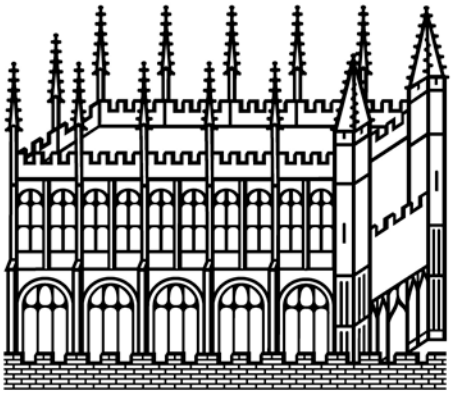

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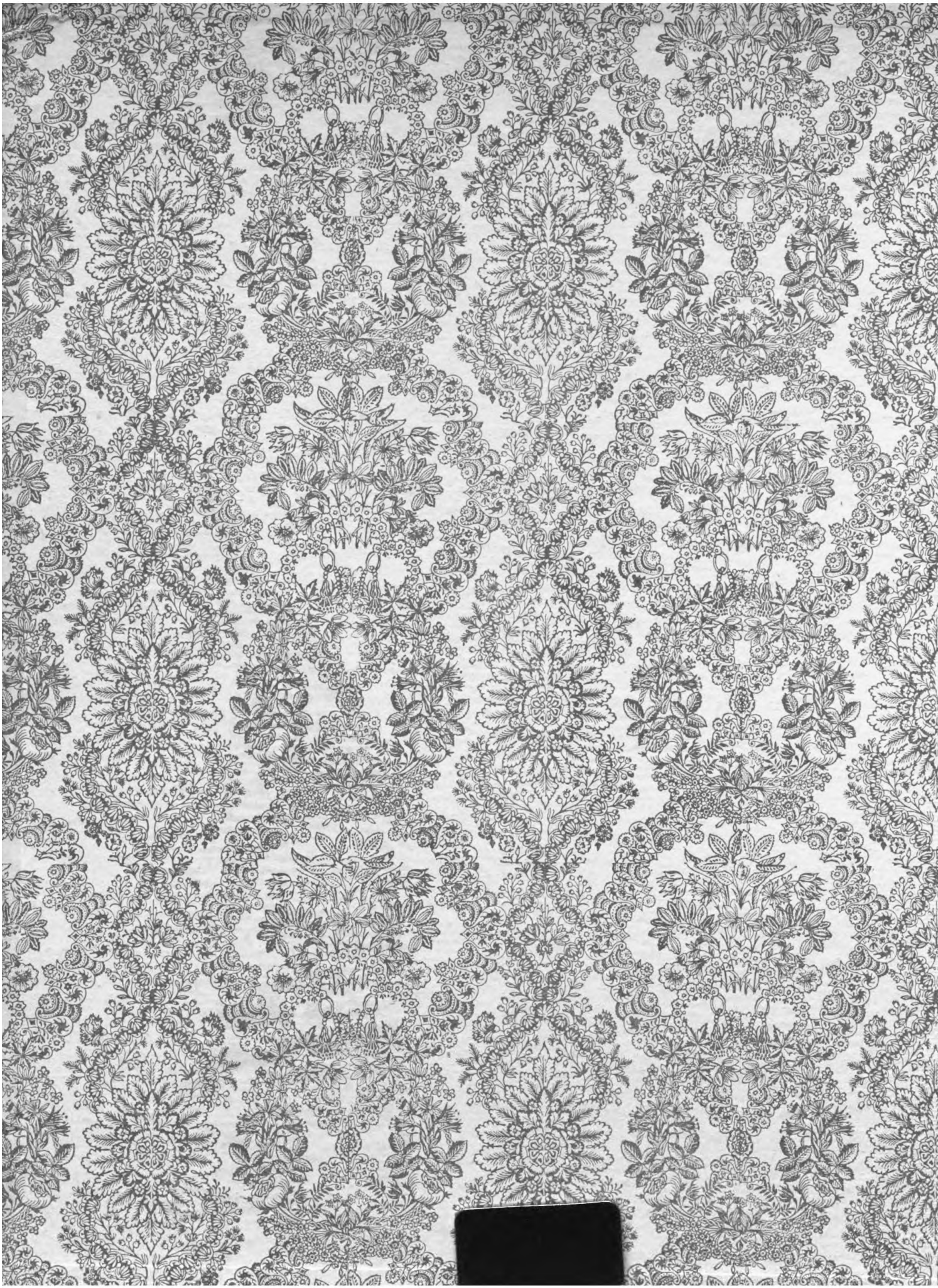

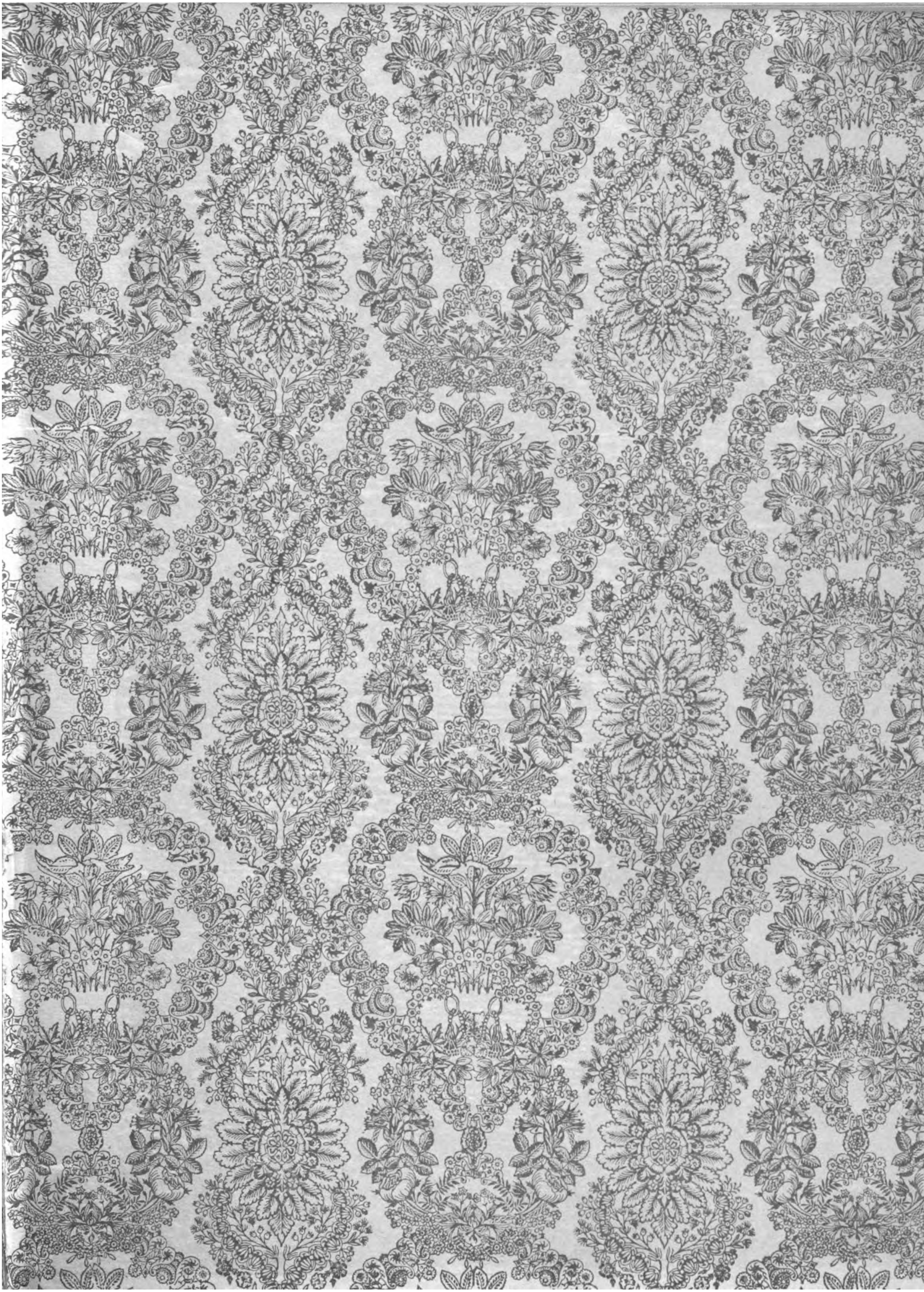

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GEORGIAN ART

(1760—1820)

Printed and Engraved in Great Britain by Herbert Reiach, Ltd., 43 *Belvedere Road, London, S.E.*1

King George III, by Allan Ramsay. Canvas, 1.47 by 1.07 m. (National Portrait Gallery)

BURLINGTON MAGAZINE MONOGRAPH — III

GEORGIAN ART

(1760—1820)

AN INTRODUCTORY REVIEW OF ENGLISH PAINTING, ARCHITECTURE, SCULPTURE, CERAMICS, GLASS, METALWORK, FURNITURE, TEXTILES AND OTHER ARTS DURING THE REIGN OF GEORGE III

BY

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PREFACE

THE present book represents the third attempt of THE BURLINGTON MAGAZINE to publish a much needed book. It was in 1925 that our "Chinese Art" appeared, and that work was followed up some two years later by "Spanish Art." These books were both extremely successful, the former being long ago out of print, and now realises on the market more than double the published price.

"Georgian Art" differs, as a publication, in no essential respect from these others. The original plan of allotting chapters on the various arts and crafts of the period has been adhered to, and that for the same reason that first suggested it to us, viz., that no single writer can speak with full authority on all the subjects dealt with. Life appears to be too short, or the human mind insufficiently comprehensive, to permit of a man acquiring complete knowledge of the whole of the arts and crafts of even a limited period or a single country. The admission of that fact lies behind the plan we have adopted for these books.

Two inevitable results of our scheme are a lessening of that unity of effect produced by the application of a single mind; and a certain amount of repetition. We have done our best to reduce to the minimum these defects which, we have no hesitation in claiming, are outweighed by the advantages of our scheme.

It is hoped that though the writer of the Introduction, Mr. Roger Fry, illustrates his vision of the period chiefly by referring to the art of painting (as having the widest appeal), what he has to say will assist the reader to realise the general trend in the development of English Art from 1760 to 1820. There will be general agreement that each of the chapters which follow is written by a specialist of established reputation, so that we feel completely confident that the reader runs no risk, as he does in taking up many art books, of being not only imperfectly informed but actually misled.

At the end of the book will be found a number of announcements by dealers in works of art, which we hope will be found to have some intrinsic interest. They are so arranged as not to interfere with the text and their inclusion is due to our great desire to publish our book at the lowest possible price, so that the impecunious scholar may acquire it. The revenue from the advertisements has enabled us to offer "Georgian Art" at a considerably lower price than would otherwise have been possible.

It gives me great pleasure to acknowledge in public, as I have already done in private, the generous help afforded us by private owners who have allowed us to photograph objects in their collections, the Duke of Northumberland, the Dean of Westminster Abbey, the Superintendent of Guy's Hospital, the Librarian of All Souls, Oxford, the Director and several members of the staff of the Victoria and Albert Museum, the Curator of the Soane Museum, Mr. Wallace Eliot, the Editor of "Country Life", Messrs. Hodder & Stoughton, Messrs. Methuen Ltd., Messrs. F. Frith & Co., Reigate, and last but not least, Sir Robert and Lady Witt. Plates 4, A and 6, A, Architecture, are taken from "Robert Adam and his Brothers" by courtesy of Mr. John Swarbrick

R. R. TATLOCK,
Editor.

INTRODUCTION. *By Roger Fry*

GEORGE III'S reign was a very long one, but its mere extension in time is not enough to explain the fact which stares at one from the plates of the present work, the fact, namely, that almost all the great names of English painting occur in the captions. Here are some of them : Ramsay, Reynolds, Gainsborough, Romney, Wilson, Raeburn, Hoppner, Zoffany, Lawrence, Wilkie, Crome, Constable, Cotman, Girtin, Turner, Bonington, Blake, Morland. Even Hogarth, one of the few great names which does not occur in this book, has a technical right to appear in it. For he did not die till George III had been on the throne for several years, though, as he is typical of the preceding period he is rightly excluded. It would be impossible to connect eighteen such names not only with any other single reign, but with any other period of sixty years in English history. Indeed, one may say that almost all the painting which creates the spiritual value and importance of the British School are to be found in this list. Such sudden epidemics of creative talent in a particular country are, of course, common occurrences in the history of art, but they are none the less surprising. Art historians are naturally alert to find causes in the economic and political history of the period to explain them, but these explanations, however plausible, however true as far as they go, seem always to affect only ancillary and contributory causes, they never satisfy our minds as being really adequate to the effects we observe. Probably we can never estimate these unseen waves of emotional and mental infection which, at certain moments, sweep through the consciousness of a great many individuals too undistinguished to leave any mark in history, which fire every here and there men sufficiently gifted to give them permanent form and expression. The forces of the spirit are like ultra-microscopic germs, they escape our feeble historical microscopes and pass our coarse-grained documentary filters. They are like high explosives carrying incredible powers of expansion in an almost invisible bulk. A few eloquent words packed into a sentence may be enough at a propitious moment to fire some young man's ambition, as it is said that the elder Richardson's prophecy of a great school of English historical painting fired alike Hogarth's and Reynolds's.

Perhaps the utmost that can be attempted by way of explanation, or at least of making to appear less improbable what we know to have actually happened, is to show that, given such a spiritual contagion, the social and economic ambience was not too unfavourable to allow of its expansion. We might even show, perhaps, some evidence of a positive demand for works of art capable of stimulating the supply.

The political history of the period is full enough of incidents to show the stirrings of a strong vitality. It is a record of cabal and intrigue working through a system of organized corruption and privileged robbery under the leadership of or in opposition to a king of irreproachable domestic virtue ; an industrious, conscientious, obstinate and narrow-minded Philistine.

With such a political system amid the struggle of rival governing factions representing no great principles, it is no wonder that England is seen throughout the eighteenth century steering a capricious course amid the complications and surprises of those new circumstances which India and America had brought into world politics. We watch her blundering into huge disasters and no less blundering into scarcely sought-for successes. She acquired empires to East and West without clearly knowing what she was about, lost America by sheer bull-doggish inflexibility and tenacity and finally plunged into the vortex of European politics and the long misery of the Napoleonic wars.

But in the main through all these vicissitudes we seem to mark a new sense of national prosperity and with that a slow but certain spreading downwards through the social system of the culture and educated sensibility which had belonged hitherto mainly to the aristocracy. We find everywhere signs that the middle classes are beginning to appreciate and demand the pleasures which culture of the mind can bring, not to mention the more elementary satisfaction they found in copying the manner of life of the aristocratic families. All the conditions which became dominant in nineteenth-century life are already slowly shaping themselves beneath a social surface of a very different kind.

The beginning of George III's reign marks conveniently enough a turning point in the affairs of England, since it nearly coincides with the end of the long wars with France.

Wars were not then as disastrous to the victor as they have since become and the nett result to England, owing to the elimination of France as a rival, was a great extension of commerce, both with the East and West Indies, and the lucrative exploitation of these countries by English owners. Nor was that exploitation hampered by any of those considerations of humanity and justice to which some conformity is now at least expected. There was no " nonsense " about slavery, and those who went to India expected and generally got a rich reward for their temporary exile. It was the days of the Nabob who came home to acquire by the weight of his gold a social position very different from that of his birth.

Such conditions, provided that works of art have been admitted as one of the evidences of social prestige, were certainly favourable to the development of a national school. And here, too, the moment was auspicious since the notion of the possibility as well as the desirability of such a national art had been for long shaping itself in people's minds. Such an idea was a new one in England, not that there had not been many English artists in the sixteenth and seventeenth centuries, but they had each been followers of some foreign artist, Holbein or Rubens or Vandyck. Though there were English artists, there was no recognizable English style or tradition. Painting had been mainly imported from abroad for the pleasure of a few exceptionally cultivated aristocrats.

But with a growing sense of England's position and importance in the world, there came the desire to see this consecrated by the prestige of a national art. It was Richardson who, perhaps, first gave clear expression to this desire, and it was Hogarth more than any one else who showed by his originality, by the fertility of his invention and by his warm espousal and vigorous expression of narrow national prejudices, that such an idea might be realized.

Hogarth was a pugnacious man and he had plenty of battles to fight in order to gain the right to recognition as a definitely English painter. The art favoured by the aristocracy in the first half of the century was largely Italian. Such feeling for art as existed was mainly acquired by young aristocrats during the years of the inevitable, and surely invaluable, grand tour, and it was generally in Italy that the revelation of art came to them. It was from Italy that they brought back to the ancestral home the evidences of such taste and discrimination as they had developed. Others again bought similar works from the dealers who imported such things. Hogarth had then the vested interest of the dealers against him and to a large extent the vested vanity of the aristocratic connoisseur who had learned about the principles of Italian art. As he said to Mrs. Piozzi: " The connoisseurs and I are at war, you know ; and because I hate *them*, they think I hate *Titian*."

The Dilettanti Society founded in 1733 showed how much the interest in art was favoured in aristocratic circles and doubtless it was the centre of Hogarth's enemies,

but here too a change was at hand and with Reynolds as the official painter to the society, to which every member had to present his own portrait, they became accustomed to the idea of a British school of art.

Hogarth then had acquired the right to an independent existence for British art, but he could hardly have done so had he relied solely on his paintings, which he always found great difficulty in selling, so entirely was picture buying confined to the circle of the Italianate connoisseurs. But through his engravings he reached that wider, less instructed, but more open-minded middle-class public which was coming into its rights.

Somewhere about the middle of the century the gradually changing social aspects had become visibly apparent. We get an idea of this from " Humphrey Clinker," which was written in the year 1770. Here we get a picture of the invasion of society life by the *nouveaux riches*. " I was extremely startled," says one of the letter-writers in the book, " last ball-night to see the Master of the Ceremonies leading, with great solemnity, to the upper end of the room, an antiquated Abigail, dressed in her lady's cast clothes, whom (I suppose), he mistook for some Countess just arrived at Bath. The ball was opened by a Scotch Lord, with a mulatto negress from St. Christopher's ; and the gay Colonel Tinsel danced all the evening with the daughter of an eminent tinman from the borough of Southwark." That such a mingling of the classes had become recently much more marked we gather by the lamentations of the older letter-writers in the book, who were able to compare what they saw in the 'sixties with the decorum and propriety of twenty-five years earlier.

It may well have been that the pretensions of this crowd of newly-arrived people to social position lowered the standards of taste and manners, but they meant, at least as regards portraiture, a large accession to the ranks of possible patrons. So that we need not be surprised at the ease with which the youthful Sir Joshua Reynolds established a clientèle even in so remote a place as Plymouth, whilst any artist of talent who could find his way to Bath, as Gainsborough and, later, Lawrence did, found there a happier hunting ground for patronage than is open to-day to any striving artist.

On the whole, then, we may almost picture, for the beginning of George III's reign, a situation almost inconceivable to the modern mind, a situation in which the demand for pictorial art, though no doubt mainly for portraits, exceeded the supply. But there are signs that that demand would shortly be met; for we find in the lives of the artists of the period evidence that the opportunities for training in art were becoming far greater than when Sir James Thornhill first opened an art school and life class in the second decade of the century. And not only are there schools, but the system of prizes and monetary assistance to young artists is being organized and already in the 'fifties, Nollekens is able to go to Rome and support himself by the money prizes which the Society of Arts award. Finally, with the opening of the Royal Academy and its big organization of art teaching, we are well forward with the conditions of artistic education of modern times. Pictorial art is no longer the haphazard happy-go-lucky affair that it was at the beginning of the century, but a recognized profession supplying a definite need of polite social life.

When we turn to architecture the picture is somewhat different. Whereas in painting the only great period of British art is about to begin, in architecture the great period is already over. That dates from the work of Inigo Jones in the middle of the seventeenth century, reaches its climax with Wren and continues with his pupils and imitators. The first half of the eighteenth century is marked by the predominance of Palladian art under the inspiration of Lord Burlington and his favourite architect, Kent. It is to this period that belongs the development

of the English country house for which Palladio's villas offered such attractive suggestions.

If the country house was the typical form of architecture of the first half of the century the planning and building of towns was already begun at George III's accession. Bath was already beginning to take on its present appearance and Mr. Bramble in " Humphrey Clinker " complains no less of the " boasted improvements in architecture," than of the " racket and dissipation " which he found in the Baths. Indeed, although the Crescent was only just beginning to rise from its foundations, he condemns it by anticipation. Whilst Walpole, that very uncertain arbiter of taste, writing of the same place in 1766 says : " Their new buildings that are so admired, look like a collection of little hospitals ; the sight is detestable ; and all crammed together and surrounded with perpendicular hills that have no beauty." But the work went on in spite of the critics and almost the only decent examples of town planning and coherent city architecture that we have date from this period. When he gets to London, Mr. Bramble is no less distressed by the vast extension of buildings. " I am credibly informed," he says, " that in the space of seven years, eleven thousand new houses have been built in one quarter of Westminster, exclusive of what is daily added to other parts of this unwieldly metropolis. Pimlico and Knightsbridge are almost joined to Chelsea and Kensington." But even this ungracious critic of modern life confesses to his admiration of the new streets. This, indeed, was the time when the West End was taking much of the shape with which we are familiar, when some of the finest of the London squares were laid out and surrounded with a congruous and intelligent architectural scheme. Indeed, almost all that is best of present-day London, apart from the City, where Wren still dominates, dates from this reign, and rather from the earlier than the latter part of it, although one notable feature now alas, no more, Nash's Regent Street, belongs to the close, as also does Sir John Soane's, already mutilated, Bank of England. Perhaps, the most striking architectural monument of the earlier period which London can boast is Somerset House by Chambers, who was employed by George III to design his Coronation coach. But Somerset House belongs in feeling, though not in date, to the earlier period ; the typical architecture of the last quarter of the century is that of Robert Adam and his brothers. It is to them, indeed, that London owes its most distinctive Georgian quality.

If, as we have seen, British painting was at the beginning of George's reign just beginning its grand outburst, architecture had already passed its zenith. None the less the typical town architecture of the period shows a brilliant aftermath. In the earlier Palladian period, architecture still retained much of the plastic quality of Wren's designs and this still persists in Chambers's Somerset House, but the style which the Adams introduced marks a change towards what might be called pictorial rather than plastic architecture. It is characteristic that in his designs for furniture Adam abandoned carved relief in favour of painted wood and coloured inlay. That his interior decoration was designed largely with a view to the special colour schemes which he introduced, and that he welcomed the assistance of painters to decorate recesses in his ceiling and wall surfaces. At the very time that Reynolds was urging his students to endeavour to grasp the principles of plastic construction of the high Renaissance, the architects were moving away from them towards an art of elegant surface and picturesque effectiveness. And not only the architects, for we find the same movement, the same desire for flat surface, shallow relief and a spidery elegance in the silver work and pottery of the period. The notion of a heightened refinement of manners found its counterpart in this love of elegance at all costs.

It would be unfair, however, to dismiss thus summarily the applied arts of George III's reign. Although the silver work lacks the fine distinction and purity of proportion of the earlier periods, it still maintained for a large part of the period a high level of taste and tended to show a (perhaps dangerous) increase of technical dexterity. In pottery also it was a period of rapid technical advance and great productivity. Here again, however, the very growth of technical control laid the way open to the disastrous innovations of Wedgwood. Coinciding as these did with that curious revival of what was supposed to be pure classic taste, they helped to break down altogether the older and more vital tradition, and to substitute a sophisticated and pedantic refinement for the more spontaneous creative energy of the earlier potters.

Our period is in fact one of extreme complexity in the history of taste, it is a meeting point of many highways, a whirlpool of many cross currents, in which the stream of Renaissance tradition which had arrived so late in England is already losing its outlines and mingling in that jumble of exotic and picturesque stylistic fashions with which we have struggled so uneasily ever since. The seeds of nineteenth century æsthetic anarchy were indeed already sown before the end of the previous century. Already two or even three such exotic styles had begun to attract the world of fashion.

Sir William Chambers in his youth had voyaged to China and brought back thence a number of drawings of Chinese architecture and decorative design. He showed by the Pagoda at Kew to what purposes this style might be put as a picturesque adjunct to garden design, and to him and Chippendale we owe the introduction of Chinoiseries into our furniture and household decoration and its incorporation in various forms made by crossing it with European styles. Gothic had already, before the beginning of the reign, begun to attract attention as in effect another variety of " Chinoiserie." It is perhaps hardly fair to count the Grecian style as used by the Adams and later on by Sir John Soane as yet a third " Chinoiserie," or stylistic amusement of the fashionable world, since both these architects drew something of value from it, partly because it was not so remote from the central Renaissance tradition as the other two. This Grecian Style was, indeed, part of a general reaction all over Europe against the Rococo, an endeavour to return to what was regarded as the purity of Classical art. None the less, the particular use that it was put to by Flaxman and by the Wedgwoods shows to what an extent it was rather the picturesque external aspects than the essential principles of Greek art that enabled it to satisfy the restless desire of the fashionable world for novelty and curiosity. In France a similar tendency led to the incorporation of yet a further exoticism, the Egyptian, but this had far less vogue in England. Nor must we forget that at the very end of our period the Prince Regent endeavoured to domesticate yet a fifth curiosity of style in his Indian Pavilion at Brighton.

Architecture had ceased by now to be admired for its essential qualities, for the effect on the imagination of organized volumes and spaces ; it endeavoured to satisfy the appetite by the sauces with which it could be served. The way was fully prepared for architectural chaos.

The passion for archæological research and the emotions roused by historical associations which have become such important features in the æsthetic ambience of modern life were, then, already strongly marked features of the Georgian period. Walpole was indeed a passionate antiquarian. He began the serious study of earlier periods of English art and he shared with many others in the attempt to classify and date the various styles of Gothic architecture ; and with this went a feeling for the literary possibilities of mediæval life.

It was this incursion into the realm of art, of literary and historical elements that mark for us a new æsthetic situation from which we are by no means yet released, though there are signs that the end may be approaching. Strawberry Hill was a marvellously apt monument to the peculiar mentality of this period, with its gimcrack Gothic chambers, its bric-a-brac of all kinds and countries, its elegant flimsiness and want of common sense. With Beckford, another typical example of this new type of patron, it was the literary aspect which dominated entirely and, in Fonthill, which was conceived essentially as the setting of one of the "Gothic" novels of the day, the passion showed to what heights it could aspire and how costly its indulgence might be.

Having thus glanced at the special situation of the other arts in this period, we must consider a little more fully the evolution of that school of painting which was after all the outstanding artistic phenomenon of the period. We saw that from the very first Richardson had been inspired by the dream of a great British school of ideal art in the grand style. Hogarth who actually laid the foundations of a British school, whatever his ambitions may have been, had far too strong a native bent towards an art of realistic description and character drawing to succeed in any such style, as indeed he proved on those, fortunately, rare occasions when he attempted it. But the dream persisted and Reynolds, who dominates the whole of the latter part of the eighteenth century, gave it its form and consistency. The Royal Academy—strange to say in view of its subsequent history—the Royal Academy was in his eyes the chief means toward realizing the dazzling vision. The main drift of his admirable Discourses is to indicate the lines of study along which the student may hope to progress towards the mastery of such an ideal, monumental art. He holds perpetually before his pupils' eyes the great masterpieces of the Renaissance, those of Raphael and Michaelangelo in particular, and encourages them to believe that it lies in them, by understanding their principles, to rival their conceptions. The vision was a noble one, fit to fire Reynolds's eloquence and to stimulate his discriminating and subtle intellect, but it was, alas! a mirage. With whatever gifts Reynolds's pupils were endowed they were not the same as those of their Italian models and more than one painter capable of respectable work of a less ambitious kind was lured to destruction by its inspiring light. Barry and Haydon were but conspicuous instances of what must have happened to many who strained themselves fatally in this desperate venture.

We feel the strain in Reynolds himself. His pretension to a sublime simplicity which was wilfully imposed and which his sensibility could not grasp, gives to much of his work an air of insincerity, and we see by what he descended to when on occasions he allowed himself to play with a more trivial conceit, that his instinctive reactions to life were those of a rather vulgar sentimentalist. Too often he foretells what the Royal Academy was destined to become rather than what his critical taste and intelligence made him desire that it should be.

I said that Reynolds dominated the period, but he did so, not by virtue of his artistic gifts, considerable though they were, so much as by the real superiority of his mind. As an artist, Gainsborough was incomparably the greatest figure of the same period. He indeed, listened not at all to his President's Discourses, or if he did, decided that his teaching was for others. What led the magnificently sensitive and profoundly original artist of the Suffolk period to decline into the brilliant but minor artist—if we take European and not insular standards—of his later periods, was the desperate pressure of his social surroundings, the need which he felt to please, and the kind of secondary æsthetic qualities which alone could please his too agreeable patrons. The more gifted artists beginning with Reynolds himself, were all driven by the

social atmosphere into portraiture, and the grand historical style was left to be pursued by those whose works nobody required, though from time to time one of the portrait painters would make a perfunctory and quite hopeless excursion into the realm of imaginative design.

By the end of the century there was a fairly high standard of tasteful, decorative portraiture, but except for Gainsborough's early works, in particular his landscapes, there was little or nothing that could be considered of great and permanent æsthetic value.

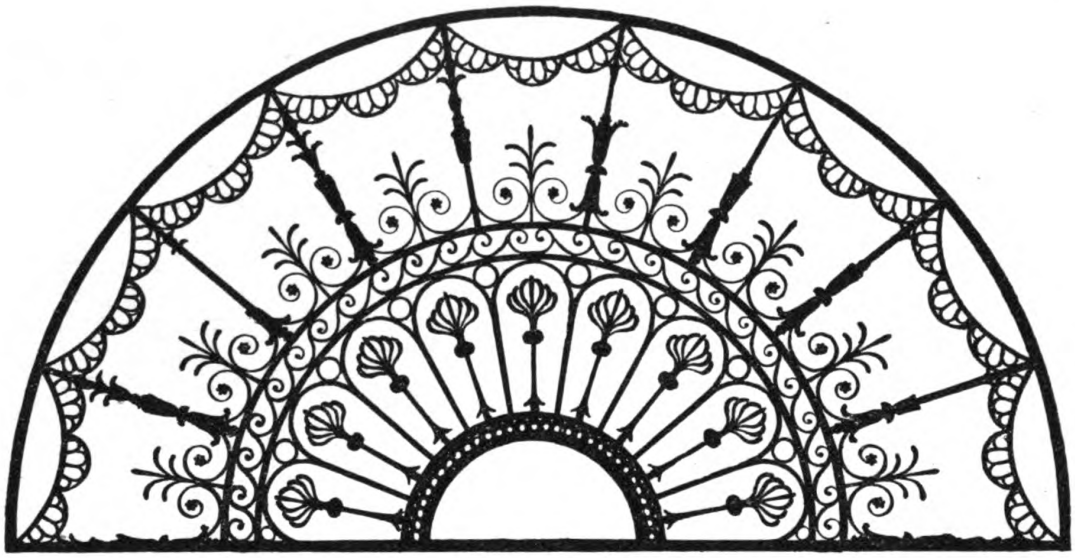
But meanwhile the laws of heredity, working in the complex of social life, had prepared one of those surprising arrangements of which the history of every art can show examples. Round about the year 1770, several men were born, each of whom had rare artistic gifts of a rather special kind, gifts for the exercise of which social life was ready to allow a scope. In one way or another each of them contributed to what was destined to be the real glory of the British school, its landscape. Crome, Cotman, Girtin, Turner, Constable were all nearly of an age, and Bonington, though he came into the world twenty years later was so precocious that he might almost be said to have been one of this extraordinary galaxy. The qualities, methods and aims of these men were very various. Crome and Constable based themselves on Dutch landscape. Crome perhaps accomplished hardly more than a peculiarly sensitive and exquisite English version of that art, but Constable was one of the great originative geniuses of the nineteenth century, pointing the way and, indeed, already exploring it, which the great landscape art of the later nineteenth century was to follow in France. He is perhaps, the only British artist who has left a deep trace on the general European tradition. Girtin, one can hardly doubt, would have done likewise if he had lived. His promise is indeed, more dazzling than that of any other British artist. Turner, as gifted perhaps as any, dominated the art of the next fifty years, but rather by the brilliance of his romantic, scenic inventions than by profundity of æsthetic feeling. This, however, belongs to later history.

A word must be said about the influence of the Court during George III's long reign. He figures on the dustsheet of this book, but his title to that position is scarcely more than the formal one of his giving his name to the period. His successor, George IV, whose activity as Prince Regent falls within our limits, might be considered to have earned a far better title to figure on a BURLINGTON MAGAZINE publication. Except for a certain appreciation of music, and bibliophily, George III seems to have been indifferent to the arts. He endeared himself to his people by his domestic virtues and conscientious attention to his duties, and also by his obstinate wrong-headedness on those occasions when the mass of the people shared his prejudices. He certainly never risked his popularity by intellectual or æsthetic tastes.

The Prince Regent, on the other hand, had a real appreciation of art, which may well have been a contributory cause to his extreme unpopularity. No doubt his frequent applications for public money to pay his debts was a more powerful cause, but when we see, as we could at the famous Burlington House Dutch Exhibition, with what real artistic discrimination he spent other people's money, we cannot help admiring his gifts, if not his character. Three English kings have shown an appreciation of art. Two, Richard II and Charles I, were put to death, and George IV, living in less brutal times, only had the windows of his state coach broken by an infuriated mob. A taste for art is clearly dangerous for a wearer of the British crown.

Under the influence of the general obloquy which attaches to the Prince Regent's name, his patronage of art has often been belittled, but apart from the fine perception which his purchase of Dutch pictures discovers, a word must

be said for his great efforts at Windsor in the Waterloo Chamber. This falls, of course, just outside our period, but it forms so remarkable a close to previous periods that we may be allowed to allude to it. Here in a period of decadent taste, when the tradition of decorative art was almost expiring, is a heroic attempt at a large and consistent decorative scheme. Every panel in the big hall was filled by a portrait by Sir Thomas Lawrence, who rose to the occasion and managed to give his portraits a suitable decorative quality. They are really remarkable in colour—and although the detail of the architectural setting is already coarse and clumsy, the general scheme is not ill-planned. It was a splendid attempt to repeat once more one of those great royal or princely schemes of decorative monumental design to which we owe so many of the great masterpieces of the Renaissance and seventeenth century. As far as one can see, it is likely to be the last of such efforts. It is the close of a great epoch in art. In modern times, royalty has never found it possible to keep in touch with the vital artistic movements of the day, and court patronage can no longer be counted on as a counterpoise to the weight of uneducated popular opinion.



PAINTING. *By J. B. Manson*

THE reign of King George III (1760-1820) opened at an auspicious moment so far as painting was concerned. Hogarth (1697-1764) had still four years to live. He had painted his last and favourite picture *Sigismonda mourning over the heart of Guiscardo* the year before, the picture which aroused Reynolds's resentment and led him to rebuke Hogarth's imprudence and presumption in daring to attempt " the great historical style " which should surely be the exclusive privilege of Presidents of the Royal Academy.

The magnificent and ill-fated Wilson, father of English landscape painting, and one of the best portrait painters of the time, was forty-six years old and had returned from Italy five years earlier. Reynolds was thirty-seven, already the " leading portrait painter " and ready to become the first pompous President ; Gainsborough, his junior by four years had just moved to Bath. Romney, the most over-rated of painters, had not yet begun " to rise rapidly to fame."

The scene was set ; the curtain had already risen on the brightest period of English art. In these days, when our youthful painters have their feet well set in the mud, it is perhaps difficult for us to realize the importance of Hogarth's " return to earth." Yet it was this descent which marked the birth of the modern English School of Painting. The formula of Van Dyck had been so often handled and misused that it was like a well-worn coin on which the inscription was no longer legible.

After Lely (1618-1680), Kneller ; after Kneller (1646-1723), Highmore (1692-1788) who, however, had made some attempt at polishing the coin ; and there were others, many others, who had exploited the attractive formula which Van Dyck had brought over from Antwerp in 1632 and established three years later. Before the advent of Hogarth (1697-1764) English Art had become little more than the mechanical exercise of a lay figure made after the Van Dyck pattern. The painters were mere *fantoccini* worked for the benefit of a maudlin society of painted jades and pampered pimps.

HOGARTH swept away a deal of humbug by his ruthless realism and his uncompromising seeking for truth. He turned the attention of painters from formula to facts, from imitation to experience, from convention to conviction. And by so doing, he cleared the way for those painters who were to come after him. The influence of Hogarth was more general than personal and direct. By his example, protesting painters had reluctantly to turn to nature for their subjects, and they were to find that realism demanded greater attention and a higher degree of ability than the exercise of an academic convention had done. Not that any of the great painters who followed him entirely escaped the chains of convention, not even Gainsborough, with the possible exception of Richard Wilson.

And Wilson himself had put his head into the noose when he went to Rome and the price of his freedom was starvation. We do not know that Wilson was directly influenced by Hogarth. They must have met and exchanged ideas at Old Slaughter's Coffee House and other places where artists gathered together, and the two, genuine, downright, uncompromising characters, must have understood one another, even if they were not friends. The influence of Hogarth was subtle ; it pervaded the atmosphere ; it shifted the point of view ; just as the influence of Cézanne has changed the complexion of modern art.

An important event which affected the artists of the time and subsequently, was the foundation of the Royal Academy of Arts in 1768. The need for an Academy had become increasingly pressing and several abortive attempts had been

made to satisfy the demand. The Society of Arts held its first exhibition in 1760; the Free Society of Artists, three years later. The King agreed to incorporate this Society by Royal Charter in 1764 and he continued to support it, but owing to the faulty drafting of its constitution and the lack of foresight in framing its rules, abuses speedily crept in which led to the resignation of the bulk of the sounder and stiffer members. A memorial, signed by twenty-two artists, was presented to the King on November 28, 1768, begging him to inaugurate a " Royal Academy of Arts in London for the purpose of cultivating and improving the Arts of Painting, Sculpture and Architecture," which should include a School of Art and Galleries where members could hold annual exhibitions of their work. The sketch plan, submitted on December 7 was approved and signed by the King on December 10, 1768. There were to be forty members who were not members of any other Art Society. The original list comprised thirty-four members, the full number not being completed for five years. Sir Joshua Reynolds, after much persuasion, became the first President.

THE BIRTH OF THE ROYAL ACADEMY raised the status of artists and solved certain problems by affording the members a definite means of exhibiting their work, but he would be a bold man who would say that the continued existence of the Academy has been beneficial to art as a whole. By the narrowness of their purview, they have, at all periods, excluded artists of original and independent views and so the standard which they automatically set and which was accepted by a public having no instinct in such matters, was not the soundest or the best. Nearly fifty per cent. of the original members are never heard of to-day except by those who delight in disturbing the dust of Art History, and that is true of succeeding periods of the Academy's development. The subsidization of the Academy (of those painters who practised the academic convention) rendered more difficult the existence of independent and more advanced art. Its foundation was, nevertheless, an act of importance and, at the time, stimulated the production of art in England.

The reign of George III covered the productive years of a great many remarkable painters. It saw the rise of the great school of English portrait painting ; it saw the beginning of its decline ; from Wilson, Reynolds and Gainsborough to Pickersgill and Watson Gordon. It included the great landscape painters, Wilson, Crome, Cotman, Constable and Turner, and that remarkable phenomenon, William Blake. G. F. Watts was born three years before its close and Ruskin, master of prose and prosy bore, just managed to enter it. The period to be summed up is represented by three or four great portrait painters, four or five epoch-making landscape painters, a good and plentiful average of followers, and the eccentric genius, William Blake.

To the majority of people, British Art in the eighteenth century means the portrait painters. Yet to regard the matter strictly as art, the landscape painters were greater and more original artists than the portraitists, and two great painters, Wilson and Gainsborough, belonged to both groups. To most people, except artists themselves, portrait painters are much more impressive than landscape painters, which is one of the reasons why the mention of eighteenth-century art calls to mind the names of Reynolds, Gainsborough and Romney, whilst those of Constable, Crome, Cotman and Turner, perhaps rather significantly, are not so definitely associated with any particular period.

RICHARD WILSON (1714-1782) still continues to be overlooked, yet one ought to start a review of this period with his name. The obscurity of a man's life seems to live after him and Wilson is a name which millionaires and dealers have a difficulty in remembering. Yet Wilson has been called the " Father of English Landscape

Painting " and one would like to give him the same relationship to portrait painting in this country, were it not too well known that the English were portrait painters long before Van Dyck came to change the colour of their canvases with his facile elegance. In some respects, Wilson stands alone. He aroused an affection and admiration which Reynolds could never do. To have delighted and inspired both Constable and Turner is an achievement which he shared with only two or three other Masters. But, even in these enlightened days, critics are content to quote, but not to care. Such is the fate of the artist who is both sound and brilliant, but by no means revolutionary. If Cézanne had been just as gifted but less eccentric than he was, he might have shared the fate of Wilson. But, of course, Wilson had no Roger Fry to transmute instinctive dislike into fulsome admiration.

Wilson was not the fittest subject for hero-worship and it is quite possible that poverty is a posthumous crime as well as a contemporary one. Wilson was one of the greatest artists of the eighteenth century. He was an instinctive painter : sound, solid and brilliant. In the painting of at least one of his landscapes, *Tiber*, he might have had the experience of the Barbizon and the French Impressionist Schools. He was known as a portrait painter before he went to Italy, but he was also an accomplished landscape painter, a fact which was invariably ignored. He had returned from Italy where they had tried to fit him into the moulds of Zuccarelli, Claude and even Vernet. But Wilson, in spite of his personal popularity, was too much of an artist to satisfy the *conoscenti*. Returned from Italy he divested himself of the grand manner and painted those scenes of his own country in which he expressed the essentially native feeling and his peculiar personality, repeating his Italian compositions as pot-boilers and for the gratification of connoisseurs. He influenced both Constable and Turner in the better sense that he stimulated them to life, not in the inferior sense that they aped his style. He had several second-rate followers who, nevertheless, admired and appreciated him. Otherwise, his influence worked in a *cul-de-sac* and has served better to delight a section of posterity than it did to influence the painting of his period.

Thomas Hudson (1701-1779) was Wilson's senior by thirteen years, but he was in no sense a great painter. He might, however, be called the tutor of the period for he appears to have been an attractive teacher and numbered Reynolds, Mortimer, Wright of Derby and Cosway among his pupils. His most important pupil, Sir Joshua Reynolds (1723-1792) approached him by way of Jonathan Richardson, that dull painter who is supposed to have turned Reynolds definitely towards art and who was Hudson's master.

Reynolds's achievement was immense. He was the " leading Portrait Painter " ; the first President of the newly-formed Royal Academy ; Painter-in-Ordinary to George III, who could not, however, entirely conceal his predilection for Gainsborough. He was not an attractive personality ; resentful of Hogarth, jealous of Wilson, he had no great love for Gainsborough. He knew his weaknesses, but was secure in his success. He was a greater artist than he allowed himself to be. He dedicated himself to the demands of his ambition. And it has been said, on good authority, that " no man can serve two masters." But he organized the practice of portrait painting on a grand scale. He had his waiting-room full of patient sitters who were allowed to look at specimen poses and choose that which best pleased their fancy. Like other painters, he employed Van Haaken to paint draperies for him and various assistants to do other parts of his work. Such things may be inevitable to a portrait manufactory, but they do not make for great art. Nevertheless, he painted *Nelly O'Brien* [Plate 3, A] and a few other portraits [Plates 2 and 3, B] which show exquisite feeling and perception. Also he had a delightful

gift for painting children. There is nothing more delightful, in its way, than one of his children in the picture of *Venus chiding Cupid* in the Iveagh Bequest. This was one of the most endearing traits in the psychology of the pompous President.

It is difficult to say what influence, beyond a very immediate one, the great portrait painters of the period exercised. They were followed by a decline. It seems as though their art, unlike that of the landscape painters of the period, had not the seeds of future development. The Rev. William Peters may be said to have summed up and concentrated their various influences in a mixed style, at once unique and highly derivative. Certainly one cannot trace any beneficial influence in the period that followed, which was a steady decline until the Pre-Raphaelite Brotherhood made a gallant effort to stem the tide. But they were great figures.

GAINSBOROUGH (1727-1788) was a much more attractive personality. Both his life and his character were nearer to what one expects of an artist. Regarding the matter in retrospect one can only conclude that painters and presidents are contradictory terms. In comparing Gainsborough with Reynolds, one comes, reluctantly, to a consideration of the quality and nature of art. The quality of art is certainly not strained, it exists by the Grace of God, but its preservation is a difficult and delicate matter. Reynolds was born an artist, but became a President. Gainsborough remained an artist throughout his life and pursued a remarkably consistent course of development (as was vividly demonstrated by the bi-centenary exhibition at Ipswich in 1927) despite the wilfulness of his erratic nature, for the quality of an artist may be suppressed, but cannot be destroyed. Art is personal ; it is not conventional ; it is inevitably the expression of a personal impression. It is not the exercise of a formula, however grand, however attractive. The history of art makes that abundantly clear. Reynolds, during the greater part of his career, practised a formula, yet underneath it and beyond it, he remained an artist and the artist came to the surface occasionally. Gainsborough never surrendered to the use of formula despite his admiration for his beloved Van Dyck. He was inevitably an artist. He had the advantage of being self-taught, for Mr. Whitley, in his admirable book, has disposed of the legend that Gainsborough was a pupil of Hayman. Imagine the youthful artist struggling for self-expression in the fields and lanes of his neighbouring country, and studying the few Dutch pictures which kindly collectors allowed him to see, and trying again in his further efforts to paint from nature, to apply what he had learnt. How much more satisfactory this endeavour to produce the power of expression from within himself than the mechanical attempt to acquire the tricks of the trade from an already sophisticated, if successful, painter. He had that advantage—the advantage of unperturbed ignorance gradually learning from natural experience. So natural things develop, so Gainsborough grew to maturity. The early works of Gainsborough, which we had the privilege of seeing at Ipswich, such as the portrait of *Robert Andrews and his Wife* [Plate 4, A] were genuine expressions of pure English art—they had the native flavour, the native temperament. They revealed both an instinct for character and an instinct for natural composition. It was not only that Gainsborough was richly endowed, it was that he preserved his gifts unspoiled, unsullied by academic traditions, except for one or two " stunt " pictures like the *Blue Boy* and *Madame Giovanna Baccelli.*

He never, of course, recaptured the unsophisticated dogged realism of the very early Ipswich paintings—and in the last period he produced artificial landscapes which were mere exercises of his exquisite craft, such as " take the eye and gain the price "—but he remained essentially Gainsborough and gave only what was his personal impression. He served up very little cold mutton. Even the extreme

change from Ipswich to Bath did not upset him, for the spirit of art, when it exists, is kept inviolate and changes its character slightly and gradually according to the change in the personal perceptions of the artist. Gainsborough was so coherent that his technique was essentially in harmony with his perceptions. His technique was part of his intuition. The elegance and lightness and delicacy of the one were expressed by the corresponding qualities of the other. [Plates 5 and 6].

But the influence of Gainsborough was negligible—if it existed at all. In fact, art being a personal matter, it is very rare for a particular artist to have definite influence—that only happens when an artist opens up an entire new world of thought or reveals a completely new venue of perception.

ROMNEY (1734-1802) completes the famous trio. He was a singularly unequal painter. He was seen at his best in the large group of the *Beaumont Family*, in the *Parson's Daughter* [Plate 7, A] (both in the National Gallery), and the early *Gower Children* in Stafford House, but he could sink to a level of positive badness as in the *Portrait of Mrs. Mark Currie* at Millbank. But he was admirably qualified to be a " best seller," for his work is pretty and attractive ; he painted women and children with a good deal of charm and had a gift of effective presentation, although he was weak in design.

He received his first instruction at the age of twenty-one from a wandering portrait painter who had worked with Van Loo in Paris and who was practising at the time in Kendal. His earlier style is shown in the small portrait of *Jacob Morland of Copplethwaite* (at Millbank) which is hard and formal, but which shows in a much harsher form those special qualities which distinguish his *Beaumont Family*, painted twelve or thirteen years later. He had a certain definite and clear vision which he expressed with a cool objective realism. His *Mr. and Mrs. William Lindow* (at Millbank) of 1772 shows a development of the qualities of the small *Jacob Morland* painted some nine years earlier. There is a closer perception of the subject as a whole ; it has breadth of treatment and simplicity of contour, but it is still a hard and cold statement of facts which the painter has been unable to resolve into a harmony.

The following year Romney visited Italy with Ozias Humphrey ; he returned in 1775 and settled in Cavendish Square. That he had benefited by the visit is shown in the *Portrait of Lady Craven* (1778) and the *Lady and Child* (1782). Comparison of the three pictures *Jacob Morland* (*c.* 1763), *Mr. and Mrs. William Lindow* (1772) and *Lady and Child* (1782) is interesting as showing the progress of his development, as they have fundamentally the same qualities and are separated by practically the same intervals of time. It was not until 1782 that Romney began the first paintings of Emma Hart, afterwards famous as Lady Hamilton. He produced many charming and ingenious pictures of her, but she did not inspire any great work of art. His paintings of women were somewhat superficial and lacked solidity ; he was too easily content with a rather vacuous prettiness. Like other great painters of the period, Romney felt the attractions of the grand manner, but fortunately he was not able to indulge his ambition to paint large historical compositions for which his limited powers of design would have been inadequate. His sense of form, while good enough for the rather superficial realism of his portraits, could not have been developed in the abstract way necessary for large design.

Reynolds, Gainsborough and Romney were the " big three " of eighteenth-century portrait painting. SIR THOMAS LAWRENCE (1769-1830), though now holding a high place in the annals of the market place, was a painter of a different calibre and inferior to two of them. His superficiality was more brilliant, more facile than Romney's. He was remarkably precocious, as at the age of ten he was producing

crayon portraits at Oxford and shortly after he had set up as a portrait painter in Bath. At the age of eighteen he was in London.

If his earlier work showed something of the heaviness of the earlier eighteenth century, he soon developed a light and plausible style of portrait painting which was effective and sometimes dignified [Plate 8, B]. He became extremely fashionable and was the pattern of those elegant and accomplished gentlemen who have since been, from time to time, so confusingly associated with official English art. As his facile gifts were more easily appreciated than those of his greater predecessors, he wielded a much greater influence and one which was detrimental to English art and was possibly the chief cause of the decline of portrait painting in the latter years of George III's reign.

In the North there were two distinguished portrait painters ; one born fifty-six years before Lawrence and the other his contemporary. ALLAN RAMSAY (1713-1784) is usually numbered among the secondary painters—possibly by a Christie criterion. But, like Zoffany, he is worthy to rank in the first class. He was the son of the Scottish poet. He actually learnt painting in London from a Swede and in Italy from Solimena and Imperiale. He practised portrait painting in Edinburgh until the age of forty-nine when he came to London and was appointed Painter-in-Ordinary to George III. His work is distinguished for its charming and fresh colouring [FRONTISPIECE].

The other painter, SIR HENRY RAEBURN (1756-1823) may rank with Gainsborough and Reynolds. He had little instruction from other painters. He went to London at a comparatively early age—somewhere in the 'twenties—when Reynolds advised him to study, not Nature, but Michael Angelo, to become a stepson of nature. He went to Italy with his wife in 1785 and came back painting, not like Michael Angelo, but like Raeburn. He remained in Edinburgh where he received abundant commissions and was appointed His Majesty's Limner in Scotland by George III's successor. [Plate 9, A].

Raeburn had a crisp, incisive and solid style which has been imitated in recent years by J. S. Sargent who, however, had not the same breadth or the same dignity.

There were a host of other portrait painters who had merit and ability, but who were over-shadowed by the greater and more popular painters. Prominent among these was JOHANN ZOFFANY (1733-1810) a painter who was descended from a Bohemian family and born at Ratisbon. He was twenty-five when he came to England. He painted many attractive small portraits [Plate 9, B] and pictures known as " conversation pieces," containing several figures. He had a delightful sense of character and humour and a crisp style which was superior to his predecessor in the same line, Joseph Highmore (1692-1780), a pupil of Kneller, who had a pleasant sense of colour, but less grip either on character or truth.

HOPPNER (1758-1810) was a German, born in Whitechapel. Through the patronage of the King and the Prince of Wales, he entered the Royal Academy schools and soon became a fashionable portrait painter [Plate 8, A]. After the death of Gainsborough and Reynolds, he divided the town with Lawrence. He has been described as " the most daring plagiarist of Reynolds," but his pretty and rather dull portraits cannot compare with those of his master.

TILLY KETTLE (1740-1786) a painter whose work has a simple sincerity and a mild charm, retained a certain provincial flavour.

There were many other figure and genre painters who had varying claims to distinction.

That strange personality who came from Zürich by way of Berlin, HENRY FUSELI (1741-1825) began his career in London by illustrating Shakespeare for Boydell.

He became a friend of William Blake and produced fantastic drawings of social subjects.

Born in the same year as Fuseli, ANGELICA KAUFFMANN (1741-1807) had the distinction of being the first woman member of the Royal Academy, of creating scandal about Reynolds and of painting pretty pictures on Adam's fireplaces which excite the cupidity of modern art dealers.

There were other figure painters of varying degrees of merit, such as J. M. Laroon (1679-1772), a painter with an individual flavour who, however, had practically finished his career before the beginning of George III's reign ; W. Etty (1787-1849), W. Hilton (1786-1839), Thomas Stothard (1755-1834), who bolstered up a mediocre talent with classical subjects, and the dreary R. Smirke (1752-1845). Two remarkable painters, B. R. Haydon (1786-1846), a man of great ability, and J. Martin (1789-1854), were above the average, but tended to instability. The genre painters, G. S. Newton, C. R. Leslie, D. Maclise, though born within the period, really belong to the beginning of the anecdotal decadence.

In contradistinction stands the figure of SIR DAVID WILKIE (1785-1841) who, beginning under the influence of the Dutch with a wealth of careful but well-related detail, changed his style when he had visited Spain and seen the paintings of Velazquez [Plate 4, B].

The two chief historical painters of the period were J. S. COPLEY (1737-1815) and SIR BENJAMIN WEST (1738-1820). Both Copley and West were Americans who came to England. Copley was already a well-known portrait painter in Boston when he left for Europe in 1774. He had a predilection for painting groups of figures and his well-known pictures *Death of Earl Chatham* and *The Siege and Relief of Gibraltar* are skilful and felicitous compositions on a large scale. Sir Benjamin West was a portrait painter in Philadelphia and New York before he left for Rome in 1760. He settled in England in 1763 and was employed by George III. He was an original member of the Royal Academy and became President in 1792. He painted bad and pretentious pictures on a large scale.

If, in the general estimation, the portrait painters are more imposing, the record of the landscape painters of the period is more interesting and remarkable. Their influence was more pervasive. They were not courtiers as the more prominent of the portraitists were, by the nature of their practice, more or less bound to be. The story of their lives is usually one of struggle and hard-won development ; not one of showy success. Landscape painting in its purely naturalistic aspects was practically a new art while portrait painting, during the course of centuries, had attained many heights of perfection. In the work of the portrait painters there was much that was personal, but little that was essentially new. Both these attributes distinguished the practice of the landscape painters.

The chief painters—a remarkable number of famous artists—were : Richard Wilson, Gainsborough, Turner, John Constable, John Crome, John Sell Cotman. There were many others of scarcely less importance, like Bonington, Girtin, De Wint, Cozens and a host of lesser painters of considerable achievement, who were followers rather than originators.

WILSON (1714-1782) was a born painter. He was gifted with a natural style and a broad, painter-like manner of using his materials which he certainly did not acquire from Thomas Wright. Little is known of his earlier life, in fact it was not recorded that he was an accomplished landscape painter before he went to Italy in 1749—a fact that is proved by his masterly if puzzling picture of Dover which was engraved by Müller in 1747, a picture remarkably different from the landscapes of the time.

He acquired a reputation in Italy and, henceforth, chiefly on the advice of Zuccarelli and Vernet, he turned his attention wholly to landscape painting [Plate 10, A]. His Italian work shows some effects of the prevailing influence of Claude. He painted a few pictures in the manner of Zuccarelli—a manner which was entirely foreign to his own nature. Back in England, he tried to escape from the Italian influence, but his newer pictures, which were essentially English in their sturdy character, freshness and spontaneous, if quiet, charm (although they bore traces of the Claude tradition) were not popular. In order to live he had to repeat some of his Italian compositions to satisfy the demands of collectors. The latter part of his life was spent in poverty, but his work had considerable influence on later painters.

It is a rare and difficult matter for a painter to contemplate nature with his own eyes and not to regard it chiefly through the eyes of other painters. Wilson, like all considerable artists, had that gift to some extent, and it is remarkable that, with the prevailing classical influence in landscape, he should have had such an independent and naturalistic point of view, which is revealed in the comparatively early painting of Dover. He never attained to that degree of direct realism and breezy freshness to which he may, however, have helped Constable. Wilson was not original in theory, but in his emancipated point of view.

The honest care for realism and the simple sincerity of Gainsborough's early landscapes gradually disappeared as the circumstances of life removed him more and more from direct contact with the country until it merged into a more derivative, more artificial and more graceful manner. This culminated in such a picture as *The Harvest Wagon* [Plate 6] which is a purely artificial exercise of an exquisite craft from which any deep or spontaneous feeling of nature has been eliminated.

TURNER (1775-1851) was a strange genius who was remarkable for the many sides of his interests, for his delicate perception, for the exquisite skill with which he expressed the infinite variety of his emotional reaction and for the remarkable development he made in the art of water-colour painting. He never had the passionate love of the country for its own sake, which was one of Constable's most attractive qualities, but certain aspects of it—subtle effects of light and atmosphere for example—moved him deeply and led to an unexampled delicacy of expression. He made rapid progress. At twenty-four he was an A.R.A. and at twenty-seven a full R.A. He began by colouring prints and by working for architectural draughtsmen. His development received an impetus when he met Dr. Monro and went with Girtin and others to copy drawings by Old Masters and by Cozens in Monro's house in the Adelphi. He adopted a broader manner in consequence.

Although Turner's work can be divided into periods it differs from that of most painters in that he practised a variety of *different* styles and painted vastly different subjects at the same time. Soon after he seriously adopted oil-painting he began to design mythological subjects on a large scale : *Aeneas with the Sibyl* (about 1800) was one of the first of these. His paintings of the sea [Plate 17, A] and fisher subjects reached a culmination in the famous *Calais Pier* of 1803. He made his first foreign tour in 1802 and, as a result of his studies in the Louvre, he produced *The Garden of Hesperides*, under the influence of Poussin (1806) ; *Apollo killing the Python*, inspired by Titian (1811) ; *Dido and Aeneas* (1814) and other pictures in imitation of Claude. At the same time he was painting naturalistic subjects from Nature, such as *The Frosty Morning* (1813) and *Crossing the Brook* (1814).

He planned the " Liber Studiorum," which occupied him about twelve years (1807-1819) in a spirit of rivalry. It was evidence of his ambition, his industry and his power of invention. At the same time he was making drawings for reproduction

which was simply a marking of time and did not further the development of his art.

When he had finished with illustration a new phase in his painting began to develop. This was in the direction of colour-vision. His colour became clearer, brighter, more iridescent. This was first shown in the *Bay of Baiae* (1823). He had obtained a new colour balance which became over-weighted in his later years and led to a few fantastic productions in which the means had become the end.

Turner's most delightful pictures are the simple and perfect paintings of lovely effects of nature, such as *The Evening Star* and the *Ship Aground*, and those sensitive studies of nature, with their perfect technique, mostly done on the Thames, such as *Walton Reach* and others. Turner's work will be loved for these pictures when his big mythological machines will have become mere objects of curiosity and astonishment.

JOHN CONSTABLE (1776-1837). John Constable's art was the expression of his passionate love of the country—particularly of his own county of Suffolk. He was the greatest naturalistic painter of his time and possibly, since. He painted air and movement, breeze and sparkle, and all their manifestations in country life as they had never been painted before. Only in the direction of light and colour has he been surpassed by later painters. But Constable was no theorist and, at the time he was painting, his work with its varied tones of green and its blues and its vigour of handling, was considered revolutionary by comparison with the landscapes which were translated into those "brown tones of an old Cremona fiddle," which Sir George Beaumont loved so well. Constable's development was simple and straightforward. In his early days he copied some of the Dutch Masters which was the orthodox method of approach for young East Anglian painters. He was somewhat akin to Wilson without the classical element and although he had a fondness for Claude he was able to copy his pictures without detriment to his own art.

Constable painted as much as possible from nature; his one aim being to express the feelings inspired in him by the country-side in its infinite variety of moods [Plates 10, B and 11]. The steady development of his work with its constant increase of vigour and vitality can easily be traced in his pictures. The sanity and sincerity of Constable's art and his entirely new way of regarding landscape had a salutary and extensive influence. His genius was recognized and rewarded in France while it was still unappreciated in England. There are some aspects of nature which are not realized until they are definitely pointed out by some painter or school of painters. The French Impressionists revealed the necessity of using the colours of the spectrum for painting effects of light, and the concern of certain modern painters with pattern, rhythm in design, etc., have turned the attention of other painters, either deliberately or subconsciously, to the exploitation of those qualities in nature.

Constable opened a door when he definitely showed that nature was not a more or less academic arrangement in browns, but had real and ever-varying colour and real movement and life.

JOHN CROME (1768-1821) founded the Norwich School of painters. His work has qualities which might be called yeoman. It is sturdy and homely; it belongs to the soil and is real, sincere and unpretentious. He formed his own personal style after a study of Wilson and Gainsborough and before the later influence of Hobbema, which was not altogether a beneficial one. *Mousehold Heath* and *Slate Quarries* [Plate 12, B] are his great masterpieces. For a time he lived with Robert Ladbrooke (1770-1842), another able though less distinguished painter with sympathetic aims, but the other shining light of the Norwich School was

JOHN SELL COTMAN (1782-1842) who appears to have had two sides to his artistic nature. As an architectural draughtsman and illustrator he was skilful, but sometimes dull. As a " fantasist " in colour and design he produced work of unique quality and character and he used nature for those purposes rather than for its own sake. His work both in oil and water-colour has an attractive and very distinctive style [Plate 13].

James Stark (1749-1859) had a good training from Crome, whom he followed, but his work though broad and vigorous, never had the distinction of his master's.

Crome, like Cotman, had sons who painted, but never attained to first-rate importance. With John Bernay Crome (1793-1842) who was the most able of them, the Norwich School was already on the decline.

There were two exceptionally brilliant young painters who belonged to no definite school and who died at very early ages. R. P. BONINGTON (1802-1828) had, what was then an unusual circumstance, an artistic education which was entirely French. His father, who was a painter, took him to Paris at the age of fifteen and he was put to copy in the Louvre. He became a student at the Ecole des Beaux-Arts and also worked under Baron Gros. He is said to have influenced Delacroix (a much greater artist) whom he met copying in the Louvre and who was four years his senior.

Bonington was certainly affected by the French Romanticists whatever part he played in the movement. He is known chiefly as a landscape painter, preferring river and marine subjects [Plate 14, A], but he painted figure subjects with equal success. His work in oil and water-colour shows a facile and attractive execution, but is occasionally rather superficial in quality and does not always escape the meretricious.

GIRTIN (1775-1802) was an artist of a deeper character, whose brief life did not permit him to develop his powers fully. He had a very delicate perception and a sense of picturesque presentation and an English love of intimacy and quietness [Plate 14, B]. He is said to have influenced Turner whom he met at Dr. Monro's and, had he lived, he might have proved a formidable rival.

An interesting contrast is presented by Peter De Wint (1784-1849) and David Cox (1783-1859). They both came to London from the Midlands, De Wint in 1802 and Cox two years later. Both painted landscape in oil and water-colour. De Wint liked broad landscapes under a grey sky with cathedrals and castles as a variation. Cox liked pastoral scenes with continental street scenes as an occasional relaxation. But their spirit was different. By the vigour and new breadth of his work in water-colour, De Wint extended the field of knowledge of that medium.

With Cox there came the germ of that spirit of illustration which gradually dominated art in the earlier half of the nineteenth century ; that is to say, his work was not a reaction to the qualities of form, colour, design, etc., in nature, it was directed to the realization of his subject as such—*Peasants driving across a common ; Boys fishing ; Harvesting*, etc. In this he was the forerunner of Birket Foster although he never practised the latter's niggling technique.

Earlier in the century the two Cozens, Alexander (*c.* 1700-1786) and John Robert (1752-1799) had introduced a foreign style which was stately and decorative. And P. J. de Loutherbourg (1740-1812) came from Paris in 1771 where he had been working under Casanova, the battle painter. He became scene painter for Garrick.

The merely topographical school of water-colour painting had developed out of all knowledge in the hands of Turner, Girtin, De Wint and others. Turner in particular had brought it to a pitch beyond which it was impossible to go. He had

actually strained the medium in realizing effects hitherto undreamt of. But the foundation of the art had been laid by Paul Sandby (1725-1809) who has been called the " father of English water-colour." The work was carried on in the later years of the reign by such men as Copley Fielding, Samuel Prout and Varley.

That vigorous painter, W. J. Müller (1812-1845) was only eight years old when the reign ended and Samuel Palmer (1805-1881), the pastoral painter and friend of William Blake, had exhibited for the first time at the Royal Academy in 1819.

Among the oil-painters there were certain excellent practitioners of the second rank: George Lambert (1710-1765), J. Farington (1747-1821), George Barret (1732-1784) were pupils of Wilson. Alexander Nasmyth (1758-1840) painted landscapes, historical pictures and portraits, but it was in the first of these that he achieved most success. His son Patrick (1787-1831) painted landscape in a somewhat minute and detailed style. He was inaptly called the " English Hobbema."

Towards the end of the reign a number of painters turned their attention to the painting of anecdotal subjects in a landscape setting, such as Sir A. W. Callcott (1779-1844) and W. Collins (1788-1847). Their work, which has had a certain following in the annual Royal Academy Exhibitions ever since, helped to bring art to the level of triviality to which it sank in the first half of the nineteenth century.

They fell far below the standard of George Morland (1763-1804) who was in a sense their predecessor. He was a son of Henry Morland, the portrait painter, and he painted typical scenes of country life and in ale-houses both town and provincial [Plate 15, B]. His *Inside of a Stable* in the National Gallery is usually considered his masterpiece.

The school of Marine painters, led by Samuel Scott (1710-1772), a friend of Hogarth, developed mainly under Dutch influence, through the work of Charles Brooking, a delightful painter, T. Whitcombe (1760 ?-1824 ?), J. C. Schetky (1778-1874), a pupil of Nasmyth.

A typically English group of animal painters, of which that admirable painter George Stubbs [Plate 15, A] was the head, flourished in this reign, until the decay set in through J. F. Herring (1795-1865) and Sir Edwin Landseer (1802-1873) who led it a step further in the seemingly inevitable direction of sentimental anecdote.

Against this panorama of conflicting emotions stood the most remarkable figure of the age—the figure of WILLIAM BLAKE (1757-1827) artist, poet, seer and dreamer.

The life of William Blake covered the whole of the reign of George III, for he was born three years before it began and died seven years after its conclusion. But it was not epitomized in his thought or work. He was not Georgian.

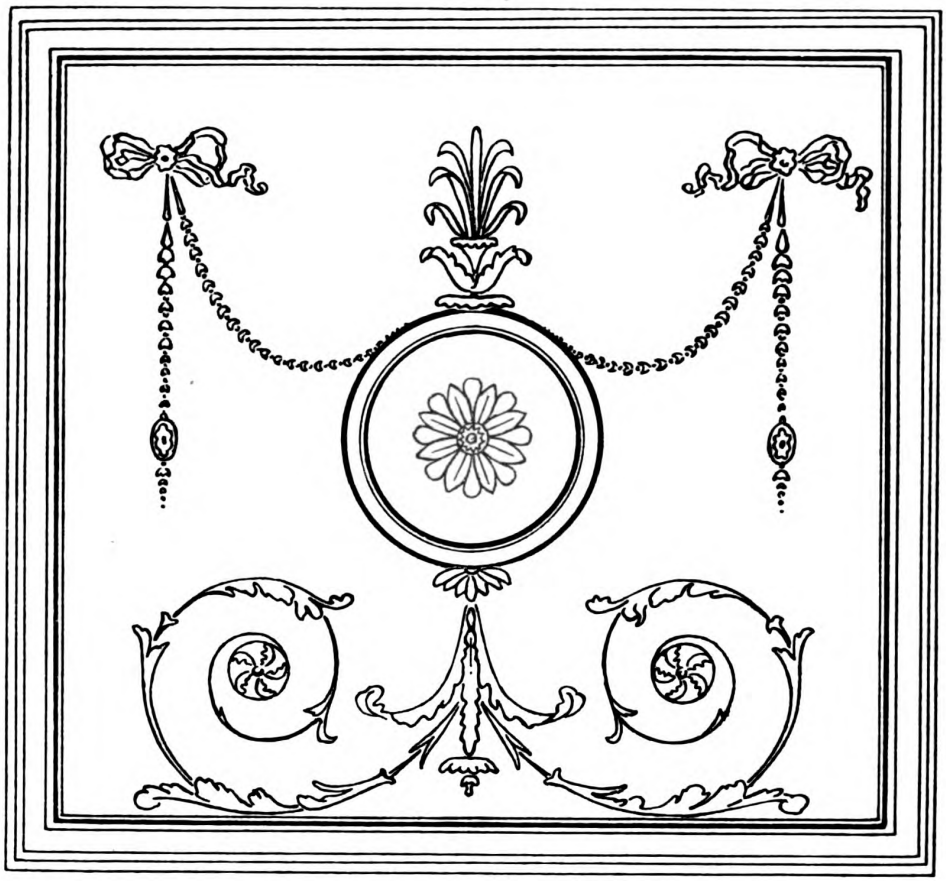
Blake has often been described ; his life has been written ; his work has been dissected and annotated. He has survived Editions de Luxe. He remains William Blake. Perhaps that would be his best epitaph. There is no space to discuss him here, but he was the most original figure of the period.

Blake's was a mind apart, living within its own circumference. His work did not express the realism of nature, it was drawn entirely from a remarkably fertile imagination. He had a true sense of beauty and a moving conception of horror ; beauty without prettiness and horror without melodrama. To him the soul of things was revealed in its essential rhythm. The purely lyrical aspect of his work is well seen in the water-colour of *Oberon, Titania and Puck* [Plate 16] while his illustrations to Dante gave him the greatest scope for his sense of horror and despair.

Blake was always poor, but the most pathetic aspect of his life was Blake, the Craftsman—the genius and prophet—drawing Gothic monuments for James Basire or

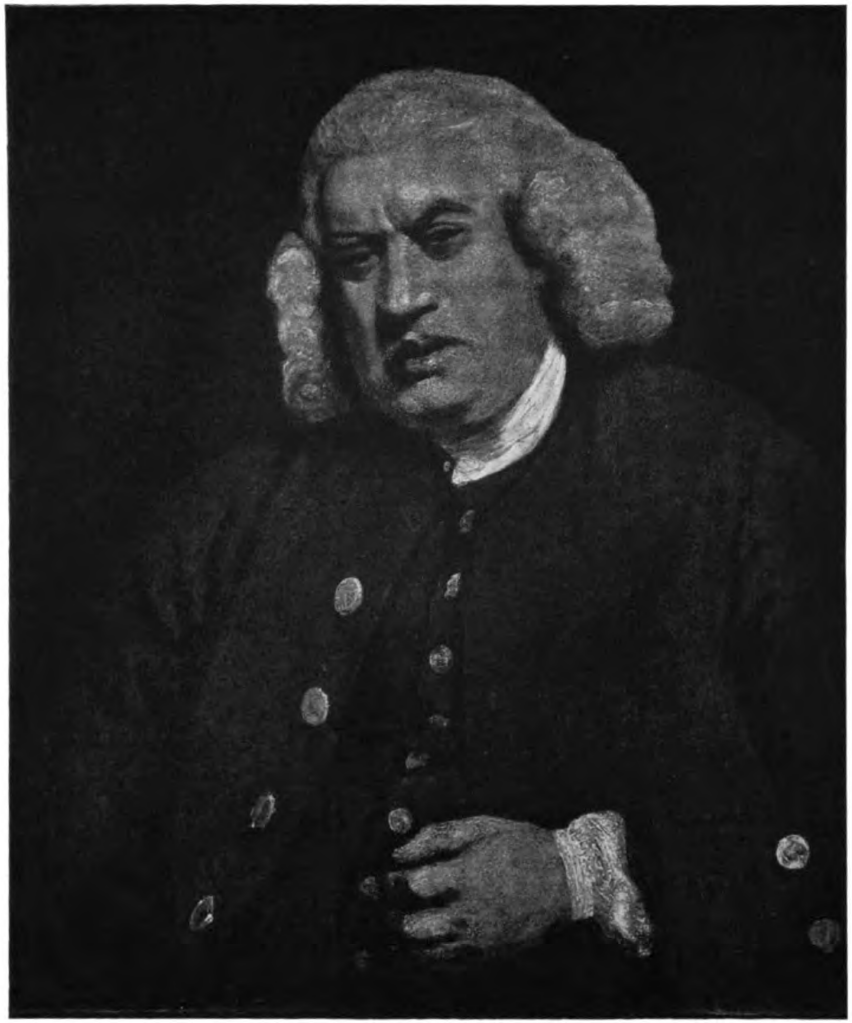
engraving the mediocre works of Stothard, Fuseli and Flaxman. When he could not find a publisher for " Songs of Innocence," he invented a process of reproduction —" woodcuts on pewter." He applied that method to other books. Where the soul of man has something to say—in that rare event—it will say it.

By his act of pious admiration in commissioning the illustrations to Dante and so easing the declining years of the old poet's life, John Linnell (1792-1882) is entitled to a surer meed of remembrance than any he would get for *Noonday Rest*, though he might be entitled to one degree more for his *Last Load*.



Self Portrait, by Sir Joshua Reynolds. Canvas, 63.5 by 74.3 cm. (National Portrait Gallery)

A—Nelly O'Brien, by Sir Joshua Reynolds. Canvas, 1.26 by 1 m. (Wallace Collection)



B—Dr. Johnson, by Sir Joshua Reynolds. Canvas, 74 by 62 cm. (Tate Gallery)

A—Robert Andrews and his Wife, by Thomas Gainsborough. Canvas, 70 by 119.4 cm. (Mr. G. W. Andrews)

B—Mr. Plampin, by Thomas Gainsborough. Canvas, 48.3 by 59.7 cm. (Mr. P. M. Turner)

A—The Hon. Edward Bouverie, by Thomas Gainsborough. Canvas, 73·7 by 62 cm. (The Earl of Radnor)

B—The Hon. Mrs. Graham, by Thomas Gainsborough. Canvas, 2.36 by 1.52 m. (National Gallery, Edinburgh)

The Harvest Wagon, by Thomas Gainsborough. Canvas, 80 by 95 cm. (Sir Joseph Duveen)

A—The Parson's Daughter, by George Romney. Canvas, 63 cm. diameter. (National Gallery)

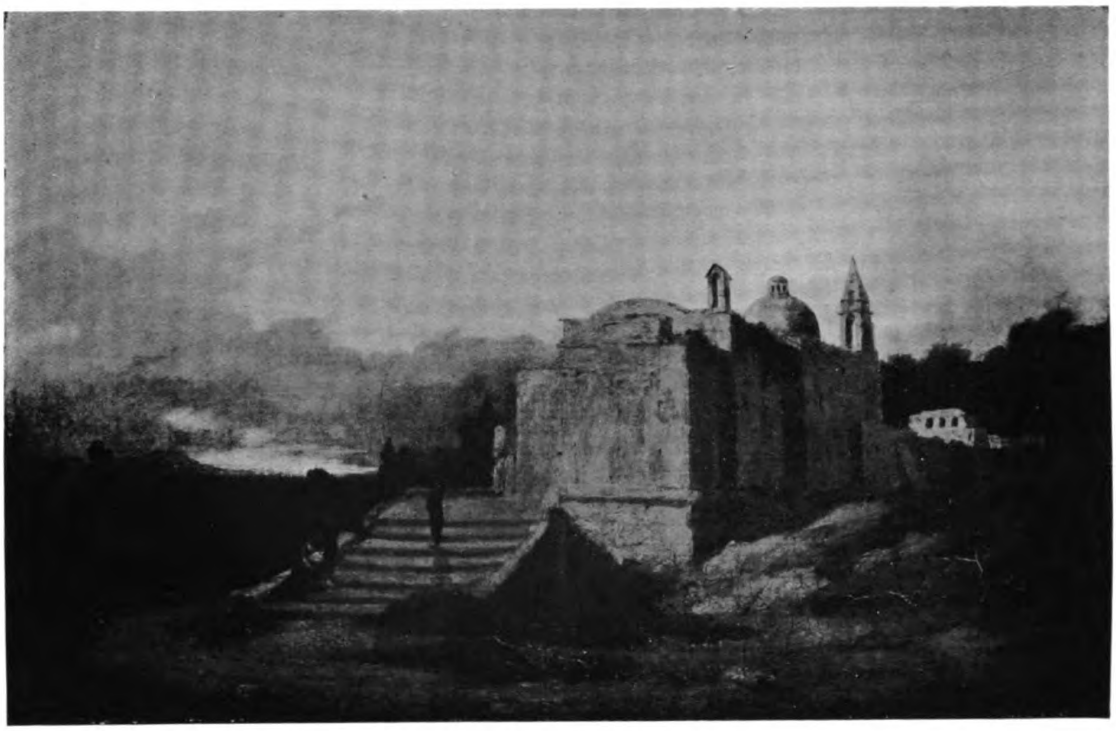
B—The Scottish Toilet, by Sir David Wilkie. Panel, 29.3 by 37.2 cm. (Wallace Collection)

A—Edward, Lord Clifton, by Hoppner. Canvas, 1.27 by 1.02 m. (The Earl of Darnley)

B—The Countess of Blessington, by Sir Thomas Lawrence. Canvas, 89.8 by 70.5 cm. (Wallace Collection)

A—The Macnab, by Sir Henry Raeburn. Canvas, 2.4 by 1.5 m. (Sir Thomas Dewar)

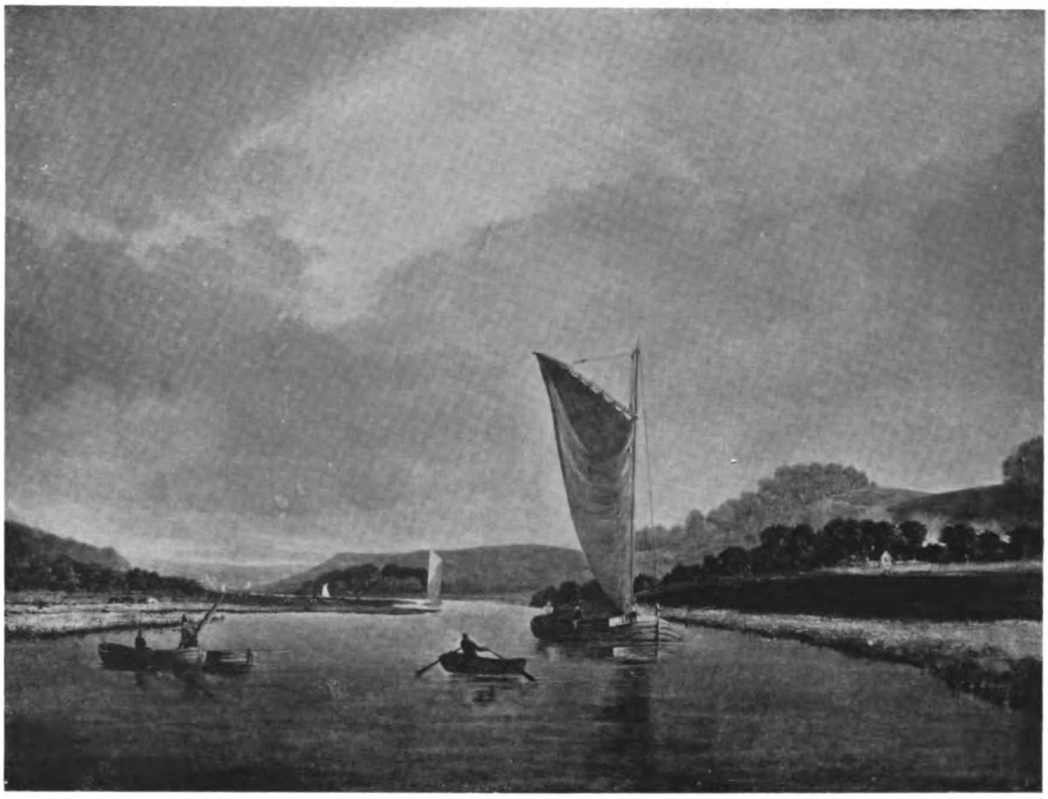
B—Portrait of Mrs. Oswald, by Johann Zoffany. Canvas, 2.29 by 1.6 m. (Viscount Lee of Fareham)



A—The Convent, Twilight, by Richard Wilson. Canvas, 61 by 94 cm. (Glasgow Gallery)

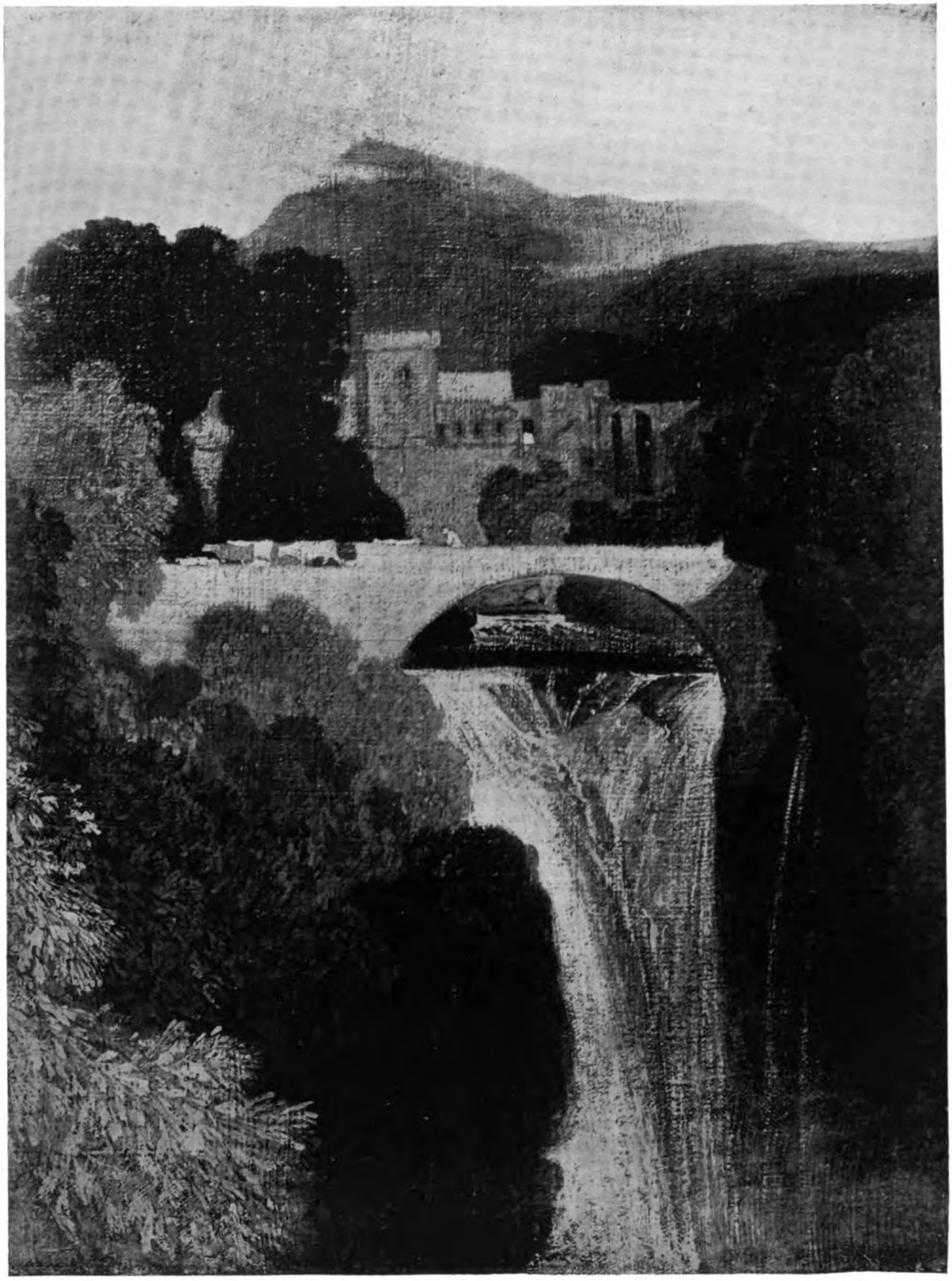
B—Hampstead Heath; storm coming up, by John Constable. Canvas, 58.5 by 75 cm. (McFadden Collection, Philadelphia, U.S.A.)

The Valley Farm, by John Constable. Canvas, 1.46 by 1.24 m. (Tate Gallery)



A—Hay barges on the Yare, by John Crome (Old Crome). Canvas, 76.5 by 101.6 cm. (Wilstach Collection, Pennsylvania Museum, Philadelphia)

B—The Slate Quarries, by John Crome. Canvas, 1.32 by 1.57 m. (Tate Gallery)



The Waterfall, by John Sell Cotman. Canvas, 55.9 by 43.2 cm. (Mr. R. J. Colman, Norwich)

A—View of a harbour, by Thomas Girtin. Water-colour. (V. Rienaecker Collection)

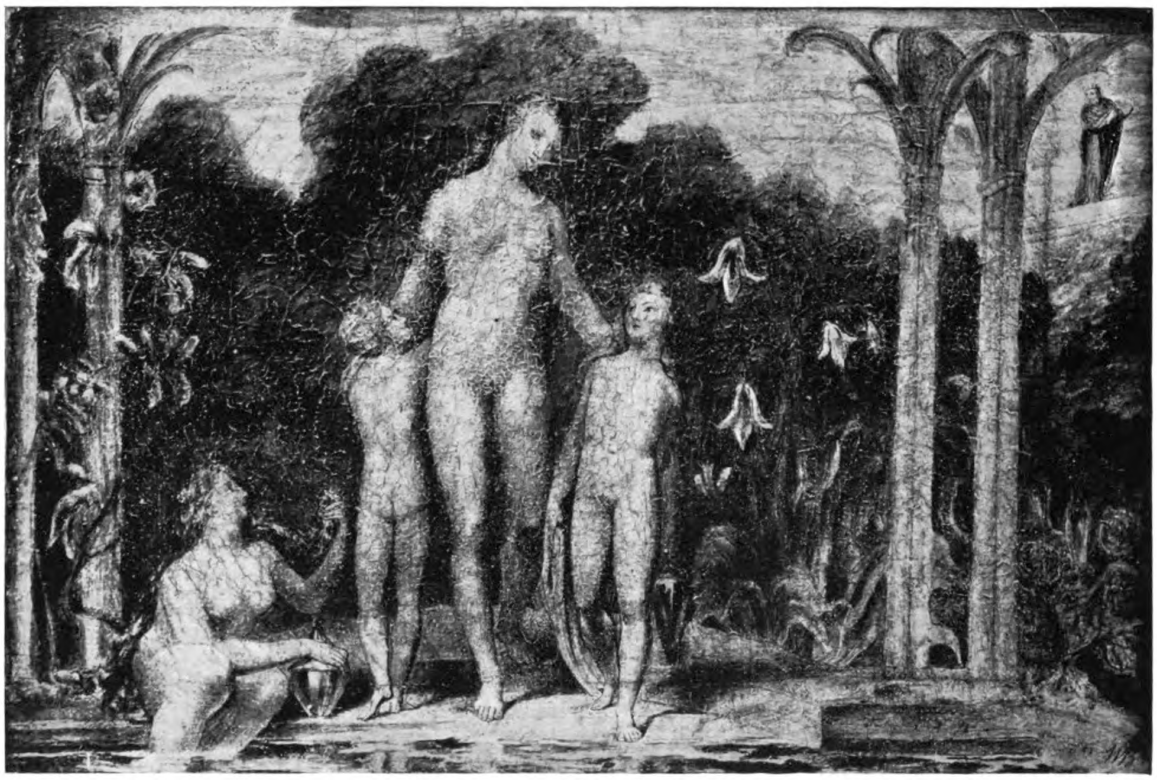
B—Coast of Picardy, by Richard Parkes Bonington. Canvas, 35 by 48.9 cm. (Wallace Collection)

A—The Riding School, Welbeck Abbey, by George Stubbs. Canvas, 54.6 by 95.3 cm. (The Duke of Portland)

B—A Gipsy Encampment, by George Morland. Canvas. (The Earl of Normanton)

Oberon, Titania and Puck with Fairies dancing, by William Blake. Water-colour, 47 by 67 cm. (Tate Gallery)

A—Storm at Sea, by J. M. W. Turner. Canvas. (The Earl of Ellesmere)



B—Bathsheba, by William Blake. Tempera on canvas, 26 by 38 cm. (Tate Gallery)

ARCHITECTURE AND SCULPTURE. *By Geoffrey Webb*

I.—Architecture

THERE is a remark of George III, reported in the Farington Diary for January, 1800, that might well stand for a heading to this chapter. The king had been examining some drawings of the young Robert Smirke, afterwards the architect of the British Museum. The entry runs as follows: "'but' said he, 'I am a little of an architect and think that the old school (that of Lord Burlington's period, which had more of magnificence) is not enough attended to—the Adams have introduced too much of neatness and prettiness, and even,' added His Majesty, 'Wyatt inclines rather too much that way'." Poor George III, he was lamenting the passing of the fashion before last. The writer of this chapter must, in honesty, admit that he shares to some extent the king's wistful regret. The Burlingtonians, for all their conscious putting of the clock back, as compared with the Continent, had still a good deal of the full-blooded robustious quality, which descended to the early eighteenth century in England from the roaring days of a century and more gone by.

Most of the qualities which the cultivated are now inclined to associate with the eighteenth century, the refinement, the eclectic taste, elegance, "chastity," sentiment, came into English architecture with the accession of George III. The change is so universal, so much that of the whole temper of the age, that it need not be laboured here; the comparison of Vanbrugh's *Relapse* with Sheridan's adaptation of it shows, for instance, the same falling off in gusto, the same emasculation of the very means of expression—in this case the English—that we find if we compare Vanbrugh's architecture with that of Adam. King George's feelings were, no doubt, in some degree due to the influence of Sir William Chambers, who had been appointed to instruct the young Prince in architecture before he came to the throne, and for whom George always retained a lively affection. It is to this influence that we owe Somerset House, Chambers's greatest opportunity, and a building that certainly has more than a reminiscence of that Burlingtonian magnificence he had taught the King to admire.

There is a much quoted passage from Gwilt's memoir of Sir William Chambers, to the effect that "till Mr. Robert Adam entered the lists and distinguished himself by the superiority of his taste in the nicer and more delicate parts of decoration," James Paine and Sir Robert Taylor [Plate 2, A and B] "nearly divided the practice of the profession between them." This was no doubt written from a London point of view, and should be modified by the inclusion of John Carr of York [Plate 2, C], whose large provincial practice lasted well into the middle years of the reign. Carr died in 1807. All these men were late Burlingtonians. That is to say, they had been brought up in, and remained faithful to, the style promoted by Lord Burlington and his friends, aristocratic and professional, as in some sort a reaction against the Baroque tendencies of such men as Sir John Vanbrugh and Nicholas Hawksmoor. The Burlingtonian movement, which dominated English architecture from about 1730 to the 'sixties, though Lord Burlington himself died in 1753, was founded on the exaltation of Andrea Palladio, and with him Inigo Jones, into the position of infallible authorities; by this means it kept at bay any tendencies towards further Baroque development, or to a Rococo school such as flourished on the Continent. In its later phases, indeed, a considerable licence was allowed to Rococo stuccoists, and in interior work generally, though, of course, the great halls, etc., were kept fairly pure Palladian as far as doorways and main features were concerned, the foreign stuccoist being confined usually to the wall spaces and ceilings, where his

effects are often astonishing enough from a purist point of view. This curious marriage of strict Palladian pedantry and Rococo licence persisted right down to George III's time, and the new fashion which is generally called the Classical Revival, and of which Robert Adam and James Wyatt are the outstanding figures, is a reaction from it, in the direction of less exuberant detail for interior decoration in the one case, and more " movement " and compositional variety externally in the other. The interior planning of the new men, with their vistas and varied suites, which has been held to be the peculiar contribution of Robert Adam, had been anticipated by the later Burlingtonians, Lord Burlington's own circle having pointed the way, their attention being drawn to this aspect of architecture by Palladio's reconstructions of the Roman Thermæ, which Lord Burlington had privately printed as early as 1730. Paine's design for Worksop [Plate 2, A), begun in 1763 and stopped the next year when only the North Front was completed, is an admirable example of this late Burlingtonian planning. Paine also drafted the original design of Kedleston (main block), but handed it over to Adam ; and it is probably to Paine that we owe the conception of the great pillared hall and of the Rotunda, Adam's chief contribution to the planning being the suppression of the third member of Paine's great suite, the elliptical staircase hall between the pillared entrance hall and the Rotunda.

Apart from the general change in the whole temper of the age, which we have already noted, and to which the architects were at least as sensitive as any other artists at this time, a more local origin can be found for the new style in the antiquarian and æsthetic ferment of Rome in the middle years of the century. Sir William Chambers returned from the Continent just after Robert Adam arrived in Italy ; but Adam, and later Wyatt, and after him, a steady stream of students, all studied in the Rome that was filled with excitement about Herculaneum and Pompeii, Winckelmann, Greece, Etruscan Vases, Pæstum and Sicily, with an antiquarian enthusiasm that is different almost in kind from anything that had gone before. Robert Adam's visit to Spalato is symptomatic ; James Stuart had returned from Greece in 1755 and Le Roy had preceded him. In London, these new enthusiasms were ardently promoted by the Society of Dilettanti, and though Adam's work is not in any real sense founded on their researches, the stir they made was considerable, even at first, and Adam was a convenient halfway house for such as were not as yet prepared to go the whole way in the direction of revived Greek detail.

The Place of Robert Adam.—The conception of Robert Adam [Plates 3 and 4, A] as a great and individual genius, dominating his age like a Shakespeare or a Michael Angelo, cannot be substantiated. Adam was a very able designer, and it must be admitted in the earlier stages of his career a very fortunate man. He hit off the tastes of 1760 to a nicety, and until Wyatt came along, some ten years later, he practically cornered the fashion. His interior work shows a certain development from the relatively bold scale of the ornament in the drawing-room at Kedleston to the " filigrane toy work," as Sir William Chambers called it, of the mature designs, and, historically considered, that is all. Whether it was from an inherited Scotch metaphysical inclination, or as the true-born child of an introspective generation, in the prefaces of his published works he "philosophizes" about his art more than most eighteenth-century architects, and much of his comment is most interesting and valuable. These prefaces are far from being mere self-advertising puffs, and contain much real exposition of the architectural tendencies of the time in the light of comparison with the great monuments of the classical tradition ; in them Adam shows a remarkable breadth of outlook, and is quite ready to appraise with

understanding the work of the Baroque masters, as witness his praise of Vanbrugh in " the note on movement," and his analysis of the composition of St. Peter's in relation to Bernini's colonnades, and of Le Vaux's Institut de France. It is, perhaps, not exaggerating to say that the influence of his published designs, and not least his own exposition of the principles of his art, rather than any special pre-eminence in the value of his actual work, entitles Adam to give his name to a style which many practised hardly less successfully than he.

The chief of these rivals of Robert Adam, in his own manner, were James Wyatt, Thomas Leverton, and George Dance (the Younger). Leaving aside Wyatt, the most important of these, for the moment, Thomas Leverton at his best, was in the very front flight of these late eighteenth-century interior designers [Plate 8, B and C]. His exteriors, too, have fine qualities of composition, for example, that noble house at the corner of Bedford Square and Montagu Place (1769). There are, of course, Adam exteriors, as good and many more ambitious, but we have to turn to Mersham Le Hatch (1761-70) and St. Paul's Waldenbury, among his designs, to find composition as interesting yet reasonable, and without the over-conscious picturesque, which too often mars Adam's grander pieces. George Dance as a member of the Adam school is, perhaps, negligible, but as a monumental architect he stands out as " the noblest Roman of them all." His Finsbury Square houses are attractive enough, but there is something not very satisfactory about the rhythm of the arched windows, and it seems as if this late eighteenth century street architecture did not come naturally to Dance ; his great works, Old Newgate [Plate 7, B] and the gallery at Lansdowne House [Plate 6, A] are very large in scale, but his little church of All Hallows, London Wall, bears witness that he could succeed in modest buildings also. In some ways Dance should, perhaps, be grouped rather with Sir William Chambers and the earlier school, but though he has much of that magnificence for which they stood, yet he is very far from a Burlingtonian and very much of the new generation, even at his most Roman and least elegant. The magnificently dramatic lighting effect at Lansdowne House shows to the full the new romantic spirit, no less than the *terribilita* of the Debtor's Door. Dance was engaged in several undertakings, which would now be the province of civil engineers, such as making designs for London Bridge, and a big dock scheme for the Isle of Dogs, which latter, according to Farington, was to bring him in as much as £15,000.

This period 1760 to 1820 is above all eclectic, and architects derived, according to their individual inclinations, from any period of the Classical tradition. Sir William Chambers's fancy was the High Renaissance in Italy. This naturally meant that he had much in common with the Burlingtonians, but as the above remark implies, between the spirit of his approach and theirs there is a world of difference. Chambers's very conscious Renaissance orthodoxy makes him a specially interesting and important figure, quite apart from the great merits of his masterpiece, Somerset House [Plate 6, B and C]. His position is most significant of the temper of the age and shows clearly the nature of the revolution, if such it may be called, that was implied in the work of Adam, Wyatt, etc. In his practice no less than his written theory, he seems to sum up and formulate the principles of a true High Renaissance architect. To Londoners, Chambers's best-known works, after Somerset House, are the garden buildings at Kew. Of these there are several in his rather fine-drawn Renaissance style, the Pagoda, once enriched with gilded dragons on every tier, and originally there was also an " Alhambra " in the Saracenic taste, as well as one or two Gothic buildings. It is typical of Chambers to indulge in these debauches of caprice in garden architecture, which, according

to the most approved principles of the great Renaissance masters, was allowed a licence which would have been highly unbecoming in domestic or monumental building. Kew was the right and proper outlet for that side of Chambers's imagination, which had been nourished by his early journeys to the Far East, and there is nothing at Kew inconsistent with the position he had taken up as the representative of the true Renaissance tradition. At Dublin Chambers did work, at Trinity College, which vies with his great London building in importance, and he and his pupil Gandon [Plate 7, A] set a standard in that city which, followed by such able men as Cooley, have made it,with Bath, one of the two finest assemblages of eighteenth-century architecture in these islands [Plate 7, C].

THE WYATTS.—James Wyatt [Plates 4, B and C and Plate 5] has been held over for treatment here rather than taken with his proper fellows, Adam and Leverton, by reason of his Gothic and slight neo-Greek tendencies in his later years, that seem to separate him off from the pure Classical Revival architects in whose company his career opened. Adam, it is true, designed in a medievalizing or "castle" style, but his experiments in that direction are interesting, and in the case of Culzean, even successful, rather than historically important. Wyatt's Gothic calls for altogether more serious notice. Wyatt came of a building family, and his brothers and nephews, all architects, seem to people the architectural world of the late eighteenth and especially the early nineteenth century. Of all these many Wyatts, James was the most eminent. Taken to Italy at the age of fourteen and remaining there six years, he was only twenty-seven when he took the world by storm with the completed Pantheon in Oxford Street in 1772 [Plate 5, B]. Wyatt's Classic is, indeed, extremely good; there is a corridor attributable to him at Crichel of an extraordinarily delightful quality, and there are rooms at Heveningham, and others of his great houses, which go to show how far the fashionable world was justified in turning to him with an enthusiasm even greater than that of their reception of Adam some ten years before. Wyatt continued to design admirably in the Classic manner to the last years of his career. Doddington (Gloucestershire), of 1802, is said to show neo-Greek influence, but for all that is an excellent example of his work in the older style. It is suggested that he first became interested in Gothic through Horace Walpole, who himself had the greatest admiration for Wyatt's talents, and they were both concerned in the Gothic works at Lee Priory (Kent) as early as 1786. But Wyatt's celebrity as a designer of Gothic comes from his building, Fonthill Abbey (Wiltshire) [Plate 5, A] for Beckford, the author of "Vathek," in the 1790's, and, later, Ashridge (Herts). His notoriety comes from his treatment of Salisbury and Durham Cathedrals. Wyatt's Gothic has little more learning or understanding of real Gothic than Horace Walpole's, but Wyatt handles his compositional problems with a real mastery. True, it is a mastery over another kind of architecture, and the effects he aims at, and achieves, have little or nothing in common with the fifteenth century; but at any rate Wyatt was the first man to attempt monumental design in revived Gothic—Strawberry Hill is still tainted with the tradition of the Garden house and the Grotto. Even now when the first half-baked enthusiasm of the Gothic revival has been replaced by a sounder knowledge and a truer historical perspective, Wyatt's Gothic remains, of all architectural styles, perhaps the most difficult for us to understand and appreciate: his work at Salisbury,—the pity of it is only too patent,—has never been properly investigated, but there is some evidence that it was at least informed with some real feeling about Gothic architecture, and that in sweeping clean that Cathedral, he believed he was enabling the one complete, integral work of medieval architectural art in England to stand clear and make its effects, and incidentally be judged upon

its merits. The disappointment that is Salisbury is not wholly his fault : a better building could have better survived his drastic purgation.

HENRY HOLLAND.—Henry Holland, though his first important work dates from 1763, and he died in 1806, also seems to belong to a later generation than Robert Adam, with whose style his earlier work has distinct affinities, by reason of the very definite transition to a style deriving from French Empire. Holland was the favourite architect of the Frenchifying Whig group that surrounded the Prince of Wales, and among his chief works were Carlton House [Furniture, Plate 8, B], the first Brighton Pavilion (a classical building), Southill for Whitbread, one of his most complete schemes, and the alterations at Woburn [Plate 8, C] so much praised by Professor Richardson, all Whig commissions. The entrance hall of Melbourne House [Plate 9, A], here illustrated, shows his real powers as an architect more justly than the more characteristic drawing-rooms, though the Blue Boudoir at Althorp is a charming example of his work. Holland's Frenchified drawing-room style with what Professor Richardson calls its " rich simplicity," and its dependence on curtains and drapery for its effects, is perhaps the true Regency style, and seems to be pointing very surely towards the future. In Holland's earlier interiors we have already remarked a resemblance to Adam ; and in his first exterior, Claremont, there is nothing of Adam at all, for it is a perfectly normal late Burlingtonian design. Traces of this influence persist in his work at Broadlands, and at Althorp. But by the time he reached Wimbledon, also built for Lord Spencer, Burlingtonianism is left far behind, and French influences are showing the way to the new style of the early years of the new century.

NASH AND SOANE.—John Nash, who succeeded Holland as the Prince's architect, and whom we naturally associate with him because of Regent Street, first studied architecture under Sir Robert Taylor, but there is a gap between his pupil days and his first house of importance, Southgate Grove (1797), a design with reminiscences of the Adam-Wyatt manner, but more than touched with the newly-fashionable neo-Greek influence. Nash's importance as an architect has been much canvassed of late, but though we have lost his Regent Street [Plate 10, C], there are still the terraces on the east side of Regent's Park to witness to his abilities [Plate 10, B], and many individual houses to that scheme. In Sir John Soane the archæologizing tendency and the neo-Greek influence are very strong [Plate 9, B]. In him, the " philosophizing " of Adam and the self-conscious eclecticism of the age are carried to a point that seems to mark him out as the father of modern architecture. Soane had very great gifts as an architect ; in the first place he was intelligent, but the great factor in his architecture is a wealth of invention, with a comparative poverty in imagination, and so we get the great quality of his design, its intelligent originality, and also nearly always a curious, often repellent, arid quality. Soane is rarely genial as Nash, in so many respects his inferior, often contrives to be. There are, however, some fine simple designs, as the gates and bridge at Tyringham, where his aridity does not trouble, and some aspects of Moggerhanger [Plate 9, C] are almost genial. Soane has been compared with Vanbrugh because they both had considerable originality, but it would go hardly to press the comparison farther ; between that robustious wit, filled with the gusto of the Revolution times, and the eminently respectable-minded Soane a whole spiritual world intervenes.

A long reign such as that of George III, during which two complete generations of architects arose and had their day, is inevitably complicated beyond the possibility of short treatment ; and this king's reign is more packed with phenomena and events than most periods of sixty years. For in that time the modern world, almost as we

know it, became recognizable. George III's reign saw not only an unprecedented development of machinery for industrial purposes, but also the popularizing, if not the actual invention, of the " artistic temperament "—two factors of almost equal significance for architecture. The immense increase of population and wealth, and the vast urban development that came with it—the middle classes always increasing in numbers and importance, and their novel demands—all these meant new problems, which the architects of the time solved with a success that is a perpetual source of wonder. Old St. Catherine's Dock, London, and some other dock and warehouse buildings in those parts, which belong to this period, are in their grim way remarkably fine. The splendours of the younger Rennie's Naval Victualling Yard at Stonehouse, which belongs, indeed, to the next reign, has already been amply illustrated in Professor Richardson's book, but there are plenty of other early civil engineering works, and even factory buildings are occasionally to be found, that show how much vitality there was still in the great tradition, in spite of the " artistic temperament " and all the other forces we have noticed, working for its destruction.

The town-planning amenities, which London owes to this great period of its expansion, hardly need to be dwelt on here. We have mentioned Nash's great works in this kind, and there are many squares, including a great part of Bloomsbury, the Foundling Hospital Estate, and others too numerous to mention. And London is not alone in this ; in almost all the great provincial cities there are considerable areas laid out during this period, which lend to them a great part of such architectural dignity as they possess.

COUNTRY AND SEASIDE BUILDING.—Another development, raising a rather different kind of problem, was that of the seaside resorts, which grew phenomenally during these years. All round the South coast, from the Kentish seaside towns to Brighton, along the Hampshire coast including the Isle of Wight, and further west, by Weymouth to Devon, there are innumerable interesting and pleasant buildings of this period. Brighton and Weymouth were patronized by the Court, and even in the latter there is something rather more sophisticated than in Kent and Hampshire, where more purely local schools grew up. That of Kent is very rustic and traditional in its use of the local weather boarding, but round Southampton, in an area extending from Chichester in the east to Poole in the west, a really fine regional development arose. John Plaw, who published a series of illustrated books of small and medium sized houses, is the chief name among these Hampshire architects, but there were others. Professor Richardson has given hints, but as yet no adequate treatment of this school has appeared, and certainly there are some few houses in this district, dating from about the turn of the century, that are of a merit which can afford to be judged by any standard, however exalted. Another country development was due to the improvement of the roads and the system of coaching—that of the many fine Inns of this period to be found in almost every part of the country.

The villas that grew up round such places as the growing naval port of Plymouth-Devonport are more of the type of the London surburban houses and the villas of the home counties. Here developed that particularly delightful type of Regency villa [Plate 10, D], generally two-storied, with a low-pitched slate roof, made of brick, stuccoed and painted cream or white and adorned with treillage verandas and even balconies, though these atter are more often to be seen on town houses, where the chief entertaining room is on the first floor. The greatest surviving monument of this style, though dating from the succeeding reign, is Papworth's development of Cheltenham [Plate 10, A]. This type of house went as

far in the direction of romance and the picturesque as most respectable middle-class people would allow themselves ; for others more daring there were the various rustic-cottage and Gothic styles. Volumes of designs for these reveal some very curious passages in the history of taste, satirized by Jane Austen (who is a mine of information on matters of architectural fashion and lay opinion of architecture) in the following passage :—

> For my own part, said he, I am excessively fond of a cottage ; there is always so much comfort, so much elegance about them. And I protest, if I had any money to spare, I should buy a little land and build one myself, within short distance of London. . . . . My friend, Lord Courtland, came to me the other day on purpose to ask my advice, and laid before me three different plans of Bonomi's. I was to decide on the best of them. " My dear Courtland," said I, immediately throwing them all into the fire, " do not adopt either of them, but by all means build a cottage." And that, I fancy, will be the end of it.

Bonomi, an Italian draughtsman, and assistant, first to Adam and then to Leverton, rose to considerable eminence in the 1790's and the early years of the new century, and built several important houses for the great. He is only one of the lesser, but yet able and quite important men whom space has excluded from this chapter, wherein the great names are accorded a treatment so inadequate that the immensity of the subject and the shortness of the space can only partially excuse it.

II.—Sculpture

The sculpture of this period can hardly lay claim to the same interest as the architecture, and it would go hardly with the historian who was called upon to produce three sculptors as deserving of attention after their kind, as Robert Adam, Chambers or the younger Dance among architects. The consideration in which the art was held at the time reflects this inferiority, and it is significant that at the founding of the Royal Academy only two sculptors were found worthy to be numbered with the thirty-eight painters and numerous architects. It cannot be said that time and reflection has materially altered this contemporary estimate of the relative importance of the arts in England.

Classical Influences.—A general parallel between architecture and sculpture as regards their history and the influences bearing upon them is permissible, but can hardly be pressed far. The sentimentalizing tendency, which pervades the whole of art and thought in the later years of the century, is no less apparent in sculpture than in the other arts. The particular influences deriving from the archæologizing ferment in artistic circles in Rome, which we have noticed as bearing on architecture, are equally to be found in sculpture, and especially the influences of Winckelmann and neo-Hellenism, which had a particular relevance to sculpture, and are accordingly the more strongly marked. The sculptors, however, had in the past endured no such tyranny of fashion as the Burlingtonian group had imposed upon the architects, and in consequence, their reaction against the manner of their predecessors is less violent and less self-conscious. Among sculptors also the Gothic tendencies appear later than among the architects. Flaxman's Gothicisms are an exceptional case, and to be attributed probably to his friendship with William Blake.

Direct relations between the two arts are frequent, and of considerable importance. Eminent architects continued to design sepulchral monuments in collaboration with sculptors, and there are extant examples of work in this kind, by Adam Chambers and " Athenian " Stuart. Stuart's tombs at Wimpole, executed by Scheemakers the Elder, are in the normal Renaissance tradition, and give little or no indication of Stuart's position as an innovator in the decorative parts of architecture, and it can hardly be said that Adam's monument to the Duchess of Montagu at

Warkton does him much credit. More important than these occasional monuments, for which architects gave designs, is the regular employment of sculptors by architects for the more important carved detail on their architectural works, as chimney-pieces, masks, keystones, pediment-sculpture, etc. Sir William Chambers employed Wilton, with whom he collaborated on the sepulchral monuments mentioned above, for chimney-pieces at Somerset House and on exterior work there. At Peper Harrow one of the more elaborate chimney-pieces, having a relief of *Bacchus and the Tiger*, appears on Wilton's bill as "estimated on Sir Wm. Chambers's design." Wilton seems to have had a considerable business in these architectural accessories, as well as doing portrait busts and other more independent work, and in this he is carrying on the tradition of the " capitalist " Master Sculptors, which stretches back through Scheemakers, who did chimney-pieces for old Carlton House, and Cheer who, among other activities, ran what can only be called a factory of lead garden statuary, through Grinling Gibbons in his later years to Nicholas Stone and further to the later medieval Masters.

The importance of this association of the sculptors with the commercialized production of architectural detail and decorative art generally has been remarked elsewhere* as a salutary discipline in the case of Flaxman. A point that deserves notice is that such association and discipline is the rule rather than the exception. For Harewood House, Yorkshire, besides the work of William Collins (1721-1793), who executed medallions on the north-west front and an ambitious bas-relief in the hall, there are extant a chimney-piece design by Adam, with the name Nollekens written over, and an actual chimney-piece by an Italian named Locatelli who also did similar work in the rooms of the Royal Academy in Somerset House. It is significant that, like Wilton, a sculptor of the eminence of Nollekens who enjoyed the greatest reputation of his time and attained the dignity of a full dress biography†, should be employed on work of this kind. Banks, a hardly less eminent man, and one with no mean opinion of the dignity of his art and of his own place in it, did medallions for the Bank of England, of which there are casts in the Soane Museum. John Bacon, whose commercial instincts were strongly developed, as witness his attempt to contract for all the memorials to the heroes of the war, *en bloc*, by undercutting the prices of his fellow artists, did the reliefs on the front of Samuel Wyatt's Trinity House, and probably those on James Wyatt's Heaton garden front. Flaxman's work for Wedgwood and Bentley belongs properly to another part of this book, but amongst it were numbered several plaques for chimney-pieces, one of which survives in Adam's work at Kedleston. Another chimney-piece attributed to Flaxman is illustrated [Plate 12, A]. Lord Bristol, who commissioned the *Fury of Athamas*, one of Flaxman's most ambitious pieces, also employed Italians to reproduce the Homer designs as a frieze on the exterior of his great Rotunda at Ickworth, and there is a tradition that in his earlier days Flaxman also worked for Thomas Leverton. These are the important names ; others are also recorded, as Spang, a Dane, who did the carving on the Admiralty Screen under Adam, and an ambitious caryatid chimney-piece at Kedleston ; Carlini, who also gained a certain reputation for portrait busts, Capizzoldi ; and Ceracchi who is recorded to have modelled " a basso-relievo, fourteen feet in length and six feet in height, of the sacrifice of Bacchus . . . for the back front of the house of Mr. Desenfans in Portland Road." Many of the chimney-pieces in Adam's houses as Mersham le Hatch, Bowood and Lansdowne House, were supplied by Carter's, a flourishing business concern in Piccadilly. That Flaxman's connexion with Wedgwood and Bentley was only exceptional in the

* " John Flaxman." By W. G. Constable, 1927
† " Nollekens and his Times." By J. T. Smith, ed. E. Gosse, 1895

generosity of his treatment at their hands, is indicated by the following from John Deare, a young sculptor of considerable promise who died young. It is dated 1783:

> "As for Carter, I do him a job when he has it to do; the last was a rich tablet for a chimney-piece. I worked it task for twenty-four guineas. It is a custom with him to make large promises to young fellows, by which means he has gained grease to keep his carriage going."

In plaster work the tendency of the age towards the abandoning of high relief ornament and more particularly the large sculptural effects for which the Burlingtonian architects had imported Italian stuccatori, takes this work out of the category of sculpture. Where the earlier architects seem to have left their Italians a fairly free hand, men with a strong decorative bent such as Adam and Wyatt kept the design of plaster detail very much in their own hands. Joseph Rose, who was responsible for the plaster work in most of Adam's houses, and occupies an equivalent position to that of Carter for marble carving, is the chief name. It is interesting to note, however, that at Sledmere, where Rose worked independently, figure compositions are more numerous and important than in his work done from designs given by an architect.

ROUBILIAC.—The prevailing manner at the beginning of the period is that of which Roubiliac (died 1762) is justly considered to be the chief exponent. The virtues of this school, its extraordinary skill in portraiture, its accomplished and lively modelling, the care expended upon the surface treatment of marble, and its effective full-blooded Baroque compositions, lasted on in the works of its successors, as Nollekens and Wilton, until the practice, which these two did so much to further, of leaving the actual carving of even important monuments to assistants, and the growing influence of the Greek revival, gradually but inevitably destroyed them. The practice of leaving the carving to assistants is indeed a development of the advanced commercialization of the art, which we have noticed as deriving from a relatively remote period and which, during this time, reached its last stages before the final divorce of the sculptor from the monumental mason and the "big business" of modern times. But as Mrs. Esdaile has pointed out the tendency was helped on by the

> "Improvements in mechanical appliances, the pointing instrument especially. Bacon invented one." *

Mrs. Esdaile goes on to say that

> "while Wilton and Nollekens could rely on the services of Adkins and Nathaniel Smith, trained as they had been upon Roubiliac's methods, things were pretty well; but their later works show the progressive deterioration which might be expected from the inferior carvers they then employed and from the increasing dependence on drill and polish for effect." *

These quotations contain the kernel of the matter, and go far to explain not only the state into which sculpture lapsed during the latter years of the period, but also the difficulty the critic often experiences in attempting to appreciate the occasionally praiseworthy intentions of the designer in face of the extreme poverty of the technique.

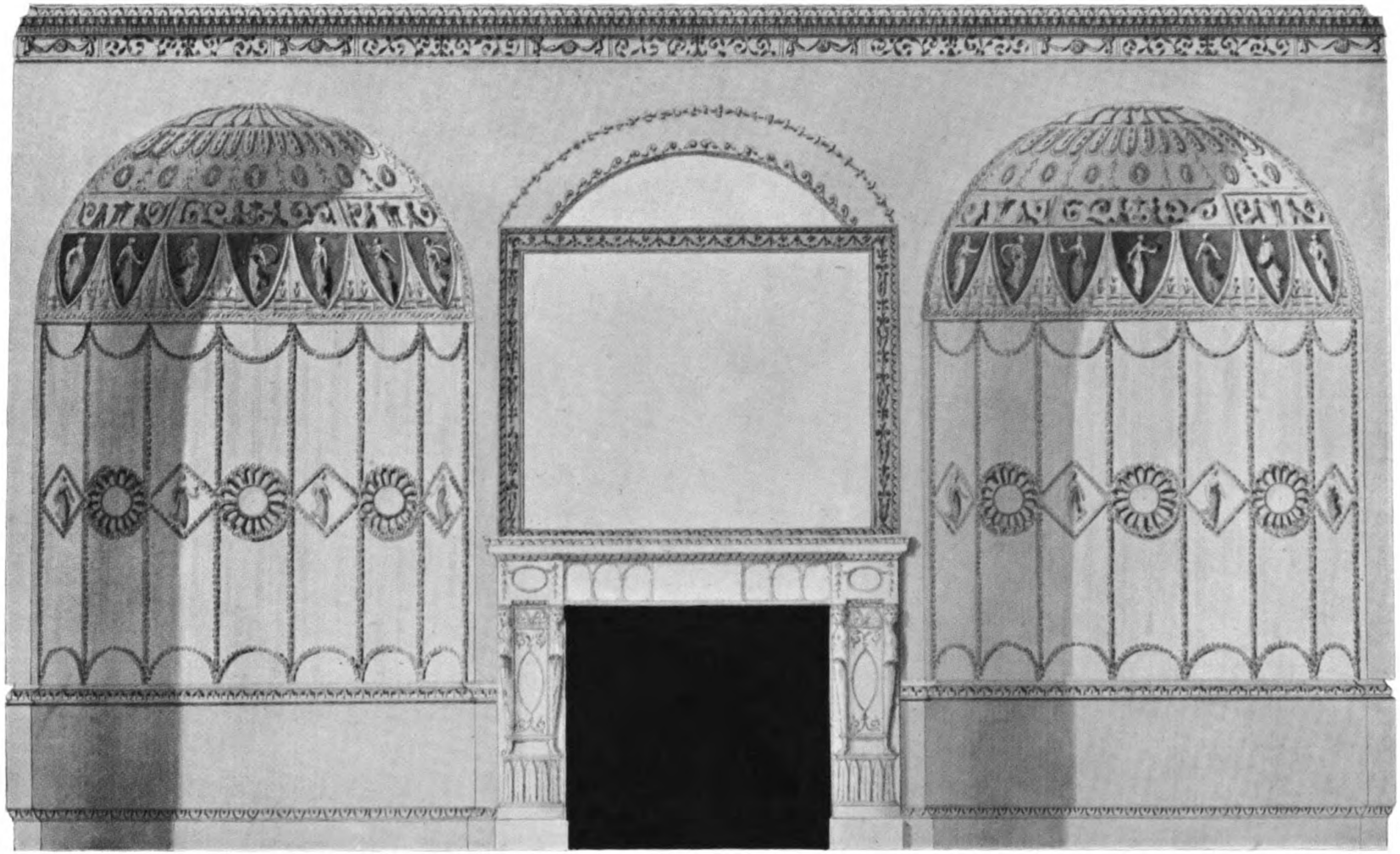
NOLLEKENS.—Joseph Nollekens (1737-1823), of whose methods we have been treating, is personally the best known to us of all these late Georgian sculptors, by reason of the biographical "Nollekens and his Times," by J. T. Smith, whose father worked as an assistant both with him and with Wilton. Nollekens had been a pupil of the elder Scheemakers, and all his life continued in the main to follow the traditions of the older school. His reputation is based chiefly on his portrait busts.

* "English Monumental Sculpture since the Renaissance"—S.P.C.K. 1927

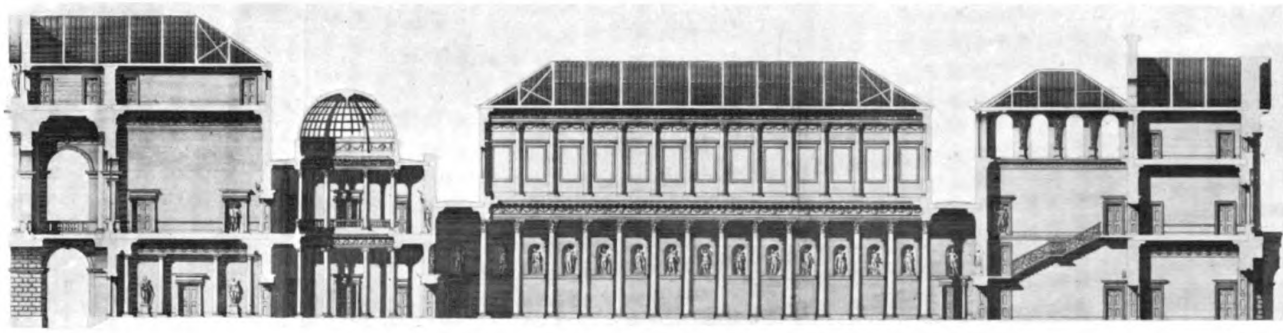
[Plate 11, B.] Thomas Banks (1735-1808) is with Flaxman the most important of the neo-Hellenists. Banks visited Rome in the years 1772-1779 and, coming under the full influence of the Winckelmann-neo-Hellenistic ferment, devoted himself entirely to the study of the "Antique." As Mr. W. G. Constable has pointed out in his recent book on Flaxman, at that time the "Antique" meant almost exclusively the realistic and dramatic works of the Hellenistic and Greco-Roman periods. It is, however, in their concentration on these that the difference chiefly consists between Banks and his fellows, and the school of Roubiliac, who still looked back to Giovanni di Bologna and Bernini as masters. Like Flaxman, Banks is not at his best in the grandiose works his allegiance to the new movement called upon him to produce; the *Falling Titan* [Plate 11, A], a work on a small scale, is perhaps the best of them —the worst are probably to be found in St. Paul's. In the Victoria and Albert Museum there are, however, terra-cotta models of works at Ashbourne and the Vyne, Hampshire, which show that Banks was capable of better things when he laid aside his Hellenism. Banks also evinced an interest in the Gothic and is recorded to have bought the medieval figures removed from the old Guildhall Chapel.

Flaxman's interest in Gothic has already been mentioned. It is noticeable quite early in his career, and his sketch-books from Italy show an appreciation of early Italian paintings quite remarkable for their date (1787-1794). In Flaxman a mild and pious sentimentality marries oddly with the Greek convention he adopted, and in John Bacon (1740-1799) this strain, so characteristic of their time, is even more marked. He was, it appears, of a most ostentatiously devout evangelicism, and disapproved the use of pagan symbolism for the tombs of Christian folk. Bacon at his best is in the very forefront of the sculptors of his time, as his figure of *Blackstone* at All Souls' [Plate 11, D] and his *Monument to the Founder* at Guy's Hospital [Plate 12, C] are sufficient to show. His equestrian figure of *William III* in St. James's Square is also not without merits [Plate 12, B]. This is a joint work with his son, one of the better sculptors employed under the provisions of the Act of Parliament to commemorate the fallen in the French Wars, and whose works occupy so large a place both in Westminster Abbey and St. Paul's. The elder Bacon in his earlier days had worked extensively for Coade's well-known artificial stone business.

These few sculptors, noted individually here, must serve as types for a host of others, for there is no lack of men or of biographical material at this time. Laying aside the special turn given to his talent by the work he did for Wedgwood, the criticism of Flaxman, that he is at his best when he puts away his grandiose aspirations and consents to let his gentle, sentimental quality of mind appear through the neo-Greek convention he adopted, will hold good almost equally for the other eminent sculptors of his generation, such as Bacon and Banks; the more "narrative" and the less "abstract" their works, the better they appear. Further, the tradition of realistic portraiture they inherited from the preceding generation is often responsible for their most satisfactory works; and it is surely no mere prejudice which singles out for praise the pleasing survival of "Barockery" in the little naked boys grouped about the foot of the Bedford statue in Russell Square, a work of that distinguished early Victorian master, Sir Richard Westmacott.

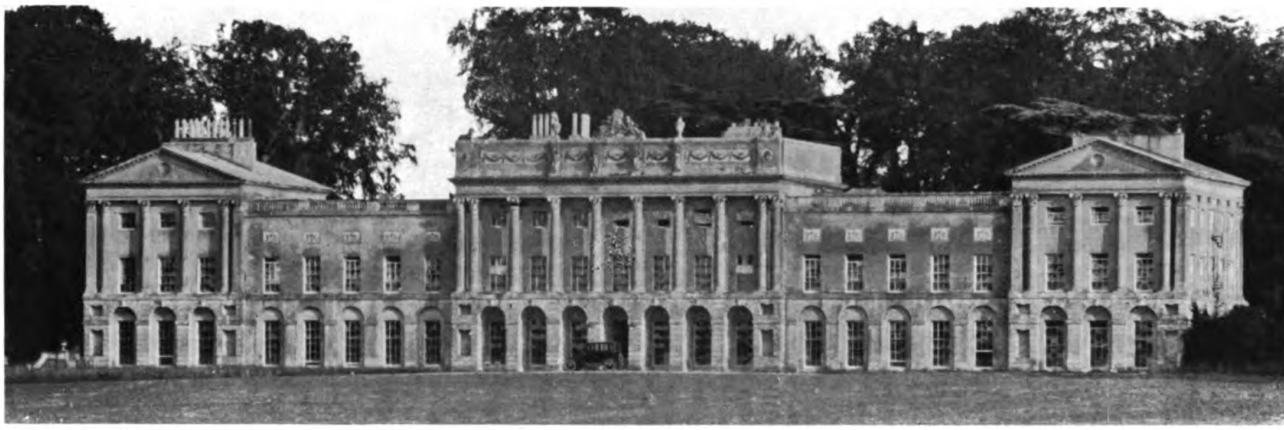


Chimney-piece planked by alcoves; interior composition by James Wyatt. Colour drawing. (Victoria and Albert Museum)

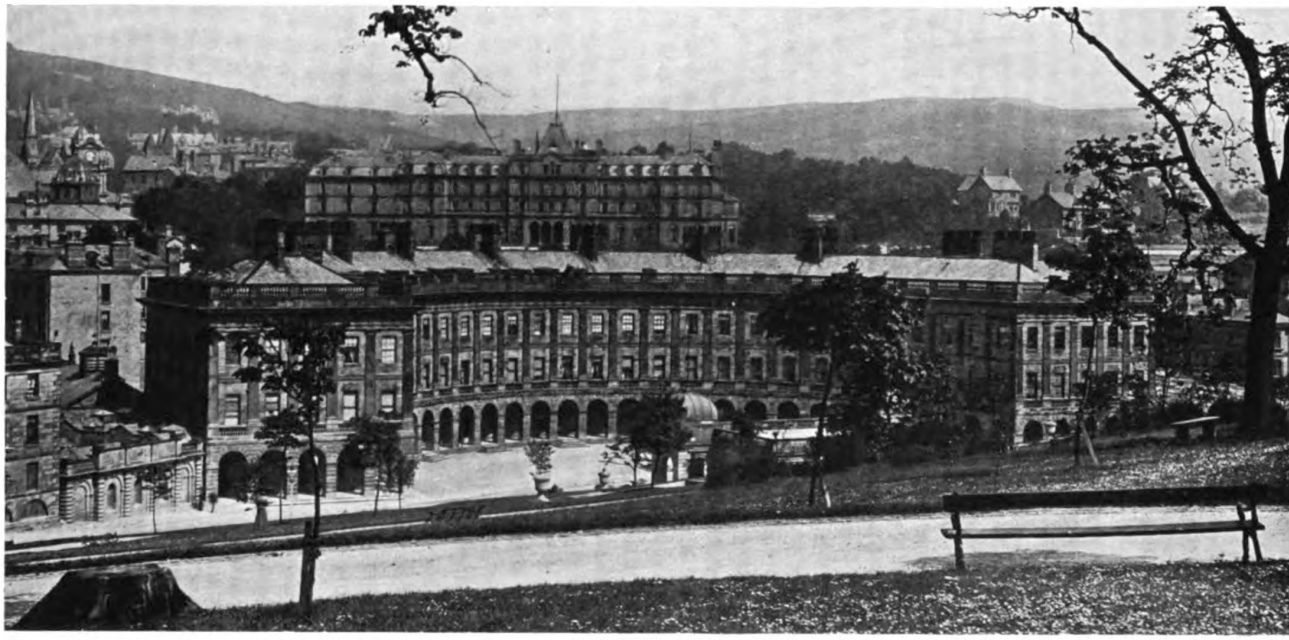


Section from South to North Worksop Manour House Nottinghamshire

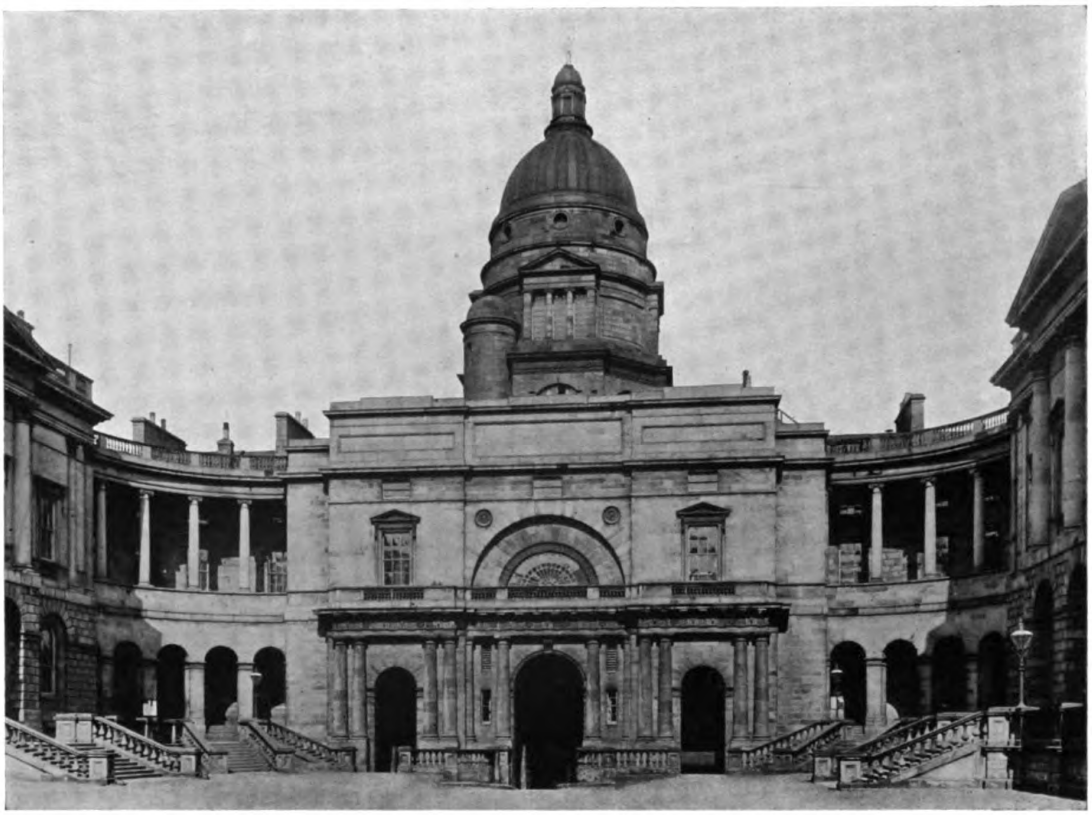
A—Section of Worksop Manor, by James Paine. Reproduced from Paine's "Noblemen and Gentlemen's Houses"



B—Front view, Heveningham Hall, 1778, by Sir Robert Taylor



C—The Crescent, Buxton, by John Carr, of York

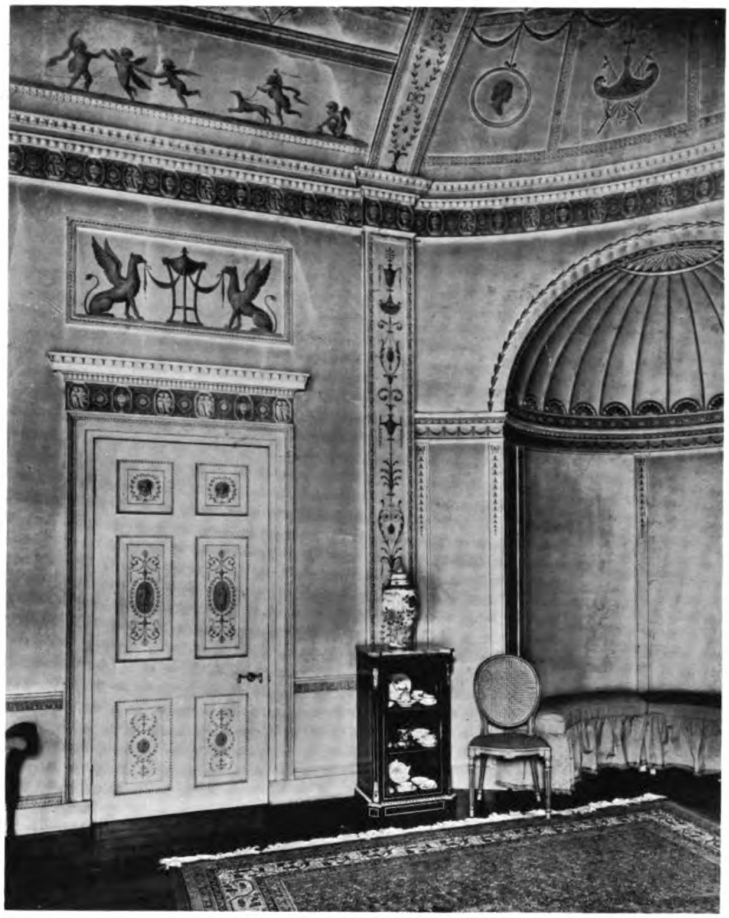


A—Edinburgh University, by Robert Adam

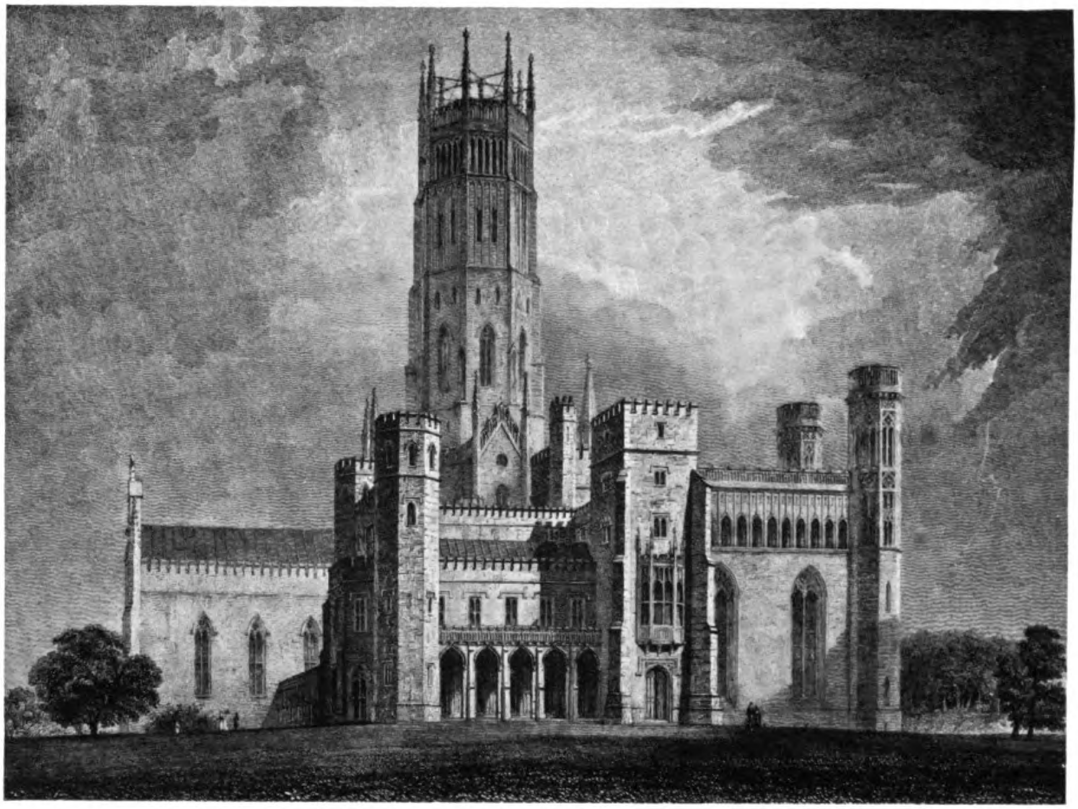
B—The Hall, Syon House, Isleworth, 1761, by Robert Adam

A—Back view, 20 St. James's Square, 1772, by Robert Adam

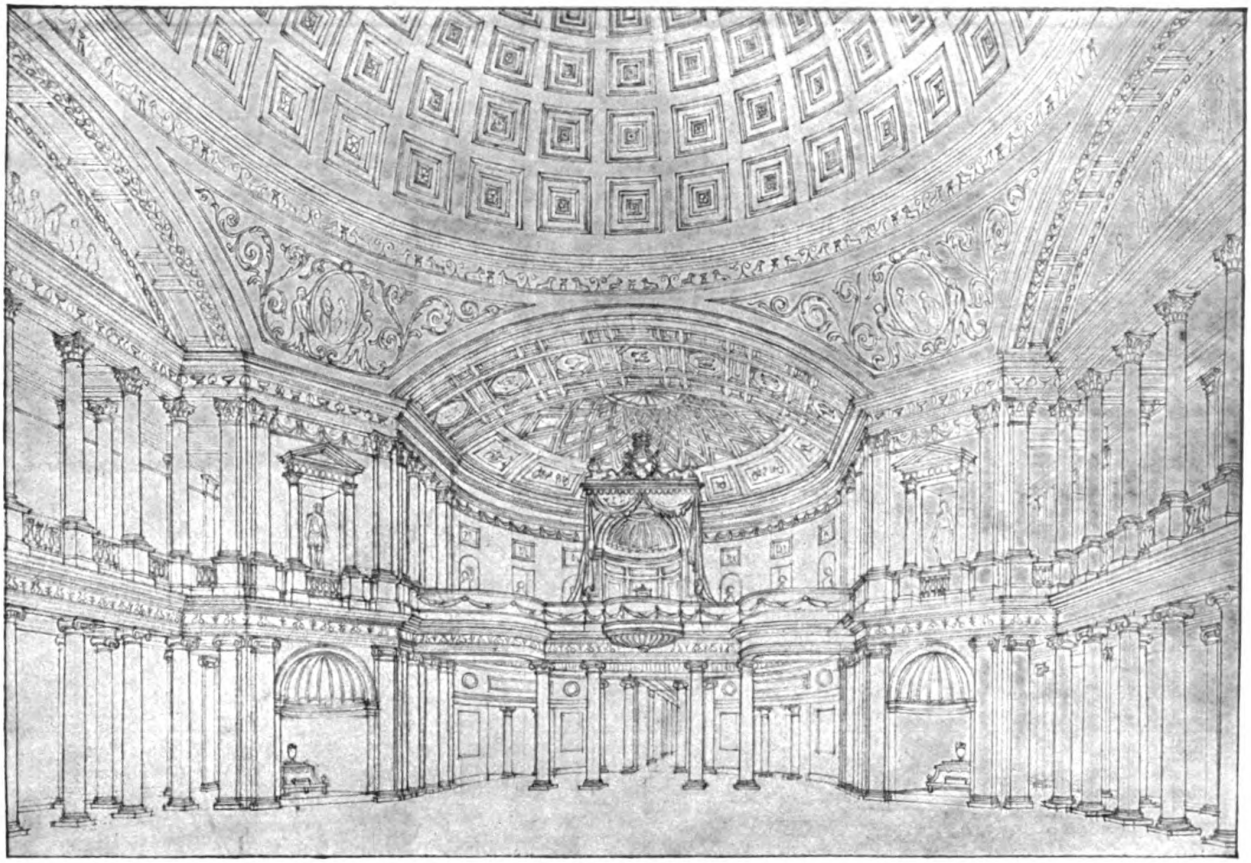
B—Exterior of the R.I.B.A. Offices, Conduit Street, by James Wyatt



C—Interior at Heveningham Hall, *circa* 1790, by James Wyatt



A—South front, Fonthill Abbey, 1796, by James Wyatt



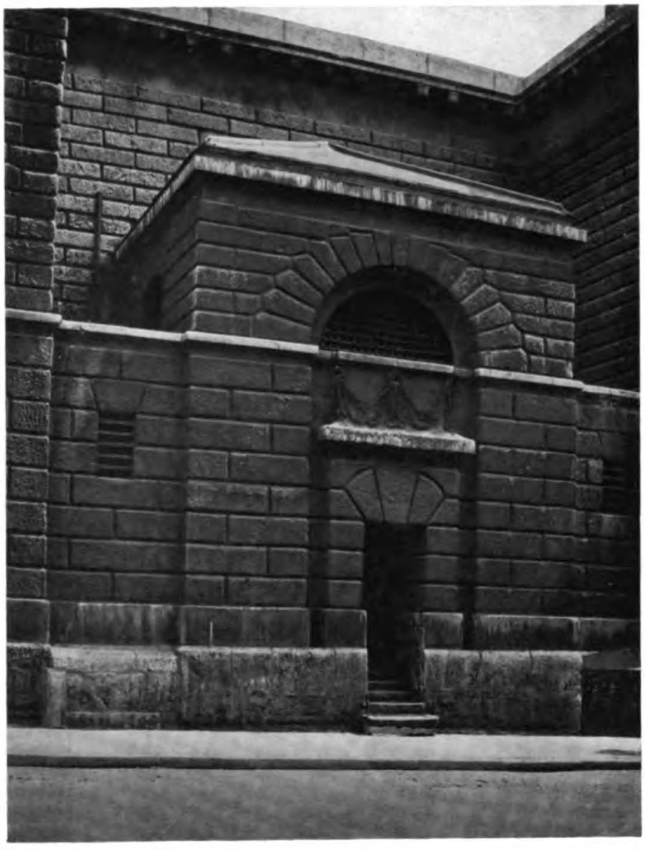
B—The Pantheon, 1770-72, by James Wyatt. Reproduced from Richardson's "Monumental Architecture"

A—Ballroom, Lansdowne House, 1790, by George Dance, executed by Robert Smirke

B—Interior, Somerset House, 1778, by Sir William Chambers

C—Exterior, Somerset House, by Sir William Chambers

A—Customs House, Dublin, 1781, by James Gandon



B—Debtor's Door, Newgate, 1770-78, by George Dance

C—Doorway, 40, North Great George Street, Dublin

A—The Library, Woburn House, by Henry Holland

B—Staircase Hall, Bedford Square, by Thomas Leverton

C—House in Bedford Square, by Thomas Leverton

A—The Hall, Melbourne House, Whitehall, by Henry Holland

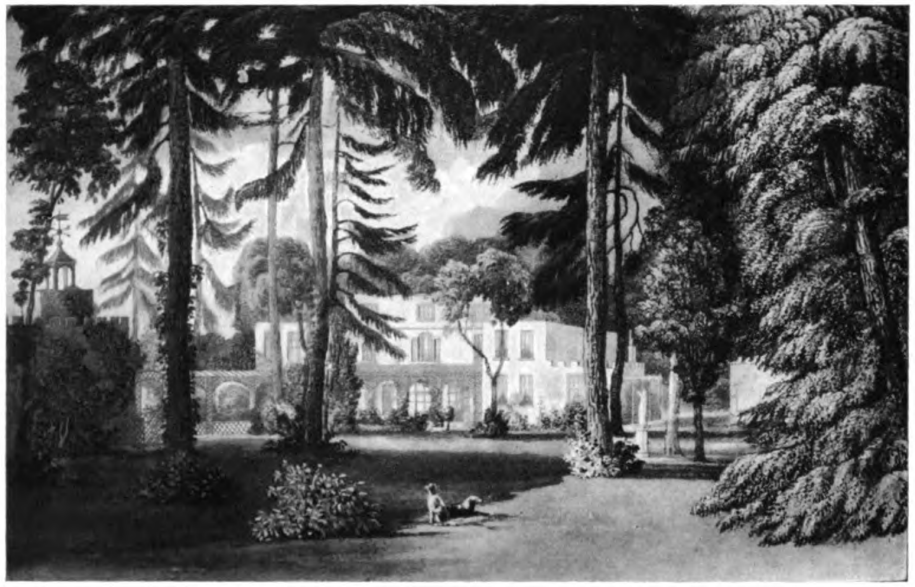
B—Treasury corridor, Bank of England, by Si John Soane

C—Front view, Moggerhanger, Bedfordshire, 1790-99, by Sir John Soane

A—Montpellier House, Cheltenham, *circa* 1820, by John Papworth

B—Chester Terrace, Regent's Park, by John Nash

C—The Quadrant, Regent Street, by John Nash



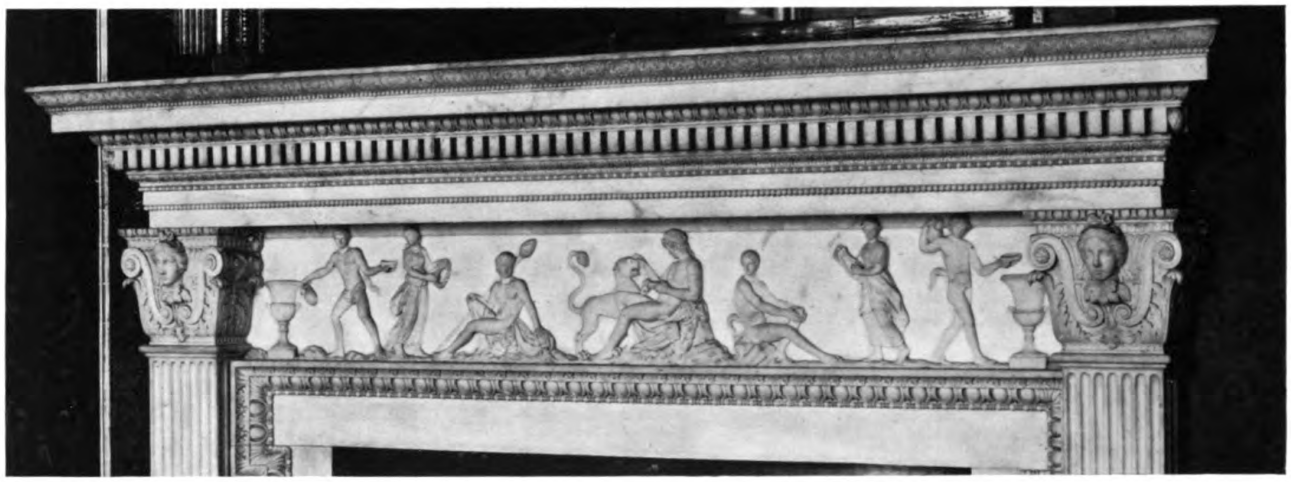
D—Felling Place, Berkshire. Reproduced from Ackermann's " Repository," 1824

A—The Falling Titan, by Banks. (Diploma Gallery, Royal Academy)

B—Charles James Fox, by Nollekens. (National Portrait Gallery)

C—Monument to Lord Mansfield, by John Flaxman. (Westminster Abbey)

D—Monument to Lord Blackstone, by John Bacon. (All Souls College, Oxford)



A—Frieze of chimney-piece at 18 St. James's Square, attributed to John Flaxman

B—*William III*, by John Bacon. Bronze. (St. James's Square)

C—*Memorial to Thomas Guy*, by John Bacon. Marble. (Guy's Hospital)

CERAMICS AND GLASS.

I.—Pottery and Porcelain. Early Types. *By Bernard Rackham*

WHEN George III succeeded to the throne the craft of the English potter was just arriving at the stage of competence reached long before in most European countries. Earthenware was emerging from the status of peasant pottery to a place among the domestic equipment of the upper strata of society which it had long occupied in Italy, Spain, France and Germany; porcelain of home manufacture was an innovation which had barely begun to be commercially profitable in competition with imports from the Far East, Saxony and elsewhere. A momentous change in methods of production was approaching, which was destined to have a great effect on the character of the wares. Small workshops in which the only aid to handwork used was the potter's wheel, were just beginning to give place to factories equipped for mass production, in which new appliances tending to cheapen output by the elimination of handwork were constantly being adopted. The porcelain factories as distinct from the earthenware potteries were still mostly small concerns, it is true, but only those among them which were best organized to meet commercial requirements survived besetting financial difficulties. This moment in the history of English pottery is of exceptional interest, as it exhibits side by side two distinct phases, that of an immemorial craft once vital, if unexalted in its pretensions, but now nearing extinction, and that of a refined and sophisticated industry just growing out of infancy.

The native antecedents of the wares of our period are to be found in medieval pottery made for humble uses, in which decorative intention is generally absent. These wares have, it is true, a nobility of form which affords great æsthetic pleasure, but their beauty is of the same order as that of the tithe-barn, the mortar or the black-jack as compared with the cathedral, or the chalice. From this medieval pottery there developed all over the country, and especially in Staffordshire, peasant wares in which ornament as such was very definitely, and sometimes, if not always, successfully, aimed at. In these wares the primary materials of pottery, clay and glazing substances, were the only media employed for achieving the desired result of usefulness and decoration combined. They are generally classed as "Slip Wares," from their dependence on the use of clay watered to a semi-liquid state known as slip. In them the different tones which various clays will assume in the kiln, ranging from cream-colour through drab and buff to red and brown, were skilfully marshalled for decorative treatment. After the middle of the eighteenth century these peasant wares had passed their prime, although their technique continued in practice, in out-of-the-way country potteries, almost until the end of the nineteenth century, and occasional examples show all the full-blooded virility to which their seventeenth-century forerunners owe their value. In the Staffordshire potteries, as we shall see, rapid progress was being made in technical improvements, and the old processes had been almost entirely abandoned. One potter, Ralph Shaw of Burslem, seems to have achieved some success in adapting the old clay technique to shapes of the greater refinement demanded by the advancing culture of the day. The dated jug shown in Plate 2, A proves that the type of ware he is said to have introduced as early as 1733 was still being made in 1766. The method of covering the red body of the ware with a white clay coating and then scratching decoration through the latter, is a simple and effective one, to be found in the primitive pottery of many countries. The process of trailing the lines of a design in clay slip on a ground of different colour, familiar in the

" Toft Wares " of the seventeenth century, had by this time been abandoned in Staffordshire and was now pursued only in remote potteries in Yorkshire and elsewhere. Inlaid wares—another ancient technique of some artistic value—were made till well into the nineteenth century in small workshops in Sussex and Kent. Some of the best of these, such as the punchbowl dated 1809 in Plate 2, B have been traced to a pottery at Bethersden, near Ashford. In such wares as these we have country craftsmen working by the light of nature with little regard for the " improvements " and fashions of the great world, and making things which hold their own æsthetically against the peasant wares of other lands.

The form of earthenware which, through firing to a higher temperature, reaches the condition known as stoneware, in which salt is the material employed for obtaining a glaze, was also in late Georgian times a commodity made for the tavern and the kitchen. The level of artistic refinement to which it was brought under Charles II, in the enthusiastic days when modern science was born and men of learning like John Dwight and Francis Place turned their attention to the invention of substitutes for Chinese porcelain, was not kept up in the eighteenth century. The Fulham pottery in which Dwight had produced some of the most remarkable works of art ever made in potter's clay, was occupied with the output of brown stoneware beer-jugs and tankards of the coarsest quality. The great mug of 1761 shown in Plate 3, B with its rude applied relief after Hogarth's *Midnight Conversation*, well shows the brute forcibleness of this rough-bred descendant of Dwight's " opacous porcellane." Stoneware of good form and more carefully finished than the later Fulham ware was made throughout the eighteenth century at Nottingham. Its rich lustrous brown glaze gives it a very pleasant quality, and its decoration, executed by engraving or with impressed stamps and roulettes producing countersunk reliefs, is generally well-spaced and agreeable. Plate 3, A shows a mug made at Nottingham in 1771.

The earliest attempts made in England to produce wares of conscious artistic pretensions are represented by the painted tin-glazed maiolica first introduced by immigrants from Antwerp in the sixteenth century, from which were later developed the delft wares of London, Bristol and Liverpool. If the refinements of Continental faïence were never equalled, this class of English wares attained qualities of very definite value, especially where several colours were combined in the painting. The London delft wares had fallen to quite an insignificant level before the middle of the eighteenth century, and Bristol, in this later stage, was the producer of the best wares of this class. Chinese motives were dominant, but treated in a fashion which was quite original and quite English, and in a variety of modes. In one variety we find vigorous painting dominated by a heavy manganese-purple. *Chinoiserie* of a very different and more delicate type is shown in the ætherial little scene in the middle of a plate made in 1760 at the pottery of Joseph Flower [Plate 2, C], which exhibits also a very decorative type of border ornament painted in opaque white against the pale blue-grey enamel ground. Another kind of painting is that of John Bowen, who specialized in fanciful landscapes of native, not exotic, derivation peopled with deftly rendered figures of the period. The delft-painters of Liverpool were perhaps less gifted with originality. When George III began his reign they were at the top of their powers and they did some fine full-toned flower-painting about that time. As befitted citizens of a rising seaport, they did some of their best work to the order of nautical customers, supplying them with punchbowls adorned with a portrait of their ship [Plate 1].

Josiah Wedgwood.—The wares we have so far been discussing all represent the last phases of old traditions destined to extinction in most cases before the end

of the eighteenth century, under the stress of modern conditions. It was in North Staffordshire that the revolution took place which was to raise English wares to a commanding position in the world's markets. The concentration of the industry in " the Potteries " was already well advanced when our period opens. A succession of technical improvements due to the enterprise of several Staffordshire potters culminated in the establishment by Josiah Wedgwood in 1769 of the great firm still in operation at the works to which he gave the name of Etruria. From this time forward earthenware was raised to an equality with porcelain as a fit material for articles for use in the houses of " the nobility and connoisseurs of this Kingdom," to whom Wedgwood addressed himself in his advertisements and catalogues.

In the early stages of his career Wedgwood, as partner of Thomas Whieldon of Fenton, was engaged in making the lead-glazed table wares current in Staffordshire at the time, belonging in the main to two classes—wares with a red or dark brown body and applied relief designs in white clay, and the wares with variegated body or glaze known as agate, marbled and tortoise-shell wares. The salt-glazed white stoneware which had been such a popular Staffordshire commodity in the first half of the eighteenth century, was already beginning to pass out of fashion, doubtless through competition with the output of the numerous porcelain factories which had lately sprung up in various parts of England. When Wedgwood began business as an independent manufacturer with a small pottery of his own at Burslem, little more than a year before the death of George II, he was devoting all his efforts to the improvement in quality of the white-bodied earthenware known as cream-coloured ware which was then becoming the leading product of the district ; in 1763 he had advanced so far that he was able to secure an appointment as " Potter to the Queen " and the privilege of the name " Queen's Ware " for his cream-coloured productions [Plate 4, A]. He had energy to spare also for building up his business connexions by opening a showroom in London, appointing an agent at Liverpool, and establishing relations with manufacturers in other industries. And what Wedgwood was doing on the grand scale, other Staffordshire potters were attempting, in the years of peace and commercial expansion which followed the accession of the youthful king.

These developments are not without their significance for art. The various earlier types of earthenware, delft and stoneware, which we have been discussing, have generally a strongly individual character in which an artistic element, albeit sometimes naive and maladroit, is generally present. The earthenwares made in the industrially-organized factories from the time of Wedgwood onwards, can, at their best, be commended as efficient utensils, but are not always endowed with artistic qualities ; indeed, with the turn of the centuries there is amongst them a steadily-growing proportion of things that are frankly hideous. Wedgwood is sometimes unjustly blamed as being chiefly answerable for this declension, but in truth he deserves credit for his good judgment in perceiving that there is scope for the intelligence of an artist in designing wares for manufacture by mechanical methods under conditions of industrial organization. The " useful " wares made at his factory were of uniformly high standard, both in technical qualities and in artistic design, and if his successors in the nineteenth century and their rivals fell lamentably below the standard he set, it is unfair to criticize him on that account. It is necessary also to look beyond the rather unsympathetic garb of neo-classicism in which they are dressed ; in adopting it Wedgwood was only conforming with the stylistic fashions of his day,—the name Etruria which he gave to his works remains as a lasting witness of this,—and in truth it is a style which could hardly be bettered where use at table by a cultured society is the purpose in view. For vessels to

contain wholesome food, cleanly served to be eaten by persons of decent manners, the suave, graceful forms based on those of Greek vases are thoroughly suitable ; and the seemly painted borders of formalized leaves, husks and flowers, in unobtrusive colouring harmonious with the warm cream-coloured tone of the glaze, compare very favourably with the dead white glaze and heavily-coloured, over-naturalistic decoration of most kinds of porcelain. It is true that Wedgwood's ambition led him to make in other directions less successful attempts in which he was faithfully followed by rival potters. His skill as a chemist and his persevering temperament enabled him to invent a variety of bodies in the nature of fine stoneware or semi-porcelain of great technical excellence. These he used chiefly for articles intended solely for decoration, such as mantelpiece vases, plaques and medallions for mounting in furniture or as jewellery, and life-size busts for the pediments of bookcases. Divorced from a suitable setting, such things are apt to seem dreary and lifeless, but in sympathetic architectural surroundings, as, for instance, in the Adam library at Osterley, they find their justification. The red stoneware, developed from that made by Dwight and the brothers Elers at the end of the seventeenth century, was perhaps the least satisfactory of these special products. The black basaltes, used by Wedgwood at first for insipid copies of Greek vases, generally of the worst period, is effective for the display of plastic form. The busts for which it was largely employed have, however, no great artistic significance. The various coloured jasper wares [Plate 3, C]—blue, lilac, sage-green and the rest—with their white reliefs, are seen at their best in the medallions with contemporary portraits ; these are often works of decided force of character, and were the object of special care in finishing off by hand after the reliefs, made by pressing into an intaglio mould, had been stuck on to the flat surface of the medallion.

Josiah Wedgwood died in 1795 and the style he initiated was followed with little deterioration of workmanship through the first decade of the nineteenth century. The period of the Regency saw a change of fashion, with a new wave of *chinoiserie*, which had its effect even at Etruria. But sense of good design had now been lost and workmanship was no longer what it was, so that the late Georgian products of the Wedgwood factory need not detain us. Neale, Palmer, Turner and other Staffordshire potters—Elijah Mayer stands out for his good table wares—made earthenwares and fine stonewares little inferior in quality to those of Wedgwood, but they have no clear individual characteristics to make them interesting. In other towns cream-coloured ware of good quality was made, as at Liverpool, Bristol, Newcastle-on-Tyne and especially in Yorkshire. The Yorkshire potteries deserve a few words of special mention.

YORKSHIRE EARTHENWARE.—Cream-coloured ware similar to that of Staffordshire seems, on the evidence of a dated and authenticated teapot, to have been made as early as 1773 at the pottery afterwards well known as the Rockingham Porcelain Works at Swinton, near Rotherham. The earliest wares made at the Leeds pottery, established at some uncertain date before 1775, were probably of the same character. We may attribute to Leeds certain teapots and other table wares of a mellow straw-coloured or light buff body, painted in emulation of contemporary porcelain, with rough flowers and landscapes enclosed by feathery scrollwork. The shapes, alike of the Yorkshire and of the Staffordshire wares of this kind, are efficient and agreeable to the eye, and the painting, in a limited range of fresh clear colours sometimes restricted to black and red, is admirable in treatment [Plate 5, A]. The temptation, which proved as time went on too much for the porcelain enamellers, to aim at a realistic imitation of nature was here successfully avoided, and a code of formulas was adopted in which decorative effect was happily achieved.

After a change of partnership in 1781, or thereabouts, the Leeds pottery began to produce cream-coloured earthenware, with a pale greenish-yellow glaze, which is remarkable for its extreme neatness of finish and good shapes. A feature of much of this Queen's ware, as it was called in emulation of Wedgwood's product, is pierced decoration, skilfully carried out by means of separate punches cut to the outline of the desired perforations [Plate 4, B]. Such decoration was employed in conjunction with moulded reliefs and lathe-cutting, and a pleasant lightness and elegance was the result. It is not surprising that Leeds earthenware was popular not only in England but also on the Continent. So successful was this foreign trade of the English earthenware factories at the end of the eighteenth century, a trade in which Leeds had a very large share, that the native potters were everywhere obliged in self-defence to give up their several products—maiolica, faïence and porcelain—in favour of what came to be known as " English faïence," that is, cream-coloured ware of the English type. The prosperity of Leeds barely outlasted the eighteenth century, and after 1790 the earthenwares made at Leeds and in the various potteries of Yorkshire and the North rapidly lost all artistic qualities.

A few words are called for here as to the earthenware figures of the period, made both in Staffordshire and at Leeds. By far the best are those made by Ralph Wood, father and son, at Burslem, from models by a Frenchman, John Voyez. Many of them are copied from French originals, but others, such as the well-known Toby jugs and the group of the Vicar and Moses [Plate 6, A], are clever adaptations from engravings. Their pleasant underglaze colours give them a quality very different from, but by no means inferior to, that of the porcelain figures for which they were intended to be cheap substitutes.

It may be said that the invention of porcelain in China brought about, directly or indirectly, in the course of the centuries, in Western Europe also a rise in the status of pottery as a material. From a position of mere menial usefulness, it came to enjoy a regard almost equal to that of the precious metals as a material for decoration and the more refined uses. The technical improvements of earthenware which we have just been passing in review may be traced ultimately to the influence of imported Chinese porcelain, but that influence is much more obviously seen in the establishment of porcelain factories in Europe, to compete with importation from the East. England was late in conforming with the general practice in this respect. Almost till the middle of the eighteenth century the English demand for porcelain was sufficiently met by supplies from China and Saxony, but when at last the experiment of home production had been tried, porcelain factories began to spring up in all parts of the country. In 1750 or soon after various kinds of soft porcelain imitating more or less satisfactorily the outward appearance of the Chinese, but very different from it in composition, were being made at Bow, Chelsea, Derby, Longton, Lowestoft, Worcester and Bristol. Ten years later one of these undertakings, and that strangely enough in the district in which the pottery industry was most securely established, had already succumbed to financial failure ; it is interesting to speculate whether the Longton Hall factory might not have survived if the improvements in communication between the Staffordshire potteries and other parts of the country, brought about by the enterprise of Wedgwood, had been carried through ten years earlier, facilitating both the supply of raw materials and the marketing of output. The absorption by the Worcester firm of the earliest porcelain undertaking at Bristol does not necessarily indicate any financial embarrassment of the latter. As for the other early porcelain works, when George III succeeded to the throne they were approaching the height of their

prosperity. Two of them only were to outlast his reign.

THE CHELSEA FACTORY.—In artistic significance the Chelsea factory was unquestionably the most important. In 1760 its wares were reaching the height of their popularity with distinguished patrons and their utmost degree of splendour and elaboration. Artistically considered, the best work of the factory was done in the period generally known, from the mark used on the wares, as the " red anchor period " ; this period may be said to have come to an end in 1757 through the illness of Nicholas Sprimont, the silversmith who was then the proprietor of the undertaking. The catalogues of contemporary sales of the Chelsea output prove that after his recovery new fashions were adopted and continued to be followed until, in 1770, the independent existence of the factory was brought to an end by its amalgamation with Derby. Splendour of colour and a riot of rococo extravagance in modelling are the characteristics of this period, in which an anchor in gold was generally used as the Chelsea mark. Sumptuous coloured grounds—mazarine-blue, turquoise, pea-green and claret—appear on vases and table-services, in combination with rich gold borders enclosing panels with flowers, landscapes or figure-subjects in polychrome ; these pictures are often painted with extreme daintiness, sometimes with a flaunting *bravura* which is perhaps better suited to the generally massive effect of the whole [Plate 9, B]. The porcelain figures of which, in emulation of the German factories, the Chelsea proprietors had made a great feature from the beginning, began in this later stage to lose the distinction of modelling and the restraint and good judgment in the application of the enamel colours which place many of the " red anchor " figures on a level with their best Continental rivals. At the same time the proportion of models directly copied from Meissen originals diminished, and new compositions based on French and English engravings made their appearance. The more elaborate of these figures and groups, such as the famous " Music Lesson " after Boucher, at South Kensington, are wonderful achievements of modelling and firing, with laboriously built-up *bocages* which were now often added as a setting for the figures. Something must be said for their sheer dazzling splendour—as we have said in the case of the widely different works of Wedgwood, a suitable environment is essential for a fair judgment of their artistic merits—but as a rule we feel that their creators have over-reached themselves. One modeller in the employ of the factory, whose name is unknown although many of his figures seem to be original creations, had a fine feeling for movement [Plate 7] ; the irresistible *verve*, the swing and animation of his reaper, his masked actor and his Apollo [Plate 10, A], the pathetic gestures of his Pietà, forbid any sweeping condemnation of " gold anchor " Chelsea as inferior to the work of earlier stages.

DERBY—A complete change of character came over the output of Chelsea after the amalgamation with Derby in 1770. The Derby factory, founded some years before the death of George II and conducted by a Midland man of business, William Duesbury, was hardly less ambitious than Chelsea. Its earlier productions have only lately been identified, and although extravagant claims were made for them of equality with " Dresden," they make generally a somewhat humdrum, pedestrian show by comparison with their Chelsea contemporaries. The enamels tend to a greyish and brownish tonality, lacking the fresh gaiety of those of Chelsea. The figures have generally a stilted, unimaginative air, and are only by exception of artistic importance [Plate 8]. Soon after 1770, when the purchase by Duesbury of the Chelsea business seems to have stimulated him to fresh exertions, a notable change is observable in the productions of the amalgamated factories. In the modelling of figures the change was hardly one for the good. Angelica Kauffmann

succeeded Boucher as the favourite source for their subjects, and their greater technical sureness is no compensation for the insipid sentimentality which pervades them. The fondness for white biscuit, which now first makes its appearance in England as a medium, meant a renunciation of the delights attainable by that play of light upon a brilliant glaze which is the chief advantage of porcelain. In this biscuit body the groups and figures of George III [Plate 6, B], Queen Charlotte and the royal children, modelled by Stephan after a painting by Zoffany, are amongst the earliest and most important.

The table wares of the Derby works in the last decades of the eighteenth century can be more ungrudgingly commended. Their decoration, following the formula of the neo-classical mode of the day, is generally in better taste than are the overloaded designs of much of the porcelain of the rococo period. Often it is limited to a simple border of formal classical design, or a wreath of flowers in soft colours, or a few stripes well placed so as to set off the shape of the piece. The best Derby designs of this period dispute with the contemporary work of Worcester the claim to be counted amongst the most appropriate embellishment ever devised for table wares in porcelain. Figure designs are the exception ; the English fondness for landscape is reflected in the popularity of the little views painted by Zachariah Boreman [Plate 9, A] and after him, with diminishing success, by imitators whose work, in the time of the Regency, was not improved by the ponderous Vitruvrian scrolls with which it was often combined. Landscape decoration of a similar kind is the chief characteristic of the little factory founded as an offshoot from Derby at Pinxton in 1796.

WORCESTER, BOW, ETC.—The Worcester factory, with its serviceable soapstone porcelain, was perhaps more characteristically English than Derby. In the main it avoided ambitious efforts in competition with Continental china and relied for its success on good technique. Not that expensive and richly-decorated vases were absent from its list of wares. The showy hexagonal and pear-shaped vases [Plate 3, D] generally restrained in profile by their adhesion to Chinese models, are not the most successful Worcester productions, in spite of the splendour and occasional beauty of their dark blue, apple-green and canary-yellow grounds and the excellence of their gilt enrichments. Shapely jugs, teapots of satisfactory roundness easily cleaned, and neatly turned cups and plates, are the solid foundation on which the factory's reputation is based. The enamelled designs are often alluringly pretty, gay flowers, fantastic birds in cheerful colouring and airy landscapes—and even where the cheap mechanical expedient of transfer-printing has been adopted, the engraving is so good, the impressions are so clean and black and so well placed on the surface, that a measure of artistic value must be allowed to them [Plates 5, B and 9, C]. Founded by Dr. Wall and others, the factory had just reached its best when a new succession to the throne made printed royal portraits a popular motive of decoration. No decided change in the character of its wares took place until in 1783 there was a change of management. The table wares of the last decades of the century exhibit the formal borders in restrained colouring or in gold alone to which reference has already been made. Soon after 1800 the china was flooded by a wave of ostentatious vulgarity and ceases thenceforward to have any artistic value. The Shropshire factory of Caughley may here be mentioned as a producer of commendable table china.

The Bow factory hardly calls for notice here as its short-lived prosperity was on the wane when our period begins, and its later wares, prior to its extinction about 1776, have little to commend them. Now and again a well-poised figure was produced, such as the gardener in the Schreiber Collection [Plate 10, B], but

the best work was already of the past. The little Lowestoft factory, closely related in technique to Bow, went on to the end of the century turning out for the use of local customers pleasantly-decorated wares of no pretensions. For successful handling in a simple manner of floral motives Lowestoft china may be compared with the early Leeds earthenware already referred to. The efforts of various Liverpool potters to compete in the porcelain market never resulted in artistic achievements worthy of special mention.

The only successful English attempt to produce true porcelain, that is, hard paste of the Chinese and German type, was made by the Quaker apothecary, William Cookworthy of Plymouth, whose factory, started in 1768, was later removed to Bristol and taken over in 1773 by his manager Richard Champion. The earlier wares, which from the first beginnings at Plymouth included figures, in a somewhat meagre rococo fashion with occasional borrowings from the Oriental, are often marred by technical defects and discoloration. In the Bristol table-wares a change of style is observable which seems to have coincided with the change of ownership in 1773. An eminently staid and seemly form of Louis Seize was adopted, with posies and garlands in subdued colouring mingled with ribbons, or festoons of green laurel. For figures, Champion was fortunate in securing the services of a modeller with ideas of his own, although his name was not recorded. He produced, after detailed specifications by Champion himself, sets of Seasons and Elements in classical garb [Plate 10, c] and a few pastoral figures. The work of another hand is seen in numerous figures of children with an exaggeration of coy gestures expressing the simpering sentimentality which was a fashion of the day.

The manufacture of hard porcelain in England never succeeded in attaining a position of financial stability. After Champion's failure at Bristol, efforts were made to carry it on by a company at New Hall in Staffordshire. They never aspired to anything beyond the supply of useful wares for ordinary households, but arrived at some good simple flower-patterns which are not less successful because they are quite unpretentious. The company was soon obliged to give up the hard porcelain body in favour of the standard Staffordshire composition of the nineteenth century. The essential of this latter composition was phosphorus derived from bone-ash. Its efficiency cannot be questioned, but it lacks the pleasant qualities of the soft-paste compositions of Bow, Chelsea and Derby, so sympathetically receptive of gay enamel colouring, whilst its very perfectness of unsullied white makes it unattractive when compared with the translucent bluish tone of the close Worcester glaze. Thomas Minton and Josiah Spode were the chief manufacturers who exploited this new composition in Staffordshire. In the early years of the nineteenth century many of their table-ware patterns are pretty and suitable for their purpose, especially those of Minton, but they did not escape the flood of gaudy ostentation which came over English decorative art in the Regency period and was, indeed, especially conspicuous in designs for porcelain. Two short-lived and related ventures, carried on at Nantgarw and Swansea in South Wales, do something to redeem the porcelain of this period from entire artistic insignificance ; but it is chiefly the beauty of the various glassy compositions, adopted by the managers of these factories in the effort to arrive at one which would pay, that gives a certain charm to their productions.

Summing up the position of the potter's art in England during the reign of George III, we may say that in this period that distinctive characteristic of efficiency was acquired, which belongs to most branches of English craftsmanship and manufacture. Fitness for purpose was a first consideration, and in consequence the wares made primarily for use escaped for the most part the extravagances of

shape and decoration which may often be observed in the contemporary Continental productions ; but for the very reason that they are conceived in a less adventurous spirit, they are in general less interesting. Amongst figures and ornamental pieces it is probable that the best are creations of foreigners working in the employ of the English managers, although in the absence of reliable records it would be unwise to dogmatize on this point. Where English artists were employed, as notably in the case of Flaxman, the English temperament is illustrated by the greater success achieved in designing articles for use than in merely ornamental works.

II.—Glass

Invention of "Flint Glass."—English glass enjoyed in the eighteenth century a reputation which it owed rather to its technical excellence than to any superiority of artistic quality. It had acquired its strongly national character as a result of two developments in the process of its manufacture. First, the inroads made by the glass-blowers upon the national supply of wood had brought about the use of coal as fuel for their furnaces. This in turn led to a change in the composition of the "metal"; lead in large proportions was introduced to facilitate fluxing, and "glass of lead," or what, doubtless with a view to concealment of its true nature, was known as "flint glass," the distinctive English material, came into being. The high reputation of this type of "metal" was due both to its greater durability than that of Venetian and other types of foreign glass, and to its great brilliance of tone, which gives it a beauty independent of any added grace of form or decoration.

At the opening of the period with which we are concerned, English glass-blowing was in a somewhat unfavourable situation, owing to adverse legislation. An Excise Act had in 1745 imposed a heavy tax on the raw materials of glass, and the effects of it were seen without delay in a noticeable change in the character of the articles made, more especially wine-glasses. Before that time glasses had been sold by weight, and it was manifestly in the interest of the manufacturers to make wine-glasses of the substantial forms, with stems of generous baluster shape, which give such a high æsthetic value to most of those produced during the first half of the eighteenth century. It now became necessary to reduce the bulk of the glasses as much as possible, and to rely on the attractions of decoration of various kinds as an inducement to the buyer to pay a remunerative price. The result as regards the shape of the glasses was wholly regrettable ; the stem or "shank" lost all its interesting variety in the monotony of a straight column of no greater substance than stability required, broken at most by a tedious bead-like knop or two to afford greater security in holding. The bowls at the same time tended to assume one or other of two forms, that of a straight-sided bucket, and an inverted bell-shape with contracted waist. The trend towards decoration led to an increasing output of "curious" glasses. First, "wormed" stems appeared, that is, stems in which a few bubbles were drawn out spirally to produce what are now called "air twists." Stems of this type were giving way, when George III succeeded his grandfather, to stems enclosing twisted ribbons or threads of white enamel, to which occasionally red and other colours were added. But cutting on the wheel provided the most satisfactory method of decorating the stem, with its practical advantage in making a wine-glass easier to hold. The small diamond facets which were the earliest form of stem-cutting were now tending to lengthen out, and were soon followed by what is not very correctly known as fluting, carried without a break up the whole length of the stem. The bowls of drinking glasses were commonly either "flowered"—engraved, that is, with formal sprays, or with grapes, hops or barley to suit the drink they were to contain—or painted in

opaque white enamel with similar floral motives or with little landscape scenes accompanied by simple scrollwork. Decoration of this last kind was practised especially by the Beilby family, on glasses made at Newcastle-on-Tyne, which town shared with London, Bristol and Stourbridge the bulk of the English output.

CUT-GLASS.—The best achievements of the English glass-blowers in the second half of the eighteenth century are certainly to be found in the cut-glass of good quality which was at that time steadily gaining popularity. The drinking-glasses are less interesting than the decanters, cruet-bottles and candlesticks, in which the graceful austerity of the classicism of the age well suited the technique [Plate 11]. It was only after the turn of the centuries that the wide shallow diamond cuttings and sweeping festoons gave way to a close incrustation of prickly hobnail cutting, and sharp crinkled edges, a phase corresponding in its monstrous vulgarity with the lavish gilding and naturalistic pictures displayed on the porcelain of the Regency period. A noteworthy feature of the cut-glass production of the end of the eighteenth century are the great chandeliers and standing candelabra [Plate 12, A] made up of an assemblage of urn-like balusters, curved stems, sockets with scalloped rim, and flat drops of almond or pear-shaped profile with edges cut in a series of shallow bevels. In these also, as time went on, a confusion of effect was caused by the greater elaboration of cutting in close-set pointed facets and crinkles.

BRISTOL GLASS.—Amongst the glass of less pretentious character, mention must be made of the mugs and tankards approximating in form to the contemporary porcelain mugs made especially at Worcester. They have generally a reeded handle and pleasing decoration of one or two bands of hooped or festooned threads of glass applied to the surface ; a coin enclosed in a cavity in the base is a common feature. Analogous forms are found in small mugs, cups, cream-jugs and the like made in the green glass used for common wine-bottles. Coloured glass of finer quality also began to be very popular in the reign of George III, especially dark blue, amethyst-purple and green. Such glass was largely used, at Bristol especially, for decanters, short-stemmed wine-glasses, bottles for cruet-stands and notably small scent-bottles and patch-boxes. They were decorated with simple cutting in the same manner as the plain glass and also with designs in gold and, occasionally, in coloured enamels—small floral sprays, festoons of laurel and little figure-subjects or landscapes. On the decanters the name of the intended contents was written on a label. Bristol deserves special credit also for the production of an opaque white glass closely resembling soft-paste porcelain and certainly intended as a substitute for it. It is usually painted in fresh enamel colours with flowers, birds, Chinese figure-subjects and other such designs in emulation of porcelain [Plate 12, B]. Michael Edkins, a versatile man who could turn his hand with equal readiness to scene-painting, the embellishment of coach-panels, delft-painting or enamelling on glass, was the author of some of the designs on this white glass, but the identification of his work in particular is a disputed question which will now probably never be settled. Either Edkins or one of his fellow-painters had a happy knack of rendering flowers in a formal manner with thick strokes of a brush fully charged with the strong colours of the enameller's palette.

This short survey will be enough to show that the reign of George III was a period in which English glassmakers stood high in their craft. Their wares were unsurpassed in quality, and if in the later years of the reign they shared the general decline observable in the arts at that time, at its beginning they exhibit a nice sense of the possibilities of the material and a refinement which is absent from the more robust work of earlier times.

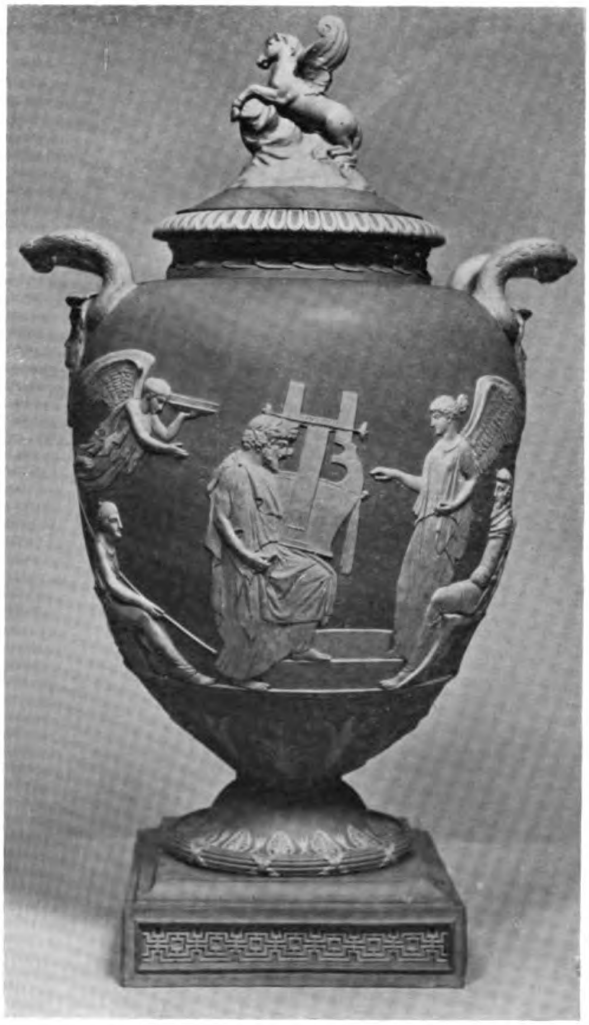
Punch-bowl, enamelled earthenware. Liverpool, about 1765. (Victoria and Albert Museum)

A—Jug, variegated red earthenware with decoration cut through a white slip. Staffordshire, 1766

B—Punch-bowl, red earthenware with inlaid decoration in white clay. Bethersden, Kent, 1809. *C*—Plate, enamelled earthenware. Bristol, pottery of Joseph Flower, 1760

A—Mug, brown salt-glazed stoneware. Nottingham, 1771. (Victoria and Albert Museum)

B—Mug, salt-glazed stoneware, with applied relief after Hogarth. Fulham, 1761. (Victoria and Albert Museum)



C—Vase, blue jasper ware with white cameo reliefs, modelled by John Flaxman after a Greek vase. By Wedgwood, 1786. (British Museum)

D—Vase, porcelain, with applied reliefs and painted decoration. Worcester, about 1770. (Victoria and Albert Museum)

A—Soup-tureen, cream-coloured ware painted in colours. Wedgwood, 1804

B—Chestnut-basket with stand, cream-coloured ware with punched decoration. Leeds, *c.* 1790
Both in the Victoria and Albert Museum

A—Tea-pot, cream-coloured ware, painted in colours. Staffordshire, about 1775

B—Tea-pot with stand, porcelain, painted in colours with " mignonette pattern." Worcester, about 1775
Both in the Victoria and Albert Museum

A—The Vicar and Moses. Earthenware painted in coloured glazes. Ralph Wood, Burslem, about 1770. (Victoria and Albert Museum)

B—King George III. Biscuit porcelain, with pedestal and base of glazed porcelain painted in colours. Modelled by Stephan after Zoffany. Derby, about 1773. (British Museum)

Porcelain figure. Chelsea, about 1760. (British Museum)

Porcelain figure marked WD—CO. Derby, about 1760. (Mr. Wallace Elliot)

Porcelain figure marked WD—CO. Derby, about 1760. (Mr. Wallace Elliot)

A—Cabaret, porcelain, painted with Derbyshire views in colours by Zachariah Boreman. Derby, about 1790. (Mr. Herbert Allen)

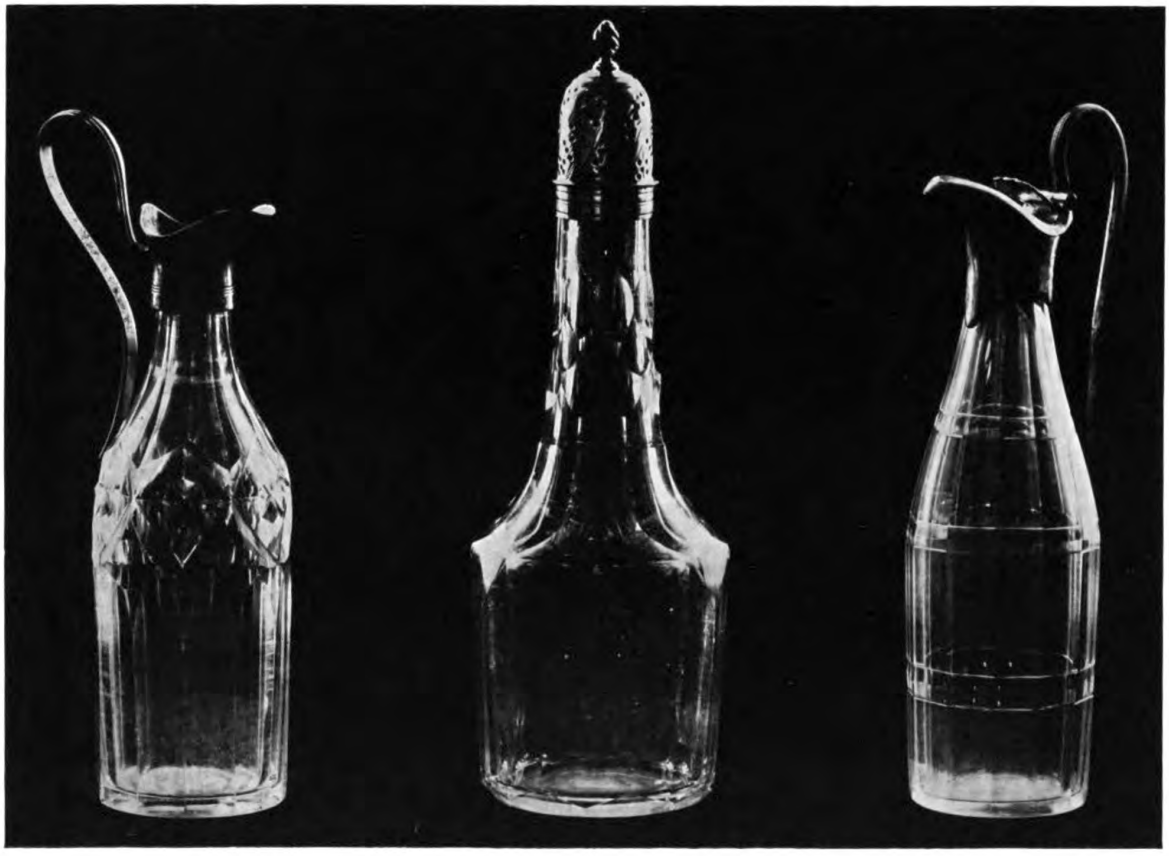
A—Apollo. Porcelain, painted and gilt. Chelsea, *c.* 1760. (Mr. R. W. M. Walker)

B—A Gardener. Porcelain. Bow, about 1765. (Victoria and Albert Museum)

C—Summer. Porcelain. Bristol, about 1772. (Victoria and Albert Museum)

A—Sweetmeat glass of cut-glass, about 1760. (Victoria and Albert Museum)

B—Covered jar, cut-glass, about 1780. (Mr. Joseph Bles)



C—Cut-glass cruet bottles with silver and Sheffield plate mounts; about 1780-90. (Victoria and Albert Museum)

A—Candelabrum, cut-glass and porcelain, about 1780. (Mr. Edward Hudson)

B—Vases of opaque milk-white glass; three painted in enamel colours, one with lacquer gilding. Bristol, about 1770. (Victoria and Albert Museum)

METALWORK. *By W. W. Watts, F.S.A.*

SILVER.—The accession of George III found the English silversmith waiting for a new inspiration. Looking back on the centuries preceding that event, it would appear that approximately every fifty years a new style came into being, developed, and then having so to speak exhausted itself, gave way to the next. Thus the outburst of artistic energy which, at the Restoration of Charles II, had succeeded the dull apathy of the Cromwellian regime, yielded in turn to a new impulse under Queen Anne and her immediate successors. Change of fashion had, of course, much to do with this : the patrons of the art grew weary of the same designs, and consequently we find a reaction to a style widely different from its predecessor. Thus the rich and luxurious productions of the second half of the seventeenth century with their elaborate and extravagant ornamentation were followed by the entirely plain work of Queen Anne. This attractive silver, in which the predominant features are beauty of form and a full appreciation of the value of undecorated surface, was hardly likely to satisfy for long the clever craftsmen who, expelled from France through religious persecution or lack of employment, had made their home in this country. They naturally desired to exercise all the processes of which they were capable masters. Gradually they introduced slight and delicate ornament with happy effect ; but when at the close of the first quarter of the eighteenth century the rococo style was introduced from France they fell victims to this new craze and welcomed it as an opportunity for enriching their productions and loading them with an excess of ornament which in spite of its clever workmanship did not really belong to the domain of silversmithing. The great Paul Lamerie was himself one of the chief offenders ; and much as we admire his technique we are rather repelled by the unnecessary and meaningless extravagance of ornament which characterized his later work. This rococo style had reached its fever heat by the middle of the century, and had all but burned itself out when George III ascended the throne : where could the silversmith look for some suggestion of a new style ?

We must go back a little to consider the social manners and customs of the time in so far as they affected the work of the silversmith. The reign of Queen Anne may be said to have ushered in a period when increasing attention was turned to domestic comfort. The amenities and delights of home-life occupied a more important place than ever before : amongst other things, the general consumption of tea, coffee and chocolate, introduced into the country about the middle of the previous century, gave a new impetus and direction to domestic pleasure, and strongly affected the activities of the silversmith : in this new exercise of his art, to use Lord Macaulay's words " His humble aim was to make imperfect men comfortable." Consequently, instead of the grandiose work of the Charles II period we find the silversmith fully and happily occupied in making vessels for domestic use.

CLASSICAL INFLUENCES.—Now it will be readily admitted that the English silversmith, while very clever technically and eminently skilled in craftsmanship, had not a corresponding fertility of imagination or ready inventiveness. He could, however, profit by everything which he saw, and adapt it successfully in his art : he was sensible and appreciative of any fine and graceful conception. It can, therefore, be easily imagined with what pleasure he welcomed the graceful models of Greece and Rome which the newly-awakened interest in classical art brought to his notice. For public attention had been turned to and fascinated with the discoveries brought to light by the excavations at Herculaneum and Pompeii, which before George III

had been on the throne many years were being prosecuted with systematic thoroughness. France and other countries of Western Europe felt the attraction, and in England it dominated the style of many craftsmen for the next fifty years. Study of Greek and Roman form and ornament was diligently pursued, and adapted to architecture, to sculpture, and to the humbler arts of the potter and the goldsmith. We must recognize the powerful influence of the brother architects, Robert and James Adam. The former had spent four years in Italy and had returned imbued with the classical feeling : henceforth, all his buildings show decoration of garlands and paterae, honeysuckle and fan ornament, rams' heads and other motifs which had appealed powerfully to his artistic sense. The cabinet-maker whose duty it was to provide furniture for the Adam house designed chairs, chests, sideboards and so forth to harmonize with the new style : the group of potters of which Josiah Wedgwood was the leader followed, and the silversmith yielded to the same attractive influence.

But we must avoid thinking that the style of this part of George III's reign was entirely due to the dominance of the brothers Adam. As one writer has observed :

> " the glamour cast over the arts by the extraordinary output from the brains of the indefatigable brothers has tended to blind the eyes of writers on the subject, and to lead them into the error of supposing that an entirely new departure resulted from their boasted innovations."*

So far as the productions of the silversmith were concerned, it would be reasonable to suggest that they were distinctly influenced by the great collection of vases, bronzes, gems and other objects once belonging to the Porcinari family and acquired at Naples in 1766 by Sir William Hamilton ; this valuable collection was purchased by the British Museum in 1772. And due credit must be given to James ("Athenian") Stuart whose work (in conjunction with Nicholas Revett) on the " Antiquities of Athens," profoundly influenced the classical movement throughout England.

It was unfortunate for the silversmith that he found not only the forms and shapes ready to his hand, but also the details of the ornament : the result was that his inventiveness in the matter of design became dulled, and whereas under former influences he had assimilated what he saw and had succeeded in evolving from it something in the way of a new style, he now seemed content with reproduction, only making such changes in any particular object as were absolutely essential to its usefulness or dictated by the material in which he was working. But perhaps it was hardly to be expected that he could avoid what lay immediately in his way : nevertheless when we find the silversmith and the potter using the same form for two very different materials we feel that this procedure is open to criticism, and our difficulty is increased when we discover that their productions are more or less copies of an original of much larger size in stone or marble. Possibly this period marks the beginning of the deterioration of true design which becomes more manifest after the first decade or two of the nineteenth century. All the same, we must admit that the silver of George III's reign, particularly prior to 1800, prim, proper and precise though it is, has a beauty of its own, and of course it fitted exactly into the home of its time. Think for a moment of a house such as Osterley with its fitments and furnishings, and it must at once be admitted how the silver of the period finds its natural home in such surroundings and helps to form a homogeneous whole.

This style had firmly established itself by the year 1770, and without fear of contradiction we may say that the next ten years found the art of the silversmith at its best. His technique was as good as ever ; beauty and grace of form together

* Arthur Stratton—" The English Interior "

with perfection of proportion were the distinguishing features of his productions. The inherent richness of the metal was fully appreciated, and where ornament is introduced it is marked by a delicacy of style and finish. The work is free from affectation and the treatment of detail does not detract from the general effect. Thus it continued until the end of the eighteenth century, but hardly had the next century dawned when a new influence broke in which brought a very unwelcome reaction. This influence came from France and is known to us as the " Empire " style. Its main characteristic was a stiff classicism, and however successfully it was worked in bronze, in silver it proved a failure. Designs appropriate for ormolu could not with any degree of appropriateness be worked out in silver ; the nature and the limitations of the metal needed to be understood. It was through ignoring these principles that sculptors such as John Flaxman, eminent as they were in their own profession, proved to be indifferent designers when they ventured to turn their attention to silver. The last twenty years of the reign of George III produced silversmiths like Paul Storr whose craftsmanship reached as high a level as ever before : with good designs their work would have ranked as great as any in the long history of English silversmithing, but unfortunately, though many attractive pieces were produced, good design was lacking : the downward trend had begun and a deterioration had set in which reached its lowest point by the middle of the nineteenth century.

SILVER.—It is now necessary to study a little more closely in detail the silver of this reign. During the first few years some few survivals are found of the rococo movement of the previous reign : they are possibly the work of older men who clung to a style to which they had been accustomed. But even so, there is some difference : for about the middle of the century and in the opening years of George III's reign there appeared distinctive features of ornamentation which bridge the gap between the rococo and the classical styles. A frequent motif is found in the form of sprays of flowers treated in a naturalistic manner : these are at times used in conjunction with rococo scrollwork, as in the Coffee-pot of 1764 [Plate 1, B], a curious but not ineffective combination ; at other times the natural flowers form the only ornament, as in the two-handled Cup and cover of 1769 [Plate 1, A]. An urn of 1767 also at South Kensington shows rococo scrollwork combined with Chinese figure-subjects, and a reading candlestick of 1766 recalls the simplicity of form of almost half a century earlier.

As soon, however, as the new style had firmly rooted itself it took entire possession of the field and was applied to objects of widely different character. The prevalent form of vessel was more or less ovoid, and the ornament, which was always used with discrimination, included acanthus and laurel foliage, scrolled friezes, medallions of classical heads or rosettes, rams' heads and masks. All these were worked with the greatest care and delicacy in minute detail, and in spite of their repetition, their subordination to the general effect compensates for any feeling of monotony. Many of these features may be studied in the handsome Urn of 1771 belonging to Messrs. Mallett [Plate 1, C], an unusually rich example of its kind, in which also may be noticed a new type of handle which was effective without greatly interfering with the outline of the object. Handles seem to have presented difficulty, and those provided to cups in the early part of the reign are rather restless and out of keeping with the vessels to which they are attached ; this is seen in the two-handled Vase and cover of 1774 [Plate 1, D]. This difficulty was soon overcome as is seen in the urn just referred to, and later there appeared handles of curved or angular form which rose high above the rim of the vessel and by a graceful bend rejoined it at its base [Plate 2, A]. In the last fifteen years of

the century a very delicate form of ornamentation is found in the shape of very shallow flutings round the lower part of vessels or the rims of salvers [Plate 2, A, B]. Engraved decoration was less in favour than in previous reigns and was used with restraint.

Pierced work reached a high degree of excellence. In its simplest form it consisted of vertical slits sometimes interspersed with rosettes such as is found on cruet frames, decanter stands, salt cellars, inkstands and the like. Richer work is seen in the elaborate scrollwork of sugar bowls, cake and sweetmeat baskets and centrepieces [Plate 2, C, D, E]. The last-named objects, which were much in demand for the centre of the dining-table, were tall structures with a centre stand or bowl from which sprang branches supporting a number of smaller hanging baskets or dishes ; they gave the silversmith a great opportunity for exercising his skill in piercing and chasing. Small sweetmeat dishes followed the same style ; more ambitious work was produced in the form of cake-baskets. Candlesticks and candelabra showed an infinite variety of form and decoration ; large numbers were made in Sheffield where the use of dies for stamping ornaments was freely resorted to : the play of artificial light on these delicate reliefs or on the bolder flutings and simple plain surfaces gave an effect which the craftsman did not forget to take into account [Plate 3, A]. Hot-water jugs, coffee and chocolate-pots were of true classical form and decoration ; a piece of exceptionally pure outline and clever workmanship is seen in the Chocolate-pot of 1777 at the Victoria and Albert Museum [Plate 4, A] with its frieze of rosettes round the shoulder, and satyr heads where the legs join the body. The silver-gilt Centre-piece belonging to C. D. Rotch, Esq. [Plate 3, B] represents the high standard of pleasing design and rich craftsmanship reached by the silversmith of the period. Teapots towards the end of the century assumed a circular or polygonal form, or were oval with incurved sides ; the spout was straight and the vessel was provided with a stand which followed the same outline as the pot.

The nineteenth century had hardly begun when a sculpturesque treatment began to appear in silver, possibly through the attempts of well-known sculptors to design in that metal. It is seen in the " Trafalgar " vase which John Flaxman designed for presentation by Lloyd's Patriotic Fund to the admirals and captains of the British fleet at the Battle of Trafalgar : it may be studied in a pair of two-handled Vases of 1810 [Plate 4, C] designed by the same sculptor : other pieces of similar character are in the Royal collection at Windsor. Paul Storr was the silversmith, a craftsman of astonishing skill which will stand comparison with almost any work in the history of silversmithing [Plate 4, B] : in every process of the art he was eminently successful, and if only good and worthy designs had been forthcoming the result would have been as fine as the work of Lamerie or any other of the great silversmiths of earlier days.

The art of the silversmith was extended to a large number of small objects for everyday use, especially those connected with the table. Spoons of various sizes had elegant handles expanding in an unbroken outline from the joint with the bowl. Various kinds of ornamentation included the favourite feather or herring-bone edge delicately engraved [Plate 5, B] : another consisted of " bright-cut " engraving [Plate 5, A] : the widened end of the handle gave the opportunity for an engraved crest or monogram : the backs of the bowls sometimes have flowers or scrolls in relief. Handles of knives and forks offered variety of treatment : some are of pistol form, others are straight : porcelain, agate, ivory and enamel are used : when silver is employed it is merely a very thin covering with slight ornament if any [Plate 5, C]. Piercing was greatly favoured, indeed, it is almost at its best in

the small objects of the period [Plate 5, D]. Fish-slices show a wide range of pierced designs of considerable beauty, many of them further enriched by engraving. An astonishing amount of attention was given to sugar-tongs : some are engraved similarly to spoons, others show a wonderful variety of attractive designs in pierced work. Even so simple an object as a tea-caddy spoon, a wine label, or a snuffer holder, was not felt to be unworthy of the attention of the silversmith, who apparently found gratification in expending his skill on these small accessories.

PLACES OF MANUFACTURE.—London was as always, the centre of the craft, and a long list of silversmiths proves its continued activity. Without invidious distinction mention may be made of Thomas Heming, Thomas Whipham and Charles Wright, Emick Romer, A. Le Sage, John Wakelin and William Taylor, Hester Bateman, John Schofield, John Emes and Paul Storr. In the provinces, Newcastle, Birmingham, and Sheffield produced much work, especially the latter city which had received authority for the establishment of an assay office in 1773. Edinburgh continued its manufacture of silver for domestic use. Dublin was perhaps more active, and it is interesting to note that in the matter of design, its silversmiths were some years later than their English brothers. Thus the rococo style is found persisting as late as 1790 on such objects as sugar bowls and dish rings. This last-named object, frequently termed loosely a potato-ring, was a stand for holding a bowl to contain fruit, potatoes and other things : it was rather like an enlarged napkin-ring with a contracted middle and was made almost exclusively in Ireland [Plate 3, C]. The commonest method of decoration was by piercing and repoussé : various subjects were favoured, such as rococo scrollwork with buildings and foliage, or farmyard scenes, or birds and foliage : towards the end of the century are found piercings of vertical lines with swags of foliage or drapery as in English work.

OLD SHEFFIELD PLATE.—Horace Walpole wrote on September 1, 1760 :

> "As I went to Lord Strafford's I passed through Sheffield, which is one of the foulest towns in England, in the most charming situation ; there are two-and-twenty thousand inhabitants making knives and scissors, ; they remit eleven thousand pound a week to London. One man there has discovered *the art of plating copper with silver :* I bought a pair of candlesticks for two guineas that are quite pretty."

Side by side with the art of the silversmith in the reign of George III there ran the production of what is now technically known as " Old Sheffield Plate." The invention of the process dates from 1743 when a Sheffield manufacturer, Thomas Boulsover, discovered a new method of covering metal with silver. Metal plated with silver is to be found of considerably earlier date, but Boulsover's method was that of silvering metal, generally copper, by fusion. He modestly applied his discovery to the plating of buttons and other small articles : apparently he failed to realize the far-reaching possibilities and wider application of his new invention, and it was left to another of his townsmen, Joseph Hancock, to extend the application of the new method in a far larger field : consequently Hancock has sometimes been credited as the real inventor of the art. By the beginning of George III's reign the art had firmly established itself, and a number of objects were produced during the first decade, some of which seem to have been inspired by the later style of the silversmith Paul Lamerie. Large numbers of candlesticks were also made, the designs of which were mainly adaptations from the five orders of architecture.

The discovery and development of this art came at a peculiarly opportune moment, for the method was one which could be most successfully applied to objects of simple outline and free from any elaboration of ornament. The new classical forms were, therefore, exactly what the worker in Sheffield Plate needed : they avoided the difficulties which would inevitably arise from intricate ornamentation ;

plain surfaces would enhance the beauty of the silver coating without risking the possibility of exposing the copper beneath.

As in the case of silver of this period, so it may be said of Sheffield Plate that its finest decade was from 1770 to 1780. The influence of the architect brothers Adam and of the sculptor John Flaxman was very marked, their ornament and subjects being freely appropriated for the new art. Sir William Hamilton's book on antique classical forms was in all probability largely consulted, so that until almost the close of the century the design of the greater number of pieces of Sheffield Plate must have been influenced from one or other of these sources.

Improvement followed improvement. " Bright-cut " engraving added to the richness of the productions without penetrating the silver coating. The desire to emulate pierced silver led to an ingenious process introduced about 1770 by which the work could be carried out without exposing the copper foundation ; the results are in every way as beautiful as in silver. When, about 1789, the desire arose for engraved crests, arms and monograms, an extra thickness of silver where the engraving was required met the need. Mr. Frederick Bradbury, the recognized authority on the subject, says " A round or oval piece of the metal was cut clean out of the front of the article, then, after carefully shaping and cutting out from an extra strongly silver-plated piece of metal a shield exactly the same size, it was ingeniously hand-soldered into the open space, being thus permanently affixed." Somewhere about 1810, there followed the rubbing-in of a silver shield. Interlaced wirework patterns were introduced during the last ten years of the eighteenth century.

Thus for some forty years Sheffield Plate held its own, and without any deterioration compared favourably with the productions of the silversmith ; there seemed to be no process of the craftsman in silver which was without its successful counterpart in the work of the maker of " plate." For effective beauty of form and restraint in decoration we are almost inclined to think that silver was left behind by its rival. The illustrations will confirm this opinion. [Plates 6 and 7].

Then, within a few years of the opening of the nineteenth century, for some inexplicable reason, there came a sad falling away in the matter of design. At first a little harmless gadrooning on the rims of objects, and then the introduction of shells, foliage and fruit—these additions brought an appearance of vulgarity where formerly there had been refinement and delicacy. There is no longer the irresistible appeal of beauty which characterized the earlier work : our interest departs, and the work of the last years of George III's reign shows a riot of incongruous ornament, anything but appropriate to an art which demanded restraint and a fine appreciation of outline and proportion. So the art pursued its downward course until after an existence of just a century it was superseded by the new discovery of electro-plating.

The Baser Metals.—These two great arts absorbed the energies of the greater number of craftsmen in metal during the reign of George III. There were, however, openings for good work in the baser metals. Naturally one would have expected to find a splendid development in the working of iron, an art which the English smith had made peculiarly his own. This great virile craft, so attractive to the English temperament, had made enormous strides during the first half of the eighteenth century, and a thoroughly national style and character had been evolved, as may be seen from the magnificent examples to be seen in most of our great cities and towns, and in many country mansions. The truth was that ironwork took a very subordinate part in the architecture of the period, especially in so far as it was dominated by the architect brothers Adam ; it no longer gave the blacksmith any opportunity for the exercise of his imagination and manipulative skill, but had to

be content with occupying a very inferior place : it was merely a pretty adjunct to a building, not necessarily suggesting strength and protection. It was a thousand pities that the splendid promise of an earlier period should be suppressed, but such was the fact, and the ironwork of George III's reign is poor and trivial compared with that of his predecessors. It takes the form chiefly of balconies, stair and other balustrades, railings with lamp-holders for house-fronts, fanlights and occasionally work in churches. In appearance it is delicate and pretty : details are frequently executed in brass and lead and the usual ornaments appear, such as honeysuckles, rosettes, masks and rams' heads. Many examples still survive in London and the neighbourhood : a typical example of a fanlight of wrought iron with brass enrichments belonging to the Drapers' Company of the City of London is at present exhibited in the Victoria and Albert Museum. A Balustrade at Osterley with details of cast bronze [Plate 9, c] is pretty and graceful, but suffers somewhat from the unbroken repetition of the baluster design. A cast-iron Stove in the Victoria and Albert Museum [Plate 8, c] presents another class of object, the shape of which had to conform to the prevalent style of design.

Among the interior fitments of houses none present greater attraction than fire-grates with their fenders and implements. For the metal worker grates seem to have provided a good opening. The hob-grate was of cast-iron with delicately modelled ornament and classical figure medallions in relief, for which the Adam style of design was particularly appropriate. More beautiful are the basket-grates with fronts of steel saw-pierced with slits, ovals, circles, key-pattern, honeysuckle or scrollwork : or embossed with ovals and medallions [Plate 8, A, B] set within a surround of polished steel. Accompanying these were fenders of similar pierced work, and varieties of fire-irons, the handles of turned and facetted steel. The counterpart of these objects was also found in brass or a combination of brass and iron.

The hanging chandeliers of brass of an earlier generation probably remained in use during George III's reign ; for table use, light was supplied in silver candelabra and candlesticks. Hanging lanterns were designed by Robert Adam, the metal mounting being pierced with his favourite festoons and swags. Interesting examples are at Osterley on the landing of the main staircase, one a glass bowl with an upper frieze of honeysuckle ornament in brass openwork, and a calyx of openwork gadroons which is repeated on the heat and smoke disc above [Plate 9, B]. Also by Robert Adam is a very rich lantern at 19 Arlington Street, London : it is of gilt brass in octagonal form, with the usual honeysuckle frieze above and below, the upright bars being masked by female terminal figures to which is applied acanthus foliage : this object dates from the opening years of George III's reign. At about the same time " Athenian " Stuart was engaged in the decoration of Spencer House, St. James's, where a beautiful hexagonal lantern of gilt metal is considered to be from his design. It has nothing in common with Adam's work, but the details rather recall French influence : the upright bars are of gilt fruit and leaves, the remainder of openwork. Elsewhere, brass lanterns are found, English versions of French ormolu. Keyhole escutcheons and other door furniture show a mass of detail executed with delicacy and refinement. [Figure on p. 50]

In the houses of the poor, brass candlesticks of many forms supplied light : kitchen implements were of iron, frequently of local make. The tradesmen's pattern-books of the time furnish an immense variety of designs for small work such as keyhole escutcheons and drawer handles, of stamped brass, circular, oval or polygonal, and sometimes in pierced work. Door knockers in brass took the form of vases, lions' and classical heads. Pierced and chiselled steel was in demand for

sword-hilts and mounts and also for shoe buckles. The japanned metal industry flourished.

Lead was extensively used for the framework of fanlights, the designs following the popular Adam style with very successful effect. Numbers may be found in the older quarters of London and every other city : a typical example is illustrated [Plate 9, A]. Lead vases as garden ornaments were made in considerable quantities : some in Flaxman's style remain at Windsor Castle : a very common form which is known by innumerable reproductions has an ovoid body decorated with vertical gadroons and a band of swags of drapery round the shoulder : the cover is also gadrooned.

To sum up : the working of metal is seen at its best in silver and Sheffield plate : the latter was a great industry, almost confined to the reign under consideration, an invention of which English craftsmen may reasonably be proud, whose productions will always appeal to the cultured because of their chaste beauty. The silversmith of the period was also an able craftsman, but in the matter of design he was showing signs of weariness, and his work, beautiful as it is, lacks the spontaneity and the vigorous growth and development of a previous age.

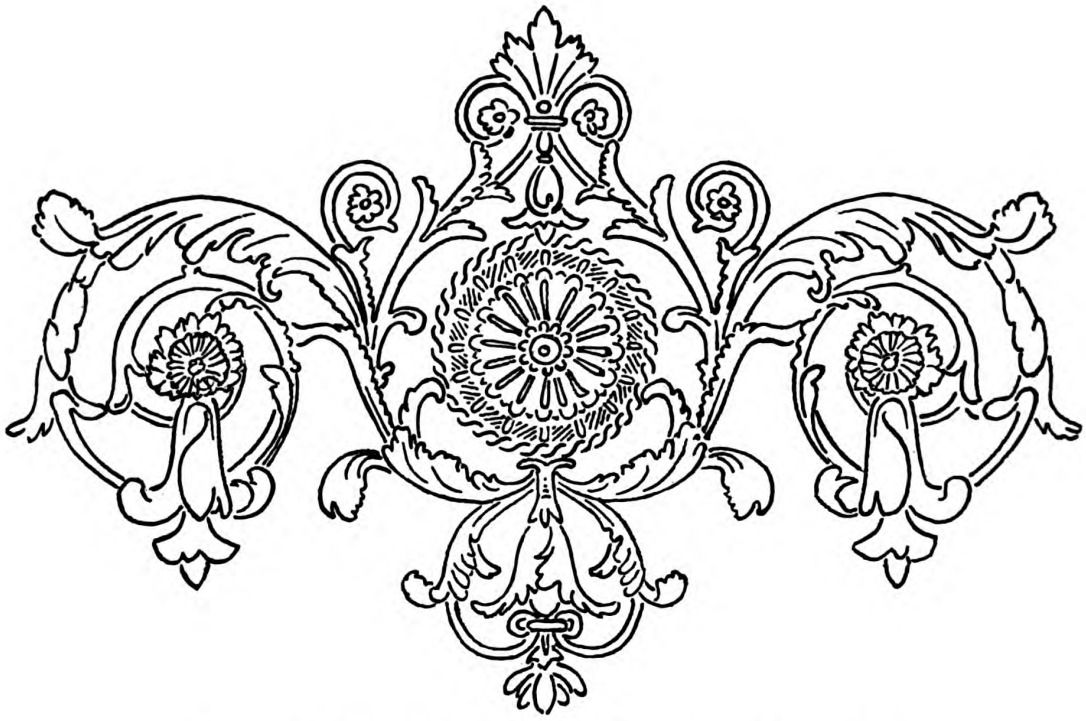


Figure. Keyhole escutcheon, designed by Robert Adam (Osterley Park)

A—Two-handled cup and cover, silver, 1769. (Victoria and Albert Museum)

B—Coffee-pot, silver, 1764. (Victoria and Albert Museum)

C—Urn, silver, 1771. (Messrs. Mallett)

D—Vase and cover, silver, 1774. (Victoria and Albert Museum)

A—

B—

A—Five candlesticks, silver. (Victoria and Albert Museum); *B*—Centrepiece, silver gilt. (Mr. C. D. Rotch); *C*—Irish dish ring, silver; *circa* 1760. (Victoria and Albert Museum)

A—

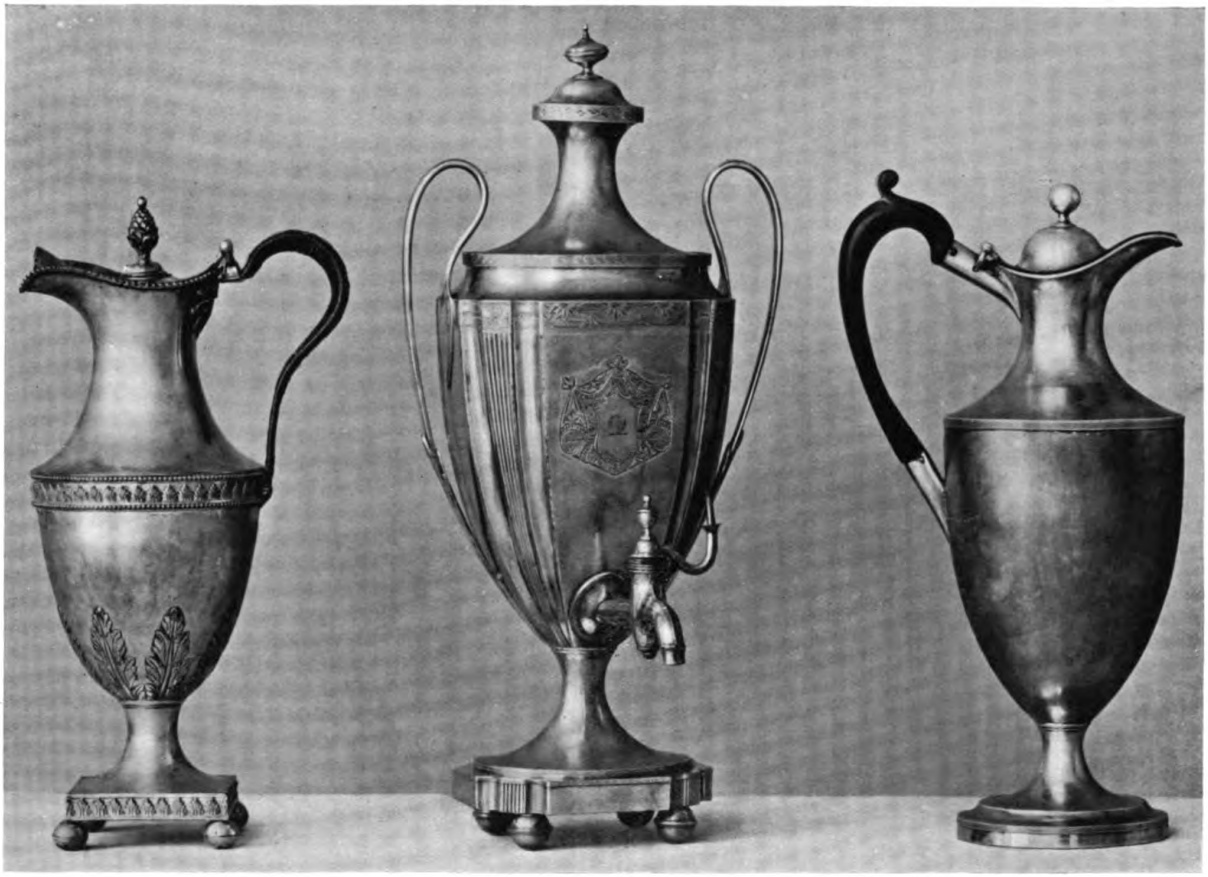
—C

B—

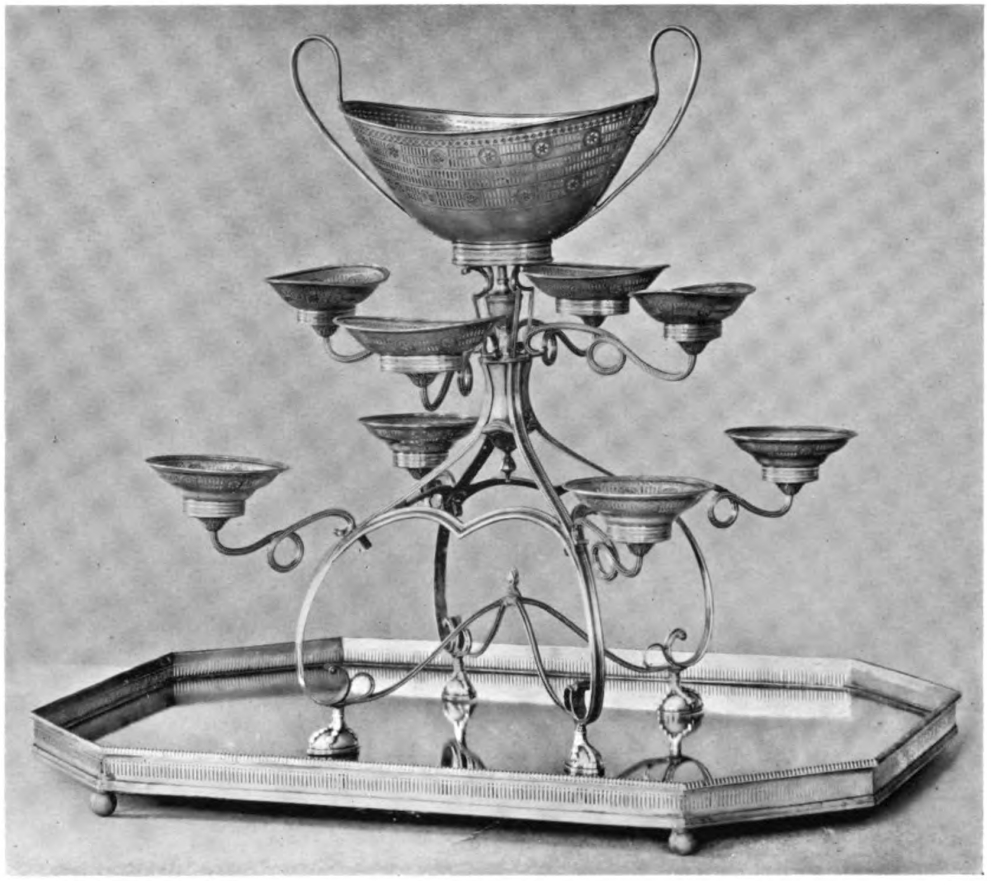
—D

A and *B*—Types of spoons, silver; *C*—Knives and forks, with china, metal and agate handles; *D*—Fish slices and sugar tongs, silver. (Victoria and Albert Museum)

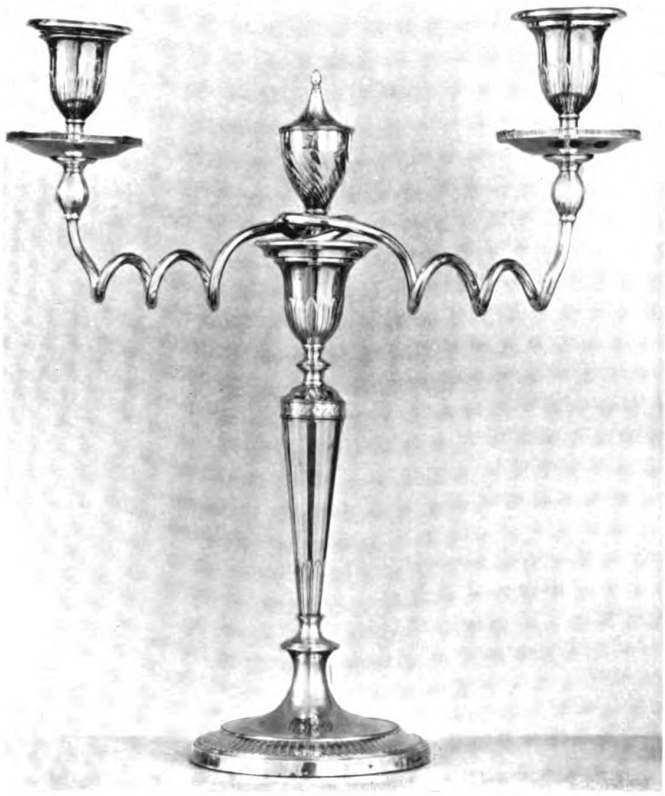
A—Urn, vase and cover, and hot-water jug, Sheffield plate



B—Urn and two hot-water jugs, Sheffield plate. (All in the Victoria and Albert Museum)



A—Centrepiece of pierced work, Sheffield plate. (Victoria and Albert Museum)

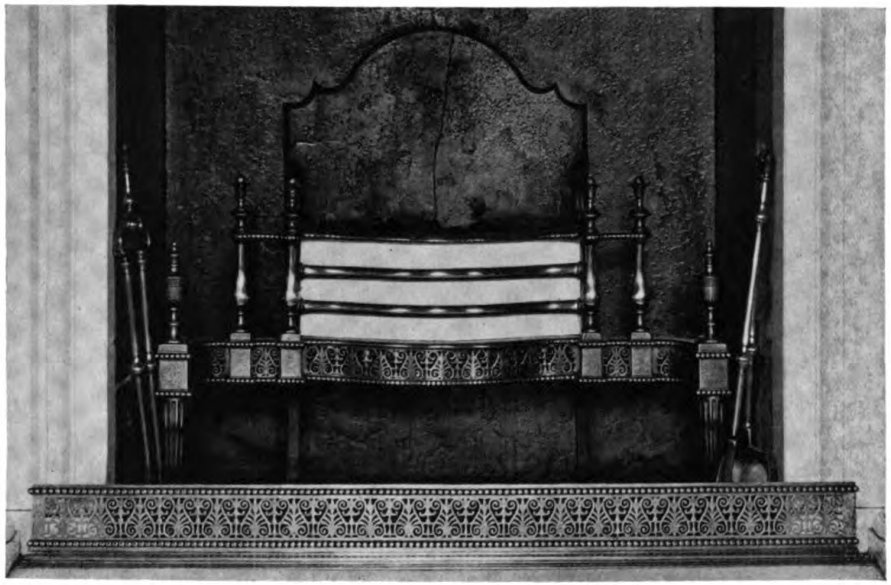


B—Candelabrum, Sheffield plate. (Victoria and Albert Museum)

C—Candelabrum, Sheffield plate. (Mr. C. D. Rotch)

A—

B—



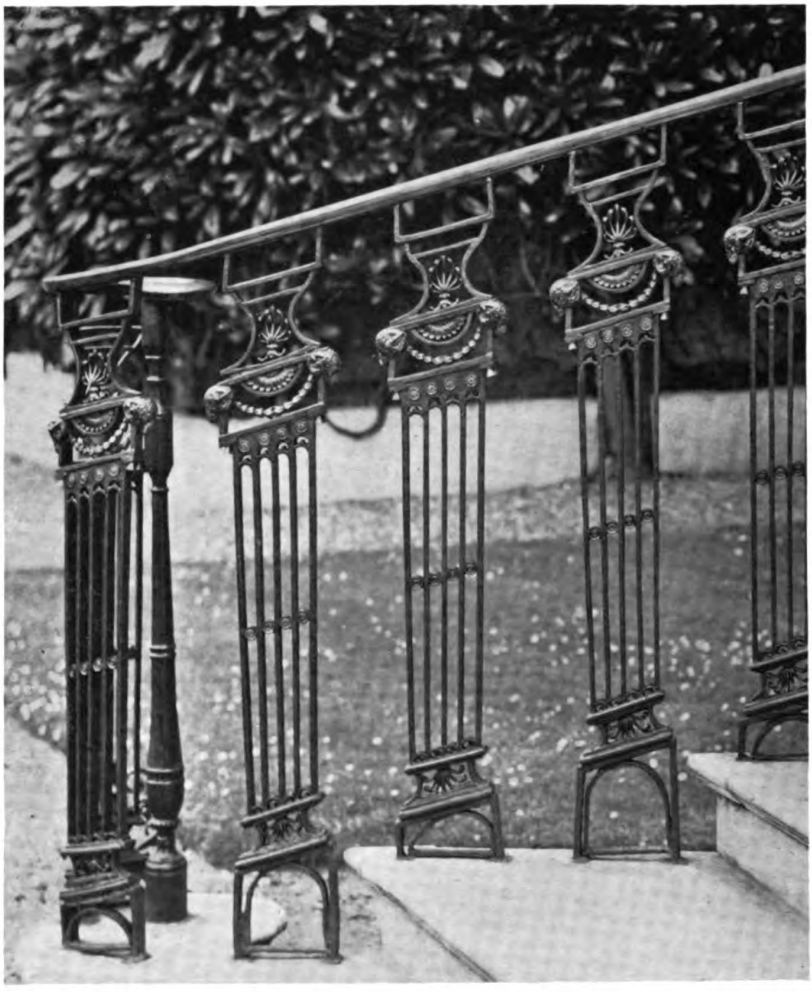
—C

A—Fire grate. (Victoria and Albert Museum); *B*—Fire grate. (Osterley Park)

C—Cast-iron stove. (Victoria and Albert

A—Fan-light of cast lead. (Victoria and Albert Museum)

B—Hanging lamp (Osterley Park)



C—Balustrade. (Osterley Park)

FURNITURE. *By Oliver Brackett*

INTRODUCTION.—In decoration and furniture the reign of George III cannot be said to be characterized by one particular style, as was the case, for instance, with the reigns of Queen Elizabeth or Charles II or Queen Anne. The long reign of George III is marked by two distinct periods, corresponding to a considerable extent to political developments. The Palladian tradition which dominated building, decoration and furniture in the first half of the eighteenth century was slowly dying when George III ascended the throne and was beginning to give way before the classical revival with which the name of Robert Adam is associated. Later on came the check to the arts which the war with France occasioned, followed in the early nineteenth century by experiments in the Empire, Egyptian and other styles.

CHIPPENDALE.—During the first of these periods, i.e., from about 1760 to about 1780, the dominating force in furniture or furnishing was the personality of Thomas Chippendale. We do not propose on this occasion to drift into discussions on the vexed question of his origin or character or on the probable authorship of the designs to which his name has been attached, points of comparative unimportance in the consideration of his work, influence and place in history. Suffice it to say that he must have been born about 1718, and after undergoing a training in the craft of cabinet-making, became the proprietor of a big business in St. Martin's Lane. From his address in St. Martin's Lane, the first edition of his famous publication, "The Gentleman and Cabinet-Maker's Director" was published. This was by far the most ambitious work on furniture that had hitherto been produced in England. A small work on the subject had been published six years earlier, although it is doubtful whether any copies of the book are now in existence.

An announcement appeared in *The Daily Advertiser* for Saturday, September 17, 1748 :—

> "TO CABINET-MAKERS, UPHOLDERS, ETC.
> THIS DAY IS PUBLISH'D (PRICE 1s. 6d.)
>
> A NEW BOOK OF CHAIRS, ADAPTED TO THE PRESENT TASTE OF WORK BY M. DARLY.
>
> FACING OLD SLAUGHTER'S COFFEE-HOUSE, ST. MARTIN'S LANE.
>
> Where most businesses are carefully instructed in Drawing in a Method so easy, as to make it delightful at the same time it is instructing : and constant Attendance is given on Evenings.
>
> *Note.*—Those Gentlemen that subscribed towards Drawing from the Round, are desired to attend on Monday Evening next, the large Lamp being finish'd."

The *Director* was first brought out in 1754 but an advertisement of its publication in the previous year, recently brought to our notice, is worth quoting, as it throws some light on various debated points :—

> "WHITEHALL EVENING POST,
> or, LONDON INTELLIGENCER.
> From Thursday, June 7th to Saturday, June 9th, 1753.
>
> To be Published by Subscription,
>
> THE GENTLEMAN AND CABINET-MAKER'S DIRECTOR : Being a New Book of Designs of Household Furniture in the Gothic, Chinese and Modern Taste, as improved by the politest and most able Artists. Comprehending an elegant Variety of curious and original Drawings in the most useful, ingenious and ornamental Branches of Chair, Cabinet and Upholstery Work. With the Five Orders and Principles of Perspective, explained in a

more easy and concise Method than ever hitherto has been made public. A Work long wished for, of universal Utility, and accommodated to the Fancy and Circumstances of Persons in every Degree of Life. This Work will be contained in a large Folio of One Hundred and Sixty Copper-Plates, neatly engraved and on fine Paper. The Price to the Subscribers will be One Pound Ten Shillings in Sheets, or One Pound Fourteen Shillings bound in Calf; one Half to be paid down at Subscribing, and the other Half at the Delivery of the Book, which will be published in August next; after which the Price will be raised to Two Guineas.

Subscriptions are taken in by the Author, Thomas Chippindale, in Northumberland-Court, Charing Cross; and H. Piers, Bookseller, in Holborn; J. Swan, Bookseller, near Northumberland-House in the Strand; Mr. Darly, Engraver and Drawing-Master, the Corner of Seymour Court, Chandos Street; at Edinburgh, by Mess. Hamilton and Balfour; and at Dublin, by Mr. John Smith, Blind Quay.

*The Number of Subscribers will be Four Hundred, and any who are desirous of seeing The Plates, will be waited on by the Author."

This notice is interesting as helping to show the circumstances which led to the publication of the "Director" and explains the inducements which caused numbers of cabinet-makers and others to support the enterprise with their subscriptions.

Chippendale's book is an important document in relation to the domestic history of England at this period, and explains clearly the types of furniture in use about the time when George III came to the throne. That a third edition of the book differing very little in essentials should be published in 1762 showed that public opinion was as yet hardly affected by the changes in taste which Robert Adam's influence was responsible for some few years later. The "Director" illustrates a great variety of types of furniture, important examples suitable for great houses and simpler pieces such as would come within the reach of the middle classes. Among the engraved designs are found chairs, sofas, bedsteads, tables of many types [Plate 6, A], basin-stands, tea-kettle stands, sideboards, commodes [Plate 6, B], bookcases, organs, china cases, hanging shelves, candle-stands, pedestals, cisterns, lanterns, chandeliers, fire-screens, girandoles, frames, and stoves as well as details of interior decoration like cornices and mouldings. This varied selection of models illustrates plainly the advance in civilisation which the eighteenth century was witnessing in spite of a certain complexity of manners and outlook. As far as decoration is concerned the influence of the French rococo style is most pronounced, though for a short time the Chinese and Gothic fashions were favoured.

The furniture of this period, when intended for the hall and dining-room, was usually made of mahogany, but of carved and gilded wood in the case of drawing rooms and salons; lacquered furniture generally found a place in the bedrooms. This type of furniture agreed essentially with the panelled walls which were still found in English houses of the middle of the eighteenth century, commonly made of pine and painted olive green, blue or white and enriched with gilding. About 1760, ornament based on the French rococo style was popular. Some ten years later, however, panelling began to go out of fashion, and was succeeded by plaster decoration or damask hangings and wall-paper.

THE ADAMS' INFLUENCE.—The influence of the brothers Adam contributed in a marked degree to the change of public taste which became so conspicuous about 1770. Not only was the character of architecture altered but decoration and furniture underwent a parallel development. All this is well explained in the introduction to "The Works of Robert and James Adam" published in 1773. The author notices within the last few years :—

"A remarkable improvement in the form, convenience and relief of apartments; a greater movement and variety in the outside composition: and in the decoration of the inside, an almost total change.

> The massive entablature, the ponderous compartment ceiling, the tabernacle frame, almost the only species of ornament formerly known in this country, are now universally exploded, and in their place, we have adopted a beautiful variety of light mouldings, gracefully formed, delicately enriched and arranged with propriety and skill. We have introduced a great diversity of ceilings, friezes and decorated pilasters, and have added grace and beauty to the whole by a mixture of grotesque stucco and painted ornaments together with the painted rainçeau with its fanciful figures."

Robert Adam had travelled on the Continent between 1754 and 1758 and had made a thorough study of the buildings both of antiquity and of the Renaissance. In the style which he evolved on his return to England he conceived the idea of blending the structure of a building, its interior arrangement, decoration and furniture into one harmonious composition. In carrying out this policy he made himself responsible for the designing not only of the decoration of the houses which he built, but of the furnishing of them even to such domestic details as carpets and fire irons. His designs for furniture illustrated in his book and also in greater variety and detail among his drawings in the Soane Museum include commodes, tables, chairs [Plate 6, c], sofas, wine coolers, vases and pedestals, mirrors, wall lights, brackets, locks, curtain cornices as well as an organ and a sedan chair. He did not concern himself much with the furniture of the bedroom, although the historic state bedstead at Osterley Park was made from his design.

In Adam's decorative schemes panelled rooms no longer played a part (although still found in country districts), but bare walls were found relieved by panels filled with arabesque designs in relief or medallions bearing groups of figures taken from classical mythology. The architectural chimney-piece with overmantel and jambs in one piece gave way before the simple type consisting of jambs and architrave supporting a shelf. Pale colours were favoured, a somewhat anæmic green or pink being popular, though a bolder and stronger effect was obtained by the red (terra-cotta) and black which was found in work based on Pompeian decoration. Stucco and painting were the favourite processes of decoration in panels and medallions, and with this work the names of the Venetian Zucchi, Cipriani, Pergolesi and Angelica Kauffman are associated.

Adam's early designs for furniture of 1760 and thereabouts did not differ in essentials from the somewhat heavy work which was broadly characteristic of this date. In his furniture at Kedleston, for instance, where dolphins and other motives occur, he is reminiscent of William Kent, of whom at first he was a professed admirer. But in his later manner he evolved a style which was intended essentially to complement his refined and delicate schemes of ornament. In such circumstances inlay or painting was the most suitable process of decoration. Although in the interiors of their houses the Adam brothers were much influenced by the work which they had studied in the Baths and Villas of Rome—or the arabesques of the Renaissance like those in the Palazzo Vecchio at Florence—in their furniture they found inspiration to a considerable extent in contemporary work of France. Typical commodes of 1770 to 1780 found in the great houses of the period suggest the influence of French master-cabinetmakers of the early Louis XVI period, as was the case also with chairs having solid oval backs and tapering fluted legs, a characteristic model of the Adam style.

Many of the important houses built and decorated by the Adam brothers, Kedleston, Harewood, Syon and others, have been preserved with their furniture and fittings, so that it is possible, allowing for some fading in colour, gilding and materials, to form an idea of their original conception. Elaborate accounts have also in many cases survived and supply additional and valuable information. Adam's bills, for instance, for furnishing Lord Mansfield's house at Kenwood are

interesting as showing the number of craftsmen employed, the nature of their work and the price paid for their labours. The materials required were supplied by the firm of Adam who sent in their account in 1769. Much of the furnishing was done by William France, a neighbour of Chippendale's in St. Martin's Lane ; a table made by him for the library at Kenwood and described in the accounts is now in the Victoria and Albert Museum. Carving was done by John Minshull and smith's work by William Yates, their bills in both cases being approved by Robert Adam. Chippendale was connected with the contract in reference to the supply of various glass plates for mirrors.

Among the accounts of the time of George III the most interesting and instructive are those of the firm of Chippendale for furnishing Nostell Priory (1776-1770), Harewood House in Yorkshire (1772-1775) Mersham le Hatch in Kent (1767-1778) and David Garrick's house in Adelphi Terrace (1772). Not only are these bills important in making it possible to identify Chippendale's actual work and to form an estimate of his talents as a craftsman, but they are valuable as recording the whole scheme of furnishing in typical houses of the period as well as in explaining the wide field of activities included in the business of a great furnishing house of the latter part of the eighteenth century. Nostell Priory illustrated the variety of styles in which Chippendale worked, for in addition to an historic mahogany writing table, there is found an inlaid commode with gilt brass mounts in the style of Louis XV, as well as carved side-tables and lacquered bedroom furniture. Work at Harewood is essentially in the Adam manner and includes among many other brilliant examples, an inlaid commode described on the bills as follows :—

> " A very large rich commode with exceeding fine Antique Ornaments curiously inlaid with various fine woods. Drawers at each end and enclosed with folding Doors, with Diana and Minerva and their emblems Curiously inlaid and Engraved, a cupboard in the middle part with a Cove Door, a Dressing Drawer in the top part, the Whole Elegantly Executed and varnished, with many wrought Brass Antique Ornaments finely finished."

In the case of Garrick's house in the Adelphi, the drawing-room had twelve chairs and a sofa japanned green and white and covered with green silk damask, while three pier-glasses, three inlaid silverwood commodes and a Pembroke table of similar workmanship completed the composition. For the dining-room were supplied twelve mahogany chairs covered with red morocco leather finished with double rows of brass nails, and a mahogany sideboard with term feet flanked by two pedestals, one fitted up for a plate warmer and the other divided into compartments for bottles.

Other Furniture Designers.—Although Robert Adam stands by himself in the thoroughness with which he designed the furniture, fittings and carpets in the houses which he built, there were nevertheless other architects who tried their hands at furniture design. There are records to show that Sir William Chambers, James Paine and James Wyatt experimented to some extent in this branch of their profession. In the case of Chambers, there was discovered in England a few years ago a small satinwood table designed by this distinguished architect and executed by the celebrated Swedish cabinet-maker, George Haupt. The table was inscribed as follows :—

> " Cette table a été commandée et dessinée par Mr. Chambers Premier Architect de sa Majesté Britannique et executée par son très humble serviteur—George Haupt, Swedois, London, le 4 de Fevrier 1769."

The table was inlaid with festoons of laurel and had plaques of coloured marbles inset in the top.

It is interesting to note that not only was English furniture of the second half of the eighteenth century highly esteemed on the Continent, but that foreign cabinet-makers in some cases thought it worth while to visit and even work in England. Apart from the case of George Haupt, it has recently been noticed by a German writer, Adolf Feulner, that the distinguished and cosmopolitan *maître-ébeniste*, David Röntgen, was much influenced at one period of his career by the work of English cabinet-makers. The father of David Röntgen, after serving his apprenticeship at Neuwied near Coblentz, travelled and presumably lived in England where he joined the sect of the Quakers. His business in Neuwied was afterwards taken over by his celebrated son, who employed over a hundred workmen, joiners, locksmiths, mechanics, clockmakers and bronze workers. David Röntgen was generally known as "englischer Kabinettmacher" and Herr Feulner assumes this to have been a title of quality rather than anything else. Feulner notices particularly that Röntgen based some of his models on the engraved designs in Chippendale's "Director," which his father had probably brought back with him from England. The trade card of David Röntgen's firm commenced :—

> *David Röntgen*, Englischer *Cabinet-Macher* in Neuwied am Rhein,
> *Fabricert* und verkaufft alle mägliche Sorten von *c[abi]nets-Ameublemens*, sos wohl nach dem Englischen [wie] Französichen *Gout*.

It was towards the end of his career that Röntgen worked in Paris where he was much patronised by Queen Marie Antoinette.

The style of interior decoration which Adam favoured with blank walls and medallions, was not found in the more middle-class houses of the day, though his influence in contemporary furniture can be traced in the designs of Hepplewhite and others, which were intended to have a general appeal. The character of furnished rooms of 1770 and following years can be studied to advantage in the painted backgrounds to Zoffany's family groups and similar pictorial representations. The skilfully-composed and humorous scene which we illustrate [Plate 7], engraved by J. Goldar after a painting by Pugh and published by J. Wesson in 1771, gives a good idea of a furnished sitting-room of the period. A chimney-piece carved with scrolls and acanthus is surmounted by an oval mirror with branching lights, while a fire burns within an iron basket grate. A dado runs round the walls, which are evidently covered with damask and hung with framed pictures of an erotic character. The floor is covered with a figured carpet on which rest upholstered chairs, a bureau-bookcase supporting a bust on the pediment, and a fire-screen with needlework panel. The central figure of the group, an elderly rake in a dressing gown is evidently a prey to the devices of the servants and tradespeople who surround him. He holds in his hand a ticket inscribed "For the Benefit of Mme. Cornellys," referring evidently to a special night at this celebrated house of entertainment in Soho Square. On one side an alert hairdresser is powdering his wig, and seated on the other side Madame Lynch, milliner, is producing lace ruffs from a casket. A French cook, standing behind, recites the day's menu, while a uniformed attendant seizes the opportunity of extracting valuables from the bureau.

SHERATON.—The last years of the eighteenth century were not remarkable for striking changes in the character or types of English furniture. A tendency to greater lightness of form and delicacy of ornament is noticed combined with considerable mechanical ingenuity in the elaboration of fittings. "To unite elegance with utility and blend the useful with the agreeable" may be taken to represent the common aim of the average cabinet-maker of the day. The peculiar qualities of satinwood, which was now fashionable, were eminently suited to the

delicate inlay of shells, vases, festoons of flowers and the like found in the tables, commodes and bookcases of the period. With this work the name of Sheraton is popularly associated. It would be a mistake, however, to regard Sheraton as a practical cabinet-maker of importance or even as an inventive force influencing contemporary design. His function is explained clearly in the Trade Card of his business :—

"T. Sheraton
No. 106 Wardour Street, Soho.
Teaches Perspective, Architecture and Ornaments, Makes Designs for Cabinet-makers and sells all kinds of Drawing-books, etc."

In his published works "The Cabinet-Maker and Upholsterer's Drawing Book" (1791-1794) and "The Cabinet Dictionary" (1803), he put on record the character of contemporary furniture design [Figures 1 and 2] and on this account is entitled to a certain position on the roll of fame.

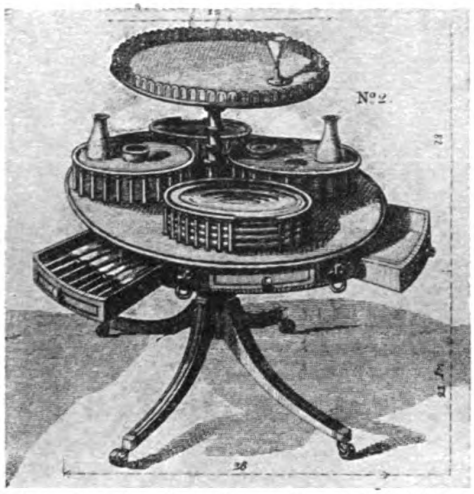


Fig 1. Dumb waiter. From Sheraton's "Cabinet Dictionary," 1803.

Fig 2. Dressing Commode. From Sheraton's "Cabinet Dictionary," 1803.

Sheraton, further, is a useful guide in bridging the gulf between the eighteenth and the nineteenth centuries. The designs figured in his earliest book show the typical and consistent work which had developed from the time of Charles II, becoming gradually more and more refined and practical as civilization advanced. In his later book, however, the confusion of thought combined with lack of policy characteristic of the early nineteenth century is plainly evident. The Napoleonic wars had practically closed the Continent to English travellers. On the other hand, the study of archæology was becoming fashionable and was reflected in the interior decoration and furniture of the day, when motives borrowed from the French Empire or from Greek and Egyptian architecture were freely mingled one with another. The *Rose Satin Drawing-Room* at Carlton House [Plate 8, B] shows a typical room of the period of the more extravagant type. A large bow-window facing the Park is hung with fringed curtains and valances of red and white material, while the cornice supports numbers of gilded eagles. Gilt console tables also supported by eagles are placed in front of tall mirrors. A classical figure standing on a pedestal holds aloft a branching candlestick. The walls are covered with red satin, and a sofa is upholstered in similar material. A great glass chandelier gives to the scene a final touch of vulgar magnificence.

Satinwood cabinet from Lady Hamilton's house at Naples; *circa* 1790. (Melbourne Museum)

A—Commode of inlaid harewood; 1770-1780. (Victoria and Albert Museum).

B—Painted cabinet; about 1790. (Leverhulme Collection)

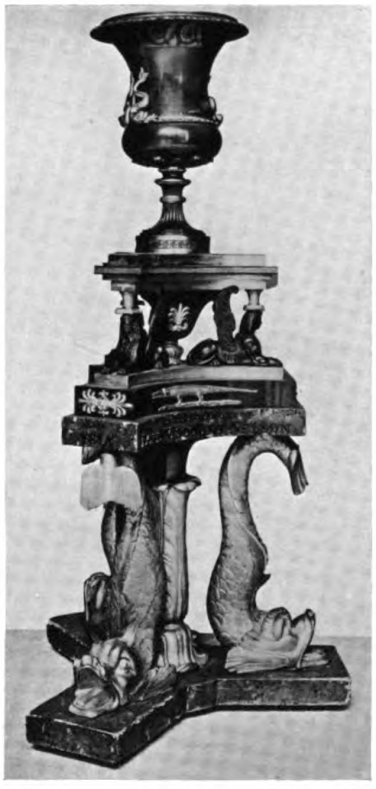
A—Mirror, carved and gilt wood; about 1770. (Field-Marshal Lord Methuen)

B—Mirror, carved and gilt wood; early nineteenth century. (Victoria and Albert Museum)

C—Couch, carved and gilt wood; early nineteenth century. (Claremont)

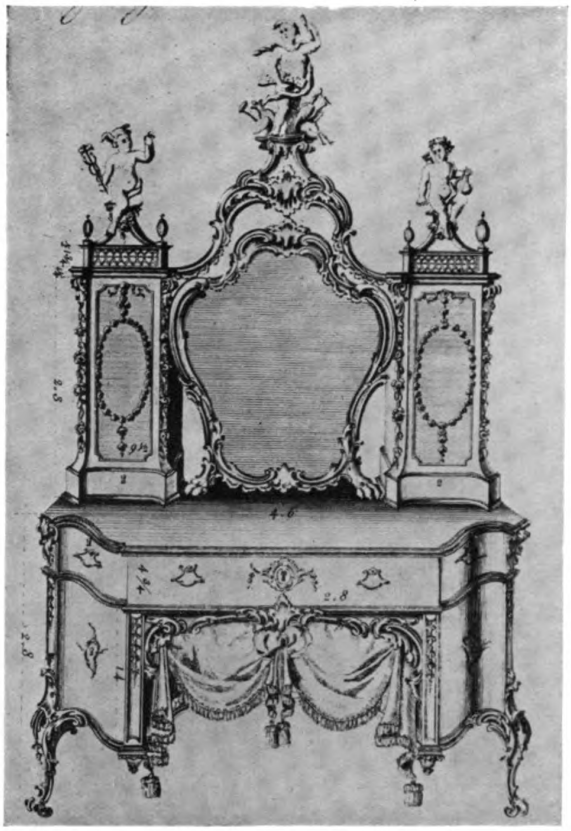
A—Gilt chair; early nineteenth century. (Claremont)

B—" Carlton " writing-table; about 1780



C and *D*—Table and urn made in memory of Lord Nelson; 1813. (Admiralty)

A—Mirror. Drawing by **Chippendale.** (Victoria and Albert Museum)



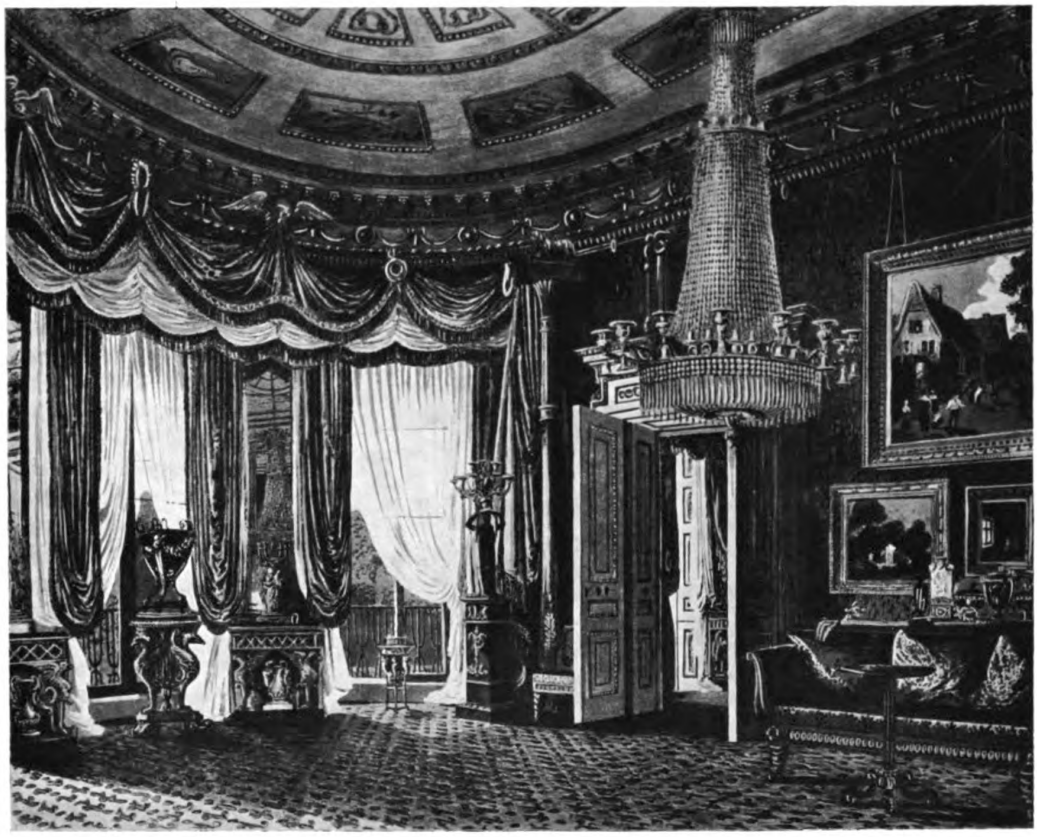
B—Dressing-table, from Chippendale's "Director." Plate dated 1761

C—Design for a chair, by Robert Adam, for Sir A. Hume. (Soane Museum)

D—Commode clothes press, from Chippendale's "Director." Plate dated 1753

Engraving by J. Goldar after a painting by Pugh; 1771. (Reproduced from " Social Caricature in the Eighteenth Century ")

A—Engraving by J. R. Smith, 1781



B—The Rose Satin Drawing-room at St. James's Palace; early nineteenth century. (From Pyne's "Royal Residences," Vol. III, 1819)

TEXTILES. *By A. F. Kendrick*

INTRODUCTION.—In making even the briefest survey of the textile art of England in the reign of George III, so much diversity is at once encountered that it is advisable to begin by taking our bearings. The period is not one of those which have given their name to a " style," like " William and Mary," or " Louis XV," for instance. It is true that the duration of the French king's reign was approximately the same as that of George III, but it was nearly ended when the latter reign began, and the sixty years that were to follow were fraught with many social and political changes, while art and literature passed through as many sympathetic phases. The period during which George III was on the throne covered the last fourteen years of the reign of Louis XV, and the first six of that of Louis XVIII, and between them lay Louis XVI, the Directoire, the Consulate and the Empire. In its opening and most significant phase, it resembles that which goes by the name of "Louis Seize," a style which really covers the last years of the reign of Louis XV as well as the whole of his successor's. It is characterized by an air of elegance and refinement which led men at the time, after the vagaries of the baroque, to talk of a " second Renaissance," but that was a mistake; they were witnessing not the prologue but the last act. The idolatrous worship of classical antiquity was celebrating its last rites, not taking a new lease of life.

Robert Adam, who embodies the tendencies of the age more, perhaps, than anybody else, used the measuring rod freely at Spalato as an aid to the attainment of the unattainable—perfection in art. " Athenian " Stuart and Nicholas Revett imitated Adam's example among the ruins of Greece, and by their subsequent publications and example tried to transplant Athenian refinements to a distant and unresponsive climate.

Meanwhile Sir Joshua Reynolds was declaring that when the authority of Rome should be discarded the arts would lapse once more into barbarism, and was explaining to the students of the Academy the intricacies of the grand and the ornamental manner. It was enjoined upon them that though a victorious general might be represented upon canvas in his military uniform, to be a fit subject for statuary he must wear classical armour.

During all this time the romanticism of Horace Walpole and Strawberry Hill was gaining ground and the Gothic revival had already begun. " Chinoiserie " also was not yet done with. Sir William Chambers even attempted to purge it of its western accretions and eccentricities, by extracting from his investigations on Chinese soil a code of rules and standard of proportion which would assuredly have much amused the Chinese themselves had they been made aware of them. An attempt was even made to bring into currency a " style égyptien," following the example of the French under Napoleon ; but this was too much, and it failed ignominiously. " Dilettante " had then been newly admitted into the English dictionary, and the very term to-day recalls the time of George III more than any other.

In practice, from Sir Joshua Reynolds to Josiah Wedgwood, we find everything artificial, though at the same time usually very graceful and charming.

The elegant stucco decorations of the brothers Adam left little scope for the ponderous tapestries which had held the field so long, and the carpets which the East had been providing for a couple of centuries now appeared out of place. Tapestry-weaving, in fact, nearly died out, since wall-spaces were frittered away in the Pompeian manner, or broken by niches for the reception of statues and alcoves.

The name of only one tapestry-weaver at this time can be recorded. To supply floor-coverings, factories were founded in London and in the provinces, for making hand-knotted carpets, designed to harmonize with the prevailing style. The Society of Arts, which took an active part in fostering the new industry, claimed that the manufacture of carpets was thereby " brought to a degree of elegance and beauty which the Turkey carpets never attained." The brocades of Spitalfields imitated as closely as they could the French models of the time. Printed stuffs reached a degree of delicacy which almost belies their essential character. The impressions from the engraved copper plates might equally well have been printed off upon paper instead of cotton and framed like engravings instead of being used for frocks and draperies.

DECORATIONS.—The method of wall-treatment favoured by Robert Adam was charmingly illustrated at Newliston, near Edinburgh, built by him for Thomas Hogg, and now owned by Mr. Stewart Bayley Hog. The walls, overdoors and over-mantel of the drawing-room are divided by mouldings into panels and were mounted with pale straw-coloured moreen [Plate 1] with scrolls in the Pompeian style done by a combination of painting and appliqué work. According to tradition these panels were the work of Lady Mary Hogg, after designs by Robert Adam himself.

This light classical decoration is more in harmony with Robert Adam's style than tapestries would be, but tapestry-weaving was not entirely given up, though certainly it had greatly declined. This circumstance is not solely to be explained by the trend of domestic architecture at the time. The output of the Gobelins factory in Paris continued unabated. Indeed, a very costly set of tapestries, " Les Tentures de François Boucher " was woven several times over by Neilson at the Gobelins for English houses in the second half of the eighteenth century. Complete sets are still at Osterley, Welbeck, Weston, Newby Hall and Moor Park. In the last case it is probable that Robert Adam himself concurred in their acquisition. Small figure subjects in medallions are shown on a " damask " ground, generally pink, hung with festoons of flowers. It is hard to imagine anything more perfect as decoration, while remaining in harmony with the standards of the time. Such work was then beyond the powers of the English weavers, who seem almost to have come to the end of their tether. The mythological scenes, the allegories, even the Chinoiseries, watered down by successive repetition and adaptation, were becoming wearisome.

One English weaver, Paul Saunders, holds his own. His work is largely based upon designs of the Italianate and Romantic schools. Tapestries by him were copied from the paintings of Francesco Zuccarelli, whose landscapes and views found such favour in England that he was elected a foundation member of the Royal Academy during a few years' sojourn in London ; and Edward Penny, the portrait and historical painter, who likewise gained the same distinction after studying at Rome. But Saunders himself seems to have been a more considerable artist than either, though he was less versatile than a Vanderbank, fifty years earlier. Whether his theme is turbaned figures, camels and palm-trees, or classical views, peasants and goatherds, he engulfs all alike in a suffusion of sunlight and shadow beneath a pale clear sky. All is done with a light touch, accommodating itself admirably to the taste of the day. His name appears among the workers at the great Wardrobe in Soho, but we do not know a great deal about his career. He collaborated with George Smith Bradshaw, upholsterer and cabinet-maker of Soho, and considerable sums of money were paid to the partners for furniture, seat-covers and upholstery materials. On what terms his association with Zuccarelli rested is not quite clear. Paintings of the Seasons by that artist were

hung at Holkham, and it is thought likely that they are to be identified with four paintings " for tapestry," for which he was paid £80 in 1758 by the Earl of Leicester. Whether these subjects were actually carried out in tapestry by Saunders is not known, but other tapestries—a procession of pilgrims to Mecca and panels of " Sleep " and " Vigilance " were supplied by him in 1757.

The most representative collection of tapestries by Paul Saunders is in the possession of the Duke of Northumberland, by whose permission some of the panels at Albury have been specially photographed for reproduction in this volume. [Plates 2, A and B]. Altogether there are eight panels at Albury, and five (smaller and incomplete) at Alnwick. The tapestries at Albury are practically unaltered, even the narrowest having the original selvedge on both sides, showing that they were intended for placing between windows, or to cover narrow wall-spaces. The uniform height (9 ft. 9 ins.) shows that they belong to a single set. The romantic landscapes recede far into the distance, and they are bathed in sunlight. There are horsemen, a goatherd with his flock, a fisherman, a figure by a waterfall, a boy piping, and figures fording and bathing. One of the panels bears the date 1758. The panels at Alnwick have Oriental figures. They have all been cut and they now measure from four to five feet high.

CARPETS.—The revival in the hand-weaving of pile carpets in England, which arose during the decade in which George III came to the throne, has already been touched upon. The new industry was due in a large measure to the unbending conformity with the standards of Imperial Rome exacted by the taste of the time. No other way was open of obtaining carpets which would harmonise with the contemporary style of domestic architecture. The old carpet-knotting industry in England had its origin early in the reign of Elizabeth, and its achievements were by no means negligible ; but the subsequent influx of carpets from the East through the agency of the East India Company and the growing wealth of the country which provided the means of paying for these expensive luxuries, practically put an end to the manufacture at home within a hundred years. When efforts were made once more to establish new factories the industry was regarded as a new one.

The carpets made directly under the influence of the brothers Adam have a claim to be considered first, since it was the movement with which these architects were so intimately connected which did more than anything else to bring the industry into being. It is easy to see why they would consider an Oriental carpet unsuitable for one of their interiors. Their work was in itself a protest against the Oriental leanings of the previous generation, and such a carpet would be lacking in organic relation to the decoration of walls and ceiling. Adam prepared his own designs for the carpets, intended for the houses built by him. The spacing of the pattern usually followed the principal lines of the ceiling above and the details were of the same character as those employed by him on the ceilings and walls. The weaver to whom he entrusted the task of carrying out these designs was Thomas Moore, of Chiswell Street, Moorfields. This craftsman was one of those who gained a premium for carpet-making from the Society of Arts, receiving a sum of money from them in the year 1757. His carpets were in wool, hand-knotted after the same manner as the majority of the pile carpets woven in the East. There is a considerable collection of Adam's designs for carpets in the Soane Museum, Lincoln's Inn Fields, and a number of carpets made from his designs by Moore are still preserved in the houses for which they were made.

Two designs in colours from among those in the Soane Museum are here reproduced. The first [Plate 3, A] is for a carpet made about 1765 for Sir Laurence

Dundas, Bart., for Moor Park. The ground of the middle field is brown and of the border, blue ; the ornament is in pink, green, blue and yellow. The other [Plate 3, B], made in the year 1778, was for a carpet for the eating room of Wormleybury, the country house of Sir Abraham Hume, Bart. The central field is green. The gold vases in the corners are enclosed by green vine-wreaths with purple grapes. The swags between are in gold on a purple ground. The rosettes at each end in pink, and the fret ornament in gold, are on a purple ground. The carpet was to measure 25 ft. 6 ins. by 17 ft. 3 ins., and there was to be a plain border all round (2 ft. 9 ins. wide) to fit the size of the room.

The carpet reproduced in part in Plate 4, A was made from Robert Adam's design by Moore in 1769, for Syon House, the seat of the Duke of Northumberland near Brentford. It is quite in the manner of Adam's work, but the ceiling of the

INSCRIPTION ON THE EDGE OF THE SYON HOUSE CARPET

red drawing-room, where it is now placed, is different in form to those elsewhere in the house, being coved, with small painted compartments. Either Adam departed in this instance from his usual practice of planning his design to correspond with that of the ceiling, or he intended the carpet originally for another room—the state dining-room for instance, where the design of the ceiling is very similar to that of this carpet. The carpet measures 34 ft. 9 ins. by 14 ft. 2 ins. Its unusually large size accounts for the striking boldness—almost to a fault—of the design.

Other carpets made from Robert Adam's designs were provided for Osterley, Saltram, Culzean, Harewood House, Croome Court and other houses. Most of the designs for these are preserved.

The carpet reproduced in Plate 5 is the property of the Earl of Granard. It is the work of Passavant, a recipient of a premium from the Society of Arts in the year 1758, whose factory at Exeter was less over-shadowed by the influence of Robert Adam. His work betrays leanings rather in the direction of the "Savonnerie" carpets, then being woven in Paris. Passavant acquired the workshop appliances of Pierre Parisot, a French weaver of tapestries and carpets, whose stock-in-trade of his factory at Fulham had recently been sold by auction. The ground of Lord Granard's carpet is dark blue. The design of baskets of flowers on marble slabs and parrots, is a survival of a type of ornament introduced into England thirty years earlier, when it became a favourite motive among the tapestry-weavers. The spaniel on the cushion in the middle is a piece of realism which may be English in origin. It is sometimes found in the borders of English tapestries. The carpet measures 14 ft. 9 ins. by 12 ft. The woven inscription EXON 1757 will be seen in the borders.

No record has been found of the maker of the carpet reproduced in Plate 4, B, which comes from the throne room of Carlton House, and is here reproduced with the permission of H.M. The King. Like the Syon House carpet it needs to be seen in the surroundings for which it was intended. The throne room with this carpet on the floor is illustrated in colours in W. H. Pyne's "Royal Residences," published in 1819. The ceiling is divided up by mouldings into compartments in a similar fashion to the carpet. There are heavy red curtains. The effect

is imposing, though perhaps a little oppressive. The carpet was made about the year 1790, when excavations at Pompeii had recently been set in hand, and the impression created by them is plainly reflected.

Silk-Weaving.—The English silk-weaving industry, chiefly located at Spitalfields, had been in existence for more than a century when George III came to the throne. It had owed a great deal to French immigrant weavers, especially after the revocation of the edict of Nantes. The industry had been through times of prosperity, but it was somewhat handicapped by the relative failure of all attempts to promote silk-rearing, with the object of becoming independent of foreign countries in regard to the supply of the raw material. The climate was the difficulty. An earlier spring was needed to promote the growth of the mulberry leaves in time. The velvets, brocades and damasks used for men's suits and women's dresses during the reign of George III were to a large extent of English manufacture ; but new fashions, of course, continued to be brought from France and the materials often came with them. The English stuffs followed French models pretty closely, not only because English people favoured them, but also because the designers, as their names show, as a rule, were either French immigrants or of French descent. [Plate 6]

The patterned velvets usually have small diapers suitable for men's coats, which were sometimes woven to shape with narrow borders for the neck, front, pockets and cuffs in position. The brocades for dresses show the wavy stems of flowers in bright colours associated with the silk fabrics of Lyons in the reign of Louis XV. The English work is stoutly woven, and though perhaps there is more silk in them at times, there is a tendency to show less elaboration in the pattern, and gold and silver threads are not used so lavishly. A number of the original designs, with the artists' names and directions for weaving, are in the collections of the Victoria and Albert Museum.

The red silk damask covering the walls of the red drawing-room at Syon House, which contains the carpet reproduced in Plate 4, A, is of English manufacture and contemporary with the room.

Printed Cottons.—The general refinement and delicacy characteristic of the fastidious taste of the latter half of the eighteenth century is as conspicuous in its printed cottons as in everything else. In the first year of the reign of George III, the greatest of all French cotton-printers, Christophe Philippe Oberkampf, produced his first print at Jouy-en-Josas on the banks of the Bièvre near Versailles, thus beginning a career of almost unchecked prosperity and achievement which lasted until within five years of the death of the English king. England was not far behind and competition was keen. Napoleon's remark to Oberkampf that the two of them were making war on the English has often been quoted. Some time earlier, the importation of the exquisite dyed fabrics of India had, by their popularity and by the discovery of their secrets, revolutionized the cotton-printing industry in Europe. The pigments which had hitherto been impressed upon the surface of the linen and cotton fabrics were now replaced by the thin stains of glowing colour which had hitherto been the monopoly of the East. This rendered possible a far greater delicacy of line and elaboration of detail, and changes in the method of application of the design to the fabric helped this tendency forward. The great cotton industry of Manchester, replacing its woollen trade which migrated to Yorkshire, had its rise within a few years of the accession of George III to the throne. The method of printing by the use of wood blocks carved with the pattern in relief, one block for each colour, was not entirely abandoned, and it is still in use to-day ; but methods more expeditious, and more capable of attaining the delicacy which was the characteristic of the age, had been invented. Wooden

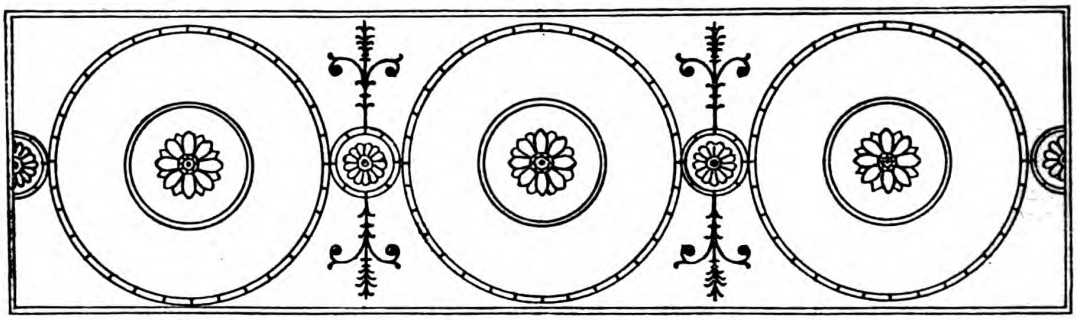
rollers were introduced soon after the accession of George III, if not earlier. Meanwhile engraved copper plates, which did more than anything else to bring cotton-printing into line with the tastes of the time, had been put into use in England, to be imitated by the French a few years later. A logical outcome was the metal cylinder, with practically the same range and a far greater capacity of output.

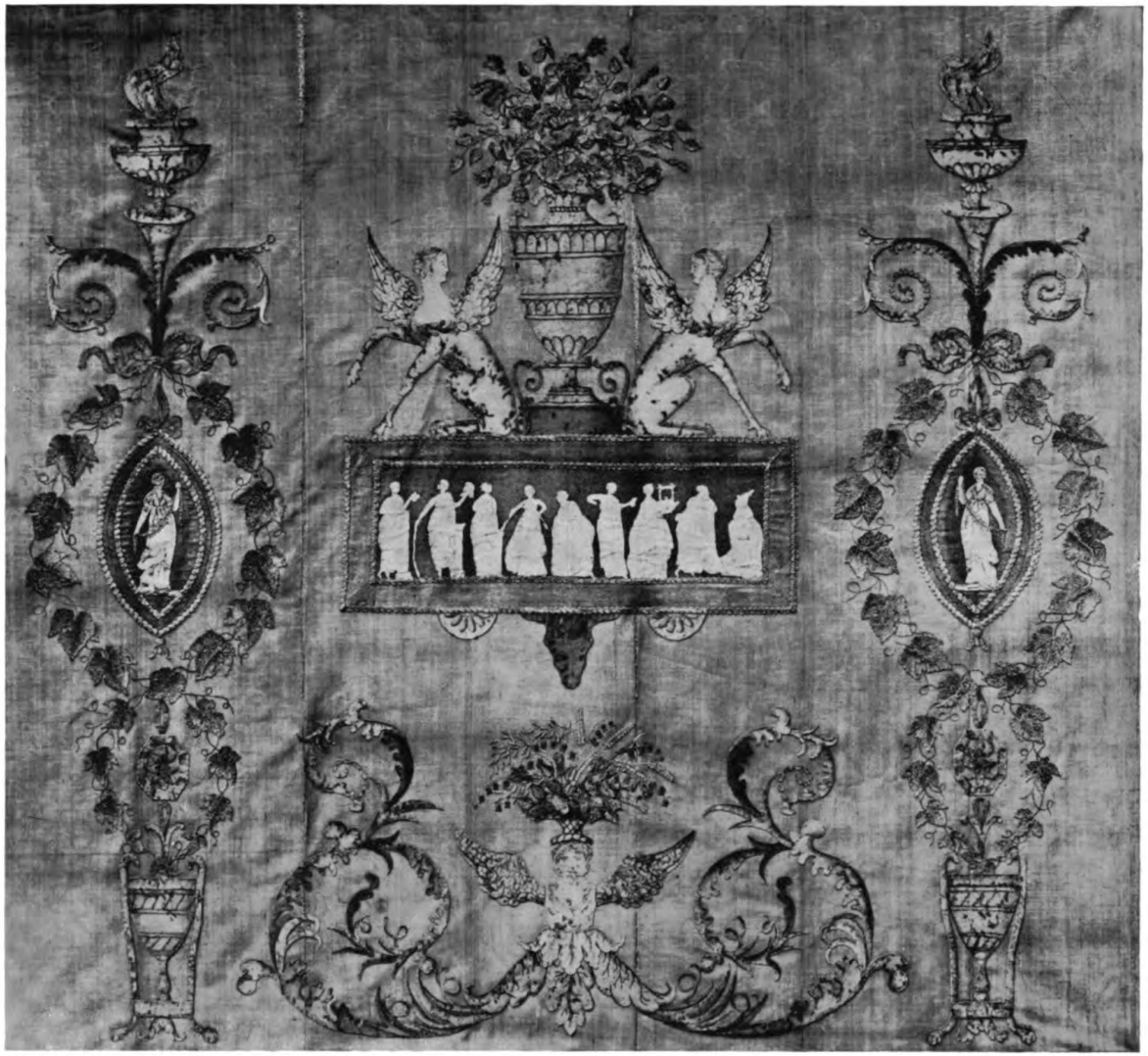
The subjects chosen as illustrations for this article were printed from engraved copper plates, demonstrating admirably the changes brought about by the substitution of copper for wood. The first [Plate 7, A] bears the name of R. Jones of Old Ford, then a hamlet in the parish of Stratford-by-Bow, and the date 1761. It is printed in red. The pastoral scenes with classical ruins form a subject quite in harmony with the taste of the opening year of the reign of George III. The length of the repetition is nearly nine feet. The cotton-printing works were still in operation at Old Ford, though they had greatly declined in prosperity, at the end of the reign. Printing was also carried on at the same time at other places in the neighbourhood of London.

The print reproduced in Plate 7, B bears an inscription " Collins Woolmers " which has not been explained, but there is a probability that it was woven in Lancashire, perhaps at Manchester. The pattern is again entirely in red. The design reflects very palpably the Chinese taste which was in full force at Oberkampf's works at Jouy, and was enjoying a sort of rehabilitation in England, partly due to the efforts of Sir William Chambers. It bears a date which may be read as 1760, but more probably it is 1766.

The same inscription, with the date 1765, is to be found on another print, with an Italian pastoral landscape and a great classical archway in ruins, showing that Collins, like Oberkampf, had a repertory of subjects covering a wide range.

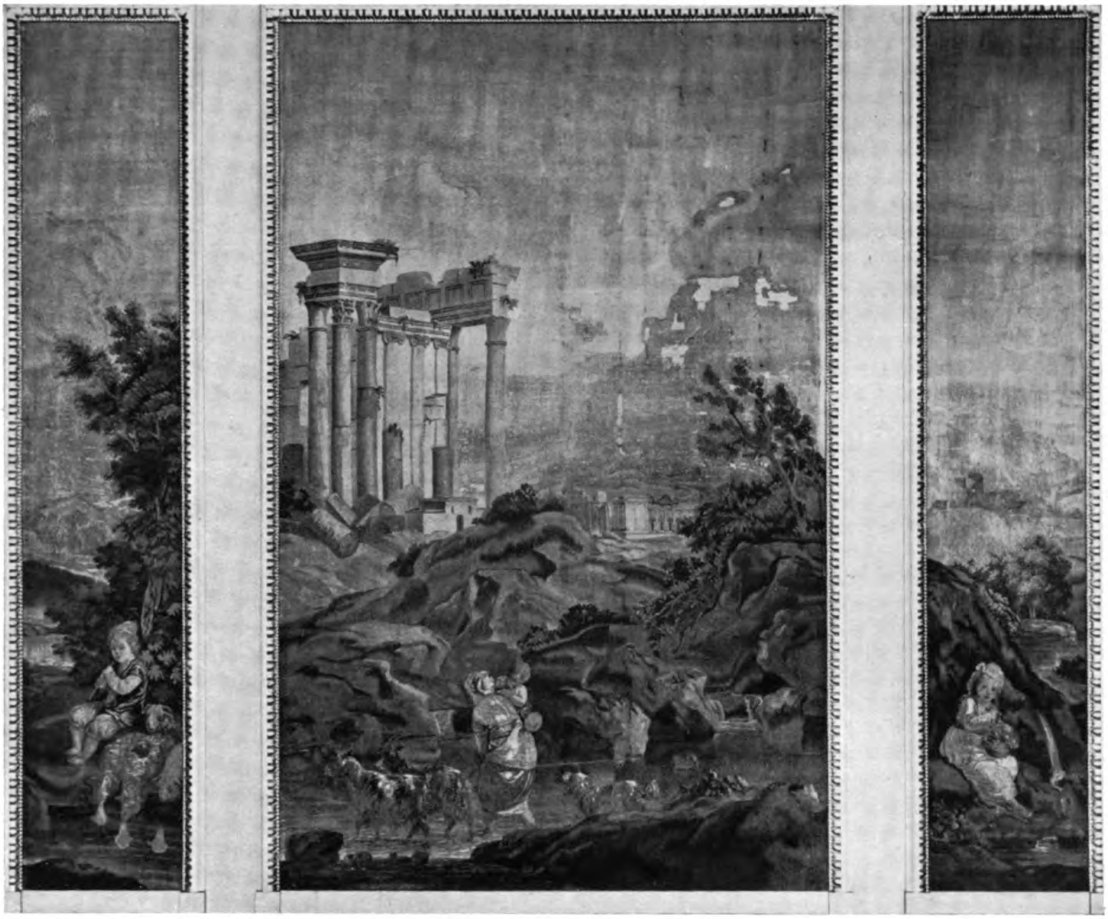
The last cotton print [Plate 8] represents King George III, his Queen and members of his family in the grounds of Windsor Castle. It also is from a copper plate printed in red of a pinkish hue. With its air of elegance, its variety of incident, its costumes and its classical allusions it forms a kind of epitome of the art of George III's reign.





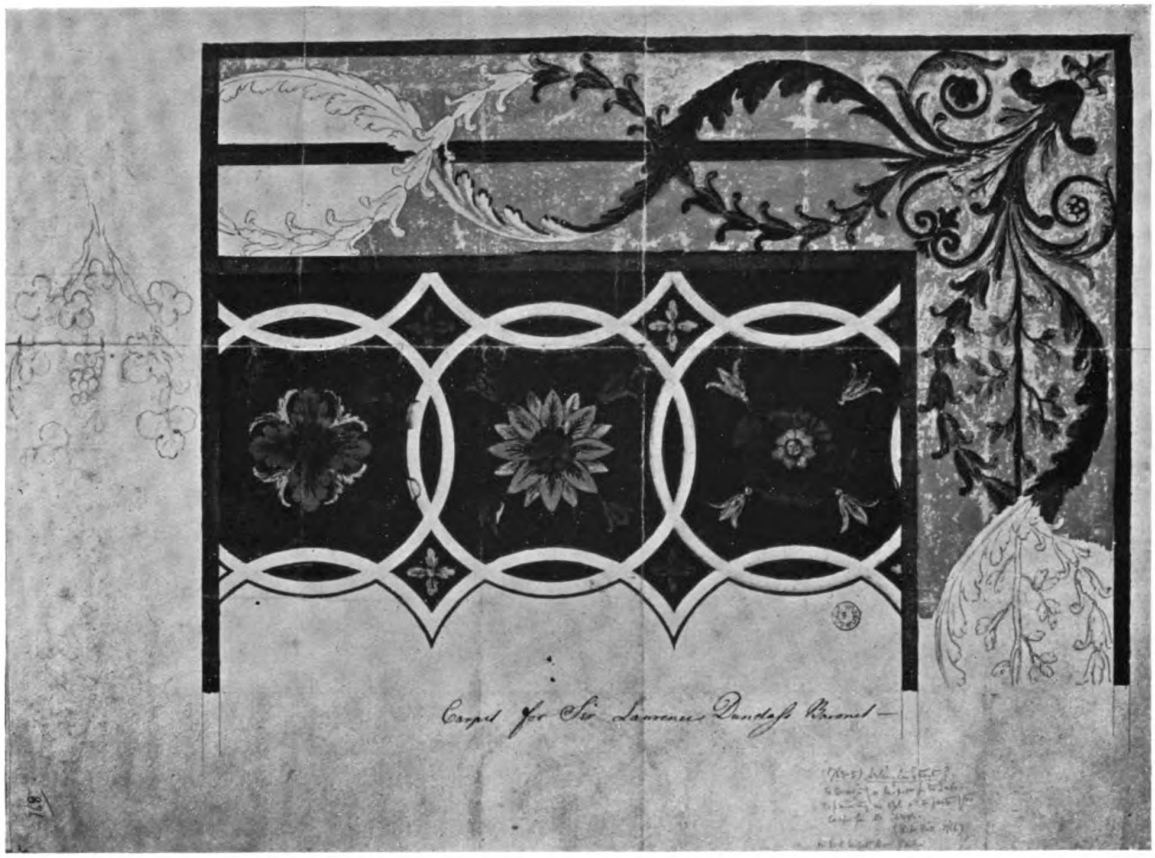
Moreen panels with painted and applied decoration, from Newliston, made by Lady Mary Hogg from Robert Adam's design. (Messrs. Albert Amor)

A—

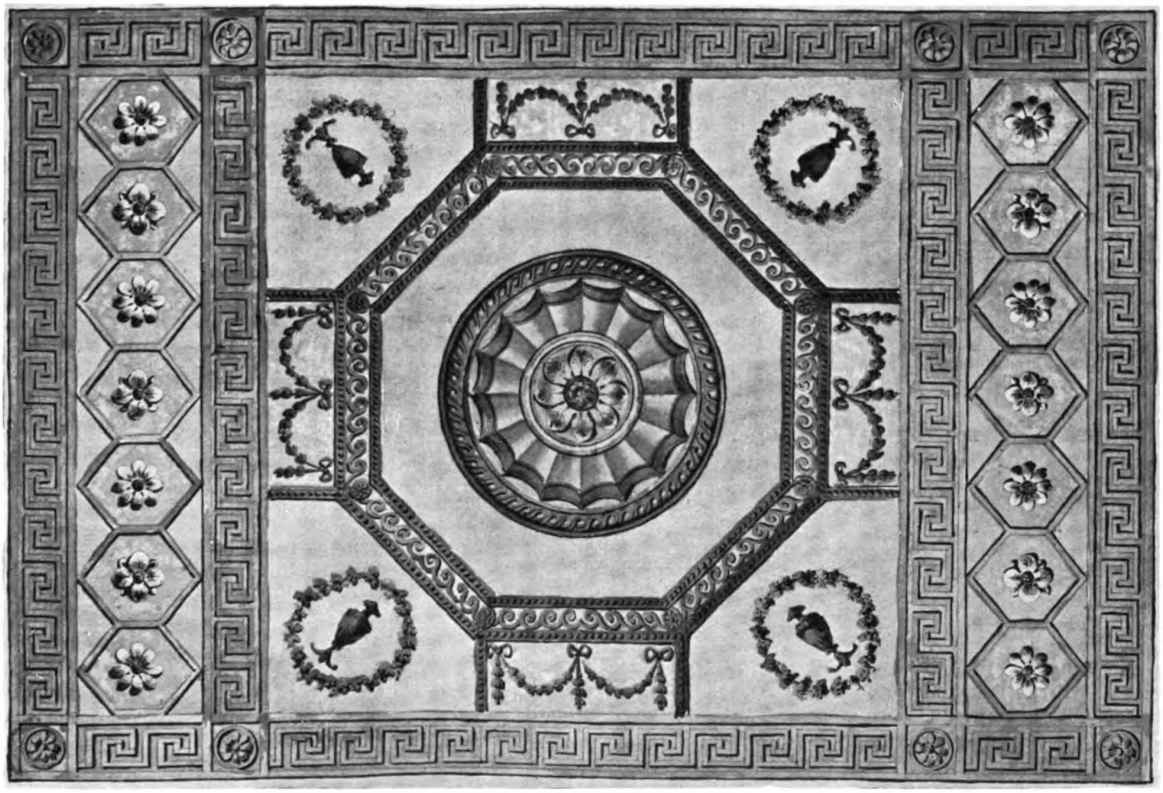


B—

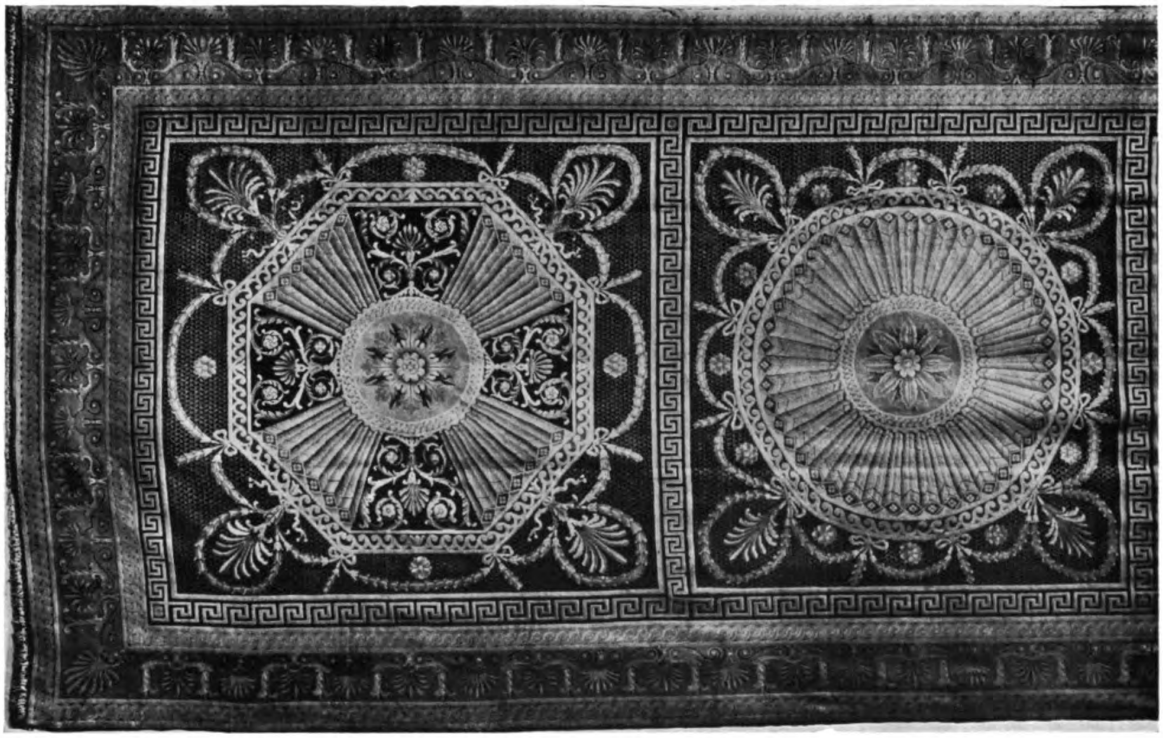
Tapestries, by Paul Saunders. About 1760. (The Duke of Northumberland, Albury Park)



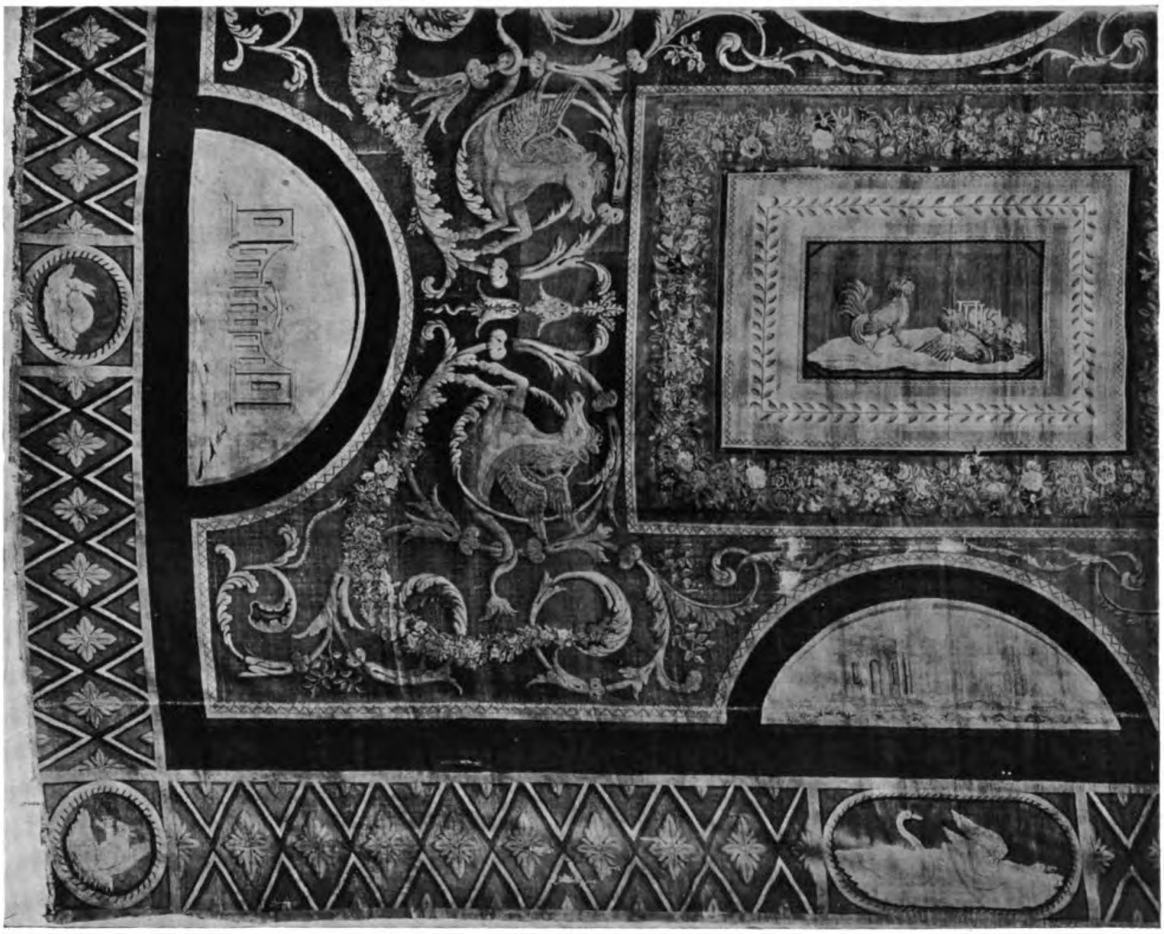
A—Design by Robert Adam for a pile carpet for Sir Laurence Dundas, Bart., Moor Park. About 1765. (Soane Museum)



B—Design by Robert Adam for a pile carpet for Sir Abraham Hume, Bart., Wormleybury. About 1778. (Soane Museum)



A—Part of a pile carpet made by Thomas Moore in 1769 from Robert Adam's design. (The Duke of Northumberland, Syon House)

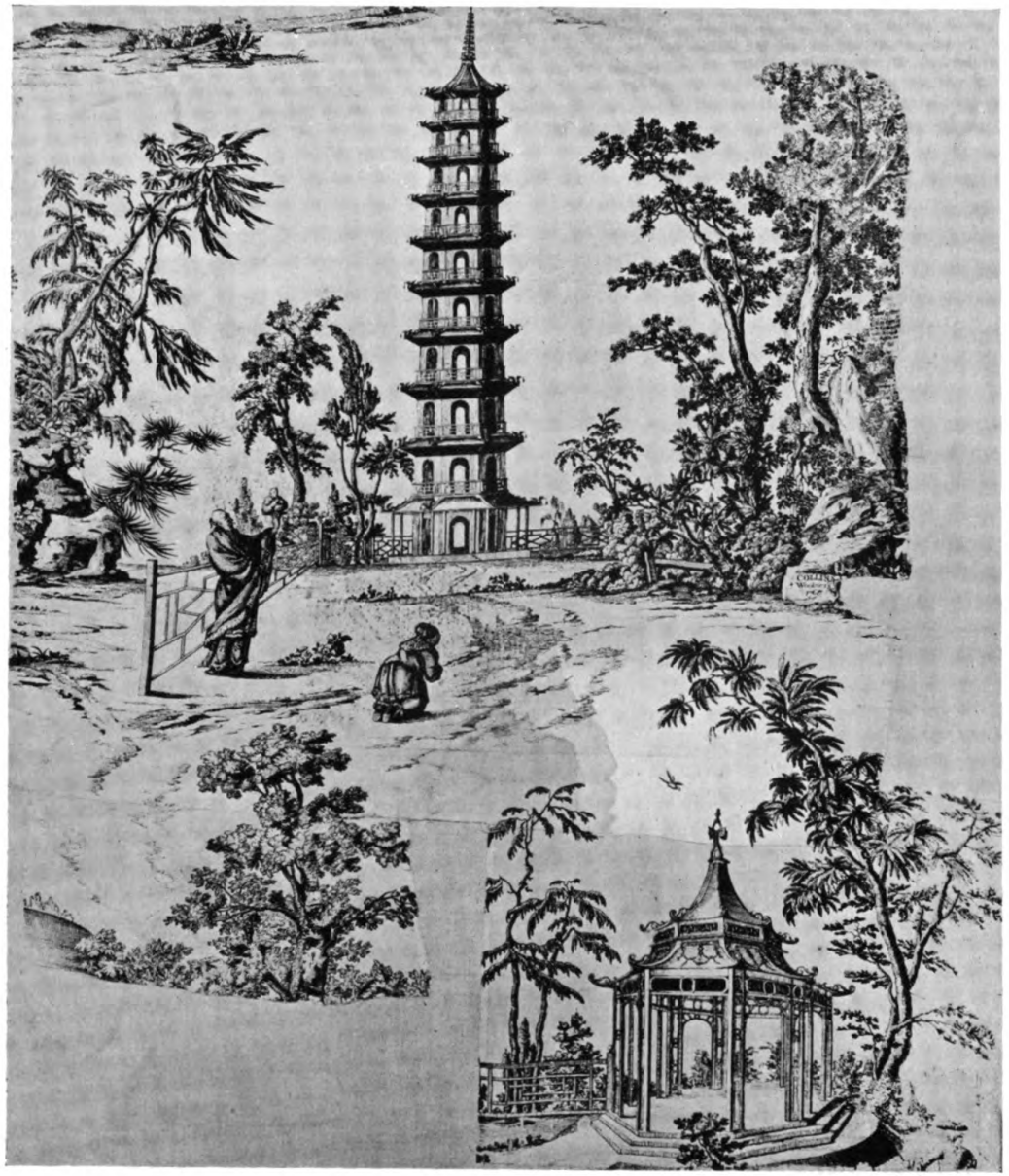


B—Part of a pile carpet from the Throne Room at Carlton House. About 1790. (By gracious permission of H.M. The King)

Pile carpet, made by Passavant at Exeter; 4.5 by 3.65 m. (The Earl of Granard)

Dress of Spitalfields silk, with pink satin quilted petticoat. Second half of eighteenth century. (Victoria and Albert Museum)

A—



—B

Cotton prints, red on white ground; *A*—by R. Jones of Old Ford. Dated 1761; *B*—signed "Collins Woolmers." About 1760. (Victoria and Albert Museum)

King George III, his Queen and members of his family in the grounds of Windsor Castle. Cotton print, red on white ground. (Victoria and Albert Museum)

THE MINOR ARTS *By Louise Gordon-Stables*

HARDLY less eloquent of their time than the more important works of art are those minor accessories, which at this period completed for men and women of taste the settings given to their homes and their persons. One visualises this era as one in which a rather exaggerated value was placed on such details as might accentuate that impression of the luxurious and the fastidious that loomed so large in the exquisite's scheme of things. To be "in the picture," beaux must have the right snuff-box for use on every occasion, the miniature hung about the neck of their lady or adorning her escritoire must be by an approved hand, his watch-fob and her étui must be impeccable in point of craftsmanship, their tea-table with its lacquer tray and inlaid caddy a vehicle for the display of objets d'art.

MINIATURES.—Among these less significant manifestations of art, that of the miniature [Plate I, A, B] is perhaps the most interesting. From among a host of miniaturists, most of whom evinced a singular skill in the production of a small portrait, calculated with subtle flattery to add to the amenities of existence, there stands out the name of Richard Cosway, whose style, so exactly suited to the mentality of his day, set the fashion for numerous followers. Greatly skilled in regard to technicalities and seldom erring in point of arrangement, of colour and of the general quality of his work, Cosway owed, no doubt, not a little of his popularity to the fact that he happened to arrive at a time when the miniature had fallen into a state of anæmia.

If Cosway's sitters are made by him to appear a little too hyacinthine about the locks, too scarlet as to the lips, too melting in regard to the eyes, at any rate, such items, even if not strictly veracious, go to make up a pleasing whole. There is, too, a swiftness about his brushwork, which, though probably accounted for by the fact that a multiplicity of commissions forbade too high a degree of finish, gives a certain vitality to his miniatures. If it is a somewhat saccharine romanticism that informs his miniatures of women, those of his men seem instinct with a greater sensibility and individuality, possibly accounted for by the fact that he felt under slighter obligation to flatter them. His portrait of George III gives an admirable impression of that monarch, enabling one to fit in with it the various occurrences of a reign distinguished by blunders of far-reaching effect. But it was his portrait of a pretty woman, Mrs. Fitzherbert, that first attracted to him fame and fortune, and it is his portraits of pretty women that, to-day, are so much sought after by collectors that in consequence the market is flooded by numerous forgeries. Frequently, however, the faker makes the mistake of inscribing the forged signature upon the front of the picture. This is rarely the case with the genuine Cosway miniature, a signature upon the back being much more usual.

To George Engleheart, the successful contemporary of Cosway, we owe a quaint conceit in miniature-painting. It was his idea to depict for the Prince of Wales merely the eye of Mrs. Fitzherbert, and immediately the notion became the mode, not only among the English élégantes, but likewise on the Continent. Such miniatures were commissioned to take the place of gems in lockets, rings and bracelets, and the sentimentality of the era liked to back the trinket with a lock of hair belonging to the owner of the eyes. And in this adaptation of miniature-painting to the purposes of personal ornament, we touch upon a number of amusing developments. It is one thing to give as a *gage d'amour* a tabatière or a bonbonnière, its lid adorned with one's own miniature, another to fasten one's waistcoat with a set of gargantuan buttons, decorated with portraits of the first twelve Roman Emperors

or with a varied selection of insects. Elegance and exaggeration are apt to joi hands after a short acquaintance, and the craze for the miniature led to its adoptio for all manner of objects for which it was hardly appropriate.

Henry Bone, who was appointed court-painter both to George III and t George IV, was a constant exhibitor at the Royal Academy, and rapidly emerge from comparative obscurity into the effulgence of a fashionable miniaturist. H early work was carried out on porcelain ; thence he proceeded to execute portrai in enamel, and eventually specialized in enamel miniatures and copies of famou pictures. This Academician, strangely enough, appears to have found almo greater satisfaction in carrying out enamels after pictures in various famou collections than in doing original work, for we find a list of as many as eighty-fi copies of portraits of distinguished Englishmen from his brush, among them sever by Reynolds and Lawrence, Opie and even Cosway.

ENAMELS.—The art of enamelled miniature painting is interesting when studie in connexion with that of the snuff-box, for in addition to being used as ne ornaments and for display on a table or escritoire, these enamels were large exploited as decoration for the extravagant boxes used variously for snuff, tobac and sweetmeats [Plate 2]. Enamel portraits, like enamels of other types, imply a exacting technique. Painted on to a surface of white enamel, previously fired upo a plate of metal, the colours must be chosen with a mathematical exactitude that w ensure their eventually emerging from their repeated firings in the subtlety of shad intended. This particular method implies the use of non-vitreous materia partially fused on to the enamel ground and subjected to the kiln, it may be a doz times, till the surface becomes as hard as stone, and liable neither to crack nor to fad To estimate the reaction to heat of chemical preparations and the modification their tone with each successive firing calls for patience as well as for great technic knowledge, and Henry Bone, having acquired both, trained his brothers and so to follow in his footsteps, and they in turn initiated their descendants into t intricacies of the work. With the third generation of the Bone family the practice enamel miniature-painting lapsed and no one arose to prosecute it further.

An artist who, in addition to being a miniaturist in enamel, designed large for the Bow factory was W. H. Craft, a brother of the Thomas Craft, also painter on porcelain, who was responsible for some of the finest work ever produc there. The University Galleries at Oxford possess some outstanding enamels b William Craft in his portraits of Sir Joshua Reynolds and of Sir William Hamilto respectively, but he was, as a rule, happier in his allegorical subjects, which worked out with much detail.

The factories of Battersea, Bilston and Wednesbury were all ingenious in devisi a variety of objects to which their enamels might be applied. To differentia between their products is not always easy, for it was the aim of Bilston and Wednesbu to follow as closely as possible the Battersea wares, which had established themselv in popular favour prior to the year 1756, in which the factory closed down. S well did they succeed that, although we are often enabled to determine, as derive from one or other of those two, articles that are somewhat coarse in design and le delicate in finish, yet attributions are apt to be tentative. The vogue for fi enamels gave at this time an impetus to invention and a number of discoveri were made in regard to new and subtle tints. William Russell Birch, a pupil Sir Joshua Reynolds, developed a fresh tone of red, tinged with brown, a colo that was in deference to its discoverer known as Birch's Red. It was believed to b compounded from cinnabar allied to a copper arseniate, but this has not bee definitely established. A peculiar purple which is the ground of numerous enamelle

powder and patch-boxes, scent-bottles and étuis of the period was secured by means of a precipitate formed by the mixture of different solutions of tin and gold chlorides.

In the style of decoration of these small enamels we find a strong French influence. The Rococo method of surrounding the painted themes, the mottoes, the boudoir scenes, are all suggestive of Gallic origin. Designers, as a rule, preferred intimate and domestic indoor episodes; those connected with outdoor activities made less appeal on the score of appropriateness to an age that valued the artificial, though it will be observed that in the case of the enamel tops for the tall, slender canes of the day, the artist has shown his sense of the fitness of things by choosing landscape themes for representation.

In the fashioning of scent-bottles, designers allowed themselves considerable latitude, both as to shape and ornament. Of these, modern forgeries are rife, but since they err, as a rule, on the side of too great brilliance of colouring and hardness of tone, their detection should not be difficult.

METALWORK.—The metalworker laboured hand in hand with the enameller proper to make for the scent-bottles beautiful and suitable stoppers, for the étuis, elegant scissors, bodkins, thimbles, for the toilet cases, tweezers and trimmers. In the case of tortoise-shell boxes he would be requisitioned for the "piqué" work in gold or silver, a decoration effected by means of minute metal points or of a flat wire set on its edge to carry out some floral or ribbon pattern on the surface of the shell. In order to accommodate the shell to treatment in this way, it was previously softened by the application of heat and moisture. For the most part silver is used in conjunction with the dark shell and gold with the blonde, so that the stronger contrast might be effected. By tinting the gold to shades of green and red, delightful decorations suggestive of flowers and leaves could be worked out, these proving considerably more successful than the genre subjects that were occasionally attempted.

In considering these small elegances, mention must be made of the étuis, the boxes, the watch-cases, needle-cases and so forth that were covered in shagreen, a shark's skin, polished and refined until it became capable of being worked as pliably as the skin of a kid.

To go exhaustively into the various materials in which the powder, snuff, bon-bons and work-boxes of the time were made, would be beyond the scope of the present chapter. In the desire to produce the original and the novel, two or more craftsmen would co-operate, as in the boxes of ivory inset with a Wedgwood cameo, the lacquer boxes, adorned with porcelain medallions, and so on.

TEA-CADDIES.—The study of the smaller boxes, leads on to that of the larger, among which the tea-caddy is especially interesting. Tea being as yet a luxury article, it was meet that it should be accorded a luxurious receptacle, and so did cabinet-maker, potter, silversmith and pewterer vie with one another to devise the finest caddy. The end of the eighteenth century witnessed a great increase in the number and the variety of tea-caddies in vogue, the tendency being towards greater elaboration, both in regard to form and decoration. Inlaid and carved panels took the place of the severer style favoured by the earlier boxes of wood, and hexagonal and octagonal boxes of fancy woods took precedence of all others. Mounts of silver or of Sheffield plate added further to the richness now required. This richness found, too, an interesting expression in the curious rolled paperwork of this period, a work which was formed from tightly-rolled wads of paper of different sizes, squeezed into different contours, the various pieces being fitted in to form a pattern which in its series of spirals and stems, suggests a kind of filigree. Further, to elaborate the effect, coloured papers were employed and the sides were embellished with tiny miniatures, plâques or even engravings. The structure of the box was made

as meticulously as if to receive a fine inlay or veneer, and excellently designe bandings and mounts point to the fact that the amateurs who for the most part wer responsible for execution of this finnicky, but at the same time, distinctly attractiv form of decoration, saw to it that the groundwork for their patient toil should b worthy of the painstaking labour they were about to confer upon it. [Plate 3, A, B]

Earlier in the eighteenth century Chippendale had set the fashion of designin such minor accessories as tea-caddies and knife-boxes in strict accord with the res of his furniture and this mode was followed by Hepplewhite and other cabinet makers of note in the reign under consideration. Delicate marquetry forms th decoration to many fine boxes, and the shell design, inlaid in woods of differen colours, forms the central ornament in many a specimen. It is curious to note tha only in Sheraton's records do we find no reference to any caddy designs, a fac worthy of consideration by those who specialize in this branch of collecting.

FANCY BOXES.—Snuff-boxes, patch-boxes, sweetmeat-boxes, tea-caddies by n means exhaust the interesting series of boxes for which this era is peculiarly noted The work-boxes, the toilet-boxes, the salt-boxes, the boxes to hold perfume bottles and so on, exploit a variety of styles and technique. There is a certain charm in th Tunbridge Ware of the period in spite of its somewhat mechanical and unemotiona effect. Applied to pin-boxes and glove-boxes, stamp-boxes, stationery-boxes an trinket-boxes, it produced a mosaic veneer, in which tinted and natural wood combined to produce an inlay, mostly confined to floral and geometrical pattern but occasionally venturing into the realm of architecture, landscape, portraiture an still-life. By gluing minute strips of wood together to form a pattern, and afterward sawing the mass at right angles into thin sections, a great number of articles could b adorned with identical decorations, and inlay produced at a cost far below that o the less wholesale type.

Equally ingenious is the straw work of the time, a craft originated by th Napoleonic prisoners of war, who pulled the straw from their mattresses to serv them with material and used the tobacco juice from their pipes, or tea from thei rations, with which to colour it. Moistened, split and flattened, the straws, an sometimes the stems of the thicker grasses, were cut up into slender strips of differen lengths to execute in a manner also bearing a resemblance to mosaic, a variety o pictorial themes, among which figure naval and battle scenes, elaborated with patience which speaks of long days mitigated by work sufficiently exacting to rende the time less tedious. In the construction of ship models prisoners found a simila distraction.

Another type of decoration, applied to a variety of articles in everyday use wa the cut-paper work for which Mrs. Delany was particularly renowned. Flowers an leaves cut out from coloured papers and pasted upon a background of black, enjoye a great vogue and came in for the royal approval. Skilful manipulation of th scissors produced also much that was clever in cut-silhouettes (as distinguished fro those drawn as shadow pictures), though this method seldom produced work tha was as expressive or as sensitive as that which was the outcome of the pen or th brush.

SILHOUETTES.—Like many of the minor arts of the day, that of the silhouett was adopted by women of fashion and leisure, and not the least accomplished an expert of the silhouettists was Princess Elizabeth who filled more than one scrapboo with silhouettes of no mean order. She worked in Indian ink and had a pretty wa of giving value to a coiffure, a rapier, a ruffle, a coat-tail. King George III an Queen Charlotte seem to have taken a particular interest in the silhouette ; the sat to many an artist in the craft, especially to Mrs. Beetham, whose exquisitel

delicate style attracted to her studio most of the celebrities of her day. Her work is easily identifiable by certain conventions adopted for the outlining of bust and arms and for the manner in which she denoted jewels and trimmings by means of a series of dots.

Her contemporary, the Royal Academician Charles, adopted a broader style and preferred cards to glass as a material on which to work. In this he resembled the famous Miers of Leeds, who found no elaboration of feathers, trinkets, caps, too baffling, and who developed the possibilities of the silhouette by shading in delicate and transparent greys. [Plate I, D]. Such silhouettes approach most nearly to the art of the miniature, of which they have been dubbed the poor relation. Miers has been called the Cosway of the silhouettists, and like Cosway gave rise to a host of copyists and followers who sought to produce profile portraits in monochrome rather than to follow the art of the silhouette proper. Indeed, the original idea of the silhouette or shadowgraph portrait had a number of developments, in which backgrounds of coloured wax, the introduction of gold paint, a backing of white chalk to a convex glass basis and insets of gold paper all helped to bring about the final decadence. When the art began to degenerate into a vogue for puzzle portraits (the King and Queen appear in one specimen to form in profile the two respective sides of an urn), the knell of the fashion had been sounded.

PAPIER MÂCHÉ.—Another art into which the ladies of the day ventured with no little meed of success, was that of the decoration of articles of papier mâché, japanned tin and lacquer. Following on the importation during the heyday of the East India Company of a quantity of trays and boxes of Chinese lacquer, arose the desire to produce on this side something that would approach them in beauty of design. It was a Birmingham firm that invented the substance known as papier mâché and formed by means of applying to a metal mould, layer upon layer of spongy, grey paper, each being allowed to dry out before the next was glued to it, and the whole being eventually immersed in a compound of linseed oil and tar-spirit to render it waterproof. In contours the tray of English papier mâché followed very closely upon the tray of Chinese lacquer, but the type of decoration applied to it by the English artist—often an amateur one—was of a totally different character. In place of the junks and pagodas in burgauté pearl, we have bunches of roses (frequently rather full-blown specimens), scenes of domestic and bucolic life, and views of Windsor Castle. The technique of the painting is for the most part of an order that suggests instruction at a Seminary for Young Ladies, but time having softened the crudities to a large extent, the result is often pleasing in its very ingenuousness. The inventor of the papier mâché, one Clay by name, applied the material to such articles as inkstands, blotters and bowls and further elaborated it with inlays of mother o'pearl, which, under a transparent glaze, took on a particularly elusive and attractive hue. Ormolu mounts were added to form the handles to card-trays, the pearl inlay and painted decorations combining to produce an effect of considerable richness, which was still further enhanced by the application of gold-leaf. Coloured metallic powders were added to a sticky surface in such a way as to eliminate the use of brushes.

JEWELLERY.—In the jewellery of the period, French influence is reflected as obviously as in the snuff-boxes and other trifles. But there is also to be traced in it much that was directly derived from contemporary cabinetwork. Decorative details and methods of treating ornament are curiously alike in trinkets and furniture, and the vogue for the classical is especially noticeable in the favourite Wedgwood medallions, set as jewels in gold or steel. Elaborate sets depicting classical themes, and with the plaques conjoined by means of rows of gold chain, often included a ring

of the marquise shape proper to this period, Wedgwood medallions in oval shape lending themselves no less than cameos to the purpose.

It is said that the advent of gleaming chandeliers of brilliantly facetted crystals is responsible for the tendency about this time to abandon the former insistence on the importance of a fine setting to concentration rather upon the brightness and effectiveness of the precious stones themselves. No doubt jewellery, however tastefully mounted, would, under the rivalry of the lustre lighting, inevitably appear at a disadvantage. Hence the reduction to a minimum of the metalwork involved with the gems [Plate 4]. Paste jewels, following naturally in the footsteps of the real jewels of which they were a copy, underwent a similar development.

The late eighteenth century is remarkable for its fine memorial jewellery, much of which was painted on ivory, glass or the deep blue enamel so much affected at this period. Surrounded by the pearls which stand symbolically for tears in the language of precious stones, would be depicted on ring or scarfpin, brooch or bracelet some disconsolate lady drooping over a funeral urn or resting a listless elbow upon a column broken off in its prime.

Pinchbeck, invented during the early part of the eighteenth century, was at the height of its vogue during this reign, and though but an alloy of copper and zinc was wrought as fastidiously as if of gold. Largely employed for fob-seals, for shoe buckles and as a setting for cameos and miniatures, it retained its colour admirably and suggested little of the meretriciousness usually characteristic of imitations.

At this period the buckle industry was one of importance, its principal seat being at Birmingham, where fine work was produced in steel, copper and a number of compound alloys. Among the leading manufacturers was one William Tutin, who applied both to buckles and buttons his method of coating a base metal with silver leaf and afterwards decorating it in blue before varnishing and stoving it. But, with the close of the eighteenth century, trade began to decline in this direction owing to the dislike of shoe buckles displayed by the Prince of Wales and his discouragement of the fashion.

Fans.—So essential a feature in feminine attire at this period was the fan that it might have reasonably been expected that our designers would have been inspired to heights of great excellence. And, indeed, very delightful both in regard to the painting of the mounts and the craftsmanship of the sticks are many of the fans of the time, but they follow so closely on the lines established by the French artists Fragonard, Boucher and Lancret, that they can hardly be regarded as distinctively English. More characteristically our own are the fans in which the Wedgwood influence is apparent, medallions painted in the style familiar in his ware being surrounded by wreaths expressed in gold or silver spangles. [Plate 1, E].

Interesting, too, are the political fans of the time and those which, intended for use in church, are ingenuously embellished with the more erotic stories from Bible history. Women plying the fan during a lengthy sermon, might refresh their eyes with a composition depicting the meeting of Isaac and Rebecca or that of King Solomon and the Queen of Sheba. The more patriotic, attending a serious assembly, would carry a fan commemorating some exploit of Admiral Nelson or an episode in the trial of Warren Hastings, while a lady of literary tastes might favour a fan of which the three painted medallions would be based on incidents in the story of Sterne's " Sentimental Journey." Such fans seem to belong more distinctively to our own mentality and owe but little to foreign suggestion.

A—Portrait of a Lady, by George Engleheart. Miniature, height 5.2 cm.; *B—Portrait of Thomas Chinnal Porter, Esq.,* by Richard Cosway, 1790. Miniature, height 7 cm. (Victoria and Albert Museum); *C—Mrs. Siddons and Child,* by George Chinnery, 1803. Miniature, height 10.5 cm. (Mr. Frank Sabin); *D—Portrait of Robert Blair,* by Miers of Leeds. Silhouette portrait on plaster, height 9.4 cm. (Victoria and Albert Museum)

E—Fan, silk, painted with flowers and spangled, ivory sticks. Middle of eighteenth century. (Victoria and Albert Museum)

A, B—

—C

D, E—

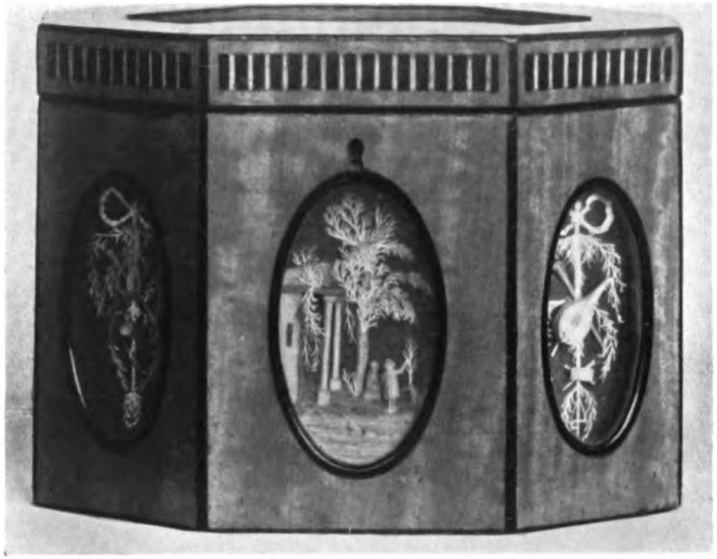
—F

H, J—

—K, L.

Enamels in colours and gold; probably from Bilston or Wednesbury, Staffordshire, and of the second half of the eighteenth century; *A, B, C*—Plaques; *D, E. F*—Snuff-boxes, *E* being a portrait of Flora Macdonald; *G, L*—Scent-Bottles; *H, J, K*—Etuis. (The majority from the Schreiber Collection, Victoria and Albert Museum)

A—



—C

B—

—D

A and *B*—Tea-caddies, decorated with curled paper work. Late eighteenth or early nineteenth century; *C*—Tea-caddy with carved panels. Late eighteenth or early nineteenth century; *D*—Case of implements; agate, mounted with repoussé and chased gold. Mid-eighteenth century. (Victoria and Albert Museum)

Jewellery: 1—3, diamond brooches; 4, topaz necklace and cross; 5, enamel and diamond brooch; 6, enamel, pearl an diamond brooch; 7, Wedgwood and paste brooch; 8, cameo and diamond brooch; 9, pearl and diamond pendant; 1 11, diamond cross and spray; 12, diamond earrings; 13, garnet necklace; 14, pearl lyre; 15, diamond and topa pendant; 16, 18, diamond cross, brooch and anchor; 19—24, various rings. (Messrs. S. J. Phillips)

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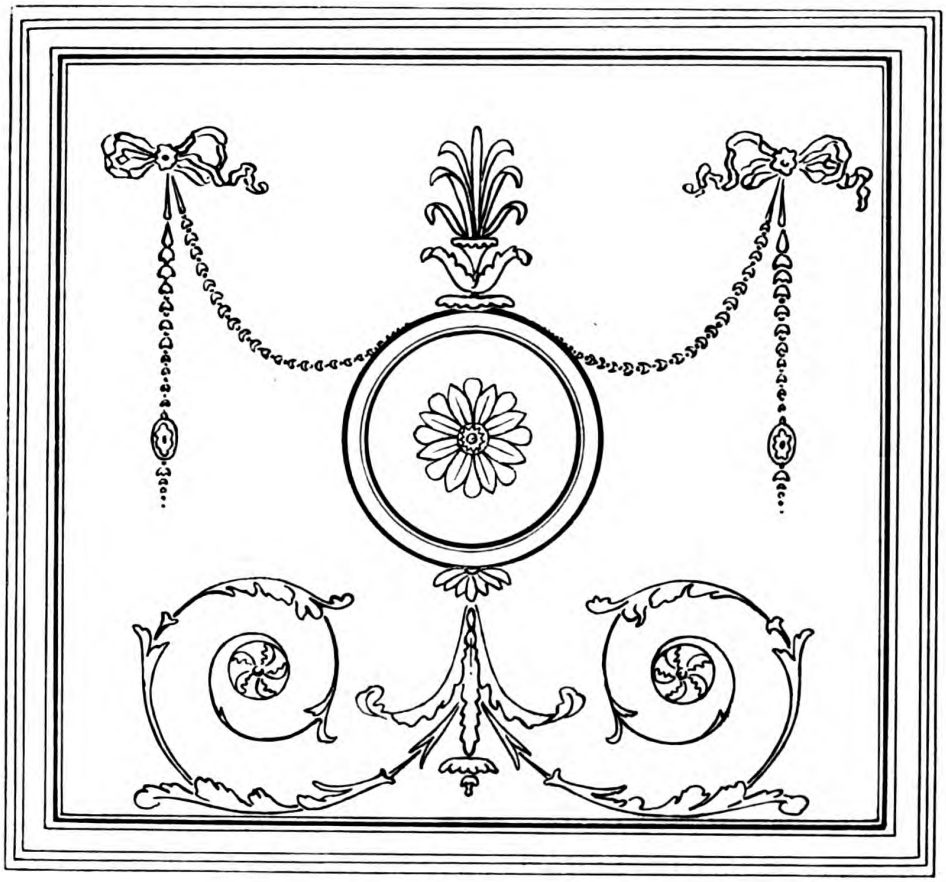

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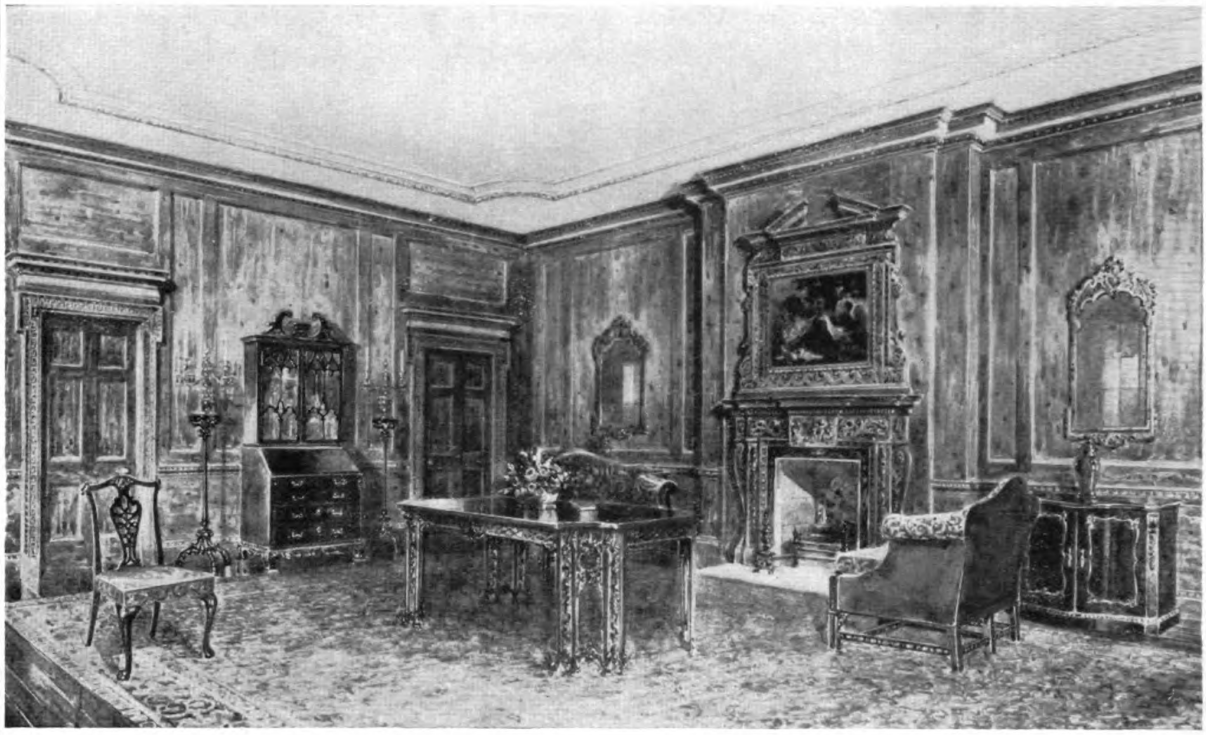

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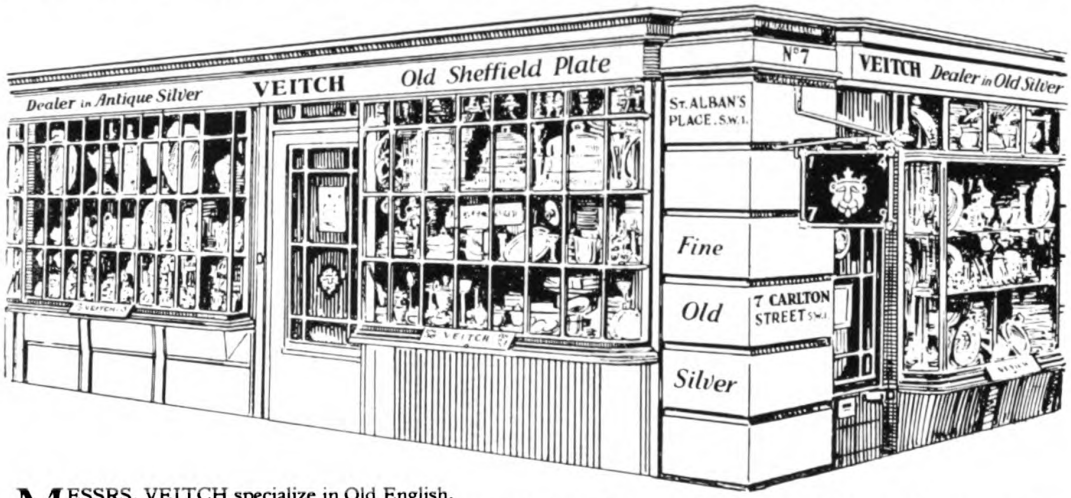

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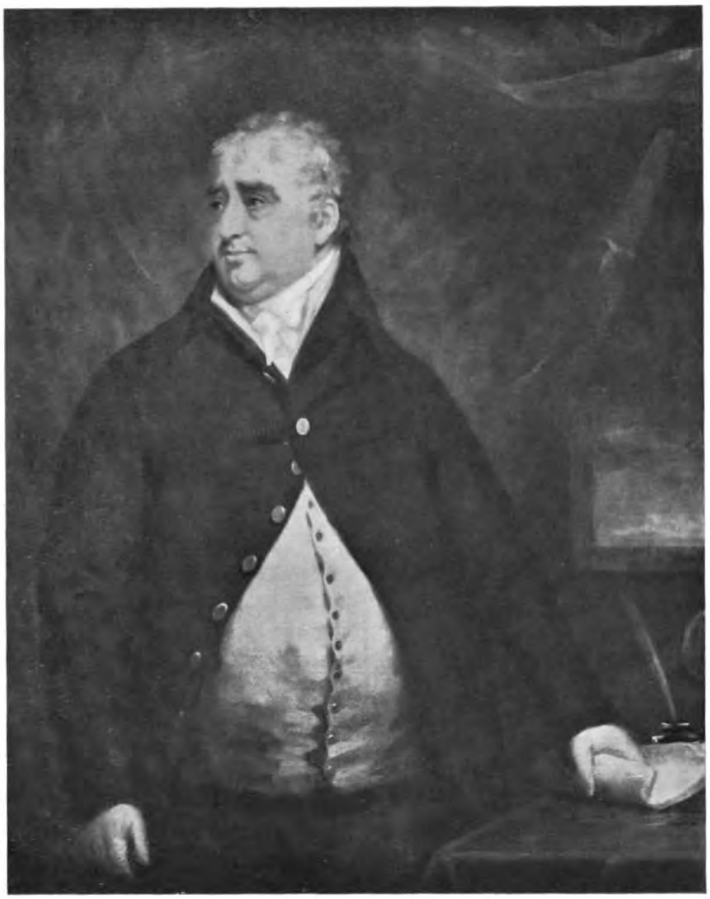

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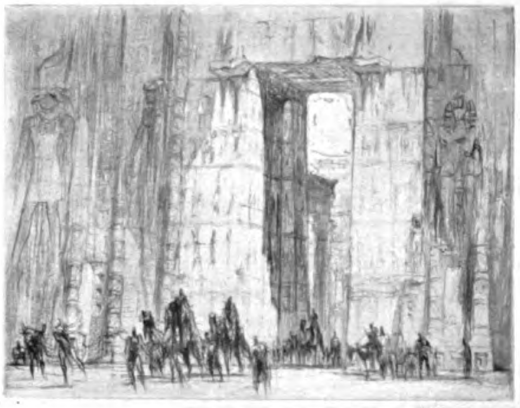

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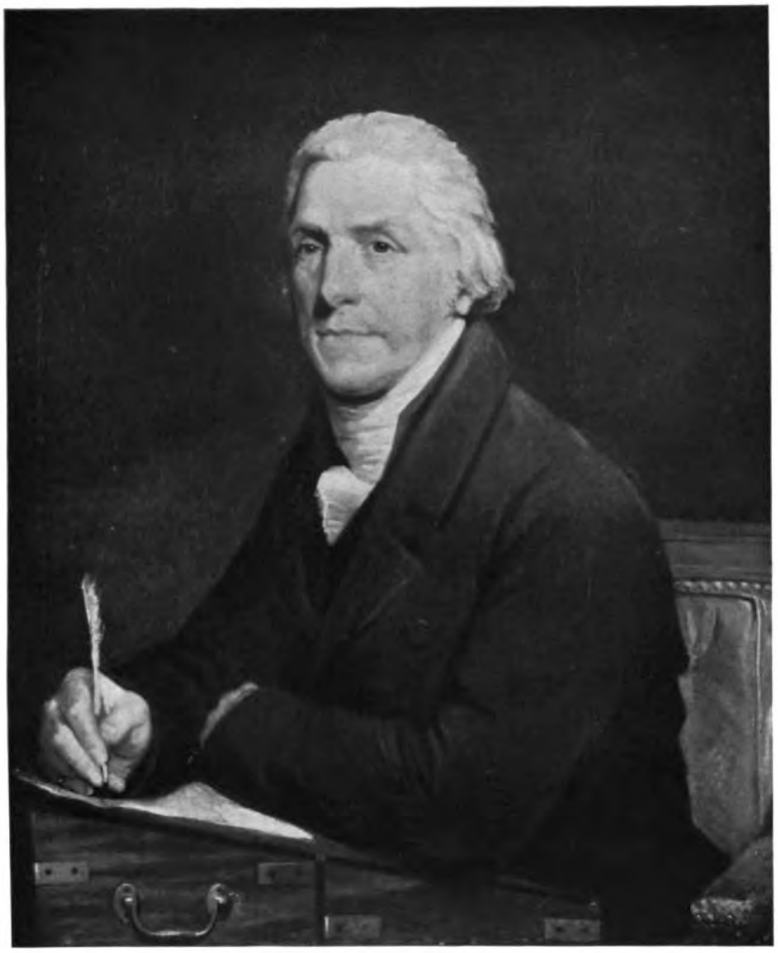

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