

Catalogue
No. 2

articles belonging to
John J. & Lydia J. Morris

* 467.

Vase
of
"Red Jade"

After my 65 birthday had
dawned, 12 day, 7th mo., 1912, my
good Leslie handed me a
little box and from it I withdrew



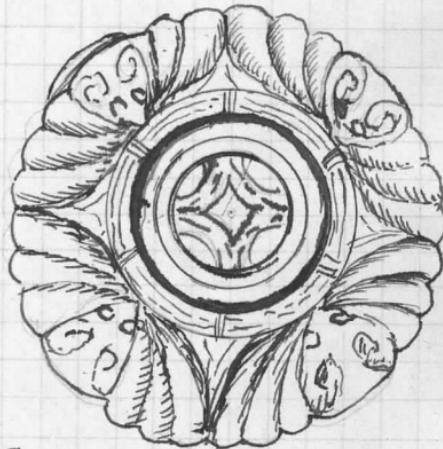
This beautiful little Vase which
Vantine & Co called Red Jade. New
to me

It is an elegant piece of
workmanship. Chinese

* 468

Jade
Amulet.

Bought for E.A. Khorri 7/1/1912
Cost - \$10



The centre is loose. a very
fine piece of work
Color, an unusual translucent
green.
Look. This piece instead of being an
Amulet, I think from what I lately saw
may have been a centre of a wood box or a jar

469

Stone
Dogs.
1 pair

1 1/2



Purchased June 1912 from Yamamoto & Co Boston who stated that they were a very superior pair and came from a Temple at Nara & were over 200 years old. This latter data was confirmed by Matsuo the gardener who was working for us when they came. His opinion was based upon certain Signs he recognized.

Cost: They are certainly very good and rare in design and condition.

469 1/2
Gold
Watch.

Detached lever, 13 holes jewelled
Name on Works: Liormin Geneva.
Case beautifully engraved,
two Angels hold a crown over a name
plate on front of case
Cover of movement also engraved
Gold face. K.18 stamped on handle
Kindly given to me by

Mrs. Russell Stibbins

9/12/1912

2) *470

Table Screen
of
yellowish-
white Jade
(yu-chia ping)

"Yellowish-white Nephrite
(pia-yu) The obverse
"sculptured in relief with an
imposing mountainous landscape
(Shan-tzu) representing Taoists
Sages The "five old ones" also
appear here amid fir trees
close to a pavilion, probably the
"Lan-Ting" or "orchid pavilion"
which was situated in the
mountains of Cheh-Kiang
province.

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

Height with stand 13 1/2"
width 10"

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

Bgt. J. C. Caldwell & Co. Philad."

Cost 7 gns. 21. 1912

\$500.00

*471
Porcelain
Vase
"One celadon vase."

see Note
page 34



2 1/8 Dark Celadon
green in color, crackle
glaze, decoration
under glaze, with
wooden stand
To me an unusual piece
Date "Early Ming" 1368-1643

Bgt. of J. M. Huang

7/1/1912 Cost \$120.00

472

Bronze
Temple or
Altar
Vase



Purchased of J. M. Huang
Philay 6/28/1912
#25.

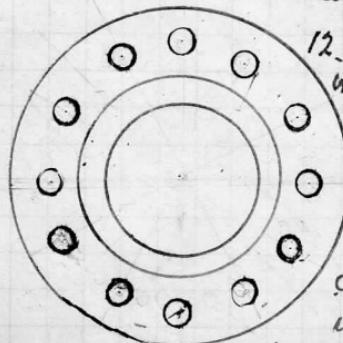
Shih Sou
 a Buddhist
monk, who
lived in the 14
Century. He made
small vases for
flowers & cactus
by one for the scholar's
writing table and
usually inlaid
his designs under
neatly inlaid in
silver wire
14 Century

* 473.

Bronze
Incense
Burner
for
Temple
or
Altar



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



Beginning from the
last paragraph page
158 to the end
12 circles of the middle
paragraph of
page 109

The process of
inlaying gold
and silver wire
in ornamental
designs chiselled out
for the purpose, which is common

3

called nielle' is known to the Chinese as Chin-jen ~~gold~~ i.e. "Gold and Silver Inlaid work". The author of the Ko-Ku-yao-lun a well known book on ancient art published in 1387, Conf page *³⁸

#474

Box
of Alabaster



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

The head may be genuine but it may not be.

Bought 1895
Cost 8 $\frac{1}{2}$ Piastres = \$43,⁸⁵

#475

Box
of Silver



Cost in Egypt - 8 $\frac{1}{2}$ Piastres

really a cup without a

Cover original from Pompeii

now in Naples Museum

The Cover has a fine head of Medusa also a copy. A beautiful piece of Modern Silver made by Grecillo of Naples from whom I bought it Cost 50 francs

#476.

GEMS
engraved

Bought from Far Away Moses at Constantinople in 1895 a character who was very popular at the Great Centennial Exhibition in 1876. Cost 1200 Piastres
in number
See page 84 old book Catalogue

GEMS

3 $\frac{1}{2}$

Continued

#477

Bracefix
of
Ivory

The Cross is of wood
covered with tortoise shell,
it is 18" long with cross 10"
The figure is of ivory beautifully
carved, 9 $\frac{1}{2}$ " long. The outstretched
arms are 8 $\frac{1}{2}$.

Bought of Enrico Ragnusa, proprietor
of the Hotel at Palermo, Sicily.
1/29/1900 Cost 100 francs. L.T.M.

#478

Chairs

Chair designed from one used
by Savanarola. Shape only
One is very elaborately carved
and is a beautiful piece of
work.

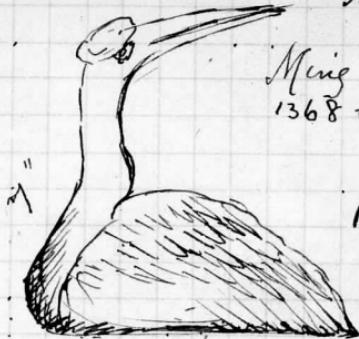
Purchased of Felice Morandi
Florence 4/10/1900 Cost 200 £
with cushions

4

#479

Bronze
Duck
Koro

4"



Number

Page

Ming Dynasty
1368 - 1643

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

8 1/2" cost \$18.
by one take noted on p 36

\$ 480

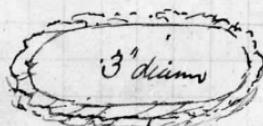
Syrian
glass.
cups.



Bgt. from
E. A. Khaniri

cost \$13

\$ 481
Syrian Glass
bracelet



Dr. \$7

* 482
Nargileh



The lower portion:
The top part is
plate gold with fine
enamel.
Persian Manufactur
ed.

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

Noti
—
Face & Hands.
of
Lincoln
Page 73 # 199
1 column
of
Ink.
and
Page 89.

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

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

Certified and sworn to the 28th Nov. 1891 by Leonard W. Wolff

* 483
Bronze
Vase
by
Jomei



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

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

6

#483

Continued



Seal, full size
on
bottom of vase

what I said page 176 # 451
"and exclaimed let me beg
of you to be careful that the lacquer
covering the bronze does not get
scratched or injured, of such a
misshap should occur the
surface can never be repaired"

This remark was made in
1890 and by comparing the
finish of this vase with the
finish of #451 it will be seen
Japonic Improved on his skill
which drew forth the remark.
quoted.

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

*484
Vase
of
egg shell
china

decorated
by
Wm Ball



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

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



Copeland

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

The piece was placed with them
for Sale.

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

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

485

Pearl Shell
from
Bethlehem
Syria

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

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

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

Bought 1895
Cost 176 1/2 francs = say \$35.00

486
Kneeling
figure
of
J d'Or

When at the Paris Exposition of 1900
the Sevres Manufactory made a
very fine exhibit and among the
specimens exhibited were two
figures in Bisque modelled by
the celebrated French Sculptor
Fremit. One standing, the
other kneeling.

I admired the latter and
gave an order for one also.
Most orders were given for
the standing figure.

I learned nothing about my
figure altho I wrote about it
when in Paris in 19— I went to
Sevres to inquire why my order
was not filled. The order

book was gotten down and every order on the page was filled but mine. The gentleman who had the book looked at it & then exclaimed your order shall be attended to. And the result is my beautiful figure

Cast

Height $17\frac{1}{2}$ inches

Mark on base

Serves

487
Painting
by
W. T. Richards

Water color "Storm Clouds"
bkt. of M Knodel & Co.

3/28/1885. \$550.

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

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

#488
Painting
of
our little
"Gyps".

Our pet-dog, from life
by F. D. Briscoe \$25
2/4/1878

A true friend
The large picture was painted as a Study, and the smaller one is the finished picture

When I was asked to make a choice, I selected the Study. The artist most courteously sent home the other to seller with his compliments

*489
Painting
See Note
page 17

"Scene in Dutch Inn"
by Johann Andreas Herlin
Bkt of Gross & Van Gogh
4/22/1896 \$650

*490
Painting
See Note
page 17

"Scottish Highlands with Sheep" by Wm Watson
Bkt of Auguste Gross
1/8/1897 for \$1500

*491
Book

"Hudibras" by Samuel Butler
Edition 1809
Bound, Contemporary Red Morocco & gilt
boards on sides
Fore-edge painting

cost 10/13 £7.

Bkt of Holland Bros. Birmingham England

#10

#

492

Statue
Lost Plaid

See note p. 22

by Randolph Rogers.

Bgt from him 7/ / 1882

Under date of July 18. 1882
Mr. Rogers wrote acknowledging
my draft - as final payment
off £ 71. 4. 3. 2 He also said

"I also sent a pamphlet
describing the story of The
Lost Plaid and a poem on
the subject - by Mrs. L. M. Mans

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

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

Under date of Rome Jan 24
(memor I made about Jan 1885)
Mrs. Rogers wrote

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

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

from which he has but
partially recovered.
He is however improving
all the time and we hope he
will ultimately recover
xxx and months after I
found your last letter in his
Coat pocket which had been
~~thrown~~ thrown aside in the
confusion attendant on his sudden
attack but it was too late then
to set matters right even if it
had been in my power.

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

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

To clean the Statue use
a strong solution of Soda
with a moderately stiff
paint brush and then wash
off with clear water.

altho my husband is an
invalid best in shell
frequently goes to the studio

(or Seravizza)

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

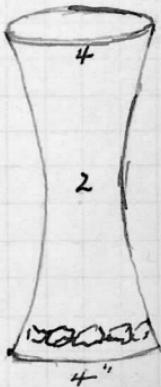
x x x Signed
Rosa G Rogers

Note # L
176.
Old Catalogue

Under date of St. Petersburg
17 May 1900.

Arthur Bowe wrote for
C Faberge

"The Vase with the enamelled
flower, (relating to the one I saw
at the Paris Exposition) belongs
to the Grand Duchess
Vladimir. We are quite
willing to make you a vase
like it - also with corn
flowers she ^{knows} would be
six hundred (600fr) and
it would take six weeks
to execute".



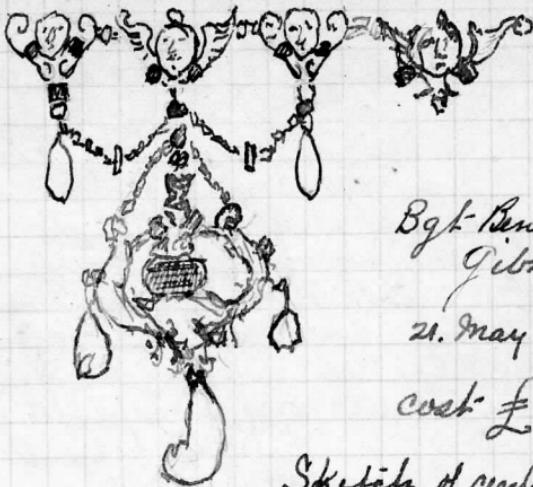
- 1 pc. 12" high
- 2 pc. 10" like #1
- 2 pc. 8 1/2 high

Note # 100
old Catalogue

1/2 35-

* 493

Cordova
Silver Jewl-
Necklace



Bgt. Benbul & Co.
Gibraltar

21. May 1906

cost £14

Sketch of centrepiece
Emerals, rubies & pearls. not
of 1st quality.

*

494

Etching

Fallen to Decay

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

495

Etching

"Toledo" Cathedral by Yang

Bgt. of Jas S. Earle & Sons. 5/3/1892
cost - \$7.50

496

Etching

Evening Glow
by Channel
Entered 105 p 281.

* 496

Toilet Set

of silver,
Bgt. of J. Caldwell & Co. 12/6/88
Butcher present to LTM
cost - \$90.75

*

497

Bowl

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

14

498

Folio Number
and Tray of Silver
Brush-day gift ^{A.}
Bgt Barley Banks & Bidde
Cost - 12/2/1891 \$27⁰⁰

LTM

Tureen

499

Watch

500

Watch

* 15740

of steel case with moving
figures under plain dial
Bgt Haas New York City
29 of July 1895 \$75 fr.

Gold, repeater
with certificate of the
"1st Classe de observation
de Genève."

Bgt Haas New York City
29 July 1895. 1500 fr
my personal watch

501.

Chair
from
Bombay

see Vol 1.

p 26 - * 70

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

This chair was made
especially for us by Watson of
Bombay

I believe the carvings were done
at Goa. Hindostan, Portuguese
cost - R 125
packing 5 R 130 a 1/6 = £7.0.10
21 1895.

The 2 plain strips were on by
Vollmer, they are of Pernambuco
Wood. as we did not like the
French.

502

Ivory
the
Fighting
Poets.

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

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

Japanese inscription
English inscribed on
punched label M NAMOTO



a beautiful Carving

503

Stone
Dameo

of black sandstone with an elaborate scene of many figures, under a tent and in the extreme background a fleet of ships at anchor.

I bought because I was so much impressed with the unusual and skillful workmanship

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

504

Dragon
of iron

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

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

Cost \$ 37 50

16 * 505

Books

2. folio Volumes
de ~~St. Luke's~~ Evangelie
by Bassnett

1873.

Bgt sale M. Thomas Evans \$2683
Cost - \$104.

* 506.

Book of

Le Livre de Ruth.

by
Lemaistre de Sacy
1874
bgt same sale \$10.50

* 507

Book

British Gallery
of Engraving
by Edward Foster 1807
cost \$45.
bgt. same sale

508

Books

Boydell's Shakespeare
2 Vol.
Same sale
cost - \$180

* 509

Book

Works of Hogarth
restored by
James Heath
1822

510

Book .

The City of Philadelphia
etc 1800
consisting of 28 plates
engraved and drawn by
W. Birch & Son
Dec 31. 1800

28 plates.

(additional)
Bgt thru John C. Brown
Cost \$100

Note
to
painting
by
Watson
490
page 9

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

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

(Artist) William Watson
January 5. 1897

Note
to
painting
by
Herrlein
489
page 9

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

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

"I would not care for the
Herrlein for the Wilstach
Collection because I wish the
purchase for it to be educational
or in a different line of Art
more educational xxx in a
private collection they would
look very well."

Picture is from the Adolph Schloss
Collection. Paris

Herrlein was court-painter
for Prince Bishop of ~~Hundal~~^{Fulda}
1720 - 1796

18 Painting

*

511

Duplicate
of
487

"The Storm Cloud" water color

March 28. 1885 The firm of
M. Knoedler & Co New York
wrote me

In Compliance with your
request Contained in your
favor of the 14th we take pleasure
in enclosing letter (extract)
from Mr. Richards

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

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

Cost \$5.00

512

Bronze
Vase.



beautifully mothered
with red.

Bkt of J G Caldwell & Co.
49/ 1881
Cost - \$2.5

513

Cup
of
Glass.



elaborately engraved
all over.

On the bottom,
"Copied
by

Joh Lobmyer
from the original
in private hands.
in Prague
1900."

Under date of 4 Mai 1911, the firm
wrote:
"Referring to our letter of March 16,
we beg to inform you, that we
received just now the following
information to our inquiry about
the engraved tumbler.

The original of which this glass
is a copy, dates from the first part
of the 17th century and is owned
with the allegories of the Dutch
designer. Maeter de Vas."

(Signed) Joh Lobmyer

* 514

Earrings



A pair purchased at Prague 1910
From the various markets

The ear-rings are evidently part
of a wedding outfit.
good examples of native
jewelry

Note
to
88.

page 31,
1st. Volume
of
catalogue
"Shakado"
Vase by

Musashiya

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

The following are extracts
"Reid - Your letter of 12 July on
"5 inst enclosing a new sketch
which you asked me to consider

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

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

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

Musashiya in his letter asks
what trees I wanted

Under date of Sept 5 1901,
he wrote:

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

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

"We trust you will be satisfied
with it in spite of the delay,
for you will see that the workman-
ship is skillfully executed."

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

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

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

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

The trees I selected were
the *Cyrtomeria* (black in vase)
the *saple*,
the *pine*
& the *Sciadopeltis*

* 515
Statue
of
Ariadne

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

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

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

I bought it and have enjoyed it ever since

It measures

Cost 2400 francs ⁱⁿ Naples

22.

Note

Lost Pliad

Statue

see p. 10 # 492

Note

to

#

88

Page 31 of

1st Vol. Catalogue

Note

Page 177

of 1st volume.

Catalogue

+

48

on page 19

of

same.

*** forms one of the art treasures of the Marquis de la Fuent de Sofomayor of Madrid. The impartial says "The pose of the "Lost Pliad" is a Marvel of Conception, and a Marvel also in the Execution of the figure."

S. Musashiyu wrote under date of 18 April 1900.

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

Extract from book by
Zoloago

of Madrid
on Damas cenebro work, Plate 69
copied, Chicago Free Library

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

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

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

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

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

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

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

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

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

There was yet another way.

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

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

Early in the 16th Century Paolo
surnamed Argimino of Venice
is stated by Labarte to have been the first artist
in this style, which Cicognara says was called
"Lavoro all' Argimina because principally
used in ornamenting armours."

XXX

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

Only one name in connection with France
can be found - that of Cersenot a ~~several~~
~~Cutter in the reign Henry IV~~, who according
to Labarte gained a great reputation as
much by the purity of his design as by his
exquisite manner of applying the gold
and of Chasing in relief.

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

H. Dufresne, Paris, Plate 14

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

Italy may be said to have monopolized the

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

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

By another method, less general, however, the
ground having been sunk by means of
chiselling and engraving, the ornaments
which were left in relief were picked all over
with a sharp pointed instrument & then the
thin pieces of metal were fixed thereto by pressure.

Plate 28, Vol III
The top & wood handle are fine
specimens of fine work specimens of damascened
work called in India Koftgari chiefly ex-
ecuted at Lahore, Goojerat & Kotli in the
Sealkote districts of Panjab & xxx

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

Since the late rebellion in India, the manufacture
of arms has been discontinued & Koftgari work
is now chiefly applied to ornamental
jewel cases &c

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

Plate 287 Vol III

& for delicacy of work manipulation

"It rivals if does not surpass,
the best Malacca Samples
of the 16 Century

Persia and India have from
time immemorial been celebrated
for their decorative armour and
arms & bear off the palm in
elegance of design, ingenuity
of device & delicacy of workmanship
from all the world"

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

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

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

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

#516

Candle
Snuffers

of bronze, the smallest pair I
have ever seen measuring only
 $4\frac{5}{8}$ " long

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

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

Knowing my interest in such things
he gave them to me Jan'y 1914 and
I was glad to get a relic of my ancestors
to whom they in doubt belonged.

#

517

Revolutionary
Canteen

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

It is painted green
and bands of gold are on the edges

On one side in large letters are
the letters S.P.

on the reverse are stamped the
name J. Slevinmer. in letters
 $3\frac{1}{8}$ " long.

From the style of letters I think
this to be a modern impression.
This Canteen came from the
same rubbish pile as No 516
and was given to me also by
Dom Oaks Jan'y. 1914

#518

Engraving
"My 1st Partner"

* 5.9

Cloissone
Vase

Purchased of Maggs Bros
London 1/12/1914

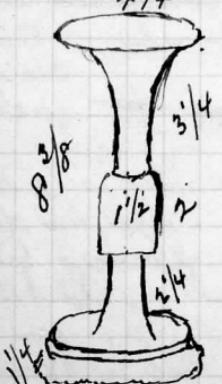
Artist - A. Burton Barber
Engraver F. Stackpole

Cost - \$32.27 Duly 4.60

Artist's Proof. There are prints

old Chinese.

Bgt.
in Japan
in 1900



28

519.

Lithographs

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

Dresden
Per Aspera ad Astram.

(Through trials to glory)

Cost \$2⁵⁰ each for 5.

I think these pictures are fine
on account of their joyfulness.
I like the delivering angel which
appears to me very good.

520

2 Amulets
of
Silver.

from Aesuan Egypt.



← 3" ← 3 1/2"

bought in 1895.

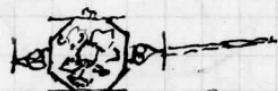


Turkish Amulet with small pearls

Turkish Coin in centre

Bought in bazaar of Constantinople
1895

521
Amulet
of
Gold



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

← 1 3/4" →

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

522
Charm
Box
for
arm

Bought in Constantinople over

The face surrounded by a ruyi,
which is on the bottom, I think
exquisite

* 523
Armlets
of
Jade.

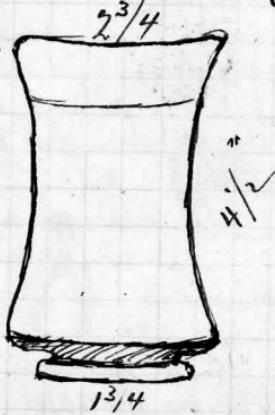


I believe of Persian manu-
facture, the jade
may not be first
class but when
the shape and
the carving is
considered, I feel well satisfied.
I have a pair of valuable
specimens.

Bought in Constantinople at
the same time as # 522

I think much of # 482, 522 + 523

524
Glass
Goblet.
iridescent



Greek \$ 20 3/9/1914

525
Bowl
Glass



Phoenician
\$ 25. 3/9/1914

526
3 bracelets
of
glass

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

*30 #526

Ointment
bottle
glass.



6 1/2"

Greek.

The spiral lines and the
peculiar iridescence are
very interesting.

Cash \$1.5-

*528

Tear bottle
glass



Iridescent
Greek

1/2 size cost - \$1.5.

*529

Bottle
of
glass.



yellow. Phoenician

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

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

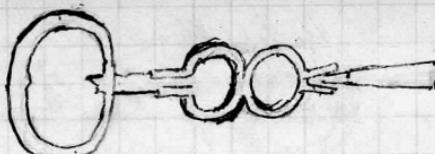
The lines on the glass too look
as if they were scraped. The same
is done upon the clay upon the wheel.
The top is interesting. It would
seem as if a glass ring was made
& while the glass was hot the ring
was slipped on the necks of the
bottle.

Altogether an interesting piece
Value \$2.5.

The 6 numbers were bought
for \$105.00

530

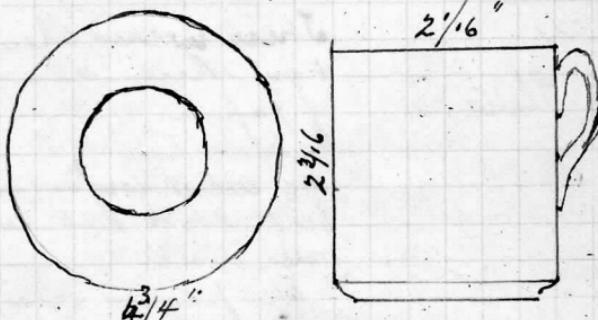
1 Key
for
watch



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

531

12 Cups
&
Saucers.



Richly decorated all over in Japanese conventional designs. +
a red Hohs bird
Decoration runs down the inside
of cup
Outside bottom of cup also fully
decorated entirely unusual
with us

When we asked the reason for
this latter decoration we were
enlightened with the statement
that when a person is drinking
you turn the cup up and then
it is advisable to have the
bottom decorated
we decorate the inside of the
cup which is never seen.

Saucers are also decorated
in same style on upper side
The lower side has also decorations
which I cannot explain
These cups & Saucers were made
on our order of

Maberi - See - yo

of Yokohama in 1890

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

* 532.

Plates

These were also made for us & on them are depicted stories of Japan.

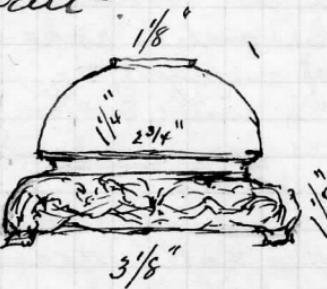
by Matsui-shi-ya who
was well informed was the
best store bat which to place
our order.

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

*

533.
"Water Pot"

"Peach Bloom"



"Kang Hsi
1662 - 1722

This piece was
gotten from old worn
beggar in China

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

This is a birth-day gift of my
beloved Sester 12.7 ma 1914 who
purchased it of Valentine & Co., Philadelphia
for me and accompanying it
is the memorandum quoted
above

* 533. 1/2

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

No 534
Netsuke
of
Wood

accompanying the foregoing^{# 533}
came this interesting wood carving



on the outside is a crawfish in
red enamel.

No 535.
Cabinet

"Rosewood cabinet, centre
lined with silk plush"
The corner one - a - brac cabinet
in back parlor 826 Pine St.

Made by Chas. F. Vollmer
3/8/1894
cost \$385

No 536
Cabinet

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

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

No 537
Cabinet

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

Bought of J. J. Dehouche Co. Ltd.
1/1/1898
cost \$58.

No 538
Chairs

two arm chairs "Napoleon"
in muslin

Bought of J. J. Dehouche Co. Ltd.
1/1/1898
cost \$60.00

No 539
Tabouret

"1 Tabouret in mother of pearl
Bought of Elias Khanli
4/9/1897
cost \$28

324

Vase.

Green Crackle

No 471 See page 2.
Note:

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

H.P.S. 7/1/1912

540

Glass
Windows

Made to our suggestion by
Mrs. F. D. Sweeny for the front
door of "Compton".
Philadelphia.

They suggest a landscape.
She also made the circular
windows over the doors upon a
previous order
6 mo 25. 1904 Cost - \$ 175

541

Vestibule
Lantern

Made to our order by
The Dekosenko Mfg. Co.

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

* 542

Engraving Etching of the lower church or crypt
of the Church of St. Francis of Assisi
by A. Haig
Proof Bgt. of Jos Reinholt C.
Philadelphia.
11. 30. 1903 Cost - \$ 48.

543

Engraving Etching
20 x 24 1/2
+ 22 3/4 x 30

Artist's proof of the
"Weald of Surrey"
after Leader, B.W.

by A. Brunet Debaine
Bgt. Jos. Reinholt C.
Philadelphia.
11. 30. 1903 Cost - \$ 48
Parchment

#544

Figure
of
china or porcelain

See Notes 36

Sitting figure of the "Goddess of Mercy"
Kuang Yin Pewee
White
Bgh. of T. M. Huang, Philad'l'a
7.1. 1912 Cost: \$200.
When in Hong Kong I saw a
beautiful figure Kwanon? which
was represented to be Corcan.
I have wanted a figure ever since
I saw it.

#545.

Enamel
Painting

#546

Cameo.

* "Bonne Aventeio"
by Charles Groell ? or Inoue?
after T. Vines
Bfg of Bailey Banks & Biddle
1.23.1893 Cost: \$225

Subject: Telemaclius before the Assembly
of the Greeks



Bought from James W Beach
" 19/1912 Cost. \$200

See copy of letter page 40. Also p 15

#546 1/2

36

White figure

Note

See #544

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

Celadon Vase

Note

See # 471

"Ko-Yao or Lung-Chuan Glazed Flower vase. Porcelainous Stoneware; dotted in the Paste and covered with a Coarsely crackled (Sui-chi) Lung Chuan glaze of Sea green Celadon Ting like type, after the early Ko-Yao; ferruginous foot, and probably of the Manufactory of Chia-Chou." The description is copied from the Catalogue of the Metropolitan Museum of Art at N.Y.

This piece is believed early Ming Dynasty (1368 - 1643)
Information given me by Huang from whom I purchased
#544 \$5.70

547

Bronze

Duck.

See page 4.

#479

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



872

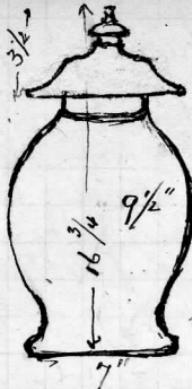
B/t from J. M. Huang P. 18
Philad. Oct. 18
6/28/1922

See p. 4
Entered twice # 479

548.

Temple
Jar
on
Woodenstand.

Bhuda
order of Bronze



mark on bottom
of # 549



of blue & white porcelain
or China.

Decoration Blue Lotus
flowers.

Inscription in blue letters
running up & down the
jar.

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

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

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

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

* 549

Temple
Jar.
on

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

Bhuda
order of
Bronze

Translations.

548. "Tong Sun Temple was
rebuilt by the Monk, Sin-Ka, a
descendant of the 36th generation of"

"The 7^t. family. This jar was
made for a token of his Memorial"
#549

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

No 473

Note

For some reason forgotten the
description was not finished here
it is

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

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

#549 1/2

Shield.

Bought in Kandy
Ceylon 1890

550

Jar



of Royal Berlin
China

Bought from

J. B. Caldwell & Co.

4/23/1889

Cost \$85-

* 551
Colored
Print

See Vol I
p 45 - 241
p. 101 - 256

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

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

Note
about
cameos
page 35

James W. Beath
19 S. 12 St: Philadelphia Jan 22. 1915
Mr. John J. Morris
Philadelphia, Pa.

Dear Mr. Morris

Finally received the following information regarding Cameos purchased from us some time ago as we understand, Telemaeus. (Te-lam-a-eus.) in Greek legend was a son of Odysseus and Penelope. He visited Pylos (attended by Athene in the guise of Mentor) and started in search of his father, and joined the latter on his return to Ithaca in slaying the suitors of Penelope.

Mentor was a professor of Telemaeus. In the Comedy Telemaeus is before the assembly of the Greeks and guarded by Minerva.

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

Very truly yours
G. Beath

552

Etching
Colored.

Brittany Faun House.

by Jourdain
A method introduced say about 1900

The artist etches in the quieting lines of the picture and then applies the color.

The effect is good & beautiful

Note. Upon a reexamination I do not think the name is Jourdain at all but Henri Fonsuary

* Note for Bgt. of Matoum, Cairo, a green
* 335 "Vase" which time and
page 132. conditions have dryed
a choice piece £ 30. 10/29/1910

Note This glass set - from description
100 "A deadly Walnut St. below,
page 35 Vol. I. 13. by the name of Lehne" more
see porous than
Brestal and a complete set - he never
saw.

128 p. 61 Bgt. from Chlebruk off
see 2 enamel Spoons.
Cost - \$21.60 Duties 40% 8.64 \$30.24

171. p. 58 Bgt. of Velton, St. Petersburg
see page 73 a painting by
* 142 p. 49 N. Durbavskoi 800R.
called "Evening"
a painting by P. Grousinsky
Called "State Messenger" 400R.
= Duties \$6.66
Exps 120²⁰
3² 123.³²
\$ 729.32

* 140 p. 48 Bgt. of M. de Busch St. Petersburg
"Moonlight on the Sea"
by J. Aivazovsky
350 R = \$17.50
Duties 35-
Expenses 7 42 = \$21.7

A marine picture by this
artist had the place (one of) honor in
the Art Gallery in St. Petersburg

42. Compass
and
Sun Dial
Chinese
553

Of brass with a dial of
Porcelain commencing with
a Roman letter γ , followed by a
Chinese Character, then a γ
6. Then a Chinese character &
so on until a Roman 5.
Fastened to the box which
contains the compass by 3 pins
The level is broken " "
Said to be used on the "Yangtze"
Sale S. J. Freeman & Co. 4/12.13.14
Cost \$ # 319 $\frac{4}{5}$
Size $4\frac{5}{8}'' \times 3''$

Statue
Mercury
554

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

Under date of 21 Feb. 1914 he
wrote the statue was shipped
on the 20th by S/S Stampalia from
Naples to Philadelphia
and added. I have put all
my artistic attention in making
this very fine piece of art and
hope you will find the Mercury
and base of your satisfaction.

Cost 1300 lire $\frac{1}{2}$ 2.60
\$ 29.50 freight $\frac{1}{2}$ 350 C.H.
~~\$ 37.65~~ duty + expenses
~~\$ 326.80~~
 $\frac{8}{\$ 33.00}$

Etching
Rheims
Cathedral
555

Original etching in colors by
modern process
by Camille Force or Force
Bgt. of the Rosenbach Co. Philad.
8/11/1914 Cost \$ 33 see note 552

Etching
Brittany Farm Do. D.O.
556
by Henri Forstai or Forstai
Do. Cost \$ 2.50
This seems to be same
as 552

Coin.

556

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

Note
for

335 - 336

p. 132

Vol. I Catalogue

Dr. Edwin Alter Barber under date of
23.2.1915. I beg to say that
Rakka is in Mesopotamia.

The ware is not Persian but resembles
some of the Persian faience in glaze
coloring etc. very strongly.
It does not resemble the Rhodian
ware however although it belongs
to same family.

Rakka is on the Euphrates
in Mesopotamia several days
ride from Aleppo.

Hour glass

557

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

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

I may be wrong in supposing
the wrought iron to be entirely new.
Purchased from the Greenwood Hotel
Riverside, California

3.3.1913

Cost \$500.00.

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

44.

Lock

558

Note
5
263
page 102
Vol. 1.

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

In 1888 I purchased for the Hall of "Compton" Haig's etching of the Bridge at Pampluna in Spain. This picture has always interested me very much and I have always considered it as showing an artist's skill, for no one but a master artist would have dared to place such a mass of white in the middle of the picture and then 2 black arches in contrast.

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

To day I was shown at M' Clees gallery on Walnut St above 15th two of Haig's etchings

Morning Festival

& Vesper Bell

and it was explained that they were "compositions"

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

I was told that Haig sold the M' Clees that he thought Pampluna etching was his best work.

17. 5. 1915

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

... we shall therefore speak in
the first place of the maner of
making the Sigillum

Take an ounce of very fine
silver, two ounces of well refined
copper, three ounces of lead
likewise as pure as possible;
have a melting pot large enough to
hold these metals. First put
in the ounce of silver and the
two ounces of copper, place
on a fire with forced draught;
when the silver and copper shall
be well melted & mixed together
add the lead. This done
quickly take the pot away
take a small piece of charcoal
with your fingers and with it mix
the alloy well. By its nature
the lead always makes a little
scum which must be removed,
as much as possible, with the
charcoal so that the three metals
shall be well amalgamated,
(pure) Have an earthenware
bottle large as a fist the neck
of which should be as wide as
a finger Fill this half
full with finely crushed sulphur
The metals, being ready, shou'd be
poured into this bottle, then,
immediately the neck shou'd be
stopped up with moist clay
holding it in the hand while
wrapping it into a large piece
of cloth. While the composition
cools it shou'd be constantly shaken

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

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

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

Now as to the art of nielling

From Duebesse. Essai sur les Nielles

Paris 1826

p 120 f.f.

*559

Bisque

Bust

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

Height inches

Mark

S
1903

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

*560

Shrine

of wood covered with green brown lacquer

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

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

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

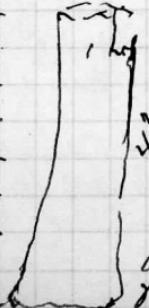
We were told it was a shrine used by a physician when he called upon a sick patient.

I think highly of this piece
Diam of bud .40 length .6"
Length of Shrine 2.5"

*561

glass

Unguentarium



of dark green glass, said to have come from the tombs of the Queens at Luxor, Egypt. There was a fire at these tombs and this unguentarium interested me because it shows the effect of the fire. Bought at Luxor 1905

48.

Watch
Movements

3 Cases
#562

330 in number, mounted
in 3 wall cases.

Bgt from Ling Bros. 11th near
Spurce Philad^o

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

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

There were so many movement
movements thus collected that he
had a "happy thought" and that
was to collect movements the
name of the maker commencing
with one of the letters of the Alphabet.
This I believe he accomplished.
The collection belonged to Mrs. Ling
was sold for her account
5th Feby 1909 Cost \$250.00

#563

Vase

of Lapis Lazuli. Solid stone
Bgt from
give sketch E. A. Khorai
Philad^o.

4 mo 2. 1909.
Cost \$400.

564

Engraving

of the Skirmishers ?
by
Remark proof on parchment
250 proofs. Plate destroyed
no other condition

\$120.

Bgt of Craig Evans. Philad^o
24. 4. 1893

* 565

Engraving
Etching

For See is a Jolly Good Fellow
Proof.

Craig & Evans - lot #103. p²⁶⁹

24. 4. 1893

Cost-

\$50.

* 566

Statue

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

Old Chinese

Bgh. of Yamawaka & Co. of Boston
1909 Cost- \$100-15%

* 567

Statue

In stone of a sitting figure of a
disciple of Buddha

Old Chinese

Bgh. do. \$75-15%

567

In Stone. Korean.

E. Vol. # 454

567

Portrait
of
Julia

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

26. 5. 1911

Cost- \$2000.

* 568.

Statuette

E. Vol. 1. Page 39 #119

and Gloucester Fox Hunting Club.
smaller but rare

Bgh. of S. Buck & Sons 1897
cost

Book
Schuyler's
Fishing
Co.

569

Leather
Bottle

Made from the stomach of a camel
from Long's museum
which used to be located on

2^d Street below South Philad.
It was a well known resort
and flourished for time
Bgh. of M. Thomas & Sons
2^d Feb. 1886. Cost \$5.00

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

#570
Vase
of
red amber

This is an elaborately carved
specimen in the rare material
and comes I believe from Siam.
On the vase are 5 carved figures
evidently Chinese.
It 6" high & stands on a wood
base.

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

Bgh. at sale S. J. Freeman & Co
14.4.1915 cost \$100

#571
Vase

of green Cameo Glass with
fruit in pink evidently falcons
on later

441 Carved Glass Vase, I

Vase
572

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

Cup & saucer of same "Rouge Flambe"

573

Sketch

Do. cost \$ 10.50

These notes are
made in 1915.

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

made by Wedgwood.

Vase
for
flowers
574



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

Ring
575

Sapphire & Diamond Ring
Bgt Morgan & Headley
Philadelphia

birth-day present for
Sister 22. 12. 1880.

2. 12. 1880 Cost \$ 2.50
Sapphire weight: 2 1/2 1/16 Diamond 3/4

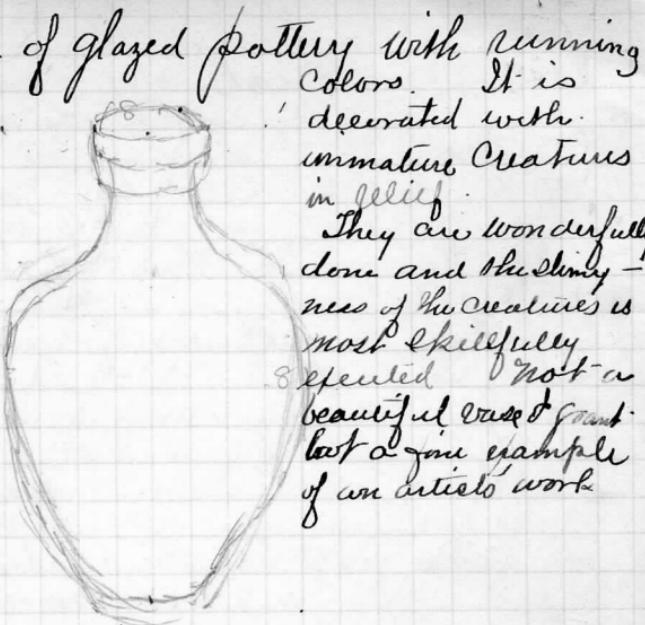
52

Vase.

Takatori?

#

576



of glazed pottery with running colors. It is decorated with immature creatures in relief. They are wonderfully done and the sliminess of the creatures is most skillfully executed. Not a beautiful vase & grand but a fine example of an artist's work.

Table
Onyx top

577

"Black stand to order" by Allen & Bros 1/31. 1877. At the Centennial exhibition the public was made aware of the beautiful Mexican Onyx and this little stand was made to hold the two beautiful specimens size of top bottom

Engraving
Lions at Home
from
painting by
Rosa Bonheur
578

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

copy of

Daly 61. at 25%
Custom House + c & c

15.25-
7.35-

The frame was made 1st
March 1, 1884 from a lecture
showing the designs submitted to us
in London \$50

Library
579

Bgt. of Porter & Coates 3. 1. 1881
The set of — volumes of
Wadsworth's Royal Noble Authors.
Cost- \$35.

Library
580

Bgt. same
Judge Margaret:
with illustrations by
cost- \$15.00

Library
581

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

Library
582

Bgt. M. Thomas & Sons.
20. 2. 1880
Set of 5 Vols "Queens Pictures"
This set is the Edition of 1877
& is signed by Austin
This set was bound & exhibited
at the Centennial Exposition
A magnificent set of books
Cost- \$140.00

Watch
of
Silver
583

When the Provident Life Ins. Trust Co.
now are located Chestnut St abo & there
was an auction shop & I presume to attract
people they had a string of curious
old watches stretched across the
window. They interested me.

On my return from a trip to California
with my Queen Chas J. Humpf soon
we stopped at Denver. When starting
on a trip to Clear Creek Canon (?) we
passed a Curio Shop and there I

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

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

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

I objected saying the watch has been purchased by me.

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

From Denver we went to Pueblo with Mr. ^{M.L. Crosby} wife & son. They went back to Denver & Mr. - said he would see about the watch the dealer knowing we expected to leave Denver. Sure enough there was the watch.

Mr. Crosby said Express the watch to me and I would pay the amount first asked. On June 21. 1877 the watch arrived with an additional charge of \$1 "Ret. Chgs"

John J. Morris

To. J. L. Taylor #
one watch of "je oldentime" to
the beginning of a watch
collection
watch made by
open work sides

Case
of
drawers
584

Sketch

in my room at
826 Pine St.
Walnut.
Bgt of M. Thomas Yarr
16. 3. 1876.
cost \$ 66⁰⁰

Mirrors

585

See note
at foot

In the parlor of 826 Pine St. are
"2 Mantel Mirrors Rosewood frames"
which were purchased from
G. Vollmer
6 Dec. 1876. for \$540.
They are still good and a great
ornament to our parlors. \$16¹⁵

Butter-dishes
of silver
586

Our beloved Mother wishing
to have a memento of the
Centennial Exposition bgt from
Jas E. Caldwell & Co. 1st Nov. 1876
these beautiful butter-dishes
which have been in constant
use ever since
Reposse Silver was made
by hand in 1876 and it was the
popular silver decoration
at that period.
Cost, each \$120 = \$240.

Mantle
of
silver
587

Bgt at same time a silver
mantle measuring
from same \$180⁰⁰

Library

588

Bgt of H. J. Coates & Co. predecessors
of Costa & Bates
Holbeins Court of Henry VIII
published
16. 1. 1879 cost \$35⁰⁰

Note to
585 above

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

56

Portrait
of
Sister

589

Etching
590

"To painting two third length
figure portrait of Miss Lydia T.
Brown in oil canvas 140x60 inches"
26.5.1911 \$2000

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

Remark proof by Henner
Kneeling penitent figure
of a woman.
The feeling peculiar to the
paintings of this great artist
are evident in this etching
B&G J. S. Earle & Son
28.2.1894 \$12

Books
591

Loddiges Botanical
Cabinet 20 Volumes £23. 1. 3
at 4.86 3/4

B&G of Mogg Bros
London.
Pd by draft 4 St Nat Bk 23.5.1911

Watch
592

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

Specimen

B&G at sale of
Davis & Harvey
13.2.1893 \$11

Japanese
picture
#593

"Porcelaine Enamel panel"
a stork as Watchman stands on
a branch of a tree while in the fog
below is a flock of storks partially
obscured by a fog.

Bought Sale Davis & Harvey

13. 2. 1893

13

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

Shell
Chinese.
#594

elaborately carved with a
Chinese Story of apparently
a battle



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

Bought from Clarence B. Haugemann
9 May 1909 for \$15.00

#595.
Stamps

"Lee Tai Stamps"

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

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

We have heard of
Stamps and today, 25. 6. 1915.
I was shown a piece of Parchment
with two of the offensive Stamps
attached, by A. H. Cukerberg in the
Trust Department of the Huddiberg
Trust Co.

A piece of metal is in the centre
of each Stamp, access to this is
preserved by a Seal of King
George Nos. 134 and 141.

The Stamp is the Rose, the royal
mottoe "Home Sweet Qui Maly Pensit."

over which is the Crown and over all "America" below, is the denomination 11 Shillings & 1 pence.

Color of stamp a peculiar shade of blue green.

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

134

3.

Cost \$50.00

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

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

596.
Balls of
carved
ivory
within one covering 12 (?) in
number, the outer one beautifully
carved with Chinese figures
and foliage. 3 1/2"
Diameter 3 1/2"
Tassel & cord.

Bgt Yamazaki & Co. Boston 9/1/1909
Cost \$40.00

597
Stone
figures.
Japanese
see Nos 566 & 567
Two figures of Disciples of Buddha
one sitting, the other standing
on Lotus flowers. Now in our
Japanese garden
One high, the other
Bgt Yamazaki & Co. Boston 9/1/1909
Cost Standing \$100. Sitting \$75
less 15%

598

Tortois shell
curios

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

599.

Shrine

Bgt. Yamazaki & Co. Boston
9/11/1909 for \$75⁰⁰ - 15%

600.

Vase
Limoges

Blue ground with large flowers
boldly treated

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

Vase high. Diam at top
at near middle bottom

ground with

Also a Centennial Piece

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

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

602

Vase
Shimida

of a kind of Terra Cotta with porcelain
figures attached

Height. 29¹/₂ Diam. 19¹/₂
The vase was of a beautiful color
but being out in the weather the covering
is nearly gone & nothing but plain
pottery is left. Nevertheless it
is not bad.

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

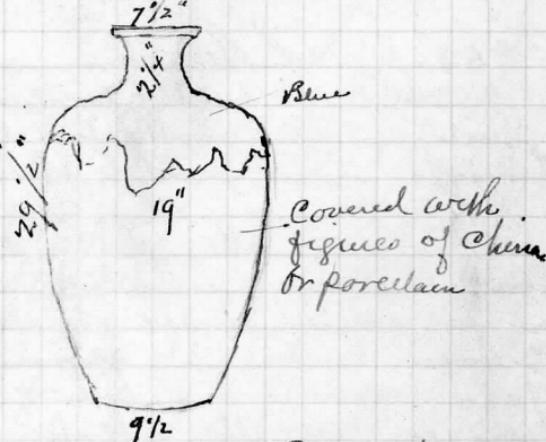
60

of Boston, for \$100.

They wrote "The vase will stand
the weather all right - and is a
very fine example of Japanese
art." I was no different by

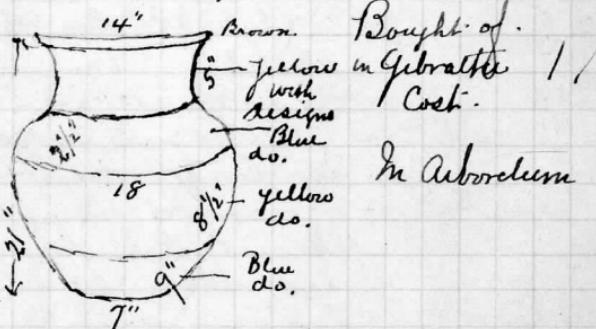
I was not deceived when I
asked the question about the
vase standing weather exposure.
Shop-keepers assurances not always
to be depended upon.

In Abbot's



*603

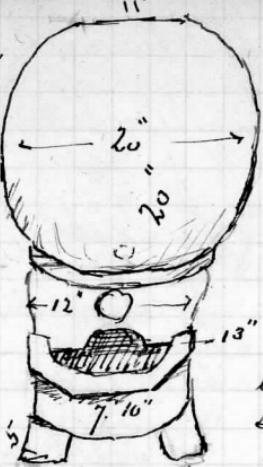
Vase.
Spanish.



In Abbot's

The base was made at the Pa
Museum & School Industrial Art:

#604
Fountain
of
marble



It was during a 3^d.
visit to Egypt before
I saw one of these fountains
in the Museum of
Cairo. There are several
fountains of various
sizes and designs.
At the shop of

Hatoun in Cairo.

We saw two. This is a
sketch of one of them,
and is in our collection.

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

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

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

B.M. E. Hatoun Cairo

Bgt. 1/1910 Cost. £65.

duty

#605
Vase
Chinese



Bgt. 1/1 from

In collection.

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

62 #606

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

Etching

#607

"On the Test"

by Cost - \$36.00

Etching

*608.

Water Meadow

by Cost - \$36.00

Etching

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

*609

of "St Saerment"
Rouen.

and Albany E. Howarth.

Cost \$4.44

Bkt. 7/1/1915 Rosenbach Co.

Etching

*610

Vase.

of Terra Cotta. copied from
an Etruscan antique vase by



Designa & Co of
Florence
from whom we ordered
it in

Cost.

The vase is beautiful
even if Etching is
not - do.

* 199

Volume I.

p 73.

Vol. II

also.

page 89

Vol. I

Note

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

Studio M'Keehan's Theatre
Chicago July 7. 1887

J. P. Morris Company
Philadelphia Pa.

Dear Sirs,

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

(Signed) Yours very respectfully
Leonard W. Volk

Chicago July 11. 1887

John J. Morris Esq.
Philadelphia Pa.

Dear Sir

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

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

64

Note
on
Cast's
of
face & hands
of
Abraham Lincoln

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

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

Some years ago I furnished one
to Ex C. Seitz, Events and one
at same time to his assistant
Mr. John Hay and the Liffamps
of New York cast them beautifully
in bronze.

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

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

Yours very sincerely
(Signed) Leonard W Volk

Bill of Jas S Earle & Sons.

for
Bronze Lincoln Face &
Right-Hand. \$130

do Left Hand $\frac{15}{145}$

March 31. 1893.

Fastenings for
bronze mask
Oak shield

90
4.00
<u>4.90</u>

Reserved for copy,
of sub-Committee's adv.

86.

Reserved for copy
by of Comm Adw.

Vase
Iridescent
611.



"Amber Color Greek
"Glass Amphora;
"with two handles;
"body fluted and
"pressed from 4
"sides to leave a
"small opening for
the precious perfume;
"The only piece
"of this form I have
ever seen; beautiful
"gold iridescence."
Height 6 1/2 inches
#168 of Reg. Khosat
Jewel Davis & Harvey
Phila. 22. 4. 1915

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

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

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

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

The 4 webs C. are to me a
wonder and how they were
placed where they are must
make any one wonder who
looks at the Vase. I do not think
they are 3 1/2" of thickness
The description I do not agree to

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

Note
to
604
page. 61.

E. Natour of Cairo from whom I purchased the marble Fountain wrote me under date of Oct. 29. '90.
"The marble fountain to which you refer is used up the Mosques by any one who wishes to quench their thirst and the one you have has been in use since the time of the Mamelukes x x x x
It is now impossible to find a single piece at any price."

612.

Mater.
Color.

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

613
Book.

Nuremberg Chronicle
Printed

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

614
Print.
Etching

The celebrated
100 guilder print

by Rembrandt
Bgt. of J. Birch & Son auctioneers
17. 4. 1890 for \$450
This etching is noted by
the wedge of light

615
Book

The Wandering Jew
by Eugene Sue

Printed
3 vols. beautifully bound in
full Calf.
Bgt.

Cost. \$24

- #616 Etching of Dr. Faustus by Rembrandt Bgh. of J. Buch & Sons auctioneers 15.4.1896 \$15
- #617 Engraving mezzotint of Chas. James Fox Bgh. J. Buch & Sons auctioneers 17.12.1896 \$13.
- #618 Engraving Script proof of the Sistine Madonna by J.G. Miller Bgh Stan V Henkels. 5 Jany. 1897 for \$705.
- #619 Engraving Proof mezzotint of Press VIII by Saml Cousins Bgh. Stan V Henkels. 5 Jany 1897 \$40
- #620 Books Oriental, Carames Art- Walter's Collection in 10 sections at \$5 each. from the publishers D. Appleton & Co. N.Y. 10 May 1898 Cost- \$500
- Upon the completion of this magnificently work said to have cost \$500,000 to produce Mr. Walter gave each set. Scribe with his compliment a book of text in reduced form for convenience

.70.
#621
Vase.

Celadon with Pale Sun Pale
medallion decoration

This piece I bought
directly from the French
Government representative
at the Chicago,
Exposition

*1167 1892
Cost \$90.50

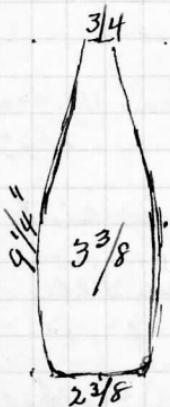
Mark. S. .85
Decor at Sevres 1892

Monogram



\$622

Vase.



Bought from

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

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

Mark ≡≡≡

1892

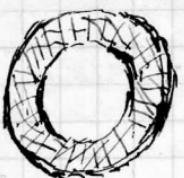
No 133

V.E.

* 623

Cup
+ Saucer

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



1229

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

Mark. Dore a Sevres

90
S 89

R⁷ monogram.
Cost \$50⁰⁰

* 623 1/2

clock

See * 183
Vol I p 64.

tall clock, decorated case with Chinese design in lacquer. Clock was made by Rich^t Penny white Chapel

Britann says, 1695 - 1715.
Face brass & silver.

Bgt. of Aug. Michellet-
Christiana Norway
Cost \$96. = 360 Kronen
Duties & expenses \$55.45

This clock has been a good deal renovated but is interesting

of Lake Brienz.

Bgt. J. S. Earle & Sons 4/30. 1892
Cost \$6 Frame \$11.

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

624

Photo bromo

*72 \$624 1/2
Water Color
painting by F. Walkoff.
"Original water colour painting"
"Winter" 50 rubles
and two companion
paintings by same 15 R. = 30 "
Bought
of M. de Busch
St Petersburg
1/8/1903
R. 80 = \$40

*625
Water Color

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

*626
Painting

See

Vol. I

p 20 *52
+
Note p. 140

by Israels.
"When the day's work is done"
This picture is too dark
to please me but nevertheless
no one can look at it without
being interested and in its
possession I do not tire
The expression of the hand
is a lesson in sympathy for
the unfortunate Peafet.
And the longing look what
does it mean? hope beyond
pain & suffering or longing
for a loved one?
Bought of Sonnenberg, Valadon & Co.
Haague Holland
10/14/1895
Cost 3600 Gulden
Free of duty & expenses of shipment.

B.W.G. wrote accepting my offer of 3600 G. Two New York dealers were back on the point last summer of buying our Israel picture "When the days work is done" but desisted from it, because they thought the picture was too sombre for America.

We think it worth a pecuniary sacrifice to [?] that they were wrong and are glad to be able to accept your offer of 3600 Guilders.

627

Painting

See Vol II p. 41.

See Vol I.

p. 58 - # 171
and
Vol II p. 41

"Evening"

Original picture by
A. Dubois-Dubuvarskoi

45 $\frac{1}{2}$ x 19 $\frac{3}{4}$ "

A characteristic picture of
Russian Scenery

Bgt. of Yelten

St. Petersburg

11 Aug. 1903.

cost - R. 800

= \$ 604. "

627

Picture

"Windstärke 10-11"

From a painting by Schmauz Alquist

2 $\frac{1}{2}$ x 3 $\frac{1}{4}$

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

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

\$ 627 1/2

Etching

St. Marks exterior. "Earliest
impressions" by Haig

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

74 #628

Vase

of Rhodonite with gold bronze
trappings
Bgt of C. F. Woerffel
of St. Petersburg
at the Paris Exposition
of 1890.
19. 9. 1900. Cost 570 francs
My first knowledge
of this stone was a pair
of vases exhibited at the Chicago
Fair by the Russian Government
and there I learned its value.

The next time was at the govern-
ment establishment in St. P.
where two monograms were just
completed for the late Czar and
Czarina. One was of Rhodonite
while the other was Jasper.

#629

Vase

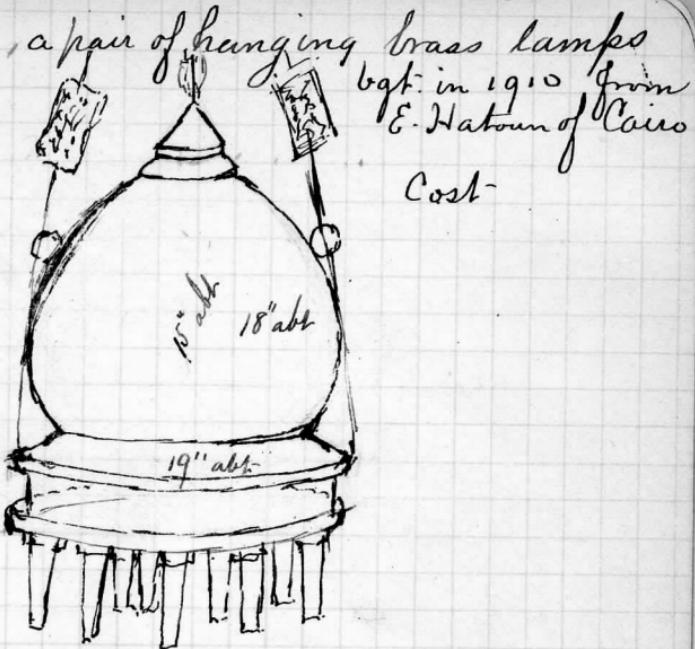
of Lapis Lazuli
Bgt. same
cost 950 francs

#630

Vase.

of Malachite with gold bronze.
Bgt. same
Cost 12.50 francs

#631
Lamps
of
brass



#632
Vases

a pair of green Cloisonne
vases with Chrysanthemum
decorations

Bought in Japan 1890 to show
different variety of Cloisonne
manufacture

