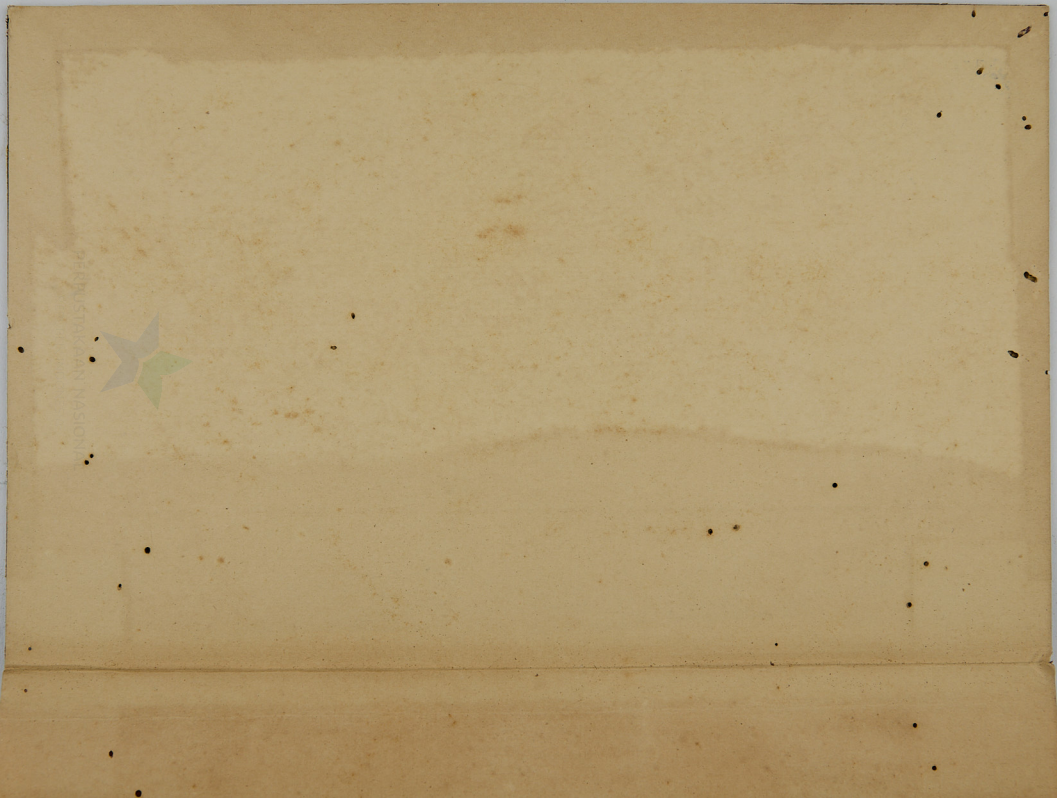
Kon. Bat. Gen.
XLV
646

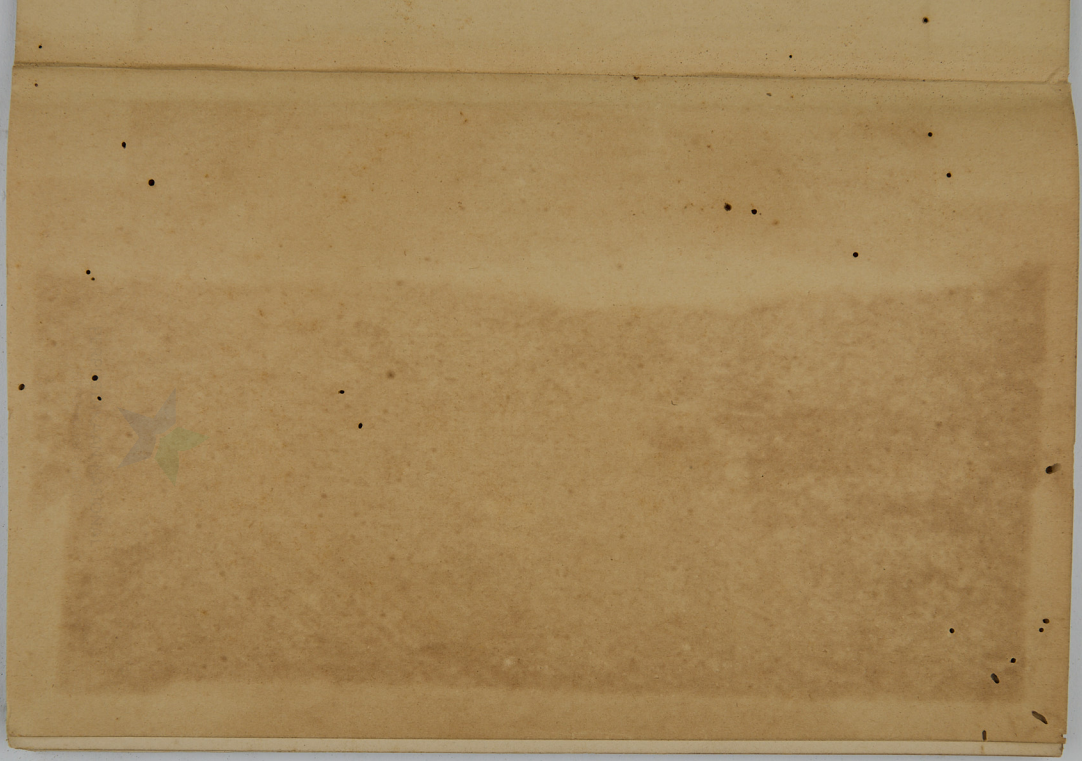
RIA AND ALBERT MUSEUM

A GUIDE TO THE SALTING COLLECTION

PRICE ONE SHILLING NET

OpCARD 10





VI

SA

LOND
OF T

PERPUSTAKAAN NASIONAL



XLV 646

VICTORIA AND ALBERT MUSEUM

Fr 295.500

A GUIDE TO THE SALTING COLLECTION

0010-756 74/62
0000 10 36131

LONDON: PUBLISHED UNDER THE AUTHORITY
OF THE BOARD OF EDUCATION 1926

KON. BAT. GENOOTSCHAP VAN K. EN W.



Publication No. 67.
Crown Copyright Reserved.
First Printed March 1911.
Second Edition May 1911.
Third Edition 1926.

This Guide may be obtained directly from the Victoria and Albert Museum, price 1s. *(by post,* 1s. 2d.). *It may also be obtained directly from H.M. Stationery Office at the following addresses : Adastral House, Kingsway, London, W.C.2 ; York Street, Manchester ;* 1, *St. Andrew's Crescent, Cardiff ; or* 120, *George Street, Edinburgh ; or through any bookseller.*

PERPUSTAKAAN NASIONAL

CONTENTS

	PAGE
Antiquities: Greek and Roman	13
Arrangement of Rooms	9
Biographical Introduction	7
Books of Hours	39
Book-covers	15
Bronze: Chinese	52
German	43
Italian	16
Japanese	53
Saracenic	12
Carpets	12
Coins: Greek and Roman	14
Crystal	29, 49
Cuir bouilli. *See* Leather-work.	
Cutlery	33
Delft ware	59
Enamels: Chinese	53
Goldsmiths'	30
Limoges champlevé	30
Limoges painted	34
Furniture. *See* Wood-work.	
Glass	29
Goldsmiths' work and Jewellery	30
Henri Deux ware	36
Hispano-Moresque ware	23
"*Horae*." *See* Books of Hours.	
Illuminated Manuscripts	39
Iron-work	33
Ivories	33
Jade	49
Lacquer-work	49
Leather-work	37
Maiolica: French	36
Italian	24
Medals: French	20
German	20
Italian	19
Medallions: Boxwood	20
Wax	22
Medici Porcelain	29
Miniature Portraits	44
Netsuke	51
Palissy ware	36
Persian ware	11
Plaquettes	21
Porcelain: Chinese	53
Japanese	53
Prints and Drawings	48
Rhodian ware	12
Sculpture: French	43
Italian	22
Sgraffiato ware	29
Snuff-bottles: Chinese	58
Steel-work: Italian	32
Other	33
Sword-mounts: Japanese	51
Syrian ware	12
Tapestry	39
Turkish ware	12
Wood-carvings	43
Wood-work: French	15, 43
Italian	15, 38

PERPUSTAKAAN NASIONAL

OpCARD 10

LIST OF PLATES

PLATE NO.		REGD. NO. OF OBJECT.
I.	TWO BRONZE SPHINXES. By RICCIO. (Andrea Briosco, b. 1470, d. 1532) Paduan; early 16th century	A. 89 and 90 –1910
II.	IVORY DIPTYCH. English; 14th century	A. 545–1910
III.	RELIEF, in bronze. Italian (Sienese); late 15th century	A. 163–1910
IV.	MEDAL, in bronze. By Antonio Pisano, known as Pisanello (b. 1397, d. 1455)	A. 169–1910
	PLAQUETTE, in bronze. By Riccio (Andrea Briosco, b. 1470, d. 1532)	A. 413–1910
	MEDAL, in bronze. By Bertoldo di Giovanni (d. 1491)	A. 202–1910
V.	DISH. Deruta; early 16th century	C. 2186–1910
	VASE. Probably made at Faenza; late 15th century	C. 2106–1910
	DISH. Signed, Japo in Chafagguolo Caffaggiolo; first quarter of 15th century	C. 2151–1910
VI.	DISH. Syrian (Damascus); 16th century	C. 2001–1910
	JUG. Persian; 13th century	C. 1954–1910
	DISH. Hispano-Moresque (Valencia); second half of 15th century	C. 2053–1910
VII.	VASE. Famille Noire porcelain	C. 1313–1910
VIII.	TRIPTYCH. French (Limoges); early 16th century	C. 2380–1910
IX.	ITALIAN MAIOLICA. Early 16th century	C. 2087-1910 C. 2131-1910 C. 2227-1910

PLATE NO.		REGD. NO. OF OBJECT.
X.	GEMELLION, champlevé enamel. Limoges; 13th century	M. 574-1910
	CUP, "Henri II Ware." French; 16th century	C. 2303-1910
XI.	LEAF FROM THE KALENDAR OF A MISSAL. By Simon Benninck. Flemish; early 16th century	E. 4575-1910
XII.	CRUET, silver parcel gilt. Flemish; about 1400	M. 587-1910
	ALTAR CROSS, silver gilt. Italian (Sienese); 15th century	M. 580-1910
	STIRRUP, iron inlaid with gold and silver	M. 662-1910
XIII.	PENDANT. Spanish; 16th century	M. 536-1910
	TABLET. Spanish; 16th century	M. 551-1910
	SPOON. English; 15th century	M. 565-1910
	BADGE. German; dated 1572	M. 548-1910
	TABLET. Spanish; 16th century	M. 550-1910
XIV.	ANNE OF CLEVES. Miniature portrait by Hans Holbein the Younger	P. 153-1910
	WILLIAM HERBERT, Third Earl of Pembroke. Miniature portrait by Peter Oliver	P. 133-1910
	PRINCESS AMELIA. Miniature portrait by Richard Cosway	P. 67-1910
XV.	WOOLLEN PILE CARPET. Woven in India; first half of 17th century	T. 403-1910
XVI.	WALNUT SIDEBOARD (Dressoir). French; second half of 16th century	W. 105-1910

PERPUSTAKAAN NASIONAL

BIOGRAPHICAL INTRODUCTION

GEORGE SALTING was born in 1836 in Australia, where his father had extensive sugar estates and sheep farms; he was educated at Eton and at the University of Sydney, and, having inherited a considerable fortune, settled in early middle life in England. Whether by accident or from deliberate choice he early became associated with a circle of men—chief among whom was the late Mr. Louis Huth—who were both judges and buyers of fine things, and this fact undoubtedly played an important part, if not in forming, at least in confirming, the strong bent of his character towards the acquisition of works of art. To his life's end this pursuit remained his most absorbing interest, and his closest friendships were made among those who had sympathies and interests in a direction kindred with his own.

As a collector, he followed his own methods, taking care, while seeking the best advice, to form his own judgment on every item. The process was usually deliberate, but the objects of his desire were followed with a quiet persistency which usually achieved its end. Gifted with great natural taste and *flair* for fine things, his habits gave him the opportunity of studying the best examples of almost every category. Thus he added cultivation to taste; and since his means permitted him a practically unlimited scope, he became that rare phenomenon—a collector of the finest things with an appreciation for all.

If there was one guiding principle which ruled his collecting, it was the preservation of a high standard. With this object he did not hesitate, whenever he judged it necessary, to eliminate objects which he considered of second-rate interest or importance; and thus it happens that among the large number of objects which are comprised in his collections, comparatively few can be regarded as of doubtful authenticity or indifferent quality.

As the number of his acquisitions grew, his chambers in St. James's Street became too small to house them, and the South Kensington Museum was selected for the deposit, on loan, of most of the treasures which came within the scope of that institution. His first loan dated from 1874, and thereafter

scarcely a year passed without his making considerable additions to the Loan Collections.

George Salting died on 12th December 1909. By his will he bequeathed to the National Gallery such of his pictures, and to the British Museum such of his prints and drawings, as the Trustees of those institutions respectively might select. He bequeathed the remainder of his art collections to the Victoria and Albert Museum "to be kept at the said Museum, and not distributed over the various sections, but kept all together according to the various specialities of my exhibits." Of the prints and drawings not selected by the Trustees of the British Museum many either were illustrative of the other works of art bequeathed to this Museum, or supplemented the existing collections in the Department of Engraving, Illustration and Design. A selection from among these, in accordance with an arrangement into which Mr. Salting's niece, Lady Binnifig, has been kind enough to enter, is included among the collections.

PERPUSTAKAAN NASIONAL

GENERAL ARRANGEMENT

A LARGE number of the series of objects forming the Salting Bequest have for more than thirty years been familiar to visitors frequenting this Museum, where they constituted the most important of the Loan collections. Beside the objects formerly exhibited on loan, there are also included in the bequest a number of objects which were housed in the testator's chambers during his lifetime, and which have not hitherto been available for the public.

The collection now occupies a group of rooms at the South-East corner of the New Buildings; two of the rooms (Nos. 128 and 129) are on the first floor, and two (Nos. 144 and 145) are immediately above them on the second; a short staircase connects the two floors. They may be conveniently approached either by the staircase to the East of the Main Entrance, or by lift from the lower ground floor (Room 9).

The two rooms on the first floor are occupied with European objects of the Renaissance. The landing (Room 127) at the end of Room 128 contains the Art of the Near East (with which is included the small section of classical antiquities). The Art of the Far East is arranged in Rooms 144 and 145, on the second floor. Room 144 contains the Chinese Jade, Crystal, etc., and some of the Japanese Lacquer, Room 145 the rest of the Lacquer, the Chinese and Japanese Pottery and Bronzes, and a floor-case of Dutch Enamelled Earthenware showing Oriental influences.

In each room the numbering of the floor-cases and the lettering of the wall-cases begins at the north-west corner.

KON. BAT. GENOOTSCHAP VAN K. EN W.

ROOM 127

ART OF THE NEAR EAST: GREEK AND ROMAN ANTIQUITIES

THIS room contains examples of the Art of the Near East, and the Greek and Roman Antiquities.

ARRANGEMENT

The collections of Near-Eastern Earthenware (see below) and Metalwork (page 12) are distributed in floor-cases on the landing. The three Oriental carpets described on page 12 hang on the east wall of the room, to the left and right of the doorway. On the same wall, and close to the first of the two Oriental carpets, are the Persian mosque tiles, mentioned below, and the book-covers described on page 15.

The Greek and Roman antiquities (page 13) and the Greek and Roman coins are in floor-cases near the staircase and in wall-cases against the North wall.

NEAR-EASTERN EARTHENWARE

Floor-cases 4 to 8

A leading place amongst the pottery of the Muhammadan countries belongs to the wares of Persia, specimens of which have been unearthed in excavations on the sites of Rhages, Sultanabad, and other cities destroyed during the Mongol invasions of the 13th century. A few examples of this early period are shown in Floor-case 8; noteworthy pieces are those decorated with lustre painting, such as the jug (C. 1954—1910) and goblet (C. 1952—1910). Three lustred mosque tiles of slightly later date hang on the east wall of this room, to the right and left of the Persian carpet (T. 410—1910), described on page 12.

A renaissance of the ceramic art in Persia took place in the reign of Shah Abbas the Great (1586-1628). Floor-case 8 contains several characteristic productions of this period.

PERPUSTAKAAN NASIONAL

Closely related to the Persian pottery is the **Turkish** and **Syrian** ware of the 16th and 17th centuries, shown in Floor-cases 4 to 7, which is characterized by floral designs, painted in bright colours on a white slip under a clear siliceous glaze. Of this ware there are two principal types. One of these is distinguished by the use of a brilliant scarlet, in the other red is replaced by purple derived from manganese. The latter class is believed to have been produced at **Damascus**; the former is what is generally known as "**Rhodian**," but its exact origin is uncertain. Another type of 16th century pottery, in which the design is painted in blue only, as in the large bowl (C. 1981—1910) and the jug (C. 2008—1910) in Floor-cases 4 and 6, is ascribed to the kilns of **Kutahia** in Anatolia.

The **Anatolian** polychrome ware of the 18th century is represented by specimens in Floor-case 7.

NEAR EASTERN BRONZE AND BRASS WORK

Floor-case 2

Two fine examples of pure **Saracenic** work of 13th century date are the coffret (M. 710—1910) and a small candlestick of cast bronze (M. 711—1910), both splendidly enriched with silver inlay and details in gold. The perfume-burner (M. 709—1910) and the writing-box (M. 712—1910) are good specimens of the **Syrian** school of craftsmanship during the latter part of the same century. A Mosque candlestick (M. 716—1910), decorated with large inscriptions, forms an interesting link between the earlier style and the work produced under the Mamlūk Sultans of **Egypt** in the 14th century; the characteristics of the latter are well seen in the other large candlestick (M. 715—1910). The covered box (M. 719—1910) illustrates the style of decoration introduced into Europe by the Saracenic craftsmen who settled in **Venice** during the early part of the 16th century.

CARPETS

The carpet (T. 404—1910) exhibited on the East wall, and to the left of the doorway, is the most important specimen of the kind in the Museum collection. It belongs to a type long designated as Polish, though it is now generally agreed that they were not woven in Poland, but in **Persia**. One of the distinctive features of this class of carpets is the use of silk for

the knotting, and of gold and silver thread either for the ground or for some parts of the design. The carpet in this collection bears some resemblance in pattern to a celebrated carpet, also woven in silk and silver thread, in the Treasury of St. Mark's at Venice, which is supposed to be the identical carpet recorded to have been sent by Shah Abbas of Persia in 1603 as a gift to the Doge of Venice.

The second carpet (T. 402—1910) exhibited on the same wall, but to the right of the doorway, is knotted in fine woollen threads, with parts woven in silver, on silk warps. The pattern, like that of so many Persian carpets, shows the influence of Chinese art. The border has a row of cartouches which contain, in silver lettering, part of an ode by the Persian poet Hâfiz. It was probably woven for Imperial use, and the remarkably fresh colouring may be attributed to its careful preservation during two or three centuries.

The last of Mr. Salting's carpets (T. 403—1910), on the same wall and to the left of the doorway, is of exceedingly close texture. It is knotted in very fine wool on silken warps. The scheme of the design is, however, quite different, and of much less frequent occurrence. A comparison with a fragment of identical pattern in the Museum of Industrial Art at Düsseldorf seems to show that there was originally an outer border of flowers like those in the middle.

The treatment of the flowering plants is similar to that on some carpets made for the palace of Amber, near Jaipur, in the first half of the 17th century. It is probable that this carpet, like those, was made by Persian weavers, or under Persian influence, in a factory established in India by the Emperor Akbar the Great.

GREEK AND ROMAN ANTIQUITIES

Wall-cases A, B; Floor-case 1

In this room is arranged a small series of **Greek** and **Roman Antiquities**, comprising terracotta statuettes and painted vases, glass, statuettes and other objects of bronze, and coins of gold, silver, and bronze. The classical was a branch of art to which Mr. Salting had become seriously attracted only during the last years of his life, and the series of statuettes in terracotta, a few Greek vases, and an occasional Greek coin represented what for a long time was the limit of his ambition in this respect.

Among the terracottas may be noted three graceful figures

of women of the "Tanagra" type (A. 613—1910, A. 593—1910, A. 594—1910), an Eros dancing (A. 607—1910), and a Psyche with butterfly wings (A. 600—1910). The Greek vases include some characteristic types of Attic ware of the 5th and 4th centuries B.C., among which is a fine white *lekythos* with a sepulchral scene (C. 215—1910); more important are the two moulds for cups of "Arretine" ware, with decorated subjects in relief (C. 2509 and 2511—1910), one of which represents a frieze of dancing girls, the other, pairs of Victories playing on lyres beside votive tripods. These moulds were one of Mr. Salting's latest important purchases.

The most remarkable bronze is a bust of the Emperor Commodus, mounted on a base with a rustic scene in relief (A. 581—1910). The Emperor is represented in the guise of the solar god Mithras, wearing a Phrygian cap decorated with stars, which are inlaid in silver and niello. This bronze may probably be ascribed to a date between A.D. 186 and 192. Two fine portrait heads, probably of Emperors, may also be attributed to the Roman period.

Greek bronze work is represented by a fine double terminal bust of a young male and female faun (A. 585—1910), which has probably surmounted a bronze shaft decorating a piece of furniture or a fountain; and by a votive statuette of a woman of about 520 B.C. (A. 588—1910). A beautiful example of Etruscan art is the mirror engraved with the design of a Satyr pursuing a Maenad, remarkable for its light blue patina and skilful drawing (M. 707—1910).

BRONZES

On the balustrade are exhibited a few Italian bronzes, including the David (A. 87—1910) attributed to Domenico Poggini—a version of a signed bronze statue in the Palazzo Vecchio at Florence—the large Triton (A. 85—1910), probably from a fountain, by Fra Giovanni Angelo Montorsoli (1507-1563), Neptune taming a sea-horse (A. 99—1910), possibly by Alessandro Vittoria, and the large Rape of a Sabine Woman (A. 145—1910), by Giovanni Bologna (1529-1608).

GREEK AND ROMAN COINS

Desk-case 3

The **Coins** bequeathed by Mr. Salting are almost all choice specimens, selected from the point of view of artistic merit. The

series includes examples of the silver coinage of Syracuse of the 4th century B.C., a set of gold imperial coins of Rome, and some fine specimens of bronze denarii of the Roman Empire.

BOOK-COVERS

In two frames hanging on the East wall of this room are four sides of Indian book-covers (L. 2389-2392—1910), made at Ulwar in Rajputana by Muhammadan workmen from Delhi in the 19th century, shortly after the Mutiny. They are decorated, in imitation of Persian bookbindings of the 16th or 17th century, with stamped panels of arabesque ornament in gold and colours.

FURNITURE

The walnut bench (W. 182—1910) is Italian work of the early 16th century, and the two large coffers (W. 154—1910 and W. 192—1901) are French of the middle of the 16th century (see also pp. 38 and 44). The coffer (cassone) (W. 194—1910) is Italian work of the same date.

PERPUSTAKAAN NASIONAL

ROOM 128

BRONZES

Floor-cases 1, 2, 3, 4, 5, 6.

THE collection of Italian Bronzes comprises upwards of 120 objects. It contains some very important examples, and forms a highly valuable addition to the collection of bronzes now in the Museum.

The making of small statuettes and decorative objects in bronze was one of the chief forms of artistic activity in the latter half of the 15th century in Italy and throughout the whole of the 16th. As a rule these small bronzes have been made by the *cire perdue* method, that is, cast directly from a wax model which is destroyed in the process; the wax is laid thinly over a roughly shaped fireproof core so as to reduce the weight and expense of the bronze in the casting, which by this means comes out hollow. The whole process with its variations is minutely described in Cellini's Treatise and in the technical introduction to Vasari's Lives; a vivid account of its application also occurs in Cellini's Autobiography, where the casting of the great Perseus is narrated. The general principle is that the wax-covered core is imbedded in clay to form a mould and is then baked, the wax running out through suitable vents left for the purpose; the molten bronze is afterwards poured in, and should fill precisely the space which the wax had occupied. The method is not easy, and slight flaws, often produced by the presence of air-bubbles in the mould, may be seen unrepaired on some specimens, *e.g.*, the little group (A. 119—1910) of Actaeon and his hounds (Floor-case 4).

Occasionally the resulting cast has been left untouched, showing the minutest variations in the wax surface of the original model; and these untouched casts are often of great artistic importance. But as a rule the bronze was finished by chiselling, a process which in latter times was carried so far as to result in an excessive smoothness, especially by artists of the school of Giovanni Bologna. In the fine statuette of Hercules (A. 76—1910) (Floor-case 1) an unusual method of giving interest to the bronze has been adopted; the whole surface is delicately hammered, with most satisfactory effect. Bronze objects, when

PERPUSTAKAAN NASIONAL

they were not gilded, appear as a rule to have been treated with oil, vinegar, or coloured varnish to give an artificial surface or patina, which has unfortunately in many cases been destroyed by injudicious cleaning.

In Floor-cases 1 and 2 are some specimens of the **Florentine** school of the late 15th and 16th centuries. Bertoldo di Giovanni, the pupil of Donatello and master of Michael Angelo, who died in 1491, was very probably the maker of the large Hercules (A. 76—1910) mentioned above; with which may be compared another smaller figure of the same deity slaying the Nemean lion (A. 77—1910) and perhaps the curious circular plaque (Desk-case 10, A. 162—1910) with an allegorical relief of Architecture. The group of Adonis (A. 117—1910) has been dubiously assigned to the school of Andrea del Verrocchio; the Moses (A. 84—1910) is an almost contemporary copy of the colossal marble statue by Michael Angelo which forms part of the unfinished tomb of Pope Julius II in S Pietro in Vincoli at Rome. Among the Florentine bronze statuettes by unknown artists of the 16th century may be mentioned the charming little figure, copied from the antique, of The Astonished Boy (A. 79—1910), of which there are several versions elsewhere, the fine statuette of the Virgin and Child (A. 78—1910), perhaps influenced by Sansovino, as well as by Michael Angelo, and the large Charity (A. 83—1910).

Floor-cases 1 and 2 contain, in addition to the Florentine group, some examples of the work of the greatest of the **Paduan** bronze-founders, Andrea Briosco (1470-1532), better known by his nickname of "Curly-head," il Riccio. The Paduan workshops produced a very great number of bronzes, especially decorative objects, and the name of Riccio must often be taken rather as indicating a place and period than a single artistic personality. But the two magnificent Sphinxes (A. 89 and 90—1910, in shade), replicas of those at the lower angles of the great Paschal candlestick in S. Antonio at Padua, may be ascribed with confidence to the master's own hand; Riccio was employed on this candlestick for nearly ten years (1507-1516), and the sphinxes, here arranged as firedogs, probably date from the same period. At the Spitzer sale, where Mr. Salting acquired so many of his works of art, was obtained what is perhaps the finest example of the same master's equestrian groups (A. 88—1910, in shade); the grimacing warrior is seated bareback, clad in richly decorated armour. Among the other bronzes of the school may be noted the two inkstands formed by a boy holding a shell (A. 92—1910 and a grotesque sea-reptile (A. 95—1910), and the group (A. 91

—1910) of a nymph seated on a centaur-like monster with pan-pipes in his hand. A seated woman (A. 97—1910) freely imitated from the antique, is considered by some authorities to be by Riccio, but has been given by Prof. Hermann to Pier Jacopo Alari Bonacolsi, called Antico, probably a Mantuan by birth (*c.* 1460-1528); to him also may be ascribed the beautiful statuette (A. 96—1910) of Venus.

In Floor-case 4 are a number of small bronze figures, mainly North Italian, including a Venetian inkstand (A. 101—1910) with St. Jerome and the Lion. In Floor-case 6 are decorative objects, including a candlestick (M. 681—1910) ascribed to Leone Leoni (1509-1590), a six-sided inkstand (M. 680—1910), a beautiful specimen of the Paduan School, and two richly decorated Venetian candlesticks (M. 688 and A—1910). The little candlestick (M. 691—1910) is ascribed to Alessandro Leopardi (d. 1522), maker of the great standard sockets in front of St. Mark's at Venice. The bowl (M. 690—1910) with the arms of Contarini is an unusually fine specimen of its class. Several of the other bronzes in this case are assigned with more or less probability, like the handsome knocker (M. 694—1910), to Jacopo Tatti (1486-1570), better known as Sansovino. The influence of Donatello may be traced in the beautiful bell (M. 671—1910) decorated in low relief with a band of dancing children and surmounted by a boy beating a tambourine.

Floor-case 5 contains some handsome bronzes on a rather larger scale by artists of the late 16th and early 17th centuries. The most important works by Giovanni Bologna (1529-1608), who may be reckoned among Florentine artists although born at Douai in French Flanders, are the group of Nessus and Deianira (A. 146—1910), and the fountain figure of Venus (A. 147—1910). The Bacchus (A. 100—1910) is by some Venetian artist, perhaps Roccatagliata, while the Mercury (A. 112—1910) may be the work of Tiziano Aspetti. Floor-case 3 is entirely occupied with imitations of the antique. These small replicas of well-known statues were extremely popular in the Renaissance, especially at Padua, where the enthusiasm for classical antiquity reached its height, and most large collections include versions of the Spinario (A. 134—1910), the Laocoon group (A. 136—1910), and various statues of Hercules (A. 138—1910, A. 133—1910, A. 137—1910). The copy of the crouching Venus (A. 135—1910) may be noted for its unusual size; on a separate stand is a fine bust of an old woman (A. 131—1910), apparently an imitation of the so-called Nurse of the Niobids in the Capitoline Museum at Rome.

MEDALS

Desk-cases 7, 8

Medals have always found great favour with ardent collectors of works of art, and for many years Mr. Salting added to his collection of medals with true catholicity of taste, so that it became one of the most important in private possession. It numbers some 250 specimens, and may be divided into three sections: Italian, German, and French. Italy was the chief home of the medallic art in the 15th and 16th centuries, and by far the largest portion of the Salting Collection consists of Italian examples. Owing to its comprehensiveness, the student can obtain an excellent idea of the development of the art of medal-making, which was held at that time in high repute, not only by artists, but also by the great patrons of art, from the middle of the 15th century to the close of the 16th century. Goldsmiths, sculptors, and even painters vied with one another in an exhibition of skill in design and technique on behalf of those rich and noble persons whose portraits appear upon the medals. The earlier and often larger specimens, such as those by Pisanello and Matteo de' Pasti, were executed by the "*cire perdue*" process, *i.e.*, cast from wax models, like bronzes; the later medallists generally produced their work by "striking" or stamping with hardened steel dies, like coins. This latter process, sometimes combined with casting, as in the method described by Vasari, gave a sharper and more detailed result, and enabled a larger number of copies to be produced; but the simpler and more direct treatment of the earlier medals leaves them unrivalled for artistic quality, and the first Italian medallist is also by common consent the greatest. Pisanello (Antonio Pisano) of Verona is represented by six medals: Leonello d'Este, Lodovico Gonzaga, Sigismondo Pandolfo Malatesta, Malatesta Novello, John Paleologus, and Niccolò Piccinino. By Matteo de' Pasti, also of Verona, are four medals: Leon Battista Alberti, Sigismondo Pandolfo Malatesta, and two of Isotta Atti, his wife. Six medals bear the signature of Sperandio, the great medallist of Mantua: Andrea Barbazza, Giovanni Bentivoglio II of Bologna, Lodovico Brognolo, Lodovico Carbone, Federigo Montefeltro, Duke of Urbino, and Francesco Sforza. A plaque of Sigismondo d'Este is also by this artist. Two medals are by the Venetian painter and medallist Giovanni Boldù: Filippo Vadi, the physician, and Filippo Maserano, the poet. The portrait of the famous Sultan and conqueror of Constantinople,

Mahomet II, is given on three medals, by Bertoldo di Giovanni, Costanzo, and Gentile Bellini. The medal by the first named is one of the finest specimens in the collection, and is in a wonderful state of preservation. Certain medals are assigned to Niccolò Fiorentino and two unknown artists of a kindred style, who have been styled by M. Armand as the "Hope" and "Fortune" medallists. The work of "Lysippus," the nephew of Cristoforo Geremia, is illustrated by several medals, among them being a fine example of one of the varieties of the medal of Giovanni Luigi Toscani. Six medals have been assigned to Giovanni Candida. The medallists of the 16th century are represented by a large number of medals, and among the artists may be mentioned the names of Alessandro Cesati, Giovanni Cavino of Padua, Pastorino of Siena, Gianfederigo Bonzagna, Pietro Paolo Galleotti, Jacopo da Trezzo, and Domenico Poggini of Florence.

Mr. Salting's collection of **German** medals of the 16th century is small, but it contains some excellent specimens. To Hans Daucher of Augsburg is attributed the fine silver medal of Charles V, Ferdinand I and Mary, Queen of Burgundy. The silver medal of Conrad Reutter, Abbot of Kaisersheim, is by a Nuremberg medallist of 1527. A silver-gilt medal of Raymund Fugger is ascribed to the Augsburg medallist known as the "Meister des Kardinal Albrecht," while a silver medal of Margaret, Margravine of Baden, in a most wonderful state of preservation, is attributed to Mathes Gebel. A silver medal of the Emperor Charles V is signed by Ludwig Neufahrer, and a very fine medal of Ferdinand I, also in silver, bears the initials of Hans Reinhart of Leipzig. The monogram of Joachim Deschler appears on two medals, viz.: Georg Olinger and Melchior von Zobel. A lead medal bears the initials of Friedrich Hagenauer. Among the boxwood medallion portraits, attention may be drawn to those of Charles de Solier (A. 507—1910), Joachim Rehle (A. 504—1910), Lux Meringer (A. 506—1910), and Margarita Gysel (A. 505—1910) by Christoph Weiditz. Mr. Salting acquired at the Spitzer sale nine German portraits modelled in composition ("*gesso-duro*") and coloured; they are mounted as draughtsmen.

The **French** medals are much more numerous than the German. Of the early specimens may be mentioned a silver-gilt medal, dated 1494, of Anne of Brittany and her son Charles Orland, a bronze medal of Louis XII and Anne of Brittany, and a third, also in bronze, of Philibert le Beau and Margaret of Austria. There are medals which have been attributed, according to M. Mazerolle, to Jacques Gauvain, Etienne de Laune, Nicolas Gabriel Jacquet, N. Guinier, and Philippe II Daufrie.

Guillaume and Abraham Dupré are represented by fifteen examples, among them being medals of Henri IV and Marie de Médicis, Jacques Boiceau, H. de Maleyssic, and the Maréschal de Toyras. Of the medals assigned to Jean Warin, mention may be made of those of Cardinal Richelieu, Louis XIII, and his mother Anne of Austria.

PLAQUETTES

Desk-cases 9, 10

The bequest of **Plaquettes** is rich in fine specimens of the better artists who worked in this form. Plaquettes—small reliefs in bronze, often intended to be incorporated in inkstands and other decorative objects, like the tripod sandbox (M. 673—1910) in Floor-case 2—played a part almost corresponding to that of engravings in the dissemination of designs in Italy; in this bequest alone, for example, the crystal plaque with the Madonna and Saints (C. 2466—1910) and the enamel tazza by Jean II Pénicaud with David and Goliath (C. 2459—1910) are both copied from plaquettes by Moderno. Plaquettes are in many cases reproductions of goldsmith's work, but were otherwise cast from wax models like the earlier medals; a special class of later date reproduce impressions from seals, or from the engraved gems and crystals so popular in the middle of the 16th century. The subjects show great variety, including numerous imitations of the antique. A considerable number bear signatures, but these are often assumed names or monograms, and the ascriptions to particular artists are in many cases uncertain. The most important centre of their manufacture appears to have been at Padua, at the end of the 15th and in the early years of the 16th century.

Of the earlier, non-Paduan plaquettes there are in the bequest specimens in the style of Donatello and Michelozzo; the combat of horsemen is perhaps by Donatello's pupil Bertoldo, whose name has often been connected with the fine relief of Bellerophon, recently ascribed with more probability to the Sienese sculptor and painter Francesco di Giorgio. The two great **Paduan** artists who are known by the assumed names of Riccio and Moderno can be adequately studied; the former in admirable examples of his largely designed reliefs, including the rare Venus chastising Cupid, the Judith, and the Lucretia; the latter—one of the most prolific of these artists, if all the attributions to him can be accepted—in 29 specimens, many of them in an admirable

PERPUSTAKAAN NASIONAL

state. They include a number of the Hercules subjects and the exquisite little lamp cover with the Judgment of Solomon, the latter probably unique. The unknown artist styling himself Ulocrino, and the other who signed IO. F.F. (tentatively identified by Dr. von Bode with Gian Francesco di Boggio) are also represented by fine examples; and attention may further be called to the large irregularly-shaped relief of warriors on the march, in the centre of one case.

A slightly different class of plaquettes shows the work of gem and crystal engravers such as Valerio Belli of Vicenza and Giovanni Bernardi da Castel Bolognese—often actual impressions from crystals; others again are by artists better known as medallists, Fra Antonio da Brescia, the Milanese Caradosso, and Camelio.

Comparatively few plaquettes were made outside Italy. The bequest includes a well-known **French** plaque of the Nativity; one of the representations of the curious Legend of the King of Mercia, and a set of five Triumph subjects considered as probably **Netherlandish.**

A few small reliefs in wood of a kindred nature are exhibited in the same Desk-case.

Mr. Salting also bequeathed six portraits modelled in wax, delicately coloured. They represent Philip II (A. 523—1910); Elizabeth of France, his second wife (A. 524—1910); Don Carlos, his son (A. 525—1910); two men, of whom one is supposed to be Henri de Guise, called Le Balafré (A. 526 and 527—1910); and an unknown lady (A. 522—1910). It is stated that the last-named portrait once belonged to the miniaturist Richard Cosway. These are exhibited in a hanging case close to Wall-case Y in Room 128.

The collection includes a few specimens of **Italian Sculpture** in materials other than bronze: two charming busts of children (A. 70 and 71—1910, in Floor-case 2) carved in green serpentine (*"verde di Prato"*), by a Florentine artist working, under the influence of Verrocchio, towards the close of the 15th century (the unidentified Master of such marble Madonna-reliefs as Nos. 6,737—1860 and 7,562—1861 in this Museum, Room 62); a terra-cotta Fountain-group of two boys (A. 72—1910) close to Wall-case Y, probably one of those made by Pierino da Vinci (1520-1554) when working with Il Tribolo, as described by Vasari in his life of the latter artist; and a wooden figure of St. Sebastian (A. 73—1910) on a pedestal adjoining Wall-case A.

SPANISH LUSTRED POTTERY

Wall-cases Z, Y, X

The ware here exhibited, sometimes known as Hispano-Moresque, belongs to the group of pottery in which the surface of the vessel is covered with a thin coating of tin enamel, to receive the painted decoration. The origin of tin-enamelled ware has not yet been definitely traced, but is probably to be sought in the Near East. None was produced in Europe before that made in Spain, and the earlier Spanish tin-enamelled ware was the work of the Moorish potters settled in that country. A description of the process as practised in Italy in the 16th century, taken from the pages of a contemporary writer, Piccolpassi, will be found on page 25.

From an Eastern source also, probably Mesopotamia, was derived the art of painting on pottery in metallic lustre colours introduced into Spain by the Saracen conquerors from the East. The process consists, briefly, in painting over the glaze or enamel which has been previously fixed in the kiln, with pigments containing sulphides of copper or silver; the wares are again fired at a low temperature, and, a dense smoke from burning brushwood being at a certain moment suddenly admitted to the kiln, the compounds of which the pigment consists are resolved, and an exceedingly thin metallic film is left on the painted portions of the surface. This film assumes, when polished, a brilliant iridescence or lustre. The first mention of lustre decoration occurs in the writings of an Arab geographer of the 12th century, Southern Spain being then under the rule of the Almohad Moors from North Africa.

There are in existence a few examples of Hispano-Moresque tin-enamelled earthenware, with lustre decoration, which may be referred to the 14th century; the celebrated vase in the Alhambra at Granada is typical of this class. On the evidence of a literary reference of the period, Malaga is conjectured to have been their place of origin. The majority of the surviving specimens, however, were not made earlier than the 15th century; they can be attributed to a group of factories in the neighbourhood of Valencia, at that time part of the dominions of the kings of Aragon and Sicily, whose arms are painted on a dish in this collection (C. 2055—1910, Wall-case X). The ware was exported in quantities to Italy, where most of the specimens now to be seen in museums and collections came to light. In the second half of the 15th century the armorial shields of Italian, particu-

larly Florentine, families are of frequent occurrence in the decoration, as on C. 2053—1910 and three other pieces in the bequest (Wall-cases W and X).

A dish (C. 2056—1910) in Wall-case Y illustrates a somewhat earlier type, characterized by bands of ornament derived from Arabic inscriptions.

In the 16th century the use of blue in combination with lustre was almost entirely abandoned, and by 1600 the ware had lost its artistic qualities.

ITALIAN MAIOLICA

Wall-cases V to A; Floor-cases 24 to 26

Italian maiolica may be considered, as regards technique, as an Oriental grafting on the stock of the indigenous pottery of the country; it was in its early developments powerfully affected by influences from Spain, whence, as we have already seen, tin-enamelled earthenware with lustre decoration was exported in large quantities to Italy. The closeness of the connection between early Italian maiolica and the contemporary pottery of the Valencian craftsmen, becomes apparent if the two 15th century Tuscan drug-jars with the so-called oak-leaf decoration (C. 2064, 2063—1910), in Wall-case V, which are the forerunners of Caffaggiolo maiolica, are compared with the Spanish dishes in the adjoining Wall-cases W and X. The derivation is equally obvious in the flowers on the rim of C. 2061—1910, a bowl finely painted in the middle with the bust of a young man, also probably made in a pottery in the neighbourhood of Florence. The term "maiolica" is itself a proof of this connection, as there can be little doubt that it is derived from the name of the island of Majorca, which was then the intermediary of the Spanish lustre-ware trade with Italy. The fact of the name "maiolica" being given by the Italians to the lustred productions of Gubbio and Deruta shows that they looked upon them as imitations of the Spanish. The term was, indeed, originally confined to lustred faience, but as it has been so long applied to all the varieties of Italian enamelled wares, it is perhaps more convenient to continue to use it in its generally accepted meaning.

Before proceeding with the description of the productions of some of the various factories, it may be interesting to describe briefly the process of manufacture. The source of all that is known of the subject at the present day is to be found in the

PERPUSTAKAAN NASIONAL

manual of the potter's art, *Li Tre Libri dell' Arte del Vasaio*, written by the Cavaliere Cipriano Piccolpassi of Castel Durante in the year 1548, the original manuscript of which is in the Library of this Museum. After describing in the first two books the manner of preparing the clays, the construction of the furnaces, and the recipes for obtaining the various colours, Piccolpassi in the third book [1] states that the white enamel (containing oxide of tin), having been properly milled and fined through a sieve, is made into a bath with water to the consistency of milk. The pottery baked in biscuit is taken out of the furnace, and, after being carefully dusted with a fox's brush, is dipped into this bath of glaze and immediately withdrawn. A trial-piece should show the thickness of glove-leather in the adhering coat. After being allowed to dry, the pieces are now ready to receive the painting. This is executed with brushes made of goats' and asses' hair, and of the finest of the whiskers of rats or mice. After being dried in a clean place the pieces are ready to receive the *coperta* or outer glaze. This lead glaze is put on exactly in the same way as the white enamel, but is more liquid, as a thinner translucent coating only is required over the painting. After this glazing the pieces are again dried and placed in the furnace for the final firing.

The examples contained in this bequest are for the most part *piatti da pompa*, *i.e.*, decorative pieces meant rather to hang on walls or for display on sideboards, than for actual use. They are arranged so far as possible in chronological sequence, the earliest being exhibited in the Wall-case V, next to the Hispano-Moresque ware, above described (p. 23).

Faenza.—Faenza, a small town on the site of the Roman Faventia, if not, as considered by many authorities, the mother town of maiolica in Italy, was certainly one of the oldest centres of the industry.

In Wall-case V are some characteristic examples made at this place in the last quarter of the 15th century. On one of them (C. 2069—1910) is seen the peacock-feather pattern which, though not confined to Faenza, was a favourite with the potters of that place. The large two-handled vase in Floor-case 24 is a splendid work of this period.

The name of the Casa Pirota, probably the most important of the Faenza factories, is chiefly associated with a decoration of grotesques painted in reserve in dark blue over a greyish blue enamel, with high lights rendered in opaque white (*bianco sopra azzurro*), usually surrounding a figure subject or shield of arms

[1] See Fortnum, *Maiolica*, 1896, pp. 59 *seq.*

in colours. Examples of this manner are the dish with the Judgment of Paris, dated 1527, and two large jars dated 1540 in Floor-case 24; other smaller pieces are shown in Wall-case R. This technique was anticipated by wares such as C. 2088 and C. 2089—1910, in Case R, in which an underlying white enamel provides the design reserved on a blue ground. The pieces are often marked with a circle divided by a cross into quarters, in one of which is a dot.

A late artist who worked at Faenza was Baldassare Manara; a signed dish by him with a battle subject in the Urbino manner and a plate with Vulcan forging arrows for Cupid are exhibited in Wall-cases R and Q.

One of the most skilled of all maiolica-painters was an artist of the early 16th century whose signature, *Mo iero da Forli*, is known to occur once only, on a dish (No. 4727—1859) in the Museum collection (Room 135). Whilst maiolica factories are known to have existed at Forlì, no early specimens of importance can be assigned beyond doubt to this place, and it is likely that Maestro Ieronimo painted for one of the factories of Faenza, distant only a few miles from Forlì. Fine examples of his work in the Salting Collection are a plaque (C. 2131—1910) with the subject of St. Jerome in the Desert, inspired by, but not copied from, a print by Dürer, and a plate with a *putto* (C. 2133—1910), both in Wall-case S.

Caffaggiolo.—This factory was carried on from an early date in the 16th century by a family named Fattorini, from Montelupo, as an appendage of the estate of the Medici at their *castello* of this name a few miles from Florence. The leading characteristics of the Caffaggiolo wares are a glaze of rich and even quality, and the use of a dark cobalt-blue of great intensity. This colour was frequently used in masses as a ground to the subject, and was laid on, it would seem purposely, with a coarse brush, the strokes of which are very apparent. A bright yellow, an orange of brilliant but opaque quality, a peculiarly liquid and semi-transparent copper green are also found, and a further characteristic pigment is an opaque Indian red. As might be expected, the arms, emblems, and mottoes of the Medici family frequently occur.

The most remarkable example in this collection is the famous dish (C. 2151—1910, in Wall-case Q) with a painting of Judith on horseback attended by her servant, who carries the severed head of Holophernes. On the back are scrolls, and the signature "*Japo in Chafagguolo*," with a trident beneath. Other fine works by the same painter are exhibited with it.

Siena.—The maiolica made at Siena at the end of the 15th and in the early years of the 16th century is distinguished by its vigour of design and strong colouring, in which orange-yellow generally plays a leading part. Specimens are shown in Floor-case 26 and Wall-case P; amongst the former is a plate (C. 2124—1910) of great beauty, with a figure of St. Mary Magdalene, by an artist who may perhaps be identified with the painter of a plate in the Museum collection signed "*Mº Benedetto.*"

Deruta.—This is a small place in the neighbourhood of Perugia. Its most characteristic productions are large dishes, such as those in Wall-cases N to J, which both in style of drawing as well as in technique differ from all other maiolica. They are of heavy body; and are covered on the upper side only with a white tin-enamel: the back is, in most instances, covered with a lead glaze, showing the yellow clay through. The painting is executed in blue with broad outline, the shading being confined to the smallest limits, and is filled with a transparent lustre colour, varying from yellowish to red-brown tones, and generally known as *madreperla*, or mother-of-pearl lustre. The most popular subjects for the middle picture, which was usually enclosed by a border, were busts of beautiful women with flowers, and with scrolls, bearing the name and graceful inscriptions; a fine dish (C. 2186—1910) has confronted busts of a lady and gentleman. Occasionally ornament in relief is found. The borders are often divided into radiating compartments (*a quartieri*), which are filled in with alternate designs of scale pattern, palmettes, rosettes, or branches. The similarity in certain forms of Deruta dishes and the combination of lustre and blue in the painting, point to a conscious imitation of contemporary Spanish pottery.

The productions of the factory at Deruta were not limited to lustred ware; examples in which no lustre was used are shown in Wall-case O.

Gubbio.—Decoration in lustre was also the characteristic of the wares of Gubbio, a small town in the duchy of Urbino. The productions are as a rule readily to be distinguished from those of Deruta by the greater brilliancy of the colours. The gold lustre was of a somewhat deeper tone than the *madreperla* of Deruta, and a rich ruby lustre was freely used. The last-named colour was brought to great perfection by Giorgio Andreoli, commonly known as Maestro Giorgio, whose best work dates from about 1520.

Fine examples of this artist's work are the large bowl (C. 2290—1910) in Floor-case 25, and the dish from the Fountaine Collec-

tion (C. 2200—1910, in Wall-case I), on which is represented "An Allegory of Envy," after a print by Robetta. In addition to decorating the wares produced in his own workshop, Maestro Giorgio was in the habit of enriching with lustre those painted in other factories, such as Castel Durante and Urbino. Examples of his work in this class are shown in Wall-case I.

Castel Durante.—Another seat of the maiolica industry in the duchy of Urbino was Castel Durante. A large proportion of the productions are characterized by the use of conventional designs, such as grotesque figures, trophies of arms, and musical instruments. The style may have originated with the work of an artist whose signature, *Zona Maria vro* (for *vasaro*), is on a bowl formerly in the collection of the Duke of Newcastle; he was probably the painter of the bowl with St. Jerome in his study (C. 2148—1910), a plate with a *putto* riding a dolphin (C. 2087—1910), and other pieces of extremely fine quality in Wall-case S. As at Deruta, dishes were painted here with bust portraits and inscribed banderoles (see the examples exhibited in Wall-case F). A design of oak branches surrounding a central medallion portrait, and known as *cerquato*, is reputed to be peculiar to Castel Durante (see C. 2226—1910 in Wall-case E), and was probably chosen in compliment to the Della Rovere, the reigning ducal family of Urbino, who bore an oak on their coat of arms. The great master of the pictorial style of maiolica painting, Nicola Pellipario, whose works are mentioned below under the heading of Urbino, began his career at Castel Durante; six unsigned works by a Castel Durante artist who closely approaches him in style are exhibited in Wall-case H.

Urbino.—At Urbino, the capital of the duchy of the same name, the maiolica industry attained to a high degree of commercial importance. This position, however, was not reached until about 1540, when most of the other factories were passing their prime. By this time a complete change had come about in the manner of decoration, which is also noticeable in the later works of Faenza and Caffaggiolo. The purely ornamental motives of an earlier period were abandoned, and pictorial figure-subjects, formerly an accessory part of the design, became the only decoration, the plate or vase being regarded simply as a surface on which a picture might be painted. Owing to their custom of signing their productions, most of the principal artists of Urbino have been identified. One of the earliest and certainly the greatest of these was Nicola Pellipario, later known as Nicola da Urbino, who appears to have migrated to Urbino from Castel Durante. Amongst his best-known works is the service

made for Isabella d'Este, wife of Gianfrancesco Gonzaga, Marquis of Mantua; a plate from this service, with the combined arms of Gonzaga and Este, is shown in Wall-case E (C. 2229—1910), together with other fine works by this painter (plates with Perseus and Andromeda, the death of Lucretia after Marcantonio, etc.). After his migration to Urbino, Nicola seems to have assumed the name of Fontana. His factory was carried on by his descendants.

Another Urbino potter, whose signature is frequently found, was Francesco Xanto Avelli da Rovigo. Signed pieces by him, with lustred enrichment added at Gubbio, are the plates C. 2201—1910, C. 2206—1910, and C. 2204—1910 in Wall-case I.

Venice.—The most characteristic productions of the Venetian maiolica potteries are blue-and-white wares made about 1545 of the type illustrated by two pieces (C. 2132, C. 2128) in Case H. A polychrome Venetian drug-vase (C. 2289—1910) is exhibited in Floor-case 25; some of the later pictorial wares of the Urbino type in Case A are also probably of the same origin.

Sgraffiato Ware.—The collection includes three examples (in Floor-case 25) of Italian earthenware, in which the distinctive feature of ordinary maiolica—the tin-enamel—is replaced by a "slip," or coating of fine white clay, while the design, instead of being painted with a brush, is executed by cutting through the slip with a pointed instrument, so as to lay bare the red or buff-coloured body; the colour is generally heightened with splashes of green, yellow, and blue, applied before the piece is glazed. Ware of this class was made at Bologna and other places in Northern and Central Italy, but the respective productions of the various factories cannot for the most part be identified with certainty. The pieces in the bequest date from the late 15th and early 16th centuries.

Medici Porcelain.—The earliest European porcelain of which specimens are still extant was made in Florence about 1580, at a small pottery in which the reigning Grand Duke of Tuscany, Francesco de' Medici, took an active interest. A bottle made of this porcelain and characteristically painted with ornament in the style of the Renaissance, in underglaze cobalt-blue, is exhibited with the maiolica in Floor-case 26.

GLASS AND CRYSTAL

Floor-case 13

In Floor-case 13 are exhibited specimens of the glass made by the **Venetian** glass-blowers of Murano in the 15th and 16th

PERPUSTAKAAN NASIONAL

centuries. The methods of decoration include shaping by blowing into a mould, the application of threads of coloured glass to the surface, casing within the walls of the vessel a network of opaque white or *latticinio* canes, and painting in coloured enamels.

Another phase of Italian art is exemplified in the same case by panels of glass or rock-crystal, with pictorial designs executed on the under surface, either by painting in enamel colours or by etching the design through a covering of gold or silver foil. The earliest of these (C. 2484—1910), representing the Nativity, dates from the 14th century.

Another treatment of rock-crystal is that in which the design is carved in intaglio, sometimes on the under surface of the plaque, giving the appearance of relief when viewed from above; the cutting is in some instances reinforced by a covering of gold or silver foil. The large pax, representing the Flagellation (C. 2464—1910), and two plaques (C. 2467—1910, C. 2466—1910) are examples of this treatment.

GOLDSMITHS' WORK AND JEWELLERY

Floor-cases 19, 20

The central piece of the **Goldsmiths' Work** in Floor-case 20 is an altar cross of silver-gilt (M. 580—1910), set with engraved silver plaques, superbly enriched with translucent enamel. The figure formerly applied to the front has disappeared; immediately below, a kneeling figure in Franciscan habit, with the inscription M F, perhaps represents the craftsman who made the cross. On the back the figures represent St. Francis surrounded by saints of his Order, clearly indicating a Franciscan church as the intended destination of the cross. A smaller cross (M. 582—1910), a reliquary (M. 583—1910), a nimbus from an effigy of St. Jerome (M. 584—1910), and a very beautiful little rectangular plaque (M. 585—1910), represent a highly characteristic kind of enamel, produced in **Italy** in the 15th century, delicately painted in white, red, and gold on a ground of translucent blue. A pair of cruets for the wine and water of the mass (M. 587 and 587*a*—1910), and a hexagonal foot of a monstrance (M. 586—1910), of copper gilt, set with trefoil silver plaques decorated in niello, are admirable examples of **Flemish** and **French** Gothic art

In the same case is exhibited a series of champlevé enamels. **Limoges** was in the 12th and 13th centuries the centre of a great industry devoted to decorating objects in copper, chiefly

for church use, with champlevé enamel, *i.e.*, enamel fused into hollows chiselled in the metal. The examples here shown include a fine cover for a Book of the Gospels (M. 576—1910), with the figure of Christ in Majesty surrounded by the symbols of the Four Evangelists; a small coffer (M. 572—1910) with ridged top and applied figures, and another coffer (M. 573—1910) of somewhat later date, in which the figures are executed in engraving, examples of a favourite type of medieval reliquary; a cross (M. 575—1910) decorated with applied figures, with a socket to serve, as might be required, either to fit on a stand on the altar, or on a shaft to be carried in procession; a fine circular bowl (M. 574—1910) with dragon's-head spout, one of those made in pairs (whence the name *gemellion* by which they are known to French antiquaries), for pouring water over the hands; and a pricket candlestick with admirable heraldic decoration on its hexagonal foot, a good specimen of the kind made in "nests" or sets of graduated size, one fitting into the hollow interior of another.

In the centre of Floor-case 19 is a spoon (M. 565—1910) of rock crystal, mounted with a gold handle tipped with a sapphire, a very beautiful specimen of an English goldsmith's work of the 15th century. The enamelled gold jewels of the Renaissance, for the most part made by Italian goldsmiths, include a number of exquisite pendants—among which one with a figure of Diana (M. 533—1910), and another with a group of Virtues (M. 534—1910), deserve special notice—and three fine rings, two set with engraved gems, the third with a table-cut diamond. The jewels of medieval date include a gold annular brooch (M. 530—1910), set with rubies and sapphires and decorated with applied leaves, French work of the 13th century; a silver-gilt medallion (M. 529—1910), with the Annunciation and the Nativity in high relief, German Gothic work; and a remarkably beautiful gold English signet ring of the 15th century (M. 554—1910), from the Marlborough Collection, engraved with flowers and the motto *tel il nest* ("there is no one like him"), and set with a spinel engraved with a crowned head. This engraved stone is one of an exceedingly rare class of medieval gems; it has been suggested, though on insufficient grounds, that the portrait represents King Henry VI. Among the other objects in this case the most important are: a little triptych (M. 545—1910) and diptych (M. 544—1910), of the 14th century, probably English work, decorated with translucent enamel on silver relief; two very ornate tablets of gold (M. 550—1910, M. 551—1910), modelled in high relief and enriched with enamel, representing

the Adoration of the Magi and the miraculous apparition of St. James at the Battle of Clavijo, **Spanish** work of the 16th century; a small plaque (M. 546—1910) decorated with a very rare kind of painted enamel on gold, probably **Flemish**; a silver-gilt spoon (M. 563—1910), **German** work of the 15th century, with a figure of St. Catherine at the base of the stem and pointillé decoration in the bowl; and a group of five watches of the 17th century.

DAMASCENED STEELWORK, SWORDS, ETC.

Floor-case 12

The art of inlaying the precious metals on bronze and iron, familiarly known as **damascening**, is pre-eminently an Oriental art. The Saracenic inlaid bronze and brass work in the collection (see p. 12) offers examples dating from the 13th century, in which this method of decoration is already carried to full development. By means of the trading relations of Venice with the Near East, and the resulting settlement in Venice of Saracenic craftsmen, both the method and the designs in which it was applied in the East were imported into Europe in the early part of the 16th century; and the very words "arabesque" and "damascene" sufficiently record the origin of design and process.

The pair of stirrups (M. 662, 662*a*—1910), of russet steel inlaid with foliage decoration in gold and silver, are superb examples of this kind of work. They are signed with the initials of Antonio Bartolomeo Campi of Pesaro, and form part of a suit of armour made in 1546 for the Emperor Charles V, now in the possession of the King of Spain in the Royal Armoury, Madrid.

The process of damascening was soon extended to figure-subjects of purely European character, such as may be seen on the Milanese repoussé iron panels of the ebony cabinet placed against the East Wall of this room, and on the plaque with a scene from the story of Judith and Holofernes (M. 663—1910). A dagger (M. 661—1910) and an inkstand (M. 666—1910) retain a more Oriental character in their decoration. Two swept-hilt rapiers in the same case are enriched, the one with chiselling in high relief, the other with gold inlay.

The objects in this case also include a hunting-horn (M. 596—1910), of copper-gilt, showing the arabesque style of decoration borrowed from the East and current in Venice in the early part of the 16th century, and a bronze candlestick in the form of Samson rending the lion, probably cast at Dinant on the Meuse in the 13th century.

Room 128

IRON AND STEEL WORK AND CUTLERY

Floor-cases 11, Desk-case 15

The wrought-iron **Locks** and **Caskets** shown here are for the most part executed in the style of the 15th century. The series of chiselled steel keys ranges from the 16th to the end of the 17th century; the **Cutlery** may be referred to the same period.

IVORIES

Floor-cases 17, 18

The collection of carved **Ivories** consists of forty objects, ranging in date from the 8th to the 16th century. The earliest specimen is probably a **Byzantine** plaque (A. 541—1910) of the 8th century, carved with the story of Europa in the same manner as the subjects on the famous Veroli casket already in the Museum (Room 64). To the 9th century may be assigned a very fine liturgical comb (A. 544—1910) of the Carolingian period, carved on one side with a man shooting with a bow at a monster, and on the other inlaid with designs in gold and coloured glass. It was formerly in the Spitzer and Hecksher collections. A long coffret in bone (A. 543—1910), carved in low relief with heads of Our Lord and Saints arranged in rows, was probably made in **Italy**, in the 11th or 12th century. It formerly belonged to M. Spitzer. The collection is, however, richest in examples of the 14th century, the period when **France**, especially Paris, was the chief centre of the art of ivory carving. Diptychs, groups, mirror-cases, a pastoral staff, and a comb illustrate this type of French work. Among these items may be mentioned a large diptych (A. 553—1910), minutely carved with scenes in the life of Our Lord, arranged under Gothic canopies, and enclosed within an inlaid Italian frame. A fine leaf of a diptych (A. 546—1910), also of the same period, is carved with similar subjects, heightened with colour and gilding. It is believed that carved ivories were made in **England** at this period, but it is difficult to draw any marked distinction between the works carved in England and those of French origin. The beautiful diptych (A. 545—1910), deeply carved with the Virgin and Child on one leaf and the Saviour on the other, shown in Floor-case C. 328, is, however, very probably of English workmanship, and on that account of special interest. It is executed with that simplicity and dignity which are such marked features in the figure-

PERPUSTAKAAN NASIONAL

subjects of English embroideries of this period. Our Lord has raised His right hand in benediction and holds in His left a book inscribed in Gothic characters: *Ego su Dns Ds tuus Ic Xpc q creavi redemi et saluabo te.*

This highly interesting work of art was exhibited at the Art Treasures Exhibition at Manchester in 1857, being at that time the property of Colonel Meyrick, of Goodrich Court, Herefordshire. It then passed into the possession of M. Spitzer, of Paris, at whose sale, in 1893, it was acquired by Mr. Salting.

Italian ivories of the 14th century are comparatively rare, but this collection contains a very interesting specimen in the form of a pastoral staff (A. 547—1910). In the volute is the Adoration of the Kings, and round it is inscribed a portion of the collect for the Epiphany. At the top is Our Lord between David (?) and Solomon. Each of the four faces of the knop is carved with an evangelist seated beneath a crocketted trilobed arch flanked by pinnacles. The whole is enriched with colour and gilding. This staff-head came from Volterra and has an embossed leather case, bearing the arms of the Aldobrandini family.

LIMOGES PAINTED ENAMELS

Floor-cases 21, 22, and 23

The city of **Limoges**, which during the Middle Ages had been the great French centre for the production of works in copper decorated with enamel by the *champlevé* process (see page 30), regained a position of importance in the 16th century by the skill of its artists in enamel painting. Though opinions differ as to how this art was suggested to them, it has been inferred, with plausibility, from the style of their earliest productions, that the Limoges enamel painters were familiar with the process of painting on stained glass, and that their new accomplishment involved merely the adoption of copper, instead of glass, as a ground for their work. In the great majority of cases their paintings were not original compositions, but copies or adaptations of contemporary engravings. The earliest works date from the latter half of the 15th century.

The names of many of the Limoges enamel painters are known and in some instances their work can be identified. The first name which occurs is that of the Pénicaud family, some of whose paintings are shown in Floor-case 21. Their early paintings, mainly of religious subjects, are executed in bright translucent

PERPUSTAKAAN NASIONAL

colours over a white ground; silver foil is used beneath the enamel to indicate jewels on the drapery, while the high lights are rendered by means of gilding. This technique is exemplified by the work of Jean I Pénicaud, a plaque (C. 2383—1910) with the Flagellation bears his signature, and the triptych (C. 2380—1910) was probably painted under his immediate influence.

With the advance of the 16th century the scope of the enamel painters was widened to include, in increasing proportion, mythological and profane subjects in addition to the earlier religious works. The oval plaque with Medea rejuvenating Aeson (C. 2406—1910) in Floor-case 21, painted by the enameller, signing J.C. (probably Jean de Court), is a striking example of this new development. At the same time the polychrome style was more and more abandoned in favour of painting *en grisaille*, that is, in opaque white on a black ground; the process generally adopted was, first to paint the design in solid white, and then to indicate the shadows by removing the white so as to allow the black to show through it with greater or less intensity. This change is shown in the works of Jean II Pénicaud, which are conspicuous for their skilful technique (in Floor-case 22), of Jean Court *dit* Vigier, to whom are ascribed a series of plates representing the Six Planets (in Floor-case 23), and of Pierre Reymond. Signed works by the latter are shown in Floor-cases 22 and 23. Other works of the same class (in Floor-cases 21, 22, and 23) bring us to the name of the most celebrated of Limoges enamellers, Léonard Limousin (b. 1505), whose fame rests most of all on his portraits. In these he is distinguished from most other enamel-painters by working from his own drawings, instead of following the designs of other artists. As Court enameller to François I and Henri II he painted the portraits of many members of the royal family and of the French nobility; four fine specimens are exhibited in Floor-case 21.

Towards the close of the 16th century there set in a reaction against the use of *grisaille* and a return to painting in translucent colours over foil; at the same time there was a great decline in artistic quality. This change of fashion in design is illustrated by a salt-cellar (C. 2448—1910) ascribed to Léonard II Limousin in Floor-case 22.

Brief mention must be made of the works in enamel on copper executed by the Venetian glass-painters of Murano at the end of the 15th and early in the 16th century, an example of which is to be seen in Floor-case 13. In form and design these enamels closely resemble the Venetian glass of the period.

PERPUSTAKAAN NASIONAL

FRENCH EARTHENWARE

Floor-cases 26, 27

Three classes of French earthenware of the 16th century are represented in the bequest. The first and earliest of these is the so-called **Henri Deux Ware**, a lead-glazed earthenware of remarkable quality, usually decorated with delicate designs, impressed apparently with bookbinder's stamps in the cream-coloured paste and filled in with coloured clays. To this decoration, at a later period, are added finely moulded reliefs, applied to the surface, which are sometimes further enriched with slight touches of green or blue under the glaze. In spite of various conjectures, the actual locality of the manufacture of this ware remains uncertain, but judging from the places in which most of the extant specimens were found, and from the heraldic ornament occurring on some of them, it may be inferred that they were the work of a potter of Poitou. The later pieces frequently bear the shield or devices of Henri II, King of France (1547-1559), or the interlaced crescents of his mistress, Diane de Poitiers; the latter are to be seen in the middle of the tazza (C. 2303—1910) in Floor-case 26.

The second class of earthenware is that made by **Bernard Palissy**, whose name is one of the most celebrated in the history of pottery. He worked in the second half of the 16th century, first at Saintes and afterwards in the neighbourhood of Paris. His aim appears to have been directed towards producing a white enamel in imitation of Chinese porcelain, but the actual achievements which are known to have issued from his kilns, and still survive, are merely an artistic development of the ordinary lead-glazed ware of the Middle Ages. He decorated his wares with ornament moulded in relief, or applied to the surface of the various vessels, and painted in coloured glazes. Examples of his work, and that of his successors, occupy Floor-case 27. Many of the designs are copied from contemporary metalwork, as, for example, the dish (C. 2316—1910) with allegorical figures after François Briot. Another interesting piece is the plate (C. 2313—1910) with a snake and shells, modelled from nature, which is typical of one style of Palissy's later wares.

The third class is that known as **French Maiolica**. Contemporaneously with the career of Palissy the manufacture of enamelled earthenware, or faience, in imitation of Italian maiolica, was carried on, in some instances by Italian potters,

at several places in France. Among these was Nimes, where faience was made by one Antoine Sigalon. A dish (C. 2322—1910), plausibly attributed to him, is exhibited in Floor-case 26.

LEATHER-WORK

Floor-case 14

Leather, from its toughness, lightness, and durability, was, during the Middle Ages, very generally used both for articles of dress and for cases to hold small objects which their owners found it necessary, or desirable, to carry about with them; and, in order to give it sufficient firmness to retain ornament, either incised or in the most delicate relief, a method was employed of soaking it in heated fatty substances, such as wax. As this process somewhat resembled boiling, leather so treated was known by the French name of *cuir bouilli*, a name which has survived to this day, though the secret of the process has been lost. Sometimes the objects were rendered still more ornate by the use of colours and gilding.

The majority of the objects in the collection bequeathed by Mr. Salting are of **Italian** origin, the remainder being **French**. They range in date from a case for a crozier-head (A. 547A—1910), made in the 14th century (see p. 34), to a casket (W. 110—1910) of the 16th century. They include a great variety of cases for books, caskets and boxes for various purposes, such as the 15th century Burgundian jewel-casket (W. 179—1910). The **French** case (W. 172—1910), of the 15th century, is from its shape and decoration evidently designed to hold a missal, while a flat case of **Italian** work (W. 162—1910) was probably intended to protect documents. Objects for ecclesiastical use were also often preserved in leather cases, such as W. 115—1910, which was probably for a holy water stoup; a pyx for unconsecrated wafers (W. 114—1910), and three cases for patens. All these objects are in Floor-case 14, except the case for the crozier-head, which is in Floor-case 17.

Among the designs of ornamentation may be noted floral scrollwork, sometimes of extreme delicacy as on box W. 164—1910; a curious kind of spiral, seen on a French coffret (W. 178—1910); inscriptions, as on the French casket (W. 112—1910), and figure subjects, of which there are numerous examples of all periods. As a rule Italian decoration is in bolder relief and without colour. But that Italian craftsmen could use colours and gilding with beautiful effect is shown by the decoration of the above-mentioned pyx.

PERPUSTAKAAN NASIONAL

FURNITURE AND WOODWORK

The greater part of the **Woodwork** bequeathed by Mr. Salting dates from well into the 16th century, when the influence of Gothic art had completely disappeared, and the Renaissance style was supreme. Perhaps no richer period of art than that century has been seen, though design had indeed a little lost its early purity and was frequently marred by exaggeration.

Of the **Italian** examples the earliest is a North Italian reading-desk (W. 159—1910) exhibited in Room 129, of the 15th century, displaying amidst its decorations the figure of a bagpiper which is of characteristic Gothic feeling. In Floor-case 3 in Room 129 is a small circular box for unconsecrated wafers (W. 157—1910) executed towards the end of the 15th century, and decorated with delicate carving in pure Renaissance style. An unusual interest attaches to it as the name of the maker, Antonio Marco, is known. Two miniature coffrets of German or Swiss make, dating from the first half of the 15th century (W. 118 and 119—1910), were probably love gifts, and the French coffer (W. 191—1910), carved with delicate tracery, dates from the end of the 15th century. The flask (W. 158—1910) in carved boxwood is Dutch work of the latter part of the 17th century. Perhaps no object in this section of the collection displays greater charm than a small box (W. 180—1910) of **Venetian** work, decorated with a painting amid a profusion of delicate gilt arabesques.

The bench (W. 182—1910), exhibited on the landing (Room 127), with the seat arranged as a coffer (*cassapanca*), is a specimen of **Florentine** work of the early part of the 16th century. It shows admirably the fine results of restraint in ornamentation. Still later in date are a table (W. 197—1910, in Room 128) and two chairs (W. 103 and 104—1910, in Room 129) of characteristic shape, with carved decoration of a rather more ornate style. The pair of doors at the North-East corner of Room 128 are of North Italian origin and illustrate a style of figure carving of a rather bolder and coarser type. They date from the latter part of the 16th century.

In Room 129 are two **Spanish** cabinets (W. 195 and 196—1910), one large, against the East Wall, and one small, in Floor-case 3, which are fine and characteristic examples of their kind. Their decoration, carving, inlay, and applied work combine to produce a rich but not overladen effect. The heads in medallions point to the first half of the 16th century as the time when they were made.

PERPUSTAKAAN NASIONAL

TAPESTRY

The Tapestry (T. 405—1910) hanging on the West Wall of this room is the most important example of Italian tapestry-weaving in the collections. It represents Cupids playing among vines and fruit-trees. The Italian origin of this beautiful and fanciful conception is indisputable. It may also be safely assumed that the artist was working during the second quarter of the 16th century. Almost all beyond this is matter of conjecture. The small sepia drawing exhibited near by, on the South Wall, shows a modified rendering of the design reproduced in this tapestry. Many of the details are identical, but the drawing has three arches of foliage and the tapestry only two. This drawing appears to be the work of a follower or imitator of Giulio Romano (b. 1492, d. 1546), who in earlier life worked as the assistant of Raphael. The trellises, fruit-trees, and playing boys designed by Giulio for the fresco decoration of the Palazzo del Tè at Mantua, give some support to the attribution. Moreover, we learn in the pages of Vasari, the historian of Italian painting, that Giulio Romano made numerous designs for tapestries, which were woven for the Duke of Ferrara by the Flemings, Maestro Niccolò (Nicolas Karcher) and Giovanni Battista Rosso (J. B. Rost). These two weavers were brought from the Low Countries to give an impetus to the tapestry-works established a century earlier by the Este at Ferrara. But they both worked afterwards for the Medici at Florence, where Rost died and was buried in 1564. It is probable that either Rost or Karcher wove the tapestry at Ferrara, or perhaps at Florence, during the second quarter of the 16th century.

ILLUMINATED MANUSCRIPTS, LEAVES, AND CUTTINGS

Desk-case 16

Throughout Western Europe, from before the 13th century until the Reformation, the Book of Hours (Horae) was the principal collection of prayers for private use. Its contents were mainly selected from the choir services, the recitation of which at set hours was obligatory upon the clergy, and they varied according to local "use." The vellum pages of this important class of medieval book were generally more or less elaborately embellished with initial letters, borders, and miniatures in gold and colours. The six in the Salting Collection are representative,

PERPUSTAKAAN NASIONAL

richly decorated MSS. of this class, produced in France, Italy, and the Southern Netherlands during the second half of the 15th century. They exemplify late stages of the artistic development of the manuscript book during the time when it was being gradually supplanted by printing. Two of them bear marks of royal ownership.

Of the two French Books of Hours, the more important (L. 2385—1910) is that of Margaret of Foix, Duchess of Brittany (1471-86). The borders of its 442 pages have received an ornamentation of natural flowers, leaves, and acanthus foliage in blue, red, yellow, green, purple, gold, and white, and its numerous initial letters are in gold upon coloured, or in colours upon gold, grounds. Upon the first twelve leaves is the Calendar, with miniatures depicting the signs of the zodiac and occupations of the months. Miniature paintings of scenes from the New Testament and the lives of the saints, of extremely original composition, occupy twelve pages. The armorial insignia of Brittany impaling the quarterings of the later counts of Foix are still traceable in two shields which have been almost obliterated. These exemplifications of the second wife of Francis II of Brittany are corroborated by the mention of the Duke and Duchess in a prayer added at the end of the volume.

The book is a fine example of French work of about 1480, and was probably produced at Paris. Although the miniatures are of the first rank of their kind, it cannot be claimed that the book was actually written for the Duchess of Brittany. It follows the liturgical use of Paris. The Litany contains only two specially Breton saints and they are not included in the Calendar, which indeed is of but little liturgical significance as it is of the type which contains a saint for every day of the year, selected without special regard to a particular locality. The curious prayer at the end which mentions the Duchess Margaret is in a later hand. The pages containing it are without the ornamented borders which adorn the original MS.

The Roman Horae (L. 2388—1910), dating from about 1490 to 1500, is minutely written in double columns and contains a very fine full-page miniature of the Last Judgment. It was probably produced at Paris.

Of Roman use and executed about 1480 is a Book of Hours (L. 2387—1910), bearing upon the opening page of the office the arms of an Aragonese duke of Calabria, heir-apparent to the throne of Naples, which arms are also enamelled upon the cover-bosses and clasps. The text, written in a Gothic hand within wide margins, has numerous historiated and other initials,

miniatures, and ten full-page borders in Neapolitan style. The first name (Galeazzo) of the original owner of the book occurs in some of the prayers.

Another Book of Hours of Roman use (L. 2386—1910), dating from the end of the 15th century, is written in Italian minuscules, and has nine fully illuminated pages. In some respects this volume is akin, in its decoration, to the Bolognese Hours of Giovanni II Bentivoglio, exhibited in the Book Production Gallery, Room 74 (Reid Gift, Case 5), and even more closely to L. 1723—1921 in the D. M. Currie Bequest.

The ornamentation of a small South Netherlandish Horae of Roman use (L. 2393—1910) is an example of the foreign influences found in certain illuminated books produced at Bruges in the second half of the 15th century. Many of these Horae are of the same liturgical type and may have been produced for the use of Franciscan tertiaries. Besides 15 full-page miniatures and historiated initials, this example has numerous borders, which, though in native style, appear to be by a Spaniard. The text is in an Italian hand. The book was the property, between 1561 and 1595, of Cardinal Marco Sittico Hohenems, whose arms it bears.

From Ghent or Bruges is a small Roman Horae (L. 2384—1910) of the late 15th century, written in an Italian Gothic hand. Its ornamentation is executed with the greatest freshness and delicacy.

In addition to complete MSS. the collection includes a few leaves and cuttings, all of which are good examples of their respective styles. The most interesting are, probably, E. 4575 and E. 4576—1910: two leaves, each painted on either side with a scene representing one of the months; May and June being on E. 4575—1910, and September and October on E. 4576—1910 (Case 1A, Room 129). These have been identified as the work of Simon Benninck, a Flemish artist of the 16th century, whose portrait in miniature, by himself, is also in the Collection.

Four leaves from a Book of Hours (E. 4580-3—1910), Paris work of about A.D. 1450, have figures of Saints Stephen, Apollonia, Giles, and Julian, very finely executed in the characteristic style of the period (Room 129); and of later date are two Italian leaves, from an Antiphoner, each inscribed with the name and arms of Pope Clement VII and the year of his election, A.D. 1523 (Room 128). These are surrounded with fragments of the borders of other pages of the same book, inlaid in gilt frames; the subjects of the miniatures being Saints Cosmas and Damian,

and the Martyrdom of St. Paul (E. 4577 and 4578—1910). A cut-out border of similar character to that made for the same Pope, when Cardinal Giulio de' Medici, is also exhibited (E. 4579—1910). Attention may also be drawn to two fine pages from a Persian illuminated book shown in Room 127; one of these, representing the game of polo, may be compared with a Chinese painting of the same subject which may be seen in the Students' Room of the Department of Engraving, Illustration and Design.

PERPUSTAKAAN NASIONAL

ROOM 129

FRENCH RENAISSANCE FURNITURE, ETC., PORTRAIT MINIATURES, ETC.

SCULPTURE

ON a sideboard stands a curious little bust in limestone, representing St. Armil of Ploermel (A. 529—1910), French work of the 16th century. On other pieces of furniture are three fine **wood-carvings** representing respectively the Entombment (A. 531—1910), **Flemish**, late 15th century; the fainting Virgin supported by St. John the Evangelist and St. Mary Magdalene (A. 532—1910), **Netherlandish**, early 16th century; and the legend of St. George and the Dragon (A. 530—1910), **Southern French**, 15th century. On the "Draw-table" stands a fine bronze rhinoceros (A. 528—1910) similar to a model used for Frankenthal porcelain in the third quarter of the 18th century.

FURNITURE

Of the examples of **French** woodwork the most important are the dressoirs, sideboards, and other pieces of furniture, mainly of the period of the Renaissance. The coffer (W. 191—1910) in walnut-wood is Gothic work of the end of the 15th century, and two panels (W. 176 and 177—1910) from the cathedral of St. Claude, Jura, are of the same date. One of the most considerable of the objects in the Renaissance style is the dressoir (W. 105—1910) placed against the East Wall of this room. This stately piece bears the arms of the family of Guyrod d'Annecy in Savoy, in which district it was probably carved. It displays in its decoration the exaggerated grotesques which were in favour in the latter half of the 16th century. A curious feature is the double rendering of the "Laocoon" group on the doors of the cupboard, one being reversed in order to form a pendant to the other.

From the Lyonnais district came the cupboard (W. 183—1910). The delicate carving enriched with slight gilding and the finely modelled terminal figures point to the conclusion that this object dates from a little after the middle of the 16th century. The decoration of the doors of the upper of its two cupboards suggests the influence of the school of Jean Goujon.

PERPUSTAKAAN NASIONAL

The 16th century sideboard sometimes consisted simply of two shelves on supports, as in W. 210—1910, in which the lower supports are decorated with well modelled terminal figures, but frequently the upper part was closed in with doors to form a cupboard. Two such pieces (W. 122—1910, W. 208—1910) may be assigned to the Lyonnais district; the latter is in Room 128.

There are two examples of Renaissance coffers, shown on the landing (Room 127). Both are most decorative and important pieces of their kind. One (W. 154—1910), which has very delicate carvings on the front, may be assigned to the Lyonnais. The other (W. 192—1910), with bold terminal figures, cannot be so surely attributed to any district, though the opinion may be hazarded that it came from the district of Burgundy.

Another characteristic article of furniture in the 16th century was the "Draw Table," *i.e.*, a table provided with extra pieces, which could be drawn out to increase the length of the top. A handsome specimen (W. 212—1910), decorated with carving and inlay of black composition, is also to be seen. An arm-chair (W. 214—1910), of pleasing form and decorated with some good carving, deserves attention.

The remainder of the woodwork exhibited in this Room is described on p. 38.

MINIATURE PORTRAITS

Desk-cases 5, 6; Floor-case 7

According to current acceptation, a miniature is a small portrait, not more than a few inches in height or width, carefully painted or drawn by hand.

Miniature portrait-painting was originally an offshoot of the illuminator's art. Representations of kings and other persons, at first somewhat conventionally treated, but later, and especially towards the end of the 15th century, of a more life-like character, frequently occur in mediaeval manuscripts. The painting of portrait miniatures pure and simple, as distinct from the illustration of manuscripts, appears to have originated during the first half of the 16th century. The earliest specimens were usually painted in opaque colours (*gouache*) on vellum or parchment, generally laid down on card; subsequently, transparent colours were largely used; while ivory began, about 1700, to be employed instead of vellum and parchment, and eventually almost superseded them. Miniature portrait-painting in oil, generally on copper, was concurrently practised, though to a less extent;

many miniaturists worked on enamel on various metals in the 17th, 18th, and 19th centuries; and several artists executed miniatures in plumbago during the 17th and 18th centuries.

Holbein, who came to England in 1526, was one of the first to practise miniature portrait-painting in this country, and it was under his influence and that of other foreign artists that the British School of portrait-painting in miniature arose. Its leaders in Queen Elizabeth's reign were Nicholas Hilliard (d. 1619), and Isaac Oliver (d. 1617), an artist of French origin. Their traditions were continued by the latter's son, Peter Oliver (d. 1647). Greater freedom was imparted to the art by John Hoskins (d. 1664), whose accomplished nephew and pupil, Samuel Cooper (1609-1672), gave to it an hitherto unknown strength and attained a degree of excellence which has rarely, if ever, been surpassed. Cooper had worthy rivals and successors in Thomas Flatman (1637-1688), Nicholas Dixon (working 1667-1708), and others.

During the first part of the 18th century miniature-painting in England suffered a partial decline, though Lawrence Crosse (d. 1724), Bernard Lens (1682-1740), Zincke (1684?-1767), and other artists produced good work. The art slowly gained new strength, however, and the latter half of the 18th, and the earlier years of the 19th, century may be regarded as its golden age. During this period Cosway (1740?-1821), Engleheart (1750-1829), Andrew Plimer (1763-1837), and Smart (1741-1811) produced their masterpieces. As the 19th century progressed, British miniature-painting began to deteriorate. Andrew Robertson (1777-1845), Sir W. J. Newton (1785-1869), Sir William Ross (1794-1860) and others practised with distinction, but the art gradually lost its popularity and excellence, and soon after 1850 it was almost extinct, the final collapse being hastened by the invention of photography. During recent years, however, it has shown signs of renewed activity.

The miniature portraits in the Salting Bequest are chiefly by British artists or foreigners working in England, and they illustrate the art as it flourished in this country during the 16th, 17th, and 18th centuries.

Among the earliest miniatures (Case 1A) the oldest and most important is (P. 153—1910) a portrait of Anne of Cleves, the fourth queen of Henry VIII. It was painted by Hans Holbein, probably in July 1539 at Düren for the King himself. It is a splendid example of the great painter's work in miniature, and is in an excellent state of preservation. Its ivory case, carved

in the shape of the Tudor rose, also deserves notice. Another early specimen is a portrait (P. 159—1910) of Simon Benninck, the great Flemish illuminator, painted by himself. The Collection contains two specimens of his miniature landscapes (see page 41), and two portraits of little girls (P. 146 and 145—1910), attributed without much certainty to his daughter Livina Teerlinc, who worked at the English Court. A charming full-length portrait (P. 163—1910) of a young man leaning against a tree and one of Mrs. Holland (P. 134—1910) are by Nicholas Hilliard, Queen Elizabeth's limner. Near it are the fine portraits (P. 155 and 154—1910) by Hilliard of himself and his father, and other works by the same artist.

Among the miniatures of the 16th and 17th centuries the following should be noted: P. 129—1910, portrait of a man, formerly called "Dr. Donne," by Isaac Oliver, and P. 133—1910, the Earl of Pembroke, by Peter Oliver. John Hoskins, the uncle and instructor of Samuel Cooper, is represented by several miniatures (Case 1B), of which P. 105—1910 (Lady Catherine Howard) and P. 104—1910 (the Earl of Dorset) are especially noteworthy.

The same case contains several portraits by Samuel Cooper, who is generally regarded as one of the very greatest of portrait miniaturists. He has been described as a "Van Dyck in little," and his best works, in their masterly definition of character, probably surpass all earlier productions of the same kind. Among the specimens in this collection, two of the best examples of his style are the portraits of a lady (P. 114—1910) and the Earl of Sandwich (P. 113—1910), who fought at Naseby and was blown up in his ship in Solebay in 1672. There are five miniatures by Thomas Flatman, barrister and poet; and Nicholas Dixon and Lawrence Crosse, whose period of activity extended well into the 18th century, are each represented. The little enamel portrait of Philip IV (P. 156—1910), by Paul Prieur, may also be mentioned. Prieur, son of a Swiss father and a French mother, worked from about 1645 to 1681 in various continental countries, especially Denmark. The other foreign miniatures include a portrait of Lady Catherine Howard in water-colour (P. 157—1910) after Van Dyck, probably by Jean Petitot, the famous Swiss enamellist, who worked chiefly at Paris. Many of his enamels exist (*e.g.*, in the Jones Collection in this Museum), but his miniatures in water-colour are very rare. Another (P. 160—1910), a portrait of Robert, eldest son of Sir Robert Walpole, which was painted at Venice, and was formerly in Horace Walpole's collection at Strawberry Hill, is by Rosalba

Carriera, the great pastellist, who was one of the first to paint miniatures on ivory. A third is a good portrait said to depict Henri de Lorraine (P. 167—1910).

The Collection comprises many English miniatures of the 18th century. All those by Richard Cosway (Case 2B), who has the greatest reputation of all English miniaturists, deserve attention, but P. 42—1910, P. 46—1910, and P. 63—1910 may perhaps be specially noted. There are several typical works by John Smart, whose clear, decisive style offers a great contrast to that of Cosway. The brothers Andrew and Nathaniel Plimer, the latter of whom is comparatively little known, are both represented. Andrew Plimer was a clever miniaturist, but he developed mannerisms which gave rise to great similarity between his miniatures, especially during his later period. Of the portraits by him in this collection, P. 52—1910 is probably the earliest: it dates from the year 1787.

There is a charming miniature (P. 87—1910) by John Downman, a painter well known for his inimitable water-colour portraits, of which the Museum possesses three. This miniature resembles the oil-painting by Downman at the Tate Gallery. There are two miniatures (P. 69 and 70—1910) by Charles Shirreff, a deaf and dumb artist, who, like Smart and Ozias Humphry, worked for some time in India. The beautiful portrait (P. 83—1910) of the Dutch Governor of Trincomalee, who is seated and reading a letter, should be noticed. It is by John Bogle, who came from Scotland to London and is described as "a little lame man, very poor, very proud, and very singular." He was nephew of William Graham, the "beggar Earl" of Menteith. The work of Horace Hone and James Nixon is also represented by good specimens; the boy (P. 97—1910) depicted by the first of these artists was afterwards aide-de-camp to the Duke of Wellington at Waterloo. In the centre and on the right are some examples of the brilliant work of George Engleheart, who was miniature painter to George III. Among the miscellaneous portraits in the same case may be mentioned the pretty portrait of a girl (P. 85—1910) by S. Shelley, the portrait of Mr. Freeman (P. 75—1910) by Ozias Humphry, that of Earl Mountcashell (P. 86—1910) by Charles Robertson, who worked at Dublin, and the little portrait of a boy (P. 95—1910) by P. Jean, a native of Jersey.

Two large miniatures by unknown foreign artists hang in Case 2A.

PERPUSTAKAAN NASIONAL

PRINTS AND DRAWINGS

Among the **Prints**[1] the leading feature is an important series of line engravings by Albrecht Dürer (1471-1528), almost without exception, of excellent quality (Rooms 129, 130). The engraved work of this great artist is of high value from the technical point of view; and these examples serve to equip the Museum in a direction in which it had been rather weak. Among them, the "Adam and Eve" (B. 1), a complete set of the "Engraved Passion" (B. 3-18), the "St. Eustace" (B. 57), the "Arms with the Cock" (B. 100), and the portrait of "Erasmus" (B. 107) may be especially indicated. The **Nuremberg** School is also represented (Room 130) by engravings by Hans Sebald Beham (1500-1550); and the contemporary **Dutch** engraver, Lucas van Leyden (1494-1533), by five good specimens of his style. Of the seven etchings by Rembrandt (1606-1669), the best are the portrait of "Ephraim Bonus," and the landscape known as the "Cottage with white pales." The Museum had already acquired, by the generosity of Mr. Constantine Ionides, a good set of the etchings of Rembrandt. Those in the Salting Collection supplement this, in each instance. Some examples by Masters of the **Italian** School appear, chiefly by Marcantonio Raimondi (*c.* 1480-*c.* 1530).

The **Drawings** are few. It is only necessary to mention a study, attributed to Giulio Romano (1492-1546), for the tapestry exhibited in Room 128 (see page 39); and some interesting sketches by Sir David Wilkie, R.A. (Room 129).

[1] See page 8.

PERPUSTAKAAN NASIONAL

ROOM 144

CHINESE JADE, JAPANESE LACQUER, NETSUKE, ETC.

THIS room contains the collection of Chinese Jade and Crystal (see below), the Japanese Sword-mounts (page 51), the Netsuke (page 51), and part of the collection of Japanese Lacquer (see below); the rest of the Lacquer is in Room 145.

CHINESE JADE AND CRYSTAL

Floor-cases 3, 4, 5

The skill of the Chinese lapidaries in carving hard stones is attested by the comprehensive collection exhibited in this case. Foremost among the materials are the two distinct minerals, nephrite and jadeite, not always readily distinguishable from one another, which are included under the term "jade," and accounted by the Chinese among the most precious of stones. Nephrite varies in hue from a soft whitish grey to dark green, in proportion with the amount of iron in its composition, the lighter varieties being the most highly esteemed; jadeite is characterized as a rule by the more vivid tone of its green. The twin vase in the form of an archaic bronze receptacle for arrows (C. 1948—1910) may be mentioned as one of the finest pieces in the Collection. Among other stones carved in similar fashion to jade, which are represented, are rock-crystal, agate, chalcedony, amethystine quartz, and lapis lazuli. Works in amber are also included.

Snuff-bottles in these materials are also shown in these floor-cases; others, in glass and porcelain, will be found in **Room 145, Table-case 20.**

LACQUER

Rooms 144 and 145

Lacquer, the product of the lacquer tree (*Rhus vernicifera*), is, in its natural state, a greyish creamy liquid, which is mixed

PERPUSTAKAAN NASIONAL

before application with various ingredients to produce the required colour. Its peculiarity is that it dries or hardens in a damp atmosphere; and in lacquering an object, each of the numerous coats must be allowed to harden completely before the next is applied. Hence the choicest pieces of lacquer—the result of the expenditure of great time and labour—are of such hardness and durability that they will withstand the action of heat and moisture and even acids to an extraordinary degree; though light, especially sunlight, has the effect of changing the colour of lacquer-work—turning the deep black to a brownish hue. The most frequent method of decoration is by the use of gold powder, the designs being executed either in low relief (*hira-makiye*), in high relief (*takamakiye*), or flush with the surface (*togidashi*).

The knowledge of the use of lacquer came originally from China, but it was in Japan that the artistic working of it reached the highest state of development; indeed, lacquer work may be reckoned as the craft more peculiarly characteristic than any other of the manipulative skill of the Japanese.

Of **Japanese Lacquer** the bequest contains several hundreds of examples. It comprises a number of specimens that represent the 18th and early 19th centuries, when the lacquerer's art attained a high point of excellence; and may be regarded as representative both of the various processes of lacquer work, and also of the different smaller objects for which lacquered decoration was employed. The best type of gold lacquer is well represented by the important panel (W. 181—1910), dating from the 17th century, in the south-west corner of Room 145, which came from the Hamilton Palace Collection. The various lacquered articles in the bequest include letter- and writing-boxes (*fu-bako* and *suzuri-bako*), tea-caddies (*cha-ire*), sake cups (*sakadzuki*), perfume or incense-boxes (*kō-gō*, *kō-bako*), sweet-meat boxes (*kwashi-bako*), cabinets with drawers (*kō-dansu*), and medicine cases (*inrō*). Of these, the last-named, the "*inrō*"—originally seal cases, but later used for medicines or even only for ornamental wear—are the most popular with collectors. They are composed of little compartments (perhaps the most perfect examples of joinery ever made), which fit into one another and are held together by a cord running through guides at each side. These cords, after passing through a bead-like object called the *ojime*, are fastened above to the *netsuke*, which is worn tucked into the sash. Detailed descriptions of the objects in the collection are embodied in the Catalogue of Japanese Lacquer, published by the Museum.

Room 144

NETSUKE

Exhibited in Room 144

The use of *netsuke* appears to have begun in the 17th century. Much of the interest of these objects lies in the immense variety of the subjects represented and in the technical dexterity of their treatment. The bequest includes about 300 examples, mainly in wood and ivory.

SWORD-MOUNTS

Desk-cases

The series of Japanese **Sword Mounts** illustrates the remarkable diversity of materials, methods of workmanship, and styles of ornamentation lavished upon the weapon which to the Samurai or "soldier and gentleman" of Old Japan was his dearest possession. It comprises examples of the *tsuba*, or guard, which protected the hilt, and also a few specimens of the handle of the *kodzuka*, or small knife carried in the side of the scabbard. One of the latest in date is a guard (M. 944—1910) in iron finished with a wonderful velvety surface, by Kanō Natsuo, the last of the great masters, who died in 1898.

PERPUSTAKAAN NASIONAL

ROOM 145

CHINESE AND JAPANESE POTTERY, BRONZES, ETC.

THIS room contains the collection of Chinese and Japanese Pottery, the Chinese and Japanese Bronzes, the Chinese Enamels, and part of the collection of Japanese Lacquer.

ARRANGEMENT

The Japanese Lacquer (page 49) is in three floor-cases just inside the doorway, and in four wall-cases near. The Japanese Bronzes (page 53) are in wall-cases along the north wall, with the Chinese Bronzes (see below) in an adjacent floor-case. The Chinese Enamels (page 53), in wall-cases, follow upon the Japanese Bronzes. The Chinese and Japanese Pottery (page 53) in floor- and wall-cases occupies the rest of the room.

CHINESE BRONZES

Floor-case 2

The examples of **Chinese bronzes** here shown include several specimens enriched with gold and silver inlay, among which the most remarkable are a ewer (M. 720—1910), dating probably from the Sung Dynasty (A.D. 960 to 1279); a double vase with dragon and phœnix decoration (M. 730—1910), of the T'ang Dynasty (A.D. 618 to 907); a duck-shaped ewer (M. 731—1910), of the Sung Dynasty; and a weight for holding down grave-clothes (M. 724—1910), modelled in the form of a phœnix, with details inlaid in malachite, which may be assigned to the early period of the Han Dynasty (206 B.C. to A.D. 221). The two wine-vessels (M. 742, 743—1910), each formed as a pair of phœnixes, are important examples of inlay of semi-precious stones, in the one in combination with gold and silver, and in the other with surface gilding.

PERPUSTAKAAN NASIONAL

JAPANESE BRONZES

Wall-cases C, D, E

These examples of **Japanese bronze-work** are mainly vessels of bowl or tazza form, made to stand in the alcove and to hold the specially arranged spray of flowers or foliage characteristic of Japanese taste. Most of them are the work of the Seimin School, which flourished during the first three quarters of the 19th century. Among the more attractive pieces are several shallow bowls by Seimin and To-un, two of the best-known artists of the school, decorated in higher or lower relief with dragons and birds, and provided with a stand, often of fantastic form. The hammered bronze-work of Hiroshima is exemplified by a wide-mouthed vase (M. 825—1910) and a small kettle (M. 826—1910) in Wall-case D.

CHINESE ENAMELS

Wall-cases F, G

The Chinese acquired the art of enamelling from the West, where it had already flourished for several centuries, under the Yüan or Mongol Dynasty (A.D. 1280 to 1367). Both **cloisonné** and **champlevé enamelling** are here illustrated; in the former the pattern is outlined by a network of flattened wire applied to the metal, the enamel being fused within the spaces thus formed; in the latter the enamel is fused into hollows chiselled in the metal. The earlier work displays great vigour of design and depth of colouring, combined with a certain lack of technical finish; it thus contrasts strongly with the more florid ornament, the varied and brilliant colours, and the perfection of surface attained at a later date. This contrast is well illustrated by the fine bowl (M. 746—1910), or the duck-shaped ewer (M. 745—1910)—probably the oldest piece in the series, and the small examples in Wall-case F. The ewer (M. 761—1910) is interesting for its Persian shape.

CHINESE AND JAPANESE POTTERY

Wall-cases H—U2; Floor-cases 3-31

The collection of Far Eastern pottery consists almost entirely of Chinese porcelain, the few exceptions being some of the

PERPUSTAKAAN NASIONAL

stonewares of the Han and Sung Dynasties, together with archaistic imitations of the latter of more recent date and some specimens of Japanese porcelain.

True porcelain, which was a Chinese invention, consists essentially of two ingredients: namely, the white clay or kaolin, the unctuous and infusible constituent which gives plasticity to the paste, and the felspathic stone, or petuntse, which is fusible at a high temperature and gives transparency.

Up to the close of the Yüan Dynasty in 1367 there were many districts in China in which fine pottery was extensively produced. A year after the establishment of the Ming Dynasty in 1368, the Imperial factory at Ching-tê-chên was rebuilt by the emperor Hung-wu, and the manufacture was thenceforward concentrated in this place. The only important exception to this monopoly was the factory at Tê-hua in the province of Fu-chien.

Wall-cases H—U2

The vase on the top shelf of Wall-case H is the earliest specimen in the collection and is a characteristic example of the ware made in the Han Dynasty (B.C. 206-A.D. 221). It is a hard red ware, covered with the distinctive dark green lead glaze characteristic of much of the pottery of that period, and is coated with iridescence due to long burial in the ground. On the shelves below are a few specimens made during the Sung and Yüan Dynasties (A.D. 960-1367) and distinguished by their simple dignity of form, combined with a total absence of painted decoration (C. 310, C. 312, C. 313, C. 308, C. 302—1910). In the same case and in the two succeeding cases are reproductions of the same class of ware, made during the Ming Dynasty (1368-1643) and in the 18th century.

In the next Wall-case, K, are shown specimens of red glazes derived from copper. Introduced under the Sung emperors, this colour largely fell out of use towards the end of the Ming Dynasty; it was revived in the reign of K'ang-hsi (1662-1722), when there appeared the rich crimson glaze known in Europe as *sang-de-bœuf*, and in China as *Lang yao*. The celebrated glaze known as "peach-bloom" (C. 357—1910) also belongs to this class. Amongst the best specimens of these glazes in the Bequest are C. 346—1910 in Wall-case K, C. 371—1910 and C. 369—1910 in Wall-case L, C. 393—1910 and C. 388—1910 in Wall-case N. A further development of the copper-red glazes is shown by the *flambé* or transmutation colours in Wall-case O, produced by the control of the temperature of the kiln.

Room 145

The class of greenish glaze derived from iron and known as "celadon" appears in the next case. Owing to the great popularity of this ware amongst Mohammedans, due to its supposed property of detecting poison, it was exported from China in large quantities from the time of the Sung Dynasty (960-1279) onwards. With the exception of one bowl of that period (C. 392—1910, in Case H) all the examples in the Bequest are of the 17th and 18th centuries.

Turquoise blue glazes, derived from oxide of copper, nitre, and quartz are shown in Wall-cases Q and R. This colour is called by the Chinese "peacock-green," or "kingfisher-green," from its similarity to the tints of those birds; the pieces exhibited belong to the late 17th and 18th centuries. C. 446—1910 is of fine quality.

Wall-case S contains four different types of green glaze and some specimens of "coral-red," and in Wall-case T are the two kinds of yellow glaze, of which the deeper shade is called "imperial yellow." In the same cases are vases covered with glazes imitating metals, made in the Ch'ien-lung period (1736-1795). In Wall-cases U and V are specimens of various glazes, including some of the celebrated bluish-grey tint known as *clair-de-lune* and the well-known "powder-blue" variety, the latter being obtained by blowing the powdered colour through gauze upon the damp white body, which is afterwards glazed over.

In Wall-case W begins the fine series of blue and white porcelain which continues to case H1 and also occupies the seven floor-cases at the east end of the room. With the exception of a few pieces of the Ming Dynasty in Case 9, the whole series was probably made in the reign of K'ang-hsi, the period when this class of porcelain attained to its highest point of perfection. Among the most interesting examples are C. 823-827—1910 in Floor-case 10, a set of five vases forming a *garniture*; in the same case are five typical specimens of the so-called "ginger-jars" decorated with sprays of plum-blossom (erroneously termed hawthorn). In these vases the blue ground hatched with darker lines is intended to represent cracking ice. They were made to convey New Year's presents, generally of tea. C. 679-681—1910, in Wall-case A1, are three plates effectively decorated with plum-blossom. C. 829—1910 in Floor-case 12 is painted with magnolia-blossom modelled in very slight relief against blue shading, a rare type. In Floor-case 14, a set of five vases, C. 842—1910, C. 844—1910, C. 846—1910, C. 843—1910, C. 845—1910, are decorated with female figures in compartments;

these are generally known by the name *Lange lijzen*, given to them by Dutch collectors in the 18th century. C. 781, 782—1910 in Wall-case F1 are two interesting plates painted with a figure subject obviously taken from a European design.

Following the arrangement of the gallery we now pass over to the south side to Cases P1, Q1, R1, which contain the remainder of the examples of underglaze decoration. These comprise designs carried out for the most part in cobalt-blue and copper-red. The majority of the specimens belong to the 18th century.

Wall-cases S1 to V1 are occupied with the simpler types of the *famille verte* decoration, so called on account of the predominance of green in the colour scheme. In this class the pigments are added in the form of coloured glazes, fixed by a second firing in the cooler parts of the kiln over the body, which, either in its biscuit state or already glazed, has previously been submitted to its first firing.

The majority of the pieces of this class in the Bequest may, as regards decoration, be ranged under two types: the three-colour (known as the *san ts'ai*), limited to green, yellow, and purple, with black outlines, generally painted " on the biscuit "; and the *wu ts'ai*, or five colours, viz., the three above mentioned with blue and red added applied over a glaze already fired. Amongst the most remarkable of the three-colour type are C. 1045, C. 1043, C. 1044—1910 and C. 1046—1910, a set of four vases in Wall-case S1, C. 1055-1057—1910, three small vases in T1, the miniature tables on the bottom shelves of the same wall-cases, and another set of vases, C. 1080-1082—1910, in U1. In Wall-case V1 the series of five-coloured examples begins with the two plates on the top shelf. In W1 are some very effective examples decorated on a black ground; notable pieces are the small vase, C. 1114—1910, and the plate, C. 1122—1910. The *famille verte* ware occupies the wall-cases up to K2, as well as several floor-cases to which reference will be made in due course. Noteworthy pieces are the dish, C. 1153—1910 in Case Y1; another, C. 1167—1910, in A2; a pair of plates, C. 1174, C. 1175—1910, in B2; a vase, C. 1184—1910, in C2; a set of four dishes on the bottom shelves of D2 and E2; a dish, C. 1199—1910, in D2; also the examples with *café-au-lait* ground in G2, and those painted in coral red in H2. Wall-cases I2 and J2 contain specimens in which the underglaze powder-blue ground is combined with panels reserved in white and decorated in enamel colours over the glaze.

A new class of decoration begins in Wall-case L2, namely

that known as the *famille rose*, in which a pink colour produced from gold is the principal characteristic. This colour made its first appearance at the end of the reign of K'ang-hsi, but was not in general use on porcelain until that of his successor, Yung-chêng (1723-1735). The pigments in this class are applied as overglaze enamels, fixed at a relatively low temperature in a muffle stove. In Wall-cases L2 to O2 is a remarkable series of figures of Arhats (disciples of Buddha), C. 1367-1374—1910, painted in this style. In Wall-case N2 is also a pair of vases with panelled decoration on a rare pink ground. The next three wall-cases, P2 to R2, are mostly occupied with typical examples of the celebrated eggshell porcelain of the *famille rose*; many of these belong to the well-known class of ruby-backed plates. In Wall-case S2 are some specimens of Japanese Imari porcelain, made for European use from about 1700 onwards and so called from the name of the port from which it was exported, together with imitations of the same ware made in China. The two plates, C. 1491 and 1492—1910, are Chinese, while the plate between them is Japanese. The objects in the next two wall-cases are all Japanese. A set of five large vases of Imari ware, forming a *garniture de cheminée* (mantelpiece set), is exhibited over the door at the east end of the gallery.

Floor-cases 3-31

These are numbered from the left-hand side of the entrance into the Gallery. In Floor-case 3 is a dark blue vase decorated with lotus-flowers, waves, etc., in raised outlines filled in with coloured glazes; this style of decoration was practised chiefly in the early part of the Ming Dynasty. Floor-case 4 is filled with porcelain mostly of the Ming Dynasty and made in the reigns of Chia Ching (1522-66) and Wan-Li (1573-1619), during which painting in overglaze colours was largely practised. The most notable examples are the large red and green vase, C. 998—1910, two yellow bowls, C. 1001 and 1005—1910, and four small pieces decorated in relief, C. 1019, C. 1017, C. 1016, C. 1018—1910. The bowl (C. 1032—1910), in Floor-case 5, with fishes in copper-red is a rare piece of the reign of Chêng-tê (1506-21); the *famille verte* decoration is a later addition. Floor-case 6 contains a fine series of K'ang-hsi vases of the *famille verte*. In Floor-case 7 is a small collection of white porcelain. The figures of divinities on the shelf are typical examples of the best work of the factory at Tê-hua in the province of Fu-chien, probably of the 17th century; C. 559, C. 560, C. 553—1910 are good examples of the

PERPUSTAKAAN NASIONAL

porcelain made at the Imperial factories at Ching-tê-chên in imitation of the Ting ware of the Sung Dynasty. Floor-case 8 contains a Ming vase with flowers in relief and painted in coloured glazes.

Passing over the cases of blue and white which have already been referred to, we come to Floor-cases 15 and 16, which are occupied by a fine series of vases of the reign of K'ang-hsi painted in colours on a black ground. This class, a variety of the *famille verte*, which is generally alluded to as the *famille noire*, is one of the rarest of all classes of pottery. Amongst the most important examples are the following: the three vases in Floor-case 16 and, in Case 15, C. 1310—1910, a club-shaped vase, distinguished by the rare addition of blue enamel; C. 1301 and 1299—1910, two beakers on the shelf; C. 1303—1910, with red blossoms; C. 1306—1910, a square vase painted with the peony, chrysanthemum, lotus, and prunus, the "flowers of the four seasons." Floor-case 17 contains the most remarkable of the *famille verte* vases; C. 1277—1910, the tall green vase in the centre of the case; and C. 1281—1910, although slightly cut down, deserve special notice.

In Floor-case 18 are some exceptionally fine *famille verte* vases with yellow ground; of these, the three quadrangular vases on the shelf (C. 1283-1285—1910) are the most remarkable. All the examples in this case may be regarded as typical specimens of the finest work produced in the K'ang-hsi period. In Floor-case 25 is a *famille verte* vase of singular beauty. In Floor-case 26 are pieces with blue and white decoration combined with "dead-leaf" and *café-au-lait* brown, and others with openwork designs. Floor-case 27 contains *famille verte* vases, amongst them two with subjects in relief. In Floor-case 28 the three lanterns of eggshell porcelain on the top shelf should be noted, also the three figures of old men representing Taoist genii; C. 1275—1910, a figure of the Buddhist goddess Kuan-yin with a child; and C. 1261 and 1263—1910, two wine-pots in the form of the characters *fu* (happiness) and *shou* (longevity) respectively. In Floor-case 29 are some of the finer examples of the *famille rose* class: C. 1433-1435—1910, three lanterns of eggshell porcelain, are exceptionally good pieces. Floor-cases 30 and 31 are also devoted to the *famille rose*.

CHINESE SNUFF-BOTTLES

A large collection of these is shown at the east end of the Gallery in Table-case 20 and in frames on the wall. The materials

of which they are made include porcelain, glass, and various carved stones such as jade, rock crystal, onyx, malachite, agate, etc.

DELFT

Floor-case 32

Enamelled earthenware of the same type as Italian maiolica was extensively manufactured in Holland during the 17th and 18th centuries. Towards the middle of the former century the industry became concentrated in Delft, and the name of that town has from that time forward been inseparably associated with the wares which formed its staple production. A number of factories sprang up, which were in many cases known by the names on their signboards, such as "The Rose," "The Double Bottle," "The Old Moor's Head," and the like. The art appears to have been introduced indirectly from Italy, probably as the result of the settlement in Antwerp of a potter from Castel Durante, Guido di Savino; the earliest wares are distinctly Italian in character of design and technique. About the middle of the 17th century the importation by the Dutch traders of porcelain from the Far East powerfully affected the Delft factories, and their productions for more than half a century were principally decorated in the Chinese style. This was the period of the greatest prosperity and of highest technical achievement. Painting in cobalt-blue in imitation of contemporary Chinese blue-and-white porcelain characterized the greater proportion of the wares, and several examples of these are shown in the Collection. More ambitious results were aimed at in the imitations of the polychrome porcelain of China and the Imari ware of Japan. Special attention may be drawn to three fine plates, C. 2359, C. 2349, C. 2350—1910, with remarkably brilliant painting in the Imari manner in red, dark blue, turquoise-blue, and gold. A tea-caddy, with a landscape in yellow and green on a black ground (C. 2346—1910), belongs to a rare class made to simulate Chinese lacquer-work.

With the beginning of the 18th century the influence of French faience becomes perceptible; two miniature plates (C. 2354 and 2355—1910) shown here have borders in blue closely resembling the designs employed at Rouen in the period of Louis XIV. Towards the middle of the century the French rococo style was adopted, as in the large wall-plaque on the adjacent wall, with a figure subject after Boucher (C. 2345—1910). After 1750 the potteries rapidly declined, in consequence

PERPUSTAKAAN NASIONAL

of the superior technical qualities of the wares imported from England. A beaker-shaped vase (C. 2343—1910) exhibited in this floor-case, imitating the decoration of the Chinese *famille verte*, is a specimen of the ware made in the manner of Delft in the 18th century at Ansbach, in Germany.

NO. IN SALTING COLLECTION.
26
30
35
36
40
57
59
73
74
75
123
124
125
126
127
128
135
155
157
158
159
189
218
224
262
289
290
293
350
351
352
365
366
371
521
522
619
621
649
664
676
678
684
697
700

PERPUSTAKAAN NASIONAL

NUMERICAL INDEX

NO. IN SALTING COLLECTION.	REGISTERED NO.	NO. IN SALTING COLLECTION.	REGISTERED NO.	NO. IN SALTING COLLECTION.	REGISTERED NO.
26	C. 1313—1910	718	C. 2201—1910	1195	C. 2056—1910
30	C. 1306— ,,	719	C. 2206— ,,	1196	A. 523— ,,
35	C. 1301— ,,	720	C. 2204— ,,	1198	A. 526— ,,
36	C. 1299— ,,	724	C. 2089— ,,	1199	A. 524— ,,
40	C. 1303 — ,,	734	C. 2229— ,,	1200	C. 2467— ,,
57	C. 1281— ,,	746	C. 2124— ,,	1203	M. 551— ,,
59	C. 1277— ,,	751	C. 2087— ,,	1208	A. 534— ,,
73	C. 1283— ,,	763	C. 2132— ,,	1213	A. 525— ,,
74	C. 1284— ,,	781	C. 2148— ,,	1215	C. 2484— ,,
75	C. 1285— ,,	795	M. 586— ,,	1217	W. 109— ,,
123	C. 1080— ,,	809	C. 2053— ,,	1220	W. 112— ,,
124	C. 1081— ,,	841	C. 1174— ,,	1221	L. 2384— ,,
125	C. 1082— ,,	842	C. 1175— ,,	1222	L. 2385— ,,
126	C. 1045— ,,	856	C. 1001— ,,	1223	L. 2380— ,,
127	C. 1043— ,,	875	C. 1310— ,,	1224	L. 2387— ,,
128	C. 1044— ,,	892	C. 2106— ,,	1225	E. 4577— ,,
135	C. 1184— ,,	927 to 931	C. 823 to C. 827— ,,	1226	E. 4579— ,,
155	C. 1010— ,,			1229	E. 4580-4583— ,,
157	C. 1055— ,,	954	C. 2133— ,,		
158	C. 1056— ,,	960	C. 1016— ,,	1231	E. 4579— ,,
159	C. 1057— ,,	962	C. 2313— ,,	1232	C. 2148— ,,
189	C. 1017— ,,	989	C. 1032— ,,	1233	C. 2303— ,,
218	C. 1199— ,,	990	C. 1261— ,,	1235	C. 215— ,,
224	C. 1491— ,,	991	C. 1263— ,,	1242	A. 543— ,,
262	C. 1122— ,,	1009	C. 2316— ,,	1259	M. 563— ,,
289	C. 1433— ,,	1032	C. 559— ,,	1294	C. 2459— ,,
299	C. 1434— ,,	1035	C. 1153— ,,	1306	A. 505— ,,
293	C. 1435— ,,	1050	C. 357— ,,	1319	M. 548— ,,
350	C. 842— ,,	1073	C. 2226— ,,	1322	W. 114— ,,
351	C. 844— ,,	1088	C. 446— ,,	1332	M. 544— ,,
352	C. 846— ,,	1119	A. 607— ,,	1341	M. 584— ,,
365	C. 843— ,,	1145	A. 532— ,,	1347	M. 587— ,,
366	C. 845— ,,	1146	A. 547A— ,,	1348	M. 587A— ,,
371	C. 829— ,,	1151	W. 100— ,,	1349	M. 666— ,,
521	C. 679— ,,	1158	A. 545— ,,	1353	C. 1046— ,,
522	C. 680— ,,	1159	A. 553— ,,	1360	M. 576— ,,
619	C. 393— ,,	1164	A. 547— ,,	1364	C. 346— ,,
621	C. 371— ,,	1165	W. 103— ,,	1378	C. 2186— ,,
649	T. 402— ,,	1166	W. 104— ,,	1383	C. 2322— ,,
664	T. 403— ,,	1167	C. 2151— ,,	1409	C. 560— ,,
676	C. 2001— ,,	1173	C. 2131— ,,	1418	W. 115— ,,
678	T. 404— ,,	1190	W. 105— ,,	1422	A. 522— ,,
684	C. 2015— ,,	1191	M. 715— ,,	1423	A. 527— ,,
697	C. 2088— ,,	1191A	M. 716— ,,	1430	C. 309— ,,
700	C. 2200— ,,	1192	M. 709— ,,	1434	M. 711— ,,

PERPUSTAKAAN NEGARA

NO. IN SALTING COLLECTION.	REGISTERED NO.	NO. IN SALTING COLLECTION.	REGISTERED NO.	NO. IN SALTING COLLECTION.	REGISTERED NO.	NO. IN SALTING COLLECTION.
1435	M. 710—1910	2176	C. 2380—1910	2535	C. 681—1910	3728
1436	M. 712— ,,	2177	C. 2290— ,,	2538	E. 4575— ,,	3729
1441	M. 719— ,,	2102	M. 536— ,,	2549	A. 535— ,,	3738
1453	C. 553— ,,	2198	A. 546— ,,	2550	M. 529— ,,	3753
1461	C. 2359— ,,	2208	C. 1275— ,,	2551	A. 507— ,,	3760
1463	C. 2345— ,,	2213	C. 2064— ,,	2568	C. 1952— ,,	3761
1473	C. 2354— ,,	2220	A. 541— ,,	2578	C. 2128— ,,	3762
1474	C. 2355— ,,	2223	C. 2289— ,,	2579	C. 2380— ,,	3763
1479	C. 2340— ,,	2234	A. 73— ,,	2580	C. 2380— ,,	3771
1483	C. 2055— ,,	2235	M. 582— ,,	2595	W. 182— ,,	3776
1490	M. 534— ,,	2230	M. 583— ,,	2600	E. 4570— ,,	3808
1492	M. 540— ,,	2207	C. 312— ,,	2601	A. 531— ,,	3817
1531	M. 585— ,,	2275	C. 313— ,,	2603	W. 183— ,,	3821
1534	W. 118— ,,	2278	C. 308— ,,	2615	C. 2406— ,,	3853
1535	W. 119— ,,	2286	C. 302— ,,	2621	A. 528— ,,	3876
1540	C. 2349— ,,	2287	C. 781— ,,	2623	A. 84— ,,	3926
1541	C. 2350— ,,	2288	C. 782— ,,	2624	A. 137— ,,	3938
1798	W. 122— ,,	2294	C. 2383— ,,	2630	A. 506— ,,	3980
1829	M. 661— ,,	2319	A. 85— ,,	2631	A. 529— ,,	3981
1831	W. 154— ,,	2325	A. 117— ,,	2632	C. 998— ,,	
1846	C. 2404— ,,	2327	A. 76— ,,	2641	W. 191— ,,	
1855	M. 662— ,,	2328	A. 96— ,,	2642	M. 565— ,,	
1855A	M. 662A— ,,	2329	A. 87— ,,	2643	M. 533— ,,	
1857	W. 157— ,,	2330	M. 681— ,,	2654	W. 192— ,,	
1859	C. 2466— ,,	2331	A. 88— ,,	2656	C. 1954— ,,	
1860	W. 158— ,,	2334	M. 671— ,,	2733	C. 2509— ,,	
1861	L. 2388— ,,	2335	A. 83— ,,	2735	C. 2511— ,,	
1862	G. 310— ,,	2336	M. 680— ,,	2887	A. 99— ,,	
1870	W. 159— ,,	2337	A. 77— ,,	2888	A. 89— ,,	
1872	C. 2343— ,,	2342	C. 1114— ,,	2889	A. 90— ,,	
1897	M. 825— ,,	2346	C. 2061— ,,	2891	M. 690— ,,	
1908 to 1910	L. 2389 to 2392— ,,	2352 to 2359	C. 1367 to 1374— ,,	2892	A. 131— ,,	
1927	A. 539— ,,	2361	C. 2063— ,,	2896	M. 694— ,,	
1978	W. 162— ,,	2364	C. 388— ,,	2897	A. 112— ,,	
1980	W. 164— ,,	2384	A. 72— ,,	2898	A. 147— ,,	
1988	W. 172— ,,	2393	C. 2069— ,,	2899	A. 101— ,,	
1992	M. 550— ,,	2413	C. 2012— ,,	2905	A. 79— ,,	
2011	C. 1948— ,,	2416	C. 1981— ,,	2910	A. 92— ,,	
2059	M. 575— ,,	2431	C. 1005— ,,	2911	A. 91— ,,	
2061	A. 544— ,,	2463	M. 708— ,,	2912	M. 691— ,,	
2073	C. 2008— ,,	2464	M. 586— ,,	2914	A. 78— ,,	
2088	M. 573— ,,	2485	W. 181— ,,	2922	A. 119— ,,	
2104	M. 572— ,,	2496	A. 613— ,,	2927	M. 673— ,,	
2107	W. 176— ,,	2501	A. 100— ,,	2940	A. 95— ,,	
2108	W. 177— ,,	2504	A. 146— ,,	2955	A. 70— ,,	
2109	W. 178— ,,	2506	A. 97— ,,	2956	A. 71— ,,	
2110	W. 179— ,,	2507	A. 135— ,,	2962	A. 593— ,,	
2119	M. 566— ,,	2509	A. 138— ,,	2963	A. 594— ,,	
2122	T. 405— ,,	2514	A. 133— ,,	3289	A. 413— ,,	
2123	C. 1018— ,,	2515	A. 134— ,,	3350	A. 162— ,,	
2131	C. 1492— ,,	2518	M. 688— ,,	3375	A. 169— ,,	
2132	M. 663— ,,	2519	M. 688A— ,,	3388	A. 202— ,,	
2134	M. 574— ,,	2520	A. 136— ,,	3500	A. 145— ,,	
2136	W. 180— ,,	2532	A. 504— ,,	3720	A. 588— ,,	
2164	M. 545— ,,	2533	A. 600— ,,	3725	A. 581— ,,	
				3726	A. 585— ,,	

NO. IN SALTING COLLECTION.	REGISTERED NO.	NO. IN SALTING COLLECTION.	REGISTERED NO.	NO. IN SALTING COLLECTION.	REGISTERED NO.
3728	M. 707—1910	3982	W. 197—1910	4619	P. 104—1910
3729	M. 730— ,,	3993	W. 208— ,,	4620	P. 105— ,,
3738	M. 731— ,,	3995	W. 210— ,,	4627	P. 114— ,,
3753	M. 826— ,,	3997	W. 212— ,,	4628	P. 113— ,,
3760	M. 824— ,,	3999	W. 214— ,,	4644	P. 129— ,,
3761	M. 742— ,,	4478	L. 2393— ,,	4648	P. 133— ,,
3762	M. 743— ,,	3557	P. 42— ,,	4663	P. 145— ,,
3763	M. 720— ,,	4558	P. 43— ,,	4664	P. 146— ,,
3771	M. 761— ,,	4561	P. 46— ,,	4665 to 4670	P. 147 to 152— ,,
3776	M. 746— ,,	4567	P. 52— ,,		
3808	M. 745— ,,	4568	P. 53— ,,	4671	P. 153— ,,
3817	M. 530— ,,	4578	P. 63— ,,	4672	P. 154— ,,
3821	M. 554— ,,	4582	P. 67— ,,	4673	P. 155— ,,
3853	M. 899— ,,	4584	P. 69— ,,	4674	P. 156— ,,
3876	M. 944— ,,	4585	P. 70— ,,	4675	P. 157— ,,
3026	M. 968— ,,	4598	P. 83— ,,	4677	P. 159— ,,
3938	M. 829— ,,	4602	P. 87— ,,	4678	P. 160— ,,
3980	W. 195— ,,	4610	P. 95— ,,	4681	P. 163— ,,
3981	W. 196— ,,	4612	P. 97— ,,		

Chiswick Press
CHARLES WHITTINGHAM AND GRIGGS (PRINTERS), LTD.
TOOKS COURT, CHANCERY LANE, LONDON.





TWO BRONZE SPHINXES. By Riccio (Andrea Briosco—b. 1470, d. 1532). Italian (Paduan); early 16th century
A. 89 and 90—1910

PLATE I

PERPUSTAKAAN NASIONAL



IVORY DIPTYCH. The Virgin and Child. Christ blessing. English; 14th century
A. 545—1910

PERPUSTAKAAN NASIONAL



THE SCOURGING OF CHRIST. Relief in bronze. Italian (Sienese); late 15th century
A. 163—1910

PERPUSTAKAAN NASIONAL



1



2



3

1. MEDAL in bronze. John Palæologus VII, Emperor of Constantinople from 1425 to 1448. By Antonio Pisano known as Pisanello (b. 1397, d. 1455) — A. 169—1910
2. PLAQUETTE in bronze. Venus chastising Cupid. By Riccio (Andrea Briosco—b. 1470, d. 1532). — A. 413—1910
3. MEDAL in bronze. Mahomet II, Sultan at Constantinople from 1453 to 1481. By Bertoldo di Giovanni (d. 1491) — A. 202—1910





1 2 3

1. DISH, painted with bust portraits and lustred. Deruta ; early 16th century C. 2186—1910
2. VASE, with ornament painted on a blue ground. Probably made at Faenza ; late 15th century C. 2106—1910
3. DISH, painted with the subject of Judith, accompanied by an attendant carrying the head of Holofernes. Signed, *Japo in Chafaggiuolo.* Caffaggiolo ; first quarter of 15th century C. 2151—1910

PLATE V

PERPUSTAKAAN NASIONAL



1 2 3 4 5

1. DISH, painted in colours. Syrian (Damascus); 16th century C. 2001—1910
2. JUG, painted in copper lustre, found at Sultanabad. Persian; 13th century C. 1954—1910
3. DISH, painted in yellow lustre and blue. In the centre are the arms of the Degli Agli family of Florence. Hispano-Moresque (Valencia); second half of 15th century C. 2053—1910
4. JUG, painted in colours, on a ground of blue scale-pattern. Syrian (Damascus); 16th century C. 2012—1910
5. DISH, painted in colours. Turkish; 16th century C. 2015—1910

3. DISH, painted in yellow lustre and blue. In the centre are the arms of the Degli Agli family of Florence. Hispano-Moresque (Valencia); second half of 15th century C. 2033—1910

4. JUG, painted in colours, on a ground of blue scale-pattern. Syrian (Damascus); 16th century C. 2012—1910

5. DISH, painted in colours. Turkish; 16th century C. 2015—1910

TALL VASE of *émaille noire* porcelain. Decorated in enamel colours with lustrous black background C. 1315—1910

PLATE VII

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

OpCARD 10



TRIPTYCH of enamel painted on copper. The Road to Calvary, the Crucifixion, and the Deposition from the Cross. School of Jean I. Penicaud. French (Limoges); early 16th century

C. 2380—1910

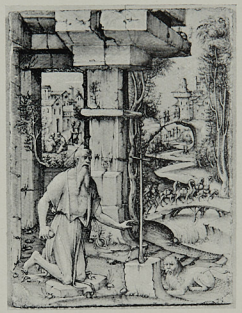
PERPUSTAKAAN NASIONAL

OPCARD 10

TRIPTYCH of enamel painted on copper. The Road to Calvary, the Crucifixion, and the Deposition from the Cross. School of Jean I. Penicaud. French (Limoges); early 16th century C. 2380—1910



C. 2087—1910



ITALIAN MAIOLICA. Early 16th century
C. 2131—1910



C. 2227—1910

PLATE IX

PERPUSTAKAAN NASIONAL



GEMELLION, champlevé enamel. Limoges; 13th century
M. 574—1910



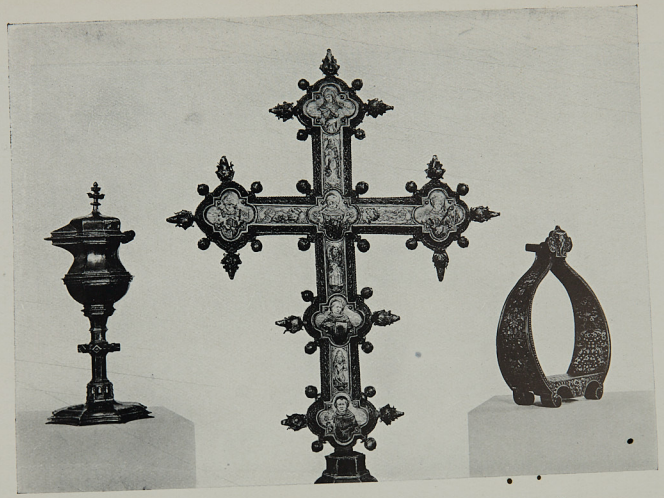
CUP, "Henri II ware." French; 16th century
C. 2303—1910

PERPUSTAKAAN NASIONAL



LEAF FROM THE KALENDAR OF A MISSAL. By Simon Benninck. Flemish; early 16th century E. 4575—1910

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA



1 2 3

1. CRUET, of silver parcel-gilt. Flemish; about 1400 M. 587—1910
2. ALTAR-CROSS, of silver-gilt, with plaques of translucent enamel on silver. Italian (Sienese); 15th century M. 580—1910
3. STIRRUP, of iron inlaid with gold and silver. It originally formed part of a suit of armour made by Antonio Bartolomeo Campi for Charles V in 1540 M. 662—1910

PERPUSTAKAAN NASIONAL

QPCARD 10

1 4



2 3 5

1. PENDANT, of enamelled gold set with emeralds, rubies, and pearls. Spanish; 16th century M. 536—1910
2. TABLET, of enamelled gold. St. James at the battle of Clavijo. Spanish; 16th century M. 551—1910
3. SPOON, with rock crystal bowl and gold stem tipped with a sapphire and pearls. English; 15th century M. 565—1910
4. BADGE, of enamelled gold. Wilhelm, Count Palatine. German; dated 1572 M. 548—1910
5. TABLET, of enamelled gold. The Adoration of the Magi. Spanish; 16th century M. 550—1910

2. ALABASTROS, or silver-gilt, with plaques of translucent [illegible] M. 580—1910
3. STIRRUP, of iron inlaid with gold and silver. It originally formed part of a suit of armour made by Antonio Bartolomeo Campi for Charles V in 1546 M. 662—1910

PERPUSTAKAAN NASIONAL



1



2



3

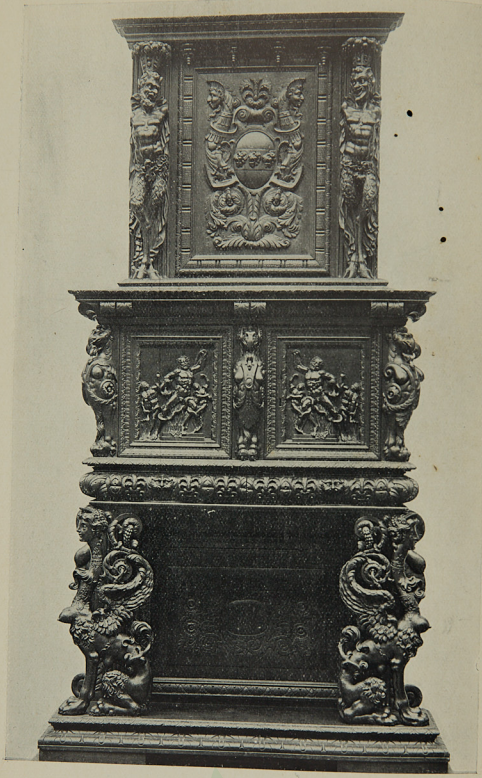
1. ANNE OF CLEVES (b. 1515, d. 1557), fourth queen of King Henry VIII. Miniature portrait by Hans Holbein the younger (b. about 1497, d. 1543); probably painted at Düren in July 1539 for King Henry VIII P. 153—1910
2. WILLIAM HERBERT, THIRD EARL OF PEMBROKE (b. 1580, d. 1630). Miniature portrait by Peter Oliver (d. 1647). Signed P. 133—1910
3. PRINCESS AMELIA (b. 1783, d. 1810), youngest daughter of King George III. Miniature portrait by Richard Cosway, R.A. (b. 1740 or 1741, d. 1821). Inscribed at the back "*Rd. Cosway* | *R.A.* & *F.S.A* | *Primarius Pictor* | *Serenissimi Walliæ* | *Principi* | *Pinxit* | 1802." P. 67—1910

PERPUSTAKAAN NASIONAL



WOOLLEN PILE CARPET, knotted on silk warps. Woven in India. First half of 17th century T. 403—1910

PERPUSTAKAAN NASIONAL



WALNUT SIDEBOARD (DRESSOIR). With arms of family of Guyrod d'Annecy. French ; second half of 16th century
W. 105—1910

PERPUSTAKAAN NASIONAL



PERPUSTAKAAN NASIONAL

OpCARD 10

OPCARD 10