P. . . . | Italy . . | 18th " |
| Verbruggen, P. . . . | Flanders . | 17th " |
| Verbruggen, P., the younger . . . | " . . . | 1660-1724. |
| Verhaegen, Th. . . . | " . . . | 18th century. |
| Voyers, — | England . | " " |
| Vrieffe, V. de | France . . | 17th " |
| W | | |
| Walker, H. | England . | 16th " |
| Weinkopf, W. | Germany . | " " |
| Willemfens, L. | Flanders . | 1635-1702. |
| William the Florentine | England . | 13th century. |
| Wilton, J. | " | 18th " |
| Z | | |
| Zabello, F. | Italy . . . | 16th " |
| Zorn, G. | Germany . | 17th " |

ERRATA.

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- Page xv, line 24, for "Endæus" read Endæus.
 ,, xvii, line 18, for "amalgams" read alloys.
 ,, xix, line 21, for "smila" read smilax.
 ,, xxxv, line 3, for "points" read point.
 ,, lxxxix, line 31, for "Bernurdez" read Bermudez.
 ,, cxlviii, line 23, for "Bouché" read Boucher.
 ,, cxlix, line 30, for "*Liriodendron tulipifera*" read *Physocalamina floribunda*.
 ,, 11, line 7, for "Samphon" read Samfon.
 ,, 11, line 8, for "iii" read xiv.
 ,, 190, line 33, after "foot" read to a.
 ,, 362, line 32, for "an earlier" read a later.
-

In descriptions of work by Boule, Rieifener, Gouthières, the names should be spelt Boule, Rieifener, Gouthière, as in Introd. ch. iii.



HOUSEHOLD FURNITURE AND WOODWORK.



FOR the purpose of facilitating reference, the various articles of furniture and woodwork described in the following pages are arranged in alphabetical order. Columns, flooring, panels, and other details of interior architectural decoration or constructive room furniture, are collected under the head Woodwork for Rooms. Indian, Chinese, and Japanese wares are also collected under general heads.

Church furniture and woodwork are not included.

The productions of each country are arranged under the name of each nationality in alphabetical order—*Austrian, Dutch, English, Flemish, French, German, Italian, &c.*—according to date, so far as that is ascertainable.

8505. '63.



BAROMETER. The frame of wood, carved with foliage and scroll work, and gilt in two tints. A thermometer inserted in the stem. French. Middle of 18th century. H. 3 ft. 5½ in., W. 11 in. Bought, 25*l*.

The frame of this is well cut, and shows the contrast in gilding between white and red gold. The white gold is merely gold of a greener tint, owing to the metal having been alloyed with silver before beating

out into leaf. This may be taken as a good specimen of the easy wood carving with which the panelling, looking-glasses and other frames abounded in French houses at the end of the reign of Louis XV. and those succeeding, especially when the wilder forms of work, intended for gilding, crept in during the second part of the last century.

The barometer, an instrument for measuring the weight of the atmosphere, owed its invention to Galileo and his pupil Torricelli, somewhere about the year 1642.

3674. '56.

BASKET. Oval. A work-basket, rose or tulip-wood, inlaid with marquetry of a lighter wood, and with silver fillets. Modern French (Brière and Jouby, Paris). H. $8\frac{1}{4}$ in., L. $10\frac{1}{4}$ in., W. $4\frac{1}{2}$ in. Bought (Paris Exhibition, 1855), 8*l*.

BEAD. See *Medallions and Miniature Wood Carvings*.

'70. 15.

BEDSTEAD or Couch (Accubitum), Antique. Metal casting. The original, in wood and bronze, with damascened copper and silver ornament, was found at Pompeii, in 1868, in a house in the Via Stabiana, and is preserved in the Museo Borbonico. Engraved in "Nicolini, Le Café ed i Monumenti di Pompéi," tav. 35. H. at head, 3 ft. $1\frac{1}{2}$ in., W. 4 ft., L. 7 ft. $6\frac{1}{2}$ in. Bought, 200*l*.

The earliest example in the Museum is a model of the bed, or sofa-bed, in use in the later times of the Roman Empire. This bed answers in general form to the sofa we are used to in modern furniture. It has a plain frame, round supports or legs, and is much like a chair made of extraordinary depth, as if the back had been pushed backwards till there was room, and more than room, to lie full length upon it instead of sitting merely on the seat. The head turns lightly over, so as to make it easy to lean on. The moulded ornaments are like those of Pompeian chairs formed on the model of turned wood, and it is probable that the sand-moulds for casting this kind of furniture have been pressed

round a wooden model turned in the lathe. One could not otherwise explain the bold narrow rings and sharp neckings which form the characteristics of the work. In wood we should see these projections more moderate, unless the wood were of extraordinary hardness, and even then we must consider that such models made were specially calculated for execution in metal. This example has been cast from an original found at Pompeii, and preserved in the Museo Borbonico at Naples. It is of bronze. It has been furnished with cushions in the modern fashion.

Such beds as these were of Greek workmanship or pattern, and represent the later luxuries of the Empire. They were often made of wood in earlier times. They were sometimes in maple or box, solid; or they were of cedar, occasionally veneered with ivory or tortoise-shell. Some had ivory or silver feet. In point of form, the earlier beds resembled the Egyptian bed—a mere flat, like the top of a box or chest. Head-boards were a later addition. Foot-boards were added occasionally.¹

316. '67.

BEDSTEAD. Carved oakwood, with columns, tester, and head-board of debased classic character, ornamented in marquetry. English. Dated 1593. H. 7 ft. 4 in., L. 7 ft. 11 in., W. 5 ft. 8 in. Bought, 50*l*.

A specimen of the heavy architectural furniture of the Elizabethan period, in the same style as the great bed of Ware. The back and top, or tester, are panelled, and two posts in the style of the English renaissance, between columns and balusters, support the tester at the foot. These stand on square bases, and those portions represent the height of the bed itself. They stand separate from the bed, so as to allow curtains to be drawn altogether round the bed within these two supports. The back is panelled. Two deep arched panels form the centre of the system. These have billeted mouldings round the arches, the billets converging round the arch. Within these are two sets of concave mouldings, each recessed within the other, delicately carved over. The panels themselves are filled with rough marquetry arabesques, and the same kind of ornamentation is applied on an upper style or band. The architectural brackets which carry up the line of small columns dividing the arched panels, partake of the renaissance feeling for terminal

¹ For a more complete account of CLASSIC BEDS, see *Beds and Couches* in Introduction.

figures, though neither masks nor heads carry out the idea thoroughly; and such will be often noted in the wood-work, and the details of overloaded façades so frequent in Elizabethan architecture and architectural wood-work. Above the heavy panel-work, and under the tester, are the letters R.C. 1593. These are initials of the Corbet family.

4034. '56.

BEDSTEAD. Carved oak, inlaid with marquetry of coloured woods. Flemish. Dated 1626. H. 6 ft. 9 in., L. 6 ft. 4 in., W. 3 ft. 3 in. Bought, 111.

A solid panelled construction, with tester of panelled-work. Supported at the end on turned posts. The bases and caps, and the bed framing, ornamented with strap-work cut in flat relief. The bed-head is in the panels. A central panel is carved with the Sacrifice of Isaac, in rude relief. The rails that support the tester and connect the heads of the posts together are cut into scallops or cuppings, and little turned points, in the shape of acorns, are let into the points of the cups, and give this edging a resemblance to fringe. Small panels, a few inches square, are let in at the head, to give some richness to the heavy framework. We recognize in this work the designs of Crispin de Passe.

8459. '63.

BEDSTEAD. Carved and gilt wood, with blue silk damask furniture. French. About 1780. H. 5 ft. 5 in., L. 6 ft. 10 in., W. 4 ft. 10½ in. Bought, 160/.

The sides are made up into high panels, stuffed, and covered with damask. The legs or posts which hold the frame together act also as stiles to these stuffed panels. They are cut into the shape of quivers decorated with arabesque work, and having arrow-ends duly feathered. The top framing rail, that connects these, is also carved with wreaths of roses, garlands of wheat-ears, little quivers, &c., all the work richly gilt. It may be taken as expressive of the galanterie of the owner of the house, and as intended for a lady's bed-room. The blue damask is trimmed with handsome silk lace edging. The curtains hang from a circular panel fastened to the ceiling of the room, or alcove, in which beds were placed almost invariably in French bed-rooms from the Louis XIV. period downwards. The alcove or recess leaves room for a washing-closet and an entrance for servants, between the two ends of

the bed-place and the walls of the room, and the sleeping-place can thus be shut out by curtains from the rest of the room. The circular panel from which the curtain is hung contains a looking-glass in a carved and gilt frame. It is stated to have come from a house in Montpellier, the residence of the Marquis of Montcalm,¹ though probably belonging to the reign of Louis XVI., after the death of the hero of that name.

784. '65.

BEDSTEAD. Rosewood, the framework of turned spiral columns, the transverse rails of carved open scroll work, with cut brass ornaments. Portuguese. 17th century. H. 8 ft. 5 in., L. 6 ft. 10 in., W. 5 ft. 3 in. Bought, 15*l*.

There are three examples of beds from Portugal, of which No. 784-'65 is the most costly and effective. It is a four-post bedstead, the corner posts being specially high, as suited to a hot climate, and enabling gauze curtains to be closed completely round the sleeper, to keep off mosquitoes and other insects of the gnat kind, while still retaining ample cubic capacity for air inside. The entire framework is cut out of solid rosewood. It is framed of legs or posts, turned in the lathe, with necks and collars, and with double twists cut on portions or lumps left, and worked by hand, bold and wide enough to show that the wood has not been spared. There is no ornament, except at the head; there the rails are made into a regular screen, small lengths being added between the full-length rails. These are divided and held in place by transverse rails or bars of carved work. Little spiral terminals form a cresting to finish off above the top band. The bed-frame is screwed in with brass nuts neatly filed into notched heads, and the rails have here and there brass plates, stamped into arabesque patterns.

161. '66.

BEDSTEAD. Rosewood, ornamented with gilt brass; the tester of balustrades with pedimental open work. Portuguese. 17th century. H. of tester, 6 ft. 3 in., L. 6 ft., W. 4 ft. 2 in. Bought, 20*l*.

This and the next number are a pair of similar make. They follow the general construction of the last described. These two are smaller in

¹ Louis Joseph de Saint-Veran, Marquis de Montcalm, was born at the Château de Caudiac, near Nîmes, in 1712. He died before Quebec in 1759.

size and the rails are less in diameter. They are entirely worked in the lathe. The head is made into a set or screen of rails with brass tips and collars; there are brass nails with convex heads to set off the wood. Brass nuts are used to screw the frame together. The beds in Genoa have taken after this pattern. All these arrangements—so different from the stuffed bed furniture of French beds, and the solid wood structures in use in this country down to the end of the Stuart period—point to suggestions of a hotter climate, and provide for plentiful circulation of air.

160. '66.

BEDSTEAD. Rosewood, ornamented with gilt brass; the tester of balustrades with pedimental open work. Portuguese. 17th century. H. of tester, 6 ft. 4 in., L. 6 ft. 4 in., W. 4 ft. Bought, 15*l.* 16*s.* 2*d.*

1087. '69.

BEDSTEAD, various portions. Wood, inlaid with ivory and ornamented with cut paper under glass. Arab. 17th century. H. 6 ft., W. 5 ft. 8 in. (Paris Exhibition, 1867.) Bought (Meymar Collection).

This is constructed out of solid rosewood. It is regularly framed, like an European bedstead. The head rises into a gable. The foot-board is low; the frame solid, and pierced with holes for lacing. It is framed into square corner posts, that raise the frame a few inches from the ground. These are inlaid with plates of ivory, engraved with flowers, within a sort of arched panel. The bottoms or feet are also square blocks, with a shallow square piece splayed on the four sides down to the ground; between this and the angles of the frame this leg is turned with a thick collar. All these frame-pieces are inlaid with rude quatrefoils of ivory arranged diamondwise. The head and foot-board are disposed in panels. The panels are placed vertically, each divided into two by a rail, and each such pair separated from the next set, which is framed up distinctly, by a series of turned ivory bars half an inch long, stained. These little rails unite the vertical strips of panelling. The panels themselves are filled with little paper rosettes, nailed on a paper base. But these, as they stand, seem to be modern restorations, and to have replaced work somewhat similar, but more carefully decorated—perhaps

pieces of stamped paper, coloured and gilt, from Italy. These little flowers are covered with glasses rudely stuck in by green varnished paper, which gums them to the stiles of the panels. All these rails and stiles are inlaid with ivory quatrefoils. The supports of the tester are round rods an inch and a half in diameter, with square pieces at each end. Each square part shows two mortice-holes, and we must suppose that two horizontal laths have passed through them, perhaps for two distinct sets of hangings—of gauze to keep off insects, and of thicker material to keep out light. So also there would appear to have been a double row of laths below, to support stretched materials to form a side to the bed, of fifteen or eighteen inches high. These rods or poles are all inlaid, being reticulated with fine ivory lines, and having quatrefoils, one in each reticulation. It formed part of a large and valuable collection of Arab woodwork in various forms, and is, probably, Cairene work of the 17th century.

7699. '61.

BELLOWS. Wood, carved with dolphins, terminal figures, masks, &c. ; a chiselled bronze nozzle. Italian. About 1500–20. 2 ft. 6½ in. by 10½ in. Bought (Soulages Collection), 40*l*.

Of this pair the front is scutcheon-shaped, with scrolls lapping over from the border. It has in the centre a small figure in high relief, with gadrooned line behind, and a garland over the head. Two grotesque terminal figures form supporters. A mask in high relief is carved on the handle. It has borders of scrolls, shells, &c., of an architectural character. The nozzle issues from a griffin's head. A space above it has been occupied by leather, with stamped or nail ornaments. The nozzle is of chiselled bronze, and composed of satyr terminal figures, masks, linen festoons, &c. The woodwork is parcel gilt. The prominent surfaces of the figures are heightened with hatchings of gold, a device resorted to frequently when broad parts are not covered with leaf in 16th century Italian carving. Italian : part of the Soulages collection.

4279. '57.

BELLOWS. Chestnut wood, carved with masks, sirens, cartouche-work, &c. Italian. About 1550. L. 2 ft. 3 in., W. 9½ in. Bought, 15*l*.

Grotesque masks are cut front and back in high relief. The front forms a sort of heart-shaped cartouche, enclosed by two grotesque dragon-tailed sirens. The nozzle is of brass, plain turned, in rings, without sculpture; it issues from a lion's head.

7698. '61.

BELLOWS. Wood, carved with satyrs, a cupid, and a grotesque mask; a chiselled bronze nozzle. Italian (Venetian). About 1550. 2 ft. 6 in. by 10 $\frac{3}{4}$ in. Bought (Soulages Collection), 40*l.*

The front forms a circular cartouche, with scroll ends curled over. It has a rich garland border of fruit and leaves. The centre has a carving of two dolphins. Their tails end in scrolls, which roll over and terminate in demi-figures of savage men wielding clubs and shields. The arms on the shield of the right hand figure are:—bendy of six, with a lion rampant over all. The left hand bears a double-headed imperial eagle displayed, bearing an inescutcheon, charged with a fesse. A mask is carved above, and a scallop shell below, to fill the space left by the divergence with which the figures accommodate themselves to the space. A squatting female figure is carved on the handle. The back has a cartouche on it, and masks, shells, &c., supporting it. The windpipe is formed by a grotesque quadruped, winged, and having its fore-paws aligned under the throat. The old undressed buff leather is still left on the edges, and is fastened on with rosette-shaped nails of bronze. It is Italian work of the latter half of the 16th century. It formed part of the Soulages collection.

8473. '63.

BELLOWS. Carved walnut wood, in high relief; in the centre is represented Vulcan forging the arms of Cupid; around are figures of classical deities; with bronze nozzle, embossed and chased. Italian. 16th century. L. 2 ft. 11 $\frac{1}{2}$ in., W. 14 in. Bought (Soulages Collection), 40*l.*

A group of the court of Olympus on clouds, in high relief, surrounds the more delicate work of the central representation. Jupiter, Mars, Venus, Apollo on the right; Saturn, with Mercury and Diana, on the left, complete the circular group. A satyr mask is carved on the back.

The wind is inhaled through its mouth. Round this is a border of foliage and strapwork. The flaps of the bellows terminate in a grotesque head. The nozzle issues from this. The nozzle is composed of three terminal figures supporting three brackets. A lion's head at the bottom forms the wind hole. It is fitted with red cotton velvet and brass nails. These are modern substitutes for leather and bronze nails. It formed part of the Soulages collection, and must be considered as Italian work of the latter part of the 16th century.

2392. '55.

BELLOWS. Carved wood, picked out with gold; the nozzle of chiselled bronze. Italian. About 1560. L. 2 ft. 4 in., W. 11 in. Bought (Bernal Collection), 28/.

The centre of the front flap contains a scutcheon, on which is a figure of Mars, supported by two terminal female figures with Minerva heads. These are on the edge, and form a sort of frame to the more important figure. The nozzle is sculptured with masks, lions' heads, &c. The wind hole is a griffin's head. The back is cut into a satyr mask, and the mouth forms an inhaling hole. The carving is parcel gilt. It is worth notice that delicate gilt lines are laid on the plain surfaces, suggestive of the graining of wood.

2396. '55.

BELLOWS. Carved walnut. The Adoration of the Shepherds. Italian. 17th century. L. 2 ft. 4 in., W. 10½ in. Bought (Bernal Collection), 21/ 10s.

The front forms a panel in very high, almost in full relief. The Holy Family occupy the right, and the shepherds with their offerings the left, of the composition. The handle is carved into the shape of a scallop shell on its inner side. The nozzle is plainly turned, without sculpture. It issues out of a grotesque carved head. The modelling of the features, hands, extremities, draperies, and accessories, including the animals, is of a high order. On this very modest piece of household furniture we see sculpture in wood equal to anything produced by the best artists of the day upon the more important objects of ecclesiastical or of household use. It is of Italian make, early in the 17th century. It formed part of the Bernal collection, and was purchased from the sale for the Museum.

221. '66.

BOWL and Cover. Root of box or olive wood. Carved externally with leaves, flowers, and a ring of Arabic letters; internally, with John the Baptist's head, and below with a phoenix and a French inscription. The cover is also carved externally with a ring of boughs and leaves, another of Arabic letters, within which are flowers and a central knob; internally, with a group of Samson and the Lion, with Latin inscription. French. 15th century. H. $5\frac{1}{2}$ in., diam. 8 in. Bought, 33*l.* 12*s.*

This remarkable piece of wood carving is of the best period of such work in France. The bowl is a half sphere, rather flattened. It stands on a foot or base, hollow, and containing sculpture. The cover has a richly carved rim rolling round. It is then depressed slightly, and rises in a carved handle. The material, judging from its great density, is olive wood, cut from the root. The raised rim is cut into a twisted wreath of rose or sweet briar, of which each leaf laps inwards in a regular order. The lid has then a depression all round, filled with a legend in Arabic letters, divided into three, as if representing three texts or phrases. In reality these letters have no meaning, and have been placed there by some one ignorant of the language, only copying letters at hazard, some of which are reversed. The spaces either side of this inscription are carved with small buds, like the buds of thorn or rose branches. The handle is a knob, representing the end of a branch torn from the stem, and tied in a knot. The top or stump of the branch is carved into a woman-headed grotesque serpent, holding a scroll. This is an allusion to the fall of our first parents. The torn end of the branch runs into a strip of bark curling down to the rest of the work. Flowers in high relief occupy the space between the handle and the Arabic characters. The bowl is not less rich than the cover in this fine carving; a wreath of roses is twined round it in high relief. Another belt of Arabic characters runs round below it, with no more Arabic in it than the letters. Below these is a band of flowers, each distinctly carved from nature, and each separate—the rose, thistle, vine, pink, pomegranate, lily, violet. All the petals and leaves are worked out with accurate fidelity. They remind us of the illuminations in books of the early 16th century, where these flowers are painted on

shell gold grounds, and each separately. As regards the characters, it must be remembered that none are so ornamental as the Arabic; and the carver had, probably, accompanied one of the expeditions to the East, where these characters form a leading element in architectural ornamentation.

The inside is carved. The knop of the cover forms a hollow filled with a sculpture of Sampson subduing the lion, with the words, *Irruit autem Spiritus Domini in Samson*, from Judges iii. 6—"And the spirit of the Lord came mightily upon him, and he rent him as he would have rent a kid." Here the subject represents Fortitude, one of the four virtues, viz. temperance, prudence, justice, and fortitude, called cardinal because good actions depend on these qualities. The bottom of the bowl is cut into the form of a gold or silver dish, reticulated with twisted metalwork, and bearing the head of St. John the Baptist. Underneath, in the hollow of the rimmed foot or base of the bowl, is a phoenix, with a scroll bearing the motto VNE FOY FAULT COMPTER ALOSTE—One day we shall have to reckon with our host—in allusion to the certainty of death, and of a resurrection. If the work of this is compared with the stone carvings of the north transept door of Rouen Cathedral, the resemblance between the minute carving on this bowl and in the small spandrels of the broken quatrefoiled panels at Rouen will be acknowledged. The same work is seen in the small busts carved on the door itself.¹ Little figures and animals of an inch or so in length are cut in the small spandrels with astonishing skill. The head of St. John the Baptist is one of the traditionary relics of the Cathedral at Amiens. His martyrdom figures on the north-west door at Rouen. We may attribute this bowl, probably used for sacrificial purposes, to a Normandy artist late in the 15th century.

601. '69.

BOX.² Deal, ornamented with marquetry in wood: bought as an example of cheapness of manufacture. Modern Austrian. H. $2\frac{3}{4}$ in., L. $6\frac{1}{8}$ in., W. $4\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 16s.

¹ A cast of this wood carving hangs amongst the architectural details in the cloister of the North Court of the Museum, by the Ferneries.

² Under the term Box are included Caskets and Small Coffers.

602. '69.

BOX. Deal, ornamented with marquetry in wood : bought as an example of cheapness of manufacture. Modern Austrian. H. $4\frac{7}{8}$ in., L. $8\frac{5}{8}$ in., W. $6\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 1*l.* 4*s.*

5921. '59.

BOX. Marquetry of ivory and coloured woods, with brass ball-and-claw feet, lock, and handles. Dutch. About 1600. H. $11\frac{1}{2}$ in., L. 22 in., W. $15\frac{3}{4}$ in. Bought, 7*l.* 10*s.*

2173. '55.

BOX. Carved oak, divided into compartments in which are various figures carved in relief, picked out in colours. English or French. About 1350. H. 6 in., L. $11\frac{1}{4}$ in., W. $9\frac{1}{4}$ in. Bought (Bernal Collection), 15*l.* 15*s.*

Divided into four panels by bold sunk mouldings on the top. A demi-figure of a king occupies one, and a child, whom the king is striking, the next to it. A knight and a lady severally occupy the other two panels. The central stile or division forms itself into a tree to shade these personages. This completes the top carving. The front is also in four panels. A knight and a lady occupy one; a savage man, all over hair, another. The two centre panels are filled by two lions endorfed, that is, back to back. The lock plate borrows a corner from each of these. Two panels on each side of this centre front panel are occupied by figures of men hunting. The back is occupied by three panels. In the middle, the hunting party are seated in an orchard at a game of chess. A male and a female attendant occupy two narrow panels on either side of this party. Triangular bars of wrought iron act as clamps, and the ends and fastening points are beaten flat into flowers, to form rosettes for the nails that fasten them down. The lock has had double hasps shutting with snaps, and each has had a separate keyhole. A loop and padlock have been placed in the centre between them. The iron work is carefully provided for in the woodwork, and it stops short of the back carvings. The mouldings have been

coloured green and vermilion ; the figures have been gilt. The stags have been painted "proper," that is, in their natural colours. The heads are in the best design of the 14th century. The subject is the favourite composition of the time—adventure, love, and the chase. The king representing the abuse of power or cruelty, a type embodied in ogres, giants, and other objects worthy of knightly steel when wars are over. In Italian, German, French, or English chivalrous episodes, the same adventures, personages and sentiments, were universal. Thus we have the heroes of the Round Table sometimes in Italian, often in French romantic tales or representations.

The tenuity of the figures appears to give a French authorship to the carving ; and the ironwork so much resembles German work as we see it in 2172-'55, 1169-'64, that it is difficult to be precise. English work, on the other hand, both in carving and ironwork, is to be found as good at this period, and walnut is the common wood in France, while this oak was the material used in England. The carefulness of the fastenings is enough to show the value of the casket, and of the contents for which it has been designed.

55. '53.

BOX. Carved oak ; geometrical ornament. English or German. 17th century. H. $7\frac{1}{4}$ in., L. 13 in., W. 2 in. Bought, 2*l.*

The back is higher than the front, the lid sloping down. It has been made as a case fitted for knives and forks. The ornament consists of thin incised work, principally in circles. It has no merit as a design, but is a curious specimen of the smaller woodwork of its day.

54. '53.

BOX, WORK. Japanned papier mâché. Black ground, with pearl inlay. Imitation Oriental. English, modern. (Jennens & Bettridge.) H. $3\frac{3}{4}$ in., L. $11\frac{1}{4}$ in., W. $8\frac{1}{4}$ in. Bought, 3*l.*

2181. '55.

BOX. Carved wood; on the lid a wreath of roses, surrounding a crowned F., with the initials F.V. and V.F. Flemish. 15th century. H. $3\frac{1}{2}$ in., L. $7\frac{1}{2}$ in., W. 5 in. Bought (Bernal Collection), 6*l.* 5*s.*

2072. '55.

BOX. Carved wood, with animals holding inscribed scroll, under Gothic canopies, &c. Flemish or German. About 1400. H. $4\frac{1}{4}$ in., L. $8\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. Bought (Bernal Collection), 3*l.* 10*s.*

3607. '55.

BOX. Carved wood; the surface ornamented with a cusped lozenge diaper; on the lid is a stag couchant. Flemish or German. Latter half of 15th century. H. $3\frac{3}{4}$ in., L. $11\frac{1}{4}$ in., W. 7 in. Bought, 6*l.*

The diapers are cut out with a triangular tool, and cleanly chopped, with great method. On the sides, over the diapered work, are the letters *W · ih · bdm · eb*; and on the top *ek*, to which letters, in old German, we have been unable to get any intelligible explanation. The letters are type specimens of running 15th century writing, and are formed by ribbons folded over to make the backward or forward strokes required in the formation of the several letters.

3608. '55.

BOX. Carved maple wood; on the lid, relieved on a lozenge diaper, is a grotesque nondescript animal. Flemish or German. Latter half of 15th century. H. $2\frac{3}{4}$ in., L. $6\frac{1}{4}$ in., W. $4\frac{1}{4}$ in. Bought, 4*l.*

There runs round the sides of this box an old German legend, or inscription, in letters similar to those of the last number, *mit willen din.* —I am a willing servant.

2390. '55.

BOX. Olive wood, with ornamental mountings in repouffé and chased brass work, supported on a carved wooden stand. Flemish. About 1680. H. with stand 3 ft. 2 in., H. of box 2 ft. 2 in., W. 1 ft. 6 in. by 1 ft. 1 in. Bought (Bernal Collection), 32*l.* 10*s.*

The stand is supported by four light bulging legs, with goat heads and feet. These are connected by an ornamented cross rail cut into shaped curves. The mounts are five inches in diameter, and occupy a large proportion of the surface of the box. They form its special decoration, standing up above the surface, and giving richness to work otherwise perfectly plain. The brass work is beaten up with common rounded punches, and such as could be done by many of our modern workmen of no pretensions to education in design. The design is helped out by stamps on the front.

2528. '56.

BOX. Carved oak, with panels of Gothic tracery. French. 14th century. H. 5 in., L. 11 $\frac{3}{4}$ in., W. 9 in. Bought, 2*l.*

This box is decorated with geometrical window tracery and notchings on the angles. The iron clamps and mounts are of excellent workmanship. A hammered plate of this kind forms a clamp to the top, and, passing completely round, finishes with a flower of beaten work on each side the lock plate. The plate of the lock itself is decorated with foliated corners.- Parts of the box have been replaced.

1621. '55.

BOX. Wood, quadrangular; painted all over with seated lions, on red and gold ground, mounted with gilt metal clamps, terminating in *fleurs-de-lis*. Inside the cover is powdered with a Gothic letter G., crowned, many times repeated, and in the centre are two clasped hands. French (?). 15th century. H. 5 $\frac{1}{4}$ in., L. 5 $\frac{1}{4}$ in., W. 5 in. (From Bernal Collection.) Given by M. T. Smith, Esq., M.P.

4244. '57.

BOX. Root of maple wood, mounted with brass clamps, hinges, and lock, on raised plinth carved with Gothic tracery. French (?). About 1500. H. $8\frac{1}{4}$ in., L. 9 in., W. $5\frac{3}{4}$ in. Bought, 6*l.*

The top forms a panel, there being a small moulded rim nailed on. It stands on a plinth with a bold, hollow moulding, shaped underneath into flat cusped arches. The surface is covered with architectonic tracery and foliated fillings, in low relief, in the intervals. The most noticeable ornaments are the small brass hinges and angle mounts. They run across the sides, and connect ends, sides, and top with each other and with the bottom. This work is made of rods of brass, barely a quarter of an inch thick, beaten out into tiny *fleurs-de-lis* at the ends, or wherever a nail is wanted. The lid is lined with fine old hanging paper of the early sixteenth century, with gilt decorations on it in block printing, and of the same period. We seldom find any example of the common objects of domestic use so unchanged, or giving a better insight into the decorative work of its kind and of its period.

1130. '64.

BOX or small Coffer. With arched cover; cane wicker work, with lock, hinges, angle plates, &c., in openwork brass. French (?). 16th or 17th century. H. $9\frac{1}{2}$ in., L. $12\frac{1}{2}$ in., W. $8\frac{1}{2}$ in. Bought, 15*l.*

The basket work of which this little trunk is made, is of split cane on round sticks the size of a drawing-pencil. The work is in diamond patterns, black and white. The principal ornament consists in the brass work, which is shaped on the edges. These are fastened on with flat-headed nails, which hold by the breadth of their heads.

228. '70.

BOX, WORK. Wood, covered with embroidery of gold and coloured thread, representing in compartments the occupations of the field and the characteristics of the seasons. French. 16th century. L. $14\frac{3}{4}$ in., W. $12\frac{1}{2}$ in., H. $6\frac{1}{4}$ in. Bought 44*l.*

Coffret or box. Covered with embroidered cloth of gold, representing in figure subjects, the winter and summer months, on the sides; and on the ends and top, the spring and autumn seasons.

The designs of the several subjects that make up the decoration of this work-box are executed with a mastery unusual in the very finest embroidery. It takes the highest rank among the works so executed in the Museum. May is represented by a pair of lovers bearing boughs, June by a shepherd and a shepherdess shearing their sheep, July by haymakers; the winter months by two vine-dressers, by a man eating at a table and another warming his feet before a hearth. There is nothing specially new in these emblematic compositions, but they are admirably treated. The zodiacal signs, in small circles at the top of each compartment, help out the meaning, while they add to the decorative character of the designs. In all there are twelve compartments, and columns and flourishes of conventional architectural character are introduced, to divide and set off the designs. The gold cloth of the foundation is formed of twisted silk bound with flat gold, and forming what looks like a wire of solid metal. The embroidery is in coloured silks in long embroidery stitch, each covering two wires or threads of the ground. The figures are worked up in relief from below the gold in the first instance, and embroidered over. The embroidery stitches are loose enough for the gold to show through slightly, and enhance the richness of the colours. The gold forms the lights of the design in all the colour. The word *Fullet* (for Julietta), rather than *Giulet* or *Giuletta*, show that the work is French, or done by Italians to French order, for some member of the Medici or other Italian families who were so potent in introducing Italian art into France during and after the reign of Francis I.

2428. '56.

BOX. Tortoiseshell, mounted with plaques of gilt brass and silver, in relief. French or Flemish. 17th century. H. 6 in., L. 11 in., W. 8 in. Bought, 2*l.* 10*s.*

The tortoiseshell with which the box is covered has been shaped under pressure and by heat. The feature best worth observation in this piece is the metal mounting. The angles, top, &c., are decorated with beaten work of brass. The design is of flowers boldly beaten up, and having birds in the centre. This central portion is covered with silver in thin plates. These are jacketed on and fastened with rivets; the work is then beaten and chased into the lines of the design underneath,

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being, of course, thin enough for this to be done without beating down the repoussé (or beaten *up*) work underneath. Work so solidly put together will bear cleaning and rubbing in a manner that mere gilding or silvering would not, without rubbing through on the salient points. It is well worthy of study by modern metal workers. The date may be placed at the close of the 17th century. The general richness of the work bears some analogy to the plate designs of the reign of our Charles II. The original key has been preserved.

5922. '59.

BOX. Tortoiseshell and brass, foliated and floriated scroll ornament; red "Boule" work. French. About 1700. H. $9\frac{1}{2}$ in., L. 1 ft. $7\frac{1}{2}$ in., W. 1 ft. 1 in. Bought, 35*l*.

This is decorated with shell "Boule" work in large foliated designs. It is of the date of Louis XV. The base, angle, and top mounts are of solid brass. The top has an ingenious crank to support it when open, and to fold back. Great ingenuity will be found in the mechanism of cabinets, dressing-tables, writing-tables (*secrétaires*), bureaux, &c. of the reigns of Louis XV., and still more Louis XVI., when this kind of inventiveness was carried to perfection in France. But all contrivances for neatness, concealment, or mere casual convenience, as in the present case, deserve the attention of modern makers and amateurs.

Boule work owes its name to a cabinet-maker, engraver and chaser, of the 17th century, named André Charles Boule. He was born in 1642, and lived to the age of ninety, dying in 1732. The work which he is said to have invented is the inlay of tortoiseshell with brass or latten, tin, or white amalgams of metal. We give a fuller account of this manufacture under the head of the Furniture Exhibition at Gore House, which will follow at the end of the account of the collection at South Kensington.

There is nothing special about this particular box, but for the present it is the only piece of that kind of manufacture in the collection. The name of Boule himself will be found in the biographical sketches.

8506. '63.

BOX. Red lacquer. Decorated with gilt arabesques, cartouches, &c.; in the centre a fortune-teller; gilt metal

lock and hinges. French. 18th century. H. 4 in., L. 11½ in., W. 9 in. Bought, 5*l*.

A specimen of work suggested by, though by no means imitated from, actual specimens of Chinese lacquer work. This ware, as well as oriental China, begun to be imported largely into the north of Europe, Holland especially, during the reign of Louis XV. The top of this box is arched like the old-fashioned trunk. It is decorated with gilding, and figured with an elaborate scutcheon in etched gilding. This latter is profusely decorated with masks, supporters and grotesque ornament. It contains a composition of a lady sitting and a fortune-teller reading the future for her. All the sides, ends, edges and surfaces, are decorated with gilded ornaments of the same kind. The method of working has been to lay the gold on the vermilion lacquer ground, and proceed afterwards to etch on it with a needle. The gold, scraped or hatched out, shows the red lines by way of shading. The whole surface has then been delicately rubbed down and polished, without disturbing the gilding any further.

8507. '63.

BOX. Red lacquer. Decorated with gilt arabesques; gilt metal lock and hinges. French. 18th century. H. 17⁄8 in., L. 5½ in., W. 2 in. Bought, 2*l*.

This is a less important specimen of the same decoration as that last described.

528. '69.

BOX. Wood, covered with crimson velvet, with handle, lock plate, and ornaments in gilt copper. French. 18th century. H. 11 in., W. 19¼ in. Bought 14*l*.

The red velvet with which this box is covered is trimmed with gold gimp and nails headed with rosettes and fleurs-de-lis. The lock plate has a bas-relief of Minerva, with lance reversed, in gilt metal. It has probably held a diploma or other document, rolled.

1542. '55.

BOX. Wood, carved and gilt. French. 18th century.
H. 6 in., L. $6\frac{1}{2}$ in., W. 4 in. Bought, 4*l.* 16*s.*

The sides are formed into panels with guilloche mouldings; and wreaths, looped in the centre, cross the angles. The top is sarcophagus shaped, with flat panel. It is provided with a foliated handle above. The whole of the carving is cut clearly and neatly out of the solid wood. It is a good specimen of the carving in soft wood, specially cut for gilding, of the Louis XVI. period. It belongs to the second half of the 18th century. Much excellent work of this kind is to be found on picture frames, panelling, &c.

9087. '63.

BOX. Ebony, mounted in gilt metal and set with two plaques of painted enamel. Modern French. H. $7\frac{1}{4}$ in., L. $10\frac{1}{2}$ in., W. $7\frac{7}{8}$ in. Bought, 20*l.*

A specimen of the modern use, by the French makers, of their Sèvres enamel in woodwork.

582. '54.

BOX or Coffin (Reliquary?). Wood, carved, painted, and gilt. German Byzantine. 12th century. H. $6\frac{1}{2}$ in., L. 13 in., W. 8 in. Bought, 20*l.*

The top is pyramidal, with flattened apex. It divides into five panels, which, like the front, are occupied by griffins and beasts of the chase, in relief. The end panels contain runic knots. The flats of the dividing bands, which are unmoulded on their sides, are decorated with incised Greek frets, zig-zag bands, crosses, beads, &c. It is a rare example of Rhenish Byzantine work in this material. The Greek influence, with its traces of classic ornament, and the vigorous northern life with which it is united, gives us the main characteristics of this northern art of which in carved shrines, reliquaries, &c., we have excellent examples in the Museum.

The back is decorated with interlaced chequers, a quatrefoil in relief filling each square space. There are remains of colour and gilding on the animals and the decoration. It stands on four flattened ball feet. The bottom is also lined out into four panels, and both the dividing bands and the panels decorated with light line ornament incised.

1167. '60.

BOX. Beech wood, carved with interlacing frets and bands in low relief, decorated with conventional foliage, and three armorial shields at each end; the hinges and clamps of brass wire. German. Second half of 13th century. H. 4 in., L. $12\frac{3}{4}$ in., W. 5 in. Bought, 1*l.* 10*s.*

The arms have no indication of tinctures. The first shield on the left is charged with three bendlets; the second with the letter T; the third with a fess, chequy of ten. The shields, on the right bear: the first a chevron, the second a fess, the third is party per saltire.

The metal mounts are worth notice. They are of brass wire, beaten into little flowers $\frac{3}{16}$ ths of an inch only in size. The angle clamps extend $\frac{3}{4}$ of an inch on each side.

1168. '64.

BOX. Wood, painted red, and diapered with roses and stars in gold; the hinges, clamps and lock plate, of floriated wrought iron. German. Second half of 15th century. H. $5\frac{3}{4}$ in., L. $11\frac{3}{4}$ in., W. $8\frac{1}{2}$ in. Bought, 5*l.* 10*s.*

This coffer-shaped box owes its character to the delicate iron work of the clamps and lock. These join the four sides to each other, and the bottom to the sides. There are between the two hinges on the top long ornamental clamps, added as ornaments only. This metal work is nowhere thicker than $\frac{1}{8}$ th of an inch, and sometimes as fine as $\frac{1}{16}$ th. It is set on edge, and the extremities beaten flat into quatrefoils. The lock plate is pierced with similar shapes.

1166. '64.

BOX. Beech or maple wood, carved in panels, with foliage of vine, oak, and maple; the central panel containing a falcon with outspread wings, and an inscribed label beneath. The hinges and clamps are of floriated wrought iron. German. 15th century. H. $3\frac{1}{2}$ in., L. $8\frac{3}{4}$ in., W. $6\frac{3}{4}$ in. Bought, 5*l.*

The carving is in the old mediæval manner, with an edge like a ribbon, but of 15th century work and near the end of it. The legend on the

label runs: ICH FINT IN DIR MINE HEISS GIR—In thee my heart's desire I find. The box has, probably, been used for keeping hawks' bells, hoods, &c., &c., and we must receive this affectionate effusion as applicable to the sport.

2172. '55.

BOX. Carved wood, with figures of animals bearing scrolls. German. About 1400-50. H. $4\frac{1}{2}$ in., L. 8 in., W. $6\frac{1}{2}$ in. Bought (Bernal Collection), 15l. 10s.

On the lid are three sunk panels, and on each side one. These are occupied by animals of an heraldic, or rather an emblematic character, being probably allusions to family names and arms. They are filled out with scrolls. The three top panels are shaped into small canopied niches, and the sides made out with vine leaves and other foliage. On the scrolls are inscriptions in old German. In the top panels are, e.g., an ape with a fool's-cap on his head and the legend *Ein setig tor und*—A precious fool. A swan, *Abe*, and between them a stag and the words *Vil hirsch*, a stag. In the front panel we have a man-headed eagle and the legend, *Mit willen dien ich*—I serve with good will. Another contains an owl dancing, and the words *an true tanS*—a regular dance. Others contain a swan and an eagle, with their names below. The angles and corners are tied with small metal mounts—iron bars or rods beaten out into stars at the ends. The divisions or bars between the panels afford flat spaces to hold these mounts. Otherwise there are no mouldings or panel lines. Whether some political squib or satire has been perpetrated under these humorous carvings is more than can be now determined, but from the animals, of which many are well known as the cognizances of some of the famous houses in Germany—the swan, for instance, of the duchy of Cleves—it may be concluded that allusions are intended to some political combinations or alliances.

598. '64.

BOX or Coffer. Walnut wood, carved all over in Gothic tracery. German. About 1460. H. $9\frac{1}{2}$ in., L. 19 in., W. 12 in. Bought, 12l.

The tracery is cut in three bands on the front and back, and in circles on the ends. The work is sunk some $\frac{3}{8}$ ths of an inch. It

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CHEST OR RELIQUARY. GERMANY, XVI. CENTURY.

represents elaborate flamboyant tracery. On the ends we have in German black letter *Ihesus Maria*, and *Adonai do. v. b. t.* from the antiphon *O Adonai et dux domus Israel &c.*, sung before the Magnificat on the days immediately preceding the Feast of the Nativity. The box has been made for holding the linen required for the altar service in some domestic chapel.

357. '54.

BOX or Reliquary. Wood, carved and gilt. Brought from Constance, and said to have formerly contained the relics of St. Boniface. German. About 1490. H. 2 ft., L. 2 ft. 11 in., W. 1 ft. 5½ in. Bought, 37l.

This chaffé or reliquary is in the form of a tomb or shrine, with a gable roof, and small pinnacles at the corners. This is properly the old classic notion of a tomb, a house, the *domus ultima*, or last home. It is of wood, carved and gilt. The sides and end are divided, by late 15th century arches, into three panels. The arches are round, and the inner beads of the moulding cross each other, and die into the outer projection, instead of being mitred, as in English and French work. On the spandrils are boldly-cut crockets, and below, small animals. The little buttresses that divide the panels are worked with jambs, with their bases, &c., and the angles have pinnacles and statuettes of saints, which have been covered by crocketed canopies.

The six side panels are filled with bas-relief representations of Our Saviour's Passion. First comes the triumphal entry into Jerusalem, with which the different acts of the Passion take their beginning; the second panel contains the Last Supper; the third, the Agony in the Garden of Gethsemane; the fourth, the Struggle of St. Peter, who drew a sword and smote Malchus, the High Priest's servant, and cut off his ear. This subject fills one of the ends. The fifth, the Condemnation by Pilate, the Roman Governor; the sixth, the Scourging of Christ at the Pillar; the seventh, the Crowning with Thorns, and the mockery and derision of the bystanders; the eighth represents the Way of the Cross, and the action of St. Veronica, who, according to the tradition, wiped the face of the Redeemer with a napkin, and a likeness of the face remained stained on the napkin.

Then follow those on the two sloping sides of the roof. The first of these contains the Nailing of the Redeemer to His Cross; the second, the Crucifixion, with St. Mary and St. John, the favourite disciple, on either side; the third contains the Entombment; the fourth, the Refur-

rection, with the guards sleeping round the tomb, or paralyzed with terror at the sight; the fifth, the appearance to the Twelve; the sixth, the Ascension into Heaven. The gables form two triangular panels; one of these contains a representation of the Descent into Limbus, or the Harrowing of Hell. The Redeemer is represented, in the traditional manner, knocking at the door of Hades, which falls before Him, and from the prison-house He hands up one by one the company detained therein, beginning with the first Adam. This subject forms one of the compositions in the well-known "Life of Christ" of Fra Beato Angelico, in the Academy at Florence, and has been treated by many early painters. The other gable contains a representation of the Holy Trinity in Glory—the Eternal Father and the Son seated, and the Holy Spirit in the form of a dove between.

The character of the architectonic ornament seems to belong to Southern Germany or Switzerland, the excellence of the modelling and design is equal to the finest work that could be found in Bavaria, or amongst the immediate predecessors of Holbein. These figures are but a few inches high, but they are designed with complete knowledge of drawing; and neither in the attitudes nor proportions is there any of the grotesqueness we observe in the works, however good in many qualities of artistic excellence, of the 15th century German artists. At the same time the early traditions as to treatment, and the South German character of design, are recognizable throughout. Small statuettes are on the angles, under their crocketed canopies. Two of these represent St. Catherine of Alexandria and St. John, but they are much defaced. We give the statement which accompanied the chase, that it contained at one time the relics of St. Boniface. These, however, are preserved in the Church of St. Alessio at Rome. It has probably been kept in some private oratory.

7902. '61.

BOX or Casket. Ebony, inlaid with ivory. In the interior are ten drawers and a closet, also inlaid with ivory, representing hunting scenes. German. 16th century. H. 1 ft. 3 in., L. 1 ft. 7½ in., W. 12½ in. Bought, 10*l.* 18*s.* 8*d.*

The door is wanting. There are drawers and pigeon-holes, which a door has covered. It forms, with the sides, a sort of box without mouldings, panelling, or any external ornament. The drawers and central pigeon-hole front are inlaid with plaques or sheets of ivory, and the

designs helped out with etching filled in with black printers' ink. The hunting scenes differ, some being stag-hunts, with horse and hound, some encounters with boars, stags, bears, &c. All are designed with spirit and knowledge of animal form.

1565. '55.

BOX. Covered with Stucco, with various figure subjects in relief. German. 16th century. H. $5\frac{1}{2}$ in., L. $7\frac{3}{4}$ in. Bought, 1/. 16s. •

Wood, covered with white composition, bound with a brass moulding below, and mounted on brass feet. The sides have plaisters decorated with tiny arabesques. It will be seen, from the smallness of the entire box, what is the scale of the arabesque decorations, yet animals as well as flowers, scroll-work, &c., have a place amongst them. The four sides have four bas-relief compositions on them. The front contains the death of Regulus, the Roman general. This famous and almost mythical character, stands for the type of "Antique Roman" patriotism. He was Consul of the Republic with Manlius Vulso Longus in 256 B.C. On another side we see the self-devotion of M. Curtius, leaping, armed and mounted, into the chasm in the Roman Forum. Another composition is the story of Pyramus and Thisbe; and the fourth the Metamorphosis of Actæon into a stag pulled down by his own pack of hounds. The figures are scarcely two inches high, and all details of dress, &c., are entered into with the "thoroughness" of good German art of the 16th century. It is probably Nuremberg work of the time of Charles V.

2158. '55.

BOX. Walnut wood, inlaid with ivory marquetry. German (?). Dated 1566. H. 4 in., L. 12 in., W. $7\frac{1}{4}$ in. Bought (Bernal Collection), 15/.

Decorated on the top and sides with well-arranged bands of strap-work and figures, disposed about the corners and intersections, of cupids, &c., all etched with the needle. The figure design is a poor imitation of Italian drawing, and the work would seem more properly Spanish or Flemish. The centre of the lid is occupied by a large armorial shield, containing amongst its quarterings Leon, Castile, Bavaria?

Over all a ducal crown and the order of the Golden Fleece. The way in which three simple and two compound shields are quartered is worth notice.

2813. '56.

BOX. Olive wood, inlaid with bone and horn in scrolls, birds and medallions in black engraved outlines; on the top a figure of a woman reclining, a dog by her side, and in front two lions. German. 16th century. H. 6 in., L. 9 in., W. $6\frac{1}{2}$ in. Bought, 4*l.*

Bone and horn are used in this inlay. The designs on the bone are helped out with etching. The arabesque and strapwork is roughly sketched in. The lady with a dog on the lid stands for Diana. Monsters, animals, and flowers, figure amongst the arabesques. It has a snap lock, which consists of one large bolt pressed by a **V** spring. The wards are ingenious. One piece of iron, three sides of a square in shape, serves for the pin to take the pipe of the key, which turns on it and for two teeth or wards left on the opposite side of the iron through which it passes. The hinges have been fitted to the box before the marquetry was laid on, and do not show. There is a small side receptacle for jewels or gold in the inside of the box.

4296. '57.

BOX. Ebony; barrel-shaped, on square plinth, with silver plates in repoussé or beaten work. German. About 1600. H. $4\frac{1}{2}$ in., L. 5 in., W. 4 in. Bought, 10*l.* 10*s.*

A box such as we use to hold twine. It is of fine workmanship, and stands on elegantly turned volutes, like rams' horns, of brass, ending in helmeted masks. The top, sides, and ends, are plated with silver decorated with cupids and arabesque ornaments.

2574. '56.

BOX. Ebony; barrel-shaped, on square plinth, overlaid with plates of perforated metal work. German. About 1600. H. $4\frac{3}{4}$ in., L. $5\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Bought, 1*l.* 16*s.*

A barrel similar to No. 4296.—'57, but the metal work is of pierced brass reticulated work, mounted on copper that has been plated with silver, or tin, now worn away.

2421. '56.

BOX or Casket. A jewel casket, polished wood, mounted with brass escutcheon corner plates and floriated hinges. German (?). 17th century. H. $9\frac{1}{4}$ in., L. 1 ft. 3 in., W. 9 in. Bought, 4*l.* 10*s.*

1642. '56.

BOX. Wood, rectangular, covered with silver foil embossed with cartouche work and gadroons. German. 17th century. H. $3\frac{1}{2}$ in., L. $9\frac{1}{2}$ in., W. $7\frac{1}{4}$ in. Bought, 6*l.*

The centres of the four sides project. The sides as well as the top are decorated with running mouldings, delicately worked over with stamps and punches, and silvered. All the decorations are effected by the use of bookbinders' tools.

906. '68.

BOX. Wood, carved in foliage patterns and scroll work; with lock plate, handle and mounts in iron, copied from a casket of the early part of the 13th century, formerly in the abbey of Ebersbach. Modern German. H. 6 in., W. $16\frac{3}{8}$ in., Diam., 11 in. Bought, 17*l.* 10*s.*

We must, from this copy, gather a description of a curious original. The work is incised, leaving short or pointed top lines to most of the work. It consists of bands, or long panels of volute carving, ending in coarse flowers, and springing from a monster in the manner of the Romanesque work on the columns of the porch of Chartres Cathedral, and much such work in Lombardy. The iron work is in the form of so many bars, bent out square like handles, and fastened down by rosettes at each end. These extend along each panel of the top, and similarly along the sides. The iron work is in round rods, with small knobs and collars in the middle. The rosette work, and a row of round ball nail-heads in the middle of the lid (the mounts being in pairs), are punched so as to have a granulated appearance. We conclude that this represents the original work.

351. '64.

BOX or Coffin. Gilt wood; a "chasse" or reliquary; with painted panels, showing scripture subjects and half-length figures of saints. Italian, Florentine. About 1300. H. $9\frac{1}{4}$ in., L. 13 in., W. $6\frac{1}{2}$ in. Bought, 20l.

This is one of numerous reliquaries painted by the leading artists of the 13th, 14th, and 15th centuries, in Italy, and specially Florence. Numbers may still be seen in the sacristy of S. Mark, the work of Fra Giovanni Angelico—some of his finest productions. The wood is cypress, chosen on account of its preservative qualities, and the surface prepared with gesso, or plaster and size, till a good bed is made for gilding and painting. This gives lustre to the gold, which can then be burnished and tooled with bookbinders' implements. In this instance the reliquary is in the form of a small mediæval tomb, roofed and formed into panels on the sides, and in the four roof gables. These latter are painted on one side with the Visitation; St. Elizabeth is represented in her bed, and the infant Baptist is handed over to the Blessed Virgin, who stands at her side. This is a variation of the traditional treatment of the age in which it was executed. We have, however, on the mouldings of the panel, in red Gothic letters, the names of the personages. The opposite side represents the baptism of Christ. On the end gables are shields, supported by flying angels: or, three fishes gules; in chief, St. Peter's keys, between a mitre and crozier head. This has been made for the Prior of a convent. On the side and end panels are, under niches which form part of the gilded woodwork, a row of demi-figures of various saints. The apostles and evangelists, SS. Gregory, Antony Abbot, Christopher, and others. These have all had their names written on the edge of the moulding below, in vermilion, but in most instances they are but partially legible. The painting is of the school of Giotto. Some of the heads are worthy of the master himself, and remind us of his works at Florence.

1153. '64.

BOX, with Cover. Boxwood, with necking and knob of chafed silver, intended to hold altar breads, required for the mass. The body of the box is carved with the events of

the Passion of Our Lord, in twelve compartments, the cover with scroll ornament. Italian, Venetian (?). Second half of 14th century. H. $4\frac{1}{2}$ in., diam. 4 in. Bought, 16*l*.

The sides are divided into small arches, and a carved angel fills the spandrils above each. The figures forming the groups are something over half an inch. The lid is bound with gilt metal, which is cusped and chased. The top is carved with scroll work, and has been furnished with a metal handle, which is now incomplete. It has served for some domestic chapel.

154 to 154*a*. '69.

BOX and Cover. Wood, painted on the cover with the figure of St. Jerome, on the sides with the early history of our Lord. Italian. 15th century. H. $9\frac{7}{8}$ in., L. 22 in., W. $12\frac{1}{4}$ in. Bought, 20*l*.

This box contains in the panels of its ends, sides and lid, valuable specimens of the Florentine painting of the 14th century. It has held corporals or other cloths required for the mass. The top has a painting of S. Jerome, the favourite exemplar of penance so constantly brought forward in the earlier Italian art. On the sides and ends are: 1. The Annunciation. 2. The Adoration of the Shepherds. 3. The Adoration of the Magi. 4. The Massacre of the Innocents. The stiffness of attitude and deficiencies of academic knowledge in the figure drawing are consistent with great intensity of character expressed in the faces, and grace in the pose of the figures.

3265. '56.

BOX. Carved bone and wood marquetry; subject, the history of Jason. Italian. 15th century. H. $10\frac{1}{4}$ in., L. $15\frac{1}{4}$ in., W. 8 in. Bought, 38*l*.

5757. '59.

BOX, with Cover. Gilt stucco on wood, circular, with foliated ornament and medallions, containing stags and shields of arms. Italian. First half of 15th century. H. $5\frac{3}{4}$ in., diam. $13\frac{1}{4}$ in. Bought, 16*s*. 8*d*

This is in small a specimen of the gilt gesso ornamentation of which the department has so many fine specimens in the form of Cassones,

marriage and sacrify coffers. The decorations are scroll foliage, ending in the flowers of the pink, coloured to nature. There are medallions on the sides containing a hart laid up in a field vert (green). The arms, in medallions on the top, consist of a hart rampant, and in the other shield a cross issuing from a mound or rock. These are the Buon-delmonte bearings. The branch foliations are simple and boldly designed, and helped out with bookbinders' tooling. The box is lined with green silk.

17. '69.

BOX, Toilet. Wood, covered with pink silk, embroidered in coloured silks and gold thread; in front is an armorial shield in its proper tinctures. Italian. Early 17th century. H. 16 in., W. 16 in. Bought, 4*l*.

This stands on gilt-wood knob feet. It is shaped into a coved top, ending in a ridge by which it is opened. The whole is covered with red satin, and embroidered with scroll-leaves, birds, &c., in gold thread and colours. In front is a shield of two coats impaled; the first, or and fable; a fess, divided per pale, gules and argent; in chief, an eagle, displayed and crowned, of the second. For crest, a crowned eagle, displayed. The second coat bears; per fess, or and azure; in chief, an eagle displayed, crowned or; in base, a compass between three flaming stars of the first. This has probably held one of the lofty perruques of the early 17th century. There are receptacles for combs in the sides.

18. '69.

BOX, Toilet. Wood, covered with green silk, embroidered in coloured silks and gold thread; in front is an armorial shield in its proper tinctures. Italian. Early 17th century. H. 17 in., W. 16½ in. Bought, 4*l*.

A perruque case similar to the last, and embroidered with the arms first blazoned in that instance.

2568. '56.

BOX. Marquetry of coloured wood, bone, and ivory, black and white chequered panels, border of interlaced bands; semicircular cover. Italian, Venetian. 16th century. H. 9¾ in., L. 17½ in., W. 11 in. Bought, 8*l*.

3586. '56.

BOX, square. Marquetry of bone and coloured woods, of interlaced lozenge pattern. Italian. 16th century. H. 8 in., L. $15\frac{1}{2}$ in., W. 10 in. Bought, 4*l.* 10*s.*

The lozenges, into which the inlay is cut, are laid in this box to imitate perspective. Green bands cross these diagonally. A panel on the lid is figured with a representation of a revolving cog-wheel, also put into perspective. The mouldings forming the lid panels and round the base, are of bone.

532. '69.

BOX. Box wood, carved in openwork with ivory fillets. Italian, Venetian. 16th century. 5 in. by $6\frac{1}{2}$ in. Bought, 12*l.*

This little chest or box has an arched or cylindrical top, and is of olive wood, pierced right through with reticulations alternately long and short, but not over half an inch in the longest of these dimensions. This pattern work leaves the dividing edges of wood sharp as a knife. Without exactly following the cusplings of our 15th century tracery, it has much the same general effect. Paper gilt, in patterns, lines the inside, showing through the holes. This, if modern, as it probably is, replaces something very similar, as paper will be found in many of these small boxes of Italian work. The whole is divided by crossing bands about a quarter of an inch in width, of ivory engraved with lines in simple knots. The same kind of work may be found on crosses, combs, and other small objects in box or other hard white woods. The style of ornament derives its origin from Greek traditions, and has probably been worked in the hills of Southern Italy.

217. '66.

BOX. Wood, overlaid with bone panels, painted and gilt with arabesques, and separated by lacquered pilasters. Italian, Venetian (?). About 1500. H. $6\frac{3}{4}$ in., L. $5\frac{1}{4}$ in., W. $5\frac{1}{4}$ in. Bought, 4*l.* 10*s.*

This is divided by little cornices of architectural character into an upper and lower stage. There are, crossing these, little columns continued by brackets below. The lid is subdivided by straps of similar work. The upper portion lifts off the lower, and forms a tall square

box, and is lined with China paper, decorated with marbling in water-gold or bronze. Small gilt bronze lion-head handles are added. The work has a sort of richness, but is confused from the smallness of the pattern, and the variety of colour. Simpler usage of the gilding, or less elaborate arabesques, are more effective, unless the work is finished like an illumination. See also 7901.-'66.

2567. '56.

BOX. Marquetry of ivory and coloured woods, in squares and geometrical patterns, with semicircular top. Venetian. About 1500. H. 4 in., L. 6 in., W. 4 in. Bought, 4*l.* 16*s.*

8513. '63.

BOX. Marquetry of ivory and coloured woods inlaid in interlacing bands enclosing geometrical designs, bordered with ebony and ivory, the interior fitted with similar work. Venetian. About 1520. H. 12 $\frac{3}{4}$ in., L. 19 $\frac{1}{2}$ in., W. 12 in. Bought, 30*l.*

This must be considered as an Indian design or imitation from Indian work. It shows us the source from which the minute geometrical inlay and other Indian designs found their way into Italy, after the Spanish discoverers had shown the way to the New World and round the Cape to India. The decoration consists of bands of minute inlay, in combinations of diamond-shaped pieces, triangles, squares, &c. Internally there are, on one of the long sides, small drawers and compartments, covered by a flap lid, similarly ornamented. The top is panelled inside with a band of delicate mosaic of this kind, depressed between fine running mouldings. A small looking-glass occupies the centre. Round the glass are eight medallions, of mosaic work, while between this and the bands that form the top into a panel, is red velvet.

5701. '59.

BOX. Carved wood, with scroll work in low relief, partly gilt. Italian, Venetian. About 1530. H. 8 $\frac{3}{4}$ in., L. 18 $\frac{1}{2}$ in., W. 12 in. Bought (Soulages Collection), 15*l.*

5702. '59.

BOX. Carved wood, with scutcheons bearing masks and strapwork, partly gilt. Italian, Venetian. About 1550. H. 10 in., L. 17½ in., W. 13½ in. Bought (Soullages Coll.), 12*l.*

The scroll-work on the top surrounds a circular panel containing a recumbent figure girt with a zone, and wearing buskins—perhaps Diana. On the angles have been four crouching, winged female grotesques. Two of these are wanting. The whole stands on claw feet. The mouldings are bold, and of architectonic character, like so many chests and boxes made to accord with the room panelling and woodwork of the renaissance period. All the moulding cutwork is boldly executed with gouge and chisel, cut clearly, and without much expenditure of time; but the figures and masks are by a different hand, and have been modelled with the care and knowledge of an instructed artist. The inside contains small compartments with flap tops for the uses of the toilet, and the lid has had a looking-glass. The border is decorated with bold leaf scroll ornament in relief.

2625. '56.

BOX. Carved walnut wood, supported on figures of crouching lions. Italian. About 1550. H. 1 ft. 4 in., L. 2 ft. 8 in., W. 1 ft. 3 in. Bought, 10*l.*

With a projecting base cut into gadroons or flutings and ribs alternately. The lid shuts on a bold cornice moulding, and rises above into a central raised panel. A broad band of rolling foliage occupies the centre of the front. Like other specimens (Nos. 6000. '59 and 6003. '59), this has an architectural and monumental look, and being small, has been intended to fill an arch or recess about the level of the eye.

7393. '60.

BOX. Walnut wood. Carved with strap and guilloche ornament. Italian, Florentine. 16th century. H. 10 in., L. 1 ft. 5¾ in., W. 12 in. Bought, 4*l.*

This casket stands on a broad gadroon ornamented plinth or pedestal,

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and the top rises into a panel upheld by sloped mouldings. A certain kind of monumental or architectonic dignity is given by these lines of composition to a casket not otherwise striking in appearance.

7932. '61.

BOX. Wood, with gilt mouldings. Italian (?). 16th century. H. 4 in., L. 6 in., W. $4\frac{1}{4}$ in. Bought 1*l*.

7392. '60.

BOX. Carved and polished Indian walnut wood. Italian, Florentine (?). 17th century. H. 10 in., L. 1 ft. 5 in., W. 1 ft. 1 in. Bought, 4*l*.

This is an instance of the use of wavy mouldings and lines of contour, which, if this piece is to be acknowledged of Italian origin, we find commonly in German woodwork of this period. The wavy form is not only given to the mouldings, with which the top, bottom, and lid panel are edged, but the upright sides are also delicately waved. They are not bent by heat, but shaped, as may be seen by the grain of the wood. So also the little reeded mouldings are laboriously cut out, and not by the mechanical action of a hopper, as in machinery work. In this case the cutting-mould cuts out the lines with an uneven but regulated action, so as to make all the waves exactly equal in measure. The slight inequalities in handwork of this description not only secure to the eye the impression of the difficulty and consequent value of the labour bestowed on these delicate lines, but the uneven variations of curve, when not such as to destroy the *general* order and regularity necessary for moulded lines, are more agreeable and more accordant with the action of natural growths.

7901. '61.

BOX. Black and gold lacquer, with sunk panels of mother-of-pearl, painted with scroll work; on the cover a shield of arms. Italian. 17th century. H. 9 in., L. 17 in., W. 12 in. Bought, 10*l*. 18*s*. 9*d*.

A specimen of lacquer, and pearl, bone, &c., as it was used in Italy in the 17th century. The idea has probably been inspired by

some of the Chinese ware that began in the course of the 16th century to find its way into Italy. The panels on the sides are diamond-shaped. These are divided from each other by half columns, with architectural vases, caps, &c. The casket is in two horizontal divisions, formed by tiny cornice mouldings, well made out. The columns of the upper division are continued by brackets in this lower portion. The panels are formed by laying thicknesses of lacquer-work over the plaque or slice of shell concealing the joints. The whole is worked over with arabesque scroll work, gilt and lacquered. The bottom contains a drawer. The lid, which rises into a raised central panel with canted sides, when opened has a glass, with gilt frame inside. Outside the top is a moulded bronze handle, gilt. The little architectonic mouldings, cornices, &c., are all kept sharp and clear, and between the inlaid shell, the delicate arabesque work, and the general composition, it forms an effective piece. It would be instructive to compare it with our modern Birmingham lac work in which the shell is glued on the wood, and the lac laid on, rubbed down, and laid on afresh in successive coats till this material has become even with that of the slices of shell. Then the whole is rubbed to a surface, gilt and decorated, and polished over by careful hand labour. Of this Italian work another specimen may be studied in No. 217. '66.

5784. '59.

BOX. Rosewood. In the form of a sarcophagus, with mounts in gilt bronze. Italian, Florentine. About 1600. H. 1 ft. 5 in., L. 1 ft. 2 in., W. 10 in. Bought, 5/.

A piece of very composite form. The base is a flat plinth on gilt feet. On this rises a long tunnel-shaped pedestal, hollow underneath. On this stands a sarcophagus, the base being cylindrical on its under side. This little sarcophagus rises on this base that supports a female figure of 'Vanity,' leaning on one arm, and holding a looking-glass. These several component parts open in the form of drawers in various ingenious ways, by little gilt masks. Besides these openings the whole of the principal portion opens on a hinge, and shows a central box, in the lid of which has been set a miniature on ivory of the Titian Venus. It has served as a jewel casket or receptacle for seals or keys. The miniature is perfectly fresh, and has, perhaps, been an addition.

575. '64.

BOX. With arched top, marquetry of wood, bone and ivory; engraved ivory plates in front; the lock plate and handles of gilt iron. South Italian. 17th century. H. 1 ft. 9 in., L. 2 ft. 3½ in. Bought, 14*l*.

These plates contain, on the right, the story of Perseus and Andromeda, on the left the metamorphosis of Daphne.

2422. '56.

BOX. Marquetry of ivory and tortoiseshell, inlaid in floriated scrolls, bound with brass at the angles, lined with stained ivory in imitation of shell. Italian. 17th century. H. 7¾ in., L. 17½ in., W. 12 in. Bought, 4*l*. 16*s*.

The foliations are evenly distributed. Lines that form the work into panels or divisions serve to add breadth and design to what would be mere fretting without some such addition. The top is formed into an oval, by bands, as on the sides, with shaped panels occupying the angles.

7414. '60.

BOX. Wood, octagonal form with raised cover; set with panels of glass painted with arabesque designs on gold ground, the interior of the cover painted with flowers in gold and colours. Italian. Early 18th century. H. 9½ in., L. 17½ in., W. 13 in. Bought, 2*l*. 8*s*.

The interior is fitted as a workbox. This is a specimen of painting on glass, or rather of *opaque painting transferred to glass*. This kind of decoration is attracting attention from its having fallen into desuetude, and the specimens we possess assume an interest from the splendid results that some of the finer paintings in this manner have attained. A very rare and elaborate painting on glass is at the present under exhibition in the Loan Collection at South Kensington. This is a pax with relics, or receptacles that have formerly held them. It is of the cinque-cento period, set in fine Italian goldsmith's work. In that instance the painting, which represents the Nativity, is executed on the glass itself with transparent colours, which appear to have undergone heat, and to be in

some way enamelled on. An Annunciation occupies two tiny round panels in the base, and these have both translucent colours and gold hatching. The figures are scarcely an inch high, and are finished with the utmost delicacy, and by an accomplished artist. The extraordinary sharpness and excellence of the arabesque goldsmith's work, in which these paintings are set, part of it of solid gold, combine to heighten the value we should put on this particular example.¹ Another painting on glass of the Venetian school hangs in the Museum (No. 653. '70). In that instance the painting is in opaque colours, laid on with varnish, and transferred to the back of the piece of glass, behind which it is protected by varnishes. This workbox, then, is a specimen of this latter description of work, inartistic, but interesting as a specimen of the work applied to the decoration of objects of daily use, and with certain peculiarities.²

In the *Garde Meuble*, or State Repository, for furniture in Paris, there is (or was till 1868) a specimen of this decoration applied to a cabinet made to hold the jewels of Queen Marie Antoinette. The cabinet, or press, stands on legs. The two side compartments are faced with panels of glass, painted on the back with arabesques and Cupids, the figures executed by miniature painters of the day. The inside opens by mechanical action, so as to furnish secret receptacles. In the sack of the Tuileries, in '93, this jewel press became (as was natural) an object of very special curiosity to the persons employed in the pillage, who, being unable to get at the secret of its opening, forced it in by violence from the back. It was for some time the property of one of the unfortunate queen's ladies-in-waiting. Four years ago it had been ordered for repair, but the method of decoration had passed out of use, and, for the time, no workman could be found to repair it. What has become of this piece of furniture we are unable to say. The transfer of pictures to glass was practised in England in the time of Anne and the early Georges. Such pictures were commonly of Apollo and the Muses, or other conventional, classic, or national compositions. They are of no artistic merit, but curious, imparting a singular depth and richness to the colours employed; the outer glazed surface acting as a varnish, as well as a protection from atmosphere and dust.

There is a certain difference in the decoration of this workbox from ordinary work of the kind. The glass being first gilt, then scratched off for such designs as are required—birds, &c. These are tinted, and foil placed behind them as well. According to the distance of the foil, or

¹ The property of Count d'Aglié, of Turin.

We may direct the reader's attention to a fine old example in the remains of an altar frontal in the south aisle of the choir of Westminster Abbey.

certain crumples imparted to it, the colour is varied in depth and brilliancy. We see the same kind of gaudy resource applied to some of the advertisements hung up in our railway-stations and refreshment-rooms. Of course, this is a still further departure from the skill or fancy of the artist than ordinary transfers to glass.

Potichomanie is the transfer, by the cutting out, of designs drawn or printed on paper. These designs are made to adhere, paper and all, to the inside of cups and vases of glass. A thick coat of white or tinted white oil paint is then laid over the whole inside. This covers all the parts of the vase not occupied by the designs, and forms what looks like opaque white china, the glass only acting as glaze.

Déchalcomanie is practised by varnishing the glass or porcelain, applying printed designs, and washing off the paper. In this case the design is actually transferred, the colour adhering to the varnish, while the paper comes away.

Firescreens of white wood, highly polished, to which engravings were transferred, the whole being then varnished, were much in use thirty years since. This work formed one of the amusements of ladies, though these modern showy varieties of a similar accomplishment seem to have taken the place of a simple and natural application of varnish work.

38. '52.

BOX, or Jewel Casket. Carved cedar. Italian, Venetian. About 1750. H. $4\frac{1}{2}$ in., L. $12\frac{1}{2}$ in., W. $9\frac{1}{2}$ in. Bought, 1*l.* 10*s.*

The carving is in low relief, without the sharpness and spirit of the earlier work in that century. It is to be noted that the cedar wood has not been sufficiently aromatic, or has not preserved its aroma long enough, to keep the worm out of the wood.

785. '65.

BOX. Teak wood, carved with foliated ornament in low relief; in the centre of the lid is a spread eagle, clamps, lock plates, &c., of iron. Portuguese; probably manufactured at Goa, India. Early 16th century. H. $5\frac{1}{4}$ in., L. 15 in. W. 12 in. Bought, 1*l.* 10*s.*

Specimens of Indian carved work made for European orders have been imported from time to time. This box is covered with foliated scroll-work in large but delicate volutes, and the leaves, where they occur,

are fringed with seven rounded notches. This will be generally recognised in contemporary work. The centre of the top is occupied by a medallion holding the German eagle, or its equivalent, in admirable scrolls. Indeed no actual design of an eagle exists, but the usual wings, necks, the nervous separate feathers, &c., are all given by bold ornamental blades. The hinges and ironwork are plain, but nailed to the top with large iron rosette fastenings an inch and a half in diameter. The quantity of scroll work is artistically sufficient and well disposed.

12. '66.

BOX. Oblong, with sloped lid. Boxwood, with brass mounting. The panels carved with foliage and circular ornament. Spanish. 12th century. H. $2\frac{1}{4}$ in., L. $4\frac{1}{8}$ in., W. $2\frac{5}{8}$ in. Bought, 1*l.*

This small casket is cut out of two solid blocks of boxwood. The top and sides are formed into decorative panels, and bordered by lines and circles. The panels are filled with conventional foliage, rolled over. All this work has at one time been fitted with some wax or mastic composition. Mounts of brass bind the box, round on one side and flat on the other. These are old, but not the original fastenings, and have been laid over the ornament. A small hasp passes over one of three little loops, and has been made fast by a small bar padlock. A handle of twisted brass is provided to lift the whole.

5907. '59.

BOX, or Casket. Carved wood, with open tracery work, grounded or filled in with coloured foils; hinges and lock of gilt metal. Spanish (?). 16th century. H. $2\frac{1}{2}$ in., L. $5\frac{1}{2}$ in., W. $3\frac{5}{8}$ in. Bought, 6*l.*

This and the following are two curious specimens of the light ornamentation that has its origin in the religious houses. Other kinds of ingenious and delicate work in silver, thread, straw plaits, &c., may be seen in various small objects, such as sacred pictures, relic cases, &c. The tracery that covers the sides of the box with delicate work carved in relief, is really cut out with a penknife, or even scissors (so thin is the slice of wood of which the patterns are cut), and glued on. Foil is laid on first, so that the tracery shows as if left in relief, with the foil laid in the hollows. The tracery is in reality glued over the foil. It is probably the work of Spanish nuns.

1206. '64.

BOX, or Casket. Wood, covered with appliqué floriated tracery over paper, originally heightened with colours and gilding. Spanish (?). Second half of 16th century. H. 3 in., L. 8 in., W. 5 in. Bought, 3*l.* 4*s.*

Like No. 5907. '59, this box or casket is decorated with tracery work laid over foils. It is thinner and more fretted than the other. It is too spider-like in its complication, and looks poor and weak compared with the other. But these methods of ornamentation for small objects are readily put into practice, and deserve attention for the simplicity of the means in use to attain effects apparently the very reverse of simple or unimportant.

2784. '56.

BOX. Marquetry of various coloured woods, cartouches, flowers, and fruit. Spanish. 7th century. H. 11½ in., L. 14 in., W. 11¼. Bought, 7*l.* 4*s.*

The front lets down as a flap. The lock plate is of iron, delicately chased, and scroll work is laid over it, rivetted on as a separate thickness. This metal work is tinned, and presents a surface similar to our modern galvanised work, though it has been obtained by dipping into the molten metal.

2785. '56.

BOX. Marquetry of stained woods on satin wood panels, inlaid with birds and plants. Spanish. 17th century. H. 16 in., L. 17½ in., W. 11½ in. Bought, 8*l.*

BRACKETS. For convenience, brackets, columns, room panels, and other members of inferior architecture of houses and rooms, are collected under "WOODWORK," which see.

BUFFETS. See *SIDEBOARD*.

655. '69.



CABINET. Ebony, carved and inlaid with coloured tortoise-shell and metal. Modern Danish. H. 5 ft. 2 in., W. 4 ft. $1\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 80*l*.

656. '69.

CABINET. Walnut wood, with marquetry panels, ebony fillets, and coloured tortoise-shell. Modern Danish. H. 5 ft. 7 in., W. 3 ft. 8 in. (Paris Exhibition, 1867.) Bought, 54*l*.

This work, a repetition or duplicate of similar furniture made for the Royal Palace at Fredericksborg, has been manufactured under the direction of a society of private gentlemen organised for the encouragement of art workmen. It is inlaid with bold marquetry work similar to that which is to be seen in the old Spanish work, and in No. 27. '69, of various woods stained to produce still greater variety. It was exhibited with other furniture of the same kind in the last Paris Exhibition in 1867.

7666. '61.

CABINET. Oak, inlaid with geometrical marquetry of various tinted woods. The upper part stands back; two twisted ebony pillars support a cornice. Dutch (?). 18th century. H. 5 ft. 5 in., L. 3 ft. $11\frac{1}{2}$ in., W. 1 ft. $10\frac{1}{2}$ in. Bought, 15*l*. 15*s*.

The upper part forms a sort of recess or covered shelf, on which to exhibit china or other objects, protected by the columns in front and by the top which they support, from the dust.

27. '69.

CABINET. Wood. Principally pear-tree, inlaid with marquetry of other coloured woods, supported by four columns upon a base, on which may be seen the Tudor rose and portcullis. The cabinet is carved on the ends and exterior of the folding doors with battle-pieces in high relief, and on the internal drawer fronts with moral and allegoric subjects. English. 16th century. H. 4 ft. 7 in., W. 3 ft. 1½ in., D. 2 ft. Bought, 500*l*.

This remarkable piece of furniture is of the finest Tudor period, and is perhaps of mixed German and English workmanship. The carvings bear some resemblance to Holbein's style, and the design has been attributed to that artist. The cabinet is supported on a stand, or framework of pillars and arches between; one at each end and a double arch on the sides. The double arches have no central pillars, the centre spandrils ending in hanging brackets. Architectural piers within the columns turn over to form the arches. This arrangement has much of the character of the renaissance adaptations of the Roman triumphal arch. The flat spandrils, and the surface of a flat base on which the whole stands, are inlaid with coloured woods in coarse arabesque designs, German in character, of no special interest, except that we observe round the border of the base—the portion corresponding to the width of the columnar bases—the Tudor badges of the rose alternately with the portcullis. On the arches is an entablature decorated with marquetry and broken by Tudor brackets, above which rises, on bases and subbases, an upper system of small fluted Corinthian columns, double at the extremities of the front and back, with small empty arched niches between. The top is thus divided into one and two arches, on the broad and narrow sides respectively. These arches are decorated with marquetry in design similar to those of the work below. A bold cornice and entablature above the columns is similarly inlaid. This opens as a lid, and shows five small drawers. The front arched panels, with the shafts of the columns attached to them, open also, and disclose drawers and pigeon-hole doors with fronts elaborately carved in boxwood.

The subjects on the door panels outside, and on the end panels, are cavalry combats, the warriors being Roman knights in classic armour, cutting and flashing, and designed with spirit and excellent knowledge

of drawing and form. On the shields we distinguish the Austrian eagle, and on the flags the cross and stripes of Savoy and Saxony.

The two back panels are occupied by wood inlay on the flat. The subjects are two female figures: one holding a mirror and a snake, and representing Prudence; the other pouring money or grapes into a vase, and representing Temperance.

The doors and cornice lid are lined with marquetry. The five upper drawers of the cornice portion have walnut fronts, with carvings in boxwood upon them. Two of these drawers are wider than the others; the intervening three form square compositions of carved work.

Beginning with the drawer at the right hand of this cornice row, we have the following subjects carved. 1. Virtue; a female figure sitting on a bank with books at hand. A phoenix in the background, as an emblem of her immortality. On the border or moulding of the panel is painted in white the legend "PHŒNICI SIMILIS VIVIT POST FŒNERA VIRTUS"—Like the Phoenix, Virtue survives the tomb. 2. A king sitting on his throne, which is covered with tiny arabesques in relief, elaborated with perfect correctness of design, and surrounded by his council of sages and ancients, with the words "CONSILIVM NE SPERNE SENIS MONITVS; BEATOS"—Despise not the old man's counsel and his blessed warnings. 3. Time with his hourglass is drawing Truth, a nude female figure, pursued with malignant scourges by Falsehood, also a female figure, out of a well, with the words "INCLV(?)SAM TENEBRIS TEMPVS ME EDVCIT IN AVRAS"—Time draws me from my dark durance into open air. 4. Fame, a woman, full dressed in court costume and braided hair, is blowing a trumpet with human head or mouth to it, from which a blast is *vibrantly* issuing. On a rock in the background a sage and a statesman, or prince, are pointing to her. Below are seen an army headed by cavaliers on horseback, with pikemen following. These last are scarcely half an inch in height but all, as the others, in perfect drawing, with the words "VOCE OCVLIS ALIS TOTI SVM COGNITA MVNDO"—By voice, by eyes, by wings, to all the world I'm known. 5. Force, or Fortitude, a female figure, gracefully and powerfully designed on this small scale, seated on a lion, is riding towards the sun in his splendour. She is armed with the thunder of Jove, and the club of Hercules, with the words "CVNCTA DOMO VICTRIX ANIMI VIRTUTE VIRILIS"—I tame all things victorious by the power of a masculine spirit.

The doors of the main portion open with the columns cut off at their bases. The interior forms a sort of architectural façade, the drawers or pigeon-hole doors forming rows of panels. These are divided perpendicularly by terminal figures and bases into four sets or divisions.

The bufts of these figures, in boxwood, are in complete relief, and are specimens of the best cinque-cento art. The upper series of panels are the fronts of four shallow drawers, and are carved in relief with delicacy. The first panel represents a female figure, partly draped, with broken chains in her hand. Prisoners are seen chained, captives yoked to cars and being scourged by their masters in the background, with the legend "LIBER ES INDIGNAS FAC NE MEREARE CATENAS"—Thou art free, so act that thou never deserve disgraceful bonds. 2. A king on his throne; terminal figures of satyrs, an inch high, form supports of a canopy above it. All these parts are finished like the finest ivory work. The supports of his seat are sphinxes, one of which is shown; and the king's figure is draped in robes. Three courtiers stand in front of him, while a kneeling sage or scholar presents a book to the king. The legend is "NIL MIHI FIT GRATIS LARGE REX CVNCTA REPENDO"—Nothing done for me goes without its reward. I am a king and repay all things with bounty. This may have been some allusion to King Henry VIII., and to the controversies which took their date from events in his reign. 3. A woman dressed in the gown and hood of the Tudor Court, sitting on a bed carefully designed, is sewing or mending a dress, with a work-basket beside her. A broken statue or torso (statue without heads or legs), lies before her, and there is a landscape background. The legend is "FACILIT HVMANOS DIVINA INDVSTRIA SENSVS"—Divine Industry inflames the human perceptions. 4. Sensuality. Two lovers, with drapery and terminal figures of satyrs to support it, with the legend "DECIPIT HÆC MVLTOS PRÆTEXTV PACIS AMICÆ"—She deceives many under the guise of peace and friendship.

The row of panels below these four begins with a pigeon-hole door, which forms a double arch-shaped panel. A woman is offering a dove to the sun or Apollo. In her right hand is a scorpion; and a fox below on the ground. This is "ADVLACIO"—Deceitful flattery. Below the pigeon-hole door is a shallow drawer to complete the architectural arrangement. On the front a cavalier is falling headlong into a pitfall, the boards over it giving way in confusion, with the legend "MVLTVM (EST?) INFÆLIX CVI SORS ADVERSA MINATVR"—Very wretched he whom Fate threatens with adversity. Corresponding, on the other side of the central pigeon-hole doors, the panel carvings represent Discord, a draped queenly figure, designed with great grace and knowledge. She holds bellows, with which she fans the flame of discord which issues, accordingly, from the spout; a cat, on one side of her, with arched back, is quarrelling, and two dogs are fighting on the other, and a snake is under her feet, to show that discord develops every kind of evil passion. The legend to this composition is "VNDIQVE FLAMANTES DISCORDIA SVSCI-



A. W. ...
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TAT IGNES"—Discord can fan flaming fires from every source. On the small drawer front below this (corresponding to the drawer on the right side) is a husbandman shaking apples from a tree, and his wife and child holding their hands to catch them. The action of the man kicking the tree and of the woman and child below, show the vigour of the designer and the acute and humorous observation of daily life so characteristic of the German 16th century schools, while the perfection of the drawing is suggestive of Dürer, and the miniature carvers who followed him, or Holbein. The legend, or inscription, is gone. The panels of the central doors, having the largest of the subdivisions of the interior, contain: A female figure, Virtue or Fortitude, holding a scourge, and S. Michel the Archangel scourging an armed figure—Lucifer or War. Trophies of classic armour and implements of war complete this composition. It has no legend to it. Above these doors there are also two drawers. On the fronts of these are carved: 1. A sage measuring a globe with compasses. Love is rolling a globe behind, and a hour-glass and scull indicate that this figure is Time. There is an architectural composition forming a sort of open colonnade or hall, and trees are seen behind. The words are "TEMPUS EGO IMMENSVM PATNS DIMETIOR ORBIS"—I am Time, and measure out in patience the compass of the world. The second drawer panel has a female figure, representing Chance or Fate. She holds a mitre in one hand, and a rope in the other. A man before her sits chained to a couch, while, in the background, a great man is being carried in a horse-litter with attendants. The words are "SORS POTIS EST SVBITO MVARE IN VINCLA CORONAM"—Chance all too soon can change a crown for chains. The crown, being in this case a mitre, seems, like the book offered to the king in another panel, to bear reference to the religious changes and political proceedings of Henry VIII.

Altogether this piece, though not in general design so elegant or imposing as the Italian tomb-shaped coffers or chests—or even as some of the Flemish and Dutch cabinets in oak or ebony, to which size and much excellent sculpture in the round and in relief give so great a dignity—is the most remarkable in the Museum, when considered with reference to the sculptures within it.

Its height is only four feet seven inches, and the width three feet one inch. It has belonged, therefore, to some boudoir or study, a small room in which all the objects of furniture and decoration come immediately under the eye. But the design and the execution of the sculptures we have described in detail, are, and could be, the work only of one of the most instructed artists and masters of his day. These tiny figures, some of them in groups, and half an inch only in height, are in perfect

drawing. The background groups of horsemen marching, and that of the horse-litter, the dignified and graceful women, nude and draped, that represent Virtue and Vice, are not to be surpassed by any work of that day, unless it be the minute carvings of Albert Dürer or his school of wood-workers. They contain evidently much German, or Holbein's Swiss work. The Tudor devices below, on the base of the stand, and the Tudor dresses of some of the figures, and the apparent applicability of several of the compositions to the history of the reign of King Henry VIII., would lead us to consider this as a piece of work executed for the court of that king after the designs of Holbein, or by a pupil; perhaps assisted by the foreign artists who were then considerably employed in this country. Different hands, are to be recognised in the work.

4238. '56.

CABINET, or Cupboard. Carved oak; decorations of the English late Elizabethan or Jacobean style. About 1620. H. 3 ft. 6 in., L. 4 ft. 1 in., W. 1 ft. 8 in. Bought, 187.

The two doors are lifted on a plinth above the floor. They are panelled with arched tops, which stand out in relief. Terminal figures on the sides and centre form three dividing upright members. The flat portions of the woodwork are relieved by lines in inlaid wood, dark and light. The piece is ornamented, besides, with bold scutcheon-work in relief and narrow panels projecting in the form of ridges like the surfaces of a prism. Drop knobs hang from the angles of the projecting top. The whole is in the style of the woodwork yet remaining in Holland House, Blickling Hall, Norfolk, and in the halls of Wadham and other of the colleges of the 17th century in our Universities. It is of English manufacture.

4619. '58.

CABINET. Walnut wood, inlaid with scroll work marquetry in holly. English. Period of Queen Anne. H. 2 ft. 6 in., L. 3 ft., W. 18 in. Bought, 107.

Cabinets, tables, clock-cases, especially for the tall pendulum standing clocks of the day, will be found not uncommonly decorated with this particular design of inlay—a kind of seaweed scroll pattern, white holly

on walnut, and *vice versa*, as in this instance. In the best specimens, as in this, the decoration is massed in oval or other shaped forms, giving a large piece of pattern on a sufficiency of the plain wood that forms the general base of the furniture decorated. It is a test of good design when the general rule is followed of adapting large patterns to large surfaces. The actual detail of the ornament remains small and insignificant, but breadth, size, and effect, is given to it by the way it is massed into any desired form or space. The minute Indian work, and all Oriental compositions of small ornament, will be seen to illustrate this principle.

636. '70.

CABINET. Satin wood, with rosewood inlay, the front rounded, containing three drawers and two cupboards, painted with groups of flowers and festoons; on the top a landscape within a lunette, and a border of peacock's feathers. English. Late 18th century. Bought, 200*l*.

The convex centre forms a projecting set of drawers, and two concave sides open as cupboards. It is for dressing-room use. The borders are in rosewood, and the painting is partly *en camaïeu*, cameo fashion, white on a grey ground, partly painted after nature. This kind of work, beautifully executed, came into fashion in the third quarter of the last century, in the days of the brothers Adam, who built the Adelphi Buildings, Strand, and one of whom built Portland Place. Cipriani and Angelica Kauffmann both painted such furniture.

25. '52.

CABINET, or "ARMOIRE." Carved oak, with brass panels and mountings. In the style of the 15th century. English, modern. (J. C. Crace, from the designs of Pugin.) H. 8 ft., L. 10 ft. 6 in., W. 2 ft. 2 in. Bought (Exhibition of 1851), 154*l*.

As this is one of the most important and one of the earliest productions of our modern school of mediæval furniture, we may give a few lines to a description of it. It is the work of Mr. J. C. Crace, from the designs of the late A. W. Pugin, the first and the most successful of the revived school of mediæval designers in this country, indeed in Europe. To

Wyatt and his school—so weak, fanciful, and unreal in their appreciation of our mediæval monuments—we can scarcely give any place beside Pugin, whose work, notwithstanding defects, weaknesses, and want of knowledge of sculpture in its higher character, has proved of enduring interest, and has largely affected the mediæval school ever since.

This cabinet, cupboard, or book-case, as it is sometimes called, is a simple well-constructed piece. Four uprights on the front, with upper and lower horizontal members, form the framework. Two narrow side divisions are solid, and panelled with two panels each; the upper sunk with delicate geometric tracery, and the lower filled with foliage carving, two intertwining ribands or scrolls for letters forming the salient feature in the arrangements of the carving. The uprights have their sides carved with conventional scalework with narrow ribs, representing the original outer surface of the wood left down their fronts; and the upper horizontal rail is a row of rolled leaves. At the top is a cresting of pierced and carved leafwork of the lightest character consistent with good construction and required strength. The large central doors are intended for glazing, and are protected by delicate brass work in wide diamond reticulations, cusped. The whole stands on feet, the angles filled with a low cusped arch to each pair. Mr. R. Redgrave, in his special report on "Design" of the Exhibition of 1851, makes exception of this (with some other pieces) from his general reflections on the want of propriety, constructive, artistic, and serviceable, which he notices so widely in our English manufactures of furniture, and specially furniture of an ornamental kind. It has been removed to the Departmental Museum at Edinburgh.

7248. '60.

CABINET and Stand. Ebony, with mounts in gilt metal. In the centre of the cabinet is inserted a porcelain copy of Mulready's "Crossing the Brook." The band at the top is decorated with plaques of Wedgwood ware. Modern English. Made for the Paris Exhibition of 1855, from the design of Professor Semper. The porcelain plaque painted by George Gray. H. 6 ft. 4½ in., L. 2 ft. 10 in., W. 21 in. Bought, 200*l*.

The design is properly a furniture design, not an adaptation from architecture. The panel painted in enamel, which forms its main feature, occupies the greater part of the door front. There is room round this

for eight narrow sunk panels, their four pairs of converging corners being mitre-cornered. These are filled with delicate paintings in grisaille of leaf ornament—vine, hop, rose, wheat and other vegetable forms—excellently true to nature; and with masks, pipes and other attributes of music or agriculture, disposed amongst the foliage, illustrative of the arts of peace as became the occasion of the manufacture. All the panels have mouldings rising above the surrounding flat and with a broader or narrower inner line gilt, according to the size of the panel. In the case of the large centre panel, the gilt portion is fluted at right angles to its direction. The cupboard door stands on a base slightly wider, with a broad carved moulding above it curved in and out. The strapwork on this is suitably quiet. The centre of this base forms a panel projecting a quarter of an inch, and is ornamented with a wide enamel painting in a shaped metal moulding, gilt. The painting represents an Italian landscape with a northern windmill in its centre, and a sea, and the island of Ischia, or a similar composition, beyond. The base stands on four gilt metal tortoisés at the four angles. Above the door there is a belt of carving, cornucopiæ disposed garlandwise, and masks between. A cornice, moulded underneath, and weathering with a curved slope above, surmounts this belt, and above it rises a gallery of pierced Chinese fretwork, with roundels of Wedgwood ware in the centre of each division or panel of fretwork. The metal cornucopiæ on the angles of the cornice curve inwards from the corners, and give a sort of crown or cresting appearance to this light finish.

The Stand is a table with drawers, decorated with a narrow panel of grisaille painting like those described round the centre painting of the door, one each side of the handle, a mask with massive work round it, and ring; and the returns of the table have similar panels. These are all mounted with cast and chiselled metal mouldings, with decorations on the circular ends.

The table stands on light carved terminal "trapezophora," or leopard-headed legs and claws. A central bar curves out and connects these together, and under it are small turned feet. The proportions—of the door as the principal point of decoration, with panels subordinated both in size and colour, being grey only; and the general lightness of the carved work—are well calculated throughout. The mouldings are generally small. The broad horizontal members that support the cresting and connect the doors with the base, are kept, though carved, broad and effective.

7247. '60.

CABINET. Marquetry of variously coloured woods, ornamented with figures, festoons of flowers, &c. in full relief, in bronze gilt; in the front and sides are oval plaques of porcelain; the whole surmounted by a mirror in a frame of carved and gilt wood. The top of the cabinet is composed of inlaid marbles. Modern English. Made for the Paris Exhibition of 1855, by Messrs. Jackson and Graham, from the design of M. Eugène Prignot. H. 13 ft. 6 in., L. 8 ft., W. 2 ft. 8 in. Bought, 1,200/.

The upper part is a looking-glass, the lower a cabinet or press. The upper part is enclosed in a profusely ornamented frame of carved wood, gilt. Its sides are formed by two baluster-shaped columns, with two others on the flanks. Each pair is joined in the centre by a scutcheon or scone holding branches for lights. They stand on square bases, flat in front, but spreading out on their sides; wreaths of carved foliage cover these bases, and in the centre is a group of musical instruments; and there is a tablet covered with wreaths in the centre of the bottom of the frame, to balance the richness of these sides. The top of the frame is a solid contracting canopy front, curving inwards on its sides. These sides are supported by carved female figures, and two carved boys sit on the top. Vandykes or notches, with turrets in the top moulding, further carry out the idea of the tent or canopy front. The top of the glass mounts to a semi-circle, with broken reversed curves descending each side. In the spandrils left by this configuration in the canopied frame-work hang garlands of foliage. The lower part is a cabinet proper. It is in three doors or divisions, the centre the widest. The general material is rosewood, with tulip-wood borders. The top is of inlaid marble, sunk below the wood frame mouldings. Each side of the central door, and on the back flanks, are caryatides, or female supporting figures holding the attributes of music. The corners form round brackets, and these are supported by kneeling cupids holding candelabra stems on their heads. All these are solid castings, chiselled and gilt, and the modelling and general design are correctly conceived and well followed out. The front door panel is brought out an inch or so with a pedimental top, and contains an oval plaque of porcelain with a female figure, painted with the *morbidezza* of the modern French por-

celain painters. It is mounted in massive cast and chased ormolu framework, with rich decorations of foliage branching from it. Similarly the side doors and end panels have oval plaques, with cupids in the same style, and metal mounts and decorations of a like kind. The cornice above the doors, the plinth below, and the bases which are cut into shapes, and round turned low legs or feet, are all decorated with mounts of chased ormolu. The proportion of the surface of the whole so covered, taking the figures into account, exceeds that of the wood, so that the general effect of the whole is rather of a gilt than a wooden piece of furniture. Its general splendour, and display of superabundant ornament, mark its origin as a show-piece for one of our great Exhibitions—a display of skill in more branches than one of cabinet-making and metallurgy. It must not, therefore, be judged as one would judge of a piece made for domestic use. Taken to pieces, its various parts are carefully designed and executed. Its character is the extreme of showy French taste, bordering on the gaudy, but the workmanship is consistent throughout. The porcelain enamels were painted by Mr. Grey, a student of the Department, and of the workshop of Mr. Minton, of Stoke-on-Trent. The general cabinet-makers' work, as in all the work produced by the manufacturers who made it, may pass as a model of modern workmanship.

548. '68.

CABINET. Satin wood. In the style of the designs of the Adams, later 18th century. With marquetry of coloured woods, gilt mouldings, and Wedgwood ware tablets. Executed for the Paris Exhibition, 1867, by Messrs. Wright and Mansfield. Modern English. H. 11 ft. 8 in., L. 7 ft. 9 in., W. 2 ft. 3 in. Bought, 800*l*.

This is a revival of the satin wood furniture of the last century, of which excellent specimens, in the form of drawers, tables, book-shelf cabinets, are still to be met with, and of which No. 636. '70, p. 48, is a characteristic example. These old-fashioned pieces are often shaped curiously: the lower cupboards circular, the shelves arched. This cabinet is made in the form of a semi-architectural front, with interrupted pediment top, having a vase in the centre, a cornice, and four supporting flat pilasters. These are fluted and partially filled in with beads, &c., gilt. They end in panels, and stand on a plinth. Four female sphinxes sitting, and with wings stretching back to the pilaster

panels, connect them with ram-headed and footed trapezophora, or supports, below. The carved sphinxes and the supports are all gilt. The front is thus divided into three. The centre is double the width of the sides and, in the upper portion, forms one square-panelled door, with a sort of base or horizontal panel below. An oval medallion of Wedgwood ware, within delicately carved mouldings forms the core of the ornament. It is fancifully surrounded by an inlaid wreath in coloured woods, held up by a ribbon tie, and connected with a suspended arabesque wreath or chain, which is near the outside mouldings of the panel. Medallions on black of Mars and Venus, musical instruments, &c. tied with ribbons, linen scarves and other light work, hang in festoons. From the bottom of this centre panel a carved and gilt lion's head upholds, by a linen scarf, an architectural tablet in the horizontal base panel. This tablet contains a Wedgwood plaque, and is surrounded by carved and gilt acanthus volutes that fill the panel and lap over its mouldings. The whole centre panel is surrounded by a square moulding in the form of the architectural picture-frames of James II.'s time, having projecting corners beyond the side lines. The lower centre panels or door fronts are oval within a square, and contain tablets, horizontal in form, with gilt raised frames, and inlaid hanging wreaths.

The carved parts are gilt, including the mouldings of the panels, the sphinxes, supports, pilaster flutings, caps, &c. There is nothing about the carving that could be called artistic. The sphinxes are heavily designed. These parts, like the overlapping mouldings, strings of beads, &c., are appliqués. They are without structural unity with the body of the piece. The marquetry is of coloured woods, sage green being predominant. A border of tulip-wood (red), with delicate black lines each side, marks out the larger panels and divisions, and graceful lines of green, twining into rectangular frets at the angles, give other marking lines within this tulip-wood border. Green of the same hue forms the ground of the cameo plaques, of which the largest is not above 1 foot in its greatest diameter.

In critically examining this style, the number of appliqué parts, and the way in which plaques, relieved by salient-moulded borders from the background, are yet upheld by rings and wreaths of inlay, will strike the observer. The natural question will arise, why an ornament in actual relief represented as *hanging* is not upheld by, or hung to, ornaments in actual relief; and why the inlaid wreaths should not have the medallions they are made, in the system of decoration, to support also in inlay. The period of which a design is here reproduced was in many respects barren of good invention. The Adam brothers vivified it with much admirable design in architecture, furniture, and

plate, of which latter a specimen (No. 55. '65 amongst the English plate) may be seen in the Museum. The discoveries in Italy about that time helped to spread in France and England a revived taste for arabesque decoration; and this mixture of painting and relief, fresco and stucco work, so common amongst the old work, suggested the combinations we here see.

The whole of the workmanship of the cabinet is excellent; not a line or joint will be found out of its place in the surface work, and the mitres, door-joints, &c. are models of the cabinet-makers' skill.

156. '64.

CABINET. Carved oak, in three stages, supported by two tiers of Ionic columns: on the panels, female figures between trees. Above is a frieze of carved work. Flemish. 17th century. H. 7 ft. 7 in., L. 5 ft. 1½ in., W. 2 ft.

This is a common form of Flemish presses or wardrobe cabinets of its period, 17th century. They are often met with, and one description will serve for all. The general outlines are marked out by columns, friezes, cornices, and other architectonic characteristics. This class of furniture is, nevertheless, hardly to be classed with those of which the designs are absolutely imitative of architecture, resulting in a somewhat pompous multiplication of small parts, with endless mitres of tiny mouldings, columns, balustrades, and the like. These Flemish wardrobes are sensible in form, and the various cupboards and drawers are large enough to be thoroughly useful for the kind of room in which they are likely to be placed, viz. a large hall or gallery requiring few pieces of furniture of any kind, but those few effective from their size and convenience.

This cabinet is in three stages, with a bold projecting cornice top, and a horizontal base of two drawers, the fronts having bold running foliated scroll-work, carved in relief. It is lifted from the ground on black balls, sometimes these stand on claw feet, but the balls are the most effective. Three Ionic columns, in full relief—starting from brackets (ornamented with lion masks) which divide the base, and with their flutings filled with fine carving—form the perpendicular lines of division. Above the base, and divided by these columns, are cupboard doors, with two panels each, one above the other. The mouldings round these are slight. Above these doors and columns runs

a broad carved horizontal moulding. Smaller columns divide the upper stage into two cupboards with one panel to each door and these, which are brought forward on carved bands with slight mouldings on their inner edges, are filled with carving of female figures with trees. These are simply but well designed, and though the general arrangements of the work are of renaissance character, the carvings retain something of mediæval modesty in outline. The doors open and carry the columns with them, these being divided below the cap and above the base by a ring of ebony, to hide the join. The top projects in a bold cornice, ornamented with scroll-work and figures in moderate relief.

This cornice is no less than $14\frac{1}{2}$ inches in depth: viz. 6 inches of projecting moulds above, 6 of carved flat (slightly convex), and $2\frac{1}{2}$ of lower carved moulding. The carved work being in foreign oak, less close and smooth than our own English wood, is necessarily free and bold, but always well conceived and designed. With the broad large constructing members of such furniture, its general form is discerned at any distance. On closer inspection these bold surfaces are found elaborately carved, but never to such depth as to quarrel with the general character of the various members, which thus retain the bigness, breadth of surface, and direction of moulded line, which are intended to strike the eye in the first instance.

772. '65.

CABINET or Prefs. Walnut wood; the panels inlaid with marquetry, the upper division supported by terminal statuettes in full relief, and the pediment surmounted by a pelican in her piety. French. About 1550-60. Probably by Bachelier of Toulouse. H. 7 ft. 10 in., L. 3 ft. 8 in., W. 1 ft. 10 in. Bought (Soulages Coll.), 200*l*.

This cabinet is in two stages. The upper recedes nearly 8 inches from the top of the lower. It has side off-sets which give it a richer outline than mere upright mouldings, and the diminution of width and depth gives a lightness and elegance to what is, in fact, a large piece of furniture, which is worth careful observation. The lower part forms a cupboard, with a pair of drawers over it. It is lifted from the ground by broad horizontal mouldings, an upper with a cavetto, and a light but protruding member below. This is the widest measure of the whole piece, and serves to give a gradation to the other portions and their width, as they rise. It rests on stout claw feet at each corner. The cupboard

doors are panelled. The outer mouldings of the panels project, and are cut into small egg-and-tongue on their inner side, and die down in strings on the outer, all four sides alike. A shallow, broad, hollow and fine inner string, completes this moulding. Inside is an inch of black-coloured wood, and within the panels are delicate flowers in marquetry. The side framing-piece and the drawer fronts are similarly inlaid, and a mask and brackets support a top or table, moulded on the upper and under edges. Two small drawers and two narrow cupboard doors, like the lower in decoration, form the front of the top portion. A wide side margin of 3 inches surrounds the doors, and a projecting moulded cornice spreads above. This is supported by grotesque human-headed terminal figures, and bunches of flowers on the two front sides and on the flanks. Their bodies bulge outwards in the centre and recede again so as to fall in, bracket-shaped, where the upper doors end, and a horizontal parcel of strings keeps the whole together. They descend in a claw foot spreading on the table of the lower cupboard. The top piece under the cornice is fronted with arabesques in relief connecting the bunches on the heads of the figures, and a tablet with marble inlay forms the centre. Above the cornice two human-headed winged dragons, with arabesques, strapwork, &c. form a pierced pedimental composition, with a pelican feeding her young from her own breast above them. This is on the front, not on the back edge of the press. This piece is attributed to Bachelier of Toulouse.

For composition of outline, and well proportioned and judiciously arranged mouldings, this may be taken as the type piece at present in the Museum collections, of its own date and description.

2573. '56.

CABINET. Walnut wood. French. About 1560.
H. 4 ft. 9 in., L. 3 ft. 3 in., W. 1 ft. 6 in. Bought,
14/. 8s.

It consists of two parts, a cupboard and a table or stand, connected by supports to a square base. The cupboard, the most showy portion, is divided into its two door panels by terminal grotesque figures, and these support an architectonic cornice. The panels form two squares, and are good specimens of decoration of this kind. The chief moulding round them is a bold convex band or framework, carved, but not so deeply as to break up its breadth (an inch and a half). In the centres are carved compositions, with grotesque winged figures and masks. One of these panels, on being pressed, slips back into a groove in which

it is slid sideways far enough to show the key-hole. The two drawer fronts form oblong panels, corresponding to the square ones of the doors above. The back of the open lower part is panelled simply. The legs are square piers or pillars, with carved caps and sides.

This is an instance of simple and effective design of a furniture kind rather than of an architectural kind, and as such should be noted. It will be seen, by a glance at the South Kensington collection, how few designers are independent of absolute imitation of architecture without falling into some extravagance or other. In this particular piece, the carving is all that is required, though it is not that of an artist of any pretension.

2790. '56.

CABINET. Carved walnut wood, with walnut fronts; the panels carved with emblematic devices. French. Dated 1577. H. 6 ft. 9 in., L. 4 ft. 5½ in., W. 1 ft. 11 in. Bought, 20*l*.

This piece is unlike those generally met with and made in the northern and central towns of France. It consists of a double set of cupboards and an open unbacked stand or lower part. The upper door panels are nearly double the depth of the lower. They stand backwards some inches. The supports are two pierced pieces of strapwork in front and two square balusters behind. They are on a plain base. The door panels are boards without mouldings, but are enriched with strapwork, birds, and arabesques in relief. Each panel has a scutcheon in its centre. On one is the device of the dolphin and anchor, with the legend round it, "SEMPER FESTINALENTE," and the date 1577. The left hand scutcheon is charged with the flaming vases and drops of the armorial bearings of René de Provence, and the motto or legend "PROBASTI ET COGNOVISTI ME."¹ In the centre, between the doors, and on the sides, are terminal figures, human-headed, with two faces "regardant," looking back at each other. These end in scrolls in high relief. On the central terminal figure is a shield charged with a mountain, in base, a crescent and three stars above, and a cypher, containing the letters A. D. S. The lower door panels are decorated with masks

¹ Inside the right-hand door we read, written in ink: "TV ES REFVGIVM MEVVM A TRIBVLATIONE quæ circumdedit me; exaltatio mea erue me a circumdantibus me;" and below—"Car joy en mon espore seigneur tu m'exauferas;" and below that—"Donne moy à cognoistre la vie eternelle je chemineray, car jay estimé mon affection." We cannot consider this writing as earlier than the 17th century.



CABINET.

Photo by N.Y.U. Gallery.

17.10.14

and strapwork. The work is much as it was left two centuries ago, and has preserved the look of age generally lost under incessant rubbings, and coats of wax, if not of varnish. The wood has an appearance much lighter than that of walnut. The date is fortunately preserved, but the armorial insignia upon the doors leave us in some doubt of its origin, the monogram being taken to indicate it as made for Aldus, the printer. Aldus Manutius, however, died in 1574 or 5, and his son, who never lived in France, in 1597.

2787. '56.

CABINET. Carved walnut wood; sculptured in relief with arabesques, masks, and sphinxes. 16th century. French or Flemish. H. 3 ft. 3 in., L. 2 ft. 2 in., W. 1 ft. 2 in. Bought, 6/.

This is a specimen of the small moveable cabinets or receptacles that can be put on a table or sideboard and are convenient for containing collections of small objects. It consists of one door panel, with side frame pieces, having pilaster caps above, and all finished by a base moulding from side to side below.

The door is a panel framed with moulded rails mitred at the corners. The mouldings are in two series and stand out from the surface. The external series consist of an ogee with delicate fillets having an oval on the outside of the group. It is divided by a flat band from a finer set with similar parts on a smaller scale; the total width of the mouldings is 2 inches. The carving of the panel is in slight relief on a sunk ground; two female headed sphinxes, of which the tails are knotted and the wings crossed and erected so as to support flat pedestals, on which stands an eagle with wings displayed and holding a delicate festoon in its beak. On the fronts of these flabs or pedestals are delicate arabesques inlaid in white wood.

The sides have arabesques in relief carved on them. The pilaster caps are supported by well carved cherub heads with festoons or cornucopia projections descending as undercut brackets below. There rises above the top a sort of pediment-shaped board, with grotesque arabesque relief work, to finish the top. Along the top or cornice piece of the frame are arabesque marquetry inlays of white wood, of the utmost delicacy of execution.

7220. '69.

CABINET. Carved wood. In two stages: the lower panels contain armorial shields, the upper female allegorical figures; the whole surmounted by a lofty crest, with semicircular niche in the centre, flanked by sea horses, and crowned by a spread eagle. French. H. 8 ft., L. 3 ft. 8 in., W. 1 ft. 10 in. Bought (Soulages Coll.), 60*l*.

This piece of furniture is at present in the Departmental Museum at Edinburgh.

2426. '56.

CABINET. Carved walnut. French work, restored. H. 7 ft. 6 in., L. 4 ft., W. 1 ft. 8 in. Bought, 8*l*. 10*s*.

The general framework of this cabinet and the carved terminal figures are modern. There are, however, two panels to the upper cupboard and two to the lower of old workmanship, forming the four doors, well worth careful examination. The two upper contain three panels, or rather a centre and two narrow carved subjects above and below. The central subjects are female figures nude, but holding flying scarves, and having cornucopiæ of flowers in one hand and branches in the other. They are the same, or nearly the identical design, each of the other, reversing the hands, &c. These represent Spring. Above are two recumbent female figures, nude, and below two spirited female sphinxes with spread wings, very well composed, and full of life. On the lower panels are two draped female figures, representing Fortitude and Temperance, Fortitude bearing the column. The two upper panels are in the best style of the period of Francis I., while the lower are perhaps twenty years later. The design of the figures is correct. We may compare with this the carvings in a cabinet of M. Fourdinois, exhibited in Paris in 1855 in the Universal International Exhibition, the design being very similar. It is numbered 2692. '56.

1651. '56.

CABINET. Ebony; carved with mythological subjects, and polished. French or Dutch. About 1650. H. 6 ft. 4 in., L. 5 ft. 9 in., W. 2 ft. Bought, 132*l*.

This effective piece consists of a broad upper part, containing drawers enclosed by doors, on a stand of twisted legs. It is worthy of examination, both as a specimen of design and workmanship. The cornice over the doors, and the framework of the stand which, with the doors, make up the entire front, are carved with floriated ornament, but in very slight relief, giving great delicacy to the work. As it is in hard wood the modelling is carefully made out, and can be perfectly seen and appreciated, the surfaces being slightly polished. The doors are divided geometrically into central panels, with the intervening spaces subdivided, suggesting the parterres of the old gardens of Holland and Belgium. The central panels contain bas-reliefs of Aurora on one side, and Hesperus on the other. The mouldings are waved by machinery, in fine fillet lines, the whole moulding keeping the quiet character of the work by its slight projection. The insides of the doors have a central panel of geometric shape, with foliage ornament incised only in slight lines on the surrounding flat. The panels contain bas-reliefs: on one side Diana, in conventional classic costume crowned, with her maidens round her, and a priest and acolyte holding a torch before the kneeling figure which represents Endymion. Below is written the name in French—*L'Endimion*. The composition on the other panel represents an army with warriors in classic armour. In front is a tree, and a youth kneeling and digging at the root. These refer to the tragical fate of Iphigenia, sacrificed by her father Agamemnon, who had shown too little respect to the stags of the goddess, and had to sacrifice his daughter to her to appease her wrath. In the upper panels of the outside she is seen bound by priestesses of that goddess. The army is that of the warrior king, and the priests are ordering wood to be hewn for the sacrificial pile. Orestes and his friend Pylades are shown in search of Iphigenia, sister to Orestes, who was condemned to death for impiety, his friend refusing to be separated from him even in his dismal fate. The action of the story on all these carvings is crowded and disjointed alternately, to suit the fancy of the designer. The inner arrangement consists of an architectural atrium or hall in the centre, with recesses fronted by an ivory balustrade. The recesses have two pieces of looking-glass set on the slant, meeting in the centre division in the form of a V. This arrangement reflects the balustrade and imitation pavement in ivory and ebony, and gives the

appearance of extent and multiplication to these members, and the flant of the glasses is so laid as to make them appear arranged continuously on each side in architectural order. The flat members of this architectural composition are decorated with ivory inlay, and open in various ways showing, under bases or behind cornices, nicely hidden, secret drawers and receptacles. On the doors that enclose this hall are bas-reliefs of Apollo and the python, Diana and a dog. Round this central ingenious contrivance of a pigeon-hole are set twelve drawers, with the twelve months indicated by spirited carvings in relief. In one a farmer or paterfamilias is warming his hands over his hearth; in another supping; in another there is a landscape, with a pond and skaters on the ice; in another woodcutters in the forest. These indicate the three winter months. The spring is indicated by representations of hedging and ditching, sowing and ploughing; sheep-shearing, hay-making, and a cavalier playing the lute to a lady in the landscape, stand for summer. The vintage and harvest, boar-hunting, pig-killing, or preparing the winter stores of food, complete the series. These sculptures are in slight relief, very delicately modelled, and designed with spirit and a genuine feeling for the every-day scenes of common life, and the humour and the serious meaning to be observed amongst them. They are useful as suggestions for the modern artist who wishes to decorate household furniture or room ornament with subjects which will continue at all times to be of general interest, and are capable of being seen and designed under endless varieties and inexhaustible combinations. The classic subjects, such as Apollo, Diana, and the other compositions of the doors, seem all to allude to the chase, the morning rides, the sportsman's mastery of his craft. The word *l'Endimion* would seem to indicate that the cabinet was of French manufacture, while the material (ebony), the representation of skating as one of the indications of winter, and a general bigness in the figures designed, point rather to Holland. French was much used in the court of the Stadholder at the end of the 17th century, and French workmen and designers, e.g. Daniel Marot, were often employed. The Dutch designers, however, of that day, were second to none of their contemporaries, and we shall probably be safe in assigning this piece of furniture to a mixed nationality. The unostentatious and refined beauty of the art shown on the whole surface—the quiet character of the general form, wide but not too projecting, light with its twisted legs, without looking weak—are in complete keeping. It would be difficult to select, in the Museum collection, a model of its class better suited for imitation.



CABINET.

Dutch or Flemish, XVII. Century.

1651. '55.

2692. '56.

CABINET. Carved walnut wood, in the style of the renaissance, containing a cupboard above, a pair of drawers in the centre, and a cupboard below. Modern French (Fourdinois, Paris). H. 9 ft. 9 in., L. 4 ft. 2 in., W. 2 ft. Bought (Paris Exhibition, 1855), 320*l.*

Two female caryatides are carved on the sides, in high relief. They stand on a base, and ornamental baluster columns continue up above their heads. The top rises into an interrupted arched pediment, and a carved vase with flowers forms the centre. The bracket on which this stands is composed of pierced arabesque curves. These lap over the carved cornice above the upper compartment, and so take off from its mere architectural character. The doors of the upper part are profusely carved with arabesques. The centre has a decorated candelabrum and two sunk oval panels on the doors as the principal points of this part of the composition. Apollo with the attributes of Hercules and Vulcan fills one, Venus and Cupid the other with accessories, one of which is a vase covered with delicate figure-ornament in the flattest relief. Cupids, with attributes of music and drawing in small niches, surrounded by rich arabesques in high relief, ornament the lower doors. The ends are panels of flat strapwork. We may note how delicately the broad surfaces and the main lines of moulding are carved, so as not to destroy the general effect of lines and surfaces, into which the design is divided, by cutting them up with deep sinkings or high relief.

721. '69.

CABINET. Ebony; ornamented with medallion groups, statuettes, and foliage, in solid inlay of various woods, chiefly box and pear. Modern French. The work of Messrs. Fourdinois. Specially recommended by the Commission for selection of purchases from the Paris Exhibition. H. 8 ft. 2 in., W. 5 ft. 1 in. Bought (Paris Exhibition, 1867), 2,750*l.*

This cabinet may be noticed as the latest specimen of sumptuous French furniture in the Departmental Collection. It was made for the Universal Exhibition in Paris in 1867—the last, perhaps, of such international gatherings that the present generation will see in so large

and unrestrained a form. The form of the whole piece is a press, on arched supports. Eight columns, arched over in two groups with four arches each, act as legs, and on this stands the cabinet or press, in three divisions. The foundation of the material is ebony. The pillar supports stand on a plinth decorated with inlaid wood in strapwork, and pieces of lapis and green and red marbles, &c., as centres. The back of the lower part is laid out in ornamental panels. That in the centre, within a square moulded, contains a medallion left for the arms or monogram of a purchaser. Below this we read, as we should be glad to do in all cases, the maker's name—HENRI FOURDINOIS, 1867.

The side panels have inlaid medallions representing, in profile heads, Poetry and Painting. The eight columns have inlaid fluting lines, with inlaid wreath-work of a very delicate kind on the lower portion. The group of four columns is covered with four arches, of which, again, the various mouldings are all inlaid. The work is in the somewhat loaded arabesque style of the Francis I. or Henry II. period softened with modern luxuriance. The arches have an ornamental key-piece, and in the spandrels are figures of boys holding linen wreaths or scarves hanging from the key of the arch. This composition is of course repeated, and the centre—a sort of drawer front, though there is not any drawer behind it—is decorated with a medallion head of Apollo with rays. Arabesque acanthus leaves occupy this panel on either side of the medallion.

The upper portion, or press, stands on this framework, and is arranged in a central and two side divisions. The central is a square panel, of which the two top corners are taken out, and form starting-points for wreaths of foliage which hang outside (in the Louis XV. fashion) of the panel mouldings, and meet in a central satyr mask. The two side divisions correspond in width to the arched groups of supports below. They are regular architectural Renaissance doorway panels, with terminal columnar figures raised on bases and subbases, with caps, and corresponding upper members above them, which fall into a broad general architrave, with cornices, &c. over all. Each of these doorways is topped by a circular pediment, and in the panel formed by it and the architrave brackets below it, are two sitting and draped figures—Painting on one side, Architecture on the other. These are designed with the utmost care; the draperies are abundant and graceful; the accessories—books, palettes, or architectural drawing implements, compasses, &c.—well composed.

In the central panel of each of these compartments we have, on the right side, Ceres, on the left Neptune—the earth and the sea. The columns are caryatides with female figures, and these represent the quarters of the globe; Europe and Asia on the right, America and

Africa on the left. They are carved in boxwood, and worked and modelled with skill and completeness. Ceres, the emblem of the gifts of the earth, is placed between Europe and Asia on the right; while Neptune, the type of the dominion of the sea, is placed between America and Africa on the left. These figures are within medallions, and the space round filled in with inlaid arabesques. The central panel is also richly decorated with a design, in inlay of wood. The design represents the Temple of Peace—a semicircle of open arches, with a platform and steps in front. On this sits on a throne Peace:—a female figure, with olive-branch, cornucopia, &c., and trophies of arms lying despised at her feet. Round her are grouped other nude female figures, representing Europe, Asia holding Egypt a youth, Africa, and America beside of whom is a red Indian retreating. These figures are like the others in the panels and spandrels, inlaid in solid boxwood, finished up to nature with all the softness of modern French design, and the wood brought to the finest surface. Over these three panels runs an architrave divided by various brackets, and decorated with arabesque acanthus work. The centre is topped by a pedimental niche or shrine, with side columns, and volute bracket buttresses on the two sides. In this stands an image of Minerva. The figure partly stands forward on a protruding bracket, below which is a helmet. All parts of the inlay are finished to the utmost nicety, and though inlaid in the block, they are in relief still.

This cabinet should be noticed for other reasons. It is an example of a new method of inlaying wood or marquetry. The woods, as will be seen by observing some pieces kept for examination in the case containing the cabinet, are not veneered in the thin slices usual in marquetry work, but “inlaid” in the true sense, being inserted bodily, and interlaced with the ebony which forms the ground in a solid construction. The figures, arabesques, or other designs with which the panels and other parts are enriched, are sunk in, as in *pietra dura* patterns. What remains above is afterwards finished off with care, but the actual outline has to be found and carried back to a sufficient depth to allow of its serving as a tenon to the junction of the woods. On examination it will be apparent that no extra wood remains outside the outlines of the various figures, nor are the tenons smaller than the outline, so as to allow the figures to be worked on the surface, as if it were applied or glued on (excepting a mortice piece). The decorations have been cut out in outline, and so inserted, and only the more delicate surfaces left for subsequent finishing.

The general outlines of the composition—such as columns, panels, mouldings, and the like—are mostly richly cut in relief or inlaid. In such

cases it is of importance that these bold dividing lines, bands, or members, should strike the eye from all distances, as dividing or constructing members. If decorations are laid on these, it is always at the risk of so cutting up the surfaces of the cavettoes, beads, or other moulded shapes, as to destroy their broad character. It will be noticed that in the instance of this cabinet all mouldings, &c., which are ornamented with cutting or inlay, have this so fine and delicate, or so flat in treatment as in no way to cut up these mouldings or divisions, which are meant to carry the eye from first to last in a certain given direction.

The woods employed are box, lime, holly, pear, walnut, mahogany (unstained). These woods are all more or less varieties of tawny, cold, ochrous yellows, or "leather colours." They are artistically composed and interlaced. Positive black is provided in the ebony base, and small inlaid plaques of lapis lazuli, verde antique, and red Siena marble, are added, to give point to the whole. The interior has nothing needing special description.

This piece was prepared, at great cost, for the Universal Exhibition at Paris in 1867. It is not to be supposed that such costly productions can enter generally into commerce. It was considered worthy of special recompense by the juries on the occasion of the awards being made. Messrs. Hilaire and Paffi were the principal designers of the figure portions, and Neviller was the artist of the arabesques and other subordinate decorations. It is said to have taken six years to bring it to completion. The workmanship is not equal to the excellence of the design. It is interesting as a revival of old or invention of a new method of wood manufacture; but a careful examination of details will show that this very difficult achievement has not, in all the joints and fittings, the accuracy that may be found in the fine specimens of workmanship both in France and England, amongst modern as well as old examples.

43. '70.

CABINET, or Cupboard. Oak, with two doors; the front carved with recessed panels, representing window tracery; iron locks, with key and hinges. German. 15th century. H. 4 ft. 2 $\frac{3}{4}$ in., L. 3 ft., W. 19 in. Bought, 20/.

The construction of this piece of furniture is original, though it has been a good deal repaired. Like the large cupboard, No. 497. '68, it is very simple in make, being, in fact, only made up of sides, back, and narrow planks in front, right, and left, with doors in the middle. The

doors are divided one above the other, giving access to two shelves or recesses. The top, bottom, and central shelf, form the bond-pieces by which the ends and sides are connected. If we add that the bottom shelf is some inches from the ground, the front and the end boards shaped out to give character, we have the whole cabinet or cupboard before us. In this instance the front is decorated as follows:—The doors being hinged on one of the front flanking boards, and fastening on the other, are cut into panels filled with neatly cut window tracery, sunk in the wood. Some of these panels are rosette shaped, inside a square; some arch-headed, within the square. The flank on each side has a panel cut to correspond with the door. Thus the upper and lower doors with their panels, and those on each side, enrich the simple front with two broad horizontal bands of tracery,—simple but effective for the character of work. The other decorations are to be looked for in the locks, hinges, &c. These are placed outside. The hinges are deep, and have long straps, with beaten rosette ends, running right and left from top and bottom of each hinge. The lock plates, key-hole scutcheons, and an outside iron bolt to each door, are ornamental iron, as are the nail heads. They have never been gilt, as we see in the outside Spanish ironwork; but they are effective as they are, belonging to an age in which there was no concealment of the machinery of construction; and these being looked on as necessities, it was decided generally to make them obvious to the eye, and as ornamental as possible.

497. '68.

CABINET or Prefs. Oakwood, carved, with lock, hinges, and clamps of wrought iron, in foliated pattern. German. 15th century. H. 6 ft. 8 in., L. 7 ft. 3 in., W. 1 ft. 11½ in. Bought, 32*l.* 5*s.*

An interesting specimen of carpentry, without cabinet-work or sculpture. The top, base, and centre, are bars of oak chamfered, and the centre roughly cut with a rolled foliage pattern. Fillets are added to the top bar, to give it the character of a cornice, and the front of the base is hollowed three inches up, so as to give legs or feet at the angles. The doors are double, and are in two stages each, making four, and a central shelf and perpendicular division divide the inside into four. Planks up the centre and the sides complete the structural arrangement, and hold the doors, which hinge on them. Narrow strips

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of these are cut: the upper into sunk flamboyant tracery, and the lower with foliage, which is helped out with colour. The doors are framed with mitred angles, and the inner edges moulded; the panels filled with flamboyant tracery. Bold hinges, with branching ornaments, and handsome lock plates, and ring handles also of beaten iron, form the only other decorations. The door cracks are protected by fillets nailed on the edges with ornamental iron nails. The ironwork is repoussé, with lumps or knops, and the edges cut into foils or leaf-work. The simplicity of such pieces of furniture makes them of value to the architect and builder, as suggestions for making cupboards or recesses do the work of ornamental furniture. The ornaments, as iron hinges and plates, could be applied to the work of a village carpenter, and the carving is little more than sinking the ground round simple patterns with the common mallet and chisel.

4550. '58.

CABINET. Carved lime wood, with folding doors, and drawers inside; the outer doors carved with classical heads in medallions, in the inside two shields of arms; doors ornamented with floriated iron hinges. German. About 1500. H. 15 in., L. 3 ft., W. 13 in. Bought, 87.

The length, as will be seen on reference to the measurement, makes this look more like a chest or coffer than a cabinet. It is an example of the transition from the use of the one piece of furniture to the other. The whole front opens. This front is in four panels, and each inner panel hinged to the outer, so that it opens with jointed doors. Neat long-strap external hinges of rib iron, with foliated extremities, unite the doors to the sides and the jointed halves. Each half door is sunk into a panel with a circular medallion, with two male warriors' heads, and two female. The long necks, and crisp curling hair point to a German origin, unless the design could claim the authorship of Holbein, in this country. They resemble in character the medallions of the Cæsars placed in Wolfey's time on the brickwork at Hampton Court, and the carved work of the stalls in King's College, Cambridge. It is probably the work of German artists in Westphalia. Internally we find two pigeon-hole doors with iron locks and hinges like the outer, and three tiny drawers each side. On the doors are two coats of arms. 1. Bearing three falcons. 2. Of two per



CAST-IRON DOOR, ALLIANCE

pale. i. In chief three trees, in base a falcon, hooded and jessed, on a stake. ii. A fesse, embattled and counter-embattled. These latter arms were those of the Westphalian family of Luestorff.

8539. '63.

CABINET or Chest. Chestnut wood, in the form of a chest, inlaid with geometric patterns in light wood, the inside fittings carved and gilt. German. About 1530. H. 1 ft. 9½ in., L. 3 ft. 10 in., W. 1 ft. 7 in. Bought, 45*l*.

The front flap falls down, and the top opens, with long strap hinges. It has little drawers of all sizes and shapes. The lower row has one wide and two square drawers, deep. The upper rows are shallow, and the highest set back on three sides, leaving a shelf or space in front. The fronts of the drawers are decorated with moulded arabesques cut out and appliqué on the ground, which is rough gilt. The wide drawers are decorated with six circular medallions of the Cæsars, in the same kind of work. This is a German example of the chest, not yet grown to a cabinet by the addition of legs, but there may have been a detached stand for it, now lost.

2452. '56.

CABINET or Cupboard Front. Oak, overlaid with ornamented iron hinges, latches, and other decorative mountings. German. (Brought from Nuremberg.) About 1550. H. 3 ft. 9 in., W. 4 ft. 1 in. Bought, 10*l*.

It is to be regretted that this is a front only. As such, however, it should be carefully noticed, as we gather from it the structure of the original receptacle of which it has formed a part. It will be seen that each of the four doors, into which the front is divided, has triple-jointed hinges and double fastenings. The hinges have long straps, decorated with floral ends and off-sets. The door is hinged first, and opens half or whole, leaving a square framework fastened by a W-shaped spring clip in the centre. This gives access to a shallow and smaller cupboard. But the whole of this receptacle, with its frame, moves out on opening the central clip, and gives access to the deeper, more secret repository behind. The four doors, with their light, triple-jointed hinges, four

fastenings, pair of clip central fastenings, angle-iron mounts to match the hinges, and a cross-shaped central mount, form a rich disposition of ironwork which gives its ornament to the cupboard, the wood having no joinery worth notice.

39. '70.

CABINET. Carved oak, with cupboard and drawer in the upper part, and open below; the panels decorated with openwork foliage, the locks and hinges of steel. Copied from the original, of Cologne work, of the 15th or 16th century. Modern German. H. 5 ft. 2 in., L. 3 ft. 5 in., W. 21 in. Bought, 12*l*.

40. '70.

CABINET. Carved oak, with cupboards and drawer; the panels carved with a representation of the Annunciation, kneeling figures supporting shields, &c., or with openwork foliage; the locks and hinges of steel. Copied from the original, of Cologne work, of the 15th or 16th century. Modern German. H. 4 ft. 8¼ in., L. 3 ft. 7¼ in., W. 20¾ in. Bought, 12*l*.

We can only, from such examples as these copies, form very general notions of the German Cologne art, so great in furniture work, in carved altar pieces, &c. It cannot be seen whether all this pierced and cut work is fairly the work of the chisel.

5417. '59.

CABINET. Walnut wood, inlaid with marquetry of various woods. A frieze of cupids and scroll-work, with dolphins at either end, round the top. Italian. 15th century. H. 3 ft. 4 in., L. 3 ft. 11 in., W. 17¾ in. Bought, 30*l*.

A plain box or chest, externally without legs or supports, and its decoration is wholly confined to the inlay in white wood. This is a

bold composition of scroll arabesque foliage and lines. Amongst these are cupids partly helped out as to design by bold black etching, which is simply executed with the brush or reed pen and distemper black. This being thin, is partially absorbed into the wood, and protected by the wax rubbed over afterwards to give it a polish. Except to boiling water, or spirit, this kind of coating is impervious, and will preserve the surface it covers for long periods. It is more effective as to decoration than the lac polishes of later years, because it does not introduce any thick and hard medium over the wood. But, of course, these latter are still more preservative, though they give a false gloss to good woodwork.

308. '67.

CABINET, with falling front and drawers. Walnut wood, carved in low relief, with arabesque ornament. Said to be the work of Jacopo di Canova. Italian. About 1520-50. H. 5 ft. 6 in., L. 3 ft. 9 in., W. 1 ft. 3 in. Bought, 200/.

The whole external form is a flat surface; the flap front, from which supports draw out, and the drawer fronts, being all occupied with careful arabesque carvings in relief. The upper portion or falling front is divided by delicate lines of moulding into panelled divisions—a centre and border spaces; the dividing-rails and stiles are flat. The carving is disposed evenly over the surfaces, and shows a strong resemblance to the pulpy leaf-work, and delicate life-like carvings of stalk and stem, that marks the work of the Mantovini in Venice, and still more in the work of Jacopo Sansovino in the portions of the ducal palace, the Library of St. Marks and other buildings that show his hand at Venice. Few pieces of Italian furniture come down to us so complete and well preserved, for this has been long in use; and few designs are so well suited to call out the energies and test the delicacy of hand of the carver. There is no effect got by adopting the showy outlines of architectural structure, and the plain wood is entirely indebted to the carving for any effect it may have. At the same time this is a piece of furniture, of which we find few specimens, that loses no space, and makes no sacrifice of the most absolute convenience for salient effect.

7222. '60.

CABINET. Wood, inlaid with marquetry of ivory and coloured woods in geometrical designs. Italian. A

restoration. H. 5 ft., L. 3 ft. 2 in., W. 1 ft. 3½ in. Bought (Soulages Collection), 80*l.*

This piece, consisting of a flap front with drawers within and two doors below, is decorated with marquetry of the Certosino work, small geometric mosaic of Oriental design. There are four sets of drawers within; pigeon-holes, with doors, occupy the space of four of them. The work is a restoration by Ladouffe and Son, at the deaf and dumb institution of Touloufe. A panel of the original piece is preserved loose inside, to show how exact the restoration is.

2785. '56.

CABINET. Rosewood, inlaid with ebony and ivory. Italian. About 1630. H. 17½ in., L. 3 ft. 2 in., W. 13½ in. Bought, 14*l.*

This is a small moveable cabinet, for gems or coins. The centre is occupied by a niche, or doorway, with drawers in sets on either side. The niche is surmounted by a little pediment with interrupted top, in the style of the 17th century. In the centre of these broken slopes is a plinth surmounted by a bust of the original owner. He was a duke and marshal, perhaps the Grand Duke of Parma (this would be Ranuccio Farnese I.). We see his portrait on horseback in ivory, in the niche. Between the bases of the tiny columns that support the arch, is his coat of arms, viz., that of the Farnese, azure, semée of fleurs-de-lis. There are sixteen drawer-fronts, opening in eight drawers. These fronts have ebony panels inlaid with ivory in their centres, and the divisions between the drawers are further inlaid with ivory. These last inlays, like the portrait, are engraved.

7823. '61.

CABINET. Ebony, containing 13 drawers, inlaid with marquetry of coloured woods, and carved in low relief with various classical subjects. Italian. 17th century. H. 1 ft. 10½ in., L. 3 ft. 1¼ in., W. 1 ft. 2½ in. Bought, 10*l.*

The drawers have formed part of a large cabinet. The case containing them is of stained oak, not ebony, and is new. The drawer-fronts are inlaid with woods, coloured, and the colour further helped by

burning with a hot iron. Portions, such as the figures, stand out in slight relief from the landscape background. The figures are correctly designed. They represent Venus and Adonis, in several different compositions; Rhea Silvia, and the twin-brothers Romulus and Remus; Neptune in his car; and other mythical subjects.

317, 317a. '66.

CABINET. Ebony and other woods, inlaid with ivory; with falling front and inside drawers. Indo-Portuguese. 16th or 17th century. On a stand of inlaid walnut wood. 16th century. Cabinet, H. 14 in., L. $17\frac{3}{4}$ in., W. $11\frac{3}{4}$ in. Stand, H. 21 in. Bought, 14*l.* 4*s.* 2*d.*

This is an excellent example of the Goa, or Indian-Portuguese work. It is small, but of the neatest and best workmanship. For the furniture of small rooms, or for holding collections of small objects required to be kept together, this is as useful a form and size as any receptacle could have, being easily moveable.

777. '65.

CABINET. Teak wood, inlaid with marquetry of ebony and ivory in pattern of intersecting circles; with ivory centres and ivory dots; the lock, handles, and angle-plates of gilt metal. Portuguese, probably manufactured at Goa, India. First half of 17th century. H. 4 ft. $10\frac{1}{2}$ in., L. 4 ft. $4\frac{1}{2}$ in. W. 2 ft. $1\frac{1}{2}$ in. Bought, 66*l.*

Another of the specimens of Portuguese inlaid work, of an Oriental character. The upper part is divided off into three rows of four drawers, or twelve in all; some are double, extending to two fronts. The lower stand forms a sort of table frame on four legs, having two drawers in the top of it and two deep drawers in the lower frame or base. The legs are cut out of the solid, from four-inch stuff. They are carved into grotesque figures, and have caps and bases like columns. The top of this stand receives its upper part in a framed bed, into which it is fitted. The lock, scutcheons, and drawer handles, are of fine

metal work, brass or latten, wrought; the scutcheons and plates are pierced with delicate scroll patterns, each set on an inlaid piece of ebony. There are several other cabinets more or less resembling this specimen, the legs being sometimes plain square pieces inlaid with lines of black, and less solid and ornate. The method of decoration and the structure of the whole piece is generally the same. The reader will notice in this, as in the Certosino work, how essentially Oriental both are in their general absence of designs from nature, except of a conventional kind, and their love of geometric forms and combinations.

781, 781a. '65.

CABINET and Stand. Teak wood, inlaid with ebony and ivory, in pattern of scroll foliage and birds, Portuguese, probably manufactured at Goa, India. H. 4 ft. 4 in., L. 2 ft. 1 in., W. 1 ft. 6 in. Bought, 11*l*.

Similar to the last (777. '65), but showing the European influence of scrolls and conventional birds. The scroll work on the top contains a shield with arms.

782. 782a. '65.

CABINET and Stand. Teak and mahogany, inlaid with rosewood and mahogany in floriated scroll pattern; the mounts of cut brass. Portuguese. 17th century. H. 4 ft. 3 in., L. 3 ft. 5 in., W. 1 ft. 9 in. Bought, 15*l*.

The inlay is of good design. It is replaced, where any portions have been repaired, with black composition. The stand has two drawers. The legs are square bars with inlaid lines, and end in flat volute feet. None of these cabinets have, or have ever had, flap fronts, as we shall see the Spanish cabinets have, that are of similar form.

783. '65.

CABINET. Teak, inlaid with ebony and ivory in foliated pattern. Portuguese. 17th century. H. 1 ft. 6 in., L. 3 ft. 10 in., W. 1 ft. 6 in. Bought, 15*l*.

1073. 1073a. '71.

CABINET. Walnut wood, in two parts, the upper with falling front, ornamented with pierced iron plates, the interior containing a central door of architectural design, concealing nine inner drawers, and twelve other drawers, the fronts of which are arcaded and decorated with raised ornament of ivory, panelled in Moresque style, coloured and gilt after the manner known as "Vargueño" (from the village of Vargas, in the province of Toledo); the lock, handles, and clamps of wrought and pierced iron. The lower part, with a cupboard and two drawers, is carved with similar forms. Spanish (Vargas). 16th century. Upper part, H. 2 ft. 2 in., L. 3 ft. 7 in., W. $17\frac{3}{8}$ in. Lower part, H. 2 ft. $7\frac{1}{4}$ in., L. 3 ft. $7\frac{1}{2}$ in., W. $17\frac{1}{2}$ in. Bought, 20/.

The upper portion of this curious cabinet is a plain box the front of which falls and rests on pieces drawn out of the lower part. It is mounted with nine pierced arabesque iron plates, in which a lion can be traced, and with raised borders which are fastened down with red cloth by ornamental nails. The central plate is hexagonal and contains the lock scutcheon into which fits a heavy hasp with two loops. The hasp is decorated with massive balusters, and four plates form scutcheons for four bolts to the sides. The hasps and bolts are similar to those on No. 244.'64. Five square plates surround the central lock piece. The whole front is more or less covered in this way. Hooks and eyes at the top angles complete the fastenings, and wrought swing handles, mounted on pierced plates like those of the front, are fastened to the sides of both the upper and the lower part.

Inside there is a central door with projecting columns on brackets and a pedimental top. Another inner door has a similar front, but smaller. The twelve larger drawers have two small arches on the end of each front on twisted ivory columns that are in complete relief from the front itself.

The ornamental panels between these are in the form of a lozenge with projecting cusps or half-circles between the points, and the lozenge is subdivided into nine small parts alternately prominent and sunk. Little painted flowers and leaves on ivory plates decorate these subdivisions. The space behind the tiny colonnades is ornamented with bold zig-zag indentations and solidly gilt.

The flowers are in gay colours on the ivory ground, and the whole effect is bright and lively, like the Tudor colour ornamentation in our own country.

The drawer handles are scallop shells in iron. The metal has been gilt, but the gold remains only in small portions.

294, 294a. '70.

CABINET, with Stand. Walnut wood, with falling front, inlaid with various woods and plain or coloured bone; the top ornamented with geometric and foliated patterns, the sides with vases of flowers under arcades, the front with figures of animals going into the Ark, buildings, and a coat of arms. Inside are 13 drawers and two cupboards, with similar decoration. The stand has six turned legs, connected by arcade work carved with diaper pattern. Spanish. 16th century. W. 3 ft. 5 in., H. 2 ft. 1 in. Stand, W. 2 ft. 2½ in., H. 2 ft. 11¼ in. Bought, 12*l*.

We have few other cabinets, which in design or make offer so interesting an illustration of the transition from old mediæval designs and methods of work to the renaissance of art in the 16th century. Of Spanish work of the older periods in furniture, we have but few examples of any kind. This cabinet is as simple as can be in general construction, being merely a box with falling front, set on a stand (and the stand which supports it is of a later date). When opened there are drawers and pigeon-holes, or rather small cupboards—thirteen drawers and two cupboards. The fronts are made into panels by small mouldings planted on. The panels are inlaid with bold wood and bone insertions, in rude arabesque forms. The two cupboard doors are more decorated. A bust is figured in the centre of each, and the arabesque work twines and radiates all round. The outer surfaces of the cabinet are differently decorated on each of the sides. The top is laid out with two circular patterns, double bordered by thin ivory lines, diamond and shaped pieces between. The centre is a rude rosette, also bordered, and thin scroll lines, with conventional leaves and blossoms fill up the space, the heads or blossoms, pointing to the centre, and two branching volutes to the outer border. Between these two circles is a bold flowered scroll in four pieces, conjoined and opposed so as to form a rich strapwork knot. The two sides form the only approach which the outside shows us to the cinquecento ornament. They

form parts of arcades, the sides being figures of quatercento or early cinquecento balustrade-shaped columns, with spiral lines, &c. Under this arched form is a pot of wire-stalked flowers, prettily disposed, to fill the arch.

The front is divided by a lock plate, of later work than the original. The plate now on is of brass, with the crown and supports on it, probably early 17th century work. It partially obscures the imprefa, or heraldic achievement below. This consists of the single-headed eagle, added when the King became Emperor, to the royal arms. The shield is in front of this figure, and bears what is meant for a cross fleury, in the first quarter, and the Zodiacal sign "scorpio" in the fourth. These two are impaled with "Castile" and "Leon" in the second and third, or sinister division per pale, of the shield. In the right side of the front we find a pot of conventional flowering stalks, and a castle, with cranes perched on the roof, in the extreme corner. This architectural composition has towers, belfries, and balustrades, but stands for nothing real but "Castile." The left side of the front has only a conventional pot of flowers, larger, but of different design. Below, along the bottom, are beasts trotting and caracoling into the Ark, the upper deck of which shows stalls prepared for the Spanish courfers and barbs. A rabbit heads the procession; a lion, two horses, &c., follow. Birds, reptiles, and animals of all sorts, are perching or resting on the volutes or branches of the flowering plants above. The whole is inlaid with bone, rosewood, and various light-coloured woods, pear, lime, &c., now more or less discoloured. The ornamental borders of this flap door and of the sides (which are plain boards not framed) consist of short diagonal stripes or alternations, in white bone and rosewood, or other brown wood. The frame or stand is made of a piece of wood cut into three arches, and the front carved in the ordinary 17th century renaissance manner. These arches stand on turned balusters. The frame returns with two cross-pieces, one at each end, also on the same shaped balusters. The whole stands on a base shaped to correspond. There are iron eyes and hooks, showing that the frame has been hooked to a wall or to some more balustrading. In the frame are provided two stays, to draw out and support the flap. The piece looks rude, but it is boldly cut and designed. It has been much worn. All the inlay is let into the solid wood. The fine scroll or wire-stalked flower-work is of a character to remind us of the Certosino work, while these Moreque designs offer some sort of variety to the mere geometric arrangements of tiny diamonds of which this kind of decoration is generally made up.

It is to be regretted that more numerous specimens of this early Spanish woodwork cannot be obtained. The 16th century artists studied to

reproduce, as far as it was possible, the lessons learnt in Italy, though they did so with many discernible national peculiarities.

243. '64.

CABINET with falling front, inlaid with an architectural landscape in marquetry of coloured woods; the interior similarly inlaid, in arabesque pattern. Spanish or Italian. About 1550. H. 1 ft. 10 in., L. 3 ft. 1 in., W. 1 ft. 3½ in. Bought, 25*l.* 5*s.* 3*d.*

The skill with which this cabinet and others like it are decorated, lies not in the drawing or etching of the designs, few lines being used, but in the clever selection of woods and laying them in with the grain running one way or the other, so as to give as great a variety as possible to this simple resource. A better specimen will be seen in No. 244. '64, further on.

343. '66.

CABINET. With falling front and drawers within. Rose-wood, inlaid with orangewood in cartouche and scroll work. On the inner surface of the falling front is an interlaced geometric pattern. Spanish. (Andalusian?) Second half of 16th century. H. 1 ft. 4½ in., L. 1 ft. 9 in., W. 1 ft. 1¾ in. Bought, 6*l.* 6*s.* 3*d.*

7824. '61.

CABINET. Marquetry, of various coloured woods. Without panelling or framed construction of any kind. On the doors are figures of two ladies in Spanish costume, each playing on a musical instrument. It contains numerous drawers, with representations of buildings, also in marquetry. Spanish. About 1580. H. 2 ft. 4 in., L. 3 ft. 5 in., W. 1 ft. 5 in. Bought.

This cabinet has no external construction, and is, in fact, a mere box, of which the lid opens in the front with two doors, instead of lifting up as a whole. The doors shut within the sides, and flush with the

edges of them. The flat top is inlaid with designs of birds. The groundwork is large-grained ash. The flat doors are inlaid in panel form, that is, the woods, veneered on the surface, are mitred together, so as to show the grain on the top and bottom at right angles with the sides. Rosewood, cork, Botany wood, and other tropical woods, are employed in the inlay. The insides of the doors, the drawers and pigeon-holes which they enclose, all have their fronts and surfaces inlaid with designs of conventional architecture, hunting scenes, love-making, &c., rude, but spirited in design. The outer doors shut with snap bolts, and are worked by a central wheel lock, connected with all the bolts. The lock is of iron, gilt. The top lifts by unfastening an inner lock, and shows a set of recesses corresponding to an upper row of drawers. This part is in pine, decorated with inlay and veneers. The hinges have long straps, and are decorated with damascene patterns eaten in with acid.

340, 340a. '66.

CABINET, on Stand. Root of walnut wood, inlaid and mounted in metal; with falling front and drawers. The interior is ornamented with ebony and ivory in allegoric figures. Spanish. Dated 1621. H. 4 ft. 10½ in., L. 3 ft. 11 in., W. 1 ft. 6½ in. Bought, 70*l*.

The stand—a table stand, with two drawers—is a modern restoration. The front is furnished with two sets of iron knobs, gilt, in the shape of scallop shells. These are for the top to rest on when down. Another set over the central lock plate has been replaced by a modern substitute. The external inlay is in plain rectangular patterns; the inside has figures representing virtues and vices, fairly designed. The lock plate is of pierced metal, of a bookbinder's design. The drawer locks have similar mounts, reproductions, the originals having been lost or broken. They are laid over red cloth, which has, probably, replaced red velvet. The angles of this cabinet are bound with plain metal work.

244. '64.

CABINET. Walnut wood, with falling front; the lock plate, angle clasps, &c., of openwork gilt iron. The interior drawers are decorated with marquetry and ivory.

Spanish. 1ft half of 17th century. H. 2 ft. 6½ in., L. 3 ft. 10 in., W. 1 ft. 6 in. Bought, 26l. 6s. 4d.

The exterior of this cabinet is made ornamental mainly by means of the metal bolts and lock plate of gilt iron, which enrich its appearance. These consist of a central lock plate with massive falling hasp, reaching down from the top of the box or cabinet; four side bolts, two each side, and three groups of three metal knobs, shaped into ribbed and cross-lined cones, along the bottom. The lock plate is of thin metal, pierced in bookbinding arabesque pattern, and measures twelve inches by nine. The hasp is formed with two massive columns, of ornamental balustrade design, standing out on its face. Similar plates and similar projecting columns or pillars form the bolt handles and furniture. These columns are emblems of the Columns of Hercules, the key or gate of the Mediterranean; and the lions which are figured amongst the iron work, the cognizance of Leon, sufficiently indicate the Spanish nationality of the work.

The interior is divided into drawers and pigeon-holes, with architectural fronts. Little colonnades in perspective, after the Italian fashion of the late 16th century, are inlaid in ivory, to give it the character of a complete architectural composition in miniature. Gilding is used on the mouldings, and ivory on the flat portions. It is an interesting example of the prevalence of the architectural idea that accompanied the renaissance revival of architecture so universally throughout Europe, and showed itself, not only in the re-arrangement of churches and streets, but in the elaborate domed church tabernacles furnished with columns, pediments, and all the members of a complete architectural structure. At the same time the outer case of this cabinet is as plain as can be. The boards that form its sides show their unmoulded edges decorated with pierced metal laid on, round the flap described above. No form of furniture can be more simple or more easily constructed by moderately skilled carpenters. Such metal work could be made to decorate any plain neat woodwork, and it is on the exterior that the main decoration of such furniture is shewn when not in actual use.

4250. '58.

CABINET, on modern Stand, the back formed by the flap door. Marquetry of coloured woods. Spanish. H. 5 ft. 7½ in., L. 4 ft. 7 in., W. 1 ft. 9 in. Bought, 50l.



CABINET. Spanish, XVII. Century.

The lid or front has been taken off and fronted with two pairs of legs, square, diminishing as they go down, and inlaid. These are connected below with each other and the back by a moulded stretcher carved in segments so as to touch each pair of legs and the back behind them, and then unite with the corresponding set. The back is inlaid, and of better work than the more modern additions. The interior of the cabinet which, as now treated, forms its most conspicuous feature, is of an architectural character. Arched drawers, with Corinthian columns, bases, subbases, attics, cornices and other regular members, form a design, of which, perhaps, the triumphal arches of ancient Rome give the general idea. These architectural fronts and divisions open as drawers—broad, deep, long, or narrow—in the most unexpected fashion. The decorations are of marquetry of coloured woods, in quaint architectural landscape designs. Cavaliers and ladies, hunting or wooing, or both combined, appear in the dresses of the late 16th century, when the tight hose and slashed breeches, ending half way down the thigh, gave place to stiff knickerbockers reaching to the knee, sometimes rigid with embroidery and tags, sometimes with common buckram, according to the quality of the wearer. They are designed with great spirit. To this period the older portions of this cabinet may be attributed. The restorations or adaptations are some 100 years later.

293, 293a. '70.

CABINET, with Stand. Rosewood; the front having a recessed centre of architectural design, with hinged door and interior fittings, the columns mounted with gilt metal; around it are 11 drawers which, with the rest of the front, are mounted with tortoiseshell and ornamented with glass plaques painted with landscapes and figures. The stand, which has twisted legs and ball feet, is partly gilt, and painted; round the cornice are painted representations of cupids sustaining festoons of flowers. Spanish. 17th century. W. 5 ft. 7 in., H. 3 ft. 8½ in. Stand, W. 5 ft. 11¼ in., H. 3 ft. 1¼ in. Bought, 50l.

The work on this cabinet is too rude to offer much that is instructive, with the exception of the painting on the panels. These consist of rough landscapes, with figures of classical intention, though it is not easy

to offer any rational interpretation of their meaning. They, however, exemplify the method of painting on glass now attracting so much attention. Of this there are several methods, according to the thickness of the paste used. These appear to be painted and transferred, not worked on the glass with transparent vehicles.

4904. '58.

CANDELABRUM (one of a pair). In carved wood, gilt, the base formed of three scroll-shaped supports. French. Period of Louis XIV. H. 5 ft. 2 in., W. of base, 21 in. Bought, 15*l*.

4905. '58.

CANDELABRUM (one of a pair). In carved wood, gilt, the base formed of three scroll-shaped supports. French. Period of Louis XIV. H. 5 ft. 2 in., W. of base, 21 in. Bought, 15*l*.

Metal or marble has been usually the material of Candelabra in antiquity, and in the fifteenth and subsequent centuries, and candlesticks are generally not to be reckoned amongst woodwork, but in the 17th century we find frequent use made of wood for this purpose. In the mediæval and renaissance churches silver, gold, or iron candlesticks were in use, but in churches of the Franciscan order and those derived from it they continue to be made of wood.

5703. '59.

CANDELABRUM or Gueridon (the upper part only). Carved wood. Composition of cupids, strap work ornament, fruit, &c., partly gilt, the cupids painted in flesh tints. Italian, Venetian. About 1560. H. 1 ft. 4 in., diam. 15 in. Bought (Soulages Coll.), 8*l*.

This has been the top of a lampstand, and the small table or slab which crowns it is round, supported by three figures of amorini or cupids crouching so as to make the legs meet in a common centre.

6009. '59.

CANDELABRUM or Gueridon. Wood, carved and gilt; spiral columns with ivy branch twined round. Italian, Florentine. 17th century. H. 4 ft. $2\frac{1}{2}$ in., diam. of base, $16\frac{1}{2}$ in. Bought, 2*l.* 1*9s.* 6*d.*

It would be difficult to find a simpler or more suitable design for such a piece of furniture; it is upright, solid, not easily to be upset, and an excellent specimen of old Florentine or Venetian gilders' work. The wood has been roughly carved and then prepared with gesso or plaster for the gold size.

The gold, in consequence of the fulness of the bed, is rich and massive. The edges and ornaments broad, without being heavy, or imitating the thinness of metal work. At the same time these surfaces are delicately worked and tooled. It must be concluded that the gold has been renewed. This, however, is often so pure in metal and the leaf so far less filmy and thin than our modern gilders' leaves that it would outlast by centuries any work we now make.

4909. '58.

CANDELABRUM (one of a pair). In carved wood, gilt, ornamented with masks, cupids, and three statuettes, painted in natural colours. Italian. 17th century. H. 6 ft. $9\frac{1}{2}$ in., diam. 21 in. Bought, 60*l.*

A candelabrum like No. 5703. '59. It is brought down with branches of ornament to the ground. All of this is well and freely cut in soft wood and prepared for gilding with the old Italian gesso preparation.

4910. '58.

CANDELABRUM (one of a pair). In carved wood, gilt, ornamented with masks, cupids, and three statuettes, painted in natural colours. Italian. 17th century. H. 6 ft. $9\frac{1}{2}$ in., diam. 21 in. Bought, 60*l.*

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6009a. '59.

CANDELABRUM or Gueridon. Wood, carved and gilt; spiral columns, with ivy branch twined round. Italian, Florentine. 17th century. H. 4 ft. 2½ in., diam. of base, 16½ in. Bought, 2*l.* 19*s.* 6*d.*

The little figures, masks, &c., are painted up to life. This is a piece of furniture of which the sixteenth century architectural painted decorations or arabesques seem to have suggested the composition. The well-known pilaster decorations of the Loggia or upper galleries running round the Court of St. Damasus in the Vatican are for the most part compositions of this kind.

961. '55.

CANDLESTICK. Carved cedar. Italian. 18th century. H. 6 in., diam. of base, 4 in. Bought, 16*s.* 2*d.*

It is of the form commonly produced in silver in this country during the last century. The base is square with the angles off, rings and knobs on the stem. Decorated arabesque work on the knob and in a broad ring round the base. It may, perhaps, have been made as a model for silver work, as it could scarcely be used without a metal nozzle for lighted candles.

962. '55.

CANDLESTICK. Carved cedar. Italian. 17th or 18th century. H. 6 in., diam. of base, 4 in. Bought, 16*s.* 2*d.*

'64. 132.

CARRIAGE, antique. Biga or two-horse Chariot. The original, of marble, is now in the Museum of the Vatican. The body of the chariot, the body and one foot of a horse are Græco-Roman; the other parts, restorations.

H. 5 ft. 8 in., L. 10 ft. 11 in., W. 4 ft. 7 in. L. Malpieri Rome. 72*l*.

The front is delicately sculptured with scroll foliage, and the inside with two boughs of olive wood bound to an ampulla or vase, with the bands and cords used in the sacrifice. The sculpture represents the attributes of Peace.

The celebrated object, of which this is a cast, occupies a circular room in the Museum of the Vatican, known as the "Sala della Biga," constructed for it by Pius the Sixth, who removed it thither from the Church of San Marco, where it formerly stood. The body only of the chariot is old. It represents a monumental rather than an actual carriage, and has stood on the crown of a pediment or some other pedestal. Such as it is it represents the latest and most costly form of the carved chariot of Greek antiquity made by Greek artists, and reproduced for the Roman Empire.

CARRIAGE. Wood, &c. A State Carriage belonging to Lord Darnley.

For a description of this interesting carriage, see *Appendix*.

235. 235. *yyy*. '66.

CARRIAGE. Wood, &c. A state carriage made for the Lord Chancellor of Ireland. The panels decorated with allegoric paintings by W. Hamilton, R.A. The box supported by statuettes of carved and gilt wood. The roof furmounted by a coronet. Also, **HARNESSES** for six horses; faced with crimson morocco leather, and ornamented with gilt metal. In 77 pieces. English. Date 1781. H. of carriage, 11 ft. 6 in., L. 19 ft. 10 in., W. 7 ft. 3 in. Bought, 525*l*. (Two sets of harnesses transferred to Museum, Edinburgh.)

The Irish state carriage was made for Lord FitzGibbon, the chancellor, made a baron in 1789, FitzGibbon of Lower Connello, Viscount of Limerick, 1793; Earl of Clare, 1795; British peer, 1799. The title became extinct in 1866. It is shaped as our modern coaches are, but the sides are perfectly flat. The top is the broadest portion. The body shows the flat carved wreath work in the style popularized by the

Brothers Adam, the architects and designers of ornament. Well cut caryatides with flower-baskets on their heads support the roof between the windows and at the angles. The side panels are of Vauxhall plate glass, the edges being bevelled; and the lower panels are gilt and delicately powdered with harps and trefoils, these being laid between thin lines which divide the space into stripes.

The doors are painted with compositions representing Justice and Mercy, and the harmony of the three kingdoms; and the back and front lower panels represent Plenty—a harvest-home or car of Ceres with a procession of flower bearers; and Commerce, in the person of William Penn, arranging treaties with Cherokee chiefs and other feathered potentates.

The bed is composed of the fore and hind wheels, axles, and framework connected not by one central perch, but by two bars of iron clothed with carved oak leaf woodwork, which pass under the body one on each side, and rise up to meet the springs. These are fastened on at right angles, and consist of plates of steel one over the other, the body hanging by broad straps to the ends. Four finely designed female figures, carved in oak and gilt, act as the supporters at the four ends of these side perches. Wisdom, personified by Minerva, with a lance and holding a serpent, sits on one side in front, and Justice, bearing the scales and the sword, on the other. Law carrying the licitor's fasces, and Plenty with a cornucopia, form the two back supporters.

The front framework supports a red hammer cloth, and turns on a boss finely carved into a classic mask. The naves of the wheels are covered with lion-headed brass mounts that conceal the axle, and the spokes of the wheels are delicately ribbed and carved with slight leafwork. There is no footboard behind.

The distance between the axles is great, ten feet. The arms of the owner, and the Irish harp in brass work, very richly gilt, decorate the buckles, blinkers, loops, rings, and all portions of the harness that offer opportunities for such ornaments, and the harness itself is of red morocco leather. The pole and splinter bar are carved in low relief. The panels are painted by Hamilton, the Academician.

7117. '60.

CARRIAGE. Wood, &c. Carved with festoons, grotesque figures, &c., painted and gilt. Italian, Neapolitan or Sicilian. Beginning of 18th century. H. 5 ft. 3 in., L. 14 ft. 9 in., W. 4 ft. 7 in. Bought, 35*l*.

An example of a highly ornamented caleffa or caratella, the light gig-shaped vehicle of which we have the prototype in the *cifium*, the light post gig of classical Roman times. The bed consists of two elastic shafts, ornamented with carving, connected by work partly carved and partly formed of iron, representing over the axles two centaurs painted originally up to life, as is the way with the fine Neapolitan earthenware and the Capo di Monte porcelain. These two figures bridge over the axles and strengthen the shafts by taking the bearing further from the axle in each direction. The cross bar that passes at this point above the axle is arched, and a piece of carved wood-work in the form of a pot of flowers forms a top to it. The little body, calculated like our old mail cart, for one person only, is supported on four feet, which curve down in the form of carved dragons with metal wings and claws, to the shafts. The footboard is shaped like a scroll scutcheon, rolling over here and there, and it turns up in front to afford a good resistance to the feet. It is kept in place by delicate iron scroll supports. A splinter bar, carved and gilt, is placed in front of this. The springs of this elegant carriage are supplied by the elastic bend of the long shafts, and in this respect it is the very counterpart of the old *cifium*, and of the light country carts or "traps" of Tuscany. The Norwegian *cariole*, which contains one sitter only and just room for a trunk behind, is built in the same fashion. The body is thrown forward from the axle; unlike our own gigs, which are balanced on it so as to save pressure on the horse's back as far as possible, it is, in these caleffes, half on the wheels and half on the horse. The horse wears a collar, but the shafts pass high up so as almost to rest upon his shoulder, as the yoke does. Commoner specimens of this kind of vehicle may be seen in Naples crowded by a collection of old and young men, women, and children, balanced in the strangest fashion upon every portion of which advantage can be taken. The wheels are of large circumference, and the drag on flat ground, if the weights are fairly adjusted, is much less than it is on cars of which the wheels are small enough to be entirely under the body of the carriage.

3008. '56.

CASE. Polished wood, with mountings, &c., in ormolu; containing two fluted Venetian glass bottles, mounted in silver. Italian. 18th century. H. $17\frac{1}{2}$ in., W. $10\frac{1}{2}$ by $7\frac{1}{4}$ in. Bought, 10*l*.

'70. 9.

CHAIR. Metal casting. Magisterial chair or bifellium. Four ornamental pillars are bound together by horizontal bars; one of the upper bars is decorated with a damascened silver and gold pattern or fretwork, &c. The upper compartment of the chair is filled in with an ornament, voluted in the centre springing from two medallions and terminating in horses' heads. The original, in bronze, was found at Pompeii, and is preserved in the Museo Borbonico. Engraved in "Real Museo Borbonico," T. II. tav. 31. H. 3 ft. 6 in., W. 1 ft. 3½ in., L. 3 ft. 4½ in. Bought of M. Castellani. Price, 180*l*.

This is a bifellium. The *sella curulis*, of which the Italian folding chair is a sort of perpetuation, holds but one person. The *bi-sellium* is for two. Grævius has an explanatory treatise on the differences between these seats.¹ On this the consuls could sit together. There was also a *tri-sellium*, wide enough to hold three, with four sets of crossed legs or supports. On a medal of Julius Cæsar,² we see a seat of this kind with four sets of legs. The *bifella* or bifellium, of which this elegant seat is a copy, is in the Museo Borbonico, at Naples, and was discovered at Pompeii. It is of bronze, with remains of *intarsiatura*, or inlay of silver. A kind of niello work. The measurements of this seat will show that it is hardly large enough for the double seat. Its height, also, implied the use of a "scabellum," or footstool. Here we may note that these seats in the luxurious days of the empire were made of different heights. Some were carried to the theatre or other places of resort, for the owner's accommodation, and were high enough to give him a good view over the heads of those whose rank or wealth did not entitle them to such a mark of distinction.

In the example now in the museum the seat is a flat plate of bronze. It is supported by four legs, round, with neckings and thin projecting rings and ending in feet. The seat frame and the rings round the necks are inlaid with silver. The tops rise two or three inches over the seat;—cushions thick enough to save the owner from contact with the hard metal. These legs have been cast from models, turned in the lathe, and the originals

¹ De Honore Bifellii. Thesaurus Antiquatum Græc. et Rom. viii.

² Goltzius, C. J. Cæsar.

have perhaps been also finished on the lathe and have had a wooden core. Cross bars higher than the middle connect the legs. Curious grotesque figures with horses' heads at the top curling, where they meet, into volutes with framed heads for centres, descend from the outer ends of the seat to connect it with the line of the cross bars. The back supports bend down in the same form and have the heads of geese, the bird kept as sacred in the Capitol at Rome, in memory of their vigilance in alarming the garrison by their cackling.

'70. 10.

CHAIR in metal casting. Magisterial chair or bifellium. Four ornamental pillars are bound together by horizontal bars, damascened in silver. The upper compartment is filled with an ornament voluted in the centre and terminating with the heads of mules, springing from two medallions above the centre of the middle bar. The original, in bronze, was found at Pompeii, and is preserved in the Museo Borbonico. Engraved in "Real Museo Borbonico," T. II. tav. 31. H. 1 ft. 11 in., W. 1 ft. 5 in., L. 3 ft. 4 in. Bought of M. Castellani. Price, 160*l*.

The general form is the same as that of the last described but lower, and such as could be used without a high footstool.

Mules' heads supply the place of those of horses. These chairs could be used by decurions and duumvirs, officers of the municipality.

'68. 16.

CHAIR of DAGOBERT, who died A.D. 638. Reproduction in electro-bronze. The original, in the Louvre, Paris, is of bronze partially gilt, cast, and chiselled, the back and upper portion of the arms added by Suger, abbot of St. Denis, 12th century. H. 3 ft. 4½ in., W. 2 ft. 6 in. Messrs. Lionnet, Bros., Paris.

As this represents the oldest piece of modern furniture of its kind belonging actually to the South Kensington Museum, of which we shall have to give an account, we must say what is known of its history. It is founded on the design of the old classical chair, and we see in it the continuance of the classic traditions of art long after the collapse of the

western empire. In Gaul, indeed, the seal of the old Roman mind had made a deep impression; we have but to look at the sculpture, the bronze work, not to speak of the evidence, still more convincing, of the classic architecture still extant in the South of France.

This chair is formed of bronze and has been gilt. The tradition connected with its gilding is curious, and shall presently be given. The seat has been made to fold together. It is formed with two tiger-headed legs in front facing sideways, the necks being represented after nature with locks of hair or fur, and ending in conventional legs, but with claw feet. Diagonal pieces from the upper portions to the lower end of the opposite leg fit into each other with a large round-headed rivet in the middle like scissors. Two legs, of similar outline to those in front, are connected by a like pair of diagonal bars at the back. These bars are made to slip up and down in a slot, contrived in a flange that is forged on the back or inside of each leg. Above the heads rise the two arms, formed by bars or bands bending outwards before they rise perpendicularly. They are fastened to the seat by interlaced loops, with a bar through. Knops like sword pommels finish these bars or pins in front. The back is shaped like a low gable or pediment supported by two segments of circles that meet with a cusp in the middle. The space between is filled with circles and tracery partly destroyed. This back framework is also hinged by loops and a heavy pin to the two arms, thus keeping the chair open and fixed.

The arms are pierced work in two rows or bands, of which the upper forms a foliated branch or scroll, rolled over in the form of the 12th century architectural mouldings in France. The lower band is a pierced moulding of rosettes of Byzantine character. From the bottom of the arm pieces two flanges bend inwards, each pierced with four round holes, from which velvet, leather, or other stuff has been hung to form a seat. The upper portion of the arms has been the work of later times, and was added by Suger, abbot of the monastery of St. Denis, the prime minister to Louis the Seventh during the first half of the 12th century.

The artificer was St. Eloy, or Eligius, as his name is given in Latin. He was born at Catelat, two leagues north of Limoges, about 588. His parents placed him under the care of a goldsmith, named Abbo, master of the mint of Limoges. Eligius, having business that called him into France proper, that is over the Loire, made the acquaintance of Bobo, treasurer of Clotaire the second, in Paris. He lived many years as an artist in the royal service, making reliquaries, crosses, and other utensils for ecclesiastical use. He was made bishop of Noyon, and died in 659.

His life has been written by St. Ouen, bishop of Rouen, who gives us the history of this famous chair or throne.

He tells us that Eligius became known to Clotaire, king of the Franks, in the following way. That prince desired to have made for himself a seat of fine gold set with precious stones; but he had no one in the palace able to make such a work in the way the King had conceived it. The King's treasurer knew the skill of Eligius, and he began to try him to see whether he could bring to perfection such a thing as the King wanted to have; and when that officer had satisfied himself that Eligius was well able to do the thing, he went to the King Clotaire and told him he had found a craftsman able and willing to undertake the work and that without delay. The craftsman set himself incontinently to the work and quickly brought it to a good end. But he made two seats with the gold that had been given him for one. He had finished the work committed to him to do without diminishing it by one single ounce, or making use of the file as other goldsmiths do, which would have eaten too deep into certain parts of it, or exposed it to the heat of fire which would have devoured it. The work was finished. Eligius then made haste and took the seat to the King's palace; but he took care to keep by himself the seat which he had made over and above what had been commanded him. The King wondered much at the work and praised the beauty of it, and ordered that a reward worthy of the work should be given to the workman. Then Eligius uncovered the other seat and said, that in order that the King might lose nothing of the gold that remained he had used it for this second seat.

The gold given was pure metal, and, of course, in that state it could not be made into such a structure as a chair from its softness. It would need an admixture of copper or other alloy. This might be in the proportion of two or three or more parts in twenty. Lenormant¹ is inclined to put it at as much as a ninth of the total quantity. In this case, of course, one-ninth of the gold or a twelfth or less remained pure in the workman's hands, and with this it is supposed that he gilt, and gilt thickly, a chair made of bronze. If the gold chair had been made solid the alloy would not have been in sufficient proportion to make the metal, when tested by the touchstone, belie its genuineness. It is supposed that the first or real gold chair has been melted down and that the second or gilt bronze seat only has come down to our days. Suger, the abbot of St. Denis, speaks of it as, "The noble seat" of glorious King Dagobert, whereon, as old annals bear witness, the

¹ *Mélanges d'Archéologie*, i. 163. *Faut. de Dagobert.*

“Kings of France were used to sit after they had been crowned kings to receive the homage of the great lords of the country, it hath been by lapse of time damaged and the joints broken afunder; but we have restored the same both by reason of the lofty uses to which it hath been put, and because of the excellence of the workmanship thereof.”¹

The chair has now become national property and is in the Louvre, and the copy or cast of it in the South Kensington Museum was made by express permission of the Emperor Napoleon the Third.

45. '69.

CHAIR. Mahogany, carved by Sheraton; the arms, back, and legs covered with crimson damask. English. 18th century. H. 2 ft. 10½ in., W. 1 ft. 11 in. Bought, 8*l.* 8*s.*

46. '69.

CHAIR. Mahogany, carved by Sheraton; the arms, back, and legs covered with crimson damask. English. 18th century. H. 2 ft. 10½ in., W. 1 ft. 11 in. Bought, 8*l.* 8*s.*

53. '53.

CHAIR. Japanned papier-maché; black ground, with pearl inlay. English, modern. (Jennens and Bettridge.) H. 2 ft. 7 in., W. 15 in. Bought, 2*l.* 10*s.*

This work is an imitation, as far as process is concerned, of the Chinese lac work. It is very laborious. The best ground is maple or other not very hard wood. The pieces of inlay are glued on, and lac dissolved in spirit is then rubbed on, and rubbed afterwards down to an even surface. Other coats of lac are laid on and rubbed down with pumice stone till the whole surface is raised by these successive flat layers of varnish, even with the surface of the pearl. The whole is then polished down. It is one of the special industrial products of Birmingham.

¹ De rebus administratione sua gestis. Bouquet Hist. de France, xii. 101 A.

8123. '63.

CHAIR. Carved walnut wood, a folding chair. Flemish. About 1660. H. 2 ft. 1 in., W. 14 $\frac{1}{2}$ inches. Bought, 4*l*.

This is formed in the fashion of modern folding camp-chairs, the four legs being formed of four pieces crossed from front to back like the letter X, and held in place by a piece of velvet or stuff that forms the seat. The back is merely the prolonged fore-legs which rake backwards. These are joined by a piece carved with arabesque foliage in relief. Other bars join these portions, and they are united to each other by rows of little arches made of turned balusters in ebonized wood. The arch being cut out of the cross bar, and bored into cusped headings by means of the augur or centre bit. The bars connecting the front or short legs are also carved in low relief. A useful pattern for modern use as a travelling chair.

7211. '60.

CHAIR. Carved walnut wood. An arm-chair with square back; the stiles and framing inlaid with marquetry. South of France. About 1580. H. 3 ft. 10 in., W. 21 $\frac{1}{2}$ in. Bought (Soulages Coll.), 25*l*.

In the style of the work attributed to Bachelier of Toulouse. It is square in structure, the back being upright divided into two square panels, and these filled with carved pieces to make them into arches. The top rises into a pedimental ornament with a mask about the centre. The pediment is formed by flowing foliage scrolls rolling over. The front support of the seat forms a double arch, the centre being a bracket pendant. The legs are framed together at the ground with cross bars. The little spandrels formed by the front and back arches are filled by pyramid pieces of ebony or stained wood, and round the back framework are lines of inlaid work and square pieces of marble, besides leaves and lines of pearl shell and white wood. It is the only piece of furniture in the form of a chair, corresponding to the characteristic carved cabinets of South French construction, and is quite distinct and unlike the Italian, German, and Flemish seats and chairs.

8464. '63.

CHAIR. Carved walnut wood, with arms and lofty back, raised on two steps; a chair of state, the surface covered with elaborate arabesque ornament, masks, terminal figures, fruit and foliage in relief. French. 16th century. H. 8 ft. 9 in., W. 3 ft. 1 in. by 2 ft. 3 in. Bought, 4*l.*

A feigniorial chair, such as was used by the "Lord" or feigneur when he administered justice within his jurisdiction. It may have been used for the presidential chair of one of the provincial Parliaments.

It has a lofty back, supported by terminal figures in the style prevalent under Henry the Second of France. A similar figure, ending in arabesques of natural foliage well designed, occupies the panel at the back. It has a cornice in which is a coat-of-arms charged with a crown over two ragged staves crossed in saltire. It has a pedimental curved top finish. The seat curves inwards below, and the curved front panel is carved and rests on claw feet. The seat opens, and has a receptacle for the hangings and cushions with which it has been furnished on occasions of use. It stands on a step and that on a lower pedestal. It has no doubt been used for a feigniorial throne. A chair very much in the same style, but more elaborately ornamented, was used as a canons' stall in St. Giorgio Maggiore, in Venice, and is in the collection of Mr. Vaughan.

3680. '56.

CHAIR. Mahogany frame, seat and back covered with stamped leather. French, modern. H. 2 ft. 11 in., W. 18½ in. Bought (Paris Exhibition, 1855), 2*l.* 12*s.*

3681. '56.

CHAIR. Walnut wood frame, covered with stamped leather. French, modern. H. 2 ft. 11 in., W. 18½ in. Bought (Paris Exhibition, 1855), 2*l.* 12*s.*

3682. '56.

CHAIR. Walnut wood frame, covered with stamped leather. French, modern. H. 2 ft. 11 in., W. 18½ in. Bought (Paris Exhibition, 1855), 2*l.* 12*s.*

The woodwork is without decoration. The ornament is confined to the leather embossed and painted in imitation of the old "Spanish" or Italian stamped and painted leather. The designs are complicated, thinner, and finer than the old designs, less effective, but at the same time more sober and harmonious when mounted on uncoloured brown woods. The general tone of the colour is of a russet character.

3683. '56.

CHAIR. Walnut wood frame, carved; covered with stamped leather. French, modern. H. 3 ft. 9 in., W. 18½ in. Bought (Paris Exhibition, 1855), 2*l.* 12*s.*

With a carved top or finish to the back. The woodwork is neat, and the tone of the leather russet and brown, so as to harmonize with the colour of polished walnut wood.

2399. '55.

CHAIR. An arm-chair in carved oak, the arms formed of dolphins resting on masks. German or Flemish. Late 16th century. H. 4 ft. 1 in., W. 2 ft. 6 in. Bought (Bernal Coll.), 15*l.* 10*s.*

The general character, both of form and carving, differs from the chairs of the same period in the collection in many particulars. The whole piece rolls into curves and circles, and has nothing of the square flat character so general among the Italian specimens of the 16th century chairs. The seat is wide for its depth. The legs, arms, and back begin to show the bulging character so distinguishable in the Dutch and Flemish chairs of the 17th century. The front legs twist inwards with a gradual curve, and form a sort of trumpet-shaped dolphin or fish. The foot or base being a dolphin's head, while the tops coming to support the arm fronts are men's heads or masks. The arms curve outwards

from the back to reach the width of the front of the seat. They also are cut into masks behind, and end in dolphins' heads in front. The back is rounded and goes up into an oval. The hind legs turn inwards, contract with a waist at the seat and bulge again into the oval back, curling round with two volutes, and have a small oval between, which again projects above in a carved point or top. A carved bar and a row of little arches, formed by balustrades of turned black wood, fill up the wider portion of the back. Below the seat in front is a support of brackets, two joining into the legs with a central pendant. The work on the dolphins' heads, masks, bars, &c., is fine and well conceived as regards the general form. It interferes in no way with the structure and effect of the curved legs and members. These curves are gradual, and in several directions like those of a large ox horn, with turns as well as curves, and increases in size. It will be seen how difficult such carvings are and how entirely the workmen of the day were masters of these different feats of cutting and cabinetmaking.

2453. '56.

CHAIR. Oak; a hall chair, with marquetry, inlaid and turned legs. German. (Brought from Cologne.) About 1580-1600. H. 3 ft. 2 in., W. 16 in. Bought, 2*l*.

The seat is made into a square sunk panel; into it are morticed four turned legs, being mere repetitions of beads or balls. They are set out where they meet the ground. The back is a panel shaped out of a single piece. It is cupped or cut out into acorn points on the top and on the upper angles, and into a broader form of the same kind on the two sides. These portions are carved in relief, and a narrow central panel of greater thickness is inlaid with a foliated scroll, in white wood, and with inlaid black lines, forming an oblong square. The seat is ungainly in the proportion of its width to the narrowness of the upright back, but it is characteristic.

4883. '58.

CHAIR. Walnut wood, with cane-work seat, the back legs, and cross frame carved with strap and scroll work. German. 17th century. H. 3 ft. 9 in. Bought, 10*l*. 10*s*.

For good workmanship and fine carving there are few specimens to be compared with this piece of German work. The legs bulge out something in the Dutch fashion, and this may serve to fix the date of the

work as contemporary with the end of the reign of our Charles II., or that of James II. The upper portion, too, of the legs is broad and massive. The insides of the legs and the feet are delicately carved; so are the under sides of the four pieces that frame the seat. The four legs are united by two back and front rails close to the ground, and these two by a carved central rail. The back bulges out and returns, so as to be more comfortable for leaning against. The two sides of it and the back legs are each cut out of single pieces of wood. The top is pierced and carved very delicately. It forms a pedimental finish. The whole back divides into two upright panels by a thin central piece joining from the seat to the top. This makes it lighter in character. The carving begins to show the shell-like curves and scrolls that became so fashionable for the Louis XIV. or Louis XV. scroll work cut for gilding in the early 18th century.

4882. '58.

CHAIR. Walnut wood. Carved with scrolls and foliage. Two panels of cane work in the back. German. 17th century. H. 3 ft. 6 in. Bought, 6/.

The top of the back, which is the most ornamental feature, projects on each side, so as to occupy more space than the rest of the chair. The centre meets in an informal scroll pediment interrupted like the pediments so common in French architecture and large cabinet work in the 16th and 17th centuries, and which became popular in the renaissance art of England during the reigns of Anne and of the Georges that succeeded. The back, below this showy top, forms two sober narrow panels of cane work. The legs and frame pieces generally are moulded, but they show no carving. The four legs are united as those of the last number. The chair is a specimen of the good work executed in Germany during the Louis XIV. and Louis XV. period.

6498. '67.

CHAIR. Carved ebony. An arm-chair, with decoration of scroll foliage. Indian, modern Cingalese. H. 3 ft. 5 in., W. 2 ft. 1 in. Given by the Commissioners of the Exhibition of 1851.

One of numerous examples that might be shown of modern Indian and specially of Ceylon work. The wood is ebony and very heavy,

and the work, carvings of leaves, &c., carefully done. Much and very good carved furniture made early in the century for English residents in Ceylon is to be met with in this country. The carved chairs are generally made with a back divided by cross bars and turned work into rows of little arches, while good foliage work in shallow relief is made upon the bars and arms. It is interesting when viewed in connexion with the carved and inlaid furniture that has been made in various parts of India for European use. The Indians, Portuguese, and Dutch modified the native make in the spirit of their own national furniture designs, and our own countrymen seem to have continued this traditional adaptation, sometimes with good effect.

6499. '57.

CHAIR. Carved ebony. An arm-chair, with decoration of scroll foliage. Indian, modern Cingalese. H. 3 ft. 5 in., W. 2 ft. 1 in. Given by the Commissioners of the Exhibition of 1851.

Similar to the last.

159. '66.

CHAIR. Wood. A folding arm-chair. Inlaid in geometric pattern of dark wood, ivory, and white metal, in the style of Western India. Italian (Venetian). Date before 1500. H. 2 ft. 10 in., W. 2 ft. 7 in. Bought, *l. 1s. 1d.*

Of the work known as "Certosino," or Carthusian work, we have few specimens so useful for purposes of study as this chair. It is, in the first place, quite untouched, and has more Oriental character than any of the usual specimens of the work on coffers, tables, &c. The general feature of the design on this chair is the star, formed by uniting long lozenge-shaped dies. We cannot compare this chair with the well-known Bombay work which continues to our own days without seeing that this particular chair has been made there or by workmen of that district. Such a piece might have been made to an order by one of the Venetian naval commanders, and brought home actually from India. The chair, like all made in this form, consists of pieces curved and recurved, the upper curving inwards to form a

femicircular seat, and the others reversed to form the legs. They are jointed where they cross, and hinged on a pin. The head of this is concealed by a circle of inlay. The seat is hung on two cross pieces that join the upper curved portions, and the arm pieces complete the framing. A back is formed by straining a narrow breadth of velvet or other stuff from arm end to arm end.

7207. '60.

CHAIR. Walnut wood. A folding arm-chair, inlaid with ivory and light-coloured wood. In the centre of the back is the escutcheon of Guidobaldo II., Duke of Urbino. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 7 in. Bought (Soulages Coll.), 40/.

These chairs fold over on a round hinge formed by a wooden joint, the two back and two front pieces S-shaped, though not quite so much curved, or \cup . The tops and bottoms are joined, and the tops form the arms. Seat suspended on straps, and a back of strained velvet or stuff. The decoration in ordinary Certosino work of ivory. Lozenge dies forming circles, enclosed by fine lines of holly or other white wood. The groundwork in all this manufacture seems to be walnut. No other wood has the tenacity and evenness of grain that is requisite for the constant cutting for the insertion of the dies and lines. The arms of Guidobaldo are the ancient Meta or goal of the Hippodrome—three cones surmounted by balls. These are mounted on an architectural base. The Circus Maximus and other similar racing enclosures were of long oblong shape, with a raised platform occupied by a series or monumental objects of which the meta formed the last, running down the central lines. Round this the chariots were driven.

Guidobaldo the Second was a knight of the order of the Golden Fleece. His court, we are told, was the resort of learned men, whom he received with the greatest magnificence and hospitality. He is celebrated by Ariosto. He was born in 1514, and succeeded his father in 1538. Henry the Eighth at one time considered the desirability of a marriage between this prince and his own daughter Princess Mary. The duke, however, had then been married four years.¹

¹ For details see Dennistoun, *Mem. Dukes of Urbino*, iii. 115.

7208. '60.

CHAIR. Walnut wood. A folding arm-chair, inlaid with ivory and light-coloured wood. In the centre of the back is the escutcheon of Guidobaldo II., Duke of Urbino. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 7 in. Bought (Soulages Coll.), 40/.

This and the two following form part of the same set as that last described.

7209. '60.

CHAIR. Walnut wood. A folding arm-chair, inlaid with ivory and light-coloured wood. In the centre of the back is the escutcheon of Guidobaldo II., Duke of Urbino. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 7 in. Bought (Soulages Coll.), 40/.

7210. '60.

CHAIR. Walnut wood. A folding arm-chair, inlaid with ivory and light-coloured wood. In the centre of the back is the escutcheon of Guidobaldo II., Duke of Urbino. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 7 in. Bought (Soulages Coll.), 40/.

7817. '61.

CHAIR. Carved walnut. An arm-chair, the cross bars parcel gilt. Italian. 16th century. H. 4 ft. 6 in. W. 2 ft. 1 in. Bought.

Formed without curved parts. The back and hind legs formed by straight pieces, each of one length, and the front, from the arms downwards, in the same way. The cross bars are cut into scrolls and shapes on their edges only, and the edges of this carving and of the pierced parts, &c. are gilt, so as to give richness and movement to work easily to be made by the ordinary joiner, as it is cut out with the fret saw.

7190. '60.

CHAIR. Carved oak. A folding arm-chair; a shield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 4 in. Bought (Soulages Coll.), 15*l*.

7194. '60.

CHAIR. Carved oak. A folding arm-chair; a shield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 5 in., W. 2 ft. 4 in. Bought (Soulages Coll.), 15*l*.

Plain back. It has a ring cut out of the block, and left loose on the front of each arm. The back has a sunk panel containing the arms of the first owner:—a lion rampant, in chief a crofflet.

7195. '60.

CHAIR. Carved oak. A folding arm-chair; a shield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l*.

7191. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with foliage and figures of animals; a shield of arms in the centre. Italian. About 1550. H. 3 ft. 5 in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l*.

7187. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with foliage and figures of animals; with the same shield as the last. Italian. About

1550. H. 3 ft. 6½ in., W. 2 ft. 3¼ in. Bought (Soulages Coll.), 15*l*.

This is a folding chair made differently from the massive inlaid Venetian or North Italian chairs which derive their form from the classical Roman seat. These chairs also fold and form externally two half circles, one concave and the other convex. The front pieces are cusped underneath so as to give them the character of a mediæval arch. The top pieces form arms, and are solid masses of three inches square, with rings cut out of the solid, and left loose behind the bosses with which they finish in front. On the underside are framed a number of inch bars following the bend of the front, and having short lengths clasping into each other, like the fingers of two clasped hands, to form a level seat, the bars on one side being made opposite to the intermediate vacant spaces on the other. The front pieces and the tops and sides of the arms are carved in relief. The seats are hinged together by a pin passing through the centre of the entire row, and the fronts and backs hinge in a similar way lower down. The back is a shaped piece of oak or chestnut which is roughly hinged on a pin forming the back end of one of the arms. A hole in it allows it to fall into a slot in the end of the other arm which it holds fast in its place. The whole chair, when this is down in its place, is held rigid and complete. The back is cut into with a wide centre panel, in which is sunk a shield bearing a griffin rampant holding a column, a crown in chief. These arms are carved on several other chairs of this make.

7193. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with foliage and figures of animals; with the same shield as the two last. Italian. About 1550. H. 3 ft. 6 in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l*.

7189. '60.

CHAIR. Carved oak. A folding arm-chair, with a shield of arms in the centre; the top bar at the back carved with foliage and figures of birds. Italian. About 1550. H. 3 ft. 6 in., W. 2 ft. 4½ in. Bought (Soulages Coll.), 15*l*.

The top bar hinges on the end of one arm, and drops into a slot on the end of the other like 7187. '60, so as to enable the chair to be folded or kept taut and stiff at pleasure. A sunk panel at the back contains the arms of a branch of the Zanotti family in Venice.

7192. '60.

CHAIR. Carved walnut. A folding arm-chair; the top at the back carved with foliage and figures of birds. Italian. About 1550. H. 3 ft. 7 in., W. 2 ft. 5 in. Bought (Soulages Coll.), 25*l*.

A pair with the last number.

7180. '60.

CHAIR. Carved chestnut wood, partly gilt. The support in front flanked by two dolphins, the back of scroll and strap work enclosing a shield of arms. Venetian. 16th century. H. 3 ft. 2½ in., W. 12 in. Bought (Soulages Coll.), 15*l*.

7185. '60.

CHAIR. Carved oak. A folding arm-chair; a shield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 5 in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l*.

The arms are not distinguishable.

7186. '60.

CHAIR. Carved oak. A folding arm-chair; a shield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 4¼ in., W. 2 ft. 2 in. Bought (Soulages Coll.), 15*l*.

7188. '60.

CHAIR. Carved oak. A folding arm-chair; a shield of arms in the centre of the top bar at the back. Italian About 1550. H. 3 ft. 5½ in., W. 2 ft. 4 in. Bought (Soulages Coll.), 15*l*.

7197. '60.

CHAIR. Carved oak. A folding arm-chair; a shield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 3½ in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l*.

7184. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with figures of dolphins supporting a shield of arms. Italian. About 1550. H. 2 ft. 8 in., W. 2 ft. Bought (Soulages Coll.), 15*l*.

This and 7196. '60 fold like No. 7191. '60 and others. The front is like a letter X with the lines curving reverse ways. The arms formed by a broad square mass or bar into which a number of bars, shaped like the front, are morticed and in the intervals between these (inch for inch) the short pieces that form the seat are clasped like fingers and hinged on a central pin. The arms are a rock, and issuing therefrom a demi-figure of a hart rampant between three stars. A base of 8 bars bendy-finister.

7196. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with figures of dolphins supporting a shield of arms. Italian. About 1550. H. 2 ft. 8 in., W. 2 ft. Bought (Soulages Coll.), 15*l*.

7204. '60.

CHAIR. Carved chestnut (?) wood. The support in front and the back are of pierced foliage; in the centre of each is a distorted mask. Italian (Venetian). About 1560. H. 3 ft. 5 in., W. 1 ft. 1½ in. Bought (Soulages Coll.), 20*l*.

7199. '60.

CHAIR. Carved walnut wood. The support in front carved with a shield of arms, flanked by terminal female figures, with a festoon; the back fan-shaped, with foliage decoration, and also flanked by terminal figures. Italian (Venetian). About 1560. H. 3 ft. 5½ in., W. 1 ft. 9 in. Bought (Soulages Coll.), 20*l*.

7183. '60.

CHAIR. Carved walnut wood, partly gilt. The front support of strap work with a mask in the centre; the back of foliated ornament flanked by two terminal figures. Venetian. 16th century. H. 3 ft. 5 in., W. 19 in. Bought (Soulages Coll.), 15*l*.

7870. '60.

CHAIR. Carved walnut wood, with octagonal seat; the back formed by two lions bearing branches, surmounted by a coronet. Italian. 15th century. H. 4 ft., 1½ in., W. 1 ft. 7 in. Bought, 3*l*. 4*s*.

The carving is coarser and more heavy than the usual work in these solid-backed chairs. The back is pierced and carved into two lions rampant endorsed, or back to back. They hold branches, and are covered by a ducal crown. This was the cognizance of the Sforza family of Milan.

7179. '60.

CHAIR. Carved chestnut wood, partly gilt. The front support a composition of strap work with a mask in the centre; the back of foliated ornament flanked by terminal figures. Venetian. 16th century. H. 3 ft. 6½ in., W. 19½ in. Bought (Soulages Coll.), 15*l*.

7202. '60.

CHAIR. Carved walnut wood. The support in front carved with a mask flanked by terminal female figures; the back fan-shaped, with foliage decoration, and also flanked by terminal female figures. Italian. (Genoese?) About 1560. H. 3 ft. 6 in., W. 2 ft. 7½ in. Bought (Soulages Coll.), 20*l*.

The wood of the back is framed in panels, of a long triangular shape, with a piece carved and pierced, morticed in to form a pedimental top. The work on this piece is effective but rude and of inferior design and workmanship to that of the finer gilt carved Italian chairs, of which such stately specimens are contained in the Museum Collection. It is of North Italian, perhaps Genoese, manufacture.

5687. '59.

CHAIR. Carved walnut wood, partly gilt. The support in front and the back are heart-shaped, with strap work and running scrolls; in the centre of each a foliated mask; the upper part of the back has a composition of interlaced cartouche ornament enclosing a star. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l*.

The cognizance of the star belonged to the family of Steno in Venice. The arms are:—per fess, or, and azure, a star of six points counterchanged of the field. The house remained furnished in the old way down to modern times, as was the case with more than one of the family palaces in Venice. The Vendramin Calergi, for instance, a large house belonging to the Vendramino family, remained, with the

chests ranged along the walls of the great halls which form the centre of each story, down to the year 1843, when it became the property of the Duchesse de Berri.

5688. '59.

CHAIR. Carved chestnut wood, partly gilt. The support in front and the back are heart-shaped, with strap work and running scrolls; in the centre of each a foliated mask; the upper part of the back has a composition of interlaced cartouche ornament enclosing a star. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l*.

This and the following seven have formed a set with the last described.

5689. '59.

CHAIR. Carved chestnut wood, partly gilt. The support in front and the back are heart-shaped, with strap work and running scrolls; in the centre of each a foliated mask; the upper part of the back has a composition of interlaced cartouche ornament enclosing a star. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l*.

5960. '59.

CHAIR. Carved wood, partly gilt. The support in front and the back are heart-shaped, with strap work and running scrolls; in the centre of each a foliated mask; the upper part of the back has a composition of interlaced cartouche ornament enclosing a star. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l*.

5691. '59.

CHAIR. Carved chestnut wood, partly gilt. The support in front and the back are heart-shaped, with strap work and running scrolls; in the centre of each a foliated mask; the upper part of the back has a composition of interlaced cartouche ornament enclosing a star. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l*.

5692. '59.

CHAIR. Carved chestnut wood, partly gilt. The support in front and the back are heart-shaped, with strap work and running scrolls; in the centre of each a foliated mask; the upper part of the back has a composition of interlaced cartouche ornament enclosing a star. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l*.

5693. '59.

CHAIR. Carved chestnut wood, partly gilt. The support in front and the back are heart-shaped, with strap work and running scrolls; in the centre of each a foliated mask; the upper part of the back has a composition of interlaced cartouche ornament enclosing a star. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l*.

5694. '59.

CHAIR. Carved walnut wood, partly gilt. The support in front and the back are heart-shaped, with strap work and running scrolls; in the centre of each a foliated mask; the upper part of the back has a composition of interlaced

cartouche ornament enclosing a star. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

5695. '59.

CHAIR. Carved chestnut wood, partly gilt. The support in front and the back are heart-shaped, with strap work and running scrolls; in the centre of each a foliated mask; the upper part of the back has a composition of interlaced cartouche ornament enclosing a star. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

7201. '60.

CHAIR. Carved chestnut wood. The support in front is carved with a shield of arms flanked by terminal female figures, with a festoon; the back fan-shaped, with foliage decoration, and also flanked by terminal figures. Italian. About 1560. H. 3 ft. 6 in., W. 1 ft. 9 in. Bought (Soulages Coll.), 20*l.*

The shield is that of the family of Bagnani of Florence. The rudeness, however, of many of these armorial shields renders exact attribution difficult. Italian heraldry is so far puzzling that any study of Italian armoury will show the number of families that adopted the same arms, and the minute changes which made the differences. The eagle is generally to be understood as the cognizance of the Empire. It descended, or professed to descend, from the Holy Roman Empire which represented the old Imperial power derived from Rome. Several sovereign Italian families claimed the Imperial arms in one form or another. Those of Este and Gonzaga were amongst the most powerful.

7203. '60.

CHAIR. Carved chestnut wood. The support in front carved with a shield of arms flanked by terminal female figures, with a festoon; the back fan-shaped, with foliage de-

coration, and also flanked by terminal figures. Italian. About 1560. H. 3 ft. 6½ in., W. 1 ft. 7¾ in. Bought (Soulages Coll.), 20*l.*

The arms are the same as those of 7201. '60.

5679. '59.

CHAIR. Carved walnut wood, partly gilt. The support in front carved, with strap work, terminal figures, masks, &c., with a shield of arms in the centre; the back fan-shaped, with perforated acanthus scroll work, flanked by terminal figures, and surmounted by two sphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

“Hall” or corridor chairs such as this, are rich and showy though not over luxurious for use. The back is formed by three fan-shaped stiles and a top rail into two long triangular panels, while a piece is morticed into the top rail, and forms a carved and pierced top. These framing pieces are carved as well as the panels themselves, making both an inequality in the surface and a difference in the kind of carving used, that on the frames being short, and in the way of notches, &c., while the work on the panels is in delicate scrolls and volutes. The arms on the front shield are :—argent and gules, per fess, over all a cross ancré of the tinctures of the field counter-changed.

5680. '59.

CHAIR. Carved walnut wood, partly gilt. The support in front carved, with strap work, terminal figures, masks, &c., with a shield of arms in the centre; the back fan-shaped, with perforated acanthus scroll work, flanked by terminal figures, and surmounted by two sphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

This and the following fix belong to the same set as the last.

5681. '59.

CHAIR. Carved walnut wood, partly gilt. The support in front carved, with strap work, terminal figures, masks, &c., with a shield of arms in the centre; the back fan-shaped, with perforated acanthus scroll work, flanked by terminal figures, and surmounted by two sphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l*.

5682. '59.

CHAIR. Carved walnut wood, partly gilt. The support in front carved, with strap work, terminal figures, masks, &c., with a shield of arms in the centre; the back fan-shaped, with perforated acanthus scroll work, flanked by terminal figures, and surmounted by two sphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l*.

5683. '59.

CHAIR. Carved walnut wood, partly gilt. The support in front carved, with strap work, terminal figures, masks, &c., with a shield of arms in the centre; the back fan-shaped, with perforated acanthus scroll work, flanked by terminal figures, and surmounted by two sphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l*.

5684. '59.

CHAIR. Carved walnut wood, partly gilt. The support in front carved, with strap work, terminal figures, masks, &c., with a shield of arms in the centre; the back fan-shaped, with perforated acanthus scroll work, flanked by terminal

figures, and surmounted by two sphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15/.

5685. '59.

CHAIR. Carved chestnut wood, partly gilt. The support in front carved, with strap work, terminal figures, masks, &c., with a shield of arms in the centre; the back fan-shaped, with perforated acanthus scroll work, flanked by terminal figures, and surmounted by two sphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15/.

5686. '59.

CHAIR. Carved walnut wood, partly gilt. The support in front carved, with strap work, terminal figures, masks, &c., with a shield of arms in the centre; the back fan-shaped, with perforated acanthus scroll work, flanked by terminal figures, and surmounted by two sphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15/.

7198. '60.

CHAIR. Carved walnut wood. The support in front carved with a mask, flanked by terminal female figures; in the centre of the back is a cartouche containing a nude figure, flanked by winged terminal figures. Italian (Venetian). About 1560. H. 3 ft. 6 in., W. 1 ft. 7 in. Bought (Soulages Coll.), 20/.

7200. '60.

CHAIR. Carved walnut wood. The support in front carved with a grotesque mask flanked by winged harpies; the back of foliage flanked by terminal female figures, with a

pediment in the form of two mermaids supporting a cartouche. Italian (Venetian). About 1560. H. 3 ft. 6½ in., W. 1 ft. 8 in. Bought (Soulages Coll.), 20/.

7205. '60.

CHAIR. Carved walnut wood. The support in front containing a mask furrounded by scroll foliage, and flanked by two terminal winged figures; the back containing a cartouche with a shield of arms, and also flanked by two terminal figures. Italian. About 1560. H. 3 ft. 6 in., W. 1 ft. 7½ in. Bought (Soulages Coll.), 20/.

The arms are composed of two coats impaled. The dexter shield: partly per fess, in chief a chalice; those in the sinister coat are the column of the great Colonna family of Rome, which formed alliances in all the states of Italy.

7181. '60.

CHAIR. Carved walnut wood, partly gilt. The front support of interlaced strap work, with a mask in the centre, flanked by two terminal figures, the back of similar work, with a shield of arms in the centre, and surmounted by two cupids. Venetian. 16th century. H. 3 ft. 4½ in., W. 15 in. Bought (Soulages Coll.), 10/.

The arms borne on this chair are three lions passant, each holding a branch.

7182. '60.

CHAIR. Carved walnut wood, partly gilt. The front support of interlaced strap work, with a mask in the centre, flanked by two terminal figures, the back of similar work, with a shield of arms in the centre, and surmounted by two cupids. Venetian. 16th century. H. 3 ft. 4½ in., W. 15 in. Bought (Soulages Coll.), 10/.

Arms, a bend. The structure of these solid chairs meant to range along a wall, is worth notice, and this and the following number may

serve as specimens of construction; the back is cut into two tenons at the base, long enough to pass through the seat and find resistance against the back support, a flat piece representing the two legs. The back support again and the front are morticed into the seat, and these three pieces kept tight by small bars, deep enough to be shaped into ogee arches. Thus the chair is composed of the three pieces forming the front and back legs, and the back. These all meet in the seat, which is merely a fourth, cut or sunk into a shallow round or square panel. They are in this instance strengthened and kept thoroughly firm and solid by the cross pieces that join the supports and again connect them more completely with the seat.

7182a. '60.

CHAIR. Carved walnut wood, partly gilt. The front support of interlaced strap work, with a mask in the centre, flanked by two terminal figures, the back of similar work with a shield of arms in the centre, and surmounted by two cupids. Venetian. 16th century. H. 3 ft. 4½ in., W. 15 in. Bought (Soulages Coll.), 10*l*.

7206. '60.

CHAIR. Carved walnut wood. The support in front and the back are of fruit and foliage flanked by masks; a cartouche in the centre of the back. Italian. About 1560. H. 3 ft. 1 in., W. 1 ft. 1½ in. Bought (Soulages Coll.), 20*l*.

The seat is square, and the legs or supports are made of two flat pieces as in No. 7182. '60. The back is square and closely cut, lower than is usual with these chairs, and gives the appearance of a more compact composition.

7869. '61.

CHAIR. Carved wood. The seat of red damask. Italian. 16th century. H. 4 ft., W. 1 ft. 5¼ in. Bought.

As the particular form of this chair and that of No. 7817. '60 is unusual amongst those of the collection now in the Museum, we must

give a description of this, the most effective of the two. The frame consists of two back and two front pieces, much as we frame our modern chairs. They are not sloped in and out to give spread to the back legs, but are simply straight pieces of walnut wood. The back pieces terminate in acanthus leaves, and are held together by two effective cross pieces, carved and forming small panels of marquetry, besides having arabesques and rude figures inlaid in holly or lime. There are no arm pieces. The seat covers a box that opens, and the front is framed into the legs and forms a panel with carving and a smaller inlaid central panel, such as occupies the centres of the back pieces. It has had a cushion, and, though very simple in composition, forms an effective piece of furniture.

4256. '56.

CHAIR. Carved walnut wood; an arm-chair. Italian (Venetian). 17th century. H. 4 ft., W. 2 ft. 10 in. Bought, 10/.

A specimen of a kind of chair made with extraordinary richness of carving in some examples. The legs and arms are made in bold scroll pieces, turning over reverse ways in front and where it meets the back. The arms are broad flat pieces. The ribs and spines which run down natural growths, such as the stalk of the palm leaf, are here made to give edges where the fineness of the work would make it impracticably thin, or central thickneses, which strengthen the work without making it coarse, and give a delicate diversity to a surface generally broad. This character runs through all the excellent work which Italian cabinet makers cut so readily, both in box and walnut, and with greater freedom and readiness on their carved frames for mirrors and pictures, made in willow, poplar, and other soft wood for gilding. The legs of this chair are as wild and unruly as the arms. They are joined by a cross rail below, also curved and re-curved. Such pieces of furniture are showy, and occupy a needless amount of space. Their outlines want moderateness and propriety; but as specimens of work they are often surprising. We may refer the reader to an illustration in the somewhat similar carving of a table, belonging to Mr. Webb.¹ Some examples of this extravagantly costly carved work, cut in box and with rare grace and delicacy through all its exuberance, are to be seen in the Accademia delle belle Arti, in Venice. Others are, or were, in the collection of Mr. Rawdon Brown, in Venice, and three or four are

¹ Exhibited in the South Kensington Museum.

amongst the furniture of Sir Walter Scott in the large library at Abbotsford.

1537. '55.

CHAIR. Carved wood, the back and seat covered with appliqué embroidery. Venetian. About 1600. H. 3 ft. 1½ in., W. 19 in. Bought, 3*l.* 10*s.*

The legs are cut into single twists. These meet in a central collar, and the twists are reversed on the two sides of it. The bars are similar work. The back plain, being covered with an embroidered cushion. A good specimen for modern imitation. The chairs usually made in oak (these are of walnut) and supplied by upholsterers for modern antique dining room furniture, are made in this form. Much of such work is manufactured in Belgium and sent over to this country.

1538. '55.

CHAIR. Carved wood, the back and seat covered with appliqué embroidery. Venetian. About 1600. H. 3 ft. 1½ in., W. 19 in. Bought, 3*l.* 10*s.*

Similar to the last.

7818. '61.

CHAIR. Carved oak. An arm-chair, covered with crimson damask. Italian. 18th century (?). H. 4 ft. 8 in., W. 2 ft. 8 in. Bought, 2*l.*

7819. '61.

CHAIR. Carved wood. An arm-chair, covered with crimson damask. Italian. 18th century (?). H. 4 ft. 8 in., W. 2 ft. 8 in. Bought, 1*l.* 12*s.*

279. '69.

CHAIR. Walnut wood, inlaid on the back, frame, and seat with ivory in serpentine marquetry. Italian. H. 3 ft. 5½ in., W. at foot, 1 ft. 3½ in. Bought, 4*l.* 16*s.*

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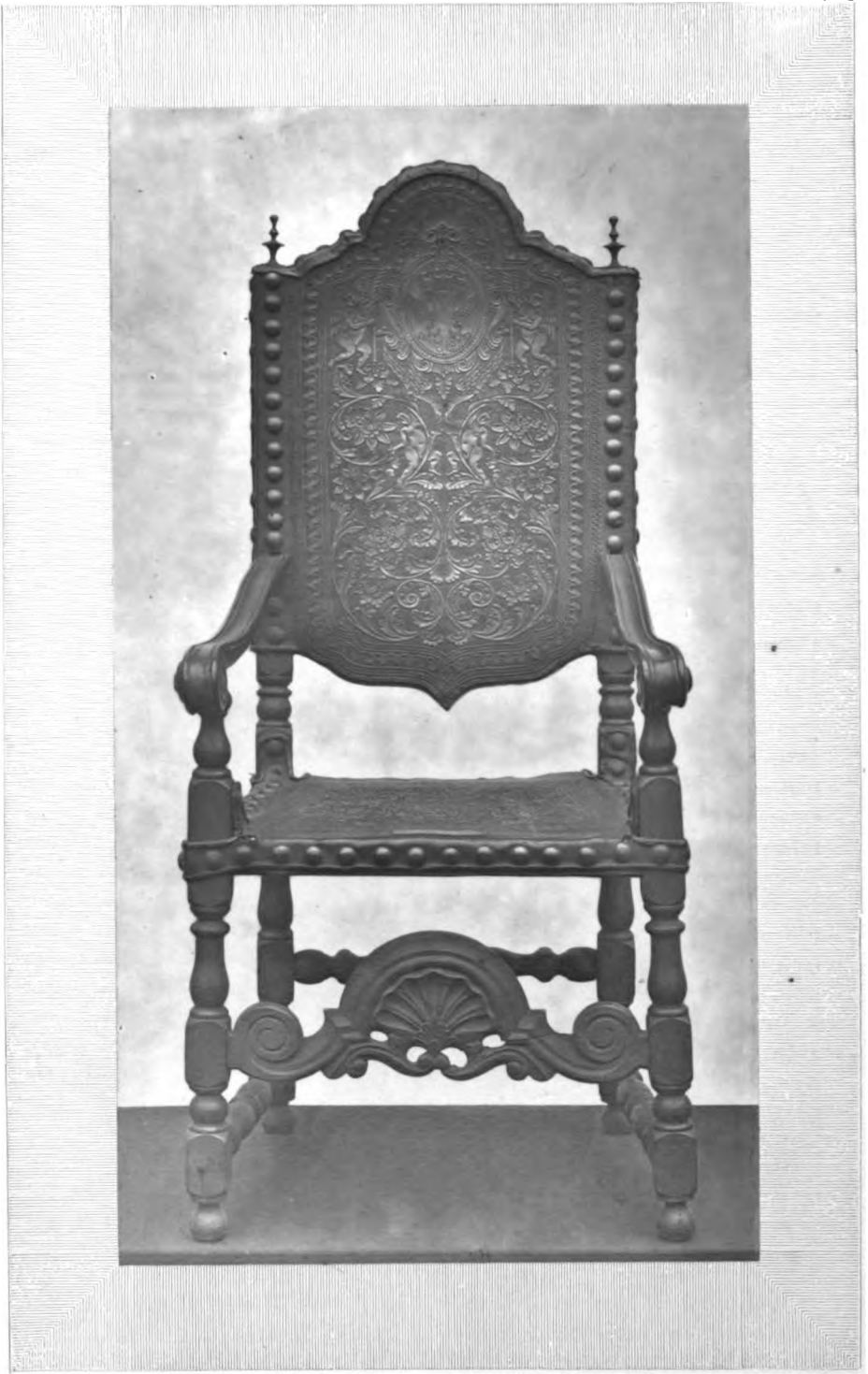
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CHAIR.

Portuguese, XVII. Century.

786. '65.

A chair on front and back solid supports, ornamented with Certosino work. The back is brought into an oval form by curves or segments of circles shaped like the bulges of cusping. The ornamental work is of ivory, inlaid in the usual diamonds with a long and a short point. They are formed into circles of various sizes filled in with small triangles, &c., and lined round with white wood. The front support is cut out into a cusped arch in front. There is a certain want of exactness in the inlay, and a new look about the walnut wood that forms the base of the structure from which we may take this as a modern imitation of old work.

786. '65.

CHAIR. Walnut wood. An arm-chair, the seat and back formed of leather embossed and incised in arabesque pattern, among which is a shield of arms beneath a coronet; the framing decorated with large gilt-headed nails. Portuguese. Latter part of 17th century. H. 4 ft. 5 in., W. 2 ft. Bought, 4*l*.

This and the five following numbers are leather chairs, peculiarly characteristic of old Portuguese work. The chairs consist of simple frames with turned legs and high backs. The tops of the backs have an arched centre, leaving the two angles square. On these are mounted finials or knobs of brass, consisting of broad flat collars round a centre. They have been cast and then finished in the lathe. The woodwork on the top slopes backwards, so as to show a broad slanting edge. On this the leather is fastened with broad round-headed nails, an inch in diameter. What gives to the chair a character which is so peculiarly national is the quality of the leather employed in its construction. It is admirably prepared and solid as a board. Though the date of the chairs is as old certainly as 1680, the leather shows no sign of bagging or stretching in any way. The back and the seat have no support in the way of webbing or cross bars. The leather acts as back and seat. It is sufficiently elastic to be comfortable, though hard and too stiff to go into holes. The whole of these surfaces are covered with arabesques very freely drawn, and in the best cinquecento Italian design. We notice the imperial double-head crowned eagle on some of the chairs. The others bear an achievement of two coats impaled. 1st. Three lion's heads coupé. 2nd. Three vine leaves. The work has been stamped with sharp dies on the leather while softened by boiling, and the lines are as clear and distinct as chased lines

on bronze, latten, or other metals of moderate hardness. The skins are of admirable quality, and could not be produced in this country.

Other Portuguese furniture will be found in the Museum collection amongst the cabinets and tables. They are mostly of Indian wood, teak, rosewood, or ebony, with ivory and black inlay, in small oriental designs, and pierced brass or gilt metal mountings. These belong to distinct schools of manufacture, and we have yet to look for renaissance furniture of bolder design and more in alliance with the rich arabesque work here displayed to give us a complete idea of the designs of a country so prosperous and wealthy as Portugal at the date of these leather manufactures.

787. '65.

CHAIR. Walnut wood. An arm-chair, the seat and back formed of leather embossed and incised in arabesque pattern, among which is a shield of arms beneath a coronet; the framing decorated with large gilt-headed nails. Portuguese. Latter part of 17th century. H. 4 ft. 5 in., W. 2 ft. Bought, 4*l*.

788. '65.

CHAIR. Walnut wood. The seat and back formed of leather embossed and incised in arabesque pattern; in the centre a shield of arms with helmet and crest; the framing decorated with large gilt-headed nails. Portuguese. Latter part of 17th century. H. 4 ft. 7 in., W. 1 ft. 11 in. Bought, 3*l*.

789. '65.

CHAIR. Walnut wood. The seat and back formed of leather embossed and incised in arabesque pattern; in the centre a shield of arms with helmet and crest; the framing decorated with large gilt-headed nails. Portuguese. Latter part of 17th century. H. 4 ft. 7 in., W. 1 ft. 11 in. Bought, 3*l*.

790. '65.

CHAIR. Walnut wood. The seat and back formed of leather embossed and incised in arabesque pattern of flowers; the framing decorated with large gilt-headed nails. Portuguese. Latter part of 17th century. H. 3 ft. 8 in., W. 1 ft. 9 in. Bought, 2*l*.

791. '65.

CHAIR. Walnut wood. The seat and back formed of leather embossed and incised in arabesque pattern of flowers; the framing decorated with large gilt-headed nails. Portuguese. Latter part of 17th century. H. 3 ft. 8 in., W. 1 ft. 9 in. Bought, 2*l*.

242. '64.

CHAIR. (Model.) In walnut wood; the seat and back covered with silk damask; probably used in the group of clothed statuary. Spanish. 17th century. H. 10½ in., W. 9½ in. Bought, 6*s*. 3*d*.

Made for a presepio or nativity group, such as are commonly set out at Christmas in Catholic countries. It is made with arms in the fashion of our 17th century chairs in this country.

4618. '58.

CLOCK, upright, in case. The case richly inlaid with marquetry scroll work. The dial, signed "Henry Poiffon, London." English. Period of Queen Anne. H. 8 ft. 3½ in., W. 19 in. Bought, 12*l*.

This clock-case is ornamented with marquetry inlays of a bold kind, foliage forming the leading features in the decoration. The foliage is not confined in spaces, but spread over the door-panel, sides, &c. of the

clock-case. The work being larger, and having more definite design, does not require being confined in corner and centre pieces, as in the fine mofs pattern usual at that period. It has, however, white lines running through the work, which give it something of this shaped character, and act as a contrast and corrective of the luxuriance of the foliated design.

2629. '55.

COFFER or Linen Chest. Teak wood, divided into panels in front, with waved mouldings in ebony and rosewood. Dutch. About 1640. H. 1 ft. 7½ in., L. 5 ft. 6 in., W. 2 ft. 8½ in. Bought, 6*l*.

The forms of the panels are diamond-shaped, the angular spaces intervening also formed into panels.

The waved mouldings are executed by machinery and were early introduced, perhaps from Germany, by the Dutch. The main ornament of this chest is its lock. A bold openwork or pierced plate in floriated scrolls and a heavy hasp of hammered iron are effective additions to what would be plain work enough. We may refer to much mediæval furniture to show how effective these ornamentations of the iron work can be made. The old church doors will occur to the reader at once. We may also call the reader's attention to the Spanish cabinets in the Museum with flap fronts, which depend exclusively in many instances on their locks, bolts, and hinges for artistic effect.

7270. '60.

COFFER or Linen Chest. Carved oak, inlaid with geometrical marquetry, and with the initials T. S. English. About 1500. (From the Palace, Bishopthorpe, York.) H. 2 ft., L. 5 ft., W. 2 ft. 1½ in. Bought, 10*l*. 10*s*.

It is divided into three panels. The mouldings are rudely cut. The panels are occupied with a rectangular inlay of holly or other light wood forming a fret. It is curious as an early specimen by native joiners of work that became general, and was designed and executed with the utmost skill during the reigns of the Tudor kings. Henry the Seventh introduced Italian wood-workers as well as other artists into England, as had been done for sculpture and Mosaic work by earlier

kings. It is easy to see that the woodwork of King's College Chapel, Cambridge, finished during the succeeding reign, shows the work of Italian renaissance designers.

1750. '69.

COFFER. Carved oak. The panels carved with intersecting circles, lozenges, and flowers. Flemish. 15th century. H. 2 ft. 8½ in., L. 5 ft. 7 in., W. 2 ft. Bought, 13*l.* 10*s.*

7098. '60.

COFFER. Carved oak. On the front panel is a composition in high relief representing Esther and King Ahafuerus (?); the borders decorated with festoons, &c. Round the margin of the panel is a Flemish inscription. Flemish. 16th century. H. 1 ft. 11 in., L. 3 ft. 1½ in., W. 1 ft. 9½ in. Bought, 6*l.*

The front is shaped into a panel and has side pieces ornamented with scutcheons and wreaths in high relief. The panel contains a long piece of carving representing Esther and Ahafuerus, more probably than Solomon and the Queen of Sheba. The latter composition is usual on marriage chests. Solomon typifying the splendour of the Church in the person of its Head, and the Queen of Sheba the body of the Church, the Bride of the Lamb, &c. The two personages are generally standing. Here the Queen is kneeling, as in the usual representations of Esther. This composition had also its typical meaning of the alliance of the secular power with the spiritual. Haman's gallows are wanting here, but the scene represents a building with columns and gables, chimneys, &c. above them. The following legend runs round the sculpture: **DESICK GADES VOLCKVME THO BRINGEN HADDE VOR GENAMEN IST OMLESTEN—SVLV.** The reader will recognise the old conventional way of representing buildings by an entrance-arch and roofs above wholly out of real proportion. This may be seen in the sculptures of the arch of Titus at Rome, and in many quaint variations in the Mosaic pictures in the old Roman Basilicas and those of Ravenna, S. Marco at Venice, &c. The series of divisions

with gables above, the amount of incident down to the smoke coming from the chimneys, as well as the spirit with which the many figures are designed, make the chest a piece unusually decorative for its period.

2789. '56.

COFFER or Chest. Carved oak, geometric Gothic design, with wrought-iron lock. French. About 1480. H. 2 ft. 7 in., L. 3 ft. 7 in., W. 2 ft. Bought, 141.

The front of this coffer is divided by small buttresses, one inch in each dimension, into three panels, and on the ends into two. The panel moulds are cut out of the frame pieces and the corners are rounded, the turn being cut out of the upright on one side and out of the horizontal piece on the other; the base lines are weathered or sloped simply. The mouldings turn in half-way up and form ogee arches branching into crockets on the outer sides. The ground work of the panels is reticulated with cusped geometric window tracery; this work is under the arch crockets or rather the portions not so covered. Each division has a small four-leaved flower in the centre. The centre panel is shortened by a square block taken for the lock plate. A carved round moulding (about one inch and a half) runs round the top frame piece, forming a sort of cornice to the whole chest. It turns down where the lock piece comes and runs round it. The lock plate is rimmed with 3-rib lines of border, and the hasp is a winged dragon. The nails are square-headed and have four-leaved plates under the head. The top or lid is moulded on the edges, and opens a third of the way from the back; but this is, probably, a modern adaptation. There are no traces of old hinges on that portion. The little buttresses are scaled in the fashion of the 15th century late woodwork, when tile coverings or any sort of decorative reticulations that enriched the surface of woodwork were adopted as ornaments. They finish in little crocheted pinnacles.

To understand well the best kind of French woodwork of the period preceding the actual introduction of the renaissance, but when its spirit began to be felt and expressed in the old traditional decorations, the student should be referred to the stall work at Amiens Cathedral.

4907. '58.

COFFER or Chest. Oak; carved and divided in front into six compartments by attached carved columns. French. About 1490. H. 2 ft. $7\frac{1}{4}$ in., L. 4 ft. 6 in., W. 2 ft. Bought, 25*l*.

This should be observed for the admirable work of its linen panelling and the mouldings round each panel. The linen pattern, of which there are so many varieties, is taken from a length of cloth or diaper folded and refolded without doubling, as a napkin might be folded for table use. It is first turned over at each end, and then each end folded backwards and forwards, without letting the plaits meet. These form so many irregular ogee moulds, and the top and bottom show the sequence of the folds. In this chest the panels are tall and narrow, and the stiles and rails formed into very fine arch lines on the angles, the bead lines being there cut clearly out and made to cross over the lower of the top rail to the outside of the upright and *vice versa*. An excellent example for fine work of this kind. The dividing uprights are small buttresses applied or fastened on; not worked in. The sides of them are either scales or tiles, some straight; some with the courses going diagonally to make a variety. They end in little gables, and finally in a species of pinnacle. We had good chests and doors made in this way in England. Specimens may be seen in old houses of wood construction in Kent and the southern counties still. The top mouldings are always cut past the turning in the angle; on the top are rails, not mitred, as in modern mouldings for panels.

227. '66.

COFFER. Walnut wood. Carved with terminal female figures at the angles supporting a cornice of foliage; the front panel bearing an interlaced cypher, each of the side ones a shield of arms. French. 17th century (?). H. 3 ft. 3 in., L. 3 ft. 3 in., W. 2 ft. 2 in. Bought, 79*l*.

The interlaced cypher is composed of the letters D.S.L.E.L. in Italian court writing. The arms bear a heart with a lily issuing therefrom, in chief three mallets. For crest a female head with a lily issuing

therefrom. The whole, which is a square, stands on a plinth with beaded moulding on the angles. The interlaced cyphers began to be used in the 16th century, and were common in the ironwork, fire-backs, gates, &c. of the 18th century. But the general look of the piece, beaded mouldings, surface of the wood, and character of the heraldic carving, seem to point to a modern origin. It was made for the furniture of the Château de Mailli, in Burgundy, and the arms are the mallets, "armes parlantes," of that family. It is figured in Serer¹ as part of the Carpentier Collection. He attributes it to a period as early as the 15th century. It may, however, be questioned whether this is not a modern reproduction.

252. '64.

COFFER. Walnut wood, with marquetry of coloured woods; the lock plate, angle clasps, etc., openwork of tinned iron. German? About 1500-30. H. 18½ in., L. 3 ft. 2 in., W. 23 in. Bought, 20/.

About this there is no carving, with the exception of two bars or flaps that keep the top, which is one plank, from warping, and also protect the ends of the lid. These are mere bars but cut at the front ends into little crouching lions. This is thoroughly good carving, and the bars are nailed through from the lid; the nails made into ornamental points by connecting them with small inlays of white wood. The main ornament of the chest is its ironwork. The lock-plate, for instance, issues at each corner into a circular plate of beaten foliage work very light and slightly beaten up as well as pierced. At the ends are bold square swing handles a foot wide, the handle portion being straight. These are set in circular plates of pierced and beaten work five inches in diameter. The four corners of the front have similar plates, not as bond iron but simply for decoration. All the iron has been tinned, perhaps a modern addition. The open iron, like that on the Spanish cabinet, No. 340. '66. is set on velvet, which is new. Much work of a similar kind was made in England in the 16th and early 17th century, at Norwich amongst other places. Excellent specimens both of the work and the fashion of laying over velvet or cloth may be seen in the old mansions of that part of England.

¹ Arts Comptuaires. Album and Text, vol. ii. p. 205.

80. '64.

COFFER. Cypress wood; the front and sides carved with flat ornament of hunting and other subjects. Below are niched allegoric figures, the ground filled in with green mastic. Italian. About 1350. H. 2 ft. 4½ in., L. 5 ft. 4½ in., W. 1 ft. 7 in. Bought, 92/.

Of the early Italian art, in incised and inlaid woodwork, we shall see no specimen so important or so decorative as this. It is of cypress wood, that material like sweet cedar being considered a specific from its smell against moth and other insects. The form of the chest is simple, but more graceful and with more design than is usual in such pieces. It has no architectural character. The front is mounted on two shaped legs or haunches, being merely boards cut out each into the form of half an ogee arch head. On the angle they meet the ends. These are two single pieces shaped at the bottom into ogee arch heads. The front of the chest is separated from the cusped supports by an open space of three inches, extending nearly the entire width. This opening is occupied by balusters of turned wood an inch in diameter, and separated by about three-quarters of an inch from each other. If we examine these we find them only halves, that is, flat behind, but ending in pegs above and below, by which they fit into the bottom of the front board, and a bar of wood, on which they are supported. The little balusters are merely turned in rings and slight depressions and are of even diameter from top to base. The lid consists of a board. The whole of the front and the centres of the sides are elaborately decorated with inlay of green and vermilion. As we see it now, most of this, a composition of wax and mastic of some kind has disappeared, perhaps with the cleanings that preceded its sale to the Department. We see, therefore, now rather the incised lines than the inlay that they were made for. But as it is the delicacy of the design, and the careful way in which it has been executed on a soft wood with grain liable to chip, is perhaps still better to be appreciated.

There is in the centre of the front an elaborate heraldic achievement with foliated ornament round it. On either side of this compartment are two panels or divisions, and below are a series of niches with arches and columns between, each containing a figure of one of the virtues. The first or right hand panel contains a group of figures representing a betrothal. The knight stands on one side of a fountain, the Fountain of Youth, and the lady on the other. They eat the fruit of the tree of love

that grows beside it. Behind the lady stands a maiden, and behind the cavalier a squire, holding his sword. Again, the lovers are seen seated, and musicians playing before them. Trumpeters are proclaiming their marriage from a tower. In the second or left hand panel we perceive ladies looking on at the chase, and alarmed by wild beasts. Of these they are warned by Love, and they seek the protection of a knight, who is crowned, and is in the act of letting fly an arrow. The niches below contain virtues, chiefly of the knightly order, courtesy, equity, chivalry, purity, truth, &c. These are represented by winged figures with their various attributes. Round the whole of this decorated front runs a border of rolled foliage. This also runs along the bar that supports the turned rails or balusters. The two arch spandril pieces below contain the combat of St. George between them. But much of this has worn or been cut away. The ornaments of the ends consist of shields with arms, and bold foliated scrolls issuing above, below and on each side in a following order.

Such work on chests is only met with occasionally.

7613. '61.

COFFER, panel or front. Gilt wood, inlaid with three octagonal panels in glazed terra cotta, containing events from the Fall of Man, in relief. Italian. By Jacopo della Quercia. 14th century. H. 1 ft. 11 in., L. 5 ft. 6 in. Bought (Gigli-Campana Coll.), 60/.

The centre panel contains the expulsion from Paradise, and that on the right the Eternal Father, a draped and nimbed figure pronouncing judgment on Adam and Eve, who are girt with fig leaves; that on the left contains Adam delving and Eve spinning. Adam, clothed with the girdle of fig leaves, leans on a hoe; Eve, a graceful fitting figure, fingers the wool from the distaff with her left hand, and winds the thread on a reel with her right; a landscape background. They are modelled with much grace and belong to the best period. They are attributed to Jacopo della Quercia, a Siennese sculptor, born at Quercia, a village near that capital, in 1374. He first gained his reputation by a model he made for a funeral ceremony celebrated on the death of Giovanni d'Aggo Ubaldini, one of the generals of the Siennese army, then engaged against the Florentines. Two shields are on the panels right and left of the bas-reliefs, but the arms are defaced. Elegant arabesques fill up the other spaces, and all of it has been gilt.

5791. '60.

COFFER, panel or front. Painted with figure subjects in three compartments, surrounded by a border of scroll ornament in raised and gilt stucco work. Italian (Florentine). About 1370. 4 ft. 5 in. by 1 ft. 6 in. Bought, 80*l*.

The painting of this coffer represents more direct dramatic action than we commonly see in these pictures. The history of a disputed treaty of marriage and the successful issue to the faithful lovers is here recorded. In the right hand corner is a group of persons, disputing with great vivacity. A fair haired young man in a long furcoat or cassock, now black, but perhaps dark blue or green originally, is in high discussion with a rival and an aged umpire, the father of the bride or opponent is listening to what is said. The action of the hand is most dramatic, as well as the expression on the faces of the persons engaged in discussion. A doorway seems to lead to the central portion, which is only so far divided from the sides, for the doorways are but breaks in a continuous background. Here the same young man is riding to the house or bower of the bride, with squire and attendants at his horse's head. The young lady is holding to a pillar to indicate her constancy, and from her issues on a scroll the legend, *NON QUOVA COR MEO*. So that family arguments are not to be understood to have moved her constancy. At the door of an inclosure a lady, full dressed, receives him, and he is seen partly through the open door, kneeling before her, and again in the extreme left seated by her on a bench or seat of estate. The same head and features and the same dress preserve the identity of the lover through these various actions, combined on the whole into one composition. The painting is more simply dramatic and aims at telling a natural tale more completely than is usual in furniture painting, or in the usual historical representations of the day, and there is a certain charm in a piece of old domestic life which tells perhaps something of an actual story; anyhow a chapter of a story as old as humanity. The surrounding work, which is in relief, frames it in as a complete cabinet picture.

7815. '62.

COFFER. Carved and gilt all over, with armorial shields, and a portion of the Nicene Creed in Latin. Italian. 14th century. H. 2 ft., L. 5 ft. 3 in., W. 1 ft. 10½ in. Bought, 18*l*.

The front is divided into three panels each cusped with six foils. Each panel repeats the same shield, viz., argent, a mountain in base, and a star-in-chief azure. Round these are raised Lombard letters forming a border. They are the first portion of the Nicene Creed. The words are Latin, but some follow the Italian spelling, and may pass as evidence how gradually the various corruptions of Latin issued in the dialects of Italy, amongst which the Tuscan was most used in the service of literature and represents Italian. Thus these letters run, CREDO IN UNŪ DĒ PATRĒ, etc., while the sacred name GIESO CHSTO shows the popular pronunciation of the Italian. The legend runs from right to left, beginning on the top of each panel. Owing to the softness of the ground on which the gilding has been laid the letters are not very easily readable. The design has been helped out by dotted lines impressed in the soft gesso base. Cherubs' heads are put on the intervals between the front panels. The gilding has been retouched, perhaps wholly redone. The chest has been used for a sacristy or private domestic chapel for holding ecclesiastical vestments. Its date may be put at the end of the 14th century.

7852. '62.

COFFER. Carved and gilt wood (called the "Dini Caffone"), in the front is set a painting on panel by Dello Delli (about 1440), representing the meeting of Solomon and the Queen of Sheba; and at either end a painting of cupids playing on musical instruments. Italian. H. 3 ft. 2½ in., L. 7 ft., W. 2 ft. 7 in. Bought, 80*l*.

The front consists of one large panel with double pilasters at each end, and figures in the niches between holding shields, all gilt. This forms a sort of framework for the pictorial representation on the panel. The painting represents Solomon and the Queen of Sheba, typical of the union of Christ and the church, of the temporal and the spiritual powers, and of various different religious ideas in the middle ages. Here it is the type of marriage; the union of power and earthly splendour with humility, devotion, and beauty. The Queen of Sheba is here represented under a canopy of cloth of gold, supported by winged cherubs, and carried in a triumphal car drawn by horses all clothed with deep housings of the same material. She is followed by her maids and by her ministers, advisers, and pages. The figure of Solo-

mon advances on the opposite side. They are before an apse or recess of a temple. Figures of angels are above this in a sort of statuesque arrangement. All the dresses are elaborate representations of extreme fashions of the 15th century in Tuscany, with some imaginary details where the figure of Solomon and the sages are introduced.

The top of the chest is gilt and tooled over with various patterns. The interior of the lid is painted with two bunches of flowering plants freely drawn from nature. These are in good preservation. The figures of angels playing musical instruments on the ends, and the front panel are uninjured. It has been a wedding chest.

5792. '60.

COFFER, panel or front. Wood, painted with figure subjects and figures; at either end is a figure in relief in gilt stucco work. Italian (Florentine). About 1440. 5 ft. 11 in. by 1 ft. 10 in. Bought, 9*l.* 2*s.*

7898. '63.

COFFER, panel. Wood, carved and gilt, with figures in low relief. Italian. 15th century. H. 1 ft. 4½ in., L. 5 ft. 4¼ in. Bought, 12*l.* 10*s.*

A marriage coffer with groups representing a marriage in the long dress and head-gear of the day.

4639. '58.

COFFER or Chest. Wood carved and gilt. A "caffone" or marriage coffer; the front and ends painted with allegorical subjects. Italian. 15th century. H. 3 ft. 1 in., L. 7 ft. 1 in., W. 2 ft. 7 in. Bought, 80*l.*

The principal painting is on the front, which is formed by architectural mouldings into a panel or framed picture. It is a marriage coffer for a bride's dowry. The subject of the painting consists of three processions representing, severally, the triumph of Chastity, the triumph of Love, and the triumph of Death. The central group is the triumph of Chastity. Chastity, in the person of a beautiful bride herself, stan^{as}

erect on the triumphal car. She is crowned with a wreath of white flowers and the car is draped with cloth of gold. It is drawn by unicorns, an animal emblematic in the middle ages of virginity. It was supposed that only a virgin was able to catch the unicorn. If she sat in the forest, the unicorn would run to her and lay its head in her lap; hence that figure had a religious significance that was variously applied. Here they are the servants of virginity and draw the car of chastity, which is waited on by groups of virgins all splendidly arrayed. Love blindfolded is bound to the back of the car. Over him chastity is triumphant.

Behind this group follows the triumph or procession of Love. He stands and drives a car drawn by white horses, and round him are groups of young gallants. All these are dressed in the utmost extravagance of the fashion of the day, as may be seen by the extraordinary developments of turban and head gear, constantly changing and worn by the exquisites, the "brigata spenderecchia" of the day. The car of Love is in pursuit of the car of Chastity. When this latter is overtaken, Love, as we have seen, is vanquished and bound captive to the bride's equipage.

In the left-hand corner of the picture meeting these joyous processions is the triumph of Death. A car or hearse covered with a black pall and drawn by buffaloes is driven by Death, a skeleton figure in a loose robe with long hair blown backwards. In his right hand he holds his scythe, of which the broad blade, streaming red with blood, glares against a stormy sea and sky behind. The whole composition has a landscape background, the ground being light or sand coloured, with groups of trees, flowers, &c. Figures, horsemen, and little dogs are seen in various parts, and the sky and sea occupy the upper part and form a solemn graduated blue green or green blue background to the figures where they stand out against it. The colours of the sea are greened over by time and perhaps by the yellowness of the varnish. The painting is a work of great seriousness and of much artistic merit. The elaborate decoration of the dresses reminds us of the paintings of Gentile da Fabriano, though there is more grace and less of his vigour in the heads and faces.

The two ends are also painted and represent the sorrows and misfortunes of unsuccessful love, under the familiar episode of the loves of Pyramus and Thisbe. These personages wear the dress of the day with some attempt at the classical kilt or skirt, but the hero has his hair crimped and standing out all round his head in the manner of the cauliflower perukes of later days.

The inside is lined with velvet and furnished with receptacles for jewelry and toilet articles. There are bands of spiral twists as border decorations. The inside of the lid is painted with a female figure re-

cumbent and absolutely nude. This is well designed. Round is a border of moufetraps.

Portions of the ground round is painted in imitation of damask and the same decoration is employed on the top outside.

The hinges are a series of iron loops at frequent intervals, linked together; a primitive contrivance in frequent use still in oriental countries.

8974. '63.

COFFER. Wood. The front panel carved in low relief, with a procession of knights and dames meeting, and playing musical instruments, coloured and gilt; below are armorial shields borne by angels. Italian. 15th century. H. 2 ft. 5 in., L. 5 ft. 10½ in., W. 1 ft. 11 in. Bought, 40*l*.

This chest is mounted on a plinth, to which it is joined by plain mouldings. It is on the cusped panels of this part that the two imprese or heraldic shields are painted. That on the right bears, per fess azure and or, three fleurs-de-lis, counterchanged. The coat in the left hand panel can no longer be deciphered. The ends of the coffer are painted with simple damask work. The wood is but slightly sunk or carved, and the ornamental figures, &c. made up with gesso or cement preparation for gilding and painting. The bed so formed is worked on much as the ornamental tooling is worked on leather by the bookbinder.

5939. '59.

COFFER, panel. Wood. The inner side of the lid of a coffer, painted with two cupids bearing a wreath enclosing two shields of arms. Italian. 15th century. 1 ft. 7 in. by 5 ft. 6 in. Bought, 3*l*. 4*s*. 2*d*.

As a specimen of the easy painting sufficient for its purpose which so constantly accompanied and often formed the only ornament of fourteenth century furniture in the centre of Italy, this should be well observed. The shields of two families are given. The dexter or right hand shield (left of spectator) bears: or, two clubs in saltire, sable. The other: azure, a stag rampant, argent.

58. '67.

COFFER. Wood covered with arabesque ornament in low relief in stucco; gilt. A shield of arms painted in the centre. Venetian. 15th century. H. 2 ft. 5 in., L. 5 ft., W. 18 in. Bought, 40*l.*

The style of the decorations is that of the Mantovini, in their work at Sta. Maria del Orto, in Venice, and elsewhere. It is a specimen of the finest of this species of arabesque design. In the centre of the front is seen a shield suspended by ribbons in a wreath. The arms consist of two coats impaled, but the dexter coat has been so much rubbed that the bearings are not distinguishable. It is in four quarterings. The sinister coat bears: or, a cross gules, between four eagles, displayed, sable. Over all an inescutcheon of pretence bearing:—quarterly, or and gules.

21. '69.

COFFER, panel. The front of a marriage coffer of cypress wood prepared, and gilt. It contains a marriage procession moulded in low relief and painted. Tuscan. 15th century. H. 1 ft. 5½ in.; L. 5 ft. 9 in. Bought, 20*l.*

One of the late 15th century series. The figures are raised in low relief by modelling in gesso or prepared ground, and all has been gilt; the colours worked over. There is a marriage going on in the right hand corner, and the bridegroom's squires and attendants bearing presents behind him. It is noticeable that the foremost of the train has on his short cloak, (velvet, and trimmed with a deep border of cloth of gold;) a lady sitting and lifting her hand, embroidered in gold.

7897. '63.

COFFER, panel. Wood. Painted with a warrior defending a bridge. Italian. 15th century. H. 1 ft. 6 in., L. 4 ft. 5¼ in. Bought, 12*l.* 10*s.*

The painting is an excellent specimen of early Tuscan painting of the school of Gentile da Fabriano. The scene represented is the famous episode in the early history of Rome of the defence of the Pons

Sublicius over the Tiber, when Tarquin the Proud, expelled from Rome, sought the alliance of Lars Porfenna, King of Etruria, and took possession of the Janiculan hill and the whole of that bank of the Tiber. The Tiber was then crossed by a wooden bridge, a timber structure akin to that over the Danube, sculptured on Trajan's column. There Horatius Cocles, a Roman knight, posted himself while the pioneers with their axes hewed down the timbers of the bridge behind him. This hero is represented on the panel or front of the gilt coffer here preserved. The personages are dressed in the most splendid arms and caparisons of the painter's time. The bridge, far from anything resembling a timber structure, is of arched masonry, and the work of the pioneers or workmen not so appreciable. All the story, however, is told in the painter's way and with great dramatic interest. Thus we see the knight pushing his horse down the declivity of the bridge and making his sword swing round his head as he goes. To him come both horse and foot. The knights are on white horses with their crests in their helmets, amongst which we recognise the wing, the cognizance of one of the families. The red and white are seen amongst the men of the Etrurian camp hurrying to arms. The horses have broad band caparisons down to the legs, all decorated with goldsmith's work. The bridles are broad banded also decorated with goldsmith's work, and the horses heads mounted with ostrich feathers and other cognizances. The knights have surcoats over their armour and bear their family arms. The villains or yeomen are some of them armed with the long bow, and are rather in the dress and character of Saracens or Turks, using the bow with reversed curves of the classic or eastern fashion. Others have Genoese cross bows, or carry the pike. The action of the composition is repeated, the knight defender is seen twice over, the last time charging the stream, and pursued by the arrow-flights of his enemies. The king and his queen sit under the canopy of a tent and a page announces the action to them. The work is profusely gilt and worked over with tooling.

5804. '59.

COFFER, panel of a. Wood. Painted with subject of a Florentine marriage in the courtyard of a castle. Italian (Florentine). Ascribed to Dello Delli. First half of 15th century. 4 ft. 3 in. by 1 ft. 4 in. Bought, 9*l.* 2*s.*

On the right of this composition may be recognised as a background sketchy representations of the Florence that used to border the banks of

the Arno. Over-hanging stories are seen supported on bold corbel tables like machicolations, which enlarge the width of the houses as they ascend. In front sit the party of the bride's family surrounded by the presents (of a very substantial description) offered by the bridegroom. The centre and left hand side of the painting show the bridegroom's squires and knights and the marriage festivities. The young men drink of the fountain while attendant knights do homage to the bride and bridegroom seated in state, and to the ladies. Musicians are blowing a brass band with all their might above them. The heads are delicately designed and executed in the gay bright colours of Fra Angelico. The dresses are completed with minute fidelity as to trimmings, skirts, shaped veil hoods, and head dresses, including all varieties of the turban-shaped cap of the time. The men wear trunk hose, doublets, and the short cloak that came into fashion near a century later in France and England with some notable differences as to collar and sleeves.

278. '69.

COFFER, Marriage. Cedar wood; the top painted with scale pattern, the sides with armorial shields, the front gilt and carved with sphinxes, leaf mouldings, and a combat of warriors mounted and on foot. Italian (Lucca). Date 1511. H. 3 ft. 6¼ in., W. 7 ft. 2½ in., diam. 2 ft. 9 in. Bought, 43*l*.

This is one of the largest and most imposing of the coffers in the Museum, as will be seen by its height. The top is curved and rests on rich architectonic mouldings; a cornice succeeds this, and the side forms three panels, a centre and two smaller, separated by candelabra. All this is in relief of stucco, on the wood base. The angles have harpy figures, and these descend with acanthus leaves to a bulging base and end in claw feet. There is a double set of base mouldings, the upper and smaller having a spiral twist round it, foliated scroll work between.

The top is without relief work. It is painted with a coat of arms in the centre, and scale-shaped tiles over the remainder. The arms are two coats impaled. First:—gules, a cross in saltire, argent; and second:—purpure, a lion rampant, gules. Purple may stand for sable, sable being sometimes reckoned a fur and not a tincture. Gules or red might be placed upon it without violating a principle strongly held to in northern heraldry, that metal cannot be charged on metal or colour upon colour.

The central panel contains a bas-relief in gold work on stucco of a combat between knights or cavaliers and footmen. They are in classic armour, designed and executed with dignity and spirit. The two side compositions are, on one side Hercules subduing Cacus; on the other side is the self-devotion of M. Curtius.

7224. '60.

COFFER or Toilet Case. Walnut wood, inlaid with marquetry of ivory and coloured woods in geometrical patterns; three circles on the lid. Italian. About 1500. H. 1 ft. 10 in., L. 4 ft. 1½ in., W. 1 ft. 8½ in. Bought (Soulages Coll.), 40*l.*

The front is divided into three flat panels. The general decoration is a repetition of stars, circles, etc., formed out of minute squares, triangles, or diamond shapes, having one long point. It is a piece of Certosino work, and the Indian character of this portion of the work will be recognised at once. In this instance there are, combined with the star-like compositions, rolling lines and curves representing scrolls and pots of flowers, adding the Persian and Turkish element, of decoration to the severer work. The inside is surrounded with receptacles for ornaments, cosmetics, etc., on three sides, some being tiny drawers, and some covered compartments; these are of various sizes. Few of the Museum specimens of Certosino inlay surpass this for completeness, or as a specimen of effect obtained from the hand of traditional workers without the advantages of artistic training or knowledge of design in the higher sense.

7223. '60.

COFFER. Wood, inlaid with marquetry of ivory and coloured woods in geometrical patterns; a chess-board in the centre of the lid. Italian. About 1500. H. 1 ft. 10 in., L. 3 ft. 9½ in., W. 1 ft. 8½ in. Bought (Soulages Coll.), 40*l.*

This is of the Certosino character. The chess-board in the middle shows that this chest has been set in the middle of the room and used as a seat or as a table. The panel occupied by the chess-board inlay is

effective, as alternate squares always are when mixed with other work, forming a definite and marked contrast to the delicate stars, circles, or wiry foliations of the rest of the work.

5999. '59.

COFFER. Walnut wood, sarcophagus-shaped; carved in high relief, with masks, scroll works, festoons, etc.; the ground spaces gilt. Italian (Florentine). First half of 16th century. H. 2 ft. 1 in., L. 5 ft. 6 in., W. 1 ft. 11 in. Bought, 20*l*.

It has a massive wreath in a boss-shape, faced with an heraldic escutcheon in the centre; on this is a coat of arms. The angles and centre form more prominent points in the composition of the front than are usual in these chests.

6001. '59.

COFFER. Wood, sarcophagus-shaped; carved in low relief with arabesques, consisting of palmette ornaments, scale work, etc. Italian. First half of 16th century. H. 2 ft. 1 in., L. 5 ft. 8½ in., W. 2 ft. Bought, 10*l*.

The work is evenly spread over the front so as to break as little as possible the surface of the sarcophagus-shaped exterior. The whole stands on feet. It is broad in general effect, and the ornament is modest and unpretending. The character of the work may be attributed to the earlier part of the 16th century.

6002. '59.

COFFER. Wood, sarcophagus-shaped; carved in low relief with arabesques, consisting of palmette ornaments, scale work, etc. Italian. First half of 16th century. H. 2 ft. 1 in., L. 5 ft. 8½ in., W. 2 ft. Bought, 10*l*.

A duplicate or pair to the coffer first described, No. 6001. '59.

5924. '59.

COFFER. Marquetry of coloured woods ; on the top are two shields of arms within a laurel wreath ; a marriage coffer. Brought from a villa of the Rospigliosi family, near Pistoia. Italian. First half of 16th century. H. 2 ft. 10 in., L. 7 ft., W. 2 ft. 9 in. Bought, 20/.

In this instance the base and lid are furnished with moulded edges, unlike the smaller inlaid coffers of Certosino work. A central panel rises above the outer edges of the lid. The front and ends are divided into panels, and these have borders of ribbon, and centres filled with geometrical inlay and inlaid fretwork. The centre panel inlaid in squares with finer work.

A rolling border in scrolls of fine inlaid work surrounds the whole of these panels.

The shields on the top are of two coats impaled, the dexter coat bearing two lozenges ; the sinister two stars bendwise. Incised edges have been made to complete the heraldry. This has worn away ; the old woodwork, however, has not been disturbed. The original lock remains, but is not remarkable. The internal drawers or receptacles have disappeared. It is noticeable that some of the inlaid work represents perspective step work, as the border round the base. The small six-pointed stars that form a border to the top are set each point with the grain running in a separate direction, and this gives the brilliancy almost of gilding or metallic decoration to what is mere play on the natural grain.

7706. '61.

COFFER. Carved walnut wood, picked out with gilding. On the front are two female recumbent figures, emblematical of Spring and Summer, and Cupids supporting a shield of arms. Italian. 16th century. H. 2 ft. 4 in., L. 5 ft. 8 in., W. 1 ft. 10 in. Bought, 23/ 15.

This and the three pieces immediately following may be studied as specimens of the finest work put upon furniture, or indeed executed in any form in Florence or Rome during the days of Raphael and his immediate pupils, of whom these designs are every way worthy both

for grace and classic refinement of modelling and for care in execution. It must be remembered that the material, walnut wood, has been cut with sharp tools, and that little has been left for files or sand paper, that the cleanness and decision of the work must be looked at in order fairly to estimate the inimitable skill of the carvers. The figures of Spring and Summer are recumbent and occupy the space lengthwise. Smaller standing figures on a reduced scale (to stand in the same panel) hold cornucopiæ, one of flowers and the other of wheatears. As in the two following numbers the carving and decoration are cut out of a large block or slab of walnut wood, not out of a piece framed in a panel in the usual way. We may decide from this that the sculpture has been worked by an artist apart and made up into a chest subsequently.

7707. '61.

COFFER. Carved walnut wood, picked out with gilding. On the front are two recumbent male figures, emblematical of Autumn and Winter, and Cupids supporting a shield of arms. Italian. 16th century. H. 2 ft. 4 in., L. 5 ft. 8 in., W. 1 ft. 10 in. Bought, 23*l.* 1*s.*

The two main figures are Autumn, represented by a recumbent male nude figure pressing grapes brought by a boy and a satyr. These latter are kept subordinate as to size so as to fit into the panel. The Winter is warming himself over a fire and has draped attendants to signify cold. The carving is out of a solid mass of wood which forms the front; it is not a piece framed in with rails and styles as is usually done. This splendour of solid material adds to the dignity and massiveness of the work. The prominent points and edges are touched with gilding.

7708. '61.

COFFER. Walnut wood, panelled and carved in high relief, and picked out with gilding. Subjects, the Roman army preparing for the Sabine expedition, and the Rape of the Sabines. In the centre two cupids support a cartouche. Italian. 16th century. H. 2 ft. 7 in., L. 6 ft. 8 in., W. 2 ft. Bought, 23*l.* 1*s.*

On the two front angles are two carvings of captive barbarians similar to those of the arch of Constantine in Rome (derived from the

representations on the Trajan column), with loose linen trousers tied in at the ankles. Bold rocks are cut at their backs. The base moulding has gadroon mouldings curving boldly under with a shaped piece in various curves and claw feet below. These gadroon lines form a bold vertical contrast to the horizontalism of the general moulded lines. The top is raised into a narrow panel with its cavetto mouldings notched into flowers and leaves, and this panel is supported or connected by coupled curling bracket pieces with the front mouldings of the lid. The general study of effective arrangement of line distinguishes this chest and No. 7709. '61 from so many that are in other features all more or less alike. The parcel gilding of prominent points, edges, and lines, without interfering with the attention due to the carving, is enough to add richness and completion to the whole piece.

7709. '61.

COFFER. Walnut wood, carved in high relief, and picked out with gilding. On the front are two subjects from Roman history, the observation of Auguries from the flight of birds by Romulus and Remus, and the building of Rome. In the centre two Cupids support a cartouche. Italian. 16th century. H. 2 ft. 7 in., L. 6 ft. 8 in., W. 2 ft. Bought, 23*l.* 1*s.*

With the difference of subjects of sculpture, this chest forms a duplicate of No. 7708. '61.

424. '69.

COFFER. Walnut wood inlaid with other woods and stained bone; the armorial shield of the Medici in relief on front and back. Italian. 16th century. H. 17 $\frac{1}{8}$ in., W. 3 ft., diam. 15 $\frac{1}{2}$ in. Bought, 12*l.*

This small coffer is panelled on the front and ends, and contains scutcheons bearing armorial shields. The wood of the coffer is walnut and the shields are painted on inlaid slices or plaques of bone. The central panels, front and back, bear the arms of the Medici family, the seven balls or pills. These are carved in bold relief. The top has a shield, as has also the two end panels, bearing:—azure, a star

of eight points, or. These arms are inlaid in bone. There are other shields right and left of the Medici arms. That on the right bears the papal keys, the other is charged with an eagle displayed on a dragon vert. There are two shields on the back, both bearing:—azure and or per pale. The key plate is of brass and the swing handles of solid hammered iron, showing that this has been a piece of movable furniture.

6000. '59.

COFFER. Carved wood, with five panels in front, filled in with cartouche and riband scroll work and masks. Italian. About 1550. H. 2 ft. 2 in., L. 5 ft. 11., W. 2 ft. Bought, 10/.

The character of the architectural sarcophagus or tomb is given to this coffer by the bold base which curves under in a sort of boat shape and stands on feet. It is divided into five panels on the front. The lid is well moulded where it joins the sides, and has a raised panel on its central line with bold moulded lines. The panels are filled with masks, etc. coming out into bold relief. The contrast of these carved masses with the lines of moulding broadest and most spreading at the base, and gradually shorter as the composition rises, helps the composition.

6003. '59.

COFFER. Carved wood, with five panels in front, filled in with masks and foliage. Italian. About 1550. H. 2 ft. 2 in., L. 6 ft., W. 2 ft. 1 in. Bought, 10/.

A corresponding coffer to the one just described.

4356. '57.

COFFER. Polished walnut wood, inlaid with marquetry; terminal figures at the corners, standing on a gadrooned base and claw feet; in the centre a shield of arms in relief. Italian. 16th century. H. 2 ft. 2 in., L. 6 ft. 2 in., W. 1 ft. 11 in. Bought, 10/ 10s.

The arms consist of two coats placed quarterly:—the first and fourth, an arm draped holding a bunch of flowers; the second and third, paley, of five or and azure. The first coat has the arm and hand reversed in the fourth quarter, contrary to heraldic propriety, but for the sake of effect. Two panels are formed on the front on each side of the shield, of inlaid cypress wood engraved with rough but effective lines. These represent an infant hymen carried by cupids in a litter and followed by a trumpeter of similar age. The composition is reversed to serve for the corresponding panel. The lines enclosing the panels are inlaid. The second coat of arms represents those of the Gherardeschi of Bologna.

4357. '57.

COFFER. Polished walnut wood, inlaid with marquetry; terminal figures at the corners; in the centre a shield of arms in relief. Italian. 16th century. H. 2 ft. 2 in., L. 6 ft. 2 in., W. 1 ft. 11 in. Bought, 7*l.* 10*s.*

Similar in every way to No. 4356. '57. The heraldry is different. The shield in this coffer is charged with a weighing scale in chief. The two together represent the arms of the two families united by marriage.

5898. '59.

COFFER. Carved chestnut wood; the front panel ornamented with floriated scroll carving; a shield of arms in the centre supported by Cupids. Signed "Franciscus M. Piera." Italian. 16th century. H. 2 ft., L. 6 ft. 6 in., W. 1 ft. 9½ in. Bought, 9*l.* 17*s.*

This coffer has the very rare speciality of the owner's name as well as the arms of his family. The letters Franciscus and the rest of the name are contained in two narrow cartouches on the two extremities of the front. The arms are on a central shield supported by boys. A bend charged with three leopards' heads caboched and three quatrefoils; above this, three fleurs-de-lis, and over all a label of four points. In chief two hands conjoined. On either side the shield there is a panel

of bold floriated scroll work. The accessory ornament is cut with unusual decision. The figures are modelled with skill and finish.

7829. '61.

COFFER panel. Wood, carved and gilt; the front of a coffer, with allegorical figures and armorial bearings. Italian. 16th century. H. 1 ft. 10½ in., L. 5 ft. 7 in. Bought, 4/.

This work is of early 16th century design, showing the fuller outlines and the more academical treatment of times later than those in which the best artists expended themselves on painting furniture, reliquaries, and the like. The wood is here carved in relief and helped out by massive plaster preparation for gilding. The pane is divided into three by two candelabra divisions. In these are allegorical representations of vices, or the contest of human nature with vice. A monster, half man, half lion, is combating another, who is of the satyr type. The rude strength of a noble nature struggling against the more degrading vices of which the man goat is the type. On the opposite side is a centaur carrying plenty, a female figure with a cornucopia, violence, with luxury in its train. In the central portion are the four cardinal virtues: Prudence holding a serpent in her right hand, and a mirror in the left; Justice with the sword and scales; Fortitude in arms; and Temperance typified by the grapes and cup. Two shields of arms are borne on dividing candelabra, but the arms have been purposely effaced. No. 7830. '61 is similarly decorated.

7830. '61.

COFFER. Panel. Wood, carved and gilt; the front of a coffer, with allegorical figures and armorial bearings. Italian. 16th century. H. 1 ft. 10½ in., L. 5 ft. 7 in. Bought, 4/.

4414. '57.

COFFER. Walnut wood, carved in high relief, and parcel gilt; in the centre of the front is an armorial shield, supported by Cupids, and on either side of this is a

cartouche with a Cupid in a chariot drawn by dogs and bulls. Italian. 16th century. H. 2 ft. 6 in., L. 6 ft., W. 1 ft. 10 in. Bought, 110/.

Sarcophagus shaped. The shield is charged with a fess of three lines, of which the middle is wavy. In chief are five descending rays and in base a fleur-de-lis. Winged harpy figures turning into foliage scrolls with masks, are carved on the angles. The bottom is cut into scrolls and rests on claw feet. The plinth is a flat platform with guilloche ornament cut round the edge. The ground of the carved portions is gilt. It is Florentine, and belongs to the middle of the 16th century.

4415. '57.

COFFER. Walnut wood, carved in high relief, and parcel gilt; in the centre of the front is a shield of arms supported by Cupids, and on either side of this is a cartouche with cupids in a chariot drawn by horses and lions. Italian. 16th century. H. 2 ft. 6 in., L. 6 ft., W. 1 ft. 10 in. Bought, 110/.

The subjects of the carving are different from those of the preceding number, but the two coffers are a pair, and may from the nature of the subjects be concluded to have been part of a bride's dower, or the marriage furniture of the family.

4886. '58.

COFFER or Chest. Cypress wood, decorated with classical designs and scroll patterns, drawn with a reed. Venetian. About 1530. H. 17 in., L. 3 ft. 5 in., W. 22½. Bought, 8/ 15s.

This is but a small example of the kind of work. Much more important chests of this description are to be met with, both as to size and goodness of drawing. It will serve, however, to illustrate a special description of work made in Tuscany in the 16th century. The surface of the wood is formed into panels with very light mouldings, appliqué where required. Sometimes the design is wholly drawn. In this

instance we have on the front panels, designed with the (reed) pen and ink, Mercury on one side, Jupiter on the other; a cavalier serenading his mistress on one end, and a similar composition on the other. Inside the lid are Mars and Luna in cars. The inside is furnished, besides, with receptacles for fans, gloves, or other small articles of dress. On the front of these are figures of cavaliers and ornaments of branches and leaves. The space within the panel lines not occupied by drawing and answering to ground work, are punched with patterns of different kinds, hammered lightly into the surface in regular diapers. The designs on many of these marriage chests boldly drawn in this manner are too free for exact description.

5927. '59.

COFFER, panel. Carved wood; the front of a coffer; in the centre is a shield of arms, surrounded by a wreath of oak-leaves and acorns; on each side is a griffin and foliated scroll. Italian. 16th century. H. 1 ft. 1½ in., W. 5 ft. 4½ in. Bought, 5*l*.

7825. '61.

COFFER. Wood. Carved with architectural mouldings supported on lion's paws. A tablet in front surmounted by cherubim, and supported by angels in high relief. Italian. 16th century. H. to centre of lid, 2 ft., L. 3 ft. 5 in., W. 1 ft. 5 in. Bought.

The decoration is wholly of an architectonic character. The carving is bold but too coarse for so small a piece of furniture unless intended only as a piece of room decoration to be seen at a distance and in connection with suitable doors and panelling. We may notice also the way the angle panels turn the corner, having the moulded stiles on the front and ends, and leaving the angle itself unprotected, a faulty construction showing how entirely the effect of the contraction of breadth in the middle and the increase made by the upper and lower moulding lines has been aimed at in place of a more natural and obvious cabinet making construction for framed wood work.

7212. '60.

COFFER. Carved walnut wood. On the front are represented scenes from the history of David, carved in full relief; at each angle is a statuette of a prophet, and on the ends representations of Spring and Summer. Italian. About 1550. H. 3 ft. 3 in., L. 6 ft. 3 in., W. 2 ft. 1 in. Bought (Soulages Coll.), 250*l*.

This forms one of a pair, of which a full description will be seen in the succeeding number. The carvings represent: 1st, David kneeling before Saul, the king of Israel, and offering to encounter Goliath, the champion of the Philistines. 2nd, the decapitation of Goliath with his own sword by David.

The figures at the angles make up together the four greater prophets, Isaiah, Jeremiah, Ezekiel, and Daniel.

The Spring and the Summer are recumbent female figures, attended by boys, one bearing a fickle the other a cornucopia.

7213. '60.

COFFER. Carved walnut wood. On the front are represented scenes from the history of David, carved in full relief; on the two front angles are statuettes of prophets, and on the ends representations of Autumn and Winter. Italian 1550. H. 3 ft. 3 in., L. 6 ft., W. 2 ft. 1 in. Bought (Soulages Coll.), 250*l*.

The front is formed of solid wood. The carvings are cut out of the mass, into which a panel is thus sunk without containing rails or mouldings. The left composition represents David, the shepherd, bearing the head of Goliath, the champion of the Philistines, in triumph, and that on the right, the anointing of David by Samuel, the prophet, for the future king of Judah. There is between these sculptures a central scutcheon without charges; it is supported by female figures, gracefully designed. One holds a column representing Fortitude. The other caresses an eagle and represents Power. The whole stands on a bold concave base, gadrooned below. There are harpy figures at the angles. It is raised on a low plinth, with the sides worked over with guilloche ornament.

4416. '57.

COFFER. Walnut wood, carved in high relief, and parcel gilt; the front divided by terminal female figures into four compartments, in which are groups in low relief representing Apollo and Daphne, Apollo and Cupid, Phaeton and the chariot of the sun, and other mythological subjects; in the centre is a shield of arms supported by two cupids; on the cover is a raised panel with a lion's head in the centre. Italian. About 1560. H. 2 ft. 3 in., L. 5 ft. 7 in., W. 1 ft. 10 in. Bought, 110/.

The central shield is supported by two cupids standing out almost in the round or completely detached. The bearing on the shield is, two dolphins endorsed and placed saltirewise. The carving of the figures in the panels represents the mythology of Apollo. Female terminal figures at the angles and half way between the angles and centre divide the front into four sunk panels, in which these legends are sculptured. First comes Apollo wooing Daphne and trying to take her by the arm at his temple. In the next he pursues her, Cupid, flying in front to show the way. In the next Daphne to save herself invokes Tellus, Mother Earth and is changed into a bay tree, with the leaves whereof Apollo makes garlands for himself. In the fourth panel are seen the chariot and horses of the sun, which was overset by Phaeton son of Apollo. The subject is begun in the companion coffer. It is noticeable that these carvings are cut out of one mass or slab of wood not less than three inches thick, which forms the side of the chest. The terminal figures divide the bulging side where the sculpture is, their heads divide a sort of carved border above into narrow panels. There is a row of round beads applied between these and the main panels. The carving is of honeysuckle and volutes in the manner of pilaster caps. The lid comes close on this and is fluted on its edge vertically. The lid has a raised panel with carved acanthus moulding supporting it, and a lion's mask on the centre, and the flat round the panel is cut into scales. The bottom framework of the coffer is cut into curves and scrolls, and at the angles has claw feet. On the end panels are trophies of arms.

4417. '57.

COFFER. Walnut wood, carved in high relief, and parcel gilt; the front divided by terminal female figures into four compartments, in which are groups in low relief representing Apollo slaying the Python, and other mythological subjects; in the centre is a shield of arms supported by two cupids; on the cover is a raised panel with a lion's head in the centre. Italian. About 1560. H. 2 ft. 3 in., L. 5 ft. 7 in., W. 1 ft. 10 in. Bought, 110*l*.

Similar to the last. In the panels we have, first, Apollo slaying Python, a dragon who guarded the oracle of Delphi; after which he became himself the guardian of the shrine. In the next we are introduced to the story of Phaeton, of whom the doleful end is recorded in the carvings of No. 4416. '57. Phaeton was the son of Apollo and Clymene, an oceanid or sea nymph. Phaeton's royal descent was not acknowledged and he prayed his father to own him. We have him, accordingly, presented by his mother to Helios or the Sun, the name and office of Apollo in his temple. In the third panel he is praying Apollo to grant him the use of his chariot for a single day. Then we see the chariot upset, the horses falling headlong and Phaeton cast into the river Eridanus (the Po) and drowned. The upset as we have seen is detailed in the last panel and the Po, the Eridanus, with its vast drainage and many affluent streams, considered in ancient days as the king of the rivers of Italy (and of the world) is here represented by a recumbent river god with two assistants to swell the volume of his waters.

7744. '62.

COFFER. Wood, inlaid with a rectangular pattern in marquetry of coloured woods. Italian. 16th century. H. 2 ft. 10 in., L. 6 ft. 8 in., W. 2 ft. 5 in. Bought, 20*l*.

Compare this with the similar work of No. 5924. '59. The form of the decoration, however, is different. It is not divided into panels but is disposed in borders and in spaces of chequer and square ornament.

F.

K

7324. '60.

COFFER Panel. Carved walnut wood. An oval compartment in the centre, with a figure of a woman on the walls of a fortress; the front of a coffer. Italian. 17th century. H. 1 ft. 5 in., W. 5 ft. 2 in. Bought, 1*l.* 5*s.*

The siege of Troy was a favourite subject for illustration when the "classic" revival began to take effect in Italy. These figures represent Cassandra, the daughter of Priam, king of Troy, and Hecuba, his queen. She was endowed with the gift of prophecy, having been exposed or offered in her childhood to the god Apollo. Owing however, to a quarrel with Apollo, in later life she was doomed, though a prophetess, never to be believed; in consequence all her forewarnings as to the fate of Troy, of which she was not sparing and such as she is giving in this sculpture, seemed to Priam and Hector his son as idle dreams.

7822. '61.

COFFER. Of Certosino work. The front inlaid with geometrical patterns in wood and ivory; on the lid is a draught board. Italian. 17th century. H. 1 ft. 11 in., L. 3 ft. 9 in., W. 1 ft. 6½ in. Bought, 10*l.*

Inside the lid is the monogram "I H S," with roll foliations and flower-pot inlay in the same material. This piece may be compared with No. 7224. '60.

7812. '62.

COFFER. Inlaid wood; the panels and lid carved with cupids and satyrs. Italian. 17th century. H. 2 ft. 2 in., L. 5 ft. 9 in., W. 1 ft. 10 in. Bought, 25*l.*

It stands on a bold torus-moulded box and claw feet. The top has a raised central panel. The space round it, the sides and ends and the top panel, are all inlaid on the flat. The design is a composition of children, genii of satyrs with butterfly wings, satyrs, etc., all playing in movement. A band representing a wall moulding raised and sunk in alternate squares like battlements, divides the figures, some being in the

upper spaces, some in the lower or crawling along them. Terminal winged figures with foliated scroll lines and ornaments, further diversify and give architectonic character to this design. The torus of the base, a moulding at the top and bottom of the front and ends, and round the top panel are decorated with delicate curling foliated ornament. The broad border of the top panel is inlaid with architectural acanthus bud ornament. In this way the whole of the flat spaces are occupied, and the broader mouldings decorated without detracting from their breadth, as thick or coarse ornament would do.

155. '66.

COFFER. Quadrangular with bevelled lid. Wood overlaid with black mastic, in which are embedded bits of mother-of-pearl in floriated Oriental pattern. Probably imported by the Portuguese from India. 16th or 17th century. H. 14½ in., L. 19 in., W. 10½ in. Bought, 8*l.* 8*s.* 5*d.*

Work of this kind has been made for governors and other officials settled in India, and by them carried home at the expiration of their terms of office. Examples are found of cabinets, chests and indeed furniture of all kinds made for Portuguese and Spanish, as well as for Dutch colonial dignitaries in the various provinces over which they held rule, and for ambassadors at the Oriental courts or states to which they were accredited. The amateur and collector would be sorely puzzled by the Oriental work done on European designs unless this were borne in mind. In British India we find the native workmen employed on this principle for English customers since the days of Clive.

1769. '69.

CRADLE. Oakwood, panelled, with carved head-board. English. With the letters C. B. M. B., and dated 1641. H. 2 ft. 2 in., L. 3 ft. 1 in., W. 1 ft. 10½ in. Bought, 6*l.*

It bears besides the date of the year that of the day on which the infant it was made for first saw the light, "October 14th. D. A. I." There are knobs, two on each side, to fasten down testers or curtains. The ends of the panel rails at the head are cut into the rude acorn shape usual in 17th century railings and other woodwork supports.

CREDENCE. See **SIDEBOARD**.

CUPBOARD. See **SIDEBOARD**.

8438. '63.



DESK or Book Rest. Carved wood, with arabesque ornament. Italian. About 1560. H. 1 ft., W. 8 in. Bought (Soulages Coll.), 4*l*.

Made of two pieces, carved out of one solid board, jointed across each other like clasped fingers. The surface is decorated with arabesques of flowers, birds, &c.

365. '64.

DESK. Ebony; a writing desk, inlaid with ivory arabesques, containing figures and animals. Italian. About 1600. H. 4 $\frac{3}{4}$ in., L. 18 $\frac{1}{2}$ in., W. 16 $\frac{1}{2}$ in. Bought, 12*l*.

This is a writing desk merely sloped, for placing on a table so as to bring the paper conveniently before the eyes, exactly as we now use them. The sloping top is inlaid with ivory, the centre forming a large panel with narrow bordering panels round it. These side borders are filled with delicate scroll arabesques. A central scutcheon of similar work balances them, and strap work of thin lines surround this centre. Huntsmen, dogs, and animals are disposed about. The ivory, where there is sufficient breadth of surface, as in the case of the figures, is engraved so as to make the drawing of men, animals, &c. complete.

8375. '62.

DESK or Book Rest. Marquetry of coloured woods, a group of Italian peasants. Modern Italian (Nice). H. 10 $\frac{3}{4}$ in., L. 4 $\frac{1}{2}$ in. Bought, 4*l*.

The number of exotic woods growing on the southern slopes of the maritime Alps, have given rise to this form of industry at Nice. The work should not be compared with the French, German, or Italian marquetry of the last century. Small figure subjects in woods partly coloured artificially are the usual form of decoration in these Nice wares. Larger pieces of furniture thus ornamented are made in the place occasionally; but the old characteristic productions of Nice are on this smaller scale.

1047. '55.

DISTAFF. Carved boxwood. Italian. Early 18th century. L. $26\frac{1}{2}$ in. Bought, 12*l.* 2*s.* 5*d.*

The staff is turned in the lathe with rims and neckings, some of which are carved. A little above the portion held in the hand are two nude figures of a man and woman. Under the winder are groups of children dancing, one set on the heads of those below. Rings have been cut out in the lathe, and left loose on the narrow neckings.

7746. '62.

DRAWERS, Chest of. Walnut wood, carved in high relief; pilasters at the angles with images of warriors, workmen, and children; containing five drawers, two shorter than the rest at the top, between which is a group of mounted soldiers in relief; the handles in form of grotesque boys seated on dolphins. Italian. 16th century. H. 3 ft. $7\frac{1}{2}$ in., L. 5 ft. $4\frac{1}{2}$ in., W. 2 ft. 5 in. Bought, 24*l.*

Each drawer-front forms a panel, with bold knotty mouldings cut into bosses and gadroons. The carvings at the angles are supports formed by four stages of little figures on brackets. The uppermost is a boy playing music, who has a bracket above his head so as to form, in the whole, a sort of columnar projection on front and flanks. The figures, which are the element that gives character to the whole, are designed and cut with spirit, in the lively manner of the early 17th century, and are of North Italian origin.

1020. 1020a. '69.



FOOT Rests, a pair. Wood, closely inlaid with metal and mother-o'-pearl. Modern Turkish. H. 9 in., L. of foot, $9\frac{1}{8}$ in. (Paris Exhibition, 1867.) Bought, 3*l.* 8*s.*

1021. 1021a. '69.

FOOT Rests, a pair. Wood, coated with mother-o'-pearl, and engraved with floral pattern. Modern Turkish. H. $2\frac{3}{8}$ in., L. $9\frac{1}{8}$ ft. (Paris Exhibition, 1867.) Bought, 2*l.*

6006. '59.

FOOT Stool. Carved walnut wood, with a cartouche and riband scroll work at each end. Italian. About 1500. H. 10 in., L. 2 ft., W. 1 ft. 4 in. Bought, 1*l.* 19*s.*

6005. '59.

FOOT Stool. Walnut wood, carved and picked out in gold, a shield of arms at each end. Italian (Florentine). About 1500. H. $10\frac{1}{2}$ in., L. 2 ft. 3 in., W. 1 ft. 4 in. Bought, 4*l.* 5*s.*

973. '69.

FORK. Wood; the handle carved with St. Sergius kneeling to the Virgin. Modern Russian. L. $8\frac{1}{8}$ in., W. $2\frac{1}{8}$ in. Given by the Russian Commissioner. (Paris Exhibition, 1867.)

The sculpture is executed with precision. It is of the character of the fine miniature carvings for religious use traditional in the establishments of monks at Mount Athos, and other Greek and Russian monasteries.

657. '69.

FFRAME for a Mirror. Ebony carved and inlaid with metal and tortoise shell. Modern Danish. H. 4 ft., W. 3 ft. 5 in. (Paris Exhibition, 1867.) Bought, 22*l.* 16*s.*

The work is broad and without ornament of the kind usually bestowed on frames, but interesting as an example of the careful manipulation of Danish modern workmanship.

7864. '62.

FFRAME. Carved and gilt wood; containing a portrait of Sir Francis Drake, with an inscription. English. 17th century. H. 7 in., W. 5½ in. Bought, 1*l.* 12*s.*

4063. '56.

FFRAME for a Picture. Wood, carved and gilt. English. 18th century. H. 2 ft. 8 in., W. 2 ft. Bought, 1*l.* 10*s.*

1605. '55.

FFRAME of a Picture or Mirror in carved oak, flanked by statuettes of Adam and Eve; architectonic ornament in perspective. Flemish. 16th century. H. 1 ft. 7 in., W. 1 ft. Bought, 20*l.*

This frame may have served for one of the mirrors of burnished metal which preceded the introduction of glass and quicksilver. It has a circular pediment surmounted by reclining nude figures. The bases of the side statuettes are supported by demi-figures draped,

issuing bracketwise from the scutcheon work of the centre. Between these figures and on the centre of the top, are masks. The side figures are straight and graceful in design, full of life, showing accurate knowledge of design. The whole reminds us of the best imprese or frontispiece designs, of which so many volumes have been published. The wood, which is oak, is cleanly cut, rough as the grain of that wood is for fine carving, being alternately veiny and fibrous, and the tool liable to slip after the effort required in cutting the harder parts. The work is not rubbed down but worked all through with the tool. Were it not for the material, oak, which is so constantly used for good Flemish work, we might assign carving so masterly to Italy. The Flemish designers and workmen of the higher degree were sent to Italy to study, and in many cases their work is equal to that of Italian wood sculptors. It is not difficult to trace in this frame a student of the best-known works of Michel Angelo.

1544. '72.

FFRAME for a Mirror. Wood, carved and gilt, furnished by a pediment. Flemish or German (?) 17th century. H. 2 ft. 2 in., W. 1 ft. 7 in. Bought, 4*l.* 8*s.*

3651. '56.

FFRAME for a Picture. Wood, carved and gilt, open strap work and foliage. French. About 1680. H. 11 in., W. 7 $\frac{3}{4}$ in. Bought, 2*l.*

679. '64.

FFRAME. Wood, gilt; elliptic, with garland of flowers and fruits in very high relief. French. End of 17th century. 19 $\frac{1}{2}$ in. by 17 $\frac{1}{4}$ in. Bought, 20*l.*

An oval frame for a portrait. The principal feature is a continuous garland or moulding of flowers all of one size, undercut and carved

with extreme fineness; indeed, the work about these flowers is of extraordinary precision and delicacy. Compared with the frame cutting in relief of the Florentines we should call this class of carving over-fine and tending to a wiry character. A small border within and another outside complete the system of the mouldings.

100. '64.

FFRAME. Carved wood, unpainted; foliage ornament, surmounted by a pediment with a blank shield and a coronet. French. About 1700. H., with pediment, $15\frac{1}{4}$ in., W. $9\frac{3}{4}$ in. Bought, 3*l.* 3*s.* 2*d.*

Richly cut, suitable for gilding. The pediment at the top gives it the character of a piece of room furniture rather than if it were a mere framework of wood, having each side a repetition of the other three.

5387. '57.

FFRAME. Wood, carved and gilt, decorated with flowers and fruit. French. 18th century. Square, W. $9\frac{1}{4}$ in. Bought, 1*l.* 10*s.*

318. '66.

FFRAME for a Picture or Mirror. Wood, carved and gilt. French. 18th century. $15\frac{1}{4}$ in. by 11 in. Given by J. C. Robinfon, Esq.

A specimen of the extreme freedom of French carving, such as was executed in the reign of Louis the Fifteenth. No fault can be found with the execution. The wood is cut with decision and cleanness.

4835. '57.

FFRAME. Tortoise shell or horn and stained wood.
German (?) 17th century. 28 in. by 23 in. Bought,
10s.

Frames made by the use of veneered shell mouldings, sometimes with and sometimes without intervening reed lines of ebony or wood coloured in imitation, are common amongst the ingenious wood workers of the South German and North German schools. We usually find the shell work mounted on a base painted with vermilion, as is often the method of using tortoise shell in boule inlay. The mouldings to be covered with shell in this manner are wide and flat curves, so as not to necessitate the bending of the shell into delicate hollows. The shell heated with boiling is applied with glue, and kept in place by heavy pressure till the two surfaces are firmly united.

4836. '57.

FFRAME. Tortoise shell or horn and stained wood.
German (?) 17th century. 28 $\frac{3}{4}$ in. by 24 in.
Bought, 10s.

4837. '57.

FFRAME. Tortoise shell or horn and stained wood.
German (?) 17th century. 21 $\frac{1}{4}$ in. by 19 in. Bought,
10s.

4838. '57.

FFRAME. Tortoise shell or horn and stained wood.
German (?) 17th century. 10 in. by 9 in. Bought, 5s.

4839. '57.

FFRAME. Tortoise shell or horn and stained wood.
German (?) 17th century. 8 in. by 6 in. Bought, 5s.

5893. '59.

FFRAME. Wood, carved, gilt, and painted, probably the . framework or frontispiece of an ambrey or small cupboard. Italian. 15th century. H. 4. ft. 10 in., W. 3 ft. 4 in. Bought, 19*l*.

Whether this has been intended for ecclesiastical use or not is doubtful. If so, it has been for the front of a small cupboard to hold the oils used in the administration of the sacraments. What is curious is that the frame represents a piece of constructed perspective, the little panels of the arch, etc. closing into a given point of sight. It is interesting as an instance of the daring violation by the cinquecento architects of some of the principles that had governed architecture and decoration before that. The method of decoration exemplified on this small scale has been applied by the architects of Northern Italy to architectural façades brought near the eye, for particulars of which we may refer to the Preface.

148. '69.

FFRAME for Mirror or Picture. Wood, carved and gilt, of architectural design. Italian. 15th century. H. 16 $\frac{3}{4}$ ft., W. 16 $\frac{1}{4}$ in. Bought, 3*l*.

A complete architectural doorway composition. Two wooden columns on an architectural base support the architrave. On this are arabesques and a shield, the arms on which are no longer to be deciphered. A projecting cornice finishes the top. An inner cut moulding forms the actual frame, which is a complete square, to which the architectural exterior forms a sort of introduction.

6867. '60.

FFRAME for a Picture. Carved and gilt wood. Italian. 15th century. 11 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$ in. Given by Signor Gagliardi.

7150. '60.

FFRAME of a Mirror. Wood, carved and partly gilt; composition of scroll work, griffins, &c., surmounted by a vase of fruit, supported on two horses' heads. Italian. 16th century. H. 1 ft. 11 in., W. 1 ft. 5½ in. Bought, 1*l.* 10*s.*

A rich piece of Venetian or Florentine work, forming a sort of monumental tablet with projecting wings. The carving on the top is smaller and finer than that on the sides. The wood is walnut, with portions gilt.

1183. '64.

FFRAME of a Mirror or Picture, formed by two columns supporting an entablature and pediment; in lacquer work of colour, gilt arabesques, and mother of pearl. Venetian or Genoese (?) About 1580. Containing a painting of later date. H. 13¼ ft., W. 9¼ in. Bought, 7*l.*

An obvious imitation of Indian work, that may be compared with the boxes or coffrets in the same material and ornamented in the same manner. It is probably from Venice or Genoa. Both those maritime states imported and imitated Oriental, Chinese, and other exotic manufactures, with which their extensive commerce brought them in contact.

5794. '59.

FFRAME for a Picture. Carved wood. With raised arabesques. Italian. 16th century. H. 2 ft. 4½ in., W. 1 ft. 10 in. Bought, 1*l.* 2*s.* 9*d.*

On the sides are narrow panels or pilasters, on which are cut arabesque ornaments in relief. The top ends in a bold corona or cornice above the framework, and a similar projecting cornice or string composed of several members finishes the base of the structure.

771. '65.

FFRAME to a Painting in oil. Portrait of a young lady in Swiss costume. Italian or German frame of 16th century. H. 2 ft. 8 in., W. 2 ft. 1 in. Bought, with painting (Soulages Coll.), 50*l*.

A frame, half imitative of church monumental and half in a style suitable to wood carving tablets of the day, of an architectural kind. The top is a cornice with a broken pediment and mask in the centre, flanked by pieces like the antifixes of antique roofs. On the base and at each side are scrolls cut into with the surfaces, scales, leaves, etc., and with swags hanging from different points. The whole is massive, and the solid intertwined scrolls give the effect of richness which more delicate cutting would not equal. As a monumental composition, the sides and top and base not being repetitions of each other but separately considered, this sort of construction of a picture frame deserves observation. It is possibly Italian, but more probably German. It formed part of the Soulages Collection.

4215. '57.

FFRAME for a Picture or Mirror. Wood, carved and gilt. Italian. 16th century. 3 ft. 11½ in. by 4 ft. 5 in. Bought, 10*l*.

The ornamental work on the top and sides of this frame starts from a centre on each of the four sides of the frame, and forms elongated **S**-shaped curves towards the corners. These members are broad, and are crossed by finer cut work, the lines running more or less in an opposite direction to fill the spaces so left. The wood is sharply pierced out, giving decision and distinction to the finer lines. It reminds us of the knot work in the Irish sculpture and goldsmith's work; but this resemblance is in general effect only. For carved and gilt wood work it is, perhaps, over wiry. The glass is Venetian plate, bevelled at the edges.

2811. '66.

FFRAME for a Picture. Carved wood, pierced openwork. Italian. 16th century. 10½ in. by 9 in. Bought, 2*l.* 16*s.*

7816. '62.

FFRAME. Wood, carved and gilt in the renaissance style; the frieze of arabesque foliage. Italian. 16th century. H. 5 ft., W. 4 ft. 3 in. Bought, 45*l.*

7820. '61.

FFRAME; carved wood. Architectural design, painted with arabesques and parcel gilt. Italian. 16th century. H. 6 ft., W. 4 ft. 7 in. Bought.

There is but one complete frame of this description in the museum; and the peculiarity of the work deserves careful examination. It is an architectural frame standing on a base and surmounted by a cornice and bold projecting corona. It is in the form of the door of a shrine, or of a monumental recess, intended for a definite place on a wall over one of the openings, such as were made for tabernacles in the altar backs of the early 14th century, or *quattrocento* designs. The pilasters, cornice, base, etc., are decorated with simple guilloche ornament, egg-and-tongue moulding under the cornice, etc. On the plinth are arabesque designs. These ornaments are not carved but painted in white, and set off with gilding. The details representing relief are painted with a slight indication of shadows. The ground is blue. Time has mellowed this into the tone of the ultramarine ash, and the white into a pearly grey or stone colour. There are two shields in two corner panels below the side pilasters on the plinth. They are charged with a bend sinister, on which are three roses with a sun in splendour above. Both shields are alike.

8503. '63.

FFRAME for a Picture. Carved and gilt wood, with busts, children, and foliage. Italian. 16th century. H. 4 ft. 2½ in., W. 3 ft. 2½ in. Bought, 8*l*.

4044. '56.

FFRAME for Picture or Mirror. Wood, carved and gilt. Italian. About 1560. H. 2 ft. 8 in., W. 2 ft. Bought, 5*l*. 15*s*.

3329. '56.

FFRAME for a Picture or Mirror. Carved and gilt wood, enriched with masks, cupids, &c. Italian. 17th century. H: 5 ft. 11 in., W. 5 ft. 1½ in. Bought (with painting, No. 5470. '56), 19*l*. 10*s*.

The masks occupy the corners. The figures are well carved after nature. From the angles start long, undulating garlands, which run through the finer arabesque work. These are longer and heavier than the arabesque. Bold rolling scrolls cross it also, coming from the centres.

8440. '63.

FFRAME for a Picture. Carved and gilt wood, with various mouldings, the most prominent being decorated with a perforated vine scroll, with grapes. Italian. 17th century. H. 5 ft. 5 in., W. 4 ft. 3 in. Bought (Soulages Coll.), 20*l*.

An example of undercut carved work, such as was made in great quantities both in Florence and Venice.

768. '65.

FFRAME, belonging to a Painting in oil. Portrait of a man in a fur cloak and cap, holding a rosary. Signed "Heinrich Schwahn." 16th century. Frame: Italian or German, 17th century. Picture: 16th century. H. 4 ft. 1 in., W. 3 ft. 6 in. Bought, with painting (Soulagés Coll.), 80*l*.

This frame consists of an outer frame or set of moulds. Of these the notable and central feature is a roll of grapes, fruit and leaves rolled over and under cut. Between this and the picture is a broad depressed openwork border, filled with arabesque work, starting from centres on each side. On the top and sides demi-figures issue midway in the length. On one side is a little cupid on the shoulders of a rudely cut Venus and shooting, perhaps at the former tenant of the frame. Little figures of nymphs correspond on the opposite side. The work is rather effective and rich than well cut. Of uncertain nationality.

7838. '61.

FFRAME. Wood, carved and gilt. The circular opening surrounded by two cupids, with a cherub at the top, the foot supported by two dolphins. Italian. 17th century. H. 1 ft. 10½ in., W. 10½ in. Bought, 2*l*. 8*s*.

3342. '56.

FFRAME for a Picture. Wood, carved and gilt, scroll foliage and festoons of fruit. Italian. 17th or 18th century. 17 in. by 14½ in. Bought, 1*l*. 10*s*.

1048. '53.

FFRAME. Carved and gilt wood, for a miniature. Venetian. About 1700. H. 8¾ in., W. 7½ in. Bought, 4*l*. 10*s*.

46. '52.

FRAM^E of a Mirror. Wood, carved and gilt. Italian (Venetian). About 1700. H. $15\frac{1}{4}$ in., W. $11\frac{1}{4}$ in. Bought, 4*l.*

A delicate piece of free carving from Venice. There is an inner frame of plain work cut into the form of a fantastic shield, and in and out of the broken curves of which it is composed are branches of foliage designed from nature. The Venetian mirrors of this small size are generally engraved with a figure in the middle of the glass, and some kind of ornamental border.

2029. '55.

FRAM^E. Carved and gilt wood, with "bénitier," or holy water foup attached. Italian. 18th century. H. 16 in., W. 12 in. Bought, 12*l.* 1*s.* 6*d.*

Intended to hold a devotional picture for the bedroom or oratory of a private house.

7730. '62.

FRAM^E for a miniature. Carved pear wood. Modern Italian (Florentine). 12 in by $8\frac{1}{2}$ in. Bought, 12*l.*

7881. '61.

FRAM^E. Wood. Parcel-gilt, and carved in high relief, with birds and monsters, surmounted by an eagle killing a serpent. Modern Italian. $17\frac{1}{2}$ in. by $12\frac{1}{2}$ in. Bought.

8051. '62.

FRAM^E. Carved wood. Arabesque open pattern on matted gold ground; containing a photograph. Modern Italian (Sieneſe). $18\frac{3}{4}$ in. by $15\frac{1}{2}$ in. Bought (International Exhibition, 1862), 7*l.*

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The modern Florentine and Sieneſe carving of arabefques, animals, and ſmall figures comes next to the beſt French work of the day in point of excellenee. It is leſs exact and ſcholar-like in point of deſign, but freer and more eaſy in execution.

8052. '62.

FFRAME. Carved and gilt wood. Modern Italian (Sieneſe). H. 3 ft. 10½ in., W. 3 ft. 2 in. Bought (International Exhibition, 1862), 8l.

2393. '55.



FRAMES of Backgammon and Cheſs; a board. Of various coloured woods with burnt ſcrolls, the chequers of animals, birds, and flowers. The interior ornamented with groups of camels and figures, bordered with carvings in relief, coloured, of men playing at various games, containing 29 draughtmen, carved on both ſides with animals. Engliſh. About 1660. 31½ in. by 19 in. Bought (Bernal Coll.), 10l. 10s.

The cheſs or draught-board is inlaid with animals in light wood on the dark ſquares, and flowers in dark wood on the light or white ſquares. Some of the ornament is inlaid, and has portions of the inlaid materials left of ſufficient thickneſs to be carved in low relief. For a modern example on a large ſcale of this claſs of inlaid decoration, ſee the French Cabinet, No. 721. '69.

In the middle of the backgammon board is a compoſition of figures repreſenting a merchant departing on his travels. Two are making lamentation over his departure. On the oppoſite table in the middle is a correſponding representation of the ſame perſon, returning and unloading his camels of the wares they are bringing home. In the angles round the compoſition are emblematic representations of the elements, earth, air, fire, and water; or of the dangers of travel and the riſks of commerce.

The principal interest of the decoration consists in the minute representation of various games in use in this country at the date of its execution. Eight games are represented.

These various games given in detail form the decorations on the edges of the inner or backgammon board, which are raised and form for each side of the board a long panel about an inch and a half in width. These representations are made in inlaid woods. The woods are not only inlaid in flat marquetry, but the material is left thick enough in projection to allow of actual reliefs to be cut in it on the surface. The eight games were common in England in the 17th century, to the middle of which or somewhat later this piece of curious woodwork may be referred. To begin with the long upright panel on the extreme right of the board (spectator's left), we have the game of shovel board, which is played with flat weights of metal. At one end of the board a line is drawn about three or four inches from the edge and parallel with it. Another line is drawn four feet further. Over this the weight must be shoved or the stroke does not count. Each player has four weights, and stands opposite the marks above mentioned. They shove their weights alternately. The judgment of the play is to give sufficient impetus to the weight to carry it beyond the mark nearest to the edge of the board. If it falls from the table into a trough contrived for its reception, the throw or stroke is not counted; if it hang over without falling it counts for three; if it lie between the line and the edge, for two; if on the line or over the first line, for one. The number of the game for two is 11, but it is extended when there are four players. The boards were of various lengths, and if perfectly smooth and level, of value in proportion. The width was 3 feet to 3 feet 6 inches. Strutt, from whom this account is taken, had seen one 39 feet 2 inches long, and 3 feet broad.¹

A partial revival has been made in the modern game of squails.

There are in this representation players at each end, two and two, and one standing at the back of the board as umpire. They have the full bottom wigs, or perhaps the hair of the cavalier dandies still worn long; probably, however, this marks the Dutch fashions introduced after the Restoration of King Charles the Second. They wear the full breeches with bunches of ribbon at the knees and waist, where they are tied, of the Louis XIV. period. The coats are puffed in the sleeves, long to the knees, with rows of buttons, and the waistcoat also long, and close buttoned nearly as low as the coat. One

¹ Strutt. *Sports and Pastimes*, iv. 2. xiv.

of the players has the shorter waistcoat reaching to the waist. Their shoes have large rosettes. The shirts have full sleeves. This is pretty nearly the dress of the English Court from the days of Charles to the reign of Anne. The background of the group, which is stamped with a pattern, has been chequered with ink to make reckoning tables for the game.

Following the top panel we have the game of bat and ball: the ball being heavy and the player armed with a wooden bat, square, chequered over with lines to give it a hold on the ball, and fastened to the arm like a shield; with this the ball was kept in the air. Under the name of Pallone this game is still in use in Sicily and parts of Italy. The players, being at an open air game, are here without coats, and their wide flap beaver hats with rosettes of ribbon in them are lying on the ground. The coats and breeches are black or vermilion.

The third panel on this leaf represents three nine-pins of slender form.

In this case the players are in the open air, and are playing on a framed platform with a panelled backing to stop the balls at the end. A gentleman, dressed as the others in wide breeches, scarlet stockings, black shoes with rosettes, hat on, is bowling. A venerable relative is looking on, and a page-boy in scarlet livery watching to give the return ball to the player as soon as he shall have delivered his stroke or ball. At the further end we see the opponent without his hat, holding up one finger to mark the points in the game. Another boy is leaning over the panel back or fence, in order to roll back the ball along a side channel provided for that purpose. A similar sloping channel is provided for passing back the heavy balls used in modern American bowling alleys. Trees are in the background, so that though the alley is a wooden platform it is not covered in like the covered alleys used for modern bowling games.

The top panel of the next leaf contains a game of trap bat, or rounders. Both of these games were played very similarly. Either a trap is used, the ball being placed on one end of a balanced tongue of wood, which is struck with a stick or bat; or, instead of a trap and ball, a stick four inches long by one or one and a half thick, pointed at both ends. A blow on one point sends this revolving into the air. The player strikes it as far as he can. The players in this instance are boys. One is mopping his head, others hold their hats to catch the ball, and a father, tutor or schoolmaster, in his hat and coat is looking on. The scene is in the open air.

Next to this we have nine-pins. An open air game without any platform, but played on a bowling green. One of the pins is

down, and a boy is setting it up again. A post and rail protects the bowling green from the intrusions of cows, and on this players hang their clothes, while lookers-on lean against it. One spectator leans with his right hand, doubled under the shoulder, on a long cane such as Vandyck puts into the hands of Charles the First, and others of his portrait subjects. A dog is barking, and enjoying the general fun.

On the bottom panel we have the game of rackets; three young players with the string bats, still used in tennis, in their hands. They are, however, not in a court but out of doors.

The fourth panel on this second leaf has a game played on a board something like those of pin bagatelle now used by children, the end of the board having an upright back divided into small arched holes, each numbered, and the numbers counting for the score.

The table is here brought into a garden, and stands at the door of a kind of greenhouse, the roof being apparently of glass, and showing a trellis for vines within.

There are two players and a third gentleman is seated close beside a young lady on the lawn. She wears a high black beaver bonnet or hat with flat brim, such as was usual with the middle classes from the time of Elizabeth, and has as yet survived in parts of Wales. She has her hands in a black beaver or quilted silk muff and wears a stiff gown which shows a flowered quilted petticoat beneath. A servant is pouring out beer for these lovers.

A portion of this background has been squared off with pen and ink for a marking scale.

The fourth side or bottom panel of the first leaf illustrates the game of quintain, of which there were several kinds, this one being that of riding at the ring.

There are four cavaliers in hats and ostrich feathers, and black Spanish leather boots turned down to the middle of the calf. They hold the lances made for tilting at the quintain, massive at the handles and ending in a counterpoise so as to enable the rider to manage a shaft heavy enough to bring down the dummy horseman ridden at. In this case it is the ring merely. There is a sort of ornamental arch, from the centre of which a ring, hung by a short length of line, is drawn in red paint. The horses are long-tailed Roman-nosed beasts of the Flemish breed, and are marked as caparisoned with breast-plates of leather, breeching pieces, cruppers, etc.

On the outside, one half the board is arranged for the game of merils, nine men's morris, five-penny morris, a game which is of some antiquity in England. It is played on a board, or on lines on the

open ground, or cut in the turf. It consists, as here, of three lines in square, one inside the other with points in the middle and at the junction of each of the lines. The centres are joined to each other, and the angles. On the points the men are laid. In France these were pawns, and were called *mérelles*. It is played by children by making lines and holes in the turf, and using stones for pieces. Each of the two players has nine men, and tries to lay his men in complete rows of three, and to prevent his adversary doing it by interposing a man of his own. If he completes a line he can take any one of his adversaries' men, provided it is not in a complete line of three. Shakespeare, speaking of a stormy season, says,

“ The folds stand empty in the drowned fields,
And crows are fatted with the murrain flock,
The nine men's morris is filled up with mud.”¹

Fox and goose is played with 17 men or geese against one fox. These have a board sometimes square, sometimes circular; sometimes made with holes into which pegs are stuck, to avoid the displacement of pieces by children or unquiet players shaking their boards. The geese have to block the fox up, taking care never to leave a goose alone with a vacant hole behind. In that case the fox can jump over and take the goose, and continue, if the state of the pieces allows it, to jump over as many as such openings give him the power to take. The geese if carefully played must win; but cannot move backward, and if once they allow the fox a way through the circle by taking one or two, it is almost sure that the fox wins. Modern players, to make it more even, allow two foxes.

On the faces of the pieces are the following animals carved in relief: the elephant, camel, tiger, leopard, hyena, stag, wolf, horse, ass, bear, Thibet goat, common goat, dog, hare, monkey, squirrel, ram, ewe, cow, porcupine, and several of them are repeated. The same animal is carved on the two sides of each piece.

7832. '61.

GAMES of Backgammon and Chefs. A board. Marquetry of rosewood and holly, in scrolls and flowers. English. 17th century. L. 28 in., W. 21 in. Bought, 4/.

¹ “Midsummer Night's Dream,” ii. 2. Quoted by Strutt, s. iv. xiii.

The work on this is a specimen of the English marquetry that was common at the beginning of the last century, when Dutch designs, introduced at the period of the Revolution, became popular in England, and were imitated and reproduced with many modifications. Many of such designs as we here see form a sort of coral pattern, generally contained within bold marking out lines, so as to make broad masses of the design, in the manner of Indian shawls and painted woodwork, from which quarter much of Dutch design was derived. In the centre is a double monogram, T · A · R. The board, besides providing for backgammon and chess, has also a board for "nine men's morris" and "fox and goose."

4429. '57.

GAMES of Backgammon and Chess. A board. Maple woods, inlaid with patterns of fruit, leaves, fleurs-de-lis and other flowers; with steel hinges and clasp. French. 16th century. 2 ft. 7 in. by $15\frac{1}{2}$ in. Bought, 2*l.* 1*5s.*

This board has chess squares on the outer side, and is laid out on the other side for a merelles or nine men's morris. It has been made to fasten up and be carried travelling, with the pieces, dice, &c., within it.

6937. '60.

GAME of Draughts. A draughtsman. Carved wood. On one side is painted a portrait with inscription, on the other are two shields of arms. German. Dated 1492. Diam. $1\frac{1}{8}$ in. Bought, 2*s.*

An excellent specimen of 16th century miniature painting, and it is greatly to be regretted that the whole set of men is not complete. The woodwork is turned in the lathe, and the ground sunk within a rim. This is gilt, and on it is painted a lady's portrait. The face is well formed, the neck long and graceful, and the shoulders well modelled and proportioned. Her hair is light-brown, and the head covered with a South German cap fitting close round the head, tied in immediately above and carried in a round stiff bag behind for the coils of her back hair. Round the portrait is the legend, KVNIGVNDE · H · V · B · Kunigunde Duchefs of Bavaria, afterwards Empress. With the date 1492. The outline is cleanly drawn with a light decided umber, and coloured, probably in water-colours varnished over. The dress is cut

low in the fashion of the gowns of our own Catherine of Arragon, with rich gold embroidery in bands across the bosom, a chemisette of fine lawn gathered round the bottom of the neck and with an embroidered collar. The sleeves are put over and hanging as broad flaps. Embroidered borders pass over the shoulders as straps. At the reverse of the piece are two coats of arms, the dexter:—chequy diamondwise, argent and azure for Bavaria. The other coat:—gules, a fess argent.

6935. '60.

GAME of Draughts or Backgammon. A draughtsman. Carved wood in low relief. On one side are two men playing bagpipes, on the other peasants dancing. German. 16th century. Diam. $1\frac{3}{4}$ in. Bought, 2s.

These pieces to which this specimen belongs have probably served only as backgammon men. They are, anyhow, remarkable specimens of careful and most artistic carving on a small scale. The subject is, on one side, two peasants, one playing the bagpipes and his companion the flageolet. They are portly, tun-bellied men, and wear the doublet and jerkin tied in at the waist, and country boots rolled over, the ordinary peasant dress of Southern Germany in the 16th century. On their heads are rough caps. The relief is flat, but every requisite modelling has been contrived in it. Behind in a background we have trees, and a village with tall Bavarian roofs and dormer windows. One can distinguish a stork on one of the roofs. The reverse has a man and a woman, peasants dancing the slow balanced measure, such as is represented by Dutch painters of such performances. Their hands are joined above the head, while the other two are held out in equipoise. Here again we see the same exactness of costume: the village wife or maid in the long apron and bib, with sleeves tucked up, German cap, and stockings wrinkled over the shoes. Behind these are the spires, towers, and roofs of a village. It is to be noticed that the relief of this figure is not more than the $\frac{1}{8}$ nd of an inch.

6936. '60.

GAME of Draughts. A draughtsman. Carved wood in low relief. On one side is a bust portrait crowned, and on the other are three shields of arms. German. 16th century. Diam. $1\frac{1}{8}$ in. Bought, 2s.

The head is crowned, and the hair cut square in the fashion of France and Germany in the 16th century. The bust gives us enough of the dress to recognise the broad collar turned over and the immense shoulders and sleeve, so much developed in order to give the appearance of breadth and size to the figure during that century, when the French and English kings boasted of their personal presence. On the back of the piece are three shields, the ground being gilt, and the shields conjoined by a tie or knot lightly drawn in brown, perhaps faded black; above the shields is a crown drawn similarly, and the date 1504. The shields are as follows: 1st. Gules, a fess argent; 2nd. Bendy of six, argent and azure within an orle gules. 3rd. Gules, a castle, or (the arms of Castile).

220. '70.

GAMES of Chefs and Backgammon. A board. Walnut wood, inlaid with tarsia work of stellate and interlaced form in light wood and ivory. Italian. 16th century. L. $18\frac{5}{8}$ in.; W., when open, 2 ft. $3\frac{1}{2}$ in. Bought, 10/.

Of Certosino inlaid work.

7849. '61.

GAMES of Chefs and Backgammon. A board. Marquetry of ivory in various colours and chestnut wood. Italian. 16th century. 1 ft. 9 in. by 1 ft. 7 in. Bought, 1/.

280. '69.



TRINKSTAND. Ebony wood, carved and ornamented with masks and frieze of hardwood in high relief. The central figure is a triton resting on a bivalve shell. Executed by Luigi Frullini of Florence. Modern Italian. L. 2 ft., H. $10\frac{1}{2}$ in. Bought, 40/.

352. '70.



KNIFE Case, one of a pair. Marquetrie of various coloured woods, in fluted, leaf and scroll patterns, with velvet lining; vase shaped. English. Late 18th century. H. $18\frac{3}{4}$ in., diam. 9 in. Bought, 11*l.* the pair.

The workmanship of this and the two following objects is a good example of the skill of the marquetrie makers of the time of the brothers Adam, and may be the work of Lock or Heppelwhite, cabinet-makers of the last forty years of the 18th century.

352*a.* '70.

KNIFE Case, one of a pair. Marquetrie of various coloured woods, in fluted, leaf and scroll patterns, with velvet lining; vase shaped. English. Late 18th century. H. $18\frac{3}{4}$ in., diam. 9 in. Bought, 11*l.* the pair.

353. '70.

KNIFE Case. Marquetrie of various coloured woods, in fluted, leaf and festoon patterns, with velvet lining; vase shaped. English. Late 18th century. H. $15\frac{1}{2}$ in., diam. 8 in. Bought, 4*l.*

2156. '55.

KNIFE Case. Carved wood painted; three satyrs bound to a triangular pedestal form the case, which rests on three harpies; the cover is surmounted by a sphinx holding a shield; the case contains six steel knives chafed and gilt, each blade and handle formed in one piece. Italian. Dated

1564. Case, H. $13\frac{3}{4}$ in., W. 5 in.; knives, L. $8\frac{7}{8}$ in. Bought (Bernal Coll.), 10*l.* 10*s.*

The case is decorated with imitation jewels, painted in glazes over gilding. The centre is supported by three black satyrs having horses' fore hoofs, and two of them dressed with Indian feather skirts. Their arms and legs are bound by linen bands. The triangular pedestal, at the angles of which they stand, is painted the colour of Siena marble. The sphinx on the top is sitting on its hams, holding a scutcheon, the arms on which it is difficult to attempt to blazon; the head turns slightly and is crowned with bay leaves. A small scutcheon in the centre of the case contains the date 1564.

362. '70.

KNITTING Needle, box for. "Prjonastokkr." Wood; carved with flower pattern, and the initials K. M., with lid turning on a pivot. Icelandic. 19th century. L. 14 in., W. $1\frac{3}{8}$ in. Bought, 1*l.*

7225. '60.



LANTERN. A hanging lantern of carved wood. The framework decorated with figures of cupids, satyrs, and strapwork. The figures painted after nature, and the framework gilt. Venetian. 16th century. H. 7 ft., diam. 2 ft. 10 in. Bought (Soulages Coll.), 250*l.*

The composition of this remarkable object consists of a square central part, once glazed, a dome-shaped top, and a square frame ending in a carved boss below.

The central panels are pushed outwards on four narrow sloping side panels; the upright sides, which are the longest, divided by small circles. All these panels have been glazed with bevelled plates. On the angles are four female terminal figures supporting the top frame mouldings and ending in bold scroll-shaped brackets, decorated with hanging garlands and scrollwork, boldly carved.

Above these figures are four sitting boys, and there are four long panels of glass between them. The top frames of these panels are carved and the cut work on them is of architectonic character. The dome-shaped top is formed by four carved brackets, rising from the angles behind the heads of the sitting boys. They support a smaller square frame, and on that rises a central boss in the shape of a round urn, with linen scarfs on the sides. Grottesque figures cover the space between the carved brackets.

Below the central part a smaller square frame is connected with the angles by figures of satyrs, placed as brackets, their heads immediately under the terminal figures that support the principal feature of the structure.

The bottom finishes with a carved boss, pierced for the lamp to pass through and reach its proper position inside the lantern.

Chains, with a counterpoise, have connected the urn on the top with the ceiling, from which it has been hung.

The female terminal figures, the boys above and the satyrs below them, have been painted of the natural colours; the carved work shows the remains of gilding.

The lantern has been reproduced by Mr. Franchi in metal by electrotype, and coloured to imitate the original.

7258. '60.



ME^DALLION. Carved pear wood. Circular bust portrait of the Emperor Nero. Dutch. Dated 1502. Diam. $10\frac{1}{4}$ in. Bought, 2*l.* 10*s.*

7259. '60.

ME^DALLION. Carved pear wood. Circular bust portrait of the Emperor Caligula. Dutch. Dated 1510. Diam. $10\frac{1}{4}$ in. Bought, 2*l.* 10*s.*

This medallion corresponds in style and material with No. 7258. '60.

The Emperor Caligula is represented in a renaissance classic helmet. The word "Calig." is on the back. The piece is signed "Van Helder Bach." The ground or base is coloured black.



1 AND 3. MEDALLION.

Carved Boxwood, Flemish, XVI. Century. 125-125a. '64.

2. BEAD.

Boxwood, French or Flemish, about 1500. 6921. '60.

4. MEDALLION PLAQUE.

Carved Boxwood, Flemish or German, XV. Century. 1151. '64.

8. MEDALLION.

Boxwood, German, XVI. Century. 7542. '61.

5. MEDALLION.

Carved Boxwood, German, XVI. Century. 240. '53.

6. DRAUGHTSMAN.

Carved Wood, German, XVI. Century. 6935. '60.

7. MEDALLION PORTRAIT.

Carved Boxwood, German, XVI. Century. 238. '53.

23. '67.

MEDALLION. Satin wood, elliptic. A female head carved in high relief, with ears of corn in the hair, a symbolic representation of autumn, in black wood frame. Modern English. By G. F. Bridge. Prize object in the Society of Arts' Competition, 1866. Diam., including frame, 7 in. by 8 in. Bought, 5*l.* 10*s.*

182. '67.

MEDALLION, oval. Carved boxwood. Bust of an aged man unknown. Flemish. Second half of 16th century. $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. Bought (Tros Coll.), 1*l.* 16*s.*

This is a full-face portrait of a burgomaster, mayor, or town counsellor of one of those great municipal centres, the cities of Flanders, which, in the age of Charles V., formed so material an element of the strength of the Empire. The doublet is buttoned, the cloak lined with fur. The head is framed in by the quills of a stiff Spanish ruff, and the beard is square. The face is that of a serious but anxious politician, rather than that of a grave judge or abstract thinker. The full face, in such low relief as is given by a medallion, is scarcely satisfactory.

125. 125a. '64.

MEDALLIONS (two). Circular; carved boxwood, representing Our Saviour with the implements of the Passion, and the Virgin surrounded by female saints; the two enclosed in a silver-gilt box. Flemish. 16th century. Diam. $1\frac{1}{2}$ in. Bought, 4*l.*

These are two halves of a box, with the carvings filling the base of each half. One portion contains the typical demi-figure of the Redeemer taken down from the cross, with which Donatello among sculptors, and numerous painters, have made us familiar. The other piece contains an alto-relievo consisting of several figures. The central and most

important represents St. Anne, with the Blessed Virgin below, and the Holy Child. In the foreground are the Marys, with infants, viz., Mary, the wife of Cleophas, and Mary, the mother of James.

225. '66.

MEDALLION. Carved boxwood. The Virgin and Child, St. Anne, St. James the Greater, an angel, and a male and female figure kneeling at two faldstools; in a circular silver case with shutters, standing on an open work base, and surmounted by a figure of our Saviour in Majesty, forming a miniature shrine. German. 16th century. H. $3\frac{5}{8}$ in., W. 3 in. Bought, 14*l*.

The woodwork consists of a medallion; the mounts have been added subsequently.

The composition of the carving consists of the two sitting figures; the Blessed Virgin, holding in her lap the infant Saviour, who is standing; and St. Anne who is on her left. In front are two figures—that of the Donatorius, or giver of the work, and his wife. They are in flowing dresses, and kneel before two low faldstools, covered with cloths, each of which has a shield in front without armorial bearings; they are of the shape usual in Southern Germany at the end of the 15th century, nearly square, and the lower point rounded off a wide curve. The dresses have loose sleeves folded back at the wrists.

Behind these two stand—on the right hand St. James the Greater, with a pilgrim's hat hanging at his neck, and the archangel, St. Michael, on the left.

The metal work is fitted close to the carving, and the semi-circular doors, as well as the back, are engraved with light arabesque work. The stand is oblong, pierced with open quatrefoils and architectural mouldings spread out to form a wide foot. A scutcheon, with scroll volutes on its edges and a cherub mask in front, supports the standing figure that finishes the top. Probably Nürnberg or Augsberg work of the end of the 15th century, or early in the 16th.

7542. '61.

MEDALLION. Boxwood, carved in relief, with a bust portrait of a bearded man in a flat cap, and inscribed, "Ulric Ehinger." German. Dated 1533. School of Albert

Dürer, probably executed at Nuremberg. Diam. $1\frac{1}{2}$ in. Bought, 3*l.* 13*s.* 6*d.*

The head represents a man of middle age, with solid features, bold and thoughtful forehead, such as we appropriate to the ideal counsellor, chancellor or minister of state. The neck is short, the beard crisp and short, curled over all parts, and suggestive of the solid vigour of 48 or 50 years. Round the rim are the titles "Comes et consiliarius Aulicus Cæsareæ Majestatis," Count, member of the Aulic (Privy) Council of His Imperial and Royal Apostolic Majesty.

4669. '59.

MEDALLION Portrait. Carved boxwood, of a man in German costume of the 16th century, inscribed "Wolfgangus Poemer 1524," with initials of Albert Dürer, of Nuremberg. Diam. $3\frac{1}{4}$ in. Bought, 20*l.*

The head is exquisitely modelled. The material, boxwood, leaves us, perhaps, as complete a portrait as if it had been painted. The head is thrown up as of an intelligent man listening to a question. The eyes are well hollowed round, clear and full opened. The beard short and grizzly. The hands are clasped with a certain expression of composure. The head is covered with a close skull cap, while the German flap hat, with the rim in four flaps or divisions, is looped up. The head is noble in its general proportions and outline. The dress is a loose cloak of Saxony cloth, with dressed lambskin lining, shown in the broad lapel or turned collar. The A. D. of Albert Dürer is added on the rim of the medallion. No notice, amongst the records of Albert Dürer's works, is given us of this particular medallion, though he certainly left some such behind him. The greater portion of the medallions and carved portraits attributed to the artist must be taken to be pieces executed by scholars from drawings or sketches of the master.

240. '53.

MEDALLION, carved in boxwood, in high relief. Circular; St. Martin sharing his cloak with the beggar. German. About 1500-20. Diam. $1\frac{5}{8}$ in. Bought, 1*l.* 10*s.*

Clearly carved. It represents St. Martin on horseback, dividing his cloak with his sword and the beggar in front.

238. '53.

MEDALLION Portrait of a man, carved in boxwood. German. About 1550. Diam. 2 in. Bought, 1*l.*

This is a medallion head in box, mounted on chestnut. It has been so made originally. The face looks to the left. The flapped cap is looped up, in the fashion of the time; the hair held or covered by a net, of which the band might be taken for the string or fastening of the cap. The shirt is of fine lawn. An ample cloak lined with fur hangs from the shoulders.

181. '67.

MEDALLION. Carved boxwood. Bust of a young lady unknown. German. About 1525-30. Diam. 2 in. Bought (Trofs Coll.), 1*l.* 16*s.*

The forehead is high and square, the hair drawn off and hanging down in front of the neck. There is a broad velvet hat but no veil. The flap of the hat is looped up with a jewel. The gown is made to fit close round the bosom and shoulders, and closes round the neck with a high collar. The figure is that of a young girl of twenty.

180. '67.

MEDALLION. Carved boxwood. Bust of a young man unknown. German. About 1550. Diam. 2½ in. Bought (Trofs Coll.), 1*l.* 16*s.*

The features are coarse but serious, and are well modelled; the thickness of lips and heavy nose and brows are all modelled with care and feeling. The hair is cut low over the eyes, and somewhat relieves the homely expression of the features. The dress is quilted and fitted round the neck. Like all these puffed and gathered overcoats, it is slashed, to show the satin lining within.

1151. '64.

MEDALLION. Carved boxwood, set in a hemispherical frame (probably the half of a hinged bead), representing St. George and the Dragon. German. Second half of 15th century. Diam. 1 in. Bought, 1*l.* 4*s.*

This little figure of a mounted knight at full gallop slaying the dragon is cut in all but complete relief. The figure, dress and accoutrements of the saint are completely detailed. The height of St. George, horse and all, is not above three-quarters of an inch. On the left shoulder we see the small escutcheon containing the arms of the rider worn in action for recognition by his followers or friends. The helmet is of the pointed form, a steel cap with openings for sight, and a wreath or scarf wrapped round it, as in the time of Henry IV. These parts are so minute that they can only be seen by the help of a glass. Behind is the princess kneeling to watch the issue of the combat.

89. '66.

MEDALLION. Boxwood, circular, in gilt metal frame; three-quarter head of an elderly man. German (?). 17th or early 18th century. Diam. 1 $\frac{3}{4}$ in. Bought, 4*l.* 5*s.*

A portrait medallion three-quarter face of an University doctor or professor in the gown of his faculty, with his 17th century cassock underneath. The head is square, the nose large, indicating sagacity, the brows contracted, not by sourness of temper, but the struggle of thought. This is evidently life-like, but there are no means of identifying it with any known personage.

353. '64.

MEDALLION. Carved boxwood. Elliptic; portrait of a gentleman in rich armour. Italian. About 1680. 4 in. by 3 in. Bought, 4*l.*

The head is full, and the features those of a man of 30. The wig is the full bottomed peruke, introduced in the days of Louis XIV., when the old cavalier coiffure of long natural hair had died out. The armour is damasked in the costly fashion of late Italian work of the

F.

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day, as we see by the stripes or bands so delicately carved in this miniature. The long buttoned doublet belongs to the dress of cavaliers, late in the 17th century. There is no evidence to indicate the name of the person represented.

807. '69.

MEDALLION Portrait. Limewood, carved in low relief, with portrait bust of the PRINCESS MARIA PIA. The work of L. Frullini. Modern Italian. L. 8 in., W. $7\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 12*l*.

The head full face, and the design expressed in relief, not much greater than that of a modern coin.

239. '53.

MEDALLION Portrait of a man, carved in boxwood. Ruffo-Greek. 16th or 17th century. Diam. 2 in. Bought, 1*l*.

5919. '50.

MEDALLION. Carved wood. Star-shaped, minutely sculptured in open work, with many figures of saints and angels. Ruffo-Greek. 16th or 17th century. Diam. $3\frac{1}{4}$ in. Bought.

The details are cut with extreme minuteness and the head is expressive. Carvings of this description are executed in the monastic establishments of Russia.

972. '69.

MEDALLION. Wood, carved in low relief with a faint kneeling in prayer; with frame and glass. Modern Russian. Diam. $2\frac{1}{2}$ in. Given by the Russian Commissioner. (Paris Exhibition, 1867.)

An example of modern Russian conventual carving. The saint is represented in a cope and stole kneeling before a small desk or altar, on

which is a cross. A cloud with rays issuing from it hangs above the desk. The head and the devotional expression of the face are skilfully designed and executed. The rest of the work is not equal to this portion.

6921. '60.

MINIATURE sculpture. A bead, carved in boxwood, for devotional use, opening by a hinge; with figures of St. Jerome and St. Catherine on the interior face of each hemisphere. French. About 1500. Diam. $1\frac{3}{4}$ in. Bought, 19*l.* 10*s.*

The general form has been obtained in the lathe. It is carved on the outside in the minutest way with flamboyant French flowing window tracery; such prevailed in the north of France and Flanders at the same time as the perpendicular reticulation which succeeded the fine tracery of the 14th century in our own country. The two half spheres are hinged and fastened by three fine gold loops, held together by a pin of gold. When opened the insides are carved, one with St. Jerome (numbered with St. Augustine, St. Ambrose, and St. Gregory, as one of the four doctors of the church, known by his cardinal's hat, and the traditional lion).

On the opposite half is St. Catherine of Alexandria, a noble virgin of great learning, who was martyred by Maximinus on the rack. She is represented with a hawk, as evidence of her noble birth, and she holds the sword and wheel, symbols of her martyrdom. The ground is sculptured with fleur-de-lys.

The names of the two saints are carved in the rims that surround the several compositions; on one, SANCTA KATHARINA ORA PRO NOBIS. On the other, SANCTE HIERONIME ORA PRO NOBIS, in Roman capitals.

918. '69.

MINIATURE sculpture. One leaf of a diptych or folding devotional tablet. Boxwood, carved with the Ascension, the Pentecost, and other religious subjects. French. 14th century. L. $6\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 20*l.*

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The carvings are distributed through five panels. On the right hand, on the top, is the Ascension. The Blessed Virgin is in the centre of a group formed by herself and the apostles, and the feet of the Saviour are seen below a cloud as He ascends.

In the second top panel St. Benedict, Abbot, is standing before a 14th century altar, the ends divided into two cusped arch panels. He holds the pastoral staff in his left hand, and gives benediction with his right. An angel in the right-hand corner issues from a cloud which runs into the top moulding of the panel, and holds a scroll that runs along the front and turns the corner of the moulding. On it is the legend "Benedicte nunc Benedic - te;" in which the grammar is twisted to suit the play on the name Benedict. A seat, panelled like the altar, is behind the faint.

On the third panel is the descent of the Holy Spirit. The Blessed Virgin sits in the centre of a group of apostles looking up, while the typical dove is descending.

On the fourth is a monk in a frock or cassock only, standing before an altar, similar to that in the second panel, on which he holds an open book. Another monk is kneeling in the corner behind him. An angel holds a scroll, as in the second panel, on which is read, "Tu Maure care" "es sub altare." St. Maur is a Benedictine faint.

The fifth panel extends below both the two last. On the right-hand side is the figure of the Saviour seated and crowned with a fleur-de-lysé crown of the 13th century character. He holds an orb in His left-hand and crowns the Blessed Virgin, who is seated at His side on the right. They are clothed in drapery that falls in broad folds. St. John the Baptist, in a hair garment, stands on their left and points with his right hand to a medallion on which is the Agnus Dei; a hole in the woodwork shows where some other detail has been removed. This was, probably, a hand in benediction to represent the Eternal Father.

On the edges of the containing moulding, where they are not occupied by the legends detailed above, are foliage, vine and other leaves carefully detailed, dogs hunting hares and running rabbits to earth. It is probably French work of the middle of the 14th century.

524 to 524c. '68.

MINIATURE sculpture. Four tablets. Wood. Each carved in low relief with a male figure grappling with a serpent. Italian? 17th century. Each $\frac{7}{8}$ by $\frac{3}{4}$ in. Bought, 4/

These may have formed tiny panels in aid of larger compositions, or they may be modern productions, as their minuteness makes any judgment difficult. They are cut with great skill and care, and represent four single figures, somewhat resembling the central figure of the well-known Laocoon group.

222. '66.

MINIATURE Sculpture. A cross of wood, carved in pierced compartments on each side, representing the mysteries of the life of the Saviour, with Russo-Greek legends. Round the handle is a plaited band, and at the bottom an angular pommel. Russo-Greek. 10 in. by $5\frac{1}{4}$ in. Bought, 10*l.* 10*s.*

The carving is contained in six compartments: on one side are—1, the Annunciation; 2, Nativity, with shepherds piping on the ground behind the cave of Bethlehem, and making offerings within it; 3, Presentation; 4, Raising of Lazarus; 5, on the right arm of the cross, the Baptism, on the left the Transfiguration. On the other side: the Ascension; 2, Crucifixion; 3, Harrowing of Hell; 4, Entry into Jerusalem; 5, right arm, the Entombment; left, Pentecost.

The three points of the cross are cut into flowers containing evangelists on one side, prophets on the other, and smaller flowers in the angles contain heads of angels. All the figures very carefully modelled and fairly proportioned.

'68. 98.

MIRROR Frame, copper silvered and oxydised; repoussé work, decorated with festoons of flowers interspersed with Cupids; at the top within a cartouche is a shield containing the cypher of King Charles II. The original, of silver, is the property of Her Majesty the Queen, and forms part of the Royal collection of plate at Windsor Castle. English, date about 1670. H. 6 ft. $9\frac{1}{2}$ in., W. 4 ft. 1 in. Electrototype cast by Messrs. Franchi and Son.

The metal of the frame, of which this is an exact reproduction, is of sufficient thickness, perhaps one-twentieth of an inch, to form a rigid frame though mounted on wood. The section of the frame is that of a

cymareverfa moulding, with two edge mouldings; the glass stands out from the wall on this projection. The repoussé work is in the form of bold acanthus leaves, large tulip-shaped flowers, and boys; delicate indented spots are added to give effect to the chased lines. The large forms are kept well in the centre of the frame section. The plain surfaces preserved round these groups and figures give effect which is wanting in silversmith's work of twenty or thirty years later, owing to the crowding of all portions of the frame.

'68. 135.

MIRROR Frame; fruits and foliage, among which are boys and crowned masks; on the top an earl's coronet and a monogram supported by boys. The original, of silver beaten and chased, is the property of the Countess De La Warr, Knole Park. 17th century. H. 5 ft. 5 in., W. 3 ft. 5 in. Electrotpe cast by Messrs. Franchi and Son.

The work is similar to that of the last described, but less artistic; the section is flatter and the decoration more crowded.

The large flowers prevail amongst the decorations but are flat and merged in the surrounding mass of indented work. A bold indented line round the leafwork gives the edges a sparkling distinctness. The frame has an outer and an inner moulding on the edges; the outer covered with acanthus leaves tied in pairs and forming a rolling scroll; the inner has on it leaves running over at right angles to its direction.

'68. 136.

MIRROR, octagonal, with branches on each side; flowers and foliage; on the top a floral ornament between cornucopias. The original, of silver, is the property of the Countess De La Warr, Knole Park. 17th century. H. 2 ft. 10 in., W. 2 ft. 8 in. Electrotpe cast by Messrs. Franchi and Son.

The tulip and rose form the principal element in the repoussé work. The silver branches hold one candle each, the nozzles are plain and have a wide grease pan underneath.

'69. 64.

MIRROR Frame; ebony with silver mounts, consisting of scrolls in relief, and a monogram surmounted by a coronet. The original, silver beaten and chased, is the property of the Countess De La Warr, Knole Park. Late 17th or early 18th century. H. 4 ft. 8 in., W. 3 ft. 1 in. Electrotype cast by Messrs. Franchi and Son. Bought, 38/.

The work is coarser and flatter than that on the two last, and the large flowers are less distinctive features. The scrolls on the top roll over each side of the central monogram like the acanthus scrolls of late Roman architectural pedimental ornaments. The silver applied plates cover the angles and form centres to the four sides. An outer and inner edge moulding are covered with beaten silver work. The monogram, C. M. F., is the same as that on No. '68. 135.

The central monogram on the top is formed of the letters P. D. on one upright stroke and an S brought into the lower part of the letters, which are Italian. They are reversed and difficult to read; the P. may be read R, and perhaps belong to a member of the family of the Sackvilles, Earls and Dukes of Dorset. The silver, seventeenth century, furniture preserved in the King's room at Knole, to which these objects belong, includes a toilet service of later date, that was bought from a sale of the effects of the Countess of Northampton by Lionel, Duke of Dorset, in 1743.

1833. '69.

MIRROR. The frame of stained lime wood, richly carved in fruit, foliage, and shells, in high relief, attributed to Grinling Gibbons. English. Late 17th or early 18th century. H. of frame 6 ft. 4 in., W. 4 ft. 9 in. Townshend Bequest.

The works of this kind known to be by Grinling Gibbons, is cut generally in lime, pear or other white and tolerably close-grained woods. His work is generally studied from actual nature; it shows extraordinary boldness, richness without being redundant, and delicacy, which can hardly be said of the carving of this frame.

This piece has been stained and varnished, but the heaviness of the work forbids our attributing it to other hands than those of a pupil

or workman of the matter. We have up to this date no piece from Gibbons' own hand in the collection with which this can be compared; but as the works he executed had a great popularity in his day, wood-carving in all forms was made by the pupils he employed, and this frame has been probably made by one of his successors.

3987. '56.

MIRROR. Carved and gilt wood frame; circular top, with borders or side pieces in looking glass. English? About 1700. H. 7 ft. 2 in., W. 4 ft. 3 in. Bought, 30*l.* 10*s.*

A good example of light gilt framework made perhaps in England in imitation of French designs. The glass is composed of various pieces. There is an arched top piece; the sides are held in by a double border and there is a bottom border of similar width. The angles at top and bottom turn out into circular spaces. The glass in these parts, as in those forming the top and bottom borders, is not all in separate pieces. In these parts the frame-mouldings are, in fact, planted on, though appearing to hold small separate pieces of glass. The central mirror and the sides are bevelled, and are of "Vauxhall" plate. The other parts have been perhaps renewed. These designs are all derived from French patterns of the Louis XIV. period.

2387. '55.

MIRROR. Glass, in carved and gilt frame. English. Attributed to Chippendale. About 1710-20. H. 6 ft. 2 in., W. 3 ft. 7 in. Bought (Bernal Coll.), 50*l.*

The frame is in three divisions enclosing as many separate sheets of glass. The frame of the main portion starts from two gracefully curved volutes, like those we meet with in Italian gilt carvings of the last century. They branch out into rush leaves and other slender foliations, and return over two shoulders on which sits the smaller top division. Two carved cranes ornament these portions, and there the leaves end in natural points. Roses are twined amongst the upper leaves. The top glass has a wreath of roses applied to the glass, and there are other moulding lines applied in such a way as to seem



MIRROR.

Italian, late XV. Century.

7694. '61

to include separate narrower pieces of glass, but there are but three. The piece at the base is the smallest, and is enclosed in pieces of carved rockwork and shell-like curves. This class of ornament prevails in the frames made by Chippendale. They were more or less in imitation of the Louis XV^e. work called rococo, from their extraordinary and shell-like curves and ornaments.

Little rockwork brackets, arches, &c. are often to be seen on these English frames; and of these fantastic masses some were formed as stands for pieces of china. One general likeness may be traced throughout this class of looking-glass frames, and one general description may suffice for most of them.

The specimen now described is one of the quietest and most graceful of its kind.

2388. '55.

MIRROR. Glass, in carved and gilt frame. English. Attributed to Chippendale. About 1710-20. H. 7 ft., W. 4 ft. 6 in. Bought (Bernal Coll.), 36*l.* 10*s.*

4471. '57.

MIRROR. In carved wood frame of architectural design. Flemish. Middle of 17th century. H. 2 ft. 1 in. Bought, 1*l.* 10*s.*

The top finishes in a pediment, supported by an architrave. In the intervening space is carved a death's head.

7694. '61.

MIRROR. Burnished metal, circular, in a frame of walnut wood, carved in relief with an angel, a skeleton, and various animals, each accompanied by a capital letter in gold. These letters form the words "Bonum" and "Malum." Below is a large letter Y, from which the various emblems spring.

Italian. Early 16th century. Diam., including frame, 1 ft. 7 in. Bought (Soulages Coll.), 1501.

The form of this mirror is that of a circular shield. The framework is convex and richly carved. The diameter of the frame itself is equal to that of the mirror enclosed within its circumference.

The mirror is of burnished metal, the lustre of which is dimmed, though the surface has not been actually corroded. The back is decorated with a bas-relief cast, representing a Madonna and Infant Saviour. They are seated on a garland upheld by two angels standing and having the cords of each end of the garland round their necks. Two little angels play music in the air above them.

The whole of this relief has been overlaid with the purest gold.

The frame is a circular garland of carved walnut wood. The outer and inner rims are cut into egg-and-tongue mouldings. The flower-work is made up of stems and foliations designed after natural foliage, and cut with the utmost precision.

At the base is a large Roman letter Y placed amongst the foliation and reaching from one rim of the framework to the other. An angel is reclining between the branches of the letter.

On the right of this figure is that of a woman draped and kneeling. Over her is a dragon representing sin or evil, against which she is defending herself. Following to the right in this direction are various animals representing virtues, to which the kneeling figure stretches her hand.

The unicorn is typical of virginity. The mediæval tradition was that the unicorn would scent out a pure maiden in the wood and would lay its head in her lap, who was supposed to help the hunter in this way to take it. The lion is fortitude, one of the four cardinal virtues. At the end of the group is the guardian angel, a majestic figure in flowing drapery. Round this half of the frame interspersed among the foliage are carved and gilt letters spelling backwards the word M. V. N. O. B. Bonum,—Good.

On the other half beginning from the Y are the vices. First, a fiend with horns and cloven feet, emblematic of pride; next, the hog, of gluttony; the porcupine, of ferocity; an apish imp or impish monkey, of lust; a wolf, of cruelty; finally, death personified by a skeleton. The letters M. A. L. U. M., Evil, in Roman capitals are cut out and gilt like those on the other side, and laid amongst the foliations of the carving. They read upwards from the base as the letters on the opposite side, that is each word begins on the side of the letter Y. On the lower or inner side of the top centre of the frame

is a flaming bombshell carved and gilt, one of the devices of the house of Este. This mirror is said to have belonged to Lucrezia Borgia, wife of Alfonso d'Este, Duke of Ferrara.

The letter Y or the Greek Υ is adopted from a Pythagorean emblem of the course of human life supposed to be typified in that letter. The grammarian, Servius, commenting on the description in Virgil of the golden branch gathered by Æneas in the search for his father's ghost, considers this branch as an image of the Pythagorean Y.

“ In the neighbouring groves

“ There stands a tree—

“ One bough it bears ; but wondrous to behold

“ The ductile rind and leaves of radiant gold ;

“ This from the vulgar branches must be torn,

“ And to fair Proserpine the present borne,

“ Ere leaves be given to tempt the nether skies.”¹

The Υ or Y was a type of the course of life, straight at first and without conscious choice, but branching out as life goes on, and offering two ways or roads to the soul ; that on the right hand leading up the path of virtue to repose and happiness, and that on the left to temptation, sin, and destruction. According to Servius, the branch signifies the power of virtue “ imitating the letter Y.” The branch is said to be hidden in the forest because, in truth, in the confusion of this present life, in great part caused by vice, the integrity of virtue lies hid, &c.

For a more extended reference to Persius and other writers who recognise the Pythagorean doctrine of the meaning of this letter, we may refer the reader to Notes and Queries, September 4, 1869.²

7695. '61.

MIRROR. Burnished metal, in a square frame of walnut wood, with carved mouldings, upheld by a short moulded pillar resting on a quadrangular foot. The whole of the framework carved with emblematical devices, palmette ornaments, &c. Italian. About 1475-85. H. 2 ft. 7 in. ; size of plate, 10½ in. by 8¾ in. Bought (Soulages Coll.), 150/.

This piece is remarkable for its frame. The mirror stands on a base, square, with canted angles shaped like the stem of a chalice or

¹ Æn. vi. 206. Dryden's translation.

² See also *Historic Devices, &c.*, by Mrs. Bury Palliser, p. 199.

drinking cup. The four large sides rise to within three inches of the frame, gradually diminishing so as to contain four slightly concave panels or spaces, which are decorated with carved emblems each in a circular panel. The intervening narrow panels on the angles are decorated with palmette work, which also runs round the base. Below that is a straight plinth with upper and lower bead mouldings to raise this decorated border on a sort of stand. The emblems in the four spandrils or concave spaces are, 1., the elephant, the meaning of which is not very clear. Ancient writers insisted on the reverence the elephant had for the moon (which acts as a mirror or reflection of the sun). Ælian states that at the increase of the moon they gather branches of trees in the woods, and turning their eyes up towards that luminary, raise their branches in adoration. Pliny, speaking of the elephant, says that they "withal have in religious reverence (with a kind of devotion) not only the stars and planets, but the sunne and moon they also worship. And in very truth, writers there be who report thus much of them, that when the new moon begetteth to appeare fresh and bright, they come down by whole herds to a certain river named Amelus, in the deserts and forest of Mauritania, where, after that they are washed and purified by sprinkling and dashing themselves all over with the water, and have saluted and adored after their manner that planet, they returne againe into the woods and chases, carrying before them their young calves that be weary and tired."¹

Another side is occupied by a goose carrying a pin in its mouth; an allusion to the classic traditions of the fidelity of that fowl. On a third is carved the civet cat, prized for its musk perfume. The fourth has a knot of twisted hair fastened at the bottom to a base of velvet or other material for a head dress. The use of "chignons" and other artificial additions to a lady's hair is not an invention of our own day.

The frame of the mirror is set on this base or stand. Between the two is an interval of about three inches, and this portion is formed into a wide baluster or leg with a knob and collars turned in the lathe. By this the mirror itself was easily held up for use, the knob giving a firm hold for the hand. The frame is square finished with S-shaped scrolls rolling over each side of two square tablets, one above and one below the top and bottom portions. On the little square tablets are carved the device of a small mound with three "Marguerites" or daisies on them. The scrolls and square between them form the outline of the "bow" of the god of love. The frame is decorated with delicate line mouldings

¹ Pliny, B. viii. ch. 1., translation quoted by Mrs. Bury Palliser, *Historic Devices, &c.*, p. 71.

formed of notches, plait work, guilloches, &c. and further has a band of palmette leaves carved all round. These leaves are modelled and relieved with great delicacy, and if the work is examined, the same tender treatment of these minute ornaments will be noticed throughout. It belongs to the best period of Italian wood carving, and its date may be placed before or at the beginning of the 16th century, while the treatment of classical details in architecture and woodwork was still new, and was managed with a degree of care that was lost when the study of Roman classicism led to the adoption of vast proportions in structure and boldness and coarseness in the decoration that was required in consequence.

The daises carved on the framework, as well as the exceptional delicacy and excellence of the carving, point to the ownership of a lady of the name of Margaret in high position, possibly Marguerite d'Valois, daughter of Charles d'Orléans, Comte d'Angoulême, and Louise of Savoy. This lady was born at Angoulême in 1492, and became the wife, first, of Charles IV., Duc D'Alençon, in 1509; secondly, of Henri D'Albret IV, second King of Navarre, in 1526. By this marriage she had a daughter, Jeanne d'Albret, mother of Henri IV. She died at the Chateau of Odos en Bigorre in 1549.

This princess was a patroness of letters, and was surnamed the Pearl, Margarita, the tenth of the Muses, &c., and her name was celebrated by the poets and artists of the day.¹

There is in the Louvre a piece of miniature carving in boxwood, an Ω ,² containing delicately sculptured compositions from the life of St. Margaret of Antioch, who suffered martyrdom under the reign of Aurelian. That M is supposed to have been made for, or in honour of, Marguerite de Valois; and the allusive carvings on this mirror may indicate that it was made for the same personage. But this is offered as a conjecture only.

7696. '61.

MIRROR. Burnished metal, rectangular, in an ebony frame, inlaid with interlaced work in ivory. At the bottom is a bow, also in inlaid ivory. Italian. About 1500-20. H. 2 ft. 11 in., W. 2 ft. 7 in. Bought (Soulages Coll.), 50%.

¹ *Historic Devices, &c.* 163.

² *Collection Sauvageot.*

The inlay is in elegant linework such as we see in the ornamental details of 16th century paintings, representing embroidery, *e.g.*, on the altar front in the fresco painting by Raffaele of the Dispute of the Sacrament. It has the elegance and delicacy that fine interlaced lines never fail to impart when inlaid on a positive black. The bow may serve to mark it as a present from a lover to his mistress.

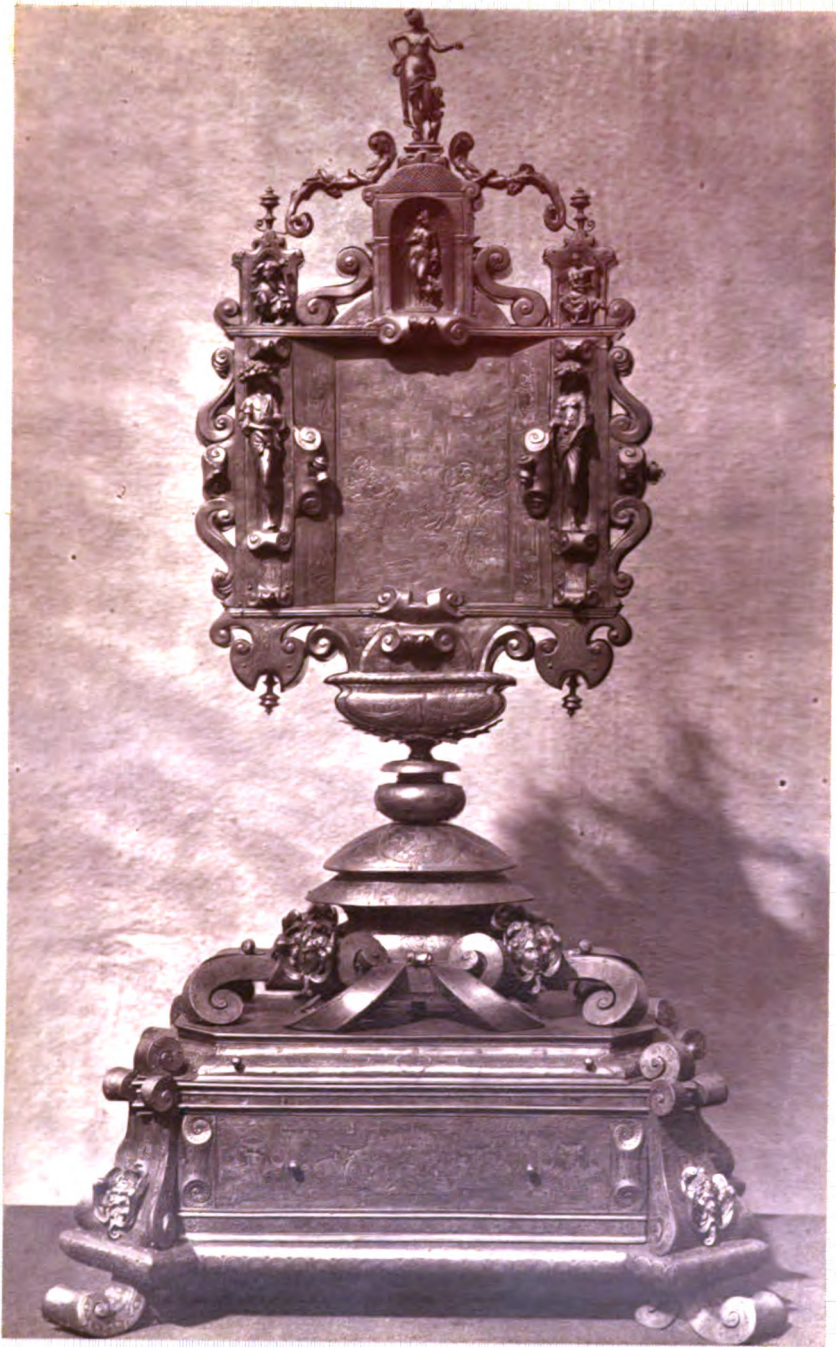
7648. '61.

MIRROR. Burnished metal, in a stand of iron damascened with gold and silver. The frame, of architectural design, is supported on scrolls which rest on a square base, with scrolled angles and feet. The whole covered with medallions of classical subjects, arabesques, cartouches, &c., in gold, silver, and silver-gilt. At the back of the mirror are figures of our Saviour and of angels in niches; in front are classical figures. The whole surmounted by a group of Venus and Cupid. Italian (Milanese). About 1550. Made for the Royal Family of Savoy. H. 3 ft. 10 in.; base, 18 in. by 25 in. Bought (Soltikoff Coll.), 1,281*l*.

This toilet glass, the most sumptuous piece of furniture of its class in the collection, is of iron worked over with gold, silver, and silver-gilt. The process known as damascening is as old as the classic period, and in this as in other instances, it consists in cutting or scratching out in iron the shapes of the ornament and hammering in the softer metals which are forced and keyed into the lines and indentations of the harder substance.

Portions of the work on this mirror are planted on with rivets as distinct mouldings, such as those that border the drawn front. Others are inlaid and held in by pins with heads left as part of the ornament. Other parts are hammered in in the usual way and modelled carefully with tools afterwards. Parts are of silver, and have been gilded over by the mercurial process.

The general composition is in three parts:—a glass in a square frame with scroll ornaments massively designed joined by a foot flat stand, the stand forming the top of a toilet drawer. Below that is a drawer or square box standing on four feet formed by volutes, one on each angle;



MIRROR.

Italian (Milanese, middle of XVII. Century.

763. 51.

above the volutes are broad brackets, cutting off the corner angles. The brackets are joined to the sides both on the top and at the base by volutes. Grottesque satyr masks are applied to the fronts of the brackets. All these separate parts are covered with damascened work. The drawer front is ornamented with damascened borders, and divided into panels by bands of strapwork. The panels are marked out by silver knobs or pinheads, and other pinheads or dots on a smaller scale are made to add brilliancy to the gold work in the other borders.

The centre panel contains a representation of the siege of Rome by Lars Porfena. The Etrurian King is seated on a throne, and warriors are bringing to him the treasures of the city, of which the building forms a background to the scene. Single figures of classic warriors fill the side panels.

The panel at the back of this portion has the representation of the heroism of Horatius Cocles defending the bridge over the Tiber during the same war.

On the two ends are ; 1. The devotion of M. Scævola, who stabbed the secretary by mistake instead of the King, and is shown burning his right hand in the altar fire ; 2. M. Curtius leaping his horse into the chasm in the Roman forum.

The base of the mirror forms the top of this lower portion, and it pulls out to form a toilet tray. The upper surface is laid out in damascened work in the form of a pavement in perspective, and the moulding round it contains, in cartouches, tiny hunting scenes.

The foot of the mirror is something like that of a mediæval cup or chalice with bosses and neckings. The surfaces of the larger of these boss-like forms are decorated with figures. Apollo and his attributes are on one side ; Mars and his attributes on the other. Female figures personifying Peace and Plenty are on the ends, which are narrower than the side surfaces. Under these oval surfaces there is room for figures of classical ladies at the toilet, surrounded by elaborate arabesques. All are in rich damascened work.

The front of the glass is supported on each side by niches, on which are gilt figures in relief playing musical instruments. The top has smaller niches above these ; two with smaller gilt figures, also playing on musical instruments.

The cover of the mirror itself pulls out sideways. It is damascened over with a landscape and figures. Classical figures decorate the sloping inner sides of the mirror frame. On the top is a central niche with a gilt figure of Juno and her peacock. A statuette of Venus and Cupid, the former holding the apple, surmounts the whole.

The back of the frame is differently ornamented. There is less relief in the component parts of that front. It forms an architectural pedimental facade with columns, cornices, &c. These are delicately ornamented with arabesque work. The centre forms a niche with perspective lines and divisions. In front is an image of the Saviour on a pedestal. On each side are smaller niches with fitting figures of angels in relief. Above each of these small niches is a square panel with a figure in damascened work, one of the Saviour bound to the pillar, the other of the Saviour blindfolded and mocked. In the tympanum is a demi-figure in relief representing the Eternal Father issuing from a glory of angels. He is giving benediction, and the symbolic dove, representing the Holy Spirit, is beneath Him.

On the top the niches are flat, only representing recesses by perspective lines. They are occupied by three small figures in relief of the theological virtues, Faith, Hope and Charity.

On this side of the stand there is a panel containing the Saviour carrying the cross. Strapwork and arabesques decorate the back of the cover.

It is a strange mixture of sacred history and pagan mythology, thoroughly characteristic of the designers of the day.

The work was executed in Milan, in which city worked several artists in this process.

Of these the most famous were Giovanni Pietro Figino, Bartolommeo Piatti, Francesco Pellegimo and Martino Ghinello. But we have no evidence as to which of these artists were the authors of the toilet glass in the Museum. More than one hand is apparent in the design. The back and the front differ materially in the spirit as well as the subjects of the decoration.

This piece belonged to the Debruges collection, from which it passed to that of Prince Soltykoff, and from him it was purchased for the Museum.

218. '66.

MIRROR, with frame and sliding cover of ebony pointed and gilt in arabesques. Venetian. About 1550. H. $8\frac{3}{4}$ in., W. $7\frac{1}{2}$ in. Bought, 1*l.* 10*s.*

The frame is inlaid with pearl work in Oriental arabesque patterns, in imitation of Persian.



MIRROR.

Italian, middle of XVI. Century.

726. '60.

7226. '60.

MIRROR. Burnished metal plate in carved and inlaid frame of walnut wood. The plate is partially covered by a sunk sliding panel carved with a female bust. The frame of monumental design, carved in relief with masks, garlands of fruit, flowers, &c., resting on a bracket and surmounted by a cornice. Italian. 16th century. H. 3 ft. 5 in., W. 2 ft. 2 in. Bought (Soulages Coll.), 200*l*.

The head that forms the central ornament is a profile medallion in slight relief of a head of singular beauty.

The frame at the sides is inlaid on its flat parts with what appears to be cork, perhaps the wen or excrescence of a chestnut tree. Masks stretch out on the flanks with acanthus leaves above and below them, and masks, scrolls, &c. are applied over the inlaid wood of the frame.

The bracket on which it is supported bears a shield in front, but the armorial bearings are defaced.

7354. '61.

MIRROR. Glass, in a frame of ebony, inlaid with ivory; panelled doors in front; scroll-work and ivory borders. Italian. About 1600. H. 12 in., W. 9½ in. Bought, 5*l*. 9*s*.

On the outer frame the inlay is arranged in broad and narrow bands of white. Each door has two panels. Broad bands of delicate arabesque work form the ornament of these panels.

The part behind the glass is inlaid very plainly. This looking-glass is supported by an easel or rest.

Probably Genoese, and of the early part of the 17th century.

288. '64.

MIRROR. In frame of carved, pierced, and gilt wood, with design of foliage in high relief. Italian. 17th century. Extreme height 8 ft. 11 in., W. 5 ft. Bought, 50*l*.

P.

N

A coarse imitation of the earlier cut open Venetian scutcheon work, such as was formed to decorate the panels of carriages as well as glass frames. The composition consists of sweeping acanthus foliage starting from the frame, and rolling round with bold and graceful curves and cut with the freest use of sharp tools, the wood being willow or other wood of very soft grain. In many instances such leaves and volutes roll round into brackets for porcelain at regular intervals, which thus stand framed as it were before a background of varied gilt surface. In the case of this glass, the projecting pieces are short rudely cut leaves, but the work is effective from the size and freedom of the carving. The glass bears but a small proportion, scarcely a third, to the whole size of the piece. This looking-glass was formerly in the dining room of Mr. W. M. Thackeray, from the sale of whose collection it was purchased.

7866. '61.

MIRROR. Engraved glass, in frame of carved and gilt wood, foliage pattern. Italian. 17th century. H. of frame 22 in., W. 19 in. Bought.

A canopy with wreaths of flower work forms the ornament, in which is a scutcheon bearing the arms of the Venetian family of Barbo.

2389. '55.

MIRROR. Glass, in carved and gilt wood frame, with figures of heathen deities, cupids, fruit, flowers, strap-work ornament, &c., in the style of Louis XIV. Italian? About 1700. H. 5 ft. 3 in., W. 4 ft. 7 in. Bought (Bernal Coll.), 187. 10s.

The carving is elaborate. All the foliage and ornament that form the base or foundation, amongst which the figures, &c. are disposed, is cut up into detached details so as to answer especially for the gilder's object, that of a richly broken surface. The work though good is less bold and free than the generality of the gilt carving of Florence and Venice, where this work was principally produced and has, perhaps, more affinity with the neater but less pictorial work executed in France in the good times of Louis XIV.

1128. '64.

MODEL of a Slipper. Carved in boxwood; apparently the work of some French prisoner during the war. Early part of present century. L. $3\frac{3}{4}$ in. Given by the Rev. R. Brooke.

223. '66.



NUTCRAKERS. Boxwood, carved with a bearded head, covered with a German cap, furmounted by a pelican in her piety; below are Gothic letters, apparently monograms. German. About 1500–30. H. $10\frac{1}{4}$ in. Bought, 6*l.* 6*s.*

The head of “Mahound,” or the “Saracen’s head,” with the lower jaw and neck moving on a peg joint for lever, forms the engine itself. The head is covered with a cap, having a pelican feeding her young on the top. The broad flap has two wyverns or monsters in relief on its under side. The beard is in crisp pyramid curls, and on the chest are two black letter *ts* tied together with a cord in the way of engraver’s monograms, of which numerous examples may be seen in Silvestre’s “*Monogrammes Typographiques.*” On one flank are the four gothic letters, *f. i. v. h.*, and on the opposite *g. t.* All these letters are adorned with quaint monster-headed ends and flourishes cut with great spirit. The humour of the Nurnberg toy work is admirably expressed in this specimen of 16th century carving.

224. '66.

NUTCRAKERS. Boxwood, carved with mouldings. On the summit is an ape-headed man reading among books and globes. German? 1700. L. $9\frac{1}{2}$ in. Bought, 5*l.* 12*s.*

The nutcracking machinery consists of a piece of boxwood, with another jointed into it. Both end in flat handles, like those of a very massive spoon, each of them inclining outwards. On the top, carved

out of the block which forms the body of the piece, is a man with an ape's face, short whiskers, and a serio-comic cut of countenance. His head wears a morning cap such as is seen on portraits of literary characters of the age of Dryden and Pope. One leg is crossed, and on it a book widely open, which is upheld by one hand while the head is leant thoughtfully forward on the other. The seat is a pile of books, others of which form a footstool.

These are admirably cut, and so is the head and general pose of the figure. The general humour of the carving would lead us to trace it to the German toy-cutters, notwithstanding the bitterness of the satire implied in the composition.

1052. '69.



ANELS, bordering (six pieces). Wood, carved with scroll ornament and Cufic inscriptions. Arab. 13th century. H. 12 in. by $3\frac{5}{8}$ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The work on these oblong or border panels is in the same style, and has the same elegant outline and delicacy, as the later work described in No. 1049. '69.

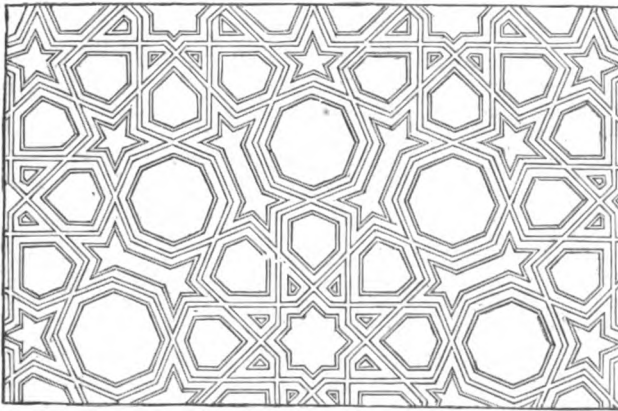
The letters are cut over a rolling scroll, that forms a double volute with each turn. It has ends or curls at intervals as offsets.

Four of the pieces have characters which Dr. Rieu has translated and explained as follows:—

1. "This blessed pulpit was ordered to be made by our lord the Sultan."
2. "Al-Malik al-Maufoor Hufem uddunya waddiñ Lajiñ."
3. "Al-Manfoori." (This was on the 10th of Safar, one of the months.)
4. "Of the year 696, may God make its end fortunate."

Lajiñ reigned only two years and two months, A.H. 696. 698, 1296-8. He repaired the mosque of Ben Tuluñ (Jami el Toolson or Tayloon in Cairo), in consequence of a vow made some years before his accession when, in danger for his life, he had found a safe hiding place in that mosque. These pieces therefore belong to the pulpit of that mosque (much made up) now in the South Kensington Museum.

PANELS.



ARAB, 13th or 14th Century.
Diagram of Arrangement and Piece of Detail.
(1051. '69, p. 199.)

1077. '69.

PANELS (six pieces). Wood, carved with Arabic inscriptions. Arab. 14th century. Various dimensions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The scrollwork seen under the lettering is bolder and finer in execution than that under the letters of the inscriptions of some other pieces in the collection as, *e.g.* in 1052. '69. The panels are surrounded by scroll borders and lines of ivory. The characters are read by Dr. Rieu as follows:—

No. 1. At the top of the frame, and No. 5 on the left side (spectator's right):—

“No drowfiness feizes Him, nor yet any sleep. This is that which is in the heavens and that which is in the earth. Who is he that will intercede with Him but by His leave? He knows that which is before them, and that which is behind them, and they do not embrace any part of His knowledge but what he pleases. His throne encompasseth the heavens and the earth, and He is not burdened (by their maintenance).”—Koran, ch. II. 256.

No. 4, lowest piece, and No. 6, right hand piece (spectator's left):—

“I call to life and cause to die. Abraham said, Then verily God brings the sun from the East, now bring it from the West; then he who had denied God was confounded, or like unto him who passed by a city and it lay waste on its vaults. He said, How will (God) call (this) to life.”—Koran, ch. II. 260-261.

Nos. 2 and 3 from the top:—

2. “The refuge of the poor and of the needy.”

3. “The servant of God the most High.”

The letters of these two inscriptions are larger and the panels shorter than the others, *viz.*, $9\frac{3}{4}$ in. by $1\frac{3}{4}$ in.

The longer inscriptions are $1\frac{1}{4}$ in. in height.

1049. '69.

PANELLING, made up into a table. Walnut wood. The top and sides formed of various panels of wood and ivory of Arab 14th century work. The framework and legs modern French. H. 2 ft. 4 in., diam. 2 ft. $10\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

This is merely made up from fragments which have formed part of a screen or of wall panelling. The old portion forms a central star of 12 triangular points. The lines forming these points are prolonged and crossed, so that they enclose 12 longer triangles and 12 polygons. This arrangement forms one entire figure. The centre and triangles are inlaid in ivory. Each of the 37 divisions of the figure is filled by a carved scroll flower, resembling a fleur-de-lys in general outline. We are reminded of the old Greek honeysuckle ornament in the continual roll of the tendrils forming this ornament. It is larger or smaller, more simple or more complicated, according to the amount of space, but it is the one ornament of all the panelling of which this piece has formed a portion. In the larger panels one set of the lines underlies another, in slighter relief, and helps to give richness and mystery to the mass of lines and volutes.

The points of the central star are formed by small carved ivory plates inserted. The corresponding hexagon panels outside these are also of ivory. The outermost hexagonal panels have inlaid ebony lines and a carved border, edged with lines of ivory round them.

The supports of the table are formed by six cusped Moresque arches of modern make.

Above each arch is inserted a narrow panel containing an Arabic legend.

These have been translated by the kindness of Dr. Rieu, and are as follows :—

1. "The servant in need of God the most High."
2. "Altunbugha, the cupbearer of Al-Malik-al-Nafir."
3. "The refuge of the poor and of the needy."
4. "The hoard of the widows and the orphans."

No. 1 and No. 4 are repeated.

Altun boga al-Maridani was raised to the rank of Amūr by Al-Malik al-Nafir Muhammed Ben Kalāūn, who gave him his daughter in marriage. He began A.H. 738 (A.D. 1338) the building of the mosque called after him Jami al-Maridani; he died governor of Aleppo A.H. 744 (A.D. 1343).

1085. '69.

PANELS, fragments of (nine pieces). Wood, carved and inlaid. Arab. 14th century. Various dimensions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

These pieces are fragments of a star-shaped system of panels, and have the same characteristics and are in the same style as the work on the table No. 1049. '69.

1051. '69.

PANELLING. Walnut wood, carved in geometric designs and inlaid; from the mosque of Tooloon, Cairo. Arab. 13th or 14th century. H. 8 ft. 3 in. by 7 ft. 3 in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

This large piece, of which we give an illustration, has been much made up, and the framing pieces are modern. It consists of irregular polygons grouped round a centre, and having four star-shaped and four plain carved panels on the outer line of each group of eight.

1083. '69.

PANELS, fragments of (ten pieces). Wood, carved and inlaid with ivory. Arab. 14th or 15th century. Various dimensions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The work on this set is carefully cut, and seems to belong to the same period as the panelling on the table 1049. '69. The borders of the panels have slight variations. One piece, the half of a star-shaped panel, the borders of which have inlaid lines of ivory, is in the style of the 16th century work in No. 1078. '69.

1084. '69.

PANELS, fragments of (twelve pieces). Some wood inlaid with ivory, others ivory inlaid with wood. Arab. 15th and 16th century. Various dimensions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The fragments in this frame belong to two periods. Eight spear-head shaped pieces of carved ivory belong to the earlier period.

The remainder are composed of coarse inlaid work of the 17th century.

1075. '69.

PANELS of Doors. Walnut wood, carved and inlaid with ivory. Arab. 16th century. H. 4 ft., W. 4 ft. 3 in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The carving is coarser than that of 1051. '69, and other like fragments of panelling. It is a composition of pieces, combined in a geometrical figure. Some of the small panels are of marquetry only, and these are probably late insertions. The framework mouldings are of deal, and modern. The outer frame that contains the whole, and turns on its ends as on pivot hinges, is of late date and coarsely carved.

1078. '69.

PANELS (five pieces). Wood, carved in Oriental pattern. Arab. 16th century. Various dimensions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

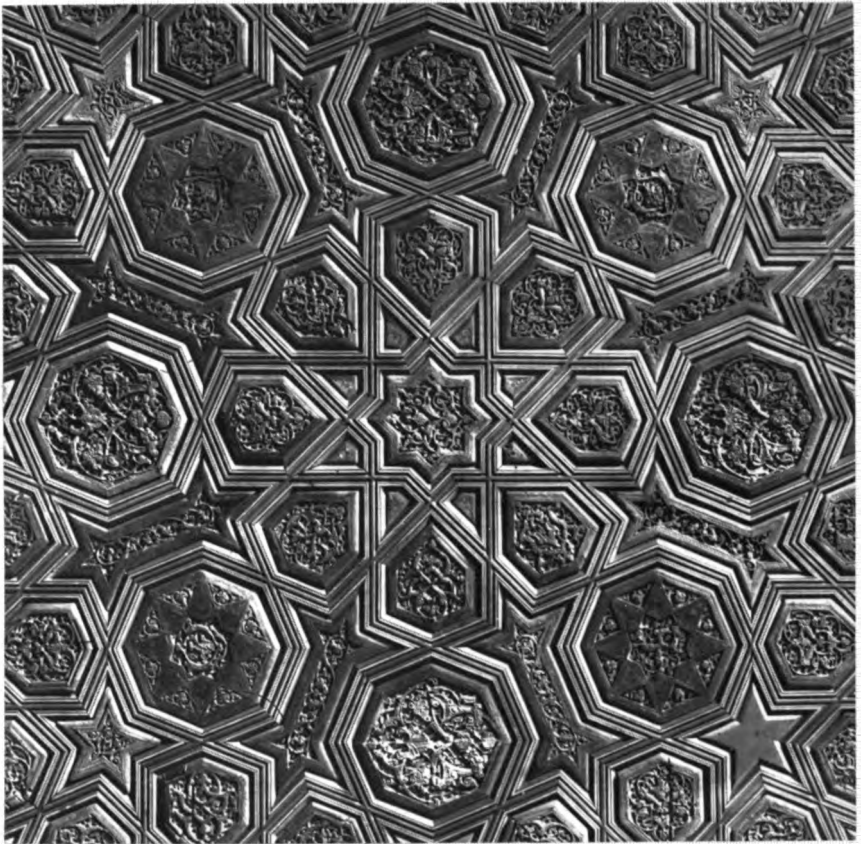
These fragments are narrow. They have a rolling scroll flower-stalk with buds, beginning from a central flower, of which the prominent lines form a fleur-de-lys, the lines of the central petal extending and rolling beyond the point of junction in larger curves. This fleur-de-lys form, however, strikes the eye in the centre.

The scroll intertwines with a band that runs along the middle of the whole border, and bulges in semicircular cusps up and down, towards one side and the other alternately, much as the flowery scrolls of inlaid Italian quattrocento work are connected by conventional bands or straps more or less architectural in character.

1081. '69.

PANELS, fragments of (twenty-one pieces). Wood, carved and inlaid. Arab. 15th or 16th century. Various dimensions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Of the same character as the work on 1077. '69.



PANELLING.

Arab, XII. or XI. Century.

1051. '69.

1082. '69.

PANELS, fragments of (fourteen pieces). Wood, carved and inlaid with ivory. Arab. 17th century. Various dimensions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The forms of the flower-stalks or scrolls are thicker and the work is coarser than that found on Nos. 1083. '69, 1084. '69, and other specimens of the same work; but the design is but little varied. The pieces are square, oblong, heart-shaped, the top and sides in straight lines instead of curves. The principal carving of each panel is on wood, with coarsely cut scroll borders of ivory inlaid; the smaller pieces have lines only of ivory or bone.

1076. '69.

PANEL. Wood, carved and inlaid with ivory in geometric pattern. Arab. 17th century. H. 2 ft. 8 $\frac{3}{8}$ in., W. 23 $\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Inlaid in coarse marquetry work of geometrical dies. Many portions of this have been replaced by bare slices of ivory.

1079. '69.

PANELS (fifteen pieces). Wood, inlaid with ivory. Arab. 17th century. Various dimensions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

This fragment, like the one which precedes and the next piece, 1080. '69, is of marquetry without carving. The dies that form the patterns, generally stars, are triangles of wood and bone, and some of the latter are stained green. The central figure of the panelling in this number is an eight-pointed star formed by the junction of two crosses

placed diagonally one over the other. As the centre forms an eight-pointed star, eight small panels are contained in the heads of the arms of the two crosses, the tops of which are pointed; eight triangles are contained in the intervals between these, and so on.

1080. '69.

PANELS, fragments of (eight pieces). Wood, inlaid with ivory. Arab. 17th century. Various dimensions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Inlaid work of the same character as the two last.

1524. '71.

PANEL. Wood, rectangular, carved with an inscription in Arabic. From Cairo. Arab. 17th century. $11\frac{1}{2}$ in. by $3\frac{3}{4}$ in. Bought, 15s.

1225. '71.

PANELS, fragments of (thirty-one). Wood, carved and inlaid with bone. From Cairo. Arab. 15th and 17th century. Various dimensions. Bought, 1l. 10s.

Some of the carved pieces placed in this frame belong to the 15th century; some are in marquetry of the later period. The latter pieces have occasionally discs of tin or white metal amalgam placed in minute proportions amongst the triangular pieces of wood and ivory.

1456. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern. From a Coptic house in Cairo. Arab. 18th century. H. 3 ft. $1\frac{3}{4}$ in., W. 1 ft. $9\frac{3}{4}$ in. Bought, 9s.

This and the following eight panels are in various geometrical shapes. The mouldings are generally a band of fine reeded lines, and

have been coloured red; the panel coloured grey. They are examples of domestic interior woodwork of the period they represent.

1457. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern. From a Coptic house in Cairo. Arab. 18th century. H. 3 ft. $1\frac{3}{4}$ in., W. 1 ft. $9\frac{3}{4}$ in. Bought, 9s.

1458. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern. From Cairo. Arab. End of 17th century. H. 3 ft. $3\frac{1}{2}$ in., W. 1 ft. 9 in. Bought, 9s.

1459. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern. From Cairo. Arab. End of 17th century. H. 3 ft. $3\frac{1}{2}$ in., W. 1 ft. 9 in. Bought, 9s.

1460. '71.

PANEL. Carved and painted wood, fitted in pieces forming a herring-bone pattern. From Cairo. Arab. End of 17th century. H. 3 ft. $2\frac{1}{2}$ in., W. 1 ft. 8 in. Bought, 9s.

1461. '71.

PANEL. Carved and painted wood, fitted in pieces forming a zig-zag pattern. From Cairo. Arab. End of 17th century. H. 3 ft. $3\frac{1}{2}$ in., W. 1 ft. 9 in. Bought, 9s.

1462. '71.

PANEL. Carved and painted wood, fitted in pieces forming a zig-zag pattern, with borders of painted flowers. From Cairo. Arab. End of 17th century. H. 3 ft. 5 in., W. 1 ft. $6\frac{3}{4}$ in. Bought, 9s.

1463. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern, with white flowers on dark ground. From Cairo. Arab. End of 17th century. H. 3 ft. 3 in., W. 1 ft. $8\frac{3}{4}$ in. Bought, 9s.

The subdivisions form six pointed stars with diamond shapes between. The mouldings of the panels have been coloured red, and the panels green.

1474. '71.

PANEL. Carved wood, fitted in pieces forming a geometrical pattern. Arab. End of 17th century. H. $14\frac{5}{8}$ in., W. 10 in. Bought, 4s.

8174. '63.

PANEL. Oak, carved and pierced work. English. 15th century. H. $10\frac{7}{8}$ in., W. $10\frac{7}{8}$ in. Transferred from the Board of Works.

8130. '63.

PANEL. Oak, carved with tracery. English or French. 15th century. H. 21 in., W. 9 in. Transferred from the Board of Works.

8131. '63.

PANEL. Oak, carved with tracery. English or French.
15th century. H. 21 in., W. 9 in. Transferred from
the Board of Works.

8163. '63.

PANEL. Oak, carved with linen pattern. English or
Flemish. H. $23\frac{5}{8}$ in., W. $9\frac{1}{2}$ in. Transferred from the
Board of Works.

The top and base are cut out into cusped arches, and the letters
A M, tied with a cord, are placed in each.

8148. '63.

PANEL. Oak, carved with linen pattern. English or
Flemish. 15th century. H. $22\frac{1}{2}$ in., W. $7\frac{1}{4}$ in.
Transferred from the Board of Works.

Rather more shaped at the top than is usual in English linen patterns.

8171. '63.

PANEL. Oak, carved with linen pattern. English. Late
15th century. H. $15\frac{1}{4}$ in., W. 10 in. Transferred from
the Board of Works.

8139. '63.

PANEL. Oak, carved with linen pattern. English. Late
15th century. H. $16\frac{1}{2}$ in., W. $9\frac{1}{2}$ in. Transferred from
the Board of Works.

The upright lines and top and bottom foldings unusually close and
numerous.

8144. '63.

PANEL. Oak, carved with linen pattern. English. Late 15th century. H. $10\frac{1}{2}$ in., W. 10 in. Transferred from the Board of Works.

8147. '63.

PANEL. Oak, carved with linen pattern. English. Late 15th century. H. 21 in., W. 9 in. Transferred from the Board of Works.

8167. '63.

PANEL. Oak, carved with linen pattern. English. Late 15th century. H. $14\frac{1}{2}$ in., W. $6\frac{3}{4}$ in. Transferred from the Board of Works.

8160. '63.

PANEL. Oak, carved with linen pattern. English. Late 15th century. H. $14\frac{3}{4}$ in., W. $9\frac{1}{2}$ in. Transferred from the Board of Works.

8161. '63.

PANEL. Oak, carved with linen pattern. English. Late 15th century. H. $20\frac{3}{4}$ in., W. $9\frac{1}{4}$ in. Transferred from the Board of Works.

8183. '63.

PANEL. Oak, carved with window tracery, of the third pointed or perpendicular, period. English. 15th century. H. $16\frac{7}{8}$ in., W. $8\frac{1}{4}$ in. Transferred from the Board of Works.

P A N E L S.



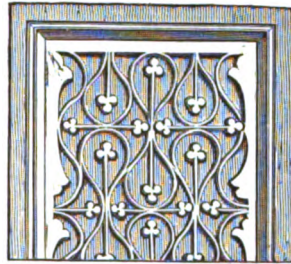
English, 15th Century.
(8139. '63, p. 205.)



Flemish, 16th Century.
(8191. '63, p. 211)



FROM A CABINET.
French, 16th Century.
(772. '65, p. 54.)



FROM A PRESS.
German, 15th Century.
(497. '68 p. 65.)



FROM A CHEST.
Italian, 16th Century.
(497. '68, p. 65.)

This is as minute and as much in imitation of the stonework window tracery of its period as the corresponding work in France. The repetition of upright members for work on this scale marks a decided inferiority to the graceful turns and inclinations of the subdivisions in continental tracery of flamboyant character.

8168. '63.

PANEL. Oak, carved with linen pattern. English. 15th century. H. $19\frac{3}{4}$ in., W. $11\frac{3}{4}$ in. Transferred from the Board of Works.

8170. '63.

PANEL. Oak, carved with linen pattern. English. 15th century. H. $16\frac{3}{4}$ in., W. 11 in. Transferred from the Board of Works.

This panel has a light cusped moulding on the top of the linen, which is quite plain, with one central spine and no vertical folds or mouldings.

8171. '63.

PANEL. Oak, carved with linen pattern. English. 15th century. H. $15\frac{1}{4}$ in., W. 10 in. Transferred from the Board of Works.

8164. '63.

PANEL. Oak, carved with linen pattern. English. 15th century. H. $16\frac{3}{4}$ in., W. $4\frac{1}{2}$ in. Transferred from the Board of Works.

8138. '63.

PANEL. Oak, carved with linen pattern. English. 15th century. H. $13\frac{3}{4}$ in., W. $5\frac{1}{2}$ in. Transferred from the Board of Works.

8143. '63.

PANEL. Oak, carved with linen pattern. English. 15th century. H. $10\frac{3}{4}$ in., W. $8\frac{1}{4}$ in. Transferred from the Board of Works.

8169. '63.

PANEL. Oak, carved with linen pattern. English. 15th century. H. $18\frac{1}{2}$ in., W. $10\frac{1}{4}$ in. Transferred from the Board of Works.

8145. '63.

PANEL. Oak, carved with linen pattern. English. 15th century. H. $17\frac{3}{4}$ in., W. $6\frac{1}{2}$ in. Transferred from the Board of Works.

8146. '63.

PANEL. Oak carved with linen pattern. English. 15th century. H. $17\frac{1}{4}$ in., W. 6 in. Transferred from the Board of Works.

8161. '63.

PANEL. Oak, carved with linen pattern. English. 15th century. H. $20\frac{3}{4}$ in., W. $9\frac{1}{4}$ in. Transferred from the Board of Works.

1585. '55.

PANEL. Carved oak; in the centre the bust of a king, in high relief, grasping a sword; on either side the royal arms of England. English? 16th century. H. $20\frac{3}{4}$ in., W. 2 ft. 2 in. Bought, 8*l*.

The panel has an inner frame, which is circular and ornamented with renaissance leaf and beadwork. The head is turned to the right, and the left hand holds the scabbard. The king is in classic armour. There are tablets on each side of the frame, and the arms are on shields, ornamented with volute scrolls on the tops and sides. Horses' heads are in the arabesque work on the sides. The character of the workmanship, as well as that of the design, so closely resemble those of the ornamental work on the stalls of King's College, Cambridge, that we may attribute them to the same period and the same hand—that of an Italian or German carver, in all probability, though executed in England.

1583. '55.

PANEL. Carved oak, perforated arabesque pattern; oval cartouche in centre with recumbent figure. English or Flemish. 16th century. H. $9\frac{1}{2}$ in., W. 2 ft. 1 in. Bought, 4*l*.

8121. '63.

PANEL. Oak, carved with sunk tracery. Flemish? 15th century. H. $19\frac{1}{2}$ in., W. $10\frac{1}{8}$ in. Transferred from the Board of Works.

8175. '63.

PANEL. Oak, carved with sunk tracery. Flemish? 15th century. H. $14\frac{3}{4}$ in., W. 5 in. Transferred from the Board of Works.

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An elegant example of such work. In a central shield, forming part of the tracery, there is the Immaculate Lamb on a scutcheon, with a crown above it.

8198. '63.

PANEL. Oak carved with sunk tracery. Flemish? 15th century. H. 14 $\frac{1}{4}$ in., W. 5 in. Transferred from the Board of Works.

194. '54.

PANEL. Carved oak, pierced and ornamented with crockets, &c. Flamboyant Gothic style. French. 15th century. H. 17 $\frac{1}{2}$ in., W. 9 in. Bought, 6s.

43. '52.

PANEL. Carved oak; perforated and carved with figures in relief; subject, David and Bathsheba. Flemish or German. 16th century. H. 9 in., L. 1 ft. 7 $\frac{1}{2}$ in. Bought, 3l.

44. '52.

PANEL. Carved oak. With medallion in centre, containing a head in high relief. Flemish. 16th century. H. 1 ft. 4 in., W. 10 in. Bought, 1l. 5s.

8137. '63.

PANEL. Carved oak, arranged in flat sided ovals, of which the ends form ogee arch heads, with cusping. Flemish. Early 16th century. H. 22 in., W. 9 $\frac{3}{4}$ in. Transferred from the Board of Works.

8191. '63.

PANEL. Carved oak, arranged in flat sided ovals, of which the ends form ogee arch heads, with cusping. Flemish. Early 16th century. H. 18 in., W. $10\frac{7}{8}$ in. Transferred from the Board of Works.

8134. '63.

PANEL. Carved oak, arranged in flat sided ovals, of which the ends form ogee arch heads, with cusping. Flemish. Early 16th century. H. $25\frac{3}{4}$ in., W. $10\frac{1}{4}$ in. Transferred from the Board of Works.

This panel is crossed by two bands ploughed into flat grooves about $1\frac{1}{4}$ inch wide, dividing the space into half-diamond shapes, which contain light cusplings.

42. '52.

PANEL. Carved oak. Scroll work, surmounted by a cherub with expanded wings. Flemish. 16th century. H. 2 ft., W. 8 in. Bought, 5*l*.

8189. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. $15\frac{7}{8}$ in., W. $7\frac{3}{4}$ in. Transferred from the Board of Works.

A medallion crowned in the centre, bearing the sacred monogram I.H.S.

8177. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. 18 in., W. 8 in. Transferred from the Board of Works.

8158. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. 10 in., W. $5\frac{3}{4}$ in. Transferred from the Board of Works.

A fragment only. On it can be traced the armorial bearings found on the Seigniorial Chair, No. 8464. '63, p. 92.

195. '54.

PANEL. Carved oak, pierced and ornamented with crockets, &c. Flamboyant Gothic style. French. 15th century. H. $17\frac{1}{2}$ in., W. 9 in. Bought, 6s.

8182. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. $12\frac{1}{2}$ in., W. 6 in. Transferred from the Board of Works.

The whole tracery forms a rich fleur-de-lys, something like those contained in the central tower windows of the Cathedral of Rouen. The crown and royal arms of France are below, also in the tracery.

8154. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. $12\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. Transferred from the Board of Works.

The tracery is more complicated than that on the last number. It is in four divisions.

8149. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. $16\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. Transferred from the Board of Works.

8190. '63.

PANEL. Oak, carved with tracery, the bands arranged in a diaper pattern. French. 15th century. H. 24 in., W. $10\frac{5}{8}$ in. Transferred from the Board of Works.

The tracery formed into borders that cross each other diagonally and form squares in the interims, in which are cupings.

8186. '63.

PANEL. Oak, carved with tracery, the bands arranged in a diaper pattern. French. 15th century. H. $8\frac{1}{4}$ in., W. $7\frac{1}{4}$ in. Transferred from the Board of Works.

In circles that intersect each other. The cutting is very fine and exact.

8153. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. 21 in., W. $9\frac{1}{4}$ in. Transferred from the Board of Works.

8155. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. 21 in., W. $9\frac{1}{4}$ in. Transferred from the Board of Works.

8192. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. $17\frac{3}{4}$ in., W. $5\frac{1}{4}$ in. Transferred from the Board of Works.

Very delicate cutting. It has a shield, crowned and bearing a fish, in the centre of the tracery.

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Panels carved with tracery, as in this and the foregoing numbers, were common on church seats, woodwork of public halls and palaces, and the sides and ends of chests, sideboards, &c., during the fifteenth century, in France. The accompanying woodcut represents No. 8182. '63, p. 212; one of the best preserved in the collection. It is probably part of a chest.



247. '64.

PANEL. Walnut-wood; carved in low relief with a recumbent figure of Diana within an oval border. French. 16th century. H. 1 ft. 6 in., W. 2 ft. 6 in. Bought, 4*l.* 4*s.* 2*d.*

8188. '63.

PANEL. Oak; divided into reticulations, and carved with cusplings. German. Late 15th or early 16th century. H. 10 $\frac{5}{8}$ in., W. 5 $\frac{7}{8}$ in. Transferred from the Board of Works.

8132. '63.

PANEL. Oak; divided into reticulations, and carved with cuspings. German. Late 15th or early 16th century. H. $19\frac{3}{4}$ in., W. $8\frac{1}{2}$ in. Transferred from the Board of Works.

Between the reticulations, which are all the same in form in these German panels, viz., an oval with flat sides and the points going into the form of ogee arch heads, runs a plait or twist of twigs with knots at intervals, a treatment after nature. Probably Bavarian work of the 15th century.

8172. '63.

PANEL. Oak; divided into reticulations, and carved with cuspings. German. 15th or early 16th century. H. $14\frac{3}{4}$ in., W. $9\frac{3}{4}$ in. Transferred from the Board of Works.

8133. '63.

PANEL. Oak; divided into reticulations, and carved with cuspings. German. 15th or early 16th century. H. $20\frac{1}{4}$ in., W. $10\frac{1}{4}$ in. Transferred from the Board of Works.

8194. '63.

PANEL. Oak; divided into reticulations, and carved with cuspings. German. 15th or early 16th century. H. $11\frac{1}{2}$ in., W. $9\frac{5}{8}$ in. Transferred from the Board of Works.

4101. '56.

PANEL. Carved oak; perforated scroll-work. German. Early 16th century. L. 3 ft. 10 in., W. 1 ft. 7 in. Bought 2*l*.

The carving is a treatment of actual thistle leaves. The scroll of leaf work rolls over in full volutes, and the edges run out into long thorny points. This work shows none of the round holes or spots of shadow which, in renaissance acanthus work of a more developed kind, gives relief to the delicate spines that run up the centres of the leaves.

8124. '63.

PANEL. Oak; carved and pierced, a rolling acanthus foliation with a pointed conventional flower. German. Early 16th century. Transferred from the Board of Works.

Still more delicately carved than the last, but of a similar character of design.

8204. '63.

PANEL. Oak; carved and pierced with rolling acanthus foliation. German. Early 16th century. H. 48 in., W. 20 in. Transferred from the Board of Works.

This consists of four panels from a coffer or chest front, with birds and monsters introduced amongst the foliations.

8160. '63.

PANEL. Oak; carved and pierced, with a shield in the centre. German. 16th century. H. $14\frac{3}{4}$ in., W. $9\frac{1}{4}$ in. Transferred from the Board of Works.

8184. '63.

PANEL, Oak; carved. German. 16th century. H. $15\frac{5}{8}$ in., W. $6\frac{1}{2}$ in. Transferred from the Board of Works.

8197. '63.

PANEL. Oak; carved with acanthus foliage and pierced. German. 16th century. H. 2 ft. $9\frac{1}{2}$ in., W. $12\frac{1}{2}$ in. Transferred from the Board of Works.

8187. '63.

PANEL. Oak; carved with acanthus and thistle flower; a monster in the centre. German. 16th century. H. 15 in., W. $7\frac{5}{8}$ in. Transferred from the Board of Works.

8223. '63.

PANEL. Oak; open pierced-work with thistle flowers, &c.; the Immaculate Lamb in the centre. German. Early 16th century. H. 2 ft. $6\frac{3}{4}$ in., W. $13\frac{1}{8}$ in. Transferred from the Board of Works.

336. '53.

PANEL. Carved oak, arabesque ornament. Italian. 16th century. $8\frac{1}{8}$ in. by $3\frac{1}{8}$ in. Given by Mr. John Webb.

7891. '61.

PANEL. Wood, carved in high relief. Phœbus and Daphne. Italian. 17th century. H. $12\frac{3}{4}$ in., W. $4\frac{1}{2}$ in. Bought, 2*l.*

2716. '56.

PANEL. Marquetry of tinted wood; arabesque decoration in the style of the cinque-cento period. Italian (Roman), modern. Square W. 2 ft. $1\frac{1}{2}$ in. Bought (Paris Exhibition, 1855), 10*l.*

245. '64.

PANEL. Walnut-wood; carved with an armorial shield, surmounted by a bishop's hat. Spanish. 16th century. H. 1 ft. 10 in., W. 1 ft. 3 in. Bought, 1*l.* 8*s.*

245. '64.

PANEL. Walnut-wood; carved with an armorial shield, surmounted by a bishop's hat. Spanish. 16th century. H. 1 ft. 10 in., W. 1 ft. 3 in. Bought, 1*l.* 8*s.*

96. '66.

PEDESTAL for a Candelabrum, or "Gueridon." Wood, carved and gilt, formed by a youthful Triton supporting a basket of flowers, and resting on a scroll tripod base. French. Early 18th century. H. 3 ft. 2½ in., W. of base 1 ft. 6½ in. Bought, 134*l.* 15*s.*

97. '66.

PEDESTAL for a Candelabrum, or "Gueridon." Wood carved and gilt, formed by a youthful Triton supporting a basket of flowers, and resting on a scroll tripod base. French. Early 18th century. H. 3 ft. 2½ in., W. of base 1 ft. 6½ in. Bought, 134*l.* 15*s.*

2445. '56.

PEDESTAL. Carved oak (?) wood. An elephant's head and floriated scroll work. Italian. 17th century. H. 2 ft. 1½ in., W. 1 ft. 7 in. by 1 ft. Bought, 8*l.*



PEDESTAL.

Italian, 17th Century.

(2445. '56.)

An elephant's head and trunk was the cognizance of the Cafali family of Cortona.

7853. '62.

PEDESTAL for a Candelabrum. Wood, carved and gilt ; representing a sea god. On a tripod base of dolphins. Italian. 17th century. H. 5 ft. 7 in. Bought, 9*l.* 10*s.*

This and the following are a pair of carved figures formed to sustain lamps or candlesticks. The great halls of Italian houses or palaces, being passage rooms, were but scantily furnished, and two such gilt figures as these are sufficiently showy to form objects visible from one end to the other of a room of this kind. The bases are carved and are made to be mounted on solid, or apparently solid plinths, painted in the Italian manner, in imitation of marble.

7854. '62.

PEDESTAL for a Candelabrum. Wood, carved and gilt ; representing a sea god. On a tripod base of dolphins. Italian. 17th century. H. 5 ft. 7 in. Bought, 9*l.* 10*s.*

4709. '59.

PPIPE. Carved box-wood. With silver mounting. Italian, of an uncertain date. L. 24 in. Bought (Museum of the Collegio Romano).

A remarkable piece of carving, consisting of a candelabrum composition with ornamental collars and neckings. Tiny figures, two inches high, of children playing are placed at intervals down the stem. The bowl has a group of huntsmen mounted and spearing a great bird. The whole is in three lengths. The design and execution of the little figures is so correct and so well carried out that we are reminded by them of the best Italian work of the 16th century.

444. '65.

PLATTER or Trencher. Lime wood. A bread trencher, with carved border of wheat, barley, oats, and rye; designed by John Bell, sculptor. Modern English. (Sumner Art Manufactures, 1847.) Diam. $14\frac{1}{2}$ in. Bought, 1*l.* 16*s.*

158. '66.

PLATTER. Wood painted, with medallions containing wild beasts and winged female figures on black ground. Spanish. (Mexican?) 17th century. Diam. 17 in. Bought, 1*l.*

156. '66.

PLATTER. Wood painted, with circles and feather ornament in red, yellow, and white on black ground. Spanish. (Mexican?) 17th century. Diam. $17\frac{1}{2}$ in. Bought, 10*s.*

157. '66.

PLATTER. Wood painted, with circles and feather ornament in red, yellow, green, and white on black ground. Spanish. (Mexican?) 17th century. Diam. 18 in. Bought, 10*s.*

157. '66.

PLATTER. Wood painted, with circles and feather ornament in red, yellow, green, and white on black ground. Spanish. (Mexican?) 17th century. Diam. 18 in. Bought, 10*s.*

4675. '58.

PLAYING Cards. Wood blocks, engraved for printing playing cards. French. 17th century. Bought, 4*l.* 10*s.*

The four sets of kings, queens, and knaves hold flowers, but have no distinguishing signs of the suits to which they belong. The dresses are richly covered with fleur-de-lys ornament. On the sides of the knaves of some of the suits are inscriptions, which read VIVENT LES BONS ENFANS: and QVI IOVANT SVMENT.

The cards are of the middle of the 17th century, or perhaps later.

4656. '59.

PLAYING Cards. Wood block, engraved for printing playing cards. French. 17th or 18th century. Bought, 1*l.*

Two of the knaves hold scrolls, on which is the name PARIS. There are ten card blocks.

4674. '58.

PLAYING Cards. A wood block for printing playing cards. Spanish (made in France). 17th century. Bought with last set, 4*l.* 10*s.*

This is a pack for Spanish use, but most likely made in France. It belongs probably to the same set as one of which portions are preserved in the library at Rouen. They are of the reign of Philip V., and the French arms are quartered along with those of Leon and Castile in the ace card (of the suit of Bezants or money), which contains the royal arms of Spain. The block contains twenty-four cards, which are cut on it in the order described below. The suits are money, swords, clubs or staves, and cups.

M. Merlin, in his account of the Rouen cards, considers that the suit is intended for the Spanish game of ombre, once so popular in England

during the reign of Charles II. and Catherine of Braganza, his Portuguese queen. In this suit forty cards are used, and the 8, 9, 10 cards are not included. Two of the suits counted in the increasing ratio of numbers, and in the other two the value decreased in the inverse ratio to the increase of numbers.

In this block the cards range :—

1st row. 3 of bezants, knave of cups, king of clubs, knave of clubs, knave of swords, 9 of bezants.

2nd row. Knight of cups, knight of bezants, king of bezants, knave of bezants, knight of clubs, king of swords.

3rd row. King of cups, ace of swords, ace of cups, ace of clubs, ace (eagle and arms of Castile and Arragon), knight of swords.

4th row. 7 of bezants, 6 of swords, 8 of swords, 7 of swords, 9 of swords, 5 of money.

The letters I G and I C can be traced on the space between the second and third row.

Below the royal arms in the Rouen set is the name Iohan Volay.¹ In the museum block these letters, or letters in the same place, have been cut away.

8374. '62.

PORTFOLIO or Blotting Case. Marquetry of coloured woods. A bouquet of flowers in the centre. Modern Italian (Nice). 14½ in. by 11 in. Bought, 4*l.* 16*s.*

7401. '60.

POST. Overlaid with Mosaic work of mother-of-pearl and black lacquer, probably one of the poles of a bed or canopy. Syrian. 16th or 17th century. L. 4 ft. 6 in. Bought, 1*l.* 12*s.*

It is divided by bosses distant from four to six inches from each other, the intervals getting less as they near the top. The surface is incrustated

¹ Merlin. Hist. des Cartes à Jouer, p. 97, et seq.

with pearl inlay. The bosses are decorated with tiny quatrefoils and hexagon divisions, each containing a six-sided flower, are laid round the intervening lengths of woodwork. Each length is bordered by a ring of brads.

4088. '57.

PRAYER-BOOK Case; mahogany, with panels of tortoise shell, inlaid with piqué work of mother-of-pearl and brads. Dutch or Flemish. About 1700. L. $7\frac{3}{4}$ in., W. 6 in. Bought, 2*l.* 8*s.*

2419. '56.

PRAYING Desk or Prie Dieu. Carved oak. 16th century. H. 5 ft. 6 in., L. 2 ft. 2 in., W. 2 ft. 6 in. Bought, 3*l.*

4870 to 4881. '56.



ROOM. The panelled lining. Carved oak; removed from an old house near Exeter, with doors and carved pilasters to match. English. About 1550-75. Entire L. 52 ft., average H. 8 ft. 3 in. Bought, 50*l.*

The panels of this room measure, H. $16\frac{1}{2}$ by W. $13\frac{1}{2}$ in. The lower tier measures $18\frac{1}{2}$ in. by $13\frac{1}{2}$. The width is the same throughout. The mouldings are $\frac{3}{4}$ of an inch, the base mouldings replaced by simple weathering. The top or cornice course measures 16 in.; a narrow skirting border of strap work $5\frac{1}{2}$ in.

The top course of mouldings consists of a corona supported on small narrow brackets 3 in. deep set closely together, and a fine lower mould of minute pendentives measuring with lower string $1\frac{1}{2}$ inch.

The cornice course is formed into long panels covering two of those below. They are filled with arabesque work elegantly designed and

cut. In the centre of one is a nude figure of Ceres perfectly modelled. She is crowned with wheat ears, holds a sickle and sits on a wheat sheaf; other sheaves are round her, and two rustics are amongst the arabesques. In some of these cornice panels there are central demi figures of nude genii, in others lion masks.

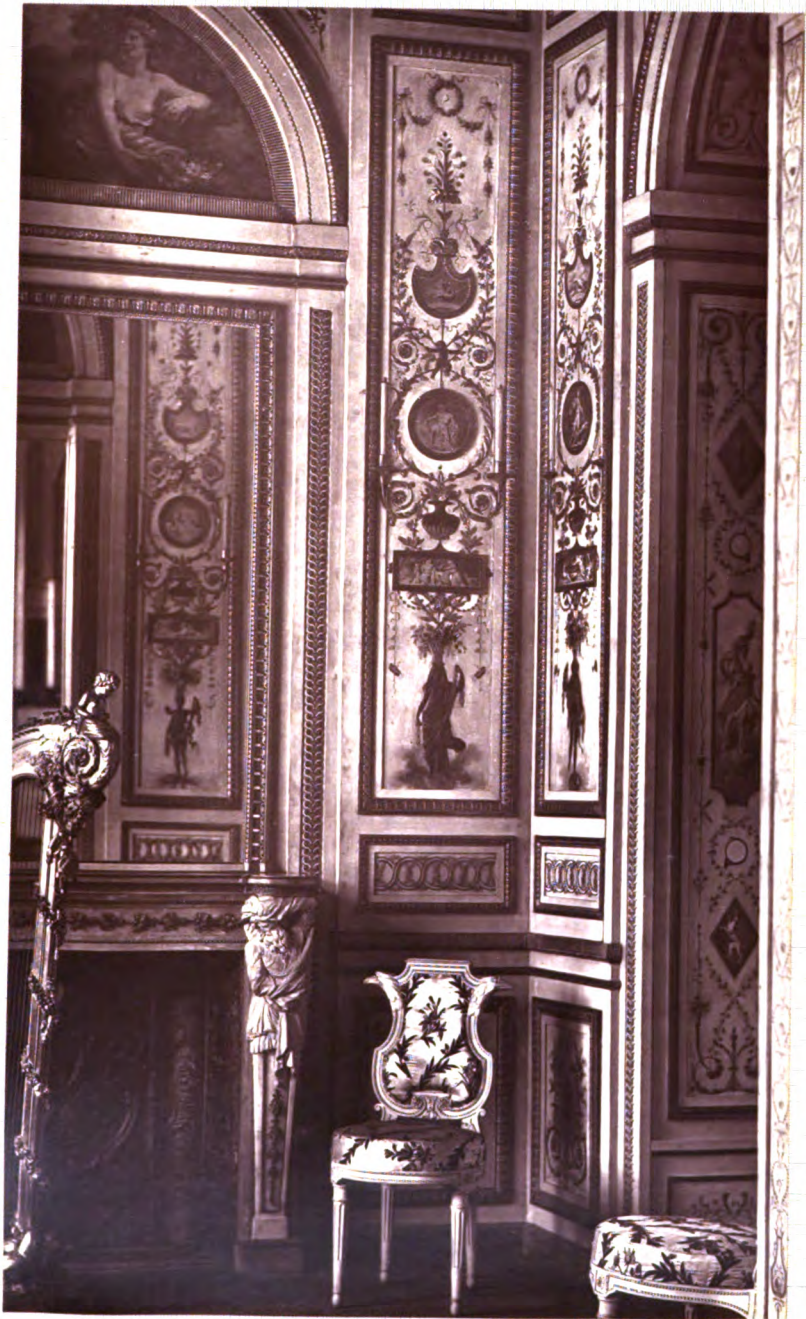
The sides of doorways and the corners of the room are supported by pilasters 8 in. wide, with Corinthian capitals, the shaft panel filled with rolling acanthus or vine scroll carving and a small figure, in some of a warrior, in others of a boy pressing grapes, &c. All these differ in the arabesque work. There are dado bases to the pilasters carved with cartouche and strap work. The doors are narrow and contain two panels in their width: they fit in with the rest of the panelling. Light wrought-iron latches and scutcheons remain in their places on these doors.

The work resembles the best late 16th century Flemish carving. It is an excellent example of the house decorations made for courtiers of the age of Raleigh and Drake, and of the great noblemen of the reign of Queen Elizabeth. We place this set of panelling under the head of room, as it is the only complete interior which is to be seen in the Departmental Collection of English work of its day. It is to be regretted that the means are wanting to put before the student the low arched stone fireplace, carved chimney piece, and moulded plaster ceiling that completed the original room, and must have made an arrangement as comfortable as it is rich and durable.

1736. '69.

ROOM. The interior fittings of a fitting-room in a house in the Rue St. Louis, Paris, belonging to the Marquise de Serilly, Lady of Honour to Queen Marie Antoinette. French. Latter half of 18th century. H. of room 16 ft., L., with openings, 14 ft., W. 9 ft. 7 in. Bought, 2,100*l*.

The interior measurements of this room are 9 ft. 9 in. by 9 ft. 7 in. On one of the wider sides is the fireplace, opposite to this is an arched recess in the wall. Two other arched openings occupy the centres of the other two sides. Of these probably one or two have been windows. Small rooms of these dimensions were often passage rooms, or it may have occupied a corner of the house of which it formed part.



BOUTOIR OF THE MARQUISE DE SERILLY.

French, XVIII. Century.

1736. '63.

The four walls are formed into four arched panels, occupying nearly but not exactly the half of the several sides.

The arches form lunettes, in which are recumbent figures. The lunette over the fireplace contains that of Pomona. She is crowned with fruit and holds a cornucopia, from which fruit is rolling. She is partly covered by yellow drapery; the arms, bosom and one leg are uncovered; a lion is crouched at her feet; a hill-side and a landscape bathed in mist form the background. Below this lunette is a chimney mirror with a frame of small leaf-work closely cut and pierced in the intervals between each leaf. The looking glass passes behind and shows through these openings. This moulding is gilt in green and yellow gold. Guilloche mouldings decorate the panels of the small pilasters which support this and the other lunettes in the room.

The fireplace projects nearly nine inches. It is of grey marble supported on the two side fronts by terminal draped figures of bearded men, each with the outer arm bent over the head, on which, as on the heads of Caryatides, rest the rounded corners of the mantel-shelf. The mouldings of the mantel-shelf and of the horizontal panel that stretches from these side figures and forms the front of the chimney-piece are delicately chiselled in gilt bronze work, and are the work of Gouthières, the bronze mount maker of the last century. Garlands of bunches of holly leaves occupy the centre of the panel and meet in a round patera decorated with classic acanthus, after that on the frieze of the temple called of Jupiter Tonans at Rome. A ribbon ties these parts together. Similar chiselled and gilt work fills the panels of the lower terms at the sides. The interior of the fireplace is lined with cast iron plates, which have decorations on them. The back plate has a Chinaman sitting and pouring himself out coffee, with an ape at his side. Classic heads form centres to the cavettoes that occupy the angles; and figures of boys representing the seasons decorate the side plates.

On either side of the fireplace are pilaster panels decorated with arabesques, medallions, and figures.

The three feet lowest on the walls are formed into dado panels. They are alike in decoration all round the room. A central candelabrum supports an amphora, and acanthus volutes turn on each side; on these are stands each bearing a cupid running and holding torches or pouring wine into the vase, alternately. They hold wreaths of flowers painted after nature, and these flowers vary in each group.

The arabesque work is all in delicate relief. The boys and flowers are painted after nature, and the carved work gilt in green and yellow gold

Above the dado series are tall pilaster panels with a narrow pane above and below them. These tall panels contain elaborate arabesque decorations in the style of the Raphael pilasters in the Vatican. Each composition is supported on a figure carved in relief, modelled with great precision, and gilt. The figures each side the fireplace represent winter; an old woman bearing chains, the type of frost: and standing on cloud, storm and lightning.

In medallions, amongst fruit baskets, arabesques, vases, &c. that rise from the head of this figure, are scenes painted in cameo representing:—the lower one, a family group with a hearth and table; in a higher medallion is Vulcan at his forge; and in a third the zodiacal sign Capricornus. The ground of these cameo paintings is blue for the centre, and pink or red-grey for the upper and lower. Green and yellow gold is used in the gilding, and from a vase half-way up issue two sconces for candles with candles carved and painted, the wicks black, though they are only relief; but looking at first sight as if they could be turned round and lighted.

On the opposite panel the medallions contain cameoes, representing Jupiter in clouds in the central, and a scene from Æsop's fable of the husbandman and the snake in the lower; the sign of the constellation Pisces in the upper.

The small narrow top and bottom panels to these have a guilloche carved, crossed by painted work of garlands rolling in the same direction.

The other sides have panels divided in the same way. On that to the left of the fireplace the panel decorations begin with figures of Autumn, a nude male figure bearing a garland of vine leaves and a basket of flowers and fruit on his head. The central cameoes contain, one Diana, the other Apollo; Diana hunting, cupids playing in the lower, and the signs of the constellations Scorpio and Libra in the upper; wine cups, birds, &c. among the arabesques.

Vulcan at his forge is painted in the lunette over the door opening.

On the panels of the side opposite the fireplace the lower figures are Summer, nude female figures holding garlands of flowers; and with trophies, corn and flowers in baskets on their heads. The central cameo contains Aurora with the chariot of the Sun, and Flora scattering flowers; girls and boys playing among wheat-sheaves and a reaping scene are in the lower cameo; the signs of the constellations Leo and Cancer (here a lobster) in the upper cameo. A reclining figure of Juno, draped in white and grey, occupies the lunette on this side; her right hand supports her cheek, and a peacock is in the clouds at her side.

On the pilasters of the remaining side the subjects are Spring, nude male figures with butterfly wings. In the central cameoes are flying figures scattering buds and pouring rain from vases; in the lower, lovers and a shepherd and shepherdess with birds' nests; and the signs of the constellations of Aries and Taurus in the upper.

In the lunette is the god Neptune reclining by the sea shore: the figure is nearly nude. He holds a rudder in the right hand, and water issues from a cask under his arm. Rocks, sky, and sea form a background.

Round the top of the room runs a carved cornice, supported on brackets, below which is a band of wreaths and pateras, carved and gilt. The ceiling is testudo shaped. Four coved panels on the sides contain demi figures in high relief of cupids, ending in acanthus scrolls. They have been silvered, and the metal is now oxydised. They uphold wreaths, delicately carved and gilt, and between them are medallions painted in cameo, white on pink: four figures representing the four seasons. The ground of the panels is painted *lapis lazuli*. In the arches are boldly carved scallop shells, in oxydised silver, with gilt wreaths above them.

The centre forms a round picture, in which is painted Jupiter with a pink mantle, in clouds and supported by his eagle. It is framed in a garland richly cut and gilt; and in the spandrils are eagles with expanded wings and crowns of bay carved in relief and gilt.

The paintings in the recesses formed by the window and door openings are modern. They represent: one, Mars and Venus with attributes and animals, in medallions painted amongst the arabesque work; the other has medallions of Diana and Endymion, with dogs, game, &c.

The panels on two sides of the room open and show bookcases. All the panel carving is in oak admirably cut and the gilding, though partly renewed, has survived in many parts. The lunettes are attributed to Natoire, the panel designs to Fragonard, and the terminal figures of the fireplace to Clodion.

A harp, the property of the Department, richly carved and gilt, No. 8531. '63, is kept in the room. It is said to have belonged to Queen Marie Antoinette. Chairs carved with lyre backs and eagle heads at the corners, covered with white brocade; and a small table, probably by Rieisener, in a marquetry diaper of two woods; and another table in white wood inlaid with a group of figures, buildings, &c., by David (?) are placed to suit the room. These are lent by Mr. Barker.

It is to be regretted that a parquet floor of oak is not laid down in it instead of a drugget of crimson, out of keeping with the delicacy of the colours preserved in the old work.

It is said that this room was prepared by Queen Marie Antoinette and Madame de Serilly, who had been a lady of honour at her court, as a surprise for the Marquis, this lady's husband, on his return to Paris after a long absence. This nobleman was paymaster of the forces of Louis XVI.

6895 to 6895k. '60.

ROUNDELS (eleven), of beechwood. Painted on one side, in various colours, with devices, enclosing mottoes in old English character. In a circular box, on the lid of which is painted the Tudor rose. English. Early 16th century. Roundels, diam. $5\frac{5}{8}$ in. Box, H. 2 in., diam. $6\frac{1}{4}$ in. Bought, 5*l*.

This and the two following sets are flat circular plates of beechwood turned in the lathe, and meant for use at dessert in lieu of plates. On them comfits, sweetmeats or fruit were handed round the table after dinner in houses of the 16th century in this country.

They have posies or rhyming mottoes on the back. In some instances such compositions were in the coarsest language. Such is not the case in the sets now to be described.

The roundels in this first set are the most carefully executed. They are in a turned box, on the lid of which is painted the Tudor greyhound, with a scroll above containing a legend of three or four lines, but so broken up and damaged that the original words can nowhere be put together. Below the panel or containing lines may be seen a still longer motto or legend also obliterated. Parts of the painted preparation on which the writing has been placed are broken away, and only words or fragments of words can any longer be deciphered. The little roundels themselves have formed a complete set of twelve, but one is wanting. Twelve, it should be remembered, has been considered a proper number for a feast, and one in excess of that is of ill omen.¹

They are gaily illuminated, a broad band round is gilt, and lined out with alternated knots and flowers, red lake being glazed over the

¹ Thirteen sit down to the Last Supper. Hence when thirteen sit down there has been a superstitious notion that one of the company will die within the year. In France it is or has been a custom to send for a quatorzième, a professional diner out for these occasions, when the ominous number of thirteen at a dinner was found to be otherwise inevitable.

gilding in places. Within this outer border, which is the same for all the roundels, comes a band of gilt, again cut up by little knots of black at intervals, and within that a central space devoted to the "posie" or motto. This is ornamented round with boldly drawn scrolls, twists, knots, &c., and narrow scrolls on which are two texts of Scripture with the proper references. These are sometimes broken up on rolls or divisions of the scroll into four or more portions. Sometimes only one quotation is made. The "posie" consists of four rhyming lines, and in this set are broad but not coarse jests addressed to wives, husbands and bachelors; meant, therefore, for the guests at a mixed party. The texts round are many of them drawn from the Book of Ecclesiastes, as addressed, in a great measure, to the regulation of the tongue, the thoughts and the senses in the ordinary occupations of life; in other words to the formation of "manners" in the higher sense of Wykeham's motto at New College, Oxford, "Manners makyth man." The quotations, however, are not always correctly referred to.

On one we read—

1.

" I thruwe his hart y^t (that) maried me,
 My wyffe and I can neuer agree;
 A knavishe quene by Jove (?) I sweare,
 The good man's brette she thinks to weare."

On one side, "Follow not y^e multitude to euel." On the other, "Accuse noo man preuelie (privily)."

2.

" Thou maist be poore, b^t (but) what for y^t (that),
 Lord, yf y^u (thou) hadest neither cape nor hatt,
 Thy mynde may yet so quiet be
 That thou maist wynn as muche as iii. (three)."

On one side, "The root of all euel is covetousness." On the other, "Golde & silver hathe ondon many a man."

3.

" If y^u be younge, then mary not yett;
 If y^u be olde, y^u haste more wyt:
 For younge men's wyues wil not be taught,
 And olde meun's wyues be good for naught."

On one side, "A righteous man shall lyue by his faithe." On the other, "Withe out faithe it is impossible to please God."

4.

"This woman maye have husbands fyue,
But neuer whilst she is alyue ;
Yett dothe she hoope so well to speedd (speed),
Geue up y^t hoope it shall not nedd (need)."

Round on scrolls, supported by knots admirably drawn and interlined, "Have no pleasure in lyenge, for the offe (?) thereof is nought."

5.

"If y^t a batcheler yⁿ bee,
Kepe y^e soo still, be ruled by mee,
Least y^t repentance all too latt (late),
Rewarde y^e with a broken patt (pate)."

Round—

"Talke wifelic and honestlic.
Spake euel of noo man.
Be not hastie of thy tonge.
Learne before thou speake."

6.

Under a death's head—

"A wyffe y^t married husbands iii.,
Was neuer wished thereto by me.
I wolde my wiffe sholde rather diee (die),
Then for my deathe to weepe or cryee."

Round on scrolls : "Set an order in y^e houle for yⁿ shalt die & not lyue. Deathe is better than a wretched lyffe or contenuall sickness."

7.

"And he y^t reade this werse euen now,
May happe to haue a lowring sow (?)
Whose looks are nothing liked so badde,
As is her tonge to make hym madde."

On a scroll round : "If any man saye I loue God, and hateth his brother, he is a liar. Euery one that hateth his brother is a man-slayer."

8.

“ Ask y^u y^r wyffe if she can tell
 Whether y^u in mariage haste spedde well ;
 And let her speake as she dothe knowe,
 For xx pounce she will faye noo.”

On a scroll round, just inside the outer border : “ Reatche y^r hande unto y^e poore y^t God may blesse y^e wth plentuoufness. Lett us doo good unto all men, but moſte of all unto y^e houſholde of faithe.”

9.

“ Take upp thy fortune withe good happe,
 Withe ritches y^u doſte fyll yⁱ (thy) lappe ;
 Yet leſſe were better for yⁱ ſtoſe,
 Thy quietnes ſholde be the more.”

On broken scrolls immediately round, but only right and left : “ Stād faſte in the waye of the Lorde. Be gentle to here the worde off God.”

10.

“ Thou art y^e hapieſt man a lyue,
 For every thinge dothe make thee thriue ;
 Yet may y^r (your) wiffe y^r maiſter be,
 Wherefore take thrift & all for me.”

On a scroll round outer border : “ All y^t will lyue Godlie in Chriſt Jheſu muſt ſuffer perſecution. We muſt enter into y^e kingdome of God throughe muche troble and affyctions.”

Another is addreſſed to a lady :—

“ Thou haſte a ſhrowe to thy good man,
 Perhaps an onthrift to, what than ?
 Kepe hym as longe as he can lyue,
 And at his ende his paſſeport giue.”

Immediately round on a scroll : “ A man y^t uſeth muche ſweringe ſhall be filled with wickedneſſe, and y^e plauge (plague) ſhall neuer goo from his houſſe.”

The box lid is covered with a roſe drawn in brown on a gilt ground, and with concentric circles or borders round it.

There are no definite leaves or flowers in the decoration of the roundels ſtudied from aſtural natural forms. The writing is fine run-

ning Italian hand, very small, but clearly written, and the capitals rubricated or done in red. Each line is begun by a capital, though the rhyming lines are not kept distinct, but run on for the sake of gaining all the space required.

The two sets next to be described are more coarsely executed.

6896 to 6896k. '60.

ROUNDELS (eleven). Beechwood, painted on one side in various colours with devices, enclosing scriptural and other mottoes in old English characters. In a circular box, on the lid of which is painted a shield of arms. English. 16th century. Roundels, diam. $5\frac{1}{2}$ in. Box, H. $1\frac{1}{2}$ in., diam. $6\frac{1}{2}$ in. Bought, 5*l.*

The leaves and flowers of this series have no definite resemblance to nature, but a sort of strawberry is to be seen in most of them, though in connexion with leaves generally conventional. One or two bear oak leaves and acorns, roughly drawn. The writing is good Elizabethan current court hand.

The posies in couplets, the lines running into each other.

“ Hee that climes higher yⁿ he sholde,
Is like to fall lower yⁿ he would.”

“ Who in the life of his foule doth delight,
his carnall lust hee must mortifie quight.”

“ Women are like netles who toucheth them they sting them,
but hurte not those that wringe them.”

“ No fish so dumbe nor beast so dull of heart
that heares mee sing and will not beare a part.”

“ Hee that most the house of Lais (?) haunts,
the more hee looks the more hir face enchants.”

“ Who in his life is vuide of care,
shall in the ende have simple fare.”

“ O bondage vile, the worthy man's deface,
flie far from him that learning doth embrace.”

“ O death, yⁱ power is great I must confese,
I often wish that it were lese.”

- “ If women were as litle as they are good,
a pefcod would make y^{em} a gounne and a hood.”
- “ Care rather for hunger than delight or pleasure,
For when though art hungrie then meate is a treasure.”
- “ Be nether dumbe nor give yⁱ tonge the leafe,
But fpeake thou well or heare and hold yⁱ peace.”

The handwriting differs from that of the laſt ſet. The letters are taller, and leſs even, ſomewhat inferior as to calligraphy. There are no rubricated capitals, nor are capitals employed at all to diſtinguiſh the ſeveral lines. The ſpelling is not more modern than that of the laſt ſeries. The work is of about the ſame period in the 16th century, though by a leſs ſkilful hand.

927 to 927^l. '64.

ROUNDELS (twelve). Beechwood, painted and gilt on one ſide with ſtrap work and floral ornament; in the centre a poſſe inſcription in old Engliſh characters. Engliſh. 16th century. Diam. $5\frac{3}{8}$ in. Given by the Rev. R. Brooke.

The poſſes read as follows :—

- “ In Godlie fort ronne well thy race,
and from the poore torne not thy face.”
- “ Thy youthe in follie thou haſte ſpent,
Defere not now ffor to repent.”
- “ Lett wiſdome rule well all they waies,
and fett yⁱ mynde the Lorde to pleaſſe.”
- “ Of wordlie goodes thou ſhalt have ſtore,
be thankfull to the Lorde therefore.”
- “ Thy hautie mynde dothe cauſſe y^o ſmart,
and makes the ſleape withe carefull hart,”
- “ In worldlie wealth fett nott thy minde,
but ſeke the Lorde, thou ſhalt hym fynde.”
- “ My ſonne, of pride looke thou beware
to ſerve the Lorde fett all thy care.”
- “ Truſte not this worlde, thou woofull wight,
but lett thy ende bee in thy fight.”

“ Thy foes witche grieffe to the have wrought,
and thy destruction have they fought.”

“ Spare not to speak when yⁿ art bent,
Thou shalt well spedde and not repent.”

“ Thy love that thou to one hafte lent,
In labor losfe thy time was spent.”

“ In wedlock twiffe thou shalt be found,
a shrewe at laft shall the confounde.”

In this set the writing is short, but very clean and clear; conventional flowers and knots between them on most of the roundels in red lines. The general drawing of the illumination is indifferent, but the painting bright and readily done. It reminds us more of the 15th century work we still see on the rood screens of the Norfolk churches, Sall, Aylsham, and many others. The old conventional treatment has been preserved, and it is broad enough to look well as architectural decoration, though not sufficient for closer inspection and for handling and bringing under the eyes. The handwriting is closer than the last, and resembles that of the first set described.

246. '69.



SCULPTURE; a panel in oakwood, carved with Esther before Ahasuerus, and the triumph of Mordecai. English. Early 17th century. H. 21 $\frac{1}{4}$ in., W. 5 ft. 1 $\frac{1}{4}$ in. Bought, 10*l*.

The composition represents three actions of the story. In the right-hand panel Esther kneels before the King, who crowns and protects her. Attendant guards are armed with halberd and musket, and wear Elizabethan ruffs, long hose, and basket-hilt swords. The King sits on a throne with a canopy supported on classical Tuscan columns.

In the left-hand compartment or half of the panel Ahasuerus sits on his throne, and Mordecai is introduced on horseback; guards and attendants stand round. A court fool behind the curtain of the King's throne points to a female figure, perhaps a portion of the throne, under the King's legs.

In the middle of the background which represents the colonnades and buildings of Susa, is a terrace on which Esther and her attendants are waiting on the King. Haman is hanging from a gallows at the side

of the building. Two female figures of Prudence and Justice, with garlands, masks and strap work, form rich side decorations to the entire composition, which has perhaps been the panel of a bed head of late 16th century work.

The details of the ornamental work at the sides are admirably designed and carved in the renaissance manner. The main composition is studied in many of its details from the costumes, arms, &c. of the day.

1771. '69.

SCULPTURE; a bust in limewood, carved with double portraits, male and female, on one body. English? Present century. H. 12 in., W. of base, $4\frac{3}{4}$ in. Given by Charles Hawkins, Esq.

This may have been executed in England, but it bears the character of Italian art. The double head or mask may also be the type of Prudence, one of the four cardinal virtues.

59. '65.

SCULPTURE; in limewood, a dead bird with a fly, hanging in front of a wreath of wild flowers; in glazed frame. Modern English. By T. W. Wallis. H. $10\frac{3}{4}$ in., W. $6\frac{1}{2}$ in. Bought, 18*l*.

868. '68.

SCULPTURE; in pearwood, a girl's head in high relief, within a hemispheric recess. By H. Godard. Prize object in the Society of Arts' competition, 1867. Modern English. Diam. $6\frac{7}{8}$ in. Bought, 4*l*.

851. '68.

SCULPLURE; a panel in oakwood. Carved in high relief with renaissance ornament of cherub's head, storks, dolphins, &c. By C. H. Line. Prize object in the Society

of Arts' competition, 1867. Modern English. H. 2 ft. $5\frac{1}{2}$ in., W. 11 in. Bought, 10*l*.

852. '68.

SCULPTURE; a panel in oakwood. Carved in high relief with renaissance ornament of cherub's head, storks, dolphins, &c. By W. H. Baylis. Prize object in the Society of Arts' competition, 1867. Modern English. H. 2 ft. 8 in., W. $11\frac{3}{8}$ in. Bought, 12*l*.

248. '69.

SCULPTURE; a panel in satin wood, inlaid with coloured wood in high relief; in the centre a gilt medallion surrounded by festoons. By T. Godfrey. Prize object from the Society of Arts' competition, 1868. Modern English. H. $20\frac{3}{8}$ in., W. $14\frac{1}{4}$ in. Bought, 10*l*.

249. '69.

SCULPTURE; a panel in walnut wood. Carved in high relief of scroll foliage; with fruit and musical instruments in lighter wood, a frame for an elliptic medallion. By E. T. Grove. Prize object from the Society of Arts' competition, 1868. Modern English. $8\frac{7}{8}$ in. by $13\frac{3}{8}$ in. Bought, 5*l*.

2418. '56.

SCULPTURE; a Group. Carved wood, in relief; painted and picked out with gold; the Adoration of the Magi. Flemish or German. About 1500. H. 4 ft. 2 in., W. 3 ft. 11 in. Bought, 5*l*. 10*s*.

2520. '48.

SCULPTURE; a Mask. Carved wood. Flemish. 17th century. $3\frac{3}{8}$ in. by $8\frac{1}{4}$ in. Bought.

1173. '64.

SCULPTURE; a Group. Boxwood. Representing the Death of St. John the Baptist; the executioner delivering the head of the Saint to Herodias. Flemish. By Lucas Faydherbe, of Mechlin. First half of the 17th century. H. 12 in., L. $15\frac{1}{2}$ in., W. $6\frac{1}{4}$ in. Bought, 30*l*.

The principal figure is that of the daughter of Herodias, whose head turns laughingly towards the spectator. The lower drapery is thin and transparent, and under its folds, which have the clinging appearance of wet linen, the full limbs are completely modelled. The bosom and shoulders are nude. The head is dressed with a sort of *panache* of ostrich feathers, which look like a palm tree at her back, and a scarf of thin drapery that hangs loose from the head to the waist, seeming to serve for a stem, adds further to this appearance. The head of the saint is expressed with dignity, and the clenched hands and general attitude fitly convey the idea of his death. The requisite ferocity is imparted to the executioner.

Lucas Faydherbe, to whom this spirited piece of carving is attributed, was born at Mechlin during the earlier portion of the 17th century. He seems to have been a pupil of Rubens, and we see in the luxuriant outlines and fullness of muscular form the traces of that master's teaching. He was both a painter and sculptor, like many of his contemporaries.

4315. '57.

SCULPTURE; an image in carved wood, painted and gilt; the Virgin seated on a chair, holding the infant Saviour on her knees; the back hollowed for the purpose of fixing in a group. Flemish or French. 12th or 13th century. H. $23\frac{1}{2}$ in. Bought, 4*l*. 6*s*.

Part of an altar composition. The figures represent a seated Mother and Holy Child, and these have filled a niche, arranged with others as architectural panels or arcades. They are interesting as specimens of the sculpture of the age.

4440. '57.

SCULPTURE; an image in boxwood. The Virgin and the infant Saviour; on the pedestal, carved in high relief, the temptation of Eve; in the interior is a cavity for containing relics. French or German. 14th century. H. 15 in. Bought, 3*l.* 3*s.*

1050. '55.

SCULPTURE; an image in boxwood. The Virgin and Child. French. 15th century. H. 10½ in., base 3⅛ by 2⅞ in. Bought, 4*l.* 0*s.* 10*d.*

A small image made for domestic use. It is singularly complete and serene in outline. The brow and eyes, the cheeks and form of face of the Madonna, belong to the best period of French art. We might call it Italian from its great and graceful simplicity, but the general arrangement of the drapery reminds us rather of the finer specimens of late quattro-cento or early 16th century work in France, when the sculptors of the elder school acquired the completeness of skill and knowledge which the early renaissance introduced. The drapery is dignified in line and composition, the hands are perfectly modelled from life. On the heads we trace holes by which gold or gilt crowns have been fastened to them.

76. '65.

SCULPTURE in relief. A panel of walnut wood, carved in low relief with an allegoric representation of the theological and cardinal virtues. French. 16th century. H. 15 in., W. 12¾ in. Bought (Pourtales Coll.), 12*l.* 4*s.*

A composition of seven draped female figures. The figures are in the manner of those generally attributed to Bachelier, of Touloufe, though we have but little authentic sculpture of his hand left to us. The three theological virtues are easily distinguished, Faith by the crucifix, Hope, who is bound and looks upwards, by the anchor, Charity by a group of children. Of the four cardinal virtues, Temperance holds a cup of water, Justice a sword and balance, Fortitude a broken column and Prudence a mirror and a serpent.

5722. '59.

SCULPTURE; a figure in walnut wood. A female nude figure supporting a basket of fruit. French. 16th century. H. 18 in. Bought (Soulages Coll.), 2*l.*

A "Canephora" or basket woman, such as are figured in the bas-reliefs of the frieze of the Parthenon at Athens. Flowers on the basket are touched with gilding. The figure has been part of some piece of furniture.

169. '64.

SCULPTURE; a statuette in boxwood. A warrior, probably Alexander the Great; on an enriched pedestal. French (or Spanish?). 17th century. H. 14 in., W. 6 in. Bought, 31*l.* 11*s.* 6*d.*

The hero is taking a step forward on his right leg, and the left hand is extended as giving directions to his men. The right hand is resting on the hip and holding the baton of command. He wears a cuirass of scale armour, with a close skirt or tunic of mail to the knees, not a classical cuirass. The ornaments are in the style of the decorative details of Berain and other French interior designers of the 17th century. The shirt sleeves are tucked up above the elbows. The head is covered with a seventeenth century classical helmet, and is crowned with bay leaves. In the helmet is a theatrical plume of ostrich feathers.

The stand has three principal sides with scallop shells elaborately carved on two, and a cartouche bordered by acanthus foliage, and supported by figures of boys, containing a bas-relief of a river god on the third side. It is probably French of the middle of the reign of

Louis XIV. The details of the stand as well as the modelling of the figure and costume mark the best efforts of the art of that day.

170. '64.

SCULPTURE; a statuette in boxwood. Julius Cæsar. French (or Spanish?). 17th century. H. 14 in., W. 5½ in. Bought, 3*l.* 11*s.* 6*d.*

The figure steps forward on the left foot. The right hand holds a military baton of command, which is grasped with an action of decision or of anger. This is also expressed in the features, which are directed to the left, while the left hand is pointed forward as in giving a command.

The hero is crowned with bay leaves. He is dressed in the Roman anatomical cuirass, and wears buskins on his legs.

There are ornaments on the strips that form the kilt or skirt of the cuirass identical with those found on classical figures of Louis Quatorze and the costume classical dresses occasionally worn at tournaments and festivities at the court of that monarch. At the same time the minuteness of the anatomical details on the figure, such as the veins on the hands, have a Spanish character, but scarcely enough to warrant us in attributing this and the preceding piece to a Spanish artist.

On the stand are three principal sides, bearing as many cartouches. Two of these are surrounded by garlands of leaves and bear minute half-relief representations—1, of the Emperor haranguing his legionaries; 2, of the Senate offering him the Imperial crown; a third surrounded by acanthus leafage and supported by eagles, represents Neptune with an urn and seated on a rocky shore, perhaps in allusion to the conquest of Britain. The eagles, leaves, and small reliefs are cut with the utmost precision, and artificially designed and modelled.

132. '69.

SCULPTURE; oakwood; a seated figure of a saint (possibly St. John the Baptist), in the breast of which is a receptacle for relics; from a folding shrine or oratory. German (Cologne). Date about 1350–75. H. 19 in., W. 6¾ in. Bought, 3*l.* 14*s.* 6*d.*

This and the two following images are serious in intention. The draperies are carefully disposed, and fall gracefully over the shoulders and knees. The hands are large but well modelled, the heads are exaggerated but the faces have beauty as well as individuality. They have evidently been modelled from living persons.

133. '69.

SCULPTURE; oakwood; a seated figure of a female saint, in the breast of which is a receptacle for relics; from a folding shrine or oratory. German (Cologne). Date about 1350-75. H. $19\frac{1}{4}$ in., W. 7 in. Bought, 3*l.* 14*s.* 6*d.*

134. '69.

SCULPTURE; oakwood; a seated figure of a female saint, in the breast of which is a receptacle for relics; from a folding shrine or oratory. German (Cologne). Date about 1350-75. H. 19 in., W. $6\frac{3}{4}$ in. Bought, 3*l.* 14*s.* 6*d.*

4845. '56.

SCULPTURE. Carved oak, in high relief, of St. James. German. 14th or 15th century. H. 2 ft. $6\frac{1}{2}$ in. Bought, 15*s.* 9*d.*

This and the series following are figures in relief detached from their original ground. They are fronts, relieved from the ground by colours and gilding; and the more easily discerned from the distance at which they are meant to be seen. They have formed part of a large pictorial piece of wood sculpture, probably an altar back, representing the Annunciation and the twelve apostles, of whom we recognise St. James the Less, the patron saint of Spain. He bears in his hat the scallop shell. Another of the figures is perhaps St. Simon the Canaanite; St. Thomas holds an implement in his hand. These figures are all gilt and painted, the colour representing linings or

under dresses, and the gold the clamys or toga, the outer drefs which wrapped round as an oblong scarf or shawl, usually leaving one arm free and the ends hanging straight. The gold has been laid on by water gilding over a carefully prepared ground of white, formed by washed chalk and coats of size, so as to form a sufficient bed to give lustre to the metal when laid on.

4846. '56.

SCULPTURE; an image of oakwood, in high relief, of St. Simon. German. 14th or 15th century. H. 2 ft. 6 in. Bought, 15s. 9d.

4847. '56.

SCULPTURE; an image of oakwood, in high relief, of the Bleffed Virgin. German. 14th or 15th century. H. 2 ft. 6½ in. Bought, 15s. 9d.

4848. 65.

SCULPTURE; a figure of oakwood, in high relief, of the Archangel Gabriel bearing a lily in his hand. German. 14th or 15th century. H. 2 ft. 6½ in. Bought, 15s. 9d.

4841. '58.

SCULPTURE; an image on a panel. Wood (lime?) carved in relief. Figure of St. Matthew. German. 15th century. 22 in. by 19 in. Bought, 4l. 4s.

This and the three succeeding objects belong probably to the sides of an altar piece of wood, carved and with figures in complete relief. They are from the hands of scholars of the North German school of the early 15th century. The figures, heads, limbs and extremities are faithful and skilful transcripts from nature. But the action of the figures marks the love of small detail of a homely kind, that we should only

occasionally notice in Italian or finer Flemish art. The writers hold up their pens to see how the nibs look, or reach down books of reference from the desks by their side, rather than give to us any higher conception of the absorption of their thoughts and faculties in the contemplation of the inspired record. They are exactly such cloistered figures as might have been seen engaged on transcription in Benedictine or Cistercian libraries of the 14th or 15th centuries; sitting on short benches with their backs to the passers by and their attention riveted on the faithful execution of the task before them. The different Evangelists are distinguished by their emblems; St. Matthew has an angel, St. Mark a lion, St. Luke an ox, St. John an eagle.

4842. '58.

SCULPTURE; an image on a panel. Wood (lime?) carved in relief. Figure of St. Mark. German. 15th century. 22 in. by 20½ in. Bought, 4*l.* 4*s.*

4843. '58.

SCULPTURE; an image on a panel. Wood (lime?) carved in relief. Figure of St. Luke. German. 15th century. 22 in. by 19 in. Bought, 4*l.* 4*s.*

4844. '58.

SCULPTURE; an image on a panel. Wood (lime?) carved in relief. Figure of St. John. German. 15th century. 22 in. by 22 in. Bought, 4*l.* 4*s.*

2417. '56.

SCULPTURE; a group. Carved wood, in high relief; the Flagellation of Our Blessed Lord (part of a retable). German. 15th century. H. 1 ft. 10 in., W. 1 ft. 6 in. Bought, 3*l.* 10*s.*

135. '69.

SCULPTURE; a group in wood. The Crucifixion, with figures of the Virgin, St. John, and angels. The lion and cubs are emblematic of the Resurrection. A copy of a German original of the 15th century (?). Modern German. H. $24\frac{3}{4}$ in., W. 7 in. Bought, 13*l.* 8*s.*

The Saviour is represented as hung with the two arms stretched to the utmost tension of which they are capable. The figure therefore falls into a composition of the shape of the letter Y. It is lifted up high above the heads of the two attendant figures; St. Mary on the right, St. John the Evangelist on the left. Between the heads of these two personages and the feet of the crucified are two angels flying out, and taking a direction that would make them circulate round and round the feet of the figure like the flight of swallows. They point to a scroll which unites their figures to the cross, and has had upon it a legend or writing, now worn away. The Mother stands below with an amice or veil over the head, and over that a long outer veil forming a sort of cloak or mantle folded over the body after first passing completely over the head. The hands are clasped in expression of agony. The St. John holds his gospel in his hand. Below the ground on which these two stand, and which represents a rock, is a cave, and in it a lioness with cubs, intended to symbolise the royal character as well as the valour and power attributed to the "Lion of the Tribe of Judah." The cross has a regular tree trunk with bark and in some parts bunches of leaves cut on its surface. The general attitudes and features of the figures and faces are serious and expressive.

4213. '57.

SCULPTURE; the panel of a casket, a fragment. Box-wood, carved in relief, with groups of knights and ladies playing on musical instruments, &c.; mediæval romance subject. German. About 1480. $8\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 2*l.* 16*s.*

This is a representation altogether mediæval in feeling, and belongs to the ante renaissance period. It is a fragment only of a panel, probably the

top of a jewel casket. We make out a scene of repose in a garden or orchard. The folds of a skirt widely disposed imply the fitting figure of a queen, or the lady love of the composition; at her feet are a number of figures forming a tier or row at the feet of the lady whose cloak or mantle only is seen above. One is a lady leaning forward, not ungracefully, and holding a dulcimer or flat stringed instrument, with a hollow base. This is played by a child in a cassock or loose frock. A female attendant on the right is drawing water out of a stone fountain with an iron ladle chained to the side of the basin. On the left are knights, one of whom can be made out, and the legs of two others. A dragon and a monkey or fiend, perhaps Sin, are lying transfixed and dead at the feet of the knights; a hawk is also on the watch. The orchard is full of flowers carefully made out, and the armour of the knights is designed exactly from the 15th century suits. They wear hoods of chain, and one has his feet bare, having taken off his folleret or iron shoe, for relief. The ancle and instep are protected by chain.

146. '65.

SCULPTURE; a fragment representing the Sacrifice of Abraham in high relief, painted and gilt. German. 15th century. H. 17 in., W. 6 in. Given by C. All-
dridge, Esq.

62. '65.

SCULPTURE; a statuette of oakwood, representing an emaciated aged woman (melancholy or old age) seated on a stool carved in arabesques. German. Early 16th century. H. 6¼ in., W. 2 in. Bought (Pourtales Coll.), 4*l.* 1*s.* 8*d.*

A curious piece of wood carving, designed not for a Magdalene, whose beauty is always represented both by the mediæval and cinque cento artists, but as a melancholy satire upon old age. The head is fine and the face bears an expression of sweetness and melancholy. But the figure is not agreeable. The whole body is carefully modelled, the hands, legs, knees and feet all well executed. The skin is given with repulsive fidelity to life, the wrinkled expression of the falling in and contraction of what has once been the full proportions of vigorous life,

is taken from an actual model, and can scarcely be meant for anything but a satire on the short-lived reign of feminine beauty, and the emptiness and fall of bodily attractions, when viewed in the presence of death. In the 16th century the old representations of sins and virtues gave place to perpetual remembrances of the inevitable certainty of death. The dances of death, compositions following more or less the same tradition as that of Holbein on the Bridge of Basle, may be counted by hundreds. This figure is seated on a tiny bench or slab, supported on four small pilasters that stand on a base, ornamented on their four sides with arabesques in actual relief.

6994. '60.

SCULPTURE; a bust, carved in pear wood, of a young man, on pedestal. German. About 1520-30. (Ascribed to Albert Dürer.) H. $7\frac{1}{2}$ in., diam. of base $3\frac{1}{8}$ in. Bought, 46*l.* 14*s.* 6*d.*

This has probably been executed from some sketch or drawing of Albert Dürer, not by that artist himself, whose works of sculpture are exceedingly scarce. It represents a young man with the face turned and looking upwards with intense earnestness of expression. The eyes are wide apart; the lips are modelled with minute finish, and the chin, which is fine and small, is also carefully made out. The hair comes over the forehead and falls in curling masses all round the head. It reminds us of that Italian head usually given to representations of St. John the Evangelist.

6995. '60.

SCULPTURE; a bust, carved in pear wood, of a young woman, on pedestal. German. About 1520-30. (Ascribed to Albert Dürer.) H. $7\frac{1}{2}$ in., diam. of base $3\frac{1}{8}$ in. Bought, 46*l.* 14*s.* 6*d.*

A girl of about 15. She and the male head may be brother and sister, though the likeness would of course result rather from their treatment by the artist than from an undoubted similarity of features. The expression of the head is sweet and full of purity. The hair is divided over the forehead and comes round the head in a great twist like a crown.

6973. '60.

SCULPTURE; a plaque of box-wood; carved in relief with regardant portraits of a man and woman in elaborate costume. German. About 1530. H. $3\frac{1}{4}$ in., L. $4\frac{7}{8}$ in. Bought 161.

Portraits evidently of a husband and wife. The woman is dressed in the bodice and skirt of the 16th and following centuries, as in ordinary German portraiture of that long period. She wears a chemise of fine lawn gathered into an embroidered collar round the throat, which is open. Over this comes an outer body forming a cardinal or over cape for out-door wear; it is of silk or velvet and embroidered. She holds flowers in her hand. The husband wears a cap with flaps to fasten up by loops, or let down to protect the neck. He wears no beard but has whiskers cut in the modern fashion. His lawn shirt is gathered in at the throat with an embroidered collar. He wears a cloak of cloth, with fur lining and velvet sleeves, which is tied round the waist. His hand rests on the pommel of his sword, a Spanish rapier, of which the hilt is furnished with the hooks below the guard, made to catch the point of the adversary's weapon in fencing. The background is formed by a wall, the stones in courses, which falls back in perspective to a recess. Above are towers and walls, apparently those of Nürnberg, in the distance. An architectural frieze or moulding frames in the composition.

6969. '61.

SCULPTURE; box-wood, carved in relief with a full-length standing figure of the Virgin supporting the Infant Saviour; a landscape background in low relief. German (?) 16th century. H. $9\frac{1}{2}$ in., W. $7\frac{1}{4}$ in. Bought, 21. 165.

The figure of the Madonna is modelled in perfectly correct design. The head is turned in profile, while the general pose is in full face. The background is lightly laid in the lowest relief. There is a thin liny arrangement of the drapery which robs the figure of the breadth and dignity of the best work of Italy or Germany of the 16th century; but the design and the cutting have been the work of an accomplished artist. Whether the work can be assigned to German or Italian nationality is doubtful, the best designers of the former country having received a training so thoroughly Italian.

4528. '58.

SCULPTURE; pear wood, carved in high relief. The Judgment of Paris. In the foreground is the monogram of Albert Dürer. German. 16th century. $9\frac{1}{4}$ in. by 7 in. Bought, 49*l.* 5*s.*

The scene of this composition is laid in a German fir forest. On all sides are trees of spruce fir, and in the distance a walled city, with towers and spires. This, perhaps, stands for Nürnberg. The composition represents the Judgment of Paris.

The goddesses stand round a recumbent figure dressed in armour. His armour and accoutrements are minutely detailed in the fashion of the German renaissance panoply. The skirt or kilt that clothes the loins is of silk, notched and curled in the fashion we see in Albert Dürer's Triumph of Maximilian. Nothing can exceed the exuberance of feathery ornament which distinguished the German dandyism of the early renaissance period.

All the armour of this sleeping warrior is detailed minutely; the chain skirt which protects the loins is accurately made out. Mercury, or some attendant figure, offers to Paris, who slumbers, the apple which is to be awarded. Cupid, draped, and with flames on the point of his arrow, is shooting down from middle air upon the sleeping figure. This is carved from one of Albert Dürer's drawings. A plate has been preserved of an etching by Albert Dürer of this subject, but it is rare. The following is the account given by Bartsch of the plate:—

Paris, "Armé de toutes pièces et étendu à terre au devant de la gauche, semble dormir. Les trois déesses sont debout auprès de lui à la droite de l'estampe. Un vieillard à grande barbe, vêtu d'une large robe bordée de fourrure (qui semble prendre ici la place de Mercure), s'approche de Paris, tenant la pomme d'or de la main droite et portant l'autre vers la tête du dormant," etc. Sans marque. Bartsch. 134.—Peintre Graveur, vol. vii.

This answers pretty nearly to the composition here given, which is probably taken from it.

299. '70.

SCULPTURE; a figure in boxwood, representing death with a bow and arrows. German. 18th century. H. $12\frac{3}{8}$ in. Bought, 10*l.*

4077. '57.

SCULPTURE; an image carved in boxwood; the Virgin and Child. German. 17th century. H. $13\frac{3}{4}$ in., base, $4\frac{1}{2}$ in. by $3\frac{1}{4}$ in. Bought, 6*l.*

The Virgin is covered with a mantle, which falls from the head. The Holy Child wears a frock with buttons at the throat.

5892. '59.

SCULPTURE; an image carved in wood, of the Virgin and Child; originally covered with gesso or stucco ground and painted. Italian. 15th century. H. 4 ft. 2 in., W. at base, $16\frac{1}{2}$ in. Bought, 3*l.* 17*s.* 8*d.*

It has formed part of an altar composition. It is gracefully designed, with the full Venetian type of rounded youthful beauty which we see in the Madonnas of Gian Bellino. We notice it here because of the method in which the wood is rough hewn, and leaves holding for the ground laid on in gesso or plaster for subsequent gilding, tooling, and other elaborate surface ornamentation.

7719. '61.

SCULPTURE; an image carved in wood. The archangel Gabriel; from an Annunciation group. Italian (Pisani). 15th century. Said to have formerly stood in the cathedral at Pisa. H. 6 ft., W. 2 ft. 3 in. Bought.

This is a tall, graceful figure, retaining much of the dignity of the school of the early Pisani. The figure is draped in a frock or gown that falls below the feet and is drawn forwards from behind by the slight advance of the upper part of the body implied in the action of the figure. Over this is an oblong pallium or mantle that falls over the shoulders, is lifted by the arms, and again melts into the general disposition of the drapery beneath. The figure is worth notice here as an example of painted work of the school of Pisa. The under dress is blue, the upper red; both are powdered with gold stars.

7534. '60.

SCULPTURE; a panel in wood, painted and gilt. Half-length figure of the Virgin with the infant Saviour, carved in high relief; below, on a pedestal, is the inscription "Mater Amabilis." Italian (Milanese). About 1490. H. 2 ft. 11 in., W. 2 ft. Given by M. H. de Lafalle, Paris.

A medallion-shaped panel standing on an oblong base; the figure is, consequently, backed by a round recess, with plain border and flutings converging to a centre within, this portion being gilt and giving splendour to the figure before it. The heads and faces are full of gentleness and repose, and belong to the tender school which the Della Robbia's so well represented in pottery in the numerous coloured compositions of bas-relief, with blue or coloured backgrounds, now to be seen in Tuscany. Fine examples of these can be studied in the Museum. The piece here described has been placed in a corridor of a convent or private house, not in a church.

7836. '61.

SCULPTURE; a panel in wood, carved in low relief. The Virgin, the youthful Saviour, and St. John, after Raphael, in carved wood frame of architectural design, parcel gilt. Italian. 16th century. Panel, H. 11½ in., W. 9½ in.; frame, H. 2 ft., W. 1 ft. 10½ in. Bought.

7865. '61.

SCULPTURE; a panel in wood, carved in low relief, coloured and gilt. A kneeling figure of a Grand Duke of Tuscany before an altar. Italian. 16th century. H. 2 ft. 4 in., W. 2 ft. Bought. (Transferred to Building Collection.)

Such portraiture was not rare in Italy. Wax medallion portraits of princes and princesses of the Medici and other Italian families, with

the colours, drefs, &c., made up to nature, were not uncommon in the late 16th and during the 17th centuries. The work is here cut in relief in wood and coloured. The perfonage is kneeling in a fomewhat theatrical attitude before an altar, in a room or private oratory. Through an open window we have a view of the tower of Giotto and the dome of Brunellefchi on the Cathedral Church of Santa Maria dei Fiori, Florence.

2788. '56.

SCULPTURE; a ftatnette in wood. St. Auguffine. Italian? 17th century. H. $18\frac{1}{2}$ in., bafe 6 in. by $4\frac{1}{2}$ in. Bought, 6*l*.

The irregular pofition of the features and the exaggerated expreffion belong to a late period. The drapery is more Spanifh than Italian. It might however be traceable to the exaggerated movement and theatrical pofes of the followers of Bernini.

7325. '60.

SCULPTURE; the head or mask of an Angel. Carved cheftnut wood, portion of furniture decoration. Italian. 17th century. 8 in. by 5 in. Bought, 6*s*. 3*d*.

7325*a*. '60.

SCULPTURE; the head or mask of an Angel. Carved cheftnut wood, portion of furniture decoration. Italian. 17th century. 8 in. by 5 in. Bought, 6*s*. 3*d*.

7325*b*. '60.

SCULPTURE; the head or mask of an Angel. Carved cheftnut wood, portion of furniture decoration. Italian. 17th century. 8 in. by 5 in. Bought, 6*s*. 3*d*.

7325c. '60.

SCULPTURE; the head or mask of an Angel. Carved chestnut wood, portion of furniture decoration. Italian. 17th century. 8 in. by 5 in. Bought, 6s. 3d.

4902. '59.

SCULPTURE; carved wood and ivory group of two peasants dancing. Italian (Neapolitan). 17th century. H. 13 in., base 11½ in. by 5½ in. Bought, 20l.

The Neapolitans have preserved an immense skill in modelling and colouring up to life figures and characters of every-day occurrence. We shall see other instances in abundance in the Museum and in similar collections, of such work in terra cotta and other materials. In this case the wood and ivory are made to represent the flesh and rags of the two beggars who show through various rents their legs, arms, &c.

281. '69.

SCULPTURE; hard wood, carved in high relief with a group of nude children dancing, by L. Frullini of Florence. Modern Italian. 5½ in. by 2¼ in. Bought, 3l.

282. '69.

SCULPTURE; hard wood, carved in low relief with a group of nude children pressing grapes and playing, by L. Frullini of Florence. Modern Italian. 6¼ in. by 2¼ in. Bought, 3l.

283. '69.

SCULPTURE; hard wood, carved in low relief with a group of nude children bearing corn, by L. Frullini of Florence. Modern Italian. 2½ in. by 2¼ in. Bought, 2l.

284 to 284c. '69.

SCULPTURE, four pieces; hard wood, carved in low relief with nude children bearing the emblems of Poesy, Sculpture, Painting, and Music, by L. Frullini of Florence. Modern Italian. Each plaque $2\frac{1}{2}$ in. by $1\frac{1}{8}$ in. Bought, 4*l*.

285. '69.

SCULPTURE; walnut wood, carved in high relief with a frieze of flowers and central mask. 16th century style, by L. Frullini of Florence. Modern Italian. 6 in. by $2\frac{1}{8}$ in. Bought, 1*l*. 12*s*.

249. '64.

SCULPTURE; an image. Wood, painted and gilt. A faint; portion of a well-known altar piece at Valladolid. The work of Berruguete. Spanish. About 1520. H. 2 ft. 9 in., W. $15\frac{1}{4}$ in. Bought, 5*l*. 5*s*. 3*d*.

The faint is turning to the left, with his left hand and arm extended, as if in animated conversation or reproof; the head is high, the nose aquiline and long, the eyes blue, and the hair, beard, &c., black. It represents a man of 45 or 50. In his right hand he holds a book pressed against his body. The dress is gold, delicately striped in the Spanish fashion. The mantle is large and in broad folds; it is lifted by the outstretched arm and falls on one side to the ground; it is blue, with closely laid spots of gold all over it. The hands and feet are well modelled and all the body that is seen coloured after nature.

92. '64.

SCULPTURE; a head or mask of a Saint. Carved wood; a fragment of a statue, small life size. Spanish. About 1560. H. 13 in., W. 6 in. Bought, 4*l*.

It is of good modelling. The head, perhaps, of St. Paul, and comes from a niche, or from a composition of several figures in an altar shrine.

90. '64.

SCULPTURE ; an image in boxwood, partly painted ; St. Sebastian. Spanish. Late 16th century. H., including pedestal, 15 in., W. 5 in. Bought, 4*l*.

The faint stands on his right foot ; the left, as well as the two arms, are bound to the rugged branches of a tree. The head looks upwards to the right, as if expressing anguish and devotion. The hair is black and hangs long down the back. The marks of wounds are seen in the limbs and on his body, which is nude with the exception of a white cloth round the loins.

St. Sebastian was shot, but not to death, by Mauritanian archers, by order of the emperor Diocletian. But he recovered and was martyred by being beaten to death by clubs ; he is therefore never represented in the traditional paintings or sculptures as dead or shot in any vital part.

175. '64.

SCULPTURE ; an image in wood, painted. St. Sebastian. Spanish. Early 17th century. H. 8 in., W. 5 in. Bought, 4*l*.

The faint is standing on his right leg ; the left is bent and partially supports his body. The arms are bound to the branches of a tree, and his head falls back in an attitude of supplication, while it adds to the expressiveness of the writhing action of the limbs. The bands, tree, and ground are gilt and painted. The flesh of the faint and his wounds are faithful imitations of nature.

322. '64.

SCULPTURE ; an image in box or pear wood. The Virgin and Child. Spanish. 17th century. H. 2½ in., W. 1¼ in. Bought, 1*l*. 5*s*.

Though on this small scale, the modelling of the figures, extremities, and draperies are carefully and correctly executed.

331. '66.

SCULPTURE; an image in wood, carved and painted, of St. Francis of Assisi, after a statuette by Alonso Cano in the Cathedral of Toledo. Spanish. 17th century. H. $19\frac{1}{2}$ in. Bought, 3*l.* 13*s.* 6*d.*

Saint Francis is recognised by the mark of the nail in the portion of his right foot which is seen under his frock; his other foot and hands are hidden.

He stands on his left leg, the right advanced, and the foot already described exaggerated in its proportions.

The hands are folded over the breast, concealed in the long sleeves of the Franciscan habit. The head is covered by the hood, and the face, which is fully painted, is turned upwards, as if in contemplation.

The dress is dark grey, the old colour of the Franciscan habit, and covered with black lines to express the grain of coarse cloth or to give greater gravity to the colour.

A knotted girdle of real string hangs from the waist.

174. '64.

SCULPTURE; an image in painted wood. St. Francis Xavier. Spanish. 17th century. H. 22 in., W. $8\frac{3}{4}$ in. Bought, 3*l.* 19*s.*

The saint is in his black Jesuit habit, with the cloak hanging on the shoulders, and gathered by the action of the arms and hands, which are pressed to his heart. His head inclines to the right, with an expression of tender affection. His mouth is open, as if in the act of giving utterance to a sermon or exhortation. The head and hands are beautifully modelled and are painted directly in imitation of real life. The figure stands in a green field, on a white square stand or pedestal.

St. Francis Xavier, the companion of Ignatius of Loyola, was born in Navarre in 1506. He died in the island of San Cian (in India) in 1552.

104. '64.

SCULPTURE; an image in painted wood. The Infant St. John. Spanish. 17th century. H. 21 in., W. $8\frac{1}{2}$ in. Bought, 1*l.* 13*s.* 8*d.*

The child is modelled and painted exactly after nature. The head looks to the right, while the hands are both directed as if lifting, caressing, or calling attention to some object to the left.

171. '64.

SCULPTURE ; an image in painted wood. The Infant St. John the Baptist with the lamb. By Alonzo Cano. Spanish. First half of 17th century. H. 11 in., W. 6½ in. Bought 7*l.* 18*s.*

This beautiful group represents the infant Baptist, seated, looking to the right. The arms caress a lamb, which is on its hind legs and is pressed by the child against his body. The dress is a camel's hair frock without sleeves and a red cloak. The drapery of the cloak is disjointed, and has the look of crumpled linen, such as may be recognised in much of the Spanish sculpture of this century, rather than the graceful folds of older religious drapery.

41. '69.

SCULPTURE in relief. Marquetry of inlaid woods, representing in low relief the figure of our Lord after the scourging, with a female (possibly St. Theresa), looking on sorrowfully. Spanish. Dated 1661. H. 11½ in., W. 8½ in. Bought, 10*l.*

The wood is inlaid, but remains in relief, admitting, though slight, wonderful delicacy of handling, in the heads, limbs, and details. The landscape background contains a town, with towers, &c., trees, mountains and clouds. The Saviour is sitting crowned with thorns, with the scourge beside him, and facing the spectator with an expression of intense sadness. All the features are designed with the tenderest feeling for the sadness of the Passion so dear to the serious imagination of Spanish art. There is a round arch through which we look out of the hall of Pilate's house to the country beyond. Through this is seen the half figure of a woman, probably that of St. Theresa or some private devotee. In the right hand corner may be seen the letters G. F. H combined, Geronimo Hernandez Faciebat (?). The death of Hernandez, however,

is placed by Nagler 1646, which does not agree with the date given, nor can we name any other artist whose initials would correspond with this date. The woods are coloured up to nature, and the pear wood of the nude Christ and of the face and hands of the woman, the architecture, &c., represents a sort of warm grey or buff hue that might stand for that of flesh in its expression of emaciation and of sorrow.

325. '64.

SCULPTURE. Figure of a mounted negro in painted wood. The dress and horse-trappings made of silk, velvet, &c. Representing an attendant on one of the Three Kings; part of a clothed Nativity group common in Spain and South Italy. Spanish. Middle of 18th century. H. 24 in., L. 23½ in., W. 8 in. Bought, 14*l.* 0*s.* 8*d.*

This and the three following numbers are parts of a numerous set of figures forming a Nativity group, such as are commonly put together at the festivals of the Nativity and Epiphany in the convents and churches of Catholic countries. In this instance the horses and men are modelled with perfect knowledge of artistic anatomy and design. The attendants are one brown, and the others actual negroes, as denoting the countries from which the Magi came. Usually, one of these three personages alone is black, but the attendants in pictures of the mediæval period are of every hue, and the kings travel with hounds and hawks, and in all the state of mediæval potentates. These horses are of the great Flemish breed, which the Spanish kings took with them to their southern possessions. Their trappings are of silk, woven on purpose, the stirrups, buckles, and appointments are of silver. Most of this group is wanting. We may judge from the costly completeness of these fragmentary members of it on what a scale the whole must have been prepared.

326. '64.

SCULPTURE. Figure of a mounted negro in painted wood. The dress and horse-trappings made of silk, velvet, &c. Representing an attendant on one of the Three Kings; part of a clothed Nativity group common in Spain and South Italy. Spanish. Middle of 18th century. H. 24 in., L. 27 in., W. 8 in. Bought, 14*l.* 0*s.* 8*d.*

F.

R.

327. '64.

SCULPTURE. Figure of a mounted negro in painted wood. The dress and horse-trappings made of silk, velvet, &c. Representing an attendant on one of the Three Kings; part of a clothed Nativity group common in Spain and South Italy. Spanish. Middle of 18th century. H. 24 in., L. 22½ in., W. 9 in. Bought, 14*l.* 0*s.* 8*d.*

93. '64.

SCULPTURE. Figure of a horse. Carved and painted wood, with green velvet saddle; a portion of a composition of the Adoration of the Magi. Spanish. First half of 18th century. H. 21 in., L. 21 in. Bought 5*l.* 13*s.* 8*d.*

165. '64.

SCULPTURE; a figure in boxwood, standing and holding a book. Spanish. About 1600. H. 10 in., W. 4½ in. Bought, 4*l.* 4*s.* 2*d.*

A classical figure, probably an orator, standing at rest, with the right hip bent. The head is that of a woman, or of a very young man, with flowing hair, and a face of much beauty. The right hand holds a small book, and has a ring on the third finger. The left seems to press the heart, but the hand is gone, and the drapery of the cloak crosses the chest in a broad fold, and is pressed against the body by the action of the left hand. It covers the body without concealing the general outline of the limbs. The feet are seen, carefully and well carved, as are the hands, the one at least that remains.

106. '64.

SCULPTURE; a group in relief; carved and painted wood. The Deposition from the Cross (part of a predella). Spanish. About 1570. H. 1 ft., L. 2 ft. 6 in. Bought, 3*l.* 3*s.* 2*d.*

The group consists of the Maries and St. John supporting the dead Christ. The expression of more than one of the faces, especially that of the Magdalen, who faces the spectator, is full of pathetic beauty. On either side of the composition are standing figures of St. Joseph of Arimathea and Nicodemus, in eastern dress, and holding implements of the Passion. A background landscape is painted, and rocks painted and gilt are under their feet.

172. '64.

SCULPTURE ; an image in painted wood. Standing figure of the Madonna and the Infant Saviour. Spanish. School of Seville. About 1640. H. $7\frac{1}{4}$ in., W. $3\frac{1}{4}$ in. Bought, 2*l.* 16*s.*

The Virgin stands on her left leg, with the right bent underneath. In her right hand she holds a sceptre, and the left supports the Holy Child. His right hand is stretched out in benediction, and in his left is an orb. The dress of the Virgin is gilt, figured over with red ornament, and her mantle is blue with gilt figured work on it. She has a veil on the back of her head, and a portion of it winds round and hangs over the shoulder of the Infant. She stands on grass.

The general style of the face, which is rounded and serene, reminds us of the Madonnas of B. Garofalo. All the faces, extremities, &c., are coloured from life.

1284. '71.

SCULPTURE ; a bust in carved and painted wood. The "Virgen de los Dolores." Probably the work of Montañes. Spanish. 17th century. H. $16\frac{3}{4}$ in., W. $19\frac{1}{4}$ in. Bought, 4*l.*

Few pieces of wood sculpture in the Museum surpass this bust in beauty and solemnity of gesture and expression. The face is oval, and the nose long and slightly aquiline. The eyes are all but closed with grief. The mouth is small, and its expression serene but mournful. The hair falls down from the forehead on each side of the neck ; it is, or has been, a rich brown, not black. The dress, as far as it is seen,

red; it comes to the bottom of the neck. The head and shoulders are covered by a blue mantle-shaped veil. It has been placed in a recess or deep frame.

Montanes, to whom this is attributed, was born in the 16th century, and died in 1650.

89. '64.

SCULPTURE; boxwood, carved in relief with the Virgin and Child enthroned; the Virgin crowning a female Saint with flowers. Spanish. 17th century. H. $5\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. Bought, 1*l.* 12*s.*

A little devotional composition representing Saint Rose of Lima, a favourite saint in Spain. She is kneeling, while the Madonna places a crown of roses on her head. This well-known personage was born at Lima, in South America, of Spanish parents. Her name was Isabella, but the beauty of her complexion procured for her the name by which she is known in history. She died in 1617. This representation is some years later in date, not earlier, probably, than 1650.

173. '64.

SCULPTURE; an image in wood. The Virgin standing with the Infant Saviour. Spanish. 17th century. H. $3\frac{5}{8}$ in., W. $2\frac{3}{8}$ in. Bought, 1*l.* 4*s.*

This carving lacks the breadth and simplicity of earlier Spanish work. It is, however, executed with minute laboriousness, the hair, border of the dress, &c., are touched with gilding.

600. '64.

SCULPTURE; an image in boxwood. The Virgin with the Infant Saviour. On the base is an escutcheon containing a monogram. Spanish. 17th century. H. 14 in., W. $4\frac{1}{4}$ in. Bought, 8*l.*

Nothing shows the distinction between Spanish and Italian work, which have so much in common, more clearly than these draperies.

Though Spanish artists studied in Italy, and got much of their art education from that country, their 17th century designers seldom reached the grace of Italian lines of drapery in their sculptures. The folds have more movement and are at once fuller and more broken into angles and turns. The general impression given is that of a coarser type of art. The head of this Madonna is graceful and dignified. On the pedestal is a monogram with the letters S.M.S.F., Sanctæ Matris Sanctus Filius.

167. '64.

SCULPTURE; an image in wood, painted. The dead Christ laid on a bier. Spanish. 17th century. H. $2\frac{3}{4}$ in., L. $8\frac{3}{4}$ in. Bought, 1*l.* 7*s.*

This small Christ is painted up to life. If the colouring of the flesh is pale, something must be attributed to time and fading. It has, however, been intended to be of the hue of death, and the wounds and blood are true to life. The folds of the sheet and of the bed on which the body lies are touched with gilding.

1046. '55.

SCULPTURE; a group of the Crucifixion. Carved in boxwood. At the foot of the Cross are the Virgin, St. John, and the soldier holding the lance that pierced the side of the Christ. With a stamped leather case. Spanish. About 1700. H. $6\frac{1}{2}$ in. Bought, 4*l.* 16*s.* 10*d.*

The remarkable feature about this little group is the small scale into which much spirited action and expression have been compressed by the artist. The soldier is mounted and dressed in doublet, scarf, &c., in the manner of a Spanish cavalier of the latter part of the 17th century. Though the figures are not above an inch high, the faces and features are appropriate and expressive. It has been preserved with care in a padded leather case, lined with satin and tooled and gilt outside with bookbinder's work.

102. '64.

SCULPTURE; an image of painted wood. Our Saviour bearing his Cross. Spanish. By Carnicer of Salamanca. About 1730-50. H. 2 ft. 6 in., L. 3 ft. 3 in., W. 14½ in. Bought, 31*l.* 11*s.* 6*d.*

The Saviour is represented on his way along the traditional "Via Crucis," from Pilate's house to Mount Calvary. The Saviour has stumbled and fallen from exhaustion. The left hand supports the fallen body; the right holds the cross over the shoulder. The head looks, with an expression of agony and an appeal for compassion, to the left. The face, hands and feet are painted up to nature, and the blood flowing from the thorny crown is represented with rigorous fidelity. The dress is elaborately painted, the ground being gold with flowers and other decorations. The gilding in some places appears through. The waist is tied with a knotted cord of gold thread of great length, doubled round the body and hanging down, with costly disregard to the splendour of the material. A round rope of gold wire different in texture is fastened round the neck, also abundant in length. This represents the rope with which the Saviour was dragged by his guards to execution. The cross is mounted on the top and ends with gilt metal.

4240. '57.

SEAT or stall end. Carved oak. German. 14th century. H. 4 ft. 3½ in., W. 1 ft. 9 in. Bought, 6*l.*

Carved with a bold curling volute enclosing a flower composed of large flat petals.

6004. '59.

SEAT or bench. Walnut wood inlaid with geometrical marquetry of coloured woods. The seat forming a coffer; massive back and ends. Italian (Florentine). About 1550. H. 2 ft. 9 in., L. 8 ft. 2 in., W. 2 ft. 5 in. Bought, 14*l.*

A large fixed sofa or seat for great halls or galleries. Such furniture was covered with carpets, or had cushions when occasion required the

use of these reception rooms. At other times they furnished such places sufficiently without requiring the cleaning or renewal of expensive coverings.

138. '65.

SECRETARY, or Writing Bureau. Marquetry of inlaid wood, mounted in gilt metal; the falling front ornamented with a large design of military trophies, globes, &c. French. 18th century. H. 4 ft. 2 in., L. 4 ft., W. 2 ft. Bought, 250*l*.

It consists of a sloping desk to open and form a writing-table, and stands on curved legs, with a pair of drawers below the falling lid or desk. The square or flat portion of the top is protected on its back and ends by a small gallery or row of metal arches, an inch and a quarter high. The ends and the drawer fronts are covered with marquetry, each end in two spaces or panels of reticulated pattern, and a circular space or panel with a well executed foliage design, in green on beech-wood stained yellow. The ground of the whole is purple wood (*Bois d'Amaranthe*), and the reticulated patterns are in white woods, lined into conventional diaper foliage. There are horizontal dispositions, of the same patterns and designs, on the drawer fronts. The flap front is formed into one large panel by carefully designed boughs and leaves inlaid on purple wood. The design of the work is a large trophy or assemblage of land and sea military implements—arms, flags, globes, &c.—in coloured woods. Half the panel above these consists of a sun (emblem of Louis XIV.) in orange wood, the rays formed by ingeniously putting grained ash into a huge pencil of rays, all converging to the centre. The grain is so carefully joined and laid together that it is scarcely possible to follow the junctures with the eye; and the whole has the appearance of a single piece, with grain radiating from a centre.

The branches that form the panel leave irregular corner spaces and a space below the centre. These are inlaid in parterre forms, each central form fitted by a metal *flour-de-lys*. The space under the centre is occupied by a group of cupids and a mask, all cast and afterwards chiselled in gilt bronze. The edges are metal-bound throughout, and of excellent workmanship.

It is in the manner of Rieifener, but known specimens of the finer periods of this French manufacture are wanting in the Museum.

4908. '58.

SECRETARY or Writing Bureau. Marquetry of various coloured woods, inlaid with engraved ivory, with gilt mountings. German. 18th century. H. 8 ft., L. 4 ft., W. 2 ft. 2 in. Bought, 125*l*.

This is to be noticed for the ingenuity and skill with which the workmen of the 18th century in France and Germany mastered the difficulties of the somewhat extravagant forms of furniture that then came into fashion. The bulging and varied surfaces of many fine pieces of French Louis XIV. and Louis XV. furniture, in which the sides and fronts of knee-hole tables, secrétaires, and other useful writing-table cabinets, were made, are often elegant and effective. The fashion soon went beyond the modest requirements of good taste. The gentle swellings that presented good opportunities for marquetry, which requires surfaces tolerably unbroken for its display, are difficult of execution, and have to be carefully fitted on a mould, and many and slow alterations are needed to get them correct. The joiners and cabinet-makers began to make a display of their skill in this accomplishment, and in the still more difficult task of preserving mouldings that run along, and sometimes diagonally across, alternate bulges and hollows, where a front opens on a surface of this kind. The secretary or bureau we are now describing has curves, bulges, and surfaces of this kind. It is extravagantly and almost wantonly tossed into curves and flourishes of surface, that cannot be intelligibly described on paper. The lower portion is a cupboard; the middle an escritoire or writing-desk, with floped flap cover. This is bulged out like the upper surface of a violin, and the sides of the lower part curve inwards, while the angles are brought out into narrow flat surfaces curving sharply towards the central doors and side panels. They roll over besides, above and below. There is a bookcase above, with panelled doors, and the top finishes in volutes like those at the angles of a Corinthian column, radiating from a centre, and in two stages, finishing with a pedestal or plinth for a bust on the summit. Ivory marquetry ornaments the upper and lower doors, forming only spots here and there, with sustaining garlands or strings. Butterflies, musical instruments, &c., are added on the sloping central flap. The lower doors have each a central ivory medallion, with an emblematic device, and a legend round. That on the right-hand door shows a sun rising over a mountain, and has the legend "HesperIo portV DVX hIC MICat aVreVs ortV;" that on the left a setting sun, and

the words "DVX foL InVaDIIt LentVs in aXe CaDIIt." The capitals mark dates, and if we put them together, give us in the first hexameter line MDCCXVVVVVIII, or 1738, and in the pentameter line DDDCLLXXVVVIII, or 1738, the same date specially intended to be commemorated.

42. '64.

SEDAN Chair. Black leather, ornamented with gilt metal mountings, and bearing the initials F. C. beneath an earl's coronet. English. About 1760-80. H. 5 ft. 8½ in., L. 3 ft., W. 2 ft. 9½ in. Given by Mr. John Ward.

Covered with black leather, with edge mounts of gilt metal, forming a border along the top of linen festoons, with acanthus moulding, &c., above. The top is surmounted by an earl's coronet. The same coronet surmounts a scutcheon below the window, on which are the initials F.C. Carved and gilt lions support the bottom of the chair behind, and rich gilt and silk tags and tassels are hung from the four corners. The poles are carved and gilt in the central part that lies immediately under the chair when in motion.

40. '64.

SEDAN Chair. Painted panels, ornamented and crowned with wood carvings of foliage, doves, &c.; with poles, straps, and other fittings. Used at baptisms of the Grand-Ducal family of Tuscany. Italian. Early 18th century. H. 8 ft. 3½ in., L. 4 ft., W. 3 ft. 2 in. Bought, 45*l*.

A state chair gaily painted; white, with a border of gilt ribbon and natural flowers placed among its folds.

The upper half is glazed in panes, the side doors open like those of a carriage. Along the window edges, on the angles, centre horizontal line and base, run mouldings and borders elaborately carved and gilt. Along the edge of the top runs a pierced crest of acanthus work carved and gilt. In the centre of each side are two demi figures of nymphs upholding oval paintings representing the four "Last things," Death, Judgment, Heaven, and Hell. A crown occupies the centre, on which

are four female fitting figures of the four cardinal virtues, Justice, Mercy, Fortitude, and Temperance. This is surmounted by doves holding an olive branch in their bills. It is lined with white silk brocade.

917. '69.

SHELF or bracket. Wood, carved and painted in geometric designs of various colours. Morocco. L. 8 ft., W. 11½ in. (Paris Exhibition, 1867.) Bought, 3*l.* 4*s.*

The top is surrounded by a gallery of little pierced Moorish cusped arches. It rests on three pairs of brackets, dividing a narrower shelf which they support about half way down into three small and two large pigeon holes. The painted decoration consists of geometrical lines, figures, and knots carefully ruled out, and containing in the various intervening spaces a tessellation of gilding, blue, green, and red colour. The whole of this work is minutely counter-changed and interwoven, giving with little effort a rich and not inharmonious effect.

5965. '59.

SIDEBOARD. Carved walnut, with cupboard and two drawers in the lower part, and a flat top supported by four turned supports resting on them; cavaliers on horseback in low relief carved on the panels. 17th century. H. 5 ft. 9 in., L. 4 ft. 6 in., W. 2 ft. Bought, 16*l.*

The front of this buffet consists of two cupboard doors carved in relief, with drawers above. The top of the cupboard forms a dresser, having three arched openings supported by turned balusters two inches in diameter, towards the bottom of which may be recognised the familiar bulging acorns, so common in the English work of the Stuart times. These form three arches by the help of arch-shaped boards which meet them from the top, with key pieces in their centres; masks are carved on those of the small side arches, and fitting female figures on that of the centre, much as in the slate entrances to some of our old mansions constructed during the reign of the earlier Stuarts. The most interesting parts of the work are the three panels, one at the back of the open arched portion, and one on each door panel. All three contain spirited

representations of cavaliers wearing the grand cross of the St. Esprit or of the Bath, probably the latter.

These generals or princes are mounted on the heavy Flemish horses that figure in the equestrian portraits of Vandyck pictures. The dresses are precisely those of the time of Charles I., with half armour, flap hats and feathers, and the buff boots of the day. One of the figures is uncovered and holds a truncheon in his hand, another has a cylindrical hat with a brush-shaped feather on one side. The figures strongly remind us of those of Prince Rupert and Prince Maurice. The small frame pieces beside the back panel are carved with foliated ornament of the English character; arabesque work rather larger in detail ornaments the style of the lower door panels. Nude boys playing are carved in relief on the drawer fronts, each of which is a repetition of the other. The piece may be considered as English, and it may be safely conjectured to have been made for some member of the court of Charles I.

8042. '62.

SIDEBOARD or buffet. Painted and gilt wood with marble top. In front is an allegorical painting by E. J. Poynter, representing the contest between Wines and Beers. Modern English. Designed by Mr. W. Burges; made by Messrs. Fisher. H. 5 ft. 6 in., L. 4 ft. 7 in., W. 17 in. Bought (International Exhibition, 1862), 40*l*.

The central cupboard or locker is framed together with square pieces that form the legs below. The top or dresser surface is marble, and has a back covered with red velvet faded to tawny, studded with nails; a shelf for small cups, plates, &c., acts as a step above the marble. The interest of this piece of furniture lies in the paintings with which it is decorated. The frame pieces are painted with conventional gothic windows and a border with animals chasing each other. The central doors are decorated with figures. On one side the wines; a tall female figure with golden hair representing Hock, which name may be read on her shield. She is leaning one knee on a cask and remonstrating with a burly male figure of Sir John Barleycorn, with a mace on his shoulder and bearing his paternal coat of three barley sheaves all proper on his shield. Behind Hock are Champagne and the manly Burgundy, while Sir John is backed up by his friends, Scotch ale, a female warrior and a sturdy male, Porter. They are all designed with vigour and spirit, and show a rare effort to suit the decoration to the use of the furniture.

8439. '63.

SIDEBOARD or buffet. Carved oak, open base, above which is a panelled cupboard in two stages, the doors and panels carved with warriors, female saints, and grotesque figures, the angles of Gothic buttresses and pinnacle form. On the top is a shelf on open arches filled in with arabesque panel in front of later work; the iron hinges of flamboyant tracery. Flemish. 15th century. H. 5 ft. $3\frac{1}{2}$ in., L. 4 ft. 3 in., W. 2 ft. 1 in. Bought (Soulages Coll.), 80*l*.

This piece is of a kind rarely now found complete. It dates from the 15th century, but quite at the end; as the arches are all circular and the angle buttresses proclaim the mixture of styles such as we see more fully in the old Bishop's Palace at Liège, at the Exchange at Antwerp, and elsewhere amongst the monuments of civil architecture in Belgium. The centre projects from its base with a narrowed front and canted sides. These are divided from the square part at the back, and from the front by elegant buttresses of about one inch and a half projection; round, cleanly cut into scales with offset mouldings at the different stages of their height, and pinnacle tops piercing the buttress weatherings with which they finish under the slab that forms the top of the cupboard. The panels are cut into rounded arches and are in two tiers. These contain single figures of the virtues in the upper row, on the square and canted sides. In front they form two doors with large lock plates now lost. In two small arched panels, one in each door, are bas-reliefs of St. Catherine of Alexandria and St. Barbara. The hinge straps form two narrow panels of pierced tracery work with three heads in relief planted on them. They extend the whole width of each door above and below, and the panels are reduced an inch and a half by each. Below these upper tiers we have a tier of narrower arched panels, with reliefs of virtues and vices, as *e.g.* Fortitude, Cowardice, Excess, Temperance, &c. Two projecting beak-headed grotesques divide the one central door from the two narrow panels on the sides. The buttress legs are joined by frame pieces cut into wide and narrow arches on the front and sides respectively; they are connected by a horizontal bar below. The square side panels are carved. The top or upper shelf is hollow, has round arches at each end, stumpy pinnacle columns at the corners, and has probably had a depressed round arch in front. The front is now filled by a horizontal panel of cinque



SIDEBOARD OR BUTTET.

French, 17th Century.

512.00.

cento arabesque, with the arms of De Clare on a shield in the middle. These bearings, however, or three cheverous gules, may also indicate those of a continental possessor.

7217. '60.

SIDEBOARD or buffet. Carved walnut wood, in three stages; the supports and angles of grotesque figures, satyrs, &c. A naked Amazon in the centre of the second stage, on either side of which is a panel containing a trophy supported by Amazons. The back of the third stage filled in with a grotesque crouching figure, with foliage. French. About 1560. H. 7 ft., L. 4 ft., W. 1 ft. 8 in. Bought (Soulages Coll.), 50*l*.

The top stage forms a back panel with step-shelf between it and the dresser or top of the central cupboard; this has a projecting cornice. A grotesque figure squatting, and with its legs ending in bold arabesque volutes, and two cherub heads, occupy this panel. Two caryatid figures of slaves in high relief act as supports to the cornice on each side, and two flank grotesques spread the outlines of the front elevation. The front of the little shelf below and the mouldings of the panel are all carved in relief; the shelf front with grotesque figures. The cupboard or central division is divided in front by a nude figure of an armed amazon into two panels, with bold carved projecting outer mouldings; these contain trophies in square architectonic frames surmounted by interrupted pediments, an eagle and Ganymede forming the central figure of the pediments; these are supported by amazons in armour. Side terminal figures of Mars and of amazons balance the central figure on the angles, front and side. The end panels are carved and bold curved roll mouldings finish the cupboard portion. Below it is a convex carved moulding running the length of the front and returned on the ends. The front is in two, and opens two drawers, but this division does not show when the drawers close. Two sitting female grotesque figures with wings and bunches of fruit on their heads form solid supports. Carved square baluster supports, with a carved panel between, form the back. The whole stands on a solid plinth with moulded front and sides.

7218. '60.

SIDEBOARD or buffet. Carved wood, in three stages; the supports and angles of grotesque figures, satyrs, &c. Two draped female figures in the centre of the second stage, on either side of which is a panel containing an eagle. The back of the third stage filled in with a trophy of weapons of warfare, amidst which is a figure of Bellona. French. About 1560. H. 7 ft. 6 in., L. 4 ft. 8 in., W. 1 ft. 10 in. Bought (Soulages Coll.), 60*l.*

This, though not much larger in main measurements than the last, is more square and high shouldered, and looks a far more imposing piece and fitted for a larger room. The upper part has a projecting cornice with egg and tongue, flat and receding hollow mouldings, all carved with Greek volutes, palmetto leaf, bead strings, &c. delicately so as to preserve the general outlines and surfaces. This is supported by draped female figures, and grotesque side pieces projecting below and curling inwards carry the outline from the cornice, which is narrower, to the full width of the dresser shelf below. The figures stand on a carved shelf, and the back panel is filled with a military trophy roughly carved, and an armed Bellona dancing amongst the arms and holding a scimeter of the shape of a chopper. Two draped figures of Faith and Love on a pedestal or base divide the square door panels, and squatting grotesques turn the angles. The panel mouldings consist of a bold projecting convex carved outer member, which is concave on its inner sides, then an inch of flat and fine strings within. The narrow drawer fronts form one line of knotty carving, strings of fruit, &c. Square solid supports have satyr fronts carved on all sides. There are three satyrs in relief at the back, and two arabesque panels between; and a base with strings of carved mouldings.

The modest square character of this buffet is preserved throughout. If the carvings are examined they will be found full of the essentials of good design. The caryatid figures of the upper canopy and the virtues between the doors are correct and graceful. Masks, foliage, conventional architectonic ornaments are used in profusion over the panels and mouldings, but with a careful regard to the preservation of the original outlines and the surfaces of the first design.

7219. '60.

SIDEBOARD or buffet. Carved wood, in two stages; the support and angles of grotesque figures, satyrs, &c. A group of nude man, woman, and child in the centre of the upper stage, on either side of which is a panel with figures of Mars and Mercury; a band of marquetry along the upper part. French. About 1560. H. 4 ft. 7 in., L. 3 ft. 10 in., W. 1 ft. 7 in. Bought (Soulages Coll.), 50*l*.

This consists of a cupboard with dresser top and a base with back panel. The carving is more artistic and the work finer than most of those we are now describing. The three figures in the centre are Mars, Venus, and Cupid. Mars wears a helmet, and Venus is furnished with a towel. The figures on the front and side angles are grotesques. The top ends in a mould of square drops carefully cut, and there is a flat of marquetry inlay above the doors, with a marble plaque in the centre. The drawer fronts form one convex carved moulding, the principal member of the horizontal group that finishes the upper portion. The door panels have broad projecting mouldings, much as the last described. The back panels underneath project an inch and a half forwards on bold convex mouldings, and the arabesque panels are kept well out. Carved baluster supports divide and hold these panels. The front supports are grotesque female figures squatting across the angles, with groups of fruit and leaves elaborately carved; a sort of cloth or drapery rudely cut into folds confines the carving to the outer sides. The base has three carved mouldings, consisting of three main members in three sizes, with fine strings.

4050. '56.

SIDEBOARD or "Dressoir de salle-à-manger." Carved oak. French. About 1580. (Brought from the neighbourhood of St. Lo, Normandy.) H. 7 ft. 9 in., L. 4 ft., W. 1 ft. 9 in. Bought 15*l*.

4051. '56.

SIDEBOARD or "Dressoir de salle-à-manger." Carved oak. French. About 1560. (Brought from the

neighbourhood of St. Lo, Normandy.) H. 7 ft. 9 in., L. 4 ft., W. 1 ft. 9 in. Bought, 30*l*.

It consists of three parts, a central cupboard with dresser top. A drawer below; an open lower part supported by carved figure, legs on a square base. The work on this piece is of very similar character to that of Elizabethan furniture of the same period. The doors are panelled with fine mouldings. There is a bold scrolled scutcheon or cartouche in the centre. The three spaces that flank and divide the doors are decorated with large masks and scrollwork around them. The drawer under the cupboard has a bold gadrooned front to it that gives a marked central line. The front of the plinth or base is similarly cut. The supports are two sphinxes, and the back behind them is panelled. The panels are divided by Elizabethan classic pilasters, and filled up by scroll strapwork. On the dresser there is a step or ledge with bold carved horizontal mouldings to it. The panel at the back of this part is carved with a recumbent Diana and scrolled scutcheon work round it; beside this panel are sphinxes that support the cornice.

8453. '63.

SIDEBOARD. Carved walnut wood, in three stages; decorated with columns, masks, terminal figures, foliage, &c., and the plain surfaces inlaid with marquetry of mother-of-pearl, marbles, and coloured woods. French. About 1550-60. Ascribed to Bachelier of Touloufe. H. 7 ft. 8½ in., L. 4 ft., W. 1 ft. 8 in. Bought (Soulages Coll.), 300*l*.

This is a spirited and well-executed specimen of a cinque-cento sideboard. The centre is a cupboard with an architectural front, with a single central panel flanked by two Corinthian columns and a niche between, on each side. Each side niche contains a figure in high relief. The central niche contains a bas-relief representing David carrying the sword and head of Goliath. The side niches contain, on one side a female figure holding the sword and the balance, and representing Justice; the corresponding figure holds a column and represents Fortitude. The lower portion begins with a drawer front and sides. This horizontal part is supported by grotesque figures of winged satyrs, squatting and spreading sideways. The plinth or base is square, and is connected by a panelled back with the upper portion. The drawer front and return sides are indented by bold flutings that curve outwards,

and are partly filled by marble inlays. The upper portion, besides having the top of the cupboard to form a dresser, has projecting from its architectural back a low shelf or step with panelled front. The back, which is arranged to converge to a pediment, is full of salient points, so as to give a broken outline on the top and sides, this part being the most striking in a piece of furniture designed for dining room use. The main portion above the low shelf or step is a square panel containing carving. It represents Judith carrying her burden, ascending a flight of steps. Projecting forward over this is a bold square corona and cornice upheld by two satyrs in full relief. The broken pediment above is crowned by a central bust standing on a scroll, and is formed by two grotesque peacocks which support it on each side, suggesting the interrupted pedimental arrangement without having recourse to mere imitation or model work of actual architecture. On either side of the main square panel are two half panels stretching out on each flank. They are of architectural character with pilasters, and are covered by grotesque masks and garlands that hang from these sides to the central part. The masks and garlands form salient knots or masses. The half-panels again are flanked by carved monsters, whose tails curve upwards and give a floral richness to these flank terminations. Half pediments, with the broad part facing outwards, surmount these monsters, and a dragon sitting over each of the half pediments, balances the central peacock composition. The Corinthian columns, cornice flats, and the flat portions of the back panelling of the bottom part are decorated with inlay of pearl and varied woods.

This piece formed part of the Soulages Collection.

4049. '56.

SIDEBOARD or Dresser. Carved oak. French. 16th century. (Brought from the neighbourhood of St. Lo, Normandy.) H. 8 ft. 2 in., L. 4 ft., W. 1 ft. 9 in. Bought, 157.

In three stages: a top drawer with two shelves or steps, a central cupboard drawer below, and supports on a base with panelled back. The cupboards in the centre are double, each of the two doors opening to one; they are in all but 13½ inches high. The framing of the door panels is peculiar. Four triangular pieces, mitred together, form the door; there is a bold convex member carved with strapwork, which is the noticeable moulding of these panels, and the breadth allows a good sized key-hole to be pierced through. The centre is formed by a carved

cherub head, with wings in bold relief. The centre is not more than the equal in width of the moulding, which with its two sides bears the proportion of two to one of the panel. The dresser or cupboard top has one broad step, and above that a narrower, thus giving three sets of shelves for display. The whole is surmounted by a moulded cornice and shaped pedimental top. The drawers, &c. are furnished with neat little loop handles, made out of iron of about $\frac{1}{8}$ of an inch thick, and two inches long. They swing in a small loop, and are flattened out and curved over like a fish-hook, showing the convex side outward. Easily made ironwork of this kind is simple and light in effect; it does not interfere with any of the carved work. The flat framing-pieces of the dresser are adorned with 16th century grotesque masks and figures, and the baluster legs are worked on all their sides with wood inlay.

6746. '59.

SIDEBOARD or Credence. Carved oak; Gothic design; an incised mask on each of the two doors. German or Flemish. 15th century. H. 3 ft., L. 3 ft. 10 in., W. 1 ft. 8 in. Bought, 3*l.* 4*s.*

Though from its height and the uses that may be made of furniture that reaches some way up the wall of a room, this piece is called a sideboard or cupboard, it may be described as an example of a chest, such as are common in old houses, in churches, and vestries, for the preservation of records, &c., with the frame-pieces at the sides prolonged into legs. There is rude flamboyant tracery on each side of the doors, and diamond-shaped piercings on their fronts; and a bar below the panels, carved with foliage.

24. '51.

SIDEBOARD, with Mirror. Carved walnut wood in the Italian style of the 16th century. Italian, modern. (A. Barbetti, Siena.) H. 12 ft. 7 in., L. 6 ft. 2 in., W. 2 ft. 7 $\frac{1}{2}$ in. Bought (Exhibition of 1851), 400*l.*

This sideboard is backed by a looking-glass on the upper and lower portions, so as better to show off whatever is put on it. The central board is furnished with a drawer, the front of which with the returns at the ends and flanking off-sets behind, forms a belt of flat fluting filled

with quills, and divides the piece into two parts. The lower part is plain, with a flat floor touching the ground. The centre board is supported by brackets, shaped like an Italian capital C, formed of scrolls. A lion occupies the open part, and the tail branches into delicate foliage in entire relief; the over rolls of the top and bottom have masks, &c. on them in relief. These supports stand on moulded plinths. They are backed by square piers, with a panel on each outer face filled with garland-work.

The upper part consists of an architectural door-frame supported on composite columns, fluted above and carved with arabesques on their lower portions; the architrave is covered with delicate arabesque work and animals, the coffers on its under side being also filled with carving. The architrave follows round the return ends. The flanking pilasters and their bases have sunk panels occupied by candelabrum compositions in the style of the Venetian arabesque panels. A band of similar work runs below the columns, and this again is brought down to the table by a bold moulding eight inches in depth, the main part carved with flat scales, and the upper and lower fillets with plaited and foliage cuttings. Above the architrave and cornice rises a sculptured scroll pedimental composition, having on each side a boy on a lion, and an heraldic trophy in the centre.

The general decoration is much in the style of the window pediments sculptured in marble on the façade of the Certosa di Pavia (of which a cast may be seen in the Museum). The glass frame within the doorway consists of two carved mouldings, the outer smaller than the inner, and garlands looped into ovals, with trophies of arms, musical instruments, &c. in the central part.

One of the angle scutcheons of the looking-glass frame bears two coats of arms. 1. Per pale, argent and gules, a tower surmounted by a star of six points. Over all a fesse divided dentelé, of the second and first. 2. Or, three bars dentelés.

The delicate carvings executed by Barbetti of Siena show off the grace and lightness of hand of the modern Italian workman to perfection. Excellent specimens of his work have been sent to the International Exhibitions of 1851, 1855, 1862, and 1867.

39. '64.

SLEDGE. To be driven by hand; carved and gilt wood. English. 17th or early 18th century. H. 3. ft., L. 3 ft. 10 in., W. 2 ft. 4 in. Bought, 5*l*.

Made for skaters to push a lady before them on the ice.

It is shaped like a shoe. The back is carved and pierced in imitation of Chinese or Indian pierced woodwork. The front is carved with garlands and a little cupid spreading his cloak as a sail in the middle. The rest of this portion is a composition of acanthus and other leafwork.

It stands on two skids shod with iron.

1150. '68.

SLEDGE. Lime wood, carved, painted, and gilt, the front representing a phoenix, the body formed like a shell is upheld by two nude children supporting armorial shields; the driver's seat, which is behind, rests on a colossal mask. Swifs. Early 18th century. L. 6 ft. 8 in., H. 3 ft. 7 in. Bought, 9*l*.

This has been made for draught over snow. The seat portion is carved into the form of a nautilus shell, supported by two cupids, all painted after nature. The cupids are connected by coarse carved and gilt scrollwork to the front, which rises up over the feet, and is surmounted by a phoenix in a nest, surrounded by flames carved, gilt and painted.

There is a driver's seat behind, which is outside the vehicle, and leaves only room for the legs each side the back of the sledge, resting on a green wood base, on which the whole stands.

It has been mounted on wooden skids, now wanting. The general arrangement is the same as that of a Russian drofky. It is meant to be drawn by a horse.

300. '67.

SPINNING Wheel. Carved walnut wood. English. First half of 18th century. H. 3 ft. 5½ in., diam. of wheel, 12 in. Given by F. H. Rich, Esq.

It stands on three turned feet screwed into a turned flat table, which connects and holds together the supports of the upper part. Two of these feet are connected by the treadle. The rails that form the construction are turned in the lathe, and parts afterwards fluted delicately with a gouge.

4475. '58.

SPINNING Wheel. Wood. Lacquered and decorated with Chinese designs. French. 18th century. H. $15\frac{1}{4}$ in., L. 16 in., W. $8\frac{1}{4}$ in. Bought, 3*l*.

2. '71.

SPINNING Wheel. The stand and framework of turned wood, and the wheel ornamented with an impressed design. Italian (Venetian). Late 17th century. H. 4 ft. 1 in., L. of base $13\frac{1}{4}$ in. Bought, 8*l*.

It rests on four turned legs containing the treadle between them; a table above connects the legs, wheel support, &c. together. There are several winders, making a complicated though not confused piece of feminine household gear.

304 to 304*d*. '66.

SPINDLES (two), reel, distaff, and winder. Walnut wood. Turned and carved, with boxwood collars and carved ivory studs. Spanish. Probably early present century. Reel, H. 3 ft. 6 in.; Distaff, L. 1 ft. 6 in.; Winder, L. 2 ft. 7 in.; Spindles, L. 14 in. and 11 in. Bought, 2*l*. 14*s*. 7*d*.

This has no wheel; a wide winder of turned rails connecting two sets of radiating spokes is pushed round by the hand. It has a pretty top ornament made of little turned rails framed together like a classic shrine, with a turned ornament in the centre. All these portions are richly decorated with ivory knobs and collars.

2142. '55.

SPOON. Boxwood. The bowl carved on the inside with a portrait and inscription in German, outside an equestrian figure of an Elector of Germany; the stem carved with Adam

and Eve embracing, and the Virgin and Child ; on the end is a monkey. German. Dated 1676. L. $7\frac{3}{4}$ in. Bought (Bernal Coll.), 7*l.* 15*s.*

The mixture of sacred and profane on this piece is singular enough. The bowl contains a figure of an Elector, a very ornamental personage, well furnished with hat and feathers, lace and other splendour. The head is ridiculously exaggerated as compared with the body. This is probably meant to imitate the disproportioned reflection of a polished convex surface. The inscription in the bowl runs as follows :—

DAS BLVT JESU CHRIST GOTTES SOHN MACHGET
VNS REIN VON AL SINDN.

The blood of Jesus Christ cleanses us from all sin. .

It is a pathen löffel or christening spoon, and has been given by the godfather at a baptism.

2343. '55.

SPOON. Maplewood. The stem covered with small figures of the twelve Apostles ; on the bowl is the sacred monogram. German. 17th century. L. $5\frac{3}{4}$ in. Bought (Bernal Coll.), 1*l.*

The stem is divided into square masses, each containing in groups four of the twelve apostles, with little architectural mouldings to separate them. It is a baptismal spoon. The work is vigorous and comes from the school of carvers of small figure subjects of Nurnburg or Augsburg.

4724. '59.

STAFF, of Bamboo cane. Engraved with four alternating rows of medallions, with grotesques between, filled with subjects from the Apocalypse and from the Gospels ; at the bottom, a shield of arms and the following signature,—
“ Antonius Spanus Tropiensis incidibat.” Italian (Calabrian).

16th century. L. 4 ft. 9½ in. Bought (Museum of the Collegio Romano).

Each of the eight subjects engraved on this staff is contained in a circular medallion, and supported in the interstices by grotesque squatting figures, foliage, scrolls and branches. Each medallion measures but 1⅛ inch, and is surrounded by a border containing a Latin legend descriptive of the subject. The little compositions are spirited in design, and describe the life and acts of the Redeemer and the mystic visions of the Apocalypse. The grotesque figures and ornamental work are in the Venetian manner. The work is done with the etching needle, and for fineness of execution it would bear comparison with the work of the Dutch engravers of the 16th and 17th centuries.

The arms are two coats quarterly, 1 and 4 a cross charged with five crescents, 2 and 3 party per fess; in chief an eagle displayed, in base a bull's head coupé. Antonius Spanus was a Neapolitan artist, born in the 16th century, who entered the service of Philip II. of Spain in 1595, and died at Madrid in 1615.

4725. '59.

STAFF, of Bamboo cane. Engraved with the seven joys of the Blessed Virgin; borders of foliated scrollwork between the subjects. Italian. 16th century (?). L. 4 ft. 2 in. Bought (Museum of the Collegio Romano).

Seven engravings, finely executed, designed in the style of the Roman school, represent the seven joys of the Blessed Virgin Mary, with a legend, "Septem Gaudia B. V. Mariæ." These are—1, the Annunciation; 2, the Adoration of the Shepherds; 3, the Adoration of the Magi; 4, the Resurrection; 5, the Ascension; 6, the Descent of the Holy Spirit; 7, the Assumption. The compositions twine round the stick, and are executed with the etching needle. Bands of delicate scrollwork set off the subjects. There is no signature visible. There are no indications of its ever having been mounted in metal top or bottom. It appears to have been prepared for a crozier or abbot's staff, but not completed.

4723. '59.

STAFF, of Bamboo cane. Engraved with 59 subjects, scriptural and ecclesiastical, each with a Latin legend; the interspaces decorated with cherubs' heads. Italian. 16th

century. L. 5 ft. 3½ in. Bought (Museum of the Collegio Romano).

The subjects are 59, but a 60th cartouche is added to contain heraldry or a signature, never added. The surrounding work is less fine in execution and design than on those last described. The subjects are described in Latin legends: 1. "Creavit Dominus cœlum et terram." 2. "Faciamus hominem ad imaginem et similitudinem nostram," &c. The first series represent the typical events of the Old Testament history down to the Flood, and the re-peopling of the earth, with the renewal of the Promise. To these succeed a series representing scenes in the life of the Redeemer, till the work reaches the top. Gold or enamel rings have covered the joints of the cane, but these are gone. It has been used probably as a pastoral staff.

7855. '61.

STAND. Wood. Carved and gilt; massive tripod form. Italian. 17th century. H. 3 ft., W. 2 ft. 6 in. Bought.

It forms one of a pair. The carving is bold and cleanly cut. It is intended to show off the gilding by contrasts of surface, and by alternating matted with burnished gold.

They have served for stands for lights or vases, and probably were of Venetian production.

7855a. '61.

STAND. Wood. Carved and gilt; massive tripod form. Italian. 17th century. H. 3 ft., W. 2 ft. 6 in. Bought.

779 '65.

STAND for a fire-pan or "brafero." Ebony, octagonal baluster frame, with cut brass mounts. Portuguese. 17th century. H. 1 ft. 2 in., diam. 1 ft. 9 in. Bought, 4/.

This stand has held a large pan of brass, lifted by two massive brass rings, such as are used in the Levant generally, and in southern countries where the cold weather lasts too short a time to require the permanent use of hearths and chimnies.

7895. '62.

STOOL. Carved wood. White and gold, the seat covered with silk. French. 18th century. H. 1 ft. 5 in., W. 1 ft. 9 in. Bought, 3*l.* 4*s.*

'70. 8.



ABLE, of metal, in imitation of bronze. The table is supported by a terminal pillar, against which is a figure of "Victory" standing on a globe, on which is inlaid in silver a crescent moon. The figure of "Victory" has a trophy in her right hand, and above, on the pillar of the table, is a terminal head. The original, in bronze, was found at Pompeii in 1864, in a house close to the Temple of Venus; it is preserved in the Museo Borbonico. Antique Roman. H. 2 ft. 10 in., W. at base, 1 ft. 1 in. Bought (M. Castellani), 40*l.*

The leg and foot of the table of which this is a reproduction are antique. This part consists of a vase standing on the head of a terminal figure of a bearded man of Etruscan character. The terminal post is quite plain below the neck; two square pieces, an inch every way, project where the arms would be. The foot of the table is an oblong platform with base mouldings standing on four claw feet. This part is 13 in. by 10 $\frac{3}{4}$ in. The terminal support is at one end of it. In front rises a figure of the winged Victory holding a tropæum in her right hand, and raising the left over her head. The trophy consists of a cuirass, plain, in the style of those on the Trajan column, mounted on a cross of rough timber, with knots marked on it. The arm pieces support a sword and a small shield.

The Victory is balanced on a ball, and the ball mounted on a circular pedestal which unites the figure to the oblong platform, on the corners of which star-shaped flowers have been worked by damascening. The top of the support spreads into four cross pieces of metal intended to hold a wooden or a marble slab.

It is of Greco-Roman workmanship. The Etruscan character of the head and the resemblance between this type of head and that of the heads of the pedimental figures of the Æginetan series in the British Museum, will help to show how long the traces of Greek authorship or tradition could be recognised in Etruria, and how much they affected the sumptuary arts that set off the houses and chambers of the patricians of the Roman empire.

652. '69.

TABLE. Walnut wood, inlaid with flowers and foliage in mother-of-pearl. Cochin Chinese. H. 2 ft. $3\frac{1}{2}$ in., L. 2 ft. $6\frac{1}{8}$ in., W. 1 ft. $4\frac{3}{4}$ in. (Paris' Exhibition, 1867.) Bought, 24*l*.

A table in all respects fitted for modern European use. The height is that of our ordinary tables.

The top is of walnut wood framed into a flat panel, and inlaid with mother-of-pearl of various opalesque tints. The frame, into which the legs are set, bulges out at the depth of an inch to the same outline as that of the top. This portion is inlaid also, so are the upper portions of the legs. The inlaid parts are flat. Four square legs are joined on in continuation of these parts, and have mouldings of an architectural character for the rest of their length.

The table has possibly been made to an European order.

'68. 99.

TABLE. Copper silvered and oxydised; covered with foliage in repoussé work, and bearing the monogram of King Charles II. The original, of silver, is the property of Her Majesty the Queen, and forms part of the Royal collection of plate at Windfor Castle. English. Date about 1670. H.

2 ft. 9 in. Top, 3 ft. 6 in. by 2 ft. 4 in. Electrotpe cast by Messrs. Franchi and Son.

The centre and the borders of the original table are in separate plates of repouffé work. The ornament is composed of tulips, such as were common in the silver plate decoration of the day, with rolling acanthus scrolls branching from them till they meet the corresponding pair which touch them in the centres of the sides. A royal crown and the monogram *OC* intertwined form the central ornament of the table.

The legs are single twist balusters, as in the stair ramps of the day, with bulbous feet, and each pair joined by braces shaped with curves and angles, and united to the opposite pair by a straight flat piece, on the centre of which is a boss of repouffé work. The metal has been laid over wood.

'68. 122.

TABLE. In the centre of the top is the contest of Apollo and Pan in low relief; at each corner an earl's coronet and a monogram; scroll legs and pendent front similarly decorated; a crown of foliage at the intersection of the strengthening bars. The original, silver beaten and chased, is the property of the Countess De La Warr, Knole Park. English. 17th century. L. 3 ft. 5 in., W. 2 ft. 10 in. H. 2 ft. 7 in. Electrotpe. Bought of Messrs. Franchi and Son.

The top is composed of several plates, each separately beat up and mounted on the wooden slab that forms the table top. On the central plate, which forms a large medallion, is the contest of Apollo and Pan. The latter is playing his pipes under a tree, with gods listening in the background. Apollo holds his lyre under his arm, and awaits the judgment of the listeners. The design is correct in general outline, but not of a high order.

The corner plates contain the same monogram as that on No. 69. '63. The legs are *S*-shaped. The two reversed curves, however, meet with an angle, not with a sweeping curve.

The legs are supported on claw feet with balls under the claws, and each pair connected by curved braces, which again are connected together by a straight piece with a circle in the centre.

'68. 100.

TABLE. Copper silvered and oxydised; the upper surface chased, with the arms of King William III. in the centre. The original, of silver, is the property of Her Majesty the Queen, and forms part of the Royal collection of plate at Windsor Castle. English or Dutch. Date about 1700. H. 2 ft. 7 in. Top, 4 ft. by 2 ft. 4½ in. Messrs. Franchi and Son.

The table, of which the Museum contains this cast, is of beaten work in the finest French or Dutch-French manner of the period.

The frame is ornamented by four bands of flower wreaths in high relief, one on each side. In the centre of each are the rose, thistle, shamrock, and fleur-de-lys. The supports are female terminal figures going down into acanthus leaves, and with similar work in place of the two arms. They are connected below by four pieces curving like the feet that supported the central leg of round loo tables in the last century. They are massive in appearance, being mounted on wood and carefully joined. The centre, where these four braces meet, forms a square plinth or base, surmounted by a pine well beaten up with clean and pointed edges and angles wherever they occur in the modelling.

The top is flat, and ornamented by chasing only; it is divided into one central and six other panels; the ends into two, and the sides into three. The central panel contains a chased and engraved trophy of arms; and the others:—those on the corners, contain each one of the emblematic flowers, rose, thistle, &c.; and the middle side panels, figures of dogs or cupids.

It is possibly from the designs of Daniel Marot, who was much employed in Holland at the court of William III., and may have executed the table in Holland, or sent his designs to this country.

'69. 63.

TABLE. Ebony with silver mounts, consisting of scrolls in relief, and a monogram surmounted by a coronet. The original, silver beaten and chased, is the property of the Countess de la Warr, Knole Park. English. 17th century.

L. 3 ft. 4 in., W. 2 ft. 3 in., H. 2 ft. 5¼ in. Electrotype.
Bought of Messrs. Franchi and Son, 32*l*.

The mounts on the four corners consist of tulips and acanthus leaves. The central plate contains a monogram composed of the letters CMF in Roman capitals, doubled and surmounted by an earl's coronet. The legs are turned in the lathe and ornamented with rings of beaten silver. They are connected at the ends by curved braces ornamented with edges and a row of borders of beaten silver. These braces are joined by a straight piece swelling into a circular centre ornamented with a rosette of beaten silver.

4620. '58.

TABLE with drawers. Wood inlaid. Supported by four spiral columns, the top of marquetry of coloured woods in geometrical patterns, bone and ebony mosaic borders, and at the corners four stars. English. About 1700. H. 2 ft. 7 in., L. 3 ft., W. 2 ft. 7 in. Bought, 11*l*. 11*s*.

The top is of marquetry, not inlaid in the Italian way, but formed of slices or sections of laurel, arbutus, and other rare native woods, showing the concentric circles of the grain. The centre is a panel with a border of ebony and ivory; circles with large ebony and ivory stars fill this panel, and stars are placed on the four corners of the table; the legs are connected by a stout framing. Rosewood, box, walnut and holly are also employed in the inlaying. Probably a piece of Tunbridge work of the last century, before mahogany had been introduced into the manufacture of furniture by Chippendale and other contemporary makers.

632. '68.

TABLE, Card. Rosewood inlaid with other coloured woods in classic groups and borders. English (?). 18th century. H. 2 ft. 6¾ in., top square, 2 ft. 7 in. when open. Bought, 23*l*. 10*s*.

Inlaid with a central medallion of classic figures, and a border of classic foliage. Marquetry of coloured woods during the reign of William

and Mary, and of Anne, is generally designed in bold arabesque foliage, with birds in coloured woods more or less helped out by burning and engraving so as to give gradation of hue and varieties to the same light wood. The general use of such furniture came to us from Holland; but the character of the design of these tables belong rather to the north of Italy and Savoy. The Nice workman continues to produce pictorial groups of inlaid work in furniture. Whether, therefore, the work here shown has been made in England we will not undertake to decide.

633. '68.

TABLE, Card. Rosewood inlaid with other coloured woods. in classic groups and borders. English (?). 18th century. H. 2 ft. 6 $\frac{3}{4}$ in., top square, 2 ft. 7 in. when open. Bought, 23*l.* 10*s.*

635. '70.

TABLE, dressing. Satin wood, with bow-shaped front containing a drawer, resting on slender legs connected by curved braces supporting a box; above, a nest of five drawers, with pedestal cupboards connected by a shield-shaped swing toilet glass; painted with garlands of flowers and griffaille medallions. English. Late 18th century. Bought, 200*l.*

The table is painted with garlands of natural flowers on the slab, the edges, the front and sides of the drawers, round the glass, and in spiral bands down the legs. The drawers have silver handles. On the small panels left at the corners of the little upper drawers are painted cameo gems with heads of classic poets.

Chiaroscuro paintings are painted on the cupboards that flank the glass, in the manner of Cipriani, who painted furniture of this description made by Lock, Chippendale, Heppelwhite, and others who worked under the Adams. The door fronts form panels, and contain on one side Comedy, dancing, and led by Cupid, who bears a torch. On the other, Tragedy, Medea with a dagger and one of her dead children at her feet. The glass has wreaths of painted work above it centering in a round medallion painted with a little girl playing with a sparrow, and under the glass is a dove. The legs are turned and decorated with inlaid ivory rings. They are connected by four curved braces rising

and meeting in an oval panel, on which is supported a toilet box, painted like the rest of the table with flowers and wreaths in natural colours.

349. '71.

TABLE. Painted wood, semi-oval, the top decorated with a fan-shaped ornament in the centre, medallions with female figures and an urn, and a broad band of festooned flowers; the side also painted with garlands and gilt; the four legs fluted and gilt. English. About 1800. L. 3 ft. 9 $\frac{3}{4}$ in., W. 20 $\frac{3}{4}$ in., H. 2 ft. 8 in. Bought, 78*l.* 15*s.*

This table and the next are pairs, and form either a circle when placed together or two console wall tables.

The top is painted pink, with a centre representing a radiating drapery or awning, green. There is a border round the table of warm grey ultramarine ash colour, now worn to a purple hue with time. On it is a festoon of roses, polyanthus, and other flowers carefully studied from nature and well executed, partly restored. This border has painted edge decorations, and the edge of the table is ornamented with a guilloche of white on grey, and the frame below has similar colours, garlands and medallions white, and black and white on grey; the lower and upper edges of this part are bordered with carved work, gilt. The four legs are fluted and carved in the style of the Adam Brothers.

On the pink top are two medallions, painted in the manner of Angelica Kauffmann, and probably by her, containing shepherdesses in white, with lambs and flowers, and a landscape background, all coloured after nature.

Between these two there is a cameo medallion, white on grey.

349*a.* '71.

TABLE. Painted wood, semi-oval, the top decorated with a fan-shaped ornament in the centre, medallions with female figures and an urn, and a broad band of festooned flowers; the side also painted with garlands and gilt; the four legs fluted and gilt. English. About 1800. L. 3 ft. 9 $\frac{3}{4}$ in., W. 20 $\frac{3}{4}$ in., H. 2 ft. 8 in. Bought, 78*l.* 15*s.*

125. '65.

TABLE Top. Octagonal, wood, inlaid in concentric circular pattern with segmentary divisions filled with bunches of flowers, *intarsatura* work in the Florentine style. Modern English. (C. Carrick, Canterbury.) Diam. 19 $\frac{3}{8}$ in. Bought, 31*l.* 10*s.*

2455. '55.

TABLE. In japanned papier-mâché. English, modern. H. 2 ft. 4 $\frac{1}{2}$ in., diam. 2 ft. 2 in. Bought, 10*l.*

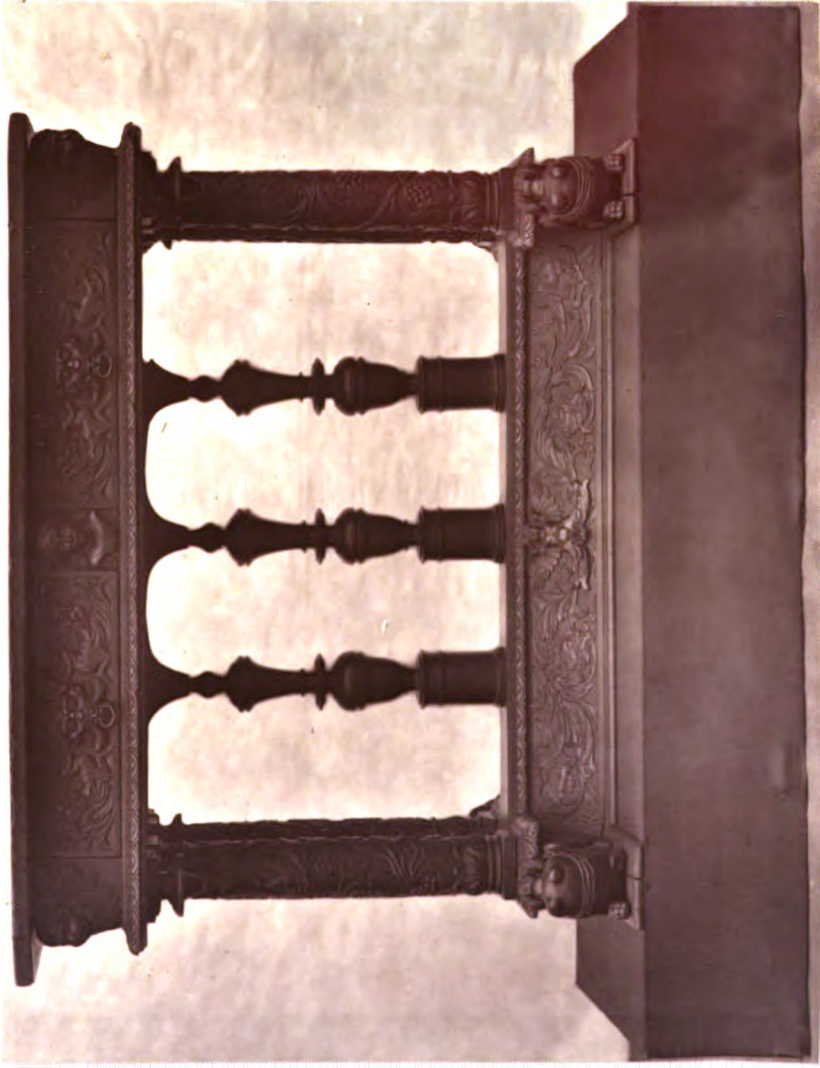
75. '66.

TABLE. Polygonal, of oak carved with scroll ornament and medallion. The three legs fluted and carved. Flemish. 17th century. H. 2 ft. 1 $\frac{1}{8}$ in., diam. 2 ft. 9 in. Bought, 6*l.*

A polygonal table on three legs made to turn up and put away. The centre is rudely carved with a figure of Charity in low relief. The legs are ingeniously managed. Two are framed together, and the third folds flat back into this frame. From the underside of the slab a small piece of wood with an eye falls into a mortice hole in the third leg, and is kept in place by a peg. The hinges are wooden pins turning in holes made to correspond. No iron hinges are required. Similar round tables were made in this country in the last century with four legs, two of which, framed together, turn on a pin which is fastened to the under side of the table and fold flat together with the other pair, the frame pieces being cut away so as to admit of their fitting.

7221. '60.

TABLE. Carved walnut wood; supported on circular pillar legs, decorated with wreaths of foliage; the cross rail richly carved. French or Italian. About 1550. H. 2 ft. 11 in., L. 4 ft. 1 in., W. 2 ft. 6 in. Bought (Soulages Coll.), 25*l.*



TAFEL. *Tafel von Frankreich, mitte d. XVII. Century.*

An oblong table with two drawers under the slab. They are carved with arabesques in high relief, with branches formed into the heads of angels between. To these drawers there are ring handles of old beaten iron, quiet and simple in character. A bold carved moulding finishes this front. The legs are round, with vine foliage carved round them, and caps and collars like architectural columns. In lightness, however, and general simplicity they retain their character of furniture supports. Pendent ornaments drop from the angles. The legs are in two couples near the centres of each end. They stand on a base which runs under both, crosses over to the other two, and sustains under the middle of the table three turned balusters with arches over them. The base or plinth slants down in front; and this slope is carved, and forms a rich line corresponding to the drawer fronts. The leg parts rest on sphinxes, the heads of which turn upwards. The general design reminds us of the work of Bachelier of Toulouse, Ducerceau, and others who made the Italian designs that were so well known and so boldly executed in France.

7216. '60.

TABLE. Carved chestnut wood; a console table; the supports are griffins, coupled together with open strap-work ornaments. French. About 1560. H. 2 ft. 9 in., L. 4 ft. 7 in., W. 2 ft. 4½ in. Bought (Soulages Coll.), 40/.

These tables are supported by an arcade of three arches down the centre, and the grotesque animals stand at right angles to them on each end. The base is similarly shaped, carved, and forms a sort of continuous plinth to the supports.

This and the table next described, as well as No. 7221. '60, belong to the class of furniture such as cabinets, dressers, dining-room presses, &c., specially designed by the architects of the day. The griffins, sphinxes, and other mythological animals that support this seem more or less to connect them with architectural façades or chimney-pieces.

7215. '60.

TABLE. Carved chestnut wood; a console table; the supports formed of two sphinxes, &c., with acanthus scroll ornament. French. About 1560. H. 2 ft. 7 in., L. 4 ft. 3 in., W. 2 ft. 2 in. Bought (Soulages Coll.), 40/.

F.

T

2415. '56.

TABLE. Ebony, inlaid with marquetry of various coloured woods, on twisted stem. French. 18th century. H. 2 ft. 8½ in., diam. 19½ in. Bought, 5*l*.

6497. '56.

TABLE. Carved and gilt wood; a console table, decorated with festoons of flowers and scrollwork. French. 18th century. H. 2 ft. 11 in., L. 3 ft. 11 in., W. 1 ft. 5½ in. Bought, 16*l*.

40. '64.

TABLE. Carved and gilt wood, with ornament of vase and garlands; a console table (without the slab). French. 18th century. H. 2 ft. 7¼ in., W. 2 ft. 9¼ in. Bought, 50*l*.

The design consists of festoons hanging from the side brackets that are intended as supports or legs, and meeting in the middle. It is, as wood construction, something of a contradiction or *tour de force*, but is, as carving, exceedingly light. The carving is powerfully executed with sharp tools in lime wood. It may be taken as a specimen of the finer work which marked the return to a better feeling in furniture during the days of Louis XVI.

8460. '63.

TABLE. Carved and painted wood, with marble slab. A console table. French. About 1750. H. 3 ft. 6 in., L. 7 ft. 6 in., W. 2 ft. 10 in. Bought, 50*l*.

In the rococo or Pompadour manner. We can hardly call it a style from the utter abnegation of definite form or recognisable principle in its design. The folds and curves of shells may, perhaps, be taken as the nearest types in nature to the broken and disconnected curvings

and whirligigs of this broken and unprincipled character of design. It served, however, to set off and give lightness and flash to gilding, and a certain imposing splendour to the drawing-rooms of the day. It was best seen at night, and under the light of scones and wax candles. A specimen may be studied in No. 41. '64, the next described.

41. '64.

TABLE. Carved and gilt wood, shell ornament; a console table (without the slab). French. About 1760. H. 2 ft. $7\frac{1}{4}$ in., W. 2 ft. $9\frac{3}{4}$ in. Bought, 20*l*.

7667. '61.

TABLE, with drawers. Walnut wood. Inlaid with floriated ornament in light coloured wood; carved legs; a low brass railing on the top. French. 18th century. H. 2 ft. 6 in., L. 2 ft. $6\frac{1}{2}$ in., W. 2 ft. 8 in. Bought, 9*l*. 10*s*.

2715. '56.

TABLE. Carved lime wood ready for gilding; a console table; style, Louis XVI. French, modern (Sauvrezzy, Paris). H. 2 ft. 8 in., L. 3 ft. 8 in., W. 1 ft. 6 in. Bought (Paris Exhibition, 1855), 20*l*.

This is an imitation, and in pear, of the style of work of which we have an example in 40. '64. It is less light and elegant, as may be seen by comparing the greater thickness and the want of play in the leaf petals and other carved members. But it is good work as compared with any that our modern manufacturers would turn out of the hands of English workmen to-day. Splendid examples of soft wood carving by our workmen of the school of Gibbons may be seen in the fragments of architectural carvings in deal, rescued from houses now destroyed in and about the site of the proposed law courts, some of which are to be seen in the Museum. At present, however, this is an art little practised, our good wood carving being in hard wood, executed and brought to a final surface with labour, and very slowly.

8027. '62.

TABLE. Ebony. The top bordered with a broad band of blue and gold champlevé enamel. Modern French. (Messrs. Barbedienne.) H. 2 ft. 9 in., L. 4 ft. 11 $\frac{1}{4}$ in., W. 2 ft. 11 in. Bought (International Exhibition, 1862), 120*l*.

The border round the sides of the table is blue enamel, and the decorations gilt bronze arabesques with cartouches and strapwork of champlevé work, that is, the metal is cut away leaving edges only, and filled with plates of grey polished agate.

The support is a series of arches on legs, with raised quills down their sides, and has two cross supports on the ends in the same general disposition as those of No. 7216. '60 and others.

1599. '71.

TABLE. Wood, painted with colours and gilt; the top octagonal, resting on peacocks' necks, the plinth tripod. Indian (Cashmere). H. 2 ft. 7 $\frac{1}{2}$ in., diam. 2 ft. 8 in. Bought (Annual International Exhibition, 1871), 12*l*. 10*s*.

The table rests on a single support with tripod feet like our old turned tea tables of the last century, and has been made after such a pattern. The whole is elaborately painted with shawl designs.

1604. '71.

TABLE. Wood, painted with colours and gilt, the top rectangular, the front and sides of turned lattice work, with carved and gilt characters. One half of a table only. Indian (Cashmere). H. 13 $\frac{1}{2}$ in., L. 2 ft. 2 $\frac{3}{4}$ in., W. 13 $\frac{1}{4}$ in. Bought (Annual International Exhibition, 1871), 10*l*.

The top has a raised rim. The supports are turned bars framed together in squares of about four inches each way. It is of a height for oriental use, *i.e.*, for persons sitting on the ground. The decorations are of shawl patterns, applied to the different surfaces of the rails, top, &c. in designs of suitable sizes.

102. '69.

TABLE. Walnut wood. Inlaid with marquetry of lime-wood in scroll work and medallions, containing figures of the cardinal virtues and Pagan deities. Italian. 16th century. H. 2 ft. 9½ in., diam. from angles 4 ft. 7¾ in. Bought, 90/.

The construction is massive. There are eight legs, and these are framed into solid woodwork under the top, and held together below by a square rail three inches by two. In the frame work of the top there are four drawers, the fronts of which, with the frame pieces in the intervals, form eight panels of rich arabesque inlay; foliage with animals amongst it. The legs have brackets on their outer sides further to support the top. They form additional thickness to the legs rolling over like a thick leaf at the top, and dying down to nothing at the point where they are framed together by the bottom rail; the brackets are decorated with inlaid work. The top of the table is decorated with inlay of marquetry, helped out by bold line engraving.

This decoration is laid out with great effect. A border of bold arabesque work, three inches broad, runs round the rim, and the edge or thickness is inlaid with strapwork. Inside are drawn in four finely designed panels, four of the *Dii majores*, the greater members of the classic hierarchy of gods: Jupiter seated on a throne with a zodiac round him, the signs of which are represented on the circular belt with great spirit; Neptune, the lord of the sea, drawn by marine monsters; Apollo in his chariot; Venus rising from the sea, drawn by dolphins. There are four intervening compositions representing the four cardinal virtues: Justice, blindfold and holding the fasces, emblems of impartial judgment and authoritative decision; Temperance holds a cup; Prudence has a mirror and a snake.

To complete the composition there are four finely drawn groups of female figures in repose, after the arrangement and in imitation of, the day and night of Michael Angelo on the Medici tombs at Florence. The scutcheons into which the large groups are brought are supported by figures of boys, with garlands, strap work, masks, &c. The centre is occupied by four shields, supported by as many boys. For a study of varied compositions of Italian renaissance decorative design few of the objects of the collection can be brought into comparison with this table.

If we look at the elaborate decorative works of Philibert de l'Orme, and other French artists who went to Italy to perfect themselves in Italian design, as applicable to the requirements of architecture and furniture, we shall look in vain for such masterly drawing as we see here, evidently that of a ready and rapid hand.

236. '69.

TABLE. A pair of folding leaves, of walnut wood, on trestles of wood, and ornamented with guilloche and stellated patterns in ivory. Italian. Early 16th century. W. when open 3 ft. $\frac{1}{4}$ in., L. 5 ft. $\frac{1}{2}$ in., H. 2 ft. $7\frac{1}{2}$ in. Bought, 44/.

The table is of Certosino inlaid work in a series of wide and narrow borders. It is a slab in two leaves hinged down the middle, and fastened to a pair of trestles, like those that support modern dinner trays, held by a chain from separating too widely. By tightening the chain, which is hooked by any link desired to a pin in the top frame, the height can be regulated. The top of the table is inlaid with a great feeling for propriety, in patterns composed of diamonds and square dies of ivory. These are arranged in stars or flowers down the middle of each plank. They form larger spots, set in smaller work so as to contrast the breadth of the evenly distributed work with these salient points. The centre again is formed into a sort of panel by fine lines of holly, box, or other white wood. The edges are also inlaid. Everything in the effectiveness of mere geometrical inlay on this small scale depends on the different contrasts thus presented, and on the proportion between large single ornaments and masses of small ornament collected into flat spaces to give relief and repose. The monotony of the latter is both rich and broad when thus associated, and the stars or patterns are effectively set off. The leaves can be removed, as was not uncommonly done at great entertainments in the middle ages and 16th century, when dinner or supper was ended and the guests were invited to take part in the dances and pageants that followed.

5925. '59.

TABLE. Walnut wood. With foliated ornament of white stucco in imitation of ivory. Italian. About 1560. H. 2 ft. 8 in., L. 3 ft. 10 in., W. 1 ft. $10\frac{3}{4}$ in. Bought, 8/.

The shape is oblong; the legs are turned, with collars, caps, and bases, to represent plain columns. Cross pieces top and bottom, the latter close to the ground, frame the whole together. The top is one plank, and has an inlaid border of arabesque work with a centre. The arabesque work is of white composition, inlaid in imitation of ivory. The

rails of the frame work, and the circumference of the turned legs, are cut out in similar style and also filled in with the same white composition. It has stood well, though in some parts the material has shrunk and fallen away. It has probably been a kind of putty or mixture of plaster, wax, and oil, so as to have a certain amount of toughness and some sort of affinity with the wood work, to which plaster merely made up with water would not attach itself. As it is, cutting which is comparatively rude is effective when so filled, and it can be executed with far less labour and skill than would be required for cutting ivory or white wood and fitting it with the requisite accuracy into the spaces sunk to receive them.

5926. '59.

TABLE. Walnut wood. With foliated ornament of white stucco in imitation of ivory. Italian or French. About 1560. H. 2 ft. 8 in., L. 3 ft. 10 in., W. 1 ft. 10 $\frac{3}{4}$ in. Bought, 8*l*.

A duplicate of the last.

7214. '60.

TABLE. Carved walnut wood; a library table with desk; the upper part enriched with scroll foliage; the four legs, each formed by two large statuettes of standing cupids. Italian. About, 1570. H. 3 ft., L. 4 ft. 4 in., W. 2 ft. 9 in. Bought, (Soulages Coll.), 60*l*.

The front is carved. The boy supports in two pairs, one to each end of the front and back, are well designed. A bar connects these supports below, both with the back and with each other. This bar is gadrooned and rests on claw feet.

The top of the table is furnished with a raised sloping writing desk, which opens with a flap lid. Inside are six receptacles for papers, the fronts pulling out. They are ornamented with carved masks.

6008. '59.

TABLE. Wood. Carved and gilt. With marble slab. A console table, decorated with festooned flowers, scroll work, &c. Italian (Genoese). About 1700. H. 3 ft. 3 in., L. 4 ft. 3 in., W. 1 ft. 8 in. Bought, 16*l*.

6812. '60.

TABLE. Mahogany; a lady's work table, square, fitted with drawers enclosed by a door; marquetry of coloured woods forming views of buildings; the front panel inlaid with a view of the entrance hall and staircase of a large public building; bordered on the top with ebony and mother-of-pearl. Italian. About 1760. H. 2 ft. 9 in., L. 1 ft. 9 in., W. 1 ft. 5 in. Bought, 50*l.*

This is a specimen of pictorial marquetry or wood inlaying. The figures of architectural structure are correctly represented as to perspective, but are not probably meant to represent, even roughly, any definite scene. Probably Genoese work.

6813. '60.

TABLE. Mahogany; a console table, semicircular; fitted with drawers enclosed by three doors; marquetry of coloured woods, the three panels in front, with views of buildings and figures; on the top, an arcade, temple, and river scene; bordered with ebony and mother-of-pearl. Italian. About 1760. H. 2 ft. 10 in., L. 3 ft. 3 in., W. 1 ft. 8 in. Bought, 50*l.*

Of work similar to that of No. 6812. '60. It has also an architectural scene represented with water, boats, &c. The forked battlements remind us of those of the old Porta della Vacca in Genoa, a lofty gateway battlemented in this forked fashion, over which hung formerly portions of the old chain that defended the port of Pisa by closing the traffic up the Arno, and had been taken in the war between the two republics. Probably Genoese work.

2726. '56.

TABLE. Marquetry of tinted woods, &c., oblong, inlaid with arabesque ornament in the style of the cinque cento. Italian (modern). H. 2 ft. 6½ in., L. 4 ft. 6 in., W. 2 ft. 11 in. Bought (Paris Exhibition, 1855), 89*l.* 12*s.*

Of ebony and light coloured wood. The top is laid out in squares of ebony, with edges with box and walnut in fine lines, the squares

set diagonally and intersecting at the angles. In the central square is a fitting Minerva, with attributes, and in the half squares or triangular panels round it are fitting figures of the sciences, all in coloured marquetry. The intervening bands filled with arabesques and figures. The frame of the table, the sides of the octagonal legs, are similarly decorated. The top is edged with chiselled gilt metal. The legs are connected by a broad flat brace laid in diamond and half-diamond shaped panels that intersect at the points. The stiles inlaid with marquetry in arabesque designs, and the shapes they enclose filled with carved and pierced ebony.

52. '52.

TABLE. Black and gold lacquered work. A lady's work table, with interior fittings and carved ivory implements. Japanese, modern. H. 2 ft. 4 in., L. 2 ft., W. 1 ft. 4½ in. Bought, 12*l*.

916. '69.

TABLE (fourteen sides). Wood, carved and painted in geometric designs. Morocco. H. 19½ in., diam. 2 ft. (Paris Exhibition, 1867.) Bought, 2*l*.

Round the top is a gallery of little Moorish arches in pierced wood. The side supports form similar arches, and are connected by triangular bracing pieces at the back, glued to the angle posts and the top. The ornament is edged with thin black lines and painted with the primary colours and gilding in the usual Moorish manner.

778. '65.

TABLE. Teak wood, inlaid with marquetry of ebony and ivory in pattern of intersecting circles; on spirally turned legs. Portuguese. Probably manufactured at Goa. First half of 17th century. H. 2 ft. 7 in., L. 3 ft., W. 2 ft. Bought, 14*l*.

The borders of this table and the broad bands binding the edges are of rosewood. The surface is covered with circles interlaced, and

having a star in the middle, all in rosewood. To the star there is an ivory eye. The legs are bold 3-inch turned posts, with shallow twists twining round them. Double sets of bars, similarly ornamented, meet in a turned knot in the middle and connect the legs. Reticulated inlaid work of circles, stars, &c. decorates these portions, and the drawers are furnished with handles and mounts of pierced latten or brass work, apparently stamped out of thin sheets of metal, about $\frac{1}{8}$ th or $\frac{1}{10}$ th of an inch thick.

Teak is a hard close-grained wood, suitable to inlaying. It is the material of which most of the Indo-Portuguese furniture has been made. It is very durable, and is considered as preservative against insects.

780. '65.

TABLE. Teak wood, inlaid with rosewood in floriated arabesque pattern. Portuguese. Early 17th century. H. 2 ft. 4 in., L. 3 ft. 5 in., W. 2 ft. 5 in. Bought, 3*l*.

The legs are four solid posts, $1\frac{1}{2}$ inches square. They are framed together with double sets of cross bars, and stand on feet made of flat pieces shaped out. There are lines down these portions looking like inlay, but really these are merely veneers of mahogany and rosewood laid on, not let into spaces dug out. The top is a slab of teak wood with an inlaid centre and border of scroll foliage of rosewood, and a flat border of the same. This is framed round the teak with mitred angles. The legs are dovetailed through the top. The design and workmanship correspond to that of the other Portuguese work of this date. (See Cabinet No. 782. '65 and 782*a*. '65.)

306. '66.

TABLE. Mahogany, ornamented with gilt metal masks and festoons, the top formed of Sicilian alabaster; presented by Ferdinand VII. of Spain to the Marques de Altamira. Spanish (?). Latter part of 18th century. H. 2 ft. 10 in., L. 3 ft. $9\frac{1}{2}$ in., W. 2 ft. $4\frac{1}{2}$ in. Bought, 16*l*. 16*s*. 8*d*.

As this table bears a Spanish history, it may have been made in Spain. It is certain that the Bourbon princes introduced French workmen, and adopted French patterns and methods. The decoration is

mainly confined to the metal mounts, which are in the manner of Gouthières and other artists who worked during the latter part of the reign of Louis XV., and whose finer and more delicate and correct productions belong to the close of the last century during the reign of Louis XVI., whose queen, Marie Antoinette, both set the fashion and herself extensively adopted it, of this light furniture and the more classical forms that were adopted after the discoveries at Herculaneum and Pompeii.

5785. '59.

TARSIA, or inlaid wood work. A female figure seated under a canopy. Italian. (Florentine?) 14th century. H. 2 ft. 9 in., W. 1 ft. 10 in. Bought, 4/.

An example of pictorial inlay such as has been seldom practised in wood work, and well worth the study of modern artists. It is a panel inlaid on the flat and may have been part of church stall work, or of the panelling of a council hall. The composition represents a seated female figure. She holds a globe in one hand and a sword in the other and stands for Justice or Fortitude, two of the cardinal virtues. It is not the figure of a saint, having no glory round the head, such as was universally given in some form or other till the age of Michael Angelo. The figures of Justice commonly hold a pair of scales; this, therefore, is perhaps Fortitude, variously represented armed with the club of Hercules, or breaking Sampson's pillar, or armed simply as indicating power, as in this case. The figure is seated on a square throne or seat with a round stuffed footstool; the hair is plainly dressed, the waist short and without bodice; the dress tied in with a narrow twisted scarf; the skirt is long and a cloak or mantle falls over and round the knees in ample folds. The floor is in alternate squares laid in perspective, the woods being lime and walnut. The arch covering the niche in which the figure sits, is an Italian Gothic arch of Siennese character, the cusps cut up into finer cusps and having squares on their main points. The background is rosewood, and the dress, face, &c., as it were painted by the dexterous use of the different directions of the grain of the pinewood of which the figure is made. The grain is so managed and counterposed as to give flowing natural lines that follow the sinuosities of the design as the strokes might do of an artist's brush, feeling the form as he paints in his colours. The real means used are very simple, and the boldness and dignity of the treatment seem to reach the utmost perfection of pictorial

design in such methods. Another piece will be seen to be of the same kind of work and as skilfully executed, though of an inferior design.

7399. '60.

TARSIA, or inlaid wood work, representing the interior of a presb. containing ecclesiastical utensils. Italian. 15th century. H. 2 ft. 9 in., W. 1 ft. 10 in. Bought, 1*l.* 12*s.*

The subject of this slab shows that it, has been intended for the panelling of an oratory. The utensils are: a cushion to be used as, or placed on, a book desk, in perspective. Besides this there is the wooden framework of a lectern for the priest to read the gospel at the mass. The cupboard or recess in which the composition is made to be shows also a shelf and a box for small linen, napkins, &c., for service at the altar. There is also a "navicula" near it, a metal receptacle with two lids for holding incense for use during the mass; and a thurible hanging. All the chains, including that which draws up the lid to enable the incense to be put in, are rendered with painstaking fidelity. A cross in a panel, for devotional use, an umbrella for spreading during the removal of the Host from the tabernacle or to take to the sick, complete the series of utensils. Walnut, chestnut, lime, pear, and oak are the woods employed in the work. All these are helped out as to colour and variety by occasional burning, which gives hot brown shades of any intensity and free from the liability to fade with time.

37. '52.

TEA Caddy. Japanned papier-mâché. White ground, with coloured foliage decoration, in imitation of oriental work. English, modern. H. $5\frac{3}{4}$ in., L. 9 in., W. $8\frac{3}{4}$ in. Manufactured and given by Messrs. Jennens and Bettridge.

2147. '55.

TOILET Comb. Boxwood, carved and perforated. French. About 1500-20. $6\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Bought (Bernal Coll.), 2*l.* 5*s.*

Double, the teeth are finer on one side. The wood is pierced in geometrical tracery, and so delicately and sharply that only the careful

hand of a lady could be expected to use it without damage. The raised edges which divide the central part into little panels, are neatly notched. On these may be read, on either side of a little central panel containing a heart pierced by an arrow, the letters **vive celle que j'ayme**--Life and happiness to her I love. The work is so like that of Italian artificers that we must suppose it was made to the order of some French gallant by an Italian workman.

4229. '57.

TOILET Comb. Boxwood, pierced with geometrical tracery, studded with silver and enriched with marquetry of bone and coloured woods. Italian (Venetian). About 1500. $6\frac{5}{8}$ in by $9\frac{1}{2}$ in. Bought, 8*l*.

An enormous implement, and containing teeth so open and coarse on one side that we must conclude that it was intended for one of those beautiful heads covered by waved and tangled hair of great strength, such as Paris Bordone loved to paint. The teeth on the other side are fine. They have evidently been used, and down to comparatively recent times. The work of the decoration is geometrical piercing like the last named, and the borders inlaid with coloured bone in diamond dies laid side to side, and the pairs reversed. The centre has a sort of Moorish or Arab geometrical panel, and is inlaid in the same colours with work in the manner known as Certosino work.

232. '54.

TRAY. Lacquered or japanned papier-mâché, with pearl inlay and ornamented in gold. English, modern. (Jennens and Bettridge.) 25 in. by 19 in. Bought, 4*l*. 10*s*.

An imitation of Chinese lac work, with an effort to adapt to it the designs of mediæval decoration. There may be reasons why such regular foliated ornament should be out of place in lac work. The Chinese and, still more successfully, the Japanese have designed all their decorations of this kind with a feeling for balance of decorative design and colour on their flat spaces, that is just indeed, and in good proportion, but utterly contrary to any mechanical or architectural balancing, repetition, and exactitude. Chinese decoration therefore

gives us the idea of poverty and dryness when it is not laid on with this easy sense of freedom and is not, in short, *felt* rather than done by rule.

132. '65

TRAY. Papier mâché, chocolate ground with pattern of vine leaves and grapes in gold and mother-of-pearl, with sockets for decanters. Designed by R. Redgrave, R.A. (Summerly Art Manufactures, 1847.) Modern English. L. 28 in., W. 14½ in. Bought, 3*l.* 4*s.*

With little figures introduced among the decoration.

144. '69.

TRAY, Marriage. Wood, painted in tempera on both sides by Dello Delli; on one side is the Triumph of Love, on the other a shield of arms encircled by a festoon of fruits. Italian. 16th century. Diam. 2 ft. 4⅝ in. Bought, 30*l.*

A marriage tray, with Florentine gilt mouldings forming an octagonal panel. The subject of the painting, which is the "Triumph of Love," makes it evident that it has been a bridal present.

The painting is equal to the work of Dello Delli, who painted trays for marriage presents in great number; and there is a beauty and sweetness about some of the female faces that reminds us of Angelico, and give us no reason to doubt the authenticity of this attribution. The composition represents the "Car of Love," with a lover bound as a captive, while an old lover or a sage, a bearded man, is bound and carried captive on another of its sides. On the right of the car is the triumph of love over age, and the absolute sovereignty of beauty is expressed by the subjection of old men. The mistress of Alexander is riding on the philosopher Aristotle, who is clothed in scarlet and ermine, and on all fours on the ground, with a bit in his mouth, the lady having full command of the bridle rein. On the left of the car youths are courting maidens. In the background is a sea and sea port, with vessels coasting along. On one side of the port are a series of roofed bowers or sheds opening on to the sea, and containing benches and tables like the booths of our suburban tea-gardens. The beauty of the ladies' heads is great, and style of the painting that of fine early quattrocento (15th century) Florentine art. The colouring is harmonious, but bright and pure. It

is executed in tempera, which has been varnished with fine colourless mastic. The edges are framed in a simple moulding richly gilt in the Florentine manner over a red ground.

VERNIS MARTIN. For a description of specimens of this decoration, see Appendix.

123. '64.



WARDROBE. Carved oak; the panels ornamented in low relief with foliage, quivers, and torches; the top arched and ornamented with masks crowned with feathers. French. Early 18th century. H. 8 ft. 8 in., L. 4 ft. 9 in., W. 1 ft. 11 in. Bought, 50*l*.

This is a wardrobe or hanging closet, the doors made of large panels which are enclosed by mouldings broken at the ends and corners into those capricious shell-like curls and scales so popular in the days of Louis XV. of France. The doors open the whole height from the floor. Each door contains two panels, and the mouldings are found by sinking out of the solid, leaving the central panel the same surface as the sides or rails and the stiles. One moulding, however, on the side-pieces rises above the general thickness of the wood, and marks the line of each panel. The central carved work, which is freely designed after nature, and delicately executed, is partly in relief and partly counter sunk—an effective variety. This method serves both to break the monotony of such large plain surfaces and to bring into unity the component parts of the panel, so that each door forms to the eye and in artistic effect, as well as physically, one whole.

On careful examination of this and other similar specimens, it will be seen that where the broad carved central rail fits into the shaped curvings of the upper and lower panels, the wood partly overlaps, and is therefore *laid on* the upper and lower wood, where the carvings rise above the thickness of those portions. This is to save the waste of planing away some half-inch of the entire surface of a large plank for the sake of one small portion where the requirement of thickness is greater. But it is so carefully and neatly executed, that it conveys the desired impression of the more costly process. The wood has been thoroughly

seasoned to allow of such exact workmanship, and under all changes of temperature, such as furniture of that date must have undergone, there is no appearance of shrinking anywhere.

The following is a ruder specimen of the same kind of wardrobe, made on the same general lines.

5052. '57.

WARDROBE or Cupboard. Carved oak. The Marriage Cupboard of a Norman peasant woman. French, modern, from St. Lo, in Normandy. H. 7 ft., L. 5 ft. 5 in., W. 1 ft. 9 in. Bought, 4*l.* 8*s.* 10*d.*

This, like the last, is a mere upright panelled cupboard, with two wide doors opening its whole width, and suitable for hanging dresses. Floral ornaments, after nature, about the curves, and flourishes at the angles, tops, or turning-points of the panel mouldings, are partly sunk and partly raised. It may be presumed that its size and comprehensive interior space give such a piece of furniture a value to the farmhouse or cottage for which its general claim to gaunt magnificence would seem to make it unsuitable.

1071. '69.

WOODWORK, Fragment of window screen. Frame fitted together, inlaid with ivory and ornamented with an inscription. Arab. 16th century. 18 $\frac{5}{8}$ in. by 7 $\frac{1}{8}$ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

This screen is composed of a trellis of very minute reticulations of little bars of turned wood. The open spaces are not above one-eighth of an inch square, and the rods cut out of stuff a little larger. These rods or bars are square where they intersect.

The inscription is on a larger scale. The letters form central masses, into which the reticulated rods fit. They are none of them round, but the letters that should be round are made polygonal by mitring short lengths together.

The legend is translated by Dr. Rieu as follows:—

“Verily God and his angels bless the prophet.”

1072. '69.

WOODWORK, fragment of window screen. Frame, fitted together and inlaid with ivory. Arab. 16th century. $12\frac{1}{2}$ in by 9 in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

This fragment of screen and the next are of pieces of walnut wood, five-eighths of an inch in diameter, turned and inlaid. Hexagonal blocks are left at intervals where the turned pieces are fitted together. Opposite each face of the hexagon is a triangle. The faces of these portions are inlaid in small triangles of ivory and ebony, like the Bombay work.

1073. '69.

WOODWORK, fragment of window screen. Frame, fitted together and inlaid with ivory. Arab. 16th century. $19\frac{1}{2}$ in. by $12\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

1074. '69.

WOODWORK, fragment of a window screen. Frame, fitted and inlaid with ivory. Arab. 16th century. $18\frac{1}{2}$ in. by $10\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The portions of this fragment into which the turned rails fit are diamond shaped, and the trellis forms alternately hexagon and diamond-shaped divisions; and between these divisions smaller diamond-shaped pieces with connecting rails fill the intervals and maintain the equal distribution of solid and open space. The larger surfaces are inlaid with geometrical pieces in Bombay work, including the tin dies found in that work. Bosses turned and composed of eight inlaid or composed pieces, alternate with bosses of plain walnut wood on the centres of the diamond-shaped portions.

F.

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1470. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis, in three panels, each of which has a representation of a vase. From Cairo. Arab. End of 17th century. H. 3 ft. 10½ in., W. 4 ft. 9½ in. Bought, 1*l*.

One of a series of fragments of similar work, but which have certain varieties; some being more simple than others.

Nos. 1469. '71, 1472. '71, 1474. '71, are composed of pieces round or oval, flat-fronted, about an inch on the longer axis, with fine turned pieces between. They exclude the light, but not absolutely, and give free passage to the air.

Others of these fragments are trellises with open intervals of three to four inches between the rails.

1471. '71.

WOODWORK, part of a window screen. Painted frame, made up of rails turned in the lathe and fitted together to form a trellis, incorporating two tree-like ornaments. From Cairo. Arab. End of 17th century. H. 1 ft. 7 in., W. 16¾ in. Bought, 5*s*.

1472. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 1 ft. 5 in., W. 6¾ in. Bought, 2*s*.

1473. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 1 ft. 9½ in., W. 1 ft. 6¼ in. Bought, 4*s*.

1474. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. Incorporating a portion of an Arabic inscription. From Old Cairo. Arab. End of 17th century. H. 2 ft. $4\frac{3}{8}$ in., W. 17 in. Bought, 7s. 6d.

1475. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 4 in., W. 10 in. Bought, 3s.

1476. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. $13\frac{1}{2}$ in., W. $10\frac{1}{2}$ in. Bought, 2s.

1477. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. $12\frac{1}{4}$ in., W. 12 in. Bought, 2s.

1478. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. $18\frac{3}{4}$ in., W. $15\frac{5}{8}$ in. Bought, 3s.

1479. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 11 in., W. 9 in. Bought, 2s.

1480. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 18½ in., W. 12¾ in. Bought, 3s.

1481. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 6⅜ in., W. 2 ft. 2½ in. Bought, 5s.

In this screen the trellis is in squares, the turned rails are framed into round bosses two inches in diameter, and smaller turned rails cross the squares diagonally, producing a proportion in scale of parts between the bosses and the rails of the square and diagonal trellising. The light can enter only by small points, and will always be tinted by the reflected colours of the woodwork.

1482. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. 18th century. H. 19¼ in., W. 7¾ in. Bought, 3s.

1483. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 3 ft., W. $22\frac{3}{4}$ in. Bought, 5s.

1484. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 1 ft. 4 in., W. $10\frac{1}{2}$ in. Bought, 2s.

1485. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. $9\frac{1}{2}$ in., W. $8\frac{1}{4}$ in. Bought, 1s.

1486. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 8 in., W. $7\frac{3}{4}$ in. Bought, 1s.

1487. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 10 in., W. 10 in. Bought, 1s.

1488. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 2 in., W. 17 $\frac{3}{4}$ in. Bought, 5s.

1489. '71.

WOODWORK, part of a window screen. Frame, transverse bars, forming twelve openings. From Cairo. Arab. End of 17th century. H. 22 in., W. 19 $\frac{1}{2}$ in. Bought, 4s.

1490. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 6 $\frac{1}{2}$ in., W. 1 ft. 2 in. Bought, 4s.

1491. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 6 $\frac{1}{2}$ in., W. 14 $\frac{1}{2}$ in. Bought, 4s.

1492. '71.

WOODWORK, part of a window screen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 21 $\frac{1}{2}$ in., W. 21 $\frac{3}{8}$ in. Bought, 5s.

1467. '71.

WOODWORK, part of a window screen. Painted wood, with perforation of joined pieces. From Cairo. Arab. 18th century. H. 3 ft. 1½ in., W. 2 ft. 8½ in. Bought, 1*l*.

1468. '71.

WOODWORK, part of a window screen. Framed, with perforation of joined pieces. From Cairo. Arab. 18th century. H. 2 ft. 11¼ in., W. 1 ft. 8½ in. Bought, 9*s*.

1469. '71.

WOODWORK, part of a window screen. Framed, with perforation of joined pieces. From Cairo. Arab. 18th century. H. 2 ft. 11¼ in., W. 1 ft. 8½ in. Bought, 9*s*.

1465. '71.

WOODWORK; a front carved and perforated in floral and geometrical design, gilt. From Cairo. Arab. 18th century. H. 1 ft. 9¼ in., W. 1 ft. 7 in. Bought, 8*s*.

This has formed the front or door of a recess or small cupboard; it is cut effectively though roughly, and has been prepared with a thick bed for gilding in the Italian manner.

1466. '71.

WOODWORK, a window screen. Framed, with perforation of joined pieces, in two principal panels with smaller ones opening on hinges. From Cairo. Arab. 19th century. H. 4 ft. 10½ in., W. 4 ft. 3¼ in. Bought, 2*l*.

1453. '71.

WOODWORK, a shop front. The front of a chemist's and barber's shop. Carved and painted wood, showing arched door with a window on either side, above which is a perforated screen and rows of small balustrades. Egyptian-Arab. 19th century. H. 9 ft. 11 in., W. 10 ft. 1 in. Bought, 6*l*.

A specimen of ordinary Cairene domestic woodwork. The centre is a square door; there are two window openings with cusped Arab arches beside it, and a little gallery of pigeon-hole arches along the top and below the windows. Above these is a narrow ventilating opening divided by a row of turned upright rails, and round the whole a wide band of plain wood, with a moulding half an inch wide cut into a rope pattern planted on each edge. The work is coloured green, the framing pieces, mouldings, &c., some red and some yellow for gilding.

1454. '71.

WOODWORK; a door. Carved and painted wood, fitted in pieces forming a geometrical pattern. From Cairo. Arab. Early 18th century. H. 4 ft. 10 in., W. 2 ft. 1½ in. Bought, 15*s*.

The work on these doors is of the character of the work in Panels, Arab, No. 1456. '71, and following numbers.

1455. '71.

WOODWORK; a door. Carved and painted wood, fitted in pieces forming a geometrical pattern. From Cairo. Arab. Early 18th century. H. 4 ft. 9¾ in., W. 2 ft. 2¼ in. Bought, 15*s*.

8129 to 8224. '63.

WOODWORK. Ninety-six pieces of Gothic architectural decoration, chiefly of oak, consisting of panels, friezes, pilasters, &c. English, Flemish, &c. 15th and 16th centuries.

Average dimensions 20 in. by 12 in. Transferred to the South Kensington Museum from the Office of Works.

The pieces worth attention among these fragments are chiefly panels or portions of panels, showing the various changes which that kind of wall decoration has gone through in the north of Europe, where the fashions in this respect during the 15th and early 16th centuries were similar, though there are still certain national distinctions to be observed in details. These have been noticed under Panels numbered between 8129-8224.

120. '65.

WOODWORK, a boss. Carved wood, from a former palace of the Bishops of Exeter. English. 15th century. H. $19\frac{1}{2}$ in., diam. $19\frac{1}{2}$ in. Bought, *l.* 13*s.* 4*d.*

This and the following five bosses are curling branches and leafwork, and so massive that we should suppose them to have formed the points of junction of a vaulted roof, and to have been painted in imitation of stone. Their size and weight are excessive for the junctions of panelling.

123. '65.

WOODWORK, a boss. Carved wood, from a former palace of the Bishops of Exeter. English. 15th century. H. $19\frac{1}{2}$ in., diam. $19\frac{1}{2}$ in. Bought, *l.* 13*s.* 4*d.*

119. '65.

WOODWORK, a boss. Carved wood, from a former palace of the Bishops of Exeter. English. 15th century. H. $19\frac{1}{2}$ in., diam. $19\frac{1}{2}$ in. Bought, *l.* 13*s.* 4*d.*

121. '65.

WOODWORK, a boss. Carved wood, from a former palace of the Bishops of Exeter. English. 15th century. H. $19\frac{1}{2}$ in., diam. $19\frac{1}{2}$ in. Bought, *l.* 13*s.* 4*d.*

124. '65.

WOODWORK, a bofs (one half only). Carved wood, from a former palace of the Bishops of Exeter. English. 15th century. H. $19\frac{1}{2}$ in., diam. $11\frac{1}{2}$ in. Bought, 1*l.* 13*s.* 4*d.*

122. '65.

WOODWORK, a bofs. Carved wood, from a former palace of the bishops of Exeter. English. 15th century. H. $19\frac{1}{2}$ in., diam. $19\frac{1}{2}$ in. Bought, 1*l.* 13*s.* 4*d.*

118. '65.

WOODWORK, a screen. Oak, carved, the lower part in Gothic tracery panels, the upper in open work tracery; removed from a former palace of the Bishops of Exeter. English. 15th century. H. 7 ft. 10 in., W. 6 ft. 11 in. Bought, 25*l.*

6790. '60.

WOODWORK, a Cusping. Piece of carved oak, Gothic design, surmounted by a pomegranate. English. 15th century. From the Star Chamber, Westminster. $8\frac{3}{4}$ in. by 1 ft. 9 in. Given by Miss Bulley.

71. '64.

WOODWORK, a bracket. Carved oak, foliage and flower ornament; originally portion of the stalls in the chapel of Eton College. English. 18th century. H. 2 ft. 8 in., W. 2 ft. Bought, 2*l.* 12*s.* 6*d.*

These series of brackets, of which this is a single example, are in double sets of curves, with acanthus leaves on the faces and cut scroll

work on other portions. They supported a continuous corona or canopy that formed the covering of the stalls of the chapel.

72. '64.

WOODWORK, a bracket. Carved oak, foliage and flower ornament, originally portion of the stalls in the chapel of Eton College. English. 18th century. H. 2 ft. 8 in., W. 2 ft. Bought, 2*l.* 12*s.* 6*d.*

67. '64.

WOODWORK, a column in carved oak. Fluted shaft with Corinthian capital and base. From the chapel of Eton College. English. 17th century. H. 11 ft. 9 in., W. of base 1 ft. 9 in. Bought, 6*l.* 6*s.*

The oak shaft of the column is made up of spars glued together. No split or open joints are visible after a century and a-half of all varieties of temperature. The wood has been varnished.

68. 64.

WOODWORK, a column in carved oak. Fluted shaft with Corinthian capital and base. From the chapel of Eton College. English. 18th century. H. 11 ft. 9 in. W. of base 1 ft. 9 in. Bought, 6*l.* 6*s.*

Companion to No. 67. '64.

69. '64.

WOODWORK, a pilaster. In carved oak; fluted shaft, Corinthian capital and base; from the chapel of Eton College. English. 18th century. H. 11 ft. 9 in., W. 1 ft. 9 in. Bought, 3*l.* 18*s.* 9*d.*

70. '64.

WOODWORK, a pilaster. In carved oak; fluted shaft, Corinthian capital and base; from the chapel of Eton College. English. 18th century. H. 11 ft. 9 in., W. 1 ft. 9 in. Bought, 3*l.* 18*s.* 9*d.*

846. '68.

WOODWORK, a door and frame with architrave supported by fluted columns; from a house (No. 18, Carey Street) in Lincoln's Inn. Yellow deal. English. Early 18th century. H. 13 ft. 3 in., W. 9 ft. 1 in. Given by the Board of Works.

The architrave rises with a curve on each side to form the pedestal of a pot of flowers carved in high relief, from which a graceful wreath descends each side, filling the pedimental panel. The carving is in the manner of Gibbon, as seen in the work over the communion table of the church of St. James, Westminster and elsewhere. A circular pedimental top is supported on carved brackets, as are the portions of interrupted cornice that cover the projections supported by the pilasters. The larger mouldings of the pediment and door frame are delicately cut with acanthus foliations. The work is perfect throughout and very exact. No slips or errors in the use of the chisel on this soft material are visible. The delicate curved surfaces of the mouldings are preserved intact through all the carving. A woodcut of this doorway is given in the Frontispiece.

5909. '56.

WOODWORK, a chimney piece front. Carved lime wood, in the centre compartment the fable of the Fox and the Stork; scroll work at sides. English. 18th century. (Attributed to the father of Sir Humphry Davy.) H. 1 ft. 2½ in., L. 6 ft. Bought, 3*l.* 3*s.*

A specimen of the carving in soft wood, for which excellent workmen were found in England for the three first quarters of the last century. The upper part is an architectural entablature. The cornice mouldings are covered with delicate surface carving, and the lower member is a small pierced battlement in the manner of Chippendale. Æsop's fable of the Stork and the Fox is the subject of the centre panel; the stork is returning the trick of the fox, by giving him nothing but a long necked vase, out of which she is eating, while the fox is reduced to licking the lip of the jar for his share. Little panels filled with such subjects, or with Apollo, the Muses, and similar classical compositions continued to the end of the century to form the centres of chimney-piece ornament in London houses.

85. '64.

WOODWORK, a chimney piece. Carved and painted wood, the columns Corinthian, backed by marble pilasters, the architrave ornamented with a frieze of infant satyrs among vine branches. English. 18th century. H. 5 ft. 9 in., W. 7 ft. 2 in. Bought, 30/.

328. '67.

WOODWORK, a mantelpiece of deal. Carved, with sunken panel in centre, and pediment broken for reception of a bust; from a house in Carey Street, Lincoln's Inn Fields. English. Early 18th century. H. 10 ft. 3 in., W. 5 ft. 8 in. Given by the Board of Works.

The shelf is moulded like the corona of an architectural frieze. A Vandyke frame with projecting corners and garlands hanging therefrom, frames in the marble jambs of the fireplace. The carving of the mouldings is an egg alternating with scallop shells and carved rosettes. The upper frame also has projecting corners top and bottom, and garlands on the sides. The larger surfaces of all the mouldings of this and of the lower ornamental portion are delicately carved with light acanthus foliations.

191. '69.

WOODWORK, part of a screen. Pinewood; six complete, and four three-quarter Corinthian columns, with pedestals and entablatures. English. 18th century. H. 12 ft. 1½ in., W. 12 ft. 2½ in. Bought, 18*l*.

This portion of screen consists of two round arches standing on groups of four columns. The soffit of the arches is divided into a double set of coffers with rosettes; the mouldings of the coffers and the rosettes are richly carved and the ground coloured blue. The mouldings of the architraves, caps and bases, are elaborately carved without regard to the preservation of the horizontal lines and curved surfaces, so that these members are cut up by the work put upon them.

They formed part of a dividing architectural screen in Fife House, on the Thames, lately removed for the works of the Embankment, formerly the property of the Earls of Fife. The work dates from the third quarter of the last century.

4239. '56.

WOODWORK. A door. Oak, with architrave, pediment, &c., inlaid with arabesque ornament in marquetry of various woods. Flemish. (Brought from the Hotel de Ville, Antwerp.) Dated 1580. H. 9 ft. 6 in., W. 4 ft. 7 in. Bought, 25*l*.

The decoration represents an architectural perspective, with obelisks, porticoes, churches and steeples. The inlay columns are made to represent marble by the mottled grain of the wood used, and the same device gives variety to the cornices, &c. represented in the landscape.

On a panel in the pediment are the letters—

CHRISTVS : O[^]G.
DORSIENT AL.

37. '65.

WOODWORK, a bracket. Carved and gilt wood, pattern of scroll work and foliage, with a shell ornament at top. French? 18th century. H. 3 ft. 5 in., W. 18 in. Bought, 20*l*.

28. '44.

WOODWORK. Model. A specimen of parquetage for flooring. French, modern. (Marcellin, Paris.) $13\frac{1}{2}$ in. by 12 in. Bought (French Exhibition, 1844), 16s. 1d.

This and the following six pieces are models only of floor-inlaying, and could not be applied to use or made in large quantities on a scale so fine and minute as that of the execution of these examples.

They are geometrical designs delicately outlined in ebony, mahogany, and other dark coloured woods, and filled in with teak, Indian walnut, and other woods, the grain being used to give sheen and effectiveness to the arrangement.

29. '44.

WOODWORK. Model. A specimen of parquetage for flooring. French, modern. (Marcellin, Paris.) $14\frac{1}{2}$ in. by $12\frac{1}{4}$ in. Bought (French Exhibition, 1844), 16s. 1d.

30. '44.

WOODWORK. Model. A specimen of parquetage for flooring. French, modern. (Marcellin, Paris.) $12\frac{7}{8}$ in. by $11\frac{1}{4}$ in. Bought (French Exhibition, 1844), 16s. 1d.

31. '44.

WOODWORK. Model. A specimen of parquetage for flooring. French, modern. (Marcellin, Paris.) Square, W. 12 in. Bought (French Exhibition, 1844), 16s.

32. '44.

WOODWORK. Model. A specimen of parquetage for flooring. French, modern. (Marcellin, Paris.) Square, W. 18 in. Bought (French Exhibition, 1844), 16s. 1d.

27. '51.

WOODWORK. Model. A specimen of parquetage for flooring. French, modern. (Marcellin, Paris.) Square, W. $11\frac{7}{8}$ in. Bought (Exhibition of 1851), 1*l.* 1*s.* 9*d.*

26. '51.

WOODWORK. Model. A specimen of parquetage for flooring. French, modern. (Marcellin, Paris.) Square, W. $14\frac{3}{4}$ in. Bought (Exhibition of 1851), 1*l.* 1*s.* 9*d.*

2714. '56.

WOODWORK. A pilaster. Lime wood, carved with arabesque ornament in relief; style of Louis XIV. French, modern (by Cruchet, Paris). H. 12 ft. 7 in., W. 2 ft. 2 in. Bought (Paris Exhibition, 1855), 120*l.*

2714*a.* '56.

WOODWORK. A pilaster. Lime wood, carved with arabesque ornament in relief; style of Louis XIV. French, modern (by Cruchet, Paris). H. 12 ft. 7 in., W. 2 ft. 2 in. Bought (Paris Exhibition, 1855), 120*l.*

1056. '44.

WOODWORK. Frieze. Carved wood. Arabesque ornament. French, modern. (Lianard, Paris.) H. $7\frac{1}{2}$ in., L. 2 ft. 2 in. Bought, 8*l.*

5388. '57.

WOODWORK. Part of the ramp of a staircase, carved in walnut wood. Scroll work, terminating in a figure of a kneeling faun. German or Italian. 17th century. H. 3 ft. 6 in., L. 4 ft. 7 in. Bought, 12*l*.

Cut with bold curves and scrolls, of which the surfaces, though plain, are delicately played with. Though it is pierced through and seems light, the whole structure has all the strength required for its destination.

3679. '56.

WOODWORK. The lintel of a door. Carved teak wood. Indian, from an ancient palace at Hangarukette, in Ceylon. L. 7 ft. 9 in. Square, W. 6½ in. Bought, 4*l*.

It is carved on three sides, with a running pattern of foliated moulding of late classic or renaissance character. In the centre of the under side a square panel is occupied by a Runic knot. The beam is cut out so as to drop into the uprights, into which it is mortised.

There are no peg or nail holes. The work is probably of the 17th century. The classic character of the carving is probably traditional, and the style dates from the period of the Macedonian conquests.

4900. '59.

WOODWORK. Part of the frieze of a room. Carved fir wood. Gilt on blue ground; compartments of scroll-work and cupids. Italian. About 1500. 3 ft. 11 in. by 1 ft. 4¼ in. Bought.

7863. '62.

WOODWORK. Part of a frieze, in carved wood. Two groups of children in high relief. Italian. 16th century. L. 12 in., W. 5½ in. Bought, 5*l*.

F.

x

7862. '62.

WOODWORK. Part of a frieze, in carved wood. Three groups of children in high relief. Italian. 16th century. L. 1 ft. $2\frac{3}{4}$ in., W. $4\frac{3}{4}$ in. Bought, 5*l.*

7416. '60.

WOODWORK. A bracket. Carved chestnut wood. An arm of a seat or other object of furniture. Italian. 15th century. H. 1 ft. 5 in., W. $2\frac{3}{4}$ in., L. 1 ft. 4 in. Bought, 1*l.* 4*s.*

7415. '60.

WOODWORK. A bracket. Carved wood. Composition of two dolphins, foliated ornament, &c. Originally a truss or bracket to support a ceiling beam. Italian. 15th century. H. 1 ft. $3\frac{1}{4}$ in., W. 1 ft. $2\frac{1}{4}$ in., L. 1 ft. 4 in. Bought, 1*l.* 4*s.*

5790. '59.

WOODWORK. Part of the frieze or cornice of a room. Carved wood. Ornament of dolphins, Florentine lilies, &c., in blue and gold. Italian (Florentine). 16th century. H. $15\frac{1}{2}$ in., L 7 ft. 1 in. Bought.

4899. '59.

WOODWORK. Part of the frieze of a room or recess. Carved fir wood. Gilt, on blue ground; compartments of scroll work and cupids. Italian. 16th century. 3 ft. 11 in. by 1 ft. $4\frac{1}{4}$ in. Bought.

88. '64.

WOODWORK. Wood carving. Two pieces, gilt; being portions of the ceiling of the Palazzo Vecchio, Milan; in a frame. Italian. 16th century. Frame, L. $13\frac{1}{2}$ in., W. $7\frac{1}{4}$ in. Given by J. C. Robinson, Esq.

These are small fragments covered with stucco, and have dropped from panels of a renaissance ceiling divided into coffers and moulded with elaborate decorations. For fuller details of similar decoration the reader may be referred to the costly work of Professor Lewis Grüner, "Fresco Decorations and Stuccoes in Churches and Palaces of Italy, &c.," in the National Art Library. A number of the drawings prepared for this work may be seen amongst the collections at South Kensington.

133. '65.

WOODWORK. A column. Walnut wood, carved and gilt; the capital Corinthian, the shaft carved in arabesque ornament. Italian. Dated 1522. H. 6 ft. 7 in., diam. $6\frac{1}{4}$ in. Bought, 73*l.* 10*s.*

A supporting member of a doorway or chimney-piece. This is of solid walnut wood. Part has been painted in preparation for gilding. The arabesques are very finely designed and cut. Both the side exposed to view, and that which has lain back against the wall, are cut with equal care. No portion of any cabinet or chest meant to show the highest efforts of wood sculpture, among the finer specimens of the Museum collection, shows better designed or more delicate work. Yet this has been intended for, and formed an actual part of, a large composition of an architectural character.

134. '65.

WOODWORK. A column. Walnut wood, carved and gilt; the capital Corinthian, the shaft carved in arabesque ornament. Italian. Dated 1522. H. 6 ft. 7 in., diam. $6\frac{1}{4}$ in. Bought, 73*l.* 10*s.*

Companion to the last described.

7861. '62.

WOODWORK. A pilaster. Carved wood. Scriptural figures in high relief. Originally a portion of some article of furniture. Italian. 16th century. H. 2 ft. 2 in., W. 3 in. Bought, 7*l.* 10*s.*

7860. '62.

WOODWORK. A pilaster. Carved wood. Scriptural figures in high relief. Originally a portion of some article of furniture. Italian. 16th century. H. 2 ft. 2 in., W. 3 in. Bought, 7*l.* 10*s.*

8441. '63.

WOODWORK. The cornice of a room. Carved pine wood. A composition of large pendent modillions arranged in couples, and carved with masks and festoons of fruit; between these the frieze is decorated with cartouche panels, the soffit has cartouche panels and pendent bosses. Venetian. About 1560. From the Palazzo Benfi Ceccini, Venice. H. 2 ft. 1 in., L. 78 ft. 6 in. Bought (Soulages Coll.), 50*l.*

The heads are alternately those of children smiling and of old men crying. It is worth notice that the wood, fir or pine, now worn to a light umber brown colour, is as rich and effective left unvarnished as if it were oak or walnut, and this wood better preserves its lighter colour, so that the carving is more distinguishable.

8442. '63.

WOODWORK. The cornice of a room. Carved pine wood. A composition of pendent modillions, and richly carved mouldings, with projecting bosses in the soffit. Venetian. About 1570. H. 17 in., L. 65 ft. 6 in. Bought (Soulages Coll.), 50*l.*

Of similar character to the last.

2386. '55.

WOODWORK. A bracket. Carved and gilt wood, supported by two figures of mermaids. Italian. About 1700. H. 13 in., L. $12\frac{1}{2}$ in., W. $6\frac{3}{4}$ in. Bought (Bernal Coll.), 7*l.* 15*s.*

2386*a.* '55.

WOODWORK. A bracket. Carved and gilt wood, supported by two figures of mermaids. Italian. About 1700. H. 13 in., L. $12\frac{1}{2}$ in., W. $6\frac{3}{4}$ in. Bought (Bernal Coll.), 7*l.* 15*s.*

'68. 10.

WOODWORK, cast of. Plaster reproduction of a doorway of pine-wood, carved in relief, with interlaced serpent decoration. Norwegian. 11th or early 12th century. From the wooden church of Sauland, in Norway. H. 15 ft. 3 in., W. 6 ft. 3 in.

The original woodwork, of which the Museum contains this exact reproduction in plaster, was sent to Paris for exhibition in the gallery of the "History of Labour," in 1867, and afterwards lent by the Norwegian Government to the South Kensington Museum.

The whole is a tall upright round arched door-head and jambs. The arch of the door has a curved moulding of rolling scroll foliage of Runic character, similar in style to the work above and at its sides, which forms one panel or surface of carved pine wood. The subject of the carving, which is completely carried out, is a contest of dragons. Two large winged dragons surmount the hips of the arch. Their necks intertwine in the middle, and their tails and legs descend in bold circular convolutions on the side jambs. Each of these tails is gripped in the fangs of three or four other serpents, which continue the contortion of line till the whole space is occupied. These rings or knots appear decoratively arranged, and in a symmetrical order. The dragons or serpents are, however, carefully kept distinct through the maze of folds they make, and the

action, shape, and gradual diminution of diameter in each monster, as it nears the tail, can be traced.

The design is of the same character as that of the old Anglo-Saxon and Irish jewellery and goldsmiths' work, and of the ancient crosses and monolithic monuments of Ireland.

It is to be regretted that a wooden church of such workmanship should have been destroyed. The wood, which is exactly imitated in the painting of this and the next piece, appears to be pitch-pine, but is a large grained, very resinous pine of another kind, the pitch-pine being unknown in Norway.

The wood is now covered by a resinous varnish, which time and weather have drawn to the surface. This has protected it effectually from rain. Oak would have perished long since in such a climate, and the same wood, under a southern sun, would have had all its resinous properties dried and burnt up. The particular wood has been exactly suited to the requirements of the work and place.

'68. 11.

WOODWORK, cast of. Plaster reproduction of a doorway of pine-wood, carved in relief, with interlaced dragon and serpent decoration. Norwegian. 11th or early 12th century. The original is from the wooden church of Flaa, in Norway, demolished in 1854. It was exhibited in the section of the "History of Labour," in the Paris Exhibition of 1867, and afterwards lent to the South Kensington Museum by the Norwegian Government. H. 12 ft., W. 5 ft. 9 in.

This doorway is similar in character and in design to No. '68. 10. It is of the same wood, and the plaster cast of it is coloured in the same way, to represent the original.



*Indian, Chinese, Japanese, and other Oriental
Wares.*

I N D I A N.

17. '52.



BOX, or Jewel Casket. Carved sandal wood. Indian (Mangalore), modern. H. 7 in., L. $14\frac{3}{4}$ in., W. 10 in. Bought (Exhibition of 1851), 30*l.* 10*s.*

547. '68.

PANEL. Sandal wood. Carved with foliage; Ahmedabad work. Modern Indian. L. $15\frac{1}{4}$ in., W. $9\frac{1}{4}$ in. Given by the Government of India.

It has in design some resemblance to the closely packed foliage of Burmese design. The ground bears but a small proportion to the ornament, and is disposed in delicate flat patterns, so as to contrast with the foliated work over it.

21. '52.

CARD Case. Carved sandal wood. Indian, modern. $4\frac{3}{4}$ in. by 3 in. Bought (Exhibition of 1851), 12*s.*

22. '52.

EGG Cup. Carved sandal wood. Indian, modern. $3\frac{3}{4}$ in. by $1\frac{3}{4}$ in. Bought (Exhibition of 1851), 12s.

23. '52.

FAN. Carved sandal wood, representing a Peacock. Indian, modern. L. 1 ft. 5 in. Bought (Exhibition of 1851), 14s.

18. '52.

BOX. Carved sandal wood. A work-box. Indian, modern. H. 5 in., L. $10\frac{3}{8}$ in., W. 7 in. Bought (Exhibition of 1851), 1l. 18s.

Inlaid in octagonal patterns, white in outline. In these are stars of six points, each point of three pieces. The star contains a hexagon piece and a star inside that. The difficulty involved in the execution of marquetry so minute on curved surfaces may be estimated by the consideration that thirty-six dies go to make up the entire star, and that nine stars are inside the circumference of a circle an inch in diameter.

8881. '63.

PPIPE-STEM. Inlaid Bombay work, with amber mouth-piece. Modern Indian. L. 4 ft. 9 in. Bought, 3l.

20. '52.

RACK, or Letter Stand. Sandal wood, inlaid with marquetry. Indian (Bombay), modern. H. 4 in., L. 11 in., W. $3\frac{3}{4}$ in. Bought (Exhibition of 1851), 3l. 10s.

19. '52.

BOX. Carved ebony. A writing box. Indian (Rohilcund), modern. H. $2\frac{7}{8}$ in., L. $11\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. Bought (Exhibition of 1851), 2*l.* 10*s.*

10. '52.

BOX. Lacquered wood. Cylindrical, with flat cover; incised ornament. Indian (Sindh), modern. H. $3\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in. Bought (Exhibition of 1851), 16*s.* 6*d.*

The decoration of these Sindh wares has something of the effect of marbled paper. This is produced by rubbing soft sealing wax on the parts to be decorated, and the motion of the lathe distributes the colour in the way shown. Parts are incised in circular ornaments, stars, &c., and these parts combined by flowing leaves or stalks. In all cases these follow each other in one direction, the direction of the lines is never reversed.

11. '52.

BOX. Lacquered wood. Cylindrical, with flat cover; incised ornament. Indian (Sindh), modern. H. $3\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in. Bought (Exhibition of 1851), 16*s.* 6*d.*

12. '52.

BOX. Lacquered wood. Cylindrical, with hemispherical cover; incised ornament. Indian (Sindh), modern. H. $6\frac{1}{4}$ in., diam. 9 in. Bought (Exhibition of 1851), 11*s.*

13. '52.

BOX. Lacquered wood. Cylindrical, with hemispherical cover; incised ornament. Indian (Sindh), modern. H. 6 in., diam. $8\frac{5}{8}$ in. Bought (Exhibition of 1851), 11*s.*

789. '69.

WALKING Stick. Wood, painted and carved, with ivory top and ferrule. Modern Indian (Jodhpore). L. 3 ft. $6\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 12s.

This staff is a specimen of the same work as the painted wares of Sindh that are first turned in the lathe.

The stick is divided by sets of indented rings coloured black, and the intervals marbled with colours in irregular wavy lines, produced, probably, by imparting motion not to the brush, but the stick.

790. '69.

WALKING Stick. Wood, painted, with ivory top and ferrule. Modern Indian (Jodhpore). L. 3 ft. 5 in. (Paris Exhibition, 1867.) Bought, 10s.

In this instance the whole staff is marbled in one continuous set of lines, running down in the same irregular wavy movement, produced in the same way as that on 789. '69.

791. '69.

WALKING Stick. Wood, painted and inlaid with ivory. Indian (Jodhpore). L. 3 ft. $4\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 12s.

This staff is of the same ware with black rings at intervals inlaid with quatrefoil flowers and other forms in ivory.

I. '52.

BOX. Lacquered wood. Oblong; a work-box. Indian (Lahore), modern. H. $9\frac{1}{4}$ in., L. 25 in., W. 13 in. Given by Her Majesty the Queen.

The surface is lacquered and painted in the pattern of Cashmere shawl work. The main tints are copper green and vermilion, on which is laid silver leaf. The running patterns are then drawn with a reed, thick green pigments added in the parts meant to be covered, and the whole lacquered, by which process the silver acquires the hue of gold.

This work is made at Cashmere, Delhi, and Lahore. On the lid is an Arabic inscription, "By order of Goolab Singh Bahadoor."

2. '52.

BOX. Lacquered wood. Oblong; a work-box. Indian (Lahore), modern. H. $8\frac{1}{2}$ in., L. 18 in., W. 12 in. Given by Her Majesty the Queen.

Green inside, and shawl patterns in vermilion on the lid. Inside are trays similarly decorated, blue and gold are added.

3. '52.

BOX. Lacquered wood. Decagonal, with raised cover. Indian (Lahore), modern. H. 8 in., diam. 11 in. Given by Her Majesty the Queen.

The top is hinged and fastens with a hasp. It is painted in concentric bands of green, and foliated designs in graduated lake are painted over these colours.

4. '52.

BOX. Lacquered wood. A writing box, with stand or tray, containing various instruments. Indian (Lahore), modern. Box, H. $3\frac{3}{8}$ in., L. 11 in., W. $2\frac{7}{8}$ in. Tray, L. 14 in., W. $5\frac{1}{2}$ in. Given by Her Majesty the Queen.

In this piece gilt patterns are laid over blue, green, and white bands. Inside are metal ink-boxes for inks of two colours. The blades of the scissors are hollowed, so as to be easily sharpened, and the finger loops are one in front of the other and pack together when closed.

5. '52.

BOX. Lacquered wood. A writing box, with stand or tray, containing various instruments. Indian (Lahore), modern. Box, H. $3\frac{1}{4}$ in., L. $11\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Tray, L. $13\frac{7}{8}$ in., W. $5\frac{5}{8}$ in. Given by Her Majesty the Queen.

6. '52.

BOX. Lacquered wood. A writing box. Indian (Lahore), modern. H. 2 in., L. 11 in., W. $2\frac{1}{2}$ in. Given by Her Majesty the Queen.

7. '52.

BOX. Lacquered wood. A writing box. Indian (Lahore), modern. H. 2 in., L. $10\frac{1}{2}$ in., W. 2 in. Given by Her Majesty the Queen.

8. '52.

BOX. Lacquered wood. A writing box. Indian (Lahore), modern. H. 2 in., L. $6\frac{3}{4}$ in., W. $1\frac{1}{4}$ in. Given by Her Majesty the Queen.

9. '52.

BOX. Lacquered wood. A writing box. Indian (Lahore), modern. H. $1\frac{1}{4}$ in., L. $7\frac{3}{8}$ in., W. $1\frac{1}{2}$ in. Given by Her Majesty the Queen.

16. '52.

BOX. Lacquered wood. A writing box, with stand or tray. Indian (Rohilcund), modern. H. of Box, $2\frac{3}{8}$ in., L. $10\frac{3}{4}$ in., W. 3 in. Tray, L. $14\frac{1}{4}$ in., W. $7\frac{1}{4}$ in. Bought (Exhibition of 1851), 3*l*.

The central cartouch contains in Arabic characters the name, "Khoemdahn."

14. '52.

CANE, or Stick of Office. Lacquered and painted wood, with chased silver knob and ferrule. Indian, modern. L. 4 ft. 6 in. Bought (Exhibition of 1851), 2*l.* 4*s.*

This is Cashmere or Lahore work. There are joints at intervals forming bosses, painted with green and red flowers on a white ground. It is the Arab "Aflar," a staff held by the leader of prayers in mosques, and represents the rod held by the Patriarch Moses.

785. '69.

BOX. Circular, with domed top. Wood, painted with gold and colours in Persian style. Modern Indian (Hyderabad). H. $8\frac{1}{4}$ in., diam. $8\frac{1}{4}$ in. (Paris Exhibition, 1867). Bought, 2*l.* 15*s.*

786. '69.

CARD Tray on foot. Wood, painted with Indian designs. Indian. H. $5\frac{1}{2}$ in., diam. $8\frac{1}{4}$ in. Bought, 2*s.*


784. '69.

BOX for Letters. Wood, painted in gold and colours with embossed floral design. Modern Indian (Kurmoor). H. 7 in., L. $13\frac{7}{8}$ in. (Paris Exhibition, 1867.) Bought, 4*l.*

Made for European use. The decoration is similar to that of the Hyderabad ware, but much more coarse in execution. The designs are raised by the preparation laid on as a foundation, and are in gold and colours on a green ground.

B U R M E S E.

225. '65.

OOK. Formed of 12 leaves of thin wood covered with lacquer, the writing black, the ground gold with red foliated ornaments and figures of gods, enclosed in two outer boards painted red with gilt ornaments. L. $21\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. In a wrapper of a coloured cotton fabric interwoven with slips of bamboo, and a cotton bandage 12 ft. 4 in. in length, in which is woven an inscription in the same character as the book. Burmese. Bequeathed by the late Mrs. Boyd Miller.

1225. '64.

BOOK, formed of 16 leaves of thin wood covered with lacquer, the writing black, the ground red and gold ornamented with medallions of birds. Burmese. L. 21 in., W. $3\frac{1}{2}$ in. Given by Lady Campbell.

1226. '64.

BOOK, formed of 11 leaves of thin wood covered with lacquer, the writing black, the ground red and gold ornamented with medallions of birds. Burmese. L. $21\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. Given by Lady Campbell.

1227. '64.

BOOK, formed of 9 leaves of thin wood covered with lacquer, the writing black, the ground red and gold ornamented with medallions of birds. Burmese. L. $21\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. Given by Lady Campbell.

1228. '64.

BOOK, formed of 14 leaves of thin wood coated with lacquer, the writing black, on red and gold ground, enclosed in two outer boards ornamented with birds and fun in gold lacquer on red ground. Burmese. L. $21\frac{3}{4}$ in., W. $3\frac{7}{8}$ in. Given by Lady Campbell.

C I N G A L E S E.

402. '54.



ASKET. Ebony, inlaid with ivory in scrolls, flowers, and leaves; the details engraved with black lines; mounted with silver corners, hinges, handles, and clasp of chased and pierced work. Oriental (Cingalese). 17th century. H. $3\frac{5}{8}$ in., L. $7\frac{3}{8}$ in., W. $4\frac{5}{8}$ in. Bought, 8*l*.

Fine ivory volutes, and floriated designs. It has silver mounts and occasional star heads in the same material.

38. '68.

CASKET, oblong, with arched top. Wood overlaid with ivory, carved in openwork with monsters and foliage. Modern Cingalese. H. $6\frac{3}{4}$ in., L. $8\frac{3}{4}$ in., W. $5\frac{1}{2}$ in. Bought, 15*l*. 15*s*.

The base or foundation of the work only is in wood. The apparent surface and decoration belong rather to the description of ivories.

3678. '55.

FAN. Leaf of talipot palm. Circular, mounted on a handle of painted wood. The fan decorated with scroll ornaments enriched with plates of mica. Cingalese, modern. Diam. of fan, 2 ft. 9 in., L., including handle, 7 ft. Given by Captain H. L. Layard, Commissioner for Ceylon, in the Paris Exhibition, 1855.

793. '69.

WALKING Stick. Sandal wood, carved with animals and foliage. Indian (Ceylon). L. 3 ft. 3 in. Paris Exhibition, 1867. Bought, 3*l.*

J A V A N E S E.

1074. '52.



CUP. Carved cocoa-nut shell. Javanese, modern. H. $7\frac{1}{8}$ in., diam. $4\frac{1}{2}$ in. Bought (Exhibition of 1851), 6*s.*

1073*a.* '52.

CUP. Carved cocoa-nut shell. Javanese, modern. H. $6\frac{5}{8}$ in., diam. $3\frac{3}{4}$ in. Bought (Exhibition of 1851), 6*s.*

S U M A T R A, P E R S I A N, &c.

965. '53.



BOX. Bamboo. Cylindrical; to hold lime for betel chewing. Sumatra, modern. L. $6\frac{5}{8}$ in., diam. $1\frac{3}{4}$ in. Given by the Crystal Palace Company.

963. '53.

BOX. Bamboo. Cylindrical; to hold lime for betel chewing. Sumatra, modern. L. $7\frac{1}{4}$ in., diam. $2\frac{1}{8}$ in. Given by the Crystal Palace Company.

964. '53.

BOX. Bamboo. Cylindrical; to hold lime for betel chewing. Sumatra, modern. L. $7\frac{1}{2}$ in., diam. 2 in. Given by the Crystal Palace Company.

8496. '63.

CASKET. Wood, inlaid with floral ornament in mother-of-pearl on black ground; the lock, feet and clamps of gilt metal chased. Old Persian. The mounts European. 16th century. H. $4\frac{1}{2}$ in., L. $12\frac{3}{4}$ in., W. 5 in. Bought, 7l.

The decorations are rudely put together. The box stands on a sort of plinth with chased metal mounts, probably French of the early 18th century.

929. '53.

CASE for a Mirror, with lid. Wood; lacquered and painted in various colours, with groups of seated figures in oriental costume. Persian, modern. L. 8 in., W. $5\frac{1}{8}$ in. Bought, 15s.

F.

Y

7345. '61.

CALABASH. Formed of half of a double cocoa nut, carved in low relief, with a floriated design, and an inscription in Persian characters. Persian (?). $12\frac{1}{4}$ in. by $5\frac{1}{4}$ in. Bought, 1*l.* 15*s.*

1262. '55.

TRAY. Lacquered work, oblong octagon. Ancient Hindoo (?). 16th or 17th century. L. $19\frac{1}{2}$ in., W. $10\frac{1}{2}$ in. Bought, 2*l.* 0*s.* 5*d.*

An oblong octagon. The wood is left bare except where the decorations are painted. There is a band of rolling foliage round, and animals and foliated scrolls in the middle. The colours are dark blue and silver glazed or lacquered in parts. It is said to be ancient Hindoo rather than Persian, to which style of decoration it has a strong affinity.

155. '66.

COFFER. Quadrangular, with bevelled lid. Wood overlaid with black mastic, in which are embedded bits of mother-of-pearl in floriated Oriental pattern. Probably imported by the Portuguese from India. Persian or Indian. 16th or 17th century. H. $14\frac{1}{4}$ in., L. 19 in., W. $10\frac{1}{4}$ in. Bought, 8*l.* 8*s.* 5*d.*

1527. '71.

MIRROR Case. Minute marquetry of wood, bone, and metal. Persian. About 1750. $7\frac{7}{8}$ in. by $5\frac{1}{8}$ in. Bought, 10*s.*

In this piece may be traced the descent of the Bombay inlaid work introduced, according to Dr. Birdwood, into Bombay since the date assigned to this piece.

920. '69.

BOX. Minute mosaic of ivory, white, stained and gilt. Modern Persian. H. $6\frac{1}{2}$ in., L. $15\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 14*l.*

935. '69.

BOX. Minute mosaic of ivory, white, stained and gilt. Modern Persian. L. 2 ft. $3\frac{1}{2}$ in., W. $9\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 10*l.* 16*s.*

This box and No. 920. '69 are ornamented alike. The decoration is laid out in the form of panels, a large one in the centre and rows of oblong panels on either side at right angles to it. They are filled with minute geometrical patterns inlaid, chiefly composed of six or eight pointed stars, black and white, on a gilt ground. The work is helped out by delicate painting in shawl patterns. Corners to the panels are contrived by inlaid triangular dies of mother-of-pearl much larger than the rest of the inlaid pieces, on which is painted a rose, not conventionally as in the shawl work. This gives a garish look to these portions.

923. '69.

WRITING-CASE. Wood, carved with birds and foliage in low relief. Modern Persian (Shiraz). L. $8\frac{1}{8}$ in., H. $1\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 1*l.* 8*s.*

924. '69.

WRITING-CASE. Wood, carved with heads, birds, and flowers. Modern Persian (Shiraz). L. $8\frac{1}{8}$ in., H. $1\frac{5}{8}$ in., W. $1\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 1*l.* 8*s.*

This and the last number are of box or other hard white wood carved in relief and varnished. The designs are elegant floriated running patterns, as in other Persian borders, &c., but this piece contains on the top two portrait busts and figures of children climbing trees. The case draws out of the outer box that is seen, as in the papier mâché Persian writing cases.

Lacquered Wares.

CHINESE.

4778. '58.



BOX and Cover. Red lacquered ware. Circular ; ornamented with gilding. Chinese, modern. H. 11 in., diam. 22 in. Bought.

The top is ornamented with landscapes, each within a line, representing a fan mount, the top being notched to suggest the plaits of the fan.

47. '52.

BOX. Carved red lacquered work ("coral lac"), representing a basket of flowers. Chinese or Japanese, modern. H. $1\frac{7}{8}$ in., L. 5 in., W. 4 in. Bought, 2*l*.

A specimen of material resembling coral, and coloured with vermilion, which is made up with the vehicle before it is applied. The distinguishing ornament is a Greek fret. These forms are cut out of the solid lac amalgam.

48. '52.

TRAY. Dark red carved lacquered work, in form of a leaf. Chinese or Japanese, modern. $5\frac{1}{4}$ in. by 5 in. Bought, 1*l*.

49. '52.

TRAY. Dark red carved lacquered work. Chinese or Japanese, modern. $5\frac{1}{2}$ in. by $4\frac{7}{8}$ in. Bought, 1*l*.

It is leaf-shaped, the ground fretted, and the fibre lines left smooth. There are air holes, as if such a box was intended for insects or silk-worms.

2159. '55.

MATCH Pot. Iron wood, inlaid with raised marquetry of mother-of-pearl, coloured woods, &c. Chinese. H. 5 in., diam. $3\frac{1}{2}$ in. Bought (Bernal Coll.), 8*l.* 5*s.*

Several materials are used in the ornamentation; horn, coloured shells, carnelian, and pebbles of different colours, forming hawthorn branches, birds with argus-eyed tails, &c. The inlaid materials are set in about 1-16th of an inch. The core has been turned in a lathe.

35. '52.

TEA Caddy. Lacquered work. Black and gold. Chinese, modern. H. $5\frac{3}{4}$ in., L. 10 in., W. $7\frac{1}{2}$ in. Bought, 1*l.* 10*s.*

Decorated with small figure designs in two golds. The orange gold laid over vermilion; yellow bronze feet. White metal tea-boxes fitted inside.

1224. '64.

FAN. Sandal wood; carved in openwork designs. Chinese. L. $22\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. Given by Lady Campbell.

The outer members are pierced only, and not carved as in Indian fans of this scale and in this material. It is difficult, however, to be decided in assigning this to Chinese workmanship.

621. '68.

FAN. Gold lacquer. With figure and building subject. In lacquered case. Chinese. L. of fan 11 in. Case, L. $12\frac{3}{4}$ in., W. 3 in. Bought, 3*l.* 10*s.*

J A P A N E S E.

884. '69.



BOX. Gold lacquer work, ornamented externally and internally with leaf pattern. Ancient Japanese. H. $2\frac{1}{4}$ in., diam. $3\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 12*l*.

The ground is gold, and the foliage also, but very delicately relieved and carefully modelled.

877. '69.

TRAY. Gold lacquer ware, ornamented with rock and river scenery. Ancient Japanese. $12\frac{1}{4}$ in. square. H. $1\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 24*l*.

822. '69.

BOXES. A series of five. Wood, ornamented externally and internally with shell-shaped paintings, tortoisef, and bamboos, and embossed lacquer; with two covers and stand. Ancient Japanese. H. 1 ft. $7\frac{3}{4}$ in.; 12 in. square, including stand. (Paris Exhibition, 1867.) Bought, 112*l*.

These boxes fit one over the other, and the decorations consist of seven large bivalve shells, separated, three halves showing the outsides, and four halves the inside. The insides are decorated with scenes of interior domestic life, figures, rooms, &c. One of the shells on the stand is partly designed on the inside, partly on the side edge and on the exterior, so that the entire shell, which has no additions to its exact dimensions on this account, is drawn as if it had been on a film glued

down in the way shown. It is, however, drawn like the rest, the artist having chosen this voluntary difficulty in executing it. The forms of the shells are in shallow relief of lac preparation.

823. '69.

INKSTAND. Gold. Lacquer ware; embossed ornament inside and out; containing penknife, Indian ink, metal bottle, and slab. Ancient Japanese. $8\frac{1}{2}$ in. square. (Paris Exhibition, 1867.) Bought, 14*l*.

4060. '56.

BOX. Wood, the grain in relief, with raised lacquered work and incrustations of ivory. Ancient Japanese. H. $5\frac{1}{4}$ in., L. 15 in., W. $11\frac{1}{2}$ in. Bought, 1*l* 15*s*.

The wood of which the box is made is a large grained pine. It has, by some process or other, had the soft fibre worn or picked away from the hard veiny portions, which stand out in relief in their natural waved or parallel lines. Perhaps this has been done by steeping the wood in the water of a running stream, or by the use of acids, so that the softer parts have been worn or eaten away. A close inspection seems to show that a nail or other blunt implement has been used to pick out the abraded portion, or to help out the action of water or acids.

The ornament stands up out of this bold natural ground work in strong relief. The same work is used on a small pipe-case.

318. '67.

TRAY or Panel. Wood covered with lacquer, on the inside all gold, on the bottom gold objects on black ground; in frame of Japanese character, designed by the late Earl Cadogan. Ancient Japanese. H. of panel $9\frac{3}{4}$ in., W. 9 in. Given by Lady Augusta Cadogan.

This has been the bottom of a small tray. The frame is of wood, burned with a hot iron into fanciful shapes after the pierced work that, not unfrequently, forms the support of Chinese furniture.

893. '69.

BOX. Wood, carved with geometric pattern and figure of an owl on a tree in lacquer and mother-of-pearl, containing four smaller boxes similarly ornamented. Japanese. H. $5\frac{1}{2}$ in., diam. $5\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 6*l.*

The ground is diapered with a regular pattern of hexagon stars, with lines running through from point to point, diagonally and in squares, like the wall decorations seen in the spandrels of arches in the second pointed style of our architecture; in Westminster Abbey, for example.

On this is laid the lacquered decoration. The composition and the mother-of-pearl, &c. are thick enough to stand well out in relief.

628. '68.

CASKET. Ebony. Carved with landscape and figure subjects, and mounted in gold lac and ivory. Japanese, 17th century. H. 8 in., L. $11\frac{1}{2}$ in., W. $7\frac{3}{4}$ in. Bought, 140*l.*

This is partly made up, the stand being modern. The panels are carved in ebony in low relief, and in the Dutch taste of the seventeenth century.

345 to 366*b.* '69.

OPIUM Pipe, Case, and Pouch. The pipe of cane mounted in white metal with gilt ornament; the case and pouch of wood varnished, with metal ornaments in relief of water plants and insects. Modern Japanese. L. of pipe case, $9\frac{3}{4}$ in.; L. of pouch, $3\frac{3}{8}$ in. Bought, 4*l.* 4*s.*

The mouth piece is of bronze, with a keylin on it, inlaid in bronze. The bowl is of white metal.

The box or pouch is of palm wood, with the fibre showing as in the last piece. It has inlay of metal as well as lac work. The design of the ornament is water lilies, the leaf of rough white bronze, and the flower of pearl shell. The bamboo pipe case is similarly ornamented.

It is formed of sections that make up a tube, not quite round; the pieces are joined by fibres of cane as fine as pack thread, which also imitate the bamboo jointings. A small silver box is also attached by silk cords running through the lids of the boxes, which, when dropped, shut by their own weight.

878. '69.

BOX (hexagonal). Black lacquer ware, with gold cane-work pattern; inside is a tray of gold lacquer. Modern Japanese. H. $2\frac{5}{8}$ in., diam. $4\frac{1}{8}$ in. (Paris Exhibition, 1867.) Bought, 8*l*.

The sides return at each angle with small curves, so as to indent the angles.

880. '69.

BOX. Gold lacquer, formed by two intersecting squares, ornamented with a landscape and storks. Modern Japanese. H. 2 in., L. $6\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 12*l*.

The fancy of the artist has made the box as if two square boxes partially intersected each other; the top of one is slightly higher than the top of the other to enhance this conceit, not uncommon among the Japanese. The gold ground and black ground of the decoration are counter changed on the top and sides of the (apparent) two boxes, as if one had borrowed part of the decoration of the other.

876. '69.

BOX and Cover. Gold lacquer ware, in form of the two halves of a shell, ornamented with a river scene. Modern Japanese. L. $5\frac{1}{8}$ in., H. $1\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 12*l*.

The two shells are modelled on the top with great fidelity to nature. Like No. 880. '69, the two shells and the boxes below appear to intersect each other.

881. '69.

BOX, with indented corners. Gold lacquer ware, ornamented with landscape on lid and medallions on sides. Modern Japanese. L. 4 in., H. $1\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 10*l*.

Parts of the decoration are little fan shapes, hearts, oblong squares, &c., drawn with a fine line on the gilt sides. These shapes are kept black as the ground of the top is, and landscapes are drawn on them in gilt with extraordinary delicacy.

882. '69.

BOX, cylindrical. Gold lacquer inlaid with mother-of-pearl leaves. Modern Japanese. H. $2\frac{7}{8}$ in., diam. $2\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 2*l*.

874. '69.

BOX and Cover. Gold lacquer ware with flowers in relief. Modern Japanese. H. $4\frac{7}{8}$ in., L. $7\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 6*l*.

875. '69.

TRAYS (four). Black and gold lacquer, with exterior case of similar material, the top forming another tray, ornamented with birds and foliage and sea-piece. Modern Japanese. H. $4\frac{7}{8}$ in., L. 5 in. (Paris Exhibition, 1867.) Bought, 20*l*.

The whole when together forms a minute cabinet on a shaped stand. The case has cusped openings at the sides and ends, showing the fittings within. The trays have moulded edges and raised rims. The thickness of the wood can scarcely exceed one-twentieth of an inch, and the lacquer work is fine and delicately worked in proportion.

820. '69.

REFRESHMENT Cafe. Wood, coated with lacquer, containing bottle and two cups cased in wickerwork and lacquer trays. Modern Japanese. H. $8\frac{1}{2}$ in., W. $6\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 1*l*.

Two semicircular pieces connected, like hour-glass stands, by bars, open on a hinge and show sets of trays on one side. The two upper contain two small cups of porcelain painted with blue, and covered outside with fine wicker work. Below there are a box and five little trays, filling completely the lower compartment. These are balanced by a bottle covered with wicker in the other half of the cafe. When closed the sides or lip of the bottle are so placed as to meet the two cups on one edge and keep them in place.

821. '69.

CASE. Lozenge-shaped. Wood, ornamented with lacquer and mother-of-pearl. Containing two sets of triangular trays, some lacquered and some varnished. Modern Japanese. H. 9 in., L. 10 in. (Paris Exhibition, 1867.) Bought, 2*l*.

There are boxes and trays in this case. The grain of the wood is shown in some of them brown, and looking like teak, very finely polished with lac. The trays are some of them stained, some painted, and all polished to a high gloss. The unpainted trays have gold dust rubbed by some means into the fibres of the wood so as not to be rubbed away by the hand polishing which has passed over the whole.

273. '54.

BOX. Gold lacquer on pearl inlay. Japanese, modern. H. 3 in., L. $15\frac{1}{4}$ in., W. 3 in. Bought, 10*l*. 10*s*.

This box is divided longitudinally. One half is encrusted with peacock tinted mother-of-pearl. The other has gold lacquer decoration on powdered gold ground. The decorations run round the corners.

74. '54.

BOX. Wood, lacquered, black ground, and raised gold ornament. Japanese, modern. H. $2\frac{1}{8}$ in., L. 10 in., W. $8\frac{1}{2}$ in. Bought, 8*l.* 8*s.*

280. '65.

BOX. Black lacquered wood, cylindrical, with pattern of birds, foliage, &c., in raised gold and silver, said to be intended for a spittoon. Modern Japanese. H. 15 in., diam. 7 in. Given by Her Majesty the Queen.

It is in the form of a large match-pot filled up to within seven inches of the top. Hawthorn boughs with silver blossoms, flying storks, &c. form the decoration.

279. '65.

BOX, Cover, and Interior Tray. Black lacquered wood, with foliated pattern in dull gold; a red silk cord is attached by two silver rings. Modern Japanese. H. $7\frac{1}{2}$ in., L. $13\frac{1}{4}$ in., W. 12 in. Given by Her Majesty the Queen.

282. '95.

BOX and Cover. Black lacquered wood, with foliated pattern in dull gold; scarlet silk cords are attached to the box by silver rings. Modern Japanese. H. $3\frac{3}{4}$ in., L. $16\frac{1}{4}$ in., W. 4 in. Given by Her Majesty the Queen.

A similar box, No. 283. '65, has been transferred to Edinburgh.

285. '65.

BOX and Cover. A writing case. Black lacquered wood, with foliated pattern in dull gold; scarlet silk cords are attached to the box by silver rings. This box has a tray with

a small flate palette inferted, and contains twelve strips of card-board of various colours ; a stick of Indian ink, a pencil, and a silver instrument for dropping out water. Modern Japanese. H. $3\frac{1}{2}$ in., L. $15\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. Given by Her Majesty the Queen.

The strips of card are for writing messages or letters. They are ornamented with faint designs dusted on in gold. They are cut from sheets, all of which are decorated in stripes for this purpose. The sheets are of various colours. In the collection of H.R.H. the Duke of Edinburgh is a piece of paper or card of this kind, bearing the signature of the Mikado, done by his own hand.

The silver water bottle is the size of a shilling piece cusped on the edges. The handle of silver acts as a plug, and can be pressed in to make water drop out to moisten the Indian ink for writing. A similar box containing packets of cotton thread silvered and gilt, each 13 inches long, has been transferred to Edinburgh. These all form parts of the outfit of a Japanese cavalier.

286. '65.

BOX and Cover. Black lacquered wood, with foliated pattern in dull gold. This box contains a tray on which rest six small knives in black lacquered wood cases with dull gold patterns. Modern Japanese. H. $2\frac{1}{4}$ in., L. 9 in., W. $4\frac{1}{2}$ in. L. of each knife, with case, $7\frac{1}{4}$ in. Given by Her Majesty the Queen.

The steel blades are extremely sharp. The metal is not equal to that of which the sword and lance heads are made.

287. '65.

BOX and Cover. Black lacquered wood, with foliated pattern in dull gold, scarlet silk cords are attached to the box by silver rings. This box contains twelve square pieces of card-board of various colours with patterns in gold. Modern Japanese. H. $2\frac{1}{4}$ in., L. $9\frac{1}{4}$ in., W. 8 in. Given by Her Majesty the Queen.

288. '65.

BOX and Cover. Black lacquered wood, ornamented with two Japanese characters in dull gold, attached are silver rings and green silk cord bindings. This box contains two long paintings representing Japanese scenery, mounted on embroidered silk, with ivory rollers. Modern Japanese. H. 4 in., L. $12\frac{1}{2}$ in., W. $5\frac{5}{8}$ in. Length of each painting 9 ft. 9 in., W. $10\frac{3}{4}$ in. Given by her Majesty the Queen.

The rollers drop into small frames or loops contrived inside for the purpose. The decorations are landscape scenes of fishing villages. These are executed in fibres of white and gold.

289. '65.

BOX, Tray, and Cover. A lady's dressing case. Black lacquered wood, with foliated pattern in dull gold, and partly covered with canvas lacquered in red; scarlet silk cords are attached to the box by silver rings. This box contains twelve wooden combs of various degrees of fineness, partly lacquered and gilt, two brushes, resembling shaving brushes, the handles lacquered; and two twists of silvered and gilt paper used as hair ornaments; also ten sets of thin squares of paper in gilt, decorated with colours on their borders, used for decorating the hair. Modern Japanese. H. 7 in., L. 11 in., W. 9 in. Given by Her Majesty the Queen.

281. '65.

BOX and Cover. Black lacquered wood, with foliated pattern in dull gold; scarlet silk cords are attached to the box by silver rings. Modern Japanese. H. $3\frac{3}{4}$ in., L. $16\frac{1}{4}$ in., W. 4 in. Given by Her Majesty the Queen.

264. '54.

BOX. Wood, olive green lacquer, with birds and flowers in raised gold. Modern Japanese. H. $3\frac{1}{2}$ in., L. $6\frac{3}{4}$ in., W. $6\frac{3}{4}$ in. Bought, 3*l.* 3*s.*

265. '54.

BOX. Wood, red lacquer, with raised ornaments in gold, &c. Modern Japanese. H. $4\frac{1}{2}$ in., L. 1 ft. 6 in., W. 11 in. Bought, 6*l.* 6*s.*

287, 287*a.* '69.

BOWL and Cover. Wood lacquered; the inside black, the outside a complicated running pattern in gold with brown transparent colour. Modern Japanese. H., with cover, $4\frac{3}{4}$ in.; diam. $9\frac{1}{2}$ in. Bought, 1*l.* 17*s.* 6*d.*

The general tone of this decoration resembles that of rich gilt work or tortoiseshell. It is however, from the method adopted in its decoration, beyond anything that could be produced by mere gold on lacquered shell. The method employed is difficult to understand. On the wood is a layer of gesso, a bed of some fine plaster or paste. The top of this is a horny white. Over that is a layer of black; over the black is laid gold leaf, and over the leaf is a rich brown transparent lacquer. These appear to be laid on the substance after it has been stirred in a recurring but not regular pattern, with some small blunt tool. The complications of the patterns appear to be produced by the action of this tool, traced in the material before it has hardened. There is not, strictly speaking, a pattern in it, but certain salient lines and twists recur at intervals as if the action of the hand in stirring the mixture repeated itself in a rough and ready way, as it travelled round the surface of the bowl.

The result is a wrinkled and indented surface, which might also be produced by chilling the material rapidly in cold water.

These wrinkles are rubbed down and the salient points rubbed off, showing where there have been holes with brown gilt and black edges,

and finally a white centre, or a black centre, according as one or more of the coats of colour have been rubbed away in bringing the whole to a surface.

Where these lumps have not been ground down there is an inequality in the surface gilded, which makes the brown lacquer lighter or deeper in colour, according to the depth of these inequalities. It results in an undefinable splendour of colour.

268. '54

BOX. Wood, covered with gold aventurine lacquer; hexagonal. A toilet box. Modern Japanese. H. $2\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in. Bought, 1*l.* 1*s.*

This is of similar make and resulting richness of colour with the last described.

363. '65.

SADDLE. Part of a set of horse furniture, in 27 pieces, consisting of saddle and stirrups in gold lacquered ware, richly decorated with gilding, white leather saddle flaps with stamped devices in gilding, and scarlet and white silk interlaced cords and tassels. Modern Japanese. Given by Her Majesty the Queen.

The saddle tree is in four pieces, the bow and cantle behind are in two, and the two pieces along the back are morticed into these at each end. The mortices are not glued, pegged or nailed, but are laced together through holes contrived for the purpose. By this means a certain elasticity is retained at the points of junction of the character of the joints of bones in vertebrate animals. The wood where these holes are made is protected on the surface by strong linen cloth glued on to increase its tenacity. The stirrup leathers pass through slots contrived for the purpose, with a space cut out on the under-side of the tree, that the stirrup leather may not press on the horse's back.

The ground of the surface is lacquered with aventurine of dust gilding, and on the bow and cantle are peacocks, partly on one, partly on the other side of each of those pieces. The forms are raised in relief,

and opalesque pearl shell is employed for insertion to represent the eyes of the tail plumage.

The saddle cloths, &c. are of stamped leather, the indented parts forming gilt ornaments. The stirrups are formed to hold the entire foot, like a broad slipper rolling up over the toes and connected by a piece of metal of three-sixteenths of an inch thick, pierced and lacquered, with the loops of the stirrup straps.

This metal piece is laid so that its edge is towards the rider's leg, and its flank towards that of the horse. It joins a rim of iron or bronze that runs round the wood that forms the stirrup.

All these parts are lacquered as the saddle tree is, and with the same peacock figure. The head of the bird is at the top where the metal meets the wood, and the rounded toe of the stirrup forms the breast.

These objects form part of the equipment of a Japanese knight or man-at-arms.

364. '65.

SADDLE. Part of a set of horse trappings, in 27 pieces, consisting of saddle and stirrups in gold lacquered ware, richly decorated with gilding, gilt leather saddle flaps with stamped devices in various colours, and scarlet and white silk interlaced cords and tassels. Modern Japanese. Given by Her Majesty the Queen.

This saddle tree, and the stirrups belonging to it, are like the last-described, except as to the decoration, in which black is prominent. The figuring is of rolled and open scrolls or writings, and both saddle and stirrups are decorated with these forms.

The saddle cloths are of black, shot with gold in rich tissue, and embroidered with a dragon in thick relief, in gold and colours.

358. '65.

CUP. Lacquered wood, thickly inlaid with mother-of-pearl, and with flowers in dull gold on either side. A long handle is attached, similarly inlaid with mother-of-pearl. Used for throwing water over the mouth and nostrils of a horse.

Modern Japanese. H. of cup $4\frac{1}{2}$ in., diam. 5 in., L. of handle 2 ft. Given by Her Majesty the Queen.

This and the following form part of the outfit of a Japanese cavalier.

359. '65.

CUP. Black and green lacquered wood, with flowers in dull gold on either side. A long handle of similar material is attached. Used for throwing water over the mouth and nostrils of a horse. Modern Japanese. H. of cup $4\frac{1}{2}$ in., diam. 5 in., L. of handle 2 ft. Given by Her Majesty the Queen.

360. '65.

CANE. Lacquered wood, thickly inlaid with mother-of-pearl and mounted in silver. Modern Japanese. L. 3 ft. 2 in. Given by Her Majesty the Queen.

361. '65.

CANE. Lacquered wood, inlaid with mother-of-pearl; with spiral silver band and silver mounting. Modern Japanese. L. 3 ft. 2 in. Given by Her Majesty the Queen.

845. '69.

BOX. Wood, the outer case coated with straw-work; the lid ornamented. Modern Japanese. H. $3\frac{1}{2}$ in., L. $10\frac{1}{8}$ in., W. $6\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 4s. 5d.

This box and the eight following pieces are noticeable for the delicate beauty produced by the straw decorations.

The ground work of the surfaces is of split straw, laid out into square parquetry of one and half inches, or less, according to the size of the box.

This work is in the natural colour of the straw; the grain runs in each panel in a direction at right angles to that next it. The ornaments are figures, foliage, birds, &c., all in an intarsatura, or rather mosaic, for it is planted on, not let into, the surface of stained straw; a rich violet purple is the predominant hue in the scheme of colour, but the birds, foliage, &c. are carefully rendered according to nature.

846. '69.

BOX. Wood, the outer case coated with straw-work; the lid ornamented. Modern Japanese. H. $3\frac{1}{2}$ in., L. $10\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 4s. 5d.

847. '69.

BOX, fitted with five drawers. Wood, covered with ornamental straw-work. Modern Japanese. $5\frac{1}{4}$ in. by $5\frac{5}{8}$ in. (Paris Exhibition, 1867.) Bought, 2s. 2d.

848. '69.

BOX, fitted with five drawers. Wood, covered with ornamental straw-work. Modern Japanese. $4\frac{7}{8}$ in. by $5\frac{1}{8}$ in. (Paris Exhibition, 1867.) Bought, 2s. 2d.

849. '69.

BOX. Wood, the outer case covered with ornamental straw-work. Modern Japanese. $7\frac{1}{2}$ in. by $2\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 3s. 7d.

850. '69.

BOX. Wood, the outer case covered with ornamental straw-work. Modern Japanese. $2\frac{1}{4}$ in. by $6\frac{7}{8}$ in. (Paris Exhibition, 1867.) Bought, 3s. 3d.

851. '69.

BOX. Wood, the outer case covered with ornamental straw-work; on the top a female figure in a garden. Modern Japanese. $11\frac{1}{8}$ in. by 8 in. (Paris Exhibition, 1867.) Bought, 5s. 9d.

852. '69.

BOX. Wood, the outer case covered with ornamental straw-work. Modern Japanese. $8\frac{7}{8}$ in. by 6 in. (Paris Exhibition, 1867.) Bought, 4s.

853. '69.

BOX. Wood, the lid is covered with ornamented straw-work. Modern Japanese. $8\frac{7}{8}$ in. by 6 in. (Paris Exhibition, 1867.) Bought, 4s.

273. '65.

SCREEN. Six leaves, the frame of black lacquered wood with gilt metal mountings; the leaves covered with white paper, with cloud-like pattern in dull gold; in each leaf is a panel of split cane work. Modern Japanese. H. 5 ft. 11 in., W. 13 ft. Given by Her Majesty the Queen.

Each leaf has a blind made of fine cane fibre sewn together. This is to allow free passage to air.

278. '65.

TRAY. Black lacquered wood with flowers in dull gold. Modern Japanese. L. 2 ft. 6 in., W. 1 ft. 7 in. Given by Her Majesty the Queen.

Hawthorn sprigs, with silver blossoms, and other portions in gold.

281. '54.

BASKET and Cover. Bamboo wicker-work, with raised handle. Modern Japanese. H. $4\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in. Bought, 4s.

278. '54.

BASKET and Cover. Bamboo wicker-work. Flat, tray-shaped. Modern Japanese. H. $2\frac{3}{8}$ in., W. 9 in. Bought, 4s.

279. '54.

BASKET and Cover. Bamboo wicker-work. Modern Japanese. H. $4\frac{1}{2}$ in., diam. 7 in. Bought, 4s.

280. '54.

BASKET. Bamboo wicker-work, with raised handle; two compartments, with cover. Modern Japanese. H. $8\frac{1}{4}$ in., diam. 6 in. Bought, 5s.

282. '54.

BASKET and Cover. Bamboo wicker-work; spherical; with raised handle. Modern Japanese. H. $4\frac{3}{4}$ in., diam. 4 in. Bought, 4s.

283. '54.

BASKET and Cover. Bamboo wicker-work. Modern Japanefe. H. $2\frac{1}{8}$ in., diam. $3\frac{3}{4}$ in. Bought, 4s.

284. '54.

BASKET. Bamboo wicker-work. Modern Japanefe. H. $1\frac{2}{8}$ in., diam. 4 in. Bought, 4s.

33. '52.

TRAY. Lacquered work. Quatrefoil shape; black ground, inlaid with mother-of-pearl. Modern Japanefe. L. $11\frac{1}{4}$ in., W. 9 in. Bought, 5s.

34. '52.

TRAY or Saucer. Lacquered work. Red ground with gold foliage. Modern Japanefe. Diam. $4\frac{1}{2}$ in. Bought, 5s.

36. '52.

TRAY. Lacquered work. Circular; black and gold. Modern Japanefe. Diam. $7\frac{1}{4}$ in. Bought, 5s.

50. '52.

TRAY. Avanturine lacquered work. With raised gold foliage and birds. Modern Japanefe. $15\frac{3}{8}$ in. by $11\frac{3}{8}$ in. Bought, 15s.



APPENDIX.



THE CORONATION CHAIR.

This chair is of oak, with straight supports and sides, flat seat, and gable back. The sides, arms, and back are decorated with carved woodwork of architectonic character.

The back rises into a crocketed gable with pinnacles at each side and the arms curving downwards, the panelling is plain, and below the seat are light open quatrefoils to let the stone be seen through them. The outside of the arms or sides is panelled in four narrow cusped arches like window lights of the beginning of the 11th century. It is made of oak, fastened together with pins and has been covered with a coat of plaster (*gesto*), which was afterwards gilded.

Two little leopards, to be noticed presently, probably surmounted the two pinnacles, of which we still see remains on either side, or they might be intended as rests for the hands, and placed at the extremity of the arms. The arms themselves may have been moulded, but they are covered with a stuffed canvas padding. The coronation stone is seen through quatrefoil openings below the seat. Mr. Burges considers that circles of gilded glass were inserted in the circular panels, but this seems doubtful, owing to the shallowness of the mouldings. "There can be no doubt but that some sort of ornament was applied to the pediment



just below the crockets . . . from what remains of the plaster

ground." Mr. Burges is inclined to give the preference to a mosaic of differently coloured glass, ornamented on its upper surface with gilding. Gilding and painted decoration, however, seem more probable than any inserted material requiring a bed of cement in addition to its own thickness. "In this instance the pattern would appear to have been a succession of parallelograms touching each other, but with the angles cut off so as to afford space for triangular" panels of a different colour.

The gilding has been done in the Italian manner, as we may see it in numerous instances in the great gilded coffers in the Museum. Most of it is irretrievably gone.

A sort of diaper of quatrefoils filled with figures, grotesques, &c. and a figure of a sitting king occupied the back and inside of the arms, &c.; but most of this is now destroyed. "The figure probably represented a king seated, his feet resting on a lion. The front of the throne (of this king) is panelled, and the panels filled with foliage. The cushion on which he is seated is diapered in lozenges, while the back exhibits a series of quatrefoils connected by pellets."¹

The chair rests on four sitting lions connected by a flat frame of four bars of wood, which stand on the floor.

The lions are modern work.

Curious historical notices are given of this chair by Mr. W. Burges in Sir G. Scott's Westminster Abbey. He tells us, on the authority of Mr. Hunter, who published his researches in the *Archæological Journal*, that "At the beginning of August 1296, Edward the First visited the Abbey of Scone, where the kings of Scotland had always been crowned, and where he found the 'fatal stone' or 'stone of destiny' enclosed in a chair." No stone ever had such a wonderful history. It was said to be the identical stone upon which Jacob's head rested when, at Bethel, "he tarried all night because the sun was set; and he took of the stones of that place and put them up for his pillows" (Gen. xxviii.). This stony pillow, so pregnant with revelations of the future, was said to have travelled to Egypt, and from Egypt to Spain, then to Ireland, and thence to Scotland. King Kenneth caused the following distich to be engraved upon it:—

"Ni fallat fatum, Scoti quocunque locatum
Invenient lapidem regnare tenentur ibidem."

Till fates prove false, wherever placed,
This stone they find, Scots needs must reign.

¹ Gleanings from Westminster Abbey, p. 123.

A prophecy which was fulfilled, according to some, when James I. was called to rule over the whole island. "There is a rectangular groove 1 ft. 2 in. by 9 in. on the upper surface, which may probably have received an engraved plate of metal." . . . "In the eyes of Edward it was both a precious relic and an emblem of sovereignty which it was most desirable to remove from the eyes of the Scottish people, and accordingly it was removed, for shortly after his visit several inventories make mention of '*una petra magna super quam reges Scociæ solebant coronari.*' As to what became of the original chair the documents give us no information, but we do know, thanks to Mr. Hunter, pretty accurately the history of the present one."

"It appears that the king intended, in the first instance, to make the chair in bronze, and that Adam, the king's workman, had actually begun it. Indeed some parts were even finished, and tools bought for the clearing up of the casting. However, the king changed his mind, and we have accordingly 100*s.* paid for a chair in wood, made after the same pattern as the one which was to be cast in copper. Also 13*s.* 4*d.* for carving, painting, and gilding two small leopards in wood, which were delivered to Master Walter, the painter, to be placed upon and on either side of the chair made by him. The wardrobe account of the 29th Ed. I., shows that Master Walter was paid 1*l.* 19*s.* 7*d.* 'for making a step at the foot of the new chair, in which the Scottish stone is placed; and for the wages of the carpenters and of the painters, and for colours and gold employed, and for the making a covering to cover the said chair.'"

There is an entry by a contemporary hand in the inventory of the last year of Edward's reign: "*Mittebatur per preceptum regis usque Abbathium de Westmonasterio ad assedendum ibidem juxta feretrum Sti Edwardi in quadam cathedra lignea deaurata quam Rex fieri precepit (ut reges Angliæ et Scociæ infra sederent die coronationis eorundem) ad perpetuam rei memoriam*" . . . In a certain gilded chair which the King had made that the Kings of England and Scotland might sit thereon on the day of their coronation. Mr. Burges thinks it probable that the chair was used by the priest celebrating at St. Edward's altar.²

In 1328, July 1, there is a royal writ ordering the abbot to deliver up the stone to the sheriff of London, to be carried to the queen-mother. It never went, however.

The chair has been used on all occasions for the ceremonies of coronation. Mary, however, is said to have used another chair, still remaining, a curule chair in the Italian form, covered with purple

² Hunter, Arch. Journ. xiii, quoted *ib.*

velvet, sent to her specially by the Pope, which is preserved at Winchester.³

The coronation chair is still preserved in the chapel of St. Edmund along with the shield and the tree of the saddle of Henry V. This last relic, however, is not to be seen there at present (1872). It is to be hoped that it has not been broken up.

WARDROBE or hanging closet, in walnut wood, belonging to Mr. J. E. Millais, R.A. Exhibited in the South Kensington Museum.

This press or closet is 7 feet 3 inches high, by 6 feet 2 inches (cornice measure). It is closed by two doors, panelled and decorated with baluster-shaped pilasters and small niches, crowned by an architectural cornice, and stands on a square plinth.

The centre and sides of the front are formed into three pilasters, contracting and expanding in bold angles. The wider portions have square collars, like the stair balusters of the date of Elizabeth or James I., 1590-1620; in one or two places are wreaths an inch in diameter, formed by three small acanthus leaves, carved in relief on the flat collars. On the tops of the balusters rest flying brackets of acanthus carving, which bulge and return under the cornice. The cornice extends seven inches from the side outlines, and three beyond the base outline. The upright panels are two systems of flat niches, their small side columns resting on carved acanthus brackets. There are two niches a little above the centre, nine inches high, with pedestals in which pegs remain, and in which should stand figures cut in box or pear wood.⁴ Above these niches are two smaller, not quite six inches high, and ranging with these, over the three pilasters, are three others. They are all rather panelled recesses than niches, sunk to such a depth as to shelter figures completely. There is no appearance of such figures having been actually placed in either of these five niches. The sides are divided by light raised mouldings into rectangles of various shapes.

The surface of the wood suggests an earlier date for the execution of the piece than that of the early seventeenth century, but on careful examination there seems no sufficient reasons to question the authenticity of this attribution. The metal work of the lock is finely chased.

³ "Regal Records," by J. R. Planché, p. 61.

⁴ Richardson, in his description of this piece, suggests silver, without giving reasons. Ivories are not common in such positions, and the general unity and consistency of the whole are in favour of wood.

It has been figured by Richardson, in his *Mansions*, and is said to have come from Theobalds, which would give it the date cir. 1620, at which time Theobalds was exchanged by King James I. for Hatfield with Robert, Earl of Salisbury, successor to Burleigh, when it became a Royal palace. Theobalds was, however, taken down and the furniture and the materials sold in 1650, that the purchase-money might be divided among the soldiers of the Commonwealth.⁵

It was the property of Mr. Mackinlay when figured by Richardson.

NAPKIN Press. Of carved oak, in the Elizabethan style, with a drawer and stand, supported on gadrooned acorn legs and base. Belonging to the collection of Colonel Meyrick.

It would not be easy to show, in so small a compass, any specimen so characteristic of its day as this unpretending piece of furniture—meant, however, for the hall, not for the use of the pantry. The framework of the press is formed by two square fluted pilasters ending in acorn knobs, with cross-piece to hold the screw. It is heavily loaded with pierced scroll-work in pedimental form. Below is a drawer nearly square, with front carved all over, but not deeply. This stands on a table, with curved gadrooned or ribbed front projecting boldly out beyond the square drawer, and supported on turned acorn legs, the acorns reversed, and ribs projecting down the surface of the cup; pierced angle-pieces of scroll-work are connected with the lower supports. The upper frame and screw are neat and quiet, with delicate spiral and upright lines proper to each. The massive centre and solid supports all suggest the very ideal of one of the gable or pedimental compositions so picturesquely set to crown the courts or fronts of Burleigh House, Blickling Hall, Montacute House, the Oxford Schools, or the heavy old furniture of Berkeley Castle, and the many houses of the period, some one or more of which will occur to the reader. It exemplifies for its style that connexion between architecture and furniture which all influential styles, while they lasted, seem to have impressed on furniture-makers or designers. Often this connexion suggests the want of sense of propriety in furniture, and due adjustment of purpose and material; but occasionally the alliance gives us happy and interesting results.

⁵ What remained of Theobalds was taken down by G. Prescott, Esq., the proprietor, in 1765.—“Gentleman’s Magazine,” xliii. p. 273.

CLOCKCASE, of walnut wood, with carved angle ornaments and figures. On the top is a small organ front concealing the musical apparatus of the clock. Of the last century. Belonging to Colonel Meyrick, and exhibited in the South Kensington Museum.

The base of the case is about two feet square, and of polished walnut-wood, without marquetry. It falls in with a bold moulding, on the angles of which are seated figures, carved in full relief and gilt; Apollo and Diana. The central portion is three feet seven high and forms the door, inside which is the space for the vibration of the pendulum. It is filled with looking-glasses of bevelled Vauxhall glass, shaped into broken curves at the top; dragons carved and gilt are on the angles, corresponding to the two figures at the base. The upper clockcase forms a square with top and base, shaped out into broken curves, with bold mouldings round all the sides. On the angles are small detached wooden columns; these support a group of gilt figures on the top. Two, Diana and Apollo, stand on the angles immediately over the column caps, and over the sitting figures of the same personages on the base.

The top is arranged with groups of small pipes, in the manner of an organ front, crowned by three figures, smaller than those of Apollo and Diana, two representing Fame and one Time.

The figures are taken from well-known statues, such as the Apollo Belvidere, and are admirably designed and carved.

The clock face bears six dials; the largest is marked with twenty-four hours, and a dark plate turning with the hour-hand covers the night hours. Various astronomical changes are indicated by the other dials.

The whole piece stands between eight and nine feet in height, and is a good example of the furniture of the time of Anne, which was designed for large halls or corridors, from which suites of rooms opened, and in which, therefore, it could be seen from some distance. The finish of the work, however, bears the closest inspection.

THE SPEAKER'S COACH. Carved oak, gilt, with painted panels.

This is the oldest carriage, probably, still in a condition for use, in England. It is carved in the style of the middle of the 17th century.

The body rests on two massive bearers carved into groups in the round. Jupiter, Neptune, London bearing a rude model of the Tower, and a figure denoting Africa, with suitable attributes, are the subjects of these groups.

From beneath these masses iron bearers meet the straps by which the body is suspended to the fore and back standards. The framework of the body is carved into foliage and figures almost detached. Four figures on the upper angles represent the cardinal virtues, Justice, Temperance, Fortitude, and Mercy.

Two figures of Ceres, or Abundance, uphold the driving-box; the footboard, supported by lions, is surmounted by a grotesque mask. The hind standard is carved with figure subjects of Mars and Hercules, and the back of it is carved with a group representing Power, with captives chained to his throne, and Fame, two figures blowing trumpets on each side.

The framework of the panels is carved, and the roof has a massive projecting cornice and a gallery of carved and pierced woodwork, and a carved central finish; the upper panels are filled with sheets of Vauxhall plate-glass, bevelled at the edges, probably replacing leather and gilt nails. On the lower left-hand panels is painted Britannia, with figures making offerings: and figures of Justice, Religion, Liberty, and Industry, presenting the Bill of Rights to the Sovereign, who wears classic armour; are on the corresponding panels. Below these doors are carved the sword and mace, emblematic of the Speaker's authority. The side panels contain painted figures representing Letters, Architecture, Science, and Abundance. On the back panel is a painting of Britannia, with a mural crown, and St. Paul's in the background; on the lower, Apollo singing the praises of peace, and discord driven away. The front panel is painted with a nude figure of Innocence.

There are two seats inside, and one in the middle for the sword bearer and mace bearer. The chaplain and train bearer occupy the seat opposite that of the Speaker.

It is drawn by two horses only, but the weight must be enormous, as there are 14 feet from axle to axle, and 19 feet of total length. There are no springs. The perch rises by two iron curved braces before joining the fore part of the bed, so as to allow the forewheels to turn.

The colours are black and gold, but there is scarcely any black. The arms of each Speaker and his crest are inserted on shields that form details of painting on the four sides.

There is a tradition that the Speaker's coach was used by Oliver Cromwell. It dates from the middle of the seventeenth century, and

the carving is equal to the finest furniture work of the late Jacobean period. It is a splendid piece of state pageantry.

THE ROYAL STATE COACH.

This carriage, less ancient than that of the Lord Mayor, and still less than that of the Speaker, was made about the year 1761 for the coronation of George III.

It is composed of four figures of tritons, who support the body of the carriage on cables. The driver's box is seated on the two front figures; the footboard is a large scallop shell. "A beautiful object, though crowded with improprieties."⁶ Its supports are tritons, not very well adapted to land carriages.

The frame is composed of eight palm trees, and trophies are carved on the four angles. The branches of the palm trees support the roof; a crown surmounts the roof, standing on boys representing the three kingdoms, and holding the sword of state and various badges.

The panels are of bevelled glass in the upper portion; and copper painted in enamel on the lower.

The paintings are:— on the front, Britannia throned and attended by Faith, Justice, Prudence, Force, Fortitude, Commerce, Abundance, and Victory, from whom she receives a laurel crown. On the right door, Industry and Invention, giving a cornucopia to the genius of England; History and Peace, with attributes on the panels, right and left. Left door: Mars, Minerva and Mercury, supporting the Crown; the arts and sciences on either side panel. Back panels: Neptune and Amphitrite in their car, drawn by sea horses, with attendants of marine deities, winds, rivers, &c. Over this panel is an heraldic achievement of arms and badges.

The lining is scarlet velvet, embossed and decorated with badges of the knightly orders in embroidery. The hammer cloth is of scarlet velvet, with gold badges and mountings.

The hammer cloth fittings have all been renewed in recent times. The length of the whole is 24 feet by 8 feet 3 inches. It is 12 feet high, and the pole is 12 feet long.

The carving is by Nicholas Collett, the panels painted by Cipriani, the chasing by Coit, the coachmaker's part by Butler, the gilding by Rajulas (and this is triple throughout). The harness is by Ringstead; it is of red morocco leather, with silver-gilt mounts.

⁶ Horace Walpole's Letters to Sir H. M.

The model of this carriage is mentioned by Nollekins⁷ as having been made by Capitfoldi and Voyers, and the panels done in water-colours by Cipriani. According to this writer the old state coach was purchased by the City of London and re-painted by Dance, but this statement is contradicted by later evidence.

The coach itself was designed by Sir William Chambers, who recommended Joseph Wilton, R.A., and Pigalle, the sculptor, to superintend the work.⁸

CARRIAGE. In oak and other woods, leather, &c., richly carved and gilt. A state carriage belonging to Lord Darnley. Date about 1725-30.



The carriage exhibited in the Museum by Lord Darnley is the earliest example of a modern carriage to be seen there at present. It is a chariot, and dates from before the middle of the last century. It is of oak, at least the carved portions. The roof covering, back and side upper panels, are covered with leather ornamented with brass-headed nails set thickly in a vandyke border. The roof is covered slightly, and round the edge is a row of boss-headed nails an inch and a quarter in diameter, set close together in the old French method. In some old French carriages these heads were of crystal (glass) and the rings of the setting brass or gilt bronze. The corners curl up into a circular plaque set

⁷ Nollekins and his Times, i. p. 24.

⁸ In 1571 Queen Elizabeth went to open Parliament in a coach drawn by two horses in crimson velvet housings, richly embroidered. In 1588 she was driven to St. Paul's to return thanks for the destruction of the Spanish armada in a "chariot throne" given her by the Earl of Arundel, who first made the use of carriages general in England.—Timbs: Curiosities of London, p. 784.

with small nails. Six earl's coronets of brass set on pins rise above the corners and half way between on the sides. The top is five inches wider than the bottom, three feet nine to three feet four inches. The frame of the front, sides, door and the frame into which the door shuts are richly carved and gilt with flowers and flourishes of the Louis Quinze style. The door hinges on the front and opens by the side of the seat. The bar or frame piece, on which is the step, and which receives the door frame, is also richly carved, and projects backwards and forwards with bosses of carved work, as in the Speaker's coach. On the back boss or end are figures of Jupiter and Neptune, one each side. From this back end projects a short <-shaped spring, composed in the modern way, of plates of tempered steel, and the strap on which the back is hung is fastened to it. The < is hid by a fine piece of bronze work pierced and chiselled. The front forms one large window above, and a broad gilt panel below. On this panel, on the door panel, and on that which corresponds to the seat inside, and on the lower back panel, the family arms and supporters are painted, and wreaths of flowers well executed fill up the space round. The frame is massive.

From axle to axle the distance is ten feet three inches, and the perch which at the front and the rear ends is fourteen inches wide, forks out backwards five feet nine inches. From these forks shaped wrought-iron stays support a carved wooden standard, and there rises another corresponding pair of iron stays and a standard on the opposite end. These standards are framed together on the top and from them are hung the broad straps that carry the body. A footboard for two or three footmen stands inside this. Under it is the hind axle, and into it the forks of the perch are framed. The front is a massive framework, the fore axle being ten inches deep, but the perch is carried to it on two arched iron bars, wrought and ornamented. This arch is contrived to allow the fore wheels to turn under it. A carved framework stayed before and behind with iron, holds a bar on which the state cloth or hammer cloth has been laid for the driver's seat. A sloping footboard is set below. The seat and footboard are low, so low that the high front of the footboard would be lower than the tails of the horses. From the driving seat frame the front straps are hung. These straps are three inches wide by half an inch. The buckles, tongues, and loops are all of bronze, cast and chiselled up. The hinges are faced with terminal classic busts. The wheels have carved spokes and carving round the nave. They are coloured vermilion. The tires are not hoops shrunk on, but are nailed in pieces like those of modern gun carriage wheels, and the splinter bar is stayed by iron straps to the points of the fore axles.

The step of the carriage is covered by the door, and therefore inside the carriage. The lining is gone. There is no sword case. The body rakes back as we see the carriages in Hogarth's pictures: that of the administering of the bribery oath at the Election has a carriage inclined back in this fashion. The woodwork is well carved and the bronze strap buckles and ornaments, all of which bear the family crest, are well modelled. The school of good casters and chasers of metal furniture mounts was well established in London, and carvers of soft wood were so well trained at that day, and have left us so many excellent proofs of their skill that we must assign the general structure and details to English builders and workmen. Chippendale was a designer of structures of this kind, as were the designers of room decorations, furniture, and house carved work in France during the whole of the century. The same must be said of the heraldic painting. Four horses, six for Court ceremonies, have dragged this ponderous but sumptuous and picturesque structure down St. James' Street, perhaps to Maidstone and Canterbury, to meet His Majesty's Judges of Assize, or on other State occasions. No great pace could be got out of it, and running footmen on the pavement, on either side of the street, easily kept up with the horses. It is to be regretted that the harness has not been preserved.

The arms are those, either of the first Earl of Darnley, who died in 1728, or of his son. First quarter: *Azure*, a griffin segreant armed and langued *gu.* Darnley. Second: quarterly of four. 1st. *azure*, a chevron between three lozenges *or.* Hyde. 2nd. *gu.* Three lions passant guardant *or.* O'Brien. 3rd: within an orle engrailed *gu.* a fess chequy *arg.* and *az.* Stewart. 4th: *sa.* A lion rampant within an orle of cinquefoils *ar.* Clifton.

The first earl quartered these four coats in right of his wife.

CHAIR of Wrought Iron, presented to the Emperor Rudolph the Second, belonging to the Earl of Radnor, and exhibited at the South Kensington Museum in the Loan Collection in 1862.

The general form of this chair corresponds with that of the antique *fella curulis* of the Romans. It is not, however, actually a folding chair, nor made to be carried before the potentate whose privilege it was to use it. The back and arms are four uprights of unequal length, but instead of meeting like scissors in the front and back, or

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crossing like an X in two pairs on the sides, these portions meet in a central boss and from that descend in two curves to four other members which end in square posts or feet, fronted with goat masks and having caps and bases of architectonic character. The caps form pedestals to figures of Ulysses and Achilles habited as antique Roman warriors. Behind them, reclining on the double curved members, are figures of Penelope and Briseis, the square tops of the second or lower curve of these members forming pedestals to these figures, or rather footstools, for they recline. They are half draped, half coiffées in the renaissance fashion. Below the boss uniting these four members is a demi-figure of a sea nymph, with four volutes to her tail, which roll up and act as connecting inside bars to the spreading supports. All the supports, arms, back, and legs are square in section, and embossed and chased with delicate arabesque work.

The arms are horizontal bars of similar work, and the extremity of each is a circular boss covered with arabesque work.

The upper part of the back is a band of wrought iron, consisting of a group of horsemen, all in complete relief and without background, representing the triumph of Julius Cæsar or Alexander. The horsemen enter an arch at one end, and the conqueror is seated in a triumphal four wheeled car, which is drawn by horses caparisoned in deep housings, at the other. The angles, which are the tops of the back frame pieces, are decorated with niches on each face tenanted by classic warriors, and they are covered by pedestals above, on one of which stands a classic philosopher and on the other a warrior in armour.

Between this rises a pedimental structure in diminishing tiers, forming a façade supported by tiers of Doric columns, and brought down by volutes and brackets to the square base.

In two tiers of panels is represented in tiny figures the dream of Nebuchadnezzar. A warrior, in a niche, divides the lowest and largest of these panels, and little figures of genii, virtues, &c. support the frame.

As a finish to the whole, two angels or genii support a medallion portrait of the Emperor Rudolph the Second (died 1612).

The date, 1574, and name of the artist, Thomas Ruker, are on the boss under the seat.

The seats and back are cushions suspended by cords, which are knotted in a picturesque fashion to rings contrived for that purpose, and the tassels in which they end hang down at the sides to add a furnished look to a material so rigid as iron when applied to personal uses.

For a photograph of this remarkable piece see Arundel Society's publications, *Decorative Furniture, Italian, Flemish, &c., 1871*, plate xxx.

TABLE and Cabinet, of Boule work. No. 69 in the Exhibition at Gore House. Belonging to the Queen, Windsor Castle, and exhibited at Gore House in 1853.

Among the examples of Boule work to which we can most readily refer, one of the earliest is a small cabinet or *ecritoire*, slightly recessed in the middle, with three side and one central drawers, and a cupboard in the centre with pigeon holes.

The table on the top is low enough for writing, and a set of three small drawers is placed on it, leaving room for writing materials in the front portion.

The side divisions stand on four legs each. These are connected below by curved X braces, and are mounted with gilt metal mouldings and gilt acorn feet. The drawer fronts curve in and out in slight rolls, which are perpendicular. The legs are parts of four uprights set on the angles that frame the side divisions together, and as they rise they fall in by curved bracket pieces to the top, where they form slight projections to support the table, which overhangs the faces of the front and sides.

All these curved surfaces are covered with Boule marquetry, and this material includes shell, brags, white metal, and blue enamelled bronze. Where the central front and drawers end hang brags pieces, representing the corner or front of a canopy of rich velvet or silk, inlaid with white metal, &c., and finish below with metal tassels.

The principal part of the surface is brags, and the shell and other metallic inlays are inlaid as ornaments on it.

The result is a greater show of metallic lustre, varied as it is by the different hues of the white, blue, and shell work, than if the main groundwork were tortoise-shell, and the metal subordinate to it in the scheme of decoration.

It is, in consequence, a special representative of this class of work.

The small size of the piece, which is not higher than the service of a writing table requires, marks an early specimen of a class of furniture that became larger and more splendid in the days of Louis XV., when Boule had established his reputation. Certain circumstances connected with the decoration of the front have led to doubt whether it was not made before Boule's own time. "The armorial bearings introduced in various parts of the inlaying indicate it to have belonged to the celebrated family de Retz. The principal escutcheon bears the arms of Henri de Gondé, Duc de Retz and Beaupréau (1590,

1659), who died, leaving two daughters, co-heiresses. The arms as here depicted being used by him till 1659."⁹

These arms were, however, probably continued in use by one of the daughters, as the royal license in such cases was occasionally given to the husband to continue and transmit a title otherwise extinct.

At any rate, this work has all the characteristics of the style commonly said to have been invented by Boule, though in 1659 he would not have been above 17 years old, and it was perhaps executed subsequently to that date, either in accordance with an order given and not executed, or otherwise.

It forms part of the Royal collection at Windsor Castle.

BOULE Table and Commode, of old Boule work, belonging to the Duke of Hamilton. Exhibited at Gore House.

The Boule tables are found often of very massive construction. This example forms a table with sarcophagus-shaped drawers below. The upper draw is concave on the surface, while the lower bulges outwards. The angles are supported by trapezophora of old Roman design. They are curved triangular legs, having female terminal bufts above and bold claw feet below. These are connected with the leg by acanthus foliations, and curved offsets form shoulders to the upper figure, and fit round into spaces taken out of the angles of the drawers. A pair of wings stretches upwards, forming a species of niche round the heads.

The lower drawer is hung from, rather than supported by, these angle bearers, which stand clear of it. Curved pieces connected with the back of the claw feet and ending in a separate set of spiral shell-shaped feet, effectually support the lower part of the commode. A richly decorated central swing handle, scutcheon, &c., to the upper drawer, is balanced by two handles to the lower. The lock furniture of the lower draw forms a drop ornament below the upper handle.

CABINET of old Boule work. Square, with an upright central panel, and panelled doors on each side; date about 1700. Belonging to the Queen.

This cabinet was exhibited at Gore House, and is made, as his later works were, in duplicate, the portions let in, or forming the ornament

⁹ Catal. Gore House Exhibition, 25.

in one example, being reversed as to material in the other. One action of the saw in all modern Boule work, by putting together two materials, produces two grounds and two pieces cut from them which are counterparts of each other.

In the case of this cabinet the ground is the tortoiseshell and the decorations are of metal.

Under the top slab is a bold egg and tongue cornice line in metal. It is interrupted by the narrow upright panel forming the centre, which projects enough to break the cornice and meet the edge of the slab. It breaks a curved base moulding in the same way. The two side doors form together one panel, the corners of which are cut out by curves. The panel is indicated by a moulding of classic leaf work; volutes of metal, like the angles of Ionic columns, are planted on the four angles of the front, and fill the curves deducted from the corners of the panel. Halfway down the panel is a broad band of chifelled metal, forming a sort of fanciful altar front. It fills half the width of each panel, but curves out till it occupies the whole at the base. The ground of this altar front is of metal with fine scrolls of shell work on it. Masks and other ornament in relief give expression to points of this decoration. Two little flying cupids support scrolls of ribbon over this front, which, like the whole of the panel, is interrupted by the upright panel of the centre.

Two pairs of pistols in the lower part of each side indicate, perhaps, that this piece of furniture was made for one of the retired marshals or generals of the old wars.

The various raised and chifelled portions of the ornament are intended to relieve the quieter work round them. They are tastefully distributed about the entire front of the cabinet, and are in due proportion also to each other.

In the same style, and made at the same time, is a square upright cabinet of Boule work, exhibited at Gore House, belonging to Mr. J. Morrison. There are several differences of detail, but the general arrangement of parts and lines of division are alike. (See a photograph of this piece in the Arundel Society's *Decorative Furniture, French, 1871, No. vii.*)

CONSOLE Table and Cabinet, surmounted by a clock, of Boule work. Belonging to the Duke of Buccleuch, and exhibited at Gore House.

This piece consists of a console table with marble top, supported on four trapezophora, the two in front nearer together than those at the

back. The table itself curves inwards, and is narrower before than behind; and the two front legs are less massive. Crowned busts rest on the hips of these legs, which are shaped inwards as they descend. All stand on a flat plinth or base.

One drawer, with mask and swing handle in the centre, faces the framework of this portion.

The more delicate and elaborate ornamentation is applied to the upper cabinet. It is formed by two sets of three drawers each and a central closed portion set a little back. Four terminal caryatid figures in metal support the uprights which divide these parts. A little trellised arbour or front in the style of Berain, containing a small figure of Plenty, is inlaid on the door of the central division. Above the terminal figures rise, on pedestals, heraldic lions supporting armorial shields.

These indicate the ownership of the piece with the cipher M. E. It was made for Maximilian Emmanuel, 1662-1726, who was elector from 1679 till his death.

Above the central part rises a tall clock, the sides sloping gradually inwards from the two lions and the dividing piers, which give the character of supports for this finishing portion of the piece. On the hips of the frame are rich mounts, terminal figures in relief well chiselled, and the heads curving inwards till they meet the curves and foliations of the finish, a figure of Fame, seated on a figure of Time with two cupid children at her feet.

CLOCK. Boule work; on a pedestal of the same material, belonging to the Queen, Windsor Castle. Exhibited at Gore House in 1853.

It forms a single composition from the ground to the top of the clock. It is not, however, a clock with long pendulum and weight, so common during the eighteenth century, which required an upright case made in one piece. The French clocks of the Louis Quatorze period have mainsprings, and as in this instance, are generally separate from the stands provided for them. These are sometimes part of a cabinet, as in the cabinet and table belonging to the Duke of Buccleugh, described above; sometimes brackets to be fastened to a wall, or, as in this instance, pedestals.

The whole piece of furniture is, therefore, in two pieces. The stand is a terminal pedestal decreasing as it nears the ground, with a spreading base, which is not equal in diameter to the top, and supported by double claw feet set on the corners of the faces into which the front and back angles are spread.

Each corner of the angle faces finishes with goat masks and other metal work in relief, and there is a moulded metal top or table above them, receding, however, from the extreme breadth of these upper ornaments; and on it stands the clockcase itself. The usual mask backed by broad rays, emblematic of the sun, is placed on the upper centre of the front, and raised metal mounts are laid down the angle faces and on the salient angles of the base.

All these parts set off the more subdued lustre of the inlaid portions.



BOULE and other Furniture in the Hertford Collection, belonging to Sir Richard Wallace. Exhibited at Bethnal Green, 1872.

OLD BOULE WORK.

BOULE Coffer and Stand. The coffer is massively mounted with swing handles and metal straps over the top, terminating in masks in high relief. The lower portion of the sides is in white metal, into which the shell arabesques are inserted in delicate proportions. The top is covered with shell arabesques, also delicate as compared with the metal base. Brass is added on the reliefs. The stand has a back; white metal and brass form the base of this part also. The legs are joined by a shelf below, on which is a metal globe covered with fleur-de-lys in relief, and surmounted by the royal crown. End of the 17th century.

A PAIR of Cabinets, dado height, of brilliant metal. Boule work; the ground brass and the shell delicately introduced. The centres have square panels with edgings in relieved metal, and on each a pot of flowers in white metal, the flowers partly in white metal, partly in shell, and differing in the two cabinets. In the centre, above this panel, are medallions containing; one, the portrait of Henri IV., King of France, in relief, and the other, that of Sully, his minister. These and the former belong to the early period of Boule manufacture in the 17th century.

FOUR companion Cabinets of the large Boule sizes, with doors. Ionic volutes on the upper corners in relief, and pedestals below, on which recline two figures in high relief, one a sage numbering on his fingers the triumphs of Louis XIV., the other a female figure, Fame or War, holding a scroll on which is a fortress or entrance to a fortified city. These portions are alike throughout the four; the points with the other hand to a string of five brass medals of different sizes standing in relief from the Boule work in the upper centre of the panel. Five similar medals balance this arrangement on the other side of the front; the medals all differ, and commemorate events in the history of Louis XIV. These pieces belong to the 17th century, and are similar in character to the pieces in Windsor Castle.

A PAIR of Console Tables, supported on curved legs, the two centre legs have a triangular section. They are connected by shaped and curved braces below, on the centre of which stands a sacrificial vase in gilt metal. The top has the ground of its decoration of shell, and the design represents birds behind bars, monkeys on the tight-rope, and similar figures executed with great spirit in brass. The edge of the table has brass for the ground, and the decoration, grotesque dancing figures and arabesques are in dark shell; rich mounts to the edges and legs in chiselled gilt metal. 17th century.

A CONSOLE Table, round in plan, and resting on curved legs richly mounted in gilt metal; the top has a design of monkeys playing, tight-rope dancing, &c. 17th century.

TWO upright Terminal Pedestals, with bases and tops; belong to the same period of Boule work. On the front of each is the cypher of Louis XIV. in Italian letters, double and reversed, as part of the arabesque decoration.

A CHEST of Drawers, the front in the shape of Cupid's bow; each of the three drawer fronts in three panels, and the sides formed into large panels standing up in relief from the surround-

ing edges. The top is brass on shell; the front and sides shell on brass; figures of dancers are inserted amongst the arabesques. The handles, lock plates, and other mounts are massively modelled and richly chased and gilt.

A SET of sarcophagus-shaped Drawers, supported on short legs, decorated with new or red Boule, the shell in this case being laid on brass, which gives it a red and brilliant appearance.

To the same class of forms of Boule belongs a wide table with short legs, the space at the ends being filled up flat three quarters of the height down. The top is divided delicately into a centre and two side spaces of Boule work; the side spaces are enclosed by a border of work in new Boule; the centre has a metal panel of brass, on which is chased a hunting scene, villagers with dogs pursuing a hare, tumbling down, &c. The fronts of a set of drawers below are on white metal, with brass and shell decorations, rich swing handles, &c.

A KNEE-HOLE Table with side drawers, mainly decorated with brass on white metal, and a few lines and points of shell introduced. Figures of dancers are introduced among the arabesque ornaments.

A CHEST of Drawers, of old Boule work, decorated besides the white metal, brass, and tortoiseshell, with spots of ivory and mother-of-pearl, some left of the natural hue, others stained green or enamelled with vermilion.

A CLOCK Case, on a terminal pedestal of plain tortoiseshell, with massive metal mounts. The edge of the clock is of massive gilt bronze, with semi-figures, representing the four quarters of the globe, as supports to the top of the clock. Cupid is shooting on a pedestal as a top finish, and a massive medallion at the top of the pedestal contains figures of Atlas supporting the globe, in gilt metal. The clock frame within the metal mounts is in delicate shell and brass work.

BOMBÉ TABLES.

A PAIR of Console Tables, with bombé drawer fronts, six feet in width at the back. The wood is tulip wood; the curved legs are edged, and the fronts are covered with bold rococo bronze work, gilt. The wood is unpolished, and made before the discovery of the polish of the 18th century. Late 17th century.

LAC FURNITURE.

THERE are two pieces of furniture in the Hertford Collection, made of old lac, one a console table, the ends falling back in two curves. The lac is sunk in, in panels, one in the front and one on each end; over this is laid a reticulation of gilt bronze. The centre of the front is occupied by a circular space, enclosed by metal work, on which are two doves billing, standing on a quiver. The front rests on legs mounted with metal work, the tops of which are figures of syrens. This belongs to the early part of last century.

A TABLE with two drawers, the top and drawer fronts of old black lac panels, set in mounts of chiselled gilt bronze, the principal feature of which is a linen festoon that decorates the lower edge of the drawer fronts and sides. Early 18th century.

VERNIS MARTIN.

In the Hertford Collection are two pieces of furniture decorated in this manner.

A TABLE, with frame of wood and metal mounts. The legs have syrens on the top, connecting them with the frame and top. These figures are of the same form and mould as the leg mounts on a table of old lac work and gilt bronze described above. The wood is coloured malachite green, and covered with the transparent lac varnish known as Vernis Martin. It belongs to the beginning of the 18th century.

BOOK-CASE in two shelves, with pedestal and figures above. The sides curve forwards, bracket-shaped on the edges. The upper portion has a group of figures of Cupid and Psyche on a

circular pedestal, and two large female figures in gilt metal on either hand, representing Peace and War. The woodwork is coloured and varnished as the last described.

GOUTHÈRE AND RIEISENER.

CABINET of old mahogany with gilt metal mounts. The front is formed by delicately chased metal mounts into one panel, slightly projecting beyond two half panels, the angles are returned and rosettes placed in the corners so left. The sides have trays or shelves of marble with gilt metal galleries, for holding china, and the front is decorated with a rich piece of arabesque composition in gilt metal pierced and chased. There are two demi-figures of cupids with arabesques curving about them. This portion and a wreath border along the upper edge of the front, round the legs, &c. are by Gouthière, and belong to the last thirty years of the 18th century.

A SIDEBOARD of old Spanish mahogany, with double drawer in front, quadrant ends. The principal decoration consists in the delicate moulded and chiselled metal mounts attributable to the hand of Gouthière. There is a cornice or border of leaf-work along the upper part, in which the fleur-de-lys is figured at intervals. It has been made most probably for the use of Louis XVI., by Rieisener. Same period.

A PAIR of Tables, of which the slabs are of porphyry, and the legs square with terminal caryatid figures on their tops. These are covered with arabesques moulded, chased and gilt, by Gouthière. Same period.

TABLE, with legs of ebony or ebonised mahogany, mounted with arabesques similar in character and fineness of work to the last, and by the same hand; the legs surmounted by Ionic capitals. Same period.

CABINET of Amboyna wood, with plaques of Sèvres porcelain, containing pastoral scenes in the style of Fragonard. The sides have porcelain trays or shelves with metal galleries to hold china, and the key scutcheons and mounts are delicately chiselled and gilt;

probably by Gouthière. The lines of moulding in metal are carefully preserved though covered with chiselled decoration. Same period.

W RITING Bureau of Rieifener marquetry with metal mounts, a piece on the largest scale for such furniture. It is six feet by three, and is four feet in height. It consists of three divisions. The top is a shelf or slab of marquetry in coloured woods on a dark ground, surrounded by a pierced metal pattern, with vases on the angles; the centre is a writing bureau, with curved cover that rolls into the interior when opened. A central lock in the upper portion and between it and the middle part, with richly chased gilt metal scutcheon, &c. opens the whole, rolling back the circular cover and opening the various drawers, &c. This flap or cover is inlaid in three marquetry panels or spaces. The centre has a lyre, books, and roses inlaid in two coloured woods besides pink stained wood for the roses. In the side spaces are a dove and a cock in beech, laburnum, or other wood of light russet hue. Below the centre is a slab or table projecting beyond the flap, and below that a knee arch with shallow drawer above and two drawers each side of it, the corners ending in legs richly decorated with mounts of gilt metal by Gouthière. The side drawers are inlaid with bunches of flowers in coloured marquetry. The two ends of the piece are divided into upper and lower marquetry panels; the upper having attributes of music in white wood (beech) partly darkened by burning, the lower a letter R in a circle; the R for Rex (Stanislaus). At the back are spaces of marquetry, globes, &c., and a beautiful medallion in white wood darkened by burning, of a girl's head with her finger to her lips, an emblem of silence. The mounts are bold but gracefully disposed.

The piece was made by Rieifener, with mounts by Gouthière, at the order of Stanislaus, King of Poland.

A CABINET with marble top and fine gallery of pierced metal work round it. It is in two stages, the lower oblong square with supports cutting off the angles, going down into legs which are connected together by a shelf or tray below. The upper part is oval. All the edges, divisions, &c. are mounted with chiselled metal work, and the surface is inlaid in marquetry of quiet reticulated work with flowers in the central spaces. This is Rieifener work of the best period, about 20 years before the end of last century, and the mounts are probably by Gouthière.

A CHEST of three drawers of mahogany, with gilt metal chiselled mounts along the angles and edges of the drawer fronts. By Gouthière and Rieisener probably. The drawers are lifted on four legs. The mahogany is of the choicest grained Spanish wood carefully polished.

A TABLE inlaid with special care in the arrangement of the woods. The principal part on the top is a basket of flowers; roses and daffodils, the leaves of the roses are dark brown; the lowest and those of the daffodils, as well as all the rest of the leaves, are white, now yellow, and on a light russet hue of ground-work. The whole surrounded with fine inlaid lines forming it into an ornamental space or panel.

A CIRCULAR Table of old dark rosewood, with a set of circular plaques of Sèvres porcelain inlaid round, and one in the centre. They have flowers, but are generally white with blue borders. That in the centre has a monogram C. L., one in roses the other in cornflowers, and a letter M underrunning them in gold. The whole is surrounded by chiselled gilt mounts. By Gouthière probably; late 18th century.

A SMALL Bedroom Table, the upper part inlaid with bunches of jessamine on light coloured laburnum or other wood little less dark in hue than the pattern, with bordering of tulip wood. It is on light legs with chiselled gilt metal mounts. Rieisener work of the end of the last century.

A CABINET with marble top surrounded by a pierced metal gallery, and richly mounted with gilt metal, chiselled. It is in two divisions, the lower covered with quiet reticulation, and the upper showing an architectural composition, all in very white wood helped by burning. The whole set in a border of tulip wood. There are bold floriated metal mounts in front with a tied ribbon in metal, and the metal edge mounts have floriated work on the inner sides. All these

are backed by tulip wood which follows the outlines of the metal work in all its subdivisions, and forms a light edge or background which isolates the metal work from the architectural panel. The panel is by David, with mounts by Gouthière. It is of the latter part of last century.

A SET OF SHELVES of marquetry work by Rieifener, and edged with gilt chifelled metal. On the outside the rims of the shelves contain tiny plates of wedgewood ware inserted. It is French of about 1790.

A CABINET of Amboyna wood, richly mounted with Gouthière bronze chifelled work. The centre has a medallion in alto-rilievo representing a sacrifice to Cupid.

A CABINET of marquetry, on which the decoration is very quiet reticulation in three woods, with light lines added. It is decorated by gilt mounts on the edges and two swags of gilt chifelled work on the upper part of the front. It belongs to the best period of Rieifener.



LOCKCASE. Of tulip wood, with massive mounts of chifelled gilt bronze. Containing an astronomical clock. By Ferdinand Berthoud. Exhibited in the South Kensington Museum, belonging to the Marquis of Westminster.

This massive piece of French metal decoration is in the usual upright form. The door or front is a pane of plate-glass enclosed in an architectural moulding, descending in form of the front of a terminal pier or post to a bold moulding, also of architectural character, which unites the body to the base.

The base is square, of plain veneered tulip and rosewood, and has on its front a Greek key fret of gilt metal, standing up in bold relief. This occupies the whole front and the fronts of the returning sides.

Below the base is a bold torus moulding of laurel leaf, and a plinth.

The clock is a chronometer, and marks the twenty-four hours, age and changes of the moon, day of the month, &c. The maker of the case was probably Rieisener, and of the chased work Gouthière. The clock maker, Berthoud, was the first constructor of chronometers in France, and was appointed chronometer maker to the Admiralty of France, member of the Institute, &c. He was born near Neuchâtel, and settled in Paris in 1747, at the age of eighteen, and lived till 1807. The date of this piece of furniture may be placed about the year 1780.

COFFER, in Ebony, with mounts of chiselled metal and inlaid on the sides and ends with plaques of Sèvres porcelain; and table of similar character. Belonging to the Queen, Windsor Castle. Exhibited at Gore House in 1853.

Though these two pieces are not made by the same hand they are so nearly alike in the decorations that we may notice them together.

The box or coffer is straight sided, divided into three panels on the sides by architectonic mouldings of chiselled bronze gilt; the work, perhaps, of Gouthière.

There is a small pierced gallery running round three sides of the top and below it on the flat upper rail of the side panels; a frieze of chiselled metal acanthus scrollwork runs round the coffer.

The plaques are attributed by Mr. J. C. Robinson to Dodice, "whose best productions are dated about 1780."¹⁰

The subjects are amatory, and the dresses belong to the third quarter of the last century, about the period cited.

The table is mounted with metal in straight lines. The legs are massive, and are fluted down their sides, braced together by X-shaped curved pieces 10 inches from the ground. The corner pieces above them are decorated with scrollwork, nearly the same as that round the upper part of the coffer, and the drawer fronts decorated with Sèvres plaques less fine in execution than those described above.

CABINET, of mahogany, with mounts of chifelled metal belonging to the Queen, Windsor Castle. Exhibited at Gore House in 1853.

As this piece is one of the most complete examples of the work of Gouthière that can be pointed out we may describe it as a type specimen of his productions.

The body of the cabinet is flat, without relief or inlay, and is of polished Spanish mahogany, of choice grain. All the decorations are made in the metal work.

The lower part is a table on four pairs of legs with drawer front between.

The legs are in two square groups on the sides; the delicate metal work on their sides and points of junction with the upper frame represents so many quivers full of arrows, the feathered heads projecting above.

The groups are joined by cross curved braces supporting vases richly mounted with chifelled metal, one to each set of legs.

The panel of the centre drawer front is of metal with groups of little cupids on it in relief, and the two side divisions in continuation are acanthus volutes, forming an architectonic figure.

Similar but more delicate work forms a frieze to the body of the piece, over which spreads a cornice in the renaissance manner. In recesses at the angles are half draped caryatides in full relief in gilt bronze, forming supports to the upper cornice.

On the top is a rich central group in metal work, with a flat classic vase each side of it. The group is composed of two cupids supporting a royal crown fleur-de-lysée, with two scutcheons below, on which are the arms of France and Sardinia respectively. Scrolls, drapery, rocks, &c., form a base to these figures.

This piece of furniture is supposed to have been added to the Royal Collections by King George IV.; but it was not mounted, and was found in parts separated and neglected at the beginning of the succeeding reign, when they were found, and the whole cleaned and put together.

The arms of France and Savoy indicate that it was made for one of the brothers of Louis XVI., two of whom the Comte de Provence, Louis XVIII., and the Comte d'Artois, Charles X., married Princesses of the house of Sardinia in 1771 and 1775, the period when the works of Gouthière were at their best.

INDIAN Woodwork. A pair of Folding Doors. In a door frame of teak carved and inlaid with ivory and metal work, from Keroly. In the India Museum, India Office.

We cannot point to a more important piece of genuine Indian wood carving in this country: these doors which enclosed, it is said, a library, were sent as a present to the Indian Government.

The door frame is of teak, square on the outside where it has been partly enclosed in the contiguous wall, moulded on the front edge, and on this outer front carved with a band of leaf-work in high relief, but kept in regular and architectural repose.

The total height of the outer frame enclosing the inner is 6 feet 4 inches, the width is 3 feet 6 inches, and the width of the outer door frame is 4 inches. The doors themselves are hinged on pegs, which are prolongations of the back framing stiles, and drop into holes in the framework.

Each valve is divided into five panels. The stiles that frame these together are two inches wide and are covered with a plate of bronze fastened by rosette nails rising three-eighths of an inch above the surface of the plates and tinned, and these outer mouldings have an edge of cut leafwork in bronze. The valves are fastened by an upright post two inches square, with the corners canted off but left to form circular discs or bosses corresponding with the panel divisions. This upright is covered with bronze pierced in quatrefoils, chevrons and other small patterns laid on talc plates coloured green and red, which impart a further metallic lustre to the bronze. The post forms part of one side piece of the right-hand door valve.

The panels are 10 inches inside by $9\frac{1}{2}$, and are framed by a $\frac{3}{4}$ -inch moulding of ordinary European form, the top and bottom fillet being of bronze; to these succeed a flat band of iron or bronze chased with foliage and silvered, and this band is edged on both sides with rows of little carved leaves in ivory.

The centres of the panels are cut and pierced in patterns; the top and bottom panels are alike, reticulated quatrefoils having a rosette in the centre of carved ivory and plates of talc, with green and red colour underneath. The second and fourth panels are also alike, hexagons, separated by a reticulation of pierced bands, and with ivory rosettes.

The centre panels are carved in leafwork in the style of that on the door frame; and five ivory flowers laid over the carving, the central flower has eight petals and the other four are halves.

The material of the cutwork is dalburgia or blackwood, and of the mouldings rosewood; the outer frame is of teak.

The door frame is carved all round, with no appearance of fill, the angles are mitred, and it is probable that it has been the door of a closet or pews rather than of a room.

It is woodwork belonging to the 17th century.

For elegance of shape and proportion, and the propriety of the composition of the frame and subdivisions of these doors, their mouldings and the panel carvings and ornaments, we can for the present name no other example so instructive. We are much reminded by this decoration of the pierced lattices at the S. Marco in Venice. Windows in the upper story of the wall faces looking to the piazza and the sea, are filled with such work, undoubtedly of Byzantine derivation, but the adoption of this kind of decoration at Constantinople shows a great admixture of Asiatic feeling with the remnant of Greek and Roman tradition that survived at the seat of empire to the 12th and 13th centuries, perhaps later still.

CHAIR of beaten Gold. Formerly used by Runjeetfing.
In the India Museum.

This chair, which is octagonal and of the ordinary height and size, is in the form of two bowls reversed, the upper and the lower decorated with bold acanthus and lotus leaf-work repoussé. The upper part supports a seat, and has a circular back and arms decorated with repoussé foliage. On the two arms are branches of iron cased with gold, on which were formerly placed gold lotuses, that opened with segmental petals and closed completely, containing probably mythological figures. These portions were stolen in India by the servants of Runjeet Singh in the confusion of an alarm of fire in his palace. It is of the purest gold on a wooden core, and is not older than the last century.

JAPANESE Lacware, belonging to H.R.H. the Duke of Edinburgh.

The oldest piece in this collection is a reading desk, a little less than two feet in height by the same measurement in width. It has two supports half an inch square, standing on curved feet, massive enough

to keep the whole firm. The legs are connected together by a panel ; the bookstand slopes back like that of an ordinary book rest of European make.

It is ornamented on the flat surfaces with landscape subjects in lac work, and the connexions of the bars that form the framework are completed by silver mounts. The smaller wooden surfaces, such as the upright and transverse bars, are diapered in quatrefoils and delicate flowers in relief in lac and gold.

This piece was presented to the Duke by the Mikado as a rare specimen of old Japan work. The date is stated to be of the 16th century.

2. Cabinet or set of shelves, standing on four legs or supports 2 feet 2 inches high. The legs pass through the corners of the shelves, which hold them together. There are four shelves at unequal intervals. A cupboard or locker occupies half of the lower shelf but one. This part is lined with aventurine or plain gold dust lacquer, with figures inside the doors. Portions of the work are diapered, and other portions decorated with conventional landscapes, in which the bamboo plant is a prominent feature. At intervals occur circular pateras, each containing two conventional feathers crossed in saltire.

The edges and junctions are mounted with ironwork delicately damascened with gold. Similar work protects the feet on which it stands.

3. Another set of shelves of similar size is differently arranged, though belonging to the same period and originally a portion of the same set of furniture. The shelves turn up at the ends. It contains two cupboards closed with doors.

The ends are framed up as panels pierced so as to leave only an edge or margin ; the piercing takes the form of a leaf such as that of a tulip tree, elegantly cusped. The greater part of the ends are thus open, but the leaf-shape in which they are pierced leaves ample material at the angles to ensure the necessary constructive strength.

There are a complete set of boxes and trays that fit into these shelves. They are made of canvas stiffened and made up on the outside with lac-work resembling wood but lighter and more tenacious, the angles being slightly rounded so as to avoid weakening the fibre of the material by a sharp line of bending.

The decorations are of the same character as those of the last named. These pieces have formed part of the state of a rich family, and would be of the same importance as silver plate among the treasures of an European house.

4. A small chest of drawers, three inches in depth by two in width. This small casket or set of receptacles for valuables is made with the finish and completeness of a large piece of furniture. There are three drawers furnished with swing handles of silver, in proportionate size. They are further closed by a door with silver hinges and ornamented with mounts of the same metal; and the whole is carried by a silver ring at the top. The lac decorations are pateras cutting each other and red flowers on a dull gold ground.

5. A box in the form of a mass of rock. Diameter $2\frac{1}{2}$ inches. The rock is on a stand. It has a flat top covered with a rocky landscape, all in rich relief. It contains trays so richly lacquered as to look like work made in solid metal.

6. Another small box in the form of two fans, one partly overlapping the other. The top of the under fan is of extraordinarily delicate ornamentation.

7. A small box, numbered 95, covered with gold branches and foliage of lacquer work of great delicacy. The leaves are bunches of silver lac.

8. A box for containing medicinal drugs. It is fitted with trays and tiny boxes. One tray, a quarter of an inch in depth, contains ten silver rosette-shaped boxes; another is half an inch in depth; another, three quarters of an inch, containing ten boxes, each one inch square and decorated with many varieties of ornament.

9. A box, numbered 97 in the catalogue, measuring eleven inches and a half by seven and a half, is subdivided and decorated with landscapes, figures, houses, &c. It contains boxes and trays, full of divisions, and oblong or diagonal and heart-shaped boxes (for drugs) some lettered, some decorated with flowers and branches. There are steel rings for lifting the trays and finger holes below the little boxes by which to push them up. In all it contains three trays and seven boxes, subdivided and containing some three, some four or more smaller boxes each. One tray, an inch and a quarter deep, contains as many as fifty small boxes. Each box is in a loose wooden case of its own.

10. A dish, numbered 96 in the catalogue, decorated with lac work in very high relief. The design is a flying figure of a warrior cloaked, and shaking a demon out of a bell. The bell is covered on the top with bosses in the style of the bronze Japanese bells now in the Museum, and the handles are demon-headed after the same type. The cloak of the flying figure is blown out in broad folds behind him. There is below a rocky platform, with a wooden frame round it. Particular spots or points of light in the ornament are inlaid in mother-of-pearl.

The lac work on this piece is of a different kind from that on the foregoing. The material is worked up in relief so thick as to give it the appearance of wood carving. The decorations are bold and broad.

JAPANESE Cabinet of Woodwork, decorated with straw. Exhibited in the South Kensington Museum, belonging to Sir Rutherford Alcock, K.C.B.

This is an example of wood decorated with straw. The cabinet is seven feet high by five feet six inches and it stands on a wooden base projecting three inches each way; the base is carved into monster heads and flames at the angles, and stands on claw feet; this part is lacquered in vermilion.

The cabinet is in two parts, which can be separated. There is no wood carving upon it. The lower part is closed with doors, round which are flat mouldings in straw marquetry. They consist of fine stripes perpendicular to the line of moulding, and the inner border or moulding is a set of fine zig-zags. The straw is stained yellow and brown, and parts left of the natural hue.

The flat panels of the doors are in straight chequers, formed by laying the grain in opposite directions in the alternate squares. The same method on a larger scale (two inches each square) is used to decorate the lining of the upper open part of the cabinet, alternately brown and the natural hue; or merely opposed in grain as on the lower square doors.

On the doors are painted in stained straw, a party of children drawing a barrow, in which is a vase containing one of the small Japanese gardens, flowers in full blossom, such as the peony, pink, chrysanthemum, and dwarfed trees with gnarled stems. The car is in perspective and coloured purple, with gold ornaments on the wheels. The vase is delicately worked over with simple coloured stripes and patterns, and tied round the neck with a crimson scarf.

Branches of trees, storks flying, sparrows and other small birds flying and drawn in all attitudes during that action, are laid upon the straw work in different parts of the upper portion and the two ends or sides of the cabinet.

The upper part is divided down the middle, and a portion at the top shuts off each division with sliding doors or panels. Below these it is open and unequally divided by drawers and shelves. The tops of the drawers also form shelves, and little piers on them support the other

shelves, which are rolled over at the ends like flat verandahs. These open parts of the cabinet are of various heights so contrived as to hold pieces of porcelain of any shape and size, and to show them off to advantage.

The drawer handles, locks, and various mounts on the edges of the pieces placed where the straw would be liable to injury, are of silver, engraved with peonies and other flowers.

CHINESE Furniture in the Duke of Edinburgh's Collection.

A set of chairs and tables or stands, the latter of which are 2 feet 8 inches high, the top 1 foot 4 inches in the largest dimensions. They are of rosewood, with pierced work below, and a lower shelf of teak.

The chairs are 20½ inches high, the backs 15½ inches, quite straight. A marble panel is set in the back, which is connected with the framing by pierced woodwork.

An oval stool is inlaid on the top with purple veined marble seat. The frame is carved and the legs moulded, resting on claw feet. The wood is rosewood.

Similar Chinese furniture is imported to England from time to time.

A table in two semicircles fitting together into one round of heavy close-grained red wood, admirably fitted and polished, formed part of the furniture of Chang, the Chinese giant, a few years ago.

A CHINESE Sleeping Room; made of timber, and with the purpose of being moved about and erected in a tent or in any temporary building. In the possession of Viscount Gough, and now in the Dublin Exhibition (1872).

The whole structure is six feet in length by two feet six inches, and is six feet eight inches high. It consists of a small room framed up in panels and having one side open with a small pent house or verandah, with curved roof and pendants in front. The sides have windows at three feet from the ground, the side openings are closed by shutters which slip down the outside in grooves made for the purpose. The front is framed in ash, and bordered with work partly pierced, partly in small panels of carved

boxwood. The fretted part is of rosewood. The front of the hood is decorated in a similar manner.

Internally the room is divided into a fixed bench or couch, the under part opening with carved and panelled doors, within which are lockers or cupboards. These are faced with rosewood, and the carving is on pieces of box inserted. The couch has a fretted front above it, just as the outer or dressing portion of the room. The roof is panelled, and the whole stands on a floor. The dressing room and the couch are about the size of small cabins on shipboard, two feet wide each. It can be closed with curtains in front, and it is furnished with a framed and boarded floor. The whole forms a small hut elegantly decorated with pierced and carved woodwork. Compare with this the *Zotheca* mentioned p. xxxix.

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LONDON:
Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.
For Her Majesty's Stationery Office.

[6662.—{^{1000.}
25.} 11/73.]

