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*The Connoisseur*

train of wheels to the mainspring. The wheel and pinion teeth appear to have been cut by a very crude method. There was an example of Schmidt's work in the collection of the late Mr. F. G. Hilton Price, F.S.A.—an oval clock-watch, which strikes 1 to 6.

THE fashion for furniture and other accessories designed in the Chinese style, which attained such vogue during the eighteenth century, has been the subject of many references in these pages. In consequence, readers may be interested to learn what the contemporary CONNOISSEUR had to say about the matter. After finding how a typical London citizen starts to renovate his house and garden in the most approved taste, we are told—

The Chinese Taste

"Now bricklayers, carpenters, and joiners,  
With Chinese artists and designers,  
Produce their schemes of alteration,  
To work this wond'rous reformation.  
The useful dome, which secret stood  
Embosom'd in the yew tree's wood,  
The trav'ler with amazement sees  
A temple, Gothic or Chinese,  
With many a bell and tawdry rag on,  
And crested with a sprawling dragon.  
A wooden arch is bent astride  
A ditch of water four feet wide;  
With angles, curves and zig-zag lines,  
From Halfpenny's exact designs."

After a contemplation of such wonders, the Cowperian muse may well exclaim—

"Blest age! when all men may procure  
The title of a Connoisseur."

(No. cxxxv., Thursday, August 26th, 1756.)

A REMINISCENCE of the Civil War is preserved in a copy of *The Whole Booke of Psalms* (London, 1621), owned by Mr. L. Meyrick-Jones, of Mill Hill. The major portion of the fly-leaf is taken up with inscriptions in a crabbed seventeenth-century hand, forming the memorial of two captive Royalists.

Old Fly-leaf Inscriptions

"// Robert Standen prisoner for / searvinge King Charels in / Camardon 1648 /:" reads the first, being succeeded by a line in a more flowing scree:—"Tyhir tu patula recubans, etc." Beneath, in writing more similar to the first, is "// Christopher Herry: prisniër / to the independent arney / för säruing my lord and / mr : Charles : by ye grase of / god King of England—/ Carmathen : the 28th of August : 1648 : Remember my louen / to my uery good frënd / Mrs. Marey : C.H. / /".

It would be interesting to ascertain the whereabouts in private possession of like mementos.

DEAR SIR,—I was interested to read Mr. Howard H. Cotterell's article in the February number of THE CONNOISSEUR on "Rim-Types of Old Pewter Plates." He puts the date of Type No. vi. as about 1735 and after, and says that the only exception to this that he knows is two plates bearing Queen Anne's royal cypher. He may be interested to hear that I have a pair of plates with rims of Type No. vi. which bear the touch-mark of Jonas Durand, and the date 1699. I enclose a rubbing of same.

Types of Old Pewter Plates



Yours faithfully, EDGAR M. BURNETT.

DEAR SIR,—Replying to your correspondent Mr. Edgar M. Burnett. The rubbing which Mr. Burnett sends is that of Jonas Durand, and is dated 1699, as he states, but it is *not* another exception to Type vi. in my article in the February CONNOISSEUR.

The date 1699 refers to *the date the touch was struck on the touch-plate* at Pewterers' Hall. The firm of Jonas Durand was in existence from before 1659 until at least 1763, when Jonas Durand, the son, was Renter Warden to the Company, and all along that period of time the firm would use this *same dated touch*, for pewterers were not allowed to alter their touches when once struck upon the Hall plates except under special permission, not easily obtained, from the Company. The idea of an annual alteration of the date would not have been tolerated. When dates were altered, and there are several instances in Mr. Welch's History of the Company, it was by a general order of the Court such as the following:—

On 11 Dec., 1661-2, it was "ordered by the Court that all laymen do alter their touches within fourteen days with the date of 1663."

Once a date was incorporated in a pewterer's touch, it appeared throughout his whole business career, and is, therefore, *no guide* as to what year any particular piece was made by him. In the case in point, pieces made in 1700, 1715, or 1740 would each bear this same date, 1699.

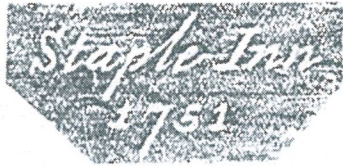
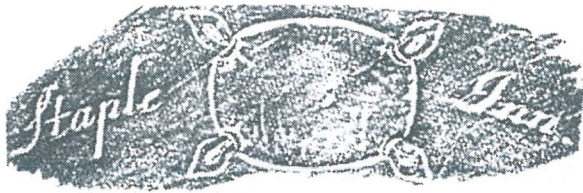
As a well-known instance of a date in a touch being perpetual during a maker's life-time, one may

## Notes

mention the famous Staple Inn pewter plates in Mr. Walter Churcher's collection, and a specimen of which, through his kindness, is in my own. The touch on these plates bears the date 1733, whereas they are engraved *Staple Inn, 1751*, in which year, of course, they were made.

I think this would add the *coup de grace* to the theory that the date in a touch is the date when the piece left its maker's hands.

I enclose my "widener." The date, 1733, though quite distinct on the piece itself, is so worn down as to make it impossible to get a more distinct rubbing.



Yours truly, HOWARD H. COTTERELL.

RICHARD EARLOM was among the greatest exploiters of the possibilities of mezzotint, and he left few phases of it unexplored. Before his time it had been used almost exclusively for figure subjects; generally portraits and etching had been employed but little in conjunction with it. Earlom systematically introduced etching in his work, and with its aid applied mezzotint extensively to the reproduction of landscapes and still-life and genre pictures as well as to portraits. How largely he paved the way for future mezzotinters is hardly realised, but J. R. Smith, the brothers Ward, S. W. Reynolds, and, later on, J. M. W. Turner and David Lucas, all followed in the path he first essayed, and in some respects failed to advance further. Earlom

Three Plates by  
Richard Earlom

is rather dwarfed by the comparative failure of his most important though by no means his principal work—the two hundred plates after Claude's *Liber Veritatis*, executed from the originals belonging to the Duke of Devonshire. It is almost impossible to think of these without mentally comparing them with the far more interesting plates after Turner's *Liber Studiorum*, to the great advantage of the latter: but the difference in the attractions of the plates lies not so much in the quality of the engraving as in the superiority of Turner's originals. The latter were specially executed with a view to their reproduction, whereas Claude's originals were memoranda, merely intended to record the subjects of some of his works. With a subject worthy of his powers Earlom is very hard to surpass. His *Fruit Piece* and *Flower Piece*, after Jan Van Huysum, are probably the finest reproductions in mezzotint of still-life pieces that have ever been executed. The originals formed part of the Houghton collection, sold by Lord Orford, the son of Sir Robert Walpole, to the Empress Catherine of Russia, and hang—or hung before the revolution—in the Hermitage. The *Shepherd Boy in a Storm*, after Gainsborough, engraved from the picture exhibited at the Royal Academy in 1781, shows him equally successful in another métier, the technique and feeling of the original being finely rendered. The three illustrations of these plates are made by kind permission from proofs in the collection of the Earl of Durham, K.G.

As the treasures of Mrs. John Mango's collection of engravings have been dealt with at some length in these pages, readers will be the more interested in the further selection from her portfolios which appears in this issue. *Morning, or the Benevolent Sportsman*, is, of course, one of a pair by J. Grozer, after George Morland. The companion plate, *Evening, or The Sportsman's Return*, is reserved for reproduction in our next number. The remaining engravings belonging to Mrs. Mango are *The Citizen's Retreat*, by W. Ward, after J. Ward, and *Les Roses*, one of the many dainty subjects after Boucher which have been justified by modern taste.

Our Plates

