

Catalogue  
No. 2

articles belonging to:

John J. & Lydia J. Morris

1  
# 467  
Vase  
of  
"Red Jade"

After my 65 birthday had  
dawned, 12 day, 7<sup>th</sup> mo, 1912, my  
good sister handed me a  
little box and from it I withdrew

2" wide



1 3/4  
4

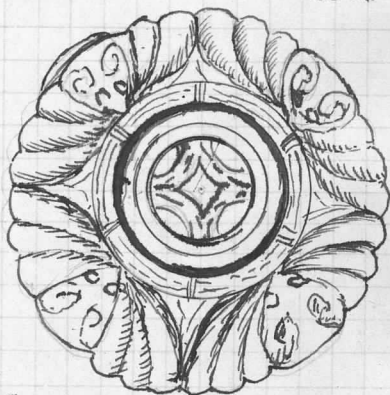
This beautiful little Vase which  
Vantine Ho called Red Jade. sent  
to me

It is an exquisite piece of  
workmanship. Chinese

\* 468

Jade  
Amulet

Bgt. for E.A. Khouri 7/11/1912  
cost \$10



2" 2" →  
The center is loose. a very  
fine piece of work  
Color, an unusual translucent  
green.

Note: This piece instead of being an  
amulet I think from what I lately saw  
may have been a center of a wood box of a jar

#469

Stone  
Dogs.

1 pair



Purchased June 1912 from Yamataka  
& Co Boston who stated that they  
were a very superior pair and  
came from a Temple at Nara &  
were over 200 years old. Their  
latter date was confirmed by  
Muto the gardener who was  
working for us when they came  
His opinion was based upon  
certain signs he recognized  
Cost.

They are certainly very good  
and rare in design and condition

469 1/2

Gold  
Watch.

Detached lever, 13 holes jewelled  
Name on works Lionin Geneva  
Case beautifully engraved,  
two Angels hold a crown over a name  
plate on front of case  
Cover of movement also engraved  
Gold face. K.B stamped on hinged  
Kindly given to me by  
Mr. Russell Stebbins  
9/12/1912

2) #470

Table Screen  
of  
yellowish-  
white Jade

(Yu-chia ping)

"Yellowish-white Nephrite  
(pai-yu) The obverse  
"Sculptured in relief with an  
"imposing mountainous landscape  
(Shan-tzu) representing Taoists  
"Sages. The "five old ones" also  
"appear here. Amid fir trees  
"close to a pavilion, probably the  
"Lan-T'ing" or "orchid pavilion"  
"which was situated in the  
"mountains of Cheh-Kiang  
"province.

"The reverse is carved with a  
"Simple landscape without  
"figures. The teakwood stand  
"has two oblong tablets and a  
"medallion bearing ancient  
"script characters conveying  
"good wishes for happiness,  
"honor, rank and longevity.

"Height with stand  $12\frac{1}{2}$ "  
"width 10"

"From the collection of  
"Capt. J. F. Peel, Dec. of London

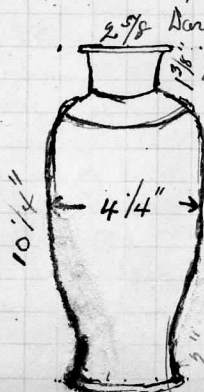
Bgt. J. B. Caldwell & Co. Philad.

79ms 21. 1912  
Cost \$500.00

#471

Porcelain  
Vase

"one celadon Vase"



2 7/8 Dark Celadon  
green in color, crackle  
glaze, decoration  
under glaze. With  
wooden stand  
To me an unusual piece

Date "Early Ming" 1368-1643

Bgt. of J. M. Huang

7/1/1912 Cost \$120.00

See Note  
page 34



# 472

Bronze  
Temple or  
Altar  
Vase



Purchased of J. M. Hudson  
Philad. 6/28/1912  
\$25.

Mo in silver wire  
Shih Dow a Buddhist monk, who lived in the 14 Century. He made small vases for flowers, & after his going to the Cholan Pandita and finally inscribed his name under death inlaid in silver wire 14 Century

\* 473.

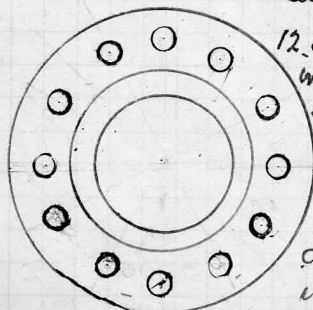
Bronze  
Incense  
Burner  
for  
Temple  
or  
Altar

Bgt. of same. Same artist.  
Cost. 9/25/1912 \$16



The following statement is copied from Chinese Art by the late Stephen W. Bushnell, Column 1, 2, Edit.

Beginning from the last paragraph page 108 to the end of the middle paragraph of page 109



The process of inlaying gold and silver was in ornamental designs. Chiselled out for the purpose, which is common

called 'nielle' is known to the Chinese as Chin yin ssu i.e. "gold and silver threaded work". The author of the Ko-Ku-yao-lun a well known book on ancient art published in 1387, Conf. page #38

#474

Box  
of Alabaster

I believe the box to be genuine but I have strong doubts about the combination.

The head may be genuine but it may not be.

Bgt. 1895  
Cost  $87\frac{1}{2}$  Piastres = \$43.<sup>85</sup>

#475

Box  
of Silver

Cost in Egypt  $87\frac{1}{2}$  Piastres  
really a copy without a

cover original from Pompeii now in Naples. Museum  
The cover has a fine head of Medusa

also a copy.

A beautiful piece of  
Modern Silver made by Nicillo of  
Naples from whom I bought it. Cost 500 francs

#476.

GEMS  
engraved

Bought from Far Away Moses  
at Constantinople in 1895  
a character who was very popular  
at the Great Centennial Exhibition  
in 1876. Cost 1200 Piastres

7 in number  
See page 84 old book Catalogue

Continued

#477

Crucifix  
of  
Ivory

The cross is of wood covered with tortoise shell, it is 18" long with cross 10".  
The figure is of ivory beautifully carved, 9 1/2" long. The outstretched arms are 8 1/2".

Bgt. of Ennio Ragusa, proprietor of the Hotel at Palermo, Sicily.  
1/29/1900 Cost 100 francs. L.T.M.

#478

Chairs

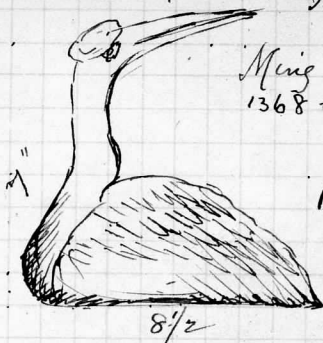
Chairs designed from one used by Savonarola. Shape only of one is very elaborately carved and is a beautiful piece of work.

Purchased of Feli Morandi Florence 4/10/1900 Cost 200 £ with cushions

4

#479

Bronze  
Duck  
Koro



Ming Dynasty  
1368 - 1643

Bgt. 6/28/1912  
of J. M. Huang

Cost: \$18.  
by mistake noted on p 36

#480

Syrian  
Glass  
Cup.

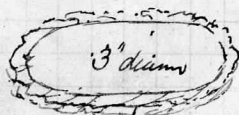


Bgt. from  
E. A. Khouri

Cost: \$13

#481

Syrian Glass  
bottle



Cost: \$7

#482

Nargeeleh



The lower portion:  
The top part is  
plate gold with fine  
enamel.  
Persian manufacture  
old.

I saw a better specimen  
in Cairo but this  
one I think is as  
good as the specimen  
in the Wallace  
Collection in London.  
These two are the  
only other specimens  
I have seen.  
Purchased in Constantinople  
Cost:

Note  
 Face & Hands  
 of  
 Lincoln  
 Page 73 # 199  
 1 Column  
 of  
 Indep.  
 and  
 Page 89.

When visiting the Art-  
 Museum Chicago, 30.3.1913 I  
 made the following Memorandum  
 from the sworn statement of  
 the Sculptor Leonard W. Wolff  
 accompanying the similar  
 casts as the ones I have  
 belonging to them.

"The face of Lincoln was  
 made in April 1860.  
 The right and left hand  
 the first Sunday morning  
 (May 21<sup>st</sup>) after Mr. Lincoln's  
 nomination for the Presidency  
 on the 16<sup>th</sup> of the month.  
 The stick he was in right  
 hand was cut from a broom  
 handle in his wood shed  
 shed rear of his house on  
 8<sup>th</sup> St., Springfield, Illinois"

Certificate signed & sworn  
 to the 28<sup>th</sup> Nov. 1891, by  
 Leonard W. Wolff

# 483  
 Bronze  
 Vase  
 by  
 Jomei



This vase I think  
 most highly of and the  
 best care should be taken  
 of it to prevent injury  
 to the beautiful  
 finish.

The shape of the vase  
 and the decoration please  
 me but the value is in  
 the finish in which art-  
 Jomei excelled and  
 in which he had no equal.  
 Jomei died about 16 years  
 ago and now no more of his  
 work will be produced.  
 I lay away of emphasis, repeat

6

#483

Continued



Seal, full size  
on  
bottom of Vase

what I said page 176 #451  
"and exclaimed let me beg  
"of you to be careful that the lacquer  
"covering the bronze does not get  
"scratched or injured, if such a  
"mishap should occur the  
"surface can never be repaired"  
This remark was made in  
1890 and by comparing the  
finish of this vase with the  
finish of #451 it will be seen  
Jyomei improved on his skill  
which drew forth the remark.  
quoted.

Bought of Nathan Bentz  
Santa Barbara, Cal.  
3/24/1913 Cost \$85

\*484  
Vase  
of  
egg-shell  
china

decorated  
by  
Wm. Ball



Elaborately decorated  
in scroll design,  
ornamented with  
"jewels" of red, white  
& blue, also with  
designs in pink and  
blue enamels.

In this "jewel" work  
Ball excelled. This piece is  
a true example of "egg-shell"  
china and the two in combination  
adds to its value  
Signature on bottom

Spode



Copeland

Bgt of J.E. Caldwell & Co. 4/12/1913  
Cost \$100.00

The piece was placed with them  
for sale.

J. Albert Caldwell wrote 4/9/1913  
"have had placed in our hands a



"Small but very beautiful piece  
of this rare jeweled work, (of the late  
"William Ball's egg-shell  
"porcelain") and there has  
"never been anyone among  
"China decorators who has  
"approached Mr. Ball"

# 485

Pearl Shell  
from  
Bethlehem  
Syria

One of the specialties  
of Bethlehem are  
the beautifully  
carved shells of  
which our example  
is the best we saw.  
The central carving  
is of the Last Supper.  
These fine shells

we were informed came from  
the Red Sea and are carved by  
the natives of Bethlehem.

Upon our first visit in 1882  
we saw no example we cared  
to purchase.

Bought 1895

Cost 176 1/2 francs = say \$35.00

# 486  
Kneeling  
figure  
of  
Jade

When at the Paris Exposition of 1900  
the Sevres manufactory made a  
very fine exhibit and among the  
specimens exhibited were two  
figures in Bisquit modelled by  
the celebrated French sculptor  
Faumet. One standing, the  
other kneeling.

I admired the latter and  
gave an order for one altho:  
most orders were given for  
the standing figure.

I learned nothing about my  
figure altho I wrote about it  
when in Paris in 1901. I went to  
Sevres to inquire why my order  
was not filled. The order

book was gotten down and every order on the page was filled but mine. The gentleman who had the book looked at it & then exclaimed your order shall be attended to. And the result is my beautiful figure  
 Cost.  
 Height  $17\frac{1}{2}$  inches  
 Mark on base seems

# 487  
 Painting  
 by  
 W. T. Richards

Water color "Storm Clouds"  
 bgt. of M. Knedler & Co.

3/28/1885.

\$550.

At my request K & Co secured from Mr Richards the following memorandum filed with title "Between Barnegat Bay and Cape May on the New Jersey Coast is a series of Sand Beaches separated from each other by inlets from the sea, and from the main land by wide salt marshes and a meandering water called the 'Thoroughfare'. These beaches are mostly of hard fine sand, and differ from those of the more northern Coast of the U.S. in presenting a convex rather than a concave outline to the sea, on account of the shifting sands and various currents the sea seems to me to move pictorial in its motion here than elsewhere, especially as no projecting headlands interfere with the wide view of the sea on either hand. The Beach at Atlantic City where the slides for the

picture "The Storm Cloud"  
were made is the best type  
of these beaches.

#488  
Painting  
of  
dear little  
"Gyp."

Our pet-dog from life  
by F. D. Briscoe \$2.50  
2/4/1878

A true friend  
The large picture was  
painted as a study, and  
the smaller one is the finished  
picture. When I was asked  
to make a choice, I selected  
the study. The artist-most-  
courteously sent home the  
other to sister with his  
compliments.

#489  
Painting  
See Note  
page 17

"Scene in Dutch Inn"  
by Johann Andreas Heerlin  
Capt of Gross & Van Gigh  
4/22/1896 \$6.50

#490  
Painting  
See Note  
page 17

"Scottish Highlands with  
Sheep" by Wm. Watson  
Capt of Auguste Gross  
1/8/1897 for \$15.00

#491  
Book  
"Hudibras" by Samuel Butler  
Edition 1809  
Bound, Contemporary Red Morocco & Gill-  
boarders on sides  
Fore-edge painting

cost 10/13 £ 7. Bgt of Holland Bros. Dunningham England

#10 #

492

Statue

Lost: Peliad

See note p. 22

by Randolph Rogers.

Bgt from him 7/ / 1882

Under date of July 18. 1882  
Mr. Rogers wrote acknowledging  
my draft - as final payment  
of £ 714. 3. 2

He also said

"I also sent a pamphlet  
describing the story of the  
Lost Peliad and a poem on  
the subject - by Mrs. A. Mans

x x x I send you a rough  
sketch of my idea for lighting  
the statue. It will not do  
to have the light fall directly  
over the head of the statue

x x x In my letter of June  
20 I mentioned that I had  
made a new pedestal as you  
desired with thicker base and  
cap. I shall be glad to hear  
that the statue is safe on its  
pedestal."

Under date of Rome Jan'y 24"  
(mem<sup>m</sup> I made about Jan'y 1885)  
Mrs Rogers wrote

Your letter of June 7 is just  
rec'd and I hasten to answer  
it - at my husband's request -  
his state of health not permitting  
his writing letters or attending  
to business in any way  
that requires the least  
attention

From the time of your letter  
I see you are not aware  
that for more than two  
years has been an invalid  
having had a stroke of paralysis  
in Oct - 1882

from which he has but  
partially recovered.  
He is however improving  
all the time and we hope he  
will ultimately recover.

xxx and months after I  
found your last letter in his  
Coat Pocket - which had been  
~~thrown~~ thrown aside in the  
confusion attendant on his sudden  
attack but it was too late then  
to set matters right even if it  
had been in my power.

Neither your Statue nor the  
one at the Cornell University  
are the first made, that  
was sent to California  
in 1875 or 76. One however  
is as original as another since  
they are exact-copies of the  
mould made over my  
husbands clay model. The  
copies never vary a hairs  
breadth from the model.

(or Seravizza) The marble is Seravizza  
a quarry in the Carrara  
Mountains.

Mr Rogers was exceedingly  
gratified at the pleasure  
you expressed in the possession  
of the Piece and bid me  
write you immediately and tell  
you how much good it did  
him.

To clean the Statue use  
a strong solution of Soda  
with a moderately stiff  
paint brush and then wash  
off with clear water.  
Altho my husband is on  
the invalid list he still  
frequently goes to the studio

to superintend the works & except  
that his continual presence is  
wanting the studio is as usual.  
Our son now looks after  
the business

x x x

Signed  
Rosa G Rogers

Note # L  
176.  
Old Catalogue

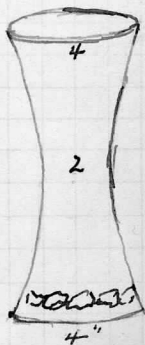
Under date of St. Petersburg  
17 May 1900.

Arthur Rowe wrote for  
C. Faberge

"The Vase with the enamelled  
flower, (relating to the one I saw  
at the Paris Exposition) belongs  
to the Grand Duchesse  
Vladimir. We are quite  
willing to make you a vase  
like it - also with corn  
flowers the price would be  
six hundred <sup>francs</sup> (600 fr) and  
it would take six weeks  
to execute"

Note # 100  
Old Catalogue

p 35

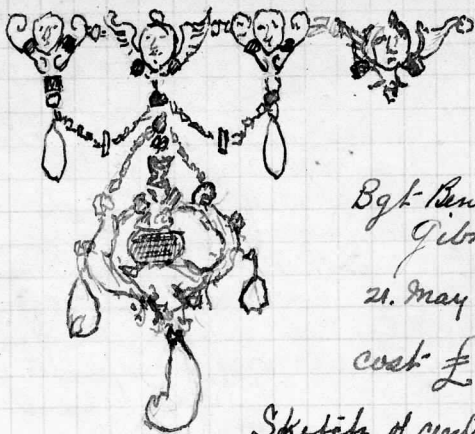


- 1 pc. 12" high
- 2 pc. 10" like #1
- 2 pc. 8 1/2" high



# 493

Cordova  
Silver Gilt-  
Necklace



Bgt. Randolph Co.  
Gibbater

21. May 1906

cost £14

Sketch of centrifuge  
Emeralds, rubies & pearls. not  
of 1<sup>st</sup> quality

#

494

Etching

Fallen to Decay

Bgt. of Jas S. Earle & Sons. 4/6/88  
cost- \$9.

# 495

Etching

"Toledo"  
Cathedral by Haig  
Bgt. of Jas S. Earle & Sons. 5/3/1892  
cost- \$75.

# 496

Etching

Evening Glow  
by Charnel  
Entered 105 p 281.

# 496

Toilet Set

of silver  
Bgt. of J. Caldwell & Co. 12/8/88  
Bathyn present to LTM  
cost- \$90.75

#

497

Bowl

of silver wedding present to Miss  
Mary Smith (Mrs Lewis Fox) returned by  
will Bgt. Bailey, Banks & Bidder  
10/1/88 cost- \$75.

14

# 498

Tureen

Folio Number  
and Tray of Silver  
Bush-day gift to  
Bgt Barley Barnes & Bedde  
Cost 12/21/1891. \$27.00 LTM

# 499

Watch

of steel case with moving  
figures under plain dial.  
Bgt Haas Neveuy & Co  
29 of July 1895 = \$75 fr.

# 500

Watch

# 15740

Gold, repeater.  
with certificate of the  
"1<sup>re</sup> Classe de observation  
de Geneve."

Bgt Haas Neveuy & Co  
29 July 1895. 1500 fr  
My personal watch

# 501.

Chair  
from

Bombay

of Latin wood with very fine  
engraved (carved) back, front  
arms and legs. The front is  
sunken conventional flowers,  
or cashuaplant in a pot. while  
the back is back of the plant  
raised.

This chair was made  
especially for us by Watson of  
Bombay

I believe the carving was done  
at Goa. Hindostand, Portgus  
Cost R 125  
packing 5 R 130 a 1/6 = £7.0.10  
21 1895.

The 2 plain strips were on by  
Vollmer, they are of Prima  
Vero. as we did not like the  
finish.

See Vol. 1.

p 26 - # 70

# 502

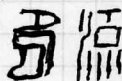
Ivory  
the  
Fighting  
Boats.

The beautiful ivory carving  
was given by my dear sister on  
birthday 12 of 7<sup>th</sup> mo 1913

There are 6 figures, 5 male  
and one female all in a tussel  
about what I do not know but  
the time is hard for each one  
2 1/8" high 2 1/8 x 2 1/2 diam.

Japanese inscription

English engraved on  
punched label M NAMOTO



a beautiful Carving

# 503

Stone  
Carved

of black Sardonix with an elaborate  
scene of many figures, under a  
tent and in the extreme back-  
ground a fleet of ships at anchor.

I bought because I was so  
much impressed with the  
unusual and skillful work-  
manship

Bought of Jas. W. Beach  
at my offer of \$200.

# 504

Dragon  
of Iron

The advertisement of the  
auctioneers of the sale of  
Davis & Harvey 25 of 3<sup>rd</sup> mo 1896  
reads. "Old Bronze Dragon  
articulated length 12"  
masterpiece of Miochin;  
date, Taiko era; very  
rare specimen."

All of the above may be  
true except that it is of  
iron and not bronze  
and is a beautiful specimen  
of iron work and I appreciate  
it on account of being of iron  
cost \$37.50

16 #505

Books

2. folio Volumes  
Le Saint-Evangelies  
by Bossuet

1873.

Bgt Sale M. Thomas & Sons 1/26/83  
Cost - \$104.

#506.

Book of

Le Livre de Ruth.

by  
Lemaistre de Sacy

1874

bgt. Same Sale  
\$10.50

#507

Book

British Gallery  
of Engraving

by Edward Horster 1807  
Cost - \$45.

bgt. Same Sale

#508

Books

Boydell's Shakespeare  
2 Vol.

Same Sale  
Cost - \$180

#509

Book

Works of Hogarth  
restored by  
James Heath

1822

#510

Book.

The City of Philadelphia  
etc 1800

consisting of 28 plates  
engraved and drawn by  
W. Beech & Son

Dec 31. 1800

28 plates.

( " " additional )

Bgt then John Brown

Cost \$100

Note  
to  
painting  
by  
Watson  
#490  
page 9

The artist wrote me a letter of which the following is an extract  
"Glen Gail is situated in the West Highlands and continues for some distance from Loch Gail head to Hills Glen and so on to Loch Fyne."

I made many careful studies in that neighbourhood and think the picture you purchased one of the best results of those studies of not the best  
Time of year early Summer"

(Artist) William Watson  
Jan'y 5. 1897

Note  
to  
painting  
by  
Herrlein  
#489  
page 9

Herrlein born in Würzburg 1720, died Fulda 1796.  
Painter to the Bishop of Fulda.

Our townsman and art-critic John G. Johnson wrote a letter in which the following extract occurs

"I would not care for the Herrlein for the Willstach Collection because with the purchases for it to be educational of in a different line of art - more educational xxx in a private collection they will look very well."

Picture is from the Adolph Schloss Collection. Paris

Herrlein was court-painter for Prince Bishop of ~~Hendal?~~ Fulda  
1720 - 1796

18 Painting

#

511

Duplicate  
of

# 487

"The Storm Cloud" Water Color

March 28. 1885 the firm of  
Mr. Knodler & Co New York  
wrote me

In Compliance with your  
request contained in your  
favor of the 14<sup>th</sup> we take pleasure  
in enclosing letter (extract)  
from Mr. Richards

"Between Barnegat Bay  
and Cape May on the New  
Jersey Coast is a series of  
Sand Beaches separated  
from each other by inlets from  
the Sea, and from the  
mainland by wide salt  
marshes and meandering  
water called the "Thoroughfare"  
(mostly) These beaches are mostly  
of hard fine sand and  
differ from those of the more  
southern coast of the U.S.  
in presenting a convex  
rather than a concave  
outline to the sea.

On account of the shifting  
sands and various currents  
the sea seems to me to be  
more pictorial in its  
motion here than else  
where, especially as no  
projecting headlands  
interfere with the wide view  
of the Sea on either hand  
of the Beach at Atlantic City  
where the studies for the  
picture "The Storm Cloud"  
were made is the best type  
of these beaches.

Cost \$5.00



#512

Bronze  
Vase.



beautifully mottled  
with red.

Bgt. of J.C. Caldwell & Co.  
4/9/1881  
cost \$25

#513

Cup  
of  
Glass.



elaborately engraved  
all over.

On the bottom,

"Copied

by

Joh. Lobmyer  
from the original  
in private hands.  
in Prag

1910"

Under date of 4<sup>th</sup> Mai 1911, the firm  
wrote

"Referring to our letter of March 16<sup>th</sup>  
we beg to inform you, that we  
received just now the following  
information to our inquiry about  
the engraved tumbler

The original of which this glass  
is a copy, dates from the first part  
of the 17<sup>th</sup> Century, and is owned  
with the allegories of the Dutch  
designer. "Maarten de Vos."

(Signed) Joh. Lobmyer

\*514

Earrings



a pair purchased at Ragusa 1910

From the various trunks

The ear-rings are evidently part  
of a wedding outfit.

good examples of native  
jewelry

Noki

to

# 88,

page 31,

1st Volume  
of

Catalogue

"Shakado"

Vase  
made by

Musashiya

I have just come across a letter of Musashiya of Yokohama dated Aug 22 1900, which I had forgotten.

The following are extracts  
"Recd. your letter of 12 July on 5. inst. enclosing a new sketch which you asked me to consider."

I now enclose a new sketch which is quite your original design (as I think it would be much prettier than to do with the square frames, so I will make to your design.

Will you kindly tell me what kind of trees do you like?"

Even if an American suggested the design upon this very beautiful specimen of Japanese art, the treatment is so Japanese that the suggestion is no detraction.

Musashiya in his letter asks what trees I wanted.

Under date of Sept 5 1901, he wrote.

"We regret the delivery has been so long delayed and that we did not carry out the promise in our last message."

xxx In fact it has been so ingeniously made that it required much more time than we expected."

"We trust you will be satisfied with it in spite of the delay, for you will see that the workmanship is skilfully executed."

"Your design of a tree & leaves (I did not suggest the

tree) for the frame of the picture proved especially excellent. I has, however, necessitated very much more effort - on the part of the workman."

"We enclose herewith four pictures, old and new which you asked us to send."

These pictures are the sketches made for my approval & show the vase from its inception.

The trees I selected were the Cryptomeria (black, on vase) the maple, the pine & the Sciadopteris

#515  
Statue  
of  
Ariadne

of Ariadne reduced size from the great original in the Vatican.

When at Rome in 1889 on our way around the world we stopped at the studio of Ciceri via Testina N 76-8 and there saw a beautiful small copy which made an impression upon both of us. When in Egypt in 1895 I thought I would like to have it. Ciceri wrote under date of June 7, 1895

"I have the Ariadne in a perfect marble without any dark veins and without any defects very carefully finished as I did it myself"

I bought it and have enjoyed it ever since

It measures

Cost 2400 francs in Naples

22.

Note

Lost Plied

Statue

see p 10 # 492

xxx forms one of the art treasures of the *Margis de la Puente de Soformayor* of Madrid. The impartial *Gray* The pose of the "Lost Plied" is a marvel of conception, and a marvel also in the execution of the figure

Note

h

#

88

Page 31 of

1st Vol. Catalogue

S. Musashiya wrote under date of 18 April 1900.

I now enclose another design drawn by an Artist - that I specially sent up to Nikko. It is an exact copy of the three monkeys and I trust may meet your wishes

Note

Extract from book by Zoloago

Page 177  
of 1st Volume.  
Catalogue

of Madrid on Damascene work, Plate 69 copied, Chicago Free Library

+

# 48

on page 19

same.

In the art of embossing & damascening metals Spain. Thanks to the ability and good taste of Mr. Zoloago, and more than sustained her reputation.

His process consists mainly in the inlay of gold & silver in iron or oxidized steel combined with embossed or chased ornament

xxx

This beautiful art, which was carried to great perfection by the Egyptians, Greeks, Romans & Indians & by the Arabs during the Middle Ages, appears

Note. to have been introduced from  
continued - the East through the great  
on - the emporiums of Oriental Art  
Damascening & commerce sometime in  
The 15<sup>th</sup> Century. Certain it is  
that the Art was developed and  
brought to an extraordinary  
degree of perfection in Northern  
Italy during that - & the following  
Century

Venice & Milan were the 2 great  
centres of Manufacture executed  
in iron most elaborately damascened  
xxx

Mr Burgess gives the  
following account of the  
processes in the Journal of  
Design & Manufacture, Vol III;

Damascening on iron was  
made by roughing the whole  
surface of the metal with a  
fine graver or file.  
The ornaments, for the most part  
consisting of thin threads of gold  
were then fixed by means of  
pressure; the whole was after-  
wards burnished, which  
restored the ground, where not  
covered by the gold, to nearly its  
original polish.

When the pattern had many  
solid parts & few thin lines, only  
the surface covered by those  
parts were roughened and the  
ornaments applied as before; the  
labor of burnishing was thus saved.

Very often in this case the gold  
ornaments were in relief and  
would of course require chasing  
after the pressure necessary to  
make them adhere.

There was yet another way



which was occasionally used. It consisted in packing the outline only of the ornament in such a manner as to make little raised teeth to which the gold was then fixed by pressure.

In the Arabian medieval work the surface of the figure was cut away slightly in the middle, but much more so toward the edges.\*

Early in the 16<sup>th</sup> Century Paolo Surcamed Aggimino of Venice is stated by Labarte to have been the first artist of <sup>note</sup> this style, which Cicognara says was called "Laboro All' Aggimino" because principally used in ornamenting armour.

xxx

A number of Italian works are here given, among them Romero who executed some surpassing fine for Alfonso II, Duke of Ferrara; Cellini who states that in his youth he executed the Art and cites the Lombards, Tuscans & Romans as all remarkable for specialties of style in it.

Only one name in connection with France can be found - that of Cusnet a sword cutter in the reign Henry IV, who according to Labarte gained a great reputation as much by the purity of his designs as by his exquisite manner of applying the gold and of chasing in relief.

The beautiful addition to ornamental metal work has been ~~revived~~ revived in late years in Paris & Madrid.

H. Dufresne, Paris, Plate 144

H. Dufresne is the inventor of a style of <sup>new</sup> Damascening by a process which is stated in the Jury report, Class 30 to be much cheaper than that in general use; and which fixes the gold more securely than by any ~~other~~ method of the means employed up to the present time (1862).

Italy may be said to have monopolized the



practice of the damascening art.  
during the 16<sup>th</sup> Century;  
although it is not probable but  
that it was practised by the great  
masters in metal works of Spain,  
Germany & France, we have no  
means of ascertaining how far that  
was the case.

\* The following should have been entered  
after "edges" on the preceding page  
where it left a rabbit or under  
cutting a thin piece of gold or  
silver of the required shape was  
then applied, its edges forced  
into the above mentioned under  
cutting, and by this means effectually

secured.

By another method, less general, however, the  
ground having been sunk by means of  
chiselling and engraving, the ornaments  
which were left in relief were picked all over  
with a sharp pointed instrument & then the  
thin pieces of metal were fixed thereon by pressure. Vol. III  
Plate 287. The box & sword handle are fine

specimens of fine work specimens of damascened  
work called in India **Koftgari** chiefly ex-  
ecuted at Lahore, Gojerat & Kotli in the  
Sealkote districts Panjab & x x x

Mr. Dowdian's remarks that the inlaying  
of steel with gold has in former days been  
carried on to a considerable extent - in  
various parts of India; it was chiefly used  
for decorating armour.

Since the late rebellion in India, the manufacture  
of arms has been discouraged & **Koftgari** work  
is now chiefly applied to ornaments & jewelry  
jewel caskets &c.

The process is exactly the same as that pursued  
in Europe & x x x The work is highly finished & remarkable  
for its cheapness.

Plate 287 Vol. III

x x x and for delicacy of work manipulation

"it rivals if does not surpass,  
the best Malacca samples  
of the 16 Century  
of Persia and India have from  
time immemorial been celebrated  
for their decorative armour and  
arms & bear off the palm in  
elegance of design, ingenuity  
of device & dexterity of workmanship  
from all the work"

All extracts from Masterpieces  
of Industrial Art & Sculpture  
at the International Exhibition  
of 1862 by J.B. Waring

The following information I gained in Madrid  
upon a visit to a Studio where damascened  
work was being produced. It is practically the same  
as stated in the foregoing but I think it is stated  
more clearly.

An object of very soft steel is secured and  
the design is cut out in outline or a larger  
space is engraved. Into these space gold  
thread is forced.

When the space to be filled has some width  
a thread of gold is placed another is placed  
alongside possible 2 or more then they are forced  
together upon the same principle as a dentist  
fills a tooth, more threads are placed until the  
whole space is filled with a homogeneous mass  
hard & firm. After the gold work has  
been completed the object is hardened and  
then is burnished & finished ready for  
sale J.B.W.

#516

Candle  
Snuffers

of bronze, the smallest pair I  
have ever seen measuring only  
4 <sup>5</sup>/<sub>8</sub>" long

After the death of the two brothers  
Richard & Louis Weston a lot of rubbish  
was thrown into the cellar at the time  
the house was closed and among  
it this pair of Snuffers was

picked up by Wm. Oaks their plumber  
as well as mine

Knowing my interest in such things  
he gave them to me Jan'y 1914 and  
I was glad to get a relic of my ancestors  
to whom they no doubt belonged.

#

517

Revolutionary

Canteen

Made in the form & manner of a  
flat barrel. The fresh smell of  
the cedar is surprising after all  
of these years.

It is painted green  
and bands of wood are on the edges.  
On one side in large letters are  
the letters

S.P

on the reverse are stamped the  
name J. Slenamer. in letters  
 $\frac{3}{8}$ " long.

From the style of letters I think  
this to be a modern impression

This Canteen came from the  
same rubbish pile as No 516  
and was given to me also by  
Wm. Oaks Jan'y. 1914

#518

Engraving

"My 1<sup>st</sup> Partner"

\* 519

Cloisonne

Vase

Purchased of Naggs Bros  
London

Artist-

Engraver

A. Burton Barber

F. Stackpole

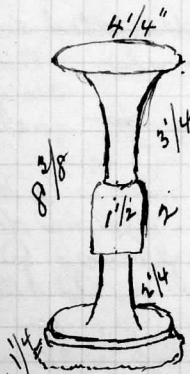
Cost \$32.27 Duty 4.60

Artist's Proof. These are prints

old Chinese.

Bgt. in Japan

in 1900



28  
519.  
Lithographs

Silhouettes of Children  
and animals and birds by  
K. W. Diefenbach

Dresden  
Per aspera ad astra.  
(Through trials to glory)  
Cost \$2.50 each for 5.

I think this pictures are fine  
on account of their joy scenes  
I like the drawing also which  
appears to me very good.

520

2 Amulets  
of  
Silver.

from Assuan Egypt.



bought in 1895.

# 521

Amulet  
of  
Gold

Turkish  
with small pearls  
+ an amethyst



Turkish  
Coin in centre

Bgt. in bazaar of Constantinople  
1895

# 522

Charm  
Box  
for  
arm

of gold decorated with flowers  
in enamel. Attached to box  
are green cords for  
fastening on arms.



← 1 3/4 →

Box is 1/2 thick and the  
edge is decorated with  
flowers in enamel.  
Old Persian

Bgt. in Constantinople  
over

The face surrounded by a ring, which is on the bottom, I think is fine

# 523  
Armlets  
of  
Jade.

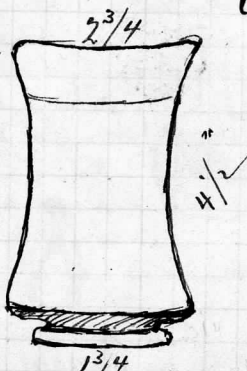


I believe of Persian manufacture, The jade may not be just class but when the shape and the carving is considered, I feel well satisfied. I have a pair of valuable specimens

Bgt. in Constantinople at the same time as # 522

I think much of # 482, 522 & 523

# 524  
Glass  
goblet.  
iridescent



Quick # 20 3/9/1914

# 525  
Bowl  
Glass



Phoenician  
# 25. 3/9/1914

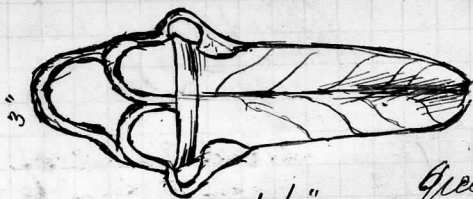
# 526  
3 bracelets  
of  
Glass

2" diam. about  
1 dark blue  
1 light blue  
1 greenish } beautifully  
iridescent.  
# 12. 3/9/1914

#30 #526

Ointment-  
bottle

glass



6 1/2"

Greek.

The spiral lines and the  
peculiar iridescence are  
very interesting. Cost \$2.50

#528

Tea bottle

glass



iridescent  
Greek

1/2 size cost \$1.50

#529

Bottle  
of  
glass.



yellow. Phoenician

This bottle to me is very  
interesting and of the  
kind is the only one I  
have seen

The markings of the  
glass seems to show that it was  
spun upon a wheel similar  
to the Potter's tool

The lines on the glass too look  
as if they were scraped the same  
is done upon the clay upon the wheel  
The top is interesting. It would  
seem as if a glass ring was made  
& while the glass was hot the ring  
was slipped on the neck of the  
bottle.

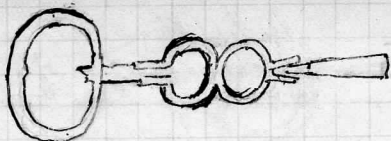
Altogether an interesting piece  
Value \$2.50

The 6 numbers were bought  
for \$105.<sup>00</sup>/<sub>100</sub>



# 530

A Key  
for  
Watch



interesting construction  
given to me by  
D. Wolff 5/8/1911

# 531

12 Cups  
for  
Saucers.



Richly decorated all over in  
Japanese conventional designs. +  
a red Hoho bird

Decoration runs down the inside  
of cup

Outside bottom of cup also fully  
decorated entirely unusual  
with us

When we asked the reason for  
this latter decoration we were  
enlightened with the statement  
that when a person is drinking  
you turn the cup up and then  
it is advisable to have the  
bottom decorated.

We decorate the inside of the  
cup which is never seen.

Saucers are also decorated  
in same style on upper side  
The lower side has also decorations  
which I cannot explain

These cups & saucers were made  
on our order of

Matsui Shigeo

of Yokohama in 1890

He told the salesman we wanted cups & saucers of the best Japanese thing. He replied there was no Japanese China good enough for such articles and that they imported their material from France.

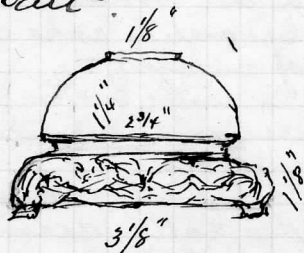
# 532.

Plates

There were also made for us & on them are depicted stores of Japan.

by Matsui-shi-ya who was informed was the best store at which to place our order.

The plates are pretty well done but I fear on the cups & saucers there is evidence of a decadence of Japanese art.



"Kang Hsi"  
1662 - 1722

This piece was  
gotten from old woman  
beggar in China

"who claimed it to be an old family  
piece. it was more likely loot"

This is a birth-day gift of my  
beloved sister 12.7 m. 1894 who  
purchased it of Vantine Co. Philadelphia  
for me and accompanying it  
is the memorandum quoted  
above

# 533. 1/2

3. Short Swords with elaborate  
carved wooden handles in design  
of dragons. Rare  
Bought in Kandy, Ceylon  
1890

No  
534  
Netsuke  
of  
wood

accompanying the foregoing #533  
came this interesting wood carving



on the outside is a crawfish in  
red enamel.

No 535  
Cabinet

"Rosewood cabinet, Centre  
lined with silk plush"  
The corner brie-à-brie cabinet  
in back parlor 826 Pine St.

Made by  
Chas. F. Vollmer

cost \$385

3/8/1894

No 536  
Cabinet

Satin wood oval cabinet  
in parlor at "Compton Chestnut  
Steele."

Bgt. at auction from  
Chas. F. Haseltine (A.D. Force)  
cost \$110. 5/23/1894

No 537  
Cabinet

"Oak China Closet" for  
Sydney glass in "junk shop" at  
826 Pine St.

Bgt of J. J. DeBouche & Co. Ltd.  
1/1/1898  
cost \$58.

No 538  
Chairs

two arm chairs "Napoleon"  
in muslin

Bgt of J. J. DeBouche & Co. Ltd.  
1/1/1898  
cost \$50.00

No 539  
Tabrette

"1 Tabrette" in mother of pearl  
Bgt of Elias Kunkin  
4/7/1897  
cost \$28

#34

Vase

Green Crackle

No 471

Note!

See page 2.

Dr. Barber says the green crackle vase is an unusually fine and rare old piece which he would like very much to have for the Museum. He has not seen it before. The glazing and color are very fine.

H. P. J. 7/1/1912

#540

Glass  
Windows

made to our suggestion by Mrs. F. D. Sweeney <sup>Phildel.</sup> for the front door of "Compton".

They suggest a landscape.

She also made the circular windows over the doors upon a previous order.

6 mo 25. 1904 Cost- \$175

#541

Vestibule

Lantern

made to our order by The Dekosentke Mfg. Co. <sup>Phildel.</sup>

Vest- 1 St. Lantern Complete  
1. 30. 1902 Cost- \$85

#542

Engraving

19x24"

27x34"

of the three churches  
Etching of the lowest Church or Crypt.  
of the Church of St. Francis of Assisi  
by Art. Herman

Proof by J. J. Reinbosh Co. <sup>Phildel.</sup>

11. 30. 1903

Cost- \$48

#543

Engraving

20x24 1/2"

+ 22 3/4 x 30

Etching Artists proof of the "Weald of Surrey" after Leander B. W.

by J. J. Reinbosh Co. <sup>Phildel.</sup>

11. 30. 1903

Cost- \$48

Parchment

#544

Figure.  
of  
China or porcelain  
See Note p 36

Sitting figure of the "Goddess of Mercy"  
Kuang Yin seated  
White  
Bgt. of J. M. Huang Philad<sup>a</sup>  
7.1. 1912 Cost. \$200.<sup>00</sup>  
When in Hong Kong I saw a  
beautiful figure Kwann on? which  
was represented to be Corcan.  
I have wanted a figure ever since  
I saw it-

#545

Enamel  
Painting

x "Bonne Aventure"  
by Charles Froell ? or more?  
after F. Vinez  
Bgt. of Bailey, Banks & Biddle  
1.23.1893 Cost. \$225

#546

Cameo.

Subject: Telemachus before the Assembly  
of the  
Greeks



'Bought' from James W Beath  
11/19/1912 Cost. \$200  
See copy of letter page 40. Also p 15

#546 1/2

36

white figure

Note

See #544

This white figure is known in China as Kuan-yen, goddess of Mercy, and was made in the district of Del-hwa at the province of Fukien, about twenty miles from my home to the factory. It is an old and lovely Fukien white porcelain being made in the period of Kang-hsi (1662 - 1722). Information of Huang

Celadon Vase

Note

See # 471

"Ko - Yao or Luag - Chuan Celadon Flower vase. Porcelaneous stoneware; dotted in the paste and covered with a coarsely crackled (Sui-chi) lung chuan glaze of sea green celadon ting liob type, after the early Ko - Yao; greenish foot, and probably of the manufactory of Chiu-chang. The description is copied from the Catalogue of the Metropolitan Museum of Art at NY.

This piece is believed early Ming Dynasty (1368 - 1643). Information given me by Huang from whom I purchased it. #544 #571

# 547

Bronze

Auck.

An Incense burner said to be of the period of the Ming Dynasty (1368 - 1643)

See page 4.

#479



Bgt from J. M. Huang  
Philad. List. #18  
6/28. 1912

See p. 4

Entered twice

#479



#548.  
Temple  
Jar  
on  
wooden stand.

Bhuda  
order of Bonge



of blue & white porcelain  
or china.

Decoration Blue Lotus  
flowers.

Inscription in blue letters  
running up & down the  
jar.

Bgt of T. M. Huang  
Cost \$35 6/28/1912

mark on bottom  
of #549



This and the following  
vase are interesting to me  
and the inscription on  
them is new to me. Huang  
simply replied you say so  
as to the inscription.

The color of the blue on this vase is dark  
and rich while on the next one the  
color is pale and the inscription is  
carved thru the glaze. My theory is  
that this vase was made to order  
and the inscription was burned in,  
while the following jar was simply  
purchased in the shop and then  
the inscription was cut in.

These jars are placed in the  
temples as memorials to the  
dead.

#549  
Temple  
Jar.  
on

Wooden stand.

Bhuda  
order of  
Bonge

of blue & white china of similar  
design as the above #548 although  
somewhat shorter, measuring only  
14" high instead of 16 3/4" and a  
crane <sup>buttery fly & lotus</sup> being included in the decoration.  
Inscription, carved instead of being  
burnt.

Bgt. of T. M. Huang 6/29/1912 Cost "32

Translations.

#548. "Jong Sun Temple, was  
rebuilt by the Monk, Sin-Ka, a  
"descendant of the 36<sup>th</sup> generation of"

"The 7<sup>th</sup> family. This jar was made for a token of his Memorial"  
#549

"Chih-bi-koo, the founder of the Tao-len-yang temple is highly remembered by a token of offering this jar before his Shrine."  
made by J. M. Huang.

No 473

Note

For some reason forgotten, the description was not finished there it is

"carries back gold nielli work to the distant era of the Hsia. The first of 'three ancient dynasties'; and says that some of the spear heads and other bronzes of that time were beautifully inlaid with the precious metal in delicate lines as fine as hair. The finest 'nielli' work known in China is attributed to a clever craftsman named Shih Sou, a Buddhist monk, who lived in the fourteenth century; he made small vases for flangers and artistic bijoux for the scholars, writing table and usually inscribed his name underneath inlaid in silver wire."

"Some idea of the general style of the incrustated bronzes may be gathered from the two ancient iron vessels which have been selected for illustration. The first (Fig 67), purchased in 1876 for £131 00 moulded in the conventionalised form of a duck."

#549 1/2

Shield.

Bought in Kandy

Ceylon 1890



#550

Jar



of Royal Berlin  
China

Bgt. from

J. B. Caldwell & Co.

4/23/1889

Cost. \$85-

\*551  
Colored  
Print

See Vol. I  
p. 95 - 241  
p. 101 - 256

The "Isle of Death"  
"Böcklin's famous painting  
called 'Die Toteninsel'".  
I saw from the island of Corfu  
not far from land an island  
with "cypress trees, supposed  
to be ships of Ulysses turned  
to stone".

The island is a place for pleasure  
for the people of Corfu but we  
were unable to carry out the  
anticipated pleasure of a visit  
owing to threatening storm.  
While I cannot possess  
the original I can enjoy this  
beautifully colored print.

40 Note  
about  
Cameo  
page 35

James W. Beath  
129 S. 12 St. Philadelphia Jan 22. 1915  
Mr. John J. Morris  
Philada. Pa.

Dear Mr. Morris

Finally received the  
following information regarding  
Cameo purchased from us some  
time ago

As we understand, Telemachus.  
(Te-lem-akus.) in Greek legend was  
a son of Odysseus and Penelope.  
He visited Pylus (attended by  
Athene in the guise of Mentor)  
and starts in search of his  
father, and joined the latter on  
his return to Ithaca in slaying  
the suitors of Penelope.

Mentor was a professor of  
Telemachus. In the cameo  
Telemachus is before the Assembly  
of the Greeks and guarded by  
Menelaus.

Believe this explanation is  
authentic and that it may  
prove of interest.

Very truly

J. Beath

#552

Etching  
Colored.

Brittany Farm House.

by Jourdain

A method introduced say about 1900

The artist etch in the  
guiding lines of the picture and  
then apply the color.

The effect is good & beautiful

Note. Upon a re-examination I  
do not think the name is Jourdain  
at all but Henri Forstner

# Note for  
# 335  
page 132.

Bgt. of Matoun, Cairo, a green  
"Vase" which fine and  
conditions had degraded  
to a beautiful blue  
a choice piece  
£ 30. 10/29/1910

Note  
# 100  
page 35  
Vol. 1.

This glass set from description  
a dealer, Walnut St. below  
13, by the name of Lehner  
promises them  
Bristol  
and a complete set he never  
saw.

see

# 128  
p 61

see

Bgt. from Chlebrukoff  
2 enamel spoons.  
Cost - \$21.60 Duties 40% 8.64 \$30.24

# 171.  
p 58  
see page 73

Bgt. of Veltin, St. Petersburg  
a painting by  
N. Doubarovski 800 R.  
called "Evening"  
a painting by  
P. Groussinsky  
called  
"State Messenger" 400 R.  
= \$606

# 142

p. 49

Duties 120.20  
Exps 3.12  
\$123.32  
#729.32

\* 140  
p. 48

Bgt. of  
M. de Busch St. Petersburg  
"Moonlight on the Sea"  
by J. Aivazovsky  
350 R = \$175  
Duties 35  
Exps 7.42 = \$217

A marine picture by this  
artist has the honor in  
the Art Gallery in St. Petersburg

42. Compass  
and  
Sun Dial  
Chinese  
# 553

Of brass with a dial of  
porcelain commencing with  
a Roman letter 7, followed by a  
Chinese character, then a figure  
6. Then a Chinese character  
So on until a Roman 5.  
Fastened to the box which  
contains the Compass by 3 pins  
The level is broken  
Said to be used on the Yangtze  
Sale S. J. Freeman & Co. 4/12.13.14/15  
cost \$ # 319 75  
Size 4 5/8" x 3"

Sitting  
Mercury  
# 554

Fac-simile of the Naples Statue  
of the beautiful Statue found in  
Herculaneum made for by  
Prof U. Marcellini of Naples.

Under date of 21 Feb. 1914 he  
wrote the statue was shipped  
on the 20<sup>th</sup> by S/S Stampalia from  
Naples to Philadelphia

And added. I have put all  
my artistic attention in making  
this very fine piece of art and  
hope you will find the Mercury  
and base of your satisfaction.

Cost 300 lire = 260  
\$ 29.15 freight \$ 350 C.H.  
\$ 37.65 duty + expenses  
\$ 326.80  
\$ 330.30

Etching  
Rheims  
Cathedral  
# 555

Original etching in colors by  
modern process  
by Camille Fonce of France  
Bgt. of the Rosinbach Co. Philad.  
11/1/1914 Cost \$ 33 see note 552

Etching  
Brittany Farm  
# 552

Do. Do.  
by Henri Forstay or Forstair  
Do. Cost \$ 25

This seems to be same  
as 552



Coin.

#556

Swedish plate money  
4 daler  $9\frac{3}{4} \times 8\frac{1}{2}$  of Frederick 1745  
wgt. 6lbs  $3\frac{3}{4}$ oz Copper Fine  
Sargent Collection  
Bgt. S. J. Freeman  
20.6.1913 - \$17.80

Note  
for

335-336

p. 132

Vol. I Catalogue

Dr. Edwin Allen Barber under date of  
23. 2. 1915. I beg to say that  
Rakka is in Mesopotamia.  
The ware is not Persian but resembles  
Some of the Persian faience in glaze  
coloring etc. very strongly  
It does not resemble the Rhodian  
ware however although it belongs  
to the same family  
Rakka is on the Euphrates  
in Mesopotamia several days  
ride from Aleppo.

Hour glass

#557

A frame containing 4 glasses  
which records passing time viz;  
1 hour  $\frac{3}{4}$ ,  $\frac{1}{2}$  &  $\frac{1}{4}$  hours.

This piece I consider genuine  
It is now part of a well executed  
wrought iron stand representing  
roses. This hour glass was  
intended to be fastened to the  
pulpit to enable the pastor to  
observe the passing time.

I may be wrong in supposing  
the wrought iron to be entirely new  
Purchased from the Greenwood Hotel  
Riverside, California  
3. 3. 1913 Cost \$50.00.

Note. During trips in Europe I  
inquired for an old hour glass &  
went so far as to give an order in  
Munich to find me one  
Quite a curious incident that I  
had to go to California to get one

44.

Lock

# 558

Note

to

# 263

Page 102

Vol. 1.

Purchased from  
the Juniper Hotel  
Riverside, Cal.  
3.3.1913 Cost \$35

In 1888 I purchased for the  
Hall of "Compton" Haig's etching  
of the Bridge at Pampeluna in  
Spain. This picture has  
always interested me very much  
and I have always considered it  
as showing an artist's skill, for no  
one but a master artist would have  
dared to place such a mass of  
white in the middle of the picture  
and then to black arches in  
contrast.

I was so interested in this picture  
that I took a trip to Pampeluna  
to see this bridge. It was not  
there and I marvelled at the  
fact.

To day I was shown at McEless  
gallery on Walnut St. above 15<sup>th</sup>  
two of Haig's etchings

Morning Festival  
& Vesper Bell

and it was explained that  
they were "compositions"

Then it dawned upon me  
that the beautiful Pampeluna  
Bridge never existed but was the  
product of the brain of an artist  
who saw what kind of bridge should  
have been erected in place of the  
one. I crossed over in my mind.

I was told that Haig told  
the McEless that he thought  
Pampeluna etching was his best  
today.

17.5.1915

Note  
on  
Nucci

Extract from: Due Trattate di  
Benvenuto Cellini Scultore  
fiorentino, mio dell' orficeria,  
etc. Milano, 1811

We shall therefore speak in  
the first place of the manner of  
making the *Trigellum*.

Take an ounce of very fine  
silver, two ounces of well refined  
copper, Three ounces of lead,  
likewise as pure as possible;  
have a melting pot large enough to  
hold these metals. First put  
in the ounce of silver and the  
two ounces of copper, place  
on a fire with forced draught;  
when the silver and copper shall  
be well melted & mixed together  
add the lead. This done

quickly take the pot away  
take a small piece of charcoal  
with your pincers and with it mix  
the alloy well. By its nature  
the lead always makes a better  
scum which must be removed,  
as much as possible, with the  
charcoal so that the three metals  
shall be well amalgamated &  
pure.

Have an earthenware  
bottle large as a fist the neck  
of which should be as wide as  
a finger.

Fill this half  
full with finely crushed sulphur.

The metals, being ready, should be  
poured into this bottle, then,  
immediately the neck should  
be stopped up with moist clay  
holding it in the hand while  
wrapping it into a large piece  
of cloth.

While the composition  
cools it should be constantly shaken.

then the bottle must be broken to take out the alloy. It will be found, then, that because of the action of the sulphur that fusion (which is called niello) will have assumed a black color.

It may be well to note that the sulphur should be as black as can be obtained (note to make sulphur black one must have it burnt).

This all done, <sup>you take</sup> that "niello" which will be in small grains. The necessity of holding the bottle in the hand & shaking continually, as directed above, is to the end of mixing as thoroughly as possible all the parts of the composition (note) this motion also causes the substance to form into small grains, (without motion one big lump would form). The remainder will go again into the melting pot as at first & melted on a low fire made with some embers. This will be repeated two or three times, each time the earthen ware bottle is broken only those grains will be kept which will appear even & fine which is their perfection.

Now as to the art of nielling

From Duquesne. Essai  
sur les Nielles.

Paris 1826

p 120 ff.

#559

Bisque

Bust

of a peasant girl on a pedestal  
The girl has a brown handker-  
chief over her head and  
wears a green dress.

Height inches  
Mark



Bought at the Sèvres factory  
at the same time as I went to  
see why my order for the  
Joan d'Arc was not filled.  
The order was given at the Paris  
Exposition of 1900. The order  
was executed without further  
delay

#560

Shrine

of wood covered with  
green & brown lacquer

The design is in the shape of  
a bud of a lotus with stem  
& leaf

This shrine was purchased  
in Japan in 1890 and was the  
only one we saw.

A leaf of the bud lowers &  
inside is a sitting figure  
connected with the Buddhist-  
Religion.

We were told it was a shrine  
used by a physician when  
he called upon a sick patient.

I think highly of this piece

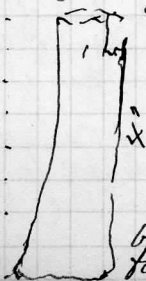
Diam of bud .4" length .6"

Length of shrine 2.5"

#561

glass

Unguentarium



of dark green glass, said  
to have come from the tombs  
of the Queens at Luxor,  
Egypt. There was a jar  
at these tombs and this

Unguentarium interested me  
because it shows the effect of the  
fire. Bgt at Luxor 1905

48.

Watch  
Movements

3 Cases

#562

330 in number, mounted  
in 3 wall cases.

Bgt from Ling Bros. 11<sup>th</sup> near  
Spencer Philad<sup>a</sup>.

At the time of the Rebellion  
the father of Ling Bros. had a  
shop near Washington & Delaware  
aves. near the Volunteer Refresh-  
ment Saloon.

The soldiers returning from the  
South brought with them watches  
which did not justly belong to  
them and these they sold to  
Mr. Ling.

There were so many movement  
movements thus collected that he  
had a "happy thought" and that  
was to collect movements the  
name of the maker commencing  
with one of the letters of the alphabet.

This I believe he accomplished.  
The collection belonged to Mrs. Ling &  
was sold for her account  
5<sup>th</sup> Feb 1909 Cost \$250.00

#563

Vase

of Lapis Lazuli. Solid Stone

giving sketch Bgt from  
E. A. Khouai  
Philad<sup>a</sup>.

4 mo 2. 1909.

Cost \$400.

#564

Engraving

of the Skimshus ?

Remark proof on parchment  
250 proofs. Plate destroyed  
no other conclusion

\$120.

Bgt of Craig Evans. Philad<sup>a</sup>  
24. 4. 1893



# 565

Engraving  
Fishing

For he is a Jolly Good Fellow  
Proof.

Craig Evans - Vol #103 p 269  
24. 4. 1893 Cost- \$50.

# 566

Statue

In stone of a figure of Buddha  
or one of his disciples  
Old Chinese

Bgt. of Yamanaka & Co of Boston  
129 mo. 1909 Cost- \$100-15%

# 567

Statue

In stone of a sitting figure of a  
disciple of Buddha.

Old Chinese  
Bgt. do.

\$75-15%

# 567

In stone. Korean.

Pagoda.

E. Vol. # 454

# 567

Portrait  
of  
Isatis

Painted after many sittings and  
the artist Robert Vornoh  
took all pains to make it good  
I wish sincerely it was a  
better likeness to hand down to  
posterity

26. 5. 1911

Cost- \$2000.

# 568.

Statuette

Doon

E. Vol. 1. Page 39 #119

# 568

and Gloucester Fox Hunting Club.  
small but rare

Book  
Schuyklee  
Fishing  
Co.

Bgt. of J. Buck & Sons 1897  
cost

# 569

Leather  
Bottle

made from the stomach of a Camel  
from Long's museum  
which used to be located on

2<sup>d</sup> Street below South. Philad<sup>a</sup>  
It was a well known resort  
and flourish for time

Bgt of M. Thomas & Sons  
2<sup>d</sup> Feb. 1886. Cost \$5<sup>00</sup>

I thought this was an antique  
usage for any stomach but when  
in Egypt I made inquiry  
about it and learned that  
such bottles are still used in  
transporting valuable essential  
oils such as otto of roses, *Sage*  
&c on Camels so that if the  
Camel should fall down the  
bottle would not break as it  
might if of glass

#570

Vase  
of

red amber

This is an elaborately carved  
specimen in the rare material  
and comes I believe from Siam  
On the vase are 5 carved figures  
evidently Chinese.

It is 6" high & stands on a wood  
base.

600 Amber Carving as Vase. Very Large Carving of Amber, of Play-  
ing Boys, Flowers, &c., Exceptionally Fine; in a Case

Bgt at Sale S. J. Freeman & Co.  
14. 4. 1915 Cost \$100.

#571

Vase

of green: Cameo Glass with  
fruit in pinks evidently fawns  
on later

441 Carved Glass Vase, I

Vase

#572

"Rouge Flambe" #317 made by  
 Doulton & Co England and exhibited  
 at the St. Louis exhibition  
 by their Agent W. S. Pitcairn  
 New York (1904)  
 Bgt from him 20. 12. 1904  
 Cost- \$13.50

Sketch  
Pezes.

Cup & Saucer

#573

of same "Rouge Flambe"

Do.  
cost \$10.50

Sketch

These notes are  
 made in 1915.  
 It seems strange that  
 when a good thing  
 has been accomplished that  
 the maker is not satisfied.  
 Change in decoration immediately  
 followed and most  
 beautiful products were so  
 changed that I would not  
 care to possess a sample  
 made by Wedgwood.

Vase  
for  
flowers

#574



I cannot date this  
 piece but the family  
 has owned it from  
 the 50's of my memory  
 is correct

Ring

#575

Sapphire & Diamond Ring  
 Bgt Morgan & Headley  
 Philad.

birth-day present for  
 sister 22. 12. 1880.  
 2. 12. 1880 Cost \$2.50  
 Sapphire wt. 2 1/2 Diamond 3/4

52

Vase.

Takatori ?

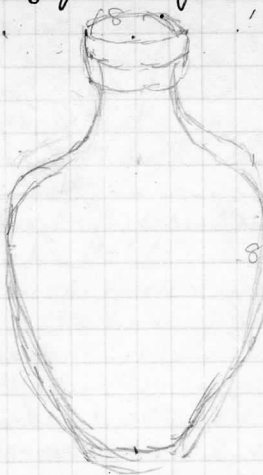
#

576

of glazed pottery with running colors. It is

decorated with immature creatures in relief.

They are wonderfully done and the slenderness of the creatures is most skillfully executed. Not a beautiful vase of course but a fine example of an artist's work.



Table

Onyx top

#

577

"Black Stand to order" by Allen &amp; Bro 1/31. 1877 \$35.

At the Centennial Exhibition the public was made aware of the beautiful Mexican Onyx and this little stand was made to hold the two beautiful specimens size of top  
"bottom"

Engraving

Lions at Home  
frompainting by  
Rosa Bonheur

# 578

When we were in London in 1881 this painting was on exhibition and I placed an order for a proof engraving by to signed by Rosa Bonheur fortunately I got one but a disagreement I understand arose and she declined subsequently to sign any more.

Bgt of

Duty 61. at 25%  
Custom House &c &c

15 25-

7 35

The frame was made 1<sup>st</sup>  
March 1884 from a picture  
showing the design submitted to us  
in London \$50

Library

# 579

Bq. of Porter & Coates 3.1. 1881  
The set of — volumes of  
Walpoles Royal Noble Authors.  
Cost \$35.

Library

# 580

Bq. same.  
Judge Margault.  
with illustrations by  
cost \$15.00

Library

# 581

Bq. same.  
Goldsmith's Vicar of Wakefield  
with illustrations by  
\$15.00

Library

# 582

Bq. M. Thomas & Sons.  
20.2. 1880  
Set of 5 Vols "Ruskins Painters"  
This set is the Edition of 1877  
& is signed by Ruskin  
This set was bound & exhibited  
at the Centennial Exposition  
A magnificent set of books  
Cost \$140.00

Watch  
of  
Silver

# 583

When the Provident Life Ins. Trust Co.  
now are located Chestnut St abv 4 there  
was an Auction Shop & I presume to attract  
people they had a string of curious  
old watches stretched across the  
windows They interested me.  
On my return from a trip to California  
with my cousin Chas J. Thompson  
we stopped at Denver. When starting  
on a trip to Clear Creek Cañon(?) we  
passed a Curio Shop and there I

saw a curious watch. I went to the opposite side of shop to escape temptation.

Chas. said Come here I have something to show you. I fell & asked the price. I made an offer on condition that a missing hand should be replaced by the time of our return.

We stopped and was informed that soon after we left the owner a Mormon came in paid the advance which had been made and took the watch away with him.

I objected saying the watch had been purchased by me.

"Very sorry." "I think you would have done the same under similar circumstances"

From Denver we went to Pueblo with Mr. <sup>M.L. Crosby</sup> wife & son. They went back to Denver & Mr. - said he would see about the watch the dealer knowing we expected to leave Denver.

Sure enough there was the watch.

Mr. Crosby said Express the watch to me and I would pay the amount first asked.

On June 21. 1877 the watch arrived with an additional charge of \$1 "Ret. Chgs"

John J. Thoms

Jo. G. L. Taylor #  
one watch of "Je Olden time" 30

The beginning of a watch collection

Watch made by  
Open work & c.



base  
of  
drawers  
# 584

Sketch

in my room at  
826 Pine St.  
Walnut.  
Bgt of M. Thomas & Son  
16. 3. 1876.  
cost \$66<sup>00</sup>

Mirrors  
#  
585

In the parlor of 826 Pine St are  
"2 Mantel Mirrors Rosewood frames"  
which were purchased from  
G. Vollmer  
6 Dec. 1876 for \$540.

See note  
at foot

They are still good and a great  
ornament to our parlors. <sup>524<sup>15</sup></sup>

Butter-dishes  
of silver  
#586

Our beloved Mother wishing  
to have as mementos of the  
Centennial Exposition bgt from  
Jas E. Caldwell & Co. 10<sup>th</sup> Nov. 1876  
these beautiful butter-dishes  
which have been in constant  
use ever since.  
Repousse silver was made  
by hand in 1876 and it was the  
popular silver decoration  
at that period.  
cost, each \$120 = \$240.

Walter  
of  
silver  
#587

Bgt at same time a silver  
water measuring  
from same \$80<sup>00</sup>

Library  
#  
588

Bgt of H. J. Coates & Co. publishers  
of Coates & Coates  
Holbeins Court of Henry VIII  
published  
16. 1. 1879 cost \$35<sup>00</sup>

Note to  
#585 above

These mirrors were purchased  
from the legacy to Mother from  
Uncle George Thompson

56  
Portrait  
of  
Lester

#  
589

"To painting two third length  
figure portrait of Miss Lydia J.  
Thorn in oil Canvas 140x60 inches"  
26.5.1911 £2000

Vonnoh took much time  
and trouble to produce this  
portrait and failed in  
portraiture. Sister was  
tired and the portrait was  
accepted.  
Painted by Robert Vonnoh  
who is thought to be one of  
our best portrait painters

Etching  
# 590

Remarch proof by Henner  
Kneeling penitent figure  
of a woman.  
The feeling peculiar to the  
paintings of this great artist-  
are evident in this etching  
Bgt J. S. Earle & Son  
28.2.1894 #12

Books  
# 591

Loddiges Botanical  
Cabinet 20 Volumes £23.1.3  
at 4.86<sup>3</sup>/<sub>4</sub>

Bgt of Maggs Bros  
London.

Od. by draft 4 St. Nat Bk 23.5.1911

Watch  
# 592

Japanese of wood  
This is the only  
Japanese watch  
I have ever seen.

Bgt. at Sale of  
Davis & Hawes  
13.2.1893 #11

sketch

Japanese  
picture  
#593

"Porcelaine Enamel panel"

a stork as watchman stands on  
a branch of a tree while in the fog  
below is a flock of storks partially  
obscured by a fog.

Bgt. Sale Davis Hawver

13. 2. 1893

#13

This picture is peculiarly  
Japanese in treatment and  
has been much admired on  
account of the artistic effects

Shell  
Chinese.  
#594

elaborately carved with a  
Chinese story of apparently  
a battle



at the extreme bottom  
point is a well executed  
fish having a long  
tail

Bgt. from Chinese P. Haugeman  
9 May 1909 for \$15.00

#595.  
Stamps

"Sea King Stamps"

The professed cause of the  
Revolutionary War was "taxation  
without representation" by means  
of stamps

Every one of a previous generation  
was brought up with this knowledge  
but now only a tradition, hardly  
that.

We have heard of  
stamps and today, 25. 6. 1915.

I was shown a piece of parchment  
with two of the offensive stamps  
attached by a. H. C. in the  
Trust Department of the Lloyds  
Trust Co.

A piece of metal is in the centre  
of each stamp, access to this is  
prevented by 2 seals of King  
George. Nos. 134 and 141

The stamp is the Rose, the royal  
mottoe "Honi Soit Qui Mal Y Pense"

over which is the Cross and  
over all "America". Below  
is the denomination 11 Shillings  
VI Pence.

Color of Stamp a peculiar  
shade of Blue green

The stamp on reverse is  
white paper with initial  
monogram, Crown over it  
Letter S. R.

# 134

3.

Cost \$50.<sup>00</sup>/<sub>100</sub>

"Inscription on envelope  
Sea tax stamps.  
Issued by the British Government  
for America under  
Act of March 22. 1765"

Hankels informed me that  
a young artist in this City  
bought an old desk at auction  
and found three stamps in a  
secret drawer of same and that  
he sold them for this young man

# 596

Balls of  
Carved  
Ivory

within one covering 12(?) in  
number. The outer one beautifully  
carved with Chinese figures  
and foliage.

Diameter 3 1/2"

Tassel & cord.

See Vol I page 96

# 248

B. Yamanaka & Co. Boston 9/1/1909  
Cost \$40.<sup>00</sup>/<sub>100</sub>

# 597

Stone  
figures.  
Japanese

Two figures of Disciples of Buddha  
one sitting, the other standing  
on lotus flowers. Now in our  
Japanese garden

One high, the other  
B. Yamanaka & Co Boston 9/1/1909  
Cost standing \$100. Sitting 75  
less 15%  
less 15%

See Nos 566+567

#598

Tortois shell  
curios

4 small pieces, representing  
a Chinese "Junk"  
a San pan  
a Japanese Kaga  
a "Juricksha"  
Bgt. at Nagasaki, Japan  
1890

#599.

Shrine

Bgt. Tamaraka & Co. Boston  
9/1/1909 for \$75.00 - 15%

#600.

Vase  
Limoges

Blue ground with large flowers  
boldly treated

Exhibited Centennial Exhibition  
Bgt. J. E. Caldwell & Co. 12/18. 1880.  
Cost \$50.

Vase high. Diam at top  
at near middle Bottom

#601

Vase  
Limoges

ground with.

Also a Centennial Piece

Bgt. J. E. C. & Co. 12/18, 1880. Cost \$100.  
Height. Diam at top  
near middle Bottom

It is now 35 years since these  
two vases were bought and instead  
of trading of them, I think we both  
have loved them the more. They  
are certainly fine examples of  
Limoges work

#602

Vase  
Shimida

of a kind of Terra Cotta with porcelain  
figures attached

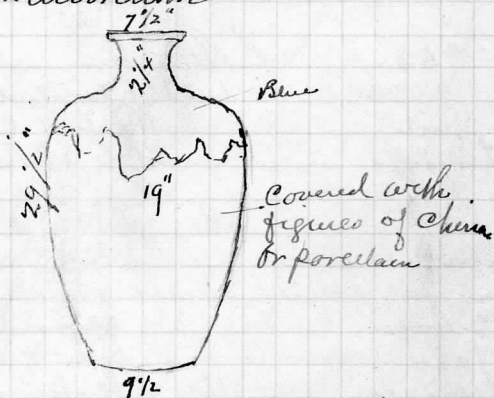
Height. 29 1/2 Diam. 19"  
The base was of a beautiful color  
but being out in the weather the cover-  
ing is nearly gone & nothing but plain  
pottery is left. Nevertheless it  
is not bad.

Bgt. 9/17/1908 of Augustine & Co.

of Boston for \$100.  
 They wrote "The vase will stand  
 the weather all right - and is a  
 very fine example of Japanese  
 art." I know no differently.

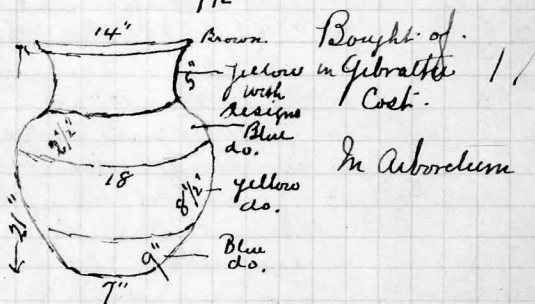
I was not deceived when I  
 asked the question about the  
 vase standing weather exposure  
 Shop-keepers assurances not always  
 to be depended upon.

In Arboretum



#603

Vase  
 Spanish.

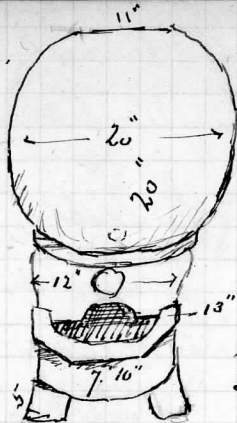


The base was made at the Pa  
 Museum School Industrial Art.



#604

Fountain  
of  
marble



It was during a 3<sup>d</sup> visit to Egypt before I saw one of these fountains. In the Museum of Cairo there are several fountains of various sizes and design. At the Shop of Hatoun in Cairo we saw two. This is a sketch of one of them, and is in our cabinet.

The base is much like one in the British (or S. Kensington) Museum and is dated 12—

My information is that at the entrance to a gentleman's private mosque <sup>in Cairo</sup> one of these fountains was placed so that the worshippers could wash hands & feet before entering the mosque.

Designs had once decorated the fountain but time has obliterated the carving.

Bgh. 1/1910

Bgh. E Hatoun Cairo

Cost. £65.  
duty

#605

Vase  
Chinese



white  
Peacock & flowers  
Blue  
Blue

Two flowers & buds

Bgh. 1/ from

In cabinet.

The Cement stand was made at the Pa. M. School of Industrial Art from a Chinese design which I saw in Boston.

62 #606

Etching

#607

Etching

#608

Etching

#609

Etching

#610

Vase.

of "St. Etienne Beauvais"  
by  
Cost- \$50.00

"On the Tent"  
by  
Cost- \$36.00

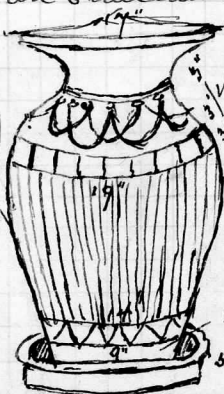
Water Meadows  
by  
Cost- \$36.00

The above three etchings were  
purchases from Rosenbach Co.  
of Philadelphia. / 1/1910

of "St. Sacrement"  
Rouen.  
artist Albany E. Howarth.  
Cost \$44

Bgt. 7.1.1915 Rosenbach Co.

of Terra Cotta. copied from  
an Etruscan antique vase by



Designs Co. of  
Florence  
from whom we ordered  
it in  
Cost.

The vase is beautiful  
even if sketch is  
not so.

#199  
Volume I.  
p 73.

p. 57  
Vol. II  
also.  
page 89  
Vol. I

Note

In looking over some bills to day  
I came across an interesting letter  
which I copy here

Studio McVickers Theatre  
Chicago July 7. 1887

J. P. Morris Company  
Philad. Pa.

Dear Sir,

I am not at liberty to  
authorize the duplication of my  
life casts of Abraham Lincoln.  
Some time ago my son to whom  
I had presented them deposed  
of the original casts to a New York  
Committee to be given to the  
National Museum at Washington  
stipulating that no replicas  
should be made of them for  
ten years except to the subscribers  
limited to twenty at a sub-  
scription of \$50 each. The  
subscribers to have but a single  
copy for their exclusive use.

(Signed) Yours very respectfully  
Leonard W. Volk.

Chicago July 11. 1887

John J. Morris Esq.  
Philad. Pa.

Dear Sir

Your favor of the  
9<sup>th</sup> just at hand  
I had forgotten the passage  
you quote from the Committee's  
Circular and therefore I am  
disposed to furnish the  
Casts

You may know that 20  
subscribers at \$50 each were

64

Notes  
on  
Casts  
of  
Face & Hands  
of  
Abraham Lincoln

each entitled to replicas in  
plaster of the two hands & life  
mask of face. a subscription  
of \$80 entitled to the same  
in bronze.

Now, do I understand that  
you desire the full set, or  
only one hand (the right,  
one?

Some years ago I furnished one  
to Ex Secy. Evans and one  
at same time to his assistant  
Mr. John Hay and the Tiffanys  
of New York cast them beautiful  
in bronze

I will write my son now  
at Bayfield, Wis. to tell me  
who cast the bronzes for the  
subscribers

I shall have to write the  
founders first before I can  
name a price, and first  
learn from you as to the number  
of casts desired.

Yours very sincerely  
(Signed) Leonard W Volk

Bill of Jas S Earle & Sons.

for  
Bronze Lincoln Face &  
Right Hand \$130

do  
Left Hand 15  
145

March 31. 1893.

Fastenings for  
bronze mask 90  
Oak shield 4.00  
4.90

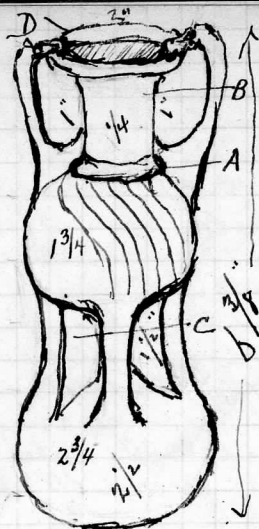
Reserved for copy,  
of Sub-Committee adv.

66.

Reserved for copy  
book of Common Astro.



Vase  
Iridescent  
# 611.



"Amber Color Jell  
"glass Amphora;  
"with two handles;  
"body fluted and  
"pressed from 4  
"sides to leave a  
"small opening for  
"the precious perfume;  
"The only piece  
"of this form I have  
"ever seen; beautiful  
"gold iridescence."  
Height  $6\frac{1}{2}$  inches  
#168 of Egypt, Khafat  
Jule at Davis & Halvey  
Phila. 22. 4. 1915

Bgt of J. H. Chapman 14. 7. 1915.  
Cost \$45

This description does not point  
fully to what interests me in its  
manufacture

How it was made I leave  
to the manufacturer of glass.  
The top D and the ring A are  
like the handles a dark blue,  
while the rest of the vase is  
a beautiful amber glass brilliant  
in iridescence of age.

My interest  
in the 4 webs  
of thin glass  
& C was the  
cause of my  
purchase of the  
Amphora.

The vase was covered with  
the ring A and a small hole  
was evidently punched in  
it to allow "the precious perfume  
to escape. Then the piece  
marked B was placed on the  
mother plate, or ring A, and  
became one piece.

The 4 webs C. are to me a  
wonder and how they were  
placed where they are must  
make any one marvel who  
looks at the vase. I do not think  
they are  $\frac{3}{32}$ " of thickness. The description I do not agree to.

68

Note

to

# 604

page. 61.

E. Natoun of Cairo from whom I purchased the Marble Fountain wrote me under date of Oct. 29. 1910  
 "The marble fountain to which you refer is used in the Mosques by any one who wishes, to quench their thirst and the one you have has been in use since the time of the Mamelukes x x x x  
 It is now impossible to find a single piece at any price."

# 612.

Water

Color.

"English meadow & stream" 12 1/2 x 18  
 by S. R. Chaffee (of Boston?)  
 Bgt. of Davis & Harvey, auctioneers  
 24. 4. 1902 for \$35

# 613

Book.

Nuremberg Chronicle  
 Printed

Bgt. Davis & Harvey, auctioneers  
 12. Feb. 1897. for \$45

# 614

Print.  
 Etching

The celebrated  
 100 guilder print

by Rembrandt.

Bgt. of J. Buch & Son auctioneers  
 17. 4. 1890 for \$450

This etching is noted by  
 the wedge of light

# 615

Book

The Wandering Jew  
 by Eugene Sue  
 Printed

3 vols. beautifully bound in  
 full calf.

Bgt.

Cost. \$24

#616  
Etching

of Dr. Faustus  
by Rembrandt  
Bgt. J. Buch & Sons auctioneers  
15.4.1896 \$15

#617  
Engraving

Mezzotint of  
Chas. James Fox  
Bgt. J. Buch & Sons auctioneers  
17.12.1896 \$13.

#618  
Engraving

Script proof  
of the *istine Madonna*  
by  
J.G. Müller

Bgt. Stan V. Henkels.  
5 Jan'y. 1897 for \$705.

#619  
Engraving

Proof mezzotint  
of Pius VII  
by Jaml. Cousins  
Bgt. Stan V. Henkels.  
5 Jan'y 1897

\$40

#620  
Books

Oriental, Caranée Art-  
Waller's Collection

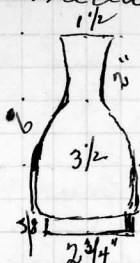
in 10 sections at \$50 each.  
from the publishers  
D. Appleton & Co. N.Y.  
10 May 1898 Cost \$500

Upon the completion of this  
magnificent work paid to  
have I cost \$500,000 to produce  
Mr Waller gave each sub-  
scriber with his complement  
a book of text in reduced form for convenience

70.

#621

Vase.

celadon with Pate-Lin Pate  
medallion decoration

This piece I bought  
directly from the French  
Government representative  
at the Chicago  
Exposition  
1892  
Cost \$90.50

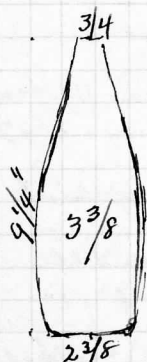
Mark. S. .85  
Decor a Sevres 1892

monogram



#622

Vase.

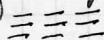


Bgt from

at the  
Chicago Exposition.  
upon our first visit  
on a subsequent visit  
the representative told  
me he could have sold  
the vase many times  
to manufacturers in the  
interval

This I believe is the first piece  
ever shown decorated with  
flowing colors afterwards so  
common a method for decorated  
china which became after  
the Centennial when people  
learned something of the  
skill of the potter

Mark



1892

No 133

V.E.

# 623

Cup  
+ Saucer

White, beautifully decorated with delicate flowers. Gilt lines  
Cross hatching indicate open work decoration  
indicating a solid cup inside forming thus a double cup.



# 1229

Bgt. at Chicago Exposition  
directly from the representative of the French Government.  
# 1229 Nov 2. 1893

Mark. Dore a Sevres

90  
S 89

Rt. Monogram.  
Cost \$50<sup>00</sup>

# 623 1/2

Block

See # 183  
vol I p 64.

Table clock, decorated case with Chinese design in lacquer.

Block was made by Rich<sup>d</sup> Penny  
White Chappel

Brittain says, 1695 - 1715.

Face brass & silver.

Bgt. of Aug. Michelet

Christiana Norway

Cost \$96. = 360 Kroner

Duties & expenses \$55.45

This clock has been a good deal renovated but is interesting

# 624

Photo  
bromo

of Lake Brienz.

Bgt. J. S. Earle & Sons 4/30. 1892

Cost \$6 Frame \$11.

While this is not a costly picture nevertheless it is one I enjoy continually. And the work of similar nature of a later period the difference of workmanship is very marked in favor of the earlier productions.

#72

#624 1/2  
Water  
Color

painting by F. Walkoff.  
 "Original Water colour painting"  
 "Winter" 50 rubles  
 and two companion  
 paintings by same 15 R. = 30.  
 Bgt of M. de Busch.  
 St Petersburg  
 11/8/1903  
 R80 = \$40

#625

Water Color

Beeches.  
 A small stream of water  
 flowing thru a grove of defoliated  
 beeches.  
 4 1/2" x 6 1/2"  
 "Original water color painting"  
 by Dilautowski  
 Bgt of M. de Busch  
 St. Petersburg  
 11/8/1903  
 Cost 12 Rubles = \$6 abt.

#626

Painting

See

Vol. I

p 20 #52

+  
Note p. 140

by J. Israels.  
 "When the day's work is done"  
 This picture is too dark  
 to please me but nevertheless  
 no one can look at it without  
 being interested and in its  
 possession I do not tire.  
 The expression of the hand  
 is a lesson in sympathy for  
 the unfortunate. Perfect.  
 And the longing look what  
 does it mean. Hope beyond  
 pain & suffering or longing  
 for a loved one?  
 Bgt of Bussot, Valadon & Co  
 Hague Holland  
 10/14/1895  
 Cost 3000 Guilden  
 Plus of duty & expenses of shipment



B. V. H. Co. wrote accepting my offer of 3000 G. Two New York dealers were each on the point last summer of buying our Israel picture "When the day's work is done" but desisted from it, because they thought the picture was too sombre for America.

We think it worth a pecuniary sacrifice to <sup>?</sup> that they were wrong and are glad to be able to accept your offer of 3000 Guildens.

# ~~627~~

Painting

See Vol II p. 41.

See Vol I,

p. 58 - # 171

and

Vol II p. 41

"Evening"

Original picture by  
N. Dobars Doubarskoi

45 1/2 x 19 3/4"

A characteristic picture of  
Russian Scenery  
Bgt. of Yellen  
St. Petersburg

11 Aug. 1903.

cost - R. 800

= \$604."

# 627

Picture

"Windstarke. 10-11"

From a painting by Schwarz Alquist  
21 1/2 x 34

A kind birthday gift from Sister

In the past few years there has appeared a number of sea views similar to this picture which to me are the most realistic sea pictures I have seen

The one I think the best of the series. (1915)

# 627 1/2

Etching

St. Marks exterior. "Earliest impressions" by Haig

Bgt. David Bendann, of Baltimore  
12, Mo 1. 1898. = \$54.

74 #628

Vase

of Rhodonite with gilt bronze  
trimmings  
Bgt of C.F. Woerffel  
of St. Petersburg  
at the Paris Exposition  
of 1890.  
19. 9. 1900. Cost 570 francs

My first knowledge  
of this stone was a pair  
of vases exhibited at the Chicago  
Fair by the Russian Government  
and then I learned its value.  
The next time was at the govern-  
ment establishment in St. P.  
where two monuments were just  
completed for the late Czar and  
Czarina. One was of Rhodonite  
while the other was Jasper.

#629

Vase

of Lapis Lazuli  
Bgt. Same  
Cost 950 francs

#630

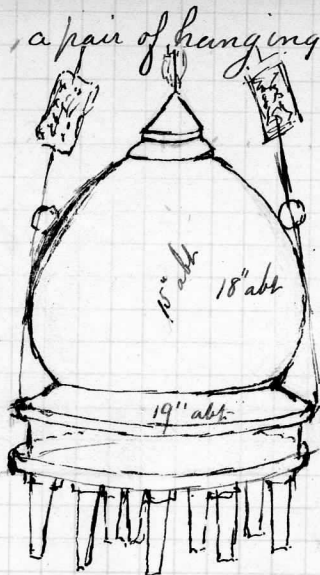
Vase.

of Malachite with gilt bronze.  
Bgt. Same  
Cost 1250 francs

#631

Lamps  
of  
brass

a pair of hanging brass lamps  
bgt. in 1910 from  
E. Hatoun of Cairo  
Cost-



#632

Vases

a pair of green Cloisonne  
vases with Chrysanthemum  
decorations  
Bgt. in Japan 1890 to show  
different variety of Cloisonne  
manufacture

