

**COVER TITLE**

**2006.3.2**

**INTERIOR TITLE**

**Catalogue  
No. 2  
of  
articles belonging to  
John T. & Lydia T. Morris**

<b>Page</b>	<b>No.</b>	<b>Article</b>	<b>Description</b>
1	467	Vase of "Red Jade"	After my 65 birthday had dawned, 12 day, 7 <sup>th</sup> mo, 1912, my good sister handed me a little box and from it I withdrew this beautiful little Vase which Vantine & Co called Red Jade. New to me. It is an exquisite piece of workmanship. Chinese. [The vase is sketched and marked 2" wide and 4¾ high.]
1	468	Jade Amulet	Bgt. For E.A. Khouri 7/1 <sup>st</sup> /1912 Cost \$10 [The item is sketched and marked 2" wide.] The center is loose. A very fine piece of work. Color, an unusual translucent green. Note: This piece instead of being an amulet, I think from what I lately saw may have been center of a wood box or a jar.
1	469	Stone Dogs 1 pair	Purchased June 1912 from Yamanaka & Co Boston who stated that they were a very superior pair and came from a Temple at Nara and were over 200 years old. This latter date was confirmed by Muto the gardener who was working with us when they came. His opinion was based upon certain signs he recognized. Cost [blank] They are certainly very good and rare in design and condition.
1	469½	Gold Watch	Detached lever, 13 holes jeweled. Name on works Liomin, Geneva. Case beautifully engraved. Two angels hold a crown over a name plate on front of case. Cover of movements also engraved. Gold face. K 18 stamped on handle. Kindly given to me by Mrs. Russell Stebbins. 9/12/1912

- |   |     |                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|---|-----|----------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2 | 470 | Table screen of Yellowish white Jade (yu-ch'a ping)      | <p>Yellowish-white Nephrite (pai-yu [?]) The obverse sculptured in relief with an imposing mountainous landscape (Shan-Tzu) representing Taoists Sages. The five old ones also appear here amid fir trees close to a pavilion, probably the "Lan-T'ing" or "orchid pavilion" which was situated in the mountains of Cheh-Kiang province.</p> <p>The reverse is carved with a simple landscape without figures. The teakwood stand has two oblong [illegible] and a medallion bearing ancient script characters conveying good wishes for happiness, honor, rank and longevity.</p> <p>Height with stand 12½", width 10"</p> <p>From the collection of Capt. J.F. Peel, dec. of London. Bgt. J.E. Caldwell &amp; Co, Philad 7 mo<sup>th</sup>, 21. 1912. Cost \$500.00</p> |
| 2 | 471 | Porcelain Vase<br>"One Celadon Vase"<br>See Note page 34 | <p>[Vase is sketched. Measurements: 10 ¼" high, 4¼" at widest part, 2⅝" wide at top opening, 1⅜" from top to base of vase neck.]</p> <p>Dark Celadon <del>green</del> in color, crackle glaze, decorations under glaze, with wooden stand. To me an unusual piece. Date "Early Ming" 1368-1643. Bgt. Of T. M. Huang, 7/1/1912 Cost \$120.00.</p>                                                                                                                                                                                                                                                                                                                                                                                                                          |
| 2 | 472 | Temple or Altar Vase                                     | <p>Purchased of T.M. Huang, Philad 6/28/1912 \$25.</p> <p>[Vase is sketched. Measurements are note. Heights: ⅜" foot, 2 ½" body, 1¾" neck. Width: 4¼".]</p> <p>[Illegible] in silver wire. [Symbols are sketched.] Shih Sou, a Buddhist monk who lived in the 14<sup>th</sup> century. He made small vases for flowers &amp; artiste bijoux for the scholar's writing table and usually inserted his name underneath inlaid in silver wire. 14<sup>th</sup> century.</p>                                                                                                                                                                                                                                                                                                  |
| 2 | 473 | Bronze Incense Burner<br>For Temple or Altar             | <p>Bgt. Of same artist. Cost 9/25/12 \$16</p> <p>[Item is sketched. Stand is labeled "wood" and is marked as 2¼" at thickest part. The burner itself is marked 2¼" and the lid ½". There is also a sketch of what may be the top of the lid – a circular piece, with 12 small circles around the inner circumference. This is labeled "12 circles inlaid with silver"]</p> <p>The following statement is copied from Chinese Art by the late Stephen W. Bushnell, Column 1.2</p>                                                                                                                                                                                                                                                                                          |

3

Edition. Beginning from the last paragraph page 108 to the end of the middle paragraph page 109. The process of inlaying gold and silver were in ornamental designs chiseled out for the purpose, which is commonly called “nielle” [niello] is known by the Chinese as Chin jin Ssu, i.e. gold and silver thread work. The author of the Ko-Ku-yoa-lun, a well know [sic] book on ancient art published in 1387, [Here JTM wrote “cont’d page #38”. What is on page 38 in his catalogue is continued here.] For some reason forgotten the description was not finished & here it is. “Carries back gold Nielle [niello] work to the distant era of the Heia, the first of “three ancient dynasties” and says that some of the spear halfts [?] 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 Monk, who lived in the fourteenth century; he made small vases for flowers and artiste bijoux for the Scholar’s writing table and usually inscribed his name underneath inlaid in silver wire.”

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

3      474      Box of Alabaster

I believe the box to be genuine but I have strong doubts about the combination. The head may be genuine but it may not be. Bgt. 1895 Cost 877½ Piastres = \$43.85

[Box is sketched and marked 9” in height.]

3      475      Box of Silver

Cost in Egypt 877½ 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 Melillo of Naples from whom I bought it. Cost 500 francs.

3      476      GEMS engraved

Bought from Far Away Moses at Constantinople in

1895, a character who was very popular at the Great Centennial Exhibition in 1876. Cost 1200 Piastres. 7 in number. See page 84 old book catalogue.

3½		GEMS continued	[Nothing is written]
3½	477	Crucifix of Ivory	The Cross is of wood covered with tortoise shell. It is 18" long with cross 10". The figure is of ivory, beautifully carved, 9 ½" long. The outstretched arms are 8½". Bgt of Enrico Ragusa, proprietor of the Hotel at Palermo, Sicily 1/29/1900 Cost 100 francs L.T.M.
3½	478	Chairs	Chair designed from one used by Savonarola. Shape only. One is very elaborately carved and is a beautiful piece of work. Purchased of Feli Morandi, Florence 4/10/1900 Cost 200£ with cushions.
4	479	Bronze Duck Koro	Ming Dynasty 1368-1643. Bought 6/28/19/12 of T. M. Huang Cost \$18 by mistake noted on page 36. [And on page 36 he records this additional information:] An incense burner said to be of the period of the Ming Dynasty (1368-1643) [The duck is sketched on both pages and marked 8½" across the base, 7" high, with a beak 4" long.]
4	480	Syrian Glass Cup	Bgt. From E.A. Khouri Cost \$13 [Sketched and marked 2½" high, 2¼" wide at the base and 2¾ in diameter at the opening.]
4	481	Syrian Glass bracelet	Cost \$7 [Sketch is marked 3" diam.]
4	482	Nargeeleh [Nargileh?]	[A nargileh is a hookah. What is sketched is a chalice.] The lower portion: the top part is plate gold with fine enamel. Persian manufacture. Old. I saw a better specimen in Cairo but this one is I think as good as the Specimen in the Wallace Collection in London. Those two are the only other specimens I've seen. Purchased in Constantinople. Cost [blank]
5	<u>Note</u> Face & Hands of		When visiting the Art Museum Chicago, 30.3. 1913 I made the following memorandum from the sworn statement of the sculpture Leonard W. Wolff

Lincoln  
Page 73 #199  
1 Volume  
of  
Index  
and  
Page 89

accompanying the similar casts as the ones I have belonging to them.

“The face of Lincoln was made in April 1860. The right and left hand the first Sunday morning (May 21<sup>st</sup>) after Mr. Lincoln’s nomination for the Presidency on the 16<sup>th</sup> of the month.

The stick he has in his right hand was cut from a broom handle in his wood shed rear of his house on 8<sup>th</sup> St., Springfield, Illinois.”

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

- 5      483      Bronze Vase  
By Jyomei [Jomei]

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

The shape of the Vase and the decoration pleased 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.

[Sketch is marked 9½” high, 2” across top and bottom and 3½” across middle.]

I by way of emphasis repeat what I said page 176 #451 “and exclaimed let me beg of you to be careful that the lacquer covering the bronze does not get scratched or injured; if such a mishap should occur the surface can never be repaired.”

This remark was made in 1890 and by comparing the finish of this vase with the finish of #45 it will be seen Jomei improved on his skill which drew forth the remark quoted.

[Sketch of seal] Seal full size on bottom of vase.  
Bought of Nathan Bentz, Santa Barbara, Cal.  
3/22/1913 Cost \$85

6

- 6      484      Vase of Egg Shell  
China  
Decorated by Wm. Ball

[vase is sketched]

Elaborately decorated in scroll design, ornamental with “jewels” of red, white & blue, also with designs in pink and blue enamels.

In this “jewel” work Ball excelled. This piece is a nice example of “eggshell” china and the two in combination adds to its value.

Signature on bottom [and then there is a sketch of a bordered square with a Capital C in the middle.

The word “Spode” is written above and “Copeland” below the square.]

			<p>Bgt. of J.E. Caldwell &amp; Co 4/12/1913 Cost \$100.00  The piece was placed with them for sale.  J. Albert Caldwell wrote 4/9/- "We have had placed in our hands a small but very beautiful piece of this rare jeweled work, (of the late William Ball's egg-shell porcelain) and there has never been any one among china decorators who has approached Mr. Ball.</p>
7	485	Pearl Shell from Bethlehem, Syria	<p>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.  [There is space for the sketch but it is blank.]  These fine shells, we were informed, came from the Red Sea and are carved by the natives of Bethlehem. Upon our first visit in 1882 we saw no example we cared to purchase. Bought 1895  Cost 176½ francs = say \$35.00</p>
7	486	Kneeling figure of J d'Arc	<p>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 Fremet. [Fremiet] One standing, the other kneeling. I admired the latter and gave an order for one alto most orders were given for the standing figure. I learned nothing about my figure altho I wrote about it 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 and exclaimed your order shall be attended to. And the result is my beautiful figure. Cost [blank] Height 17½ inches. Mark on base [The word Sevres is written in a box.]</p>
8	487	Painting by W.T Richards	<p>Water color "Storm Clouds" bgt of M Knoedler &amp; Co, 3/28/1885 \$550  At my request, K &amp; 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 Mainland by wide salt marshes and a meandering</p>

water called the "Thoroughfare". These beaches are mostly of hard, fine sand, and differ from those of the more northern coast of the W.S. in presenting a convex rather than a concave outline to the sea, on account of the shifting sands and various currents the sea seems to me to move pictorial in its motion here than elsewhere, especially as no projecting headlands interfere with the wide view of the sea on either hand.

The Beach at Atlantic City where the studies for the picture "The Storm Cloud" were made is the best type of these beaches.

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|---|-----|-------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9 | 488 | Painting of dear Little "Gyp" | <p>Our pet dog from life by F.D. Briscoe 2/4/1878 \$25<br/>A true friend. The large picture was painted as a study and the smaller one is the finished picture. When I was asked to make a choice I selected the study. The artist most courteously sent home the other to sister with his compliments.</p>                                                                                                                                                                                                                                                                                                                                                   |
| 9 | 489 | Painting<br>See note page 17  | <p>"Scene in Dutch Inn" by Johann Andreas Herrlein<br/>Bgt of Gross &amp; Van Gigh 4/22/1896 \$650<br/>[Note on page 17 says:] Herrlein born in Würzburg 1720, died Fulda 1796. Painter to the Bishop of Fulda. Our townsman and art critic John G. Johnson wrote a letter in which the following extract occurs: "I would not care for the Herrlein for the Vilstaek Collection because I wish the purchase for it to be in a different line of art - more educational. xxx in a private collection they will look very well.<br/>Picture is from the Adolph Schloss Collection, Paris. Herrlein was court-painter for Prince Bishop of Fulda 1720-1796.</p> |
| 9 | 490 | Painting<br>See note page 17  | <p>"Scottish Highlands with Sheep" by Wm Watson<br/>Bgt of Auguste' Gross 1/8/1897 for \$1500<br/>[Note on page 17 says:] The artist wrote me a letter of which the following is an extract: "Glen Goil is situated in the West Highlands and continues for some distance from Loch Goil head to Hills Glen and so on to Loch Fyne. I made many careful studies in that neighborhood and think the picture you purchased one of the best results of those studies if not the best. Time of year early Summer."<br/>(Artist) William Watson Jan 5, 1897</p>                                                                                                    |

9	491	Book	<p>“Hudibras” by Samuel Butler, Edition 1809.  Bound, contemporary red Moroccan &amp; Gilt borders on sides. Fore-edge painting.  Cost 10/_/13 £7 Bgt. of Holland Bros, Birmingham, England</p>
10	492	Statue – Lost Pleiad See notes p. 22	<p>By Randolph Rogers Bought from him 7/_/1882  Under date of July 18, 1882, Mr. Rogers wrote acknowledging draft as final payment of £77.3.2  He also said, “I also sent a pamphlet describing the story of the Lost Pleiad and a poem on the subject by Mrs. Hemans xxx 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. xxx  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<sup>th</sup> (memo I made) about Jany 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..  From the tone of your letter I see that 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 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 Cornel University are the first made; that was sent to California in 1875 or 76. One however is as original as another since they are exact copies of the mould [sic] made over my husband’s clay model.  The copies never vary a hair’s breadth from the model.  The marble is Seravizza [note in margin says Seravezza] a quarry in the Carrara mountains.</p>
11			



12

Mr. Rogers was exceedingly gratified at the pleasure you expressed in the possession of the Pleiad and had 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.

Although my husband is on the invalid list he still frequently goes to the studio to superintend the works and except that his continued presence is wanting.

Our son now looks after the business xxx

Signed

Rosa G Rogers

[Note on page 22 says:] Lost Pliad [Pleiad] Statue see p. 10 #492

xxx forms one of the art treasures of the Marquis de la Puente de Sotomayor of Madrid. The Impartial [Bays? illegible] The pose of the "Lost Pleiad" is a marvel of conception, and a marvel also in the execution of the figure.

12 [Two notes about items in "old" (missing?) catalogue. See section at end of this document.]

13 493 Cordova Silver Gilt  
Necklace

[This elaborate piece is sketched.]  
Bgt. Benoliel Co. Gibraltar [sic] 21 May 1906  
Cost £14  
Sketch of centerpiece Emeralds [sic], rubies & pearls. Not of 1<sup>st</sup> quality.

Fallen to decay. [Unclear whether this comment goes with #493 or #494.]

13 494 Etching

Bgt. Of Jas. S. Earle & Sons 4/6/88  
Cost \$9.

13 495 Etching

"Toledo" Cathedral by Haig  
Bgt. Of Jas. S. Earle & Sons 5/3/1892  
Cost \$75

13 496 Etching

Evening Glow by Chauvel  
Entered 105 p. 281

13 496 Toilet Set

of silver

		[# 496 is repeated]	Bgt. Of J.E. Caldwell & Co, 12/8/88 Birthday present to LTM Cost \$90.75
13	497	Bowl	of silver wedding present to Miss Mary Smith (Mrs. Lewis Fox) returned by will Bgt. Bailey, Banks & Biddle 10/1/88 Cost \$75
14	498	Tureen	and tray of Silver Folio Number [is written above the entry] Birthday gift to LTM Bgt. Bailey, Banks & Biddle Cost 12/21/1891 \$127.00 [?]
14	499	Watch	of steel case with moving figures under plain dial Bgt. Haas Neveux & Cie. 29 of July 1895 - \$75 fr
14	500	Watch #15740	Gold, repeater with certificate of the "1 <sup>st</sup> Classe de observation de Genever [Observatoire de Genève] Bgt. Haas Neveux & Cie 29 July 1895 1500 fr My personal watch
14	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 rather a plant in a pot, while the back is back of the plant raised [sic]. This chair was made especially for us by Watson of Bombay. I believe the carving was done at Goa. Hindostand [Hindustan?], Portugues [?] Cost R 125 Packing 5 R 130 a 1s/6d: £7.0.10 2/1895 The two plain strips were on by Volliner. They are of Prima Vera as we did not like the finish.
15	502	Ivory The Fighting Poets	The beautiful ivory carving was given by my dear sister on birthday 12 of 7 <sup>th</sup> mo 1913 There are 6 figures, 5 male and one female all in a tussel [tussle] about what I do not know but the time is hard for each one. 2 1/8 " high, 2 1/8 & 2 1/2 diam Japanese Inscription [sketched] English [illegible] on printed label M NAMOTO A beautiful carving
15	503	Stone Cameo	of black Sardonyx with an elaborate scene of many figures under a tent and in the extreme background a fleet of ships at anchor.

			<p>I bought because I was so much impressed with the unusual and skillful workmanship. Bgt. Of Jas. W. Beath at my offer of \$200</p>
15	504	Dragon of Iron	<p>The advertisement of the auctioneers of the sale of Davis &amp; Harvey 25 of 3<sup>rd</sup> mo 1896 reads “Old Bronze Dragon articulated length 12”, masterpiece of Miochin; date, Taiko era; very rare specimen.” All of the above may be true except that it is of iron and not bronze and is a beautiful specimen of iron work and I appreciated it on account of being of iron. Cost \$37.50</p>
16	505	Books	<p>2 folio Volumes Le [illegible] Evangeles by Bossuet, 1873 Bgt. Sale M. Thomas &amp; Sons 1/26/83 Cost \$104</p>
16	506	Book of	<p>Le Livre de Ruth by Lemaistre de Sacy Bgt. Same sale \$10.50</p>
16	507	Book	<p>British Gallery of Engraving by Edward Forster 1807 Cost \$45. Bgt. Same sale</p>
16	508	Books	<p>Boydells’s Shakespeare 2 vol same sale Cost \$180</p>
16	509	Book	<p>Works of Hogarth restored by James Heath 1822</p>
16	510	Book	<p>The City of Philadelphia etc [?] 1800 Consisting of 28 plates engraved and drawn by W. Buch &amp; Son Dec. 31, 1800 28 plates (1 plate additional) Bgt. thru John G. Brown Cost \$100</p>
17			<p>[Page begins with “Note to painting by Watson #490 page 9.” See that item, page 9 for text of note. It continues with “Note to painting by Herrlein #489 page 9”. See page 9 for text of note.]</p>
18	511	Painting Duplicate of #487	<p>“The Storm Cloud” watercolor March 28, 1885 the firm of Mr. Knoedler &amp; Co New York wrote me In compliance with your request contained in your favor of the 14<sup>th</sup> we take pleasure in enclosing letter (extract) from Mr. Richards “Between Barnegat Bay and Cape May on the New Jersey Coast is a series of sand beaches separated</p>

from each other by inlets from the sea and from the Mainland by wide saltmarshes and meandering water called the "Thoroughfare". These beaches are mostly of hard, fine sand, and differ from those of the more northern coast of the W.S. in presenting a convex rather than a concave outline to the sea. On account of the shifting sands and various currents the sea seems to me to move pictorial in its motion here than elsewhere, especially as no projecting headlands interfere with the wide view of the sea on either hand.

The Beach at Atlantic City where the studies for the picture "The Storm Cloud" were made is the best type of these beaches. Cost \$500

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|----|---------------------------------------------------------------------------------------------------|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 19 | 512                                                                                               | Bronze Vase       | [Sketched] Beautifully mottled with red. Bgt. Of JE Caldwell & Co 4/9/1881 Cost \$25                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| 19 | 513                                                                                               | Cup of glass      | <p>[sketched] Elaborately engraved all over. On bottom "Copied by J&amp;L Lobmyer from the original in private hands in Prag 1910" Under date of 4 Mai 1911, the firm wrote</p> <p>"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.</p> <p>The original of which this glass is a copy dates from the first part of the 17<sup>th</sup> century and is owned with the allegoriss [?] of the Dutch designer Marten de Vos."</p> <p>(signed) J&amp;L Lobmyer</p> |
| 19 | 514                                                                                               | Earrings          | A pair purchased at Ragusa 1910 [sketched] From the various hearts the ear-rings are evidently part of a wedding outfit. Good examples of native jewelry.                                                                                                                                                                                                                                                                                                                                                                                                               |
| 20 | Note to #88, page 31, 1 <sup>st</sup> Volume of Catalogue. [See section at end of this document.] |                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| 21 | 515                                                                                               | Statue of Ariadne | <p>of Ariadne reduced size from the great original in the Vatican.</p> <p>When at Rome in 1889 on our way around the World we stopped at the studio of Cleriei, Via Sistina N 76-8 and there I saw a beautiful small copy which made an impression on both of us.</p>                                                                                                                                                                                                                                                                                                   |

When in Egypt in 1895 I thought I would like to have it. Cleriei 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 [blank] Cost 2400francs in Naples.

22 Note Lost Pliad Statue  
See p 10 # 492

Note is on page 10 with # 492

Note #88 page 31 of 1st Vol. Catalogue [See section at end of this document]

Note Page 177 1st volume [sic] Catalogue #48 on page 19 of same [This note continues through to page 26. See section at end of this document]

26 516 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 & Louis Wistar a lot of rubbish was thrown into the cellar at the time their house was closed and among it this pair of snuffers was picked up by Wm. Oaks, their plumber as well as mine.  
Knowing my interest in such things he gave them to me Jany [sic] 1914 and I was glad to get a relic of my ancestors to whom they no doubt belonged.

27

517 Revolutionary Canteen

Made in the form & manner of a flat barrel. The fresh smell of the cedar is surprising after all these years.  
It is painted green and bands of iron are on the edges. On one side in large letters are the letters S.P. On the reverse are stamped the name J. Slemmer in letters  $\frac{3}{8}$ " long.  
From the style of the letters I think this to be a modern impression.  
This canteen came from the same rubbish pile as No 516 and was given to me also by Wm. Oaks Jany [sic] 1914.

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

Purchased of Maggs Bros, London 1/12/1914

		Artist A. Burton Barber Engraver F. Stackpoole Cost \$32.27 Duty \$4.60 Artist's proof. These are prints.
	519 Cloisonné Vase	[Sketched and labeled with measurements,] Old Chinese Bgt. Japan in 1900
28	519 Lithographs [#519 is repeated]	Silhouettes of children and animals and birds By K.W. Diffenback, Dresden Per aspera ad astra (Through trials to glory) Cost \$2.50 each for 5. I think this picture is fine on account of the joyousness. I like the drawing also, which appears to me very good.
	520 2 Amulets of Silver	[Sketched and labeled 3½" high.] From Assuan Egypt Bought in 1895
	521 Amulet of Gold	[Sketched and labeled "Turkish coin in center"] Turkish with small pearls & an amethyst. Bgt in bazaar of Constantinople 1895
	522 Charm box for arm	of gold decorated with flowers on enamel. Attached to box are green cords for fastening on arms. [Sketched and labeled as 1¾" across.] Box is ½ thick and the edge is decorated with flowers in enamel. Old Persian. Bgt in Constantinople
29		The face surrounded by rays, which is on the bottom, I think is fine.
	523 Amulets of Jade	[sketched] I believe of Persian manufacture, 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. Bgt in Constantinople at the same time as #522.  I think much of # 482, 522 & 523.
	524 Glass goblet iridescent	[sketched and labeled 4½" high] Greek \$20 3/9/1914
	525 Bowl glass	[sketched and labeled 4½" across] Phoenician \$25. 3/9/1914
	526 Three bracelets of glass	2" diameter about. Beautifully iridescent. 1 dark blue, 1 light blue, 1 greenish \$12. 3/9/1914

30	527	Ointment bottle glass	[sketched and labeled 6½“ long and 3” wide] Greek The special lines and the peculiar iridescence are very interesting. Cost \$25
	528	Tear bottle glass	Iridescent Greek [sketched and labeled ½ size] Cost \$5
	529	Bottle of glass	Yellow. Phoenician [sketched and labeled 3¾“ across widest part] This bottle to me is very interesting and of the kind is the only one I have seen. The markings of the glass seems [sic] to show that it was spun upon a wheel similar to the potter's tool. The lines on the glass too look as if they were scraped the same is done upon the clay upon the wheel. The top is interesting. It would seem as if a glass ring was made & while the glass was hot the ring was slipped on the neck of the bottle. Altogether an interesting piece. Value \$25. The 6 numbers were bought for \$105
31	530	A Key for Watch	[sketched] Interesting construction Given to me by D. Wolff 5/8/1911
	531	12 Cups & Saucers	[sketched with dimensions noted] Richly decorated all over in Japanese conventional designs & a red hook bird. Decoration runs down the inside of cup. Outside bottom of cup also fully decorated entirely unusual with us [sic] When we asked the reason for this later 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 also has decorations which I cannot explain. These cups and saucers were made on our order of Matsui-Shi-ya of Yokohama 1890. We told the salesman we wanted cups & saucers of the best Japanese china. He replied there was no Japanese china good enough and that they imported their material from France.
32	532	Plates	These were also made for us and on them are

			depicted stories of Japan. By Matsui-Shi-ya who we were informed was the best store at which to place our order. The plates are pretty well done but I fear on the cups & saucers there is evidence of a decadence of Japanese art.
	533	“Water Pot” “Peach Bloom”	Kang H Si 1662-1722 [sketched with dimension] This piece was gotten from old woman beggar in China “who claimed it to be an old family piece, it was more likely loot.” This is a birthday gift of my beloved sister 12.7 mo. 1914 who purchased it of Vantine & Co Philadelphia for me and accompanying it is the memorandum quoted above.
	533½		3 Short Swords with elaborate carved wooden handles in design of dragons. Rare Bought in Kandy, Ceylon 1890
33	534	Netsuke of wood	Accompanying the forgoing #533 came this interesting wood carving [sketched] On the outside is a crawfish in red enamel.
	535	Cabinet	“Rosewood cabinet, centre lined with silk plush” The corner bric-a-brac cabinet in back parlor 826 Pine St. Made by Chas F. Vollmer 3/8/1894 Cost \$385
	536	Cabinet	Satinwood, oval cabinet in parlor at “Compton” Chestnut Hill. Bought at auction from Chas. F. Haseltine (A.D. Vorce) Cost \$110 5/23/1894
	537	Cabinet	“Oak China Closet” for Syrian glass in “junk shop” at 826 Pine St. Bgt of J. J. De Zouche Co. [illegible word] 1/1/1898 Cost \$58
	538	Chairs	two arm chairs “Napoleon” in muslin Bgt of J.J. De Zouche Co. [illegible word] Cost \$50
	539	Tabrette	“1 Tabrette” in mother of pearl Bgt of Elias Khouli Cost \$28 4/7/1897
34		Vase Green Crackle	471 See page 2 Note! [This is additional info on that item.]



Dr. Barber says the green crackle vase is an unusually fine and rare old piece which he would very much like to have for the Museum. **Leslie, Might this be Phila Art Museum??** He has not seen it before. The glazing and color are very fine.  
W.P.T. 7/1/1912

- |     |                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|-----|----------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 540 | Glass windows                                            | Made to our suggestion by Mrs. F.T. Sweeny for the front door of "Compton." They suggest a landscape. She also made the circular windows over the door upon a previous order.<br>6 mo 25, 1904            Cost \$175                                                                                                                                                                                                                                                                                                                                                                     |
| 541 | Vestibule Lantern                                        | Made to our order by The DeKosenko Mfg. Co. Philad. Vest. 1 Lt. Lantern Complete 1.30.1902<br>Cost \$85                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 542 | Etching<br>19"x24"<br><br>27"x34"                        | of the lowest Church of the three churches<br>St. F Tomb or Crypt of the Church of St Francisco of Assisi<br>By Axel Herman Haig            Proof Bgt of Jos Reinboth Co. Philad. 11.30.1903   Cost \$48                                                                                                                                                                                                                                                                                                                                                                                 |
| 543 | Etching<br>20x26½<br>& 22¾ x30                           | Artist's proof of the "Weald of Surrey" after Leader, B.W. by A Burnet Debaines<br>Bgt. Jos. Reinboth Co. Philad. 11.30.1903 Cost \$48<br>Parchment                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| 35  | 544    Figure of China<br>Or porcelaine<br>See note p 36 | Sitting figure of the "Goddess of Mercy Kuang Yin period White Bgt. of T.M. Huang Philad 7.1.1912   Cost \$200.00<br>When in Hong Kong I saw a beautiful figure Kwannon ? which was represented to be Corcan. I have wanted a figure ever since I saw it.<br>[Note on p 36 says] This white figure is known in China as Kuan-Yin, Goddess of Mercy, and was made in the district of Deh-hwa at the province of Fukien, about twenty miles from my home to the factory.<br>It is an old and lovely Fukien porcelain being made in the period of Kang-hsi (1662-1722) Information of Huang |
| 545 | Enamel Painting                                          | "Bonne Aventure" by Charles <b>Jvoell? or Jvoue?</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |

[Questions his. Transcription unsure.] after F.  
Vinez Bgt of Bailly, Banks & Biddle 1.23.1893  
Cost \$225

546 Cameo

Subject – Telemachus before the Assembly of the  
Greeks [photo inserted] Bought from James W  
Beath 11/19/1913 Cost \$200 See copy of letter p  
40 Also p 15 [which describes #503 stone cameo]

[Letter p 40 says] Note about cameo page 35  
James W. Beath  
29 S. 12<sup>th</sup> St.  
Philadelphia  
Jan. 22, 1915

Mr. John T. Morris  
Philada. Pa.

Dear Mr. Morris  
Finally received the following information  
regarding cameo purchased from us some time ago.  
As we understand, Telemachus (Te-lem-a-kus) in  
Greek legend was a son of Odysseus and Penelope.  
He visited Pylos (attended by Athena in the guise of  
Mentor), and starts in search of his father, and  
joined the latter on his return to Ithaca in slaying the  
suitors of Penelope.  
Mentor was a professor of Telemachus. In the  
cameo Telemachus is before the Assembly of the  
Greeks and guarded by Minerva.  
Believe this explanation is authentic and that it may  
prove of interest.  
Very truly  
G. Beath

546½ [nothing listed]

36

Celadon Vase Note

[Begins with note re: #544 already copied above]

See #471  
“Ko-Yoa or Lung-chuan Celadon Flower vase.  
Porcelain stoneware, dotted in the paste and covered  
with a coarsely crackled (sui-ch'i) lung chuan glaze  
of sea green celadon Ping-lieb type, after the early  
Ko-Yao, ferruginous foot, and probably of the  
manufactory of Chie-Chou-Fu [?]

The description is copied from the catalogue of Metropolitan Museum of Art at NY.  
This piece is believed early Ming Dynasty (1368-1643" [sic] Information given me by Huang from whom I purchased it. #544 #471

547 Bronze Duck  
See page 4 #479

An incense burner said to be of the period of the Ming Dynasty (1368-1643) Bgt. from T. M. Huang Philad. Cost \$18 6/28/1912  
See p. 4 Entered twice #479  
[Sketched w/dimensions labeled.

37 548 Temple jar on wooden stand  
Bhuda order of Bonze

[Sketched w/dimensions labeled.]  
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 were 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 through 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 there the inscription was cut in.  
These jars are placed in the temples as memorials to the dead.

549 Temple jar on wooden stand  
Bhuda order of Bonze

of blue & white china of similar design as the above #548 although somewhat shorter, measuring only 14" high instead of 16¾" and a crane, butterfly & beetles included in the decoration. Inscription carved instead of being burnt.  
Bgt. of T.M. Huang 6/29/1912 Cost \$32  
[The mark on the bottom is sketched.]

38

#### Translations

#548 Tong Sun Temple was rebuilt by the Monk, Sui-Ka, "a descendant of the 36<sup>th</sup> generation of the 7<sup>th</sup> family. This jar was made for a token of his memorial."

#549 "Chih-bi-koo, the founder of the Tao-lin-yang temple is highly remembered by a token of offering this jar before his shrine."

Made by T. M. Huang

- 549½ Shield Bought in Kandy, Ceylon 1890 [sketched]
- 39 550 Jar of Royal Berlin china. Bgt. from J.E. Caldwell Co. 4/23/1889 Cost \$85 [elaborate sketch with dimensions noted]
- 551 Colored Print “The Isle of Death”  
“Böcklin’s famous painting called Die Todteninsel”  
I saw from the island of Corfu not far from land an island with “cypress trees, supposed to be ship 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 a threatening storm.  
While I cannot possess the original I can enjoy this beautifully colored print.  
See Vol I p. 95-241  
p. 101-256
- 40 552 Etching Colored Brittany Farm House by Jourdain  
A method introduced say about 1900.  
The artists etch in the guiding lines of the picture and then apply the color. The effect is good & beautiful.  
Note: Upon a reexamination I do not think the name is Jourdain at all but Henri Forstaiy [?]
- 41 [This page contains notes about items in the missing Catalogue 2006.3.4. These notes are recorded at the end of this document.]
- 42 553 Compass and Sun Dial Chinese. Of brass with a dial of porcelain commencing with a Roman letter 7, followed by a Chinese character, then a figure 6, then a Chinese character and 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. T. Freeman & Co 4/12.13.14/1915 Cost \$ [blank] #319 Size 4<sup>5</sup>/<sub>8</sub>” x 3”
- 554 Sitting Mercury Facsimile of the Naples statue of the beautiful statue found in Herculaneum made for by [sic] Prof. U. Marcellini of Naples. Under date of 21 Febry. 1914 he wrote the statue was shipped on the 20<sup>th</sup> by S/S Stampalia from Naples to Philadelphia, and added

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

Cost 1300 Lire = 260

\$29.15 freight

\$37.65 duty

\$326.80 [subtotal]

+\$3.50 CH expenses

\$330.30 [total]

- 555 Etching - Rheims Cathedral Original etching in colors by modern process.  
By Camille Fonce or Foure Bgt of The Rosenbach  
Co.”Philad” 11/1/1914 Cost \$33 See note 552
- ~~556~~ 552 Etching - Brittany Farm Do. Do.  
By Henri Forstay or Forstaiy  
Do. Cost \$25
- [Written lightly in pencil:] This  
seems to be same as 552.
- 43 556 Coin Swedish plate money  
4 daler  $9\frac{3}{4}$  x  $8\frac{1}{2}$  of Frederick 1745 wgt 6lbs  $3\frac{1}{4}$  oz  
Copper Fine Sargent Collection Bgt S.T Freeman  
20.6.1913 \$17.80
- 557 Hour Glass A frame containing four 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 hourglass was intended to be fastened  
to the pulpit to enable the pastor to observe the  
passing of 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 me one. Quite a curious incident  
that I had to go to California to get one
- 44 558 Lock Purchased from the Greenwood Hotel, Riverside,  
Cal. 3.3.1913 Cost \$35
- 45 Note on Nielli Extract from Due Trattate de Benvenuto Cellini

Scultore fiorentine, mis dell oreficeria, etc. Milano, 1811

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

Take an ounce of very fine silver, two ounces of well-refined copper, three ounces of lead, likewise as pure as possible; have a melting pot large enough to hold these metals. First put in the ounce of silver, and the two ounces of copper, place on a fire with forced draught; when the silver and copper shall be well melted & mixed together, add the lead. This done, quickly take the pot away. Take a small piece of charcoal with your pincers and with it mix the alloy well. By its nature the lead always makes a little scum which must be removed as much as possible with the charcoal so that the 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 [sulfur].

The metals, being ready, should be poured into this bottle, then immediately the neck should be stopped up with moist clay holding it in the hand while wrapping it into a large piece of cloth. While the composition cools it should be constantly shaken, then the bottle must be broken to take out the alloy. It will be found, then, that because of the action of the sulphur [sulfur], this 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 same embers. This will be repeated two or three times, each time the earthenware 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 Duebesue.  
Essai sur les Nielles Paris 1826 p. 120 ff.

47      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 [blank] inches Mark [is sketched: a triangle with S 1903 in it.]

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

560      Shrine

of wood covered with green & brown lacquer. The design is in the shape of a bud of a lotus with stem & leaf.

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

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

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

I think highly of this piece.

Diam of bud 4” Length 6” Length of shrine 2’5”

561      Glass Unguentarium

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

48      562      Watch Movements  
3 cases

330 in number, mounted in three wall cases. Bgt. from Ling Bros. 11<sup>th</sup> near Spruce Philad.

At the time of the Rebellion the father of Ling Bros. had a shop near Washington & Delaware Aves near the Volunteer Refreshment 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 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 believed he accomplished. The collection belonged to Mrs. Ling and was sold for her account. 5 Feby 1909 Cost \$250.00

	563	Vase	of Lapis Lazuli. Solid stone. Bgt. from E.A. Khouri Philad. 4 mo 2. 1909 Cost \$400
	564	Engraving	of the Skirmishes by ? Remark proof on Parchment 250 proofs Plate destroyed No other condition \$120 Bgt. Of Craig T Evans Philad 24.4.1893
49	565	Etching	For He is a Jolly Good Fellow Proof Craig & Evans 24.4 1893 \$50 Vol 1 #103 p.269
	566	Statue	In stone of a figure of Buddha or one of his Disciples. Old Chinese Bgt. of Yamanaka & Co of Boston 1 <sup>st</sup> of [?] mo 1909 Cost \$100-15% [See # 597]
	567	Statue	In stone of a sitting figure of a disciple of Buddha Old Chinese Bgt. Do [meaning same as above] \$75-15% [See # 597]
	567	Pagoda	in stone Korean E Vol. #454
	567	Portrait of Sister	Painted after many sittings and the artist Robert Vonnoh 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
[#567 is repeated three times]			
	568	Statuelle	Ivory E. Vol. 1 Page 39 #119
	568	Book on Schuylkill Fishing Co.	and Gloucester Fox Hunting Club small but rare Bgt. of T. Buch & Sons 1897 Cost [blank]
	569	Leather Bottle	made from the stomach of a camel from Long's Museum which used to be located on 2 <sup>nd</sup> Street below South Philad. It was a well-known resort and flourish[ed] for a time. Bgt. of M. Thomas & Sons 2 <sup>nd</sup> Feb. 1886 Cost \$5.00 I thought this was an antique usage for any stomach but when in Egypt I made an inquiry about it and learned that such bottles are still used in transporting valuable essential oils such as otter [attar] of roses, myrrh, etc. 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	<p>This is an elaborately carved specimen in the rare material and comes I believe from Siam.</p> <p>On the vase are five carved figures evidently Chinese. It is 6" high &amp; stands on a wood base.</p> <p>Bgt. at sale S. T. Freeman &amp; Co 14.4.1915</p> <p>Cost \$100</p> <p>[Pasted in the book is this note that appears to be cut from a book or catalogue:]</p> <p>600 Amber Carving as vase. Very Large carving of Amber, of Playing Boys, Flowers, &amp;c., Exceptionally Fine; in a case.</p>
	571	Vase	<p>of green Cameo Glass with fruit in pink evidently fastened on later. [Another note pasted on, as above:] 441 Carved Glass Vase Kien-Lung</p>
51	572	Vase	<p>"Rouge Flambé" #317 made by Daulton &amp; Co, England, and exhibited at the St. Louis Exhibition by their agent W.S. Pitcairn, New York. Bgt. from him 20.12.1904 Cost \$13.50</p>
	573	Cup & Saucer	<p>of same "Rouge Flambé" Do [meaning same info as above] Cost \$10.50. These works 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.</p>
	574	Vase for flowers	<p>made by Wedgewood [sketched] I cannot date this piece but the family has owned it from the 50's if my memory is correct.</p>
	575	Ring	<p>Sapphire &amp; Diamond Ring Bgt. Morgan &amp; Headley, Philad. Birthday present for sister 22.12.1880 Cost \$250 Sapphire wgt 2½ [1/16?] Diamond ¾</p>
52	576	Vase Lakatori?	<p>of glazed pottery with running colors. It is decorated with immature creatures in relief. They are wonderfully done and the slimyness of the creatures is most skillfully executed. Not a</p>

		beautiful vase I grant, but a good example of an artist's work.
577	Table Onyx top	<p>"Black Stand to Order"</p> <p>by Allen &amp; Bro. 1/31 1877 \$55</p> <p>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.</p> <p>Size of top [blank]</p> <p>" " bottom [blank]</p>
53	578 Engraving Lions at Home	<p>From painting by Rosa Bonheur</p> <p>When we were in London in 1881 the painting was on exhibition and I placed an order for a proof engraving by [blank] to [be?] signed by Rosa Bonheur. Fortunately I got one but a disagreement I understand arose and she declined subsequently to sign any more. Bgt. of [blank] for [blank] Duty \$61 at 25% - 15.25 Custom House etc., etc. 7.35</p> <p>The frame was made 1<sup>st</sup> March 1884 from a picture showing the design submitted to us in London. \$50</p>
	579 Library	<p>Bgt of Porter &amp; Coates 3.1.1881 the set of [blank] volumes of Walpole Royal &amp; Noble Authors</p> <p>Cost \$35</p>
	580 Library	<p>Bgt same [as above] Judge Margaret: with illustrations by [blank] Cost \$15</p>
	581 Library	<p>Bgt same [as above] Goldsmith's Vicar of Wakefield with illustrations by [blank] \$15</p>
	582 Library	<p>Bgt. M. Thomas &amp; Sons 20.2.1880</p> <p>Set of 5 vols. "Ruskin's Painters" This set is the edition of 1887 &amp; is signed by Ruskin.</p> <p>This set was bound &amp; exhibited at the Centennial Exposition. A magnificent set of books. Cost \$140.00</p>
	583 Watch of Silver	<p>Where the Provident Life Ins. &amp; Trust Co. now are Located Chestnut St. abv 4 there was an auction shop &amp; 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 cousin Charles T. Thompson we</p>

stopped at Denver. When starting on a trip to Clear Creek Cañon (?) we passed a curio shop and there I saw a curious watch. I went to the opposite side of the shop to escape temptation.

Chas. said come here & I have something to show you. I fell & asked [about?] the piece. I made an offer on condition that a missing hand should be replaced by the time of our return.

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

I objected saying the watch had been purchased by me.

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

From Denver we went to Puebla with Mr. M.L. Crosby, wife & son. They went back to Denver and 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 \$1 “Ret Chgs”

John T. Morris

To G. L. Taylor

One watch of “Ye Olden Time” \$30

The beginning of a watch collection.

Watch made by Open work sides

55      584      Case of Drawers

In my room at 826 Pine Street. Walnut Bgt. of M. Thomas & Son 16.3.1876 Cost \$66

585      Mirrors  
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 5/26/15  
[The “note at foot” says:] These mirrors were purchased from the legacy to Mother from Uncle George Thompson.

586      Butter dishes of silver

Our beloved mother wishing to have a memento of the Centennial Exposition bgt. from Jas. E. Caldwell & Co. 1 of Nov. 1876 these beautiful

		<p>butter dishes which have been in constant use ever since.</p> <p>Repousse Silver was made by hand in 1876 and it was the popular silver decoration of that period.</p> <p>Cost each \$120 = \$240</p>
	587	<p>Waiter of silver</p> <p>Bgt. at same time a silver waiter measuring [blank]</p> <p>From same \$80.00</p>
	588	<p>Library</p> <p>Bgt. of H. T. Coates &amp; Co predecessor of Porter &amp; Coates. Holbein's Court of Henry VIII published [blank] 16.1.1879 Cost \$35.00</p>
56	589	<p>Portrait of Sister</p> <p>"To painting two third length figure Portrait of Miss Lydia T. Morris in oil canvas 40x60 inches"</p> <p>26.5.1911 \$2000</p> <p>Vonnoh took much time and trouble to produce this portrait and failed in portraiture. Sister was tired and the portrait was accepted.</p> <p>Painted by Robert Vonnoh who is thought to be one of the best portrait painters.</p>
	590	<p>Etching</p> <p>Remarck [Remarque] proof by Henner</p> <p>Kneeling penitent figure of a woman.</p> <p>The feeling peculiar to the paintings of this great artist are evident in this etching. Bgt. J. S. Earle &amp; Son 28.2.1894 \$12</p>
	591	<p>Books</p> <p>Loddiges Botanical Cabinet 20 Volumes £ 23.1.3 at 4.86¾ Bgt. of Maggs Bros London</p> <p>Pd by draught 4 St Nat Bk 23.5.1911</p>
	592	<p>Watch</p> <p>Japanese of Wood</p> <p>This is the only Japanese watch I have ever seen.</p> <p>Bgt. at sale of Davis &amp; Harvey 13.2.1893 \$11</p>
57	593	<p>Japanese Picture</p> <p>"Porcelain 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.</p> <p>Bgt. Sale Davis &amp; Harvey 13.2.1893 \$13</p> <p>This picture is particularly Japanese in treatment and has been much admired on account of the artistic effects.</p>
	594	<p>Shell – Chinese</p> <p>[sketched] elaborately carved with a Chinese story</p>

		<p>of apparently a battle. At the extreme bottom point is a well-executed fish having a long tail. Bgt. from Clarence B. Hauseman 9 May 1909 for \$15.00</p>
58	<p>595 Stamps "Tea Tax Stamps"</p>	<p>The professed cause of the Revolutionary War was "taxation without representation" by means of stamps.</p> <p>Everyone 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 Henckels of the Trust Department of the Fidelity Trust Co. A piece of metal is in the center of each stamp; access to this is prevented by seals of King George nos. 134 and 141.</p> <p>The stamp is the Rose, the royal mottoe [sic] "Honi Soit qui Maly Pense" over which is the Crown and over all "America". Below is the denomination II shillings VI pence.</p> <p>Color of stamps is a peculiar shade of blue green. The stamp on reverse is white paper with initial monogram, Crown over it, Letters G.R. #134 3 Cost \$50.00</p> <p>Inscription on envelope Tea Tax Stamps. Issued by the British government for America under Act of March 22, 1765.</p> <p>Henckels informed me that a young artist in this city bought an old desk at auction and found these stamps in a secret drawer of same and that he sold them for this young man.</p>
	<p>596 Balls of carved ivory</p>	<p>within one covering. 12(?) in number. The outer one beautifully carved with Chinese figures and foliage. Diameter 3½" Tassel and cord.</p> <p>Bgt. Yamanaka &amp; Co. Boston 9/1/1909</p> <p>Cost \$40.00</p> <p>See Vol. I page 96 #248</p>
	<p>597 Stone figures Japanese</p>	<p>Two figures of Disciples of Buddha, one sitting, the other standing on lotus flowers. Now in our Japanese garden. One [blank] high, the other [blank]. Bgt. Yamanaka &amp; Co. Boston 9/1/1909</p> <p>Cost Standing \$100. Sitting \$75 less 15%</p> <p>See nos 566 &amp; 567</p>

59	598	Tortoise shell curio	4 small pieces representing A Chinese “Junk” A san pan A Japanese Kaga A Japanese Jinrikisha Bgt. at Nagasaki, Japan 1890
	599	Shrine	Bgt. Yamanaka & Co Boston 9/1/1909 for \$75 – 15%
	600	Vase – Limoges	Blue ground with large flowers boldly treated. Exhibited Centennial Exhibition Bgt. J.E. Caldwell & Co 12/18/1880 Cost \$50 Vase [blank] high, diam at top [blank], at near middle [blank], [blank] bottom ground with [?]
	601	Vase – Limoges	Also a Centennial Piece Bgt. J.E. Caldwell & Co 12/18/1880 Cost \$100 Height [blank] Diam at top [blank], near middle [blank], bottom [blank] It is now 35 years since these two vases were bought and instead of tiring of them I think we both have loved them the more. They are certainly fine examples of Limoges work.
	602	Vase - Shimida	of a kind of terra cotta with porcelain figures attached. Height 29½”, Diam 19” 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.
60			Bgt/ 9/17/1908 of A.Vantine & Co. of Boston for \$100. They wrote: “The vase will stand the weather all right and is a very fine example of Japanese art.” I now no [sic] differently. I was not deceived when I asked the question about the vase standing weather exposure. Shop-keepers assurances not always to be depended upon. M Arboretum [Vase is sketched with colors and dimensions noted.]
	603	Vase – Spanish	[Vase is sketched with colors and dimensions noted.] Bought of [blank] cost [blank] [date blank]

# M Arboretum

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

61      604      Fountain of marble

[Vase is sketched with dimensions noted.]

It was during a 3<sup>rd</sup> visit to Egypt before I saw one of these fountains. In the Museum of Cairo there are several fountains of various sizes and design.

At the shop of Hatoun in Cairo we saw two. This is a sketch of one of them and is now in our arboretum.

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 worshiper could wash his hands & feet before entering the mosque. Designs had once decorated the fountain but time has obliterated the carving. Bgy. E. Hatoun, Cairo Bgt. \_/\_/1910. Cost £65 duty [blank]

[On page 68 this additional] Note to #604 page 61: E. Hatoun of Cairo from whom I purchased the marble fountain wrote under date of Oct. 29, 1910: "The marble fountain to which you refer was used in the Mosque by anyone who wishes to quench their thirst and the one you have has been in use since the time of the Mamelukes xxxx It is now impossible to find a single piece at any price.

605      Vase – Chinese

[Vase is sketched with colors, designs and dimensions noted.] In arboretum

The cement stand was made at the Pa. M[useum] & School of Industrial Art from a Chinese design which I saw in Boston.

62      606      Etching

of "St. Etienne Beauvais" Cost \$50.00

607      Etching

"On the Test" by [blank] Cost \$36.00

608      Etching

Water Meadow by [blank] Cost \$36.00

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

609	Etching	of “St. Sacrament” Rouen artist Albany E. Howarth Cost \$44.00 Bgt. 7/1/1915 Rosenbach & Co.
610	Vase	of Terra Cotta. Copied from an Etruscan antique vase by Designa & Co of Florence from whom we ordered it. Cost [blank] [Vase is sketched with dimensions noted.] The vase is beautiful even if sketch is not so.
63 and 64		[These pages contain a lengthy note about an item on page 73 of the missing Volume I. The note is copied in the Volume I section at the end of this document.]
65 and 66		[These pages contain only a penciled note saying:] Reserved for copy of sub committee’s adv.
67	611 Vase – Iridescent	[sketched with dimensions labeled] Amber color Greek glass amphora; with two handles; body fluted and pressed from four sides to leave a small opening for the precious perfume. The only piece of this form I have ever seen; beautiful gold iridescence. Height 6½ inches. # 168 of Azeeg Khampat sale at Davis & Harvey, Philad. 22.4.1915 Bgt. of S. H. Chapman 14.7.1915 Cost \$45 This description does not point fully to what interests me in its manufacture. How it was made I leave to the manufacturer of glass. The top D and the ring A [letters refer to his sketch] 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 to allow “the precious perfume” to escape. Then the piece marked B was placed on the mother plate, or ring A, and became one piece. The four webs C are to me a wonder and how they were placed where they are must make any one marvel who looks at the vase. I do not think they are a 32 inch of thickness. The description I do not agree to.



[Side note] My interest in the 4 webs of thin glass C was the cause of my purchase of the amphora.

68	612	Water Color	“English Meadow & Stream” 12½ x 18 by S. R. Chaffee (of Boston?) Bgt. of Davis & Harvey auctioneers 24.4.1902 for \$35
	613	Book	Neuremberg [Nuremberg?] Chronicle – printed Bgt. Davis & Harvey auctioneers 12 Feb. 1897 for \$45
	614	Etching	The celebrated 100 guilder print [Christ healing the sick] by Rembrandt Bgt. of Buch & Son auctioneers 17.4.1890 for \$450 This etching is noted by the wedge of light
	615	Book	The Wandering Jew by Eugene Sue – Printed 3 vols. beautifully bound in full calf Bgt. [blank] Cost \$24
69	616	Etching	of Dr. Faustus by Rembrandt Bgt. of T. Buck & Sons auctioneers 15.4.1896 for \$15
	617	Engraving	Mezzotint of Chas. James Fox Bgt. of T. Buch & Sons auctioneers 17.12.1896 \$13
	618	Engraving	Script proof of the Sistine Madonna by J.G. Miller Bgt Stan V. Henkles 5 Jany. 1897 for \$705
	619	Engraving	Proof mezzotint of Pius VII by Saml. Cousins Bgt. Stan V. Henkles 15 Jany. 1897 \$40
	620	Books	Oriental Caramies [?] Art Walter’s Collection in 10 Sections at \$50 each from the publishers D. Appleton & Co N.Y. 10 May 1891 Cost \$500 Upon the completion of this magnificent work said to have cost \$500,000 to produce Mr. Walter gave each subscriber with his compliment a book of text [?] in reduced form for convenience.
70	621	Vase	Celadon with Pate sur Pate medallion decoration [Sketched with dimensions noted] This piece I bought directly from the French government representation at the Chicago Exposition #1167 1892 Cost. \$90.50

		Mark S. .85 Décor a Serves 1892 monogram [Sketched. Appears to be RF intertwined.]
	622 Vase	[Sketched with dimensions noted.] Bgt. from [blank] 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.
71	623 Cup & Saucer	[sketched] white, beautifully decorated with delicate flowers. Gilt lines cross hatching intricate 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 RF [intertwined] monogram Cost \$50.00
	623½ Clock See #183 Vol I p.64	Tall clock, decorated case with Chinese design in lacquer. Clock was made by Rich'd Penny White Chappel Brittain says 1695-1715 Face brass & silver Bgt. of Aug. Michelet, Christiana Norway Cost \$96 = 360 Kroner Duties & expenses \$55.45 This clock has been a good deal renovated but is interesting.
	624 Photo Cromo	Of Lake Brienzen 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 of the work of similar nature of a latter period the difference of workmanship is very marked in favor of earlier productions.
72	624½ Water Color	Painting by F. Walkoff "Original water colour

painting” “Winter” 50 rubles  
 and two companion paintings by same 15 R = 30  
 Bgt of M. de Buseh St. Petersburg R 80 = \$40  
 11/8/1903

625 Water Color

Beeches A small stream of water flowing through  
 a grove of defoliated beeches 4½” x 6½”  
 “Original water color painting by Dilantorski”  
 Bgt of M. de Buseh St. Petersburg 11/8/1903  
 Cost 12 Rubles = \$6 abt [about]

626 Painting  
 See Vol. I p 20 #52  
 & Note p. 140

by Jos. Israels “When the day’s work is done”  
 This picture is too dark to please me but  
 nevertheless no one can look at it without being  
 interested and in its possession I do not tire.  
 The expression of the hand is a lesson in Sympathy  
 for the unfortunate. Perfect. And the longing look  
 what does it mean. Hope beyond pain and suffering  
 or longing for a loved one?  
 Bgt of Boussod Valadon & Co Hague, Holland  
 10/14/1895 Cost 3 [illegible] Gulden  
 Free of duty & expenses of shipment

73

B.V. & Co wrote accepting my offer of 3 [illegible]  
 G. Two New York dealers were each on the point  
 last summer of buying our Israel picture “When the  
 day’s work is done” but desisted from it because  
 they thought the picture was too somber 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 3 [illegible] Gulden

~~627~~ Painting  
 See Vol. II p. 41  
 See Vol. I  
 p. 58 #171 and  
 Vol II p. 41

“Evening”  
 Original picture by N. Doubarskoi 45½ x 19¾  
 A Characteristic picture of Russian scenery  
 Bgt of Velten, St. Petersburg 11 Aug 1903  
 Cost R. 800 = \$604.00

627 Picture

“Windstarke” 10-11” From a painting by Schnarz  
 [Schnars] Alquist 21½ x 34 A kind of 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. This one I think the best of the  
 series. (1915)

	627½	Etching	St. Marks exterior “Earliest Impressions” by Haig Bgt David Bendann of Baltimore 12 mo. 1. 1898 - \$54.
74	628	Vase	of Rhodonite with gilt bronze trimmings. Bgt of C.F. Woerffel of St. Petersburg at the Paris Expositions of 1900. 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 government establishment in St. P. where two monuments were just completed by the late Czar and Czarina. One was Rhodonite while the other was Jasper.
	629	Vase	of Lapis Lazuli Bgt same Cost 950 francs
	630	Vase	of Malachite with gilt bronze Bgt same Cost 1250 Francs
	631	Lamps of brass	A Pair of hanging brass lamps bgt in 1901 from E. Hatoun of Cairo Cost [blank] [Sketched with dimensions noted]
	632	Vases	A pair of cloisonné vases with chrysanthemum decorations. Bgt in Japan 1890 to show different variety of cloisonné manufacture. [Sketched with dimensions noted]

**Catalogue #1 [2006.3.4] is missing. However, in Catalogue #2, 2006.3.3, JTM recorded this additional information about items in 2006.3.4:**

Page	Item #	Name	Information
132	335	Vase	Bgt. of Hatoun, Cairo, a greenish "Vase" which time and conditions have oxidized to a beautiful blue. A choice piece. £30 10/29/1910
35	100	Glass set	This glass set from description of a dealer, Walnut St. below 13, by the name of Lehne', pronounces them Bristol and a complete set he never saw.
61	178	Spoons	Bgt from Chlebrukoff 2 enamel spoons. Cost \$21.60 Duties 40% 8.64 \$30.24
58 See p. 73	171	Painting	Bgt of Velten, St. Petersburg, a painting by N. Doubavskoi [Dubovskoy] 800R Called "Evening"
49	142	Painting	A painting by P. Grousinsky called "State Messenger" 400 Rubles = \$606 Duties \$120.20 Exps <u>3.12</u> <u>123.32</u> \$729.32
48	140		Bgt. of M. deBusch St. Petersburg "Moonlight on the Sea" by T. Aivacovsky [Aivazovsky] 350 R = \$175 Duties 35 Expenses 7.42 = \$217 A marine picture by this artist has the place (one of) honor in the art gallery in St. Petersburg
132	335-336		Dr. Edwin Atlee Barber, under date of 23.2.1915

102 263

I beg to say that Rakka is in Mesopotamia. The vase is not Persian but resembles some of the Persian Faunce in glaze coloring, etc. very strongly. It does not resemble the Rhodian vase, however, although it belongs to the same family. Rakka is on the Euphrates in Mesopotamia several days ride from Aleppo.

In 1888 I purchased for the hall of "Compton" Haig's etching of the Bridge at Pampeluna in Spain. This picture has always interested one 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 Pampeluna to see this bridge. It was not there and I marveled at the fact.

Today I was shown at McClees gallery on Walnut St. above 15<sup>th</sup> two of Haig's etchings, Morning Festival & Vesper Bell, and it was explained that they were "compositions".

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

I was told that Haig told Mr. McClees that he thought Pampeluna etching was his best. So do I. 17.5.1915

96 248 Balls of carved ivory

[see info with #596 in Vol II]

73 199  
of Index Face & Hands of  
& 89 Lincoln

When visiting the Art Museum Chicago, 30.3. 1913 I made the following memorandum from the sworn statement of the sculpture Leonard W. Wolff accompanying the similar casts as the ones I have belonging to them.

"The face of Lincoln was made in April 1860. The right and left hand the first Sunday morning (May 21<sup>st</sup>) after Mr. Lincoln's nomination for the Presidency on the 16<sup>th</sup> of the month.

The stick he has in his right hand was cut from a

Broom handle in his wood shed rear of his house on 8<sup>th</sup> St., Springfield, Illinois.”

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

[This additional note is from p. 63 of Vol. II]:  
In looking over some bills today I came across an interesting letter which I copy here:  
Studio McVickers Theatre  
Chicago July 7, 1887

J.P. Morris Company  
Phila. Pa

Dear Sirs,

I am not at liberty to authorize the duplication of my casts of Abraham Lincoln. Some time ago my son to whom I had presented them disposed of the original casts to a New York Committee to be given to the National Museum at Washington stipulating that no replicas should be made of them for ten years except to the subscriber limited to twenty at a subscription 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 T. Morris Esq.

Philad- Pa

Dear Sir,

Your favor of the 9<sup>th</sup> just at hand

I had forgotten the passage you quote from the Committee's circular and therefore I am disposed to furnish the casts.

You may know that 20 subscribers at \$50 each were 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 – Leetz [?] Evarts [?] and one at the same time to his assistant Mr. John Hay and the Tiffanys of New York cast them beautifully in bronze.

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

I shall have to write the founders first before I can name a price, and first learn from you 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	<u>\$15</u>
	145

March 31, 1893	
Fastenings for bronze mask	90
Oak Shield	<u>400</u>
	490

- 12      Note # 2 176 Old Catalogue      Under date of St. Petersburg 17 May 1900  
Arthur Bowe wrote for C. Faberge'  
"The vase with the enamelled [sic] 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. The price would be six hundred francs (600 fr) and it would take six weeks to execute."

- 12      Note #100 old catalogue p. 35      [Two vases are sketched. One with lid and one without. The lidded one is marked 5" across at its widest point. The base is marked 4" across. The open vase is marked 4" across the top and bottom and 2" across the slender middle. Under the one with the lid is written:]  
1 pc. 12" high  
2 pc. 10" like #1  
2 pc 8½ high

- 20      Note to #88, page 31  
1<sup>st</sup> Volume of Catalogue  
"Shakado" Vase  
Made by Musashiya      I have just come across a letter of Musashiya of Yokohama dated Aug 22, 1900 which I had forgotten. The following are extracts.  
"Rec'd 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.



- 21 Will you kindly tell me what kind of trees do you like.”  
Even if an American suggested the design upon this very beautiful specimen of Japanese art, the treatment is so Japanese that the suggestion is no distraction.  
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 requires much more time than we expected.”  
“We trust that you will be satisfied with it in spite of the delay, for you will see that the workmanship is skillfully executed.”  
“Your design of a tree & leaves (I did not suggest the tree) for the frame of the picture proved especially excellent. It has, however, necessitated much more effort on the part of the workman.”  
“We enclose herewith your pictures, old and new, which you asked us to send.”  
These pictures are the sketches made for my approval & show the vase from its inception.  
The trees I selected were the Crytomeria [cryptomeria] (black on vase), the maple, the pine & the Sciadopteris [sciadopitys].
- 22 Note #88 page 31 of 1st Vol. Catalogue
- S. Musashiya wrote under date of 18 April 1900:  
I now enclose another design drawn by an artist that specially sent up to Nikko. It is an exact copy of the three monkeys and I trust may meet your wishes.
- Note Page 177  
1st volume [sic] Catalogue  
&  
#48 on page 19 of same
- Extract from book by Zoloago of Madrid on Damascene work, Plate 69 copied, Chicago Free Library:  
In the art of embossing and damascening metals Spain, thanks to the ability and good taste of Mr. Zoloago, more than sustained her ancient reputation.  
His prowess consists mainly in the inlay of gold & silver on iron or oxidized steel combined with embossed or chased ornament xxx This beautiful art, which was carried to perfection by the

23      Note continued on  
Damascening

Egyptians, Greeks, Romans, and Medians, and by Arabs during the Middle Ages, appears to have been introduced from the East through the great emporiums of Oriental Art and commerce sometime in the 15<sup>th</sup> Century. Certain it is that the art was developed and brought to an extraordinary degree of perfection in Northern Italy during that and the following century.

Venice and Milan were the 2 great centers of Manufacture executed in iron most elaborately damascened xxx

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

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

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

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

24

There was yet another way which was occasionally used. It consisted of pricking the outline only of the ornament in such a manner as to make little raised teeth to which the gold was then fixed by pressure. In the Arabian medieval work, the surface of the figure was cut away slightly in the middle but much more so toward the edges.\*

Early in the 16<sup>th</sup> Century Paolo Suavemed [? illegible – cannot find reference] Azzimino of Venice is stated by Labarte to have to have been the first artist of note in this style, which Cicognara says was called Lavoro all' Azzamina because principally used in ornamenting armour [armor] xxx

A number of Italian works are here given, among them Romero who executed some surpassing fine for Alfonso II, Duke of Ferrara; Cellini, who states that in his youth he executed the art and cites the

Lombards, Tuscans & Romans as all remarkable for specialties of style in it.

Only one name in connection with France can be found – that of Cursenet, a servant cutter in the reign of 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.

This beautiful addition to ornamental metals works has been revived in late years in Paris & Madrid.

H. Dufresne, Paris, Plate 14

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

Italy may be said to have monopolized the practice of the damascening art during the 16<sup>th</sup> century; & although it is not probable but that it was practiced by the great master of Spain, Germany & France, we have no means of ascertaining how far that was the case.

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

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

Plate 287 (287 Vol III) The box and sword handle are fine specimens of fine work specimens of damascened work called in India Koftgari, chiefly executed at Lahore, Gujarat & Kotli in the Sealkote district, Punjaub [sic] xxx

Mr. Dowlans 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 armor.

Since the late rebellion in India, the manufacture of arms has been discouraged and Koftgari work is now chiefly applied to ornamenting jewel caskets, etc.

The process is exactly the same as that pursued in Europe xxx The work is highly finished and remarkable for its cheapness Plate 287 Vol III xxx and for delicacy of work manipulation

“It rivals, if it does not surpass, the best Milanese samples of the 16<sup>th</sup> Century.

Persia and India have from time immemorial been celebrated for their distinctive armor and arms and bear off the palm [?] in elegance of design, ingenuity of device & delicacy of workmanship from all the work.”

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

The following information I gained in Madrid upon a visit to a Studio where damascened work was being produced. It is practically the same as stated in the foregoing but I think it is stated more clearly, An object of very soft steel is secured and the design is cut out in outline or a layer space is engraved. Into these spaces gold thread is forced. When the space to be filled has some width a thread of gold is placed, another is placed alongside, possible two or more, then they are forced together upon the same principle as a dentist fills a tooth, more threads are placed until the whole space is filled with a homogenous mass, hard and firm. After the gold work has been completed the object is hardened and then is burnished & finished ready for sale. JTM